

CAVEPLEX

WHAT DOORS DO







*For my daughter, with love,
as you begin the most beautiful chapter of your life.*

WHAT DOORS DO

There are nine tracks in this album, but only eight doors.

The first track, **Intro: One Of Them**, belongs to the observer himself. It is not another story, and therefore not another door. It is his entrance into the album — a way to step into the same world as the people he watches.

Behind each of the eight doors is a moment in someone's life — something ordinary enough to be everlooked, but revealing enough to become a story.

The observer is one of them. He occupies the same world as the people he watches, but his role is limited: he observes what happens. He does not explain it, judge it, correct it, or tell you what it means.

The doors do not represent choices between right and wrong. They simply open onto eight different human situations.

Before entering them, you will find eight brief observations — not conclusions, but the details that first drew the observer's attention. After that, he steps aside.

The doors open.
What you see through them is yours.

THE OBSERVER

- 2 | THE DOOR DOES WHAT DOORS DO
Observing how a departure, first assumed in the subconscious, eventually becomes conscious and takes physical form.
- 3 | HE HAD IT WORSE
Observing a persistent competition to be perceived as the person who has suffered the most.
- 4 | HOW TO HELP SOMEHOW
Observing how an intention can be perceived differently from the way it was conceived.
- 5 | TEXT ME WHEN YOU GET THERE
Observing how someone can present something as care when it actually responds to a need of their own.
- 6 | FOUR AT A TIME
Observing how someone can become so absorbed in their own routine that they lose even their perception of time and of their own life.
- 7 | HE WENT BACK IN
Observing how someone repeatedly returns to something whose cost they understand perfectly, yet cannot keep themselves from returning.
- 8 | THEY CAN'T SAY NO
Observing how some people struggle to establish boundaries in their lives, especially when saying no becomes almost impossible.
- 9 | EVERYTHING HE TAUGHT HER
Observing how someone deliberately teaches another person everything they need in order to eventually no longer need them, knowing from the beginning that this was the purpose.

2

THE DOOR DOES WHAT DOORS DO

He parks the car facing out.
Cold air rides in on his coat.
Takes the chair by the door,
keeps his jacket on.

Somebody hands him a plate.
He holds it out, already gone.

He gets up in the middle of it,
Drop the line he always drop,
Somebody laughs, looks away,
and the door does what doors do.

He knows where the coats hang.
Nobody asked him if he'd stay.
He didn't know he would leave.
His feet knew the way.

He gets up in the middle of it,
Drop the line he always drop,
Somebody laughs, looks away,
and the door does what doors do.

Twenty minutes later
someone calls his name.
Nobody saw him go,
slipped out same as he came.

He gets up in the middle of it,
Drop the line he always drop,
Somebody laughs, looks away,
and the door does what doors do.

The car was already facing out.



3

HE HAD IT WORSE

The cousin lost her job
He lost two
She drove nine hours down
He drove all night

He isn't lying
He's just first

Whatever you had
He had it worse
Whatever you carried
He carried more
Don't tell him about your week
He's been waiting
Whatever you had
He had it worse

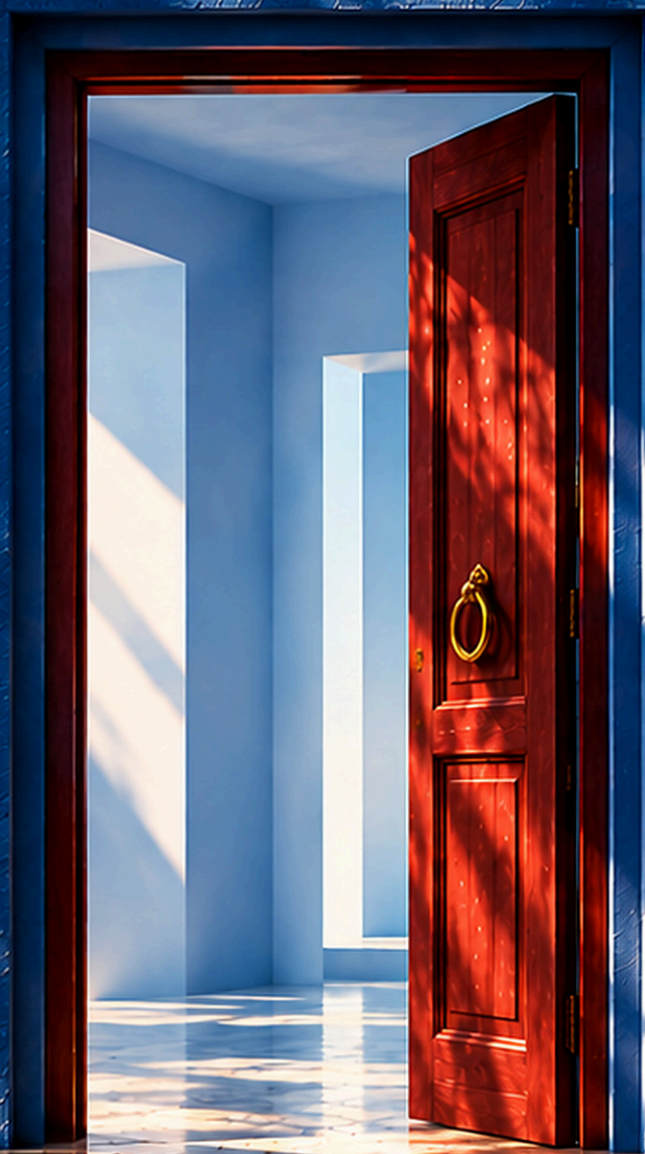
They put the speakers out
The plates come round
He starts in on the flood
We've all heard it

