

# NO DOUBT



*The Singles 1992-2003*



## An Introduction...

After seventeen years together, No Doubt stands as a continual phoenix. Few groups have managed to stay so vital for so long. Their story is one of family, hard work, perseverance and celebration. From an unassuming ska outfit in Anaheim, California, to a fixture in the worldwide collective pop psyche, there is no denying how far they have traveled. With the release of this collection, drummer Adrian Young, guitarist Tom Dumont, bassist Tony Kanal and singer Gwen Stefani finally pause to look back.

Being some of the most down-to-earth artists you'd ever want to meet, it is surprising how No Doubt's saga does border on the fabled. The kudos have been countless: Grammy Awards; MTV Video Music Awards; VH1 Vogue Fashion Awards; California Music Awards; chances to work with Elvis Costello, Prince and OutKast; shows with U2 and The Rolling Stones; and finally the key to the city of Anaheim - presented to No Doubt in a lavish ceremony by then Mayor Tom Daly. However, as in all our lives, such sweet moments come tempered by conversely dark downs.

Things began innocently enough with band co-founder Eric Stefani plucking away Madness tunes on the family piano - slowly pulling his sister Gwen and other friends into the fold. The 1986-formed group was then struck by tragedy just over a year into its career, when original front man John Spence took his own life. Soldiering on, the inexperienced Gwen eventually transitioned to lone front-woman. They had found acceptance and a following in the underground Southern California ska scene, but later distanced themselves as they felt it had become confining.

After finally landing a recording contract in 1991, they released a mostly overlooked eponymous debut album a year later. In the midst of recording a make or break sophomore album between 1993 and 1995, main songwriter Eric left the group to focus on a burgeoning animation career. The void of his departure was compounded by the end of Tony and Gwen's seven year romantic relationship. At this point, most bands would have packed it in - no one would have blamed them.

Again they rose up. Holding on to hope and their Madness/Fishbone-inspired roots - they had to redefine themselves. Over three years and passing through eleven different studios they found their own original voice in an album which would become their breakthrough - Tragic Kingdom.

The album's heartbreak lyrical focus ("Don't Speak" would go on to become one of the most poignant and popular breakup ballads of all time) and their sprightly pop/punk/reggae/'80s-retro musical mix finally found the group a mass audience. Immersed in the synthesizer sonics of their new wave youth, the musicians were slowly, but surely pushing their style forward as single after single topped the charts.

After years of honing their live stage energy, the band returned to the road with their new arsenal of songs. The sweat poured as the bars turned to clubs, the clubs turned to theaters and the theaters to arenas. To this day, their undeniable live connection continues to deliver the boundless stage magic that has thrilled audiences around the world.

But fame had its price. Lauded as a platinum blonde beauty, the spotlight stayed on Gwen in the wake of Tragic Kingdom -- thanks in part to a Latina-culture/'40s-film-star-influenced fashion sense, she was drawn beyond the focal point of a lead singer to cultural icon status. Editors and photographers zeroed in on Gwen and the resulting magazine articles and photo spreads repeatedly shook the foundation of the group.

Tony, Tom and Adrian found themselves swept aside by the torrent of success. Gwen was overwhelmed by the sudden attention and inequalities. Sessions for Tragic's follow up, Return Of Saturn, were muddled with uncertainty. After two nonstop years of songwriting, the attitude turned grim as No Doubt struggled to assert itself and carve out a new, post-Kingdom direction. Focus eventually returned and the music flowed. The first No Doubt wedding joined Adrian and his girlfriend Nina. Gwen's relationship with boyfriend Gavin Rossdale blossomed (they were soon engaged and married in 2002).

When the lovingly crafted Saturn didn't match the same staggering numbers upon its 2000 release as Tragic Kingdom, tensions ironically eased. The band was humbled, brought closer together as members and friends, and ultimately drawn into a more casual songs-and-friendship-first focus. The band relaxed. Gwen contributed to a pair of soon to be hits by Moby and Eve and a plan for the next phase came together.

Their most adventurous and free-spirited work to date followed in 2001's Rock Steady. The album incorporated numerous co-producers (Prince, Nellee Hooper, Ric Ocasek, William Orbit, Mark "Spike" Stent, Sly & Robbie and Steely & Cleve) and several recording locales (London, Jamaica, San Francisco and Los Angeles). From the dancehall groove and note-perfect reggae to shameless new wave effervescence, No Doubt successfully stepped between genres at a level which has seen many a superstar fall flat on their face.

Therein lies the key to No Doubt's continued musical achievement over a nearly two-decade existence. Through it all, they have followed their own particular muse and allowed each member's pet influences to surface in song after song. Along the way they guaranteed not only their own creative happiness, but the happiness of their fans as well. Every time you pick up the latest No Doubt album you hear those quantum leap, multi-producer progressions and feel like you're experiencing a brand new band.

The support from all the fans never went unnoticed by Gwen, Tony, Tom and Adrian - from the early fans who dragged their friends out on a Monday night to see them at Fender's Ballroom in Long Beach, California, to young teens making No Doubt their first concert experience at their local arena on 2002's Rock Steady tour, to all the fans in between and to come - this collection is most of all for them.

No Doubt could have easily wound up another Greek tragedy. Instead, their Herculean determination has scripted a passion play, where the underdog group eventually wins against all odds. A play that is -- believe it or not -- barely through Act One. This collection offers highlights of the past eleven years. So take a look back, but as always, the best scenes are yet to come...



Photo: Joseph Cultice

# 1. Just A Girl 3:26

from the album *Tragic Kingdom* (1995)

(G. Stefani, T. Dumont)

Take this pink ribbon off my eyes  
I'm exposed and it's no big surprise  
Don't you think I know exactly where I stand  
This world is forcing me to hold your hand

'Cause I'm just a girl, little ol' me  
Don't let me out of your sight  
I'm just a girl, all pretty and petite  
So don't let me have any rights  
Oh...I've had it up to here

The moment that I step outside  
So many reasons for me to run and hide  
I can't do the little things I hold so dear  
'Cause it's all those little things that I fear

'Cause I'm just a girl, I'd rather not be  
'Cause they won't let me drive late at night  
I'm just a girl, guess I'm some kind of freak  
'Cause they all sit and stare with their eyes  
I'm just a girl, take a good look at me  
Just your typical prototype  
Oh...I've had it up to here  
Oh...am I making myself clear?

I'm just a girl  
I'm just a girl in the world..  
That's all that you'll let me be

I'm just a girl living in captivity  
Your rule of thumb makes me worry some  
I'm just a girl, what's my destiny?  
What I've succumbed to is making me numb  
I'm just a girl, my apologies  
What I've become is so burdensome  
I'm just a girl, lucky me  
Twiddle-dum, there's no comparison

Oh...I've had it up to..  
Oh...I've had it up to..  
Oh...I've had it up to here

Produced by Matthew Wilder  
Recorded by Phil Kaffel and George Landress

Additional keyboards: Matthew Wilder

Mixed by Holman and Paul Palmer

Knock Yourself Out Music / Universal-MCA Music Publishing (ASCAP)

The undeniable song with the clever hook -  
it put No Doubt on the map.

Distinctive, totally original yet instantly familiar --  
There is no formula to write a song like this. It  
just happens. Tom's now famous opening riff was nicked,  
he'll admit, from an earlier Eric Stefani effort. Matthew  
Wilder, Tragic Kingdom's producer, was instrumental in  
teaching the band simplicity in getting a songs idea across.

Gwen recalls coming up with the title first. A phrase with  
both good and bad connotations: She'd often begged off  
backbreaking band work because she was, after all, just a girl;  
But she also hated to be excluded from any activity for that  
same reason. For many girls, such expressions of the post-feminist  
paradox remained locked in a diary.

Adding bow-wowling synth noise (a Roland Jupiter 8), Tony remembers  
welcoming such blatantly '80s keyboards, effects and retro  
sounds to the song, which the public hadn't heard since the  
heyday of new wave.

Upon its release in 1995, JAG cut through the stagnant  
modern rock airwaves and brought a fresh pop sound to  
the radio. It also delivered an expression of feminine  
strength rarely realized in rock music. An anthem  
to young women the world over - past, present  
and future.



