

BROOKE FOX

NIGHTLIGHT - Song By Song By Song.....

TIMEFOOL - One of the central themes that seem to run through my writing is time: the passing of, the suspension of, the power of, etc. So, after I finished this song, I declared myself "Cut Off" from any further time references. The intro riff was the first thing to surface musically and the majority of the song form came from that melodic framework. The bridge section, "And the air is growing thinner...", existed previously as a fragment that I'd jotted down, lyric and all. When I decided TIMEFOOL needed a Bridge section, I looked through my mental filing cabinet and there it was, just waiting for me to figure out that the two pieces were part of the same puzzle.

SAVE ME - This is an early work, the earliest on the record in fact, from spring of 95. At that time I was lamenting over a friend of mine whom I feared I was slowly losing. She was drifting away from her sense of reality and into the dark side of paganism. I reacted by writing this song and eventually playing it for her. I think it shook her to a degree and I hope it still keeps her in check when she needs it. Musically, SAVE ME when it's in a raw form reminds me a bit of Jethro Tull's "Life's A Long Song". During that spring, I had been wearing out my copy of Jethro Tull's Past Masters. That could explain it...

ECLIPSE - By far, this song gets the most response from people. I guess I just really hit a chord on this one. The best reaction I heard: "I DREAMED about that song, man!" It gets right in there. The inspiration came from two friends of mine from High School that began seeing each other and got so wrapped up in their relationship that they lost their sense of self and the world around them. I think we all know people who fall into that. This one was finished in summer of 96.

SWITCH IT OFF - It was July of 98 and I was on a plane out of Boston when this one came to me. All I had to write on was my copy of Ayn Rand's "The Fountainhead", (which I just finally finished) so I poured my thoughts all over the table of contents pages. I had moved from Boston to Nashville only a month earlier and in the process, I left a relationship in full swing. When I went back to Boston for a few days that July, things were, of course, not the same between us and I was super sensitive about it. It was on that plane out that I connected his emotions with the light switch metaphor and ran with it. The song was completed in October 98.

GYPSY - This one goes out to all the people who have wandered in and out of my life as nomads over the years. Gypsy started off as an ode to a female friend of mine then the second verse came along and blew that out of the water. At its core, it's a song written about my "sensible" side finding an allure in social freedom and abandon. I am drawn to people who live and love unconventionally. It's the Virgo in me itching to break free.

HERE & GONE - One of my crazy songwriting patterns that I've noticed is that my songs will first come to me in the form of a phrase or title. The weird part is when the snippets have nothing to do with my current life so they sit dormant for weeks or months. Sure enough something will happen to me or an element of my life will run full circle and all of the sudden the song idea makes sense. It's almost like a prediction. Sometimes it scares me how right on it is. That was the case with HERE & GONE which first came to me in the winter of 96 as the core progression and a rough first verse of lyrics. It wasn't until spring of 97 that the song got rejuvenated when I watched my close friend deal with a fading

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relationship. I wrote it from his then-girlfriend's perspective as a wake up call to them both. It was a revelation for me, too, in a way. The song practically wrote itself after I put two and two together.

SEAMLESS - "The little song that could". This one almost got cut from the record soooo many times! I had never played this song with a band before we recorded it and I wasn't really sure what direction the song would head in so it was a rocky start. I think of SEAMLESS as the Murphy's Law track. All kinds of things went awry or took unusually long to record for the silliest reasons. I was the one saying "We should leave this one off the album" but Jimmy (my co-producer/engineer) believed we could make it work. I'm so glad we kept it because more than a couple people have named it as one of their favorite tracks. Who is this song about, you ask? Hmmmmmmm...I'll never tell.

DON'T FALL BACK - The chorus to this one came to me complete one day in August of 1997 whilst my good friend (of HERE & GONE fame) and his girlfriend of five years were calling it quits. She held on tooth and nail to him but he had to get up and leave her life just to find his own. This song is really a lullaby to him. I wanted him to know that he was doing the right thing even though he was breaking her heart. That chorus sat for a year on a scrap of loose leaf until one day I was playing guitar (while watching TV, no less) and stumbled onto the guitar intro and the verse melody. Strange, but I remember the latter moving me to tears as I was first humming it. I don't know why. I just felt a very powerful and honest emotional force behind it.

JUMPER CABLES IN THE RAIN - Yeah, it's about my high school prom. What an event that was. Nothing went right that night. I went with a group of my good friends whom I had spent much of high school hanging out with. Unfortunately, we had a knack for trouble and this night was no exception. We lost our hotel reservation, the car broke down and was jumped a few times before it finally refused to start at all. It was 2 in the morning, raining, and the sparks were flying as the boys tried to jump the 'ol station wagon. I had a revelation there in the middle of the street. I remember shutting down for a few minutes, kind of an out of body thing, and I stood watching the chaos. I felt this surge compel me to own my own life and to never get myself into situations like that again. The song was one of the hardest ones I have ever written because it was written three years after that night. That's a lot of repression to sift through.

KISS OF ME - Thanks to Ivanne Deneroff, my co-writer, this song went from just a lonely chorus to an anthem for me. That chorus sat forever until we got together and played each other our works in progress. She really latched on to KISS OF ME and the rest is history. The laugh at the end of the track is from my acoustic guitar track. Jim was mimicking drum fills and I could see him through the glass going nuts, waiving his arms around. Silly Jimmy!

ONE LOVER TOO LATE - In Boston one morning, on the #55 bus, on my way to work, I had an epiphany in the form of four words: One Lover Too Late. I scrambled for a pen and paper to jot it down, puzzled by it's meaning but aware of its potential power. Eight months later after tossing that phrase around in my head, a musical snippet that seemed to fit the mood appeared and the words soon followed. Simply put, it is the story of my romantic life. It's a very honest look at unrequited love and how I deal with it time and again. For that reason alone, I think it's fitting that it be the last song on the record. It sums it all up in a few quiet words.