



# Margot & the Nuclear So And So's

## Now, Let's Risk Our Feathers (*Buzzard* Rarities)

### A.

Black Demon

Birds (Margot 1.0 Recording)

Earth to Aliens: What Do You Want? (Margot 1.0 Recording)

Will You Love Me Forever? (from "Happy Hour at Spriggs" EP)

Bubbleprick

### B.

I Won't Eat My Vegetables (demo)

NYC Hotel Blues (Margot 1.0 Recording)

Francine (B-side)

As Beautiful as Ever (demo)

Lunatic, Lunatic, Lunatic (demo)

There's a Freakshow Downtown (from "Happy Hour at Spriggs" EP)

Richard Edwards: vocals, guitars, keys

Tyler Watkins: bass

Brian Deck: drums, percussion

Ronnie Kwasman: guitars

Cameron McGill: keys, vocals

Megan Connelly: vocals

Erik Kang: guitars

\*Margot 1.0 Recordings:

Richard Edwards: vocals, guitars

Tyler Watkins: bass

Andy Fry: guitars

Emily Watkins: key, vocals

Chris Fry: Drums

\*All songs written by Richard Edwards

(Mice & Margot Music, ASCAP)

\*\*Songs produced by Brian Deck except:

"Will You Love Me Forever?", "Bubbleprick",

and "Freakshow" – Engineered by Neil Strauch

Recorded at Engine, Queensize Twin Aire, and Richard's apt

Mastered for vinyl by Tyler Watkins at Postal Recording

### *Buzzard*

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Good gravy! I hadn't listened to this music in quite some time. What a mountain of cacophony we were in love with then!

The thing I remember most about my Margot period is that we were all so devoted to making this music awesome on its own terms. In that, at least, we were unified. We knew we were on to something special and we all felt a responsibility to each other to make it great. There were, of course, disagreements and frustrations and failures and breakups. But nobody would have entertained the notion of settling for less than awesome. And that made it exciting and fun to wake up and go to work every day (this was my "job" at the time!).

It's interesting to note that the genesis of *Buzzard* was in Richard and I talking about a quick project that would be the opposite of what *Animal* had been. *Animal* was detailed, ornamented and complex. I thought it would be a good creative exercise for Richard to prepare some simple songs and blow into the studio to lay them

down by himself with an acoustic guitar in one day... he asked me to play a little percussion... later he intimated that full drum kit would be more appropriate for some of the songs he was writing... next thing I knew I was in a rock band called The Vegetables. That band made this record. *Buzzard* did end up being a different kind of opposite from *Animal*. It is direct, raw and noisy.

Listening to some of these early versions it didn't seem like the most obvious way to record these songs. They did seem like delicate pretty numbers. But, well, you start kicking stuff around in a rehearsal and you do what is fun and you get what you get. Rock.

I think of *Buzzard* as a true high-water mark in my musical life. When I approach a new recording project I typically delve into all manner of exercises to familiarize myself with the musicians and the songs. I usually get about halfway into the making of a record before the artists intent really comes into focus for me. That wasn't the case here. Maybe because we had already been working so closely together and maybe because I was in

the rehearsals helping figure it out. But there was also a unity of vision and a level of trust that went beyond that. We trusted that the songs were good. We trusted each other's instincts. And there was usually unanimous recognition when something was nailed. It's not always like that. I wish it were.

**Brian Deck**

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*Producer of Animal!/Not Animal, Buzzard,  
and member of the band Red Red Meat*

Painting (reverse side) by Stacy Novak | <http://stacynovakart.com>

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## Now, Let's Risk Our Feathers (*Buzzard* Rarities)

