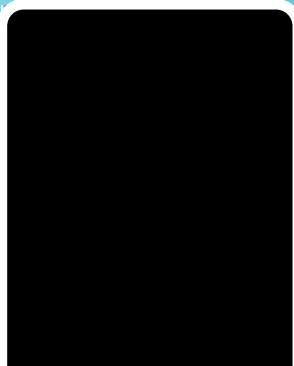


label, Joe "Mojo" Martin, Kris Markle and Matt Corwine cemented a scene that is propelled today by events thrown by Aron Schoppert et al. In Vancouver, various techno collectives often operated in collaboration with Seattle and Portland crews, including Beau Burke and Renegade Rhythms in Portland. Vancouver's <ST> collective worked with gr0k studios and supported the Notes from the Underground events as well as a string of parties by John Hawkey that brought Kenny Glasgow, Algorithm and Adam Marshall. The energy was maintained by connections between Vancouver's B-Side, TeamLounge, HQ Communications and <ST> with a West coast network of musikal tribes, from the JoyScouts in Oregon to Cloudfactory in SF. Dave Baphomet's Together 604 Network also actively strove to bring together electronic genres in several experimental events, culminating in his successful introduction of Perlon records to Victoria at the now-defunct Neptune nightclub. Yet it was not until 1998 with the launch of technoWest.org as an extension of Toronto's techno.ca that SF's techno scene — Sutekh, Context Records, the infamous Static night — and Vancouver's were brought together through an encounter with SF's DJ Forrest Green. Then, bam... Y2K... Next thing you know, Vancouver has its own techno-heavy Boomtown records, Kris Palesch hooks up with UK electro-minimal househeads Swayzak, Vernon and Tyler Stadius launch their tech-house night at the Lotus, a slew of tech-house labels sprung out of Vancouver, and Konrad Black turns from jungle and the defunct HQ Communications collective to put out a wildly successful single under the moniker of "Headgear."

with the Vancouver New Music Society by hosting Oval at The Western Front artist gallery. In 2001, the Refrains conference collaborated with Open Circuits with a performance by Kim Cascone, leading to a series of events at the Video-In featuring some of the best of Canada and the West Coast's techno scene: Tomas Jirku, Safety Scissors, Sutekh, Jetone and with the New Forms Festival, Mitchell Akiyama, Joshua Kit Clayton and Sue Costabile. Moreover, many of Vancouver's local artists have gone on to fame and fortune. Ben Neville played Mutek 2002 in Montreal, and Loscil toured with Stars of the Lid through Europe. And did you know Tim Hecker, a.k.a. Jetone, is from Vancouver? Seattle continues to sprout labels and artists... and the region is fertile.



Which brings us practically to today, and to the end of these words that have skipped records, forgotten names and barely even cracked the dusty crate of the Pacific Northwest's notable and vibrant techno history.



From here, the rest is history. At the end of the '90s, CTR's Brady Cranfield — who had been creating experimental music as "LoveSucks" and Industry & Agriculture with Joseph Monteyne — launched the Open Circuits music festival. This opened channels

8 Minty™ Magazine!

DownLow Music

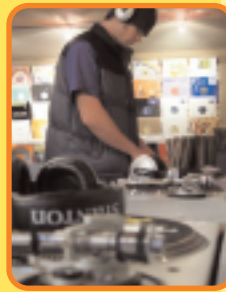
422 East Denny Way
206.322.3333

I have a serious problem. No. Worse. An addiction. It's just that ... I can't stop buying records! Lots and lots of records! No matter how poor I may find myself, no matter how hungry I get, some uncontrollable force whisks me away from my broke-as-hell reality and demands that I spend my last few dollars on those precious 12" vinyl platters. Fortunately for myself and other vinyl junkies, there's a new supplier of DJ-friendly record goodies in Seattle.

At the corner of Denny and Olive on Capitol Hill, nestled comfortably below Supercuts and directly across from the now-defunct Beats International, DownLow Music may be easily overlooked by the casual observer. A lighted banner on the brick building's façade announces the store below. Descend the entrance's ramp and find yourself in a clean, sparsely decorated and — for now — uncluttered vinyl sanctuary. At times a bit cold by way of a concrete-enclosed basement, DownLow's record mavens are anything but.

Open since January, DownLow is the brainchild of local DJ/Producers Jon Lee (www.tiltedrecords.com) and DJ Ryno (www.djryno.com). Along with Wesley Holmes, they've created an unpretentious, friendly environment that welcomes aficionados and novices alike.

At first, the size of DownLow's catalog may not seem that impressive. House music, in its many variations from deep to progressive, is the store's prime focus. Yet, other categories include techno, breakbeat, hip hop, downtempo and a minute section of drum 'n' bass. Upon listening to a few records, though, it becomes obvious that the experience Jon, Ryno and Wesley bring to the store bears its fruits with one of the finest record selections around. Indeed, each visit I've made has resulted in a drastic emptying of the wallet.



"It opened because there was a musical gap in the city once Beats International closed," Ryno states. "I come from the Bay Area, where there are a ton of quality dance shops. That was the main focus, to try to bring a little of that energy here for the people to absorb. The goal is to provide all with a selection of quality tracks along with some knowledgeable service."

Ryno concedes that business has been "slow" so far. Nonetheless, he believes that "with more support from the people like the DJs, dancers, ladies, clubbers and the kids, [DownLow] should be alright."

Find enough people with addictions as bad as my own (I hide my record purchases from my girlfriend now!) and — yes! — DownLow Music should be doing just fine.

PS: You guys still have that stack of records on hold for me?

- Jeromy Nail

SALON DEWI



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