

The Best
of
Jonathan
Richman

ACTION
PACKED



ROUNDER
HERITAGE

ESSENTIAL
Rock 'n' Roll

C. Clayton

The twenty-two songs in this magical collection are an overview of Jonathan Richman's seven albums with Rounder Records. Following the success of his group The Modern Lovers, Jonathan abandoned the loud-volume band format for the stripped-down, intimate approach heard in this set. It's sometimes only Jonathan, his guitar and percussion — rock'n'roll in its primal state, leaving room for every nuance of his endearingly wry delivery. The songs are always unpredictable and funny. Compilation produced by Troy Hansbrough, with notes by co-producer Brennan Totten and Jonathan Richman himself.

24 bit digital remastering from original analogue sources

1. Circle I 2:36
2. New Kind of Neighborhood 2:43
3. Action Packed 2:57
4. Everyday Clothes 3:08
5. Fender Stratocaster 2:57
6. Closer 3:25
7. Reno 4:04
8. Since She Started to Ride 2:36
9. You're Crazy for Taking the Bus 2:35
10. The Neighbors 2:48
11. The Girl Stands Up to Me Now 2:31
12. Cappuccino Bar 3:33
13. When I Say Wife 1:43
14. She Doesn't Laugh at My Jokes 2:00
15. Monologue About Bermuda 7:09
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18. Una Fuerza Allá (A Higher Power) 3:23
19. The Heart of Saturday Night 1:56
20. Vampire Girl 3:36
21. City vs. Country 2:33
22. You Must Ask the Heart 3:27





ROUNDER
HERITAGE



ESSENTIAL
MUSIC

In celebration of thirty years as America's premier independent label, Rounder Records presents the thirty-album Heritage series. Here are true highlights from Rounder's catalogue of over 3000 albums, by well-known roots music names as well as lesser-known musicians — all true "heritage" artists who collectively define the scope and beauty of American roots music. Each album in the series has been meticulously researched, compiled and remastered from the original session tapes, with new liner notes and complete session details. Together, these recordings comprise a cornerstone collection, a tribute to the timeless and joyful sounds of these extraordinary musicians.

Jonathan Richman

Action Packed: The Best of Jonathan Richman

ROUNDER HERITAGE *Essential Rock 'n' Roll*

Jonathan Richman

Action Packed: The Best of Jonathan Richman



“My First Twenty Years in Show Business” by Jonathan Richman.

Mr. Richman was born in Boston in 1951. He started to draw pictures all day long from the age of 5. Played baseball all day long from the age of 9. This would not leave time for anything else, would it?

He took up guitar at 15, started playing in public at 16, and by 17 had caused many people to leave coffee-houses... quickly... with their hands over their ears, and by 18 was sure he wanted to sing professionally. He promised himself that if it ever became work instead of fun he'd quit that day. And... if it ever does, he will.

He left home at age 18, moving to New York. Since he was ten years old and first was taken there by his parents, he wanted to live there and also his favorite rock band The Velvet Underground was there along with the artist Andy Warhol (since deceased). Now this band we just mentioned... they had a big effect on young Richman. Yes, he admired their sincerity, their dark sound, and their ability to improvise both lyrics and music onstage.

His first place to stay in Manhattan was on the couch of the personal manager of this

Velvet Underground. After two weeks the manager and his wife and the other person staying there felt that Jonathan... well... might be more appropriately situated somewhere else. (*Since this is me writing this thing I can say that this means I was such a stinking disgusting slob that even my friends couldn't stand it and two weeks must have been plenty.*) (*Of course now I'm much more mature.*)

His next move was to New York's legendary (*and rat infested*) Hotel Albert which is where he lived until he left New York nine months later. He immediately found work as a busboy (*unbelievably incompetent*) and as a foot messenger on Wall St. and later for *Esquire* magazine.

