

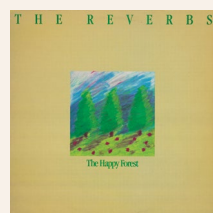
STRUM & THRUM:
*The American Jangle
Underground 1983-1987*

EXCAVATIONS



LP 1 Side A

A1 The Reverbs - *Trusted Woods*



The cascading riff that opens “Trusted Woods” is a perfect clarion call for *Strum & Thrum*; it comes from the only record by Chicago’s the Reverbs, a gem-packed 1984 EP called *The Happy Forest*. Apropos of its title, the EP concerns itself with youthful wonder at long walks past trees, railroad tracks, and farm machinery contrasted with longings for other people and places. Strong press notices and decent distribution via Enigma pushed a few copies around, and it was something of a Midwest used-bin staple throughout the ‘90s, seen mostly as an early building block of the career of one Ric Menck (see the Springfields, below), but it’s a wonderful record in its own right, and an excellent example of what *Strum & Thrum* intends to celebrate.

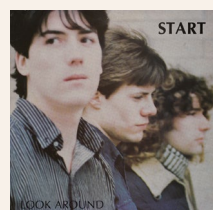
Written by John Brabeck & Ric Menck

John Brabeck: Electric & Acoustic Guitars, Vocals
Ric Menck: Drums, Bass, Percussion, Vocals

Recorded by Michael Freeman at Remington Road Studios in Schaumburg, IL, 1983



A2 Start - *Where I Want to Be*



“Where I Want to Be” is the 2nd track from Start’s fantastic lone LP. The trio from Lawrence, KS actually recorded with Allen Ginsberg while he and William S. Burroughs (the band’s label mate on indie imprint Fresh Sounds) were residing in the college town. Prior to the LP, Start had released a DiY 7” in a post-punk vein before moving into more melodic territory. The band has a ton of great unreleased material from this era that we hope will see the light of day.

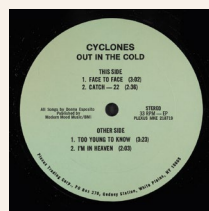
Written by Jay Francis, Shawn Kelly, Ric Lind

Jay Francis: Guitar, Backing Vocals
Shawn Kelly: Keyboards, Lead Vocals
Ric Lind: Drums, Backing Vocals

Recorded at Ramona Studios in Lawrence, KS, 1983



A3 Cyclones - *I'm In Heaven*



After a 1981 single on Little Ricky (home of fine discs by the Zantees and Smithereens), Donna Esposito managed one more EP, *Out in the Cold* under the Cyclones moniker. “I’m in Heaven” was culled from this disc, and Esposito’s breathless, yearning chorus harkens back to classic power pop and girl-group sounds. Fortunately, the Cyclones were only the beginning for Esposito; her partnership with Frank Bednash has proven more stable than any band name they’ve chosen (Riff Doctors, Cowboy and Spin Girl, Mas Rapido, Toothpaste 2000).

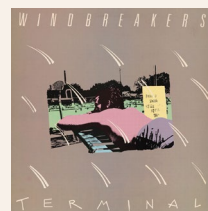
Written by Donna Esposito; Modern Mood Music (BMI)

Donna Esposito: Lead Guitar, Vocals, Songwriter
Marc Seligman: Bass
Dan Reich: Drums

Produced by Mark Abel at Step Above Studios NYC, NY, 1983



A4 The Windbreakers - *All That Stuff*



Bobby Sutliff and Tim Lee formed this classic Beatles / dB’s / Go-Between’s songwriting and co-lead singing partnership with Lee’s everyman baritone trading off perfectly with Sutliff’s high-pitched Chris Bell-ache. Their five albums are loaded with classic pop songs and some of the coolest guitar sounds ever put to tape. We’ve selected the twangy “All That Stuff” from their 1985 debut LP *Terminal* on Homestead (produced by Mitch Easter) as an introduction. Tim Lee remains active with the Tim Lee 3, releasing CDs on his own Cool Dog Sound label, while Bobby Sutliff released a handful of gorgeous, jangly mini-masterpieces in the ‘00s.

