

1. In the Rolling Stone Illustrated History of Rock & Roll, the chapter on New Wave starts off with a photo of Jonathan Richman doing some dorky dance. I looked him up and found Jonathan Sings in a cutout bin and before long I was a pretty ridiculously huge fan. This kind of music, now that's the kind I like. 2. A few years ago some people I respected said this was a really great album, usually mentioned in alt.country discussions. His dad is a 70s country guy so I figured it might be cool but didn't order it for a year or so. Once I did I put it in the CD player and didn't take it out for months. Until I realized it was literally causing a serious case of depression. Stop listening to Young Criminals Starvation League and you can go off the meds, Scott. 3. The first song on this mix with a DownHomeGirl connection... she sends me a lot of music because I guess she feels sorry for me or something. I'm not sure she likes the same tracks that I do because she uploaded different ones but it doesn't matter, they all got sorried. The new album isn't as much fun as Four Thieves Gone but hey at least they're on there now. 4. One of NPR's "Driveway Moments" was when they were telling about Doctors Without Borders and their fundraiser CD called Balkans Without Borders. Some of the tracks on the disk had American bands helping out so I ordered it as a Christmas gift and as you'd expect, it's a real hodgepodge and is hard to listen to all the way through since it jumps around so much, but individually each track is pretty cool. I uploaded a few including the Szeki Kurva track that at the time I thought they'd jump on but now that I think about it... :no: 5. Back in the heyday of alt.country, the Comet album got a lot of coverage because it had some haunting shape note stuff that was authentic-sounding like civil-war era folk. Years later, the singer contributed to the soundtrack for Cold Mountain and actually came to Powell to perform and lecture at our college. But tacked onto the end of Comet was a song that has nothing to do with any of that. Tim's band started out as a standard-issue 80s punk outfit and this one's a holdover from those days. I'd forgotten all about this album but once we ripped it to the computer, this song would come up on random once in a while, and for a couple of years I thought it was a Replacements song I couldn't remember. 6. When the end of the seventies came around, I was still in high school, liking new wave stuff but punk rock was totally unavailable. I found a few things here and there that I couldn't really classify as new wave but mostly I was digging up Elvis Costello and Nick Lowe and Dave Edmunds, that sort of stuff. It wasn't until I was in California almost 10 years after it happened, that I started unearthing the early punk stuff. And most of it was a lot more pop than the California punk that I'd become familiar with. Also a lot more art-rock, dissonant and challenging. When Johnny Rotten started Public Image Limited I thought, ah, he's been listening to Wire. Good for him. Sometimes I think Wire might have been listening to Alternative TV. Uploaded after an AU discussion of RP not having anything from the era in the playlist. 7. I was hangin' around the radio station one day and another DJ came in and said let's go down to Santa Barbara, there's a pretty good show. Shriekback was headlining so I said okay but for some reason the opening act wasn't ringing a bell. Tom grabbed their album that had come thru about six months before and I thought, oh yeah. Still not clueing in to the fact that Stoneage Romeos was just packed with jangly pop exactly like but better than most of what I'd spent years searching out. Bill plays Tojo once in a while and Leilani is in regular rotation but they're more campy than this pure pop song. They should have been huge. At least they showed me the Aussie rock scene. 8. Back in the 90s before—or just after—we got married, Justine and I were in California when a friend pointed out this big one-day festival called the Guinness Fleadh. Supposed to be a celebration of Irish music but the headliner was Tracy Chapman. Eh. Actually, she rocked hard, but by the time she came on we were wiped out. The day started out with Billy Bragg & Wilco (Billy'd agreed to play only if he could go on first since there was a football match he wanted to watch). After plenty of practice at the pour-your-own pint Guinness booth, we drifted off to separate stages. The main stage had the mainstream greats including Irish legends Los Lobos :lol: but I wound up at a side stage with some bands that really didn't get any mainstream recognition. The headliner on that stage was going to be Shane MacGowan & the Popes and I knew there'd be a good crowd for that so I got a good spot early on, well before the band before Shane took the stage. As the crowd filtered in for the second-to-last act, I noticed they were the rowdiest segment of the bunch, and clusters of them would spontaneously throw their arms around each other, throw a toast toward the empty stage and sing. Loud. When the band came on I could not understand one single word they said, but the music was all blue-collar anthems to love and work and delivered with the power of the E Street Band. By the time they got to the "Bale 'em! Bale 'em! Hay! Hay" I was hoarse from yelling along to songs I'd never heard before. 9. This band actually got a little traction as a part of the 80s psychedelic revival. I think Native Sons might be what kicked off my long detour into country music. 10. I DJ'd a dance here in Wyoming and since I was a crap DJ, nobody liked my music. So I would just start playing stuff no one had heard of before. I pulled out a Dave Edmunds album and played his version of this, and an older couple hit the dance floor and wowed the college kids, and wowed me. I was totally floored that these people would be so fond of the music of an obscure Welsh pub-rocker. Oh. 11. A friend of ours from college got a job with Sugar Hill Records and sent us a copy of the first album he was working, Thus Always to Tyrants. When DownHomeGirl started up in the AU, people asked her what the name meant and she said it was a bar she worked at that had great music. I said, Oh, I uploaded some of that... and that started her sending me anything she came across that she thought I'd like. She's a great evangelist for her bands. 12. I don't have a story to tell about the Mekons or this offshoot. The song was on a Bloodshot Records compilation and I thought Bill's love for odd covers might get this one past the guards. It was savaged on the LRC and I think would have provoked physical violence if it had gotten onto the main channel. 13. Another one without a story. Another band that only gets peripheral airplay on RP so I picked a few that I thought they might go for. American Music got sorried and I was so mystified by that that I had ptoeey upload it. After a while it got added but it shows up on my adds, not his. I think they're onto me :wink:. But this one got shot down. I uploaded it after a discussion about whether or not RP plays too much Christian music. Thought an in-your-face example might be fun. 14. A friend from college came to visit and she kept going on about Grant Lee Buffalo so once she left I went thru our collection and found Big Red Letter Day. :roll: Woops. Anyway, it's big pop that is such a hard sell for some reason on the LRC. Gets uploaded often, shot down every time. 15. We sold magazines at our coffeehouse and one (now defunct) title was the Oxford American, which was a literature sampler kind of thing. Once a year they did a music issue and included a CD. I thought Evelyn was perfect for RP so when it was shot down, it was and still is the biggest confusion-inducer from my sorries. A year or two later they were the latest thing. 16. This kind of music, now that's the kind I like.