One afternoon in frustration at not being able to find a place to sing his new songs, (among which were “Roadrunner,” “Pablo Picasso,” and “Girlfriend,” later to become popular when he sang them with his band), he went up to the roof of the cockroach infested Hotel Albert. Strumming an electric guitar without any amplifier, (*that means ya can't hear it*), he stood near the edge of the roof and

yelled his music at the pedestrians eight stories below. Mr. Richman was delighted with the attention he was getting as the crowded sidewalk on University Place at 10th St. started to overflow with people staring up at him. But... he *thought* it was 'cause he was so great and not the *real* reason which was they thought he was maybe going to JUMP or at least that he should be giving the matter some serious consideration. Then the police arrived. (*I knew it was time for my show-stopper, so to speak.*)

Wanting now to put together a band, Richman moved back to Boston in late summer of '70. He missed New York but realized that since he had played for more people in Boston and had more friends there, that Boston would be the more likely place. Besides, John Felice lived there. John was his next door neighbor for eight years before Jonathan moved to New York. Now John was 15 and they decided to put a band together. Jonathan already had the name for it: The Modern Lovers. They now needed a drummer and a bass player.

The very first place Richman tried was a

music store in Kenmore Square. He asked somebody for a three by five card. He was writing out the card, got to the word drummer. Right then came a voice from behind the counter. The guy who worked behind the counter recognized Richman because he'd seen him play by himself on the Cambridge Common. He said words like, "If you ever put a band together I want to be the drummer!" Richman showed him the card and said something like, "Now's your chance!"

And what a drummer. David Robinson - drummer for the Cars for the last ten years - had a basement to practice in down the road a bit, a new silver Slingerland kit with double bass drums, a love for the bands that were getting Jonathan excited (like The Stooges, The Velvet Underground, The Kinks, The Stones) a dynamic snare drum sound, a sense of drama... hell, he even had a cousin who became The Modern Lovers first bass player, Rolfe Anderson.

The group played its first show in Sept. 1970 and lasted six months before Ernie Brooks replaced Rolfe and Jerry Harrison

joined. John Felice left. He rejoined for a few gigs in the coming months and again for the last part of '72 or so. In the fall of '71 a Warner Bros. record executive named Stuart Love took the band into a Boston studio and recorded them. The version of the song "Hospital" which appeared on the LP *The Modern Lovers* comes from this session. Jerry Harrison kept the tapes of this session so when it says on the back " 'Hospital,' donated by Jerry Harrison" that's what it means. Jerry masterminded a record-industry first, in the spring of '72. Since both A&M and Warner Bros. were interested in us, Jerry talked them both into splitting the money for us to fly out to California so they could show us the studios and producers each company had been acclaiming. What he said to them over the phone was, "Since you are all such important executives we wouldn't want to waste your valuable time by making you come out to Boston. It would be so much simpler if we took the time to come visit you." New and exotic women, palm trees, beaches, and warm nights on Sunset Strip were just a few of the things that never crossed anyone's mind as Jerry made his gallant gesture.



Jonathan reminisces: *The suckers went for it!! HA-HA-HA!... I mean, the executives involved concurred in their analyses with Mr. Harrison and thus came the recordings by John Cale and Alan Mason which, with the aforementioned "Hospital," made up the LP The Modern Lovers which Beserkley bought and finally released in 1976.*

We didn't always like each other when we played. We lived together for one thing and you know about that right? It means we were a band not just musicians; not just a case of me paying them for their professional services. We were just this side o' twenty and out to explore the world. We didn't love the actual singing and playing of music as much as the Leroy, Curly, D. Sharpe and me band; but boy, could we hang out at your local college-age Jimmy Page-Keith Richard imitator bar. I was even snottier than the other three so I'd be disgusted at how fake everyone was. But not disgusted enough to stay home. So like I said, we didn't always like each other. But we were not musicians, we were a band. More like four broth-

ers or a romance or something and I loved every minute.

People who wonder why I'm not that proud of The Modern Lovers LP should know that on a good night we did "Roadrunner" ten times better than you ever heard it recorded. We got this kind of dark Rolling Stones vibe in our rhythm sometimes. And Ernie and Jerry and David were way handsome and the girls flipped. Just ask anyone who was there. Me, I looked more uptight and weird than the other three. But I could always dance great. Ernie was the one I could talk to the best. He was a poetry fan and he'd recommend guys for me to read. But my days as a brooding lonely adolescent were numbered.