Written by Tim Lee; Tim Lee Music (BMI)
Administered by BMG-Chrysalis

Tim Lee: Guitar, Vocals
Bobby Sutliff: Guitar, Vocals
Fritz Martin: Bass, DMX Drums
Randy Everett: Guitar

Recorded by Randy Everett at Rick Garner’s Suburban Den, 1984



A5 Primitons - *All My Friends*



The 1985 debut EP by Birmingham’s Primitons is one of the most college-y college rock records you’ll ever hear. Concerning itself with romance, parties, stargazing, and other youthful musings, the disc is elevated by fantastic lyrics from non-performing member Stephanie Truelove Wright, and is one of Mitch Easter’s best production jobs (the guitars, in particular, have a Big Star-y fire and crispness). “All My Friends” is the first of seven perfect cuts on that record. The band released an additional 12” and a full-length LP before splitting a few years later; get the whole thing on the 2012 Arena Rock Records CD *Don’t Go Away: Collected Works*.

Written by Primitons

Brad Dorset: Vocals, Guitar, Piano
Leif Bondarenko: Drums, Percussion, Accordion
Mots Roden: Vocals, Guitar, Organ
Stephanie Truelove Wright: Lyrics
Garri Meighen: Vocals

Mastered by Greg Calbi at Sterling Recorders NYC, NY



A6 Bangtails - *Patron Of The Arts*



A trio of friends from the Kansas City Art Institute, the Bangtails made just one record, a 1987 EP called *Hypnotic Downpour*. It’s a killer record thanks to the band’s sharp, economical playing, a couple of legitimately great songs, and the emotionally devastating rasp of Mike “Winston” Swamp’s vocals, evident on “Patron of the Arts.” The Bangtails also appear on *Live from Lawrence*, a 1988 compilation sponsored by the Fresh Sounds label (see also: Start) and KJHK, The University of Kansas’ college station. Bassist Archer Prewitt carved out a name for himself in the ‘90s indie scene, first with the Coctails and then with the Sea and Cake.

Written by Michael “Winston” Swamp

Archer Prewitt: Bass
Michael “Winston” Swamp: Guitar, Vocals
Mark “Slim” White: Drums

Produced by Archer Prewitt in Kansas City, MO, 1987



A7 The Love In - *Late As Usual*



Quite appropriate considering their roots in the Costa Mesa, CA’s neo-mod band Jetz, there’s a heavy ‘60s UK vibe running through the Love In’s “Late As Usual.” A bright infectious guitar sound, precise rhythm section, and a fine composition leads to something consistent with both American jangle and the UK equivalent, the *CS6* mini-movement. It’s a real shame that they only managed one EP, as the Love In clearly had the goods.

Written by Tom Sheppard & Kurt Stake (BMI)

Kurt Stake: Bass, Lead Vocals
Tom Sheppard: Guitar, Vocals
Scott Kellem: Drums

Recorded at Adamo’s Audio, Huntington Beach, CA, 1987



B1 Sex Clark Five - *She Collides With Me*



America's most inexplicable band, the Sex Clark Five, emerged from Huntsville, AL with the *Neita Grew Up Last Night* EP in 1986, following it a year later with the instant classic LP, *Strum and Drum*. "She Collides With Me" sports one of the best titles from that album and is also the most frantic, crashing, heartsick track to be found there, although competition in both categories is stiff. The SC5 continue to work at the top of their game... please put down this comp for a minute and seek out a copy of their absolutely brilliant 2017 rock opera *Ghost Brigade!*

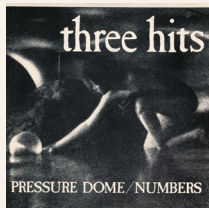
Written by James Butler & Rick Storey; James Butler/Rick Storey (BMI)

James Butler: Electric Guitar, Vocals
Rick Storey: Acoustic Guitar
Joy Johnson: Bass
Trick McKaha: Drums

Produced by James Butler
Recorded at Cavern Studios Huntsville, AL, 1987



B2 Three Hits - *Five O'Clock*



Working closely with producer Don Dixon (who presided over nearly as many jangle sessions as Mitch Easter), Raleigh's Three Hits produced a small but lovely body of work in the '80s. They released two singles (including one on Hib-Tone, making them label mates with R.E.M.) and a final mini-LP in 1989. "Five O'Clock" is a particularly lovely unreleased track making its debut here. While Three Hits faded gently at the end of the '80s, guitarist Michael Kurtz has continued to be a huge influence on indie music as co-founder of Record Store Day.