He isn't lying
He's just louder

Whatever you had
He had it worse
Whatever you carried
He carried more
Don't tell him about your week
He's been waiting
Whatever you had
He had it worse

At the end of the table
a woman says nothing
She buried her mother in March
She came to dance

Whatever you had
He had it worse
She didn't say a thing
She danced



4

HOW TO HELP SOMEHOW

He fixed what needed fixing.
He helped before they asked.
He never thought much of it.
He just knew how to help.

Then people started looking twice.
And he began to notice.

He never meant it that way.
He never thought he had to say.
He wasn't better, wasn't proud.
He just knew how to help somehow.
But somewhere along the way.
Helping started looking like a claim.
So he stopped reaching out his hand.
And waited till they asked him.

He saw the broken gate.
He saw the car won't start.
He knew just how to fix them.
But now he played his part.
He'd finally seen what others saw.
Though that wasn't what he meant at all.

He never meant it that way.
He never thought he had to say.
He wasn't better, wasn't proud.
He just knew how to help somehow.
But somewhere along the way.
Helping started looking like a claim.
So he stopped reaching out his hand.
And waited till they asked him.



TEXT ME WHEN YOU GET THERE

He walked her to the truck.
The truck was twenty feet away.
He stood there in the cold.
Till she pulled out of the lot.
Then he checked the forecast.
For the town they both live in.

He says he's not the jealous type.
He says it more than once.

"Text me when you get there."
"Text me when you're on your way."
"Text me when you get there."
"Text me when you're on your way."
He calls it looking out for her.
But he needs to know the place.
He says it's only care.
He says he'd do it for anyone.
He wouldn't.

And here's the part I see:
He thinks he's the calm one.
He thinks she's lucky.
He'd tell you himself, if you asked.

"Text me when you get there."
"Text me when you're on your way."
"Text me when you get there."
"Text me when you're on your way."
He calls it looking out for her.
But he needs to know the place.
He says it's only care.
He says he'd do it for anyone.
He wouldn't.

She texted when she got there.
Now she texts before she leaves.
Nobody asked her to.



6

FOUR AT A TIME

The glasses go in, four at a time.
There's a jacket nobody claimed.
She runs the tap
and lets it run.

She isn't slow.
She's just not finished.

She's had her keys in her hand
since eleven.
She sets them down to wipe the sink
and picks them up again.

The dishwasher runs on its own.
She could go.
Her car's in the driveway.
Nobody's waiting up.

She's had her keys in her hand
since eleven.
She sets them down to wipe the sink
and picks them up again.

She found an earring where it fell.
Put it where she'd see it.
She won't say she did.
I heard the tap go off.

The keys were still in her hand.



7

HE WENT BACK IN

He sold his father's watch.
He sold the land.
He kept the piano.

He wasn't chasing anything
He was answering

Everyone could see what it cost
He could see it too
He counted it out loud once
and then he went back in
Everyone could see what it cost
He could see it too

He missed the wedding.
He came to the funeral.
He played that night.