•••••

Then, three months later a producer named Kim Fowley called up Richman from California asking if he could fly into Boston and hang out and record the band and stuff. (Especially the "and stuff" part.) Why not? So Kim came out and was terrific at hanging out. He slept on David's parents' floor for what

must have seemed to them like 500 years. A few of the tracks he recorded made their way to a bootleg LP - the so-called *Original Modern Lovers*. But most of what's on this are tracks stolen from Warner Bros. Mr. Fowley was sent by Warner Bros. to try and get some product from a band not getting along with the intended producer Cale, and which Warner's knew was on the verge of breaking up - this was in fall '73. What Warner's didn't know was that Richman had in fact already decided to quit. And for the audio-masochists who purchased this item this should explain the listless, sleepy vocals by Richman. He was way sick of these old songs.

So this band broke up. Richman, among other things, wanted to play at a much lower volume than the other three did. This was no sudden change. In fact, remember that manager's sofa in New York that Richman slept on? Well, that guy - a mature 26 - told Richman that one day he wouldn't need loud volume or want it. And Richman... reacted like 18-year-olds do when someone older talks to them about volume. But by the age of 22, having

played a few hospital shows for kids and an elementary school or two with just himself and his acoustic guitar, he was convinced that high volume was not a necessity but a hindrance to communication and intimacy. (*And not only that, you don't even need it.*)

Having very much enjoyed his twenty-first and twenty-second years, Richman wanted some happier songs for his twenty-third. After all, he wrote the lonely, brooding pieces that were most of his old band's repertoire when he was a pre-twenty year old and... times had changed for the better. You know what they say: "The more success a young man has with young women, the less he has the need to point his finger at others." So, he needed less songs putting down hippies and college students and more songs with like, melody. And... he needed some songs which would make pre-teens laugh. See, he'd already started playing a lot for kids and the regular "children's songs" just weren't funny enough. Richman's idea was not to make songs aimed specifically at children but ones they could enjoy along with the rest of an audience. Sometimes this works and sometimes it doesn't and Mr. Richman sure

doesn't consider all his efforts in this to be successful- especially the earliest ones. But the larger part of his songs still had more or less adult subject matter - those songs which had subject matter.

In the fall of '73, Richman and Warner Bros. split. In spring of '74 Jonathan was staying in Boston on the floor of patient John Felice. He was invited West by Beserkley Records with whom he recorded 'til '81. He took the train out to California and moved back up from the floor to another sofa. This one in a house in Berkeley that was the Beserkley office. Beserkley had three other acts on their roster: The Rubinoos, Earthquake and Greg Kihn. Jonathan became friends with The Rubinoos. If he had a show they were his back-up band. It's them backing him on "The New Teller" and "Government Center" on the LP *Beserkley Chartbusters*. This LP had three or four songs each by the acts on the roster. Released in '75, it was Richman's first appearance on a record. The bass player for The Rubinoos was Curiy Keranen - then 17. He has played bass with Jonathan off and on from then to now. He plays with Jonathan better

than any other musician.

Richman's first album was *Jonathan Richman and The Modern Lovers*. The record, released in '76, showed some of the '50s doo wop, the "outdoor- backyard" flavor, the emotional guitar playing and some of the typical melodies that today characterize Richman's style.

In '76 like we said, Beserkley also released the LP *The Modern Lovers*. Mistakenly called "the first album" it was really a collection of demo-tapes, already four and five years old at the time of release. It did cause quite a stir in England, where it paved the way for Richman's first English and European tour.

Then in September '76 was recorded *Rock 'n' Roll With The Modern Lovers* featuring the remarkable drumming and percussion of D. Sharpe. D. Sharpe (since deceased) made up a unique drum kit tailored to Richman's need for low-volume but hard hitting percussion. The band that made this record: Leroy Radcliffe, Curly, D. Sharpe and Jonathan practiced more and loved to play together more than any of the other bands before or since.

Rock 'n' Roll With... had only acoustic instruments on it and to hear what this band could do with them, listen to the beginning of "Summer Morning" on this record. This record had on it the rockin' "Egyptian Reggae" which became a smash disco hit in Europe in early '78 and the biggest hit parade success Richman has yet made.