Written by Biddell/Kurtz/Valentine

Sheila Valentine: Bass, Vocals
Jim Biddell: Drums, Keyboards, Vocals
Michael Kurtz: Guitar, Vocals

Produced by Don Dixon
Recorded at Mitch Easter's Drive-In Studio
in Winston-Salem, NC, 1983



B3 Crippled Pilgrims - *Black And White (Alternate Version)*



D.C.'s Crippled Pilgrims got considerable love in the contemporary zine press during the mid-'80s, and their records still sound tough and relevant. Perhaps more interested in tension and the possibilities of electric guitar timbres than classic pop structures, they possessed a psychedelic bent that is readily apparent in the bracing instrumental coda of "Black and White," an alternate version of a track that opened their debut EP *Head Down Hand Out* (Fountain of Youth, 1984). These days, drummer Dan Joseph is an avant-garde composer who has studied with Pauline Oliveros and Terry Riley, among others; Mitch Parker has worked with Holiday (see "Change," below), Government Issue, and Tone – The Guitar Ensemble.

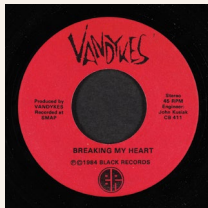
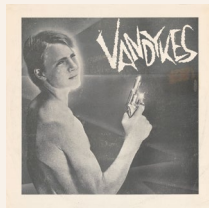
Written by Crippled Pilgrims

Jay Moglia: Guitar, Vocals
Jay Spiegel: Drums
Mitch Parker: Bass
Scott Wingo: Guitar

Engineered/Produced by Don Zientara
Recorded at Inner Ear Studio in Arlington, VA, 1983



B4 Vandykes - *Breakin My Heart*



Including two members who spent time in punk legends Unnatural Axe and La Peste, Boston's Vandykes took a turn into new wave territory in the early '80s. Their lone 45 is a fairly tough score these days, and it's hard to see why it didn't get a little more attention back in '84. "Breakin' My Heart" definitely jangles, but has an underpinning of UK post-punk; the minor key, foreboding result ticks a lot of the era's boxes. Unfortunately no additional releases followed, although Bassist Craig Kutner and guitarist Frank Dehler teamed up again in the short-lived Tall Paul, with one single on White Records in 1986.

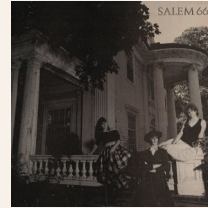
Written by Vandykes

Craig Kutner: Guitar, Lead Vocals
Frank Dehler: Bass, Guitar, Vocals
Roger Tripp: Drums

Produced by Vandykes
Engineered by John Kusiak
Recorded at Somerville Media Action Project, 1984
Cover art by Cliff Lundberg



B5 Salem 66 - *Seven Steps Down*



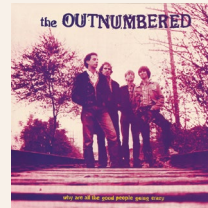
Not necessarily a hotbed of jangle, Homestead Records was nevertheless the most significant US indie of the mid-'80s, and Salem 66 was one of the bands that helped them establish that reputation. Judy Grunwald (ex-Maps), Beth Kaplan, and Susan Merriam formed the core of this prolific, hard-touring Boston band, and their combination of literate lyrics and compelling guitar gauze had indie rock ramifications into the '90s and beyond. "Seven Steps Down" is the opening track from their eponymous debut EP. They recorded three more albums and a single in just a few short years; scavenging neophytes are pointed toward the compilation *1983-1987 (Your Soul Is Mine, Fork It Over)*.

Written by Salem 66

Beth Kaplan: Bass, Lead Vocals
Judy Grunwald: Guitar, Vocals
Susan Merriam: Drums

Recorded at Air Sound Studio, Boston, MA, 1984

B6 The Outnumbered - *I Feel So Sorry Now*



Speaking of Homestead, Champaign, IL's the Outnumbered were signed to the label after their 1983 debut single. "I Feel So Sorry Now" is from their 1985 LP debut *Why Are All the Good People Going Crazy*, and like much of the band's output, it has a punk and power pop edge peeking through the jangle. The Outnumbered released two more albums, and their hometown pals at Parasol Records released a retrospective in 1998 called *Surveying the Damage*. In the band's aftermath, singer Jon Ginoli went on to found the glad-to-be-gayest band of the past two millennia, Pansy Division, while drummer Kenny Golub joined Champaign's wonderful Weird Summer, another outfit with worlds of jangle cred.

