


A S H E R

A  C

S I D E S

**LYRICS**

**CREDITS**

**NOTES**

## New Day

(Krause)

Running scared in the alleys below  
Time is short it's time to go but  
It's all right...It's all in your mind  
Running up to the seventeenth floor  
Screaming walls you open the door  
I'm fine...it's all in my mind

Making love under a moonlit night  
Right now I'm feeling oh so  
High...

Out the window the flowers grow  
Summer heat and winter snow  
New day...

You want to be somebody  
And not just anybody  
You...you want to be you

Say you don't need nobody  
But to be with anybody  
Me...you loving me

Now the shadows start to fall  
Looking in and hear the call  
New day...

Making up and making out  
Forever young get up and shout  
New day...

## Credits & Notes on New Day

Ben Wilson: vocals  
Doug Moore: electric guitar  
James Krause: vocals; acoustic & electric guitar  
Kevin Jackson: bass  
Richard Robbins: drums

Ah, New Day. James gave me an assignment to play guitar to a very basic rhythm guitar. I was not allowed to hear the melody line or any other parts. I shrugged, and did my best. For months, I wondered what was going to happen with it. At long last a shiny new track appeared on a rough mix CD. I couldn't believe how well this had turned out. It is such a fun song. I especially love the vocals that go backwards and then forwards at the very end as Richard clobbers his drum kit. This song has a strong Beatles influence. As a band, I don't think we will ever avoid that influence. The Beatles are the musical foundation, at least for James and me.

- Doug

This is another song heavily influenced by the Beatles, specifically by "Paperback Writer," "Rain," and the bass line from "Taxman." This song is a lot of fun and I can't think of a better opener for *B-Sides*. I like it when things go crazy at the end.

- James

My favorite part is the long, drawn out, downward stepping "high," and "day."

James, thanks for sharing this fun song.

-Ben

## Road Trip

(Krause, Moore & Saunders)

Riding down the road  
Looking at the mile markers going by  
Wondering if you'll stay by my side  
Seeing if you know the way  
Seeing if you know the way

Deep in my soul I know you know  
What I really feel for you, love

I'm going to lay low for awhile  
*On the other side*  
I'm going to take it slow for awhile  
*Going to take my time*  
I'm going to take a ride for awhile  
*Straight to the sun*  
I'm going to make you mine for awhile  
*Then for all time*

Deep in my soul I know you know  
What I really feel for you, love

Packing my bags it's time to go  
Flying down the frontage road  
Radio is playing our song  
And I'm thinking of you

We're going to blow this town, sun beating down  
Turn right side up now upside down  
Road tripping and side slipping  
And I'm thinking of you, thinking of you

## Credits & Notes on Road Trip

Ben Wilson: vocals  
Doug Moore: electric guitars, snaps & claps  
James Krause: vocals, acoustic & electric guitar, snaps & claps  
Kevin Jackson: bass  
Richard Robbins: drums

I think that it is almost required that a band write a song about a road trip at one point or another. The original guitar riff was thought lost for a while, but magically, it turned up in some folder. This song puts me in a convertible driving from Utah to California with a pile of friends and a bigger pile of CD's. It even includes a period of driving at 3:00 a.m., tuning an a.m. dial to pick up something 100 miles outside of Barstow. (This road trip is fictional, by the way, but it reflects the general feeling of road trips with family and friends). I love some of the harmonies on road trip and the slap bass on the last repeats of the verse

- Doug

Doug had the main guitar riff around for awhile, which was the kernel to this song. I had some lyric fragments and one day Doug and I finished them up with Secily's help. I like that Doug, Ben, and I each take turns at lead vocals. Doug and I had a lot of fun clapping and snapping during the instrumental section. Go Team Asher, go!

- James

In my career with Asher, my orbit to the others is sometimes farther out, but inevitably the season's change and Ben starts swinging back along his gently arcing ellipse toward the Asher core. This song was created as I was out past Pluto somewhere and by the time I was back near the inner planets it was a done deal. Its fun that everyone sings on this song. I too, see us in a convertible in the desert. There must be some sort of subliminal underpinning to the tune.

