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DIY SPOTLIGHT #9

## Goodbye Girl Friday *Silver or Gold*

PRODUCED BY: Chris Tarrow and David Sherman



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*Silver or Gold*  
can be ordered from  
[www.goodbyegirlfriday.com](http://www.goodbyegirlfriday.com)

Coldplay and Carole King may not have much in common musically, but Goodbye Girl Friday counts them both among their influences. Upon listening to the Brooklyn-based trio's sophomore release, *Silver or Gold*, you'll hear traces of both the coolness of the rock sensations and the smart, soulful lyrics of the Brill Building's crowned queen.

Goodbye Girl Friday consists of Dan Grennes on bass, Andy Sanesi on drums and David Sherman on vocals and keyboards. Sherman writes for the band, and says it's important for him to keep challenging himself. "This was the first album I wrote away from the piano," he says. "That helped me focus on the melodies, which makes the songs more singable and memorable."

Memorable melodies are a strength of the album, especially on tunes like the title track: "*Silver or gold, it don't last forever, you can lose*

*it all in just one night.*" Sherman's baritone soars and dives into the melodic lines like a stunt pilot, adding momentum and emotion to the lyrics. Muted electric piano plays jazzy chords over bass, drums and a Wurlitzer.

"To Be Cool" is another album highlight. Sherman explains that the song started with a gospel flavor, but then guest drummer Matt Johnson (Jeff Buckley, Rufus Wainwright) played a "wicked Texas shuffle" that sounded great. "That turned it into almost an alt country tune," says Sherman. "We liked the new feel, so Andy took that groove for the recording, and we added pedal steel, accordion and twang." The lyrics describe life in New York. "The song is about being the little fish in the big pond," says Sherman. "It's impossible to keep up with 'cool,' so you just gotta be you."

On "Are You Serious?" Sherman perfectly

captures the frustrations of a rejected lover, reciting to his ex-girlfriend all the reasons why her new man isn't good enough: "*The kid is slick inside with a smile that's born again ... he's giving you see-through lines with a glass of Evian ... spilling out like skim milk on your cereal.*" The exasperation of the male ego finally culminates in the last line of the chorus: "*Baby, I can take him.*" Tongue-in-cheek? Possibly. Does it feel genuine? Absolutely.

Sherman admits that writing about relationship trials was a conscious choice. "I tried to disguise the songs as unrequited love songs to get to the bigger themes that were on my mind," he says. Songs about old girlfriends sit beside songs about the dangers of seeking public approval or chasing the wrong people. "The album has a lot to do with accepting who I am, and who I'm not, and moving on." ■

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