

Across The Milky Way

Written by John Stewart.

This is the version from the "Teresa and the Lost Songs" CD, Homecoming Records, 1998. John Stewart

(C) (G) (D) (G) 5x
 If you are (D)lost as (G)in a (D)dream
 And you(C) cannot (D)find your (G)way,(D)
 (G)All the (D)reasons (G)you are (D)lost
 Will (C)guide you (G)on your (D)way.
 If you (C)turn them all to (D)stars
 (C)Across the (D)milky (G)way,(D)
 (G)Truly (D)they would (G)make
 All the (C)night as (D)bright as (C)day.(G) (D) (G)
 (C) (G) (D) (G) (C) (G) (D) (G)

Children (D)come and (G)children (D)go,
 They're not(C) children (D)any(G)more.(D)
 (G)And all I (D)have are (G)photo(D)graphs,
 I have(C) hundreds (G)on my (D)door.
 And if I (C)turned them all to (D)stars
 (C)Across the (D)milky (G)way,(D)
 (G)Truly (D)they would (G)make
 All the (C)night as (D)bright as (G)day,(D)
 (G)Truly (D)they would (G)make
 All the (C)night as (D)bright as (C)day.(G) (D) (G)
 (C) (G) (D) (G) (C) (G) (D) (G) (C) (G) (D) (G)

If all the (D)hearts that the (G)spirit (D)loves
 were(C) standing (D)side by (G)side,(D)
 (G)They would (D)be for(G)ever (D)long
 And(C) ten thousand (G)miles (D)wide.
 (C)Turn them all to (D)stars
 (C)Across the (D)milky (G)way,(D)
 (G)Truly (D)they would (G)make
 All the (C)night as (D)bright as (G)day,(D)
 (G)Truly (D)they would (G)make
 All the (C)night as (D)bright as (C)day.(G) (D) (G)
 (C) (G) (D) (G) (C) (G) (D) (G) (C) (G) (D) (G)

The light that (D)shines in your (G)true love's (D)eyes
 (C)Also (D)shines in (G)you,(D)
 (G)If we would (D)only (G)let it (D)shine,
 The (C)promise (G)would come (D>true.
 You could(C) turn us all to (D)stars
 (C)Across the (D)milky (G)way,(D)
 (G)Truly (D)they would (G)make
 All the (C)night as (D)bright as (G)day,(D)
 (G)Truly (D)they would (G)make

All the (C)night as (D)bright as (G)day,(D)
(G)Truly (D)they would (G)make
All the (C)night as (D)bright as (C)day.(G) (D) (G)
(C) (G) (D) (G) (C) (G) (D) (G) (C) (G) (D) (G) (C) (G) (D) (G)

To play along with the "Teresa" CD, transpose:
(C) (G) (D) become (G) (D) (A)

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All-American Girl

Written by John Stewart.

'All-American Girl' is from the "Willard" album (1970), re-released by BGO Records as a double CD together with "California Bloodlines" (2001).

(G)(G) (C)(C) (G)(G) (G5)(G5) (C) (F) (F9) (Ga) (G) (C) (hold)
Parochial (G)school
Uni(C)forms, they don't have any (Am)pearls,
Any (C)ruffles you can (Am)twirl,
Just the (C5)blue serge (F)pressed a(G)gainst (G7)her (C)skin. (C9)(C)(hold)

Parochial (G)school
(C)Girls, they don't have any (Am)thoughts
That they (C)know that they should (Am)not,
They're a(F)fraid that they might die (Dm)in (G)sin.

Ah, but I (C)wonder what she (G)thinks about
When her (Am)mama turns her (Am/G)night light out,
(F)Covered with her comforter and (G)curls...(bass run: G-A-B)
(C)All-A(Dm)meri(G)can (C)girl,(C/B)(Am)(Am/G)
(F)All-A(G)meri(G7)can (C)girl. (C9)(C) (hold)

She's a blue-eyed (G)blonde,
And she (C)knows she's a (Am)queen
And her (C)life is but a (Am)dream,
But I (C5)wonder what (F)dreams run (G)through (G7)her (C)head.(C9)(C)(hold)

She's a blue-eyed (G)blonde,
Daddy's (C)girl, in her heart she's a(Am)shamed
'Cause she (C)knows that she has (Am)changed
From the (F)dreams that haunt her in (Dm)her (G)bed.

Ah yes, I (C)wonder what she (G)thinks about
When her (Am)mama's turned her (Am/G)night light out,
(F)Covered with her comforter and (G)curls...
Yes, I (C)wonder what she (G)thinks about
When her (Am)mama's turned her (Am/G)night light out
(F)Covered with her comforter and (G)curls...(bass run: G A B)

(C)All-A(Dm)meri(G)can (C)girl,(C/B)(Am)(Am/G)
(F)All-A(G)meri(G7)can (C)girl,(C/B)(Am)(Am/G)
(F)All-A(G)meri(G7)can (C)girl.(Cj7)(Am)(G)(F)(G)(C)

John plays the song in D (either transpose or capo 7th fret)

G5: add D-note on B-string (3rd fret)

F9: add G-note on high E-string (3rd fret)

Ga: add A-note on high E-string (5th fret)

C5: add G-note on high E-string (3rd fret)

C9: add D-note on B-string (3rd fret)

Cj7: lift index finger from B-string and play the B-note

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All The Brave Horses

Written by John Stewart.

'All the Brave Horses' is from "The Lonesome Picker Rides Again", Warner Brothers, 1971, re-released as CD by Line Records, 1990.

(F) (C/E) (Dm) (F/C) (Bb6) (C) (F)
(C/E) Shoot all the brave (Dm)horses, (F/C)
(Bb6) (C) How will we (F)ride?
(C/E) Shoot all the brave (Dm)horses,(F/C)
(Bb) (Gm) How will (G/B)we (C)ride?(C/Bb)
(Am) Shoot (C)all the brave (D/F#)hor(Em)ses,
(F) (E) How will we (Am)ride,(C/G)
(F) (G7)Ford the cold (C)wa(Em/B)ters,(Am)(C/G)
(F) (G7)How will we (C)ride?(C7)

Shoot (F)all (C/E)the brave (Dm)horses,(F/C)
And (Bb6)how (C)will we (F)ride?
Shoot all (C/E)the brave (Dm)horses,(F/C)
And (Bb)how (Gm)will (G/B)we (C)ride?(C/Bb)
Shoot (Am)all (C)the brave (D/F#)hor(Em)ses,
And (F)how (E)will we (Am)ride,(C/G)
And (F)ford (G7)the (G7/B)cold (C)wa(Em/B)ters,(Am)(C/G)
Oh, (F)how (G7)will (G7/B)we (C)ride?(C7)

Shoot (F)all (C/E)the brave (Dm)horses,(F/C)
And (Bb6)how (C)will we (F)ride?
Shoot all (C/E)the brave (Dm)horses,(F/C)
And (Bb)how (Gm)will (G/B)we (C)ride?(C/Bb)
Shoot (Am)all (C)the brave (D/F#)hor(Em)ses,
And (F)how (E)will we (Am)ride,(C/G)
And (F)ford (G7)the (G7/B)cold (C)wa(Em/B)ters,(Am)(C/G)
Oh, (F)how (G7)will (G7/B)we (C)ride?(C7)

Shoot (F)all (C/E)the brave (Dm)horses,(F/C)
And (Bb6)how (C)will we (F)ride?
Shoot all (C/E)the brave (Dm)horses,(F/C)
And (Bb)how (Gm)will (G/B)we (C)ride?(C/Bb)
Shoot (Am)all (C)the brave (D/F#)hor(Em)ses,
And (F)how (E)will we (Am)ride,(C/G)
And (F)ford (G7)the (G7/B)cold (C)wa(Em/B)ters,(Am)(C/G)
Oh, (F)how (G7)will (G7/B)we (C)ride?(C7)

Shoot (F)all (C/E)the brave (Dm)horses,(F/C)
And (Bb6)how (C)will we (F)ride?
Shoot all (C/E)the brave (Dm)horses,(F/C)
And (Bb)how (Gm)will (G/B)we (C)ride?(C/Bb)
Shoot (Am)all (C)the brave (D/F#)hor(Em)ses,

And (F)how (E)will we (Am)ride,(C/G)
And (F)ford (G7)the (G7/B)cold (C)wa(Em/B)ters,(Am)(C/G)
Oh, (F)how (G7)will (G7/B)we (C)ride?(C7)

Instrumental “outroduction”, chord progression as in verses

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All the Desperate Men

Written by John Stewart.

This is from "Wires from the Bunker", Appleseed, 2000.

(Dm) (Bb) (Dm) (Bb) (Dm) (Bb)
(Dm) Out there on the (Bb) street
(Dm) You can hear 'em mumble, (Bb) stumble on their feet.
They are (F) all the (C) desperate (Dm) men.

Out there on the (Bb) road
You (Dm) see them on the highway, (Bb) ev'rywhere you go.
They are (F) all the (C) desperate (Dm) men,
(Bb) All the (C) desperate (F) men,
(Bb) Singin', "Will I (C) ever, will I (F) ever (Am7) love a (Bb) gain?"
(Bb6) All the (C) desperate (F) men. (Dm) (Bb) (Dm) (Bb)

(Dm) Right there in your (Bb) bed
(Dm) Tossin' and a turnin' on the (Bb) pillow by your head,
Yes, (F) all the (C) desperate (Dm) men.

Right there in your (Bb) arm
(Dm) You can hear 'em crying, (Bb) sounding the alarm.
Yes, (F) all the (C) desperate (Dm) men,
(Bb) All the (C) desperate (F) men,
(Bb) Singin', "Will I (C) ever, will I (F) ever (Am7) love a (Bb) gain?"
(Bb6) All the (C) desperate (F) men.

(Bb) (C) All the (Bb) desperate men,
Yes, (Dm) all the (C) desperate (F) men.
(Bb) (C) All the (Bb) desperate men,
Yes, (Dm) all the (C) desperate (F) men. (Dm) (Bb) (Dm)

(Bb) (C) All the (Bb) desperate men,
We are (Dm) all the (C) desperate (F) men.
(Bb) (C) All the (Bb) desperate men,
We are (Dm) all the (C) desperate (F) men.
(Bb) (C) All the (Bb) desperate men,
We are (Dm) all the (C) desperate (F) men.
(Bb) (C) All the (Bb) desperate men,
We are (Dm) all the (C) desperate (F) men.
(Bb) (C) All the (Bb) desperate men,
We are (Dm) all the (C) desperate (F) men.
(Bb) (C) All the (Bb) desperate men,
(Dm) All the (C) desperate (F) men.

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All The Lights

Written by John Stewart.

This is the version from "Trancas" (1984), where John plays it in E. I have it in C, so capo on 4th fret if you want to play along with the CD. The song is also on "Deep in the Neon" (1991), where it is part of the 'Never Going Back' medley (in G there, "spacing" of chords a bit different) and on "Johnny Moonlight"(2000), in D there. I worked out an "accentuate the bass strings" accompaniment, based very loosely on what John plays in the last verse (and partly echoing the background vocals on that verse). I only use those bass runs for the instrumental parts and the last verse, playing the same runs throughout would be somewhat monotonous. To make it easier to see what I mean, I'll write out one verse with bass runs first and then add the whole songs with chords only. *Jan Hauenstein.*

(C) (C/D)All (C/E)the (F)lights(F)(F/E)(F/D)
 And (F/D)all (F)the (C/E)towns,(C/E)(C/D)(C)
 And (C/D)all (C/E)the (G/D)wheels(G/D)(G/C)(G/B)
 (G)Tur(G/D)ning (C/E)'round,(C/E)(C/D)(C)
 (C)And (C/D)all (C/E)the (F)stars,(F)(F/E)(F/D)
 If you (F/D)count (F)'em (C/E)down,(C/E)(C/D)(C)
 They're (C/D)less (C/E)than (G/D)love(G/D)(G/C)(G/B)
 That (G)one (G/D)heart's (C/E)found,(C/E)(C/D)(C)
 (C/D)Less (C/E)than (F)love(F)(F/E)(G/D)
 (G)That (G/B)one (G/D)heart's (C)found.(C/D)(C/E)(C)

Instrumental verse

(C)All the (F)lights and all the (C)towns
 And all the (G)wheels turning (C)'round,
 And all the (F)stars, if you count 'em (C)down,
 They're less than (G)love that one heart's (C)found,
 Less than (F)love (G) that one heart's (C)found.

And all the (F)songs that were ever (C)sung
 And all the (G)dreams that keep you (C)young,
 And all the (F)bells that were ever (C)rung,
 Are less than (G)love when one heart's (C)stung,
 Less than (F)love (G) when one heart's (C)stung.

-Instr. verse-

All the (F)years and all good-(C)byes
 And all the (G)times that we just don't (C)try,
 And all the (F)dreams that will never (C)die
 Are less than (G)love where two hearts (C)lie,
 Less than (F)love (G) where two hearts (C)lie.

All the (F)lights and all the (C)towns
 And all the (G)wheels turning (C)'round,
 And all the (F)stars, if you count 'em (C)down,

They're less than (G)love that one heart's (C)found,
Less than (F)love (G) that one heart's (C)found.

-Instr. verse-

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All the Words Unspoken

Written by John Stewart.

Charlie Woodward sent me this song to be checked for errors. There were none, as far as I could hear. I only renamed one chord and changed the "spacing" of another. This is Charlie's work.

'All the Words Unspoken' is on "Johnny Moonlight", Neon Dreams, 2000. The song is also on the live double CD "Front Row Music – Before the War", Neon Dreams, 2001. This is the version from "Johnny Moonlight". John plays the song in the key of D both times. From John's introduction on the live version: ... "You don't regret the things you said in life, it's the things you didn't say, and the things you don't say will hold you like a prisoner."

(Add a little run to some of those C-chords--high notes e-g-g-c, to the F-chords, add c-b-a). *Jan Hauenstein.*

Capo 2nd fret

(C) (F) (C) (F) (C) (F) (C)(G)(C)

Yeah, all the words unspoken,
(F)All the dogs in chains,
(C)all the walls still standing,
They will (F)own you, (C)baby (G)Jane.

Will (C)they just stay inside your throat
Til (F)one day they're heard?
So (C)take a (C/B)chance and (Am7)free your(Am7/G)self,
And (F)you will (C)free the (G)words.

Just say the (F)words,
Say the (C)words,
Oh, say the (F)words,
Won't you say the (C)words...

(F) (C) (F)

Well, you (C)wrote to me in letters
That (F)flowed right from your heart,
And you (C)wrote the words "I Love You,"
And they (F)tore my (C)blues a(G)part.

Yeah, but (C)when I call you on the phone,
The (F)conversation's blurred,
So (C)take a (C/B)chance and (Am7)free your(Am7/G)self,
And (F)you will (C)free the (G)words.

Just say the (F)words,
Say the (C)words,

Oh, say the (F)words,
Say the (Cj7)words...

(C) (F) (Cj7) (F) (Cj7) (F) (C)(G)(C)

Oh, all the words unspoken,
And (F)all the dogs in chains,
(C)All the walls still standing
(F)Alone will (C)be re(G)tained.

Will (C)they just stay inside your throat
Un(F)til one day they're heard?
So (C)take a (C/B)chance and (Am7)free your(Am7/G)self,
And (F)you will (C)free the (G)words.

Won't you say the (F)words,
Say the (Cj7)words,
Won't you say the (F)words,
Say the (Cj7)words... (F) (Cj7) (F)

Oh, say the words,
Say the (Cj7)words,
Say the (F)words,
Won't you say the (Cj7)words?
Just say the (F)words,
Say the (Cj7)words,
Just say the (F)words...(Cj7)

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All Time Woman

Written by John Stewart.

'All-Time Woman' is from "Cannons in the Rain", 1973, re-released by Bear Family Records together with "Wingless Angels." (originally 1975) in 1990.

John plays this one in C. G suits my voice better.
So: capo 5th

(G) (D) (Em) (G7) (C) (D) (G) (D)
(G)Mother Out(D)law's been (Em)giving me (G7)jaw,
Saying (C)"Why don't you (D)marry the (G)girl?(D)
(G)I know (D)you've been (Em)living in (G7)sin,
Got your (C)backside (D)out to the (G)world."(G7)

But an (C)all-(D)time (G)woman,(Em)
Ah, you (C)don't need a (Bm)preacher to (A)know(D)
That an (C)all-(D)time (G)woman(Em)
Keeps you (A)ready for the (C)rock'n (G)roll,(G/F#)(Em)(hold)
Oh, (C)ready for the (D)rock'n (C)roll.

Now a (G)one-night (D)stand for a (Em)guitar (G7)man
Is (C)easy when the (D)road gets (G)boring,(D)
But (G)Holiday (D)Inns and the (Em)two-dollar (G7)gin
Can (C)sure look (D)bad in the (G)morning.(G7)

Oh, an (C)all-(D)time (G)woman(Em)
Is the (C)best damn (Bm)friend I (A)know,(D)
Oh, an (C)all-(D)time (G)woman(Em)
keeps you (A)for the (C)rock'n (G)roll,(G/F#)(Em)(hold)
Oh, (C)ready for the (D)rock'n (C)roll.

(G)Miss A(D)merica, I (Em)got your (G7)game,
It's a (C)Christian (D)burlesque (G)show,(D)
(G)Feeding their (D)eyes on your (Em)sweet young (G7)thighs
Pre(C)tending, yeah, that (D)you don't (G)know.(G7)

But an (C)all-(D)time (G)woman,(Em)
Oh, she (C)ain't selling (Bm)nothing but (A)soul,(D)
Oh, an (C)all-(D)time (G)woman(Em)
Keeps you (A)ready for the (C)rock'n (G)roll,(G/F#)(Em)(hold)
Oh, (C)ready for the (D)rock'n (C)roll. -Instr. verse-

Yeah, an (C)all-(D)time (G)woman(Em)
With her (C)good love (Bm)feeding your (A)soul,(D)
Oh, an (C)all-(D)time (G)woman(Em)
Keeps you (A)ready for the (C)rock'n (G)roll,(G/F#)(Em)
Keeps you (C)ready for the (D)rock'n (G)roll.

Oh, an (C)all-(D)time (G)woman(Em)
With her (C)good love (Bm)feeding your (A)soul,(D)
Oh, an (C)all-(D)time (G)woman(Em)
Keeps you (A)ready for the (C)rock'n (G)roll,(G/F#)(Em)(hold)
Oh, (C)ready for the (D)rock'n (C)roll.(G)

Always Young

Written by John Stewart

Hi pickers, this is the version from "Way Too Much Fun", Neon Dreams, 2000. John plays it in E, so capo up 4th fret.

(C) (F)(G)(C) (F)(G)(C) (F)(G)(C) (F)(G)(C)
(F)(G)(C) (F)(G)

I'm a (C)teenage kid from my (F)high school (G)days, you (C)know, (F)(G)
I got (C)grown up clothes and (F)grown up (G)ways and (C)so. (F)(G)
A (Am)kid has dreams with a (G)grown-up haze
'Cause (F)I can't live in (G)yesterday,
I can't (C/E)live, (C/D) (C)o(C/B)o(Am)oh, (Am/E)(G)(hold)
In yester(C)day, I can't (F)live in (G)yester(C)day. (F)(G)(C) (F)(G)

And (C)when I hear "Da (F)Doo Ron (G)Ron", you (C)know, (F)(G)
(C)"Don't Be Cruel" and (F)"Born to (G)Run" and (C)so, (F)(G)
Well, I (Am)crank it up and I (G)pop a can,
'Cause (F)then I know just (G)who I am,
I (C/E)know, (C/D) (C)o(C/B)o(Am)oh, (Am/E)(G)(hold)
Well, that's who I (C)am, well, that's (F)simply (G)who I (C)am, (F)(G)
Who I (C)am, just (F)simply (G)who I (C)am. (F)(G)(C) (F)(G)(C)
(F)(G)(C) (F)(G)

And (Am)there's a bird I (G)keep inside, you (F)know, (G)
And I (Am)keep her free so (G)she can fly and (F)so. (G)
And the (Am)song she sings is, (G)"You have won
If (F)in your heart you're (G)always young."
In your (C/E)heart, (C/D) (C)o(C/B)o(Am)oh, (Am/E)(G)(hold)
But you're always (C)young, when we (F)sing we're (G)always (C)young, (F)(G)
Always (C)young, when we (F)sing we're (G)always (C)young. (F)(G)(C) (F)(G)

The (C)Trio died in (F)sixty-(G)one, you (C)know, (F)(G)
But they (C)tapped me, they said, (F)"Come here, (G)son," and (C)so, (F)(G)
Well, we (Am)double-parked, let the (G)motor run,
(F)"We get the money, (G)you get the fun."
(C/E)Oo(C/D)oh, (C)o(C/B)o(Am)oh, (Am/E)(G)(hold)
But I got the (C)fun, yeah, I'm (F)singing (G)in the (C)sun. (F)(G)
Yeah, I had the (C)fun, yeah, (F)singing (G)in the (C)sun, (F)(G)
(C)Always (F)merry (G)in the (C)sun. (F)(G)(C) (F)(G)(C) (F)(G)

And (Am)there's a bird I (G)keep inside, you (F)know, (G)
And I (Am)keep her free so (G)she can fly and (F)so, (G)
So the (Am)song she sings is, (G)"You have won
If (F)in your heart you're (G)always young."
In your (C/E)heart, (C/D) (C)o(C/B)o(Am)oh, (Am/E)(G)(hold)
You're always (C)young, if we (F)sing, we're (G)always (C)young, (F)(G)
Always (C)young, if we (F)sing we're (G)always (C)young. (F)(G)(C) (F)(G)

I'm a (C)teenage kid from my (F)high school (G)days, you (C)know, (F)(G)
I got (C)grown up clothes and (F)grown up (G)ways and (C)so. (F)(G)
And (Am)every kid that (G)I have known,
(F)They all say, "You're (G)not alone."
They (C/E)say, (C/D) (C)"O(C/B)o(Am)oh, (Am/E)(G)(hold)
You're not a(C)lone." If we (F)sing, we're (G)not a(C)lone. (F)(G)
Not a(C)lone, if we (F)sing, we're (G)not a(C)lone. (F)(G)

(C)Oooh, when we (F)sing, we´re (G)not a(C)lone.(F)(G)
Not a(C)lone, if we (F)sing, we´re (G)always (C)young.(F)(G)
Always (C)young, when we (F)sing, we´re (G)always (C)young.(F)(G)
Always (C)young, when we (F)sing, we´re (G)always (C)young.(F)(G)(C)
(F)(G)(C) (F)(G)(C)

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Amanda Won't Dance

Written by John Stewart

'Amanda Won't Dance' is on "The Day the River Sang", Appleseed, 2006.

This one sets my foot a-tappin'. Excellent, sweet rhythm, and it's not as hard to play as it looks. Should be a hit...

Capo 5th fret

(C5)(C)(C5) (F) (C) (Cadd9) (C) (F)
Well, if A(C)manda won't (Cadd9)dance,
(C)I'll (F)sing another song (C)in (G6)the (C)morning. (Cadd9)(C) (F) (C) (Cadd9)
If A(C)manda won't (C/B)dance,
I'll (Am)sing another song, I don't (D)care, (G)
Till she (F)moves like a (Em)queen,
(C)Dancing to the rhythm of (F)Sweet Six(G)teen,
And (C)oh, (Em)oh, (F)oh, (G)my A(C)manda. (Cadd9)(C) (F) (G6)

And if A(C)manda won't (Cadd9)laugh,
(C)I'll (F)make another (C)pass (G6)in the (C)morning. (Cadd9)(C) (F) (C)
Hey, (Cadd9)if A(C)manda won't (C/B)laugh,
I'll (Am)make another (Am/G)pass, I don't (D)care, (G)
Till she (F)laughs like a (Em)queen,
(C)Dancing to the (Cadd9)rhythm (C)of (F)Sweet Six(G)teen,
And (C)oh, (Em)oh, (F)oh, (G)my A(C)manda. (Cadd9)(C) (F) (G6)

And if A(C)manda won't (Cadd9)sing,
(C)It (F)won't mean a (C)thing (G6)in the (C)morning. (Cadd9)(C) (F) (C)
Oh, (Cadd9)if A(C)manda won't (C/B)sing,
It (Am)won't mean a (Am/G)thing, I don't (D)care, (G)
Till she (F)sings like a (Em)queen,
(C)Dancing to the rhythm of (F)Sweet Sixteen,
And (C)oh, (Em)oh, (F)oh, (G)my A(C)manda, (Cadd9)(C) (F) (G6)
And (C)oh, (Em)oh, (F)oh, (G)my A(C)manda. (Cadd9)(C) (F) (C)(Cadd9)(C)

And if A(G)manda won't dance,
A(F)manda won't laugh,
A(G)manda won't sing,
And (C)won't take a chance,
It's a (F) funny little (C)thing,
It's a (F)funny little (C)thing,
This (G)romance.

And if A(C)manda won't fly,
I (F)won't make her cry in the (C)morning. (Cadd9)(C) (F) (C)
(Cadd9)If A(C)manda won't (C/B)fly,
I (Am)won't make her (Am/G)cry, I won't (D)care, (G)
Till she (F)flies like a (Em)queen,

(C)Dancing to the rhythm of (F)Sweet Six(G)teen,
And (C)oh, (Em)oh, (F)oh, (G)my A(C)manda, (Cadd9)(C) (F) (G6)
And (C)oh, (Em)oh, (F)oh, (G)my A(C)manda. (Cadd9)(C) (F) (Cadd9)(G6)
(C)(Cadd9)(C) (F) (Cadd9)(G6) (C) (C/B) (Am) (Am/G) (D) (G)

Till she (F)moves like a (Em)queen,
(C)Dancing to the rhythm of (F)Sweet Six(G)teen,
And (C)oh, (Em)oh, (F)oh, (G)my A(C)manda, (Cadd9)(C) (F) (G6)
And (C)oh, (Em)oh, (F)oh, (G)my A(C)manda, (Cadd9)(C) (F) (G6)
And (C)oh, (Em)oh, (F)oh, (G)my A(C)manda. (Cadd9)(C) (F) (Cadd9)(G6)
(C)(Cadd9)(C) (F) (C)(G6) (hold) (C)(hold)

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March 2006

American Nights

Written by John Stewart

'American Nights' is on "Deep in the Neon", Homecoming, 1991, and "Bullets in the Hour Glass", Shanachie, 1992.

I think this song has been almost overlooked by many – fine song in my eyes (and ears). Not only a mood piece with a brooding, dangerous atmosphere, but also a poetic, yet journalistic description of life in the inner cities of many large towns in the 90s. This is the live version.

Playing hint:

Use (Em7) and (Cadd9) for variety frequently, as John does in the live version.

Capo 2nd fret

(Em) (C) (Em)
Lights of the (C)city
Like jewels in the (Em)night,
Their music is the (C)siren and the (Em)scream.
Faces in the (C)city
Won't look you in the (Em)eye,
The faces of the (C)wounded, faces of the (Em)mean.
(C) (Em) (C) (Em)

Shadows on the (C)highway,
Ravens in the (Em)yard.
Who is that (C)coming this (Em)way?
Dealers in the (C)school yard
In a West Virginia (Em)town,
How did things (C)ever, ever get this (D)way?

American (C)nights and Ameri (D)can (Em)days.
Oh, A(C)meri (D)can (C)nights and Ameri (D)can (Em)days.
(C) (Bm) (C) (Em)

A young mans (C)life
Is hanging by a (Em)gun.
Everyone should (C)have one, so they (Em)say.
He'd be better (C)off
In the front lines of the (Em)war,
Safer than he (C)is in the (Em)city here today.
(C) (Bm) (C) (Em)

If Times Square was a (C)circus,
Than the animals are (Em)free,
Standing in the (C)neon with the (Em)clowns.
The slamming of the (C)taxis,
And the hookers looking (Em)cool,

No one's really (C)safe when the (D)circus is in town.(hold)

American (C)nights, Ameri(D)can (Em)days.

Oh, A(C)meri(D)can (C)nights, Ameri(D)can (Em)days.

American (C)nights, Ameri(D)can (Em)days.

Oh, A(C)meri(D)can (C)nights...

(Em) (C) (Em) (C) (Em) (C) (Em) (C) (Em)

And (C)somewhere the river (Em)flows,

And (C)somewhere, that's all we (Em)know,

(C)Someday it will be(Em)gin,

Some(C)day, hearts (G)will (D)win.(hold)

The American (C)nights, Ameri(D)can (Em)days.

A(C)meri(D)can (C)nights, Ameri(D)can (Em)days.

Oh, A(C)meri(D)can (C)nights,(hold) American (Em)days.

American (C)nights(hold) and American (Em)days.

(C) (Em) (C) (Em) (C) (Em) (C) (Em) (C) (Em)

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August 2005

Angel Delgadillo

Written by John Stewart

This is such a good song. John plays it in D, I prefer C in this case (capo 2nd fret to play along with CD "Rough Sketches", Folk Era, 97). This song is played in such a quiet and intimate way- if you close your eyes you can imagine John playing it just for you. I have added one or two chords (e.g. the C in the 3rd and 6th lines of the verses, I think) for "my" version. Seligman, by the way, means "Blessed man" in German.

(C) (Dm7) (F) (G) (F) (G) (F) (C)(G)
 (C)I was talking to (Dm7)Angel,
 (F)Angel Delga(G)dillo,
 (F)Angel Delga(G)dillo (F) on the Blue (C)Dream (G)Road.
 (C)Angel Delga(Dm7)dillo
 In Se(F)ligman, Ari(G)zona,
 Se(F)ligman, Ari(G)zona (F) on the Blue (C)Dream (G)Road.

(C)Angel, he's the (Dm7)barber there,
 Since (F) 1950 (G)cutting hair.
 (F)Angel Delga(G)dillo (F) on the Blue (C)Dream (G)Road.
 (C)On the wall the (Dm7)old clock ticks
 (F)Away the days on (G)Sixty-Six
 (F)In Seligman, Ari(G)zona, (F) and the Blue (C)Dream (G)Road.

(F)He remembers (G)`78
 (C)When they opened (G)up the (Dm7)interstate
 That (F)ran around Se(G)ligman (F) and the Blue (C)Dream (G)Road.
 (F)And Angel sits to (G)watch the road,
 Says,(C) "They'll come (G)back one (Dm7)day, you know,
 (F)To Angel Delga(G)dillo (F) and the Blue (C)Dream (G)Road."
 (C) (Dm7) (F) (G) (F) (G) (F) (C)(G)

(C)Angel played the (Dm7)saxophone,
 (F)Juan and Lucy (G)played their own
 In (F)Seligman, Ari(G)zona, (F) on the Blue (C)Dream (G)Road.
 (C)They played "Moonlight (Dm7)Serenade"
 And (F)talked about the (G)plans they made
 (F)With Angel Delga(G)dillo (F) on the Blue (C)Dream (G)Road.

(C)It's a story as (Dm7)old as time,
 The (F)road and the people (G)left behind
 (F)In Seligman, Ari(G)zona (F) on the Blue (C)Dream (G)Road.
 (C)From around the world they be(Dm7)gan to come
 (F)To find the road, and (G)one by one
 (F)Find Angel Delga(G)dillo (F) and the Blue (C)Dream (G)Road.

(F)For he remembers (G)`78
 (C)When they opened (G)up the (Dm7)interstate

That (F)ran around Se(G)ligman (F) and the Blue (C)Dream (G)Road.
(F)And Angel sits to (G)watch the road,
Says,(C)"They'll come (G)back one (Dm7)day, you know,
(F)To Angel Delga(G)dillo (F)and the Blue (C)Dream (G)Road."
(C) (Dm7) (F) (G) (F) (G) (F) (C)(G)

(C)I was talking to (Dm7)Angel,
(F)Angel Delga(G)dillo,
(F)Angel Delga(G)dillo (F) and the Blue (C)Dream (G)Road.
(C)Angel Delga(Dm7)dillo
(F)In Seligman, Ari (G)zona,
(F)Seligman, Ari(G)zona, (F) and the Blue (C)Dream (G)Road.(C)

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Angel on the Road Shoulder

Written by John Stewart

'Angel on the Road Shoulder' is on "Revenge of the Budgie"(83) and on "Chilly Winds" (93, Folk Era/Homecoming CD). Same song, not two different versions.

(A) (E) (A) (F#m) (D) (A) (E) (A)
Oh, (D)wind upon the (E>window,
(A)Sign upon the (F#m)door,
I'm going (D)home,
(E)Finally going (A)home.
Oh, (D)will you love me (E)like before
(A) When I was in (F#m)Baltimore?
An (D)Angel on the (A)road shoulder
(E)Knows the way (A)home.

And as I (D)write to you this (E)letter,
There's just (A)one thing I can (F#m)say,
Going (D)home,
I'm (E)finally going (A)home.
Oh, (D)you can be my (E>window, yeah,
Or (A)you can be my (F#m)door,
An (D)Angel on the (A)road shoulder,
A (E)light upon the (A)shore.

Oh, an (D)Angel on the (E)road shoulder
(A)Knows the way (F#m)home,
(D)Clicking off the (A)miles, yeah,
That (D)I have been be(E)fore.
(D)You can be my (E>window, yeah,
Or (A)you can be my (F#m)door,
An (D)Angel on the (A)road shoulder,
A (E)light upon the (A)shore. (E) (A) (F#m) (D) (E) (A)
(A) (E) (A) (F#m) (D) (A) (E) (A)

Oh, (D)wind upon the (E>window,
There's a (A)sign upon the (F#m)door,
I'm going (D)home,
I'm (E)finally going (A)home.
Oh, (D)will you love me (E)like before
(A) When I was in (F#m)Baltimore?
An (D)Angel on the (A)road shoulder,
A (E)light upon the (A)shore.

Oh, an (D)Angel on the (E)road shoulder
(A)Knows the way (F#m)home,
I'm (D)clicking off the (A)miles, yeah,
That (D)I have been be(E)fore.

Oh, (D)you can be my (E>window, yeah,
Or (A)you can be my (F#m)door,
An (D)Angel on the (A)road shoulder,
A (E)light upon the (A)shore.
An (D)Angel on the (A)road shoulder
(E)Knows the way (A)home.

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Angeles

Written by John Stewart

'Angeles' is from the fine album "Blondes", Allegiance, 1982, Swedish release Polydor, 1982, US album re-released as CD by Line Music, 1990, CD re-release with all the tracks from the US and the Swedish releases, Neon Dreams, 2003.
Here's an old, old story, well told.

(G6) (D) (G6) (D)

She (D2) came from Kansas City on a (Dj7) one way ticket bus,
The (Em) family at the depot saying (A7 short) "You can count on us."
(D) "See you in the movies, (Dj7) up on the silver screen,
'Cause (Em) nothing can go wrong for the (A7 short) Kansas City Queen."

And the (D) Greyhound has hit the highway; it's (Dj7) out on the midnight run,
(Em) Wheels are singing "You're on your way, your (A7 short) life has just begun."
(D) Taking out a clip from the (Dj7) Kansas City Sun,
(Em) Where she had the lead in (A7 short) Annie Get Your Gun.

(Bm) Ange(F#m)les, (G) oh, in (A) Ange(D)les,
(G) They all (D) come (E7) and no one (A) leaves.
(Bm) In Ange(F#m)les, (G) oh, in (A) Ange(D)les, (Bm)
(G) The city (A) of the (D) Angels, (Bm) yeah,
(G) City (A) of the (D) Angels, (Bm)
(G) City (A) of the (D) Angels, (Bm) yeah,
(G) (A) There's nothing to be (D) lieve. (G6) (D) (G6) (D)

She'd (D2) only been in town for a (Dj7) day or maybe three,
(Em) Met someone who said he'd take some (A7 short) pictures of her free.
And he (D) said, "My name is Louie, I make (Dj7) movies on my own.
(Em) I know Dustin Hoffman, he just (A7 short) called me on the phone."

(Bm) Ange(F#m)les, (G) oh, in (A) Ange(D)les,
(G) They all (D) come, (E7) no one (A) leaves.
(Bm) In Ange(F#m)les, (G) oh, in (A) Ange(D)les, (Bm)
(G) The city (A) of the (D) Angels, (Bm) yeah,
(G) City (A) of the (D) Angels, (Bm)
(G) City (A) of the (D) Angels, (Bm) yeah,
(G) (A) Nothing to be (D) lieve. (G6) (D) (G6) (D) (G6) (D)

(D2) She was slinging cocktails in the (Dj7) valley for a while.
She (Em) got the desperations, lost her (A7 short) Kansas City smile.
She (D) can't go back to Kansas with a (Dj7) heart of broken dreams,
So (Em) she'll just keep on dreaming, the (A7 short) Kansas City queen.

(Bm) Ange(F#m)les, (G) oh, in (A) Ange(D)les,

(G) They all (D)come (E7) and no one (A)leaves.
(Bm) In Ange(F#m)les, (G)oh, in (A)Ange(D)les, (Bm)
(G) The city (A)of the (D)Angels, (Bm)yeah,
(G)City (A)of the (D)Angels, (Bm)
(G)City (A)of the (D)Angels, (Bm)yeah,
(G)City (A)of the (D)Angels, (Bm)
(G)City (A)of the (D)Angels, (Bm)yeah,
(G)City (A)of the (D)Angels, (Bm)
(G)City (A)of the (D)Angels, (Bm)yeah...(G)

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September 2005

Angels With Guns

Written by John Stewart

'Angels with Guns' is the first song on the brilliant "Punch the Big Guy" album, The Ship on Cypress, 1987, CD on Line Records, 1990.

Angels don't have guns, or do they? This song has always been a mystery to me. I like mysteries. Spain – could be the Spanish Civil War? Could be many other things. This is a fine song, excellently played and produced, but it does sound good on a lone guitar (or banjo, or keyboard), too. Don't take my word for it – go and try yourself.

(Em7/B)(Em7/B)(C)(Cj7)(C) (Em7/B)(Em7/B)(C)(Cj7)(C)
 (Em7/B)(Em7/B)(C)(Cj7)(C) (Em7/B)(Em7/B)(C)(Cj7)(C)
 (Em7/B)(Em7/B)(C)(Cj7)(C) (Em7/B)(Em7/B)(C)(Cj7)(C)
 (Em7/B)(Em7/B)(C)(Cj7)(C) (Em7/B)(Em7/B)(C)(Cj7)(C)
 (Em7/B)(Em7/B)(C)(Cj7)(C) (Em7/B)(Em7/B)(C)(Cj7)(C)
 (Em7/B)(Em7/B)(C)(Cj7)(C) (Em7/B)(Em7/B)(C)(Cj7)(C)

(pattern continues into verse and sneaks in again later – you'll hear, not written out so as not to confuse you too much – OR play as intro (Em7) (Cj7) three times, longer intervals).

(Em) Across cold water lies the (Cj7)sun,
 (Em) For now the journey has be(Cj7)gun.
 (G) The soldiers (D)marching one by (C)one
 (G) With golden (D)light and silver (C)drums,
 (bass run C-B-A, last bass note already on...)(Am)
 For the battle they have (D)come. (D/A)(D) (D/A)(D)

Oh, and out of the (Em)sun
 Come angels with (Cj7)guns, (C9)
 Oh, and out of the (Em)sun
 Come angels with (Cj7)guns, (C9)
 Angels with (Em)guns. (Cj7) (C9) (Em) (Cj7) (C9)

(Em) And there is thunder in the (Cj7)east,
 (Em) Mark the time that the wind re(Cj7)leased. (C9)
 (G6) The birds of (D)prey that shadow (C)Spain (C9)
 (G6) Who stand a (D)witness to the (C)rain, (C9)
 (G6) And there is (D)movement in the (C)west, (C9)
 (G6) For they are (D)gathering the (C)blessed,
 (bass run C-B-A, last bass note already on...)(Am)
 Speaking as (D)one. (D/A)(D) (D/A)(D)

Oh, and out of the (Em)sun
 Come angels with (Cj7)guns, (C9)
 Oh, and out of the (Em)sun
 Come angels with (Cj7)guns, (C9)
 Oh, and out of the (Em)sun
 Come angels with (Cj7)guns, (C9)
 Oh, and out of the (Em)sun

Come angels with (C)guns,
Angels with (Em)guns. (Cj7) (C9) (Em) (Cj7) (C9)
(Em) (Cj7) (Em) (Cj7)

With one more (Em)second,
With one more (Cj7)minute,
With one more (Em)hour,
With one more (Cj7)day,
We will find a (G)way,
We will find a (Cj7)way, (C5)
Oh, we will find a (G)way,
Oh, we will find a (Cj7)way.

Oh, and out of the (Em)sun,
Oh, and out of the (Cj7)sun, (C5)
Out of the (Em)sun,
Oh, and out of the (Cj7)sun, (C5)
Out of the (Em)sun,
Out of the (Cj7)sun, (C5)
And out of the (Em)sun,
Oh, and out of the (Cj7)sun. (C5)
(Em)Angels fly in the July sky,
Out of the (Cj7)sun, (C5)
(Em)Angels fly in the July sky,
Out of the (Cj7)sun. (C5)
(Em)Angels fly in the July sky,
Out of the (Cj7)sun, (C5)
(Em)Angels fly in the July sky,
Out of the (Cj7)sun... (C5) (Em)

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July 2004

Anna on a Memory

Written by John Stewart

'Anna on a Memory' – that song is fun to play! Most of the parts are not as difficult as they maybe look. A picker's pleasure piece. Small surprise that Art and Charlie both had a version. We started with Art's, which was right good and Charlie had icing to add to the cake.

'Anna' is from "Cannons in the Rain", RCA, 1973, re-released together with "Wingless Angels" (originally also RCA, 1975) on one CD by Bear Family Records, 1990. Well done, Bears. That's a great CD. I'm sure we'll have to do some more of those songs... But now learn how to play this one.

Dj9

E-----
B----2-----
G----2-----
D-----
A-----
E--X-----

Bm11

E-----
B-----
G----2-----
D-----
A--X-----
E--X-----

Dm9/G

E-----
B-----3-----
G----2-----
D-----
A-----
E-----3-----

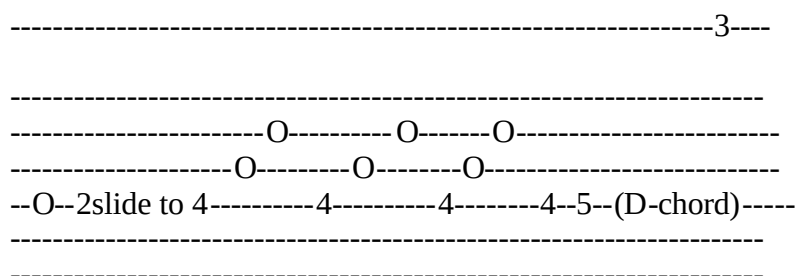
Anna On A Memory John Stewart

Capo 2nd fret

Intro:

(D) (D7) (Em) (G)

--5--5-3-2pO-----
-----3---h1-----
-----O-h2-----
-----4-----h4--4--O-----
-----h2-----



(D)Anna on a memory, (D7, hammer on c-note on chord change)
 She come rollin' (Em)by. (bass notes E-D hammer on B on (G))
 (D)Anna on a memory (D7, hammer on C-note on chord change)
 Makes me laugh, she makes me (G)cry. (G/F#)(Em - hB-E-D)
 Makes me (A)think of all the good times,
 Like a bluebird learn to (D)fly.(accentuate high notes:
 f#-f#-e hammer on f#-e-d. f#-f#-ehf#-e-d)

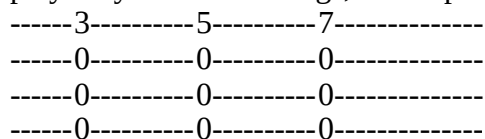
(D)Blackballed in Abilene, (D7, hammer on c...)
 But the morning looked the (Em)same. (bass notes E-D hB on (G) hB)
 (D)Blackballed in Abilene, (D7, hammer on c...)
 Anna woke up on a (G)train, (G/F#) (Em)
 (A)Lookin' at the stray dogs
 Running on the highway in the (D)rain.(accentuate high notes:
 f#-f#-e hammer on f#-e-d. f#-f#-ehf#-e-d)

- Repeat intro -

(D)Oh, run, dog, (Dj9)run,
 (Bm11)You won't catch the (D)sun,
 But you can (Dm9/G)try. (G)
 (D)Run, dog, (Dj9)run,
 (Dm9/G)You'll just catch that (D7)semi rollin' (G)by. (G/F#) (Em)
 I (A)see that you caught the back wheels,
 That's how all us stray dogs (D) gonna die.
 (high notes run: hammer on f#-e-d - hf#-e-d - hf#-e-d (D7, hammer on c...))

Oh, (G)Anna on a memory,
 Yeah, she come rollin' (C)by. (high notes run: e-d-e-e-d-c e-d-e-e-d)
 (G)Anna on a memory
 Makes me laugh, she makes me (C)cry. (C/B) (Am)
 Makes me (D)think of all the good times, (D7, hammer on c...)
 Like a bluebird learn to (G)fly.

She makes me (D)think of all the good times, (D7, hammer on c...)
 Like a bluebird learn to (G)fly. ((C), high notes run e d-c to (G), then
 play only first four strings, slide up to 5th fret, slide up to 7th fret:)



Annie Born & Died

Written by John Stewart

This one is from the "Teresa and the Lost Songs", Homecoming Records CD (98). I didn't like it much at first. Now I do.

(Em) (D) (EM) (D) Em) (D)
(Em) Born to(D)day,(C) a new re(D)lation,
(Em) Quiet (D)hush (C) in the pink front (D)room.
(G) A bloodstone (D)birthstone (C) they will (D)give her,
(Em) Annie (D)born (C) on a summer after(D)noon.
(Em) (D) (C/E) (D) (Em) (D) (C/E) (D)

(Em) Home to(D)day,(C) school va(D)cation,
(Em) Quiet (D)laughs (C) in the yellow front (D)room.
(G) Her own (D)curbstone,(C) shoes of (D)leather,
(Em) Annie (D)home on a (C)summer after(D)noon.
(Em) (D) (C/E) (D) (Em) (D) (C/E) (D)

(Em) Held to(D)day,(C) a cele(D)bration,
(Em) Wedding (D)veil (C) in the white front (D)room.
(G) A diamond (D)ringstone (C) he will (D)give her,
(Em) Annie (D)married (C) on a summer after(D)noon.
(Em) (D) (C) (D) (Em) (D) (C) (D) (G) (D) (C) (D) (Em) (D) (C) (D)

(Em) Gone to(D)day,(C) an old re(D)lation,
(Em) Quiet (D)hush (C) in the black front (D)room.
(G)One lone (D)tombstone (C) they will (D)give her,
(Em) Annie (D)died on a (C)summer after(D)noon.

And (C)Annie born and (D)died,
(G)Annie (D/F#)born and (Em)died.(hold)
It was (C/E)just(hold) a little (D)song(hold)
Called (C)Annie (D)born and (Em)died.

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Arkansas Breakout

Written by John Stewart

'Arkansas Breakout' is on "Sunstorm", Warner Brothers LP (72), re-released as CD by Line Records (90). Played there by a stellar cast of musicians, on electric guitar (e.g. jazz great Larry Carlton and "Jumping" James Burton of Elvis Presley and Emmylou Harris' Hot Band fame.) The guitar work on Arkansas Breakout is absolutely outstanding. I call it "knife-edge playing". The version below is from "Sunstorm". The song is also on "John Stewart and Buffy Ford Live at the Turf Inn, Scotland", recorded in 94 (or 95?), Folk Era Records (96), very well played and sung there, too. John plays the song in the key of Gm in 72 and in Fm in 94 (95), I have it in Am, so transpose to Em (chord progression then Em-D-C-B7) and put a capo on the 3rd or 1st fret respectively.

(Am) (G) (F) (E7) (Am) (G) (F) (E7)
(Am) (G) (F) (E7) (Am) (G) (F) (E7)
(Am)Arkansas, (G)wind and straw,
(F)Keep on working (E7)hard.
(Am)Arkansas, it (G)killed your Pa,
You (F)found him in the (E7)yard.
(Am) (G) (F) (E7) (Am) (G) (F) (E7)

(Am)Arkansas, (G)is it all
(F)Work and drunk and (E7)dying?
(Am)Arkansas, there (G)ain't no law
To (F)keep a boy from (E7)flying.

Oh, leaving the (Am)fields and the (G)rain
And the (F)work and the (E7)pain,
Like the (Am)wheels of a (G)train
You must (F)run, run, run
From the (E7)work and the rain.
(Am) (G) (F) (E7) (Am) (G) (F) (E7)

(Am)Arkansas, (G)all I saw
(F)On the way to (E7)freedom,
(Am)All I saw in (G)Arkansas
Was (F)people bound for (E7)leaving.

Oh, leaving the (Am)fields and the (G)rain
And the (F)work and the (E7)pain,
Like the (Am)wheels of a (G)train
You must (F)run, run, run
From the (E7)work and the rain.

Leaving the (Am)fields and the (G)rain
And the (F)work and the (E7)pain,
Leaving the (Am)fields and the (G)rain
And the (F)work and the (E7)pain
Like the (Am)wheels of a (G)train

You must (F)run, run, run
From the (E7)work and the rain.

Leaving the (Am)fields and the (G)rain
And the (F)work and the (E7)pain,
Leaving the (Am)fields and the (G)rain
And the (F)work and the (E7)pain,
Like the (Am)wheels of a (G)train
You must (F)run, run, run
From the (E7)work and the rain.
Leaving the (Am)fields and the (G)rain
And the (F)work and the (E7)pain...(Am)

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Armstrong

Written by John Stewart

'Armstrong' is from "Cannons in the Rain", RCA (1973), re-released as CD by Bear Family Records (1990) together with "Wingless Angels", RCA (1975), two lps on one CD. The version below is the one from "Cannons". The song is also on some compilation CDs and on "Airdream Believer", Shanachie (1995). John plays the song in the key of C, G suits my voice better, so you have to either transpose or put a capo on the 7th fret to check.

(G) Black boy in Chi(Am)cago, (Am7)
Playing in the (G)street,
Not enough to (Am)wear, (Am7)
Not near enough to (G)eat.
(Am7) But don't you know he (D7)saw it
(Am7) On a July after(G)noon,
He saw a man named (Am)Armstrong (Am7)
Walk upon the (G)moon.

And a young girl in Cal(Am)cutta, (Am7)
Barely eight years (G)old,
The flies that swarm the (Am)market place (Am7)
Will see she don't get (G)old.
(Am7) But don't you know she (D)heard it
(Am7) On that July after(G)noon,
She heard a man named (Am)Armstrong (Am7)
Had walked upon the (G)moon.
She heard a man named (Am)Armstrong (Am7)
Had walked upon the (G)moon.(Gj7)(G6)(G5)(G4)(G)
(Am) (D)(D7)(G)

The rivers are getting (Am)dirty, (Am7)
The wind is getting (G)bad.
War and hate is (Am)killing off (Am7)
The only earth we (G)have.
(Am7) But the world all (D)stopped to watch it
(Am7) On that July after(G)noon,
To watch a man named (Am)Armstrong (Am7)
Walk upon the (G)moon,
To watch a man named (Am)Armstrong (Am7)
Walk upon the (G)moon.

Oh I (Am7)wonder if a long (D7)time ago,
(Am7) Somewhere in the uni(G)verse,
They watched a man named (Am)Adam (Am7)
Walk upon the (G)earth.(Gj7)(G6)(G5)(G4)(G) (Am) (D) (G)

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Art Faller's Land

Written by John Stewart

'Art Faller's Land' is on John's November 2003 Neon Dreams "Tanforan" CD. Naturally, I asked Art to we go...

"Well...it's a great story and has a very catchy melody. John and his creative juices at work. And all about nothing!

And that's why it's a so much fun song to listen to. A long road trip on the east coast tour. Conversation that somehow causes the ever mild mannered Gonzo to make a most unusual declaratory statement. One passenger.

And then results in the passenger pressing the conversation further and further and further. So, make sure Fallers Land' or one might just get his or her ??? chopped off!"

Play (G), hammer on b note on G-string (D) (G)

Play (G), hammer on b note on G-string (D) (G)

Play (G), hammer on b note on G-string (D) (G)

Play (G), hammer on b note on G-string (D) (G)

Yeah, I know you heard Gonzalez is an (D)excellent (G)man,
 You want him when you travel 'cause he'll (D)do what he (G)can,
 But (D)I gotta warn you, he won't understand,
 So (G)never (G/F#)say a (Em)word
 (Em7/D)About (C)Art Faller's (G)land.
 (G/F#) (Em) (Em7/D) (C) (G) (D) (G)

Gonzalez, he's a guy with a (D)natural (G)calm,
 He makes a living as a lawyer and he (D)mows his own (G)lawn.
 He (D)checks out the gigs and he (D7)drives to the shows,
 He'll (G)sell (G/F#)what you (Em)got
 (Em7/D)When they're (C)ready to (G)close.
 Oh, (D)I got a guitar, so he (D7)gives me a hand,
 I (G)never (G/F#)say a (Em)word (Em7/D)about (C)Art Faller's (G)land.
 (G/F#) (Em) (Em7/D) (C) (G) (G/F#) (Em) (Em7/D) (C)
 (highlight hammered on A-note on G-string, B-B on B-string, 2x)
 (D) (G)

Faller picked me up for the (D)Rhode Island (G)show
 Stayed at his place, he's as (D)nice as they (G)go.
 Said, (D)"You travel light and you (D7)don't have a band,
 (G)Let me take you (G/F#)out and (Em)show you
 (Em7/D)Some of (C)Art Faller's (G)land."
 (G/F#) (Em) (Em7/D) (C) (G) (Em) (C) (G)
 (G/F#) (Em) (Em7/D) (C) (G)

I asked about Gonzalez, says he (D)knows him real (G)good,
 They used to tear around in the (D)old neighbour(G)hood.

Said, he (D)got a little funny and he (D7)called himself Dan,
 He (G)never (G/F#)took a (Em)drive
 (Em7/D)Out to (C)Art Faller's (G)land,
 He never (G/F#)took a (Em)drive (Em7/D)out to (C)Art Faller's (G)land.
 (G/F#) (Em) (Em7/D) (C) (G) (G/F#) (Em) (Em7/D) (C) (G) (C) (G5)
 (G) (D) (G)

On the last tour, maybe (D)nine months or (G)so,
 We stopped to get gas and a (D)Yoo-Hoo to (G)go
 (D)I asked Gonzalez, "Who calls you Dan?"
 He (G)snapped (G/F#)like a (Em)dog
 (Em7/D)Goin' to (C)take off your (G)hand.
 He said, (D)"How should I know? Maybe some little man,
 (G)Keeps monkeys (G/F#)wearing (Em)speedos (Em7/D)on (C)Art Faller's (G)land.
 (G/F#) (Em) (Em7/D) (C) (G)

(D)He gets funny, so you (D7)don't call him Dan,
 And (G)never (G/F#)say a (Em)word (Em7/D)about (C)Art Faller's (G)land,
 No, never (G/F#)say a (Em)word a(Em7/D)bout (C)Art Faller's (G)land,
 You never (G7F#)say a (Em)word, (G)never (G/F#)say a (Em)word,
 (G)Never (G/F#)say a (Em)word (Em7/D)about (C)Art Faller's (G)land.
 (G/F#) (Em) (Em7/D) (C) (G) (G/F#) (Em) (Em7/D) (C) (G)
 (G/F#) (Em) (Em7/D) (C) (G) (G/F#) (Em) (Em7/D) (C) (G)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller himself

Baby, It's You

Written by John Stewart

'Baby, It's You' is on "The Day the River Sang", Appleseed, 2006.
Charlie writes: "I'm still in the spell of the night I first fell." Simple yet great. Great rhythm, fun song to play.
Two rhythm guitars – again, here's a playable arrangement for one guitar.

F4
E---1-----
B---1-----
G-----3--
D-----3--
A--xx-----
E--xx-----

(F)(F)(F) (F)(F4)(F4)(F4) (F4)(F)(F)(F4)(F4)(F)(C)(C)(C)
(C)(F)(F)(F) (F)(F4)(F4)(F4) (F4)(F)(F)(F4)(F4)(F)(C)(C)(C)
(C)(F)(F)(F) (F)(F4)(F4)(F4) (F4)(F)(F)(F4)(F4)(F)(C)(C)(C)
(C)(F)(F)(F) (F)(F4)(F4)(F4) (F4)(F)(F)(F4)(F4)(F)(C)(C)(C)
[either use this rhythm for the interludes and the outro or make it 'flow']

And when the (F)stars at night
Ah, they're (F4)doing alright
And they (F)sing to (F4)me of (Am)you,
And the (F)moon on the hood
Is (F4)doing what it should,
And I (F)dream when the (F4)moon (F)is (C)blue...

And baby, it's (Dm)you, (Bb) (C)
Baby, it's (F)you, (Dm7) (Bb) (C)
Baby, it's (F)you, (Dm)you, (Bb)you,
(C)Baby, it's (F)you. (F4) (F) (F4) (Am)

And I'm (F)still in the spell
Of the (F4)night I first fell,
And (F)baby, you (F4)know that it's (Am>true,
And I'll (F)get my chance
At the (F4)Nightingale Dance
When they'll (F)play every (F4)song (F)we (C)knew.

And baby, it's (Dm)you, (Bb) (C)
Baby, it's (F)you, (Dm7) (Bb) (C)

Baby,it's (F)you, (Dm)yo(Bb)u,
And (C)baby, it's (F)you. (F4) (F) (F4) (Am)
(F) (F4) (F) (F4) (F) (C)

And baby, it's (Dm)you, (Bb) (C)
Baby, it's (F)you, (Dm7) (Bb) (C)
Baby,it's (F)you, (Dm)you, (Bb)you,
(C)Baby, it's (F)you. (F4) (F) (C)

And when the (F)clear blue sky
Is (F4)falling in my eyes
And there's (F)nothing that (F4)I can (Am)do,
Oh, 'n' the (F)music is sweet
Down on (F4)Cadillac Street,
And (F)baby, that's (F4)when (F)I (C)knew...

That baby, it's (Dm)you, (Bb) (C)
Baby, it's (F)you, (Dm7) (Bb) (C)
Baby,it's (F)you, (Dm)you, (Bb)you,
(C)Baby, it's (F)you. (F4)

And baby, it's (F)you, (Dm) (Bb)
And (C)baby, it's (F)you, (Dm7) (Bb)
And (C)baby,it's (F)you, (Dm)you, (Bb)you,
'N' (C)Baby, it's (F)you. (F4) (F) (F4) (F) (C)
(F) (F4) (F) (F4) (F) (C) (F) (F4) (F) (F4) (F) (C)
(F) (F4) (F) (F4) (F) (C)...

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janhauenstein@gmx.de, Charlie Woodward & Art Faller

February 2006

Back In Pomona

Written by John Stewart

Back in Pomona is on the great Willard album, Capitol Records, 1970, best re-release as BGO Records double CD (2001) (together with the outstanding California Bloodlines album from 1969.).

Fine song, and fun to play. But beware – there are a couple of unusual chords. Not easy to come up with something easy to understand – we tried as follows:

Capo at 3rd fret, notes measured from capo – use variation of (Am7 short) [we call it (Am7*)] and slide the chord shape up and down the neck, (Am7*) to (Bm7*) then to a variation of Em, called (Em*) here, back to (Bm7*), then alternating.

Signature single notes and bass line are

(Am7*) (Bm7*) (Em*) (Bm7*) repeat with minor variations
E-----3-----0-----0-----0-----0-----0-----
B-----3-----3-----5-----5-----3-----3-----
G-----
D-----2-----2-----4-----4-----5-----5-----4-----4-----

There is one further variation at the end of the song we'll call (C#m/G#)

E-----
B-----5-----
G-----6--
D-----6--
A-----

Here we go –

Back in Pomona John Stewart

(Am7*) (Bm7*) (Em*) (Bm7*) (Am7*) (Bm7*) (Em*) (Bm7*) (Am7*)

Blacksmith a-working in the (Bm7*)blacksmith shop

And his (Em*) anvil clanking and his (Bm7*)coals were hot,

Do you (Am7*)remember then?

(Bm7*) (Em*) Maybe not, my (Bm7*)friends.

But you know that (Am7*)I can. (Bm7*) (Em*) (Bm7*)

I was (Am7*)working for my Dad,

And I (Bm7*)never was glad,

But (Em*)looking back at all the (Bm7*)fun I had

At the (Am7*)fair, (Bm7*) (Em*)

All the (Bm)race horse crowd was (G)always there. (hold)

Back in Po(C)mona, (F) at the county (C)fair, (G)

Back in Po(C)mona, (F) at the county (C)fair, (G)

Back in Po(C)mona, (F) at the county (C)fair. (Em7) (Am7*)
(Bm7*) (Em*) (Bm7*)

(Am7*)Sitting on the back of a (Bm7*)sulky bike,
The (Em*)silks were red and the (Bm7*)silks were white,
And the (Am7*)crowd would cheer. (Bm7*) (Em*)
(Bm7*) Watching the ginny pass (Am7*)around the beer, (Bm7*) (Em*) (Bm7*)
(Am7*)Lying by the rail with my (Bm7*)ear on the ground,
(Em*)Listen to the rhythm
As the (Bm)big old pacers (G)come on around. (hold)

Back in Po(C)mona, (F) at the county (C)fair, (G)
Oh, back in Po(C)mona, (F) at the county (C)fair, (G)
Back in Po(C)mona, (F) at the county (C)fair. (Em7) (Am)(hold)

Seems like (Bm7*)yesterday
I was (C#m/G#)there,
I was (Bm7*)there,
I was (G)there. (hold)

Back in Po(C)mona, (F) at the county (C)fair, (G)
Oh, back in Po(C)mona, (F) at the county (C)fair, (G)
Yeah, back in Po(C)mona, (F) at the county (C)fair, (G)
Oh, back in Po(C)mona, (F) at the county (C)fair, (G)
Oh, back in Po(C)mona, (F) at the county (C)fair, (G)
I was back in Po(C)mona, (F) I was livin' (C)there, (G)
Yeah, back in Po(C)mona, (F) at the county (C) L.A. county fair, (G)
Back in Po(C)mona...(fade)

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Charlie Woodward, Art Faller & janhauenstein@gmx.de (Guitars Across The Water)

November 2006

Bad Rats

Written by John Stewart

'Bad Rats' is on "Neon Beach Live 1990", Homecoming Records, published in Europe by Line Records (91), and on "Bullets in the Hourglass", Shanachie (92). Both times in the key of Bm. I play it in Am, so capo 2nd fret. There's a hypnotic bass run (bass played by Dave "Dave" Batti) in the Am-D sections: Am (bass run: A-B-C-A, what you hear, due to capo 2nd, is, of course, B-C#-D-B) D (D bass) and so on. The version below follows John's playing on "Bullets".

Capo 2nd fret

(Am) (D) (Am) (D) (Am) (D)
 (Am) Good rats all have wheels,
 (D) Good rats all have names.
 (Am) Good rats all can feel,
 (D) Good rats are the same.
 (F) Good rats all have (G) friends,
 (C) Good rats (C/B) all can (Am) eat.
 (F) Good rats all get (G) papers
 To pro(D)tect their little (G) feet.
 Song about the (Am) good rats. (D) (Am) (D)

(Am) Bad rats have no names,
 (D) Bad rats have disease.
 (Am) Bad rats are the same,
 (D) Bad rats all must leave.
 (F) Bad rats have no (G) friends,
 (C) Bad rats (C/B) die a (Am) lone.
 (F) Let's all kill the (G) bad rats,
 (D) Pass around the (G) stone
 Song about (Am) bad rats. (D)
 Yeah, a song about the (Am) bad rats. (D)
 Yeah, a song about the (Am) bad rats. (D) (Am) (G)

There ain't no (C) way, you know,
 (G) Of telling who's a (Am) bad rat.
 There ain't no (C) way, you know,
 (G) Of telling who's a (Am) bad rat.
 There ain't no (C) way that I know
 (G) Of telling who's a (Am) bad rat. (D)
 Ain't no (Am) way I know, (D)
 Well, there ain't no (Am) way I know, (D)
 There ain't no (Am) way, you know,
 Of telling who's a (D) bad rat. (Am)(hold) (D)(hold) (Am)(hold)
 (D)(hold) (Am)(hold) (D)(hold) (Am)(hold) (D)(hold) (Am)(hold) (D)(hold)
 Ain't no (Am) way I know,
 Ain't no (D) way I know,
 Ain't no (Am) way I know

Of telling who's a (D)bad rat,
Of telling who's a (Am)bad rat,
Of telling who's a (D)bad rat. (Am) (D)

(Am)Look at all them Asian people,
(D)Glad they aren't like me.
(Am)Look at all them inner city people,
(D)Glad they're not like me
(Am)Look at all those homeless people,
(D)Glad they're not like me.
Song about the (Am)bad(hold) (Am)rats.(hold)

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Ballad of the Quiet Fighter

Written by John Stewart

'Ballad of the Quiet Fighter' is on "The Kingston Trio #16", Capitol, 1963, also on the Bear Family box set "The Stewart Years", 1999.

A gentle, quiet protest song. This is one of my favourite early John Stewart songs. Great melody in the chorus (been running in my head for days now). Pickers, there are a couple of great chord progressions here.

Capo 2nd fret

(Bm) (F#m) (Bm) (F#m) (Bm) (Gj7) (Em7) (A7)
Oh, (G/B)I (A7/C#)stood (D)wat(Em7)chin',
(F#m)Oh, (Em)I stood (D)wai(G)tin',
And as the (D)rivers of (G)freedom run through this (C)land,
I'll be (Bm)there for to (Em)lend (D)you (G)my (A)hand.
(Bm) (F#m) (Bm) (F#m)

(Spoken)

(Bm) Well, I listened to the (F#m)shouting
(Bm) Of those with their (F#m)lies
(Bm) Who tore at the (F#m)heart
(Bm) Of this country of (F#m)mine.

(Sung)

But (Dj7)here's where a (G)quiet man (Dj7) with truth in his (G)hand
(D) Can make a (Bm)stand and be (Em7)heard in this (A7)land.

So, (G/B)I (A7/C#)stood (D)wat(Em7)chin',
(F#m)Oh, (Em)I stood (D)wai(G)tin',
And as the (D)rivers of (G)freedom run through this (C)land,
I'll be (Bm)there for to (Em)lend (D)you (G)my (A)hand.
(Bm) (F#m) (Bm) (F#m)

(Spoken)

(Bm) So I stood by the (F#m)watch road
(Bm) Till the October (F#m)of their days,
(Bm) With the (F#m)winds to my left
(Bm) And then, (F#m)far from the right,
(Bm) Were (F#m)blowing my way.

(Sung)

But (Dj7)now is the (G)hour, (Dj7) the time I can (G)see
when we'll (D)win with the (Bm)truth that has (Em7)made us so (A7)free.

So, (G/B)I (A7/C#)stood (D)wat(Em7)chin',
(F#m)Oh, (Em)I stood (D)wai(G)tin',
And as the (D)rivers of (G)freedom run through this (C)land

I'll be (Bm)there for to (Em)lend (D)you (G)my (A)hand.

Oh, (G/B)I (A7/C#)stood (D)wat(Em7)chin',

(F#m)Oh, (Em)I stood (D)wai(G)tin'...

(Bm) (F#m) (Bm) (F#m) (Bm) (F#m) (A[5th fret])

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Art Faller, janhauenstein@gmx.de & Charlie Woodward

July 2005

Because of a Dancer

Written by John Stewart

This is again a joint effort by Charlie Woodward and me. I sent him a rough sketch, he found at least two downright wrong chords, I added a few extra bass notes to the ones suggested by Charlie. Thanks, Charlie, that was fun. 'Because of a Dancer' is on Rough Sketches, Folk Era CD (97). John plays it in the key of Em with a capo on the 7th fret, so it's really in Bm.