-Ben

## What She Wants

(Wilson & Moore)

Don't move too fast  
Don't move too slow  
Move faster, don't you move at all, boy  
I can't move at all.

The door is open,  
now she's disengaged  
but it's rearranged  
It's all inside of me  
She's all inside of me.

She broke you once,  
Would she do it again?  
Or will she and when?  
What would you do then?  
Is that what you want?  
'Cause she don't know what she wants.

My words are taken  
and twisted around  
in the pause is where it's found  
all thrown to the ground.

Contender or pretender?  
Should I lend her my time?  
Would it be a crime if  
I let her in again?  
I won't bank on it.

It wouldn't take too long  
to fall in love with her again  
All these feelings hard to phrase  
Why can't we rearrange  
all this disarray?  
I feel like I'm in the haze  
of another tragic throw away.

## Credits & Notes on What She Wants

Ben Wilson: vocals  
Doug Moore: acoustic & electric guitars, bass  
James Krause: acoustic guitar  
Richard Robbins: drums

I wrote this little riff, but thought it would never find a home. Then, someone suggested trying it with What She Wants. The song had a much different approach (which can be heard on C sides). This marriage worked so well. Then, we got busy. The song sat around for years with only rhythm guitar, vocals, and drums. Of all the songs that we didn't have time for, this was the one that I was the most concerned about. Finally, I got everything in gear so that I could work on it on my own. I think I sent 7 or 8 different guitar ideas back to James, along with a bass line. This song inspired me to try all kinds of different sounds. In the end, I think 4 of those guitar ideas made it to the final mix. I enjoyed pushing this song to the next level. Listen for the Gong guitar, which was played without ever touching a string. I love the subtle addition it is to the mix.

- Doug

Ben wrote this song around the time of *To the Face of the Sun*. There's an early demo of him on acoustic and somebody banging on a djembe. Later, we revamped it with a completely different guitar approach in an alternate tuning, which can be found on *C-Sides*. At Bear Lake we returned to Ben's original approach and realized the chords were nearly identical to music Doug had written several years before. An hour later we had the skeleton to this song. Doug got his hands on this track in November of this year and put down a bass line and several inspiring guitar licks. He deserves most of the credit for helping this song reach its potential.

- James

This is a song that only reached its full potential because of D Dudley Dougster J - he's a trooper. It's turned into so much more than my simple 3 chord strummer. The lyrics are pretty old, detailing yet another drama in my love life. To date the same girl again, or not to date her, that is the question.

-Ben

## Smash

(Krause & Wilson)

Caught in the slipstream of your beauty  
Just trying to break on through the clouds  
Blue and white kisses touch my senses  
Whispers of sun drench my skin

As long as it comes down like rain  
I will be there to call your name

Held in the maze of imagination  
With you I know that I can do it all  
My life is spinning out of reason  
I'm seconds too late to break your fall

As long as it comes down like rain  
No one will hold us to blame  
As long as it comes down like rain  
No one will hold us to blame

A tribute to your love  
You too shine through the sky  
A beat less unfamiliar  
I get so high

As long as it comes down like rain  
I will be there to call your name  
As long as it comes down like rain  
No one will hold us to blame

As long as I come down like rain  
No one will hold me to blame

## Credits & Notes on Smash

Ben Wilson: vocals  
James Krause: vocals; acoustic & electric guitar  
Kevin Jackson: bass  
Richard Robbins: drums

This song is really about bands that we have loved. There are subtle (and not so subtle) references to some of our favorite bands from our youth, including the Beatles, U2 and the Smashing Pumpkins (thus smash). I really love the “beat less unfamiliar” lyric.

- Doug

Ah...How many bands can we pay tribute to in one song? Three, four, five? I’ve lost count. See if you can count how many musical allusions (or plagiarisms) there are.

- James

Honestly, I can’t remember the genesis of this song. It was probably partially completed by James and then I swooped in to help him finish it. I remember specifically tinkering with lyrics on the first verse, and crafting the bridge (the main bulk of the tribute) together with James. I have fond memories of recording the first demo of this song, and some of the wackiness that was laid down for posterity.