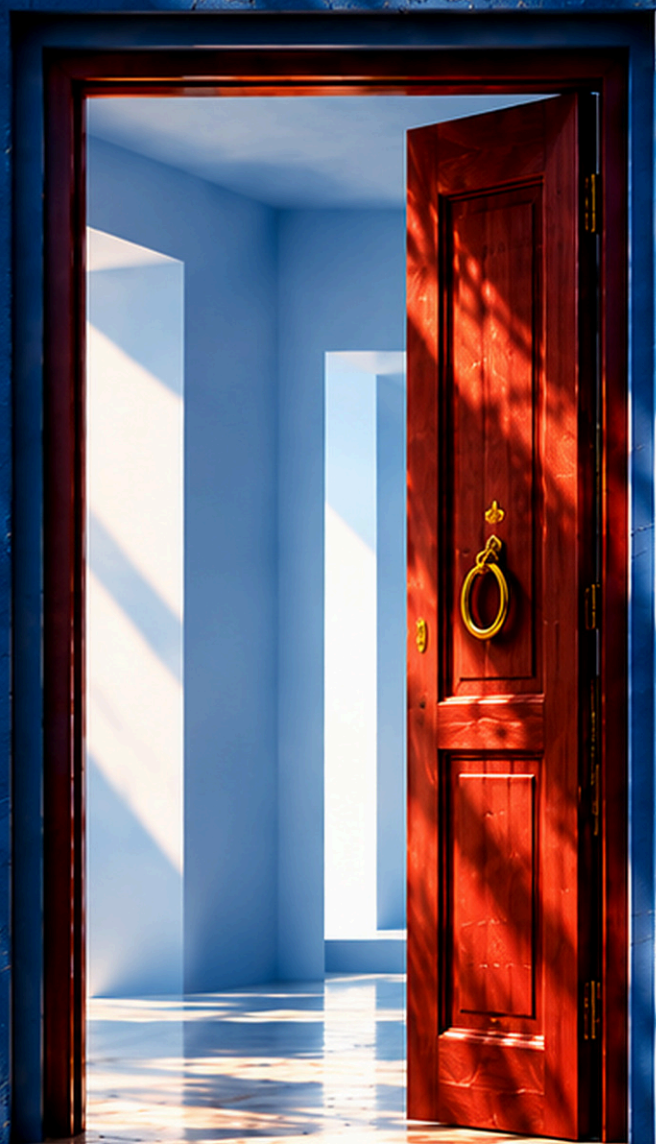
He wasn't chasing anything
He was answering

Everyone could see what it cost
He could see it too
He counted it out loud once
and then he went back in
Everyone could see what it cost
He could see it too

Ohhh - Uhhhh - Ohhhh

Ohhh- Uhhhh - Ohhhh

He went back in.
again and again



THEY CAN'T SAY NO

They fold at the first request
Smile like it's already done
Two more favors on their list
Before the day is one
They carry bags for strangers
Leave the last chair, take the floor
Hands already reaching out
Even when they're tired to the core

Their mouth says maybe
Their eyes say go on
A small weak pause
Then the answer is gone

They can't say no
They can't say no
It slips right past them
Like rain through a coat
They can't say no
They can't say no
And everybody knows
They'll give one more

A name comes through the phone
They lean in
Another late-night run
Borrowed grin
They cancel what they had
For a call
They stand there holding
Not their own

Their mouth says maybe
Their hands already move
A half-step back
Then they make room

They can't say no
They can't say no
It slips right past them
Like rain through a coat
They can't say no
They can't say no
And everybody knows
They'll give one more

I watch them nod again
To a weight they never chose
A kind heart on a short leash
With every door left open

They can't say no
They can't say no



9

EVERYTHING HE TAUGHT HER

He taught her to swim before she could speak
He showed her the valve and the leak
Why would a man teach her all he knows?
To watch her go

There was a last time he carried her in
He doesn't remember when
He noticed but never made a sound
He never did again

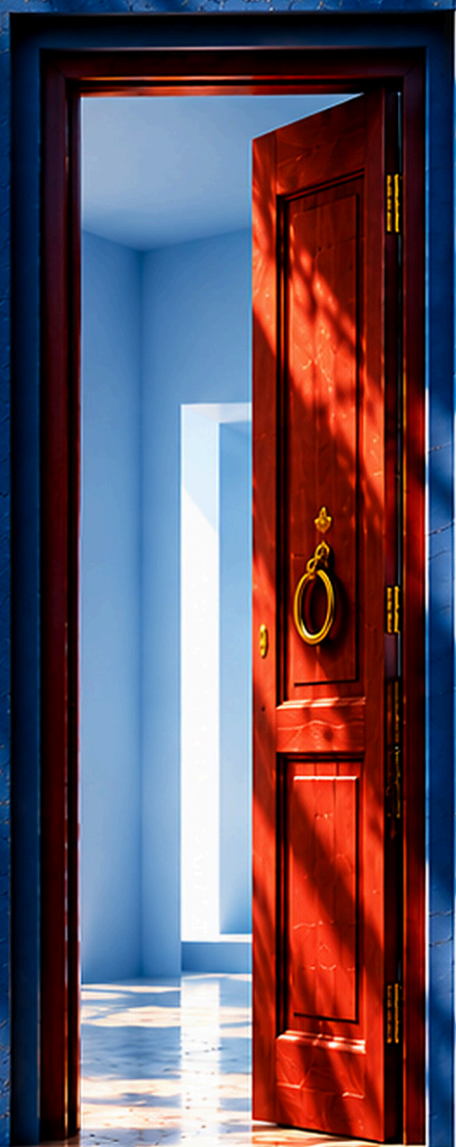
Everything he taught her
Made her need him less
He knew that when he taught her
He taught her anyway

