

# Requiem Reimagined

req´ · ui · em

*a musical composition setting parts of a requiem Mass, or of a similar character. An act or token of remembrance.*

re · im · ag´ · ine

*reinterpret (an event, work of art, etc.) imaginatively; rethink.*

## ***Requiem History (From doomwiki.org)***

Requiem (REQUIEM.WAD and REQMUS.WAD) is a 1997 megawad that contains 32 new levels, uploaded to the idgames archive on July 4, 1997. Several of its designers previously worked on Memento Mori and Memento Mori II. It is famous for popularizing architectural tricks that are used even today, including the faked 3D bridges originally introduced by Dystopia 3. It is also one of the few PWADs that are allowed to be used in Compet-n speed-runs. The custom soundtrack was composed by Mark Klem, David "Tolwyn" Shaw, and Jeremy Doyle.



Now, just over 20 years later, the same musicians want to bring you a fresh take on that soundtrack and we hope you enjoy it.

## David “Tolwyn” Shaw



It has been a pleasure writing music for Doom and collaborating with so many talented musicians on various projects for over 23 years. Reconnecting with Mark Klem, Jeremy Doyle and JD Herrera on this project has been very rewarding. Mark introduced me to JD Herrera via YouTube a few years ago and it has been great to work with him again after our last project—**Just Enough Rope** (a non-Doom musical project). As for Jeremy, I believe we first worked together on **Icarus: Alien Vanguard**. Jeremy, how in the hell have we not worked together that much over the last 20 years? I look forward to working with all of you again in the future.

Several years ago, Mark and I blindly stumbled around with releasing our music on the now-defunct (but then-popular) mp3.com. I think we were both disappointed with the result, the platform, the distribution model—pretty much all of it.

This time around it was my goal to give a fresh sound to my songs evaluating the original submissions to Requiem as a mere starting point and then try to “reimagine” them musically. Hey, there’s a project title in there somewhere.

I wanted to focus on what I was trying to convey musically from the start before having to water it down and funneling them through the General MIDI format. Most of my tracks this time around have an emphasis on the drum performance first and then fleshing out the different melodic sections. I was never satisfied by the drum parts in my original MIDI songs. I felt limited. Keen listeners may miss a few musical passages but hopefully they will be satisfied with what was injected in and you will not miss what was snipped out.

I have enjoyed over thirty years of (mostly home) studio recording experience and am always applying what I learn about mixing and mastering across each project. I am very proud of the direction I have taken with these songs. There are many, many different versions hidden away on my computer throughout this sonic adventure. This just confirms the adage that compositions are never truly finished, they just happen to escape.

Anyways: Mark, Jeremy, and JD: thank you... all three of you... for being on-board and enthusiastic about this project. Doom is still very much alive and it is fun to, every once in a while, spew our filth back out onto the community.

## How in the world did I get from there to here?

My journey to this point of typing this introduction is fairly straightforward, if not a bit boring. Ok, it's not boring. It's kind of awesome.



My mom encouraged (made or “forced”) me take piano lessons when I was four years old. For those of you keeping track, that was the year 1975. Holy shit. 1975.

Simultaneously, my parents purchased that blue and red controller pong game by Sealeco for my older brother and me.



In 1982, when I was 10, I had a Commodore 64 and a bit later, an Intellivision (I also loved playing the Atari at the homes of my friends). My mother (God bless her) played those games with me all the time (Major League Baseball, Dungeons and Dragons, Snafu, Bomb Squad, Auto Racing, and countless others). I was also on CompuServe back in the early 80s, and I slowly cemented my commitment to gaming (and computers, I

guess). I actually have audio recordings of my mother and I playing these games. My mom recorded... everything—first with 16mm video cameras, cassette decks, to finally VHS camcorders. In the mid 1980s, my parents purchased for me the drum kit of my dreams. It was a Ludwig Phaser 11 kit. Between all that drum and piano playing, the stage was set for me and music. Being a drummer seemed a bit cooler than being a pianist. It wasn't until late 1987 that I got my first synthesizer—a Roland D50. Rounding out the arsenal was a Casio drum machine and a Fostex 4-track cassette recorder. I was making music and I have since never looked back.