-Ben

## **Puerto la Rosa**

(Krause)

One day you'll come back to me  
And open up the door to my heart  
Someday you'll stop and realize  
I was the best thing from the start

Whatever happens we'll leave it to the ocean  
Go to a place where the sun never sets  
A thousand miles, a thousand kisses  
I'll walk on the water and cross the sky

For your love never fails  
But will my heart betray me again?  
From Viña del mar to Valparaiso  
Will we be lovers or just friends?

En Puerto La Rosa bailamos juntos  
Debajo de la luna y las estrellas  
Yo te abrazo te baño con besos  
No me olvidaré de ti jamás

Pase lo que pase dejemos al mar  
Vamos hasta la puesta del sol  
Por la distancia, nos acordamos  
Yo cruzaré el cielo y el mar  
I'll walk on the water and cross the sky

## Credits & Notes on Puerto la Rosa

Doug Moore: vocals & electric guitar  
James Krause: vocals, acoustic guitars, bass, percussion & drum loops  
Secily Saunders: bongos & congas

When I first heard this song, I took it home, learned to play it, and fell in love with it. I played it all the time. Then, James played me a demo he had done. I was not happy. He had taken it to a more upbeat Latin place. I had in mind a much darker and murky version. We compromised. I am really glad we did, I think this song comes from the perfect place. It is one of the songs that I have zero regrets about. I really love the whole performance and mix.

I had a fun experience with this song. I was traveling with Angel Reyes, an engineer with Rain Bird from Tijuana who is probably in his late 50's. We were together for a day, and the subject of Asher came up. I played him this track, which was still a rough mix at the time. He loved it. A year later he sent me an e-mail requesting a copy of the song I had played him so he could share it with his wife. I hope she has enjoyed it as much as he did.

- Doug

This is one of my first attempts at writing lyrics in Spanish. Doug and I had different visions of this song and I think we were able to capture both of them with this mix. The lyrics hint at the idea that Puerto la Rosa is near Viña del Mar and Valparaíso. I hate to ruin the magic, but Puerto la Rosa – at the least the one I visited – is on Lago Ranco in Futrono, Chile.

- James

This is a beautiful song that I think is well crafted and, I don't know how else to say it, easy on the ears. James and Doug have done a fantastic job.

-Ben

## Lost Boys

(Moore)

Well David was making a living for dad  
Was quietly caring for all that he had  
Went home at twilight to get him some sleep  
Found nobody there so he wandered the streets  
Well young and confused he ran into a friend  
Who said all they had known had come to an end  
He said he and the others had heard their dad's screaming  
Being dragged by their palms gaping wounds still bleeding  
By a man on a tall horse who's motive was clear  
Put an end to this people, and end his sick fear

Born to rule born to rule kids wander the night  
Hoping somewhere down that road stood their rights  
Born to rule born to rule too strong to just fold  
So they fought for existence with their hearts pure and bold

So David was grabbed by a man who was eight  
Who said follow me, we've got to escape  
So they joined a group of fellows their age  
Hoping to escape the killer's cage  
And so they walked always holding hands  
Playing red rover with the king of the land

Well step by step the distance grew  
The funny feeling and the numbers, too  
sucking your shirt was a great way to drink  
and after a while you got used to the stink  
of all your brothers who laid on the path  
subtracting the number of life's ugly wrath

Well finally they found a nice place to rest  
Hoping that there they'd be treated as guests  
But they scarce had sat down and caught their breath  
When the guns of the awful made them flee to the west  
Swimming through dangered rivers fighting off chills and fevers  
Burning feet on the sand as they crossed desert lands  
Finding strength from their brothers getting help from no others  
They hoped that they'd last; they prayed that they'd last

Well things finally got easy with three meals a week  
A place to sit still in a place they could sleep  
Only half had survived just a few several thousand  
But their smiles and their eyes said they were the great ones

## Credits & Notes on Lost Boys

Doug Moore:        vocals & acoustic guitar  
James Krause:     electric guitar & bass  
Secily Saunders:    doumbek & djembe

