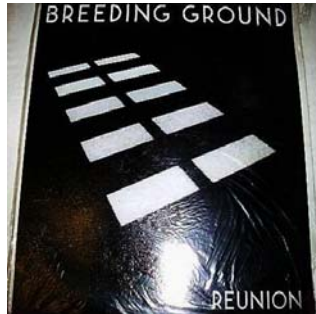


Breeding Ground: Reunion



from the EP *Breeding Ground*
c. 1982 Mannequin Records

Toronto, Canada's Breeding Ground released their eponymous debut EP in 1982, and subsequently were asked to open for Bauhaus within a month of its release. The EP was well-received, garnering the post-punk outfit extensive college radio airplay and coveted Canadian tour dates with The Stranglers and Echo & The Bunnymen the following year. Two full-length albums followed later in the decade - 1986's *Tales of Adventure* and 1989's *Obscurity & Flair* before the band called it quits in the early 1990's.

Asylum Party: Play Alone



from the LP *Borderline*
c. 1989 Lively Arts Records

Asylum Party were a French post-punk/coldwave band formed in 1985 in Courbevoie, France by guitarist/vocalist Philippe Planchon and bassist/vocalist Thierry Sobézyk. The duo later added keyboardist Pascale Macé. Their sound had gothic rock influences and was very similar to English post-punk bands. Asylum Party, along with fellow French coldwave bands of the same period such as Little Nemo and Mary Goes Round, were considered part of the "Touching Pop" movement (Sobézyk also played in the latter). The band released a total of 3 albums, including 1988's mini-album *Picture One*, 1989's *Borderline* and 1990's *Mère* before disbanding in the early 90s.

Mary Goes Round: The Promised Land



from the LP *Sunset*
c. 1989 Lively Arts Records

The French coldwave band Mary Goes Round existed under various monikers as far back as 1986, supporting Sonic Youth on select tour dates. It wasn't until 1989 that they released their first proper full-length album - the dark and brooding *Sunset* LP - released on the French "Touching Pop" indie label Lively Arts Records. The band, consisting primarily of Jérôme Avril and Cécile Balladino (with various other members coming and going throughout their career), released a handful of albums and a few singles before calling it quits in 1991. These days, Jérôme is involved with a new project, entitled Brachko.

Rosa Crux: Aglon



from the Cassette LP *Jeux De Fers*
c. 1986 On a Faim!

Rosa Crux was a French musical and performance ensemble founded by Olivier Tarabo in 1984 while studying at the Artschool of Rouen. The band used a lot of adjusted & self-built instruments, of which the B.A.M. (Batterie Acoustique Midi - a set of genuine drums played by a programmable electromagnetic process) is probably the most prominent. It even won the price of sound inventions in Paris in 2001. The track included here is from the band's first album - 1986's *Jeux De Fers* - and deals with the profanations of St. Ouen and the 'Jeux De Fers' - the Iron Games, which is a description of performances using several unusual man-powered machines.

Primary Colours: Paint Love Blue



from the EP *Paint Love Blue*
c. 1985 After Hours Records

Primary Colours was essentially a songwriting and production vehicle for Northeast Ohio musician and aspiring producer Jim DeMain. In the early 80s, DeMain was a member of a proper band called The Somatics who played frequently around the state and his hometown of Kent, OH. When the Somatics called it quits in 1984, DeMain headed into the studio and tracked the music for what would essentially be Primary Colours' one and only EP. He enlisted the vocals of his then girlfriend (and later wife) Jeannette DeMain and released the EP on local indie After Hours Records in 1985. After unsuccessful attempts at shopping the material for a major record deal, the duo called it quits within a year of the EP's release.

System 56: Life on a Cool Curve



7" single
c. 1983 Detour Records

Most people around northeast Ohio in the early 80s might remember the Cleveland band System 56 from the generous amount of local airplay they received for a handful of singles and a 12" EP released between 1982-1984. Unlike most bands however, their reputation was built primarily in the studio, with only five live performances offered during their short-lived tenure. This track here is the second of only three singles released during that two-year timeframe. In 2013, the Italian label Synthetic Shadows re-issued the entire System 56 catalog in both digital and vinyl format.

