

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".

1.

UNDER THE TABLE AND
DREAMING

This project germinated in 1995. I was listening to The Cranberries No Need To Argue more than any seventeen year old should. I had seen the video on MTV but it didn't feel right to me. I kept seeing this young kid, about twelve or thirteen who was visiting Ireland when a bomb went off. He was crawling around the rubble filled streets looking for his family. Slowly other details formed around it. There were cameras everywhere because this kid was famous. And the whole bombing had been scheduled around his appearance in Ireland. Because he was ... American. And a musician. From a famous family. And he was there for a We Are The World style concert that the IRA felt was pro-British.

Over the years, the story focused more and more on the kid, and his music, and how they related to the politics around him. I began to see his narrative as a driving force in an alternate universe's music scene. While he *would* be responsible for the rise of Grunge in 1991, the

rest of his influence would be entirely out of synch with our own. It would be made up of albums including songs from our universe but he would be an acoustic jam child prodigy in the late 80s, his pop album would be overshadowed by the IRA bombing that turned his music into something super complex. His most famous album Where Boys Fear To Tread would be genre defying, but Very 90s. Grunge, evolving hip-hop, soul. Everything loud and intense, but it would sound like it came from several different artists.

Then I realized that he wasn't the only one who lost family and friends in the explosion. U2's guitarist, The Edge, would die. And this musician, who was yet to have a name, would occasionally fill in. What would knock Where Boys Fear To Tread off of the #1 spot in the charts would be a very reimagined All That You Can't Leave Behind, which was an album made up entirely of remixed e-mails between this musician and Bono.

The name Dog Newman came from a different story. When I was working with kids, there was a particularly troubled twelve year old who was raised as a dog. I don't mean that in the most dramatic sense, but in a very terrible one. He wasn't allowed to leave the house. He was tied up when his parents left. He was expected to be fully obedient. And while he was spoken to, and English was his first language, he was rarely addressed when he wasn't being given commands. I wondered who could do that. But more importantly, how could that kid get out. And who could raise an older child who had that in their background.

What if the kid was being raised by a single mom or dad, and a random hookup called the cops on them. And one of the officers was so shook, he called his very famous friend, Brian Wilson of The Beach Boys. And Brian Wilson was able to give this kid everything he dreamed of. Until that bombing.

More and more of this story took shape as I listened to a wider selection of music. I'm still not sure it ends. I'd originally intended him to die at twenty-seven like so many rock stars. Then I thought he should make it to his Jesus Years. He might even make it to a healthy old age. I don't know. I'm still figuring out his end, but I have most of his life until 40 figured out.

The novel is set up so that each Book is an album, each chapter is a track from the album. And there are notes after each book in the form of a 5 X 5.

5 X 5s were one of Dog's biggest contributions to musical styling that we don't have in our universe. Each of his albums contained five singles. And when CDs came to prominence, each single was released with four non-album tracks attached to them. So each album contained twenty bonus songs that could be looped into the album to make a Super Album.

I am very much working on this novel now, having taken a several year long break because I didn't have the voice down.

I'll try and post sections of it from time to time. But, for know, here are the first few albums and five by fives, with the actual playlists attached.

—Adam

Added trivia: Dog Newman was born August 16, 1977.
The day Elvis Presley died.

UNDER THE TABLE AND DREAMING, 1987: DOG NEWMAN AND THE TUESDAY NIGHT MUSIC CLUB

Ants Marching. (*written by Brian Wilson and The Tuesday Night Music Club*) Wilson called the weird announcements on this track, Dog's "Owl Vocalizations". The breakdown was the first indication that Dog had been absorbing a bit of rap, which would become an important part of his career later. The dueling violin solo was entirely Wilson's idea.

What Would You Say? (*Dog Newman and The Tuesday Night Music Club*) The first single was only a minor radio hit. Mainly famous for the weird lyrics and Newman's harmonica technique. He was also one of the guitarists, but his guitar playing ability was merely cute on this first album, not yet worthy of legend. This was released first

to introduce the Dog Newman persona. It would be years before Dog overcame this feeling of being something entirely different than the humans around him.

Wonderwall (*Dog Newman*) was the second single, and Newman's first #1. An ode to his adopted younger brother. It sounds like a nonsensical love song to anyone. I think the song is so much less hateable when it's written by a nine year old excited about being a brother, rather than a spoiled nearly thirty-something year old wannabe member of The Beatles.

Hook (*Brian Wilson and Dog Newman*) was the fourth single and was born of Wilson explaining the parts of a song to Dog. It doesn't quite break the top ten because it's a weird song. Tom Petty, George Harrison, and Bob Dylan are the uncredited background vocalists for the track. They have so much fun they start planning the first

session that will lead to the foundation of The Travelling Wilburys.

Flood (*Brian Wilson and The Tuesday Night Music Club*) This first album has some Jesus on it. Wilson, in this alternate universe, gets churchy around the time he becomes an adoptive father. The vocal arrangement on this track is as close to The Beach Boys as Dog's music will get while Wilson is still alive. This is also the only track where Wilson appears as a background vocalist.