Wow, what to write about Lost Boys? In some ways I don't feel like I have the right to even sing this song. Around 2001-2002, I spent a fair amount of time with some refugees from Sudan. Some friends and I spent time playing soccer with them, taking them shopping, teaching them how to use computers, and generally enjoying their incredible spirit and enthusiasm. They were really great guys. We wanted to help them adjust to life in the United States. In the process, all who were involved grew to love these guys and really admire their incredible strength. This song attempts to tell their story. It doesn't come from any historical accounts I have read. It simply comes from bits and pieces of stories that various boys told me during the time I spent with them. Of all the songs I worked on, I am the most critical of this one because I feel like it's impossible to tell the story in a way that gives justice to the horrific experiences and the strength of character that surrounds the Lost Boys of Sudan.

- Doug

Doug told me he was going to write a ballad about the Sudanese Lost Boys to the tune of "Chim Chim Cher-ee." I didn't believe he could pull it off, but he did. Doug tells a stirring, horrible, yet inspiring story with one of his best vocal performances. Secily's doumbek and djembe give it a slight African flare.

- James

This song, along with Heather's song "Forever," are my favorite Doug songs. I must say, I do feel sheepish. I had no idea the tune was to Dick Van Dyke's chimney sweep song. Now I won't be able to separate the two.

-Ben

## Christon Alton

(Wilson, Krause & Moore)

We hiked up Ensign peak that summer  
Always had the greatest times  
Defied that deadly roller coaster  
You acted like you knew so much  
    You fooled me

Always a sport but kind of shy with the girls  
You finally asked Rachel for your last dance  
And you'd take that dune bug for a whirl  
so why'd you have to end it with a crash?  
    With a crash

Rolling over  
Later that day the rain came down  
They all stayed in, couldn't let their hearts out  
And only I saw the rainbow through the clouds

I couldn't drive when I found out  
Anna's dad had to come to take the gang home  
I'm glad James called, not one of the crowd  
You were my best friends anyway  
    Anyway

Up in Clarkston where we laid you down.  
Mel and I just couldn't cry  
I stood apart and thinking alone  
I knew you were somewhere laughing, laughing at us all  
    So fragile...figures

## Credits & Notes on Christon Alton

Ben Wilson: vocals  
Doug Moore: acoustic guitar, bass  
James Krause: acoustic guitar, percussion  
Secily Saunders: bongos & congas

I want to start by thanking Ben for singing this song and allowing us to share it. I won't comment on the lyrics but I will say that musically I have always loved this song because it shows what James and I can accomplish with two acoustic guitars. Much of our musical experience comes from hanging out together for hours with acoustic guitars. This song highlights all that time together and a certain cohesiveness that we have been able to obtain that I have never experienced with anyone else. Thanks James for playing guitar with "the lesser wing" for over a decade now.

-Doug

I hesitate to reveal the details behind this song due to the personal nature of the lyrics. I will say that I found a poem Ben had written. I had some music and within the space of fifteen or twenty minutes, the three of us finished this song.

- James

This song is about Chris Griffiths, one of my best friends in High School. He was killed in our senior year, just a few short weeks before graduation – dune buggy rollover, failed seatbelt. It was pretty tough. Anyway, I wrote some lyrics about it in my ever present idea book. I guess James was thumbing through one day and found this poem. He already had some music that fit and everything came together perfectly. I can't remember how James and Doug broke it to me that they'd turned this into a song, but I think that it works really well. Also, I'm glad that we got to mention Melanie Clark in this song. She was a good friend to all three of us Asherites.

-Ben

## Help Me Girl

(Krause & Wilson)

I met a girl on Friday night, felt so right and true  
Looked into her eyes and I held her tight, so why do I feel so blue?  
Could this be love or am I just all wrapped up in you?

We drove around on Saturday night with all our friends in the car  
Oh! Our youth would never die we could go so far  
Could this be love or am I just all wrapped up in you?

I fall in love, I fall for you, I fall for all the things you do  
I fall in love, I fall so hard, I feel it now deep in my heart  
And you, help me girl, help me girl - Oh!