G4/C

E-----3-----

B-1----- this is the "4" part

G-----

D-----

A-----3----- this is the "/C" part. Instead of the "normal"

E----- bass note "G" (the root) or the other
normal bass notes for the G-chord,
which are "B" or "D", a "C"
is played here.

I use this way of indicating bass notes
also for "normal" bass notes when they're
part of a bass run.

Capo 7th fret

(D) (Em) (G) (G4/C) (G/B) (D/A) (Em) (G) (G4/C) (G/B) (D/A)

(Em)(G) (G4/C) (G/B) (D/A) (Em) (G) (G4/C) (G/B) (D/A)

Because of a (Em)dancer,(G)

The (G4/C)moon's (G/B)on my (D/A)shoulder,

Because of a (Em)dancer,(G)

(G4/C) I'm wal(G/B)tzing through (D/A)time.

And part of the (Em)answer(G)

Is I'm (G4/C) getting (G/B)no (D/A)older

Because of a (Em)dancer,(G)

I am (G4/C)hol(G/B)ding the (D/A)line.

Because of a (Em)dancer,(G)

(G4/C) I'm play(G/B)ing with (D/A)angels,

Because of a (Em)dancer,(G)

They have (G4/C)turned (G/B)on the (D/A)light.

Because of a (Em)dancer,(G)

Oh I (G4/C)know (G/B)where the (D/A)rain goes,

Because of a (Em)dancer,(G)

I am (G4/C) feel(G/B)ing al(D/A)right.

And if it (Am/E)all (Am7)comes (D)down

(C) To the (G/B)whim of an (D/A)angel,

And if it (Am/E)all comes (D)down

(C) To the (G/B)toss of a (D/A)coin,
And as we (Am/E)all go a(D)round,
We (C)all (G/B)get en(D/A)tangled,
Because of a (Em)dancer,(G)
(G4/C) The cir(G/B)cle is (D/A)joined.
-Instr. verse-

Because of a (Em)dancer,(G)
(G4/C) I'm lau(G/B)ghing at (D/A)shadows,
Because of a (Em)dancer,(G)
And (G4/C) all (G/B)the good (D/A)times,
Because of a (Em)dancer,(G)
There is (G4/C)no (G/B)basti(D/A)nado,
Because of a (Em)dancer,(G)
I'm (G4/C)wal(G/B)tzing through (D/A)time.

And if it (Am/E)all (Am7)comes (D)down
(C) To the (G/B)whim of an (D/A)angel,
And if it (Am/E)all comes (D)down
(C) To the (G/B)toss of a (D/A)coin,
And as we (Am/E)all go a(D)round,
We (C)all (G/B)get en(D/A)tangled,
Because of a (Em)dancer,(G)
(G4/C) The cir(G/B)cle is (D/A)joined.
Because of a (Em)dancer,(G) (G4/C) (G/B) (D/A)
Because of a (Em)dancer.

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janhauenstein@gmx.de and Charlie Woodward

Belly Full of Tennessee

Written by John Stewart

'Belly Full of Tennessee' is from the great "Willard" album, Capitol Records, 1970, best re-release as BGO Records double CD (2001) (together with the outstanding "California Bloodlines" album from 1969).

Charlie writes:

GREAT Cajun fiddle intro and throughout by Doug Kershaw. Before this I had never heard of Doug Kershaw nor had I ever been exposed to Cajun music. Another example of finding some really good music by exploring the works of the people who played on John's records. If you can strum a guitar, you can play this song!

Yeah, I got (A)wheels to keep rolling,
I got a mind to keep going,
I got a (E)good friend by the (D)name of Rosa(A)lie.
I got my two-time totalled car,
I got my good eye on a star,
I got a (E) (hold) heart full of woman
And a belly full of Tennessee.

And it's (A)on down the road,
Although the gas is getting low,
I got a (E)good friend and she's (D)sitting next to (A)me.
Yeah, the back end rubs the ground,
And it rains when the top comes down,
I got a (E) (hold) heart full of woman
And a (D)belly full of Tennes(A)see.

(Spoken) One for the Gipper...
(E) (D) (A)
(Sung) I got a (E) (hold) heart full of woman,
And a (D)belly full of Tennes(A)see.

Yeah I got wheels to keep rolling,
I got a mind to keep going,
I got a (E)good friend by the (D)name of Rosa(A)lie.
I got my two-time totalled car,
I got my good eye on a star,
I got a (E) (hold) heart full of woman
And a (D)belly full of Tennes(A)see.

Outro by Doug
(E) (D) (A) (E) (D) (A)

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Big Joe

Written by John Stewart

'Big Joe' is on the excellent “Willard” album, Capitol Records (70), best re-release as BGO Records double CD (2001) (together with the even better “California Bloodlines” (69). Good rockin’ pickin’ on that song, I had to “dumb it down” (thanks for the phrase, Rev Craig Jones). So this can only give you a rough idea of what’s happening- you’ll have to (re-) listen for yourselves. John Stewart and James Taylor on acoustic guitar, ladies and gentlemen.

(C)He's a big wheel driver, mama,
Working for the trucking Co.,
(F)Driving them big old semi-rigs
Through the (C)roads in Ohi(Am)o.
Thought that you should (G)know
Big Joe, he ain't ever (Bass run ending on “home”: G-A-Bb-B-C) coming
(C)home.
(High notes run: EDCDCFEDCDE)

(For the next two lines, there’s a hammering bass pattern: CC AA GG AA ...)
Oh, he's a big wheel driver, mama,
And he knows how to drive her right.
(F)There ain't, I know, a woman alone
Who wouldn't (C)kill to stay the (Am)night.
Thought that you should (G)know
Big Joe, he ain't ever coming (C)home.(Bass run on C:CCAAGGAAC) (hold)

Ah, but you can (Am) spread your (D)wings,
(G)Mama, you can learn to (C)fly again.
(Am) Spread your (D)wings,
(G)Mama, you can find a(C)nother friend.
(Am) Thought that you should (G)know
Big Joe he ain't ever(Bass run like for 1st verse, but...) coming (C)home.
(...bass run continued: A G A A, hammer on: C)

Oh, he's a big wheel driver, mama,
He got a name on his tattooed arm
Of a (F)woman he had when he was but a lad,
He used to (C)take her out behind the (Am)barn.
I thought that you should (G)know
Big Joe, he ain't ever (Bass run like above) coming (C)home. (hold)

Ah, but you can (Am) spread your (D)wings,
(G)Mama, you can learn to (C)fly again.
(Am) Spread your (D)wings,
(G)Mama, you can find a(C)nother friend.
(Am) Thought that you should (G)know
Big Joe, he ain't ever (Bass run like above) coming (C)home. (hold)

Thought that you should (G)know,
Big Joe, he ain't ever (Bass run...) coming (C)home. (hold)
Yeah, thought that you should (G)know,
A man like Joe ain't ever (Bass run...) coming (C)home. (hold)
I thought that you should (G)know,
Big Joe, he ain't ever (Bass run as above, ending on last “no”) coming
(C)home, no no no no no. (hold)

I thought that you should (G)know by now
Big Joe, he ain't ever coming (C)home, no no no.
(2nd guitar: Bass pattern: DD EE FF EE DD EE FF EE on G-chord,
GG AA BbBb AA GG AA BbBb AA on C-Chord)
Thought that you should (G)know
Big Joe, he ain't ever coming (C)home. (G) (C) (G) (C) ...
(James Taylor warbling “I’m a lonely frog, now” ...
the line is from Clarence “Frogman” Henry’s song “I Ain’t Got No Home”.
There’s a fine version by “The Band”.)

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Blonde Star

Written by John Stewart

'Blonde Star' is on "Blondes", Allegiance Records (82), re-released as CD by Line Records (90), and on "Way Too Much Fun! Live at McCabes June & December 99", Homecoming CD (2000). Versions are almost identical, nice rhythm! Something like "boom boom ba-boo ba-boom boom ba-boom boom-ba" for the (Am)-(Em)-sections. The song is in C#m, I play it in Am, capo 4th fret.

(Am) (Bass run:ABCBA) (Em) (Am) (Em)
(Am) Sisterhood in the (Em)heartland,
(Am) Limousines in the (Em)rain.
(Am) You sold your life for a (Em)rock and roll band,
(Am) You sold your (Em)heart as the (F)price of (G)fame
In the (Am)heartland. (Em) (Am) (Em)

A(Am)nother man's gone in the (Em)heartland,
(Am) Gone with his heart in his (Em)hand.
A(Am)nother man's gone and he (Em)can't understand...
(Am) Don't you (Em)know that (F)none of them (G)can?
In the (Am)heartland.
(Em) (Am) (Em) (Am) (Em) (Am) (Em) (F) (G) (Am) (Em) (Am) (F) (G)

Did the (Am)ghost(hold) of (G)Dallas(hold) (F)make(hold) you (G)cry?(hold)
(Am) Blonde (G)star in the (F)Texas (G)sky,
In the (Am)heartland. (Em) (Am) (Em) (Am) (Em) (Am) (Em)

(Am) Sisterhood in the (Em)heartland,
(Am) Limousines in the (Em)rain.
(Am) You sold your life for a (Em)rock and roll band,
(Am) You sold your (Em)heart as the (F)price of (G)fame
In the (Am)heartland.
(Em) (Am) (Em) (Am) (Em) (Am) (Em) (F) (G) (Am) (Em) (Am) (F) (G)

Did the (Am)ghost(hold) of (G)Dallas(hold) (F)make(hold) you (G)cry?(hold)
(Am) Blonde (G)star in the (F)Texas (G)sky,
In the (Am)heartland. (Em) (Am) (Em) (Am) (Em) (Am) (Em)

(Am) Blonde (Em)star in the (F)Texas (G)sky,
(Am) Blonde (Em)star in the (F)Texas (G)sky,
(Am) Blonde (Em)star in the (F)Texas (G)sky,
In the (Am)heartland.
(Em) (Am) (Em) (Am) (Em) (Am) (Em) (Am) (Em) (Am) (Em) (Am)

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Bolinas

Written by John Stewart

'Bolinas' is a song I love very much. It's on "The Lonesome Picker Rides Again" (Warner Brothers, 1971, re-released as CD by Line Records, 1990) and also on "John Stewart and Buffy Ford Live at the Turf Inn, Scotland" (Folk Era, 1996). The guitar accompaniment is absolutely beautiful and it's well worth your while to try to play the delicate interweaving of little single note runs, picking patterns and chords. I promise it's not as difficult as it looks at first glance. For those who lose patience and for those who can't play it this way, an "easy guitar" version is provided below. Put a capo on the fourth fret for the "Picker" version (which is the one we did) and on the third fret for the one from "Turf Inn". And, before you get your greedy fingers on this beauty, a word about Mr. Charles Woodward. I had always supposed these runs and patterns were too difficult for me so I never really tried to play it the way John and Fred "The Flash" Carter did. Sent the song to Charlie. Back it came. There were all those pretty little runs and patterns. Not as difficult as they sounded. I added a little something here and there, and now we've got a version that is very close to the way the song was played (at least we think so). Good ears, great job, Charlie. The last word goes to my team partner: "This is a beautiful song... downright haunting when sung by the right person (Buffy)."

F#7

E-----
B-1-----
G--2-----
D---3-----
A-----
E-----

F#9

E---3-----
B-1-----
G--2-----
D---3-----
A-----
E-----

"short" Bm7

E--2-----
B-----
G--2-----
D-----
A--2-----
E-----

Capo 4th fret

Single notes on D, G and B-string: f# g b f# g b f# g b
f# e d (C)(accentuate notes on high strings) e e (Em7/B) d e
(Am) c (single notes:)e e d b (D) d e (Am) c d (Em) b

g a-(hammer on and pull off)- g (D-string:)f# (Em)
 (start pattern on D, G and B-string for first part of verse:)

B-----open-----open-----
 G---open-----open-----
 D-2-----4-----

e g b f# g b
 (e)Time(g)in (b)Bo(f#)li(g)nas
 (b)Is (e)so (g)ve(b)ry (f#)small,(g) (b)
 The (e)clock(g)on (b)the (f#)court(g)house
 (b)Ain't (e)wor(g)king (b)at (f#)all, (g) (b)
 And the (Am7)Mayor of Bolinas
 (Am/C)Is (Am)digging for clams,
 But (Fj7)folks in Bolinas,(D)(hold)
 They don't give a (begin pattern: e..)damn.
 (continue pattern:) g b e g b e g b e g b
 (no f# movement this time)

(new pattern on D, G and B-strings for first part of verse,
 bass notes G (5th fret), F# (4th fret), E (2nd fret) and
 D (play the string open), all played on the D-string:)

B-----open-----open-----open-----open----
 G---open-----open-----open-----open-----
 D-5th-----4th-----2nd-----open-----

(5)Two little (4)figures,
 (2)Far down the (open)road,
 (5)Chasing the (4)trains
 As (2)far as they (open)go,
 But the (Am)train disappears
 In (Am/C)its (Am)own westward dot,
 And the (Fj7)two little figures
 Now (Fj9)stand on the (D)spot
 Where (G)all that (Bm7)mighty (Em)iron
 (G7)Had (C)ro(C/B)lled.(Am)
 (high notes run on B and G-string:) b d b g aa b c b g a (hold)
 And the track now is (begin pattern: e...)cold.
 (continue pattern on D, G and B-string:) g b f# g b e g b f# g b

When the (Am7)world
 (D) Was spinning a (G)song,(G/F#)(Em)
 And it whistled (Em/B)the (Am7)wind(Am7/G)
 (D/F#) Carry it (G)on ...
 (high notes run on B and G-string: b b-c c-d b-a-g)

When the (Am7)world (Am/G)
 (D/F#) was spinning a (G)song,(G/F#)(Em)
 And it whistled (Em/B)the (Am7)wind (Am/G) (D/F#) (hold)
 Carry it (begin pattern: e...)on ...

(continue pattern on D, G and B-string:) g b f# g b e g b f# g b

(e)Time(g)in (b)Bo(f#)li(g)nas
(b)is (e)so (g)ve(b)ry (f#)small ...g b e g b f# g b e g b f# g b

When the (Am7)world
(D) Was spinning a (G)song,(G/F#)(Em)
And it whistled (Em/B)the (Am7)wind(Am7/G)
(D/F#) Carry it (G)on ...
(high notes run on B and G-string: b b-c c-d b-a-g)

When the (Am7)world (Am/G)
(D/F#) was spinning a (G)song,(G/F#)(Em)
And it whistled (Em/B)the (Am7)wind (Am/G) (D/F#) (hold)
Carry it (begin pattern: e...)on ...
(continue pattern on D, G and B-string:) g b f# g b e g b f# g b

(e)Time(g)in (b)Bo(f#)li(g)nas
(b)Is (e)so (g)ve(b)ry (f#)small,(g) (b)
The (e)clock(g)on (b)the (f#)court(g)house
(b)Ain't (e)wor(g)king (b)at (f#)all, (g) (b)
And the (Am7)Mayor of Bolinas
(Am/C)Is (Am)digging for clams,
But (Fj7)folks in Bolinas,(D)(hold)
They don't give a (begin pattern: e...)damn.
(continue pattern:) g b f# g b e g b f# g b e g b f# g b e

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"Easy guitar version" (You can even leave out the bass and high notes runs - still sounds good)

Capo 4th fret

(Em) (bass run E D B)(C)(C/B)(Am)(high notes run e e d b d)
(C)(Cj7) (high notes run a g f#)(Em)
Time in Bolinas is so very small,
The clock on the courthouse ain't working at all,
And the (Am)Mayor of Bolinas (Am/C)is (Am)digging for clams,
But (Fj7)folks in Bolinas,(D) (hold)
They don't give a (Em)damn.

Two little figures far down the road,
Chasing the trains as far as they go,
But the (Am)train disappears in (Am/C)its (Am)own westward dot
And the (Fj7)two little figures now (Fj9)stand on the spot
Where (G)all that (Bm7)mighty (Em)iron (G7)

Had (C)ro(C/B)lled...(Am) (high notes run b d b g a) (hold)
And the track now is (Em)cold.

When the (C)world(C/B)(Am)
Was (D7)spinning a (G)song,(G/F#)(Em)
And it whistled (Em/B)the (Am)wind(Am/G)(Am/F#)
(D7)Carry it (G)on...(C)(G)
When the (C)world(C/B)(Am)
Was (D7)spinning a (G)song,(G/F#)(Em)
And it whistled (Em/B)the (Am)wind(Am/G)(AmF#) (hold)
Carry it (Em)on.

Time in Bolinas is so very small...

When the (C)world(C/B)(Am)
Was (D7)spinning a (G)song,(G/F#)(Em)
And it whistled (Em/B)the (Am)wind(Am/G)(Am/F#)
(D7)Carry it (G)on...(C)(G)
When the (C)world(C/B)(Am)
Was (D7)spinning a (G)song,(G/F#)(Em)
And it whistled (Em/B)the (Am)wind(Am/G)(Am/F#) (hold)
Carry it (Em)on.

Time in Bolinas is so very small,
The clock on the courthouse ain't working at all,
And the (Am)Mayor of Bolinas (Am/C)is (Am)digging for clams,
But (Fj7)folks in Bolinas,(D) (hold)
They don't give a (Em)damn.

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Boston Lady

Written by John Stewart

'Boston Lady' was originally released on the album "Fire in the Wind", RSO, 1977, re-released as CD with five bonus songs by Wrasse Records, 2001.

Em7/A

E-----

B-----3---

G-----

D-----2-----

A-----

E-xx-----

Gm6/Bb

E-----

B-----3--

G-----

D-----

A---1-----

E-xx-----

If you want to pick the way John does on this song, leave the high E-string well alone (paraphrasing Art here).

This one is a lot of fun to play.

Boston Lady John Stewart

(D) (D/C) (D/B) (Em7/A) (D) (D/C) (D/B) (Em7/A)

Cat-o-(D)nine tails cracks at the (D/C)small of your back,

And your (D/B)sail lies slack in the (Em7/A)sun.

The (D)ship's lying dead and the (D/C)deck's turning red,

In the (D/B)back of my head a (Em7/A)prayer I said

To (C)s(C/B)e(Gm6/Bb)e (A)(hold) my Boston (D)lady.

(D/C) (D/B) (Em7/A)

And there's a (D)hurricane blowin' on the (D/C)eastern sea,

But the (D/B)storm ain't meaning a (Em7/A)thing to me

(D) When I drift here for (D/C)ninety-nine days,

(D/B)Lord of the wind help me (Em7/A)find a way

To (C)s(C/B)e(Gm6/Bb)e (A)(hold) my Boston (D)lady, (D/C) (D/B) (Em7/A)

My Boston (D)lady (D/C) (D/B) (Em7/A)(hold)

And I (G)pray to the (A)wind on a (D)Christian (Bm)hymn

To (C)see my (A)Boston (D)(hold)lady,

And I (G)pray to the (A)wind on a (D)Christian (Bm)hymn

To (C/E)s(C/D)e(C)e(C/B)e (A) (hold) my Boston (D)lady.

(D/C) (D/B) (Em7/A) (D) (D/C) (D/B) (Em7/A) (D) (D/C) (D/B) (Em7/A)

Cat-o-(D)nine tails cracks at the (D/C)small of your back
And your (D/B)sail lies slack in the (Em7/A)sun
Your (D)ship's lying dead and the (D/C)deck's turning red
In the (D/B)back of my head a (Em7/A)prayer I said
To (C)s(C/B)e(Gm6/Bb)e (A)(hold) my Boston (D)lady,
(D/C) (D/B) (Em7/A) My Boston (D)lady.
(D/C) (D/B) (Em7/A) (hold)

And I (G)pray to the (A)wind on a (D)Christian (Bm)hymn
To (C)see my (A)Boston (D)(hold)lady,
And I (G)pray to the (A)wind on a (D)Christian (Bm)hymn
To (C/E)s(C/D)e(C)e(C/B)e (A) (hold) My Boston (D)lady,
(D/C) (D/B) (Em7/A)
My Boston (D)lady, (D/C) (D/B) (Em7/A)
My Boston (D)lady, (D/C) (D/B) (Em7/A)
My Boston (D)lady. (D/C) (D/B) (Em7/A)
(D) (D/C) (D/B) (Em7/A) (D) (D/C) (D/B) (Em7/A)
(D) (D/C) (D/B) (Em7/A)

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September 2006

Botswana

Written by John Stewart

'Botswana' is from "Punch the Big Guy", Line Records 1987. This is a mighty song. Goes straight to the heart. Charlie found a chord change I had missed and told me it was "Credo domino". I had wondered for years, expecting the words to be English. Eight years of Latin at school... embarrassing, isn't it? When Charlie commented on the song, he wrote: "This is really a powerful song. I played it one Sunday at my church with Beth and another lady from the choir sang the "credo domino" part. There wasn't a dry eye left in the house."

Capo 2nd fret

(Charlie says: Add G-note on high E-string to chords except Am, --so it's really F9, C5...you don't have to do it all the time--). Play first four strings only on intro.

(F) (C/E) (G/D) (C) (F) (C/E) (G/D) (C)

Oh I live in California,
I can (G)look out at the ocean,
On the (F)silver blue Pa(C)cific,
It is (F)always (C)there to (G)see.
But (C)I'm so busy working
That I (G)don't have time to see it,
But it's the (F)knowing that it's (C)there
That (F)means a (C)lot to (G)me.

And it makes it (Am)hard
When I close my (G)eyes,
When (C)I can see the pictures,
(G)Taken at Botswana,
The (F)pictures of the (C)children
With the (G)flies in their (F)eyes.
Ohhhhh(C/E)hh, (G/D)credo domi-(C)no,
(F)Ohhhhh(C/E)hh, (G/D)credo dom-i-(C)no.

And those with all the money,
They are (G)having nervous breakdowns,
And they're (F)always taking (C)pills
To make them (F)feel the (C)other(G)wise.
Oh, how (C)could I ever stumble
Or com(G)plain that things aren't going right?
How (F)could I ever (C)fail
To see (F)rainbows (C)in the (G)skies?

And it makes it (Am)hard
When I close my (G)eyes,
Because (C)I can see the pictures
(G)Taken at Botswana,
The (F)pictures of the (C)children

With the (G)flies in their (F)eyes.
Ohhhhh(C/E)hh, (G/D)credo domi-(C)no,
(F)Ohhhhh(C/E)hh, (G/D)credo dom-i-(C)no.

Oh, faith it is a fire,
And it's (G)fanned by the winds of thanks,
I am (F)worried of our (C)numbers,
And I'm (F)worried (C)of our (G)ranks,
As we (C)fire up the Porsches,
(G)Fighting to survive,
And we (F)look for valet (C)parking
(F)Out on (C)Rodeo (G)Drive.

It makes it (Am)hard,
I wonder if God (G)cries,
(C)When he sees the pictures
(G)Taken at Botswana,
The (F)pictures of the (C)children
With the (G)flies in their (F)eyes
Ohhhhh(C/E)hh, (G/D)credo domi-(C)no,
(F)Ohhhhh(C/E)hh, (G/D)credo dom-i-(C)no.

And I'm (F)not my brother's keeper,
For I (Em)do not have the power,
Is it (Dm)part of some great (C)game
That they (F)play on the (C)other (G)side?
Because it's (F)all that I can do
To just (Em)keep myself together,
(Dm)Still I see the (C)faces
In the (F)blue pa(C)cific (G)tide.

And it makes it (Am)hard
When I close my (G)eyes,
And (C)I can see the pictures,
(G)Taken at Botswana,
The (F)pictures of the (C)children
With the (G)flies in their (F)eyes.
Ohhhhh(C/E)hh, (G/D)credo domi-(C)no,
(F)Ohhhhh(C/E)hh, (G/D)credo dom-i-(C)no.

Is it not for us to wonder?
Is it (G)not for us to question?
Is it (F)not for us to (C)cry out,
"This (F)cannot (C)be de(G)nied?"
For (C)we are but a family
Without (G)walls, but we have waters,
And (F)every face you (C)see,
Is (F)you and (C)it is (G)I.

And it makes it (Am)hard
When you close your (G)eyes,

And (C)you can see the pictures
(G)Taken at Botswana, (F) (C) (G) (F) (C)
Oh, the (F)pictures of the (C)children,
Mm (G)mm m mm (F)mm, (C)
Yeah, the (F)pictures of the (C)children
With the (G)flies in their (F)eyes
Ohhhhh(C/E)hh, (G/D)credo domi-(C)no,
(F)Ohhhhh(C/E)hh, (G/D)credo dom-i-(C)no.
(F)Ohhhhh(C/E)hh, (G/D)credo dom-i-(C)no.
(F)Ohhhhh(C/E)hh, (G/D)credo dom-i-(C)no.
(F)Ohhhhh(C/E)hh, (G/D)credo dom-i-(C)no.

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janhauenstein@gmx.de & Charlie Woodward. (The team).

11/2002

Bring it on Home

Written by John Stewart

(C) (Em) (Bb) (A7) (F) (G) (C) (G7)
(C)All of my life I've been (Em)no damn good,
(Bb)Called ev'ry lady in the (A7)neighbourhood,
But (F)ooh, baby, (G)bring it on home to (C)you.(G7)
Oh, (C)good time girls, they don't (Em)mean a thing
(Bb)When I hear that (A7)fire bell ring,
(F)Ooh, baby, I (G)bring it on home to (C)you.(G7)

Yeah, (C7)when I get too (F)mean and down
And I (C7)turn that big ma(F)chine around
And (Em)ooh, baby, I (F)bring it on (G)home to (C)you.(G7)
(C) (Em) (Bb) (A7) (F) (G) (C) (G7)

(C)Balling on the road is a (Em)poor man's score
Like a (Bb)hungry coyote licking (A7)at your door,
Oh, (F)ooh, baby, I (G)bring it on home to (C)you.(G7)

Yeah, (C7)when I get too (F)mean and down
And I (C7)turn this big ma(F)chine around,
And (Em)ooh, baby, I (F)bring it on home to (G7)you.
Oh, (C7)when I get too (F)mean and down
And I (C7)turn this big ma(F)chine around,
And (Em)ooh, baby, I (F)bring it on home,
(Em)Ooh, baby, I (F)bring it on home,
(Em)Ooh, baby, I (F)bring it on (G)home to (C)you. (G7)(C)

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janhauenstein@gmx.de, help by Ken Swiatek

Bringing Down the Moon

Written by John Stewart

This fine song is from “Trancas”, Affordable Dreams, 1984, in Europe issued by Line Records, re-released 2002 by Neon Dreams. A live version is on “The Essential John and Buffy”, Feegie, 1995, also issued as “John Stewart and Buffy Ford Live at the Turf Inn, Scotland” by Folk Era, 1996. Very few differences between the two versions, you can play both with the chords given below. C’mon, this is one everyone can play! I like the first two lines (hasn’t that happened to all of us?) and, of course, “Only the dreamer understands...” “Always a dreamer finds a way”? That would be nice...

Capo 2nd fret

(C) (F) (G) (C) (G7) (C) (F)(G)(C)
Just when you (C/B)think you got it (Am)all,
It's (F)taken from your (C)hands.
And when you (C/B)feel you'll never (Am)fall,
(F)You don't (G)crash, you (Am)land on the (Em)floor.
Still, you're (F)going (G)back for (C)more.
(Dm)Only the (Dm7)dreamer under(G)stands. (hold)

If I'm (C)missing you, then soon
I'll be (F)bringing (C)down the (G)moon,
Turning (F)midnight into (G)noon to keep you (C)here. (F)(G)
If I'm (C)missing you, then soon
I'll be (F)bringing (C)down the (G)moon,
Turning (F)midnight into (G7)noon to keep you (C)here. (F)(G)(C)

And when (C/B)all the shadows (Am)fall,
You're (F)spirited a(C)way.
And you (C/B)say that you will (Am)call
(F)Come some (G)other (Am)day, and you're (Em)gone,
But the (F)memo(G)ry lives (C)on.
(Dm)Always a (Dm7)dreamer finds a (G)way. (hold)

If I'm (C)missing you, then soon
I'll be (F)bringing (C)down the (G)moon,
Turning (F)midnight into (G)noon to keep you (C)here. (F)(G)
If I'm (C)missing you, then soon
I'll be (F)bringing (C)down the (G)moon,
Turning (F)midnight into (G7)noon to keep you (C)here. (F)(G)(C)
(F) (C) (F)(G)(C)

Just when you (C/B)think you got it (Am)all,
It's (F)taken from your (C)hands.
And when you (C/B)feel you'll never (Am)fall,
(F)You don't (G)crash, you (Am)land on the (Em)floor.
Still, you're (F)going (G)back for (C)more.
(Dm)Only the (Dm7)dreamer under(G)stands. (hold)

If I'm (C)missing you, then soon
I'll be (F)bringing (C)down the (G)moon,
Turning (F)midnight into (G)noon to keep you (C)here. (F)(G)
If I'm (C)missing you, then soon
I'll be (F)bringing (C)down the (G)moon,
Turning (F)midnight into (G7)noon to keep you (C)here. (F)(G)(C)

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Broken Roses

Written by John Stewart

'Broken Roses' is on "The Day the River Sang", Appleseed, 2006.

Great song. Can be seen as sort of an update of John's equally great song 'The Last Hurrah', as Tim Riley points out. Lovely arrangement, not too fancy, just right. I hear John has confirmed it's really 'weathered dreams', not 'withered' as printed in the booklet. And this song does sound really good when you play and sing it alone.

Playing hint: When you play this song alone, embellish a bit during the interludes. Some of the F-chords there might be Fj7s.

Capo 2nd fret

(C) (F) (Am) (G) (C) (F) (Am) (G)

All the times I've (C)run

When we've just be(F)gun,

We lost the midnight (Am)sun

In the (G)dream.

And all the times I (C)cried,

All the times I (F)tried

To make a lame bird (Am)fly

In the (G)sun. (G7)

If all the lights break (C)through

Shades of after(F)noon,

All the dreams were (Am)you,

Ev'ry(G)one.

So I (F)ride the (G)tired (Am)road,

Every (F)story (G)I have (C)told

Is (F)just all as it (G)seems.

Broken (F)roses, weathered (G)dreams. (G7)

(C) (F) (Am) (G) (C) (F) (Am) (G) (G7)

And all the days run (C)clean,

Faces on the (F)screen.

Don't know what it (Am)means,

But I'm playing it (G)through.

And all the times I've (C)run

When we've just be(F)gun,

Lost the midnight (Am)sun

In the (G)dream. (G7)

And I (F)ride the (G)tired (Am)road,

Every (F)story (G)I have (C)told,

And it's (F)just all as it (G)seems.

Broken (F)roses, weathered (G) dreams,
And the broken (F)roses, (G) weathered (C)dreams.
(C) (F) (Am) (G) (C) (F) (Am) (G)
(C) (F) (Am) (G) (C) (F) (Am) (G) (C)

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January 2006

California Bloodlines

Written by John Stewart

California Bloodlines- there are few songs John has recorded more often. First time on the "California Bloodlines" LP (Capitol Records, 69, best re-release as CD is the BGO double CD California Bloodlines/Willard - John plays it in the key of Bb), then my favourite version, on the "Phoenix Concerts" RCA-LP, re-release Bear Family CD "The Complete Phoenix Concerts" (with additional songs), key of B. All other versions I know of are played in the key of C. Next version is on "Deep in the Neon- John Stewart Live at McCabe's" (Homecoming Records CD, 91), then "John Stewart and Buffy Ford live at the Turf Inn, Scotland" (Folk Era CD, 96), and, finally, it's also on "Front Row Music- Before the War" (Neon Dreams CD, 2001). Lest I forget- the song is also on the great "Gold" compilation CD (Wrasse, 99).

To complicate matters a bit, I play "California Bloodlines" in G. Capo 3rd fret to play along with Bb, 4th fret for B and 5th fret for C. This little signature run – b bb b c b a g, b bb b c b a g, a aa a b a g a g- can either be played as single notes - or "highlight" the notes while playing the G-chord. You can either try to copy John's playing or follow my advice- I love to play the song a little like John Hartford's 'Gentle on My Mind' (come on, you know that one). Try it and see what you think.

(G) (D9) (G) (D9) (G)

Had (Gj7)I been (G6)born in (G)New York (D9)City,
A New York (D7)City girl I'd (G)know,
Oh, workin' (Gj7)in the (G6)concrete, (G)not the (D9)sunlight,
Livin' in the (D7)New York rain and (G)snow.

Oh, there's California Bloodlines in (D9)my heart,
And a California (D7)woman in my (G)song,
Oh, there's California Bloodlines in (D9)my heart,
And a California (D7)heartbeat in my (G)soul.

And just to (Gj7)think that I (G6)might have (G)never (D9)known you
If I had lived my (D7)life in Tennes(G)see,
But I really (Gj7)could have (G6)never (G)let that (D9)happen,
For you and Cali(D7)fornia are in (G)me.

Oh, there's California Bloodlines in (D9)my heart,
And a California (D7)woman in my (G)song,
Oh, there's California Bloodlines in (D9)my heart,
And a California (D7)heartbeat in my (G)soul.

Have you wondered (Gj7)where we (G6)were 'fore (G)we were (D9)born,
Rollin' 'round the (D7)heavens like a (G)song?
Oh, I know it's (Gj7)then I (G6)saw the (G)big Si(D9)erras,
Saw a California (D7)sunrise comin' (G)on.

There's California Bloodlines in (D9)my heart,

And a California (D7)woman in my (G)song,
There's California Bloodlines in (D9)my heart,
And a California (D7)heartbeat in my (G)soul.

There's California Bloodlines in (D9)my heart,
And a California (D7)woman in my (G)song,
There's California Bloodlines in (D9)my heart,
And a California (D7)heartbeat in my (G)soul.
(D9) (G) (D9) (G)

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Cannons in the Rain

Written by John Stewart

'Cannons in the Rain' is – surprise - from "Cannons in the Rain", RCA (1973), re-released as CD by Bear Family Records (1990) together with "Wingless Angels", RCA (1975); two lps on one CD. The song is also on "John Stewart and Buffy Ford Live at the Turf Inn, Scotland", Folk Era, 1996, and on the live double CD "Front Row Music – Before the War", Neon Dreams, 2001. The version on "Cannons" is the one you'll find below, but, ladies and gentlemen, we give you three choices this time.

Charlie Woodward and I exchanged versions. Both are good. They are different. There is a reason: Charlie went for those distinctive melody notes, I went for the bass line. Charlie came up with a "compromise version", you'll find it immediately below. Some might find it easier to play the song in A minor.

(Gm) (C7/G) (F) (Am7) (Dm) (Dm/C)
(Gm) (C7/G) (F) (Am7) (Dm) (Dm/C)

(Gm) How could you (C7/G)go, Virginia,
(F) And (Am7)play that drifter's (Dm)game?(Dm/C)
(Gm) He sold to (C7/G)you the thunder
(F) Were (Am7)cannons in the (Dm)rain. (G7) (F)

And all his (G7)Holy (C)Roads (Am)
(F) Were (E7)sidetracks just the (Am)same. (F)(G)
(Cj7) Still you (F) believe the thun(Em)der (Am7)
(F) Are (G)cannons in the (Cj7)rain, (Am)
(F) Are (G)cannons in the (C)rain. (A7) (D)

(Gm) Your Don Qui(C7/G)xote's windmills
(F) Were (Am7)giants in his (Dm)eyes. (Dm/C)
(Gm) To see things as they(C7/G) really are,
(F) It can (Am7))only make you (Dm)wise. (G7) (F)

And all his (G7)Holy (C)Roads (Am)
(F) Were (E7)sidetracks just the (Am)same, (F)(G)
(Cj7) Still you (F) be(C)lieve the thun(Em)der (Am7)
(F) Are (G)cannons in the (Cj7)rain, (Am)
(F) Are (G)cannons in the (C)rain. (A7) (D)
(Gm) (C7/G) (F) (Am7) (Dm) (Dm/C)
(Gm) (C7/G) (F) (Am7) (Dm) (G) (F)

And all his (G7)Holy (C)Roads (Am)
(F) Were (E7)sidetracks just the (Am)same, (F)(G)
(Cj7) Still you (F) be(C)lieve the thun(Em)der (Am7)
(F) Are (G)cannons in the(Cj7)rain, (Am)
(F) Are (G)cannons in the (C)rain. (F) (Cj7)

Charlie Woodward's compromise version. This is the way I play it, I take the low road...The melody is echoed in the bass notes

Bb/D
 E--1-----
 B-----3-----
 G-----3-----
 D-----
 A-xxxxxxxxxxxxxxxxxxxx
 E-xxxxxxxxxxxxxxxxxxxx

(Bb/D) (C/E) (F) (C/E) (Dm) (Dm/C)
 (Bb/D) (C/E) (F) (C/E) (Dm) (Dm/C)

(Bb/D)How could you (C/E)go, Virginia,
 (F) And (C/E)play that drifter's (Dm)game? (Dm/C)
 (Bb/D) He sold to (C/E)you the thunder
 (F)Were (C/E)cannons in the (F)rain. (G) (F)

And all his (G)Ho(F)ly (C)Roads (Am)
 (F) Were (E7)sidetracks just the (Am)same, (F)(G)
 (C) Still you (F) be(C)lieve the thun(Am)der
 (F) Are (G)cannons in the (Cj7)rain, (Am7)
 (F) Are (G)cannons in the (C)rain. (A7) (D)

(Bb/D) Your Don Qui(C/E)xote's windmills
 (F) Were (C/E)giants in his (Dm)eyes. (Dm/C)
 (Bb/D) To see things as they(C/E) really are,
 (F) It can (C/E)only make you (F)wise. (G) (F)

And all his (G)Ho(F)ly (C)roads (Am)
 (F) Were (E7)sidetracks just the (Am)same, (F)(G)
 (C) Still you (F) be(C)lieve the thun(Am)der
 (F) Are (G)cannons in the (Cj7)rain, (Am7)
 (F) Are (G)cannons in the (C)rain. (A7) (D)
 (Bb/D) (C/E) (F) (C/E) (Dm) (Dm/C)
 (Bb/D) (C/E) (F) (C/E) (F) (G) (F)

And all his (G)Ho(F)ly (C)Roads (Am)
 (F) Were (E7)sidetracks just the (Am)same, (F)(G)
 (C) Still you (F) be(C)lieve the thun(Am)der
 (F) Are (G)cannons in the(Cj7)rain, (Am7)
 (F) Are (G)cannons in the (C)rain. (F) (Cj7)

janhauenstein@gmx.de with some chords stolen from Charlie Woodward's version.

Here is Charlie's version, with capo 3rd you can go for those distinctive melody notes in the intro and the instrumental verse. For me, this might be a bit difficult to play, I'd probably transpose to C and capo up at 5th fret. Charlie takes the high road...

A7/E
 E-----
 B-----2nd-----
 G-----
 D-----2nd-----
 A-----
 E xxxxxxxxxxxxxxxxxxxx

Dj9/A
 E-----
 B-----2nd-----
 G-----2nd-----
 D-----
 A-----
 E xxxxxxxxxxxxxxxxxxxx

This is pretty much the "Cannons" version (C. W.)

Capo 3rd

Intro

(These are the basic finger positions to use while playing the melody line on the bottom two strings.)

(G/E) (A7/E) (D) (Bm) (A)
 (G/E) (A7/E) (D) (Bm) (A) (Em)

How could you go, (A7/E) Virginia (D)
 And (Dj9/A) play that drifter's (Bm) game (A)
 (Em) He sold to you the (A7/E) thunder (D)
 Was (Dj9/A) cannons in the (Bm) rain (E7) (D)

And all his (E7) Holy (A) Roads (F#m) (D)
 Were (C#7) sidetracks just the (F#m) same (D) (E) (Aj7)
 Still you (D) believe the (C#m) thunder (F#m) (D)
 Are (E) cannons in the (Aj7) rain (F#m) (D)
 Are (E) cannons in the (A) rain (F#7) (B) (Em)

Your Don Quixote's (A7/E) windmills (D)
 Were (Dj9/A) giants in his (Bm) eyes (A) (Em)
 To see things as they (A7/E) really are (D)
 It can (Dj9/A) only make you (Bm) wise (E7) (D)

And all his (E7) Holy (Aj7) Roads (F#m) (D)

Were (C#7)sidetracks just the (F#m)same (D) (E) (Aj7)
Still you (D)believe the (C#m)thunder (F#m) (D)
Are (E7)cannons in the (Aj7)rain (F#m) (D)
(E7)Cannons in the (A)rain (F#7) (B) (B7)

Repeat intro, (E7) (D)

And all his (E7)Holy (Amaj7)Roads (F#m) (D)
Were (C#7)sidetracks just the (F#m)same (D) (E) (Aj7)
Still you (D)believe the (C#m)thunder (F#m) (D)
Are (E7)cannons in the (Aj7)rain (F#m) (D)
Are (E7)cannons in the (A)rain (D) (E) (Aj7)

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Charlie Woodward

Chasing Down the Rain

Written by John Stewart

This is from "Trancas", published by Line Records in Europe (84) and by Affordable Dreams/Homecoming Records in the USA. Re-released by Neon Dreams 2002 with two bonus tracks that were not on the European release. The song is also on the live double CD "Front Row Music – Before the War", Neon Dreams 2001. I made a rough first draft, Charlie Woodward polished it, I did some final work.

(Am7)Where you gonna (D)dance when the (G)boys go home? (Bm)
 (Am7) Everybody's (D)tired of the (G)game.
 (high notes run on B-string: B hammer on C slide to D, then, softly, C slide to E, v e r y softly E to F#)
 (Am7)Where's your second (D)chance with your (G)heart alone?(G/F#) (Em)
 (Am7) And your one light (D)chasing down the (G)rain,
 (high notes run on B-string: BCD C B, then G-string: G)
 (Am/E) And your one light (D7)chasing down the (G)rain.
 (high notes run: B hammer on C slide to D, then C)

(Am7)One more (D)time to (G)keep me (G/F#)on the (Em)line.
 (Am7) It's like playing with a (D7)razor in the (G)dark.
 (run on B-string: B C B, then G-string: A)
 (C/E) One more (D)line, just (G)wasting (G/F#)all my (Em)time,
 I'm just (Am7) praying there's a (D)fire in the (G)sparks,
 (run on B-string: B C D C B, then G-string: G)
 (C/E) Praying there's a (D)fire in the (G)sparks. (accentuate high G note)

(Am7)Where you gonna (D)dance when the (G)boys go home? (Bm)
 (Am7) Everybody's (D)tired of the game.(G)
 (high notes run, high E-string: E, then B-string: D B D C)
 (Am7)Where's your second (D)chance with your (G)heart alone?
 (high notes run, B-string: B C B, then G-string: A G A)
 (Am7) And your one light (D)chasing down the (G)rain,
 (high notes run, B-string: B C B, then G-string: A G)
 (Am) And your one light (D)chasing down the (G)rain.

Instrumental verse

(Am7) I told you (D)once (G) and I (G/F#)told you (Em)twice,(Bm)
 (Am7) I don't need the (D)heart games any(G)more.
 (High notes run on B-string: B C B, then G-string: A G A G)
 (C/E) But you just won't (D)listen (G) to (G/F#)sound ad(Em)vice,
 (Am7) You won't find me (D)knocking on your (G)door,
 (high notes run, B-string: B C B, then G-string: A G A G)
 (C/E) You won't find me (D)knocking on your door. (G)
 (high notes run on B-string: D B, then on G-string: G)

(Am7)Where you gonna (D)dance when the (G)boys go home,(Bm)

(Am7) And everybody's (D)tired of the games. (G)
(high notes run on high E-string: GAGF#E, then B-string: DE)
(Am7)Where's your second (D)chance with your (G)heart alone?
(run on B-string: B hammer on C pull off B, G-string:G, D-string: E)
(Am7) And your one light (D)chasing down the (G)rain,
(run on B-string: BCB, then G-string: AG, D-string: F#)
(Am7/E) And your one light (D)chasing down the (G)rain.

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Cheyenne

Written by John Stewart

'Cheyenne' is on "Sunstorm", Warner Bros., 1972, DC re-issue Line Records, 1990, "Revenge of the Budgie", Takoma, 1983, CD re-issue with the "Trio Years" album as "Chilly Winds", Folk Era/Homecoming, 1993, "Wires from the Bunker", Wrasse Records (UK), 2000; Appleseed Records (USA), 2000, and on the live double CD "Front Row Music: Before the War", Neon Dreams, 2001. This is the one from Sunstorm. I think we got pretty close. This is an excellent song – can be played without the high note runs and still sounds great. Fantastic playing, great arrangement, superb lyrics... Only once around... But you'll play this song more than once, I'm sure! THANKS to Jim Dyer, who sent me his take! Helped a lot, Jim!

F6

E--1-----

B-----3-----

G-----2-----

D-----3-----

(also sounds nice without the highlighted notes – see below)

(C) (C5) (F) (C) (F6 with single notes run: d(on B-string)-e(high E)-d(B)-c(B)-g(G)--
d(on B-string)-e(high E)-d(B)-c(B)-g(G)-c(B) to...) (C)
(C) (C5) (F) (C) (F6 with single notes run: d(on B-string)-e(high E)-d(B)-c(B)-g(G)--
d(on B-string)-e(high E)-d(B)-c(B)-g(G)-c(B) to...) (C)

You (C5)long to (F)see Chey(Cj7)enne,
And it's (Dm7)all right, it's (G)all right with (C)me.
(highlight e-e-e-d-c-g, e-e-e-d-c-g)
Your (C5)song be (F)all that I (Cj7)am,
And it's (Dm7)all right, it's (G)all right with (C)me.
(highlight e-e-e-d-c-g, e-e-e-d-c-g)

(Bb)Only once around,
Then they (F)nail the top (Em)down
On the (Dm)long wooden (G)box in the (C)ground.
(highlight e-e-e-d-c-g, e-e-e-d-c-g)
Oh, (Bb)only once around,
You know (F)all that we've (Em)found
Has been (Dm)here in our own home(G)town. (G7)

Oh, (C) you (C5)long to (F)see Chey(Cj7)enne,
And it's (Dm7)all right, it's (G)all right with (C)me.
Your (C5)song be (F)all that I (Cj7)am,
And it's (Dm7)all right, it's (G)all right with (C)me.

(C5) (F) (Cj7) (F6, highlight d(on B-string)-e(high E)-d(B)-c(B)-g(G)--
d(on B-string)-e(high E)-d(B)-c(B)-g(G)—
d(on B-string)-e(high E)-d(B)-c(B)-g(G) to...)

(C) (C5) (F) (Cj7) (F6, highlight d(on B-string)-e(high E)-d(B)-c(B)-g(G)--
d(on B-string)-e(high E)-d(B)-c(B)-g(G)—
d(on B-string)-e(high E)-d(B)-c(B)-g(G) to...) (C)

I (Bb)never had a job
Where the (F)boss wouldn't (Em)steal
The bass (Dm)drum from his (G)own brass (C)band.
(highlight e-e-e-d-c-g, e-e-d-c-g)
Oh, (Bb)don't you think I know
That we're (F)both growing (Em)old?
I can (Dm)tell by the veins in your (G)hand. (G7)

(C)You (C5)long to (F)see Chey(Cj7)enne,
And it's (Dm7)all right, it's (G)all right with (C)me.
(highlight e-e-e-d-c-g, e-e-d-c-g)
(C)Your (C5)song be (F)all that I (Cj7)am,
And it's (Dm7)all right, it's (G)all right with (C)me.
(highlight e-e-e-d-c-g, e-e-e-d-c-g)

Oh, (C)you (C5)long to (F)see Chey(Bb)enne,(F)(Bb)
To see Chey(Em)enne,
To see Chey(Bb)enne(F)(Bb)(hold)...

(C) (C5) (F) (Cj7) (F6 highlight d(on B-string)-e(high E)-d(B)-c(B)-g(G)--
d(on B-string)-e(high E)-d(B)-c(B)-g(G)--d(on B-string)-e(high E)-d(B)-c(B)-g(G) to...)
(C) (Cj7) (F) (Cj7) (F6 highlight d(on B-string)-e(high E)-d(B)-c(B)-g(G)--
d(on B-string)-e(high E)-d(B)-c(B)-g(G)--d(on B-string)-e(high E)-d(B)-c(B)-g(G) to...) (C)
(repeat and fade)

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Jim Dyer, janhauenstein@gmx.de, Charlie Woodward & Art Faller

April 2005

Children of the Morning

Written by John Stewart

Ken Swiatek sent me this one. Here's what he wrote: Jan: Here is my version of the chords to Children of the Morning. While they may have changed over the years, I originally got them from John, himself, after a Kingston Trio concert in Buffalo, New York around 1967.

(D) Dance to the (Am)circle, watch it (D)grow,
 (Am)Turning like for(C)ever moving (G)slow.
 For it's (C)on(G)ly a (C)moment, (G)yes, I (Dm7)know,
 (G)Children of the (C)morning told me (G)so. D-C-G

So these are the chords for the Kingston Trio version. Ken was right - they have changed over the years. Starting with the chords Ken sent, I worked out a first draft of the two other versions I know and sent them to Charlie Woodward (good ears, Charlie!). Here is the result. These words and chords have crossed the mighty ocean more than once.

Children of the Morning is on "Trio Years", Homecoming Records (86), re-released as CD by NEC (88) under the title "New Frontier" with seven additional songs from "Secret Tape 86" (originally a Homecoming Records cassette) and by Folk Era (93) under the title "Chilly Winds" with seven songs from "Revenge of the Budgie" (83). The song is also on "The Best of John Stewart - Turning Music into Gold", which is really not a "best of" compilation but a pairing of "Bombs Away Dream Babies" (RSO 1979) and "Dream Babies Go Hollywood" (RSO 1980) plus two "bonus tracks" (one of them being 'Children of the Morning'). The CD was released by Polydor in 1995. The song was also played and sung by the Kingston Trio, LP title "Children of the Morning", Decca 1966 (I wouldn't have known - got this from the John Stewart lyrics database).

This is the version from "Trio Years" - Charlie notes: "To me, it sounds like it's capoed at 3rd fret and played in A, but that would basically be the same anyway. I think your draft is fine. It sounds good." (Someone had to say it, the editor).

(C) (Gm) (C) (Gm) (C) (Gm) (C) (Gm)
 (C)Dance to the (Gm)circle, watch it (C)grow,
 (Gm)Turning like for(Bb)ever moving (F)slow,
 For it's (Bb)on(F)ly a (Bb)moment, (F)that I (Cm7)know,
 (F)Children of the (Bb)morning told me (F)so.
 (C) (Bb) (C) (Bb) (C) (Bb) (C) (Bb)

(C)Burn with the (Gm)fire, make it (C)bright,
 (Gm)Lost within the (Bb)spaces out of (F)sight.
 And it's (Bb)one (F)lonely (Bb)flame a(F)gainst the (Cm7)night,
 (F)Children of the (Bb)morning make it (F)light.
 (C) (Bb) (C) (Bb) (C) (Bb) (C) (Bb)

(C)Warned by a (Gm)voice upon the (C)breeze,
 (Gm)Christened by the (Bb)waters rolling (F)free.

And it's (Bb)hidden (F)in the (Bb)colors (F)of the (Cm7)trees,
 (F)Children of the (Bb)morning, it is (F)thee.
 (C) (Bb) (C) (Bb) (C) (Bb) (C) (Bb)

(C)Stand upon the (Gm)mountain, it is (C)done,
 (Gm)Watch them at the (Bb)crossroads as they (F)come.
 They were (Bb)blinded (F)by a(Bb)nother (F)winter's (Cm7)sun,
 (F)Children of the (Bb)morning, you have (F)won.

And it's (C)dance to the (Gm)circle, watch it (C)grow,
 (Gm)Turning like for(Bb)ever moving (F)slow,
 It's (Bb)on(F)ly a (Bb)moment, (F)that I (Cm7)know,
 (F)Children of the (Bb)morning told me (F)so,
 Children of the (Bb)morning told me (F)so,
 Children of the (Bb)morning. told me (F)so.

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Here is the version from "The Best of...". Charlie and I both like it even better than the one on "Trio Years". Charlie's recommendation: "This version is a WHOLE lot better played on a 12-string like John uses on the recording than it is on a 6. It just rings out." (I believe you should try that. Shame! I've got a couple of 6-strings, no 12...).

Capo 3rd fret

(G)(G/F#)(G/F) (C)(Am7)(Am7/G)(D)
 (G)(G/F#)(G/F) (C)(Am7)(Am7/G)(D)
 (Em)Dance to the (G)circle, watch it (A)grow,
 (Em)Turning like for(G)ever moving (D)slow,
 For it's (G)on(G/F#)ly a (G)moment, that I (Am7)know,
 (D)Children of the (G)morning told me (D)so.

(Em)Burn with the (G)fire, make it (A)bright,
 (Em)Catch it on the (G)wind when it's in (D)flight.
 Oh, it's (G)one (G/F#)lonely (G)flame against the (Am7)night,
 (D)Children of the (G)morning, make it (D)light,
 Make it (G)ooooh.(G/F#)(G/F) (C)(Am7)(Am7/G)(D)
 (G)Oooooh.(G/F#)(G/F) (C)(Am7)(Am7/G)(D)

(Em)Stand upon the (G)mountain, it is (A)done,
 (Em)Watch them at the (G)crossroads as they (D)come.
 They were (G)blinded (G/F#)by a(G)nother winter's (Am7)sun,
 (D)Children of the (G)morning, you have (D)won.

(Em)Dance to the (G)circle, watch it (A)grow,
 (Em)Turning like for(G)ever moving (D)slow,
 And it's (G)on(G/F#)ly a (G)moment, that I (Am7)know,
 (D)Children of the (G)morning told me (D)so,
 Children of the (G)morning.(G/F#)(G/F) (C)(Am7)(Am7/G)(D)

(G)Ooooh....(G/F#)(G/F) (C)(Am7)(Am7/G)(D)
(G)Ooooh....(G/F#)(G/F) (C)(Am7)(Am7/G)(D)(G-'highlight' high notes
D-C-C-A, downstrum full chord G)

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janhauenstein@gmx.de & Charlie Woodward

Children of the New Frontier

Written by John Stewart

'Children of the New Frontier' is on "Punch the Big Guy", The Ship on Cypress, 1987, CD – Line Records, 1990.

What a song – from Dallas 1963 to the plight of the farmers to the Vietnam vets, as I hear it. Burned into the time, and yet timeless.

Playing hint: The intro has some signature notes – d-d-d b-b, c-b-b a-a. The last two notes on G-string, the others on B-string. If you want to play those notes for the intro, add d-note on B-string for the (G), don't play high E-string [okay, you can call that a (G5)], etc. – hope you know what I mean. All else shouldn't be too difficult, except for Sheri, who is in her guitar freshlady's weeks.

You've seen these a couple of times, folks – for you, Sheri:

G5
E--xx-----
B-----3-----
G-----
D-----
A---2-----
E-----3-----

C(ma)j7
E-----
B-----
G-----
D---2-----
A-----3-----
E-----

Children of the New Frontier John Stewart

(G)(G)(G) (Em)(Em) (C)(Cj7)(Cj7) (D)(D)
(G)(G)(G) (Em)(Em) (C)(Cj7)(Cj7) (D)(D)
(G)(G)(G) (Em)(Em) (C)(Cj7)(Cj7) (D)(D)
(G)(G)(G) (Em)(Em) (C)(Cj7)(Cj7) (D)(D)
(G)(G)(G) (Em)(Em) (C)(Cj7)(Cj7) (D)(D)
(G)(G)(G) (Em)(Em) (C)(Cj7)(Cj7) (D)

(D)"Where do we (G)go from here?"(Em)
Cry the (C)voices of the (D)children,
It was (G)once so loud and (Em)clear,
It was (C)lightning in the (D)field.
"And where do we (G)go from here?"(Em)
Cry the (C)voices of the (D)children,
And (G)burned into the (Em)time,

We are the (C)children,
The (D)(hold)children of the new fron(G)tier.

(G)(G) (Em)(Em) (C)(Cj7)(Cj7) (D)(D)
(G)(G)(G) (Em)(Em) (C)(Cj7)(Cj7) (D)(D)
(G)(G)(G) (Em)(Em) (C)(Cj7)(Cj7) (D)(D)
(G)(G)(G) (Em)(Em) (C) (Cj7) (D)(hold)

In the Texas (Em)sun,
It was (G)196(D)3
That he held the (C)hallowed gun.
And the (D)Texas (Em)wind,
Now there's (G)bullets in the (D)curb stone
Where the (C)dream had been,
There the (Am)dream would (G)end,
It is (F)clear. (D)

`N´ you hear the (Em)train,
And it's (G)rolling past the (D)farmyards
Now with (C)corporate names.
And you (D)hear the (Em)train,
And it's (G)echoing the (D)voices
That were (C)not the same.
Have we (Am)lost the (G)game?
That is the (F)fear.

Chilly Winds

Written by John Stewart & John Phillips

'Chilly Winds' is a song most people love. This is an extra special bonus package prepared by Art Faller, Ken S and me.

'Chilly Winds' was written by John Stewart and "Papa" John Phillips. I played a song with the same title and –partly- similar lyrics before I heard John's song. The chords were to a large extent different and the melody was kind of bluesy. So there might be an older traditional song the two master songwriters used to create something new (and better). My version comes from "Cannons in the Rain" (RCA, 73, re-released 90 by Bear Family Records as the single CD "Cannons in the Rain/Wingless Angels" (originally from 75, also RCA). It's a bit different from the other versions I have which have more of a "minor key feel". One of them is on "Trio Years", Homecoming Records 86, re-released as CD with the title "New Frontier" on NEC in 88 (together with seven songs from "Secret Tapes 86" (Homecoming Records) and also on the Folk Era CD "Chilly Winds" (93), with seven additional songs from "Revenge of the Budgie" (83). (Well ye may fear when midnight draweth near the revenge of the budgie!). The other one is on the Folk Era CD "John Stewart and Buffy Ford Live at the Turf Inn, Scotland" (96), as second part of a medley that starts with "California Bloodlines". Oh, and of course The Kingston Trio already played and sung "Chilly Winds" in the early sixties. Now that you've made it so far, here is the version from "Cannons in the Rain".

Capo 3rd fret

(C) (D) (G) (C) (D) (G) (C)(C/B)(Am) (D) (G)

Oh, I'm (C)goin' where them (D)chilly winds don't (G)blow,
(C) Gonna find a (D>true love, (G) that is where I (C)want to go,(C/B)(Am)
Out where them (D)chilly winds don't (G)blow.

(C)Leavin' in the springtime, (D)won't be back 'till (G)fall,
(C) And if I can't for(D)get you, (G) I might not come (C)back at
all,(C/B)(Am)
Out where them (D)chilly winds don't (G)blow.

(C)Wish I was a headlight (D) on a westbound (G)train,
(C) I'd shine my (D)light on (G) cool Colo(C)rado rain,(C/B)(Am)
Out where the (D)chilly winds don't (G)blow.

Oh, I'm (C)goin' where them (D)chilly winds don't (G)blow,
(C) Gonna find a (D>true love, (G)that is where I (C)want to go,(C/B)(Am)
Out where them (D)chilly winds don't (G)blow.

(C)Sing you a song, (D)sing it soft and (G)low,
(C)I'll sing it for you, (D)baby, (G) and then I'll (C)have to go...(C/B)(Am)
(D) (G)

Oh, I'm (C)goin' where them (D)chilly winds don't (G)blow,
(C) I'm gonna find a (D>true love, (G) that is where I (C)want to
go,(C/B)(Am)

Out where them (D)chilly winds don't (G)blow,
(Am) Out where them (D)chilly winds don't (G)blow,
(C) Out where them (D)chilly (D7) (hold) winds don't (G)blow. (C) (D) (C)
(G)

ADDITIONAL LYRICS – (from the famous John Stewart Lyrics Database)

If you're feeling lonely.
If you're feeling low.
Remember that I loved you
More than you will ever know
Out where them chilly winds don't blow.

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Surprise! Here come the chords for the other two versions, sent to me by Art Faller. They were a little bit different from what I had found, so I checked, and, lo and behold, they fit the other two versions like a glove. Here's what Art plays:

Oh, I'm (Dm7)goin' where them (G7)chilly winds don't (C)blow,
(Dm7)Gonna find a (G7>true love, (C)that is where I (F)want to go,(F/E)
(Dm7)Out where them (G7)chilly winds don't (C)blow.

And Ken S. mailed me chords a couple of days ago. Here's what he wrote: "I don't play along with the record, so I don't know the real key.....
And I make up my own arrangements rather than consciously copy John's."

C Dm G G7 C C (sus)
Dm Dm7 G G7 C F Em Dm Dm7 G G7 C C(sus)

The Em is really a run down from F to Dm

-----Note: I'd write that out as (F)(F/E)(Dm) Jan-----

The C(sus) is a hammer on F on a C chord.-----or: (C4) Jan--

I also do a hammer on run on the C before the C(sus) but I can't describe it in writing.

Ken S.

China Sky

Written by John Stewart

'China Sky' is from the "Secret Tapes '86" cassette, Homecoming Records, 1986, CD reissue by Neon Dreams, 2002, titled "Secret Tapes CD" - together with "Secret Tapes II" (also a Homecoming cassette, 1987). The song is also on "A Night at Jimmy Duke's - Johnny and the Nasty Britches" (the gentlemen with the naughty legwear being bass player Dave "Dave" Batti and drummer Dennis "The D-Man" Kenmore), Neon Dreams, 2002, and last, but not least, on the "Tanforan" album, Neon Dreams, 2003, same song also on the excellent live double CD "Even the Band Had Fun That Night At Dark Thirty", Neon Dreams, 2003, where Mr. Stewart is accompanied by the same Wicked Trousers plus guitarist John Hoke.

Ah, you've made it this far...

This is a great song. Watch your feet. Don't will them to move or be still (my beating foot, spot the almost-quote). They'll begin to tap. This song has RHYTHM. And John plays guitar in a way that delights me no end on "China Sky". Excellent guitar interplay.

We've prepared two versions for you, the one from "Secret Tapes" directly below, the one from "Tanforan" and "Dark Thirty" follows.
Play it SNAPPY.

C9 short
E-----
B-----3--
G-----
D----2-----
A-----3--
E—xx-----

(D)(A)(D) (D)(A)(G) (G)(D)(A) (A7)(A)(D)
(D)(A)(D) (D)(A)(G) (G)(D)(A) (A7)(A4)(D)

Catman dances, Jakarta (F#m)run,
Taking (D)chances, yeah, oh, and I take (F#m)none.
And you know they (Em)fly (A) in the China (F#m)sky,
Where I heard (Em)tell (A) Angels (F#m)cry,
Where I heard (Em)tell (A) Angels (C9)cry. (C)(D)
(D)(A)(G) (G)(D)(A) (A7)(A)(D)
(D)(A)(D) (D)(A)(G) (G)(D)(A) (A7)(A4)(D)

Flying tiger, circle (F#m)low,
And the midnight (D)riders, smoking (F#m)gold.
Oh, you know they (Em)fly (A) in the China (F#m)sky,
And I heard (Em)tell, (A) that's where Angels (F#m)cry,

And I heard (Em)tell, (A) Angels (F#m)cry,
Oh, I heard (Em)tell, (A) Angels (C9)cry. (C)(D)
(D)(A)(G) (G)(D)(A) (A7)(A)(D)
(D)(A)(D) (D)(A)(G) (G)(D)(A) (A7)(A4)(D)
(D)(A)(D) (D)(A)(G) (G)(D)(A) (A7)(A4)(D)

The Catman dances, Jakarta (F#m)run,
Taking (D)chances, yeah, oh, and I take (F#m)none.
And you know they (Em)fly (A) in the China (F#m)sky,
Where I heard (Em)tell,(A) Angels (F#m)cry,
And I heard (Em)tell,(A) Angels (F#m)cry,
I heard (Em)tell,(A) I heard (F#m)tell,
I heard (Em)tell (A) Angels (C9)cry. (C)(D)
(D)(A)(G) (G)(D)(A) (A7)(A)(D)
(D)(A)(D) (D)(A)(G) (G)(D)(A) (A7)(A4)(D)

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In the Tanforan version there are a couple of
chord variants, often played higher up the neck.
If that poses a problem for you, play the "normal" chords.

Capo 2nd fret – so count "plus two" for fret positions below.

G*
(mostly B and E strings, so D4 would sometimes do, too)
E-----3-----
B-----3-----
G-----4-----
D-----5-----
A--xx-----
E--xx-----

A*
(often similar as above – sometimes with D-bass)
E-----5-----
B-----5-----
G-----6-----
D-----7--
A--xx-----
E--xx-----

G'
E-----7---
B-----8-
G-----7---

D-----
A--xx-----
E--xx-----

A/D
E-----
B---2-----
G---2-----
D-----
A-----
E-xx-----

G5*
E-----
B-----3-----
G-----
D-----
A---2-----
E-----3-----

(Intro before the song "really begins":

(D)(G*)(A*), "sliding" up the neck, 3x; last two are "echoes")

(G*)(G*)(D) (G')(G')(A*)(A*) (A)(G)(A)(D)(A)(D)
(D)(G*)(A*), "sliding" up the neck - (G')(G')(A*)
(G')(G')(A*)(A*)(A)(G)(A)(D)(A7)(D)

Catman dances, Jakarta run,(D)(A/D)(A/D)(D)
Taking chances, yeah,(D)(A/D)(D) I take none, (D7)
And you know they (Em7)fly, (A7 short) China (F#m)sky,
Oh, I heard (Em7)tell(Em7/D)(A7) Angels (F#m)cry,
Yeah, I heard (Em7)tell (A7) even Angels (G)cry.(G5*) (G*)
(slide D to E on B-string)(D)("echo") (G')(G')(D)
(G')(G')(A*)(A*)(A)(G)(A)(D)(A)(D)
(repeat last two lines with minor variations)

Flying tiger, circle low,(D)(A/D)(D)
And the midnight riders,(D)(A/D)(D) chasing gold,(D7)
And you know they (Em7)fly (Em7/D)(A7) in the China (F#m)sky,
Where I heard (Em7)tell (A7) Angels (F#m)cry,
Ooh, yeah, I heard (Em7)tell (A7) Angels (F#m)cry,
Oh, where I heard (Em7/D)tell (A7) even Angels (G)cry.
(here follows a mostly single-notes solo with some
"Chinese" notes. Not that difficult to follow, but
I suggest playing the chord progression noted above –
you'll be able to play along with the CD that way, too)

The Catman dances, Jakarta run, (A/D)
Taking (D)chances, (A/D) oh well, I take (D7)none,

Oh, and you know they (Em7)fly, (A7 short) China (F#m)sky
Where I heard (Em7)tell, (Em7/D)(A7)oh, I heard (A*)tell,
Where I heard (Em7)tell (A7) even Angels (G5*)cry...
(play the signature chord progression with variations or solo, fade out)

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Clack, Clack

Written by John Stewart

'Clack, Clack' is on "Willard", Capitol Records, 1970, best re-release as BGO Records double CD, 2001 (together with the even better "California Bloodlines", 1969).

A great song; John's tribute to Bobby Kennedy. John and James Taylor play the guitars (and how, and there's Russel Kunkel on drums). I tried to come up with something that can be played on one guitar and still has the important elements that make this song so much fun to listen to. If the key of F is a bit difficult for you, transpose to G (or C). Great song – your guitar (or banjo) will like it!