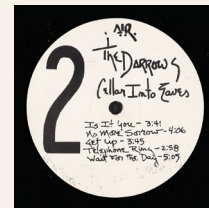
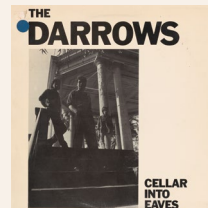
Written by Jon Ginoli; Subculture Music (BMI)

Jon Ginoli: Rhythm Guitar, Lead Vocals
Tim McKeage: Lead Guitar, Backing Vocals
Paul Budin: Bass, Backing Vocals
Ken Golub: Drums, Percussion

Produced by the Outnumbered and Willie Wells
Recorded in Champaign, IL, 1985



B7 The Darrows - *Is It You*



More UK-leaning sounds from the Darrows, a Philadelphia combo. Their 1986 debut album, perhaps based more in post-punk than folk rock, and sporting glossier production than many of their peers, shows off a band of strong players and singers with a batch of songs that veer off well-trodden paths but remain accessible. Sadly, the Darrows had but one more release, a 1989 EP fittingly titled *And It Goes*.

Written by Derek Chafin

Derek Chafin: Vocals, Guitar
Mark Schreiber: Drums
Dan Silver: Bass
Jon Cooper: Keys

Produced by Jon Cooper
Recorded in Philadelphia, PA, 1986



LP 1
Side B

C1 Riff Doctors - Say Goodbye



SAY GOODBYE (d. Esposito) (l. Bednash) (r. Esposito)
 I'VE BEEN ON FIRE (d. Esposito) (l. Esposito) (r. Esposito)
 RECKLESS THE THINGS THAT MAKE ME GLAD THAT I MET YOU (d. Esposito) (l. Esposito) (r. Esposito)

Recorded at Drive-In Studio, N.C.

All songs copyright 1985 BMI Modern Mood Music and 1985 BMI Kristovians. For info call 212-677-7153

The Riff Doctors had only one proper release – an absolutely necessary 1984 7” on Coyote. But as great as that record is, it tells only a tiny bit of a long, ongoing story. Shortly after the single release, lead singer/guitarist Frank Bednash began his long partnership with Donna Esposito (see: The Cyclones) and their first collaboration was a scarce 1985 six-song demo tape, from which “Say Goodbye” is plucked. Naturally, it contains sweet vocals, melodies lifted from the finest ‘60s sources, and snappy, clean production. Some of the songs from this demo turned up on the first Cowboy and Spin Girl album on the UK label Subway Organization in 1988.

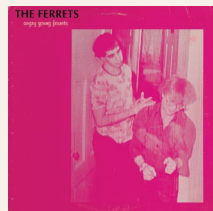
Written by Esposito/Bednash; Modern Mood Music (BMI)

Frank Bednash: Lead Guitar, Lead Vocals
 Donna Esposito: Lead Guitar, Lead Vocals
 Tom Shad: Bass
 Dave Ryan: Drums

Produced by Mitch Easter and Riff Doctors
 Recorded at Drive-In Studio, NC, 1985



C2 The Ferrets - She Was Unkind



In the early '80s there were a batch of American garage-revival bands (Vipers, Chesterfield Kings, Cynics, Lyres, etc.) who often co-mingled with the kinds of bands presented on *Strum & Thrum*, sharing sensibilities, stages, and occasionally band members. Rochester's the Ferrets were clearly inspired by '60s folk-rock, and the marvelous 12-string riff of “She Was Unkind” would have fit right in on one of Bomp/ Vox's *Battle of the Garages* comps. The track appeared on their 1987 Jargon LP *Angry Young Ferrets*; also worth searching out is the band's lone 45 from a couple years prior.