I was the go-to for every part of everything music except for brass and woodwinds (but I can play a mean kazoo) in High school. I played Snare

drum, marching tenor drums, cymbals, timpani, marimba, bells, chimes, piano, synthesizers, and was also asked to sing in choir as a first tenor. To be fair, as I entered my senior year, I was mainly a pianist. Sigh... Thanks, mom.

I always knew video games had soundtracks (well, except for Flight Simulator, which I'm still a huge fan of). It wasn't until 1993 that I realized you can write your own music for the games that you play. I had never seriously written my *own* game music before. I'm sure I tinkered, but never anything very structured and certainly nothing "permanent."

My PC video game history includes X-Wing, Wolfenstein, Doom, and then you can probably go from there (Rise of the Triad, Doom2, Duke Nukem 3D, Shadow Warrior, Heretic, Hexen, Strife, Quake, Quake2, Descent, and on and on). And yes, when I worked at a major bank in Washington State, I talked my co-workers into playing Doom deathmatch over our network. Those were *very* good times. Over twenty years later I am still playing many of the same games and more. And luckily, I am still creating music.

From me to all of you that have been fans of Doom and the music I've written for it, I thank you and I truly hope you enjoy this release.

**That's my story and I'm sticking to it.**

#### Track Number and Title

|       |   |
|-------|---|
| 1     | Barracus Returns <sup>†</sup> (Intro)   |
| 2     | The Rhythm of Carnage <sup>†</sup> (Map 1)  |
| 4     | Breath of Sin (Map 3)   |
| 6     | Mystic's Glance <sup>‡</sup> (Map 5)  |
| 8     | Jacob's Staircase (Map 7)   |
| 10    | The Helix <sup>†</sup> (Map 9)  |
| 12    | Hunter's Lair <sup>†</sup> (Map 11)   |
| 14    | Lamneth's Ground (Map 13)   |
| Bonus | "Lounge" of Carnage (Featuring Mark Klem, Jeremy Doyle, James Paddock, and Ben Paddock) |

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<sup>†</sup> guitars performed by Jeremy Doyle

<sup>‡</sup> guitars performed by JD Herrera

## Production Notes:

Rage (by Mark Klem): Sound design, Mixing

Somewhere Over the Horizon (by Mark Klem): Mixing

Lordly Might (by Mark Klem): Mixing

Breach of Madness (by Mark Klem): Mixing

Take All (I Have More) (by Mark Klem): Mixing, Drum Sequencing, Organ

Slider (by Mark Klem): Sound design, Mixing

## Equipment List:

- Quad Core Intel i5-3300 CPU @ 3.20GHz PC with 8GB Ram and Windows 7 Professional 64-bit
- Reason 8.x, 9.x, and 10.x
- Adobe Audition 1.5 for some WAVE editing
- Izotope Ozone 7 and 8 Mastering Suite
- M-Audio Firewire Audio Interface
- Mackie VLZ 1604 Pro Mixing Board
- Oxygen 25 MIDI Keyboard Controller
- Kurzweil K2000 Sampling Keyboard as a Controller
- AKG K240 Studio Headphones, AKG and Behringer Microphones

## Jeremy Doyle



My journey into electronic music started in the Summer of 1994. I was 18 years old and had been playing bass for a few years in different bands. I was looking for a way to practice my bass playing along with a drummer and started to program very rudimentary beats on a 4-voice sequencer that came with my Amiga 500 computer. Pretty soon, it wasn't just beats but also chords and melodies that I was programming into that sequencer. My next step came when my Dad bought a brand shiny new 75MHz Pentium "multimedia" computer the following Spring. I was absolutely in awe of the 32 voice wavetable soundcard that came with it. Suddenly I had gone from 4 instruments to 128 instruments. A whole world of creativity opened up

to me. I started putting together MIDI songs and uploading them to the Music and Sound area on America Online. It was extremely new and novel in those days to know that people from all over the world could download and listen to something I'd created.