Blue In Heaven: In Your Eyes



from the LP *All The God's Men*
c. 1985 Island Records

Blue in Heaven was an Irish rock quartet from Dublin, Ireland active 1982-1989 and led by singer Shane O'Neill. They reformed in 1990 as **The Blue Angels**. O'Neill later went on to form **Supernaut** with Dave Long from Into Paradise. Blue in Heaven released a few singles on U2's Mother Records before being signed to Island Records in 1985, when they released their first album, *All The God's Men*, which was produced by Martin Hannett. Their follow-up, *Explicit Material* (1986), saw them team up with Island Records chief Chris Blackwell and Eric Thorngren. Their popularity grew thanks to touring with The Chameleons, Echo & the Bunnymen, and The Damned, alongside achieving a minor hit with "I Just Wanna".

Balaam & The Angel: She Knows



from the LP *The Greatest Story Ever Told*
c. 1987 Virgin Records

The gothic pop band Balaam and the Angel was formed in Birmingham, England in 1984 by the Scottish-born Morris brothers -- vocalist/bassist Mark, drummer Des, and guitarist Jim. Shortly after forming, the band found themselves affiliated with the goth-rock movement following a series of opening dates for the Cult. After founding their own label, Chapter 22 Records, Balaam and the Angel released their debut EP *Love Me* in 1985; the subsequent *Day and Night* brought the group to the attention of Virgin Records, which issued the full-length *The Greatest Story Ever Told* in 1987. After touring in support of Iggy Pop and Kiss, the group resurfaced with second guitarist Ian McKean in 1988 and released two harder-edged albums *Live Free or Die* and 1989's *Days of Madness*.

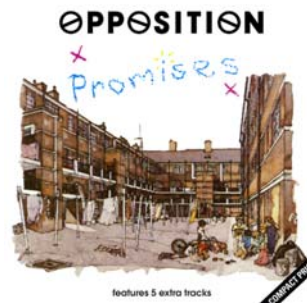
Pure Joy: Standing on a Bridge



from the LP *Unsung*
c. 1988 Flydaddy

Taking their name from a song by the legendary Teardrop Explodes, Pure Joy were among a handful of '80s Seattle bands that drew more inspiration from English neo-psychedelic rock than punk or heavy metal. Sounding more like a group from the U.K. than the Pacific Northwest, the band released their first LP, *Unsung*, in 1988. The band toured the West Coast with the Chameleons U.K., receiving rave reviews, however Pure Joy didn't acquire much mainstream attention. In 1989, the group released its second album, *Carnivore*, on PopLlama Records, and then broke up. After Pure Joy's demise, frontman Rusty Willoughby formed the power pop band Flop.

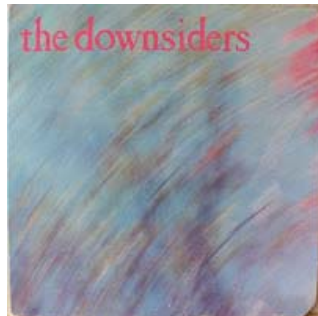
The Opposition: Innocent



from the LP *Promises*
c. 1984 Charisma Records

The Opposition were a South London-based post-punk band that welded the impassioned urgency of early Killing Joke to the graceful but pained atmospheric flourishes of the Chameleons. Marcus Bell, Mark Long, and Ralph Hall formed the band in 1979 and had their first single, "Very Little Glory", released through their own Double Vision imprint by the end of that year. A short-lived deal with the Ariola label (Japan) produced a second single in 1980 that led to a contract with Disc AZ. *Breaking the Silence*, the band's self-produced debut full-length, was released in 1981. Three LPs for Charisma -- *Intimacy*, *Promises*, and *Empire Days* -- followed in close succession between 1983 and 1985. - Andy Kellman, *AllMusic.Com*

The Downsiders: Curl of Hair



from the LP *The Downsiders*
c. 1987 Black Park

The Downsiders were Chico, California's Nirvana and Sonic Youth all rolled into one. The band, started by San Francisco musician Cole Marquis (vocals/guitar) also included Chris Cloward (vocals/bass), Jeff Tracy (guitar) and Keith Foust (drums). Live, their twisted brand of garage rock, a mélange of psychedelia and folk-punk combined with sheer garage energy proved popular with just about everyone: punkers, alterna-kids, hippies, frat dudes and sorority chicks but their popularity wasn't limited to Chico, as several successful cross-country tours proved. A talented band, had they stayed together another year or two they might have risen to the top of the Sub Pop sparked underground explosion.