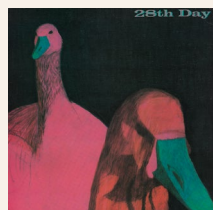
Music by Jim Huie & Charles Lockwood;
 Lyrics by Jim Huie & Stan Merrell; Sea of Spoons Music (BMI)

Jim Huie: Vocals, Drums, Percussion
 Charles Lockwood: 6 & 12 String Guitars
 Pete Latham: Bass

Engineered by Dave Anderson
 Produced by Jim Huie, Charles Lockwood, and Dave Anderson
 Recorded at Saxon Studios, Rochester, NY, 1986



C3 28th Day - Pages Turn (Alternate Version)



Chico, CA's 28th Day started making noise on college radio charts via “25 Pills” from their 1985 self-titled EP, but unfortunately, that turned to be both debut and epitaph. If the sonics here aren't evidence enough to convince you that 28th Day deserves a place at the Paisley Underground roundtable, consider that the EP was produced by True West's Russ Tolman, and issued on his Bring Out Your Dead Records. Cole Marquis went on to form the noisier Downsidars and later made a couple of solo albums. Barbara Manning's impressive solo career began with 1989's *Lately I Keep Scissors*, an album which deserves benchmark status with regards to the transition from '80s college rock to 90s indie rock.

Written by Cole Marquis

Barbara Manning: Bass, Vocals
 Cole Marquis: Guitar
 Mike Cloward: Drums

Produced by Russ Tolman
 Recorded by Jim Keylor at Army Street Studios,
 San Francisco, CA, 1985



LP 2 Side C

C4 Great Plains - When Do You Say Hello?



Formed in 1982 in Columbus, OH, Great Plains were never strictly a “jangle” band or a “college rock” band. They certainly were not a “punk” band and probably not a “psychedelic” band either. What they were was a ramshackle rock machine that seemed to be taking the piss out of themselves, even as they wrote sweet, melodic gems like “When Do You Say Hello” from their debut EP. 1983's *Mark, Don and Mel*. The double CD *Length of Growth 1981-1989* recounts the whole glorious mess and belongs in your home. Great Plains mainman Ron House has since had a rambling, fascinating career that we could never do justice to without several volumes.

Lyrics by Ron House; Music by Great Plains;
 Symbolic Gesture Music (BMI)

Ron House: Vocals, Guitar, Lyrics
 Hank O'Hare: Bass
 Robert David Green: Drums, Vocals
 Matt Wyatt: Guitar, Vocals
 Mark Wyatt: Keyboards, Vocals

Engineered and Mixed by Fritz Mossman and Great Plains
 Recorded November/December in Columbus, OH, 1982



C5 Downy Mildew - Purple Parlor



From the very solid 1986 debut on Texas Hotel, the circular riff that runs through the moody “Purple Parlor” is quintessential jangle pop. L.A.'s Downy Mildew had the luxury of two effective lead singers in Charlie Baldonado and Jenny Homer, and their striking, moody post-punk sound evolved enough to keep them around well into the alternative era. They gained some attention with a couple of albums ('92's *An Oncoming Train* and '94's *Slow Sky*) on Windham Hill's High Street imprint before calling it a day.

Written by Downy Mildew

Charlie Baldonado: Vocals, Guitar
 Jenny Homer: Guitar
 Nancy McCoy: Bass
 Jason Kahn: Drums

Produced and Arranged By Downy Mildew
 Recorded by Rick Novak at Control Center Studios,
 Los Angeles, CA, April 1986



C6 The Strand - You And Me



Long championed by power-pop aficionados, the Strand's first and only effort, a LP entitled *Seconds Waiting*, spills out 10 gems in under half an hour and recalls other brilliant home brew pop albums like *Black Vinyl Shoes* and *Where It's at With the Wind*. “You and Me” is the opening salvo; a timelessly enjoyable ride follows. With all of their goals thus accomplished, there was no need for a second album.

Written by Jim Garner

Jim Garner: Bass, Lead Vocals
 Bill Lasley: Guitar, Lead & Backing Vocals
 John Hubbell: Drums

Produced by Hollis E.F. Williams
 Engineered by Steve Carr
 Recorded at Hit and Run Studios in Shady Grove, MD, 1984



C7 The White Sisters - Misery, Me, & You



Jeffrey Borchardt's White Sisters found a unique niche in the jangly mid-'80s, creating a couple of acoustic-driven singles whose jazzy chord changes and melodies recalled some of the more sophisticated UK guitar pop outfits of the time. “Misery, Me, and You” is from a 1986 single on Butch Vig's Madison-based BOAT Records & Tapes. There was a follow up in 1989, but by the late '80s, Borchardt had moved to Providence, RI and founded a new project, Honeybunch, which released a half-dozen singles between '89 and '92. During the latter part of this period he hooked up with Paul Chastain and Ric Menck in the newly minted Velvet Crush.