In summer '78 Richman, after D. Sharpe had left to be in Carla Bley's jazz group and Curly went back to school, went solo again. See, Jonathan's fussy. (*You can't mean that. After reading this thing so far he seems so... easy-going... almost egoless.*) He loves for people to dance but... he wants them to not just hear every word but feel every nuance. (*Impossible demands like this, both on the audience and musicians, is one of the many reasons you don't want me for your boss. If I hire you - quit! There's also my style of decision making. The good news is that once I've made a decision I'm sure I'm right. The bad news is that 24 hours later I'm still sure I'm right but now I have the opposite point of view. One time in, oh... '84 at The Bottom Line night club in New York, we were at a soundcheck*

and Guardabascio noticed me looking at his drum kit. Even I wasn't sure what I was thinking- but Michael knew. "You want me to tear this down and just use the dumbek tonight. Right?" [A dumbek being a small Mideastern type hand drum he happened to have with him]. I nodded sorta sadly, And I would do stuff like this all the time. Take it from me - it's better for everyone that I'm a solo act.) So he figured he'd play a lot of smaller places for a while and just do it solo. But he didn't "retire" as you may have read. No, he was playing at least as much as ever and in places like New York, Los Angeles for the first time ever (!), Paris... London... *and* he was working on records every year but since none of these came out it got written that he'd quit for a while. No way.

JR

Notes by Brennan Totten

(Brennan Totten produced five of Jonathan Richman's Rounder albums, and co-produced a sixth.)

Try to keep in mind that most of what Jonathan wants us to know about him is in his songs. The way he performs them, the way he records them, is a marvelously precise journal of his life and times. So many of these moments are, thankfully for us, captured forever on his records.

There are a number of books about Jonathan that try to put his life into some perspective by chronicling his childhood, his early musical years and various incarnations of the Modern Lovers.

Most of these biographies are full of interviews with former band-mates, managers, musical contemporaries and the like. Everyone has a "Jonathan story." The one certain thing that the majority of these tomes lack is any participation from Jonathan himself.

Looking for clues about JoJo, the who, what, when, why and where, is a very slippery slope, indeed.

I suspect that if he ever reads even these casual observations on his Rounder years, something in them will make him laugh and shake his head.

From 1987 to 1995, Jonathan Richman recorded seven albums for Rounder Records. The twenty-two songs presented here should give the listener a fairly accurate overview of those years.

Obviously, no "Best Of" compilation of any artist will ever please everyone. There will always be a favorite song that is not present. I can tell you that I am relieved at not having been asked to decide what was (and was not) included in this collection.

I think that *Action Packed: The Best of Jonathan Richman* presents a wonderfully balanced look at seven years of the most magical and exciting ride that I can imagine... rockin' with Jonathan.

When he signed with Rounder, Jonathan's career had already attained a "cult" status. He was either "The godfather of Punk Rock," one of the "Primal Architects of the New Wave" or the "last Innocent in Rock and Roll." Hefty titles to wear around your neck. The first Rounder release, *Modern Lovers '88*, shows JoJo ignoring all conventions (as he always had)

and playing fired-up rock'n'roll with a stripped down (one drum, one guitar and that voice) trio. New songs, new band, new record label... this disc was ready to happen. *Modern Lovers '88* sounds a lot like three pals that had been criss-crossing the American Southwest in a hopped-up '55 Chevy, playing rock'n'roll every night and having a ball all day.

"New Kind of Neighborhood" and a remake of "Circle I" are from this LP. With Johnny Avila on drums and this writer on guitar, Jonathan tells you what's up. Recorded in a hundred-year-old house in northern California, '88 set the scene for how Jonathan would make his records for the next several years.

The next release, *Jonathan Richman*, was even more direct and purposeful. Choosing to tour without a back-up band, Jonathan made an LP that was closer to a "solo" record than his previous outings. On the majority of songs, Jojo is accompanied only by himself. He delighted in bringing out his ubiquitous "cardboard box of percussion" and picking out bells and triangles to overdub. Bringing in Ron Wilson (The King of Surf Drums) and longtime

Jojo side-man Curly Keranen, to provide elegant bass line on a few numbers, Jonathan shows his ability to get to the heart of things with astonishing clarity. This was the kind of record that drew the listener in and made you feel like Jonathan was right there with you.