My best friend's younger brother Mike was the one who introduced me to Doom in those days. He was a bit obsessed and it didn't take long for his enthusiasm to sweep me up as well. We spent countless hours playing co-op through Doom, Doom 2, Heretic, and Hexen; not to mention 3-way deathmatch through a local BBS. We both started messing around with level design using DEU, WinTex, and DeHackEd. Mike was just naturally better at level design, so I mainly stuck to composing music for him to use in his levels. In the Fall of 1995, Mike submitted some of his maps to TeamTNT and was accepted as a level designer. Shortly afterwards, I joined to write music for the project they were working on: Icarus Alien Vanguard.



After Icarus was complete, I went on to write music for a couple of other Doom projects: Osiris and Requiem. It was around that time that Quake was released and it seemed pretty obvious to anyone involved in the Doom modding community that all development efforts would be shifted to the new



and fancy, fully-3D game engine. As it turned out, Quake didn't use MIDI music and that left me, as a MIDI-based composer, pretty much out of luck. I left the world of Doom and just assumed that it had dried up and ended.

How very wrong I was! I've spent the last few years discovering the current Doom community and becoming involved again. Undoubtedly the greatest pleasure has been becoming friends with David Shaw and Mark Klem. Our paths crossed a few times in the early Doom community. I quite clearly remember being impressed with David's contributions to Icarus; and, I have to say, I downloaded Memento Mori 2 when it came out—not to play through the wad but to check out the music! Getting to know Mark and David over the past year has been a really amazing experience and I haven't been so excited to work on music in quite a few years.



### Track Number and Title

- |       |  |
|-------|--|
| 16    | Last Resort (Map 15)   |
| 18    | Tides of War (Map 17)  |
| 20    | Skinny Puppy (Map 19)  |
| Bonus | Elegant Tension (AKA REQ-JD12—Written for Requiem, unreleased until 2015)  |
| Bonus | Bucket of Fear (AKA REQ-JD08—Written for Requiem, unreleased until 2015) Goddammit Tolwyn, stop naming my songs! |

## Production Notes:

Path of Destruction (by Mark Klem): Sound design, drum sequencing, guitars.

Under Death (by Mark Klem): Sound design, Guitars

The Everlasting Negative (by Mark Klem): Sound design, Guitars

The Helix (by David Shaw): Guitars

Hunter's Lair (by David Shaw): Electric Guitars (Tolwyn on Acoustic)

Dry Rot (by Mark Klem): Mixing

Lounge of Carnage (by David Shaw): Abusive Heckling

Slider (by Mark Klem): Sound design, Guitars

Take All (I Have More) (by Mark Klem): Sound Design, Drum Sequencing, Mixing

Reason for Nothing (by Mark Klem): Sound Design, Guitars, Mixing

## Some of the junk I used to make this stuff:

- Propellerhead Reason version 8, 9, and 10
- 2004 Fender American Deluxe Ash Strat
- 1997 Ibanez RG570
- Bogner Uberschall
- 2011 Ernie Ball Music Man Stingray 5
- M-Audio Code49 controller
- Event 20/20bas Monitors
- Lots of VST and Rack Extension plug-ins, including some favorites:
  - Kuassa Creme and Vermillion amp sims
  - AudioThing Outer Space
  - GForce ReStrings (On almost every one of my songs!)
  - Xfer OTT
  - Various drum packs: Slate, Reason Drum kits, Ryan Greene
  - Korg Polysix
  - Blamsoft VK-2 Viking
  - Reveal Sound Spire



## Mark Klem



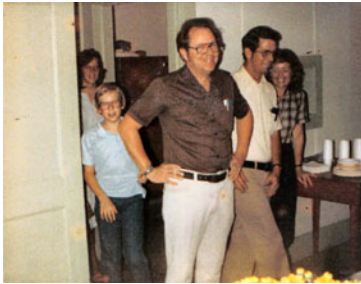
I started making music when I was around 13, after my brother James set off for the U.S. Navy. He had just purchased a Tandy Color Computer, complete with cassette tape drive and a dot-matrix printer. He told me not to touch it while he was gone.