Written by White Sisters

Larry Beth: Drums
 Derrick McBride: Bass
 Jeffrey Borchardt: Guitar, Mandolin, Vocals

Recorded at Smart Studios in Madison, WI with Butch Vig, 1985
 Analog to Digital transfer by Craig Jordan at Plan of a Boy Studio,
 Providence, RI



D1 Absolute Grey - Remorse



Rochester's Absolute Grey swirled behind Beth Brown's commanding vocals and their tendency for tasty guitar psych brings to mind late '60s UK folk outfits like Fairport Convention. "Remorse" is from 1984's *Green House*, the band's first LP; you can probably track down the deluxe 20th anniversary reissue CD, which contains a bonus disc of the band performing at Scorgie's in Rochester and amply demonstrates their live prowess. Absolute Grey was signed to NY's Midnight Records for a pair of records in the mid '80s before defections left Brown and bassist Mitchell Rasor to soldier on as a two-piece.

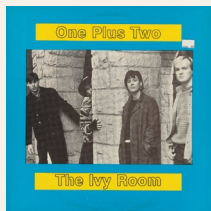
Written by Rasor/Brown/Kitchen/Thomas (BMI)

Beth Brown: Vocals
Mitch Rasor: Bass
Pat Thomas: Drums
Matt Kitchen: Guitar

Recorded by Dave Anderson at Saxon Recording,
Rochester, NY, July-August 1984
Produced by Absolute Grey & Bob Martin



D2 One Plus Two - Promise



Holden Richards started One Plus Two as a side project to North Carolina punks the Pound Notes, who were active in the early '80s. Eventually One Plus Two became his main concern, debuting with a fairly elusive single before recording an EP and an album for Homestead in the mid-'80s. "Promise" is from 1985's *The Ivy Room* EP where it sits alongside five other similarly beguiling tracks, all of which feature Richard's compelling, earnest vocals and guitars that absolutely sparkle. Oh, by the way: Guitarist Eric Peterson has credits on records by the Wygals, Choo Choo Train, Snatches of Pink, the dB's and Tommy Keene and is currently recording and touring with Sarah Shook and the Disarmers.

Written by One Plus Two

Holden Richards: Guitar, Lead Vocals
Susan Kent: Guitar, Vocals
Rob Stuart: Bass
Mary Clyde Bridgers: Drums

Produced and Recorded by Wes Lachot at TriTone Studios,
Durham, NC, 1984



D3 The Springfields - Sunflower



After the Reverbs, Ric Menck, teamed up with Paul Chastain in a series of studio groups – Choo Choo Train, Bag o' Shells, The Big Maybe, the Springfields – that advocated a renaissance of '60s pop classicism and were tremendously influential on '90s pop bands. "Sunflower" was the first single on the imprint Bus Stop, which was the main source of misses from the Menck/Chastain axis in the early '90s and is worth finding for the wonderful cover of the Hollies' "Clown" on the flip. Menck and Chastain eventually formed full-fledged rockers Velvet Crush, and Menck became simply one of the finest pop drummers that ever lived, working with Matthew Sweet, the Pernice Brothers, Liz Phair, etc.

Written by Ric Menck;
Sony Songs Inc. / Lincoln's Mood Ring Music (BMI)

Ric Menck: Electric Guitars, Drums, Tambourine,
Lead & Harmony Vocals
Paul Chastain: Acoustic Guitar, Bass Guitar

Recorded by Willie Wells in Champaign, IL, 1985



D4 Holiday - Change



Before leading the cranky/sweet Magnapop through an ambitious release schedule in the '90s and '00s, Linda Hopper partnered with Lynn Blakey in a Washington, D.C. outfit dubbed Holiday. *Hello*, a lovely 1985 EP from whence the track here comes, blurs the lines between perky and melancholy in a way that recalls Let's Active's debut. By the by, Hopper was in an earlier band called Oh-OK, based out of Athens which included not only Matthew Sweet but also Linda Stipe, who was the sister of... yeah.