Following these two LPs, Jonathan went in what was for his longtime fans, a completely different direction. *Jonathan Goes Country* was an opportunity for him to do something that I believe had been in his heart (as if anything that comes from him doesn't reside there) for years, an entire album of country music. Appropriating some C&W standards as well as several of his own tunes, Jojo headed for Springfield, Missouri.

Bringing on board D. Clinton Thompson as co-producer, Jonathan assembled some of the hottest pickers in the business and set about making not only a one-of-a-kind record, but also starring in his first real video ("Since She Started to Ride"). Although *Country* seemed like a complete departure (well, it was) from anything he had done before, it worked. There's gold in them hills and of course,

Jonathan found it.

Returning to somewhat more familiar territory (literally and figuratively), work was begun on *Having a Party with Jonathan Richman*. Originally slated to be a "live" LP, recorded in different venues around America, *Party* went through several incarnations before it was completed. The idea of presenting Jonathan in his element (in front of a live audience) was too tantalizing to resist. I slapped together a "mobile recording studio" and chased Jojo across three states, recording a number of shows. Twenty-six rolls of tape and about fifty songs later, Jonathan listened to the results and said "That's GREAT!!" Having been here before, I waited a beat. "We can use one of these songs on a STUDIO record!!"

"Monologue About Bermuda" is from that original effort. Recorded in Milwaukee, it's a phenomenal off-the-cuff take on the original song itself, a travelogue and ruminations about possible reasons he may have had for not continuing with the "original" *Modern Lovers*.

The remaining tracks on *Party* were recorded in a basement studio run by John

Girton. John engineered and appeared as a guitarist, bassist, horn-player and keyboard guy on all the rest of Jonathan's Rounder releases. Girton was a sounding board, father confessor and a north star by which I navigated. If you find a musical instrument that John can't play, leave it on his porch and come back tomorrow.

As I recall, the studio sessions for *Having a Party* more than lived up to the LP's title. With a somewhat Marx Brothers-like atmosphere, the basement was always filled with characters. Veteran Jojo producer Andy Paley stopped by to play drums and suggest hilarious album titles, Ned Clafin and the Baltimores added harmonies and general merriment and even Jonathan's step-son Jason Wilkinson brought his band in to help. Old friend Scot Woodland was there with conga drums and Jim Washburn arrived in the nick of time with a couple of really cool old guitars and the most obnoxious fuzz-tone device I had ever heard.

Mr. Girton (as some of us had taken to referring to him), who was experiencing a "Jonathan Project" for the first time, just kept

adjusting levels, loading tape machines and reminding me to "take deep breaths and picture a quiet pond at sunset."

For the next release, *I, Jonathan*, we kept to pretty much the same format as *Having a Party*. Most of the same gang were there with the addition of studio-ace Joseph Marc, who dropped in and among other things, explained to me how to properly record a toy chord-organ that JoJo was keen to use. The "party" continued.

Always ready for fun and almost anything that challenged him, Jonathan returned to the studio in 1993 to make what I have always considered his most under-appreciated LP, *Jonathan, Te Vas a Emocionar!*, an album entirely in Spanish. For fans that have followed his career for years can attest, JoJo has never limited himself to English, in his lyrics or on stage. Though as you would imagine, his almost Marceau-like presence in live performance can sometimes render speech unnecessary, he does speak several languages. He can even be intentionally funny in French, which is (from what a Parisian night-club owner once

told me) no mean feat for an American with a Boston accent.

"Una Fuerza Alla" is from this magic record. If you have never heard *Emocionar!*, a rare treat awaits you.

In the fall of 1994, Jonathan was ready to record the last LP he would make for Rounder, *You Must Ask the Heart*. We began the sessions with Ned Claflin, Joseph Marc and Jim Washburn all in attendance. These guys contributed some pretty intricate and soulful grooves every time they were around and this record was no exception.

