

LET LIE THE  
DOGS OF  
ROCK AND ROLL

©2019 BY ADAM STONE AND CROOKED TREEHOUSE PRESS. THIS BOOK IS A PREVIEW OF A NOVEL CONCEPT, MADE AVAILABLE FOR PATREON SUPPORTERS. THE TITLE FONT IS SET IN "STARTS WITH TODAY", AS WELL AS SOME PUNCTUATION IN "Remains." The body is set in "Sitka Text".

2.

RAY OF LIGHT

I pretty much stopped listening to pop music in high school. My then roommate, Justin, took a look at my CD collection, which included Paula Abdul, Mariah Carey, MC Hammer, Color Me Badd, Madonna, Whitney Houston, and other things that he considered “Crimes Against Music”, but seeing as the bands he introduced me to were Blues Traveler and The Spin Doctors, he was just wrong in a different direction.

In the early 2000s, I started checking out a mashup website, and heard then modern pop vocals played over familiar rock tracks, which I enjoyed much more than the pop music production of the time. But through that website, I started actually listening to Lady Gaga, Rihanna, Kanye, Kelly Clarkson, and P!nk, as well as remembering my fondness for Madonna.

I decided that a now eleven to twelve year old Dog would go pop. His cover of “I’ll Be There” easily catches the attention of Michael Jackson, who decides he wants to record a duet with him. And from there, Dog decides he wants to play heavy guitars over simple songs about love. Like a G-rated Prince. And his guitar skills do get tremendously better. He leaves the harmonica behind on this album. Also, Wilson lets the Tuesday Night Music Club be their own thing, and Dog records the whole album with Quincy Jones.

While he’s recording his love songs, he starts to muse on the nature of fame, and ends up starting the album from the perspective of being watched, to being in love with the wrong person, to having to overcome his childhood demons, to breakup songs. Critics LOVE this album. Also, the way it’s recorded sounds entirely unlike any other

pop albums of the time.

His promo video for the album, “Lights” is used as a commercial setting a trend for pop stars to advertise their albums on TV more. And the video for “19-2000” is deemed shocking, as it shows what Dog’s life was like before Wilson adopted him. He wins Video Of The Year for it from MTV, but the experience also gives him severe PTSD, and Wilson decrees that he’ll oversee Dog’s videos for the foreseeable future. Unfortunately, his days are severely numbered.

While there is an accompanying 5x5, there is no live album, due to the aborted tour.

**Lights** (*Dog Newman*) In our world, the original version of this is by Kanye West, and has no business at all being sung by a twelve year old white kid. None. The version by Dog Newman is most like a mashup by Norwegian Recycling. It's actually several attempts by Dog to write a song about fame. None of them worked to his satisfaction, so he took pieces of different vocals and stitched them together over a pop track. It's an incredibly unusual song for an 80s pop song. Its first verse and chorus was used as a commercial for the album before it dropped, but it wasn't played live until the Privilege Tour, where Dog is one of five revolving vocalists. After that, it was only performed every few years.

**Paparazzi** (*Dog Newman*) From spotlights to camera flashes. Singing about fame from the perspective of an obsessive fan was a novelty. Though it was never an actual single, there was a video released, in which Dog did not appear but Madonna and Robert Englund did.

**Frozen** (*Dog Newman, Patrick Leonard*) The first actual love song on the album. Patrick Leonard had worked primarily with Madonna until this album, and probably expected this to also be a multi-album gig, but the complete shift in Dog's life after this album, made this album a one-time collaboration. Like all of Dog's pre-teen love songs, it's not about anyone. It's inspired by listening to a lot of love songs, and trying to figure out what made them work.

**We Belong Together** (*Dog Newman, Bobby Womack, Quincy Jones*) Our world's Mariah Carey version is pretty boring. But there's a mashup by ElectroSound that puts Mariah's vocals over The Gorillaz's "El Mañana", and it's perfect. Quincy Jones gets writing credit for suggesting Dog listen to Bobby Womack who is the lynchpin of this mashup as he's referenced in Mariah's lyrics, but actually recorded a song, "Stylo", with The Gorillaz (though in our world that's showing up as a b-side to this album). This

song shows up in heavy rotation whenever Dog tours a pop album.

**Please Don't Leave Me** (*Dog Newman*) The first actually personal song Dog wrote. After a big fight with his younger brother (only referred to as Spaceboy in pop culture), Dog gets his most severe reprimand from Brian Wilson, and, though Wilson never hinted at abandoning him, Dog is briefly convinced he's going to be sent away. As he writes this song, he calms down. The most famous live version of this song came during the Las Vegas Queer Youth Retreat organized by Melissa Etheridge. It gets massive radio play after the bombing, though it is never released as a single.

**Music** (*Dog Newman, Shep Pettibone*) A generic upbeat song about the power of music, Dog mostly wrote this because he had a cool idea for a video. The visual accompaniment to this third single features Dog

performing with a variety of different dancers with the Earth spinning them away or flipping to the next scene. It takes a journey not just through the world, but also through time, ending with people from every scene dancing together. It peaked at #2 on the Billboard charts.