(Bass run F-C-Ab[bend]-C F-C-Ab[bend]-C F-C-Ab[bend]-C
F-C-Ab[bend]-C F-C-Ab[bend]-C F-C-Ab[bend]-C)
(either continue into verse or play F-chord)

Clack, clack, clack,
As the train is (Bb)rolling down the (Gm)track
To carry me (C)home, (F)(Gm)
Back where (C)I be(F)long. (Bb)(F) (Bass run C-D-E to...)
(F)Clack, clack, clack,
As the train is (Bb)rolling down the (Gm)track
To carry me (C)home, (F)(Gm)
Back where (C)I be(F)long.(Bb)(F)(hold)

Dakota (Gm)sky (C)
Made us (F)feel (Am7)like the (Dm)river,
(F)Running (Gm)free, (C) running (F)free. (Bb)(F)(hold)
And when I (Gm)die, (C)
Bring the (F)wheels (Am7)that de(Dm)liver
(F)Restless (Gm)me, oh, restless (Bb)me.(C5)(hold)

And let me hear the (F)clack, clack, clack,
As the train is (Bb)rolling down the (Gm)track
To carry me (C)home,(F)(Gm)
Back where (C)I be(F)long. (Bb)(F) (Bass run C-D-E to...)
(F)Clack, clack, clack,
As the train is (Bb)rolling down the (Gm)track
To carry me (C)home,(F)(Gm)
Back where (C)I be(F)long.(Bb)(F)(hold)

It was Bobby's (Gm)song (C)
That I (F)wrote (Am7)without (Dm)trying,
(F)Every (Gm)word, (C) every (F)word. (Bb)(F)(hold)
Now that Bobby's (Gm)gone, (C)
This is (F)my (Am7)way of (Dm)crying,
(F)When I (Gm)heard, when I (Bb [add high G-note])heard. (hold)

Mmm, and listen to the (F)clack, clack, clack,
As the train was (Bb)rolling down the (Gm)track

To carry him (C)home,(F)(Gm)
Ah, back where (C)he be(F)longed. (Bb)(F) (Bass run C-D-E to...)
(F)Clack, clack, clack,
As the train is (Bb)rolling down the (Gm)track
To carry me (C)home,(F)(Gm)
Back where (C)I be(F)long.(Bb)(F)(hold)
Yeah, to carry me (Gm)home,(C)
Back where I be(F)long.(Am7)(Dm)(F/C) (Bb)(Am7)(Bb)(Gm)(C)(F)

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August 2004

Ain't over yet!

Charlie wrote:

I have it in D capoed at 3rd fret. I'm not sure that it's not both. I've listened to the Willard/Bloodlines cd a lot this week. I've noted a verse and a chorus below and it seems like we're on the same page. Maybe use your version and throw in a verse of mine explaining it's best played with two guitars. I like your line about coming up with something that's playable by one guitar. Both of these albums have incredibly tight interplay between the guitars.

Here it is:

(D) Clack, clack, clack,
As the train is (G)rolling down the (Em)track
To carry me (A7short)home,(Em11)(A7 short)
Back where I be(D)long. (A7 sus4)(D) (Bass run A-B-Db to...)
(D)Clack, clack, clack,
As the train is (G)rolling down the (Em)track
To carry me (A7short)home,(Em11)(A7 short)
Back where I be(D)long.(A7 sus4)(D) (hold)

Dakota (Em7)sky (A7 short)
Made us (D)feel (F#m)like the (Bm)river,
Running (Em7)free,(Em7/D) (A7 short) running (D)free.
(single notes F# hammer on G pull off to F#-E-D-F#)
And when I (Em)die,(Em7) (A7 short)
Bring the (D)wheels (F#m)that de(Bm)liver
Restless (Em)me, (G) oh, restless (Em)me.(Em7/D)(A7 short)(hold)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

August 2004

So, invite a friend who plays guitar and tell her/him (Em11) is the guitar played “empty”...

Cody

Written by John Stewart

'Cody' is one of my favourite songs. The imagery is astounding. Even if you strip 'Cody' (don't get any funny ideas, Charlie! Charlie's cat is named Cody) of the great melody, you still have an outstanding poem.

John has recorded 'Cody' four times up to now, first on "Signals Through the Glass – The Songs of John Stewart and Buffy Ford", Capitol Records, 1968, then on "The Phoenix Concerts", RCA, 1974, re-released as CD ("The Complete Phoenix Concerts") by Bear Family Records, then on "The Last Campaign", Homecoming Records, 1985 (there's also a CD with a different title, "American Hero", NEC 1988), and finally on "John Stewart and Buffy Ford Live at the Turf Inn, Scotland", Folk Era, 1996.

We prepared two versions for you.

"American Hero" aka "Last Campaign" version

Capo 2nd fret

(G) (C6, hammer on C-note on B-string) (G,high notes run:
c pull off to b-c-b-a, last note already on...)(D)

(G) (C6, hammer on C-note on B-string) (G,high notes run:
c pull off to b-c-b-a, last note already on...)(D)

Cody (G)sang (G/F#)to (Em)me,

A (Am7)song about the (D7)great Montana (G)sky. (C6, hammer on C-note on B-string) (G,high notes run:c pull off to b-c-b-a, last note already on...)(D)

Cody (G)sang(G/F#) to (Em)me,

And (Am7)I could see Mon(D)tana in his (G)eyes, (G/F#) (Em)

(G7, pull off f to e)

(Am)I could see Mon(D7)tana in his (G)eyes. (C6, hammer on C-note on B-string)

(G,high notes run:c pull off to b-c-b-a, last note already on...)(D)

Cody's (G)hair (G/F#)is (Em)long,

And (Am)dirty as the (D7)rivers of L.(G)A. (C6, hammer on C-note on B-string)

(G,high notes run:c pull off to b-c-b-a, last note already on...)(D)

Cody's (G)mind (G/F#)is (Em)gone,

You (Am7)never know just (D)what he's gonna (G)say, (G/F#) (Em) (G7)

No, you (Am7)never know just (D)what he's gonna (G)say. (A)(D)(Em)

See him fall out on the (A)road,

Oh, (C)won't you go and (D)help him on his (G)way? (A)(D)(Em)

See him fall out on the (A)road

The for(C5)gotten son of (D)some old yester(G)day,(G/F#) (Em)(G7pe)

The for(Am7)gotten son of (D)some old yester(G)day. (C6, hammer on C-note on B-string)

(G,high notes run:c pull off to b-c-b-a, last note already on...)(D) (hold)

Cody (G)starts (G/F#)to (Em)tell

(Am)How he led the (D)wagons to the (G)sea, (C6, hammer on C-note on B-string)

(G,high notes run:c pull off to b-c-b-a, last note already on...)(D)

Cody (G)starts (G/F#)to (Em)yell,
And he (Am7)waves his gnarled (D)hand to follow (G)me, (G/F#) (Em) (G7)pe
And he (Am7)waves his gnarled (D)hand to follow (G)me. (A)(D)(Em)

He's been (C)living for so (Bm)long,
(C)Cody's begging, (D)"Please, take me a(G)way." (A)(D)(Em)
He's been (C)living for so (Bm)long,
The for(A)gotten son of (E4/G)some old yester(D7)day.(G7)

Cody (C)sang (C/B)to (Am)me,
A (F)song about the (G)great Montana (C)sky. (F)(G)
Cody (C)sang (C/B)to (Am)me,
And (F)I could see Mon(G)tana in his (C)eyes,(C/B) (Am7) (C6)
And (Dm)I could see Mon(G)tana,
(C)I could (Em7)see Mon(Am)tana,
I (F)swore I saw Mon(G)tana(hold) in his (C)eyes. (F,f-e) (G) (C)

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"Phoenix Concerts" version

Capo 2nd fret

(G)(G) (C, high notes run: e-e-d-c to...) (G, b-d-b-d)
(C, high notes run: e-e-d-c to...) (G, b-d-b-d)
(C, high notes run: e-e-d-c to...) (G, b-d-b-d) (D)
Cody (G)sang(G/F#) to (Em)me,
A (Am)song about the (D)great Montana (G)sky. (C)(D)
Cody (G)sang (G/F#)to (Em)me,
And (Am)I could see Mon(D)tana in his (G)eyes, (G/F#) (Em)
(Am)I could see Mon(D)tana in his (G)eyes.
(C, high notes run: e-e-d-c to...) (G, b-d-b-d) (D)

Cody's (G)hair (G/F#)is (Em)long,
And (Am)dirty as the (D)rivers of L.(G)A. (C)(D)
Cody's (G)mind (G/F#)is (Em)gone,
Ah, you (Am)never know just (D)what he's gonna (G)say, (G/F#) (Em)
Yeah, you (Am)never know just (D)what he's gonna (G)say. (A)(D)(Em)

See him fall out on the (A)road,
Oh, (C)won't you go and (D)help him on his (G)way? (A)(D)(Em)
See him fall out on the (A)road
The for(C)gotten son of (D)some old yester(G)day,(G/F#) (Em)
The for(Am)gotten son of (D)some old yester(G)day.
(C, high notes run: e-e-d-c to...) (G, b-d-b-d) (D)

Cody (G)starts (G/F#)to (Em)tell

(Am)How he led the (D)wagons to the (G)sea, (C)(D)
Cody (G)starts (G/F#)to (Em)yell,
And he (Am)waves his gnarled (D)hand to follow (G)me, (G/F#) (Em)
And he (Am)waves his gnarled (D)hand to follow (G)me. (A)(D)(Em)

He's been (C)living for so (Bm)long,
(C)Cody's begging, (D)"Please, take me a(G)way." (A)(D)(Em)
He's been (C)living for so (Bm)long,
The for(A)gotten son of (A/G)some old yester(D)day.

Cody (C)sang (C/B)to (Am)me,
A (F)song about the (G)great Montana (C)sky. (F)(G)
Cody (C)sang (C/B)to (Am)me,
And (F)I could see Mon(G)tana in his (C)eyes,(C/B)(Am)(Am/G)
(Dm7)I could see Mon(G)tana,
(C)I could see Mon(Am)tana,
(F)I could see Mon(G)tana(hold) in his (C)eyes. (F,f-f-e) (G, d) (C)

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2/2003

Coming from the Mountains

Written by John Stewart

This is the first song on the first album John recorded with the Trio, "Close Up", released in October 1961. This firmly set aside any fears that the "new guy" would not be able to continue the tradition. The "Close Up" album earned the Trio a 1961 Grammy nomination for Best Performance by a Vocal Group. And 'Coming From The Mountains', an almost personalized travel commentary by the Trio, was released as the Nick, Bob, John Trio's first single.

We hope you'll "return with us now to those thrilling days of yesteryear" and play along with some of the finest songs the Trio ever recorded.

'Coming from the Mountains' is on The Kingston Trio album "Close Up", Capitol, 1961, and on the box set "The Stewart Years", Bear Family Records, 2000.

C/G

E-----

B---1-----

G-----

D-----2-----

A-----

E-----3----

Capo 2nd fret

Intro notes on high strings

f-e-d-b f-e-d-b f-e-d-b

f-e-d-b f-e-d-b

(G) (C/G) (G) (C/G) (G) (C/G) (G) (C/G)

(G)Oh(C/G)(G)(C/G)hh(G)(C/G)hh(G)(C/G)h

We're (G)comin' (C/G)from the (G)mountains, (C/G)

(G) Crossin' (C/G)o'er the (G)plains, (C/G)

It's (G)off to Cali(Em)fornia, then (A7)back again to (D7)Maine,

Singin' a (G)song that (C/G)you all (G)know, (C/G)

And (G)let your (C/G)voices (G)go,

We'll sing it out, my (Em)brothers, wher(Am)ever (D)we may (G)go.

(C/G) (G) (C/G) (G) (C/G) (G)

We (D)travel here, we travel there, we (G)travel (C/G)every(G)where,

We (D)go by air, we go by rail,

(Em)(cut off and hold) Anyplace they pay our scale.

(C)Now repeat the chorus, here we (D)go . . . (D7)

We're (G)comin' (C/G)from the (G)mountains, (C/G)

(G) Crossin' (C/G)o'er the (G)plains, (C/G)

It's (G)off to Cali(Em)fornia, then (A7)back again to (D7)Maine,

Singin' a (G)song that (C/G)you all (G)know, (C/G)

And (G)let your (C/G)voices (G)go,

We'll sing it out, my (Em)brothers, wher(Am)ever (D)we may (G)go.
(C/G) (G) (C/G) (G) (C/G) (G)

The (D)folk group and a banjo, be(G)cause it's (C/G)really (G)in.
I'll (D)let you hear my banjo ring
(Em)(cut off and hold)When I learn to play the thing.
(C)Now repeat the chorus, here we (D)go . . . (D7)

We're (G)comin' (C/G)from the (G)mountains, (C/G)
(G) Crossin' (C/G)o'er the (G)plains, (C/G)
It's (G)off to Cali(Em)for(n)ia, then (A7)back again to (D7)Maine,
Singin' a (G)song that (C/G)you all (G)know, (C/G)
And (G)let your (C/G)voices (G)go,
We'll sing it out, my (Em)brothers, wher(Am)ever (D)we may (G)go.
(C/G) (G) (C/G) (G) (C/G) (G)

The (D)boys with Davy Crockett who (G)died at the (C/G)Ala(G)mo,
We (D)heard them say when they attacked,
"I (Em)(cut off and hold)knew this room would kill the act."
(C)Now repeat the chorus, here we (D)go . . . (D7)

(softer)

We're (G)comin' (C/G)from the (G)mountains, (C/G)
(G) Crossin' (C/G)o'er the (G)plains, (C/G)
It's (G)off to Cali(Em)for(n)ia, then (A7)back again to (D7)Maine,
Singin' a (G)song that (C/G)you all (G)know, (C/G)
And (G)let your (C/G)voices (G)go,
We'll sing it out, my (Em)brothers, wher(Am)ever (D)we may (G)go.

(back to volume)

Comin' (C/G)from the (G)mountains, (C/G)
(G) Crossin' (C/G)o'er the (G)plains, (C/G)
It's (G)off to Cali(Em)for(n)ia, then (A7)back again to (D7)Maine,
Singin' a (G)song that (C/G)you all (G)know, (C/G)
And (G)let your (C/G)voices (G)go,
We'll sing it out, my (Em)brothers, wher(Am)ever (D)we may (G)go. (C/G) (G)

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June 2005

Comin' Out Of Nowhere

Written by John Stewart

'Comin' Out of Nowhere' is on "Bombs Away, Dream Babies", RSO, 1979, re-released as a CD by Razor & Tie, and on "The Best of John Stewart" ("Turning Music into Gold"), Polydor, 1995. The latter CD is really a pairing of "Bombs Away, Dream Babies" with "Dream Babies Go Hollywood" plus some bonus tracks.

This is a hot little number, hot licks. And some Dave Guard background vocals! Listen for the guitar playing fire...

(G) (F) (G) (F) (G) (F) (G) (F)
 (D)Don' t look for (D7)heroes in the (G)morning,
 (D)Don' t look for (D7)heroes in the (G)sun.
 (Bass run G-A-B, B-note on "Oh")
 Oh, (C)they will come by (D)night,
 (G)Right before the light,
 (Bass run G-A-B)
 (C)Coming out of (D)nowhere on the (G)run.
 (D) (G) (D) (G)

(D)Listen for the (D7)guitar playing (G)fire,
 (D)Listen for the (D7)horseman on the (G)drum.
 (C)Listen for the (D)sound
 That'll (G)nail you to the ground,
 (Bass run G-A-B)
 (C)Coming out of (D)nowhere on the (G)run,
 I'm (C)coming out of (D)nowhere on the (G)run.
 (D) (G) (D) (G) (C) (D) (G)

(C)Coming out of (D)nowhere on the (G)run,
 I'm (C)coming out of (D)nowhere on the (G)run.

(Bm)Ooohhh, ooh, (Em)oooh,
 (Cj7)Mmmmm, (D)hmm, (D7)hmm, (G)hmm,
 (Bm)Ooohh, ooh, (Em)oooh.

(C)Coming out of (D)nowhere on the (G)run,
 I'm (C)coming out of (D)nowhere on the (G)run.
 I'm (Em)coming out of (C)nowhere on the (D)run, (D7)
 (Em)Coming out of (C)nowhere on the (D)run. (D7)
 (Em)Coming out of (C)nowhere on the (D)run, (D7)
 (Em)Coming out of (C)nowhere on the (D)run. (D7)
 (Em)Coming out of (C)nowhere on the (D)run, (D7)
 (Em)Coming out of (C)nowhere on the (D)run. (D7)
 (D) (G)

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Cooler Water, Higher Ground

Written by John Stewart

'Cooler Water, Higher Ground' is from the "Teresa and the Lost Songs" CD, Homecoming, 1998; there's a live version on "A Night at Jimmy Duke's – Johnny and the Nasty Britches", Neon Dreams, 2002.

Mm, mm, mm, mm, mm, mm, mm...What a great melody. Mm. mm, mm, mm, mm, mm, mm...
Hope you have found Cooler Water, Higher Ground. (Author strolls away, humming...)

Capo 2nd fret

(C) (F) (G) (C) (F) (G)
(C) (F) (G) (C) (F) (G)

Oh (C)Lord, will you (F)send me a (G)morning?
'Cause I (C)need a little (F)sun on my (G)wall.
(C)Often at (Em7/B)night when the (Am7)sun's going (Am7/G)down
(F)I feel like giving (Dm7)up on it (G)all.
Ah, but (C)rolling in the (F)arms of my (G)darling,
(C) Cooling her (F)head with my (G)hand, *
Oh, a (C)song comes to (Em7/B)me when I'm (Am7)dreaming (Am7/G)
Like it's (F)moving all (Dm7)over the (G)land.

It goes, (C)Mm mm mm(Em7/B)mm mm mm (Am7)mm, (Am7/G)
(F)Here in my (G)heart I have (C)found, (G, more a note than a chord)
(C)Mm mm mm(Em7/B)mm mm mm (Am7)mm, (C7)
(F) Cooler (C)water, (G) higher (C)ground
(F) Cooler (C)water, (F) hi(G)gher (C)ground.
(F) (G) (C) (F) (G) (C) (Em/B) (A) (A7)

I was (D)born in the (Em7)heat of Sep(A7)tember,
(D)Died in the (G)cool of the (A)fall.
Oh, (D)bornin' and (F#m/C#)dieing, we (Bm)do all the (Bm/A)time,
(G)Don't mean much of (Em7)nothing at (A)all.
Now there's (D)no one looking (Em)over my (A)shoulder,
(D)No one's putting (G)nothing on (A)me.
You know, (D)sometimes I (F#m/C#)even be(Bm)lieve it, (Bm/A)
And I (G)know how it (Em7)feels to be (A)free. (A/G) (A/F#) (A/E)

It's like, (D)Mm mm mm (F#m/C#)mm mm mm (Bm)mm, (Bm/A)
For (G)here in my (A)heart I have (D)found (A7)
(D)Mm mm mm(F#m/C#)mm mm mm (Bm)mm, (Bm/A)
(G) Cooler (D)water, (A)higher (D)ground,
(G) Cooler (D)water, (Em)hi(A)gher (D)ground. (G) (A7)

And there are (D)hymns in the (F#m/C#)whims of the (Bm)lonely, (Bm/A)
And (G)here in my (A)heart I have (D)found (A7)
(D)Hymns in the (F#m/C#)whims of the (Bm)lonely, (Bm/A)

It's (G) cooler (D)water, (A)higher (D)ground,
(G) Cooler (D)water, (Em)hi(A)gher (D)ground.
(G) (A) (D) (G) (A) (D)

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On "Jimmy Dukes" version - "cooling my head with her hand"

April 2004

Cops

Written by John Stewart

'Cops' is from "The Phoenix Concerts", RCA double lp, 1974, re-released as a single CD with two bonus tracks by Bear Family, 1990.

Some very nice guitar playing on that song. Good lyrics, too – doesn't always need many words to paint a word picture!

"Yea, we love you when we need you,
And we hate you when we don't..."

That's the way it is. I used to play soccer years ago and we had a cop on the team. Great guy. He told me, "There are many unpleasant people on the force. It's all the more important that there are others who signed up for all the right reasons."

E4
E-----
B-----
G---2---
D---2---
A---2---
G-----

(Am) (D7) (Am)
E-----
B-----1-----5(bend)-5(bend)-3-1-----
G-----2-2-2---2-0-2-----2-0--2-2--
D-----
A-----O-----
E-----
(repeat once with minor variations)

Black and whiter, back street fighter,
You're (D7)dirty or you're (Am)clean.
Black and whiter, shotgun rider,
(D7)Is there nothin' you ain't seen?

And you (C)rule (C/G)out on the (F)highway,
(C)Rule (C/G)out on the (F)highway,
(C)Rule (C/G)out on the (F)highway.
(Bass run D-, A- and E-string: F-E-D-C-B-A-G, to...) (Am)

Magnum stroker, donut joker,
(D7)You know Abel and (Am)you know Cain.
T.V. hero, school yard zero,
(D7)You got to know it's a knowin' game.

And you (C)rule (C/G)out on the (F)highway,
(C)Rule (C/G)out on the (F)highway,
(C)Rule (C/G)out on the (F)highway.
(Bass run D-, A- and E-string: F-E-D-C-B-A-G, to...)
(Am) (D7) (Am) (D7) (solo on this instr. verse)

(C)Rule (C/G)out on the (F)highway,
(C)Rule (C/G)out on the (F)highway,
(C)Rule (C/G)out on the (F)highway.
(Bass run D-, A- and E-string: F-E-D-C-B-A-G, to...) (Am)

Yea, we love you when we need you,
And we (F)hate you when we don't.
(G)You're the one who will,
And (E4)I'm the one who won't,(E) oo(Am)oooo...

And you (C)rule (C/G)out on the (F)highway,
(C)Rule (C/G)out on the (F)highway,
(C)Rule (C/G)out on the (F)highway,
(C)Rule (C/G)out on the (F)highway,
(C)Rule (C/G)out on the (F)highway,
(C)Rule (C/G)out on the (F)highway,
(C)Rule (C/G)out on the (F)highway.
(Bass run D-, A- and E-string: F-E-D-C-B-A-G, to...) (Am)

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1/2004

Cowboy in the Distance

Written by John Stewart

This is what Tom De Lisle wrote about the “Havana”-CD version of ‘Cowboy in the Distance’: “I’ve marvelled previously how John could take ‘Cowboy’, one of his studio gems of the recent past, a classic, and make it into a somewhat different song that is newly affecting in its own right. It’s the same song but it’s not, ya know? And such a standout.”

He’s right, you know. ‘Cowboy in the Distance’ is on “Buster”, Neon Dreams, 2000, identical version on “Johnny Moonlight”, same label, same year. There is a fine live version on the double CD “Front Row Music – Before the War”, Neon Dreams, 2001. And the song is on the “Havana”-CD, Appleseed Recordings, 2003.

We have prepared two versions for you, first the “Havana”-CD version, where we concentrated on the capoed-up guitar (left channel) – but we have thrown in some notes from the other guitar and the banjo, too. Some of the high-notes runs are really played on the “middle strings”, you’ll hear which ones. Scroll down – there’s the version from “Buster” and “Johnny Moonlight”. I think the latter might be preferable when you play and sing solo.

From the “Havana”-CD:

F9
E-----3-----
B--1-----
G----2-----
D-----3-----
A----- (3)-----
E--1-----

C5
E-----3-----
B--1-----
G-----
D----2-----
A-----3-----
E-X-----

Capo 7 th fret

(C) (G) (F, highlight descending high notes: f-e-c, f-e-d-c)
(C) (G) (F, highlight f-e-d-c) (hold)
She's (C)running through the (G)cornfields (F)of New York City,
And I'm (C)driving by the (G)cornfields (Dm) of Illinois.(G)
And I (Cj7)wonder how the (G)dream feels (F)in New York (Dm7)City,
The (C)same as the (Am)dream that I (F)had in Illi(G)nois.
(single notes on G-string: a-b-a-g)

And she's (C)skating down the (G)backroads (F)of Joplin, Missouri,
(C)Skating down the (G)avenues of (Dm)New York City, (G)too.
And I (Cj7)wonder how the (G)wheels sound in (F)Joplin, Mis(Dm7)souri?
The (C)same as the (Am)sweet singing (F)wheels in (G)New York (C)do.

And she (G)shines like a (Am)diamond (highlight a-c g-b)
 To this (F)runner(G) in the (C)night.(highlight e-c-g)
 I'm a (G)cowboy in the (Am)distance,(bass run:F-E-D-C-A)(hold)
 Waiting for the (C)light. (F)(C/E)(Dm7)(C)(F/A)
 (C) (F)(C/E)(Dm7)(C)(F/A) (hold)

There's a (C)girl who's in (G)love in (F)Joplin, Missouri,
 There's a (C)girl who's in (G)love in (Dm)New York just the (G)same,
 In (Cj7)love with the (G)boy out (F)chasing his (Dm7)dreams,
 In (C)love with a (Am)boy, and she (F)never knew his (G)name.
 (b-hammer on c-pull off to b, on B-string) (hold)

There's a (C)telephone that's (G)ringing (F) in Joplin, Missouri,
 There's a (C)telephone that's (G)ringing in (Dm)New York plain as (G)day.
 (Cj7)Waiting for a (G)call in (F)Joplin, in Man(Dm7)hattan, yeah,
 (C)Waiting for a (Am)call from the (F)boy who (G)ran a(C)way.

And she (G)shines like a (Am)diamond(e-c-a-e-e-c-a, partly on next words)
 To this (F)runner(G) in the (C)night.(e-g-e-d-e-d-c)
 And I'm a (G)cowboy in the (Am)distance,(bass run: E-F-E-D)(C5)(hold)
 Just (G)waiting for the (C)light.(G) (F) (C) (G) (Dm) (G)
 (Cj7) (G) (F) (Dm7) (C) (Am) (F) (G) (hold)

She's (C)running through the (G)cornfields (F) of New York City,
 And I'm (C)driving by the (G)cornfields of Mis(Dm)souri, it seems.(G)
 (Cj7)Wonder if she (G)knows there's a (F)cowboy in the (Dm7)distance,
 And I (C)wonder if she (Am)knows that she's (F)in the (G)cowboy's (C)dreams?

And she (G)shines like a (Am)diamond (G)(Am)
 To this (F)runner(G) in the (C)night.(f-e-c)
 I'm a (G)cowboy in the (Am)distance,(bass run: F-E-D-C)(F/A)
 (G)Waiting for the (Am)light.(c-e-c, c-e-c, c-e-c)

And she (G)shines like a (Am)diamond (e-g-e-d-c)
 To this (F)runner(G) in the (C)night.(e-g-e-g-e-d-c)
 I'm a (G)cowboy in the (Am)distance,(e-g-e-d-c-b-a) (hold)
 Just (G)waiting for the (C)light.(g--e-f-e-d-c-b-a(on F-chord))
 (C, g--e-f-e-d-c-b-g(on F9-chord))
 Just (G)waiting for the (C5)light. (C/E)(F)(C/E)(Dm7)(C)(F/A)
 Just (G)waiting for the (C5)light. (C/E)(F)(C/E)(Dm7)(C)(F/A)
 Just (G)waiting for the light.(C5) (C/E)(F)(C/E)(Dm7)(C)
 (F)(C/E)(Dm7)(C)(F)(C/E)(Dm7)(C)
 (C5) (C/E)(F)(C/E)(Dm7)(C)
 (F)(C/E)(Dm7)(C)(F)(C/E)(Dm7)(C) (C5)

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janhauenstein@gmx.de & Art Faller

This is the version from "Buster" and "Johnny Moonlight"

(G, highlight high g-note) (D/F#, highlight f#-e-d) (C, highlight e)
 (G) (D/F#) (C) (G) (D/F#) (C) (G) (D/F#) (C)
 She's (G)running through the (D/F#)cornfields of (C)New York City,
 I'm (G)driving by the (D/F#)cornfields of (C)Illinois.(D)
 I (G)wonder how the (D/F#)dream feels (C)in New York City,
 It's the (G)same as the (Em)dream that I (Am7)had in Illi(D)nois.

She's (G)skating on the (D/F#)backroads of (C) Joplin, Missouri,
 She's (G)skating on the (D/F#)avenues of (C)New York City, too.(D)
 (G)How do the (D/F#)wheels sound in (C)Joplin, Missouri?
 (G)Same as the (Em)sweet singing (Am7)wheels in (D7)New York (G)do.

And she (D)shines like a (Em)diamond
 To this (C)runner(D) in the (G)night.
 I'm a (D)cowboy in the (Em)distance,(bass run: E-D-B-D)(C)
 (D)Waiting for the (G)light.(D/F#) (C) (G) (D/F#) (C)

There's a (G)girl who's in (D/F#)love in (C)Joplin, Missouri,
 There's a (G)girl who's in (D/F#)love in (C)New York just the same,(D)
 In (G)love with the (D/F#)boys out (C)chasing their dreams,
 In (G)love with a (Em)boy, and she (Am7)hardly knows his (D)name.

There's a (G)telephone that's (D/F#)ringing in (C) Joplin, Missouri,
 There's a (G)telephone that's (D/F#)ringing in (C)New York plain as (D)day.
 (G)Waiting for a (D/F#)call in (C)New York in the city,
 (G)Waiting for a (Em)call from the (Am7)boy who (D)went a(G)way.

And they (D)shine like a (Em)diamond
 To this (C)runner(D) in the (G)night.
 I'm a (D)cowboy in the (Em)distance,(bass run:E-D-B-D)(C)
 Just (D)waiting for the (G)light.(D/F#) (C) (G) (D/F#) (C)
 (G) (D/F#) (C) (G) (D/F#) (C) (D)(G) (D/F#) (C) (G) (Em) (Am7) (D)

She's (G)running through the (D/F#)cornfields of (C)New York City,
 I'm (G)driving by the (D/F#)cornfields of Mis(C)souri, it seems.(D)
 I (G)wonder if she (D/F#)knows there's a (C)cowboy in the distance,
 I (G)wonder if she (Em)knows that she's (Am7)in the (D7)cowboy's (G)dreams?

And she (D)shines like a (Em)diamond
 To this (C)runner(D) in the (G)night.
 I'm a (D)cowboy in the (Em)distance,(bass run:E-D-B-D)(C)
 Just (D)waiting for the (G)light.(D/F#) (C) (D) (G)
 (D) Cowboy in the (Em)distance,(bass run:E-D-B-D)(C) (D) (G) (D) (G)
 Just a (D)cowboy in the (Em)distance,(bass run:E-D-B-D)(C)
 (D) Waiting for the (G)light,(D) (Em)(bass run:E-D-B-D)(C)
 (D) (G) (D) (G) (D) (G) (bass run:E-D-B-D)(C)

(D)Waiting for the (G)light.

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janhauenstein@gmx.de, Art Faller & Charlie Woodward

December 2004

Crazy

Written by John Stewart

'Crazy' is one more underrated song. Requested by Carol Simmons. Love it. The melody is beautiful, the words are moving and – I can't think of another song or poem where the word "crazy" has been used so cleverly. An added boon for a language lover like me.

Come on, players – the arrangement is very nice, and the best thing about it is that it is not quite as difficult as it sounds!

'Crazy' is on "The Lonesome Picker Rides Again", Warner Brothers, 1971, re-issued as CD by Line Records, 1990, and on the compilation double CD "Gold", Wrasse Records, 2000.

Two identical sounding versions, pick one. What are you waiting for?

Capo 7th fret

(Bass note: G, high notes on G- and B-strings:

g-b-g b(hammer on..)c-d-c-g

Bass note: G, high notes on G- and B-strings:

g-b-g b(hammer on..)c-d-c-g)

(G)Crazy lives in (Dm)Tempe

Married (C)three times that Crazy (D)knows

(G)One dude was a hustler

One dude(Dm)was a drifter

One dude, I heard (C)tell,

(D)Crazy didn't know.

You're (G)crazy to let 'em (Dm)use you

You're (C)crazy to live a(D)lone

(G)I will drive you, Crazy,

If I (Dm)see you by the road,

'Cause I will(C) know,

(D)Crazy, you have gone. (C) (Bm) (D)

Yeah, you've (G)gone, (Em)Crazy,

(C)I be(Em7)lieve there's (Am7)hope for (D)you.

You've (G)gone, (Em)Crazy,

You've (C)gotta (G)be to (A)face the (D)world.

You've (G)gone, (Bm)Crazy,

And I (Em)think of you (G) (C)(C/B)(D/A)(hold)

When I'm going, (G)too.

(Bass note: G, high notes on G- and B-strings:

g-b-g b(hammer on..)c-d-c-g

Bass note: G, high notes on G- and B-strings:

g-b-g b(hammer on..)c-d-c-g)

(G) Crazy, to be (Dm)lonely

Is just (C)dying too damn (D)slow.

And (G)crazy as it seems, you know to (Dm)love somebody
Is just that, it's (C) crazy,
The (D)only way to go. (Am7)(Bm) (D7)

Yeah, you've (G)gone, (Em)Crazy,
(C)I be(Em7)lieve there's (Am7)hope for (D)you.
You've (G)gone, (Em)Crazy,
You've (C)gotta (G)be to (A)face the (D)world.
You've (G)gone, (Bm)Crazy,
And I (Em)think of you (G) (C)(C/B)(D/A) (hold)
When I'm going, (G)too.
(Bass note:G, high notes on G- and B-strings:
g-b-g b(hammer on..)c-d-c-g)
(Dm) (C) (D) (bass notes: C-B-A)

Yeah, you've (G)gone, (Em)Crazy,
(C)I be(Em7)lieve there's (Am7)hope for (D)you.
You've (G)gone, (Em)Crazy,
You've (C)gotta (G)be to (A)face the (D)world.
You've (G)gone, (Bm)Crazy,
And I (Em)think of you (G) (C)(G)(D) (hold)
When I'm going, (G)too.
(Bass note:G, high notes on G- and B-strings:
g-b-g b(hammer on..)c-d-b-g, d and the g on high E-string simultaneously)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

Here's a version without capo:

(Bass note:D, high notes on B- and high E-strings:
d-f#-d f#(hammer on..)g-a-g-d
Bass note:D, high notes on B- and high E-strings:
d-f#-d f#(hammer on..)g-a-g-d)

(D)Crazy lives in (Am)Tempe,
Married (G)three times that Crazy (A)knows.
(D)One dude was a hustler,
One dude(Am)was a drifter,
One dude, I heard (G)tell,
(A)Crazy didn't know.

You're (D)crazy to let 'em (Am)use you,
You're (G)crazy to live a(A)lone.
(D)I will drive you, Crazy,
If I (Am)see you by the road,
'Cause I will(G) know,

(A)Crazy, you have gone. (G) (F#m) (A)

Yeah, you've (D)gone, (Bm)Crazy,
 (G)I be(Bm7)lieve there's (Em7)hope for (A)you.
 You've (D)gone, (Bm)Crazy,
 You've (G)gotta (D)be to (E)face the (A)world.
 You've (D)gone, (F#m)Crazy,
 And I (Bm)think of you (D) (G)(G/F#)(A/E)(hold)
 When I'm going, (D)too.
 (Bass note:D, high notes on B- and high E-strings:
 d-f#-d f#(hammer on..)g-a-g-d
 Bass note:D, high notes on B- and high E-strings:
 d-f#-d f#(hammer on..)g-a-g-d)

(D) Crazy, to be (Am)lonely
 Is just (G)dying too damn (A)slow.
 And (D)crazy as it seems,
 You know to (Am)love somebody
 Is just that, it's (G) crazy,
 The (A)only way to go. (Em7)(F#m) (A7)

Yeah, you've (D)gone, (Bm)Crazy,
 (G)I be(Bm7)lieve there's (Em7)hope for (A)you.
 You've (D)gone, (Bm)Crazy,
 You've (G)gotta (D)be to (E)face the (A)world.
 You've (D)gone, (F#m)Crazy,
 And I (Bm)think of you (D) (G)(G/F#)(A/E) (hold)
 When I'm going, (D)too.
 (Bass note:D, high notes on B- and high E-strings:
 d-f#-d f#(hammer on..)g-a-g-d)
 (Am) (G) (A) (bass notes: G-F#-E)

Yeah, you've (D)gone, (Bm)Crazy,
 (G)I be(Bm7)lieve there's (Em7)hope for (A)you.
 You've (D)gone, (Bm)Crazy,
 You've (G)gotta (D)be to (E)face the (A)world.
 You've (D)gone, (F#m)Crazy,
 And I (Bm)think of you (D) (G)(D)(A) (hold)
 When I'm going, (D)too.
 (Bass note:D, high notes on B- and high E-strings:
 d-f#-d f#(hammer on..)g-a-f#-d, high a and d-notes
 (10th fret) simultaneously)

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ianhauenstein@gmx.de, Charlie Woodward & Art Faller

Crows Landing

Written by John Stewart

'Crows Landing' is from "Teresa and the Lost Songs" (cass - Crow1, 1992; CD re-release with two songs added but, sadly, three songs left off, by Homecoming, 1998).

This is a song in which you can lose yourself when you play it. Kind of plays itself. To be played to the man or lady in your life at irregular intervals (that's to say, not only on the occasion of anniversaries).

G/F

E-----3---

B-----0---

G-----0---

D-----3---

A-----x---

E-----x---

(C) (Fj7) (C) (Fj7) (C) (Fj7)

(C) (Fj7) (Cj7) (Fj7)

(C) Lonely as the (Fj7)night time,

(Cj7) As the day without a (Fj7)sunshine,

(Cj7) As a kid without a (Fj7)good time,

(Cj7) As a drunk without some (Fj7)bad (G)wine,

(C)Keeping that in (Fj7)mind,

(Dm7) You know I'm (G)still in (G/F)love with (C)you. (Fj7) (Cj7) (Fj7)

And (C)hopeless as a (Fj7)snowflake,

(Cj7) As a frozen pond and only (Fj7)one skate,

(Cj7) A fisherman with(Fj7)out bait,

(Cj7) No gas station and (Fj7)you can't (G)wait,

(C)Keeping that in (Fj7)mind,

(Dm7) You know I'm (G)still in (G/F)love with (C)you. (Fj7) (Cj7) (C7)

And (F)hope is like des(Em)pair,

It won't (F)get you (G)any(C)where.

And those (F)days on Crows (Em)Landing

To (F)me are (G)like a (C)branding,

Keeping that in (Fj7)mind,

(Dm7)You know I'm (G)still in (G/F)love with (C)you. (Fj7) (Cj7) (Fj7)

(Cj7) (Fj7) (Cj7) (Fj7) (Cj7) (Fj7) (Cj7) (Fj7)

(C) Empty as a (Fj7)tin can,

(Cj7) A parade without a (Fj7)brass (G)band,

(Cj7) Dancer without a (Fj7)feather fan,

(Cj7) A mayor without a (Fj7)grand(G)stand,

And (C)keeping that in (Fj7)mind,

Crying in the Storm

Written by John Stewart

The song is on "The Last Campaign", Homecoming, 1985.

There's a CD- release titled "American Hero", NEC, 1988.

Same album, really.

I've always liked this song, underrated, I think.

Charlie 'started' the song.

"Excellent," I said, "And can you play that? It's bloody fast."

"Used to," he replied modestly, "Would need some rehearsing now."

Ah, but the song still sounds good when you dumb it down a bit, players.

Crying In The Storm John Stewart

Capo 3

(Am7) (Em7) (Am7) (Em7)

(Am7) (Em7) (C) (Fj7) (G) (A)

(Single bass notes: A-A-Gb-E-Gb-A-A-Gb-E-Gb-A-A)

B pull off to A-Gb p to E-B p to A-Gb p to E-B p to A-Gb p to E-A)

The (Am)dream still lives

In the (Em7)heart of the kids

And the (F)girls (G)standing in the (C)line,

And they (Am)wait for the band,

Yeah, the (Em7)guitar playing (C)man,

Who has them (F)feeling a(G)live for a (C)time.

And the (Am)dream lives on

In the (Em7)wheels rolling on,

A(F)merica, you're (G)running out of (C)time.

And (Am)where you gonna go

With the (Em7)money running (C)low,

When you're just (D)one guy (D7)standing in the (G)line?

Are you (Am7)dream-(Em7)ing?

Are you (Am7)dream-(Em7)ing? (C)

Are you (Fj7)dreaming or (G)crying in the (A)storm?

(Single bass notes: A-A-Gb-E-Gb-A-A-Gb-E-Gb-A-A)

B p to A-Gb p to E-B p to A-Gb p to E-B p to A-Gb p to E-A)

And (Am)those who remain

In the (Em)shadow of the train,

They (F)wonder who's (G)playing out the (C)game.

And (Am)where is the prize, yeah,

That (Em)dances in your (Am)eyes,

When you're (F)playing for the (G)money and the (C)fame?

And the (Am)dream lives on

In the (Em7)rhythm of a song,

A(Fj7)merica, you'll (G)never be the (C)same.

And (Am)those with the dreams,

Yeah, they (Em7)all know what it (C)means,
It could be (D)one light (D7)shining in the (G)rain.

Are you (Am)dream-(Em7)ing?
Are you (Am)dream-(Em7)ing? (C)
Are you (Fj7)dreaming or (G)crying in the (A)storm?
(Single bass notes: A-A-Gb-E-Gb-A-A-Gb-E-Gb-A-A
B p to A-Gb p to E-B p to A-Gb p to E-B p to A-Gb p to E-A)
(Am) (Em) (F) (G) (C) (Am) (Em) (C) (Fj7) (G) (A)

Are you (Am)dream-(Em7)ing?
Are you (Am)dream-(Em7)ing? (C)
Are you (Fj7)dreaming or (G)crying in the (A)storm?
(Single bass notes: A-A-Gb-E-Gb-A-A-Gb-E-Gb-A-A
B p to A-Gb p to E-B p to A-Gb p to E-B p to A-Gb p to E-A)

Are you (Am)dream-(Em7)ing?
Are you (Am)dream-(Em7)ing?
Are you (Fj7)dreaming or (G)crying in the (A)storm?
(Single bass notes: A-A-Gb-E-Gb-A-A-Gb-E-Gb-A-A
B p to A-Gb p to E-B p to A-Gb p to E-B p to A-Gb p to E-A)

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June 2007

Dark Prairie

Written by John Stewart

Dark Prairie

is on Signals Through the Glass – The Songs of John Stewart and Buffy Ford, Capitol, 1968, CD-reissue by Folk Era, 2004.

Great song. Excellent as a poem, you pick the period. And the music fits like a glove.
Play along to the album to get a feel for the song, I suggest.

Dark Prairie John Stewart

Capo 3rd fret

(F#m) (F#m) (reverse strummed)

(F#m) This old earth, she (A)treats me like a (G)stranger,
(single bass notes B-A-F# into chord)

(F#m) This old earth, (A) she don't even (G)care,
(single bass notes G-F#-E into chord)

(Em) This old earth, she (C)tortures (D)me with (G)seasons, (Bm)

(Em) This old earth, ain't (A7)going any(D)where

(F#m) (reverse strummed)

(F#m) Wake up in the (A)morning and I'm (G)hungry,
(single bass notes B-A-F# into chord)

(F#m)Wake up in the (A)evening and I'm (G)cold.
(single bass notes G-F#-E into chord)

(Em) Mama's in her (C)bed(D) with a (G)fever, (Bm)

(Em) This old earth will (A7)see she don't get (D)old.

(E) Dark prairie sky (G)hides the (A)far ho(D)rizon,

(E) Dark prairie wind (G) blowing (A)down our (D)home.

(Em) Dark prairie (F#m)eyes (D) watch us through the (G)(hold>window,

(C)(hold) Dark prairie (D)(hold) buries her (E)(hold)own.

(F#m) (F#m) (reverse strummed)

(F#m) I hate to see my (A)woman looking (G)hollow,
(single bass notes B-A-F# into chord)

(F#m)I hate to see my (A)woman's eyes grow (G)dim.
(single bass notes G-F#-E into chord)

(Em) I ease her all I (C)can,(D) as the (G)sweat upon my (Bm)hand

(Em) Mingles with the (A7)earth upon (D)her chin.

(E) Dark prairie sky (G)hides the (A)far ho(D)rizon,

(E) Dark prairie wind (G) blowing (A)down our (D)home.

(Em) Dark prairie (F#m)eyes (D) watch us through the (G)(hold>window,

(C)(hold) Dark prairie (D)(hold) buries her (E)(hold)own.

(Em) (C) (F#m) (Bm) (Em)

(C)(hold) Dark prairie (D)(hold)buries her (E)(hold)own. (F#)

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Charlie Woodward, Art Faller & janhauenstein@gmx.de

October 2007

(Dm7) You know I'm (G)still in (G/F)love with (C)you. (Fj7) (Cj7) (Fj7)
(Cj7)Keeping that in (Fj7)mind,
(Dm7) You know I'm (G)still in (G/F)love with (C)you. (Fj7) (Cj7) (Fj7) (Cj7)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

December 2004

Davey on the Internet

Written by John Stewart

'Davey on the Internet' is from "Way Too Much Fun – Live at McCabe's" (Neon Dreams 2000), the song is also on "Havana" (Neon Dreams, 1998).

Both versions in A, slightly different word order on the live version. Though the chords are from the live version, we opted for the words from "Havana".

Charlie Woodward sent me the song. All I had to do was improve on the layout a wee bit. Ah yes, this is the song in which John does indulge in some namesdropping. And a fine bunch of people he knows.

(A) (Esus4) (A) (Esus4) (A) (Asus4) (A)(E) (A)
Yeah, dot com, CD Rom, AOL, you can't get on,
Davey on the Internet, (E)talking to (A)me.
Carpal tunnel's too tense, looking out for Lord French,
Davey's on the Internet and he's (E)talking to (A)me.

Yeah, Davey on the Internet, talk, talk, talking,
Davey on the Internet is (E)talking to (A)me.
Davey on the Internet, talk, talk, talking,
Davey on the Internet is (E)talking to (A)me.
(A) (Esus4) (A) (Esus4) (A) (Asus4) (A)(E) (A)

Download, upload, PC's on the overload,
Davey on the Internet, (E)talking to (A)me.
Netscape, escape, tomorrow is out of date,
Davey's on the Internet, and he's (E)talking to (A)me.

Yeah, Davey on the Internet, talk, talk, talking,
Davey on the Internet is (E)talking to (A)me.
Yeah, Davey on the Internet, talk, talk, talking,
Davey on the Internet is (E)talking to (A)me.
(A) (Esus4) (A) (Esus4) (A) (Asus4) (A)(E) (A)

Yeah, Bill Gates, won't wait, one world, fluoridate,
Davey on the Internet, (E)talking to (A)me.
And Bloodlines, grapevine, looking for the iodine,
Davey's on the Internet and he's (E)talking to (A)me.

Yeah, Davey on the Internet, talk, talk, talking,
Davey on the Internet is (E)talking to(A)me.
Yeah, Davey on the Internet, talk, talk, talking,
Davey on the Internet is (E)talking to (A)me.

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Charlie Woodward & janhauenstein@gmx.de
(The team)

The Day The River Sang

Written by John Stewart

The Day the River Sang is on the most excellent 2006 Appleseed album of the same name.

What a great melody.

Sounds as if it's been around for many, many years, but it's brand new.

Please learn this song.

The Day the River Sang John Stewart

Capo 3rd fret

(C) (C5/B) (Am) (Dm) (G) (C) (C5/B) (Am) (Dm) (G)

They were (C)travelers (C/B)in the (C)night,
They're the (C/B)ones who (G)held the (C)light,
And they (Dm7)whispered (C/E)it's al(Dm)right
And the (C)Promise (G/D)came.

And there are (C)those who (C/B)rode the (C)line,
They're the (C/B)keepers (G)of the (C)wine.
It all (Dm7)happens (C/E)in good (Dm)time,
And the (C)Promise (G/D)rang (F)
The (G)Day the River (C)Sang. (C/B) (Am) (Am/G) (Dm) (G)

And the (C)day I (C/B)first found (C)you,
That's (C/B)when I (G)heard the (C)clues,
And (Dm7)I knew that (C/E)it was (Dm>true
And the (C)Promise (G/D)came.

And we (C)stood be(C/B)neath the(C)trees
Where the (C/B)Vision (G)was to (C)be,
And it was (Dm7)only (C/E)you and (Dm)me
And the (C)Promise (G/D) came. (F)
The (G)Day the River (Cj7)Sang, (C/B) (Am) (Am/G) (Dm)
The (G)Day the River (C)Sang. (C/B) (C)

We were (G)blessed, we were (G7)bruised,
We were (E)taken (E7 short/D)by the (Am)news,
And (F)oh, (C/E)oh, (Dm)oh,
When the (C)Promise (G/D)came, (F)
The (G)Day the River (Cj7)Sang, (C/B) (Am) (Am/G) (Dm)
The (G)Day the River (C)Sang. (C/B) (C) (C/B)
The (G)Day the River (C)Sang. (C/B) (C) (C/B)

And the (C)day that the (C/B)cripple (C)stood
By the (C/B)man who (G)knew he (C)would,
But (Dm7)no one (C/E)thought he (Dm)could

And the (C)Promise (G/D)rang.

And (C)hearts can (C/B)win the (C)race,
Just (C/B)show a (G)little (C)faith,
Like (Dm7)Mary (C/E)full of (Dm)Grace,
And the (C)Promise (G/D)came (F)
The (G)Day the River (Am)Sang, (F)
The (G)Day the River(C)Sang. (C/B) (C) (short hold)
(C) (C/B) (C) (Fadd9) (F) (C) (Dm7) (C/E) (Dm) (C) (G5/D) (Dm7) (G) (C) (C/B) (C)

And you can almost (C/B)touch the (C)stars,
Like the (C/B)moon in (G)your back (C)yard,
And we (Dm7)played our (C/E)old gui(Dm)tars
And the (C)Promise (G/D)rang.

And (C)secrets (C/B)kept with(C)in,
Like there (C/B)is no (G)way to (C)win,
When did (Dm7)love be(C/E)come a (Dm)sin?
And the (C)Promise (G/D)came (F)
The (G)Day the River (Cj7)Sang, (C/B) (Am) (Am/G) (Dm7)
The (G)Day that the River(C)Sang. (C/B) (C)

Send me the (C/B)doctors' (C)names
Who (C/B)really (G)are to (C)blame,
If the (Dm7)junkies (C/E)live in (Dm)pain
And the (C)Promise (G/D)rang (F)
The (G)Day the River (Cj7)Sang, (C/B) (Am) (Am/G) (Dm7)
The (G)Day the River(C)Sang. (C/B) (C)

And if we could (C/B)all a(C)gree
That (C/B)we should (G)all be (C)free,
If (Dm7)we could (C/E)let it (Dm)be
And the (C)Promise (G/D)came, (F)
To(G)day the River (C)Sang, (C/B) (Am) (Am/G) (Dm7)
The (G)Day the River (Am)Sang, (F)
The (G)Day the River (C)Sang. (C/B) (C)(G/D)(C)

Additional verses in the album booklet:

When victory is ours
We're watching from the towers
Counting down the hours
Till the Promise rang
The Day the River Sang

When women shared the rings
To sanctify the thing
It is love, love, love
And the Promise rang
The Day Me River Sang

Who's invited to the feast
They all will be increased
And the women will be priests
As the Promise rang
The Day the River Sang

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Art Faller, janhauenstein@gmx.de & Charlie Woodward

April 2006

Daydream Believer

Written by John Stewart

'Daydream Believer' is from "The Lonesome Picker Rides Again", Warner Bros., 1971, also on "Deep in the Neon", Homecoming Records, 1991, "Airdream Believer", Shanachie, 1995, and the compilation double CD "Gold", Wrasse Records, 2000 (same as on "Airdream Believer"). And there's a live version on "One Night in Denver", 1998, Neon Dreams.

This is the version from "The Lonesome Picker Rides Again". We left out the choruses relating to Fred "The Flash" Carter and to the drummer – they won't be there when you play the song.

Capo 5th to play the version from "Deep in the Neon", capo 4th for the one from "Airdream Believer".

This is a fun song to sing and play. Great singalong song, too, most people know the chorus. After all, 'Daydream Believer' was a #1 hit for The Monkees, even if Davy Jones sang "happy" instead of "funky". Don't do that, please. "How much, baby, do we really need?" For now, the answer is a guitar or a banjo and a voice.

Capo 2nd fret

(C) (F, F-bass hammered on)
(C, C-bass hammered on) (G, single. note, really)(hold)

If I could (C)hide 'neath the (F)wings
Of the (Em/B)bluebird (C)as she (F)sings,
(C) The six o'(C/B)clock a(Am)larm (Am/G)
Would never (D7)ring. (G7)
But it (C)rings and I (F)rise,
Rub the (Em/B)sleep out (C)of my (F)eyes.
The (C)sha(C/B)ving (Am)ra(Am/G)zor's (F)old
(G/A) And (G/B)it (C)stings. (C7/E)

But (F)cheer up, (G7)sleepy (C)Jean, (C/A)
(F)Ah, what (G7)can it (C)mean
(F/A)To (G/B)a (C) day(G)dream be(F)liever
And a (C) home(Am)coming (D7)queen? (G7)

(C) You once thought of (F)me
As a (Em/B)white knight (C)on his (F)steed,
(C) But now you '(C/B)know how (Am)funky (Am/G)
I can (D7)be. (G7)
And our (C)good times start and (F)end
Without (Em/B)dollar (C)one to (F)spend,
But (C)how (C/B)much, (Am)ba(Am/G)by, (F)do we
(G/A)Real(G/B)ly (C)need? (C7/E)

So (F)cheer up, (G7)sleepy (C)Jean, (C/A)
(F)Ah, what (G7)can it (C)mean
(F/A)To (G/B)a (C) day(G)dream be(F)liever

And a (C) home(Am)coming (D7)queen? (G7)

(F)Cheer up, (G7)sleepy (C)Jean, (C/A)

(F)Ah, what (G7)can it (C)mean

(F/A)To (G/B)a (C) day(G)dream be(F)liever

And a (C) home(Am)coming (D7)queen? (G7)

(F)Cheer up, (G7)sleepy (C)Jean, (C/A)

(F)Ah, what (G7)can it (C)mean

(F/A)To (G/B)the (C)old (G)lonesome (F)picker

And a (C) home(Am)coming (D7)queen? (G7)

(F)Cheer up, (G7)sleepy (C)Jean, (C/A)

(F)Ah, what (G7)can it (C)mean

(F/A)To (G/B)a (C) day(G)dream de(F)ceiver

And an (C) old (Am)closet (D7)queen? (G7)

(F)Cheer up, (G7)sleepy (C)Jean, (C/A)

(F)Ah, what (G7)can it (C)mean

(F/A)To (G/B)a (C) day(G)dream be(F)liever

And a (C) home(Am)coming (D7)queen? (G7) ...

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10/2003

Dead Snakes

Written by John Stewart

'Dead Snakes' is on "Teresa and the Lost Songs" (Crow cassette, 1992, Homecoming Records CD, 1998), there's a fine live version on the "A Night at Jimmy Duke's" CD from 2002, featuring Dave Batti.

John writes: "Dead Snakes was written in around 1998. The first verse is a true story that happened to my friend Margo Jones. It's a terrific metaphor." True.

(Em*) = add G-note on high E-string

Bass line through first verse, no guitar.

We've written out the chords, just in case you don't have a top notch bass player at your beck and call.

(Em)

A little girl stops in the middle of the road,
Frozen in fear, (Bm) frozen in (Em) fear,
For a snake is stretched 'cross the middle of the road,
Still and clear, (Bm) still and (Em) clear.
She (G) can't go on and she (Am7) won't turn (D) back,
(G) She feels a (Em) sweat come (Am7) running down her (D) back,
She'd (G) still be (Em) there if (Am7) no one (D) said,
Said, (C)(hold) "Hey little girl, the (Bm)(hold) snake is dead." (Em)

My father's face is as clear today
As before the time that he (Bm) went a (Em) way.
Said, "You can't win, your ass is lead."
I'm a prisoner of the (Bm) words he (Em) said.
I (G) can't go on and I (Am7) won't turn (D) back,
(G) I hear the (Em) train come (Am7) yelling down the (D) track.
I'd (G) still be (Em) there if (Am7) no one (D) said,
Said, (C)(hold) "Hey little boy, the (Bm)(hold) snake is dead."
(Em)(Em)(Em)(Em*)(Em)(Em)(Em)(Em*)(Em)(Em)(Em)(Em*)
(Em)(Em)(Em)(Em*)(Em)(Em)(Em)(Em*)(Em)(Em)(Em)(Em*)
(Em)(Em)(Em)(Em*)(Em)(Em)(Em)(Em*)
[continue into verse, (Em*)s written out]

Beware (Em*) little fat boys, (Em*)
They turn in (Em*) to angry hunters. (Em*)(Em)(Em)(Em)(Em*)
Beware (Em*) little fat boys, (Em*)
They know the (Em*) spell they're under. (Em*)
(G) They know hurt, (D) they know pain,
(G) They know (Em) life standing (Am7) out there in the (D) rain,
And they'd (G) still be (Em) there if (Am7) no one (D) said,
Said, (C)(hold) "Hey little boy, the (Bm)(hold) snake is dead." (Em)

Snake said to Eve, said, "Come here, baby,
Bite my apple, it'll (Bm)turn you into a (Em)lady."
Eve took a bite and things got rough,
You can always get some, but you can (Bm)never get e(Em)nough.
You'll (G)still be (Em)there 'till (Am7)someone (D)says,
Says, (C)(hold)"Hey, everybody, the (Bm)(hold)sake is dead." (Em)
The snake is dead.

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December 2005

Diamonds in the Coal

Written by John Stewart

'Diamonds In The Coal' is on "Wires from the Bunker", Wrasse Records, 2000, and Appleseed Records, also 2000. One of those hypnotic song in the beginning, good to have an electric guitar for the second part. I suppose you can easily hear which notes are to be highlighted in the intro and the verses, not too difficult to play them with the chords given.

(Am) (A4)(Am) (A4)(Am)(A2)(Am)
(Fj7/C) (C/B) (C/B)(Am)(Am/G)(Am) (Am7/B)(Am)(Am/G)(Am)
(Am) (A4)(Am) (A4)(Am)(A2)(Am)
(Fj7/C) (C/B) (C/B)(Am)(Am/G)(Am) (Am7/B)(Am)(Am/G)(Am)
Hold on (A4)the (Am)line,
(A4)Wait (Am)for (A2)a (Am)sign,
(Fj7/C)Slippin' and (C/B)slidin' (Am)in (Am/G)the (Am)hole.(Am7/B)(Am)(Am/G)(Am)
Hold on (A4)the (Am)line,
(A4)Wait (Am)for (A2)a (Am)sign,
We are (Fj7/C)diamonds (C/B) (Am)in (Am/G)the (Am)coal.(Am7/B)(Am)(Am/G)(Am)
(Am) (A4)(Am) (A4)(Am)(A2)(Am)
(Fj7/C) (C/B) (C/B)(Am)(Am/G)(Am) (Am7/B)(Am)(Am/G)(Am)
(Am) (A4)(Am) (A4)(Am)(A2)(Am)
(Fj7/C) (C/B) (C/B)(Am)(Am/G)(Am) (Am7/B)(Am)(Am/G)(Am)

Holdin' on (A4)the (Am)rails,
(A4)Clinging(Am)with (A2)your (Am)nails,
(Fj7/C)Slippin' and (C/B)slidin' (Am)in (Am/G)the (Am)hole. (Am7/B)(Am)(Am/G)(Am)
You know with(A4)out (Am)fail
The (A4)tipping (Am)of (A2)the (Am)scales,
We are (Fj7/C)diamonds (C/B) (Am)in (Am/G)the (Am)coal.(Am7/B)(Am)(Am/G)(Am)

(Fj7) We are diamonds, (E7) we are (Am)diamonds,
We are (Fj7)diamonds (G)in the (Am)coal.
(Fj7) We are diamonds, (E7) we are (Am)diamonds,
We are (Fj7)diamonds (G)in the (Am)coal. (hold)
(Am) (A4)(Am) (A4)(Am)(A2)(Am)
(Fj7/C) (C/B) (C/B)(Am)(Am/G)(Am) (Am7/B)(Am)(Am/G)(Am)
(Am) (A4)(Am) (A4)(Am)(A2)(Am)
(Fj7/C) (C/B) (C/B)(Am)(Am/G)(Am) (Am7/B)(Am)(Am/G)(Am)

Don't give (A4)up (Am)now,
(A4)Make it (Am)through (A2)some(Am)how,
Though we're (Fj7/C)slippin' and (C/B)slidin' (Am)in (Am/G)the (Am)hole. (Am7/B)(Am)(Am/G)(Am)
And if we're in (A4)the (Am)night,
There's (A4)bound to (Am)be (A2)a (Am)light,
Like a (Fj7/C)diamond (C/B) (Am)in (Am/G)the (Am)coal.(Am7/B)(Am)(Am/G)(Am)

(Fj7) We are diamonds, (E7) we are (Am)diamonds,
We are (Fj7)diamonds (G)in the (Am)coal.
(Fj7) We are diamonds, (E7) we are (Am)diamonds,
We are (Fj7)diamonds (G)in the (Am)coal.
(Fj7) We are diamonds, (E7) we are (Am)diamonds,
We are (Fj7)diamonds (G)in the (Am)coal. (hold)
(Fj7) (Em7) (Am) (Fj7) (G) (Am) (Fj7) (Em7) (Am) (Fj7) (G) (Am)

(Fj7) We are diamonds, (E7) we are (Am)diamonds,
We are (Fj7)diamonds (G)in the (Am)coal.

(Fj7) We are diamonds, (E7) we are (Am)diamonds,
We are (Fj7)diamonds (G)in the (Am)coal.

(Fj7) We are diamonds, (E7) we are (Am)diamonds,
We are (Fj7)diamonds (G)in the (Am)coal.

(Fj7) (E7) (Am) (Fj7) (G) (Am) (Fj7) (E7) (Am) (Fj7) (G) (Am) (Fj7) (E7) (Am) (Fj7) (G) (Am)

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June 2006

Dinks Blues

Arranged and adapted by John Stewart

For once, hardly time for a small blob. It's on the "Bandera" live album, it's damn good and it's a trad song that John has made his own.

(Fj7) (Em) (D2)(G)

If I had (Cj7/E)wings (D2)
Like Noah's (Em)dove, (D2)
Fly up the (E7 short)river (E7 short/D)
(Am7) To the (Am7/G)one I (F)love.(G7)
Fare thee (Fj7)well, oh (Em)honey,
(Dm) (G) Fare thee (C)well. (D2) (Em) (D2)(G)

If I had (C)listened (D2)
For what my Mama (Em)said, (D2) (G)
I would not be (E7 short)sleeping (E7 short/D)
(Am7) In my (Am7/G)baby's (F)bed. (G7)
And fare thee (Fj7)well, oh (Em)honey,
(Dm) (G) Fare thee (C)well. (D2) (Em) (D2)(G)

If I would (C)ride (D2)
The Ohio (Em)rails, (D2)
I would not be (E7 short)sitting (E7 short/D)
(Am7) In this (Am7/G)prison (F)jail. (G7)
Fare thee (Fj7)well, oh (Em)honey,
(Dm) (G) Fare thee (C)well. (D2) (Em) (D2)(G)

And if I had (Cj7/E)wings (D2)
Like Noah's (Em)dove, (D2)
Fly up the (E7 short)river (E7 short/D)
(Am7) To the (Am7/G)one I (F)love.(G7)
And fare thee (Fj7)well, oh (Em)honey,
(Dm) (G) Fare thee (C)well. (D2) (Em) (D2)(G)

If I had (Em)wings (D2)
Oh, like Noah's (Em)dove, (D2)
Oh...(Em) (D2) (Em) (D2) (Em) (D2) (C)

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June 2005

Draft Age

Written by John Stewart

'Draft Age' is from "Signals Through the Glass – The Songs of John Stewart And Buffy Ford", Capitol Records, 1968. Recently re-released as a CD by Folk Era.

This is an old song? Yes. In 2003, it's also a topical song, a song for this day and age. John played it live again this year (2003), I heard him singing it in London in May. Mighty song. It'll touch you and worry you, especially if you have a son who IS draft age today. There are rumblings in Congress. 'Nuff said.

Capo 2nd fret

(D bass, D on B-string) (C bass, C on B-string)
 (B bass, B on B-string) (A bass, A on G-string)
 (D bass, D on B-string) (C bass, C on B-string)
 (B bass, B on B-string) (A bass, A on G-string)

(D)Clarence Mul(D/C)loy (D/B)stands in his (A)bedroom and (D)stares,
 (D/C) He is (D/B)going a(A)way.
 (D) Clarence Mul(D/C)loy (D/B)stands at the (A)mirror and (D)shaves,
 (D/C) To(D/B)day is the (A)day.
 Oh, it (Em)had to come sooner or (F#m)later
 That the (Em)letter of greetings would (A7 short)say,
 "Clarence, my (D)boy,(D/C) (D/B) you are (A)draft age (D)today."
 (D/C) (D/B) (A)

(D)Clarence Mul(D/C)loy (D/B)looks at his (A)shelves and the (D)soldiers
 (D/C) (D/B)Made out of (A)clay.
 (D)Clarence Mul(D/C)loy (D/B)looks at his (A)Ma and they (D)know
 (D/C) There is (D/B)nothing to (A)say.
 (Em)Boarding the bus on the (F#m)corner,
 Every (Em)face on the street seemed to (A7 short)say,
 "Clarence, Mul(D)loy,(D/C) (D/B) you are (A)draft age (D)today."

And the (Em)boys have all gone to Bal(F#m)boa
 With some (Em)girls that they met on the (F#m)way,
 And A(Em)lexis stayed home like you (A7 short)told her.
 "Clarence Mul(D)loy,(D/C) (D/B) you are (A)draft age (D)today."
 (D/C) (D/B) (A)

(D)Clarence Mul(D/C)loy (D/B)looks out the (A)window and (D)sees
 (D/C) What is (D/B)passing him (A)by.
 (D) Clarence Mul(D/C)loy how in(D/B)credibly (A)short it can (D)be,
 (D/C) It is (D/B)making you (A)cry.
 And the (Em)dirty small boy that has (F#m)seen you
 Looks (Em)up from his baseball to (A)say,
 "Clarence Mul(D)loy,(D/C) (D/B) you are (A)draft age (D)today."

And the (Em)boys have all gone to Bal(F#m)boa

With some (Em)girls that they met on the (F#m)way,
And A(Em)lexis stayed home like you (A7 short)told her.
Clarence Mul(D)loy,(D/C) (D/B) you are (A)draft age to(D)day,
(D/C) (D/B) You are (A)draft age (D)today,
(D/C) (D/B) You are (A)(hold)draft age to(D)day. (D/C) (D/B) (A) (D)

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10/2003

Dreamers on the Rise

Written by John Stewart

This is (mainly) the version from "The Last Campaign" (85, also released under the title "American Hero"), but the song is also on "Revenge of the Budgie"(83), "Neon Beach Live 1990", "Live at the Turf Inn, Scotland"(94 or 95), "Airdream Believer"(95) and "Front Row Music: Before the War"(01). John plays the song in "D" most times, I play it in "G", suits my voice better. Anybody having trouble with transposing- b/c me. Enjoy- Jan.

(G)(D)Oh, (G)once we were (C)dreamers on the (G)rise,
We were (G/F#)the (Em)sun where the (C)sun (D7)never (G)shines,
And we (D)were (G)gold where the (C)night bird only (Bm)flies.
Oh, that's a (G)long (G/F#)time, you (Em)know,
For that (Bm)kind of wind to (C)blow,
(G)Long (G/F#)time a(Em)go we were (C)dreamers (D)on the (G)rise.

(D)And (G)twice we said (C)we'd begin a(G)gain,
And we made (G/F#)a (Em)vow that (C)we'd re(D7)main as (G)friends,
And, fall(D)ing (G)down, we said (C)we shall rise a(Bm)gain.
Oh, that's a (G)long (G/F#)time, you (Em)know,
For that (Bm)kind of wind to (C)blow,
(G)Long (G/F#)time a(Em)go, we were (C)dreamers (D)on the (G)mend,
Long (G/F#)time a(Em)go, we were (C)dreamers (D)on the (G)mend.

