

MATCHBOX TWENTY
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After four long years and more than 600 nights on the road touring, the wait for Matchbox Twenty's second album, "Mad Season By Matchbox Twenty," is finally over.

The long-anticipated sophomore album was released in May and features Rob Thomas's rich lead vocals and expressive songwriting, Kyle Cook and Adam Gaynor's heartfelt harmonies and chiming twin guitar arrangements, Brian Yale's inventive bass guitar rhythms and Paul Doucette's dynamic percussions.



"Mad Season By Matchbox Twenty" and current hit single, "Bent," follows the stunning success of 10 million unit selling '96 debut album, "Yourself Or Someone Like You," and it's four chart-topping singles, "Push," "3 am," "Real World" and "Back 2 Good."

"When we made our first record, we hadn't really been a band for very long," Thomas says. "We hadn't had any real good laughs, we hadn't done much of anything together. But now, so much has happened to us that we've formed a character within ourselves. So this is really the first time we're saying, 'This is Matchbox Twenty making a record,' because now Matchbox Twenty is its own entity. This is the first one where we can say, this is our sound."

While "Yourself Or Someone Like You" focuses on people whose lives are coming apart and their struggle to hold on, "Mad Season By Matchbox Twenty" delves a bit deeper into the binding elements of love, loss and life amongst an increasingly unconnected world.

"These are our songs and we really feel good about 'em," Thomas says. "I don't think we try and put dramatics into it, but after a show when we're just talking to people, they'll tell us, 'You know, you were so into it. That was so intense to watch.' To us, we were just playing the songs and losing ourselves in them. It's like, if you come to a rehearsal, you're gonna see the same thing. It's not something that we can help really."

Thomas wrote or co-wrote all twelve selections on "Yourself Or Someone Like You" and honed his intimate, yet universal songwriting skills even further within the thirteen track collection of "Mad Season By Matchbox Twenty."

"Your career is just one aspect of who you are," Thomas notes. "Most of the things I write about are still basic emotions. If you sell a billion records, and the only thing you can come up with to write about is selling a billion records, then you're probably a pretty shallow person. There has to be something else in your life that you can draw on other than, 'I'm rich and famous.' "

Thomas, who co-wrote the Platinum-selling single "Smooth" with Itaal Shur, recently earned "Song of the Year," "Record of the Year" and "Best Pop Collaboration with Vocals" honors at the 42nd Annual Grammy Awards for his '99 "Smooth" collaboration with Rock 'n Roll Hall of Famer, Carlos Santana. Thomas, who won in every category he was nominated in, was the event's second highest winner, following Santana's eight Grammy-winning lead.

"I just fell backwards into luck again," Thomas says. "Everything about 'Smooth' has been so special and so beautiful. We were taking our time making 'Mad Season,' so 'Smooth' became this really good bridge. We needed a break, and it kept us from the 'Where Are They Now?' file."

The Orlando, Florida based quintet's decision to change their name from Matchbox 20 to Matchbox Twenty is a subtle, yet distinctive connotation to the band's evolving musical growth and maturity. The original band name, which dates back to the early struggling days when band member Paul Doucette was still waiting tables in Florida, came about when Doucette waited on a customer wearing a worn and ragged softball jersey boasting a big number 20 and the word matchbox amongst all its patches. Thinking the combination Matchbox 20 had potential, Doucette pitched the name to the other band members and the rest is history.

Even though "Yourself Or Someone Like You" added Matchbox Twenty's name to a very elite roster of artists reaching major career milestones, "Mad Season By Matchbox Twenty" continues the legacy with its timeless message of never losing sight of the fact that the song is the most important thing.

"It was amazing the way it all happened for us," Thomas says. "And because of that, you realize that you don't have as much control over things as you thought going in. And that gives you this freedom. You're not really holding onto the reins, you're not really flying the plane, you're not really driving the car—you're really just a passenger. The only thing you're in control of is the record - you write the song, you go into the studio, you put everything into making it - but once you shrink-wrap it and put it out, it's not up to you anymore. All you can do is hope people like it."