

1. **A GOOD FEELING** Vocals, editing—Ananda. Driving—Carl.

*The sounds are being replayed loudly in my head. Sometimes, I think maybe too loud. Maybe it is just noise. If I stop to concentrate on them for too long, they start to sound like an orchestra on stage tuning up. Everyone is throwing out their two seconds of a melody before reverting to adding to the overwhelming overload of beeps and rumbles. And yet there seems to be perfect continuity and logic—a sense of direction. It is not about music. It is about sounds and what you choose to hear. The sounds of the cars going by on Foothill Road while I strum my acoustic guitar—or the sound of my breath on the quiet parts of my songs. It seems like these must all be entirely necessary. All adding to the noise that I am creating. It is all getting so very loud. My head is filled with incredible ringing sounds. It is tiring to stay awake, but it is well worth my effort. I don't think that the sounds will ever stop. And that is definitely a good thing indeed.*

2. **SURRENDER TO THE SWEETNESS** Guitar, toy organ, toy piano, bass, percussion, drum machine—Ananda.

3. **DEFINITE CIRCUS** Xylophone, guitars, drum sampling, alarm clock—Ananda. Drummer sampled: Casey.

4. **ORSON WELLES** Sequencing—Ananda. Sample stolen from Orson Welles' *The Hitchhiker*.

5. **ANTHEM FOR ANTS** Clarinet, percussion—Carl. Guitar, percussion—Ananda.

6. **LAZY DAYS** Bass, drum machine, guitars, toy accordion, toy piano—Ananda.

7. **ENCHANTMENT** Guitar, xylophone, toy piano—Ananda. Guitar, plastic bag, toy organ—Brian.

8. **WHAT HAPPENS WHEN DWAB GOES DANCING** Sequencing—Ananda.

9. **CUSTARD** Kalimba, bass, pianjo—Ananda. Bass-clarinet, kalimba—Carl.

10. **ULTRA POP** Guitars—Ananda, Joe. Saxophone—Carl. Drums—Nick.

11. **UNFILTERED** Guitar, sequencing, pianjo, dulcimer, toy—Ananda. Guitar—Brian.

12. **BECKONING AT MAYHEM** Vocals, guitar, toy xylophone, bass, brushes, kalimba—Ananda. Gamelan instruments, PVC pipe flute, bamboo flute, vocals, clarinet, bass-clarinet—Carl.

13. **A QUICK ONE** Drums—David. Guitar, basses—Ananda.

14. **A GOOD FEELING** Vocals, sequencing—Ananda.

All songs recorded at 2657 Foothill Road except: **A Good Feeling v.1**, which was recorded while driving around in a 740 GLE Volvo. **Orson Welles** and **What Happens When DWAB Goes Dancing** were done entirely on the computer using a program called *Magix Music Maker*. **Ultra Pop** was recorded at a practice space downtown for *Something Like That*. **Beckoning at Mayhem** was recorded in an Isla Vista apartment's living room. **A Quick One** was recorded by the incredible John Lyons at The Living Room some time in 1997.

The Sherman's box began some time towards the end of 1997. The **DWAB vs. Ben 7** was successfully completed for Christmas 1997, and I was busy thinking up a new storm of ideas to keep me busy during 1998. The original home of this music, and the reason for this release being titled as it is, involved actual Sherman's cigarette boxes. The boxes would have ideally housed a cassette and some miniaturized reprints of some of my more recent artwork. Then personal computing and the addition of a CD burner to this PC entered into the picture. I said to myself, "I really do not like tapes one bit, records are too expensive for me, and no one else has yet realized the wonders of MiniDiscs. I guess CDs might be my best option." Thus, the original idea I had, (for which lovely Amy had painstakingly saved the boxes in which her bad habit was packaged), was no longer implementable. Shame Shame. Slight observation will reveal that this release is mostly instrumental. I think that **A Good Feeling** should provide an adequate response to why I decided to perform the songs in this manner. Some further observation will reveal that the computer element of music has also begun to play a small part in my creations. At the same time, I have expanded my collection of toys, and I have had some wonderful people willing to whittle time away with me and show me their take on music. The results are occasionally a bit odd. But I love them. Their sounds fascinate me. I cannot help it. Anyway, always the favorite part of these things: thank you to Amy, John, Carl, David, Brian, Nick, Joe, and Casey for their direct involvement in this release and for just being wonderful. Ben, Martin, Jason, Axle, Krish, and all the people I wrongfully slack on keeping in touch with—you're all wonderful too.

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