Photo: F. Scott Schafer

## 2. It's My Life 3:46

(M. Hollis, T. Fiese-Greene)

Funny how I find myself in love with you  
If I could buy my reasoning  
I'd pay to lose  
One half won't do  
I've asked myself  
How much do you commit yourself  
It's my life  
Don't you forget  
It's my life  
It never ends

Funny how I blind myself I never knew  
If I was sometimes played upon  
Afraid to lose  
I'd tell myself what good you do  
Convince myself  
It's my life  
Don't you forget  
It's my life  
It never ends

Produced by Nelle Hooper and No Doubt  
Recorded by Karl Deffler

Programming: Stuart Price  
Assistant engineer: Kevin Mills

Keyboards: Gabriel McNair

Mixed by Mark "Spike" Stent

Universal Songs Of PolyGram International, Inc. (BMI) and Zomba Enterprises, Inc. (ASCAP)  
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No Doubt has, over the years, performed countless cover songs live, beginning with the Madness, Specials and Selecter favorites of their early days. But they had never actually recorded one for an album of their own. So, deciding to finally do a remake was the easy part. Settling on a single song from all their divergent influences for this hits package took forever.

Eventually, after sifting through hundreds of possibilities, they narrowed it down to two contenders -- INXS's "Don't Change" and "It's My Life" by ethereal outfit Talk Talk (Depeche Mode's "A Question Of Lust" was another close contender). After rehearsals with producer Nellee Hooper, momentum swung towards "It's My Life" and the recording was completed in September 2003.

This cover fits the strict No Doubt criteria for their choice -- a cut that 80's fans would recognize and love; one that a new generation of fans could immediately enjoy; and most importantly, a song written in a style close to their hearts. This track delivers the goods.

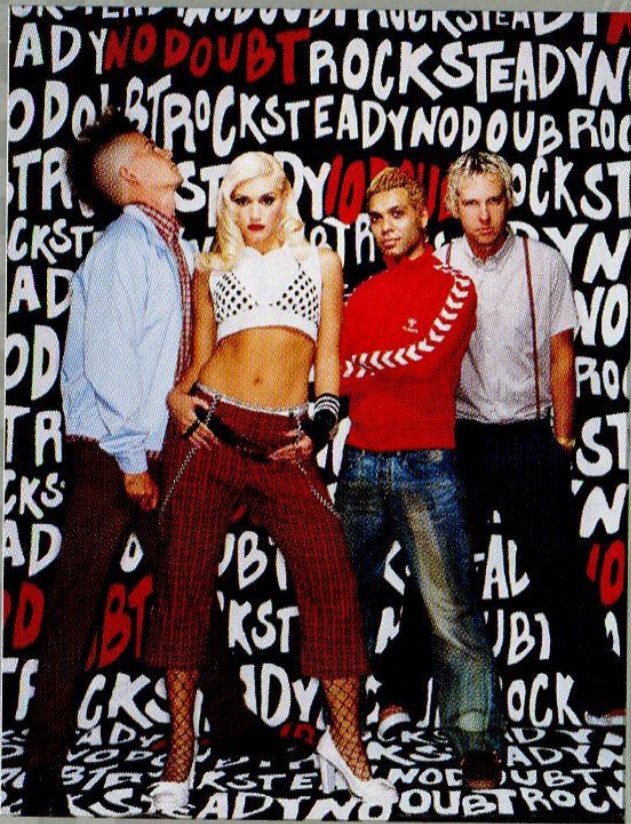


Photo: Frank Ockenfels 3

### 3. Hey Baby *featuring Bounty Killer* 3:27

from the album *Rock Steady* (2001)

(G. Stefani, T. Kanal, T. Dumont, R. Price)

I'm the kind of girl that hangs with the guys  
Like a fly on the wall with my secret eyes  
Taking it in, try to be feminine  
With my makeup bag, watching all the sin

Misfit, I sit, lit up, wicked  
Everybody else surrounded by the girls  
With the tank tops and the flirty words

I'm just sipping on chamomile  
Watching boys and girls and their sex appeal  
With a stranger in my face who says he know my mom  
And went to my high school

All the boys say  
"Hey baby, hey baby, hey"  
Girls say, girls say  
"Hey baby, hey baby, hey"  
"Hey baby, hey baby, hey"  
Boys say, boys say  
"Hey baby, hey baby, hey"  
All the boys get the girls in the back

I'm the one they feed upon  
Give a bit, a star is born  
If you're hot enough you'll get the pass  
So you can tell your friends  
How you made it back

No matter what they say  
I'm still the same  
Somehow everybody knows my name  
And all the girls wanna get with the boys  
And the boys really like it

All the boys say  
"Hey baby, hey baby, hey"  
Girls say, girls say  
"Hey baby, hey baby, hey"  
"Hey baby, hey baby, hey"  
Boys say, boys say  
"Hey baby, hey baby, hey"  
All the boys get the girls in the back

Produced by Sly & Robbie and No Doubt  
Additional production by Mark "Spike" Stent  
Recorded by Dan Chase

Programming: Tom Dumont, Tony Kanal, Sly Dunbar  
Additional production and programming: Philip Steir  
Additional engineering: Count, Tkae Mendez, Rory Baker  
Assistant engineer: Toby Whalen  
Additional recording: Tom Dumont, Tony Kanal

Executive producers: Brian and Wayne Jobson

Mixed by Mark "Spike" Stent  
Mix programming: Wayne Wilkins, Paul "P Dub" Walton  
Additional mix programming: Johnny Gould  
Assistant mix engineers: Matt Fields, David Treahern, Keith Uddin

World Of The Dolphin Music / Universal-MCA Music Publishing (ASCAP) and B-Unique Music (ASCAP)



Spawned of the constant presence of Jamaican dancehall at the post show parties and tour bus lounges of the Return Of Saturn tour, "Hey Baby" captures a pure moment of celebration and experimentation in the life of the band.

Beginning with some instrumental jamming and programming in San Francisco with producer Philip Steir, Gwen's lyrics and melodies weren't caught on tape until a session at Tom's home studio in Los Angeles weeks later.

Recording moved to Kingston, Jamaica, where co-producers Sly and Robbie were so pleased with Gwen's original vocal take they left it intact as they added percussion and a toast from reigning dancehall king Bounty Killer.

"Hey Baby" was selected as the first single to represent Rock Steady and the new No Doubt - upbeat and confident. Unlike anything on the radio, the public quickly warmed to the track and the ubiquitous phrase "Hey Baby" took on new meaning and delivery.

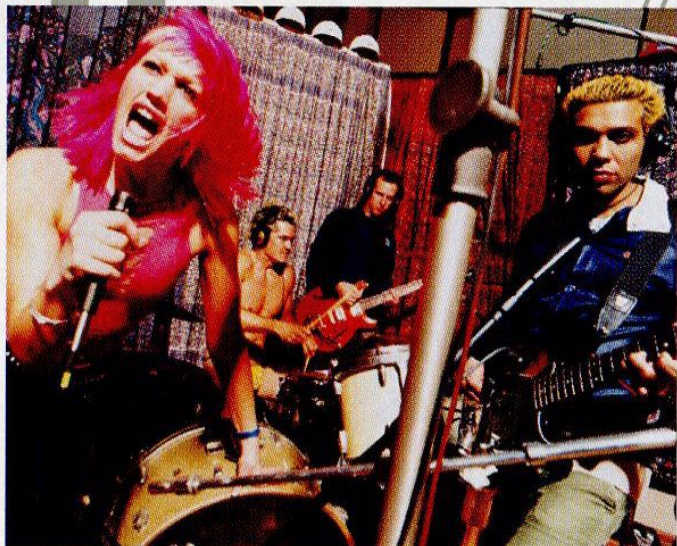


Photo: David LaChapelle

## 4. Bathwater 4:00

from the album *Return Of Saturn* (2000)

(G. Stefani, T. Kanal, T. Dumont)

You and your museum of lovers  
The precious collection you've housed in your covers  
My simpleness threatened by my own admission

And the bags are much too heavy  
In my insecure condition  
My pregnant mind is fat full with envy again

But I still love to wash in your old bathwater  
Love to think that you couldn't love another  
I can't help it...you're my kind of man

Wanted and adored by attractive women  
Bountiful selection at your discretion  
I know I'm diving into my own destruction

So why do we choose the boys that are naughty?  
I don't fit in so why do you want me?