**Lose Yourself To Dance** (*Nile Rogers*) Dog really wanted to have a funky disco track on this album, so Brian Wilson called Nile Rogers. The two did collaborate on a few different ideas, but the track Dog fell in love with was written entirely by Rogers. Dog just recorded the vocal track for it. The live version from The Stonewall Concert (Live With Privilege) where Dog starts a Soul Train dance line to distract the audience for a major costume change becomes a legendary video clip.

**19-2000** (*Dog Newman, The Dust Brothers*) MTV's Video of the year, and the first of Dog's videos to come with an audience warning for mature themes, Brian Wilson was

very against the video idea for the fourth single, but Dog insisted, even though it left him with severe PTSD for weeks. After opening up on a happy summer scene, the camera focuses in on stereo speakers only to zoom out revealing Dog chained to a kitchen table. From here we get a synopsis of Dog's childhood, as he scribbles *gorillas in a happy mood* while being neglected by his mother. The police break in at the breakdown, and we see Dog's first few weeks at Brian Wilson's place. The video ends with Dog singing with The Thursday Night Music Club (who do not actually appear anywhere on this album). The lyrics are deliberately nonsense and lighthearted to counterbalance the video. It was #1 on Billboard for five weeks.

**Because Of You** (*Dog Newman, Patrick Leonard*)  
Dedicated to his mother, this was the first track from the album that Dog played on TV, as he performed a portion of the song on Johnny Carson before bridging it into

“Fighter”.

**Fighter** (*Dog Newman, Quincy Jones*) Even though Dog actually worked with Michael Jackson on “Scream”, a lot of people thought this song was derivative of Jackson’s style. Indeed, Dog and Quincy were trying to evoke “Bad” and “Beat It” but give it more upbeat lyrics. This was Dog’s second single from the album, and it went to #1.

**Everything Is Everything** (*Dog Newman, Salt-N-Pepa*) It’s no secret that Dog wanted his third album to be a rap album. This, the fifth and final single from the album was supposed to serve as a bridge to that album. It was the #1 song in the world when the bomb hit, and stayed there for nine weeks, largely because radio stations played an excessive amount of Dog Newman and U2 songs as a show of support.

**Beautiful** (*Dog Newman, Patrick Leonard*) Released as one of the B-sides for “Alive”, this song was a hit three

times, despite Dog never releasing it as a single. It was the official song for the Gay Marriage movement in the late 90s and early 21st century.

**Since You've Been Gone** (*Dog Newman, Patrick Leonard*)  
A throwback to the first album with its guitar focus, this was originally intended to be the first single, until Dog wrote "We Are Never Ever". This song rose to prominence because of its performance on the "Live With Privilege" show. People less familiar with his back catalogue assumed this was written about his most public boyfriend, Zach Fever.

**We Are Never Ever** (*Dog Newman, Patrick Leonard*) The first single was #1 for 3 weeks. Another song that could have totally been from Under The Table And Dreaming, the video of a variety of people on the phone was one of the first and most enduring meme images, even though the song was almost fifteen years old when memes took

off.

**Headphones** (*Dog Newman*) This song was dedicated to The Dust Brothers, who had sent some of the songs they were working on to Dog, after he had requested they be involved in this album. He made this track all on his own and though Quincy Jones dubbed it “too weird” for the album, Brian Wilson backed a very insistent Dog, who demanded this be the final track.

# B(RIGHT)-SIDES

**We Are Never Ever** (*see album*)

**Don't Tell Me To Stop** (*Dog Newman*) While Dog did play the guitar very untraditionally for this track, Jones decided to add to the weirdness by cutting off all resonance and letting Dog go crazy adding effects.

**Shake It Off** (*Dog Newman, Patrick Leonard*) A huge hit for Taylor Swift over twenty years after its inclusion on this single. Dog always thought this was a goofball song, but enjoyed resurrecting it for The Privilege Tour.

**Blank Space** (*Patrick Leonard*) Yet another song that's a little weird for a twelve year old to be singing. Dog had enjoyed working with Patrick Leonard, and wanted to use a few of the songs that Leonard had written

independently, so he could make more money.

**Love The Way You Lie** (*Dog Newman, Shep Pettibone*)

The original draft of this was about Dog's relationship with his mother, but like many of his songs, he found it easier to change a few words to make it less personal for him, and more accessible to his audience. (In our world, this version is called "Love The Way You Lie (Part 2)" and the second half of this song features Eminem, but that portion doesn't exist.

**Fighter** (*see album*)

**Firework** (*Dog Newman, Patrick Leonard*) This song might have been mainly forgotten except that the drummer for the Privilege Tour originally auditioned as a dancer with a routine he'd created to this song. Dog was so enamored with it, that the Firework choreography was the warm up for all the dance sessions, and the drummer actually leads the whole band and audience in the routine

to close out the Live With Privilege show. Dog later lamented not rereleasing it as a single.

**Roar** (*Shep Pettibone*) Pettibone was inspired by “Firework” to write his own uplifting song. Dog learned the word “derivative” from Brian Wilson the first time Wilson heard the track.