She called me up on Sunday night asked me for a ride  
I picked her up and went to town having the time of our lives  
Could this be love or am I just all wrapped up in you?

## Credits & Notes on Help Me Girl

Ben Wilson: vocals  
Doug Moore: acoustic & electric guitars  
James Krause: acoustic guitar & bass  
Richard Robbins: drums

I talked about the musical spectrum of the "Sides" project when writing about Alone. This is another one of those songs that uniquely defines a special portion of that spectrum. This song is my favorite vocal of Ben's. I think he nailed that great 50's pop sound that we were searching for. It speaks of simple times; listening to it always makes me want to get a strawberry malt.

- Doug

This is a fun song that brings a smile to my face every time I hear it. I think I wrote this one in São Paulo. Yeah, it's probably my best bass line ever.

- James

I remember the original demo for this song. James was singing it and when he got to the third verse he sang "We need another verse here, about a bunch of people driving in cars..." I'm happy to say that he got his other verse about some people riding around in cars. Mission accomplished.

-Ben

## Shades

(Krause & Moore)

She stands alone with the shadows on the wall  
Tries to find the perfect man willing to make the fall  
She thinks of him, she starts to cry  
Why she had to leave him  
She will never know why

Why can't she realize that he's gone from her life?  
She's been blinded all these days by the sun in her eyes  
And the shades go down  
And the shades go down

Sitting in a crowded room he's never felt so alone  
Thinks of all the good times and what it was that made them all wrong  
Standing in the wind alone he's cold inside  
Would it be too much to see her?  
Or would it steal his pride?

Why can't he realize that he left her all alone?  
Standing there with the letter in his hand  
She's gone, she's gone

Sometimes we all feel alone  
Sometimes we just want to find our way back home  
Sometimes we all cry inside  
When the love is gone when the lights have died  
And the shades go down  
And the shades go down

No I'll never forget and I'll never regret  
When the shades go down

## Credits & Notes on Shades

Doug Moore: vocals, 6 & 12-string acoustic guitars  
James Krause: acoustic guitar  
Kevin Jackson: bass, organ & keyboards  
Richard Robbins: drums

Shades is a song that James and I have played together hundreds of times, partly because we had a difficult time figuring out the harmonies we wanted, and then later because we loved playing it together. I remember that in the beginning, I was playing the bridge going to a minor chord at one point where James went to a major chord. We decided to go minor the first time and then major the second. For years, I listened to that song just to hear that major chord played after the minor chord. In many ways it makes the bridge great. We take a flatted third, and move it up a half step just once in an entire song, and from my perspective it makes the whole song work. I don't think we would have fallen in love with this song without it. Of all the songs on the "Sides" project, I have gotten more goose bumps performing this song than any other.

- Doug

Like several songs, "Shades" has been around for years and years. We probably should have included it on *To the Face of the Sun* but I don't think Doug and I were happy with our performance so we saved it for later. There is a long story behind this song, but it is basically about the end of a relationship that never should have happened. However, I don't regret the experience. The bridge is one of the strongest we've ever written and I love how we take turns singing melody and harmony. Even though it is essentially a breakup song, Doug and I wooed several girls with our melodious incantations.

- James

I've never been part of Asher's "Shades" subculture, so this perspective is completely from the outside. Not to say that this will be a bitter diatribe by an uninvolved minority, or an inflammatory philippic by one who has constantly and consistently been moved to the outskirts of our music, to the virtual slums of the studio. Indeed not, for though I've been slighted at every hand, kept from playing the instrument of which it has been said that none plays with such great passion and skill as I, even the tuneful tambourine, my remarks shall reflect on the great esteem in which I continue to hold my ever-generous bandmates. Say, whatever happened to "Lady?"