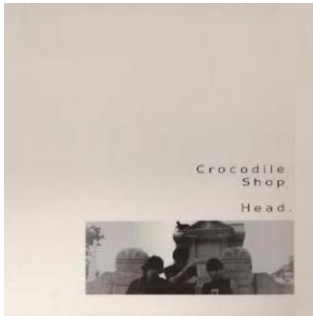
Stranger Than Fiction: Losing You



7" single
c. 1980 Ambergris Records

There is scarcely any information on this obscure, very short-lived UK post punk band, other than some digital grabs of this track and its equally admirable B-Side "You Don't Turn Me On Anymore". The band - comprised of Steve Kennett (vocals/guitars), Stewart Kennett (percussion), Norman Pearce (bass), and Sean McKernan: Moog / ARP strings recorded this 7" at Cargo Studios in the Fall of 1980 with the legendary Bill Nelson at the production helm. A true underground gem!

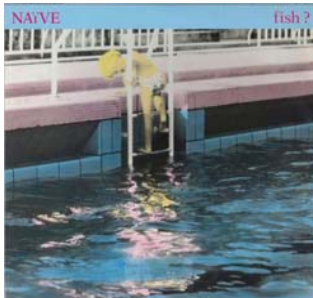
Crocodile Shop: April Reigns



from the EP *Head*
c. 1987 Susstones Records

At the time they released their debut EP *Head* in 1987, this Minneapolis group had a strong guitar-based indie rock sound which they later came to dislike and called the EP their version of Ministry's *With Sympathy*. Their following full-length *Lullaby*, produced by Chameleons UK's Dave Fielding, developed their sound further towards goth and included darker guitar work. Eventually, the band would slowly abandon the "guitar goth" sound altogether, first replacing their drummer with a drum machine, and finally with the addition of a keyboard player they turned to an entirely electronic-based outfit. The band eventually released two more vinyl EPs, the Red Lorry Yellow Lorry influenced *Measure By Measure* and *Technological Optimism*.

Naive: Clay



from the LP *Fish?*
c. 1985 Irmgardz

A very rare record! Naive was a new wave post-punk band formed in Copenhagen, Denmark in 1983. *Fish?* is their debut album, released in 1985 on the country's own Irmgardz label. Copenhagen natives Claus Berthelsen (vocals and lyrics) and Hilmer Hassig (guitar and producer) founded the group in 1983 and were later joined by two additional members - Flemming Muus Rasmussen (bass) and Gorm Ravn-Jonsen (drums). The band recorded two additional LPs before fading into ultimate obscurity - 1989's *Careless* (Garden Records) and 1995's *Absolution Music* (Record Music).

Die Kreuzen: Slow



from the LP *Century Days*
c. 1988 Touch & Go

Formed in Milwaukee in 1981, Die Kreuzen took equal parts of heavy metal and hardcore punk as its inspiration, producing some of the more challenging indie rock of the period and in many ways anticipating the grunge rock sound of the '90s. The band consisted of Dan Kubinski (vocals), Brian Egeness (guitar), Keith Brammer (bass), and Eric Tunison (drums). After signing to Touch & Go in 1984, they continued a move from hardcore into a more traditional hard rock sound. In 2005, a tribute to the band was released called *Lean Into It* featuring covers of Die Kreuzen songs by Napalm Death, Mike Watt, Voivod, Season to Risk, and Vic Bondi among others.

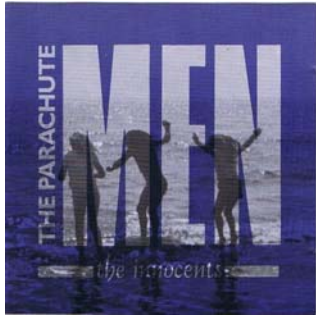
Dancing Hoods: Wild and the Lonely



from the LP *12 Jealous Roses*
c. 1985 Relativity Records

The Dancing Hoods featured one member, Mark Linkous, who found wider acclaim with the band *Sparklehorse*. Because of Sparklehorse, the Dancing Hoods were spared from the abyss of forgotten alternative artists. Formed in New York by Linkous (guitars, vocals), Bob Bortnick (vocals, guitar), Don Short (drums), and Mike Garacino (bass), the Dancing Hoods recorded their first LP *12 Jealous Roses* for Relativity Records in 1985. In 1988, they released their second album, *Hallelujah Anyway*. "Baby's Got Rockets" was somewhat successful on college radio, and the video for the track was even added to MTV's 120 Minutes. The group then moved to Los Angeles to look for a major-label deal. However, they were unable to find one and the band split up shortly afterward.