And I know I can't tame you...but I just keep trying

'Cause I love to wash in your old bathwater  
Love to think that you couldn't love another  
I'm on your list with all your other women  
But I still love to wash in your old bathwater  
You make me feel like I couldn't love another  
I can't help it...you're my kind of man

Why do the good girls always want the bad boys?

So I pacify problems with kisses and cuddles  
Diligently doubtful through all kinds of trouble  
Then I find myself choking on all my contradictions

'Cause I still love to wash in your old bathwater  
Love to think that you couldn't love another  
Share a toothbrush...you're my kind of man  
I still love to wash in your old bathwater  
Make me feel like I couldn't love another  
I can't help it...you're my kind of man

No I can't help myself

I can't help myself

I still love to wash in your old bathwater

Produced by Glen Ballard  
Recorded by Alain Johannes

Additional recording by Scott Campbell and Bryan Carrigan

Horn arrangement by Gabriel McNair

Piano, trombone: Gabriel McNair

Trumpet: Stephen Bradley

Mixed by Jack Joseph Puig

Word Of The Dolphin Music / Universal-MCA Music Publishing (ASCAP)

Written in only ten minutes (Tom swears), "Bathwater" opens with a slow volley of New Orleans funeral brass over a human beat-box (Adrian) and quickly picks up speed.

Gwen had something very specific in mind for the lyrics. She wanted to churn out a fun but bitingly self-sardonic track that grappled with insecurities eventually overrun by bounding adoration. The allusion of washing in someone's bathwater signified an acceptance of your lover's faults -- indulging in the person and all their emotional baggage.

Also a throwback to the band's horn filled show tune roots. Adrian notes its basic swing pattern, but its his raucous stomp that propels the song. Add in the punctuating horn arrangements and piano from frequent contributor Gabriel McNair and you have an unexpected hit.



Photo: Daniel Arsenault

## 5. Sunday Morning 4:31

from the album *Tragic Kingdom* (1995)

(T. Kanai, G. Stefani, E. Stefani)

Sappy pathetic little me  
That was the girl I use to be  
You had me on my knees

I'd trade you places any day  
I'd never thought you could be that way  
But you looked like me on Sunday

You came in with the breeze  
On Sunday morning  
You sure have changed since yesterday  
Without any warning  
I thought I knew you  
I thought I knew you  
I thought I knew you well, so well

You're trying my shoes on for a change  
They look so good but fit so strange  
Out of fashion, so I can complain

You came in with the breeze  
On Sunday morning  
You sure have changed since yesterday  
Without any warning  
I thought I knew you  
I thought I knew you  
I thought I knew you well, so well

I know who I am, but who are you?  
You're not looking like you used to  
You're on the other side of the mirror  
So nothing's looking quite as clear  
Thank you for turning on the lights  
Thank you, now you're the parasite  
I didn't think you had it in you  
And now you're looking like I used to

You came in with the breeze  
On Sunday morning  
You sure have changed since yesterday  
Without any warning  
And you want me badly  
You can not have me  
I thought I knew you  
But I've got a new view  
I thought I knew you well...oh well

Produced by Matthew Wilder  
Recorded by Phil Kaffel  
Mixed by Holman and Paul Palmer

Knock Yourself Out Music / Universal-MCA Music Publishing (ASCAP)

While the fact that it was written on a Sunday morning may be self evident, that it was first brought to light in a bathroom is less apparent. More correctly, it was composed from two opposing sides of a locked bathroom door.

Penned at Tony's parents' house in Yorba Linda, California, back when he and Gwen were a couple, "Sunday Morning" began with Gwen, sick in the bathroom, screaming 'Go away!' as Tony serenaded her from outside on acoustic guitar. (First line warbled: "Someone is feeling quite ill.") A real romantic interlude? Not exactly.

Later, Gwen amended the lyrics to encompass her breakup with Tony and how she'd finally regained her emotional footing post-separation. The song is a perfect melding of tears and triumph.

Today, Tom looks to its perfect fusion of reggae and rock as a breakthrough for the band. With its magnetic drum rolls, it remains one of Adrian's favorites to play on live.



Photo: Sonya Farrell

## G. Hella Good 4:02

from the album **Rock Steady** (2001)

(G. Stefani, P. Williams, C. Hugo, T. Kanal)

The waves keep on crashing on me for some reason  
But your love keeps on coming like a thunderbolt  
Come here a little closer  
'Cause I wanna see you baby real close up

You got me feeling hella good so let's just keep on dancing  
You hold me like you should so I'm gonna keep on dancing

A performance deserving of standing ovations  
And who would of thought it'd be the two of us  
So don't wake me if I'm dreaming  
'Cause I'm in the mood come on and give it up

You got me feeling hella good so let's just keep on dancing  
You hold me like you should so I'm gonna keep on dancing  
You got me feeling hella good so let's just keep on dancing  
You hold me like you should so I'm gonna keep on dancing

Produced by Nelle Hooper and No Doubt  
Recorded by Greg Collins

Programming: Fabien Waltmann  
Additional engineering: Simon Gogerly  
Assistant engineers: Anthony Kilhoffer, Ian Rossiter

Mixed by Mark "Spike" Stent  
Mix programming: Wayne Wilkins, Paul "P Dub" Walton  
Additional mix programming: Johnny Gould  
Assistant mix engineers: Matt Fields, David Treahearn, Keith Uddin

World Of The Dolphin Music / Universal-MCA Music Publishing (ASCAP), Chase Chad Music / EMI Music Publishing (ASCAP) and Waters Of Nazareth Publishing / EMI Music Publishing (BMI)

In keeping with the collaborative tone of the Rock Steady sessions, the band teamed up with hip hop beat masters the Neptunes to write this track.

Feeling the need to expand creatively, Gwen drew the duo into the fold. She wanted to incorporate the word "dance" into a driving chorus and the song proved the ideal outlet. The Neptunes brought the funky rhythm track and the band had the jittery melody to go along. It was up to astute U.K. producer Nellee Hooper to glue the parts together into the fun, danceable whole it is now.

The right song at the right time, "Hella Good" was a summertime anthem in 2002 and opened every show on that fall's Rock Steady Tour.

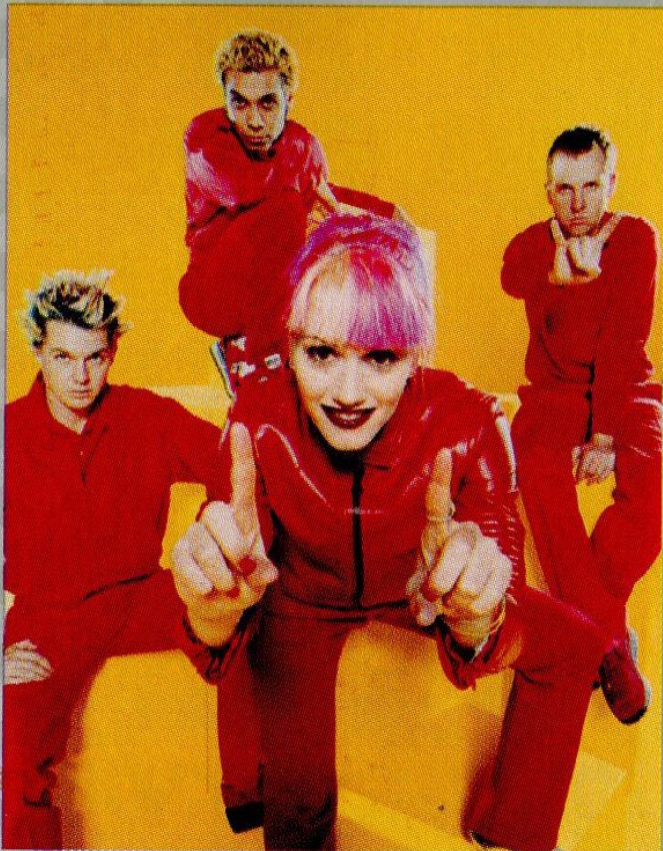


Photo: Joseph Cultice

Produced by Jerry Harrison and No Doubt  
Recorded by Karl Derfler

Synthesizer: Gabriel McNair

Sonic manipulation by Sean Beavan

Mixed by Jack Joseph Puig

World Of The Dolphin Music / Universal-MCA Music Publishing (ASCAP)

## 7. New 4:24

from the soundtrack **GO: Music From The Motion Picture (1999)**  
and the album **Return Of Saturn (2000)**

(G. Stefani, T. Dumont)

Don't let it go away  
This feeling has got to stay  
Don't let it go away  
This feeling has got to stay  
And I can't believe I've had this chance now  
Don't let it go away

New, you're so new  
You, you're new  
And I never had this taste in the past  
New, you're so new

My normal hesitation is gone  
And I really gravitate to your will  
Are you here to fetch me out?  
'Cause I've never had this taste in my mouth

Oh you're not old  
And you're not familiar  
Recently discovered and I'm learning about you

New, you're so new  
You, you're new

And you're consuming me violently  
And your reverence shamelessly tempting me  
Who sent this maniac?

