

Let's face it... the music you are listening to is old. It all began back in early 1974 as a two-part instrumental song that appeared on DWAB's "Music for and about Gods" under the title "Characterization." Some months after that, the song resurfaced, this time accompanied by vocals and a drum machine. In this entirely new version, now called "Conformity," the first half stayed true to the original version, then gave way to a magnificently noisy guitar solo played over some uncontrolled drum machine rambling. Good times. This recording eventually made its way onto DWAB's "The Exciting Nights of Discordant Torture" some time mid 1977.

In the meantime, however, while working on the music for a split cassette with Folk Songs, "Conformity" was cleaned up a bit, having finally acquired a more organized drum pattern and a true ending. The beginning again remained as it had always been—quick quirky guitar stuff... This version appears on DWAB's "Summer Entertainment."

Folk Songs was, initially, a band doing variations on certain DWAB songs, and one of the chosen songs was "Conformity." By the time the music had reached Folk Songs, however, a new set of lyrics had been ap-

plied to the music. The song was now titled "Sadness as a Byproduct of Exaggeration."

During their brief existence as a band, Folk Songs produced two versions of this song. The first version as recorded by Folk Songs had a different introduction than "Conformity," and went approximately half of the original song's full length. It was recorded on a four track, and at the time, we did not have a guitar part for the song. The second version, recorded live at KCSB 91.9 FM a few months later, included a few more transformations and included a guitar part. Folk Songs disbanded before getting to do a studio version of the song.

Over a year after Folk Song's demise, the desire to lay this song to rest and record a final studio version of this song arose. I was working on "One Final Episode in our Attempts at Persistence" with the extraordinary drummer, David Hanna, at the time. The song's introduction was, once again, slightly altered—as were the drum patterns throughout. The overall structure and lyrics remained as Folk Songs had left it... And this is what you now hear.

The FINAL version... I promise..