I touched it while he was gone... and I was hooked.

Armed with a handful of "CoCo" magazines (that is short for Color Computer) that he had received from our grandmother in Florida, I immediately went to work. I figured out how to play a cool game titled "Dungeons of Daggorath," do a little programming, print things on the printer, and then

I found a music program! It was really lame. The only thing you could make was beeps.

It was a start.



Mark (left, blue shirt)



When I was in my early 20s, a good friend of mine introduced me to a game called "Doom." We had to somehow find extra RAM and we stayed up late every night for about a year. We eventually figured out how to make an Ethernet cross-over cable to play multiplayer together. We soon figured out that you could make your own levels for this game... and graphics... and music! It was a dream come true! Not long before this, Peter had shown me a program called AdLib Composer. You basically used your mouse and with the pointer, clicked in notes and selected instruments from a "bank file." It was very cool and I needed to know more about this. This was my "coming of age" program on the computer. Not long after, he piqued my interest again with something called Cakewalk by Twelve Tone Systems. This was a hefty transition from AdLib Composer, but it shared many similarities and I had to know how it worked!

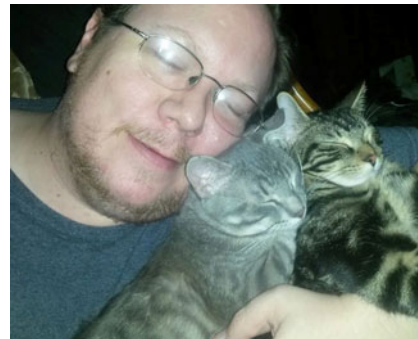
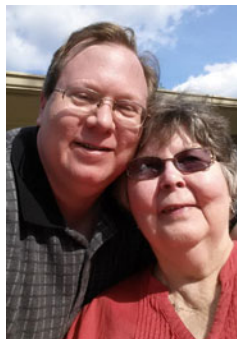
Soon after, I created a healthy portfolio of original music. With the BBS culture in full swing, I uploaded what I felt was the best of my offerings to see if people would actually like it. As it turned out... someone did.

I got an email from a guy by the name of Jim Dose. He said that he had heard my music and was currently working on a video game that some of my music would be perfect for. He called me from New York and told me that he was doing the sound code for the game "Wacky Wheels." It was being published by Apogee Software. I knew who Apogee was and I was very excited. The lead developers were Andrew Edwardson and Shaun Gadalla who were just the greatest guys. I remember long nights on the phone with everyone, listening to tracks and melding ideas. One other person that I have very fond memories of is Joe Siegler. He was always a great guy and helped me out when I needed it. It was such a memorable time.

### ***An interview with Apogee, by Andy Edwardson:***

*[Before Mark Klem] the music in Wacky Wheels was really lacking, and George Broussard said we needed more tunes. Jim Dose had just been hired at Apogee, and he had a terrific sound engine. We ripped out the old one and put his in. Jim also put us in touch with Mark Klem, and I would spend hours on the phone with him listening to his music. I really love the stuff he did, and I really should contact him for old time's sake.<sup>1</sup>*

After that, I started modding (or wadding) Doom2. Music, graphics, and sound effects—anything to make it my own game—just like everyone else was doing (CRINGE!). I started to be approached by various projects that were making their own Total Conversions who wanted original music in their projects. I was lucky enough to set the musical tone for a new Megawad called **Memento Mori**. Little did I know that it would later go on to become a legend and a Doom2 Megawad staple. It went over quite well with the Doom Community and that is when I met this guy by the name of Tolwyn.