But that was the job from the first day
You raise them to walk away
She doesn't need him now
None of them needs him now

Everything he taught her
Made her need him less
He knew that when he taught her
He taught her anyway

And he keeps the tools where she could find them
He checks the water every year
He does it before the season opens
No one swims here

And he gave her what he thought was worth the most
He gave it all away
She doesn't need him now
None of them needs him now
None of them needs him now



1



La mesa lo escucha

- Plano general: cinco personas, luz cálida.
- Él habla con las manos; risas naturales.
- Guardar la distribución de las sillas.

2



La primera mirada

- Cerrar sobre la pareja de la derecha.
- Su sonrisa se sostiene apenas un segundo.
- El relato continúa fuera de cuadro.

3



La mesa se vacía

- Volver al mismo eje del primer plano.
- Mostrar los asientos que quedaron libres.
- Él sigue hablando; nadie lo interrumpe.

4



Él se queda

- Cenital fijo; el espacio pesa.
- Un sorbo, el cigarro; sin gesto de derrota.
- Conservar el rumor distante de la fiesta.

5



Ella se aparta

- Dejar la fiesta viva detrás de ella.
- La foto se ve, su contenido no se revela.
- No añadir flashback ni explicarla.

6



Cruza la pista

- Plano amplio: ella sola en el centro.
- Él permanece a un lado, sin acercarse.
- Esperar un compás antes del primer paso.

7



Él mira

- Primerísimo plano, sin contraplano.
- Dejar la mirada abierta a interpretación.
- Sostener hasta el siguiente acento musical.

8



Vino a bailar

- Cerrar con ella, no con su mirada.
- Un movimiento libre, sin acompañante.
- Cortar mientras el baile sigue vivo.

1



Sus primeros pasos

- Plano cercano, a su altura.
- Él sostiene ambas manos; no tira.
- Dejar oír los pasos y la respiración.

2



Soltar el manubrio

- Corte a la calle, misma luz tibia.
- Su mano queda abierta en primer término.
- Sostener el plano mientras ella se aleja.

3



Todavía vuelve

- Plano amplio: distancia entre ambos.
- Ella corre hacia sus brazos abiertos.
- Guardar esta imagen como eco del final.

4



Aprendió a hacerlo

- Mismo calor de la tarde, años después.
- Ella al volante; él acompaña.
- Su sonrisa se queda pequeña, contenida.

5



La habitación que deja

- Él se detiene en el umbral.
- El suéter sobre la caja une las edades.
- No pedir llanto: basta la pausa.

6



Ahora ella conduce

- Cámara desde el asiento trasero.
- El padre solo existe en el retrovisor.
- Dejarlo perder tamaño sin cortar antes.

7



Él vuelve a casa

- Exterior fijo al caer la noche.
- La puerta y la ventana ocupan el cuadro.
- Esperar; ningún movimiento de cámara.

8



Lo que permanece

- La casa sigue llena de vida.
- No convertirla en sustituto de la hija.
- Cierre en gesto cotidiano, sin subrayado.

THE SOUND & THE WRITING

Caveplex | What Doors Do | 2026

1. Intro: One Of Them

Impressionist Chamber Alternative

2. The Door Does What Doors Do

Alternative Indie / Pop with Afro-Latin polyrhythms

3. He Had It Worse

Alternative Pop

4. Text Me When You Get There

Spatial Alternative / Dream-Pop with Cuban polyrhythms

5. How To Help Somehow

Alternative Pop with breakbeat influences

6. Four At A Time

Alternative Indie / Pop with Amapiano influences

7. He Went Back In

Alternative / Indie with Trip-Hop influences

8. They Can't Say No

Alternative Indie / Pop

9. Everything He Taught Her

Alternative Dream-Pop

THE WRITING

Ordinary actions and small details reveal each scene. The observer leaves its meaning open to the listener.