As often as not, we would learn just what JoJo had in mind for a specific song some few seconds after John Girton announced "tape is rolling!" Jonathan liked to, upon occasion, just stand in the studio with a guitar and see what happened. It always behooved those of us "behind the glass" to be ready for anything. Many of the frameworks on which JoJo would build songs came from his seemingly inexhaustible supply of surprising moments on "Heart."

Jonathan was in what I thought to be a

very experimental mood throughout the project. At one point he began describing a particular sound he wanted his guitar to evoke. I can't recall his exact words but it was something along the lines of "a bunch of bats flying out of the speaker!" After Jonathan left for the evening, Girton and I puzzled over how best to create that image with a 40 year old amplifier. We monkeyed around for a while, finally achieving what we considered a suitably "spooky" sound. The next day, hearing the results of our little quest, Jonathan said "Naw, not enough menace."

A lot of our pals dropped in. Scot Woodland came by and drummed a bit. The Baltimores added their always-soulful touch and suddenly we found ourselves with a record. We took just an evening or so to mix everything and Jonathan gave a thumbs-up on the results. The next day we sent the tape to Rounder. It took eleven days to make *You Must Ask the Heart*. It seems like eleven minutes to me now.

I didn't know Jonathan before I began

working with him. In fact, I hardly knew of him. He was a chapter in a book I'd read. "The Guru of Punk Rock" or some such nonsense, I can't remember anymore. Fact is, before I met Jonathan, I didn't know me. That's the magic. That's the magic right there. Jonathan reminded me that I needed to go outside and run around. To be amazed by all kinds of stuff and don't fight it when your breath catches in your throat because you suddenly remember exactly how you felt the first time you saw that girl in seventh grade.

I know Jonathan now. I wish everyone knew Jonathan.

1. Circle I 2:36
(Jonathan Richman)
2. New Kind of Neighborhood 2:43
(Jonathan Richman)
3. Action Packed 2:57
(J. Rhodes/Big D. Publishing, BMI)
4. Everyday Clothes 3:08
(Jonathan Richman/Rockin' Leprechaun Music, ASCAP)
5. Fender Stratocaster 2:57
(Jonathan Richman/Rockin' Leprechaun Music, ASCAP)
6. Closer 3:25
(Jonathan Richman/Rockin' Leprechaun Music, ASCAP)
7. Reno 4:04
(Jonathan Richman/Rockin' Leprechaun Music, ASCAP)
8. Since She Started to Ride 2:36
(Jonathan Richman/Rockin' Leprechaun Music, ASCAP)
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12. Cappuccino Bar 3:33
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17. I Was Dancing in the Lesbian Bar 3:45
(Jonathan Richman/Rockin' Leprechaun Music-Rounder Music, ASCAP)
18. Una Fuerza Allá (A Higher Power) 3:23
(Jonathan Richman/Rockin' Leprechaun Music-Rounder Music, ASCAP)
19. The Heart of Saturday Night 1:56
(Tom Waits/Fifth Floor Music, ASCAP)
20. Vampire Girl 3:36
(Jonathan Richman/Rockin' Leprechaun Music-Rounder Music, ASCAP)
21. City vs. Country 2:33
(Jonathan Richman/Rockin' Leprechaun Music-Rounder Music, ASCAP)
22. You Must Ask the Heart 3:27
(Jonathan Richman/Rockin' Leprechaun Music-Rounder Music, ASCAP)

Modern Lovers '88

Tracks 1 and 2 originally appeared on Rounder 9014 (1987).

Jonathan Richman lead vocals, guitar, saxophone

Brennan Totten background vocals, guitar

Johnny Avila background vocals, drums

A Modern Lovers Production.

Recorded at the Bennett House, Grass Valley, California.

Engineered by Paul Emery.

Jonathan Richman

Tracks 3-6 originally appeared on Rounder 9021 (1989).

Jonathan Richman vocals, guitar, percussion

Produced by Brennan Totten.

Recorded at the Bennett House, Grass Valley, California.

Engineered by Paul Emery.

Jonathan Goes Country

Tracks 7-10 originally appeared on Rounder 9024 (1990).