Written by Lynn Blakey; Henny Penny Music (BMI)

Lynn Blakey: Vocals, Guitar
Linda Hopper: Vocals
Miteh Parker: Bass
Dan Buccino: Drums

Produced by Holiday
Recorded by Steve Carr at Hit and Run Studios,
Rockville, MD, April 1985
Remixed by Lynn Blakey, Derrick Hsu, Steve Carr, August 1985



D5 Pop Art - The Meeting



The Steinhardt brothers worked like dogs from their 1983 debut 45 through the end of the decade, releasing an EP and four albums and touring across the country. Lifelong musicians, their early releases had a coltish energy that was refined and polished shiny over the course of the next few years. Unfortunately, they never managed to get over the hump, but the 2000 retrospective *Really Blind Faith: Retrospective 1984-1990* shows what they were capable of. "The Meeting" is a gently loping shuffle that gives plenty of space to Dave Steinhardt's tremulous, urgent vocal. You can find it on their first full-length album, *A Perfect Mental Picture* (1985).

Written by Jeff Steinhart and David Steinhart: Stonegarden Music (BMI)

Jeff Steinhart: Guitar
David Steinhart: Vocals
Richard Steinhart: Guitar, Vocals
Tony Ortega: Bass
Steven LePatner: Drums

Recorded and Produced by Ethan James at Radio Tokyo
in Venice, CA, 1985



D6 Reactions - Tomorrow's Time Today



What's more mod than a Batman sticker on your Rickenbacker? There are a few of us to whom the opening crash of "Tomorrow's Time Today" evokes the same instant rush as "Teenage Kicks" or "Go All the Way." That dirty chime runs through the song, underpinning a lyric that is so sincerely optimistic in its flower-power imagery that it's almost comical. The result is one of the greatest indie singles of the decade, and yet you can probably score it for under a fin at your local grubby vinyl outlet. There was one more single, also on St. Valentine, and an EP on Homestead, and then Brian McCafferty went off to play in the Beatnik Termites, and Dave Swanson went off to play with half the bands in Ohio.

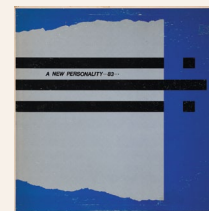
Written by Chuck Wagner & Dave Swanson

Chuck Wagner: Guitar, Lead Vocals
Dave Swanson: Drums, Guitars
Brian P. McCafferty: Bass, Backing Vocals