-Ben

## Can't Get Away

(Krause)

And if the road ends in the horizon  
And if my train leaves from the station  
And if the stars fall from the heavens  
I will always be by your side

Can't get away,  
can't get away,  
can't get away, no  
Can't get away,  
can't get away,  
can't get away, from this love inside

Running blind in the night is my life  
Hands tied behind my back I'm feeling all right  
My mind is racing and then it comes from inside  
You are the Northern Star in my sky

You're all in my mind,  
in my arms  
and in my eyes  
We'll leave it behind,  
I am yours,  
and you are mine

The books I read show me the world I behold  
Everyone can win in the end or so the story goes  
I'm writing down the song that's within us all  
I'm just a poet, a traveler, and nothing more

## Credits & Notes on Can't Get Away

Ben Wilson: vocals  
Doug Moore: acoustic guitar  
James Krause: vocals, 12-string acoustic guitar, mandolin, harmonica, bass  
Richard Robbins: drums

Initially, this song really annoyed me. In fact, I didn't even want to do it, but James was convinced we should, and so, here it is. In the end, I have grown to like the song quite a bit. It has taken a few tweaks to get it there, but I think it's a fun track, and represents a certain time period and sound for the band. It sounds like a track that should have been recorded for our first album, *To the Face of the Sun*.

- Doug

I wrote this after watching an episode of *The Wonder Years*. It was the one where they go to a museum and Kevin and Madeline end up hooking up...or something like that. How that has anything to do with this song, I really don't know. Basic tracking was finished at Bear Lake but it took months (years now) to get a decent mix. It's not that complicated of a recording but for whatever reason nothing worked. Any other band would have re-recorded it or dropped it...but no, I had to finish it. Doug, Kevin, and I each recorded a bass line. I liked elements of all three but ended up doing a fourth that tried to incorporate each take. Eh...it works. We borrowed the mandolin and twelve-string from Ben's old roommate, Anthony Johnson. Thanks, mate!

- James

Contrary to Doug, I always liked this song, especially the way that the chorus pounds out the "can't get away's". In the end, we probably should have left the vocals all to James, but I liked the song and wanted to be a part of it. Now it is what it is. I convinced James to change the lyrics slightly. It had been "Can't get away from this Pain," but the song seemed too upbeat, and the "pain" didn't really jive with the rest of the lyrics, so in the end it was changed to "love." Notice also that this song mentions "road" and "sky," but manages to avoid "rain." PHEW!

-Ben

## **You Can Be**

(Krause & Wilson)

You can be anyone  
You can see anything at all  
You can be everything  
If you just free your mind

You can be beautiful  
You can be as lovely as they come  
You can be wonderful  
If you just take me home

I don't want to lose my heart again  
I just need a lover and a friend

You can be invisible  
You can disappear in me  
You can be all of it and more  
If you just take a look and see

You can be brilliant  
You can be amazing with me  
You can be everything you ever needed  
If you just take a chance with me

You and I are two  
And with God are three  
But one and one and one are one we're one

## Credits & Notes on You Can Be

Ben Wilson: vocals  
Doug Moore: vocals, acoustic guitar  
James Krause: vocals, acoustic & electric guitars  
Kevin Jackson: bass  
Richard Robbins: drums

I love the spirit of this song. All these positive affirmations listed about someone special results in a song that has a charm all its own. Often, people don't see how beautiful they are, and for me, this song is a way of telling people that they are more than they may think. I also want to thank Ben and James for dealing with my annoyance at a previous melody line at the close of the song that they changed for me.

- Doug

This song was written in the summer of 2002, shortly after our trip to Brazil. It is short and sweet, just like all good acoustic pop songs should be. The approach is similar to James Iha's solo work, especially "Be Strong Now" on *Let It Come Down*.

- James

I'm credited on this song, but it is pure James. From the first time that I heard it, I loved it, and wished that I'd had part in writing it, but alas it is not so. I can only claim some minor melody changes. This is one of the only Asher songs that I can play on the guitar all the way through. I love to play it, I love to sing it. This song can make anyone feel good and worthy and happy for the future.