David "Tolwyn" Shaw. This guy is a musical genius and he was everything that I wished I was. He could read music. He could play music. He WAS music. We hit it off pretty well and went on to collaborate on projects such as Memento Mori II, Strain, Requiem, Gothic DM, and Gothic DM 2.

Then there was this other guy that I had really never had any contact with until just recently. He had also worked on projects alongside David and me.

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<sup>1</sup> <http://www.rinkworks.com/apogee/s/2.8.9.shtml>

Jeremy Doyle. I cannot say enough about this guy of awesomeness. He helped me a great deal with **Requiem Reimagined** and I wish I had gotten to know him a lot sooner. He is an incredible musician and a visionary, to say the very least; and, he is really cool.

Then one day YouTube happened. There are a lot of stupid things on YouTube. Kids are eating dish washing detergent for some odd reason. Really weird stuff. But one thing that was neither stupid nor weird was this one guy from Italy.

JD Herrera. This guy plays guitar and bass like it's nobody's business. I was lucky enough to find this guy a few years ago re-making original soundtracks (OST) of Doom songs. These were very good renditions and captured how "they might have sounded" using real guitars. I caught him red-handed covering some of Tolwyn's and my songs and immediately reached out to him. He was so cool to talk to and started helping us out with quite a few projects—namely this one. You will hear his incredibly tremendous guitar work in many of my "Reimaginings" and I honestly do not think they would sound as good without his contributions.

I had a great time contributing to the Doom community and working with these other musicians on various projects. It was a lot of fun reimagining the Requiem soundtrack while learning new recording technology at the same time. I want to thank JD Herrera, Jeremy Doyle, and Tolwyn for all the help they provided me. I hope you all enjoy our music and may they inspire you in whatever you chose to do. Peace!

### Equipment List:

- Intel i5-2500 CPU @ 3.30GHz PC with 16GB Ram and Windows 7 64-bit
- Reason 8.x
- Cakewalk Pro Audio 9.x
- Cakewalk Sonar 5.x
- AdLib Visual Composer 1.x
- Steelseries keyboard, a Logitech Mouse with a black mouse pad, and an uncomfortable chair

## Mark Klem (Continued)

### Track Number and Title

- |    |   |
|----|---|
| 3  | Rage (JD Herrera on guitar and bass)                                |
| 5  | Somewhere Over the Horizon  |
| 7  | Path of Destruction (Jeremy Doyle)                                  |
| 9  | Under Death (Jeremy Doyle on guitar and Keys)                       |
| 11 | Lordly Might (JD Herrera on guitar and bass)                        |
| 13 | Breach of Madness (JD Herrera on guitar and bass)                   |
| 15 | Devil's Ground (JD Herrera on guitar and bass)                      |
| 17 | Reason for Nothing (Jeremy Doyle)                                   |
| 19 | Dry Rot (JD Herrera on guitar and bass)                             |
| 21 | Take All (I Have More) (JD Herrera on guitar and bass) <sup>2</sup> |
| 22 | The Everlasting Negative (Jeremy Doyle on guitar and keys)          |
| 23 | Slider (Jeremy Doyle and Tolwyn)                                    |

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<sup>2</sup> See Jeremy Doyle and Tolwyn's Production Notes

## JD Herrera



I started playing classic guitar pretty late at just 16 years old. My buddy convinced me we could make a band and rock the world, so at the time I simply said, "Hell, yeah!"

Learning the basics was hard as I had never approached music before, except for keyboard a couple of years before, but playing Linkin Park's "in the end" by memory or a couple of Doom songs doesn't quite classify much as "learning music."