And (D)if (G)three wishes (C)came into my (G)life,
I'd (G/F#)say (Em)one was to (C)gaze in(D7)to your (G)eyes,
And I'd (D)say (G)two would be (C)turning back our (Bm)lives.
Three's a (G)long (G/F#)way to (Em)go
For that (Bm)kind of wind to (C)blow,
(G)Long (G/F#)time a(Em)go, we were (C)dreamers (D)on the (G)rise,
Long (G/F#)time a(Em)go, we were (C)dreamers (D)on the (G)rise.

(D)Oh, (G)once we were (C)dreamers on the (G)rise,
We were (G/F#)the (Em)sun where the (C)sun (D7)never (G)shines,
And we (D)were (G)gold where the (C)night bird only (Bm)flies.
Oh, that's a (G)long (G/F#)time, you (Em)know,
For that (Bm)kind of wind to (C)blow,
(G)Long (G/F#)time a(Em)go, we were (C)dreamers (D)on the (G)rise,
Long (G/F#)time a(Em)go, we were (C)dreamers (D)on the (G)rise,
Long (G/F#)time a(Em)go, we were (C)drea(G)mers (D)on (D7)the (G)rise.(D)(G)

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2002

Dreams of the Starman

Written by John Stewart

'Starman' is our "Miles and More" song. Charlie, Art and me (or is it I?) have come up with suggestion upon suggestion regarding the chords for weeks. And weeks...

'Dreams of the Starman' is from the "Havana" cassette, Homecoming Records 98, re-released as a CD in 2003 by Neon Dreams.

I didn't like the lyrics that much when I read them in Tim's Incredible Lyrics Database without having heard the song. I do like them now, and I love the melody. I play this song a lot at the moment, and I'll play it again when I'll have finished this intro.

Charlie Woodward, Art Faller and me had some problems with one chord, the second one in line four of the verses. Won't tell you what I had first (on second thoughts, I will - a C, goodness...). John's not playing the high E-string is really responsible for the problem. (How could you, John!). We narrowed it down to D (Charlie), Dm7 (Art) and D9 (Jan). Could also be a D7. Charlie then "found" the F# bass note. Since I'm the one who is sending this, I'll indulge and put in a D9/F#. You'll play what you want to, anyway.

Now go and get your guitars, banjos, keyboards, whatever, and learn this song.

C9 short

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E-----
B-----3-----
G-----
D---2-----
A-----3-----
E-----
```

Am7 short

```
E-----
B-1-----
G-----
D---2-----
A-----
E-----
```

D9/F#

```
E-----
B-1-----
G---2-----
D-----
A-----
E---2-----
```

Em7 short

```
E-----
B-----
G-----
D-----
A---2-----
```

E-----

E4

E-----

B-----

G---2-----

D---2-----

A---2-----

E-----

Capo 2nd fret

In this song, high E-string often remains unplayed (you'll hear)

High notes here:

 e d c b
(C) (Em) (C)(C9)(C)(Cj7) (Am) (G)
 b c d e
(C) (G) (C) (G/B)(Am) (F) (D9/F#) (G)
If (F)children (G)never were (Cj7)hurt,
No (F)reason for (G)babies to (C)cry,(Cj7)(C)
If (F)nobody (G)ever was (Em) hungry (Am7)
(F)No one you (D9/F#)love ever (G)died. (G4)(G)

And if (F)nobody (G)ever was (Cj7)heartless, (C)(Cj7)(C)
If (F)nobody (G)ever was (C)cruel, (Cj7)(C)
If (F)everyone (G)got all their (Em)wishes, (Am7)
And (F)only the (D9/F#)good would (G)rule...(G7)(G6) (hold)

Oh, (F)these are the (G)dreams of the (C)Starman, (Am)
(F)Even if he (G)never is (C)heard, (C9)(C)
Oh, (F)these are the (G)dreams of the (Em7)Starman,(E4)
For(F)ever the (Am)keeper of (G)words. (Bass run on D-string: DD DE EF FE)

If re(F)ligions (G)never were (Cj7)righteous,(C9)(C)
Be(F)lieving that (G)they are the (C)one,
If (F)never there was (G)ever a (Em)reason(Am7)
(F)Ever to (D9/F#)fire a (G)gun...

Oh, (F)these are the (G)dreams of the (C)Starman, (Am)
(F)Even if he (G)never is (C)heard,
And (F)these are the (G)dreams of the (Em7)Starman,(E4)
For(F)ever the (Am)keeper of (G)words. (Bass run on D-string: DD DE EF FE)
(F) (G) (Cj7) (F) (G) (C) (F) (G) (Em7) (E4) (F) (D9/F#) (G)

If (F)we would just (G)live all our (Cj7)own lives,(C)(Cj7)(C)
(F)Leave other (G)people a(C)lone,(Cj7)(C)(Cj7)(C)
And if (F)those who just (G)love one a(Em)nother(Am7)
Would (F)not be the (D9/F#)targets of (G)stones...(G4)(G)(G4)(G)

And (F)these are the (G)dreams of the (C)Starman,(Am)
 (F)Even if he (G)never is (C)heard,(Cj7)(C)
 Oh, (F)these are the (G)dreams of the(Em7)Starman,(E4)
 For(F)ever the (Am)keeper of (G)words. (Bass run on D-string:DD DE EF FE)

Oh, (F)these are the (G)dreams of the(C) Starman, (Am)
 (F)Even if he (G)never is (C)heard,
 Oh, (F)these are the (G)dreams of the (Em7)Starman(E4)...

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janhauenstein@gmx.de, Charlie Woodward & Art Faller
 (The trio)

12/2002

Durango

Written by John Stewart

'Durango' is on the excellent "Cannons in the Rain" album, RCA, 1973, CD re-release together with the RCA 1977 longplayed "Wingless Angels" by Bear Family Records, 1990. Same song on the great compilation double CD "Gold", Wrasse Records, 2000.

Fine song about the time when John almost became a film star. Rita's man was Kris Kristofferson, - Rita Coolidge. Great banjo playing. Great singing and playing throughout. Not as easy to sing as it sounds - there's a key change (and back). The whole song dances!

(C) (Bb) (A) (F7) (G6) (C) (C) (Bb) (A) (F7) (G6) (C)

I was talkin' to a (Bb)man 'bout a (A)movie show,
 Won't you (F)take me (G)to Du(C)rango?
 I could play that (Bb)part just (A)fine, you know,
 Won't you (F)take me (G)down to (C)Mexico?

(F/A)Down, (G)down, (C/E)down,
 (Am)Won't you (F)take me (G)to Du(C)rango?
 Take me (F/A)down, (G)down, (C/E)down,
 Oh, (D7)take me down, (G) ah, to Mexico.
 (C) (Bb) (A) (F7) (G6) (C)

I never (Bb)saw old (A)Peckinpah,
 I (F)guess he for(G)got to (C)call.
 I can under(Bb)stand using (A)Rita's man,
 He'll be the (F)best Billy (G)Kid of them (C)all.

They took him (F/A)down, (G)down, (C/E)down,
 (Am)Ah, they(F)took him (G)to Du(C)rango.
 Took him (F/A)down, (G)down, (C/E)down,
 Oh, (D7)took him down, (G) ah, to Mexico.
 (C) (Bb) (A) (F7) (G6) (C) (C) (Bb) (A) (F7) (G6) (C)

Now (Bb)Billy the Kid,
 I (C)know what you did,
 Got a (A)postcard on my (F)wall
 They were (Bb)selling around
 The New (C)Mexico town
 (A)Where they lowered you (D)down.(C)(G/B)(A)(G)(G/B)(A)(hold)

And they took him (G/B)down, (A)down, (D/F#)down,
 (Bm)Oh, they (G)took him (A)down in New (D/F#)Mexico.
 (G/B)Down, (A)down, (D/F#)down,
 Oh, (E7)shot him down (A) in New Mexico.

And I was (C)talkin' to a (Bb)man 'bout a (A)movie show,
 Won't you (F)take me (G)to Du(C)rango?

I could play that (Bb)part just (A)fine, you know,
Won't you (F)take me (G)down to (C)Mexico?
(F)(C)(F)(C)(G7)(C)(hold)

Oh take me (F/A)down, (G)down, (C/E)down,
(Am)Won't you (F)take me (G)to Du(C)rango?
Take me (F/A)down, (G)down, (C/E)down,
Oh, (D7)take me down,(G) oh, to Mexico.
(F/A)Down, (G)down, (C/E)down,
(Am) Oh, won't you (F)take me (G)to Du(C)rango?
Take me (F/A)down, (G)down, (C/E)down,
Oh, (D7)take me down,(G) oh, to Mexico.

[I play this as an outro – it's not on the CD:
(C) (Bb) (A) (F7) (G6) (C) (C) (Bb) (A) (F7) (G6) (C)]

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janhauenstein@gmx.de, Charlie Woodward & Art Faller

Earth Rider

Written by John Stewart

Earth Rider is on the great Willard album, Capitol Records, 1970, best re-release as BGO Records double CD (2001) (together with the outstanding California Bloodlines album from 1969.).
Now we have worked out the chords for all of the songs on these two classic Stewart albums.

(Introduction written by the 'Guitars Across The Water' trio.)

Happy New Year!

This is Weekend Song #250.

And what better way to celebrate than with one of the true Stewart classics.
How do you pick a Stewart classic among so many terrific songs?
We can't explain it, but we know one when we hear one.

(Explanation for the non-US citizens:

Charlie writes:

I don't know. Maybe we should add "With apologies to Justice Stewart"

As you both probably remember, this is sort of "lifted" from
a US Supreme Court discussion of pornography from 1964:

"I shall not today attempt further to define the kinds of material I understand
to be embraced within that shorthand description; and perhaps I could never
succeed in intelligibly doing so.

But I know it when I see it, and the motion picture involved in this case is not that."

What do you think professor? [that would be me, and] I think, 'Great!'

Art adds, 'he...he.....beautiful!')

Charlie 'started' the song.

Art: This is right on.....make sure you continually hammer on/off that B-string....

Jan: e.g. on the Fmaj7 (Fj7), on B-string hammer on C-note, to D,
'bass' notes A on G-string, F on D-string

Thank you, friends. It's been a joy these last years for all three of us.

Please enjoy.

Earth Rider John Stewart

Capo 3rd fret

(G) (Fj7) (C) (G)

Good earth rider (Em)singing,

And his (G)songs are all the (Fj7)same.

(G)I can laugh and (Em)I can cry,

And (G)I can feel the (Fj7)pain.
(G)Good earth rider (Em7)singing
What his (G)two good (G7)eyes can (C)see,
That across the hills from (G)Placerville
The (Am7)wind (D)(hold) sure can feel (G)free. (Fj7) (C) (G)

In the stinking concrete (Em)cities
Oh, I (G)never do feel (Fj7)clean.
The (G)air is dirt and the (Em)ladies' skirts
Are e(G)nough to make me (Fj7)mean.
(G)Good earth riders, (Em7)look around,
And I (G)think that (G7)you'll a(C)gree,
That across the hill from (G)Placerville
The (Am7)wind (D) (hold) sure can feel (G)free. (Fj7) (C) (G)

Good earth rider (Em)singing,
And his (G)songs are all too (Fj7)clear.
(G)I'm alone, (Em)love me please,
Does (G)anybody (Fj7)hear?
(G)Good earth riders (Em)all the same,
(G)Looking (G7)to be (C)free,
And across the hill from (G)Placerville
The (Am7)wind (D)(hold) sure calls to (G)me: (Fj7) (C) (G)

Yeah, a(C)cross the hill from (G)Placerville
The (Am7)wind (D)(hold) sure can feel (G)free.
(Fj7) (C) (G) (Fj7) (C) (G) and fade out.

Charlie Woodward, Art Faller & janhauenstein@gmx.de

December 2006

East of Denver

Written by John Stewart

East of Denver is on "The Day the River Sang", Appleseed, 2006.

Great chorus song. If you're east of Denver, playing this one live, first check the audience for moody wrestlers, though.

Playing hint: Play mainly on the 'middle strings', few notes. This one was a bitch – not as a song to listen to, sing and play, but to write out for me. Bear with me –

You will probably want to play it the way the intro looks. Easier that way. One line in the intro is one line in the chorus. But what John plays for the 'Denver again' parts is a high note run, on G- and B-strings, that goes b-b-a-g, then c-c-b-a, then d-d-c-b. I've written it out once for the more daring players, see first chorus, the [b] etc incorporated in the chords. Your choice, copy, paste and delete, and you'll have your personalized East of Denver. Nuff for today.

Capo 2nd fret

(C, hammer on-pull off G-note on high E-string) (D/F#) (G) (G/F#) (Em)
(Am7) (D/F#) (G) (G/F#) (Em)
(Am7) (D/F#) (G) (G/F#) (Em)
(Fj7-no high E-string) (D/F#) (G) (G/F#) (G)

Oh, if (Am7)I never (D/F#)go east of (G[b])Den(D[a])ver a(Em[g])gain,
(Am7[c])Denver [b]a(D/F#[a])gain, (G5[d])Denver (G4[c])a(Em[b])gain,
Yeah, if (Am7)I never (D/F#)go east of (G)Den(G/F#)ver a(Em)gain,
It'll be too (Fj7-no high E-string)soon, (D/F#)honey, it'll be too (G)soon. (G/F#) (G)

(Bass notes G-F#-G-A to...)
(D7)Hi-de (C)hi-de hi-de (G)ho,
(Bass notes G-F#-G-A to...)
(D7)You can have your Chica(G)go.
It blew me (Em)down and it laid me (Am7)low,
(D/F#) Hi-de hi-de hi-de (G)ho. (G/F#) (G)

Yeah, if (Am7)I never (D/F#)go east of (G)Den(G/F#)ver a(Em)gain,
(Am7)Denver a(D/F#)gain, yeah, (G)Den(G/F#)ver a(Em)gain,
Oh, if (Am7)I never (D/F#)go east of (G)Den(G/F#)ver a(Em)gain,
It'll be too (Fj7-no high E-string)soon, (D/F#)honey, it'll be too (G)soon. (G/F#) (G)
(Am7) (D/F#) (G) (G/F#) (Em)
(Am7) (D/F#) (G) (G/F#) (Em)
(Am7) (D/F#) (G) (G/F#) (Em)
(Fj7-no high E-string) (D/F#) (G) (G/F#) (G)

(Bass notes G-F#-G-A to...)
(D7)Bangor, Maine and Ala(G)bam',
(Bass notes G-F#-G-A to...)
(D7) The sweetest people, honey (G)lamb,
But the weather (Em)there is "Holy (Am)damn!"
(D/F#) Bangor, Maine and Ala(G)bam'. (G/F#) (G)

Yeah, if (Am7)I never (D/F#)go east of (G)Den(G/F#)ver a(Em)gain,
(Am7)Denver a(D/F#)gain, yeah, (G)Den(G/F#)ver a(Em)gain,
Oh, if (Am7)I never (D/F#)go east of (G)Den(G/F#)ver a(Em)gain,
It'll be too (Fj7-no high E-string)soon, (D/F#)honey, it'll be too (G)soon. (G/F#) (G)

Yeah, if (Am7)I never (D/F#)go east of (G)Den(G/F#)ver a(Em)gain,
(Am7)Denver a(D/F#)gain, ah, (G)Den(G/F#)ver a(Em)gain,
Oh, if (Am7)I never (D/F#)go east of (G)Den(G/F#)ver a(Em)gain,
It'll be too (Fj7-no high E-string)soon, (D/F#)honey, it'll be too (G)soon.
(Flourish using notes in G chord)

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janhauenstein@gmx.de, Charlie Woodward & Art Faller

February 2006

East Virginia

Traditional

East Virginia, you say? A Stewart song? Buffy sings it on “John Stewart and Buffy Ford Live at the Turf Inn, Scotland”, Folk Era, 1996 (recorded 1994, I think).

Any song on a John Stewart album qualifies as a Weekend Song, we say. This song is as old as the hills (okay, baby hills) and has countless relatives – ‘Silver Dagger’ and ‘Wayfaring Pilgrim’, to name but two. Two chords only. You wouldn’t notice when you listen. Fine melody - and easy to play (unless you want to add the lightning-fast bass run)!

Capo 3rd

(Am)

He was born in East Virginia,
North Caro(G)lina, he did (Am)roam,
And there he met a fair young maiden,
Her name and (G)age, he did not (Am)know.

Her hair it was, a soft brown color,
Her lips they (G)were, a ruby (Am)red,
And on her breast, well she wore white linen,
And there he (G)longed to lay his (Am)head.

I'd rather be in some dark hovel
Where the (G)sun refused to (Am)shine,
Than to see him with another
And to (G)know that he won't be (Am)mine.

So I'm going down where we'd go wander,
Down where the (G)chase, it meets the (Am)sea,
But now his heart is with another,
And he no (G)longer dreams of (Am)me.

He was born in East Virginia...

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

August 2004

Easy Money

Written by John Stewart

'Easy Money' is on the excellent "Cannons in the Rain" album, RCA, 1973, CD re-release together with the RCA 1977 longplayer "Wingless Angels" by Bear Family Records, 1990.
Now Art, Charlie and I have done all the songs from that great album.

Capo 2nd fret

(E)(E6) (E)(E6) (E)(E6) (E)(E6) (E)(E6) (E)(E6) (A)
(E) Gold (E6)out (E)there,
(E6)Out in (E) Ca(E6)li(E)for(E6)nia,
(E) Get (E6)you a (E)map
To the (A) Dutchman Mine.
(E) Pickin' (E6)up (E)gold
(E6)With our (E) bare (E6)hands, (E)ba(E6)by
(E)When we (E6)got (E)there,
It was (A)stone bone dry.

(D) Easy (E)money
Is a (Bm) hard life, (E)baby,
All in (A)all.(D) (E) (Bm) (E) (A)

(E) Loafin' (E6)a(E)round, (E6)
(E)Smokin' (E6)and (E)drink(E6)ing,
(E)Woke up (E6)this (E)morning
And you (A)didn't have a dime.
(E) Out on (E6)the (E)street, (E6)(E)
Do you (E6)some (E)dealin', (E6)(E)
Your best (E6)friend, (E)baby,
Was the (A)police all the time.

(D) Easy (E)money
Is a (Bm) hard life, (E)baby,
All in (A)all.(D) (E) (Bm) (E) (A)

(E) Got (E6)your(E)self, (E6)yes,
A (E)rich (E6)man, (E)ba(E6)by,
Buys you an(E6)y(E)thing
That your (A)little heart desires.
(E) Lots (E6)of (E)clothes, (E6) (E)
Trips to Mex(E6)i(E)co, (E6) (E)
Everybo(E6)dy (E)knows
That (A)he can't light your fire.

(D) Easy (E)money
Is a (Bm) hard life, (E)baby,
(D) Easy (E)money

Is a (Bm) hard life, (E)baby,

All in (A)all.

(E)(E6) (E)(E6) (E)(E6) (E)(E6) (E)(E6) (E)(E6) (A)

(D) Easy (E)money

Is a (Bm) hard life, (E)baby,

(D) Easy (E)money

Is a (Bm) hard life, (E)baby, (hold)

All in (A)all.

(E)(E6) (E)(E6) (E)(E6) (E)(E6) (E)(E6) (E)(E6) (A)

(E)(E6) (E)(E6) (E)(E6) (E)(E6) (E)(E6) (E)(E6) (A)

(E)(E6) (E)(E6) (E)(E6) (E)(E6) (E)(E6) (E)(E6) (A)...

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

May 2006

18 Wheels

Written by John Stewart

'18 Wheels' is on the "Fire In The Wind" album, RSO 1977, re-released as CD with five bonus tracks in 2001 by Wrasse.

Another fine song from "Fire in the Wind" – good words, good melody, a great guitar sound. I don't believe she was taking a nap, either.

Capo 3rd fret

(Em - hammer on E-note on D-string, play E a couple of times, repeat)

See it shining on the (D)highway at night,
 (C)Little light burning from the (G)cafe right.
 (Em)Fat Jack talking 'bout a (D)girl named Rose,
 (C)Looking for something to put (G)up her (Em)nose,
 But I (Am)ain't got (D)time (Em)tonight,
 I (A)ain't got (A7short)time to(D7)night.

And if you (C)want that (D)flag to (G)wave,(G/F#) (Em)
 Them (C)eighteen (D)wheels'll (Em)roll, (Em/D)
 (C)Eighteen (D)wheels gonna (Em)roll, road (C)hugger,
 Them (G)eighteen wheels'll (D)roll (hold)
 And the wheels'll (Em)roll. [Em as in intro]

Chevrolet burning in the (D)left hand lane,
 (C)Me, I'm looking down through the (G)window pane.
 A (Em)Beehive's laying with her (D)head in his lap,
 (C) I don't believe she was (G)taking a (Em)nap,
 But I (Am)ain't got (D)time to(Em)night,
 I (A)ain't got (A7short)time (D)tonight. (D7)

Oh, if you (C)want that (D)flag to (G)wave,(G/F#) (Em)
 Them (C)eighteen (D)wheels'll (Em)roll, (Em/D)
 (C)Eighteen (D)wheels gonna (Em)roll, road (C)hugger,
 Them (G)eighteen wheels'll (D)roll (hold)
 And the wheels'll (Em)roll. [highlight G- and D-strings]

Next chord counting from capo

E-----
 B-----
 G----2-----
 D-----4-- [G- and D-strings]

Then,

E-----
 B----2-----

G-----4-- [B- and G-strings]

Then,

E-----

B-----

G----2----- [B- and G-strings]

[back to 'normal' playing]

An (Em)eight track's playing me (D)"Silver Wings",
Like a (C)razor's edge Merle (G)Haggard sings.
(Em)Earth bound ships on a (D)four-lane sea,
(C) Don't look like there's any (G)sleep for (Em)me,
Cause I (Am)ain't got (D)time (G)tonight,
I (A)ain't got (A7)time to(D)night.

And if you (C)want that (D)flag to (G)wave, (G/F#) (Em)
Them (C)eighteen (D)wheels'll (Em)roll, (Em/D)
(C)Eighteen (D)wheels gonna (Em)roll, road (C)hugger,
Them (G)eighteen wheels'll (D)roll, (D2)(D)
And if you (C)want that (D)flag to (G)wave, (G/F#) (Em)
Them (C)eighteen (D)wheels'll (Em)roll, (Em/D)
(C)Eighteen (D)wheels gonna (Em)roll, road (C)hugger,
Them (G)eighteen wheels'll (D)roll, (hold)
And the wheels'll (Em)roll. [highlight G- and D-strings]

Next chords counting from capo

E-----

B-----

G----2-----

D-----4-- [G- and D-strings]

Then,

E-----

B----2-----

G-----4-- [B- and G-strings]

Then,

E-----

B-----

G----2----- [B- and G-strings]

(Repeat and fade out)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

March 2005

The Escape of Old John Webb

Traditional/Tom Drake

'The Escape of Old John Webb' is from "Wires from the Bunker", Appleseed Recordings, 2000, and Wrasse Records, same year. The songs on the CD were recorded between 1983 and 1985, though. There's a live version on "Deep in the Neon – John Stewart Live at McCabe's", Homecoming Records, 1991.

The Kingston Trio recorded the song, too, loong ago, before John joined. If you want to learn a little more about the background of the song, go to

<http://users2.ev1.net/~smyth/linernotes/thesongs/EscapeofOldJohn.htm>

Nice story. Don't invite Billy to your house, he'll break everything that he comes nigh. You wouldn't want that. Not that difficult to learn – a fun song to play!

Capo 2nd fret

(D) (A) (D) (D) (A) (D) (A) (D)

Nine men to guard the (A)British rank
And (D)five to watch the (A)town about,
And (D)two to (A)stand at (D7)either (G)hand,
And (D)one to let Bill (A)Tenor (D)out. (A) (D)

He had eighty weight of(A)Spanish iron
Be(D)tween his neckbone (A)and his knee,
And (D)Billy took (A)Johnny up (D7)under his (G)arm,
And he (D)lugged him away quite (A)manful(D)ly.

And Billy broke locks and (A)Billy broke bolts,
And (D)Billy broke all that (A)he came nigh,
Un(D)til he (A)came to the (D7)dungeon (G)door,
And (D)that he broke right (A)manful-(D)aye.

(D) (A) (D) (D) (A) (D) (A) (D)

So he stole him a horse and a(A)way did ride,
And (D)ooh, but they rode (A)gallantly,
Un(D)til he (A)came to the (D7)river (G)bank,
To the (D)river running (A)wild and (D)free.

The British were coming close (A)on their heels,
And (D)ooh, but they stood (A)fearfully,
'Til (D)Billy took (A)Johnny up(D7)on his (G)back,
And he (D)carried him over it (A)easi(D)ly.

And Billy broke locks and (A)Billy broke bolts,

And (D)Billy broke all that (A)he came nigh,
Un(D)til he (A)came to the (D7)dungeon (G)door,
And (D)that he broke right (A)manful-(D)aye.

(A) (D) (A) (D) (A) (D7) (G) (D) (A) (D) (A) (D) (A)

So they (D)called at the inn for a (A)room to dance,
And (D)ooh, but they danced (A)merrily.
And the (D)very best (A)dancer a(D7)mong them (G)all
Was (D)old John Webb who was (A)just set (D)free.(HOLD!)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

Evangeline

Written by John Stewart

Hi players, this is the version from the "Bandera" CD.

(Em) (A)(A) (Em) (A)(A) (Em)
Hot desert (A)highways, Cadillac (Em)towns (A)(A) (Em)
Yeah, a circus of (A)cowboys and honky tonk (Em)clowns.(A)(A) (Em)
Evangeline (A)waits,(D) from the window she (Em)stares.
Cool summms (A)dresses (D) are all that she (Em)wears.(A)(A) (Em)

A loud neon (A)jukebox, a rustle of (Em)coins(A)(A) (Em)
In the jeans of pre(A)tenders, they're hard living (Em)boys(A)(A) (Em)
Who are playing the (A)song(D) of those who have (Em)lost(A)(A) (Em)
their hearts and their (A)lives,(D) it's part of the (Em)cost.(A)(A) (Em)

Yeah, Evangeline (A)waits(C) in the (B)cool of the (Em)night(A)(A) (Em)
Like a caged nightin(A)gale(C) (B)dreaming of (Em)flight.(A)(A) (Em)

Instrumental passage, a couple of (A)(A) (Em) and then chorus-chords
sound well on a lone guitar

Yeah, I stand by the (A)highway, call out your (Em)name(A)(A) (Em)
In ev'ry city and (A)town my question's the (Em)same.(A)(A) (Em)
"Have you seen any (A)angels(D) who got lost in the (Em)wind?"(A)(A) (Em)
Yes, I'd give any(A)thing(D) to see her a(Em)gain.(A)(A) (Em)

Oh, Evangeline (A)waits(C) in the (B)cool of the (Em)night(A)(A) (Em)
Like a caged nightin(A)gale(C) (B)dreaming of (Em)flight.(A)(A) (Em)
Yeah, Evangeline (A)waits(C) in the (B)cool of the (Em)night(A)(A) (Em)
Like a caged nightin(A)gale(C) (B)dreaming of (Em)flight.(A)(A) (Em)

Instrumental as above

Yeah Evangeline (A)waits(C) in the (B)cool of the (Em)night(A)(A) (Em)
Like a caged nightin(A)gale(C) (B) dreaming of (Em)flight.(A)(A) (Em)

Instrumental "outroduction"

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Corrections welcome

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2002

The Eyes of Sweet Virginia

Written by John Stewart

'The Eyes of Sweet Virginia' is from "Blondes", Allegiance Records (1982), re-released as CD by Line Records (1990). There's a fine live version on the double CD "Front Row Music- Before the War", Neon Dreams (2001). John plays the song in the key of C both times.

(C)(C/B)(Am)(C)(F)(G)(C)(C/B)
 (C)(C/B)(Am)(C)(Dm7) (G)
 (C)(C/B)(Am)(C)(Dm7) (G)
 (C)(C/A)(C)(F)(G) ("Bass" run, starting on "empty" G-string:GEDCB)
 (C)(C/B)(C)

For the eyes of sweet Vir(Dm7/C)ginia
 Were (C)headlights on the (Dm7/C)road,
 A (C)beacon (C/B)for the (Am)weary (C)heart
 That (Dm7)hardens (Dm7/C)as it (G)goes.
 In the (C)eyes of sweet Vir(Dm7/C)ginia
 The (C)fields of Kansas (Dm7/C)lay
 And (C)stretched to (C/B)Cali(Am)fornia,(C)
 A (Dm7)hope for (Dm7/C)better (G)days.

Mm,(C)hang (C/B)on (Am)dreams,(C)
 (Dm7)you ain't (G)seen it (C)all,(C/B)
 (C) And I (C/B)don't want (Am)much,(C)
 (Dm7/C)I just want it (G)all.
 And (C)I will (C/B)search for(Am)ever,(C)
 (Dm7)Here a(Dm7/C)mong the (G)stones,
 Oh, to (C)find (C/D)a (C)girl (G/B) (hold)
 Who looks like (C)ho(C/B)o(Am)ome.(C) (Dm7-5th fret-)(G)(C)(C/B)
 (C)(C/B)(Am)(C)(Dm7)(Dm7/C) (G)

And the (C)one-night stands are the (Dm7/C)lost patrol
 Of the (C)taxi dancer (Dm7/C)days,
 And (C)rock'n (C/B)roll's a (Am)sailor,(C)
 In (Dm7)port for (Dm7/C)just a (G)day.
 In the (C)eyes of sweet Vir(Dm7/C)ginia
 Was (C)something I had (Dm7/C)lost,
 It's (C)something (C/B)how your (Am)life will (C)fall,
 is to (Dm7)how the (Dm7/C)heart is (G)tossed.

Mm, (C)hang (C/B)on (Am)dreams,(C)
 (Dm7)you ain't (G)seen it (C)all,(C/B)
 (C) And I (C/B)don't want (Am)much,(C)
 (Dm7/C)I just want it (G)all.
 And (C)I will (C/B)search for(Am)ever,(C)
 (Dm7)Here a(Dm7/C)mong the (G)stones,
 Oh, to (C)find (C/D)a (C)girl (G/B) (hold)
 Who looks like (C)ho(C/B)o(Am)ome.(C) (Dm7-5th fret-)(G)(C)(C/B)

(C)(C/B)(Am)(C)(Dm7)(Dm7/C) (G)
 (C)(C/B)(Am)(C)(Dm7)(Dm7/C) (G)
 (C)(C/A)(C)(F)(G) ("Bass" run like intro)(C)(C/B)(C)

For the eyes of sweet Vir(Dm7/C)ginia
 Were (C)headlights on the (Dm7/C)road,
 A (C)beacon (C/B)for the (Am)weary (C)heart
 That (Dm7)hardens (Dm7/C)as it (G)goes.
 In the (C)eyes of sweet Vir(Dm7/C)ginia
 The (C)fields of Kansas (Dm7/C)lay
 And (C)stretched to (C/B)Cali(Am)fornia,(C)
 A (Dm7)hope for (Dm7/C)better (G)days.

Mm,(C)hang (C/B)on (Am)dreams,(C)
 (Dm7)you ain't (G)seen it (C)all,(C/B)
 (C) And I (C/B)don't want (Am)much,(C)
 (Dm7/C)I just want it (G)all.
 And (C)I will (C/B)search for(Am)ever,(C)
 (Dm7)Here a(Dm7/C)mong the (G)stones,
 Oh, to (C)find (C/D)a (C)girl (G/B) (hold)
 Who looks like (C)ho(C/B)o(Am)ome.(C) (Dm7-5th fret-)(G)(C)(C/B)
 (C)(C/B)(Am)(C)(Dm7)(Dm7/C) (G)
 And (C)I will (C/B)search for(Am)ever,(C)
 (Dm7)Here a(Dm7/C)mong the (G)stones,
 Oh, to (C)find (C/D)a (C)girl (G/B) (hold)
 Who looks like (C)ho(C/B)o(Am)ome.(C) (Dm7-5th fret-)(G)(Bass run:EDCB)(C)

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Charlie Woodward and janhauenstein@gmx.de

Charlie Woodward plays the song in G, but you hear C, too-
 Capo 5th fret! Here's what he says:

I use the (Am7/G) more than regular (C) to maintain that
 dominant G bass line in the song.
 If fingerpicking, stay near the top. The D chords have
 that little trill from the 1st & 2nd strings, but through
 most of it the bass notes dominate.

The Eyes of Sweet Virginia

John Stewart

Capo 5th
 (G)(G/Gb)(Em)(G)(C)(D)(G)
 (G/Gb)(Em)(G)(Am7) (D)
 (G)(G/Gb (Em)(G)(Am7) (D)
 (G)(C)(D) (single notes b-a-g-f#-a played on bass strings) (G)(G/Gb)(G)

For the eyes of sweet Vir(Am7/G)ginia
Were (G)headlights on the (Am7/G)road,
A (G)beacon (G/Gb)for the (Em)weary (G)heart
That (Am7)hardens (Am7/G)as it (D)goes.
In the (G)eyes of sweet Vir(Am7/G)ginia,
The (G)fields of Kansas (Am7/G)lay
And (G)stretched to (G/Gb)Cali(Em)fornia,(G)
A (Am7)hope for (Am7/G)better (D)days.

Mm,(G)hang (G/Gb)on (G)dreams,
(Am7)You ain't (D)seen it (G)all,(G/Gb)
(G)And I (G/Gb)don't want (Em)much,(G)
(Am7)I just want it (D)all.
And (G)I will (G/Gb)search for (Em)ever,(G)
(Am7)Here a (Am7/G)mong the (D)stones,
Oh, to (G)find (G/A)a (C)girl (D) (hold)
Who looks like (G)ho(G/Gb)oh(Em)me.(G)(Am7)(D)(G)(G/Gb)
(G)(G/Gb)(Em)(G)(Am7)(Am7/G)(D)

And the (G)one-night stands are the (Am7/G)lost patrol
Of the (G)taxi dancer (Am7/G)days,
And (G)rock´n (G/Gb)roll's a (Em)sailor,(G)
In (Am7)port for just a (D)day.
In the (G)eyes of sweet Vir(Am7/G)ginia
Was (G)something I had (Am7/G)lost,
It's (G)something (G/Gb)how your (Em)life will (G)fall,
Is to (Am7)how the (Am7/G)heart is (D)tossed.

Mm,(G)hang (G/Gb)on (Em)dreams,(G)
(Am7/G)you ain't (D)seen it (G)all,(G/Gb)
(G)And I (G/Gb)don't want (Em)much,(G)
(Am7)I just want it (D)all.
And (G)I will (G/Gb)search for(Em)ever(G)
(Am7)Here (Am7/G)among the (D)stones,
Oh, to (G)find (G/A)a (C)girl(D) (hold)
Who looks like (G)ho(G/Gb)oh(Em)ome.(G)(Am7)(D)(G)(G/Gb)
(G)(G/Gb)(Em)(G)(Am7)(D)
(G)(G/Gb)(Em)(G)(Am7)(D)
(G)(C)(D) (single notes b-a-gb-played on bass strings)(G)(G/Gb)(G)

For the eyes of sweet Vir(Am7/G)ginia
Were (G)headlights on the (Am7/G)road,
A (G)beacon (G/Gb)for the (Em)weary (G)heart
That (Am7)hardens (Am7/G)as it (D)goes.
In the (G)eyes of sweet Vir(Am7/G)ginia,
The (G)fields of Kansas (Am7/G)lay
And (G)stretched to (G/Gb)Cali(Em)fornia,(G)
A (Am7)hope for (G)better (D)days.

Mm, (G)hang (G/Gb)on (Em)dreams,(G)

(Am7/G)You ain't (D)seen it (G)all,(G/Gb)
 (G)And I (G/Gb)don't want (Em)much,(G)
 (Am7)I just want it (D)all.
 And (G)I will (G/Gb)search for(Em)ever,(G)
 (Am7)here (Am7/G)among the (D)stones,
 Oh, to (G)find (G/A)a (C)girl(D) (hold)
 Who looks like (G)ho(G/Gb)oh(Em)ome.(G)(Am7)(D)(G)(G/Gb)
 (G)(G/Gb)(Em)
 (G)(Am7)(Am7/G)(D)
 And (G)I will (G/Gb)search for(Em)ever,(G)
 (Am7)Here (Am7/G)among the (D)stones,(hold)
 Oh, to (G)find (G/A)a (C)girl (D) (hold)
 Who looks like (G)ho(G/Gb)oh(Em)ome.(G)(Am7)(D)(single notes c-b-a-g-f#)(G)

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Charlie Woodward

And now, ladies and gentlemen, here comes something
 John does not play - but it works, too.
 I'll probably continue playing this free adaptation
 (I guess I learned the song "from memory").

The Eyes of Sweet Virginia John Stewart

(For the intro, hum chorus so you know which "length"
the chords have)

(C)(C/B)(Am)(Am/E) (F) (G)(G/B)(C)
 (G)(G/B)(Am)(Am/E) (F) (G/D)
 (C)(C/B)(Am)(Am/E) (F) (G/D)
 (G)(G/B)(C)(C/B)(Am)(Am/G) (F) (G) (C)(F)(C)
 For the eyes of sweet (C/E)Vir(F)ginia
 Were (C/E)headlights (F)on the (C)road,
 A beacon (C/B)for the (Am7)weary heart
 That (F)hardens (C/E)as it (G/D)goes.
 In the (C)eyes of sweet (C/E)Vir(F)ginia,
 The (C/E)fields of (F)Kansas (C)lay
 And stretched to (C/B)Cali(Am7)fornia,
 A (F)hope for better (G)days.

Mm, (C)hang (C/B)on (Am)dreams,(Am/E)
 (F) You ain't (G)seen (G/B)it (C)all,
 And I (G)don't (G/B)want (Am)much,(Am/E)
 (F)I just want it (G/D)all.
 And (C)I will (C/B)search fo(Am)rever,(Am/E)
 (F) Here among the (G/D)stones,
 (G)Oh, (G/B)to (C)find (C/B)a (Am)girl (Am/G)(F) (G) (hold)
 Who looks like (C)home..(C/B)(Am)(Am/G)(F) (G)
 (C) (C/E)(G/D) (Am) (Am/E)(F) (G/D)

And the (C)one-night stands (C/E)are the (F)lost patrol
 Of the (C/E)taxi-(F)dancer (C)days,
 And rock 'n (C/B)roll's a (Am7)sailor,
 In (F)port for (C/E)just a (G/D)day.
 In the (C)eyes of sweet (C/E)Vir(F)ginia
 Was (C/E)something (F)I had (C)lost,
 It's something (C/B)how your (Am7)life will fall,
 Is to (F)how the heart is (G)tossed.

Mm, (C)hang (C/B)on (Am)dreams,(Am/E)
 (F) You ain't (G)seen (G/B)it (C)all,
 And I (G)don't (G/B)want (Am)much,(Am/E)
 (F) I just want it (G/D)all.
 And (C)I will (C/B)search fo(Am)rever,(Am/E)
 (F) Here among the (G/D)stones,
 (G)Oh, (G/B)to (C)find (C/B)a (Am)girl(Am/G)(F) (G) (hold)
 Who looks like (C)home..(C/B)(Am)(Am/G)(F) (G)
 (C) (C/E)(G/D) (Am) (Am/E)(F) (G/D)
 (C)(C/B)(Am)(Am/E)(F) (G/D)
 (G)(G/B)(C)(C/B/(Am)(Am/G)(F) (G)
 (C)(C/B/Am)(Am/G)

For the (C)eyes of sweet (C/E)Vir(F)ginia
 Were (C/E)headlights (F)on the (C)road,
 A beacon (C/B)for the (Am7)weary heart
 That (F)hardens (C/E)as it (G/D)goes.
 In the (C)eyes of sweet (C/E)Vir(F)ginia,
 The (C/E)fields of (F)Kansas (C)lay
 And stretched to (C/B)Cali(Am7)fornia,
 A (F)hope for better (G)days.

Mm, (C)hang (C/B)on (Am)dreams,(Am/E)
 (F) You ain't (G)seen (G/B)it (C)all,
 And I (G)don't (G/B)want (Am)much,(Am/E)
 (F) I just want it (G/D)all.
 And (C)I will (C/B)search for(Am)ever,(Am/E)
 (F) Here among the (G/D)stones,
 (G)Oh, (G/B)to (C)find (C/B)a (Am)girl(Am/G)(F) (G) (hold)
 Who looks like (C)home...(C/B)(Am)(Am/G) (F) (G)
 (C) (C/E)(G/D) (Am) (Am/E)(F) (G/D)
 And (C)I will (C/B)search for(Am)ever,(Am/E)
 (F) Here among the (G/D)stones, (hold)
 (G)Oh, (G/B)to (C)find (C/B)a (Am)girl(Am/G)(F) (G) (hold)
 Who looks like (C)home.(C/B)(Am)(Am/G)(F) (G)(G/B)(C)

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 2002

Field Where the Angels Dance

Written by John Stewart

'Field Where the Angels Dance' is on "Johnny Moonlight", Neon Dreams, 2000, same song on "Buster", Neon Dreams, 2000 and there's a live version on the double CD "Front Row Music - Before the War", Neon Dreams, 2001.

Fine song, sounds good no matter how you play it, strummed or picked! Not that difficult to play. I hear parts of it surfaced in an earlier version of 'The Queen of Hollywood High', a long time ago. A goodly number of religious references – I had to google one or two.

Capo 5th fret

(Am) (F) (Am) (F) (Am) (F) (Am) (F)
It's there in the (Am)light of the long forgotten,
Running (F)deep in the Milky Way,
It's in the (Am)night of the prayer wheels turning
In the (G)dawning of the day.

It's in the (Am)names of the Christian martyrs
And the (F)blood of the Jesus chain,
It's in the (Am)flames of the fire starters
And the (G)cave where the Crow man paints.
(Am) (F) (Am) (F)

It's revealed in the (Am)codes in the tombs of Cairo,
Shining she (F)rode through the crimson rain.
I'll see you a (Am)gain in the grand reunion
And the (G)prayers of the Mary chain.

It's in the (Am)faith of young Saint Sebastian,
He never (F)cracked when the arrows flew.
It's in the (Am)face in the Shroud of Turin
And the (G)miracle of Guadalupe.

It's in the (F)field where the (G)angels (C)dance (Am)
to the (F)rhythm of the (G)hearts, (C)waiting for a (Am)chance,
In the (F)field where the (G)angels (C)dance, (Am)
In the (F)field where the (G)angels (Am)dance. (F)
(Am) (F) (Am) (F) (Am)

And I'll take you away to the (Em)grand ballet,
To the (F)great holi (G)day in the (C)field.
(F)Was this all a dream
Just a (Em)moment in the stream
And (G)what will we find in the field?

In the (F)field where the (G)angels (C)dance (Am)
to the (F)rhythm of their (G)hearts, (C)waiting for a (Am)chance,

In the(F)field where the(G)angels (C)dance, (Am)
In the (F)field where the (G)angels (C)dance.

It's in the (F)field where the (G)angels (C)dance(Am)
to the (F)rhythm of the (G)hearts, (C)waiting for a (Am)chance,
In the(F)field where the(G)angels (C)dance,(Am)
In the (F)field where the (G)angels (Am)dance.
(F) (Am) (F) (Am) (F) (Am) (G)

In the (F)field where the (G)angels (C)dance(Am)
To the (F)rhythm of the (G)hearts who are (C)waiting for a (Am)chance,
In the(F)field where the(G)angels (C)dance.(Am)
In the (F)field where the (G)angels (Am)dance
to the (F)rhythm of the (G)hearts, (C)waiting for a (Am)chance,
In the(F)field where the(G)angels (C)dance,(Am)
In the (F)field where the (G)angels (Am)dance.
(F) (Am) (F) (Am) (F) (Am) (F) (Am)

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Art Faller, Charlie Woodward & janhauenstein@gmx.de

January 2005

Fire in the Wind

Written by John Stewart

'Fire in the Wind' was originally released on the album "Fire in the Wind", RSO, 1977, re-released as CD with five bonus songs by Wrasse Records, 2001. Live versions are on "Way Too Much Fun! Live at McCabe's June and December '99", Neon Dreams, 2000, and on the double CD "Front Row Music - Before the War", Neon Dreams, 2001. This is the studio version.

(Am) (Em) (Am) (Em)

(Am)Found her out on a (Em)cane-break road,
(Am)Blankets she had (Em)rolled.
(Am)She was all of (Em)five foot-five,
(Am)Sixteen years of (Em)old.

Oh, the (C)rain can sure blow (F)thunder
When you (G)steal the devil's (Em)kin.
She said, (Am)"Lay me by cool (Em)water,
There's (F)fire in the (Fj7)wind." (Am) (Em) (Am) (Em)

(Am)Told her she could (Em)stay with me,
(Am)Wash and mend my (Em)clothes.
(Am)I would feed and (Em)keep her here
Un(Am)til she chose to (Em)go.

Oh, the (C)rain can sure blow (F)thunder
When you (G)steal the devil's (Em)kin.
She said, (Am)"Lay me by cool (Em)water,
There's (F)fire in the (Fj7)wind." (Am) (Em) (Am) (Em) (Am) (Em)

(Am)Travellers seldom (Em)came our way,
We (Am)lived across the (Em)plain.
I (Am)called the girl Su(Em)sanna,
For I (Am)never knew her (Em)name.

Oh, the (C)rain can sure blow (F)thunder
When you (G)steal the devil's (Em)kin.
She said, (Am)"Lay me by cool (Em)water,
There's (F)fire in the (Fj7)wind."
Oh, (Am)lay me by cool (Em)water,
There's (F)fire in the (Fj7)wind." (Am) (Em) (Am) (Em) (Am) (Em)

Her (Am)dress was long, too (Em)small for her,
And (Am)tight as midnight (Em)light.
She'd (Am)lay her head u(Em)pon my chest
And (Am)hold me through the (Em)night.

Oh, the (C)rain can sure blow (F)thunder

When you (G)steal the devil's (Em)kin.
So I (Am)laid her by cool (Em)water,
She was (F)fire in the (Fj7)wind.
Oh, I (Am)laid her by cool (Em)water,
She was (F)fire in the (Fj7)wind.
Oh, I (Am)laid her by cool (Em)water,
She was (F)fire in the (Fj7)wind. (Am) (Em) (Am) (Em)
(Am) (Em) (Am) (Em) (Am) (Em) (Am)

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Ken Swiatek and
janhauenstein@gmx.de, Charlie Woodward & Art Faller
(The trio)

4/2003

Freeway Pleasure

Written by John Stewart

John has recorded 'Freeway Pleasure' three times. It's on "The Lonesome Picker Rides Again", Warner Brothers, 1971, re-issued as CD by Line Records, 1990. Same version on the compilation double CD "Gold", Wrasse Records, 1999. Then on "The Complete Phoenix Concerts", Bear Family Records, one of the two bonus tracks that augment the original RCA double LP, 1974. Finally, 'Freeway Pleasure' is also on the live double CD "Front Row Music- Before the War", Neon Dreams, 2001.

Now this is SOME song. I dare you to name a better song about the itinerant musician, the wandering minstrel, the travelling troubadour. On second thoughts, don't bother. And when you have learned how to play this one, DO. Simply play it. DON'T sing. You'll know what I mean immediately. Great song. Great melody. Great fun to play.

Many of you know that John is said never to play the same song once. John's long-time bass player Dave "Dave" Batti said that, if memory serves. History needs to be rewritten – almost. We prepared the "Lonesome Picker" and the "Phoenix Concerts" Pleasure for you. Go and spot the differences.

(Am7/G)

E-----
B--1-----
G-----
D----2-----
A-----
E-----3--

(Bm7/A)

E-----
B-----3-----
G-----
D-----4-----
A-----
E-----5--

"The Lonesome Picker Rides Again" version

Capo 3rd fret

(G) (Am7/G) (Bm7/A) (Am7/G)

(G) (Am7/G) (Bm7/A) (Am7/G)

(The (Am7/G) (Bm7/A) (Am7/G) part is played by sliding the (Am7/G) form two frets up the neck, then back. On the Am7/G, hammer on – pull off –hammer on D-note on B-string on the way up and play C-note and then B- note on the way down.

Continue this pattern into the verse.)

As (G)long as the (Am7/G)tires

Still (Bm7/A)cry on the (Am7/G)highway,

As (G)long as the (F)dogs

Still (D)die on the (Em)road,

(G) As long as (Am7/G)I wake up
(Bm7/A)without knowing (Am7/G)who I am,
(G) (G/Gb)I will (C)always (Em/B)think of (G)you as (D/Gb)home.

(G) Every time I (Am7/G)hear you say,
(Bm7/A) "John why are you (Am7/G)leaving?"
(G)Bless it, my con(F)fession
Is a (D)woman called the (Em)road.
(G)Like the other (Am7/G)woman,
The (Bm7/A)road, she gets (Am7/G)jealous,
She (G)knows there'll (G/Gb)come a (C)time
I won't (Em/B)see her (G)any(D/Gb)more.

The (C)road is my (Bm)woman
And she's (C)never (D/Gb)done me (Em)wrong,
And I'm (F>true to her.(C)(D/Gb)
The (C)road is my (Bm)woman
And she's (C)here (D/Gb)in this (Em)song,
And I'm (F>true to her.(C)(D/Gb) (hold)
But not for (G)lo(Am7/G)ng. (Bm7/A) (Am7/G)

(G)Rescue me, sweet (Am7/G)angel,
She (Bm7/A)stole me as a (Am7/G)child
(G)To become a (F)rider
On her (D)two-lane rode(Em)o.
And then (G)you came a(Am7/G)long,
(Bm7/A)Loving me for (Am7/G)what I am,
(G) I've (G/Gb)been too (C)long
With a (Em/B)woman (G)made of (D/Gb)stone.

The (C)road is my (Bm)woman,
And she's (C)never (D/Gb)done me (Em)wrong,
And I'm (F>true to her.(C)(D/Gb)
The (C)road is my (Bm)woman,
And she's (C)here (D/Gb)in this (Em)song,
And I'm (F>true to her,(C)(D/Gb) (hold)
But not for (G)lo(Am7/G)ng. (Bm7) (Am7/G)

The (G)road is my (Am7/G)woman
And she's (Bm7/A)never done me (Am7/G)wrong,
The (G)road is my (Am7/G)woman
And she's (Bm7/A)here in this (Am7/G)song,
And I'm (G>true to her, (Am7/G) (Bm7/A) (Am7/G)
And I'm (G>true to her, (Am7/G) (Bm7/A) (Am7/G)
And I'm (G>true to her, (Am7/G) (Bm7/A) (Am7/G)
But not for (G)long. (G4)(G) (G4)(G4)(G)

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janhauenstein@gmx.de, Charlie Woodward & Art Faller

"Phoenix Concerts" version

Capo 3rd fret

(G) (Am7/G) (Bm7/A) (Am7/G)

(G) (Am7/G) (Bm7/A) (Am7/G)

As (G)long as the (Am7/G)tires

Still (Bm7/A)cry on the (Am7/G)highway,

As (G)long as the (F)dogs

Still (D)die on the (Em)road,

(G) As long as (Am7/G)I wake up

(Bm7/A)without knowing (Am7/G)who I am,

(G) (G/Gb)I will (C)always (Em/B)think of (G)you as (D/Gb)home.

(G) Every time I (Am7/G)hear you say,

(Bm7/A) "John why are you (Am7/G)leaving?"

(G)Bless it, my con(F)fession

Is a (D/Gb)woman called the (Em)road.

And (G)like the other (Am7/G)woman,

The (Bm7/A)road, she gets (Am7/G)jealous,

'Cause she (G)knows there'll (G/Gb)come a (C)time

I won't (Em/B)see her (G)any(D/Gb)more.

Oh, the (C)road is my (Bm)woman

And she's (C)never (D/Gb)done me (Em)wrong,

And I'm (F>true to her.(C)(D/Gb)

Yeah, the (C)road is my (Bm)woman

And she's (C)here (D/Gb)in this (Em)song,

And I'm (F>true to her.(C)(D/Gb) (hold)

But not for (G)lo(Am7/G)ng. (Bm7/A) (Am7/G)

Oh, (G)rescue me, sweet (Am7/G)angel,

She (Bm7/A)stole me as a (Am7/G)child

(G)To become a (F)rider

On her (D)two-lane rode(Em)o.

And then (G)you came a(Am7/G)long,

(Bm7/A)Loving me for (Am7/G)what I am,

(G) I've (G/Gb)been too (C)long

With a (Em/B)woman (G)made of (D/Gb)stone.

Ah, the (C)road is my (Bm)woman,

And she's (C)never (D/Gb)done me (Em)wrong,

And I'm (F>true to her.(C)(D/Gb)

Yeah, the (C)road is my (Bm)woman,

And she's (C)here (D/Gb)in this (Em)song,

And I'm (F>true to her,(C)(D/Gb) (hold)

But not for (G)lo(Am7/G)ng. (Bm7) (Am7/G)

Oh. the (G)road is my (Am7/G)woman
And she's (Bm7/A)never done me (Am7/G)wrong,
The (G)road is my (Am7/G)woman
And she's (Bm7/A)here in this (Am7/G)song,
And I'm (G>true to her, (Am7/G) (Bm7/A) (Am7/G)
But not for (G)long. (G4)(G) (G4)(G4)(G)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

1/2004

Friend of Jesus

Written by John Stewart

'Friend of Jesus' is from the excellent "Willard" album, (Capitol, ST540, 1970), best re-release as BGO Records double CD (2001) (together with the even better "California Bloodlines" [69]).

This song should be sung at church services, maybe alongside Kris Kristofferson's 'Jesus Was a Capricorn' and John Prine's 'Everybody'. (Rev, I suppose you could think of more good ones ...). You'll learn more from a good song than you'll learn at school.

This is a good song.

(C)Jesus (C/B)was a (F)friend of (C/G)John's,
(Dm/C)hm hm (G/D)hm hm (C)hm, (bass run:GG-A-B)
(C)Jesus (C/B)was a (F)friend of (C/G)Paul's,
(Dm7/C)hm hm (G/D)hm hm (C)hm. (bass run:GA-GB)
(C)He was a (C/E)friend of (F)Matthew, (high notes: ccdc)
(C)James, John, (C/B)down the (F)line, (high notes: ccdc)
I (C)do be (C/B)lieve I'd have (Am)been a (Am/G)friend
of (F)Jesus (G)in his (C)time. (F) (Em) (G/D)

(C)Jesus (C/B)walked the (F)streets at (C/G)night,
(Dm/C)hm hm (G/D)hm hm (C)hm, (bass run:GG-A-B)
(C)Jesus, (C/B)he didn't (F)need a (C/G)light,
(Dm7/C)hm hm (G/D)hm hm (C)hm. (bass run:GA-GB)
(C)Jesus (C/E)walked with the (F)harlots, (high notes:ccdc)
and he (C)ran with the (C/B)hoodlum (F)kind, (high notes:ccdc)
and I (C)do (C/B)believe I'd have (Am)been a (Am/G)friend
of (F)Jesus (G)in his (C)time. (F) (Em) (G/D)
(C)Hm (F)hm (C/E)hm (A7/E)hm...

(D)Jesus (D/C#)hung with the (G)hard line (D/A)gang,
(Em/D)hm hm (A/E)hm hm (D)hm, (bass run:AABC#)
(D)Jesus (D/C#)knew the (G)songs they (D/A)sang,
(Em7/D)hm hm (A/E)hm hm (D)hm. (bass run:AB-AC#)
(D)He didn't (D/F#)have no (G)money, (high notes:dded)
I (D)hear he didn't (D/C#)have a (G)dime, (high notes:dded)
I (D)do (D/C#)believe I'd have (Bm)been a (Bm/A)friend
of (G)Jesus (A)in his (D)time,
I do (D/C#)believe I'd have (Bm)been a (Bm/A)friend
of (G)Jesus (A)in his (D)time.

Good God Al(D/C#)mighty, my (Bm)darling (Bm/A)Jesus,
(G)you are a (A)friend of (D)mine.
Come on (D/C#)along, we'll (Bm)sing another (Bm/A)song
of (G)Jesus (A)in his (D)prime.
They caught him in the (D/C#)yard, the (Bm)national (Bm/A)guard,
and (G)Jesus, (A) he was (D)crucified.
Open up the (D/C#)door, he's (Bm)seen it all (Bm/A)before,
and (G)Jesus, (A)he is (D)on your side.

Good God (D/C#)Almighty, my (Bm)darling (Bm/A)Jesus,
(G)you are a (A)friend of (D)mine.
You aren't a(D/C#)lone, (Bm)he will walk you (Bm/A)home,
(G)Jesus, (A)he's there (D)by your side.
Good God (D/C#)Almighty, my (Bm)darling (Bm/A)Jesus,
(G)you are a (A)friend of (D)mine.

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Charlie Woodward, Art Faller & janhauenstein@gmx.de

P.S. You can play an (Em/B) instead of the (C/B) in the first line of the verses. The important thing is to let the bass note ring out. That's a (F#m/C#) after the key shift.

2002

The Ghost Inside of Me

Written by John Stewart

We worked out the chords for a very special song this time. 'The Ghost Inside of Me' is on "Airdream Believer – A Retrospective", Shanachie 1995, great CD. There's an earlier version on the "Escape to Arizona" cassette, Homecoming Records, 1993. Maybe there will be a CD re-release in the near future. Art wrote: Hi friends. Ah...the ghost of conscience....a beautiful thing. Have been playing around with this for two nights now....a terrific version; I thank you both for making this a very playable song, one of John's best in my opinion.

G5/D

```
E-----3-----
B-----3-----
G-----
D-----
A---(2)-----
E------(3)-----
```

G6/D

```
E-----
B-----
G-----
D-----
A---(2)-----
E------(3)-----
```

Cadd9

```
E-----3-----
B-----3-----
G-----
D---2-----
A-----3-----
E-----
```

(G5/D, then slide g to f# on high E-string, play snappy f#-note) (C) (D, hammer on g-note)
 (G5/D, then slide g to f# on high E-string, play snappy f#-note) (C) (D, hammer on g-note)
 (G5/D, then slide g to f# on high E-string, play snappy f#-note) (C) (D, hammer on g-note)
 (G5/D, then slide g to f# on high E-string, play snappy f#-note)

(C) Every (D)prayer that I'm not (G)praying, (D) (Em)
 Every (G)promise I'm be(C)traying,(Em7/B) (Am7)
 And every (D)price that I am (Em)paying,(G/D) (C)
 Is like a (Am)ghost inside of (F)me.

([on high E:]e hammer on f# pull off to e, [on B-string:] d, let it ring, to (D))

And every road I could be (G)taking, (D) (Em),
 Every (G)dream I am for(C)saking(Em7/B)(Am7)

Every (D)heart that's out there (Em)breaking ,(G/D)(C)
Is like a (Am)ghost inside of (F)me.
([on high E:]e hammer on f# pull off to e, [on B-string:] d,
D-bass-[on G-string:]a-[on E-string:]a)

Look a(Cadd9)round, 'round,(G)look around,
(Cadd9) Every time I (G)turn around,
(Cadd9)I'm not (G)who I ought to be.(A)(D)
Headin' (Cadd9)down, down, it (G)gets me down
If (Cadd9)every time I (G)look around
(Cadd9) There is (Em 7)something haunting (Am7)me. (D)

And every friend I am de(G)serting, (D) (Em)
With every (G)danger I am (C)flirting (Em7/B) (Am7)
And every (D)word that ends up (Em)hurting (G/D) (C)
Is like a (Am7)ghost inside of (F)me
([on high E:]e hammer on f# pull off to e, [on B-string:] d, to (D))

And every heart I could be (G)cheering, (D)(Em)
Every (G)love that I am (C)fearing, (Em7/B)(Am7)
And every (D)cry that I am (Em)hearing (G/D) (C)
Is like a (Am7)ghost inside of (F)me.(F)(Am)(D)
([on high E:]e hammer on f# pull off to e, [on B-string:] d,
[on high E:]a-e-[on B:]d, to (D))

Look a(Cadd9)round, 'round,(G)look around,
(Cadd9) Every time I (G)turn around,
(Cadd9)I'm not (G)who I ought to be.(A)(D)
Headin' (Cadd9)down, down, it (G)gets me down
If (Cadd9)every time I (G)turn around
(Cadd9) There is (Em7)something haunting (Am7)me. (D)

And every tear that I'm not (G)crying, (D) (Em)
Every (G)pain I am de(C)nying (Em7/B) (Am)
And every (D)lie I'm justi(Em)fying, (G/D)(C)
Is like a (Am)ghost inside of (F)me,
([on high E:]e hammer on f# pull off to e, to (D))
Like a ghost inside of (C)me, (Em7) (D)
Like a ghost inside of (C)me, (Em7) (D)
Like a ghost inside of (C)me, (Em7) (D)
Like a ghost inside of (G)me, (D) (C)
Like a (D)ghost inside of (G)me, (D) (C)
Like a (D)ghost inside of (G)me, (D) (C)
Like a (D)ghost(hold) inside of (G)me.

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Art Faller, Charlie Woodward & janhauenstein@gmx.de

Easier guitar intro:

Gj7
E----2-----
B-----
G-----
D-----
A----2-----
E-----3-----

(G) (Gj7) (C) (D)
(G) (Gj7) (C) (D)
(G) (Gj7) (C) (D)
(G) (Gj7)

September 2004

Girl Down the River

Written by John Stewart

'Girl Down the River' is from the fine album "Blondes", Allegiance, 1982, Swedish release Polydor, 1982, US album re-released as CD by Line Music, 1990, CD re-release with all the tracks from the US and the Swedish releases, Neon Dreams, 2003.

Well, what happened? I've got an idea, but I won't tell. Sounds really good when you simply strum rather fast and very evenly.

D/F# (middle F# here)
 E-----2-----
 B-----3-----
 G-----2-----
 D-----4-----
 A--xx-----
 E--xx-----

E/G# (middle G# here)
 E-----4-----
 B-----5-----
 G-----4-----
 D-----6-----
 A--xx-----
 E--xx-----

Sounds almost as good with the 'normal' D- and E-chords.

Girl Down the River John Stewart

(A) (D/F#) (E/G#) (A) (D/F#) (E/G#)
 (A) (D/F#) (E/G#) (A) (D/F#) (E/G#) (A)
 Girl down the (D/F#)river, (E/G#) boy's on the (A)run,
 You should for(D/F#)give her, (E/G#) I was the (A)one.
 And what could I (D/F#)give her? (E/G#) Days in the (A)sun,
 Girl down the (D/F#)river, (E/G#) boy's on the (A)run.

East coast girl and the (D/F#)west coast boys,
 (E/G#)Out for a summer in the (A)sun.
 Her daddy is a lawyer with a (D/F#)New York firm
 And her (E/G#)mother spends money like a (A)gun.
 (D/F#)She started running with the (E/G#)good-time boys,
 (A)Wound up paying for her (D/F#)fun. (A)
 Girl down the (D/F#)river, (E/G#) boy's on the (A)run.

Girl down the (D/F#)river, (E/G#) boy's on the (A)run,
 You should for(D/F#)give her, (E/G#) I was the (A)one.
 And what could I (D/F#)give her? (E/G#) Days in the (A)sun,
 Girl down the (D/F#)river, (E/G#) boy's on the (A)run.

(D/F#) (E/G#) (A) (D/F#) (E/G#) (A) (D/F#) (E/G#) (A)
Girl down the (D/F#)river, (E/G#) boy's on the (A)run.

It got a little heavy in my (D/F#)sixty-two Chevy,
(E/G#)Told her I wasn't in the (A)mood.
Oh, I never take part or be(D/F#)lieve in breaking hearts,
And I (E/G#)tell you there's only been a (A)few.
I (D/F#)had to slip away on the (E/G#)coast highway,
Was the (A)best thing I ever could have (D/F#)done. (A)
Girl down the (D/F#)river, (E/G#) boy's on the (A)run.

Girl down the (D/F#)river, (E/G#) boy's on the (A)run,
You should for(D/F#)give her, (E/G#) I was the (A)one.
And what could I (D/F#)give her? (E/G#) Days in the (A)sun,
Girl down the (D/F#)river, (E/G#) boy's on the (A)run.
(D/F#) (E/G#) (A) (D/F#) (E/G#)
(A) (D/F#) (E/G#) (A) (D/F#) (E/G#) (A)

Girl down the (D/F#)river, (E/G#) boy's on the (A)run,
You should for(D/F#)give her, (E/G#) I was the (A)one.
And what could I (D/F#)give her? (E/G#) Days in the (A)sun,
Girl down the (D/F#)river, (E/G#) boy's on the (A)run.

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janhauenstein@gmx.de, Art Faller & Charlie Woodward

September 2005

Gold

Written by John Stewart

By way of introduction...Jan & Art. Wonder how many Bloodliners had this experience or one just like it.

I remember a friend coming up to me in the late 70's saying, "Hey, I heard that John Stewart guy you like to listen to on the radio."

"What?....Really?....Are you sure it was John?"

"Yes, the DJ repeated his name after the song. And he was singing with Stevie Nicks."

"Wow!....Alright!! Great!!! Finally!!!!

And then we were hearing it all the time and feeling just a little special because we had known all along.

Charlie.

And Art wrote: You captured this exactly, Charlie. Summer of 1979 I believe. On the car radio, in the background at the coffee shop, at the railroad station, feeling good for John, it has finally happened.....

Art.

'Gold' is from "Bombs Away, Dream Babies", RSO, 1979, re-released as CD by Razor & Tie, 1994, also on "Neon Beach Live 1990" (Gold Medley), Line Records, 1991 and on "Airdream Believer", Shanachie, 1995. The version from "Bombs Away..." is also featured on the compilation double CD "Gold", Wrasse, 2000.

Here is John Stewart's #5 hit.

(Am) (F) (Am) (F)

When the (Am)lights go down in the California town

(F)People are in for the (Am)evening.

I jump into my car and I throw in my guitar,

My (F)heart beating time with my (Am)breathing.

(F)Driving over Kanan, (Em)singing to my soul,

There's (F)people out there turning music into (Am)gold. (F)

Now, my (Am)buddy Jim Bass, he's a-working, pumping gas,

And he (F)makes two fifty for an (Am)hour.

He's got rhythm in his hands as he's tapping on the cans,

(F)Sings rock and roll in the (Am)shower.

(F)Driving over Kanan, (Em)singing to my soul,

There's (F)people out there turning music into (Am)gold.

(F) (Am) (F)

Oh, (Am)California girls are the greatest in the world,

(F)Each one a song in the (Am)making,

Singing right to me, I can hear the melody,

The (F)story is there for the (Am)taking.

Glorious Kingdom

Arranged by Bob Shane/Nick Reynolds/John Stewart

Intro (G)

Single notes: D--E--G--A-B-BBBB-A--G-E--D--E--G--E--D--E-D-E-D

The Virgin Mary had a (D)baby boy,
(D7)Virgin Mary had a (G)baby boy,
Virgin (G7)Mary had a (C)baby boy,
And they (D7)say that His name was (G) Jesus. (hold)

(He come (G)down) He come from the glory,
(He come down) He come from the glorious a-(D7)King(G)dom.
(He come down) He come from the glory,
(He come down) He come from the glorious a-(D7)King(G)dom.

(C7) Oh, (G)yes, believe us. (C7)
Oh, (G)yes, believe us. (C7)
Oh, (G)yes, believe us.
He come from the glorious (Gb)Kingdom. (G)
Single notes: D--E--G--A-B-BB-BBB-A--G-E---D--E--G-E--D-E-E

Was born in a town called (D)Bethlehem,
(D7)Born in a town called (G)Bethlehem,
Born in a (G7)town called (C)Bethlehem,
And they (D7)say that His name was (G)Jesus. (hold)

(He come (G)down) He come from the glory,
(He come down) He come from the glorious a-(D7)King(G)dom.
(He come down) He come from the glory,
(He come down) He come from the glorious a-(D7)King(G)dom.

(C7) Oh, (G)yes, believe us. (C7)
Oh, (G)yes, believe us. (C7)
Oh, (G)yes, believe us.
He come from the glorious (Gb)Kingdom. (G)
Single notes: D-DD-E--G--A-B-B-BBBB-A--G-E-E

Was sent to us from Our (D)Father above,
(D7)Sent to us from Our (G)Father above,
sent to (G7)us from Our (C)Father above,
And they (D7)say that His name was (G) Jesus. (hold)

(He come (G)down) He come from the glory,
(He come down) He come from the glorious a-(D7)King(G)dom.
(He come down) He come from the glory,
(He come down) He come from the glorious a-(D7)King(G)dom.

(C7) Oh, (G)yes, believe us. (C7)

Oh, (G)yes, believe us. (C7)

Oh, (G)yes, believe us.

He come from the glorious (Gb)Kingdom. (G)

Single notes: D--E--G--A-B-BBBB-A--G-E--D--E--G--E--D--E-D-E-D hold)

He come (G)down

Charlie Woodward and Art Faller (janhauenstein@gmx.de, some layout help)

December 2002

(F)Driving over Kanan, (Em)singing to my soul,
There's (F)people out there turning music into (Am)gold.
(F) (Am) (F) (Am) (F)

Driving over Kanan, (Em)singing to my soul,
There's (F)people out there turning music into (Am)gold...(F)

When the (Am)lights go down in the California town
(F)People are in for the (Am)evening.
I jump into my car and I throw in my guitar,
My (F)heart's beating time with my (Am)breathing.

(F)Driving over Kanan, (Em)singing to my soul,
There's (F)people out there turning music into (Am)gold.
(F)Flying over Kanan, (Em)singing to my soul...
(F)People out there turning music into (Am)gold,
(F)People out there turning music into (Am)gold,
(F)People out there turning music into (Am)gold.
(F) (Am) (F) (Am) (F)
(Am)People out there turning music into gold, into (F)gold,
(Am)People out there turning music into gold, into (F)gold,
(Am)People out there turning music into gold, into (F)gold,
(Am)People out there turning music into gold, into (F)gold,
Workin' on the radio,
(Am)People out there turning music into gold, into (F)gold,
Slippin' down the backroad,
(Am)People out there turning music into gold, into (F)gold,
(Am)People out there turning music into gold, into (F)gold...

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12/2003

Golden Gate

Written by John Stewart

'Golden Gate' is from the fine album "Blondes", Allegiance, 1982, Swedish release Polydor, 1982, US album re-released as CD by Line Music, 1990, CD re-release with all the tracks from the US and the Swedish releases, Neon Dreams, 2003.

Most of the 'chirpy' sounds from the second guitar are simply high E-notes, 12th fret on high E-string. I'm not a big fan of those chirps, and I liked the song a lot less before I learned it. Fun to play now! And you better play it, 'cause it took us ages to work out the chords.
Use Drop D tuning (low E-string tuned down to D).

(Em7/D)