'Cause I never had this taste in the past

Oh you're different, you're different from the former  
Like a fresh battery, I'm energized by you

Don't let it go away  
This feeling has got to stay  
Don't let it go away  
This feeling has got to stay  
And I can't believe I've had this chance now  
Don't let it go away

Why am I so curious?  
This territory is dangerous  
I'll probably end up at the start  
I'll be back in line with my broken heart

New, you're so new  
You, you're new  
And I never had this taste in the past

Don't let it go away  
This feeling has got to stay  
Don't let it go away  
This feeling has got to stay  
And I can't believe I've had this chance now  
Don't let it go away

And I can't believe it  
Can't believe it, can't believe it, can't believe it  
Don't let it go away, this feeling has got to stay  
Don't let it go away



Produced by former-Talking Head Jerry Harrison (a longtime hero of the band), "New" was specifically written for the soundtrack to Doug Liman's manic rave movie *Go*. Initially, the band members were leery of participating in any soundtracks. Agreeing that it had to be the right movie and the right director -- it took them a while to finally settle on this project.

"New" provided a perfect cathartic outlet for Gwen, co-written with Tom while on tour: She had just met her future husband, found herself totally smitten, and wanted to lyrically capture and celebrate the excitement of young love.

It was recorded between the *Tragic Kingdom* and *Return Of Saturn* sessions. Experiments were made with Adrian's drums, warping their sound through several guitar pedals and effects. Harrison's retro-hip production hearkened back to the halcyon '80s new wave that continues to fuel No Doubt to this day.

"New" was No Doubt's first original material released since *Tragic Kingdom*, tying over fans until their next album and hinting at things to come. A year later "New" was included on the *Return Of Saturn* album.

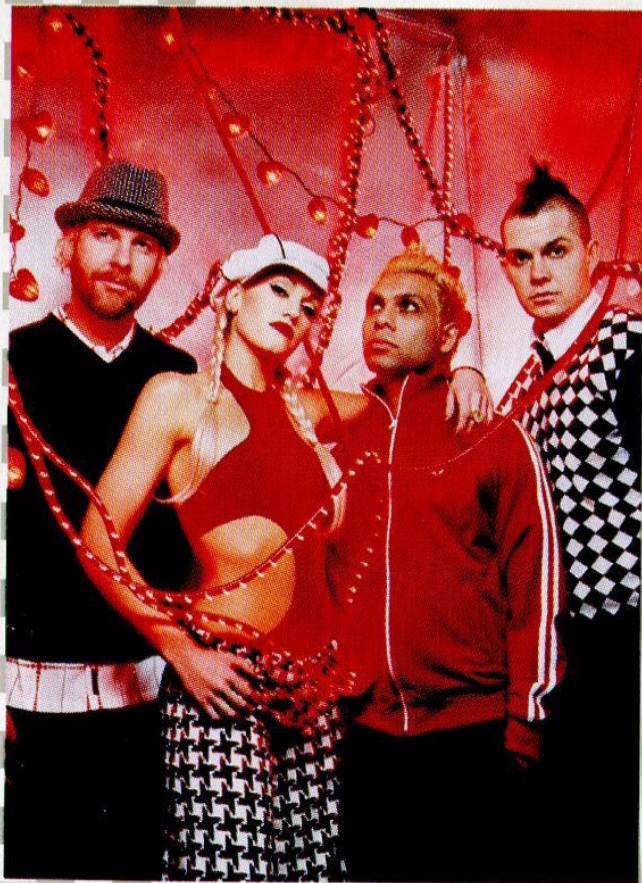


Photo: F. Scott Schafer

Produced by Sly & Robbie and No Doubt  
Recorded by Dan Chase

Programming: Ned Douglas  
Additional engineering: Tkae Mendez, Rory Baker  
Assistant engineer: Toby Whalen

Executive producers: Brian and Wayne Jobson

Keyboards, trombone: Gabriel McNair  
Additional melodic bass: Robbie Shakespeare  
Saxophone: Andy Potts, Django Stewart, Tony Kanal

Mixed by Mark "Spike" Stent  
Mix programming: Wayne Wilkins, Paul "P Dub" Walton  
Additional mix programming: Johnny Gould  
Assistant mix engineers: Matt Fields, David Treahearn, Keith Uddin

Lady Saw appears courtesy of VP Records

World Of The Dolphin Music / Universal-MCA Music Publishing (ASCAP)  
and Eligible Music / BMG Music Publishing (ASCAP)

## 8. Underneath It All *featuring Lady Saw* 5:02

from the album *Rock Steady* (2001)

(G. Stefani, D. Stewart)

There's times when I want something more  
Someone more like me  
There's times when this dress rehearsal  
Seems incomplete

But you see the colors in me  
Like no one else  
And behind your dark glasses  
You're something else

You're really lovely  
Underneath it all  
You want to love me  
Underneath it all  
I'm really lucky  
Underneath it all  
You're really lovely

You know some real bad tricks  
And you need some discipline  
But lately you've been trying real hard  
And giving me your best

And you give me the most gorgeous sleep  
That I've ever had  
And when it's really bad  
I guess it's not that bad

You're really lovely  
Underneath it all  
You want to love me  
Underneath it all  
I'm really lucky  
Underneath it all  
You're really lovely

So many moons that we have seen  
Stumbling back next to me  
I've seen right through and underneath  
And you make me better  
I've seen right through and underneath  
And you make me better

You've used up all your coupons  
And all you got left is me  
And somehow I'm full of forgiveness  
I guess it's meant to be...

You're really lovely  
Underneath it all  
You want to love me  
Underneath it all  
I'm really lucky  
Underneath it all  
You're really lovely

During one of Gwen's visits to her boyfriend's London digs, she had a bold idea. Why couldn't the rest of No Doubt fly with her and set up shop in Britain? And so they did, moving into an adjacent flat. Simultaneously, the U.K. based Dave Stewart (of Eurythmics fame) had invited Gwen to co-write. Utilizing some backward string samples, the pair penned this tune within ten minutes.

The reggae-flavored track made its way to Jamaica, where producers Sly & Robbie added guest vocals from Lady Saw - the first lady of Jamaican dancehall. Looking back on their earlier reggae efforts, Tony admits they may have missed the mark. But this time -- using a traditional thumb playing technique requested by Robbie -- the bassist believes he finally nailed that ephemeral vibe.

The third single off Rock Steady, it was utterly different from the bombast of previous singles "Hey Baby" and "Hella Good." Remarkably, it sunk into the public consciousness, eventually becoming a #1 Top 40 hit in the fall of 2002.

# 9. Excuse Me Mr. 3:04

from the album *Tragic Kingdom* (1995)

(G. Stefani, T. Dumont)

I'm like a beggar with no luck  
I'm holding signs up on your street corner stops  
Like most you try not to see me  
You stare straight ahead, ignore the responsibility  
Excuse me...excuse me Mr.  
I've been waiting in line, and I'd like to buy some of your time  
I'm very anxious, eager, willing, what's your billing?

So please excuse me Mr.  
You've got things all wrong  
You make it feel like a crime  
So don't confuse me Mr.  
I've known you too long  
All I need is a little of your time

For most love comes for free  
They don't pay the high cost of mental custody  
I'll pay bail for a guarantee  
Please make space for me in the time yet to be  
Excuse me...excuse me Mr.  
I've been waiting in line, and I'd like to buy some of your time  
I've been saving up my life, what's your price?