**Scream** (*Dog Newman, Michael Jackson*) Quincy Jones called letting Michael have the single version and the album cut of this song, while Dog buried it as track 4 on a 5x5 as proof that “that kid has the biggest balls in music right now”. Because the track was mainly used to promote Michael, and not Dog, his camp fronted most of the money. Most of this was because Brian Wilson thought Michael was a dick, and a bad influence on Dog. When rumors of Jackson’s pedophilia hit the tabloids, “In Living Color” did a parody of the “Scream” video with Brad Renfro playing Dog’s part. as Michael (played by

Tommy Davidson) chased him around the spaceship. This was paired by “Little Billy’s Not My Lover”, a “Billie Jean” parody that presented Jackson as a burglar, a la Home Alone, with Jonathan Taylor Thomas playing the Macaulay Culkin role.

**Walk Away** (*Dog Newman, Patrick Leonard*) Another track that would have felt at home on Under The Table And Dreaming, Dog and Spaceboy spent a bunch of time dancing and singing this song around the house while they were working on it. Wilson had it filmed, and it was used as a bonus video for fans.

**Music** (*see album*)

**Nobody’s Perfect** (*Dog Newman, Shep Pettibone*) An apology song that Dog wrote after the fight with Spaceboy. The pitch shifting was fairly revolutionary for the time.

**Ray Of Light** (*Dog Newman, Patrick Leonard*) An upbeat song that occasionally saw life on The Privilege Tour, but was never one of Dog's favorites.

**Rain** (*Dog Newman, Patrick Leonard*) Produced during the same session as "Ray Of Light", this song was performed even less than its counterpart.

**This Used To Be My Playground** (*Patrick Leonard, Shep Pettibone*) Dog was late to the recording session one day, and his two main collaborators for the album decided to work on a song together. Dog's only contribution is the vocal track. The song was later used as the theme for 1992's A League Of Their Own.

**19-2000** (*see album*)

**Technologic** (*Dog Newman, Spaceboy Wilson, The Dust Brothers*) Spaceboy has the vocals on this track, which are shifted up to give it a robotic sound. This was meant

to tease Spaceboy's involvement on the rap album that Dog imagined would happen. Sadly, Spaceboy didn't live long enough for that to happen, and this remains the only song his vocals appear on. Dog couldn't listen to this song, and refused to even consider playing it or having played at any of his shows.

**Stylo** (*Dog Newman, Bobby Womack, The Dust Brothers*) An unconventional duet with Bobby Womack, as Dog took the more "rappish" verses. Because Dog had namedropped Womack in "We Belong Together", Brian Wilson thought it would be fun to invite Womack to cut a track with him.

**Block Rocking Beats** (*Dog Newman, The Dust Brothers, Bernard Purdie, Schoolly D*) The only thing Dog contributed to this song were the vocals and the funk guitar line. This song was frequently medlyed with other songs during the Privilege Tour.

**Rockefeller Skank** (*Dog Newman, Lord Finesse, DeWayne Quirico, Henry Mancini, Jimmy Bryant, Frank Bryant, John Barry*) Despite all the names on this track, it was all Dog. He spent three days putting together all the samples for this quirky ode to The Dust Brothers. Usually very supportive of Dog's eccentricities, Brian Wilson wasn't sure if the end of this result of this experiment constituted a new song, so he made sure all the samples were cleared and paid for. Despite not being a single, itself, it was a revolutionary dance club hit.

**Everything Is Everything** (*see album*)

**Intergalactic** (*Dog Newman, The Beastie Boys*) The Beastie Boys were in the midst of creating their own hugely successful album, Paul's Boutique, when Dog Newman asked if they would help him write around his concept of a rap about science fiction movies. Had it been recorded a few months earlier, it would have been the

single from the album, with “Everything Is Everything” being the b-side.

**Gravity** (*Dog Newman*) What starts as a throwbacky acoustic song gets scratched into samples, the spoken sample in that universe is switched from *I’m gonna fuck with you* to *I’m going to mess with you*.

**Here Comes The Rain Again** (*Annie Lennox, David A. Stewart*) A rare cover. This version is closest to the Macy Gray version from our universe. Dog had sung it as a response to his own song, “Rain”, which he immediately felt was juvenile and derivative, but which the adults had convinced him was worth putting on the “Music” single.

**Happy** (*Dog Newman*) The final track before going Dark in several ways. This was another song that, had it been recorded earlier would have made the album, and probably been a single. It would be over a decade before Dog ever sang it live.

Due to the bombing, there was no live concert for this album. However, just a couple of months after his entire family perished, Dog was up for several Grammys, and his record label (who he then fired) forced him to perform as the final act. He was meant to perform “Fighter”, but instead debuted **Alive**, in which he shamed his producers for making him sing with the lyrics *You want it now but I’m still grieving / You took it all but I’m still breathing*. **Alive** became the fastest selling single of all-time. Debuting at #1, and staying there for eleven weeks. That Grammy performance was the last time Dog was seen in public for over a year. **Alive** won Song Of The Year the following year, but Dog did not attend.

COMING SOON:

WHERE BOYS FEAR  
TO TREAD