



Thanks for calling. Enclosed you'll find your copy of David & David's "Boomtown" and a biography for some background information on the act. We hope you'll enjoy "Boomtown" as much as we do here at A&M.

Please take some time to fill out the attached questionnaire. We want to know about you and what you think about this album.

Thanks.

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BOOMTOWN

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David & David

It is a landscape populated by the desperate, the depraved, and the disillusioned, by the hopeless and the hopeful. It stretches from seedy L.A. bars to nameless, simmering Third World backwaters. Its characters have names like Ms. Cristina and Handsome Kevin, Eileen, Steve and the Cleanup Kid. It's a place where money makes a "succulent sound," and where lovers are "making like defrocked priests." And all of it is vividly illuminated by music that's funky, sensuous, hypnotic, even disturbing -- and never less than affecting.

Welcome to the world of musician/composers David Baerwald and David Ricketts, collectively known as David & David. More specifically, welcome to Boomtown, David & David's first album for A&M. It's a record that may evoke comparisons to American musical poets like Tom Waits and Randy Newman, or to no one at all. It is also one of the most striking debuts in recent memory.

A little over two years ago, Baerwald and Ricketts were both getting sick of their Los Angeles day jobs. Ricketts, in fact, had just quit to devote himself to music, "to refine and clarify, to get a real direction going," as he puts it. When he ran into Baerwald, whom he had known for several years, and told him he was working on putting together some film music on his home four-track recording equipment, Baerwald was intrigued. Shortly thereafter, they got together "just to see what would happen."

"There was immediate energy," Ricketts says of that first session, "and we both responded to it." Adds Baerwald, "It was so easy, so smooth together, that it showed me what was possible."

From the start, the Davids had no plans for a band, per se. "We'd spent too much time subjugated by the people we were working with (in groups)," Baerwald explains, "being forced to do things that didn't come naturally. So we simply decided to be selfish.

(Continued)

We decided to accomodate ourselves, and produce things as we wanted to hear them, without worrying about ruffling anyone else's feathers."

A complementary division of labor soon emerged. Ricketts, a guitarist, keyboardist and bass player, would be the principal architect of the music; Baerwald, who also plays guitar, bass and keys, in addition to mandolin and dobro, would supply the lyrics and handle the bulk of the vocals. Within days, the sound and vision that would later comprise Boomtown was apparent. One song on the album, "All Alone in the Big City," was complete less than a month after the duo began working together; and not long after that, through a somewhat circuitous route, David & David found themselves looking at a record deal.

"We had about three songs," recalls Ricketts, "including 'Big City,' and we knew they sounded good; something felt right about them. As it happened we gave a cassette to the brother of a temporary secretary in the A&R department at A&M. It was a long shot, but we figured, 'What the hell--this is definitely viable, so let's cast it out there and see if we get a reaction.'" They did, and immediately began working on material for a full album.

Boomtown was produced by Davitt Sigerson, himself a musician and recording artist. In Sigerson, David & David found not only a fan--he would later compare the album to Neil Young's Harvest, Bob Dylan's Blood On The Tracks and Roxy Music's Avalon--but someone who, as Ricketts puts it, "helped expedite the recording process. Davitt put us in the mental position of being ourselves in 24-track, which was important because we'd done all of our work on a four-track in my living room." Adds Baerwald, "A lot of people will try and seize on the one part of you that they think is marketable, which is a form of extortion. Working with Davitt was like being let out of jail."

The songs on Boomtown are intensely visual, dense vignettes loaded with a colorful cast of characters and a range of musical colors and feelings. Some, like "Welcome to the Boomtown" and "Swallowed by the Cracks," have a resigned, even jaded air; they talk of big ideas now burnt out ("We've been there," says Baerwald.

"We've seen that. It's a side of yourself you have to understand before you can climb out of it."). "Rock for the Forgotten" is written from the point of view of a bartender who's seen it all and is trying to hold on to his compassion. "Swimming in the Ocean" matches words about soulless sex to what Ricketts calls "a minor key, sensual groove," While "River's Gonna Rise," inspired by the crisis in South Africa, speaks to "the apartheid that's in each person," says Baerwald, "the compartmentalization that happens when people aren't allowed to be what they are."

Overall, notes Ricketts, David & David "are coming from a more sensual place than some other music. In reality, our songs are probably too long, and we don't get to the hook quick enough. But we try to make every step of the way have truth to it, so it moves us. Our approach to music is to be true to the point we're trying to make, as opposed to the format." David & David's Boomtown is a rare achievement: a triumph of style and substance.