The Door Does What Doors Do: "He parks the car facing out" introduces the departure before it happens.

He Had It Worse: "The cousin lost her job / He lost two" reveals competition through conversation.

Text Me When You Get There: "For the town they both live in" makes an ordinary weather check stand out.

Everything He Taught Her: "You raise them to walk away" gathers the story into one plain sentence.

LISTEN & EXPLORE



The album

Booklet & listening links



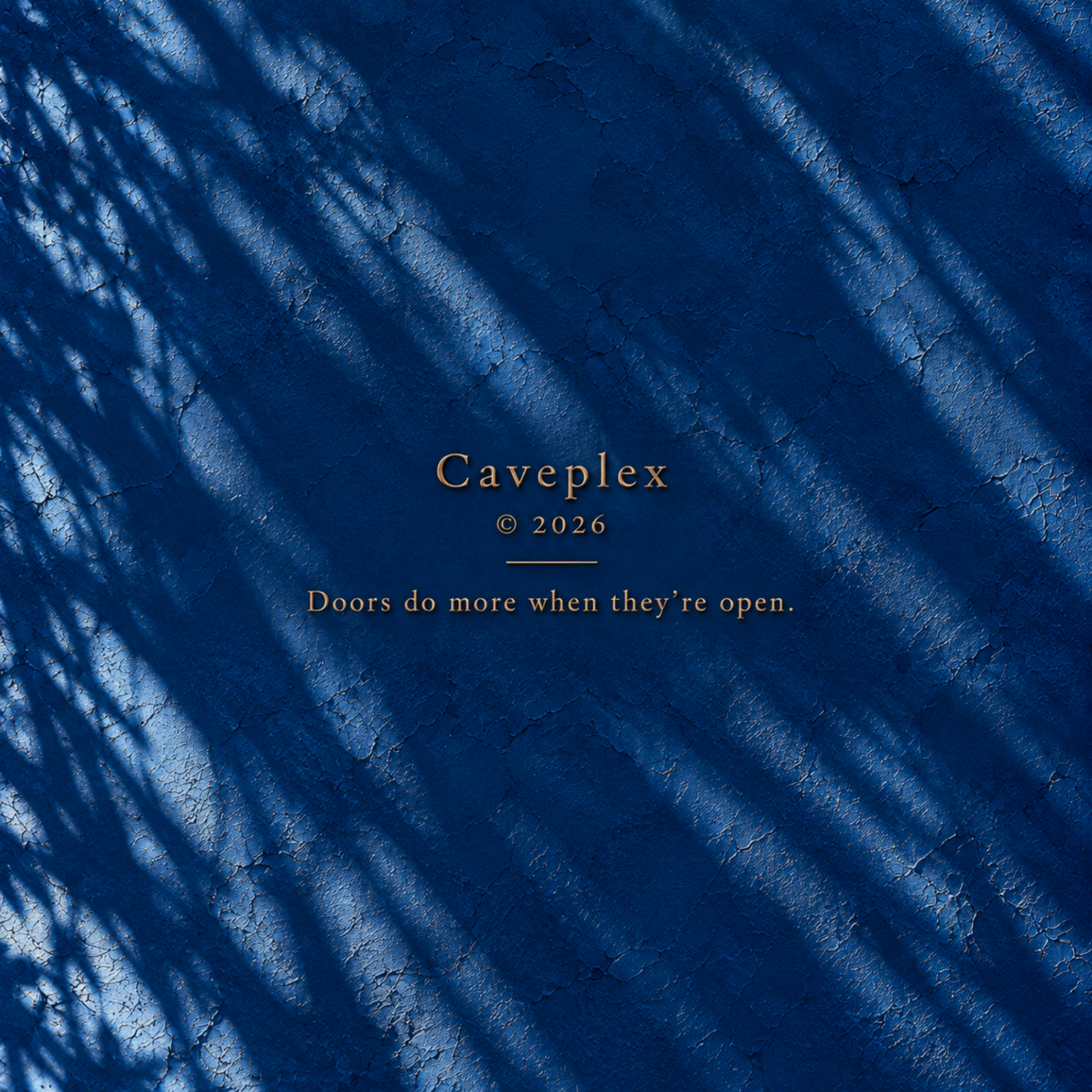
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Doors do more when they're open.