-Ben

## **Now and Forever**

(Wilson & Krause)

Lonely times bring lonely hearts together  
Hand in hand, we pass through stormy weather  
And she wants me to touch her tenderly  
And hold on tight forever

A single rose wipes away the tears  
Standing close, we close our eyes and hear  
The wind and rain are howling, the stillness of our hearts  
And whispers of now and forever

Now and forever she'll be by my side  
Now and forever pass through all time

Howling wind you cry for me at night  
Cold desert sun I pray you feel my plight  
Oh darling, please wait for me  
I'm here on bended knee

I'm calling out, but I know that you can't hear me  
Reach for the one, but I know that she's not near me  
I'm coming home; it won't be long now darling  
Hold you in my arms forever

## Credits & Notes on Now and Forever

Ben Wilson: vocals  
Doug Moore: bass  
James Krause: acoustic & slide guitars  
Richard Robbins: drums

This song has one of the first bass lines I ever wrote and recorded. It reminds me of hours I spent with a neighbor's bass adding my touch to lots of songs that needed a little more. It was a great experience, especially on songs like this that I hadn't done much with. It gave me an opportunity to discover the song and then to add a little something to it.

- Doug

Ben and I always wanted to write a country song. This is the closest we came. It sat around for years. We felt like it needed more lyrics or something but when we pulled it out again in preparation for this project we realized it was probably done.

- James

After finishing this song, I realized we'd never be big on CMT. With my dreams crushed, I turned for a time to overdosing on Halls Defense lozenges. I'd go through binges where I'd have lozenge after lozenge after lozenge, regardless of what it was doing to me. Eventually, with the help of my good friends, and the changing power of a 12 step program, I was able to kick the habit. I haven't been able to hear twang since then without salivating.

-Ben

## Sometime Somewhere

(Krause)

I pull it down, I turn it off  
I walk outside into the dream  
I call life I think I'll live today  
Just time to pass away until it's all gone

I wonder why No one sees  
Why can't I just be me?  
Now I'm losing control

Walk up the stairs, breathe in the air  
Flowers bloom, but there's no room  
In my heart the sadness comes  
What have I done to deserve her?

Open my eyes try to see in the dark  
To be aware of her and to face my fears  
Now I'm losing control

Sometime, I'll run away with her  
Sometime, we'll be together  
Sometime, It won't hurt

Drive around, run it to the ground  
Until I find her in the field  
Of my thoughts fill up my head  
She says it's time for bed and I've just begun

To be aware and not just stare  
At these four walls that surround me  
Now I'm losing control

Somewhere, I'll run away with her  
Somewhere, she'll be a mother  
Somewhere, it won't hurt  
No it won't hurt, no it won't hurt  
Sometime, somewhere it won't hurt

## Credits & Notes on Sometime Somewhere

James Krause: vocals; electric guitars; bass  
Doug Moore: vocals  
Richard Robbins: drums

With this song, my role was unique. I did very little in regards to writing, playing or recording. However, I used all the influence I could to help James maintain the integrity of the original demo, which was brilliant. This is one of the best songs James has written. At the time, it was his best song ever. Since then, he has surprised me several times with other brilliant tunes, some of which may be years from completion. Just you wait, my listeners and readers, just you wait.

- Doug

Every songwriter will tell you there are certain songs that arrive fully formed. You simply act as a medium or a transcriber. I have had the good fortune of experiencing this kind of immediacy several times over the years, but I suppose "Sometime Somewhere" was the first time. Shortly after we recorded *To the Face of the Sun*, I wrote and made a demo of this song complete with lead guitar, bass, and drum loops. (In fact, parts of the original demo made it to the final mix.) When I first played it for Ben, he turned to Secily and said, "Well, I guess James doesn't need us anymore. He's a one-man band." Ben, of course I still need you. Just not for this song. Doug helped on the harmony vocals and Richard played drums, but I suppose this is my song. But, it's simultaneously not my song since writing it was so immediate and effortless. Now it is your song, if you will have it.

- James

I have a pension for forgetting things that I do, or that happen to me, and I just have to smile and nod when people tell me stories of my past. I actually can't remember the first time that I heard this song, though I remember thinking from the start that it was brilliant. I do remember when Doug first heard it - he was in awe. He just knew that we could make it as a band with songs of this caliber, no doubt about it. The original demo was a masterpiece and the mastered recording is even better.

-Ben