Later I was forced to switch to bass guitar, because a band without a bass needs a bassist more than a second guitarist. I wasn't happy with that but I gave my best with it. I've spent the following year learning everything that I

could from the music I was listening at the time: NOFX, Rancid, Greenday, Offspring and many more.

The next step was recording. I've always been the kind of guy that does stuff on his own, so I took my first electric guitar and started recording horrible stuff with mediocre sound editing tools without any notion of techniques or rules.

Then I came up with an idea: recording videogame songs with real instruments and publishing the result on YouTube because "why not?" That would help me improving my playing skills and focus on recording, forgetting composition (except for solos and improvisations). This way I could study more recording techniques that I read on the web, try new software, hardware, and so on. That's why my first videos suck while the more recent ones are quite acceptable.



And that's how I got to know Mark Klem and David Shaw. Many of the songs I played were their songs from Memento Mori 1 and Memento Mori 2. Eventually that led to further collaborations such as "Just Enough Rope" and the more recent "Requiem Reimagined" compilation.

Growing up, I've kind of explored many different genres; mainly Punk Rock, Hard Rock, and Metal of course. Then I ended up going back in time with the

60's and 70's bands. I also love blues and jazz tunes; but, lately I'm stuck and obsessed with music from the 80s.

Thinking about how I got here, I'm not surprised about anything. I've always been a nerd, playing lots of videogames, first ones being Doom and Alone In The Dark. I've always been influenced by music in any media, that being a TV series, movies, or videogames. I'm still a nerd playing videogames, watching movies, and TV series; but less now, because I'm older and have work and responsibilities that take most of my time.

My equipment? OK, showoff time:

- Intel i7 4790 @ 3.60 GHz, 16 GB DDR3, Nvidia GTX 1060 6GB, Windows 10 Professional x64 (yes this is both my recording and gaming rig)
- USB Focusrite Scarlett 2i2 (the best purchase of my life)
- Audio Technica ATH-M40X Studio Headphones
- Reaper 5.x
- Cubase 9 LE
- Izotope Elements Suite
- Lots of free VST plug-ins such as LePou's and Ignite's amps. And many others...
- A lot of bass guitars from different brands such as Fender (Made in Mexico), Ernie Ball, Danelectro and more
- A lot of guitars from different brands such as Squier (my first guitar), Epiphone, Gibson, Danelectro, Schecter And Ibanez
- Of course Classic Guitar, Acoustic Guitar, Acoustic Bass, all of them pre-amplified
- I own a trumpet as well. I rarely use it but I can do a couple of simple things with it



# Acknowledgements

## *Tolwyn*

Mom. Thanks for *forcing* me to take piano lessons since I was four. I miss you. Dad. Thanks for getting me that awesome drum kit so many years ago. I miss you.

I would like to acknowledge Ty Halderman. Ty and I go back to the late 90s when I started doing music and quality control for TeamTNT projects through our self-appointed “punch team.” You were a cornerstone to the Doom community and a friend. Rest in peace.

Stephen Heaslip of Bluesnews. Since 1994 you’ve always been gracious in giving me a blip in your news feed when I’ve submitted “press releases” and other “hardly-worthy” news bits. I’ve always greatly appreciated it. Thank you for your gaming news site and all the work and effort that goes into it. Also, holy shit man, we have both gotten so grey.

Doomworld. A great community hub of Doom enthusiasts. They continue to host my meager MIDI archive and have for many years. The members of the forum have answered countless quasi-newbie questions (when you get to be my age, the shit you knew years ago you forget, and you have to ask again), have been receptive to new projects (even my Doom mapping projects!). Thanks to all of you. You’ve always treated me with respect and patience.

Dr. Sleep. Where are you? Doesn’t matter. I enjoyed our conversations and I hope you are well.

Larry “Oz” Baker. The man that keeps my site and server operating at peak efficiency. Thanks, buddy. I mean, thanks, “bitchbag.”