Produced and Recorded by Chris Burgess at The Beat Farm,
Cleveland, OH, 1985



D7 A New Personality - Essential Things



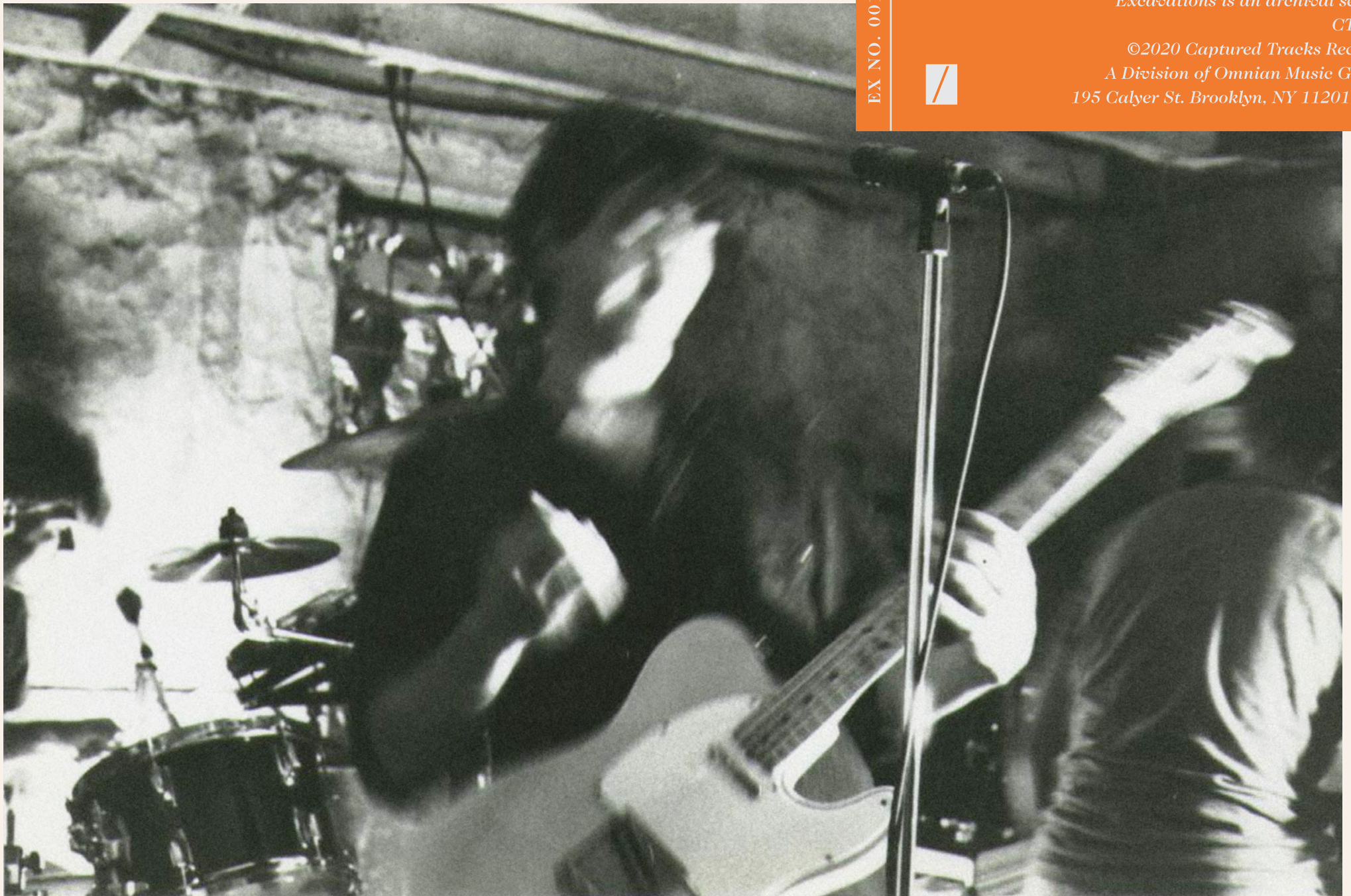
A New Personality were an under-recorded Florida band led by brothers Brent and Darren Rademaker whose two singles are much in demand with fans of post-punk. "Essential Things" was the topside of the second single, a 12" issued in 1983. Clearly A New Personality loved then-current UK sounds; the rhythm section and soaring synths here are pure Factory Records, and the whole thing has a feel that would have given it flight in dance clubs. The Rademakers have compiled an impressive resume since then, including membership in the Tyde, the Summer Hits, and Beachwood Sparks.

Written by Darren Rademaker

Darren Rademaker: Vocals, Guitar
Brent Rademaker: Bass, Vocals
Steve Fisher: Drums
Wylie Allen: Synthesizer

Produced by A.N.P.
Recorded at Morrisound Studio, Tampa, FL, 1982





LP 1

- | | |
|---|---|
| A1 The Reverbs
<i>Trusted Woods</i> | B1 Sex Clark Five
<i>She Collides With Me</i> |
| A2 Start
<i>Where I Want to Be</i> | B2 Three Hits
<i>Five O'Clock</i> |
| A3 Cyclones
<i>I'm In Heaven</i> | B3 Crippled Pilgrims
<i>Black And White (Alternate Version)</i> |
| A4 The Windbreakers
<i>All That Stuff</i> | B4 Vandykes
<i>Breakin My Heart</i> |
| A5 Primitons
<i>All My Friends</i> | B5 Salem 66
<i>Seven Steps Down</i> |
| A6 Bangtails
<i>Patron Of The Arts</i> | B6 The Outnumbered
<i>I Feel So Sorry Now</i> |
| A7 The Love In
<i>Late As Usual</i> | B7 The Darrows
<i>Is It You</i> |

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| C1 Riff Doctors
<i>Say Goodbye</i> | D1 Absolute Grey
<i>Remorse</i> |
| C2 The Ferrets
<i>She Was Unkind</i> | D2 One Plus Two
<i>Promise</i> |
| C3 28th Day
<i>Pages Turn (Alternate Version)</i> | D3 The Springfields
<i>Sunflower</i> |
| C4 Great Plains
<i>When Do You Say Hello?</i> | D4 Holiday
<i>Change</i> |
| C5 Downy Mildew
<i>Purple Parlor</i> | D5 Pop Art
<i>The Meeting</i> |
| C6 The Strand
<i>You And Me</i> | D6 Reactions
<i>Tomorrow's Time Today</i> |
| C7 The White Sisters
<i>Misery, Me, & You</i> | D7 A New Personality
<i>Essential Things</i> |