```
E-----
B-----3-----
G-----
D-----
A--xx-----
D--xx-----
```

(A7short/C#)

```
E-----
B---2-----
G-----
D---2-----
A-----4---
D--xx-----
```

Em/D

```
E-----
B-----
G-----
D-----
A---xx-----
D---xx-----
```

(Em7/D) (A7short/C#) (Em7/D) (A7short/C#)
 (Em7/D) I dreamed of all the girls in Cali(A7short/C#)fornia,
 (Em7/D) I dreamed of all the girls in the Golden (D)State,
 (Em/D) And I dreamed about this (A7short)land where I was (D)born, yeah,
 (high notes run on high E- and B-strings: f#-g-f#-e-d-b)
 (Em) From Hollywood up (A)north to the Golden (D)Gate.
 ('easy' slide from f#- to d-note on high E-string)

And I (Em7/D)dreamed that if I called you on the (A7short/C#)phone
 (Em7/D) That everything would be like it used to (D)be,
 (high notes on high E: f#-f#-b-a)
 And I (Em)dreamed that you and (A)I
 (high notes run on high B- and E-strings: c#-c#-d-e-to...)

(D) Had finally learned to fly
 (high notes run on high E- and B-strings: g-f#-e-d-b)
 (Em) From Hollywood up (A)north,
 (Em) From Hollywood up (A)north,
 (Em) From Hollywood up (A)north to the Golden (D)Gate.
 (to get that nice 'high notes' interlude from the 2nd guitar, slide open F-chord.
 up to tenth fret and play F and F9, alternating [that is D/D9, really, only higher],
 then slide formation down to fifth fret (play F) [that is A, only higher] and back
 down to 'normal' D. Or, of course, simply play D- and A-chords)

(Em7/D)One more time I won't be with my (A7short/C#)baby,
 (Em7/D)One more time I just won't be a(D)round,
 (high notes on high E: f#-f#-a-b-a-f#)
 For if (Em)all the sins of (A)pride
 (high notes run on high B- and E-strings: c#-c#-d-e-to...)
 Were (D)lined up side by side
 (high notes run on high E- and B-strings: g-f#-e-d-b)
 From (Em)Hollywood up (A)north,
 They'd go from (Em)Hollywood up (A)north,
 (Em) From Hollywood up (A)north to the Golden (D)Gate.
 [as above, but to 'normal' (A), then (A4) (D, highlight f#-g-f#-e-d) (A)
 (D, then slide on high E-string to tenth fret) single notes run on B-, G-, D-
 and A-strings: d-c#-b a-g-F# E-D-B-A-B-A-A d-c#-b a-g-F# E-D-B-D,
 repeat run with slight variations, (D, then slide on high E-string to tenth fret)]

And I (Em7/D)dreamed of all the girls in Cali(A7short/C#)fornia,
 (Em7/D) And I dreamed of all the girls in the Golden (D)State.
 (high notes run: on high E-string: aa-b-a)
 Oh I (Em)dreamed about this (A)land where I was (D)born, yeah,
 (high notes run on high E- and B-strings: f#-f#-g-f#-e-d-b)
 (Em) From Hollywood up (A)north,
 (Em) From Hollywood up (A)north,
 (Em) From Hollywood up (A)north to the Golden (D)Gate.
 (D [high variety] (A[high variety]) (D [high variety] (A[high variety]))

(Em) From Hollywood up (A)north,
 (Em) From Hollywood up (A)north,
 (Em) From Hollywood up (A)north to the Golden (D)Gate.
 (D [high variety] (A[high variety]) (D [high variety] (A[high variety])) (D)

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janhauenstein@gmx.de, Art Faller & Charlie Woodward

Golden Gate Fields

Written by John Stewart

'Golden Gate Fields' is on "The Day the River Sang", Appleseed, 2006.

'Let the Big Horse Run', 'Wild Horse Road', 'All the Wild Horses', 'Tanforan', in a way, 'Mother Country', too... After all, John is the son of a horse trainer, and here's another fine song dealing with horses (and those who ride them). Cinema for the mind, once again.

E4
E-----
B-----
G-----2-----
D-----2-----
A-----2-----
E-----

Golden Gate Fields John Stewart

(E) (E4) (E) (E4) (E) (E4) (B) (E)
Down in the (E4)valley
At the (E)sunrise you'll (E4)find
Jo(E)se and (C#m)Maria on (A)old 4-0-(B)5,
And he (E)said to Ma(E7)ria,
"I'll (A)call you to(G#m)night
(A)After the (E)claim stake,
When (B7)everything's right."

And they're (E)driving to (E4)Glendale,
And the (E)race is at (E4)noon.
His (E)coffee's too (E4)hot,
And he's (F#)boarding too (B)soon
To (E)stare out the (E7>window
At (A)Camino (G#m)Real,
As they (A)saddle the (E)horses
At (F#)Golden Gate (B)Fields.

And the (A)horses and (G#m)jockeys
While the (A)danger is (E)real,
At (A)post time and the (E)coast time
At (B7)Golden Gate (E)Fields.
(E4) (E) (E4) (E) (E4) (A) (B7)

Now, (E)Lefty, he's the (E4)shooter,
He (E)arrived at the (E4)track,
His (E)stash and his (E4)needles
In the (F#)bag on his (B)back.
And they're (E)leading the (E7)horses
(A)Out of the (G#m)barn,
(A)Lefty's in (E)line
With the (A)tracks on his (B)arm.

And he's (E)looking for a (E4)horse
To (E)get through the (E4)day,
That's (E)why he's the (E4)shooter,
And he's (F#)willing to (B)pay
The (E)price of the (E7)monkey
Who (A)takes him a (G#m)way.
He's a- (A)betting on (E)horses
That (F#)don't ever (B)pay.

And the (A)horses and (G#m)junkies,
The (A)danger is (E)real,
At the (A)post time and the (E)coast time
At (F#)Golden Gate (B)Fields.
And the (A)horses and the (G#m)junkies
While the (A)dangers are (E)real,
At the (A)post time and the (E)coast time
At (B7)Golden Gate (E)Fields.
(E4) (E) (E4) (E) (E4) (A) (B7)
(E) (E7) (A) (G#m) (A) (E) (B7)

Now the (E)first race
Is the (E4)claim stake,
And (E)Jose is (E4)back,
(E)Holding the (E4)reins,
Staying (F#)back in the (B)pack.
A (E)round the far (E7)turn
He (A)gives him his (G#m)slack,
A (A)voiding the (E)horses
Now (F#)flat on their (B7)backs.

And the (A)horses and (G#m)junkies
And the (A)dangers are (E)real,
At the (A)post time and the (E)coast time
At (B7)Golden Gate (E)Fields.
(E4) (E) (E4) (E)

Jose and Ma(E4)ria
And (E)Lefty and (E4)junk,
Who will (E)ride for the (E4)thrills
And (F#)what's in their (B)trunk?
And they're (E)counting on (E7)angels
Who (A)know how it (G#m)feels
At (A)post time and (E)coast time
At (B7)Golden Gate (E)Fields.

For the (A)horses and the (G#m)jockeys
And the (A)dangers are (E)real,
At (A)post time and (E)coast time
At (F#)Golden Gate (B)Fields.
And the (A)horses and (G#m)junkies
And the (A)dangers are (E)real,
At the (A)post time and (E)coast time (hold)
At (B7)Golden Gate (E)Fields.

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January 2006

Golden Rollin' Belly

Written by John Stewart

'Golden Rollin' Belly' is from the great "Willard" album, Capitol Records, 1970, best re-release as BGO Records double CD (2001) (together with the outstanding "California Bloodlines" album from 1969.).

This is a fine and very sexy song. Hard to resist that growling, ladies? Players, if you can strum a guitar, you can play this song.

Golden Rolling Belly John Stewart

Drum intro - bass only on first two lines (thumping on the guitar works nicely)

Out on the road
Without a woman I get lonely,
Out on the road
Without a woman I get mad.
(G)I don't care what the preachers say,
(F)He never had it anyway,
(D7)Never found it lying on his (G)bed...(G7)

I mean a (C)golden rolling (F)belly, yeah,
Where (G)I can lay my (C)head,
I want a golden rolling (F)belly, yeah,
Where (G)I can lay my (C)head.
I want a golden rolling (F)belly, yeah,
Where (G)I can lay my (C)head,
I want a (hold)golden rolling belly, yeah,
Where I can lay my (C)head. (F) (G) (C) (hold)

Back in the (G)room
I turn on the (F)T.V., I'm not (C)watching.
Back in the (G)room
I turn on the (F)radio,
And I don't (C)hear.
(G)You know what cold showers do,
They (F)make you wet and they turn you blue,
(D7)Nothing takes the place of what I (G)said... (G7)

Yeah, I want a (C)golden rolling (F)belly, yeah,
Where (G)I can lay my (C)head,
I want a golden rolling (F)belly, yeah,
Where (G)I can lay my (C)head.
I want a golden rolling (F)belly, yeah,
Where (G)I can lay my (C)head,
I want a (hold)golden rolling belly, yeah,

Where I can lay my head.

And if a (F)man said, "(Em7)Boy,
(F)What would (G)you en(C)joy?
(D7)What would take the hair right off your (G)head?"
I'd have to (A7)say:

A (D)golden rolling (G)belly, yeah,
Where (A7)I can lay my (D)head,
I want a golden rolling (G)belly, yeah,
Where (A7)I can lay my (D)head.
I want a golden rolling (G)belly, yeah,
Where (A7)I can lay my (D)head, (hold)
I want a golden rolling belly, yeah,
Where I can lay my head.
(D) on outro.

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October 2006

Grace of Rain

Written by John Stewart

'Grace of Rain' is on the "Secret Tapes CD", Neon Dreams, 2002 (the song was originally published on a Homecoming Records limited release cassette, "Secret Tapes 2", on both the US- and the UK-release).

Live versions on "Neon Beach – John Stewart Live 1990", Line Records CD, 1991, and on "Deep in the Neon – John Stewart Live at McCabe's", Homecoming Records CD, 1991.

This is a strange and mighty song and there are many ways to interpret it for sure. I won't try. More than a few memorable lines, and excellent playing. I like the song much better now than when I first heard it. Repeated listening (and now playing) may have the same effect for you. Sounds good strummed, picked in a more conventional way and, of course, with the very rhythmic accompaniment John gave it.

Capo 2nd fret

(Em) (C) (Em) (C) (Em) (C) (Em) (C) (hold)

It's been a long, long (C)journey (D)
Down the river through the (Em)night.
It's been a long, long (C)journey, (D)
You were not in (G)sight.
It's been a long, long (C)journey, (D)
Now I want to touch the (Em)light.
(C) (Em) (C) (hold)

Was momentary (C)madness (D)
That I should let you (Em)go,
Momentary (C)madness (D)
To call and tell you (G)so,
Momentary (C)madness (D)
Can be a lifetime, don't you (Em)know.
(C) (Em) (C) (hold)

Still I'm a be(C)liever (D) in the mystery (Em)train,
I am a re(C)ceiver (D) in the mark of (Em)Cain.
I am a be(C)liever (D) in a grace of (G)rain,
I am a be(C)liever (D)(hold) in a grace of (Em)rain.
(Cj7) (Em) (Cj7) (hold)

The faithless heart's a (C)sailor, (D)
Who's blowing in the (Em)sails,
Believing he is (C)moving (D)
As if the wind had (G)failed.
The faithless heart's a (C)sailor, (D)
Who's blowing in the (Em)sails.
(C) (Em) (C) (hold)

I'm a man without (C)ritual, (D)

I'm a man without de(Em)sire.
A man without (C)ritual (D)
Who's looking all the (G)time,
Still a man without (C)ritual (D)
Is always out of (Em)line.
(C) (Em) (C) (hold)

Still I'm a be(C)liever (D) in the mystery (Em)train,
I am a re(C)ceiver (D) in the mark of (Em)Cain.
I am a be(C)liever (D) in a grace of (G)rain,
I am a be(C)liever (D)(hold) in a grace of (Em)rain.
(C) (Em) (C) (hold)

Still I'm a be(C)liever (D) in the grace of (Em)rain,
Oh, I am a be(C)liever (D) in the grace of (Em)rain,
Oh, I am a be(C)liever (D) in a grace of (Em)rain,
Grace of (Cj7)rain, grace of (Em)rain, grace of (Cj7)rain,
Still I'm a be(Em)liever, I'm a be(Cj7)liever, a be(Em)liever,
Grace of (Cj7)rain, grace of (Em)rain.(Cj7) (Em) (Cj7) (Em)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

December 2004

Great White Cathedrals

Written by John Stewart

'Great White Cathedrals' is on the great "Willard" album, Capitol Records, 1970, best re-release as BGO Records double CD (2001) (together with the outstanding "California Bloodlines" album from 1969).

This is an excellent song.

Not all that easy to play, a couple of unusual chord progressions, and it took us a while to ascertain the chords – a real Guitars Across the Water group effort, again.

Thanks, friends!

E4/C3
E---x-----
B-----
G---2-----
D---2-----
A-----4-
E---x-----

Great White Cathedrals John Stewart

Capo 3rd fret

(C/E)(C/D)(C)(C/D)(G/B)(G)(bass run E-G-C-A) (hold)
Was it (G)you all a(G/F#)long, good (Em)Jesus,(high notes g-b-a-g)
Were (C)you all a(Am)long the right (G/D)way? (G7/F)
Oh, you (C)told me you (Am7short)were,
But the (G)writing was (Em)blurred.
The (E4/C#)people who told me, they (D)twisted your (D7)words,
Saying (Em)burn, (C/E)child, (D)burn,(bass run, middle strings D-F#-G-A-G-F#)
(C/E)When in your (D)name will they (G)learn (G7/F)
That you (C/E)can't buy a (Am)soul
With his (Bm)silver and (G)gold?
And a (E4/C#)sway-backed old jackass was (D)all that you rode,
As the (Em)bells (C/E)still (D)peal(bass run, middle strings D-F#-G-A-G-F#)
In the (C/E)great white ca(C/D, hammer on E)thedrals
Of (C/D, hammer on E)people for(C/D, hammer on E)getting (D)to (G)feel.
(C/E)(C/D)(C)(C/D)(bass run B-G-A) (hold)

Was it (G)you all a(G/F#)long, green (Em)meadow, (add A-note on G-string, bend)
Were (C)you all a(Am)long my true (G/D)home? (G7/F)
Your (C)grass sure was (Am7short)cool,
With your (G)high mountain (Em)pools
But (E4/C#)out on the highway, I be(D)came like the (D7)fools
Saying (Em)burn, (C/E)child, (D)burn,(bass run, middle strings D-F#-G-A-G-F#-E)
(C/E)When in the (D)world will I (G)learn (G7/F)

That you (C/E) must stay a (Am) live?
In the (Bm) cities you (G) die.
And (E4/C#) old mother nature just (D) fights to survive,
As the (Em) bells (C/E) still (D) peal (bass run, middle strings D-F#-G-A-G-F#-E)
In the (C/E) great white ca (C/D, hammer on E) thedrals
Of (C/D, hammer on E) people for (C/D, hammer on E) getting (D) to (G) feel.
(highlight bass notes G-B-D-middle E-D-C-D)

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While we were working on it, Charlie wrote:
I looked, and it seems to me that it's in A capoed at 1
Needs the rich bass notes....

I think:
Drop D, capo 1
Intro:

```
E-----  
B-----  
G--2---2--2--2-----1-  
D--2 h -4--2--0-2-----0—0-  
A-----4--0--0---2-  
D-----0-----2-
```

However, I'm wondering if your key isn't more playable?
Charlie

(It is, I said)

Art agreed: Could play it in Jan's G capo at 3rd fret

But for the accomplished players we added Charlie's intro.

janhauenstein@gmx.de, Charlie Woodward & Art Faller

December 2006

Green Grasses

Written by John Stewart

'Green Grasses' is on "Trio Years", Homecoming Records, 1986, re-released as CD by NEC, 1988 under the title "New Frontier" with seven additional songs from "Secret Tapes '86" (originally a Homecoming Records cassette) and by Folk Era, 1993 under the title "Chilly Winds" with seven songs from "Revenge of the Budgie", 1983. The song was also played and sung by the Kingston Trio, 1959 single, says a Google search. Very sweet melody, sounds good when you sing it alone, better with a few more voices for the "Way out" verses.

I've written out some of the chords John plays in the instrumental passages – an easier way to play the song would be playing the 'verse-chords' as intro, repeat 'fourth-line-chords' as interlude where appropriate etc.

(G) (D)
 (G) (D5)(D5)(D4)(D)(D4)(D5)
 (G[C formation 7th fret], quick A-note on high E-string)(G) (D5)(D5)(D4)(D)
 (D)(D4)(D5)(G)(D)(A7)(G)(D)(A7)(D)

Oh (G)way out on a (D)lonely bayou,
 (G)There waits a girl where the (D)green grasses grow.
 (G)Waits she there with a (D)tear in her eye,
 Dreaming of (G)years that (A7)long have gone (D)by.
 (D)(D4)(D5)(G)(D)(A7)(G)(D)(A7)(D)

(G)How I yearn for the (D)days that are gone
 When I'd (G)wake in the morning to a (D)whippoorwill song.
 (G)There by the fire sits (D)my lady fair,
 Singing this (G)song as she (A7)combs her long (D)hair.

She'd sing (G)way out on a (D)lonely bayou
 (G)There waits a girl where the (D)green grasses grow,
 (G)Waits she there with a (D)tear in her eye,
 Dreaming of (G)years that (A7)long have gone (D)by.
 (D)(D5)(G[C formation 7th fret], quick A-note on high E-string)(G)(D)(G)(D)(A7)(D)
 (G) (D5)(D5)(D4)(D)
 (G)(G)(A-note on high E)(G[C formation 7th fret], quick A-note on high E-string)(G)
 (D5)(G)(D)(A7)(D)
 (G))(G[C formation 7th fret, 3x]) (D5)(D5)(D4)(D)
 (D)(D4)(D5)(G)(D)(A7)(G)(D)(A7)(D)

(G)Now I'm thinkin' (D)home I must go,
 'Cause (G)I've been out here where the (D)four winds blow,
 (G)Leavin' tonight with the (D)big April moon,
 She'll be at my (G)side by the(A7) third day of (D)June.

(G)Way out on a (D)lonely bayou,
 (G)There waits a girl where the (D)green grasses grow,
 (G)Waits she there with a (D)tear in her eye,

Dreaming of (G)years that (A7)long have gone (D)by.

Oh (G)way out on a (D)lonely bayou,
(G)There waits a girl where the (D)green grasses grow,
(G)Waits she there with a (D)tear in her eye,
Dreaming of (G)years that (A7)long have gone (D)by.
Dreaming of (G)years that (A7)long have gone (D)by.
(D)(D4)(D5)(G)(D)(A7)(G)(D)(A7)(D)

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August 2004

Hand Your Heart to the Wind

Written by John Stewart

'Hand Your Heart To The Wind' is from "Bombs Away Dream Babies", RSO 1979, CD re-release by Razor & Tie, 1994, same version is on the mis-titled "The Best of John Stewart - Turning Music Into Gold" CD, Polydor 1995, which really is a reissue of the albums "Bombs Away Dream Babies" and "Dream Babies Go Hollywood" plus two previously unreleased versions of 'Hard Time Town' and 'Children of The Morning'. We have now done all of the songs from "Bombs Away Dream Babies." This song sounds good with one lone guitar.

(C) (Fj7) (C) (Fj7) (C)

There's always one more (Fj7)river (C) the sea can (Fj7)carry,
(Em) There's always one more (F)soul (D7) heaven can (G)hold.
(C) There's always one more (Fj7)star (C) the sky can hang (Fj7)on to,
So (C)hand your (Em)heart to the (F)wind, let it (G)carry you (C)home.
(C) (Fj7) (C) (Fj7)

(C) There's always one mo(Fj7)re song (C) to sing for the (Fj7)lonely,
(Em) There's always one mo(Fj7)re dream (D7) to carry you a(G)long.
(C) There's always one more (Fj7)eagle (C) come a-flying in the (F)morning,
So (C)hand your (Em)heart to the (F)wind, let it (G)carry you (C)home.

So, (Am)hand your heart to the (Em)wind,
Let it (F)carry you a(G)way once a(C)gain,
(F)Hand your (G)heart to the (C)wind, (Am)
(F) Let it (G)carry you (C)home.
(C) (Fj7) (C) (Fj7)

(C) There's always one mo (Fj7)re reason (C) to keep you (Fj7)braving,
(Em) There's always one mo(Fj7)re angel to (D7)to carry you (G)home.
(C) There's always one more (Fj7)rainbow, (C) anywhere that (F)you go,
So (C)hand your (Em)heart to the (F)wind, let it (G)carry you (C)home.

So, (Am)hand your heart to the (Em)wind,
Let it (F)carry you a(G)way once a(C)gain,
(F)Hand your (G)heart to the (C)wind, (Am)
(F) Let it (G)carry you (C)home. (Fj7)

Let it (C)carry you home,
(Fj7)Carry you home.
Let it (C)carry you home.
Let it (Fj7)carry you home.
(C)Carry you home,
Let it (Fj7)carry you home.
(C)Carry you home,
Let it (Fj7)carry you home. (C)

Heart of a Kid

Written by John Stewart

'Heart of a Kid' is from "Trancas", Affordable Dreams, 2001, (right, you need the re-issue from 2001 with the two bonus tracks – it's one of them!), identical version on the "The Secret Tapes II" (UK Release) cassette, Homecoming, 1987. There is a live version on "Johnny and the Nasty Britches – A Night at Jimmy Duke's", Neon Dreams, 2002.

Note: G- chord - play notes G,Gb,C,Gb,G,Gb C-A-Gb-G or, rent a bass player to do that with you (says Charlie). If you play this distinctive run in "high mode", go for B- and high E-string, 7th and 8th fret, there the notes are "close together" (sez I). Of course, us amateurs then can't play the G-chord (okay – D on the 7th fret is G. Still difficult). Settle for a single-note intro or find someone to play a second guitar part.

(G-chord, bass notes:

G,Gb,C,Gb,G,Gb C-A-Gb-G

G,Gb,C,Gb,G,Gb C-A-Gb-G

G,Gb,C,Gb,G,Gb C-A-Gb-G

G,Gb,C,Gb,G,Gb C-A-Gb-G)

(G) (D/Gb) (G)

Oh, I'm still running, (G/Gb) (G)

Running on the (C)high(C/B)way (D/Gb)line.

I am still (G)running, a (G/Gb)wild (G)one,

Using the (C)Marlon (G)Brando (D/Gb)line.

I'm still (G)running, (D)(D) (G)

And it's (C)easier some(D/Gb)how

(G)Know(G/Gb)ing the (Em)things

That (Am7)I (Am7/G)know (D/Gb)now.

I'm still (G)running, (D/Gb) (G)

Running like I (single bass notes A...)al(...B)ways (...C)did.

(single notes e-d on high E- and B-string to...) (Am accentuate c note)

But (G)still with the (Em)heart of a (C)kid, (e-c) (D/Gb, accentuate a)

(hold)

With the heart of a (G)kid.(bass notes Gb,C,Gb,G,Gb C-A-Gb-G,

G,Gb,C,Gb,G,Gb C-A-Gb-G)(D/F#)(G)(D/F#)(G)

Oh, (D/F#)we're still singing,(G/Gb) (G)

Singing the (C)songs we've (C/B)always (D/Gb)known.

We're still (G)singing "Da (G/Gb)Do Ron (G)Ron,"

If we (C)have to sing (D/Gb)alone.

We're still (G)singing,(D) (G)

And it's (C)easier some(D/Gb)how

(G)Know(G/Gb)ing the (Em)things

That (Am7)we(Am7/G)know (D/Gb)now.

We're still (G)singing,(G/Gb) (G)

Singing like we (single bass notes A...) al(...B)ways (...C)did,

(single high notes e-d to...)(Am accentuate c note to...) (b-a)

And (G)still with the (Em)heart of a (C)kid, (high single notes:e-c-a)

(G)Still with the (Em)heart of a (C)kid, (e-c) (D/Gb, accentuate a) (hold)

With the heart of a (G)kid. (as in intro: Gb,C,Gb,G,Gb C-A-Gb-G
 G,Gb,C,Gb,G,Gb C-A-Gb-G
 G,Gb,C,Gb,G,Gb C-A-Gb-G
 G,Gb,C,Gb,G,Gb C-A-Gb-G)
 (G) (D/Gb) (G)

And (D/Gb)we're still (G)hoping,(G/Gb) (G)
 There's (C)hope for (C/B)me and (D/Gb)you.
 We're still (G)hoping,(G/Gb) (G)
 Oh, that (C)we will see it (D/Gb)through.
 We're still (G)hoping,(G/Gb) (G)
 And it's not (C)easier some(D/Gb)how,
 (G)Know(G/Gb)ing the (Em)things
 That (Am7)we (Am7/G)know (D/Gb)now.
 We're still (G)hoping,(D/Gb) (G)
 Hoping like we (single bass notes A...) al(...B)ways (...C)did,
 (single high notes e-d to...) (Am accentuate c note) (b-note hammer on c)
 (G)Still with the (Em)heart of a (C)kid,(single high notes e-c-a)(D)
 (G)Still with the (Em)heart of a (D)kid,(single high notes e-c-a)(D)
 (G)Still with the (Em)heart of a (C)kid,(single high notes c-b-g to...)
 (D, accentuate a)(hold)
 With the heart of a (G)kid. . (as in intro: Gb,C,Gb,G,Gb C-A-Gb-G
 G,Gb,C,Gb,G,Gb C-A-Gb-G)
 (G) (D/Gb) (G)

Oh, (D/Gb)I'm still (G)running,(G/Gb) (G)
 Running on the (C)high(C/B)way (D/Gb)line.
 I am still (G)running, a (G/Gb)wild (G)one,
 Using the (C)Marlon (C/B)Brando (D/Gb)line.
 I'm still (G)running,(D) (G)
 And it's (C)easier some (D/Gb)how
 (G)Know(G/Gb)ing the (Em)things
 That (Am7)I (Am7/G)know (D)now.
 I'm still (G)running,(D) (G)
 Running like I (single bass notes A...) al(...B)ways (...C)did,
 (single notes e-d to...) (Am accentuate c-note) (b-note hammer on c)
 (G)Still with the (Em)heart of a (C)kid,(single high notes e-c-a)
 (G)Still with the (Em)heart of a (C)kid,(single high notes e-c-a)
 (G)Still with the (Em)heart of a (C)kid,(single high notes c-pull off to b-g
 to...) (Am, accentuate a)(hold)
 With the heart of a (G)kid, (as in intro: Gb,C,Gb,G,Gb C-A-Gb-G)
 With the heart of a (G)kid, (as in intro: Gb,C,Gb,G,Gb C-A-Gb-G)
 With the heart of a (G)kid, (as in intro: Gb,C,Gb,G,Gb C-A-Gb-G)
 With the heart of a (G)kid, (as in intro: Gb,C,Gb,G,Gb C-A-Gb-G)
 With the heart of a (G)kid, (as in intro: Gb,C,Gb,G,Gb C-A-Gb-G)
 With the heart of a (G)kid, (as in intro: Gb,C,Gb,G,Gb C-A-Gb-G)

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Heart Of The Dream

Written by John Stewart

'Heart Of The Dream' is on "Bombs Away Dream Babies", RSO, 1979, re-released as CD by Razor & Tie, 1994, and on "The Best of John Stewart (Turning Music into Gold)", Polydor 1995.
Wasn't that easy to hear, but here it finally is.

Capo 3rd fret

(F) (Fj7) (G) (Am) (F) (Fj7) (G) (F)
(C) Here I am in the (F)heart of the land,
Where they (C)sell it on the run and they (F)steal it if they can,
(C)Living in the (G)heart of the (F)dream in the (G)Promised (Am)Land.

Oh, it's (C)heartbreak alley on the (F)coast highway,
They (C)never made girls like (F)that in my day,
(C)Living in the (G)heart of the (F)dream,
(C)Living in the (G)heart of the (F)dream,
(C)Living in the (G)heart of the (F)dream in the (G)Promised (Am)Land.

Oh, I'm (F)living in the (Fj7)heart, (F)living in the (Fj7)heart,
(F)Living in the heart of the (Fj7)dream in the (G)Promised (Am)Land,
(F)Living in the heart of the (Fj7)dream in the (G)Promised (Am)Land.

Oh, it's (C)slow take, soul shake, (F)Perrier and earthquakes,
(C)Everybody's waiting for the (F)day they get their big break,
(C)Living in the (G)heart of the (F)dream in the (G)Promised (Am)Land.

(C) And here I am with my (F)ass in the sand,
(C)Getting my goodies with a (F)rock and roll band,
(C)Living in the(G)heart of the (F)dream,
(C)Living in the (G)heart of the (F)dream,
(C)Living in the (G)heart of the (F)dream in the (G)Promised (Am)Land.

And I'm (F)living in the (Fj7)heart, (F)living in the (Fj7)heart,
(F)Living in the heart of the (Fj7)dream in the (G)Promised (Am)Land,
(F)Living in the heart of the (Fj7)dream in the (G)Promised (Am)Land.
(C) (F) (C) (F) (C) (G) (F) (G) (Am)

(C)Hell, I got it all and I (F)still want more,
I'm (C)Looking for the west with my (F)feet on the shore,
(C)Living in the (G)heart of the (F)dream,
I'm (C)living in the (G)heart of the (F)dream,
Yeah, I'm (C)living in the (G)heart of the (F)dream in the (G)Promised (Am)Land.

And I'm (F)living in the (Fj7)heart, (F)living in the (Fj7)heart,
(F)Living in the heart of the (Fj7)dream in the (G)Promised (Am)Land,
(F)Living in the heart of the (Fj7)dream in the (G)Promised (Am)Land,

(F)Living in the heart of the (Fj7)dream in the (G)Promised (Am)Land,
(F)Living in the heart of the (Fj7)dream in the (G)Promised (Am)Land...

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janhauenstein@gmx.de, Charlie Woodward & Art Faller

June 2006

Hearts And Dreams On The Line

Written by John Stewart

'Hearts And Dreams On The Line' is from the album "The Last Campaign", Homecoming Records 1985, CD re-release by NEC, 1988, new title "American Hero". Great album.

This song sounds good any way you play it, strummed or picked. The spoken intro – food for thought. Fine melody, good lyrics, not as difficult to play as it might look at first sight – go ahead and learn it!

Aadd11
E-----
B-----2-----
G-----2-----
D-----
A--xx-----
E--xx-----

G6: G-chord with high E-string played 'empty'

Hearts And Dreams on the Line John Stewart

"And in a moment it was over, and we were left with what we might have been and what we had become."

Capo 3rd fret

(D) (Aadd11)(D) (Aadd11)(D)
(G) (A7short) (D) (G) (D) (Em7) (A7 short) (D) (Aadd11)(D)(hold)

Ah, (D)time (Aadd11)after (D)time
You can (Aadd11)read the (D)signs,
With our hearts and our (Em7)dreams on the (D)line.(A7short) (D)
And if someone (Aadd11)has a (D)light,
You'd better shine it (Aadd11)every (D)night,
With our hearts and our (Em7)dreams on the (D)line.(A7short) (D)
With our hearts and our (Em7)dreams on the (D)line.(A7short) (D)(hold)
(D) (Aadd11)(D) (Aadd11)(D)
(G) (A7short) (D) (G) (D) (Em7) (A7 short) (D) (Aadd11)(D)(hold)

There are (Dsoldiers (Aadd11)in the (D)cold
Whose spirits (Aadd11)have been (D)sold
With our hearts and our (Em7)dreams on the (D)line (A7short) (D)(hold)
And there's (D)nowhere (Aadd11)left to (D)run
For the children (Aadd11)all have (D)guns,
With our hearts and our (Em7)dreams on the (D)line,(A7short) (D)(hold)
With our (D)hearts and our (Em7)dreams on the (D)line,(A7 short) (D)(hold)
Yeah, with our (G)hearts and our (A)dreams(hold) on the (D)line.
(Aadd11) (D) (Aadd11)(D)

(G) (A7 short) (D) (G) (D) (Em7) (A7 short) (D) (Aadd11)(D)(hold)
(G6) (A7 short)(hold) (G6) (A7)(hold) (D) (G) (A7 short) (D)(hold)

And (D)have you (Aadd11)heard the (D)news?
There's nothing (Aadd11)left to (D)lose,
With our hearts and our (Em7)dreams on the (D)line.(A7 short) (D)(hold)
And (D)you won't (Aadd11)feel the (D)sting
Till you hear the (Aadd11)Angel's (D)wings,
With our hearts and our (Em7)dreams on the (D)line,(Aadd11) (D)(hold)
With our (D)hearts and our (G)dreams on the (D)line,(A7 short) (D)(hold)
Yeah, with our (G)hearts and our (A)dreams(hold) on the (D)line, (Aadd11)(D) (A)
[this A-chord played as F at 8th fret, yep, fifth if you count 'from capo']
With our (D)hearts and our (G)dreams on the (D)line, (Aadd11)(D)(hold)
With our (D)hearts and our (G)dreams (A)on the (D)line. (G) (A) (D)

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February 2005

Hero from the War

Written by John Stewart

'Hero from the War' is on "Willard", Capitol Records, 1970, best re-release as BGO Records double CD, 2001 (together with the fantastic "California Bloodlines" album, 1969) and on "The Americans Plus", Neon Dreams, 2002 (paired with Oldest Living Son there).

This is a mighty song. Saw John play it live in London, 15 May 2003. The war in Iraq. When you change the number of years accordingly, this has been and will be a topical song for a long, long time.

Fmaj7 variant

E--1-----
 B--1-----
 G----2-----
 D----2-----
 A-----
 E---X-----

Capo 1st fret

(C)(C/D)(C/E)(C/E)(C4)(C)(C9)(C)(C/D)(C/E)(C/E)(C4)(C)
 (Am) (Fmaj7)(Am)(A4)(Am) (Dm7) (G7) (hold)

Oh her (C)voice was cracked and broken,
 But some(Cj7)how she sang the song,
 And she (C7)clung to every word,
 But she (F)couldn't hold 'em (Dm7)long.
 They could (C)crash about her (G)heart
 Where she (Bb)cradled them so long...(hold)

(Am)Waiting for her (F)hero from the (C)war,
 (Am)Waiting for her (F)hero from the (C)war,
 (Am)She's been waiting (G)now
 (Bb/D)Twenty years or (G7)more.(hold)

And she (C)read to me the letter
 Turning (Cj7)yellow in the light,
 (C7)Read to me the letter
 Now en(F)graved upon her (Dm7)sight.
 (C)I believe she (G)almost hears
 A (Bb)bugle in the night.(hold)

(Am)Waiting for her (F)hero from the (C)war,
 (Am)Waiting for her (F)hero from the (C)war,
 (Am)She's been waiting (G)now
 (Bb/D)Twenty years or (G7)more.(hold)

(C)(C/D)(C/E)(C/E)(C4)(C)(C9)(C)(C/D)(C/E)(C/E)(C4)(C)
(Am) (Fmaj7)(Am)(A4)(Am) (Dm7) (G7) (hold)

(Am)Waiting for her (F)hero from the (C)war,
(Am)Waiting for her (F)hero from the (C)war,
(Am)She's been waiting (G)now
(Bb/D)Twenty years or (G7)more.

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September 2004

High Flying Eagle

Written by John Stewart

'High Flying Eagle' is from the album "Wires from the Bunker", Wrasse Records, 2000, and Appleseed Records, 2000 (songs recorded ca. 1983-1985). Same song on the "Buster" CD, Neon Dreams, 2000, and there's a live version on the double CD "Front Row Music – Before the War", Neon Dreams, 2001. Good song. Nice and fast. Also sounds great played in the key of C, capo 2nd fret.

(G/B) here:

E xxxxxxxxxxxxxxxx
B-----
G-----
D-----
A----2-----
E xxxxxxxxxxxxxxxx

High Flying Eagle John Stewart

(D) (D4) (D) (D4) (D) (D4) (D) (D4)
(D)Eagle on the (D4)wind
And he (D) shakes his (D4)wings,
(D) He lifts his (D4)head
(D) And up he (G)swings, um (A)hm hmm (D)hmm. (D/C#)(Bm)
He can (G)fly til the (A)winter turns to (D)spring, (D/C#)(Bm)
But the (C)high (G/B)flying (A)eagle cannot (D)sing. (D4) (D) (D4)

(D)Eagle lifts his (D4)head
And he (D) finds the (D4)sky,
(D) Shakes his (D4)wings
(D) And up he (G)flies, um (A)hm hmm hmm (D)hmm. (D/C#)(Bm)
He can (G)fly til the (A)winter turns to (D)spring, (D/C#)(Bm)
But the (C)high (G/B)flying (A)eagle cannot (D)sing. (D4) (D) (D7)

(G)I don't (A)know but I (D) thought I could (Bm)fly,
And (G)I won't (A)know. Not un(D)til I can (G)try.
Still I (A)know that it won't mean a (D)thing, (D/C#)(Bm)
This (C)high (G/B)flying (A)eagle cannot (D)sing. (D4) (D) (D4)
(D) (D4) (D) (D4) (D) (D4) (D) (D4)
(D) (G) (A) (D) (D/C#)(Bm) (G) (A) (D) (D/C#)(Bm)
(C) (^G/B) (A) (D) (D4) (D) (D4)

(D) Eagle on the (D4)wind
And he (D) shakes his (D4)wings,
(D) He lifts his (D4)head
(D) And up he (G)swings, um (A)hm hmm (D)hmm. (D/C#)(Bm)
He can (G)fly til the (A)winter turns to (D)spring, (D/C#)(Bm)
But the (C)high (G/B)flying (A)eagle cannot (D)sing. (D) (D4) (D) (D7)

(G)I don't (A)know but I (D) thought I could (Bm)fly,
And (G)I won't (A)know. Not un(D)til I can (G)try.
Still I (A)know that it won't mean a (D)thing, (D/C#)(Bm)
This (C)high (G/B)flying (A)eagle,
And the (D)high flying (Bm)eagle,
This (G)high flying (A)eagle,
This (G)high flying (A)eagle cannot (D)sing. (D4) (D)

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Highway of Light

Written by John Stewart

'Highway of Light' is one of those hypnotic Stewart songs. From "Johnny Moonlight", Neon Dreams, 2000, also on the live double CD "Front Row Music – Before the War", Neon Dreams, 2001. Not difficult to learn and play.

(D) (G) (D) (A7) (D)
Run to the cross(D/C)roads,
To the (G)bright shining (D/F#)crossroads,
(G)Follow the spar(D/F#)row
To the (Em)highway of (A7)light.
Oh, and (D)run to the cross(D/F#)roads,
The (G)bright shining cross(D/F#)roads,
The (G)children will (F#m)lead you
To the (G)high(D)way (A7)of (D)light.

And those who are (D/C)weary,
(G)Run to the (D/F#)crossroads
And (G)follow the spar(D/F#)row
To the (Em)highway of (A7)light.
And (D)those who are (D/F#)weary,
You'll (G)never be (D/F#)weary,
For the (G)children will (F#m)lead you
To the (G)high(D)way (A7)of (D)light.

And those are (D/C)troubled,
(G)Run to the (D/F#)crossroads,
(G)Follow the spar(D/F#)row
To the (Em)highway of (A7)light.
And (D)those who are (D/F#)troubled,
Your (G)angels are (D/F#)doubled
When you (G)follow the chil(F#m)dren
To the (G)high(D)way (A7)of (D)light.

And you run to the cross(D/C)roads,
The (G)bright shining (D/F#)crossroads,
(G)Follow the spar(D/F#)row
To the (Em)highway of (A7)light.
And (D)run to the cross(D/F#)roads,
The (G)bright shining cross(D/F#)roads,
The (G)children will (F#m)lead you
To the (G)high(D)way (A7)of (D)light.

And those with a sor(D/C)row,
(G)Run to the (D/F#)crossroads,
(G)Follow the spar(D/F#)row
To the (Em)highway of (A7)light.

And those with a sor(D/F#)row,
(G)Shinin' to(D/F#)morrow,
And the (G)children will (F#m)lead you
To the (G)high(D)way (A7)of (D)light.

And you run to the cross(D/C)roads,
To the (G)bright shining (D/F#)crossroads,
(G)Follow the spar(D/F#)row
To the (Em)highway of (A7)light.
And you (D)run to the cross(D/F#)roads,
The (G)bright shining cross(D/F#)roads,
For the (G)children will (F#m)lead you
To the (G)high(D)way (A7)of (D)light.

And you run to the cross(D/C)roads,
To the (G)bright shining (D/F#)crossroads,
And you (G)follow the spar(D/F#)row
To the (Em)highway of (A7)light.
And you (D)run to the cross(D/F#)roads,
The (G)bright shining cross(D/F#)roads,
For the (G)children will (F#m)lead you
To the (G)high(D)way (A7)of (D)light.

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1/2004

Hit And Run

Written by John Stewart

'Hit And Run' is on the cassette "The Trio Years", Homecoming, 1986, CD on NEC, 1988, with additional songs from the "Secret Tape '86" cassette (Homecoming), titled "The New Frontier". A second CD re-issue together with "Revenge of the Budgie" (7-songs lp on Takoma, 1983) under the title "Chilly Winds", Folk Era, 1993. The song is older – first on "Children of the Morning", The Kingston Trio, Decca, 1966.

I do like the lyrics – get that poodle off the roof, poodles are not known for their mountaineering skills. And 'I was lookin' at the sun, Pardon me, I didn't know it can't be done' is the father of a fine Guy Clark line from the song The Cape: 'He did not know he could not fly, So he did.'

'I don't listen to the fools
That are makin' all the rules,
I'm havin' too much fun.'
Sounds good when strummed fast.

Capo 3rd fret

(A) (D) (E) (A) (D) (E) (A) (D) (E) (A) (D) (E)
Spoken: Re(A)turn with us (D)now(E) to those (A)thrilling days of (D)yester(E)year
(A) (D) (E) (A) (hold)

I was (D)lookin' at the (A)sun,
Pardon (G)me, I didn't (D)know it can't be (C)done.
(G)I was (D)lookin' (A)at the (D)sun,
(G)I was (D)lookin' (A)at the (D)sun.

And I was callin' back my (A)youth,
Pardon (G)me, did you (D)want to use the (C)booth?
(G)I was (D)callin' (A)back my (D)youth,
(G)I was (D)callin' (A)back my (D)youth. (D7)

I don't (G)listen to the (D)fools
That are (A)makin' all the (D)rules,
I'm (G)havin' too much(D) fun.
Doin' what I (G)want that I hit and (D)run,
Doin' what I (G)want that I hit and (D)run,
(G)Hit and (D)run, (G)hit and (D)run, (G)hit and...
(E) (A) (D) (E) (A) (D) (E) (A) (D) (E) (A)

You are (D)lookin' for the (A)truth,
Pardon (G)me, I think your (D)poodle's on the (C)roof.
(A)You are (D)lookin' (A)for the (D)truth,
(A)You are (D)lookin' (A)for the (D)truth. (A) (D)

So my world is made of (A)paint,
Pardon (G)me, I didn't (D)know that you're a (C)saint.
(A)So my (D)world is (A)made of (D)paint,

(A)So my (D)world is (A)made of (D)paint.

And I don't (G)listen to the (D)fools
That are (A)makin' all the (D)rules,
I'm (G)havin' too much(D) fun.
Doin' what I (G)want that I hit and (D)run,
Doin' what I (G)want that i hit and (D)run,
(G)Hit and (D)run, (G)hit and (D)run, (G)hit and
(E) (A) (D) (E) (A) (D) (E) (A) (D) (E)
(A) (D) (E) (A) (D) (E) (A) (D) (E)
(A) (D) (E) (A) (hold)

I may (D)never be that (A)good,
Pardon (G)me, I never (D)said I ever (C)would.
(G)I may (D)never (A)be that (D)good,
(G)I may (D)never (A)be that (D)good.

I was lookin' at the (A)sun,
Pardon (G)me, I didn't (D)know it can't be (C)done.
(G)I was (D)lookin' (A)at the (D)sun,
(G)I was (D)lookin' (A)at the (D)sun.

I don't (G)listen to the (D)fools
That are (A)makin' all the (D)rules,
I'm (G)havin' too much(D) fun.
Doin' what I (G)want that I hit and (D)run,
Doin' what I (G)want that I hit and (D)run,
(G)Hit and (D)run, (G)hit and (D)run, (G)hit and....
(E) (A) (D) (E) (A) (D) (E) (A) (D) (E)
(A) (D) (E) (A) (D) (E) (A) (D) (E)
(A) (D) (E) (A) (G) (A)

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February 2005

Holly On My Mind

Written by John Stewart

Holly On My Mind is on Signals Through the Glass – The Songs of John Stewart and Buffy Ford, Capitol, 1968, CD-reissue by Folk Era, 2004.

Very sweet song. Not difficult to play!
And it will get you in a mellow frame of mind when you play it.
Much needed today.

Holly On My Mind John Stewart

(Am) (F) (Em) (F) (Em) (F) (Em)
(F) Holly on my (Em)mind,
(F) Holly on my (C)mind,
(Am) It's Holly all the (Bm)time.
(D7) Holly on my (G)m(C)in(G)d.(D)

(F) San Leandro (Em)train,
(F) San Leandro (C)train,
(Am) Clacking out her (Bm)name,
(D7) San Leandro (G)tr(C)a(G)in.(D)

(F) Stormy winter (Em)ride,
(F) Stormy winter (C)ride,
(Am) Holly here in-(Bm)side,
(D7) Stormy winter (G)r(C)I(G)de.(D)

(F) Holly on my (Em)mind,
(F) Holly on my (C)mind,
(Am) It's Holly all the (Bm)time.
(D7) Holly on my (G)m(C)in(G)d.(D)

(F) Right old rolling (Em)stone,
(F) Right old rolling (C)stone,
(Am) She's the only one who (Bm)knows,
(D7) Right old rolling (G)st(C)o(G)ne.(D)

(F) Holly on my (Em)mind,
(F) Holly on my (C)mind,
(Am) It's Holly all the (Bm)time,
(D7) Holly on my (G)m(C)in(G)d.(D)

(F) Holly on my (Em)mind,
(F) Holly on my (Em)mind,
(F) Holly on my (Em)mind,
(F) Holly on my (Em)mind,
(F) Holly on my (Em)mind.

Hollywood Dreams

Written by John Stewart

Hollywood Dreams is on “Dream Babies Go Hollywood”, RSO, 1980, and on “John Stewart: Best Of.....Turning Music Into Gold”, Polydor; 1995, CD-reissue of the albums “Bombs Away Dream Babies” and “Dream Babies Go Hollywood”, plus two previously unreleased versions of ‘Hard Time Town’ and ‘Children of The Morning’.

Lots of fun just strumming along to the CD.

Hollywood Dreams John Stewart

(A) (Bm) (A) (Bm) (A) (Bm) (A) (Bm)
(A)So long sitting by the (Bm)roadside where the (A)wind hides,
Ah, when you (Bm)lose your dreams.
(A)So long looking where the (Bm)band goes, oh and (A)she knows
It's (Bm)Hollywood dreams.
(F#m)Hollywood, (D)Hollywood,
She (A)believes she can (E)find the (A)sky. (Bm) (A) (Bm)

(A)So long looking down the (Bm)white line for the (A)old right time,
For the (Bm)rainbow sign.
(A)So long looking where the (Bm)band goes, oh and (A)she knows,
It's (Bm)Hollywood dreams.
(F#m)Hollywood, (D)Hollywood,
She (A)believes she can (E)find the (A)sky. (Bm) (A) (Bm)
(A) (Bm) (A) (Bm)

Oh, it's (D)(hold)angels (E)(hold)on the (A)(hold)road,
(D)(hold)Who knows (E)(hold)where they (F#m)(hold)go?
And (D)every day is an (E)endless scheme of
(A) Take me back to my (Bm)Hollywood dreams.
(F#m)Hollywood, (D)Hollywood,
She (A)believes she can (E)find the (A)sky. (D) (A) (D)

(A)So long sitting by the (Bm)roadside where the (A)wind hides,
Ah, when you (Bm)lose your dreams.
(A)So long looking where the (Bm)band goes, oh and (A)she knows
It's (Bm)Hollywood dreams.
(F#m)Hollywood, (D)Hollywood,
She (A)believes she can (E)find the (A)sky. (Bm) (A) (Bm) (A) (Bm)
(A) (Bm)

Oh, it's (D)(hold)angels (E)(hold)on the (A)(hold)road,
(D)(hold)Who knows (E)(hold)where they (F#m)(hold)go?
And (D)every day is an (E)endless scheme of
(A) Take me back to my (Bm)Hollywood dreams.
(F#m)Hollywood, (D)Hollywood,

She (A)believes she can (E)find the (A)sky. (Bm) (A) (Bm)

In (A)Hollywood, in (Bm)Hollywood, in (A)Hollywood,
Oh, it's a (Bm)Hollywood dream.

In (A)Hollywood, in (Bm)Hollywood, in (A)Hollywood,
Oh, it's a (Bm)Hollywood dream.

(A)Heeee....(Bm) (A) (Bm) (A)

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janhauenstein@gmx.de, Charlie Woodward & Art Faller

June 2007

Hung on the Heart (Of a Man Back Home)

Written by John Stewart

'Hung on the Heart (Of a Man Back Home)' is from "Wingless Angels", RCA 1975, re-released as CD by Bear Family Records 1990 on one CD together with "Cannons in the Rain" (RCA 1973).

This is a good song when you've got a couple of friends who like to sing. Sent this one to Charlie, who changed some of my major chords to minors. That does not really mean I'm a major sort of a guy and he's but a minor one. And no, we absolutely won't tell you why this song was referred to as 'The Burning Horse Song' by Charlie and me. None of your business, so don't ask. Get out the guitars and banjos and enjoy instead.

Capo 4th fret

(C) She could have (Cj7)gone to Colo(Dm)rado,
(F) We were riding on that (C)road. (Cj7) (C)
I said "I'm (Cj7))going, will you (Dm)follow?"
(F) She said, "Yes," and then said, (C)"No."

She's (Dm)hung on the heart of a (G)man back home,
(C)She's got the (C/B)heart of a (Am)rolling (Am7/G)stone,
(F) Hung on the (G)heart of a (Am)man back home. (Dm) (G)

(C) We'd spend our (Cj7)time mostly just(Dm)laughing,
(F) But not enough time to make a (C)day.(Cj7) (C)
You should have seen her (Cj7)eyes when I was (Dm)asking,
(F) "Do you ever feel like running a(C)way?"

She's (Dm)hung on the heart of a (G)man back home,
(C)She's got the (C/B)heart of a (Am)rolling (Am7/G)stone,
(F) Hung on the (G)heart of a (Am)man back home.
(Dm)La lala la lala (G)la lala,
Lala (C)lalala (C/B)lalala (Am)la la (Am7/G)la,
(F) Hung on the (G)heart of a (Am)man back home. (Dm) (G)

(C) We saw the (Cj7)road house lights were (Dm)burning,
(F) We heard the music of the (C)band. (Cj7) (C)
She said, "Come (Cj7)on, honey, let's go (Dm)dancing,"
(F) And I just had to under(C)stand.

She's (Dm)hung on the heart of a (G)man back home,
(C)She's got the (C/B)heart of a (Am)rolling (Am7/G)stone,
(F) Hung on the (G)heart of a (Am)man back home.
(Dm)Hung on the heart of a (G)man back home,
(C)She's got the (C/B)heart of a (Am)rolling (Am7/G)stone,
(F) Hung on the (G)heart of a (Am)man back home.
(Dm) (G) (C) (C/B) (Am) (Am7/G) (F) (G) (Am)
(Dm) Hung on the heart of a (G)man back home,
(C)She's got the (C/B)heart of a (Am)rolling (Am7/G)stone,

(F) Hung on the (G)heart of a (Am)man back home.
(Dm)La lala la lala (G)la lala,
Lala (C)lalala (C/B)lalala (Am)la la (Am7/G)la,
(F)(hold) Hung on the (G)(hold)heart of a (Am)(hold)man back home.
High single notes: e d c a c d e

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janhauenstein@gmx.de & Charlie Woodward
(The team)

11/2002

I Want to Be Elvis

Written by John Stewart

'I Want to Be Elvis' is from the "Havana"-CD, Appleseed, 2003.

Hmmhmm, hmmm, hmmm, yea, yea, yea. I want to be Johnny, I want to be Stew, That's what I want, and how about you?

Not quite true, but this is a fine song. Not that difficult to learn – so do.

Capo 2nd fret

(G) (G/A)(G/B)(C) (C/B)(C/A)(G) (G/A)(G/B)(C) (D) (Em)

I want to be (C)Elvis, I want to be (G)Dean.

I want to be (C)Elvis (D) in the cool ma(Em)chine.

I want to be (C)Elvis back in fifty-(G)five,

Singing "Mystery (C)Train" (D) in a Memphis (Em)dive.

I want to be (C)Elvis, want to be (G)Dean.

I want to be (C)Elvis (D) when the girls all (Em)screamed.

I want to be (C)Elvis on the Sullivan (G)stage.

I want to be (C)Elvis (D) in the glory (Em)days.

I want to be (C)Elvis when he drove a (G)truck.

I want to be (C)Elvis (D) singing "All Shook (Em)Up."

Hmmhmm, (C)Hmmm, (D)Hmmm, (G)Yea, Yea, Yea.

Hmmhmm, (C)Hmmm, (D)Hmmm, (G)Yea, Yea, Yea.

Oh, I want to be (C)Elvis on a Flaming (G)Star.

I want to be (C)Elvis (D) in the Cadillac (Em)car.

I want to be (C)Elvis, rocking the (G)blues.

I want to be (C)Elvis (D) in his Blue Suede (Em)Shoes.

Well, I want to be (C)Elvis and I want to be (G)Dean.

I want to be (C)Elvis (D) when the girls all (Em)scream.

If I could be (C)Elvis, won't I be (G)cool?

I want to be (C)singing (D) "Don't Be (Em)Cruel."

I want to be (C)Elvis, would I think (G)twice?

Do I want to be (C)Elvis (D) and pay that (Em)price?

Do I want to be (C)Elvis (D) and pay that (Em)price?

Hmmhmm, (C)Hmmm, (D)Hmmm, (G)Yea, Yea, Yea.

Hmmhmm, (C)Hmmm, (D)Hmmm, (G)Yea, Yea, Yea.

Oh, I want to be (C)Elvis and I want to be (G)Dean.

I want to be (C)Elvis (D) when the girls all (Em)scream.

I want to be (C)Elvis in the (D)cool (Em)machine.

I want to be (C)Elvis (D) and I want to be (Em)Dean.

(C) (D) (G)

I want to be (C)Elvis, (D) Mmhmm, (G)hmm.

(highlight b on B-string, g on G-string and g on high E-string)

Ah, thank you very much, thank you.

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Charlie Woodward, Art Faller & janhauenstein@gmx.de (The trio)

2003

If You Should Remember Me

Written by John Stewart

We know that Tim Riley plays guitar and we wanted to do one for him. This is for you, Tim. You'll see why. And thank you, Tim.

Art sent me this mail:

"I don't know if Tim has replied to you, but one song he might like is 'If You Should Remember Me.'

John wrote this on the way to Fantasy Camp, which I attended. John sang it for Nick Reynolds and the Campers for the first time on the first night and then he sang it again on each of the next two nights at the opening of each night's events. I know it blew me away when I heard John do the song. Same possibly with Tim."

I had a handwritten version and compared. For once, they were absolutely identical. Still, Charlie found a Dm in the verses where we had an F and exchanged a C and a G. Sounds perfect to me now.

'If You Should Remember Me' is from "Johnny Moonlight", Neon Dreams, 2000. There's a great live version on "Front Row Music-Before the War", Neon Dreams, 2001. The fourth song of the medley on the second CD.

This is a fantastic song, and it's not difficult to play. I had to learn it the very day I first heard it.

C9 short

E-----

B-----3-----

G-----

D---2-----

A-----3-----

E-----

Capo 2nd fret

(C) (C9)(C) (F) (C) (C9)(C) (F)

(C) If you (F)should re(G)member (C)me

(F) When all I (C)am (Dm)is a memo(G)ry,

(C) Would you (G)keep (F) a tiny (C)spark

(F) Burning (C)somewhere (Dm) in your (G)heart?

(highlight a D-note, then a B-note on B-string)

(C) And looking (F)back (G)on all the (C)years,

(F) Days of (C)laughter, (Dm) nights of (G)tears,

And (C)if per(G)haps a (F)bird ap(C)pears,

(F) It will be (C)me (G) who found you (C)here.(C7)

(F) The rain crow (G)calls (C) to the setting sun,(C7)

(F) The curtain (G)falls (C) on every(C7)one.

(F) All my (G)love (E) was holy (Am)art

(F)That I might (C)live (Dm) within your (G)heart.

(highlight a D-note, then a B-note on B-string)

(C) (F) (G) (C) (F) (C) (Dm) (G, high notes run:

b-c-d-b-a-g)

(C) And if you (F)should re(G)member (C)me
(F) When all I (C)am (Dm) is a memo(G)ry,
(C) Would you (F)smile (E) once and (Am)say,
(F) "I don't be(C)lieve (Dm)you've gone a(G)way."
And (C)would you (G)keep a (F)tiny (C)spark
(F) Burning (C)somewhere (Dm)in, (high notes run f-e-d-c-d)
(G) in your (C)heart?(C9)(C) (F) (C) (C9)(C) (F) (C)

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Art Faller, janhauenstein@gmx.de & Charlie Woodward

7/2003

Irresistible Targets

Written by John Stewart

This is the version from "Bullets in the Hourglass" (92). The song is also on "Secret Tapes II" (87), "Deep in the Neon" (91) and "Front Row Music: Before the War" (01).

Great song. Keep it flying.

(Dm/F) (C/E) (Bb/D)(Bb/D) (C/E) 8x
 (Dm/F)Shoot out the (C/E)moon in a (Bb/D)mid(Bb/D)night (C/E)sky,
 (Dm/F) (C/E) (Bb/D)(Bb/D) (C/E)
 (Dm/F)Shoot out the (C/E)sun in a (Bb/D)black(Bb/D)bird's (C/E)eye.
 (Dm/F) (C/E) (Bb/D)(Bb/D) (C/E)
 (Dm/F)Shoot out a (C/E)dream and (Bb/D)don't (Bb/D)say (C/E)why,
 (Dm/F)So it's (C/E)up to (Bb/D)you (Bb/D)and (C/E)I
 To (Dm/F)beat our (C/E)arms a(Bb/D)gainst (Bb/D)the (C/E)sky(hold)
 And to keep it (Dm)flying.(C/E) (Bb/D) (C/E) (Dm/F) (C/E) (Bb/D) (C/E)

(Dm/F)Maria had a (C/E)store on the (Bb/D)boulevard,(C/E)
 (Dm/F)For the barrio (C/E)boys she (Bb/D)worked real (C/E)hard.
 (Dm/F)When the bullets (C/E)fly in (Bb/D)East L.(C/E)A.,
 (Dm/F)A bullet (C/E)took her (Bb/D)out to(C/E)day,
 Out to(Dm)day.(C/E) (Bb/D)(Bb/D) (C/E) (Dm/F) (C/E) (Bb/D)(Bb/D) (C/E)
 (Dm/F) (C/E) (Bb/D)(Bb/D) (C/E) (Dm/F) (C/E) (Bb/D)(Bb/D)

Are they (C/E)shooting down the (F)angels, (C/E)yeah?(Bb/D)
 You can (C/E)bet your life they (F)are. (C/E) (Bb/D)
 They're irre(C/E)sistible (F)targets, (C/E)yeah,(Bb/D)
 They're irre(C/E)sistible (F)targets, (C/E)yeah,(Bb/D)
 They're irre(C/E)sistible (F)targets, (C/E)yeah,(Bb/D)
 To (C/E)any shooting (Dm)star. (C/E) (Bb/D) (C/E)
 (Dm) (C/E) (Bb/D) (C/E) (Dm) (C/E) /Bb/D) (C/E) (Dm) (C/E) (Bb/D) (C/E)

(Dm)196(C/E)8, it (Bb/D)has that ring(C/E)
 (Dm)Of RF(C/E)K and Martin (Bb/D)Luther King,(C/E)
 (Dm)Where a dream went (C/E)down on a (Bb/D)hotel floor...(C/E)
 (Dm)Dreams are (C/E)what we're (Bb/D)living (C/E)for,
 Living (Dm)for. (C/E) (Bb/D)(Bb/D) (C/E)
 (Dm) (C/E) (Bb/D)(Bb/D) (C/E) (Dm) (C/E) (Bb/D)(Bb/D) (C/E) (Dm) (C/E)
 (Bb/D)(Bb/D)

And are they (C/E)shooting down the (F)angels, (C/E)yeah?(Bb/D)
 You can (C/E)bet your life they (F)are.(C/E) (Bb/D)
 They're irre(C/E)sistible (F)targets, (C/E)yeah,(Bb/D)
 They're irre(C/E)sistible (F)targets, (C/E)yeah,(Bb/D)
 They're irre(C/E)sistible (F)targets, (C/E)yeah,(Bb/D)
 To (C/E)any shooting (Dm)star.(C/E) (Bb/D)(Bb/D) (C/E)
 (Dm) (C/E) (Bb/D)(Bb/D) (C/E) (Dm) (C/E) (Bb/D)(Bb/D) (C/E)

(Dm) (C/E) (Bb/D)(Bb/D) (C/E)

(Dm/F)Shoot out the (C/E)moon in a (Bb/D)midnight (C/E)sky,

(Dm/F) (C/E) (Bb/D) (C/E)

(Dm/F)Shoot out the (C/E)sun in a (Bb/D)blackbird's (C/E)eye.

(Dm/F) (C/E) (Bb/D) (C/E)

(Dm/F)Shoot out a (C/E)dream and (Bb/D)don't say (C/E)why,

(Dm/F)So it's (C/E)up to (Bb/D)you and (C/E)I

(Dm/F)To beat our (C/E)arms a(Bb/D)gainst the (C/E)sky(hold)

And to keep it (Dm)flying,(C/E) (Bb/D)(Bb/D) (C/E)

Keep it (Dm)flying.(C/E) (Bb/D)(Bb/D) (C/E) (Dm/F) (C/E) (Bb/D)(Bb/D) (C/E)

(Dm/F)So it's (C/E)up to (Bb/D)you (Bb/D)and I,(C/E)

(Dm/F)So it's (C/E)up to (Bb/D)you (Bb/D)and (C/E)I...

Keep it (Dm/F)flying,(C/E) (Bb/D)(Bb/D) (C/E)

Keep it (Dm/F)flying...(C/E) (Bb/D)(Bb/D) (C/E)

(Dm/F) (C/E) (Bb/D)(Bb/D) (C/E) (Dm/F) (C/E) (Bb/D)(Bb/D) (C/E)

(Dm/F) (C/E) (Bb/D)(Bb/D) (C/E) (Dm/F) (C/E) (Bb/D)(Bb/D) (C/E) (Dm)

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janhauenstein@gmx.de

2002

Jasmine

Written by JohnStewart

Jasmine is on The Day the River Sang, Appleseed, 2006.

Aye, that's a really, really fine song. One of the highlights on a most excellent album.

The guitar accompaniment is a bit more intricate than one first thinks, and it's worth your while, players, to go for what we've written out below. (And we left out quite a few of those little runs so as not to render the song 'unreadable'). If it's a bit too difficult that way for some of you – still sounds great when you play a simple F instead of the chord we call Fadda, etc.

Again, this is a real trio effort, each of us found something new when we emailed new versions to be reviewed. Took a little while, but it was worth it.

Fadda

E-----5-
B-1-----
G---2-----
D-----3-----
A--x-----
E--x-----

D5

E-----5-
B-----3-----
G---2-----
D-----
A--x-----
E--x-----

G5

E-----3-----
B-----3-----
G-----
D-----
A---2-----
E-----3-----

C5

E-----3-----
B--1-----
G-----
D---2-----
A-----3-----
E-----

Capo 5th fret

(C) (C/B) (C) (C/B) (C) (C/B) (C) (C/B)

And (C)o(C/B)(Am7)h, here (C/G)come those (F)highways a(G)gain,

Then (C)o(C/B)h(Am7)ho, here I(D)go. (G) (G4)(G)

And (C)o(C/B)(Am7)h, here (C/G)comes I'll (F)find you, my (G)friend,

Where (Am7)roses in (C)canyons and

(F) Night-blooming (G)jasmine still (C)grow.(C/B) (Am7) (C/G) (F) (G)

And (C)o(C/B)(Am7)h, here (C/G)come those (F)songs once a(G)gain,

And (C)o(C/B)h(Am7)ho, (Am7/G)here I (D)go. (G) (G4) (G5)

And (C)o(C/B)(Am7)h, here (C/G)comes that (F)longing a(G)gain,

Where (Am7)roses in (C)canyons and

(F) Night-blooming (G)jasmine still (C)grow.(C/B) (Am7) (C/G) (Fadda)

(single notes on B-string: b-c-b)

(C) (C/B) (Am7) (C/G) (D5) (hold)

A (D)(hold)long time a(Am)(hold)go

I (Am7)(hold)found you and (C)(hold)so

I (Am)(hold)told you and oh, here I (E)go. (F) (G)(hold)

And (C)o(C/B)(Am7)h, here (C/G)come those (F)sidewalks a(G)gain,

And (C)o(C/B)h(Am7)ho, here I (D5)go. (G5)

And (C)o(C/B)(Am7)h, here (C/G)come those (F)long walks, my (G)friend,

Where (Am7)roses in (C)canyons and

(F) Night-blooming (G)jasmine still (C)grow.(C/B) (Am7) (C/G) (F) (G)

(G4, pull off C-note on B-string)

(C) (C/B) (Am7) (C/G) (Fadda) (G) (hold)

And (C)o(C/B)(Am7)h, here (C/G)come those (F)highways a(G)gain,

And (C)o(C/B)h(Am7)ho, here I (D5)go. (G)

And (C)o(C/B)(Am7)h, here (C/G)comes I'll (Fadda)find you a(G)ain,

With (Am7)roses in (C)canyons and (F) night-blooming (G)jasmine,

With (Am7)roses in (C)canyons and

(F) Night-blooming (G)jasmine still (C)grow.(C/B) (Am7) (C/G) (F) (G5) (C5)

janhauenstein@gmx.de, Charlie Woodward & Art Faller

March 2006

Joe

Written by John Stewart

'Joe' is on "Sunstorm", Warner Brothers, 1972, CD re-release on Line Music, 1990.

...Trying to write the everlasting song... I love this song. Great melody, great playing, great singing, great arrangement. You know, it also sounds damn fine with just a lone guitar and one voice.

For the intro:

Am 5th fret