So please excuse me Mr.  
You've got things all wrong  
You make it feel like a crime  
So don't confuse me Mr.  
I've known you too long  
All I need is a little of your time

What should I do? I'm about to crack  
And there's a force that comes over me  
It's almost as if I'm tied to the tracks  
And I'm waiting for him to rescue me  
The funny thing is he's not going to come  
He's not going to find me  
This is a matter of fact, the desire you lack  
This is the way I guess it has to be  
A little of your time, I need a little of your time  
Please a little of your time

So please excuse me Mr.  
You've got things all wrong  
You make it feel like a crime  
So don't confuse me Mr.  
I've known you too long  
All I need is a little of your time

I'm in line to buy time, I'm in line to buy time

Produced by Matthew Wilder

Recorded by Matt Hyde

Trombone: Gabriel McNair

Trumpet: Phil Jordan

Mixed by Holman and Paul Palmer

Knock Yourself Out Music / Universal-MCA Music Publishing (ASCAP)



Photo: Jeffrey Bender

One of the first numbers logged for Tragic Kingdom, the track exudes confidence and punk energy. Oddly enough, it was composed originally on acoustic guitar.

Producer Matthew Wilder oversaw the recording of two separate versions -- a country-tinged one that he liked; and the rollicking rock take that the band preferred. In an unfortunate studio accident, the band's version disappeared, erased forever. While the label and Wilder urged No Doubt to settle for the folky take, the group held for ransom a final Tragic Kingdom track they'd written -- they'd add it to the sessions only if they were allowed to re-record "Excuse Me Mr." at its original frantic pace. They got their way (the ransom track was "Spiderwebs").

As the fourth single from the album, the raw energy, vocal rip and charging guitar of "Excuse Me Mr." provided a sonic exclamation point to the Tragic Kingdom period.



Photo: Sonya Farrell

## 10. Running 4:01

from the album *Rock Steady* (2001)

(G. Stefani, T. Kanal)

Run, running all the time  
Running to the future  
With you right by my side

Me, I'm the one you chose  
Out of all the people  
You wanted me the most

And I'm so sorry that I've fallen  
Help me up, let's keep on running  
Don't let me fall out of love

Running, running, as fast as we can  
Do you think we'll make it?  
We're running, keep holding my hand  
So we don't get separated

Be, be the one I need  
Be the one I trust most  
Don't stop inspiring me

Sometimes it's hard to keep on running  
We work so much to keep it going  
Don't make me want to give up

Running, running as fast as we can  
I really hope we make it  
We're running, keep holding my hand  
So we don't get separated

Running as fast as we can  
I really hope we make it  
We're running as fast as we can  
I really hope we make it  
We're running, keep holding my hand  
So we don't get separated

The future...

Running, running, as fast as we can  
Do you think we'll make it?  
We're running, keep holding my hand  
So we don't get separated

Running as fast as we can  
I really hope we make it  
We're running, running, keep holding my hand  
So we don't get separated

Produced by Nelle Hooper and No Doubt  
Recorded by Greg Collins

Programming: Fabien Waltmann  
Additional engineering: Simon Gogery  
Assistant engineers: Anthony Kilhoffer, Ian Rossiter  
Additional programming and recording: Tom Dumont, Tony Kanal

Mixed by Mark "Spike" Stent  
Mix programming: Wayne Wilkins, Paul "P Dub" Walton  
Additional mix programming: Johnny Gould  
Assistant mix engineers: Matt Fields, David Treahern, Keith Uddin

World Of The Dolphin Music / Universal-MCA Music Publishing (ASCAP)

Sometimes the simplest concepts bear the most creative fruit. For this decidedly new wave-ish track, Gwen and Tony followed one basic prime directive: mold a tune in the vintage vein of the '80's group the Thompson Twins.

Using a simple Yamaha keyboard that Tony's father bought him in eighth grade, the duo sat down in Tony's living room - the chords came almost instantly, the words a nanosecond later.

Filtered through the band's sensibilities, the track was maturing beyond those initial influences. But it was far from done. At first, No Doubt attempted a "spacier" version of "Running," but everyone involved agreed that it buckled under its own weight. That's when producer Nellee Hooper added his Midas touch. In a process of studio alchemy, the track was boiled down to its essential elements and at long last came together.

As Rock Steady's final single, it proved to be a noble swan song.

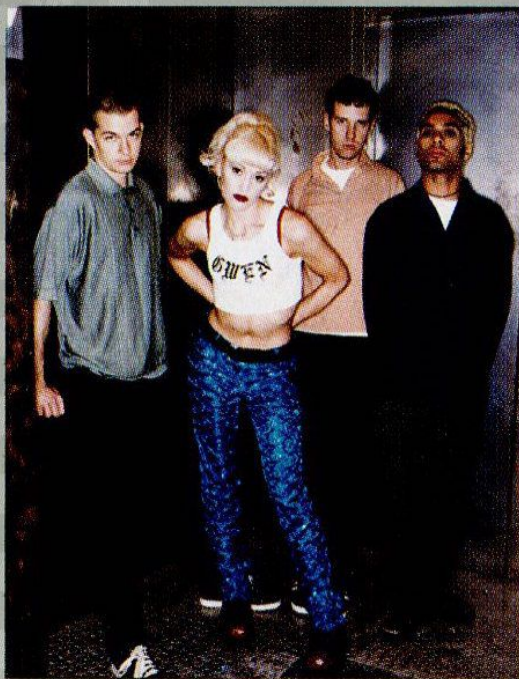


Photo: Joseph Cultice

## 11. Spiderwebs 4:27

from the album *Tragic Kingdom* (1995)

(G. Stefani, T. Kanal)

You think that we connect  
That the chemistries correct  
Your words walk right through my ears  
Presuming I like what I hear

And now I'm stuck in the web you're spinning  
You've got me for your prey

Sorry I'm not home right now  
I'm walking into spiderwebs  
So leave a message and I'll call you back  
A likely story, but leave a message and I'll call you back

You're protruding on what's mine  
And you're taking up my time  
Don't have the courage inside me  
To tell you please let me be

Communication, telephonic invasion  
I'm planning my escape

Sorry I'm not home right now  
I'm walking into spiderwebs  
So leave a message and I'll call you back  
A likely story, but leave a message and I'll call you back

And it's all your fault  
I screen my phone calls  
No matter who calls  
I gotta' screen my phone calls

Now it's gone too deep  
You wake me in my sleep  
My dreams become nightmares  
'Cause you're ringing in my ears

Sorry I'm not home right now  
I'm walking into spiderwebs  
So leave a message and I'll call you back  
A likely story, but leave a message and I'll call you back

Produced by Matthew Wilder  
Recorded by Matt Hyde

Trombone: Gabriel McNair  
Trumpet: Phil Jordan  
Steel drum: Stephen Perkins

Mixed by Holman and Paul Palmer

Knock Yourself Out Music / Universal-MCA Music Publishing (ASCAP)



Track #1 on Tragic Kingdom for a reason, "Spiderwebs" was the opening statement to the band's new sound.

Coming to the end of a three year recording process, the band found themselves increasingly frustrated. One day Gwen cornered Tony, forcing him to write another song. Lyrically, it represented the entanglements of overly ardent suitors, like the guy who'd been phoning Gwen at all hours to recite bad poetry. Tony remembers the song's odd musical inspiration: Blondie's sleek version of the old reggae classic, "The Tide Is High." In the studio Adrian fell into rhythmic line, sourcing his parents' Peter Tosh and Bob Marley albums for inspiration, while Stephen Perkins (Jane's Addiction/Porno For Pyros) added a touch of steel drum to the track.

As the follow up single to "Just A Girl," "Spiderwebs" became a major hit on its own, finding common ground with those of us who can't help screening our calls and revoking any notion at that time of No Doubt being a one hit wonder.

## 12. Simple Kind Of Life 4:16

from the album Return Of Saturn (2000)

(G. Stefani)

For a long time I was in love  
Not only in love, I was obsessed  
With a friendship that no one else could touch  
It didn't work out, I'm covered in shells

And all I wanted was the simple things  
A simple kind of life  
And all I needed was a simple man  
So I could be a wife

I'm so ashamed, I've been so mean  
I don't know how it got to this point  
I always was the one with all the love  
You came along, I'm hunting you down

Like a sick domestic abuser looking for a fight  
And all I wanted was the simple things  
A simple kind of life

If we met tomorrow for the very first time  
Would it start all over again?  
Would I try to make you mine?