All the other Doom community sites and ports. ZDoom, Doomsday, PRBoom, GZDoom, Doombuilder, Chocolate Doom, etc. All of you add so much value to an ageless game (and I apologize for missing many of you).

Alexis. Your lego-freak, studio-singing, plane-game flying, beer bottle on the kitchen counter, gross dad loves you. Sigh.

Jonie. You’ve been a thread through my life for 42 years. You’re awesome and I love you.

Garrison. We can totally whistle just about every theme out there together and drive your mom nuts. That’s kind of awesome.

And finally, JR Dietz. JR was my band director from my Junior to Senior year in highschool. This shoutout is not for any music prowess he had (or thought he had); but instead, it is for introducing me to Doom in the first place back in 1993. Thank you for playing countless hours of COOP Doom with me, barfing in a bucket when you got motion sick yet kept on playing, and

installing a second “landline” back in the day before VOIP, Skype, TeamSpeak, etc. We played through all of Doom, Doom2, Heretic, Hexen, Quake, and Quake2 and countless add-on content. Thank you, sir. We will get that last **Jump** performance in before you retire, I promise.

Where to find me

<http://www.tolwyn.com>

<http://www.twitter.com/tolwyn>

<https://www.soundcloud.com/tolwyn-studio>

<https://www.soundcloud.com/primecrew>

<http://www.doomworld.com/tolwyn>

## ***Jeremy Doyle***

I'd like to thank my family: my wife Mallory, my daughter Alice and my son Isaac. It's been countless hours of me staring at a screen while listening to the same pieces of music over and over and over. Mallory: you've provided your unvarnished opinion on how things sound and I appreciate your honesty, even if all my music sounds like Goldeneye to you. I always know I'm on to something good when I catch you humming a melody or bass line I've been working on hours afterwards. Alice: some of the most fun we've had together in the past year has been playing Doom while you sit on my lap. Your unbridled glee on hearing the sound of a Spider Mastermind or a Cyberdemon is infectious and makes playing this game that I thought I had exhausted 20 some-odd years ago, fresh and exciting again.

I would also like to thank the members of Doomworld.com. It is really awesome to read the buzz about this project on the forums. I'm humbled and slightly awed that there are people out there who fondly remember my music from their childhood and who were excited to hear new music from me over the past few years. It has been a real pleasure seeing both the preservation of Doom's history as well as the incredible lengths to which the game has been pushed over time. In particular, I'd like to thank Brad Spencer, for your enthusiasm and Tristan Clark, for your musical opinions and feedback.

Mark: It's been almost two years since you (sort of) randomly messaged me on Facebook, and I never could have imagined where that would lead. I thank you for putting your trust in me and allowing me to re-imagine some of your songs on this project in my own way. It has been a real pleasure and inspiration.

David: We've spent hours and hours discussing the most insane minute details of this music over the past two years. Your incredible depth of knowledge and experience in music production has pushed and inspired me greatly to learn more and continually hone my skills. Without your input and

feedback and the effort you have put in, this project wouldn't be anywhere near the level of professionalism that I feel we've been able to attain...

Where to find me

<https://www.doomworld.com/profile/17703-jdoyle/>

<https://soundcloud.com/astrobass75>

[https://www.youtube.com/channel/UCRfeVFHC5QEXWn9Q\\_Ze\\_1fA](https://www.youtube.com/channel/UCRfeVFHC5QEXWn9Q_Ze_1fA)

### ***JD Herrera***

I'd like to thank you guys for your inspiring music (after all that's how we got to know and work with each other) and for your immense patience with me as I still have to finish the last song...

Where to find me

<https://www.facebook.com/JDHerreraMusician>

<https://www.youtube.com/user/az0919>

### ***Mark Klem***

I would like to thank Boreas and D. Lee Jackson for their support.

Where to find me

<https://www.facebook.com/mark.klem/>

<https://www.youtube.com/user/markklem>

<https://www.reverbnation.com/markklem>