```
E-----5-----
B-----5-----
G-----5-----
D-----5----7----
A-----5----7----
E-----5-----
```

G 5

```
E--X-----
B-----3-----
G-----
D-----
A---2-----
E-----3-----
```

(C) (Am 5th fret) (G5)(G) (C) (C, pull of to b-hammer on c [on B-string])
(Am 5th fret) (G5)(G) (C)

So the (Am7short)light (G) will shine for (C)Joe,
(Dm7) She a(Cj7)lone (Dm7) will (G)burn the (C)coal.
(Dm7) Pray for (G)him, (Em)Joe, that (Dm)old (G)rolling (C)stone, (Am)
(F) So the (C)light (Cj7) will (Dm)shine (G/B)for (C)Joe.

She has (Am7short)seen (G) him work so (C)long
(Dm7)To try and (Cj7)write the (Dm)ever(G)lasting (C)song
(F) A whole lot of (G)te(Em)ars
Were (Dm)riding (G)on those (Cj7)rhymes, (Am7)
(Dm) She knows he (Cj7)tries (Dm7) too (G/B)hard some(C)times.
(on C-chord, highlight [on D-string] E-F-[on G-string]G-A-G-A to...)

(F) So the (Cj7)light will (Dm)shine (G) for (C)Joe,
(F) She a(Cj7)lone will (Dm7)burn (G)the (C)coal.
And she'll (F)pray for (C)him, (Am7)Joe, that (E)old (E7)rolling (Am)stone,
(C7)Oh, (F)so the (Em)light will (Dm7)shine(G/B) for (C)Joe.
(Am 5th fret) (G5)(G) (C) (C, pull of to b-hammer on c [on B-string])

A hometown (Am)girl (G) with the world-wide (C)eyes

(Dm7) Stands with (Cj7)Joe (Dm) to (G)watch the (C)skies.
(F) Falling (Em7)star (Dm)never (G)had the (C)glow (Am)
(Dm) Of the (Cj7)light(Am7short) that (Dm)shines (G/B) for (C)Joe.
(on C-chord, highlight [on D-string] E-F-[on G-string]G-A-G-A to...)

(F) So the (Cj7)light will (Dm)shine (G) for (C)Joe,
(F) She a(Cj7)lone will (Dm7)burn (G)the (C)coal.
And she'll (F)pray for (C)him, (Am7)Joe, that (E)old (E7)rolling (Am)stone,
(C7)Oh, (F)so the (Cj7)light will (Dm7)shine(G/B) for (C)Joe.
(Am 5th fret) (G5)(G) (C) (C, pull of to b-hammer on c [on B-string])
(Dm7) So the (Am7short)light will (Dm7)shine(G/B) for (C)Joe.
(Am 5th fret) (G5)(G) (C)

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janhauenstein@gmx.de, Charlie Woodward & Art Faller

October 2004

Johnny Flamingo On The Blue Dream Road

Written by John Stewart

'Johnny Flamingo On The Blue Dream Road' is on "Rough Sketches", Folk Era, 1997, and on "Way Too Much Fun", Neon Dreams, 2000. This is the "Rough Sketches" version.

Sweet slow song, pick or strum gently.

Johnny Flamingo On The Blue Dream Road John Stewart

[Strummed lazily]

(G) (D) (G) (D) (A) (G) (D) (G) (D) (G) (D) (A) (G) (D)
Got a (G)'59 (D)Cadillac with the (G)top rolled (D)down
On a (G)Springsteen (D)day in a (E)southwest (A)town,
(G)Looking for an (D)angel that (G)I used to (D)know,
(A) Johnny Flamingo on the (G)blue dream (D)road.

And (G)I left Chi(D)cago and I (G)drove all (D)night,
(G) A hunter's (D)moon as the (E)highway light.(A)
(G) I hit Ga(D)lena at a (G)quarter to (D)three,
(A)Looking for a girl known (G)only to (D)me.

So it's (G) oh, (D)oh, won't you(G)follow me (D)home?
(A) Johnny Flamingo on the (G)blue dream (D)road.
(G) And, oh, (D)oh, tell me (G)where did she (D)go?
(A) Johnny Flamingo on the (G)blue dream (D)road.
(G) (D) (G) (D) (A) (G) (D) (G) (D) (G) (D) (A) (G) (D)

(G)Coffee down in (D)Tulsa at the (G)rising of the (D)sun,
(G)Half a tank of (D)gas and it's (E)Johnny on the (A)run.
(G)Looking for a (D)motel where the (G)neon flickers (D)low,
(A) Johnny Flamingo on the (G)blue dream (D)road.

The (G)choice of the (D)future, the (G)sins of the past,(D)
(G) Knowing that (D)time is (E)moving too (A)fast,
(G)Moving too (D)fast to (G)carry this (D)load,
For (A)Johnny Flamingo on the (G)blue dream (D)road.

And it's (G) oh, (D)oh, won't you (G)follow me (D)home?
It's (A) Johnny Flamingo on the (G)blue dream (D)road.
And (G)oh, (D)oh, tell me(G)where did she (D)go? Tell me,
(A)Johnny Flamingo on the (G)blue dream (D)road.
(G) (D) (G) (D) (A) (G) (D) (G) (D) (G) (D) (A) (G) (D)

(G)Holding up in (D)Kingman, the Si(G)esta motel,(D)
(G) The sun so (D)hot it was (E)out doing hell.(A)
(G) I don't have to (D)tell you I was (G)not doing (D)well,
(A)Holding up in Kingman at the Si(G)esta Mo(D)tel.

Be(G)fore we got to (D)Barstow there was an (G) itch in my (D)hand,
(G)Roy's Ca(D)f  in the (E)Mohave sand.(A)
(G)There's something in the (D)wind (G) and I ought to (D)know
I'm (A) Johnny Flamingo on the (G)blue dream (D)road

(G) And oh, (D)oh, wont' you (G)follow me (D)home?
(A) Johnny Flamingo on the (G)blue dream (D)road.
(G) Oh, (D)oh, (G)where did she (D)go? Tell me,
(A)Johnny Flamingo on the (G)blue dream (D)road.
(G) (D) (G) (D) (A) (G) (D) (G) (D) (G) (D) (A) (G) (D)

On the (G)Oatman (D)Road there's a (G)golden (D)gate
Of (G)eucalyptus (D)trees to the (E)golden (A)state.
(G) And there's an (D)angel, (G)touching my (D)hand,
(A) Johnny Flamingo in the (G)promised (D)land.
(G) (D) (G) (D) (A) (G) (D) (G) (D) (G) (D) (A) (G) (D)

So (G)say it en(D)lightened in the (G)moment it (D)comes.
With(G)out any (D)fanfare, with(E)out any drums.(A)
Be(G)fore me is a (D)fire with(G)out an a(D)larm,
(A) But there's an angel (G)holding my (D)arm.

And it's (G) oh, (D)oh, (G)follow me (D)home,
(A) Johnny Flamingo on the (G)blue dream (D)road.
(G) And oh, (D)oh, as she (G)lightens my (D)load

(A)Johnny Flamingo on the (G)blue dream (D)road.

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November 2007

Julie, Judy, Angel Rain

Written by John Stewart

Aye, that's a fine song. 'Julie, Judy, Angel Rain' is from the great "Willard" album, Capitol Records, 1970. There are two good CD re-issues, both combine the "Willard" album with "California Bloodlines" – "California Bloodlines/Willard (Minus 2)", Bear Family Records, 1989 (single CD lacking the last two cuts from "Willard", but boasting liner notes by Peter O'Brian and the lyrics) and "California Bloodlines/Willard", two CDs, BGO Records, 2001.

Back to the song – we like it a lot. The dancing piano was played by Carole King. And now, since this is Charlie's song in a way, he wrote the remainder of the intro:

For me, 'Julie' is a classic example of how John's music is a "soundtrack for our lives." (I didn't write that, I wish I could remember who first said it so I could give them credit). It was released just at the time I broke up with my first love, Julie. So often since, John's music has been the background for the successes and the setbacks and helped to put them all into perspective. So it is for so many of us. And yes, I have found my own version of Angel Rain, my wife Beth.

(C,b-hammer on c-b-hc) (F,b-hc-b-hc)
 (C,b-hc-b-hc) (F,b-hc-b-hc)
 (C) Julie, Judy, (F)Angel Rain, (G)
 I'm on the road a(C)gain.(b-hc-b-hc)
 Julie, Judy, (D7)Angel Rain, (G)
 I'm on the road a(C)gain.(b-hc-b-hc) (F,b-hc-b-hc)

(Am) Julie was my (G)woman,
 (Dm) We never (G)laughed or (C)cried.
 (Am) Julie was my (G)woman
 (F) Who never (G)looked in(C)side.
 (F) Now my woman's (Em)Angel Rain,
 (Dm) She's the one who (G)drives me sane
 And (C)understands when (G/B)I go chase
 Some (Bb)endless, (Eb)hopeless (G)train.(G4) (G5) (G7)

Oh, (C) Julie, Judy, (F)Angel Rain, (G)
 I'm on the road a(C)gain.(b-hc-b-hc)
 Julie, Judy, (Dm)Angel Rain,
 (Em)(hold)You are the loved ones,
 (A)(hold)Face it, friends,
 (Dm)I won't find the (G)like (hold)

OR PLAY

E-----
 B----3-----3----
 G---0----0-----0
 D 5----4-----0---

Where the highway (C)ends.(b-hc-b-hc)
 (F,b-hc-b-hc) (C,b-hc-b-hc) (F,b-hc-b-hc)

(Am) Judy was my (G)lover,
(Dm7) A flicker (G)in the (C)dark.
(Am) Judy's songs(G) in the early dawn
(Dm) Play a(G)cross my (C)heart.
(F) Now my lover's (Em)Angel Rain
(Dm) Who stayed with me
Through (G)all the change
And (C)knows the wind that (G/B)blows within
Is (Bb)driving (Eb)me in(G)sane. (A)

Oh, (D) Julie, Judy, (Em)Angel Rain, (A)
I'm on the road a(D)gain.
Julie, Judy, (Em)Angel Rain, (A)
I'm on the road a(D)gain.

Julie, Judy, (Em)Angel Rain, (A)
I'm on the road (D) back again.
Julie, Judy, (Em)Angel Rain, (A)
I'm on the road ag(D)ain.
(Em) (A7) (D) (Em) (A) (D) hmms and out.

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2/2003

July, You're a Woman

Written by John Stewart

Charlie Woodward sent me his excellent version of 'July'. I think it's basically what I found, too, but instead of agreeing on a "definitive" version, we thought it would be a good idea to post both attempts, giving you a choice of what I feel to be two good and very interesting versions of an outstanding song.

We both learned the song from "Phoenix Concerts".

John recorded the song at least 4x - "Signals through the Glass" (67), "California Bloodlines" (69), "Phoenix Concerts" (74) and "Deep in the Neon" (91). Sad thing for a mediocre guitar player like me but excellent for the discerning listener's ears - there's a nasty one-and-a-half-steps-shift between 2nd chorus and 3rd verse. Of course, you can stay in one key, but then...

John first played it in "Bb/C#", then "C/D#" ("Phoenix Concerts", my favourite) and finally "D/F" in 91. So, as a provision for things yet to come (and because I can sing it best that way) I've got it in "E/G" ("D/F" might be a bit easier for some). I found 2 ways of playing the song and use both - so I've got slightly different chords from verse 3 on.

(E) (Ej7) (F#m) (B7) 5x

I can't (E)hold it on the (Ej7)road

When you're (F#m)sitting right (B7)beside me,

And I'm (E)drunk out of my (Ej7)mind

(F#m)Merely from the (B7)fact that you are (E)here.(Ej7) (F#m) (B7)

Yeah, and (E)I have not been (Ej7)known

As the (F#m)saint of San (B7)Joaquin,

And I'd (E)just as soon right (Ej7)now(F#m)

Pull on (B7)over to the (E)side of the (G#7)road(A)

And (B)show you what I (E)mean.

(C#m)La deda dadada (A)da,

(C#m)La deda dadada (A)da-a,(B7)

(E)July, you're a (A)woman,

(B7)more than anyone I've ever (E)known.(Ej7) (F#m) (B7)

Yeah, and (E)I can't hold my (Ej7)eyes

On the (F#m)white line out (B7)before me

When your (E)hand is on my (Ej7)collar

(F#m)And you're (B7)talking in my (E)ear.(Ej7) (F#m) (B7)

Oh, and (E)I have been (Ej7)around

With a (F#m)gypsy girl named (B7)Shannon,

(E)Daughter of the (Ej7)devil.

(F#m)It is (B7)strange that I should (E)mention that to (G#7)you,(A)

'Cause I haven't (B)thought of her in (E)years.

(C#m)La deda dadada (A)da,

(C#m)La deda dadada (A)da-a,(B7)

(E)July, you're a (A)woman,

(B7)more than anyone I've ever (E)known.(Ej7) (F#m) (D7)

I can't (G)hold it on the (Bm7)road

When you're (C)sitting right (D7)beside me
 And I'm (G)drunk out of my (Bm7)mind
 (C)Merely from the (D7)fact that you are (G)here.(Bm7) (C) (D)
 Yeah, and (G)I have not been (Bm7)known
 As the (C)saint of San (D7)Joaquin
 And I'd (G)just as soon right (Bm7)now
 (C)Pull on (D7)over to the (G)side of the (B7)road
 (C)And (D)show you what I (G)mean.

(Em)La deda dadada (C)da,
 (Em)La deda dadada (C)da-a,(D7)
 (G)July, you're a (C)woman,
 (D7)more than anyone I've ever (G)known.(Bm7)(C) (D7)
 (G)July, you're a (C)woman,
 (D7)more than anyone I've ever (G)known,(Bm7)
 (C)more than (D)anyone (G)I've ever (Em)known.
 (C) (D)July, you're a (G)woman.(Em)
 (C)La de(D)da dadada (G)da,(Em)
 (C)La de(D)da dadada (G)da da dada (Em)da,
 (C)La da (D)da dadn da da (G)da.

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This is Charlie Woodward's version. D5 is the normal D-chord, plus pinkie 5th fret on the high E-string (A-note is what you hear. Sounds good).

Capo 3rd fret

Intro: (A) (Amaj7) (D) (D5) (A) (Amaj7) (D) (D5)

I can't (A)hold it on the (Amaj7)road
 When you're (D)sitting right be-(E7)side me
 And I'm (A)drunk out of my (Amaj7)mind (D)
 Merely from the (E7)fact that you are (A)here (Amaj7) (D) (D5)
 And (A)I have not been (Amaj7)known
 As the (D)Saint of San Joa(E)quin
 And I'd (A)just as soon right (Amaj7)now (D)
 Pull on (E7)over to the (A)side of the (C#7)road (D)
 And (E)show you what I (A)mean

(F#m) La da da da da (D)da (D7)
 (F#m) La da da da da (D)da-(E)a
 (Amaj7)July, you're a (D)woman
 (E)More than anyone I've ever (A)known (Amaj7) (D) (D5) (A) (Amaj7) (D)
 (D5)

And (A)I can't hold my (Amaj7)eyes
 On the (D)white line out be(E)fore me

When your (A)hand is on my (Amaj7)collar
(D)And you're (E)talking in my (A)ear (Amaj7) (D) (E7)
And (A)I have been a(Amaj7)round
With a (D)gypsy girl named (E7)Shannon
A (A)daughter of the (Amaj7)devil
(D)It is (E7)strange that I should (A)mention that to (C#7)you
(D)I haven't (E)thought of her in (A)years

(F#m) La da da da da (D)da (D7)
(F#m) La da da da da (D)da-(E7)a
(Amaj7)July, you're a woman
(D)More than any (E7)one I've ever (A)known (Amaj7) (D) (G7)

I can't (C)hold it on the (Em)road
When you're (Dm)sitting right be(G)side me
And I'm (C)drunk out of my (Em)mind
(F)Merely from the (G)fact that you are (C)here (Em) (Dm) (G)
And (C)I have not been (Em)known
As the (F)Saint of San Joa(G)quin
And I'd (C)just as soon right (Em)now (F)
Pull on (G)over to the (C)side of the (E7)road (F)
And (G)show you what I (C)mean

(Am) La da da da da (F)da
(Am) La da da da da (F)da-(G)a
(C)July, you're a (F) woman
(G7)More than any one I've ever (C)known (Em) (Dm) (G7)
(Em)July, you're a (F)woman
(G7)More than any one I've ever (C)known (Em) (Dm)
More than (G7)any one that (C)I've ever (Em)known (F)
La di (G7)da, da di da(C) (G) (C)

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Charlie Woodward

2002

Just An Old Love Song

Written by John Stewart

'Just An Old Love Song' is on "The Lonesome Picker Rides Again", Warner Bros., 1971, re-issued as a CD by Line Records, 1990. This one should have been a big hit, right?

From our b/c banter: Jan, really a great early JS song. Remember him on the boob tube (Glen Campbell Show?) doing this with his Cannons in the Rain garb. A lot of memories. It is so close as not to be altered with.....Art.

Nope. Here goes the alterer. Yes, what a great song. One of JS's greatest hooks in my opinion.....Charlie.

DAMN! THE ALTERER STRIKES AGAIN! (50s cartoon that sadly never was). I hope I'll have some time tomorrow - two changes as far as I can see. Jan (well, Charlie was right in 1 ½ cases).

Note from Charlie: I usually play it in C capoed at 5th fret because the notes are easier. Here we go:

Intro:

Single notes, starting on D-string:

F-F hammer on G-hammer on A A-pull off to G-F-

D-D hammer on F, on A-string: bass Bb-Bb hammer on C,

on D-string: F-G hammer on A-G-D-on A-string: C,

on D-string: F hammer on G-A, now rapidly, as a bass-run:

E-D-C (the C on A-string)

OR: play the chords for the first two lines.

(F) Just an old (Am)love song the (Dm)boys can all (Bb)sing,

Pumpin' (F)gas on them (Dm)long (G7)cold (C)nights.

(F) Just an old (Am)love song the (Dm)boys can all (Bb)sing,

(F)Pumpin' gas on (C)them long (Bb)cold nights.

(F)Just an old (Am)love song (Dm)for dung dirty (Bb)girls

Who (F)feel like they're (Dm)drea(G7)ming (C) again.

(F) Just an old (Am)love song (Dm)for dung dirty (Bb)girls

Who (F) feel like they're (C)dreaming (Bb) again.

(F) Just an old (Am)love song, (Dm)just an old (Bb)love song,

(F) Just an old (Dm7)love (G7)song (C)for you.

Oh, it's (F) just an old (Am)love song, (Dm)just an old (Bb)love song,

(F) But any old (C)love song (Bb) would do.

(F) (Am) (Dm) (Bb) (F) (Dm)(G)(C) (F) (Am) (Dm) (Bb) (F) (C) (Bb)

(F) Just an old (Am)love song (Dm) for kids ev'ry(Bb)where,

(F) Gettin' on in the (Dm)back seat (G7)of the (C)car.

(F) Just an old (Am)love song (Dm)for kids ev'ry(Bb)where,

(F) God love you gettin' (C)on in the back of the (Bb)car.

And it's (F) just an old (Am)love song, (Dm)just an old (Bb)love song,

(F) Just an old (Dm7)love (G7)song for (C)you.

Oh, it's (F) just an old (Am)love song, (Dm)just an old (Bb)love song,

(F) But any old (C)love song (Bb) would do.

Oh, it's (F)just an old (Am)love song, (Dm)just an old (Bb)love song,
(F) Just an old (Dm7)love (G7)song for (C)you.
Oh, it's (F) just an old (Am)love song, (Dm)just an old (Bb)love song,
(F) But any old (C)love song (Bb) would do.

Oh, it's (F)just an old (Am)love song, (Dm)just an old (Bb)love song,
(F) Just an old (Dm7)love (G7)song for (C)you.
Oh, it's (F) just an old (Am)love song, (Dm)just an old (Bb)love song,
(F) But any old (C)love song (Bb) would do.(F)

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8/2003

Justiceville

Written by John Stewart

'Justiceville' is on "The Secret Tapes '86", Homecoming Records, 1986 and "Airdream Believer – A Retrospective", Shanachie, 1995.

In lieu of an introduction, I searched the net and found something you might want to read. See below the song.

Airdream Believer version

Capo 2nd fret

(C) (Em)

(Spoken)

This in from Los (C)Angeles, a group of homeless people built a town
of cardboard and plywood (Em)shacks on a vacant lot in downtown Los Angeles.

They were evicted to(C)day and their houses bulldozed down –
the city considered them a health (Em)hazard.

They were moved, however, to the sidewalk ten feet away,
(C)where they remain today.

Many of them were women and children.

They (D)called their town Justiceville.

(Sung)

Hey (C)Mama, (D) have you seen the (G)dream? (Em)

(C) Have you seen the (D)highway

(G) Where the (G/F#)El Dorados (Em)scream?

Hey (C)Mama, (D) have you seen the (Em)dream?

And hey (C)Mama, (D) did we have a (G)light? (G/F#) (Em)

(C) Did it shine in our front (D>window

(G) In the (G/F#)middle of the darkest (Em)night?

Hey (C)mama, (D) have you seen the (Em)light?

Yes I (D)have and it's burning (Em)still (hold)

Oh (C)Jus(G)tice(D)ville, (C) all they (D)wanted was a (G)home.

(C)Jus(G)tice(D)ville, (C) a little (D)place to call their (Em)own,

Where no one can (D)throw the stone.

Justice(Em)ville. (C) (Em) (C)

Hey Mama, (D) have you seen Crazy (G)Joe? (Em)

(C) I hear he talks to (D)Angels

(G) And (G/F#)folks that he don't (Em)know.

Hey (C)Mama, (D) have you seen Cr(Em)azy Joe?

Hey (C)Mama, (D) do we have a (Em)dream?

(C) Will we have a (D)home someday

(G) Where it's (G/F#)always safe and (Em)clean?

Hey (C)Mama, (D) do we have a (Em)dream?
Yes, we (D)do and it's burning (Em)still...(hold)

Oh, (C)Jus(G)tice(D)ville, (C) all they (D)wanted was a (G)home.
(C)Jus(G)tice(D)ville, (C) a little (D)place to call their (Em)own,
Where no (C)one would (D)throw the stones.
Justice(Em)ville.

Justiceville, (C) (D)
Justice(Em)ville,
Justice(C)ville, (D)
Justice(Em)ville, (C) (D)
Justice(Em)ville, (C) (D)
Justice(Em)ville.

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February 2005

From:

<http://www.bfi.org/Trimtab/t499a.htm>

Dome Village In Los Angeles

Ten years ago in Trimtab we reported on Ted Hayes, homeless activist and his Justiceville, USA. We've been following his work over the years and spoke with him recently on the phone. Hayes and his organization, Justiceville/Homeless USA, a 501(c)3 nonprofit organization, has transformed an unsightly 1 1/4 acre homeless encampment site in downtown Los Angeles into a community of formerly homeless people allowing them to become more productive, industrious, and responsible. In April of '93, ARCO, under the then leadership of CEO and Board Chairman, Mr. Lod Cook, led the way with a contribution of \$250,000. Mayor Richard Riordan endorsed the project and smoothed the way for progress through the city bureaucracy. The Village opened on November 5, 1993, providing housing and supportive service for 18-24 individuals and families. The 20 foot Omni-Sphere domes "stand as symbols of innovative solutions which depart from the way things have 'always been done.'"

Their most recent addition is the CyberDome, a new computer education center. The computer education center is housed in a special 20 foot Survival Sphere Dome designed by Craig Chamberlain. The Dome Village has been sponsoring regular computer education classes since February 1998 which have provided positive results for many residents. Student volunteers from USC have assisted the Dome Village Program Director with teaching. It is hoped this program will be greatly expanded in 1999. A number of USC/CyberDome special events are planned such as "Cyber Teach-Ins" which will bring volunteers together with homeless and youth from the community for educational programs.

Hayes feels they have learned many good lessons from the current Dome Village. For their next project they plan to improve the domes by using an insulated structure. Currently the cities of Miami Beach, San Francisco, Oakland and Berkeley have expressed interest in setting up dome villages in their cities.

Hayes has also written the "National Homeless Plan" to "stop outlawing homelessness and to break the homeless cycle." The Plan advocates the appointment of a cabinet-level Commissioner of Homeless who would have the task of coordinating a National Commission on the Homeless. The Commission

would work with HUD and other government agencies to implement real solutions to transition people from homelessness to active economic participation (as outlined in the Plan). The Plan has been submitted to President Clinton and has gained support from Representative Richard Gephardt, the Mayor of Los Angeles and others. For a copy of the full Plan visit their web site at members.aol.com/homeless. You can also reach Hayes at e-mail: homeless@aol.com or (213) 892-9011, fax (213) 892-9068. The Dome Village is located at 847 Golden Avenue in Los Angeles.

And here's something more current:

<http://www.laweekly.com/ink/05/11/news-pelisek.php>

Kansas Rain

Written by John Stewart

'Kansas Rain' is on "Sunstorm", Warner Bros., 1972, CD-re-issue by Line Records, 1990; and on "The Phoenix Concerts", RCA, 1974, re-issued as a CD ("The Complete Phoenix Concerts") with bonus tracks by Bear Family Records, 1990, and on the double CD compilation "Gold", Wrasse Records, 2000.

The version below mainly follows the one from "Phoenix Concerts." When I learned "Kansas Rain" many years ago, I sang it without the falsetto notes. Dumb idea.

Standing in line at the Bank of America, Nobody spoke, they were in the house of God.
Some line.

Note: Of course it's easier to play in C and put a capo on the second fret.

Second note: The F#m/C# might really be an A/C#. Difficult to say since the guitar doesn't play the note on the high E-string.

(G – play high notes g-f#-d-b(quick bass note D) g-f#-d(C#-D)
g-f#-d(C#-D) g-f#-d-b-a...) (A7, high notes c# -c#-d d-e e-a)
(fast bass run A-B-C#-E-D)

(D) My oh (F#m/C#)my, the (Bm)time does (D7)fly,
(G) Wanna make you (F#m)lay right (Em)down and (A7)die,
(fast bass run A-B-C#-E-D to...)
(D) Or be an (F#m/C#)eagle (Bm)flying (D7)high,
(G)Spinning circles (D/F#)in the sky,
For (Em)he must know the (A7/4)reason why...(A7)

Why there (D)ain't no (F#7/C#)change in (Bm)Kansas (D7)rain,
(G) Forever it (F#m)falls out (Em)on the (A7)plains,
And the (D)Phoenix (F#7/C#)sun like a (Bm)clockwork (D7)runs,
(G)Day by day, (D/F#)one by one,
We (Em)fall like candles (A7)in the sun.
All (D)gone are (F#7/C#)all those (Bm7)lonesome (D7)trains,
(G)Ain't no change in Kansas rain,
There ain't no change in Kansas rain, no, (A7)no.
(high notes c# -c#-d d-e e-a)

And I was (D)standing in (F#m/C#)line at the (Bm)Bank of A(D7)merica,
(G)Nobody (F#m)spoke, they were (Em)in the house of (A7)God,
(fast bass run A-B-C#-E-D to...)
And a (D)church I (F#m/C#)know is a (Bm)drive-in (D7)show,
And the (G)local band plays (D/F#)hymns to go,
(Em)"Jesus loves me" (A7/4)rock'n roll. (A7)

There (D)ain't no (F#7/C#)change in (Bm)Kansas (D7)rain,
(G) Forever it (F#m)falls out (Em)on the (A7)plains,
And the (D)Phoenix (F#7/C#)sun like a (Bm)clockwork (D7)runs,
(G)Day by day, (D/F#)one by one,
We (Em)fall like candles (A7)in the sun.

All (D)gone are (F#7/C#)all those (Bm7)lonesome (D7)trains,
(G)Ain't no change in Kansas rain,
There ain't no change in Kansas rain, no, (D)no...
(F#7/C#) (Bm) (D7) (G) (F#m) (Em) (A7)
(D) (F#7/C#) (Bm) (D7)

Oh, (G)day by day, (D/F#)one by one,
We (Em)fall like candles (A7)in the sun.
All (D)gone are (F#7/C#)all those (Bm7)lonesome (D7)trains,
(G)Ain't no change in Kansas rain,
There ain't no change in Kansas rain,
There ain't no change in Kansas rain... (D)

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janhauenstein@gmx.de, Charlie Woodward & Art Faller

8/2003

Keeper of the Flame

Written by John Stewart

From the "Bandera" - CD, Folk Era Records, 1998. Requested by Carol Simmons, but respectfully also dedicated to Tom D, The Keeper of the Flame.

This song can sound good without the band backing, but I think you should go for a "full" sound, rather on the loud side and not too few notes.

Charlie comments: Good excuse to go out and buy that 12-string you've always wanted, fellow 'liners. But, I NEED it so I can play Keeper of the Flame.

C9 short

E-----
B-----3---
G-----
D----2-----
A-----3---
E-----

G6 (yes, it's also a G5 with open high E-string)

E-----
B-----3---
G-----
D-----
A----2-----
E-----3---

Note for quick pickers: You can play a high notes run: c-b-a-g on B- and G-strings right after some of the C9-chords, you'll hear which ones. Also nice to play that run in the bass.

Capo 2nd fret

(G6) (D) (C9) (D)(G6) (D) (C9) (D)(G6) (D) (C9)
(D)(G6) (D) (C9) (G6) (D) (C9) (G6) (D) (C9)
(G) The dogs now roam the (C)streets of home,
(G) There's a (D)wind upon the (G)land. (D)
(G) And if you can read the (C)highway signs, (G)
Then you (A7)know what is at (D)hand.

(G) And if one brave (D)angel (Em)flies at dawn,(G)
(C) Would you even know her (D)name?
(G) And who will (B7)stand up(Em)on the (C)shore? (Am)
Oh, the (D)keeper of the (G6)flame. (D) (C9)
(G6) (D) (C9)

(G) Shots rang out and the (C)rains came down, (G)
And the (D)hopeless hit the (G)floor. (D)
(G) There was one great shout a(C)cross the land, (G)

`I don't (A7)need this any(D)more!´

(G) And if one brave (D)angel (Em)flies at dawn,(G)
(C) Would you even know his (D)name?
(G) Who will (B7)stand up(Em)on the (C)shore? (Am)
(D) Keeper of the (G6)flame. (D) (C9)
(G6) (D) (C9) (G6) (D) (C9) (G6) (D) (C9)

(G) Freedom is an (C)endless word,
(G) We are (D)always wanting (G)more. (D)
(G) There are heroes in the (C)holy hearts,
(G) And they (A7)fight the holy (D)wars.

(G) And if one brave (D)angel (Em)flies at dawn,(G)
(C) Would you even know her (D)name?
(G) Who will (B7)stand up(Em)on the (C)shore? (Am)
Oh, (D)keeper of the (G)flame. (D)

(G) And if one brave (D)angel (Em)flies at dawn,(G)
(C) Would you even know her (D)name?
(G) Who will (B7)stand up(Em)on the (C)shore? (Am)
Oh, (D)keeper of the (G6)flame. (D) (C9)
(G6)Yeah, (D)keeper of the (C9)flame.
(G6)Oh, (D)keeper of,(C9) keeper of the flame.
(G6) (D) (C9) (G6) (D) (C9) (G6) (D) (C9) (G)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

6/2003

The Lady And The Outlaw

Written by John Stewart

'The Lady and the Outlaw' is on the fabulous "Cannons in the Rain" album, RCA, 1973, re-released together with "Wingless Angels" (originally also RCA, 1975) on one CD by Bear Family Records, 1990.

This is an excellent song – such fun and quite infectious. The intro is something... whoever uttered the immortal words 'Was a man' has given countless music fans great pleasure. Should have been a hit. Arnie Moore, in case your reading this – I do like the bass line! Now strum away, folks, and try some fast picking a little later.

Capo 2nd fret

(Spoken) (hammer on c note in Am chord several times)

(Am) Well, they say that every woman,

(C) At one time or another,

(F) Wishes that the man in her arms (F#)(G)

Was an outlaw. (Am) (hammer on c note in Am chord several times)

And they say that every outlaw,

At (C)one time or another, (Am)(F)

Wishes that the girl in his arms,

I say wishes that the girl in his arms (F#)(G)

[Was a man...]

Was a lady!

(C) With one hand (G)on the (Am)lady (Am/G)

And (F)one on the (G)contra(C)band, (F)(G)

(C)One eye (G)down the (Am)river, (Am/G)

(D)Lookin' for a jealous (G)man...

(Am)Please, let your hair down, (C)honey,

Oh (F)please, while the moon is (C)bright,

As the (E)lady and the (Am)outlaw, (Am/G)

They for (D)get who they are to (G)night.

(Am)Please let your hair down, (C)honey,

(F)Please while the moon is (C)bright,

As the (E)lady and the (Am)outlaw, (Am/G)

They for (F)get who they (G)are to (Am)night.

(C) (G) (Am) (Am/G) (F) (G) (C) (F)(G)(C) (G) (Am) (Am/G) (D) (G)

(Am)Please, let your hair down, (C)honey,

(F)Please, while the moon is (C)bright,

As the (E)lady and the (Am)outlaw,

They for (F)get who they (G)are to (Am)night.

Aw, with (C)one hand (G)on the (Am)lady, (Am/G)

Keepin' (F)one on the (G)contra(C)band, (F)(G)

(C)One eye (G)down the (Am)river, (Am/G)
Just a-(D)lookin' for a jealous (G)man...

(Am)Please, let your hair down, (C)honey,
Ah (F)please, while the moon is (C)bright,
As the (E)lady and the (Am)outlaw,
They for(F)get who they (G)are to(Am)night. (F)(G)

(Am)Please, let your hair down, (C)honey,
(F)Please, while the moon is (C)bright,
(Am)Please, let your hair down, (C)honey,
(F)Please, while the moon is (C)bright,
Oh, (Am)please, let your hair down, (C)honey,
(F)Please, while the moon is (C)bright,
(Am)Please, let your hair down, (C)honey,
(F)Please, while the moon is (C)bright...
(Am) (C) (F) (C) (Am) (C) (F) (C) (Am) (C) (F) (C)...

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June 2005

Lady of Fame

Written by John Stewart

'Lady of Fame' is on "Dream Babies Go Hollywood", RSO, 1980, and on "John Stewart: Best Of....Turning Music Into Gold", Polydor; 1995, CD-reissue of the albums "Bombs Away Dream Babies" and "Dream Babies Go Hollywood", plus two previously unreleased versions of 'Hard Time Town' and 'Children of The Morning'.

This is a very powerful song – underrated. I really like John's guitar work on the "Dream Babies Go Hollywood" album, and this is one of the songs that has a lot of drive. Goes for the singing, too. Fame may make no prisoners, but you can beat the Lady of Fame at the lady's own game.

Also sounds very nice in Am, capo 5th fret,

A7/4 short

```
E-----
B-----3-----
G-----
D----2-----
A-----
E-----
```

Lady of Fame John Stewart

(Dm) (Dsus2) quickly alternated and played by strumming the (Dm), then lifting and replacing the index finger on the first fret, high E-string.. Continue into first verse...

She sounds like birds, flying in the moonlight
 She feels like (Gm)fog, covering your (A7/4 short)eyes. (A7 short)
 She looks like (Dm)gold, oh but don't you (Gm)believe her,
 Beat the lady of (Bb)fame (C) at the lady's own (Dm)game.
 (Bb) (C) (Dm) {picking up (Dm) (Dsus2) strumming pattern}

She's a blinding light for the heroes of the homeless,
 A one way (Gm)flight for believers in the (A7/4 short)dream. (A7 short)
 She's an endless (Dm)night for those who bought the (Gm)starlight,
 Beat the lady of (Bb)fame (Am) at the lady's own (Dm)game,
 Beat the lady of (Bb)fame (Am) at the lady's own (Dm)game. (hold)

If you can (Bb)laugh (C) in the face of the (F)fire,
 If you can (Dm)dance (C) in the light of the (Am)flames,
 And if you don't look (Dm)down (Bb) when you're (C)up on the (F)wire,
 You'll beat the lady of (Bb)fame (Am) at the lady's own (Dm)game,
 You'll beat the lady of (Bb)fame (Am) at the lady's own (Dm)game.
 (Bb) (Am) (Dm) (Bb) (Am) (Dm) (Bb) (Am) (Dm) (Bb) (C) (Dm) (hold)

If you can (Bb)laugh (C) in the face of the (F)fire,
If you can (Dm)dance, (C) oh, in the light of the (Am)flames,
And if you don't look (Dm)down (Bb) when you're (C)up on the (F)wire,
You'll beat the lady of (Bb)fame (Am) at the lady's own (Dm)game,
You'll beat the lady of (Bb)fame (Am) at the lady's own (Dm)game.

If you can (Bb)laugh (C) in the face of the (F)fire,
If you can (Dm)dance, (C) oh, in the light of the (Am)flames,
And if you don't look (Dm)down (Bb) when you're (C)up on the (F)wire,
You'll beat the lady of (Bb)fame (Am) at the lady's own (Dm)game,
You'll beat the lady of (Bb)fame (Am) at the lady's own (Dm)game.
(Bb) (Am) (Dm) (Bb) (Am) (Dm) (Bb) (Am) (Dm) (Bb) (C) (Dm) and fade out

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

April 2005

Let the Big Horse Run

Written by John Stewart

This is the Sunday Birthday Special, dedicated to a dedicated 'Liner, Art, a jolly good Faller. Charlie quickly re-learned the song this morning and sent it to me, I did some checking and shaping. It so happens that Secretariat and Art share a birthday, and although Secretariat maybe the better known of those two, I prefer "talking" to Art (this has many implications. Let's just say Art is the better guitar player).

Let the Big Horse run! Art, please check for our mistakes next week. You're needed at your birthday party, you have to sing "I Want to Be Elvis" with your oldest grandson.

This version is a composite of the studio and live recordings.

Notes:

E chord

E-----
B-----
G--1-----
D-----
A-----2-----
D-----2-----

CHORD PROGRESSION IN THE "LET HIM RUN"-PART

(D), THEN

(Dm9/C)

E-----
B-----3--
G----2-----
D-----
A-----3--
D-----

(Em7/B)

E-----
B-----3--
G-----
D-----
A----2-----
D-----

to (A)

E-----
B-----2-----
G-----2-----
D-----2-----
A-----

D-----

(so you move a finger or two to get the movement in the bass)

Let the Big Horse Run John Stewart

Drop D tuning (Tune low E-string to low D), capo 3rd fret

Intro I (melody to My Old Kentucky Home played on
4th string while playing top two strings open. We show
only the three bass strings)

D--0--2--4---4---0---2--4--5--4--5--9--7---
A--0--0--0---0---0---0--0--0--0--0--0--0---
D--0--0--0---0---0---0--0--0--0--0--0--0---

D--0--2--4--0---5--4--2---2--2-0-----
A--0--0--0--0---0--0--0---0--0-0-----
D--0--0--0--0---0--0--0---0--0-0-----

(muffle strings with palm of hand by bridge)

D-----

A-0--0-2-0-0-0-2-0-0-0-2-0 etc

D-0--0-0-0-0-0-0-0-0-0-0-0 etc

(repeat until ready to start intro in a beat simulating horse hooves)

A-0-0-2-3-3-3--2-2-2--0-0- 0-0-0-0-0
D-0-0-0-0-0-0-0--0-0-0-0--0-0-34-0-0-0-0

A-0-0-2-3-3-3--2-2-2--0-0- 0-0
D-0-0-0-0-0-0-0--0-0-0-0--0-0-34-0

G-----0---0--- XXXXXXXX
D--0--0--4--5---4---2-0-0-0
A--0--0--0--0---0---0-0-2-0
D--0--0--0--0---0---0-0-0-0

G-----0---0--- XXXXXXXX
D--0--0--4--5---7---2-0-0-0
A--0--0--0--0---0---0-0-2-0
D--0--0--0--0---0---0-0-0-0

G-----0---0--- XXXXXX
D--0--0--4--5---7--- 10 (bend and hold while maintaining beat.)
A--0--0--0--0---0---0
D--0--0--0--0---0---0

A--0--0-2-0--0-0-2-0--0-0-2--0--0-2-0
D--0--0-0-0--0-0-0-0--0-0-0--0--0-0-0

D-----0-----2-0-0-0

A-0--0-2-0-0--0-2-0--0-0-2-0

D-0--0-0-0-0--0-0-0--0-0-0-0

Oh, the sun shines bright on my old Kentucky home,
On my old Kentucky home far away. (D)

Oh, the sun shines bright over old Kentucky,
Over old Kentucky on the derby day.
They let him (G)run, they let the big horse (D)run.
(A)Please, Mrs Tweedy,
I (Bm)saw him on the T.V.
(E)Send him out to run in the (A)California sun.

And let him (D)run, let him (E)run,
Let me (Bm)see the (G)big horse (D)run,
Let him (C)run, (G) (A) let him (D)run,
Let him (Dm9/C)run,(Em7/B) (A) let him (D)run.
(Repeat intro pattern)

Swaps, Citation, Man O'War,
Never saw a horse like that before.
Let him (G)run, let the big horse (D)run.
(A)Running is an itch,
(Bm)He's got to scratch,
(E)No offence to (A)old Dan Patch!

But let him (D)run, let him (E)run,
Oh, let me (Bm)see the (G)big horse (D)run.
Let him (C)run, let him,(G) oh let him,(A) let him (D)run,
Let him (C)run, let him,(G) oh let him,(A) let him (D)run,
Let him (C)run, let him,(G) oh let him,(A) let him (D)run,
Let him (C)run, let him,(G) oh let him,(A) let him (D)run.
(Repeat intro pattern)

Spending his time in the field with the ladies,
In the field with the ladies, he can't complain.
But let him (G)run, oh let the big horse (D)run.
(A)One more time
(Bm)Out on the track,
(E)Saddle the wind and get (A)up on his back!

And let him (D)run, let him (E)run,
Oh, let me (Bm)see the (G)big horse (D)run.
Let him (C)run, (G) (A) let him (D)run,
Let him (C)run, (G) (A) let him (D)run,
Let him (Dm9/C)run, let him (Em7/B)run,(A) (D)
Let him (Dm9/C)run, let him (Em7/B)run,(A) (D)
Oh, let him (Dm9/C)run, let him,(Em7/B) oh, let him(A), let him (D)run,
Let him (Dm9/C)run, let him,(Em7/B) oh, let him(A), let him (D)run,
Let him (Dm9/C)run, let him,(Em7/B) oh, let him(A), let him (D)run,
Let him (Dm9/C)run, let him,(Em7/B) oh, let him(A), let him (D)run,

Let him (Dm9/C)run, let him,(Em7/B) oh, let him(A), let him (D)run,
Let him (Dm9/C)run, let him,(Em7/B) oh, let him(A), let him (D)run,
Let him (Dm9/C)run, let him,(Em7/B) oh, let him(A), let him (D)run,
Let him (Dm9/C)run, let him,(Em7/B) oh, let him(A), let him (D)run,
Let him (Dm9/C)run, let him,(Em7/B) oh, let him(A), let him (D)run...

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Charlie Woodward, a little help by janhauenstein@gmx.de

3/2003

Liberation Day

Written by John Stewart

'Liberation Day' is from the outstanding "Bandera" live album, Feegie 1994, re-issued by Folk Era, 1998. Also on the limited-release Bandera cassette, (earlier) 1994, sold only at gigs in the UK that year. Good song – sounds fine, no matter how you play it. Strumming works great, so this should be something for you beginners out there, too. Don't ask me what the song is really about, for I don't know.

Capo 2nd fret

(Am) (Em) (Am) (Em)
(Am) (Em) (Am) (Em)
(Am) (Em) (Am) (Em)
(Am) (Em) (Am) (Em)
(Am) (Em) (Am) (Em)
(Am) (Em)

(Am) Sweet sweet smell of (Em)jasmine, yeah,
(Am) Knocked me from my (Em)feet
(Am) And cut the still dry (Em)morning, yeah,
(Am) Oh, with (Em)promises to keep.
(F) And in a (G)ground floor room (C)surrounded
(F) By the (G)dreams that got (C)away (Em7)
(C) (Em7)Everything was (Am)perfect, (F)yeah,
(Am) Oh, (Em)Liberation (Am)day.
(Em) (Am) (Em)
(Am) (Em) (Am) (Em)

(Am) And I went to call the (Em)future, yeah,
(Am) All I got was her (Em)machine.
(Am) Had she gone to see (Em)Savannah, yeah?
(Am) Oh, the (Em)getaway was clean.
(F) (G)Everything looked (C)different,
(F) The (G)courage and the (C)clay, (Em7)
(C) (Em7)Everything was (Am)perfect, (F)yeah,
(Am) Oh, (Em)Liberation (Am)day.
(Em) (Am) (Em)
(Am) (Em) (Am) (Em)

(F) Liberation day is (Em)coming,
(F) Liberation day is (Em)here.
(F) Liberation day is (Em)funny,
(F) Liberation day is (Em)near.
(F)Oh, (Em)Liberation (Am)day. (Em)
(Am) Yeah, Libe(Em)ration Day is coming...
(Am) (Em) (Am) (Em)

(Am) What about the (Em)angels?
(Am) Where they always (Em)by my side?
(Am) Even in No(Em)gales,
(Am) And all the times that I (Em)tried to hide?
(F) And (G)all across the (C)crazy,
(F) Oh, the (G)angels came to (C)play, (Em7)
(C) (Em7)Everything was (Am)perfect, (F)yeah,
(Am) Oh, (Em)Liberation (Am)day.

Oh, (Em)liberation day,
(Am) Oh, (Em)liberation day,
(Am) Oh, (Em)liberation day,
(Am) Oh, (Em)liberation day.
(Am) (Em) (Am) (Em)
(Am) (Em) (Am) (Em)
(Am) (Em) (Am) (Em)
(Am) (Em) (Am) (Em)
(Am)

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November 2004

Light Come Shine

Written by John Stewart

'Light Come Shine' is from the "Sunstorm" album, Warner Brothers, 1972, re-released as CD by Line Music, 1990. I like that record a lot and have played it almost a trillion times. Lots of great songs.

"What could be holier

Than all of the love shining

Between you and me?"

The answer is easy. And this song is not difficult to learn, so do it. (For those among you who still wonder what the answer is: NOTHING.)

(C) (F) (C) (F)

(C) Young holy (F)roller,

(C) I've gone and (F)stolen her

(Am) Away from the (F)holy (C)man,

(Dm) His bible and (G)beads.

(C) Young holy (F)roller,

(C) What could be (F)holier

Than (Am) all of the (F)love (C)shining

(Dm) Between you and (G)me?

(C) See the light come shine,

(F) See the light come (C)shining,

(F) Se-(G)e the (C)light (Am)come

(D) Shining (D7)right on (G)me.

(C) See the light come shine,

(F) See the light come (C)shining,

(F) Se-(G)e the (C)light (Am)come

(F) Shine (G)right on (C)me.

(F) (C) (F)

(C) Lonely (F)rover,

(C) I was the (F)lonely one.

(Am) You aren't the (F)only (C)one

(Dm) Who yearns to be (G)free.

(C) Lonely (F)rover,

(C) We are the (F)lonely ones

(Am) Who look for the (F)light (C)like a

(Dm) Ship on the (G)sea.

(C) See the light come shine,

(F) See the light come (C)shine,

(F) Se-(G)e the (C)light (Am)come

(D) Shining (D7)right on (G)me.

(C) See the light come shine,

(F) See the light come (C)shining,

(F) Se-(G)e the (C)light (Am)come

(F) Shine (G)right on (A7)me.

(D) See the light come shine,
(G) See the light come (D)shining,
(G) Se-(A)e the (D)light (Bm)come
(E) Shine (E7)right on (A)me.
(D) See the light come shine,
(G) See the light come (D)shining,
(G) Se-(A)e the (D)light (Bm)come
(G) Shine (A)right on (D)me.
(G) (D) (G) (D)
See the (G)light come shine, (D)
See the (G)light come shine, (D)
See the (G)light come shine, (D)
See the (G)light come shine... (D)
(Repeat and fade out.)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

5/2003

Little Road And A Stone To Roll

Written by John Stewart

'Little Road And A Stone To Roll' is on "The Lonesome Picker Rides Again", Warner Bros., 1971, re-issued as a CD by Line Records, 1990, and on "The Phoenix Concerts", RCA double LP, 1974, re-issued as a single CD with two bonus tracks by Bear Family Records, 1990.

This is the live version. The guitar playing is excellent, especially in the instrumental passages. The great Gordon Bok, who recorded a good cover version, called 'Little Road' his comfort song for the Nineties. Why for the Nineties, I wonder? This is a comfort song for all times. I love it. Try playing this only once – ain't easy. You'll want to play it again...

Note: intro and the instrumental passages can be played with the verse/chorus chords.