I always thought I'd be a mom  
Sometimes I wish for a mistake  
The longer that I wait the more selfish that I get  
You seem like you'd be a good dad

Now all those simple things  
Are simply too complicated for my life  
How'd I get so faithful to my freedom?  
A selfish kind of life  
When all I ever wanted was the simple things  
A simple kind of life

Produced by Glen Ballard

Recorded by Alain Johannes

Additional recording by Scott Campbell and Bryan Carrigan

Mellotron: Gabriel McNair

Mixed by Jack Joseph Puig

World Of The Dolphin Music / Universal-MCA Music Publishing (ASCAP)



Photo: David LaChapelle

The first No Doubt song ever composed in whole by Gwen alone - words and music.

But it would not have existed had it not been for a last minute recording session called to assemble more material. Born in that session, "Simple Kind Of Life" was one of the final songs recorded for Return Of Saturn. As most of the band finished a track in the studio upstairs, Gwen secluded herself downstairs with a new found proficiency in guitar and a notepad. She laid down the song and raced upstairs proclaiming "I think I wrote a song!" Tom recalls with pride Gwen's mastering of enough guitar to fully realize her own material.

Penned on a Friday, it was recorded the following Monday at Royaltone Studios in North Hollywood - no rehearsals, no studio tinkering. Adrian's drums were mixed through lo-fi filters for a power-ballad feel. Its clean simplicity was maintained through the recording process. The song was a clear choice to make the album and became the second single off ROS.

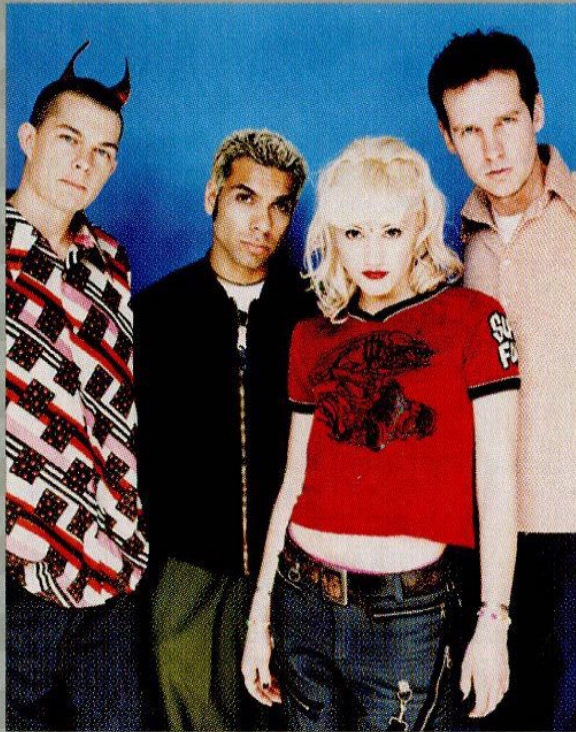


Photo: Joseph Cultice

## 13. Don't Speak 4:22

from the album *Tragic Kingdom* (1995)

(E. Stefani, G. Stefani)

You and me  
We used to be together  
Everyday together always

I really feel  
I'm losing my best friend  
I can't believe this could be the end

It looks as though you're letting go  
And if it's real, well I don't want to know

Don't speak  
I know just what you're saying  
So please stop explaining  
Don't tell me 'cause it hurts  
Don't speak  
I know what you're thinking  
I don't need your reasons  
Don't tell me 'cause it hurts

Our memories  
They can be inviting  
But some are altogether mighty frightening

As we die both you and I  
With my head in my hands I sit and cry

Don't speak  
I know just what you're saying  
So please stop explaining  
Don't tell me 'cause it hurts  
Don't speak  
I know what you're thinking  
And I don't need your reasons  
Don't tell me 'cause it hurts

It's all ending, I gotta stop pretending who we are

You and me  
I can see us dying...are we?

Don't speak  
I know just what you're saying  
So please stop explaining  
Don't tell me 'cause it hurts  
Don't speak  
I know what you're thinking  
And I don't need your reasons  
Don't tell me 'cause it hurts

Produced by Matthew Wilder  
Recorded by Phil Kaffel

Cello: Melissa Hasin

Mixed by Holman and Paul Palmer

Knock Yourself Out Music / Universal-MCA Music Publishing (ASCAP)

Gwen recalls walking into the band's Beacon Street house in Anaheim, California, where the group had wisely constructed a 16-track studio in the garage, to find her brother Eric playing and singing one of the most beautiful melodies she'd ever heard. It was titled "Don't Speak" he told her and they set about committing it to tape.

The first finalized version had too many unwieldy parts. By the band's own admission, they were prone to over-complicating arrangements. Producer Matthew Wilder pointed this out and asked for a re-write. Gwen and Eric returned to the piano one more time and arrived at the subtly gorgeous ballad heard here.

Tony terms the process an awakening. The band was at last discovering how to trust the voice of an outside producer, as well as how to edit its own work. Songs, the band decided, were children, and they often (but not always) required third-party objectivity in order to grow up.

This little song just happened to grow into a monster. Having already scored hits and an MTV following with "Just A Girl" and "Spiderwebs," "Don't Speak" struck a chord with the masses to become a #1 hit, elevating the band's popularity to a level no young band can conceive and for which no preparation exists.

# 14. Ex-Girlfriend

3:31

from the album Return Of Saturn (2000)

(G. Stefani, T. Dumont, T. Kanal)

I kinda always knew I'd end up your ex-girlfriend  
I kinda always knew I'd end up your ex-girlfriend

I kinda always knew I'd end up your ex-girlfriend  
I hope I hold a special place with the rest of them  
And you know it makes me sick to be on that list  
But I should have thought of that before we kissed

You say you're gonna burn before you mellow  
I will be the one to burn you  
Why'd you have to go and pick me?  
When you knew that we were different, completely

I kinda always knew I'd end up your ex-girlfriend  
I kinda always knew I'd end up your ex-girlfriend  
I hope I hold a special place with the rest of them  
I kinda always knew I'd end up your ex-girlfriend

I'm another ex-girlfriend on your list  
But I should have thought of that before we kissed

Your wildness scares me  
So does your freedom  
You say you can't stand the restrictions  
I find myself trying to change you  
If you were meant to be my lover I wouldn't have to

And I feel so mean, I feel in between  
'Cause I'm about to give you away

I kinda always knew I'd end up your ex-girlfriend (for someone else to take)  
I kinda always knew I'd end up your ex-girlfriend (am I making a mistake?)  
I hope I hold a special place with the rest of them (all the time that we spent)  
I kinda always knew I'd end up your ex-girl, friend

I'm another ex-girlfriend on your list  
But I should have thought of that before we kissed  
I'm another ex-girlfriend on your list  
But I should have thought of that before we kissed

I'm about to give you away for someone else to take  
I'm about to give you away for someone else to take

We keep repeating mistakes for souvenirs  
And we've been in between the days for years  
And I know that when I see you I'm going to die  
I know I'm going to want you and you know why  
It's going to kill me to see you with the next girl  
'Cause I'm the most gorgeously jealous kind of ex-girl

But I should have thought of that before we kissed..