Jonathan Richman guitar, lead vocals

Ron Gemp, Bobby Lloyd Hicks drums

Lou Whitney bass

D. Clinton Thompson electric and acoustic guitars, percussion,

David Byrd, Joe Terry piano

Tom Brumley steel guitar

Jody Ross duet with Jonathan on "The Neighbors"

Nick Sibley harmonica

Ned Clafin accordion

D. Clinton Thompson, Bobby Lloyd Hicks, Ron Butler, Joe Terry, Nick Sibley, Ned Wilkinson, Ned Clafin background vocals

Produced by Lou Whitney and D. Clinton Thompson.

Engineered by Lou Whitney, assisted by Ron Butler and Kelly Brown.

Recorded and mixed at Column One Recording, Springfield, Missouri.

Having a Party with Jonathan Richman

Tracks 11-15 originally appeared on Rounder 9026 (1991).

Jonathan Richman vocals, guitar, percussion

Produced by Brennan Totten.

Recorded at J.G. Sounds under the supervision of John Girton.

I, Jonathan

Tracks 16-17 originally appeared on Rounder 9036 (1992).

Jonathan Richman lead vocals, guitar

Jason Wilkinson drums (on "Parties in the U.S.A.")

Josef Marc drums (on "I Was Dancing in the Lesbian Bar")

John Rinkor bass (on "Parties in the U.S.A.")

John Girton bass (on "I Was Dancing in the Lesbian Bar")

Ned Clafin, Tom Nelson, Scot Woodland, Josef Marc background vocals

Produced by Brennan Totten.

Recorded at J.G. Sounds, Grass Valley, California.

Engineered by John Girton.

¡Jonathan, Te Vas a Emocionar!

Track 18 originally appeared on Rounder 9040 (1992).

Jonathan Richman vocals, guitar

Produced by Brennan Totten.

Recorded at Nugget Studios, Grass Valley, California.

Engineered by John Girton.

You Must Ask the Heart

Tracks 19-22 originally appeared on Rounder 9047 (1995).

Jonathan Richman lead vocals, guitar

Johnny Girton saxophone

Scot Woodland drum

Ned Clafin organ

Joseph Marc piano

Jim Washburn bass

Produced by Brennan Totten.

Recorded at Nugget Studios, Grass Valley, California.

Engineered by John Girton.

Also available:

Rounder 9014 *Modern Lovers '88*

Rounder 9021 *Jonathan Richman*

Rounder 9024 *Jonathan Goes Country*

Rounder 9026 *Having a Party with Jonathan Richman*

Rounder 9036 *I, Jonathan*

Rounder 9040 *¡Jonathan, Te Vas a Emocionar!*

Rounder 9042 *Precise Modern Lovers Order: Live in Boston, 1971 and Berkeley, 1973*

Rounder 9047 *You Must Ask the Heart*

Album compiled by Troy Hansbrough.

Mastered by Jonathan Wyner at M Works, Cambridge, Massachusetts.

Cover art by Christian Clayton.

Art direction and design by Scott Billington and Nancy Given.

Photography by David B. McKay, @1983.

Notes by Brennan Totten.

"My First Twenty Years in Show Business" by Jonathan Richman.

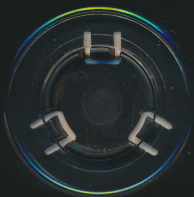


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Jonathan Richman
Action Packed: The Best of Jonathan Richman

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7. Reno 4:04
8. Since She Started to Ride 2:36
9. You're Crazy for Taking the Bus 2:35
10. The Neighbors 2:48
11. The Girl Stands Up to Me Now
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12. Cappuccino Bar 3:33



13. When I Say Wife 1:43
14. She Doesn't Laugh at My Jokes
2:00
15. Monologue About Bermuda 7:09
16. Parties in the U.S.A. 4:47
17. I Was Dancing in the Lesbian Bar
3:45
18. Una Fuerza Allá (A Higher Power)
3:23
19. The Heart of Saturday Night 1:56
20. Vampire Girl 3:36
21. City vs. Country 2:33
22. You Must Ask the Heart 3:27

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