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Picture this:

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Me and Scott Minor and Mark at the studio... wanting to record harmonium on "morning hollow" which came out on "light years" I guess... anyway, deciding that there should be some texture or dynamic arc to the performance, so Mark sits down at this electric harmonium, which was really just a pump organ with a vacuum cleaner pump blowing it, and we wrap the motor in moving blankets with a power strip so Scott can play the power switch on the strip and get the harmonium to sag a little bit at the appropriate times. Fun.

How about taping a crazy silvertone mic that Mark had found "At the landfill" so we were calling it the landfill mic... I taped it to the BODY of Bob Rupe's P or J bass (whatever) thinking it would sound all crazy... it sounded amazing and became the basic bass sound on every song I tracked with them for "its a wonderful life." it was like this crazy hofner but with tons of low end sound that we did not expect at ALL.

there was also a DI that was boring and an ampeg portaflex that was whatever...

or how about the fact that I still to this day think the best vocals I have ever recorded were with Mark on a soundelux U95 and a 1073 with a voce VTC-1 compressor to tape. really, the best quality and emotional content being conveyed... clearly it was Mark, but it was one of those times where we knew it was special on that day with that chain and all things considered... we had transferred the DA88's that mark was using t static king on to the 2" 24trk machine we were using, and continued tracking from there... sometimes drums, sometimes the whole band like for "little fat baby", sometimes everything but the 808 like for "apple bed" which we did some crazy stuff with Scott's sherman filterbank along with some vari speed tricks... I have a rough mix of that where that sherman/half time drums thing really comes in like STUPID loud... I like it.

I also played guitar with mark and Nathan Larsen on a song called "hit me with a flower" that I dont thing ever came out. We tracked a cover called "galveston" with Joan wasser (joan as police woman) on organ and strings... and a ton of other crazy instrumentation... celeste... bells... optigan... mellotron... nylon guitars used in weird ways.

Mark was just so creative and fun and also had faith in the rest of us to make something cool happen sonically... no micro managing.. just creative vibes and filterless cigarettes and coffee in the lounge. He actually slept in the lounge a few times overnight while I went home for 4 hours to "sleep" after 700 cups of coffee and 900 cigarettes.. we both smoked (i have been off of the smokes for 2 years now) at the time so it really didnt help that we took so many breaks... man I could go on forever about those sessions because it feels good to think about those times at this point...