I kinda always knew I'd end up your ex-girlfriend  
I kinda always knew I'd end up your ex-girlfriend  
I hope I hold a special place with the rest of them  
I kinda always knew I'd end up your ex-girlfriend

I'm another ex-girlfriend on your list  
But I should have thought of that before we kissed  
I'm another ex-girlfriend on your list  
But I should have thought of that before we kissed

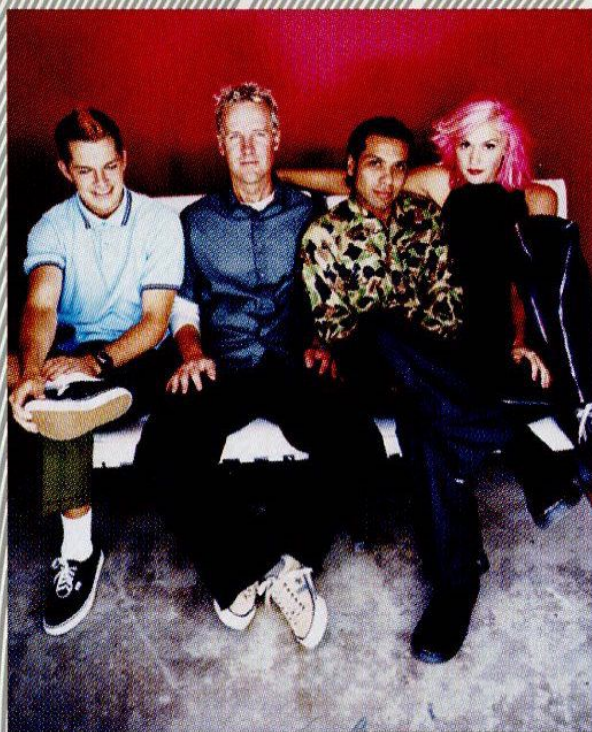


Photo: Chris Cuffaro

Produced by Glen Ballard  
Recorded by Karl Derfler  
Additional recording by Scott Campbell and Bryan Carrigan  
Synthesizer, piano: Gabriel McNair  
Sonic manipulation by Sean Beavan  
Mixed by Jack Joseph Puig  
World Of The Dolphin Music / Universal-MCA Music Publishing (ASCAP)

Return Of Saturn began as a studios exercise, an opportunity for members to truly establish themselves as songwriters. Hence the potpourri of styles -- from vintage new wave to classic Flamenco guitar -- shaping this single. Originally, Gwen composed it on guitar in her bedroom, imagining a more Prince-funky vibe -- slow, forlorn, with more details of the relationship's demise.

Producer Glen Ballard liked the song, but said the album required another fast track, not a dirge. Tony and Gwen joined Tom (who'd just purchased a hi-tech Pro-Tools kit for his computer) at his Long Beach abode. They left Gwen alone with only a programmed drum track. She went crazy. Rapping her lyrics instead of warbling them, she soon revved "Ex" up to the appropriate speed. It marked the first time that No Doubt would experiment with looping -- playing one small guitar or bass part and repeating it over and over, via a digital recording system. The computer, the band was realizing, was definitely their friend.

Anchoring the much anticipated return of No Doubt after a 5 year gap in releases, "Ex-Girlfriend" was the first single off Return Of Saturn and like a rocket, launched the band back to prominence and the charts.



Photo: Chris Cuffaro

## 15. Trapped In A Box 3:26

from the album No Doubt (1992)

(E. Stefani, T. Dumont, G. Stefani, T. Kanal)

Trapped in a box of tremendous size  
It distorts my vision, it closes my eyes  
Attracts filthy flies and pollutes in the skies  
It sucks up our lives and proliferates lies  
Trapped in a box

Trapped in a box, four walls as sky  
Got a screen for a window about two feet wide  
My mind rides and slides as my circuits are fried  
No room for thought, use the box as my guide  
Trapped in a box

Trapped in a box  
Watch the world as it flocks  
To life's paradox  
We're all trapped in a box

Trapped in a box I'm not alone  
I know of others with a box as their home  
Light only enters from a crack or a hole  
This is not enough for a human to grow  
Trapped in a box

Trapped in a box  
Watch the world as it flocks  
To life's paradox  
We're all trapped in a box

Always wanting a different view  
Instant gratification for you  
Reality gone with a single click  
I just hope that that switch won't stick

Trapped in a box my life becomes void  
All I thought for myself is now destroyed  
Controlling my mind, what to eat, what to buy  
Subliminal rules: how to live, how to die  
Trapped in a box

Trapped in a box  
Watch the world as it flocks  
To life's paradox  
We're all trapped in a box

Produced by No Doubt and Dito Godwin  
Recorded by Michael Carnevale

Saxophones: Eric Carpenter  
Trumpet: Don Hammerstedt  
Trombone: Alex Henderson

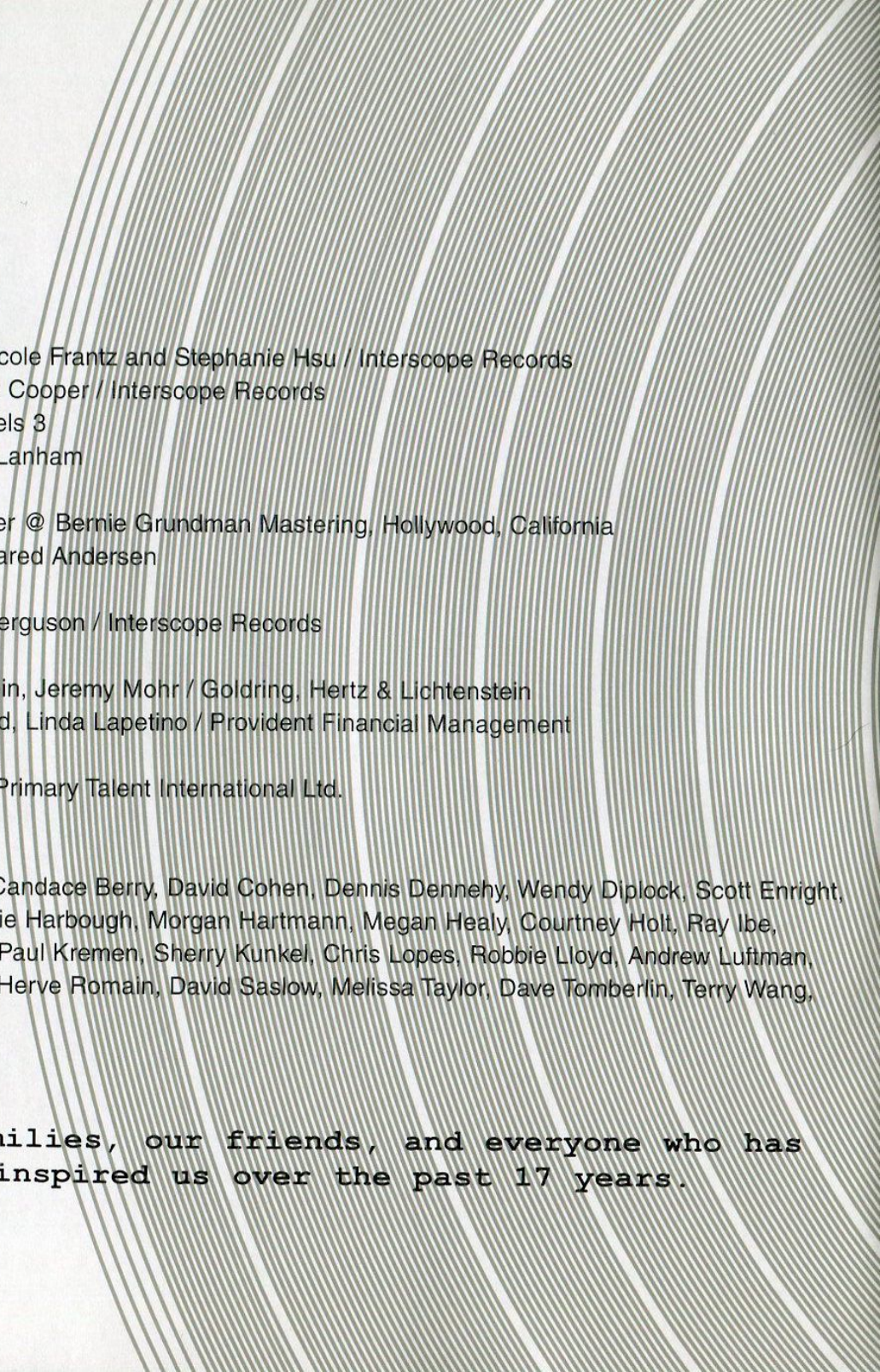
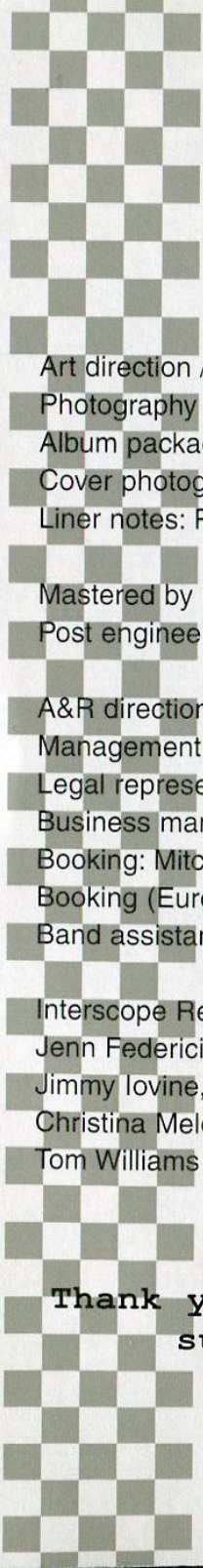
Knock Yourself Out Music / Universal-MCA Music Publishing (ASCAP)



The oldest track in this collection, "Trapped In A Box" is the sole representative of No Doubt's eponymous major label debut and a good barometer for their development. Beginning as a poem Tom wrote for school, bandleader at the time Eric Stefani then shaped the arrangement with everyone contributing lyrics.