One Of Us (*Dog Newman and Brian Wilson*) The third single also reaches #1, and gets Dog a Christian following that he will completely lose as he grows older. He also gets a promotional push when Prince performs this song at a concert, and mainstream radio gets a copy of the bootleg. Suddenly the almost ten year old kid has non-family musical credentials.

Spider-Web (*Dog Newman and The Tuesday Night Music Club*) *I dreamed about Ray Charles last night, and he could see just fine* begins a non-Christian but decidedly spiritual song based on Dog describing his dream to the Tuesday Night Music Club. This song becomes legendary for being the only Dog Newman song that he never performed live.

Walls (*Tom Petty and Dog Newman*) Petty was invited to a Tuesday Night Music Club session and was blown away. He plays guitar and provides one of the background vocals on “Kicking My Heart Around” but he trades lead vocals and writing credit on this track, which was a writing exercise Wilson gave Dog when he was having a bad day. Petty helped him out. Significantly. Also George Harrison is an uncredited background vocalist on this track, as well as “Flood”.

Mmm Mmm Mmm Mmm (*The Tuesday Night Music Club*) Unlike most of this album which were co-written by a kid trying to sound like an adult, this track was written by the adults, trying to sound like they were written by a kid. Dog was so annoyed by it that he sang it in “Frog Voice”, which actually made it a cult favorite track on the album.

Life Is Wonderful (*Dog Newman and Brian Wilson*) A song so deliberately sad to undermine the lyrics of the chorus. The contrast actually came because Dog was cranky when they were recording and refused to sing the song with the pep that Wilson had originally imagined, but rather than get angry, Wilson decides to tweak the song so that it's not so subtly about being depressed.

Kicking My Heart Around (*Dog Newman and The Tuesday Night Music Club*) The fifth and final single from

the album is by far the most traditionally rockiest track. It climbs as high as #3, again partially because of the novelty of Dog's harmonica solos, which are absurd.

Stay (I Miss You) (*Dog Newman*) Wilson asks Dog to describe a variety of #1 songs as a writing exercise. Newman ends up writing a dissection of love songs with deceptively simple lyrics.

I'm Yours (*Dog Newman and The Tuesday Night Music Club*) The original lyrics were about legally becoming Wilson's son but members of The Tuesday Night Music Club decided it needed to be a generic love song, which made the song much less impactful.

Love Hurts (*Brian Wilson and The Tuesday Night Music Club*) Wilson had written the lyrics to this song as a ballad, but as an exercise in musicianship, he'd

challenged to write an intense guitar solo, and while Dog wrote it, he wasn't yet talented enough to play it yet.

No Rain (*Dog Newman and Brian Wilson*) Based on Dog and Brian both being sick on the same beautiful summer day. Dog does actually play the guitar on this track. Because he was so stuffy when they wrote the song, he sings this track through his nose as a celebration of feeling better.

The final track on the album, **Better Days** is actually written by (*Bruce Springsteen*). Another impressive and impressed attendee of The Tuesday Night Music Club, he plays guitar on this track, and later records his own version for his album Lucky Town.

B-SIDE THE TABLE 3 DREAMING (A 5X5)

What Would You Say (see album)

So Much To Say (*Brian Wilson and the Tuesday Night Music Club*) Wilson took some flack for releasing a song where his young son says *Hell*. His audience had no idea what they would be in for in a few years. Looking back on this song, some listeners thought it was about how Dog knew about his sexuality, even at that young age. And while he may have, he didn't write a single lyric of this song. He just sang it.

Run Around (*Dog Newman and Tom Petty*) This song was a hyper Dog hanging out with a totally stoned Petty. *Like a game show contestant with a parting gift, I could not believe my eyes* was the first of Dog's lyrics that spiraled around in Petty's head until he claimed they had to turn

it into a hit. It was never a hit, due to not being finished until shortly after the album was released, and thus was relegated to a C-side.

If I Had A Million Dollars (*Dog Newman, Tom Petty, and The Tuesday Night Music Club*) was another writing prompt. Newman's original answer is the final line. The rest was written with the band. Once again, Petty provides the background vocals, as well as the uncredited Harrison.

Too Much (*Brian Wilson and The Tuesday Night Music Club*) Dog never really liked this song, which was recorded the same day as "What Would You Say". Apart from playing it a few times during the Antichrist Superstar Tour, it was never performed live.

Wonderwall (*see album*)

The Sun Doesn't Like You (*Brian Wilson*) As a redhead, Dog didn't do very well in the sun. Brian wrote this song for him.

Another acoustic ballad, **Do You Sleep?** (*Dog Newman*) wrote this to finish this single's theme of sleep (which does not apply to the actual single, "Wonderwall").

Who Needs Sleep (*The Tuesday Night Music Club*) Another song that Dog had nothing to do with, aside from singing the vocals, including, once again, a rappy sort of bridge.

Gravedigger (*The Tuesday Night Music Club*) is a bit of a heavy track for a nine year old to sing. While the language is simple, it is a list of people who died

unfulfilled. If not for the soul crushing version from the Where Boys Fear To Live concert, it might have gone completely forgotten.