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### Black Demon

*When the **Animal** touring came to an end, the band split up. There was a lot of disappointment and probably everybody's heart was a little broken. There was blame to go around, but most of it of it was mine because I had written, and fought for, a batch of songs that people just didn't like that much. The tour was all screwed up, the record didn't sell, and we were completely broke at the end of it all. I moved to Chicago. After I got done moping I decided I was going to try to see the failure as liberating. I could write whatever I wanted, record whatever I wanted, because we were probably finished anyway. My friend Jake found a bottle of Quaaludes in his friend's dead grandpa's attic. They split 'em up and we spent the Summer forgetting our troubles and making music. My now wife and I lived in a little apartment in Logan Square and everyone we knew in Chicago would spend their nights on our porch. We didn't like to go out, but if we did, we almost always started a pot roast in the crockpot before we left, so it would be done when we got back. We had just discovered the crock pot. The next day we'd all drink mimosas and I'd write songs while Meg painted. It was a great Summer. Eventually I started playing the new songs with Brian (Deck) and Tyler. Brian introduced me to Ronnie. My old friend Cam joined up. We were getting out all our anger about what happened with **Animal** and the stuff the other guys were going through. Ron's beautiful brother had just passed away two days before we had our first rehearsal. A couple years later his mother would pass away days before a tour. Ron got put through the ringer. We thought this one would start the album we were gonna make. We called ourselves "The Vegetables" cuz we were dead to the biz. One of my many songs about an actual alien invasion, my friend Kenny played this one for his wife and she said, "stop that, you're going to start a race riot." I became worried that the intent had been lost and we scrapped it.*

### Birds (Margot 1.0 Recording)

*Margot 1.0 did try to get together and make an **Animal** follow up. Lots of breakups try to make it work after it's too late, but before long both parties have to admit that they feel the absence of something unspoken. The moon dust that drew them to each other. The project was aborted, but not before three songs were tracked, which provide a glimpse of what something like that might've sounded like. They are collected here for the first time. Brian Deck helmed the session at Queensize in Indianapolis.*

### Earth to Aliens: What Do You Want? (Margot 1.0 Recording)

*Some interesting stuff in here.*

### Will you Love me Forever? (from "Happy Hour at Spriggs" EP)

*This version is probably better than the album one. Sometimes you shouldn't muck up a song just because you can. Live to 2" with 6 or 7 other songs, recorded by my dear friend Neil in a couple hours and released as an acoustic EP.*

### Bubbleprick

*Written in a bathtub with good reverb. A jealousy song. Was worried and broke after **Animal**. This one reflects the dark feelings that would come and go. Played it live during the end of the **Animal** touring cycle, when it started to feel like a funeral.*

### I Won't Eat my Vegetables (demo)

*The fact that this song didn't make it onto the record is criminal and I have no excuses. A monumental fuck up on my part. The song perfectly represents me, thematically. We played it live around Chicago a lot. We wanted it to open the new album. Seemed like a statement of purpose coming out of the dour **Animal** saga. I screwed up.*

### NYC Hotel Blues (Margot 1.0 Recording)

*A lot of our better songs are on **Buzzard** and this is one of them. Some interesting stuff in this version, but it's thinkin' too hard. A little toothless. As Daniel Desario told Nick Andopolis during a rough band practice, "You are a dumb-ass, Andopolis! Rock and roll don't come from your brain, it comes from your crotch!"*

### Francine (B-side)

***Buzzard** is when I started figuring out who I was as a person and probably a songwriter. I'd gotten over those baby blues and if I had 'em now they were grown man blues or I didn't have 'em at all. Knew this one probably wouldn't make the album but figured I'd share it one night, like I often do with new songs, to give people a taste of the sound of the new record. Seemed like maybe people were confused.*

### As Beautiful as Ever (demo)

*Written right after **Dust** and recorded with my short lived "side project", "Panic Attacks", it resurfaced as a possible LP3 contender because some dope said it sounded like a hit and we thought we needed one after **Animal** bombed. Brian and I recorded this demo, as well as about 25-30 more, in my Ukrainian Village Apt. I loved recording demos with Deck. We had a lot of fun. Didn't end up trying this one for the album.*

### Lunatic, Lunatic, Lunatic (demo)

*I think maybe one of our better songs. Began as a slightly irreverent ode to a friend for whom I had a lot of affection and it just went off the rails and became a mean piece of work that was not about my homie anymore. Had to explain myself. I let the songs go wherever they wanted that Summer. Just wrote down the first words that came out and didn't change 'em. That was a fun band. We just played loud and didn't try to think things into the dust.*

### There's a Freakshow Downtown (from "Happy Hour at Spriggs" EP)

*Wish we had gotten around to trying this one for the record. One of the only reviews I ever read that taught me something in the early days was one that said they sensed there was some anger under the bumper and they looked forward to hearing it come out. Started to on **Animal** probably, but really manifested itself after its failure. I wish I knew who wrote that review. I think about it all the time. It helped me to be myself. I'm thankful to that guy or girl. My now wife and I used to play this one, sitting together on the floor drinking wine, back when I drank wine.*