Together for six years when recorded, the band had moved beyond their ska roots. The horn section and quasi-ska rhythms remain inspired by those early Madness/Fishbone influences, while the emerging sense of flow and pop bounce makes the track a benchmark for the time and a notable milestone today.

Ostensibly their first official single, "Trapped" was admittedly too out there for the radio of the time. It wasn't aggressively promoted and largely fell upon deaf ears in a world enthralled with an "alternative revolution" mainly centered on male aggression. That changed soon enough.



Art direction / design: Jolie Clemens

Photography and art coordination: Nicole Frantz and Stephanie Hsu / Interscope Records

Album packaging coordination: Cindy Cooper / Interscope Records

Cover photography: Frank W. Ockenfels 3

Liner notes: Paris Montoya and Tom Lanham

Mastered by Brian "Big Bass" Gardner @ Bernie Grundman Mastering, Hollywood, California

Post engineering: Chuck Reed and Jared Andersen

A&R direction: Mark Williams, Tony Ferguson / Interscope Records

Management: Rebel Waltz, Inc.

Legal representation: Seth Lichtenstein, Jeremy Mohr / Goldring, Hertz & Lichtenstein

Business management: Larry Einbund, Linda Lapetino / Provident Financial Management

Booking: Mitch Okmin / MOB Agency

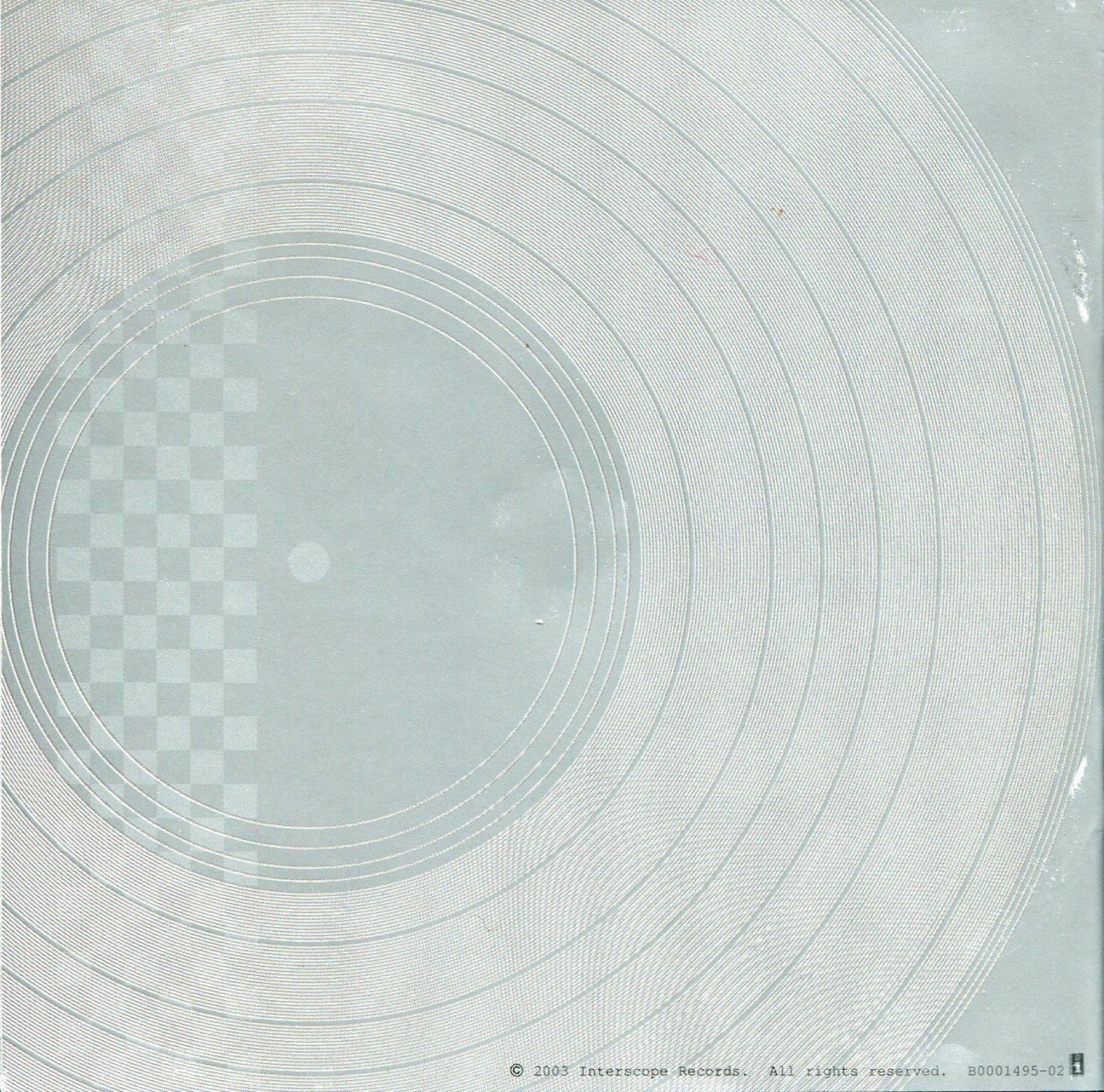
Booking (Europe): Dave Chumbley / Primary Talent International Ltd.

Band assistance: Chris Fenn

Interscope Records: Steve Berman, Candace Berry, David Cohen, Dennis Dennehy, Wendy Diplock, Scott Enright, Jenn Federici, Marc Friedenber, Lorie Harbough, Morgan Hartmann, Megan Healy, Courtney Holt, Ray Ibe, Jimmy Iovine, Martin Kierszenbaum, Paul Kremen, Sherry Kunkel, Chris Lopes, Robbie Lloyd, Andrew Luftman, Christina Meloche, Brenda Romano, Herve Romain, David Saslow, Melissa Taylor, Dave Tomberlin, Terry Wang, Tom Williams

**Thank you to our families, our friends, and everyone who has supported and inspired us over the past 17 years.**

**GWEN STEFANI - VOCALS**  
**TONY KANAL - BASS GUITAR, KEYBOARDS**  
**TOM DUMONT - GUITAR, KEYBOARDS**  
**ADRIAN YOUNG - DRUMS, PERCUSSION**  
**ERIC STEFANI - PIANO, KEYBOARDS (1986-1995)**





[www.nodoubt.com](http://www.nodoubt.com)



1. **Just A Girl**  
produced by Matthew Wilder
2. **It's My Life**  
produced by Nellee Hooper and No Doubt
3. **Hey Baby** *featuring Bounty Killer*  
produced by Sly & Robbie and No Doubt
4. **Bathwater**  
produced by Glen Ballard
5. **Sunday Morning**  
produced by Matthew Wilder
6. **Hella Good**  
produced by Nellee Hooper and No Doubt
7. **New**  
produced by Jerry Harrison and No Doubt
8. **Underneath It All** *featuring*  
produced by Sly & Robbie and No Doubt
9. **Excuse Me Mr.**  
produced by Matthew Wilder
10. **Running**  
produced by Nellee Hooper and No Doubt
11. **Spiderwebs**  
produced by Matthew Wilder
12. **Simple Kind Of Life**  
produced by Glen Ballard
13. **Don't Speak**  
produced by Matthew Wilder
14. **Ex-Girlfriend**  
produced by Glen Ballard
15. **Trapped In A Box**  
produced by No Doubt and Dito Godwin