One Of Us (*see album*)

Counting Blue Cars (*George Harrison credited as Tuesday Night Music Club*) During a road trip Harrison and Dog entertain themselves by ... well ... counting blue cars. Later, Dog falls asleep, and Harrison and Wilson talk about their evolving spirituality. Dog half-wakes up during the conversation and says “Tell me all your thoughts on God. Are we on our way to see him?” After hearing “One Of Us” Harrison decides he needs to write this as a B-Side, but can’t take credit due to record industry nonsense.

Taffy (*Dog Newman*) Not much is known about the origin of this song, and it’s often viewed as just a nonsense set of lyrics from the “Hook” sessions.

Every Day (*Brian Wilson and Dog Newman*) A spiritual turned general praise song when Dog, for whatever reason, changed *Pick me up, Lord!* to *Pick me up, love!*

One (*Harry Nilsson*) The first of Dog's covers of hits, this version sounds more like our world's Aimee Mann version than the Three Dog Night version (which exists in that universe, too). The cover idea came from Tom Petty who later revealed that he was really stoned when he thought they could release this song credited to One Dog Night. Nobody else found the idea nearly as funny.

One Week (*Dog Newman, Tom Petty, and The Tuesday Night Music Club*) The Dog Newman version is slightly different from our universe's Barenaked Ladies version, but only lyrically. Fascinated by Dog's occasional rap-like bridges, he helped Dog craft this unusually syncopated song when the original lyrics and vocals (a weirdly upbeat ballad) by The Tuesday Night Music Club just weren't working. It's the first time the non-single was used as the first track of a 5x5.

Hook (*see album*)

It's All Been Done (*Dog Newman and Tom Petty*) Inspired by Dog chattering endlessly about wanting to write a type of song nobody had heard before, and one of the Tuesday Night Music Club musicians shouting "It's all been done, kid!"

Wordplay (*Dog Newman and The Tuesday Night Music Club*) Recorded the same day as “Better Days”. This song is a combination of notes Dog wrote down when Wilson Harrison, and Springsteen were complaining about the music industry, and rejected ideas from “Hook”.

Save Me (*Brian Wilson*) While Wilson is, of course, remembered fondly for adopting the nearly feral child, Dog, and nurturing him into one of the most influential artists of the late 20th / early 21st centuries, history forgets that having Newman around saved him, too. Wanting to give Newman an outlet is what led Wilson to creating The Tuesday Night Music Club, which, in turn, helped him get over his agoraphobia, and returned him to music industry royalty. This is his song about that experience.

Kicking My Heart Around (*see album*)

Good To Be King (*Tom Petty*) A lullaby Petty wrote for Newman. It was supposed to be an uplifting fairy tale song, but Petty being Petty cranked out this cynical take on being ruler of the world.

Only A Broken Heart (*Tom Petty*) Another Petty lullaby. This one written for Dog on the day he saw his estranged mother on the news talking about wanting to get custody back.

Hand In My Pocket (*Tom Petty*) Petty had been working on this list poem style song for a few months, and thought he could put it on Full Moon Fever with Dog playing the harmonica. When he decided to scrap it, it ended up on the 5x5.

Brother John (*Tom Petty and The Tuesday Night Music Club*) This is purely a jam session recording with Petty and Dog on lead vocals at various points.

1.5

LIVE

PAST MY

BEDTIME

It probably goes without saying that Dog HATED the name of his first live recording. Almost eleven at the time it was recorded, he desperately wanted to be taken seriously, and it's rough to earn street cred when "bedtime" is in the name of your special.

This recording established Newman as a talented live performer, and, with the exception of his second album (thanks to the IRA bombing), all of his tours would end up having one or two live albums released. This concert aired primetime on NBC on a Saturday night, where it was easily the top draw

PRIMARY SET:

What Would You Say

Hook

If I Had A Million Dollars

Kicking My Heart Around

Walls

It's All Been Done

Wordplay

One

One Of Us

Better Days

Wonderwall

ENCORE SET:

I'll Be There (*Berry Gordy, Hal Davis, Bob West, Willie Hutch*) Dog's cover of The Jackson 5 staple was a massive success and led to what would ultimately be a tempestuous relationship between the two superstars

(but not in the way you might imagine, given the news stories in our universe).

Baby (*Dog Newman*) By the time this special was recorded, Newman was working on a pop album that didn't include the Tuesday Night Music Club. This was meant to be a preview of the first single, but when Dog and Brian Wilson sat down to finalize what would become Ray Of Light, "Baby" didn't even make the album.

Don't Worry, I'm Yours (*Dog Newman, Bobby McFerrin, the Tuesday Night Music Club*). "Don't Worry, Be Happy" was a huge hit in 1988, and was Brian Wilson's favorite non-Dog Newman song. So, as a surprise to his adoptive dad, Newman closed the show with a live mashup of his original lyrics for "I'm Yours" and McFerrin's hit. Wilson didn't even know McFerrin was at the show until Dog introduced him.

COMING SOON:

RAY OF LIGHT