```
E4
E-----
B-----
G---2-----
D---2-----
A---2-----
E-----
```

Capo 4th fret

(C) (Am, single notes c pull off to b-a pull off to g
a-b hammer on c to f) (bass notes C-D)
(f pull off to e-d-c D bass note-d) (bass notes G-E)
(g pull off to e, c pull off to b hammer on c, d-e-f,
c-a e hammer on f pull off to e, c-g, g, bass note G# to...)

(Am) Little road and a (F)stone to roll,(F/C)
(Dm) Little road and a (G)stone to roll,(G/F#)
(Em) Little road and a (F)stone to roll,
(C) Everybody needs a (G)stone to roll. (G/G#)

(Am) Everybody needs a (F)fire inside,(F/C)
(Dm) Everybody needs a (G)dream to ride,(G/F#)
(Em) Everybody with a (F)growing soul,
(C) Everybody needs a (G)stone to roll. (G/G#)

(Am) A little road and a (F)stone to roll,(F/C)
(Dm) A little road and a (G)stone to roll,(G/F#)
(Em) A little road and a (F)stone to roll,
(C) Everybody needs a (G)stone to roll. (G/G#)

(Am) And everybody needs some (F)old, loose shoes,(F/C)
(Dm) Everybody needs some (G)new good news,(G/F#)
(Em) Everybody needs a (F)sheet to fold,
(C) Everybody needs a (G)stone to roll. (G/G#)

(Am, single notes c pull off to b-a pull off to g

a-b hammer on c to f) (bass notes F-D)
(f pull off to e-c-d-D bass note-F-D to low E)
(g pull off to e, c pull off to b hammer on c, d-e,
c-a e hammer on f pull off to e, c-g, b hammer on c
d-g (on high E), bass note G# to...)

(Am) Everybody needs a (F)Carole King tune,(F/C)
(Dm) And everybody needs a (G)little more room,(G/F#)
(Em) Everybody needs their (F)own deep hole,
(C) Everybody needs a (G)stone to roll. (G/G#)

(Am) Little road and a (F)stone to roll,(F/C)
(Dm) A little road and a (G)stone to roll,(G/F#)
(Em) A little road and a (F)stone to roll,
(C) Everybody needs a (G)stone to roll. (G/G#)

(Am) A little road and a (F)stone to roll,(F/C)
(Dm) A little road and a (G)stone to roll,(G/F#)
(Em) Little road and a (F)stone to roll,
(C) Everybody needs a (G)stone to roll.

(Am, single notes c pull off to b-a pull off to g
a-b hammer on c to f-c) (bass note D)
(f pull off to e-d-d bass note low E)
(g pull off to e, c pull off to b hammer on c, d-e-f,
c-a e hammer on f pull off to e, c-g, bass notes G-G# to...)
(E4, slow downstrum)

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6/2003

Lock All the Windows

Written by John Stewart

Here's John's "solo" version from "Trio Years" (Folk Era CD).

(C)(F)(G)(C) 4x

There was time for the laughter and (F)time for the rain,
(G)Time for the people who (C)don't know my name,
And time for everything, (F)I know it's true,
And I (G)know that I should have had (G7)more time for (C)you.(F)(C)(hold)

So lock all the (F)windows(F/E)(F/D)
And (G)close all the (C)doors(C/B)(C/A)
And (C/G)don't let me (F)go(F/E)(F/D)
Out (G)running no (C)more.(F)(C)
Oh, lock all the (F)windows (F/E)(F/D)
And (G)close all the (C)doors(C/B)(C/A)
And (C/G)don't let me (F)go(F/E)(F/D)
Out (G)running no (C)more.(F)(C)(G)

And there's (C)so many places that (F)I've never been,
(G)So many faces are (C)calling me friend,
L.A. is pretty, (F)New York is cold,
Chi(G)cago is just an old (G7)story I've (C)told.(F)(C)(hold)

So lock all the (F)windows(F/E)(F/D)
And (G)close all the (C)doors(C/B)(C/A)
And (C/G)don't let me (F)go(F/E)(F/D)
Out (G)running no (C)more.(F)(C)
Oh, lock all the (F)windows(F/E)(F/D)
And (G)close all the (C)doors(C/B)(C/A)
And (C/G)don't let me (F)go(F/E)(F/D)
Out (G)running no (C)more.(F)(C)(A)

And the (D)hands on the clock keep on (G)going around,
And the (A)calendar pages keep (D)falling on down,
So come, follow me then, wher(G)ever we go,
And (A)when we'll go home, yeah, I (A7)really don't (D)know.(G)(D)(hold)

We'll lock all the (G)windows(G/F#)(G/E)
And (A)close all the (D)doors(D/C#)(D/B)
And (D/A)we'll go out (G)running,(G/F#)(G/E)
Oh, (A)just like (D)before.(D/F#)(D)
We'll lock all the (G)windows(G/F#)(G/E)
And we'll (A)close all the (D)doors(D/C#)(D/B)
And (D/A)we'll go out (G)running,(G/F#)(G/E)
Oh, (A)just like (D)before.(G)(D)

Lonesome John

Written by John Stewart

Here's another underrated song from the underrated "Sunstorm" album, Warner Brothers, 1972, CD re-release Line Records, 1990.

Hee ah ha ha – you don't need words for a lonesome song, but it's nice to have them and a fine melody and a great arrangement! Some fantastic lines in the song – your picks may be different from mine...

Single bass-notes C-D hammer on E-G into (F) (C) (G7) (C) (F) (C) (G7) (C)

You got to (Dm)know (G) how to hold a (C)stogie, (Am)
Keeping it (Dm)dry (G) through the wind and the (C)rain, (C/B) (Am)
Then you move out a(Dm)long (G) to Cali(C)ifornia, (Em7/B) (Am7)
You and (Dm)me (G) and the seasons (C)changed, (Em7/B) (Am7)
You and (Dm)me (G) and the seasons (C)changed.

Gonna learn to (Dm)live, (G) not learn to (C)die, (Am)
I'm a-gonna(Dm) lean like a (G)willow on the (C)sky. (C/B) (Am)
I found a (Dm)girl (G) who yearns to (C)lie (Em7/B) (Am7)
With a lonesome (Dm)head (G) on her lonesome (C)thigh, (Em7/B) (Am7)
With a lonesome (Dm)head (G) on her lonesome (C)thigh.

I'm singing (F)hee (G) ah ha (Am)ha,
You don't need (Dm)words (G)for a lonesome (C)song.
(Dm)Hee (G) ah ha (Am)ha,
Is there (F)one more going (Em)home for (F)you, (G)lonesome (C)John?
Just (F)one more going (C)home for (G7)you, lonesome (C)John?
(F) (C) (G7) (C)

It's been so(Dm)long (G) since I've seen (C) Angel Rain, (Am)
They no (Dm)long(G)er make that (C)kind. (C/B) (Am)
All the colour's (Dm)gone (G) to the green hills, (C)darling, (Em7/B) (Am7)
All of my (Dm)life (G) I was colour(C)blind, (C/B) I (Am)know it now, (Am/G)
All of my (Dm)life, (G) I've been colour(C)blind.

I'm singing (F)hee (G) ah ha (Am)ha,
You don't need (Dm)words (G)for a lonesome (C)song.
(Dm)Hee (G) ah ha (Am)ha,
Is there (F)one more going (Em)home for (F)you, (G)lonesome (C)John?
Just (F)one more going (C)home for (G7)you, lonesome (C)John?
(F) (C) (G7) (C) (F) (C) (G7) (C) (C9)(C)(Cj7)(C9)(C)(Cj7)(C)

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October 2004

Long Train of Dreams

Written by John Stewart

'Long Train of Dreams' is one of the best songs John wrote in recent years. This is a joint effort by Charlie Woodward and me- he sent me his version, I sent him mine. The (Fj7)s are Charlie's, the (Gm)s mine. We both had (almost) all of the other chords.

'Long Train of Dreams' is on "Rocket Roy in the Real World Plus", Neon Dreams, 1999, and on "Way Too Much Fun- Live at McCabe's June and December 99", Neon Dreams, 2000. John plays the song in the key of C#m both times. This is the "Rocket Roy" version, you'll have to put a capo on the 4th fret. Enjoy.

(Am) I am a traveler, I am riding through time,
(G) I have a ticket to the end of the line.
(Am) Lights of the city are passing in blue,
I (G)stare at reflections, (F) searching for you. (Am)

Stopped off at Heartbreak, it was back down the line.
In the (G)Hotel of Tears, I spent some hard times.
I've (Am)seen that life is not what it seems,
On the (G)long track of lies runs the (Fj7)long train of dreams. (C)

I'm riding the liner, the (Gm)Lonesome Ex(F)press,
The (G)end of the line is our only ad(C)dress.
I'm riding the liner, all (Gm)silver and (F)clean,
On the (G)long track of lies runs the (G7)long train of (C)dreams.
On the (G)long track of lies runs the (F)long train of dreams. (Am)

Comfort the porter's taking good care.
I (G)have no compartment, I sleep in the chair.
I (Am)dream of a stranger who captures my soul,
I (G)hear the wheels singing through (Fj7)years as we roll.(Am)

I walk through the Pullman on my way to the bar,
At the (G)end of the train in the desperate car,
In the (Am)dark of the tunnel, the hiss of the steam
Re(G)minds me I'm riding the (F)long train of dreams.(C)

I'm riding the liner, the (Gm)Lonesome Ex(F)press,
The (G)end of the line is our only ad(C)dress.
I'm riding the liner, all (Gm)silver and (F)clean,
On the (G)long track of lies runs the (G7)long train of (C)dreams.
On the (G)long track of lies runs the (F)long train of dreams. (Am)
(G) (Am) (G) (F) (Am)

I have faith you will find me or I will find you.
In the (G)lights of the station of all that is true
I (Am)search for a stranger with eyes who are kind.
I'll (G)hold you forever at the (F)end of the (G)line.

I'm (C)riding the liner, the (Gm)Lonesome Ex(F)press,
The (G)end of the line is our only ad(C)dress.
I'm riding the liner, all (Gm)silver and (F)clean,
On the (G)long track of lies runs the (G7)long train of (C)dreams.
I'm riding the liner, (Gm)silver and (F)clean,
On the (G)long track of lies runs the (G7)long train of (C)dreams.
On the (G)long track of lies runs the (Fj7)long train of dreams. (C)
(C7) (F) (G) (C) (C7) (F) (G) (C)

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7/2002

Looking Back Joanna

Written by John Stewart

'Looking Back Joanna' is on the "Teresa and the Lost Songs" cassette, Crow, 1992, CD with the same title, Homecoming, 1998, then on "Johnny Moonlight", Neon Dreams, 2000, and on the double live CD Front Row Music - Before the War".

(Am) (A4)(A4) (Em) (Am)
 (A4)(A4) (Em) (Am)
 (A4)(A4) (Em) (Am)

Looking back, Jo(Em)anna,
 (Am)When you really (Em)loved me,
 (Am)When the sun in the (Em)morning
 (Am)Come without a war(Em)ning on my (Am)door. (Em)
 (Am)Looking back, Jo(Em)anna,
 (Am)How it all just (Em)ended on the (Am)floor.
 (A4)(A4)(Em) (Am)
 (A4)(A4)(Em) (Am)

Looking back, Jo(Em)anna
 (Am)When you were but a (Em)child,
 (Am)Even when you (Em)smiled you would (Am)cry. (Em)
 (Am)Looking back, Jo(Em)anna,
 (Am)Every time I (Em)touched you, I would (A)lie.

There is a (F)river
 Running changes by (Am)me,
 There is a (F)river
 That takes me to the (Am)sea,
 There is a (Am)river,
 It has made me (A)free. (Am) (A4)(A4)(Em)(Am) (10x)

Looking back, Jo(Em)anna,
 (Am)To that summer in Sa(Em)vannah,
 (Am)And I would find you (Em)lying in my (Am)bed. (Em)
 (Am)Looking back, Jo(Em)anna,
 (Am)I still can hear you (Em)breathing in my (A)head.

There is a (F)river
 Running changes by (Am)me,
 There is a (F)river
 takes me to the (Am)sea,
 There is a (F)river,
 It has made me (A)free. (Am) (A4)(A4)(Em) (Am) 4x

Looking back, Jo(Em)anna,
 (Am)When you really (Em)loved me,
 (Am)When the sun in the (Em)morning

(Am)Come without a (Em)warning on my (Am)door. (Em)
(Am)Looking back, Jo(Em)anna,
(Am)How it all just (Em)ended on the (Am)floor,(Em)
on the (Am)floor.(Em)
Looking back, Jo(Am)anna,(Em)
Looking back, Jo(Am)anna,(Em)
Looking back, Jo(Am)anna. (Em) (Am) (Em) (Am) (Em) (Am) (Em) (Am) (Em) (Am)

These are the bare bones, really. John keeps index finger and pinkie
busy embellishing the chords.

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2002

Looking for Jack

Written by John Stewart

'Looking for Jack' is on "Bullets in the Hour Glass", Shanachie, 1992, and on "Neon Beach – John Stewart Live 1990", Homecoming, 1990. The version you'll find below is the one from "Bullets." I'm not really sure what the song is about – growing up in the rock'n roll era? The assassination of John F. Kennedy? The big changes we went through in the 60s? Probably one of the many Stewart songs where each of us finds a slightly different meaning. This song rocks.

Charlie's playing hints:

Strummed in a Chuck Berry style, muting strings with heel of right hand.

For most E chords - play top 3 strings, alternating B and Db notes to rhythm.

For most A chords use same technique, playing A,D & G strings alternating E & Gb notes in rhythm.

Capo 1st fret for "Bullets in the Hourglass" version

We were living in a (A)magic time,
We were living with (E)time to burn,
Believing that there's (B7)nowhere to go,
Believing we had (E)nothing to learn. (hold)

Had the big time (A)dreams,
Self-inflicted (E)wounds,
Bullets in the (A)hour glass,
(B7) (hold) Life on other (E)moons. (hold)

I will work for (A)food,
I will work for (E)fame,
I will work for (B7)money,
I will work the (E)game.

What are you (A)working for,
Do you know the (E)name?
Don't kid your(A)self, (B7) (hold)
They are not the (E)same.

Unchain the (F#m)dogs, (B)
'Cause I'm back (E)again, (G#) (C#m) (B)
Just (E)looking for Jack
On the (B7)other side of the (E)wind. (hold)

But I can't seem to (A)reach you,
With the words in the (E)way,
Ooh, and the (B7)moon's behind a cloud, yeah,
And, the (E) night porters say,
Collective (A) blessings

Will get you through the (E)day.
A liveable (A)truce, (B7) (hold)
Can we live this (E)way?
(A) (E) (A) (B7) (E) (hold)

The promise of the (A)crossing,
Oh, and the house dogs (E)sound,
Ooh, and to find ground (B7)zero,
You just look straight (E)down.
The final (A)sighting,
Ah, waiting for the (E)light,
With lawyers on my (A)lawn, (B7) (hold)
Another sleepless night.(E)

Unchain the (F#m)dogs, (B)
For I'm back (E)again, (G#) (C#m) (B)
Just (E)looking for Jack
On the (B7)other side of the (E)wind.

Unchain the (F#m)dogs, (B)
For I'm back (E)again, (G#) (C#m) (B)
I'm just (E)looking for Jack
On the (B7)other side,
I'm (E)looking for Jack
On the (B7)other side,
I'm (E)looking for Jack
On the (B7)other side
of the (A)wind.

(E) (A) (B7) (A) (E)
(A)Looking for Jack, (E)Looking for Jack,
(B7)Aaah (A)aaah (E)aah.
(A)Looking for Jack, (E)Looking for Jack,
(B7)Aaah (A)aaah (E)aah.
(A)Looking for Jack, (E)Looking for Jack,
(B7)Aaah (A)aaah (E)aah.

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May 2004

Lost Her in the Sun

Written by John Stewart

'Lost Her in the Sun' is from "Bombs Away Dream Babies", RSO 1979, CD re-release by Razor & Tie, 1994, same version is on the mistitled "The Best of John Stewart - Turning Music Into Gold" CD, Polydor 1995, which really is a reissue of the albums "Bombs Away Dream Babies" and "Dream Babies Go Hollywood" plus two previously unreleased versions of 'Hard Time Town' and 'Children of The Morning'. Also on the compilation double CD "Gold", Wrasse, 2000. That's the version you'll find below.

There is a different recording of 'Lobster in the Sun', as some call it, on "Airdream Believer", Shanachie, 1995. (Capo 4th to play along). There, John himself introduces the song like this (from the liner notes): "...The title comes from outfielders on summer days and the movie "Twelve O'Clock High." It seems that all "losing love" songs are about how bad the nights are. I thought it was time for the downside of mornings when your love is gone."

This is a great fun song to play. There is a "signature run" - on the recording, played on the "high strings". When you play solo, this is very nice as a bass run, so I've written it out that way. Should be no problem for you to "transfer" it back to high notes.

Capo 2nd fret

(C/E)(C/E)(C/E)(C/D)(C) (F)(F)(F)(F/E)(F/D)(C)
 (C/E)(C/E)(C/E)(C/D)(C) (F)(F)(F)(F/E)(F/D)(C)
 (C/E)(C/E)(C/E)(C/D)(C) (F)(F)(F)(F/E)(F/D)(C)

Given any day there's a (F)jet flying (G7)somewhere,
 (C)Oh, she bought a ticket and she (Dm)vanished in the (G7)sky.
 (C)How was I to know she was (F)leaving in the (G7)morning?
 (C) Never heard her go, she (Dm)never said good(G7)bye.

I've (C)learned to love the night 'cause the (F)light's gonna (G7)get ya
 (C)Right between the eyes in the (Dm)morning like a (G7)gun.
 (C)Reaching out your hand, and (F)she's not there be(G7)side ya.
 (C)Oh, what can I say? (Dm) (G7)Lost her in the (C/E)sun.
 (C/E)(C/E)(C/D)(C) (F)(F)

(F)What have (F/E)I(F/D) (C/E)done?(C/E)(C/E)(C/D)(C)
 (F)Lost her in the (C/E)sun,(C/E)(C/E)(C/D)(C) (F)
 (F)Lost (F)her (F/E)in (F/D)the (C/E)sun.(C/E)(C/E)(C/D)(C) (G7)
 O(C)o(Em7)o(F)oh, (G7)lost her in the (C)sun, (Em7) (F) (G7)
 O(C)o(Em7)o(F)oh, (G7)lost her in the (C)sun, (Em7) (F)
 (G7)Lost her in the (C)sun. (Em7)
 (F) Oh, I (G7)lost her in the (C/E)sun.
 (C/E)(C/E)(C/D)(C) (F)(F)(F)(F/E)(F/D)(C)
 (C/E)(C/E)(C/E)(C/D)(C) (F)(F)(F)(F/E)(F/D)(C)

Fire up your heart, for the (F)wind is getting (G7)cold now,
 It (C)always gets cold for the (Dm)riders of the (G7)night.
 You (C)carry that scar when you (F)know what (G7)lonesome is,

(C)Looking for a home like a (Dm)bird(G7) in (C/E)flight.
(C/E)(C/E)(C/D)(C) (F)(F)

And(F)what have (F/E)I(F/D) (C/E)done?)(C/E)(C/E)(C/D)(C)
(F)Lost her in the (C/E)sun,(C/E)(C/E)(C/D)(C) (F)
(F)Lost (F)her (F/E)in (F/D)the (C/E)sun.(C/E)(C/E)(C/D)(C) (G7)
O(C)o(Em7)o(F)oh, (G7)lost her in the (C)sun, (Em7) (F) (G7)
O(C)o(Em7)o(F)oh, (G7)lost her in the (C)sun, (Em7) (F) (G7)
O(C)o(Em7)o(F)oh, (G7)lost her in the (C)sun, (Em7) (F)
(G7)Lost her in the (C)sun. (Em7)
(F)Oh, I (G7)lost her in the (C/E)sun.
(C/E)(C/E)(C/D)(C) (F)(F)(F)(F/E)(F/D)(C)
(C/E)(C/E)(C/E)(C/D)(C) (F)(F)(F)(F/E)(F/D)(C)
(C/E)(C/E)(C/E)(C/D)(C) (F)(F)(F)(F/E)(F/D)(C)
(C/E)(C/E)(C/E)(C/D)(C) (F)(F)(F)(F/E)(F/D)(C)

O(C)o(Em7)o(F)oh, (G7)lost her in the (C)sun, (Em7) (F) (G7)
O(C)o(Em7)o(F)oh, (G7)lost her in the (C)sun, (Em7) (F) (G7)
O(C)o(Em7)o(F)oh, (G7)lost her in the (C)sun, (Em7) (F) (G7)
O(C)o(Em7)o(F)oh, (G7)lost her in the (C)sun, (Em7) (F) (G7)
O(C)o(Em7)o(F)oh, (G7)lost her in the (C)sun, (Em7) (F) (G7)
O(C)o(Em7)o(F)oh, (G7)lost her in the (C)sun. (Em7) (F) (G7) (C)

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12/2003

Louisianne

Written by John Stewart

Louisianne is on Kate Heriza and Buffy Ford's album 'Heriza & Ford – Hearts Together', First published on Homecoming Records in 1987, I believe, now a Neon Dreams CD-release. The song is also on a Jeff McDonald CD.

Lovely song.

Steve Cottrell asked us to do it as a Weekend Song, he wrote out the lyrics.

Thank you, Steve.

Dedicated with gratitude and respect to John Stewart, the finest songwriter of our age, and to Buffy.

And dedicated to my good friends among the Liners.

Thank you for making the last weeks bearable. Thank you for your friendship and love.

(D) (A) (Bm) (F#m) (G) (D/F#) (Em) (A)

(D) (A) (Bm) (F#m) (G) (D) (G) (A)

(D)Day after (A)day, (Bm)what more can I (F#m)say?

The (G)river Louisi(D)anne seems to (G)know a better (A)way.

(D)Rollin a(A)long when (Bm)we are dead and (F#m)gone,

The (G)river keeps a-(D)rolling like a (G)never-ending (A)song.

(D)Roll, Louisi(A)anne, like a (Bm)river on the (F#m)land,

A (G)river's just a (D)river, never (G)tried to under(A)stand.

(D)Roll, Louisi(A)anne, like a (Bm)river on the (F#m)land,

If (G)loving you is (D)all I do, it's (G)everywhere I (A)am,

Louis(D)anne. (A) (Bm) (F#m) (G) (D) (G) (A)

The (D)rain and the (A)wind, (Bm)standing by a (F#m)friend,

The (G)world may be a (D)curse, or you will (G)make the world your (A)friend.

(D)Day after (A)day, (Bm)what more can I (F#m)say?

The (G)river Louisi(D)anne just seems to (G)know a better (A)way.

(D)Roll Louisi(A)anne, like a (Bm)river on the (F#m)land,

A (G)river's just a (D)river, never (G)tried to under(A)stand.

(D)Roll, Louisi(A)anne, like a (Bm)river on the (F#m)land,

If (G)loving you is (D)all I do, you're (G)everywhere I (A)am,

Louis(D)anne. (A) (Bm) (F#m) (G) (D) (G) (A)

(D) (A) (Bm) (F#m) (G) (D) (G) (A)

(D)Roll, Louisi(A)anne, like a (Bm)river on the (F#m)land,

A (G)river's just a (D)river, never (G)tried to under(A)stand.

(D)Roll, Louisi(A)anne, like a (Bm)river on the (F#m)land.

If (G)loving you is (D)all I do, it's (G)everywhere I (A)am,

Louis(D)anne. (A) (Bm) (F#m) (G) (D) (G) (A)

(D) (A) (Bm) (F#m) (G) (D) (G) (A)

(D) (A) (Bm) (F#m) (G) (D) (G) (A) and fade

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Charlie Woodward, Steve Cottrell, janhauenstein@gmx.de & Art Faller

February 2008

MacBrasel's Farm

Written by John Stewart

'Mac Brasel's Farm' is on "Rough Sketches", Folk Era, 1997.

Quite a hypnotic song. Charlie sometimes plays this one accompanied by his son Mack on the bass. Lucky guy.

(muffle strings with heel of palm)

(Em) (D) (C) (D) (Em) (D) (C) (D) (Em) (D) (C) (D)
 (Em) (D) (C) (D) (Em) (D) (C) (D) (Em) (D) (C) (D)
 (Em) (D) (C) (D) (Em) (D) (C) (D)

There is (Em) something (D) strange in the (C) summer sky. (D)
 (Em) Something (D) strange in (C) things that (D) fly,
 (Em) Silver (D) suits and (C) almond eyes. (D)
 (Em) Something (D) strange (C) (D) in the summer (Em) sky.
 (D) (C) (D) (Em) (D) (C) (D)

(Em) If Jesse Mar(D)cel was (C) still around, (D)
 (Em) He would (D) tell us (C) what he found (D)
 (Em) Lying (D) on Mac (C) Brasel's ground, (D)
 (Em) If Jesse Mar(D)cel (C) (D) was still a (Em) round.
 (D) (C) (D) (Em) (D) (C) (D)

(Chorusses not muffled)

It's as (G) clear as a (D) rose on a (C) tattooed arm (D)
 (G) What they (D) found on Mac (C) Brasel's (D) farm.
 (G) If you had (D) seen in the (C) Roswell (D) barn,
 You (Em) must be (D) lieve (C) in Mac (D) Brasel's (Em) farm, (D) (C)
 Mac (D) Brasel's (Em) farm. (D) (C) (D) (Em) (D) (C) (D)

(Em) Walter (D) Haut at the (C) 509 (D)
 (Em) Told the (D) press, "It's (C) true this time." (D)
 (Em) A saucer (D) crashed and (C) what they found (D)
 Was (Em) scattered all (D) over (C) Mac (D) Brasel's (Em) ground.
 (D) (C) (D) (Em) (D) (C) (D)

(Em) If you be (D) lieve after (C) forty-five (D) years,
 (Em) At the (D) risk of (C) their careers, (D)
 (Em) All of (D) those who are (C) still around (D)
 (Em) Who saw the (D) crash (C) on Mac (D) Brasel's (Em) ground,
 (D) (C) (D)

(G) Who drove the (D) trucks and (C) flew the planes (D)
 (G) With things that (D) just can't (C) be explained, (D)
 (G) Who saw the (D) faces and (C) touched the arms (D)
 Of (Em) what they (D) found (C) on Mac (D) Brasel's (Em) farm, (D) (C)

On Mac (D)Brasel's (Em)farm. (D) (C) (D) (Em) (D) (C) (D)
(Em) (D) (C) (D)

(Em) The army (D)speaks from (C)secret rooms,(D)
(Em) "It was nothing (D)more than a (C)weather balloon." (D)
(Em)Yet some (D)live in (C)fear of harm (D)
(Em) For what they (D)saw (C) on Mac (D)Brasel's (Em)farm, (D) (C)
Mac (D)Brasel's (Em)farm, yeah.(D) (C) (D) (Em) (D) (C) (D)
(Em)(D) (C) (D)

And it's as (G)clear as a (D)rose on a (C)tattooed arm (D)
(G) What they (D)found on Mac (C)Brasel's (D)farm.
(G)And if you had (D)seen in the (C)Roswell (D)barn,
(Em) You must bel(D)ieve (C) in Mac (D)Brasel's (Em)farm,(D) (C)
In Mac (D)Brasel's (Em)farm. (D) (C) (D) (Em) (D) (C) (D)
(Em)(D) (C) (D) (Em)(D) (C) (D)

There's a (Em)million (D)stars in the (C)summer sky,(D)
(Em) A million (D)people (C)wonder why (D)
(Em) That some who (D)live in (C)desert sun (D)
(Em) Seem to (D)know (C) (D) they have (Em)come. (D) (C) (D)
(Em) (D) (C) (D) (Em)(D) (C) (D) (Em)(D) (C) (D)

And it's as (G)clear as a (D)rose on a (C)tattooed arm (D)
(G) What they (D)found on Mac (C)Brasel's (D)farm.
(G) If you had (D)seen in the (C)Roswell (D)barn,
Then you (Em)must bel(D)ieve (C) in Mac (D)Brasel's (Em)farm,(D) (C)
In Mac (D)Brasel's (Em)farm. (D) (C) (D) (Em) (D) (C) (D)

You must be(Em)lieve (D) (C)
(D) In Mac (Em)Brasel's (D)farm, (C)
Mac (D)Brasel's (Em)farm. (D) (C) (D) (Em) (D) (C) (D)
(Em)(D) (C) (D) (Em)(D) (C) (D) (Em)

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2003

Marshall Wind

Written by John Stewart

'Marshall Wind' is on the great "Willard" album, Capitol Records, 1970, best re-release as BGO Records double CD (2001) (together with the outstanding "California Bloodlines" album from 1969.).

This is a great chorus song – nice to sing it with lovers, friends and neighbors

Marshall Wind John Stewart

(C) (C7) (F) (Fm)
(C) Sunday song, the (C7) day is long,
(F) She wore the yellow dress just to (Fm) keep me happy,
'Till the (C) day was done, out on (C7) highway one,
(F) Dancing off the bottles was the (Fm) Sunday sun.
I'm (C) singing, (C7) singing, (F) singing a (Fm) song(hold)
Won't you sing (G) along?
Everybody sing along, now...
(C) La la, la la la (F) la,
(C) La la, la la la (F) la,
(C) La la, la la la (F) la,
(C) La la, la la la (F) la.

A (C) speckled bird, with (C7) out a word,
(F) Sings a little song that he (Fm) thought he heard
From the (C) Marshall wind, where the (C7) sea begins.
(F) When a bird wants a song he just (Fm) looks within.
And he's (C) singing, he's (C7) singing, (F) singing a (Fm) song(hold)
Won't you sing (G) along?
Everybody sing it one more time...
(C) La la, la la la (F) la
(C) La la, la la la (F) la
(C) La la, la la la (F) la (Oh, it's a love song)
(C) La la, la la la (F) la (To the earth and the sea)

[On and on and on.....getting cooler all the time.]

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Charlie Woodward, janhauenstein@gmx.de & Art Faller (Guitars Across the Water)

November 2006

Mary's Baby Boy

Written by John Stewart

Charlie wrote: Available on "Buffy's Christmas Album," (Neon Dreams, 1999) -- Buffy's beautiful versions of some traditional Christmas carols, sung to the accompaniment of John's guitar and occasional vocals. And, if that's not good enough, tucked right in the middle is this song by John called 'Mary's Baby Boy' that absolutely blew me away the first time I heard it. Living in Florida, it's hard for me to picture ANYTHING around a fire unless it's a brush fire, but listening to this CD conjures a mental image of a cool night in Novato, the fireplace roaring, and John and Buffy entertaining friends with Christmas songs and holiday spirit.

And Art answered: You have outdid yourself. Great song. It also hit me the first time I heard it. I've played it over and over and have only a minor observation to make on the chords. But before that, playing it again and again this morning, it occurred to me that the 'Mary's Baby Boy' melody of the verses is essentially the same as John's 'All Time Woman.' (.....). I think your intro write-up is terrific! Also, Paul Rybolt & Tim Riley should also appreciate the additional Christmas season marketing pitch..

E7 short in chorus

E-----
B-----
G--1-----
D-----
A-----2-----
E-----

Em7 short

E-----
B-----
G-----
D-----
A-----2-----
Exxxxxxxxxxxxx

C6 (usually called C/G, but then with C-note on A-string)

E-----
B--1-----
G-----
D-----2-----
A-----
E-----3----

Mary's Baby Boy John Stewart

Capo 2nd

Intro: (C) (Em7) (Am7) (F) (G) (C) (G)
(C) (Em7) (Am7) (F) (G) (C)

See the (Em7)star, (Am7) it's almost (C6)blinding,
(F) For Mary's (G)baby (C)boy, (Cj7) (C)
So the (Em7)shepherds (Am7) all will (C6)find him, (F)
Mary's (G)baby (C)boy.

See the (Em7)kings (Am7) who came to (C6)see him, (F)
Mary's (G)baby (C)boy. (Cj7) (C)
And those three (Em7)kings (Am7) will kneel be (C6)fore him, (F)
Mary's (G)baby (C)boy.

(F) Born in a (G)manger, (C)born (Em7)in (Am7)Bethlehem,
(F) Mary's (G)baby (C)boy.
(Dm) Laid in a (G)manger, (E7)born in (Am7)Bethlehem, (F)
On a (G)Christmas (C)morn.

Silver (Em7)angels (Am7) singing (C6)to 'ya, (F)
Mary's (G)baby (C)boy. (Cj7) (C)
Hear them (Em7)singing, (Am7)"Alle (C6)luia," (F)
To Mary's (G)baby (C)boy. (Cj7) (C)

And they will (Em7)call (Am7) the baby (C6)Jesus (F)
Mary's (G)baby (C)boy.
He will (Em7)heal (Am7) and he will (C6)save us, (F)
Mary's (G)baby (C)boy.

(F) Born in a (G)manger, (C)born (Em7)in (Am7)Bethlehem,
(F) Mary's (G)baby (C)boy.
(Dm) Laid in a (G)manger, (E7)born in (Am7)Bethlehem,
(F) On a (G)Christmas (C)morn.

See the (Em7)Star, (Am7) it's almost (C6)blinding, (F)
For Mary's (G)baby (C)boy.
So the (Em7)shepards (Am7)all can (C6)find him, (F)
Mary's (G)baby (C)boy, (F)
Mary's (G)baby (C)boy
(C) play high string e-d-c-b (Am7)a- c-e-c- g-(F)a-c-(G)b-c-d-b-(C)c
(F)

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Charlie Woodward & Art Faller
Some layout help janhauenstein@gmx.de

12/2002

Mazatlan

Written by John Stewart

'Mazatlan' is only on the "Wingless Angels" album, RCA 1975, re-released on CD together with "Cannons in the Rain (RCA, 1973) by Bear Family Records in 1990 ("Cannons in the Rain/Wingless Angels").

A little while ago, Tom De Lisle argued that 'Mazatlan' is one of the great underrated and overlooked Stewart songs. Charlie immediately worked out the chords, I added a little something here and there and Art had a close look and said not bad. (We also recorded the song, but that is another story). I almost always write the intros, and I do enjoy it. Still, when you know that Lordfrench just possibly might write an intro for your "weekly column", then – you'd better ask him. And he did.

Thank you, Tom.

Here we go: "In the astonishing run of John's many hundreds, and hundreds, of songs (plus hundreds more) there are categories piled on categories -- classic studio recordings; classic live performances; under-rated songs; classics unreleased; classics lost; classics left on a long-forgotten home cassette; songs that get one airing, or a tour or two of play, and are never heard again; songs that grow in the re-performance of them. Mazatlan, which debuted on the Wingless Angels album of 1975 (and quote me if I'm wrong but I believe that's, like, 30 years ago or something, a startling fact) falls into at least two of those categories for me. It is both under-rated AND a song that grew in re-performance. Now, and here comes the cheeky and awful part of this, I'd venture that it was under-rated simply because it did NOT rise to the exalted level of John's many classic studio cuts. This is arguable and completely subjective of course, and just because I'm right doesn't mean I'm right.

Trying to classify John's work is a matter of sorting good, better, best. It's a daunting task considering his prolific and sublime output of material and recordings, like trying to identify the best 8 seconds of a Paris Hilton video. Mazatlan, to me, is a great song that was merely a good recording on Wingless. Proof of that, to me, evidenced itself in the live performances of it. Yes, I liked it on WA in 1975. Very interesting. I loved it as it expanded and grew in 1975's live shows. And I was electrified in 1976 -- actually so was the song -- as it evolved into a classic and a lifetime favourite when John and The World's Loudest Folk Band finalized its passage from an intriguing folk song of international flavour and flare into a kick-ass rock-folk anthem. John and Joey Harris exchanging stinging and extended lead licks brought a whole new sensibility to it -- I could visualize the narrator riding like the wind on a hot night in September, daring to steal this great dark-eyed girl from the arms of his own brother. A classic Stewart story song. His own BROTHER. Heavy stuff. Dangerous too, if your brother is, say, actor Robert Blake.

The mariachi band on WA was a nice touch, yes. Along with the cool throwback to the Trio's "Adelita" heritage. But when I wanna hear John Stewart go into high gear, clear the decks. Get those guys with the big hats and over-sized acoustics out of the studio. Gracias, fellas, there's food in the lobby, but we have electrified guitar work to do here, especially since the album cut featured the enigmatic Dan Dugmore on the pedal steel. And that boy could make it zing. And sing. (Oh, by the way, Catherine, "gracias" does mean thanks, right? I get so easily confused).

As always thanks to Jan and Art the Landman and Charlie Woodward and all who provide translations of these great songs (whom of your back-roomers did I forget Jan?) for those of us ham-and-egggers who are still whacking three basic chords on our Sears Silvertone guitars. (Chords provided by the Sing a Sing with The Kingston Trio gatefold album I got for Christmas in 1963. I strummed my first E chord that day and could HEAR Rueben James jump out of that \$20 beauty with the strings a full half inch from the neck. Whoa. Music.)

Anyway, herewith Mazatlan, courtesy of the Boys in the Back Room and courtesy of the one, the only, the guy whose work is SO good that we have trouble grasping and grounding and gripping it -- you can

situate mere mortals, even the good ones, and pin down their work -- kind of like that weird feeling you get on a clear early evening after an overwhelming sunset when you gaze at the first and brightest evening star and can't quite put into words the bittersweet lonely and lovely feeling it gives you in the pit of your stomach except it's unlike anything else you know or ever have known in the run of your life, or lives."

Thank you very much, Tom!!

Now, pickers and players, don't you feel COMPELLED to learn and play the song? You do? Good.

(Am – simultaneously A [on G-string] and C [on B-string],
G-A-B, A-B-C [on G], B-C-D, B-C-B [on B]
B-A-B, A-G-A, A-G [on G] to Am) (Bass run A-A-A-E-G-A-
A-G-A-A-G-E A-A-A-E-G-A-A-G-A-E-G-E)

Oh, Man(G)uel, I (F)must go (C)riding,
(Am) I must (G)go down to (F)Mazat(C)lan. (Bass C-B to...)
(Am)See, Man(G)uel, the (F)sparrow's (C)flying, (Bass C-B to...)
(Am)Shadows on the (G)ground over (F)Mazat(E7)lan.
(high string run from D- to high E-strings
E-G#-B-E E-G#-B-E)

(Am)Oh Man(G)uel, she (F)loves a(C)nother, (Bass C-B to...)
(Am) Mi cora(G)zon lost in (F)Mazat(C)lan. (Bass C-B to...)
I'll (Am)take her from the (G)arms
Of (F)my own (C)brother, (Bass C-B to...)
(Am) Tonight I (G)ride down to (F)Mazat(E7)lan.
(high string run from D- to high E-strings
E-G#-B-E E-G#-B-E)

Mazat(F)lan, Mazat(G)lan, Ma(C)ria, (Bass C-B to...) (Am)
Mazat(F)lan, Mazat(G)lan, my (C)song.
Mazat(F)lan, Mazat(E)lan, Ma(Am)ria, my (F)song.
(Am)Dark-eyed (G)girl Ma(F)ria is (C)waiting, (Bass C-B to...)
(Am)Dark-eyed (G)girl Ma(F)ria is (C)waiting, (Bass C-B to...)
(Am)Dark-eyed (G)girl Ma(F)ria is (C)waiting.

(Bass run: D-E, E-F-E-D-E-D [on D-string], G-A,
G-A-B [on G-string], A-B-C [on G], B-C-D, B-C-B [on B]
B-A-B, A-G-A, A-G [on G] to...) (Am) (Bass run A-A-A-E-G-A-
A-G-A-A) [continue bass run, similar to intro, for next section]

And I will ride like the wind
Coming up from the canyon
On a hot summer night in September.
Oh Manuel, I will pray
To the great god speed
That Maria remember.

Mazat(F)lan, Mazat(G)lan, Ma(C)ria, (Bass C-B to...) (Am)
Mazat(F)lan, Mazat(G)lan, my (C)song.

Mazat(F)lan, Mazat(E)lan, Ma(Am)ria, my (F)song.
(Am)Dark-eyed (G)girl Ma(F)ria is (C)waiting,
(Am)Dark-eyed (G)girl Ma(F)ria is (C)waiting,
(Am)Dark-eyed (G)girl Ma(F)ria is (C)waiting.

La-la (Am)la-la-la (G)la-la-la (F)la-la, (C)
La-la (Am)la-la-la (G)la-la-la (F)laa, (C)
La-la (Am)la-la-la (G)la-la-la (F)la-la, (C)
La-la (Am)la-la-la (G)la-la-la (F)laa, (C)
La-la (Am)la-la-la (G)la-la-la (F)la-la, (C)
La-la (Am)la-la-la (G)la-la-la (F)laa, (C)
La-la (Am)la-la-la (G)la-la-la (F)la-la, (C)
La-la (Am)la-la-la (G)la-la-la (F)laa, (C)
La-la (Am)la-la-la (G)la-la-la (F)la-la, (C)
La-la (Am)la-la-la (G)la-la-la (F)laa... (C)

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March 2004

Midnight of the World

Written by John Stewart

'Midnight of the World' is on "Punch the Big Guy", The Ship on Cypress, 1987, CD on Line Records, 1990, and on the double compilation CD "Gold", Wrasse Records, 2000.

Those among you who have the songbook – a few small errors there. We think this is closer. Let's turn on the TV and pretend that nothing's wrong? Not me. John, neither. A couple of possible layers of meaning...

(G) (D) (C) (D)(D) (G) (C) (G) (D)(D)
 (G) (D) (C) (D)(D) (G) (C) (G) (D)(D)
 (G) (D) (C) (D)(D) (G) (C) (G) (D)(D)
 (G) (D) (C) (D)(D) (G) (C) (G) (D)(D)

Is it (G)true that (G/F#)we are (Em)living
 In the (C)last days (G/B)of the (D)world?
 And (G)often (G/F#)I have (Em)wondered,
 Will you (C)always (G/B)be my (D)girl?
 Will you be my (Em)girl? (G7/B)
 And we'll (C)dance the (G/B)night a(D)way,
 And (G)we'll re(G/F#)member (Em)Elvis,
 And we'll (C)dream of (G/B)better (D)days.
 Dream of better (Em)days, (G7/B)
 As we (C)listen (G/B)to the (D)sound,
 We (G)chew u(G/F#)pon the (Em)lesson,
 We won't (C)always (G/B)be a(D)round.
 And you hear the (Em)sound, (G7/B)
 It's "Will you (C)always (G/B)be my (D)girl,
 And (G)we can (G/F#)dance to(Em)gether
 In the (C)midnight (A7)of the (D)world?"

Of the (Em)world, (D)yeah,
 In the (C)midnight (D)of the (G)world,
 Of the (Em)world, (D)yeah,
 In the (C)midnight (D)of the (G)world.

(D) (C) (D)(D) (G) (C) (G) (D)(D)
 (G) (D) (C) (D)(D) (G) (C) (G) (D)(D)
 (G) (D) (C) (D)(D) (G) (C) (G) (D)(D)
 (G) (C) (G) (D)(D) (G) (C) (G) (D)(D)

How (G)long have (G/F#)we been (Em)talking
 About the (C)poison (G/B)in the (D)rain?
 And the (G)faceless (G/F#)corpo(Em)rations
 Who (C)really (G/B)are to (D)blame?
 Are they to (Em)blame (G7/B)
 Ah, that (C)we don't (G/B)get a(D)long?
 So (G)let's turn (G/F#)on the (Em)TV
 And pre(C)tend that (G/B)nothing's (D)wrong.

It's like the (Em)song (G7/B)
That you must (C)always (G/B)be my (D)girl,
And (G)we can (G/F#)dance to(Em)gether
In the (C)midnight (A7)of the (D)world.

Of the (Em)world, (D)yeah,
In the (C)midnight (D)of the (G)world,
Of the (Em)world, (D)yeah,
In the (C)midnight (D)of the (G)world.
Of the (Em)world, take (D)care,
It's the (C)midnight (D)of the (G)world.

(D) (C) (D)(D) (G) (C) (G) (D)(D)
(G) (D) (C) (D)(D) (G) (C) (G) (D)(D)
(G) (D) (C) (D)(D) (G) (C) (G) (D)(D)
(G) (C) (G) (D)(D) (G) (C) (G) (D)(D)

This (G)white man (G/F#)got the (Em)message
From (C)every(G/B)one we've (D)screwed,
From the (G)women, (G/F#)blacks and (Em)Indians,
It was (C)on the (G/B)evening (D)news.
On the evening (Em)news, (G7/B)
And they had (C)pictures (G/B)at the (D)scene,
But I (G)wonder (G/F#)who a(Em)mong them
Could (C)say their (G/B)skirts are (D)clean?
But what I (Em)mean (G7/B) is,
"Will you (C)always (G/B)be my (D)girl,
So (G)we can (G/F#)dance to(Em)gether
In the (C)midnight (A7)of the (D)world?"

Of the (Em)world, (D)yeah,

Midnight Train

Written by John Stewart

'Midnight Train' arrives, several coaches long. This is not one of those lyrically and musically "heavy" Stew songs, but still, it's one of my favourites on the "Johnny and The Nasty Britches – John Stewart Live at Jimmy Duke's with Dave Batti and Dennis Kenmore" CD (Neon Dreams, 2002). This train is a-chug-chug-chugging along very nicely, and I like the verse with the excellent question, "Who the hell is Mr. Earl?" I know the answer, but I won't tell you.

C9 short

E-----

B-----3---

G-----

D----2-----

A-----3---

E-----

(C) (F) (C) (F)(C) (F)(C)

(F) (C) (F)(C) (F)(C) (G)

(F) (C) (F)(C) (F)(C)

I' m going (F)down to the depot,

Midnight train is on the (C)line.(F)(C) (F)(C)

I' m going (F)down to the depot,

Midnight train is on the (C)line.(F)(C) (F)(C)

Yeah, (G)bringing back my baby,

(F) Midnight train is right on (C)time.(F)(C) (F)(C)

Yeah, it's (F)bringing back my baby,

Midnight train is on the (C)track.(F)(C) (F)(C)

Oh, it's (F)bringing back my baby,

Midnight train is on the (C)track.(F)(C) (F)(C)

Well, it's (G)bringing back my baby,

(F) She ain't ever coming (C)back.(F)(C) (F)(C)

I' m going (F)down to the depot,

Midnight train is on the (C)line.(F)(C) (F)(C)

I' m going (F)down to the depot,

Midnight train is on the (C)line.(F)(C) (F)(C)

Yeah, (G)bringing back my baby,

(F) Midnight train is right on (C)time.(F)(C) (F)(C)

Hee, hee, (F)heeee,

Oh-oh-oh, oh-(C)ohhh,(F)(C) (F)(C)

Ohh(F)hh, hee-hee-hee, ee-(C)ee.(F)(C) (F)(C)

(G) (F) (C) (F)(C) (F)(C)

And I'm (F)going to Havana,

On to Caro(C)line.(F)(C) (F)(C)
We're going (F)down to Savannah,
Right on through to Caro(C)line.(F)(C) (F)(C)
And we're (G)going to Havana,
(F) Oh, these are the sweetest (C)times.(F)(C) (F)oh.(C)

Oh, they (F)used to call me Speedo,
But my real name is Mr. (C)Earl.(F)(C) (F)(C)
Yo, they (F)up and call me Speedo,
But my real name is Mr. (C)Earl.(F)(C) (F)(C)
And my (G)baby often tells me,
(F) "Who the hell is Mr. (C)Earl?"(F)(C) (F)(C)

I'm going (F)down to the depot,
Midnight train is on the (C)line.(F)(C) (F)(C)
I'm going (F)down to the depot,
Midnight train is on the (C)line.(F)(C) (F)(C)
Yeah, it's (G)bringing back my baby,
(F) Midnight train is right on (C)time.(F)(C) (F)(C)(C9)(C))

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(Speedo © Esther Navarro, 1955)

janhauenstein@gmx.de, Art Faller & Charlie Woodward

Speedo is Mr. Carroll, The Cadillac's lead singer.

6/2003

Midnight Train

Written by John Stewart

‘Midnight Train’ is on “The Day the River Sang”, Appleseed, 2006, and on the “Johnny And The Nasty Britches – John Stewart Live At Jimmy Duke’s” with Dave Batti and Dennis Kenmore CD (Neon Dreams, 2002).

We decided to look at the song again, though we had posted the earlier version from the “Live at Jimmy Duke’s” album in June 2003. New lyrics, and “The Day the River Sang” is a high profile album.

C6add2
E-----
B--1-----
G---2-----
D-----
A-----3-----
E-xx-----

(C) (C6add2) (C) (C6add2) (C) (C6add2)
(C) (C6add2) (C) (C6add2) (C) (C6add2) (C)
I'm going (F)down to the depot,
Yeah, the Midnight train is on the (C)track. (C6add2) (C) (C6add2) (C) (C6add2) (C)
I'm going (F)down to the depot,
And the Midnight train is on the (C)track. (C6add2) (C) (C6add2) (C) (C6add2) (C)
They're (G)bringing out the soldiers,
(F) Some are never coming (C)back. (C6add2) (C) (C6add2) (C) (C6add2) (C)

I'm going (F)down to the depot,
Midnight train is almost (C)there. (C6add2) (C) (C6add2) (C) (C6add2) (C)
I'm going (F)down to the depot,
El Presidente doesn't (C)care. (C6add2) (C) (C6add2) (C) (C6add2) (C)
Presi(G)dente has two daughters,
(F) You will never find them (C)there. (C6add2) (C) (C6add2) (C) (C6add2) (C)

I'm going (F)down to the depot,
And the Midnight train is right on (C)time. (C6add2) (C) (C6add2) (C) (C6add2) (C)
I'm going (F)down to the depot,
And the Midnight train is right on (C)time. (C6add2) (C) (C6add2) (C) (C6add2) (C)
And (G)when I get my baby,
(F) We'll be moving down the (C)line. (C6add2) (C) (C6add2) (C) (C6add2) (C)
- Instrumental verse -

Yeah, we're (F)going to Savannah,
Right on down to the Caro(C)line. (C6add2) (C) (C6add2) (C) (C6add2) (C)
Yeah, we're (F)going to Savannah,
Right on through to the Caro(C)line. (C6add2) (C) (C6add2) (C) (C6add2) (C)
And (G)when I'm with my baby,
(F) Oh, these are the happy (C)times. (C6add2) (C) (C6add2) (C) (C6add2) (C)

Yeah, they (F)often called me Speedo,

But my real name is-a Mr. (C)Earl. (C6add2) (C) (C6add2) (C) (C6add2) (C)
Yeah, they (F)often called me Speedo,
But my real name was-a Mr. (C)Earl. (C6add2) (C) (C6add2) (C) (C6add2) (C)
Yeah, and (G)when I told my baby,
She said,(F) "Who the hell is Mr. (C)Earl?" (C6add2) (C) (C6add2) (C) (C6add2) (C)

I'm going (F)down to the depot,
Yeah, the Midnight train is on the (C)track. (C6add2) (C) (C6add2) (C) (C6add2) (C)
Yeah, I'm (F)going to the depot,
And the Midnight train is on the (C)track. (C6add2) (C) (C6add2) (C) (C6add2) (C)
They're (G)bringing out the soldiers,
(F) Some are never coming (C)back. (C6add2) (C) (C6add2) (C) (C6add2) (C)
- Instrumental verse, fade out -

janhauenstein@gmx.de, Charlie Woodward & Art Faller

Speedo is Mr. Carroll, The Cadillac's lead singer.

January 2006

Midnight Wind

Written by John Stewart

'Midnight Wind' is on "Dream Babies Go Hollywood", RSO, 1980, and on "John Stewart: Best Of....Turning Music Into Gold", Polydor; 1995, CD-reissue of the albums "Bombs Away, Dream Babies" and "Dream Babies Go Hollywood", plus two previously unreleased versions of 'Hard Time Town' and 'Children of The Morning'.

Charlie writes: There's a lot going on in here, boiled it down to playable. - And it's fun to play! Stevie Nicks sang a great harmony vocal on 'Midnight Wind', but it sounds just fine when you sing it alone, with gusto.

Capo 2nd fret

(Em) Single notes:

b-e-d-e-c-e-b-e

E-----0-----0-----0---

B--0-----3-----1-----0-----

[instead of the single notes, you can play (Em) (Em7) (C) (Em) repeatedly, you'll hear where]

C'mon down, Miranda, your window's open wide.

Take a chance on a midnight dance, so I can see it in your eyes.

C'mon down, Miranda, no need to fix your hair.

Shake the town with the windows down,

And fly in the midnight air,

Fly in the midnight air.(D)

There are (G)dreams that (Bm)fly in the (Am7)midnight (D)wind,

(G)Souls that (Bm)cry in the (Am7)midnight (D)wind,

And (Em)lovers who (D)try in the (Am)midnight (D)wind,

(Em) You and (Am)I, (D)(hold) in the midnight (Em)wind.

(resume single notes pattern)

C'mon down Miranda, you know your time has come.

You beauty queens come on so clean, but you're missing all the fun,

Yeah, you're missing all the fun.(D)

There are (G)dreams that (Bm)fly in the (Am7)midnight (D)wind,

(G)Souls that (Bm)cry in the (Am7)midnight (D)wind,

And (Em)lovers who (D)try in the (Am)midnight (D)wind,

(Em) You and (Am)I, (D)(hold) in the midnight (Em)wind.

(resume single notes pattern)

Midnight wind,

Midnight wind,

Midnight wind.

(D) There are (G)dreams that (Bm)fly in the (Am7)midnight (D)wind,
(G)Souls that (Bm)cry in the (Am7)midnight (D)wind,
And (Em)lovers who (D)try in the (Am)midnight (D)wind,
I said(Em) you and I, the midnight wind. (D) (C)

(D)Midnight (Em)wind (D) (C)
(D)Midnight (Em)wind, (D) (C)
(D)Midnight (Em)wind, (D) (C)
(D)Midnight (Em)wind, (D) (C)
(D)Midnight (Em)wind, (D) (C)
(D)Midnight (Em)wind, (D) (C)
(D)Midnight (Em)wind. (D) (C) (D)

(Em)C'mon down,(D) (C) (D)
(Em)C'mon down,(D) (C) (D)
(Em)C'mon down,(D) (C) (D)
(Em)C'mon down,(D) (C) (D)
(Em)C'mon down,(D) (C) (D)
(Em)C'mon down.(D) (C) (D)

There are (Em)dreams that (D)fly in the (C)midnight (D)wind,
(Em)Souls that (D)cry in the (C)midnight (D)wind,
There are (Em)lovers who (D)try in the (C)midnight (D)wind.

(Em)Come on down...(D) (C) (D)
(Em) (D) (C) Written on the (D) wind...
(Em) (D) (C) (D) [repeat and fade out, ad-lib Come on Downs]

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

May 2005

Miracle Mile

Written by John Stewart

'Miracle Mile' is from the "Bandera" CD, Folk Era (FE 1436CD). The live set was recorded with the band "Lies Damn Lies" late October 1994 at the Turf Inn, Dalry, Scotland. Excellent CD. Go and buy it. The song is also on "John Stewart and Buffy Ford Live at the Turf Inn, Scotland", also Folk Era 1996 (FE 1428CD), recorded on November 4th, 1994. Another excellent collection of live songs, Buffy and John in great form. Ace music writer Tom "Lord French" De Lisle provided the liner notes. Well, I said it, Tom, and you owe me a beer. This is a g o o d song. Go and learn it. Charlie Woodward sent it to me without asking whether I had already done it. I had. That was rash, Charlie...but well done!! We had it almost identically, so we should be pretty close.

Capo 2nd

Single notes go G--G--G—F#-E-D--E-D-C-E-C--D-F#-D—G,
played over (G) (G/F#) (Em) (G7) (C) (D) (G) (D7) – repeat 1x –

(John's rhythm guitar comes in on the repeat, really, and he does not play all the chords given here in the intro. When playing solo, it might be better to do it the way we suggest here, "highlighting" the single notes)

(G)Fan(D)dango on the (Em)boulevard, (G7) (C)
(D) You can count the (G)cars, (D)
(G) I (D)hear another (Em)cargo (G7)ship (C)
Has (A7)just arrived from (D)Mars. (D7)
(G) I'll (D)take you to the (Em)Blue Light, honey, (G7) (C)
(Em)You can wear your (A7)jeans.
(G) I'll (D)drink some Cuba (Em)Libres, yeah, (G7) (C)
And (D)listen to your (G)dreams.
(Repeat intro chords 1x)
(G) (G/F#) (Em) (G7) (C) (D) (G) (D7)

(G) And we can (D)watch the rich and (Em)famous (G7) (C)
In their (D)limos at the (G)light (D)
(G) (D)Leave a trail of (Em)marching (G7)dust (C)
A(A7)cross L.A. at (D)night. (D7)
(G) And (D)out there on the(Em) boulevard (G7) (C)
The (Em)castaways go (A7)home
(G) To (D)find a place where (Em)they be(G7)long (C)
In the (D)concrete and the (G)chrome.

And they are (D)lost for a(D7)while,
(G)Ev'rybody's (C)lost on the (D)Miracle (G)Mile.
They are (D)lost for a(D7)while,
(G)Ev'rybody's (C)lost on the (D)Miracle (G)Mile.
(Repeat intro chords 2x, "full" intro)
(G) (G/F#) (Em) (G7) (C) (D) (G) (D7)

(G) (G/F#) (Em) (G7) (C) (D) (G) (D7)

(G) (D)Molly's got her (Em)leathers on, (G7) (C)
 She (D7)hangs them on the (G)floor. (D)
 (G) I (D)hear she has a (Em)charge ac(G7)count (C)
 At the (A7)local bondage (D)store. (D7)
 (G) Her (D)boyfriend wears a (Em)mohawk (G7) (C)
 And (Em)plays in a local (A7)band
 (G) Who (D)worship GG (Em)Allen (G7) (C)
 With (D)self-inflicted (G)brands.

She is (D)lost for a(D7)while,
 (G)Ev'rybody's (C)lost on the (D)Miracle (G)Mile.
 She is (D)lost for a(D7)while,
 (G)Ev'rybody's (C)lost on the (D)Miracle (G)Mile.
 (Repeat intro chords 2x, "full" intro)
 (G) (G/F#) (Em) (G7) (C) (D) (G) (D7)
 (G) (G/F#) (Em) (G7) (C) (D) (G) (D7)

(G) (D)Life along the (Em)boulevard, (G7) (C)
 There's (D)nowhere left to (G)go. (D)
 (G) We (D)walk on stars from (Em)TV (G7)shows (C)
 That were (A7)canceled long a(D)go. (D7)
 (G) (D)It's the ghost of (Em)Christmas past, (G7) (C)
 Where be(Em)lieving still is (A7)real.
 (G) I'll (D)take you to the (Em)Blue Light, (G7)honey, (C)
 We can re(D7)member how to (G)feel.
 (Repeat intro chords 2x, "full" intro)
 (G) (G/F#) (Em) (G7) (C) (D) (G) (D7)
 (G) (G/F#) (Em) (G7) (C) (D) (G) (D7)

(G) (D)Out across the (Em)boulevard (G7) (C)
 A(D)long the earthquake (G)zone, (D)
 (G) The (D)boulevard has (Em)faces, (G7)yeah, (C)
 (A7)Wearing cheap co(D)logne. (D7)
 (G) Ve(D)ronica is (Em)bleeding, (G7) (C)
 She (Em)never had much (A7)style,
 (G) She said, "There's (D)nothing really (Em)happening (G7) (C)
 On the (D)miracle (G)mile." (hold)

She is lost for awhile,
 Ev'rybody's lost on the Miracle Mile.
 She is lost for awhile,
 Ev'rybody's lost on the Miracle Mile.
 We are (D)lost for a(D7)while,
 (G)Ev'ybody's (C)lost on the (D)Miracle (G)Mile.
 We are (D)lost for a(D7)while,
 (G)Ev'rybody's (C)lost on the (D)Miracle (G)Mile.
 (Repeat intro chords)
 (Repeat intro chords 2x, "full" intro)
 (G) (G/F#) (Em) (G7) (C) (D) (G) (D7)

(G) (G/F#) (Em) (G7) (C) (D) (G)

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Charlie Woodward & janhauenstein@gmx.de
(The team)

2002

Missouri Birds

Written by John Stewart

'Missouri Birds' is from the fabulous "California Bloodlines" album, Capitol 1969, best re-release as a double CD together with "Willard" (originally Capitol 1970) on BGO Records 2001. The song is also on the very fine live double CD "Front Row Music – Before the War", Neon Dreams Music, 2001, as part of the medley 'Looking Back Johanna – Missouri Birds – Cowboy in the Distance – If You Should Remember Me'. John plays the song in the key of C both times. This version mainly follows the guitar playing on "California Bloodlines", but Charlie Woodward and I have added some notes the piano plays and a little high notes run from the live version.

(Cj7) (Fj7) (Cj7) (Fj7) (G)
Missouri (Cj7)birds, (Fj7) (Cj7)
Flying over (Fj7)old Saint Louis, (Cj7)
Hear that song they're (Fj7)singing to me, (E)
"Go into the (Am)world (G)
While (Cj7)you're young." (Fj7) (G)

But the preacher's (Cj7)words (Fj7) (Cj7)
Echo from the (Fj7)old church steeple, (Cj7)
"Stay here with the (Fj7)decent people, (E)
Settle down and (Am)marry (G)
While (Cj7)you're young." (high notes run: EEDBC)(Am)

If I (Gm)go into the (C)world, Su(C7)sanna,
Oh, (F)will you (G)wait for (Cj7)me? (Am)
If I (Bb)go in(Gm)to the (C)world, Su(Gm7)sanna, (Cm7) (hold)
I'll come back (Fj7) (hold)
And tell you what I've (E)seen...(hold)

The (Fj7)seeds (G)of (Cj7)change (Fj7) (Cj7)
Blow across the (Fj7)churchyard to me, (Cj7)
Tombstone faces (Fj7)see right through me, (E)
Today's so soon to(Am)morrow, (G)
And (Cj7)you're old. (high notes run: EEDBC)(Am)

If I (Gm)go into the (C)world, Su(C7)sanna,
Oh, (F)will you (G)wait for (Cj7)me? (Am)
If I (Bb)go in(Gm)to the (C)world, Su(Gm7)sanna, (Cm7) (hold)
I'll come back (Fj7) (hold)
And tell you what I've (E)seen...(hold)

Missouri (Cj7)birds, (Fj7) (Cj7)
Flying over (Fj7)old Saint Louis, (Cj7)
Hear that song they're (Fj7)singing to me, (E)
"Go into the (Am)world (G)
While (Cj7)you're young, (Fj7)(G)
While (Cj7)you're young, (Fj7)(G)

While (Cj7)you're young." (Fj7)(G) (Cj7)

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janhauenstein@gmx.de and Charlie Woodward

9/2002

Monterey

Written by John Stewart

'Monterey' is on "Dream Babies Go Hollywood", RSO, 1980, CD re-release under the misleading title "The Best of John Stewart – Turning Music Into Gold" by PolyGram, 1995 – two albums on one CD, the other album being "Bombs Away, Dream Babies", also RSO, 1979. There are two extra tracks on the CD – 'Hard Time Town' and 'Children of the Morning'.

Fun to play...

One of the good sea songs John has written.

Slow picking sounds fine when you play alone, maybe bridge with a double-tempo strum.

Monterey John Stewart

Capo 3rd fret

Fade in on (Em7)

(G) (A) (Em7) (G) (A) (Em7) (G) (A) (Em7)

The (Em)good ship sailed out of the harbour that day,

(Bm)Out of the town Monterey.

She (Em)stood on the shoreline and silently prayed,

(Bm)Send him back home Monterey.

(G) (A) (Em7) (G) (A) (Em7)

Old (Em)Riley in the lighthouse had started to sing,

(Bm)"Stand at the wheel while you may."

The (Em)beads of her rosary went round on her rings,

(Bm)Send him back home Monterey.

Before the (G)wind

And the (Em7)sun does him (D)in,

Ah, send him back home Monte(Em7)rey. (A)

And she (D)prayed for the (F#m)wind and the (Em7)sailor that (A)day, (hold)

Monte(Bm)rey.

(G) (A) (Em7) (G) (A) (Em7)

(G) (A) (Em7) (G) (A) (Em7)

Before the (G)wind

And the (Em7)sun does him (D)in,

Ah, send him back home Monte(Em7)rey. (A)

And she (D)prayed for the (F#m)wind and the (Em7)sailor that (A)day, (hold)

Monte(Bm)rey.

(G) (A) (Em7) (G) (A) (Em7)

(G) (A) (Em7) (G) (A) (Em7)

(G) (A) (Em7) (G) (A) (Em7) [fade out]

Moonlight Dream

Written by John Stewart

Whew – what a great song ‘Moonlight Dream’ has become! John published it first on the “Rocket Roy in the Real World” cassette, Crow, 1993, re-released as a CD with additional songs - “Rocket Roy in the Real World Plus”, Neon Dreams, 1999.

Already a very good song. Now it has resurfaced with some different chords and a new chorus (or bridge) on the November 2003 release “Tanforan”, Neon Dreams, and it is truly beautiful. I learned it right away and haven’t stopped playing it since.

Cj7
E-----
B-----
G-----
D----2-----
A-----3--
E-----

Cj7/G
E-----3--
B-----
G-----
D----2-----
A-----3--
E-----3--

Capo 4th fret

(C) (Am) (F)
(C) (Am) (F) (G)

(C) Lost in a (Am)paradise,
(F) Tasting the (G)cream
(Em) Falling like (Am)rain now (F)
(G) In a moonlight (C)dream. (Am) (F) (G)

(C) And the bright city (Am)skyline
(F) Omaha (G)fate,
(C) Cold dancing (Am)angels
(F) Touching our (G)face,
(C) Oh oh (Am)oh oh (F)oh,
(G) In a moonlight (C)dream, (Am) (F)
In a (G)moonlight (Cj7)dream. (Am) (F) (G)

(F) ‘N’ Tangerine (G)Betty
(Em)With the cool yellow (Am)shades,
(F) She was my (G)steady

In the (Em)St. Augustine (Am)days.
(F) Tangerine (G)Betty
(Em) Cruising the (Am)scene (Am/G) (F)
(G) In a moonlight (C)dream. (Am) (F) (G)

(C) And the Miami (Am)skyline
(F) Boulevard (G)queens,
(C) Cold blue fla(Am)mingos
(F) Holding the (G)dream,
(Cj7) Mm mm (Am)mm mm mm mm (F)mm,
(G) In a moonlight (Cj7)dream, (Am) (F)
(G) In a moonlight (C)dream. (Am) (F) (G)

(F) 'N' Tangerine (G)Betty
(Em) With the cool yellow (Am)shades,
(F) And she was my (G)steady
(Em) In the St. Augustine (Am)days.
(F) Tangerine (G)Betty
(Em) Cruising the (Am)scene (Am/G) (F)
(G) In a moonlight (Cj7)dream, (Am) (F)
(G) In a moonlight (Cj7)dream, (Am) (F)
(G) In a moonlight (C)dream. (F) (Cj7/G)

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12/2003

Moonlight Rider

Written by John Stewart

Moonlight Rider is on “Dream Babies Go Hollywood”, RSO, 1980, and on “John Stewart: Best Of.....Turning Music Into Gold”, Polydor; 1995, CD-reissue of the albums “Bombs Away Dream Babies” and “Dream Babies Go Hollywood”, plus two previously unreleased versions of ‘Hard Time Town’ and ‘Children of The Morning’.

Fast little song, not that difficult to play. So do.

Moonlight Rider John Stewart

(first guitar)

(G6) (G6) (G6) (G6)

(G6) (G6) (G6) (G6) (first guitar plays (G6) for much of the song)

(enters second guitar, that's the one to follow)

(G) (C) (G) (C) (G) (C) (D) (G) (C)

(G) (C) (D) (G) (C) (G) (C)

Oh, (G)who's down now? (C)You're down now,

You (G)better get shaking and (C)don't ask how,

Like a (G)moonlight rider and a (C)midnight (D)train, it's (G)gone.

Ah, (C)who's down now,

A (G)moonlight rider and a (C)midnight (D)train, it's (G)gone. (C) (G) (C)

And it's (G)one time, two time, (C)looking in a shoeshine,

(G)Looking anywhere for the (C)one time, good time,

(G)Moonlight rider and a (C)midnight (D)train, it's (G)gone.

Ah, (C)who now-now,

A (G)moonlight rider and a (C)midnight (D)train it's (G)gone. (C) (G) (C)

Now n-(G)now now n-n-now (C)now now now

N- n-(G)now now n-n-now (C)now now now

N-n (G)Now now n-n- now (C)now now (D)now now (G)now

N-now (C)now

N-n (G)Now now n-n- now (C)now now (D)now now (G)now

(G6) (G6) (G6) (G6) (G6) (G6) (G6) (G6)

And it's (G)all the same, it's the (C)wind and the rain,

It's (G)working all your life for a (C)little bit of fame,

Like a (G)moonlight rider and a (C)midnight (D)train, it's (G)gone.

Ah, (C)who now-now,

Like a (G)moonlight rider and a (C)midnight (D)train, it's (G)gone. (C)

Ah, (G)who's down now? (C)You're down now,

You'd (G)better get shaking and (C)don't ask how,

Like a (G)moonlight rider and a (C)midnight (D)train, it's (G)gone.

Ah, (C)who now-now,

Like a (G)moonlight rider and a (C)midnight (D)train, it's (G)gone.

Ah, (C)who now-now,

Like a (G)moonlight rider and a (C)midnight (D)train, it's (G)gone. (C) (G) (C) (G)

Mother Country

Written by John Stewart

John recorded 'Mother Country' four times. The song is on "California Bloodlines", Capitol, 1969, best CD re-release is the double CD "California Bloodlines/Willard", Beat Goes On, 2001. That's the version you'll find below.

The song is also on "The Phoenix Concerts", double LP, RCA, 1974, CD re-release as "The Complete Phoenix Concerts" (with two bonus tracks), Bear Family Records, 1990. The third recording is on "A Night at Jimmy Duke's - Johnny And The Nasty Britches", Neon Dreams, 2002. Last but not least, it's on "The Americans Plus", Neon Dreams, again 2002.

Many fans consider this to be the greatest song ever written by the best songwriter ever.

Spoken Background - strings muffled with heel of hand and played with index finger in an almost marching beat. Rhythm goes something like,
"(C)Dum-de-dum, de-de-(F)dum-da-(G)dum-da..."

(C) (F) (G) (C) (F) (G)

(Spoken)

(C) There was a (F)story in the (G)San Francisco (C)Chronicle

That of (F)course I for(G)got to save,(C)

But it was a(F)bout a (G)lady

Who (C)lived in the 'good old (F)days',(G)

(C) When a (F)century was (G)born

(C) And a (F)century had (G)died,

(C) And a(F)bout these 'good old (G)days'

(C) The old (F)lady re(G)plied,

(C) (F) "Why, they were (G)just a lot of (C)people

(F)Doing the (G)best they (C)could.

(F) Just a (G)lot of people(C)

(F)Doing the (G)best they (C)could."

(F) (G)And then the lady (C)said (F) (G)that they (C)did it,

"Pretty (F)up and (G)walking (C)good."

(F) What(G)ever happened (C)to those faces in the (F)old photo(G)graphs?

(C) (F) I (G)mean, the little (C)boys...(F) (G)

(C)Boys? (F)Hell, they were (G)men

Who (C)stood knee deep (F)in the Johns(G)town (C)mud

In the (F)time of that (G)terrible (C)flood, (F) (G)

And they (C)listened to the water,(F) (G)

(C) (F) That (G)awful (C)noise...

(F) (G) (C)And then they (F)put a(G)way the (C)dreams

That be(F)longed to (G)little boys(C)...(F) (G)

(Play "unmuffled")

(Sung)

(E) And the sun is going (Am)down(D7) for Mister (G)Bouie

As he's (E)singing with his (Am)class (D)of nineteen-(G)two, (G7)

(C)"Oh, mother (F)country, (G)I do (C)love you. (F) (G)

(C)Oh, mother (F)country, (G)I do (C)love you” (F) (G)

("Muffled" again)

(Spoken)

(C) (F) I (G)knew a man (C)named E.A. St(F)uart,(G)

(C) Spelled (F)S.T.(G)U. (C) (F) A.(G)R.(C)T.

(F) And (G)he owned some of the (C)finest horses

(F)That I (G)think I've ever (C)seen,

(F) And (G)he had one (C)favorite, (F) a (G)champion,

(C) The old Cam(F)paigner,(G)

(C) (F) (G)And he (C)called her

(F)"Sweetheart (G)On Pa(C)rade", (F) (G)

(C) And she was (F)easily the (G)finest horse(C)

That the (F)good Lord (G)ever made.(C) (F) (G)

But old (C)E.A.Stuart, (F) (G)he was going (C)blind, (F) (G)

And he said, "Be(C)fore I go,

I (F)gotta (G)drive her (C)one more time."(F) (G)

(C)So people came from (F)miles a(G)round, (C)

And they (F)stood a(G)round the ring,(C) (F) (G) (C)

But (F)no one (G)said a word,(C)

You know, (F)no one (G)said a thing.(C) (F) (G) (C)

(F) Then (G)here they come,(C) (F) (G)

(C)E.A. Stuart (F) in the (G)wagon right be(C)hind, (F) (G)

(C) Sitting (F)straight and (G)proud, (C)

And he's (F)driving (G)her stone (C)blind. (F) (G)

(C) And would you (F)look at her,(G)

(C) Oh, she (F)never looked (G)finer (C)or went better (F)than to(G)day.

(C) It's (F)E.A. (G)Stuart (C) and the (F)old Cam(G)paigner,

(C) (F)"Sweetheart (G)On (C)Parade", (F) (G)

And the (C)people cheered,(F) (G)

(C)Why, I even saw a (F)grown (G)man (C)break right down and (F)cry,(G)

(C) And you (F)know it was (G)just a (C)little while later(F) (G)

(C) That old (F)E.A. (G)Stuart (C)died. (F) (G)

(Play "unmuffled")

(Sung)

(E) And the sun, it is going (Am)down(D7) for Mister (G)Bouie,

As he's (E)singing with his (Am)class (D)of nineteen-(G)two, (G7)

(C)"Oh, mother (F)country, (G)I do (C)love you. (F) (G)

(C)Oh, mother (F)country, (G)I do (C)love you." (F) (G) (C)

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Art Faller, Charlie Woodward & janhauenstein@gmx.de

11/2003

Naked Angel on a Star-Crossed Train

Written by John Stewart

Naked Angel on a Star-Crossed Train is on The Day the River Sang, Appleseed, 2006.
Good song, and easy to play. Sounds just fine, no matter whether you strum or pick it.

(G) (C) (D) (G) (C) (D) (G)
Naked angel on a (C)star-crossed train,
(D)Riding the bright light (G)homeward,
Naked angel on a (C)star-crossed train,
(D)Riding the bright light (G)homeward.

An angel brings the (D)rain
(C)When she (D)feels like (G)crying,
An angel brings the (D)pain
(C)When she (D)feels like (G)dying,
And an angel brings the (D)songs,
I can (C)feel 'em (D)coming (G)on.
I cry out her (D)name,
(D7)I cry out, "De(G)lilah."

Naked angel on a (C)star-crossed train,
(D)Riding the bright light (G)homeward,
Naked angel on a (C)star-crossed train,
With a (D)guitar man and an Angel Band,
Sending me songs and (G)here's one.

La dn da dn da (C)dee dn da da,
(D)La dn dee da da (G)da.
Dee dn dee dn dee (C)doo doo doo,
(D)Loo dn doo doo doo (G)doo. (C) (D) (G) (C) (D) (G)

An angel is the (D)muse,
And the (C)musing (D)brings the (G)spirit.
I can not re(D)fuse,
If she (C)sings, you (D)know I'll (G)hear it.
An angel brings the (D)songs,
I can (C)feel 'em (D)coming (G)on,
I cry out her (D)name,
(D7)I cry out, "De(G)lilah."

Naked angel on a (C)star-crossed train,
(D)Riding the bright light (G)homeward,
Naked angel on a (C)star-crossed train,
(D)Riding the bright light (G)homeward,
Naked angel on a (C)star-crossed train,
(D)Riding the bright light (G)homeward,
Naked angel on a (C)star-crossed train,

With a (D7)guitar man and an Angel Band,
Playing me songs, you'll (G)hear one.

Dee dn dee dn dee (C)dee doo dum dum,
(D)La dn dow dum da (G)dum dum.
La dn da dn da (C)dee dn dum dum,
(D)La dn da da da (G)dum.

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janhauenstein@gmx.de, Charlie Woodward & Art Faller

March 2006

Nebraska Widow

Written by John Stewart

'Nebraska Widow' is from "Signals Through the Glass" – The Songs of John Stewart and Buffy Ford", Capitol Records (68).

Buffy sings it beautifully. Behold how the artist paints a picture with only a few words. I started learning this one some time ago, but somehow didn't really get past the first few lines – listener's block, maybe because I had chosen it as the 100th JS-song I tried to learn. Guess what? I sent it to Charlie Woodward, moaning loudly (me, not Charlie). He sent it back in no time at all and all that was left for me to do was suggest a few small changes and polish the song so that it shines. We hope it does.

D/F#: Play the F# bass-note on the D-string (4th fret)

```
E----2-----
B-----3-----
G----2-----
D-----4-----
A---x-----
E---x-----
```

Fj9