The Parachute Men: Sometimes in Vain



from the LP *The Innocents*
c. 1988 Fire Records

Formed in Leeds UK in 1985, The Parachute Men consisted of Fiona Gregg (vocals), Stephen Gregg (guitar), Andrew Howes (bass & keyboards), and Mark Boyce (drums & keyboards). After two years of gigging, the band signed to large London indie label Fire Records and released a debut 4-track EP in May 1988. This was followed in August of the same year by debut album *The Innocents*, which made NME's top 50 albums of that year. Howes and Boyce departed soon after, with the Greggs continuing as an acoustic duo. 1990 saw the release of a second LP *Earth, Dogs, and Eggshells* - as well as additional line-up changes. Having lost much momentum out of the gate, the band split in the early 1990s.

Huxton Creepers: Autumn Leaves



from the LP *12 Days to Paris*
c. 1986 Big Time Records

Huxton Creepers (their name derived from the character the Hoxton Creeper from the Sherlock Holmes film "The Pearl of Death") formed in Melbourne, Australia in 1984. Their first released recording was the track "King Of The Road" (an original, not the Roger Miller song) on the Au Go Go Records Melbourne compilation *Asleep At The Wheel* in 1984. This and their two tracks on the Triple J compilation *Cooking With George* brought them to the attention of Big Time Records, their label throughout their career. Their first album was *12 Days To Paris* in 1986 and their second was *So This Is Paris* in 1988 (titled *Keep To The Beat* on the Canadian release). Barely five years into existence however, the band abruptly called it quits in 1989.

Dragon: Rain



from the LP *Body and The Beat*
c. 1984 Polydor Records

During the '70s, the notoriously decadent Dragon was among the biggest rock bands in New Zealand. Formed around the core talents of brothers Todd and Marc Hunter, the group quickly earned a cult following and ultimately a contract with Polygram/CBS Records. The band released five full-length albums throughout the 70s before personnel, tour problems, and substance abuse ultimately ground the band to a halt in 1979. In 1982 Dragon re-formed to pay off their debts, releasing a handful of singles (including 1984's "Rain") and a subsequent LP in 1986 called *Dreams of Ordinary Men* (produced by Todd Rundgren). After 1988's *Bondi Road*, the band once again called it a day.

The Other Ones: All The Love



from the LP *The Other Ones*
c. 1986 Virgin Records

This German-by-way-of-Australia sextet's debut album serves as a perfect example of the simple pop optimism that was everywhere in the middle of the '80s. With tinny, electronic drum kit beats, pseudo-macho guitar solos, cheesy keyboard riffs, and romantic simpleton lyrics on par with "roses are red, violets are blue," there's plenty here to offend those who take their songwriting seriously. But the lush vocals of Jayney Klimek and her offbeat brother Alf (think Fred Schneider's cousin abroad) add a certain celebratory element to this album, even if the song's meanings are unclear. One-hit wonder catchiness is prevalent all over the album, but even with some MTV airplay, they couldn't capitalize on it and soon vanished to lands far beyond the CD bargain bin. (Allmusic.Com)

w/ Breeding Ground

(feed) →

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|--|--|
| 1. Breeding Ground
Reunion | 11. Dragon
Rain |
| 2. Mary Goes Round
The Promised Land | 12. The Other Ones
All The Love |
| 3. Blue In Heaven
In Your Eyes | 13. Crocodile Shop
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Aglon |

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Vinyl Obscurity - <http://vinylobscurity.blogspot.com/>

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80s underground



deepest cuts
volume 4



TRAY CARD

deepest cuts vol. 4

abs underground



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Reunion

2. Mary Goes Round

The Promised Land

3. Blue In Heaven

In Your Eyes

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