```
E-----3-----
B-1-----
G----2-----
D-----3-----
A---x-----
E---x-----
```

C5

```
E-----3-----
B-1-----
G-----
D----2-----
A-----3-----
E---x-----
```

Fj7

```
E-----
B-1-----
G----2-----
D-----3-----
A-----
E-(1)-----
```

Em7/B

```
E-----
B-----3-----
G-----
D---x-----
A----2-----
```

E---x-----

Capo 2nd fret

Bass run: E E D C A -slide on B-string: 3rd to 5th fret-.
Repeat 1x (I use the Am chord as a "starting point"
for the bass run. Gets the fingers in the right mood)

(Am)Leigh(Am/E)lie's living (D/F#) on
The (Am/E)farm she was (C)born (Fj9)on.
-downstrokes, alternate between F bass and A bass (A on G-string!)
(Am)Leigh(Am/E)lie's clothes were (D/F#)torn
From the (Am/E)morn they were (C)first (Fj9)worn.
-downstrokes, alternate between F and A bass
And she (Dm)stands by the (Am)window,
(Em)Watches by the (C5)door,
(G7)Asking "Is there (C/E)any(C)bo(C/E)dy
(F)Going (Am7/E)to the (Em)store?"
-downstroke(Em7)

Bass run: E E D C A -slide on B-string: 3rd to 5th fret-. Repeat 1x

The (Am)wind blows through the (D/F#)cracks
In the (Am/E)walls of the (C)tool (Fj9)shack.
-downstrokes...
(Am)Leigh(Am/E)lie folds the (D/F#)sacks
As they (Am/E)bring all the (C)grain (Fj9)back.
-downstrokes...
And she (Dm)works 'till the (Am)sun
Is (Em)sinking from the (C5)sky,
I've (G7)never heard her (C/E)laugh
(C)and (C/E)I've (F)never (Am7/E)seen her (Em)cry.
Let the chord ring out, then (hold!)

Nebraska (F)widow, (Dm)on(D7)ly a (G)girl,
Ne(C)braska (F)widow, (Dm)yet this (D7)is her (G)world.
Ne(C)braska (Fj7)widow, she's (Am)living(hold)
And (Em7/B)dying(hold) in its (F)whirl.(hold)
- you can either do a soft downstroke for the three (hold) chords
or softly pick a few notes.

Nebraska (F)widow, (Dm)on(D7)ly a (G)girl,
Ne(C)braska (F)widow, (Dm)yet this (D7)is her (G)world,
Ne(C)braska (Fj7)widow, she's (Am)living(hold)
And (Em7/B)dying(hold) in its (Fj7)whirl.(hold)

Bass run: E E D C A -slide on B-string: 3rd to 5th fret-. Repeat 1x

(Am)Leigh(Am/E)lie's living (D/F#)on
The (Am/E)farm she was (C)born (Fj9)on.

-downstrokes...

(Am)Leigh(Am/E)lie's clothes were (D/F#)torn
From the (Am7/E)morn they were (C)first (Fj9)worn.

-downstrokes...

And she (Dm)stands by the (Am>window,
(Em)Watches by the (C5)door,
(G)Asking "Is there (C/E)any(C)bo(C/E)dy
(Fj7)Going (Am7/E)to the (Em7/B)store?"

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2002

Written by John Stewart

This is one mighty rollercoaster of a song, well, especially when you have a back-up band that COOKS. Art called it "that great song at the end of a great concert that lasted a week and ended much too soon."

Intro – play (E),
or (E) (E4)-(E), without high strings,
or
E--xx-----
B--xx-----
G--xx-----
D--xx-----
A-2-2-4-4-2-2-4-4-2-2-4-4-5-5-4-4---
E-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0--- etc.

(E) And Oklahoma City, yes, I know
That she won't treat me cruel.
Denver, Colorado, never
Made me feel like such a fool. (E7)
(A) These are only (B)cities,
But they're (E)cities (G#m)without (C#m)you,
(E) Never goin' (A)back,

(E) Never goin' (A)back, no,
(E) Never goin' (A)back
Oh, to (B)Nashville anymore.
(E) (E7)

(A) Still, it's only (B)wishing,
And I (E)know it's (G#m)nothing (C#m)more,
(E) Never goin' (A)back, no,
(E) Never goin' (A)back,
(E) Never goin' (A)back
Oh, to (B)Nashville anymore...
(follows an extended jam on (E), thankyou to all the musicians
and the immortal call, "T-shirts! We have T-shirts!"
at seven minutes and five seconds into the song)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

1/2004

New Orleans

New Orleans is on The Day the River Sang, Appleseed, 2006.

This is a beautiful song. Might have been easier to write an angry song about who failed to do what before, during or after the hurricane. The seemingly simple description of the loss of a feeling, a culture, a loss of a place of heritage makes this song so poignant for me.

A great song.

New Orleans John Stewart and Buffy Ford Stewart

(C) (E7 short) (Am) (C7) (F) (G) (C) (G)
(C) I (E7 short)never got to see New (Am)Orleans (C7)
(F) Or (G)hear her mournful (C)sound, (G)
(C) Hear that (E7 short)singing through the (Am)doorways, (C7)
(F) The (G)tapping on the (C)ground, (C7)
(F)Dancing feet on (G)Bourbon Street,
The (E)jazz, the blues, the (Am)beat, (C7)
I (F)never got to (G)see New (C)Orleans
Or (G)feel the Delta (C)heat. (E7 short) (Am) (C7) (F) (G) (C) (G)

(C) Yeah, I (E7 short)never got to see New (Am)Orleans, (C7)
(F) The pa(G)rade on Easy (C)Street, (G)
(C) When (E7 short)Mardi Gras was (Am)swingin' (C7)
(F) To the (G)Dixieland re(C)treat. (C7)
(F)Voodoo Alley, (G)sweet King Cake,
Con(E)fetti rain, for (Am)heaven's sakes, (C7)
I (F)never got to (G)see New (C)Orleans
Or (G)feel the Delta (C)heat. (E7 short) (Am) (C7) (F) (G) (C) (C7)

And her (F)water may be (G)rising,
But Or(E)leans is (E7)still a(Am)live and
For(F)ever she will (G)sing to me
The (E)lulla(E7)bies of (Am)used to be. (C7)
Will I (F)ever (G)see New (C)Orleans
And (G)hear those melo(C)dies? (E7 short) (Am) (C7) (F) (G) (C) (G)

(C) I (E7 short)never got to see New (Am)Orleans, (C7)
(F) Or the (G)Gulf of Mexi(C)co, (G)
(C) And (E7 short)hear the old pi(Am)ano man (C7)
(F) Play the (G)blues of long a(C)go, (C7)
And (F)feel the simmer, (G)taste the sweets,
And (E)hear the hum on (Am)Canal Street. (C7)
Will I (F)ever (G)see New (C)Orleans
And (G)feel the Delta (C)heat? (E7 short) (Am) (C7) (F) (G) (C) (G)

(C) I (E7 short)never got to see New (Am)Orleans, (C7)
(F) Ride the (G)river to the (C)sea, (G)
(C) Hear the (E7 short)muse of Lousi(Am)ana (C7)
(F) (G)Sing her heart to (C)me. (C7)
(F)Fats and Louis and (Cj7)Dixieland,
She (E)is the river, she (Am)is the land, (C7)
But I (F)never got to (G)see New (C)Orleans
Or (G)hold her in my (F)hand. (Cj7)

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January 2006

Night of a Distant Star

Written by John Stewart

'Night of a Distant Star' is on "Punch the Big Guy", The Ship on Cypress, 1987. I always thought the song should have been a single and a big hit. Great melody, excellent singing and playing. Great rhythm. An instant hum-along, then sing-along chorus. Very nice on one guitar, too!

Capo 2nd fret

(Em) (D) (Em) (D) (Em) (D) (Em) (D) (Em) (D)

If (Em) something happened to (C) you,
(Am) Part of (D) me would (G) die.
(high notes run on B-string: b-d-c-b-c-b)
If (Em) something good came (C) through,
(Am) Part of (Am/C) me would (D) fly.
It's a (C) critical (Em) focus,
(C) I know (D) who you (G) are, (D) yeah,
(G) You are the light that (C) flashes
In the (Am) night of a distant (D) star,
(G) You are the light that (C) flashes
In the (Am) night of a distant (D) star,
Of a distant (Em) star. (D) (Em) (D)

If (Em) I had not seen (C) you
(Am) I would (D) know you're (G) here,
(high notes run on B-string: b-c-d-c-b-d)
In the (Em) crowd of a subway (C) station,
Oh, (Am) I would (Am/C) feel you (D) near,
So (C) build me a (Em) fire
So (C) I know (D) where you (G) are, (D) yeah,
For (G) you are the light that (C) flashes
In the (Am) night of a distant (D) star,
For (G) you are the light that (C) flashes
In the (Am) night of a distant (D) star,
Of a distant (Em) star. (D) (Em) (D) (Em) (D) (Em) (D)

As (Em) moonlight covers the (C) sky,
(Am) A sailor (D) watches the (G) cross.
(high notes run on B-string: b-d-c-b-c-b)
And (Em) I am searching your (C) eyes
And the (Am) miles (Am/C) yet to be (D) crossed.
Ah, (C) nothing here is (Em) free,
We (C) all can (D) show the (G) scars, (D) yeah,
In the (G) search for the missing (C) pieces
In the (Am) night of a distant (D) star,
In the (G) search for the missing (C) pieces, yeah,
In the (Am) night of a distant (D) star,

Of a distant (Em)star. (D) (Em) (D) (Em) (D) (Em) (D)

Oh, (G)you are the light that (C)flashes
In the (Am)night of a distant (D)star,
Oh, (G)you are the light that (C)flashes
In the (Am)night of a distant (D)star,
In the (Am)night of a distant (D)star,
In the (Am)night of a distant (D)star,
Of a distant (Em)star. (D) (Em) (D) (Em) (D) (Em) (D)
(Em) (D) (Em) (D) (Em) (D) (Em)

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July 2004

Nightman

Written by John Stewart

This is off "The Best of ...Turning Music Into Gold" although I also used to listen to it on my 8-track of "Dream Babies go Hollywood." If memory serves, and that's taking a chance, this track was made a little more special by the presence of Linda Ronstadt as a backup singer. Thanks to Jan Hauenstein for the layout and editing, Tim and the lyrics database for saving us a whole lot of typing, and JS himself for allowing his songs to be shared.

(Am) (G)(F) (G)(Am) (G)(F) (G)(Am)
 (G)(F)(Fmaj7) (G)(Am) (G)(F)(Fmaj7) (G)
 (Am)Everywhere that I go
 Listen to the radi(G)o,
 (F)wonder why I turned it (Fmaj7)on.(G)
 (Am)Going to the record store,
 Nothing does it any(G)more,
 (F)wonder what's going (Fmaj7)on.
 (G)Hoo(Am)oo, (G)mm(F)mm.(Fmaj7) (G)

(Am)Knocking on the stage door,
 Going to the Trouba(G)dour,
 (F)Looking for the magic (Fmaj7)song (G)
 (Am)Sitting in the grandstand,
 Jumpin' up's a new (G)band,
 (F)Tore it up at Madam (Fmaj7)Wong's.
 (G)Hoo(Am)oo, (G)mm(F)mm,(Fmaj7)
 (G)Hoo(Am)oo, (G)mm(F)mm. (G)(Am) (Em) (F) (G)
 (Am) (Em) (F) (G)

He's the (Am)Nightman,(Em) (F) (G)
 He's the (Am)Nightman,(Em) (F) (G)
 And there's (F)magic on the bandstand,
 (G)Rocking with the (Em)Night(Em/G)man (Am)home.(Em) (F) (G)
 There's (F)magic on the bandstand,
 (G)Rocking with the (Em)Night(Em/G)man (Am)home.(Em) (F) (G)
 There's (F)magic on the bandstand,
 (G)Rocking with the (Em)Night(Em/G) man (Am)home.(Em) (F) (G)
 (Am) (Em) (F) (G) (Am) (Em) (F) (G)
 (Am) (Em) (F) (G) (Fmaj7) (G)

And his (Am)music made my neck crack,
 (Am7/G)Gotta get your life back,
 (D9/F#)Dancing on a thumb tack,
 (F)Running on the (Em)right track (Am)now.(Em) (F) (G)
 There was (Am)magic on the bandstand,
 (Am7/G)Hit me in the grandstand,
 (D9/F#)Got me doing handstands,
 (F)Drummer hit the (Em)wham-bam,(Am)yeah.(Em) (F) (G)

There was (F)magic on the bandstand,
(G)Rocking with the (Em)Night(G)man (Am)home.(Em) (F) (G)
And there's (F)magic on the bandstand,
(G)Rocking with the (Em)Night(G)man (Am)home.(Em) (F) (G)
And there's (F)magic on the bandstand,
(G)Rocking with the (Em)Night(G)man (Am)home.(Em) (F) (G)
(Am) (Em) (F) (G) (Am) (Em) (F) (G) (Am) (Em) (F) (G)
(Am) (Em) (F) (G) (Am) (Em) (F) (G) (Am)

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Am7/G
E open
B 1st
G open
D 2nd
A open
E 3rd

D9/F#
E xxx
B 1st
G 2nd
D open
A open
E 2nd

Charlie Woodward

2002

Oh, Miss Mary

Written by John Stewart and John Phillips

'Oh, Miss Mary' is on The Kinston Trio album "College Concert", Capitol Records 1962, CD re-release together with the The KT album "Close Up" by Collector's Choice, 2000, and on the Bear Family Records box set "The Stewart Years", 2000.

There weren't so many gals that took to wanderin' back in '62 – good for Mary that she did.
Sounds good when you play the song alone, sounds better when you have friends over who can help you out on the chorus!

(G) (Am) (B7) (C) (D) (G) (D7)
(G) Oh, Miss (Am)Mary, (G) where are you wanderin'?
(Am) Oh, Miss (D)Mary, (G) where are you wanderin'?
Oh, Miss (C)Mary, (B7) where are you (Em)wande(C)rin'?
(G) Three days and (Am)Mary's (D)comin' (G)home. (D7)

When (G)Mary was a (Am)young girl (G) she took to wanderin',
(Am) Never would she (D)leave me (G) and not come back again.
Swear I hear her (C)singing, (B7)singing in the (C)western wind,
(G) Three days and (Am)Mary's (D)comin' (G)home. (D7)

(G) Oh, Miss (Am)Mary, (G) where are you wanderin'?
(Am) Oh, Miss (D)Mary, (G) where are you wanderin'?
Oh, Miss (C)Mary, (B7) where are you (Em)wande(C)rin'?
(G) Three days and (Am)Mary's (D)comin' (G)home. (D7)

(G)Mary chased a (Am)rainbow (G) over the mountains,
(Am)Crossed so many (D)rivers, Lord, (G) that I can't count 'em.
She wouldn't want those (C)rainbows (B7)even if she (C)found them,
(G) Three days and (Am)Mary's (D)comin' (G)home. (D7)

(G) Oh, Miss (Am)Mary, (G) where are you wanderin'?
(Am) Oh, Miss (D)Mary, (G) where are you wanderin'?
Oh, Miss (C)Mary, (B7) where are you (Em)wande(C)rin'?
(G) Three days and (Am)Mary's (D)comin' (G)home. (D7)

(G)Watchin' for my (Am)Mary, (G) wish she were home again,
(Am)Home from the (D)rivers, Lord, (G) home from the mountains.
If I turned my (C)back, say, (B7)she'd just be (C)gone again,
(G) Three days and (Am)Mary's (D)comin' (G)home. (D7)

(G) Oh, Miss (Am)Mary, (G) where are you wanderin'?
(Am) Oh, Miss (D)Mary, (G) where are you wanderin'?
Oh, Miss (C)Mary, (B7) where are you (Em)wande(C)rin'?
(G) Three days and (Am)Mary's (D)comin' (G)home. (D7)

(G) Oh, Miss (Am)Mary, (G) where are you wanderin'?
(Am) Oh, Miss (D)Mary, (G) where are you wanderin'?

Oh, Miss (C)Mary, (B7) where are you (Em)wande(C)rin'?
(G) Three days and (Am)Mary's (D)comin',
(G) Three days and (Am)Mary's (D)comin',
(G) Three days and (Am)Mary's (D)comin' (G)home. (D7)(G)

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Art Faller, Charlie Woodward & janhauenstein@gmx.de

May 2005

Old Rivers And Slow Moving Trains

Written by John Stewart

This is an unreleased song, but you can find out what it sounds like...

Go here: <http://www.youtube.com/watch?v=pd992EsvWKQ&mode=related&search=>

Tom DeLisle aka Lord French played it at Fantasy Camp in Scottsdale, August 2007, for John Stewart and the Campers.

Great song, hmm?

And guess who gave us the chords?

Thank you, Tom.

Old Rivers And Slow Moving Trains John Stewart (circa 1975)

(C) (G) (C) (G) (C) (G) (C) (G)

Sunny (C)skies

(G) would never (Am)show without the (Em)rain,

Happy (F)times

(C) We'd never (F)know without the (G)pain.

Rea(C)lize

(G)That you (Am)have no one to (Em)blame.

Moving (F)on like old (C)rivers,

And (F)slow (G)rolling (Am)trains,

(Em)Moving (F)on like old (C)rivers,

And (F)slow (G)rolling (C)trains. (G) (C) (G)

Lose it (C)all,

(G) (Am)You might find it (Em)then,

Against the (F)wall,

(C) But you'll (F)know who are your (G)friends.

And if you (C)fall,

(G) (Am)You can rise a(Em)gain.

We're moving (F)on like old (C)rivers,

And (F)birds u(G)pon the (Am)wind,

We're (Em)moving (F)on like old (C)rivers,

And (F)birds u(G)pon the (C)wind.

(F)Nothing good comes (G)easy,

(C)Nothing (G)easy's (Am)free...

And if (F)loving you is (G)all I do,

It's (C)still all (G)right with (Am)me.

So we (F)take along a(G)nother song,

Go (C)moving (G)with the (Am)change.

We're moving (F)on like old (C)rivers

And (F)slow (G)moving (Am)trains...

Moving (F)on like old (C)rivers,

And (F)slow (G)rolling (C)trains....

The Oldest Living Son

Written by John Stewart

“A song from the Willard album...”

Enough information for Stewart fans to know which song follows. ‘The Oldest Living Son’ makes its debut on the “Willard” album, Capitol, 1970, best CD-re-issue is the double CD “California Bloodlines/Willard”, BGO Records, 2001. There is an excellent live version (just John and his guitar) on “The Phoenix Concerts”, RCA 1974, CD re-release with two bonus tracks and a nice booklet as a single CD by Bear Family Records, 1990. The song is also on “The Last Campaign”, Homecoming, 1985, CD re-issue as “American Hero”, NEC, 1988 and on “The Americans”, Neon Dreams, 2002.

This is cinema for the mind. So many vivid images. Should the verses seem disjointed at first reading, read again. They’ll fall into place, sooner or later. Literature of the highest order. And a mighty song.

This is the version from “The Phoenix Concerts”. A little bit easier to play than it looks.

Chords

A7

E-----

B-----2-----

G-----

D-----2-----

A-----

E-XXXXXX-

E7

E-----

B-----

G--1-----

D-----

A-----2-----

E-----

E7+D

E-----

B-----3---

G---1-----

D-----

A-----2-----

E-----

The Oldest Living Son John Stewart

Capo 2nd fret

(D)(D4)(D5)(D)(D4)(D) (G) (D) (A)(A7)

(D)(D4)(D5)(D)(D4)(D) (G) (D) (A7)

(D)Syc(D/Eb)amores (D/B)grow (D)
In(D/A) the (G/D)long (E7/B)planted (A7)rows,
(Bass run A hammer on C# middle E to...)
(D)Out (D/Eb)there to (D/B)break the (D/A)April (E7/G#)wind.(E7+D) (A7)
Still, the (D)dust, it (D/Eb)always (D/B)blows (D/A)
In our (G)eyes and (E7/B)in our (A7)clothes,
And it's (D)in our (G)very (F#m)souls
Like a (E7/D) song about (E7+D/B)me and (A7)Jim.
(highlight high notes c#-d-e-c#)

(D)The back (D/Eb)of my (D/B)hand (D/A)
Started (G/D) lookin' (E7/B) like a (A7)man's
(Bass run A hammer on C# middle E to...)
(D)Way (D/Eb)back when (D/B)I was (D/A)only (E7/G#)ten.(E7+D) (A7)
Still the (D)lonesome (D/Eb)in me (D/B)cries (D/A)
Like a (G)little (E7/B)boy some(A7)times,
(Bass run A hammer on C# middle E to...)
And (D) you can (G)hear it (F#m)scream
When I come out (E7/D)screaming (E7+D/B)like the (A7)wind.
(highlight high notes c#-d-e-c#)

Me and (D)Jim, getting (D9)thin,
Oh, (G)fare thee (E7/B)well to (A7 short)him.
(D)Fare thee (D/Eb)well now, (D/B)Mama, (D/A)
I'm gonna (G)take good (E7/B)care of (A7)him.
(highlight high notes c#-d-e-c#)
Me and (D)Jim, getting (D9)thin,
Oh, (G)fare thee (E7/B)well to (A7)him,
But there (D)ain't no(G)where to (F#m)run
For the (G)oldest (A7)living (D)son. (D/Eb) (D/B) (D/A) (G) (A7)
(Bass run A hammer on C# middle E to...)

(Spoken) (D)Our (D/Eb)dad, he was a (D/B)gentle (D/A)man
(G)When we all (A)worked at the (D)store,
And the only (D/Eb)time that I (D/B)saw him (D/A)mad
Was when he (E7/G#)talked about the (A7)war.
(Bm)We lost a boy at (F#m)Belleau Wood,
I (G)guess he just never really (D)understood (D/Eb) (D/B) (D/A)
(Sung)What the (E7/B)medals from the (E7+D/B)President were (A7)for.
(highlight high notes c#-d-e-c#)

Me and (D)Jim, getting (D9)thin,
Oh, (G)fare thee (E7/B)well to (A7 short)him.
(Bass run A hammer on C# middle E to...)
(D)Fare thee (D/Eb)well now, (D/B)Mama, (D/A)
I'm gonna (G)take good (E7/B)care of (A7)him.
(highlight high notes c#-d-e-c#)
Me and (D)Jim, getting (D9)thin,
Oh, (G)fare thee (E7/B)well to (A7)him,
But there (D)ain't no(G)where to (F#m)run (hold)
For the (G)oldest (A7)living (D)son.

(D)(D4)(D5)(D)(D4)(D) (G) (A)

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Art Faller, Charlie Woodward & janhauenstein@gmx.de

9/2003

Omaha Rainbow

Written by John Stewart

'Omaha Rainbow' is only on the fantastic "California Bloodlines" album, Capitol Records, 69, best re-release as CD is the BGO double CD "California Bloodlines/Willard".

This is an excellent song. Musically most interesting – weaves from one key to another and back.

'Omaha Rainbow' is also the name of a great lil' magazine.

A-keeping my (F)eyes on the Omaha (Gm)rainbow,
 Making the (C)rain go out of my (F)way. (hold)
 A-keeping my (F)eyes on the Omaha (Gm)rainbow,
 Going down the (C)same roads as my younger (D#)days. (hold)

And I remember the (G#)name, Ernesto (Bbm)Juarez,
 Wherever the (D#)man says, we got to (G#)go. (hold)
 There's going to be a (G#)change, Ernesto (Bbm)Juarez,
 But it's a (D#)long way to (Fm)August,
 I got a (C#)lot of roads to (G#)go.(hold) (Fm) (C)

Yeah, and even if I (F)go, oh, out to (Gm)California,
 I've got to (C)warn you what I'm going to (F)say. (hold)
 Yeah, and even if I (F)go out to (Gm)California,
 It's a (D#)long way to (Fm)August,
 Picking up (C#)friends along the (G#)way.(hold)

So keep your (Bbm)eyes on that (D#)far distant (G#)star,
 And the (Bbm)sun's going to (D#)shine where you (G#)are.
 Oh, keep your (Bbm)eyes on that (D#)far distant (G#)star,
 And the (Bbm)sun's going to (Bbm7/G#)shine
 Where (Bbm7/F)you (D#)are. (hold)

A-keeping my (G#)eyes on that Omaha (Bbm)rainbow,
 Making the (D#)rain go out of my (G#)way. (hold)
 A-keeping my (G#)eyes on that Omaha (Bbm)rainbow,
 Making the (D#)rain go out of my (G#)way. (hold) (G#) (Bbm) (D#) (G#)
 (Bbm) (D#) (G#)

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Some awkward chords there.
 If you want to transpose:

F Gm C D# G# Bbm Fm C#
 G Am D F Bb Cm Gm Eb
 A Bm E G C Dm Am F
 D Em A C F Gm Dm Bb

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On You Like the Wind

Written by John Stewart

'On You Like The Wind' is from "Fire in the Wind, RSO, 1977, re-released as a CD with five bonus tracks by Wrasse Records, 2001.

This is a fun song to play, not too difficult to learn. Works equally well with the accentuated strumming you hear on the album and with some moderately fast picking!

Capo 2nd fret

(D) (A) (G) (A)
(D) (A) (G) (A)
(D) (A) (G) (A)
(D) (A) (G) (A)
(D) Oh, (A) (G) (A) listen to the (D) wind blow, (A) (G)
(A) Singing on a (D) crossbow. (A) (G)
(A) Can't you feel our (D) love grow (A) (G)
(A) On you like the (D) wind, (A) (G)
(A) On you like the (D) wind? (A) (G) (D) (hold)

And (D) oh, (A) (G) (A) listen to the (D) rain fall. (A) (G)
(A) Can't you hear my (D) love call, (A) (G)
(A) Can't you feel my (D) heart fall (A) (G)
(A) On you like the (D) wind, (A) (G)
(A) On you like the (D) wind? (A) (G) (A) (hold)
Oh, (G) on (F#m) you (Em7) like (A) the (D) wind...
(A) (G) (A)
(D) (A) (G) (A)

And (D) oh, (A) (G) (A) can't you feel it (D) on you? (A) (G)
(A) Can't you feel it (D) on you, (A) (G)
(A) Can't you feel it (D) on you, (A) (G)
(A) On you like the (D) wind, (A) (G)
(A) On you like the (D) wind? (A) (G) (A) (hold)
Oh, (G) On (F#m) you (Em7) like (A) the (D) wind...
(lead notes on B-string: D-C#-D-E-D-E,
on high E-string: F#-E-F#-G-F#-E) Right! (solo continues over...)
(D) (A) (G) (A)
(D) (A) (G) (A)
(D) (A) (G) (A)
(D) (A) (G) (A)

And (D) oh, (A) (G) (A) if you ever (D) leave me, (A) (G)
(A) Saying you don't (D) need me, (A) (G)
(A) Saying you don't (D) believe in (A) me, (G)
I'll be (A) on you like the (D) wind, (A) (G)
(A) On you like the (D) wind. (A) (G) (A) (hold)
Oh, (G) On (F#m) you (Em7) like (A) the (D) wind...

(A) (G) (A)
(D) (A) (G) (A)

And (D)oh,(A) (G) (A)can't you feel me(D)on you?(A) (G)
(A)Can't you feel me (D)on you,(A) (G)
(A)Can't you feel me (D)on you,(A) (G)
(A)On you like the (D)wind,(A) (G)
(A)On you like the (D)wind?(A) (G) (A)(hold)
Oh, (G)On (F#m)you (Em7)like (A)the (D)wind...
(A) (G) (A)
(D)(A) (G) (A)
(D)(A) (G) (A)

One Grain of Sand

Written by John Stewart

'One Grain of Sand' is from "Rocket Roy in the Real World Plus" (Neon Dreams, 1999). An overlooked great song. Lovely guitar, quite intricate at times (we had our work cut out for us and we are, at best, close). Great heartfelt vocal by Buffy. Had to listen many, many times until I could do it with dry eyes. Ah, that second verse.

Highlight notes in []

Playing hint: high E-string often unplayed.

Sounds good without the high note and bass runs, too – but go for them.

(Cj7) (high notes run e-e-d-e-c, b-hammer on c pull off to b hammer on c) (Fj7) (G)
 (Cj7) I will never forget Aunt De(Fj7)lores,
 (Cj7) In the dusty white Plymouth she (Fj7)sat,
 (Cj7[e]) Or the [d]dozen [b]white lilies [c]and ribbons[b-g-E(on D-string-a(on G-string))]
 (D/F#) Carefully held in her lap.(G) (bass notes:A-F)
 (F) And she smiled (Fj7)serenely at no one(C)(Cadd9)(Am7short)
 (F) As her (D/F#)memories faded away,(G)
 (C) You see, (E7short[b])she's [d]having a party,(Am[c]) (D bass-note to...)
 (D/F#) It's her ninety-first birthday today.(G)

(Cj7) See the hearse stalled out there on the highway.(Fj7)
 (Cj7) Some neighborhood boys looked in(Fj7)side.
 (C[c]) [e] The long [d]metal [b]box was so (Am[c])shiny, [b]
 (D/F#) They wonder who's taking the ride.(G) (D-bass note to...)
 (F) And (G)Henry has found a brown ,(Cj7[b])lizard,(Cadd9[d])(C[c])
 (D-bass note to...)
 (F) Sunning it(D/F#)self on the (G)ground,
 (F) And the hearse pulls a(E7short)way quite unnoticed (Am) (Am/G)
 (D/F#) As they're passing the lizard a(G)round. (hold)

(Cj7) (hold) One tiny grain of (Dm7)sand (G/D)
 (G)Cast against the (C[e] [e])sky, [d] [b] (Am[c] [c])(Am/E to...)
 A (Am/G)million stars [D bass note]a(F)round it(Dm7) (F# bass note)
 To (G)see that it can (C)fly, (C[f][e]) (C7)
 (F) And around the (G)stars, the (C[e])heavens[b] [c] [b]
 [b hammer on a pull off to b] (Am)
 And (E7short)all that lies be(Am)yond,(Am/G)
 (Cj7) All around this (F)grain of sand
 (Dm7) We are standing (G)on.
 (Cj7) (Fj7) (Cj7) (Fj7)

(Cj7) And if you turn off on Glen (Fj7)Annie Road
 (Cj7) And a pretty young girl comes your way,(Fj7)
 (C) It's [e]just E[d]laine out [b]chasing the [c]morning,
 (D/F#) It's her favorite time of (G)day.(hold)

(Cj7) (hold) One tiny grain of (Dm7)sand (G/D)
 (G)Cast against the (C[e] [e])sky, [d] [b] (Am[c] [c])(Am/E to...)
 A (Am/G)million stars [D bass note]a(F)round it(Dm7) (F# bass note)
 To (G)see that it can (C)fly, (C[f][e]) (C7)
 And a(F)round the (G)stars, the (C[e])heavens[d] [c] [b] (Am)
 Oh, and (E7short)all that lies be(Am)yond,(Am/G)
 (C) All a(C/B)round this (Am)grain of sand (Am/G)
 (F) We (Dm7)are standing (G)on.

(C[e-e-d-b](Am) (Am[c-d-e])(F[f-f-c](G5[d])(C[e])
 (C [c-c e-c])(G5[d-d])(C[c-c-b]) (Am[bass notes E-F E-F# E to...])(G)

(F) And around the (G)stars, the (C)heavens (Am)
 And (E7short)all that lies be(Am)yond,
 (Cj7) All around this (F)grain of sand
 (Dm7) We are standing (G)on. (hold)
 (Cj7 [b hammer on c pull off to b hammer on c pull off to b])

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January 2005

One More Town

Written by John Stewart

'One More Town' is on "Trio Years", Homecoming Records (86), re-released as CD by NEC (88) under the title "New Frontier" with seven additional songs from "Secret Tapes 86" (originally a Homecoming Records cassette) and by Folk Era (93) under the title "Chilly Winds" with seven songs from "Revenge of the Budgie" (83). The Kingston Trio recorded the song in the early sixties.

When I learned 'One More Town' quite a while ago, my hearing and sound judgment let me down a couple of times. Art Faller sent me his version of the song and I have to admit it was better than mine by far. Much of what you are about to read is owed to Art.

(G) (Bm) (C) (D7) 6x

If there's (G)one more (Bm)town, (C) I'll be (D7)going,
 (G) A fight for the (Bm)winning, (Am7) I'll be (D7)there,
 (G) One more (Bm)song, oh, (C)I'll be (D7)singing,
 (C) I'm always (Bm)going, but I (Am7)don't, (D7)don't know (G)where.
 Keep a-(Bm)moving and I'm (C)moving (D7)on,
 (G) Keep a-(Bm)moving and I'm (C)moving (D7)on.

Went (G)down to New (Bm)Orleans last (C)summer, (D7)
 On a (G)flat boat (Bm)working my (Am7)way. (D7)
 There were (G)well-mannered (B7)ladies and (C)streets that were (G)shady,
 But for (Em)me, I (A7)never could (D7)stay.(D)(D7)(D6)(D7)

So if there's (G)one more (Bm)town, (C) I'll be (D7)going,
 (G) A fight for the (Bm)winning, (Am7) I'll be (D7)there.
 (G) One more (Bm)song, oh, (C)I'll be (D7)singing,
 (C) I'm always (Bm)going, but I (Am7)don't, (D7) don't know (G)where.
 Keep a-(Bm)moving and I'm (C)moving (D7)on,
 (G) Keep a-(Bm)moving and I'm (C)moving (D7)on.
 (G) Keep a-(Bm)moving and I'm (C)moving (D7)on,
 (G) Keep a-(Bm)moving and I'm (C)moving (D7)on.
 (G) Keep a-(Bm)moving and I'm (C)moving (D7)on,
 (G) Keep a-(Bm)moving and I'm (C)moving (D7)on.
 (G) Keep a-(Bm)moving and I'm (C)moving (D7)on,
 (G) Keep a-(Bm)moving and I'm (C)moving (D7)on.

I spent (G)seventeen (Bm)years (C) in West Vir(D7)ginia,
 (G) Eight more (Bm)years just (Am7) running (D7)free.
 (G) The girls back (B7)home in their (C)blue gingham (G)dresses
 Only (Em)said one (A7)thing to (D7)me...(D)(D7)(D6)(D7)

If there's (G)one more (Bm)town, (C) I'll be (D7)going,
 (G) A fight for the (Bm)winning, (Am7) I'll be (D7)there.
 If there's (G) one more (Bm)song, oh, (C) I'll be (D7)singing,
 (C) I'm always (Bm)going, but I (Am7)don't, (D7)don't know (G)where.
 Keep a-(Bm)moving and I'm (C)moving (D7)on,

(G)Keep a-(Bm)moving and I'm (C)moving (D7)on.

I (G)sailed up to New (Bm)York in a (C)schooner, (D7)
(G) Oh, and I wouldn't be (Bm)staying there (Am7)long. (D7)
There were (G)bright city (B7)lights and (C)girls in pink (G)tights,
And their (Em)faces were (A7)all painted (D7)on. (D)(D7)(D6)(D7)

So if there's (G)one more (Bm)town, (C) I'll be (D7)going,
(G) A fight for the (Bm)winning, (Am7) I'll be (D7)there.
(G) One more (Bm)song, oh, (C) I'll be (D7)singing,
(C) I'm always (Bm)going, but I (Am7)don't, (D7)don't know (G)where.
Keep a-(Bm)moving and I'm (C)moving (D7)on,
(G) Keep a-(Bm)moving and I'm (C)moving (D7)on.
(G) Keep a-(Bm)moving and I'm (C)moving (D7)on,
(G) Keep a-(Bm)moving and I'm (C)moving (D7)on.
(G) Keep a-(Bm)moving and I'm (C)moving (D7)on,
(G) Keep a-(Bm)moving and I'm (C)moving (D7)on.
(G) Keep a-(Bm)moving and I'm (C)moving (D7)on,
(G) Keep a-(Bm)moving and I'm (C)moving (D7)on.(G)

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2002

One-Eyed Joe

Written by John Stewart

'One-Eyed Joe' is on the 2003 Appleseed CD "Havana", that's the song you'll find below. First was on the cassette of the same name, Neon Dreams, 1998 – different versions!

Here's what the liner notes by Tom DeLisle say: "An infectious number that John calls a form of country blues, pointing out that if you're going to feature a character in country blues, he should be blind or at least have only one eye." Only two questions remain – does that only go for humans or for, say, dogs, too? As in, Old one-eyed Blue was a friend of mine? (Or, of course, Old one-eyed Shep...). And, secondly, why does this song title always remind me of the very intriguing song title 'The Resurrection of Blind Joe Death'? (That's a piece of guitar wizardry played by John Renbourn and Stefan Grossman). No answers required.

One-Eyed Joe is infectious indeed, mesmerising, too. Good groove.

Am7 (short)

E-----

B--1-----

G-----

D-----2-----

A-----

E-----

(Am7 – bass line: A-(low)E-A-(next three rapidly, as a bass run:

C-A-G, repeat)

(in the verses, it's usually A-(low)E alternating, C-A-G added now and then. You'll hear.)

Lightning strikes in the summertime,

One-Eyed Joe was a friend of mine.

And now he's (D7)gone, yeah, he's moving down the (Am7)line.

(E)One-Eyed Joe, (D7) well, he's on the border(Am7)line.

He's a mover, that One-Eyed Joe.

Packed his bags and went to Mexico.

And now he's (D)gone, he's a-moving down the (Am7)line.

(E)One-Eyed Joe,(D9) well, he's on the border(Am7)line.

Sideways Sally was his girlfriend's name.

She could dance like a monkey train.

And now she's (D)gone, yeah, she's moving down the (Am7)line.

(E7)Sideways Sally, (D7) she's on the border(Am7)line.

Instrumental (Am7) (D7) (Am7) (E) (D9) (Am7)

One-Eyed Joe, he's a wanted man.

He couldn't fly right down to Birmingham.

'N' he can't (D7)move, can't move on down the (Am7)line.

(E)One-Eyed Joe (D7) is on the border(Am7)line.

Sideways Sally, One-Eyed Joe,
Living out in a blue condo.
Now they're (D9)gone, (D7)they're moving down the (Am7)line.
(E)Sideways Sally, One-Eyed Joe, living down on the border(Am7)line.
(E)Sally and Joe, (D9) on the border (Am7)line.

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

6/2003

One Shining Day

Written by John Stewart

Song from “Wires from the Bunker”, Appleseed and also Wrasse, 2000.
Not really difficult, play it and make your day shine!

E4
E-----
B-----
G-----2-----
D-----2-----
A-----2-----
E-----

One Shining Day John Stewart

(E4) (E) (E4) (E) (E4) (E) (B) (E)
(E4) (E) (E4) (E) (E4) (E) (B) (E)
(E4) And a-one (E)shining (E4)day, (E)
It'll (A)all be (E)working and (B)going our (E)way.
(E4) And a-one (E)shining (E4)day (E)
There'll be (A)food on the (E)table and the (B)devil to (E)pay.
(E4) (E) (E4) (E) (E4) (E) (B) (E)

(E4) And a-one (E)shining (E4)day, (E)
(E4) All of the (E)dogs will be (B)having their (E)day.
(E4) And a-one (E)shining (E4)day, (E)
(A)Up from the (E)valley we are (B)making our (E)way.

It's the (A)high that you're (E)in when the (A)wheel does (E)spin,
(A)Looking for the (E)gold where the (F#)rainbow (B)ends.
It's the (A)high that you're (E)in when the (A)wheels do (E)spin,
(A)(hold)Ooh, (G#m)(hold)yeah, (A)(hold) one (B)(hold)shining (E)(hold)day.
(E4) (E) (E4) (E) (E4) (E) (B) (E)
(E4) (E) (E4) (E) (E4) (E) (B) (E)

(E4) And a-one (E)shining (E4)day, (E)
It'll (A)all be (E)working and (B)going our (E)way.
(E4) And a-one (E)shining (E4)day (E)
(A)Up from the (E)valley we are (B)making our (E)way.

It's the (A)high that you're (E)in when the (A)wheel does (E)spin,
(A)Looking for the (E)gold where the (F#)rainbow (B)ends.
It's the (A)high that you're (E)in when the (A)wheels do (E)spin,
(A)(hold)Ooh, (G#m)(hold)yeah, (A)(hold) one (B)(hold)shining (E)(hold)day.
(E4) (E) (E4) (E) (E4) (E) (B) (E)
(E4) (E) (E4) (E) (E4) (E) (B) (E)

(E4) And a-one (E)shining (E4)day, (E)
(E4) (E) (B) (E)
(E4) And a-one (E)shining (E4)day, (E)
(E4) (E) (B) (E)
(E4) And a-one (E)shining (E4)day. (E)
(E4) (E) (B) (E)
(E4) (E) (E4) (E) (E4) (E)

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May 2006

Over The Hill

Written by John Stewart

‘Over The Hill’ is on “Bombs Away Dream Babies”, RSO, 1979, re-released as CD by Razor & Tie, 1994, and on “The Best of John Stewart (Turning Music into Gold)”, Polydor 1995.

Suckin' (C)wind,
I'm slippin' down the back road once a(F)gain.
And I'm on the (C)run,
Slippin' down the back road in the (F)sun.
And I'm taking (C)flight,
Oh, I'm slipping down the back road in the (F)night.
And I'm running (C)still,
Slipping down and over the (F)hill.
(C) (F) (C) (F) (hold)

For so (C)long,
Oh, I've been out there looking for a (F)song.
And it's just in(C)sane,
It's like trying to run and chase a moving (F)train.
And you under(C)stand,
Oh, aren't you trying to find the promised (F)land?
And you (C)will,
Slippin' down and over the (F)hill.

Oh, it's (C)over the (F)hill,
(C)Over the (F)hill,
And (C)oh, hell yes, I (F)will, (Dm)
(Bb)Slipping down and (C)over the (F)hill.
(C) (F) (C) (F) (C) (F) (C) (F) (hold)

Suckin' (C)wind,
I'm slippin' down the back road once a(F)gain.
And I'm on the (C)run,
Slippin' down the back road in the (F)sun.
And I'm taking (C)flight,
Oh, I'm slipping down the back road in the (F)night.
And I'm running (C)still,
Slipping down and over the (F)hill.

Oh, it's (C)over the (F)hill,
(C)Over the (F)hill,
(C)Over the (F)hill,
(C)Over the (F)hill.
(C) (F) (C) (F) (C) (F) (C) (F) (C) (F) (C) (F) (C)

Paths Are Many

Written by John Stewart

'Paths Are Many' is from "Deep in the Neon", Homecoming, 1991. Only three chords, nice snappy rhythm. Not difficult to play. Is there one truth? Interesting question. I could bore you now with a five page essay, couldn't I?

Paths are many, for sure.

Capo 4th fret

(Dm) (C) (Dm) (C) (Dm) (C) (Dm) (C)
It's (Dm)hard to say one (C)size fits all,
(Dm) Some are big and (C)some are small,
(Bb) Some are short and (C)some are tall,
It's (Dm)hard to say one (C)size fits all.

(Dm) You say black and (C)I say white,
(Dm) You say wrong and (C)I say right,
(Bb) You say day and (C)I say night,
(Dm) Could take a lifetime to (C)get it right.

But (Dm)truth is one, and (C)paths are many,
(Dm) Are you having fun? I'm not (C)having any.
You can (Bb)find the sun or you can (C)find a penny,
(Dm)Truth is one, and, (C)oh, paths are (Dm)many.
(C) (Dm) (C)

(Dm) You're a Catholic, and (C)I'm a Jew,
(Dm) I don't think we (C)have a clue.
There's a (Bb)Hindu chant carved (C)in the pew,
(Dm) But any rosary (C)beads will do,
Any rosary beads will (Dm)do.
(C) (Dm) (C)

(Dm) Some say truth is a (C)long white beard,
(Dm) Some say truth is (C)to be feared,
(Bb) Some say truth is just (C)too darn weird,
(Dm) Some say truth, yeah, I (C)see it clear.

(Dm)Truth is one, and (C)paths are many,
(Dm) Are you having fun? I'm not (C)having any.
You can (Bb)find the sun, you can (C)find a penny.
(Dm) Truth is one, and (C)ah, paths are (Dm)many,
(C) Yeah, paths are (Dm)many.
(C) (Dm) (C) (Dm) (C)

(Dm)Flows through me and it (C)flows through you,
(Dm) No argument, it is, (C)too,

It flows through me, it (Dm)flows through you. (C)

Paths are (Dm)many. (C)

Oh, truth is one and (Dm)paths are many. (C)

Paths are (Dm)many. (C)

Truth is (Dm)one, (C)

Truth is (Dm)one, (C)

Paths are (Dm)many. (C) (Dm)

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August 2005

People in the Mirror

Written by John Stewart

'People in the Mirror' is on John's fine "career retrospective" (well, the career did and does go on) from 1995, "Airdream Believer" (Shanachie). There is an earlier version on "Escape to Arizona", Homecoming cassette, 1993 (there are rumours of an impending CD-release).

Sounds like a pretty straightforward song. Rather easy to play, too. Simple message – "and the people are the same." Bears some thinking about, it's a tricky issue, at least for me.

Charle writes: As an aside, Beth and I sang this at church once with the organist playing the keyboard..it was fun.

(C) (G) (D) (G) (C)(C5) (G) (D) (G)

Yeah, some will (C)rise, some will (G)fall,
Some will (D)run and some will (G)crawl.
Some will (C)laugh, (C5) some will (G)cry,
Some will (D)live, some will (G)die.
(C) (C5) (G) (D) (G)

Some are (C)kind, (C5) some are (G)cruel,
Some will (D)serve and some will (G)rule.
Yeah, some will (C)stand, (C5) some will (G)kneel,
Some will (D)curse, some will (G)heal.

We're the people in the (C)mirror,
(C5) We're the people in the (G)light,
We're the people in the (D)morning,
We're the people in the (G)night.
We're the people of the (C)heartland,
(C5) We're the people on the (G)train,
We're the people in the (C)mirror,
(D) And the people are the (G)same.
We're the people in the (C)mirror,
(D) And the people are the (G)same.
(C) (C5) (G) (D) (G) (C) (C5) (G) (D) (G)

Some will (C)take,(C5) some will (G)give,
Some will (D)blame, some will for(G)give.
Some are (C)wise, (C5) some are (G)fools,
Some are (D)stones 'n' some are (G)jewels.

We're the people in the (C)mirror,
(C5) We're the people in the (G)light,
We're the people in the (D)morning,
We're the people in the (G)night.
We're the people of the (C)heartland,
(C5) We're the people on the (G)train,

We're the people in the (C)mirror,
(D) And the people are the (G)same.
We're the people in the (C)mirror,
(D) And the people are the (G)same.
We're the people in the (C)mirror,
(D) And the people are the (G)same.

We're the people in the (C)mirror,
(C5) We're the people in the (G)light,
We're the people in the (D)morning,
We're the people in the (G)night.
We're the people of the (C)heartland,
(C5) We're the people on the (G)train
We're the people in the (C)mirror,
(D) And the people are the (G)same.
We're the people in the (C)mirror,
(D) And the people are the (G)same.

We're the people in the (C)mirror,
(D) And the people are the (G)same.
We're the people in the (C)mirror,
(D) And the people are the (G)same
We're the people in the (C)mirror,
(D) and the people are the (G)same.
We're the people in the (C)mirror,
(D) And the people are the (G)same.
We're the people in the (C)mirror,
(D) And the people are the (G)same.
We're the people in the (C)mirror,
(D) And the people are the (G)same.
We're the people in the (C)mirror,
(D) And the people are the (G)same.
We're the people in the (C)mirror,
(D) And the people are the (G)same.

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July 2004

“Pilots in Blue” is only on “Trancas”, Affordable Dreams, 1984, re-released as Cd first by Line Records, 1987, and again in 2002, this time with two fine bonus tracks, by Neon Dreams.

This is one of those hypnotic Stewart songs, not easy to make it sound really good with one lone guitar. Listen to what the acoustic plays (wait for it – second verse) and don’t play too few notes.

Pilots in Blue John Stewart

(F, bass run F-F-F-A-C-C-C-A-F-F-F-A-C-C-C...)
Here in the sight of a long dark night,
Driving and thinking of you,
There was something unknown on that long dark road,
The spirit of (C/E)being a(Dm)lone.
Shooting the (Gm7)moon, on to (C)Mars,
In a (F)sky that holds (C/E)nothing but (Dm)stars,
Pilots in (Gm7)blue, (C) searching for (Gm7)you, (C)
Pilots in (Gm7)blue, (C) searching for (F)you.(resume bass run pattern)

How could I know that the light in the road
Was just at the end of the trees?
Was it the night or the windshield light
Or the feeling of (C/E)making be(Dm)lieve?
I was shooting the (Gm7)moon, on to (C)Mars,
In a (F)sky that holds (C/E)nothing but (Dm)stars,
Pilots in (Gm7)blue, (C) searching for (Gm7)you, (C)
Pilots in (Gm7)blue, (C) searching for (F)you.(resume bass run pattern)

Here in the sight of a long dark night,
Driving and thinking of you,
There was something unknown on that long dark road,
The spirit of (C/E)being a(Dm)lone.
Shooting the (Gm7)moon, on to (C)Mars,
In a (F)sky that holds (C/E)nothing but (Dm)stars,
Pilots in (Gm7)blue, (C) searching for (Gm7)you, (C)
Pilots in (Gm7)blue, (C) searching for (F)you.

Pilots in (Gm7)blue, (C) searching for (Gm7)you, (C)
Pilots in (Gm7)blue, (C) searching for (F)you.(resume bass run pattern)

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March 2004

The Pirates of Stone County Road

Written by John Stewart

Dedicated to Roadman Howard, who was standing beside me when we heard this song, and who whispered when he was hearing the first notes, "Henry's coming." (I think I inanely whispered back, "D5 – C5." I had always wondered whether I played the correct "signature chords"). And to Cozette, you'll see why.

On May 15, 2003, John played 'The Pirates of Stone County Road' at The Borderline in London. I wrote : "In the garden of a friend I used to play with as a youngster we had a pile of old wooden logs with a tree leaning over it, and we often pulled up an old bed sheet and we were pulling for China."

Cozette Haggerty wrote : "HERE IT IS! THAT'S IT! So often when John plays this song, I scan the room's faces, fixated on John but at the same time they have that look, a look of being far off in the distance, dreaming of something unique in their own lives to which this song relates. I've seen so many tears on those faces, warm smiles reminiscing. They're here - but not really. It was particularly poignant at the Night Eagle in Oxford three weeks ago - I scanned that small room and saw a "Pirates Place" on nearly every face. We've all got our own "Pirates Place", just like Jan's. Isn't this the most alluringly charming song you've ever known?"

You have to agree, don't you?

The version below is from "The Phoenix Concerts", RCA, 1974, re-issued as a CD ("The Complete Phoenix Concerts") with bonus tracks by Bear Family Records, 1990. 'Pirates' is also on "California Bloodlines", Capitol, 1969, best re-issue together with "Willard" (originally also on Capitol, 1970) as a double CD on BGO, 2001, and on "The Last Campaign", Homecoming, 1985, re-issued as "American Hero", NEC, 1988, and on "The Essential John and Buffy", Feegie, 1995 (re-issued as "John Stewart and Buffy Ford Live at the Turf Inn, Scotland", Folk Era, 1996) and - wait, I'll have to catch my breath - on "The Americans", Neon Dreams, 2002, as well as on the compilation double CD "Gold", Wrasse Records, 2000.

Great song. Not too difficult to play.

As this pirate looks at fifty, the cannons still thunder and there's still something to plunder.

D 5 (variant)

E-----5-----
 B-----3-----
 G-----
 D-----4-----
 A-----
 E-XXXXX-----

C5/E

E-----3-----
 B--1-----
 G-----
 D----2-----
 A-----
 E-XXXXX-----

The Pirates of Stone County Road

Written by John Stewart

(D5) (C5/E) (D5) (C5/E)
(D5) It's a summer afternoon, somewhere in Kansas (C5/E)
Or Illinois or Oklahoma, (D5)
And the (C5/E)wind is blowing the leaves down the gutter
As the mailman comes by.(D5)
(C5/E) "Afternoon Mrs. Higgins, (D5) is it hot enough for ya?" (C5/E)
Over on Stone County Road, (D5) there's the smell of chicken frying. (C5/E)
(D5) (C5/E)
(D5) "Henry! (C5/E)
It's getting t'wards suppertime you know.
(D5) Henry!" (C5/E)

There she (D5)calls (C5/E)from her second floor (D5)room,
(C5/E) The end of a (D5)back porch after(C)noon,
Where we'd stand on the (Bm)bow
(C) Of our (A)own man-of-(D)war,
No (Am7)longer the (A7)back porch any(D)more.
(bass run: D D-C C-B B-A, to...)

And we'd (G)sail,(Em) (Am) (D)
Pulling for (G)China,(Em) (C) (D)
The (G)pirates of (Em)Stone County (C)Road,
All (Am)weathered (A)and (D)blown.
(bass run: D D-C C-B B-A, to...)
And we'd (G)sail,(Em) (Am) (D)
Ever in (G)glory,(Em) (C) (D)
'Till, (Am)(hold)hungry and tired,
The (G)(hold)pirates of Stone County (C)Road
(bass run: C C-B B-A on...) (Am) (hold)
Were turning for (D5)home. (C5/E)

(D5) "Henry! (C5/E)
You better be getting on up to bed now, (D5) don't ya know?
(C5/E) Henry!" (D5) (C5/E)
There she (D5)calls, (C5/E) from her high wicker (D5)chair,
(C5/E) As I climb to my (D5)room up the (C)stairs,
Where the wind through the (Bm)shutters
(C) Sends the (A)mainsail to (D)fall
>From the (Am7)shadow of the (A7)bedpost on the (D)wall.
(bass run: D D-C C-B B-A, to...)

And we'd (G)sail,(Em) (Am) (D)
Pulling for (G)China,(Em) (C) (D)
The (G)pirates of (Em)Stone County (C)Road,
(Am)Weathered (A)and (D)blown.
(bass run: D D-C C-B B-A, to...)
And we'd (G)sail,(Em) (Am) (D)
Ever in (G)glory,(Em) (C) (D)
'Till, (Am)(hold)hungry and tired,

The (G)(hold)pirates of Stone County (C)Road
(bass run: C C-B B-A on...) (Am) (hold)
Were turning for (D5)home. (C5/E)

(D5) "Henry? (C5/E)
Can you hear me, Henry? (D5)
Are you up there Henry? (C5/E)
(D5) Henry? (C5/E)
(D5) Henry?" (C5/E) (D5) (C5/E) (G)

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Price of the Fire

Written by John Stewart

'Price of the Fire' is on the fantastic "Punch the Big Guy" album, The Ship, 1987, CD release by Line Records, 1990. Also on the cassette "The Secret Tapes '86", Homecoming, 1986.

Very few notes necessary to play one of John's most hypnotic songs. Hypnotic music, hypnotic words. This is a good poem.

Suggested picking pattern, B stands for Bass string, g for G-string, b for B-string and e for E-string: B-g-b-e-b-g-b-e etc, take it from there; you'll hear the rest.

John plays (Bb) (C) (Dm). Art, who suggested the song, plays (C) (D) (Em). I had an absolutely identical version, also (C) (D) (Em). Charlie likes to play (F) (G) (Am) with a capo on the 5th fret.

(Bb) (C) (Dm) (Bb) (C) (Dm)
(Bb) (C) (Dm)
Oh, after the (Bb)flames (C)
When the fields are (Dm)cold,
And after the (Bb)pain (C)
When the heart is (Dm)gold,
(F) You will find a (Bb)brand new day (C)
With the birds upon the (Dm)wire,
And all you really had to (Bb)pay (C)
Was the price of the (Dm)fire.
(Bb) (C) (Dm) (Bb) (C) (Dm)

And in our younger (Bb)days (C)
You could say we were (Dm)wild,
In our hungry (Bb)ways (C)
The safety lines were (Dm)filed.
(F)We were running (Bb)on the rims, (C)
We were burning out the (Dm)tires,
And all we really had to (Bb)pay (C)
Was the price of the (Dm)fire.
Oh, all we really had to (Bb)pay (C)
Was the price of the (Dm)fire.
(Bb) (C) (Dm) (Bb) (C) (Dm)

And the breakers of (Bb)hearts, (C)
They don't escape the (Dm)pain,
And you know when it (Bb)starts (C)
As you dive into the (Dm)flames.
(F)And there's a voice that (Bb)tells you "run", (C)
But you call the voice a (Dm)liar,
For all you really had to (Bb)pay (C)
Was the price of the (Dm)fire.
Oh, all you really had to (Bb)pay (C) (F) (Dm)
Oh, all you really had to (Bb)pay (Gm) (C)
Was the price of the (Dm)fire.
(Bb) (C) (Dm) (Bb) (C) (Dm)
(Bb) (C) (Dm) (fade..)

Promise the Wind

Written by John Stewart

'Promise the Wind' was originally released on the album "Fire in the Wind", RSO, 1977, re-released as CD with five bonus songs by Wrasse Records, 2001.

I wasn't really aware this is a song about Jimmy Carter until Charlie told me. Once you think about it, it's pretty obvious.

Capo 2nd fret

(D4) (D) (D2) (D) (D4) (D) (D2) (D)
He was (D4)born a(D)gain (D2) (D) (D4) (D) (D2) (D)
In the (D4)Georgia (D)wind, (D2) (D) (D4) (D) (D2) (D)
The (D4)eldest (D)son (D2)of (D)Miss (A7 short)Lilli(D)an.
He was (D4)born to (D)win (D4) (D) (D2) (D)
With his (D4)Georgia (D)grin. (D2) (D) (D4) (D) (D2) (D)

You just (D4)sell 'em the (D)Lord (D2)and (D)you (A7 short)promise the (D)wind,
(D4)Sell 'em the (D)Lord (D2)and (D)you (A7 short)promise the (D)wind.
(D4) (D) (D2) (A) (hold)

And he said (G)I am the (D)one (A) (D) in the (G)Georgia (D)sun, (A) (D)
Oh, (G)Georgia dirt (D)farmers, there's (A)work to be (D)done.
He said (G)Rosa(D)lynn, (A) (D) keep on (G)smil(D)ing. (A) (D)
You just (D4)sell 'em the (D)Lord (D2)and (D)you (A7 short)promise the (D)wind,
(D4)Sell 'em the (D)Lord (D2)and (D)you (A7 short)promise the (D)wind.
(G)Sell 'em the (D)Lord and you (A)promise the (D)wind,
(G)Sell 'em the (D)Lord and you (A)promise the (Bm) (hold)wind.

And a(Em)cross the fields of (D)Plains,
(G)Good old (D)boys walking (A)home in the (D)rain.
And there's (Em)redneck Billy and (D)beer,
(G)Don't look (D)like something's (A)going on (D)here.
But there's a (G)man there (D)out to (A)win,
(G)Banking on his (D)Georgia (A)grin.
Oh, (G)it's so (F#m)easy to (Em)sucker us (D)in,(hold)
(D4)Sell us the (D)Lord and you (D2)promise the (D)wind.

(D4)Sell us the (D)Lord and you (A)promise the (D)wind,
(D4)Sell us the (D)Lord and you (A)promise the (D)wind,
(D4)Sell us the (D)Lord and you (A)promise the (D)wind.
(G)Sell us the (D)Lord and you (A)promise the (D)wind,
(G)Sell us the (D)Lord and you (A)promise the (D)wind.

He was (G)born a(D)gain (A) (D)
In the (G)Georgia (D)wind , (A) (D)
The (G)eldest (D)son of Miss (A7 short)Lilli(D)an.
He was (G)born to (D)win (A) (D)

With his (G)Georgia (D)grin, (A) (D)

You just (G)sell'us the (D)Lord and you (A)promise the (D)wind.

(G)Sell us the (D)Lord and you (A)promise the (D)wind,

(G)Sell us the (D)Lord and you (A)promise the (D)wind,

(G)Sell us the (D)Lord and you (A)promise the (G)wind. (D)

(G) (D) (G) (D) (A) (D)

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Charlie Woodward, Art Faller & janhauenstein@gmx.de

September 2006

Quarter Moon on the Golden Gate

Written by John Stewart

This song is from the "Secret Tapes II" cassette, Homecoming Records (87), hopefully soon to be re-released as CD. John plays it in the key of D, G suits my voice better. Transpose or capo 7th fret if you want to check.

(G5) (G) (G5) (G) (G5) (G) (C)(G)(D) 2x
Oh it (G)happened down in Texas, near the (D)town of San Antone,
He was (G)driving (G/F#)to Vir(Em)ginia who would (C)call him on the (D)phone.
She said, (Em)"Sam, I can hardly (Bm)wait
To (C)see the quarter (D)moon on the Golden (G)Gate,(G/F#)(Em)
Oh, to (C)see the quarter (D)moon on the Golden (G)Gate."
-Instr. like intro, 1x-

Vir(G)ginia's in the bedroom, (D)putting on the dress,
The (G)one she (G/F#)got on (Em)sale today that (C)showed her off the (D)best.
She said, (Em)"Sam, oh don't be (Bm)late,
I want to (C)see the quarter (D)moon on the Golden (G)Gate,(G/F#)(Em)
I want to (C)see the quarter (D)moon on the Golden (G)Gate."
-Instr. like intro, 1x-

And the (C)rains and winds of (D)Texas sure can (G)blow,
And I've (C)seen the waters (D)run so hard that a (G)man could (G/F#)lose the (Em)road,
Taking it (D)slow, playing it (Em)safe
On his (C)way to the quarter (D)moon on the Golden (G)Gate,(G/F#)(Em)
On his (C)way to the quarter (D)moon on the Golden (G)Gate.
-Instr. like intro, 1x-

Oh, (G)it's been fourteen years, maybe (D)fourteen years or more,
(G)She sits (G/F#)by the (Em>window, and a (C)chair beside the (D)door.
And she says, (Em)"Sam, I'll forever (Bm)wait
To (C)see the quarter (D)moon on the Golden (G)Gate,(G/F#)(Em)
To (C)see the quarter (D)moon on the Golden (G)Gate,
Yes, to (C)see the quarter (D)moon on the Golden (G)Gate,(G/F#)(Em)
To (C)see the quarter (D)moon... on the Golden (G)Gate."
-Instr. like intro, 2x- (G)

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2002

Razorback Woman

Written by John Stewart

'Razorback Woman' is a song I have played for years and I didn't expect many "good" changes when I sent it to Charlie Woodward. The boy must have ears as big as an elephant (strictly figuratively speaking!), he came up with the (Cj7)s and the (D7) and the (C) (Em) (Am) for the next to last line for the verses - I had played it like the first line, which is a very nice alternative (check it out), but I think Charlie's got what John plays. I'd like to dedicate this post to Lord French Tom De Lisle. I know he loves the song.

'Razorback Woman' is on the "California Bloodlines" LP (Capitol Records, 69) best re-release as CD is the BGO double cd "California Bloodlines/Willard". John plays it in the key of D, we have it in C- so put a capo on the 2nd fret.

This is the way Charlie plays the Cj7:

E.....open
B.....open
G.....open
D.....2nd
A.....3rd
E.....3rd

Charlie writes: I cover both E&A strings with ring finger and play all strings (I'd play the low E-string with thumb or pinkie, J.H.). (You usually don't play the low E-string in a Cj7, but it's nice here).

(C) (C/B) (Am) (Am/G-A-B) (C) (C/B) (Am) (Am/G-A-B)
I (C)still can re(C/B)member Pa (Am)coming home (Am/G)drunk
With the (F)boys from the (G)Union Hall (C)station,
And it's hard to be(C/B)lieve all the (Am)words that I (Am/G)read,
We are (F)living in (G)God's favourite (Am)nation.
And I (F)knew he was ill from the (Cj7)size of his pills,
But he (F)choked on the (D7)preacher's sal(G)vation.
And I (C)know that his blood, it still (Em)flows in my (Am)veins,
As I (F)fall for each (G)blue-eyed temp(C)tation.

And the (F)razorback woman who (Cj7)stood by his side
Is (F)skinny and (G)fixing to (C)die,
Oh, the (F)razorback woman is (Cj7)calling me home,
And she (F)cries, (G)(hold)
Oh my God, how she (C)cries...(C/B) (Am) (Am/G-A-B)
(C) (C/B) (Am) (Am/G-A-B)

I was (C)only four(C/B)teen and my (Am)Dad, he was (Am/G)mean,
When his (F)face shined a (G)river of (C)sweat.
Oh, he started (C/B)yelling "You'll (Am)go straight to (Am/G)hell,"
And, "You're (F)young and your (G)ears are still (Am)wet."
When the (F)other young boys were en(Cj7)joying their toys
He (F)gave me my (D7)first ciga(G)rette,
And (C)I'd like to say that (Em)these were the (Am)days

That my (F)sprung lungs won't (G)ever for(C)get.

And the (F)razorback woman who (Cj7))stood by his side

Is (F)skinny and (G)fixing to (C)die,

Oh, the (F)razorback woman is (Cj7)calling me home,

And she (F)cries, (G)(hold)

Oh my God, how she (C)cries...(C/B) (Am) (Am/G-A-B)

(C) (C/B) (Am) (Am/G-A-B) (C) (C/B) (Am) (Am/G-A-B) (C)...

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janhauenstein@gmx.de & Charlie Woodward

Reasons to Rise

Written by John Stewart

'Reasons to Rise' is from Trancas, Affordable Dreams (1984), (in Europe: Line Records, 1984), re-issued with two bonus tracks by Neon Dreams, 2002. There's a live version on the double CD "Front Row Music - Before the War", Neon Dreams, 2001.

Art Faller sent me his version, I had already worked out the song, we both had done it in the key of C and put a capo on the fourth fret, the chords we found were all but identical. Charlie Woodward, the well-liked former recording artist, put his big ears and quick fingers to the task, transposed to D (capo 2nd) and found more than a little something extra, which again led to Art and me coming up with a few further suggestions. This is the version you'll find immediately below (the mainly Charlie version). We have added the mainly Art and Jan version (which is a bit easier to play, we think). Of course some of Charlie's ideas found their way into that one. So what you are holding in your hands (once you printed it out) is a real team effort. You're bound to like it.

Capo 2nd

Dmaj 9

E-----
B-----2-----
G-----2-----
D-----
A--x-----
E--x-----

D6

E-----2-----
B-----
G-----2-----
D-----
A--x-----
E--x-----

A7 used in song

E-----
B-----2-----
G-----
D-----2-----
A-----
E--x-----

We'll give you two intros:

(D) (Dmaj9) (D6) (D) (A7) (D)
(D) (Dmaj9) (D6) (D) (A7) (D)
(D) (Dmaj9) (D6) (D) (G) (A7) (D)
(D) (Dmaj9) (D6) (D) (G) (A7) (D)

This is more or less the same, but with the bass notes and the high single notes given:

The capital letters after the first / are the bass notes, the small letters after the next / indicate high notes to be "highlighted".

(D/D/d)(Dj9/C#/c#)(D6/B/b)(D6/A/a)(D6/B/b)(A7/A/c#)(D/D/d)
(D/D/d)(Dj9/C#/c#)(D6/B/b)(D6/A/a)(D6/B/b)(A7/A/c#)(D/D/d)
(D/D/d)(Dj9/C#/c#)(D6/B/b)(D6/A/a)(G/B/b) (A7/A/c#)(D/D/d)
(D/D/d)(Dj9/C#/c#)(D6/B/b)(D6/A/a)(G/B/b) (A7/A/c#)(D/D/d)

Crossing your heart, you have blood on your (Dmaj9)hands,
You have (Em) mud on your shoes, you are (A7) making a stand,
And you are (D) running the (Dmaj9)race, (D6)and your only (Bm)prize
Is you've (Em)found you a (A)reason to (D)ri(Bm)ise,
(Em)Finding the (A)reasons to (D)rise. (Dmaj9) (D)

To carve out a face on a mountain of (Dmaj9)stone,
(Em)Day after day, (A7)one man alone,
And it (D) took twenty (Dmaj9)years just to get (D6)to his (Bm)eyes,
But he's (Em)found him a (A7)reason to (D)ri(Bm)ise,
(Em)Finding the (A7)reasons to (D)rise. (Dmaj9) (D)

Then you (Bm)must realize that you're (F#m)not telling lies
If it's (Em)crazy, but (A7)shines in your (D)eyes. (Dmaj9) (D)
Then you (Bm)must realize, on a (F#m)star in the (G)sky
You have (Em)found you a (A7)reason to (D)ri(Bm)ise,
(Em)Finding the (A7)reasons to (D)rise. (Dmaj9) (D)
(D) (Dmaj9) (D6) (D) (G) (A7) (D)
(D) (Dmaj9) (D6) (D) (G) (A7) (D)
(A7) (F#m)(D) (F#m) (Em)(A7) (D) (Dmaj9) (D)

(D)Here's what you do when you give it your (Dmaj9)all,
And there's (Em) nowhere to run and you're (A7) too weak to crawl,
With a (D) pain in your (Dmaj9)heart and (D6) tears in your (Bm)eyes
You just (Em)find you a (A7)reason to (D)ri(Bm)ise,
(Em)Finding the (A7)reasons to (D)ri(Bm)ise,
(Em)Finding the (A7)reasons to (D)rise. (Dmaj9) (D)
(D) (Dmaj9) (D6) (D) (G) (A7) (D)
(D) (Dmaj9) (D6) (D) (G) (A7) (D)
(D) (Dmaj9) (D6) (D) (G) (A7) (D)
(D) (Dmaj9) (D6) (D) (G) (A7) (D)
(D) (Dmaj9) (D6) (D) (G) (A7) (D)

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(The trio)

Reasons to Rise John Stewart

Capo 4th fret

(C) (G/B) (F/A) (C/G) (F/A) (G7) (C)

(G/B) (F/A) (C/G) (F/A) (G7) (C)

(G/B) (F/A) (C/G) (F/A) (G7) (C)

(G/B) (F/A) (C/G) (F/A) (G7) (C)

Crossing your heart, you have blood on your (Cj7)hands,

You have (Dm)mud on your shoes, you are (G) making a stand.

And you are (C) running the (Cj7)race, (C) and your (C/B)only (Am)prize

Is you've (Dm)found you a (G)reason to (C)ri(Am)ise,

(Dm)Finding the (G)reasons to (C)rise. (Cj7)(C)

To carve out a face on a mountain of (Cj7)stone,

(Dm)Day after day, (G)one man alone,

And it (C) took twenty (Cj7)years just to (C) get (C/B)to his (Am)eyes,

But he's (Dm)found him (G)a reason to (C)ri(Am)ise,

(Dm)Finding (G)the reasons (C)to rise. (Cj7)(C)

Then you (Am)must realize that you' re (Em)not telling lies

If it's (Dm)crazy, but (G)shines in your (C)eyes. (Cj7)(C)

And you (Am)must realize, on a (Em)star in the (F)sky

You have (Dm)found you a (G)reason to (C)ri(Am)ise,

(Dm)Finding the (G)reasons to (C)rise.(C/B)(Am)(Am/G)(F)(G)(C)

(C/B)(Am)(Am/G)(F)(G)(C)(G/D)(C/E)(F)(C/E)(G/D)

(C/E)((F)(C/E)(G/D) (C/E)(F)(C/E)(F)(G/D)(C)((G) (F) (G) (C)

Here's what you do when you give it your (Cj7)all,

And there's (Dm) nowhere to run and you're (G)too weak to crawl,

With a (C)pain in your (Cj7)heart, (C)tears (C/B)in your (Am)eyes

You just (Dm)find you a (G)reason to (C)ri(Am)ise,

(Dm)Finding the (G)reasons to (C)ri(Am)ise,

(Dm)Finding the (G)reasons to (C)ri(C/B)se.(Am)(Am/G)(F)(G)(C)

(C) (G/B) (F/A) (C/G) (F/A) (G7) (C)

(G/B) (F/A) (C/G) (F/A) (G7) (C)

(G/B) (F/A) (C/G) (F/A) (G7) (C)

(G/B) (F/A) (C/G) (F/A) (G7) (C)

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Redemption for the Man

Written by John Stewart

'Redemption for the Man' is on "Escape to Arizona", Homecoming Records, 1993.

Suggested picking pattern for the 'descending bass line part':

Bass note –D-string – G-string – B-string -- G-string (mind you, string, not note)

or each bass note followed by a "flick strum" downward on the remaining strings.

Pick the bass notes loud and clear.

Not difficult and quite hypnotic.

Art says: A classic by Mr. Stewart that should have received more play IMHO.

Maybe learn this song, quickly, and play it for your loved one(s) tomorrow?

Dsus2/C

E-----

B-----3-----

G----2-----

D-----

A-----3-----

E--xx-----

Dsus2/C#

E-----

B-----3-----

G----2-----

D-----

A-----4-----

E--xx-----

Redemption for the Man John Stewart

(D) (Dsus2/C) (Em7/B) (Em7/A) (D) (Dsus2/C) (Em7/B)

If you were (Em7/A)wine, I would (D)drink you, (Dsus2/C) (Em7/B)

If you were (Em7/A)bread, I would (D)eat you, (Dsus2/C) (Em7/B)

If you were (Em7/A)rain, I would (Cadd9)bathe in (Em7/B)you. (Em7/A) (A7short) (hold)

If you were air, I would (D)breathe you, (Dsus2/C#) (Em7/B)

If you were (Em7/A)air, I would (D)breathe you. (Dsus2/C#) (Em7/B)

If you were (Em7/A)clay, I would (D)mold you, (Dsus2/C) (Em7/B)

If you were (Em7/A)silk, I would (D)fold you, (Dsus2/C) (Em7/B)

If you were (Em7/A)cold, I would (Cadd9)hold you. (Em7/B) (Em7/A) (A7short) (hold)

If you had asked, I'd have (D)told you, (Dsus2/C#) (Em7/B)

If you had (A7 short)asked, I'd have (D)told you. (Dsus2/C#) (Em7)

For (A7 short)you are all I (G)am, (A)(Bm)

Every(A)where I (G)stand. (A)(Bm)

(D)You are all I (C9)am, (Em7/B) (Em7/A) (hold)

Redemption for the (D)man. (Dsus2/C) (Em7/B) (Em7/A)

(D) (Dsus2/C) (Em7/B)

Were I an (Em7/A)actor, I'd (D)be you, (Dsus2/C) (Em7/B)

Were you a (Em7/A)cat, I would (D)tree you, (Dsus2/C) (Em7/B)

If you were (Em7/A)two, I would (C9)three you. (Em7/B) (Em7/A) (A7short) (hold)

Were you a bird, I would (D)free you, (Dsus2/C#) (Em7/B)

Were you a (A7 short)bird, I would (D)free you. (Dsus2/C#) (Em7/B)

Were you a (Em7/A)child, I'd (D)bear you, (Dsus2/C) (Em7/B)

Were you a (Em7/A)shirt, I would (D)wear you, (Dsus2/C) (Em7/B)

If you were (Em7/A)paper, I'd (C9)tear you. (Em7/B) (Em7/A) (A7short) (hold)

Come closer, I (D)dare you, (Dsus2/C#) (Em7/B)

Come (A7 short)closer, I (D)dare you. (Dsus2/C#) (Em7/B)

For (A7 short)you are all I (G)am, (A)(Bm)

Every(A)where I (G)stand.(A)(Bm)

(D)You are all I (C9)am, (Em7) (Em7/A) (hold)

Redemption for the (D)man.(Dsus2/C) (Em7/B)

Re(Em7/A)demption for the (D)man.(Dsus2/C) (Em7/B) (Em7/A)

(D) (Dsus2/C) (Em7/B)

If you were (Em7/A)wine, I would drink you, (D) (Dsus2/C) (Em7/B)

If you were (Em7/A)bread, I would eat you, (D) (Dsus2/C) (Em7/B)

If you were (Em7/A)rain, I would (C9)bathe in you. (Em7/B) (Em7/A) (A7short) (hold)

If you were air, I would (D)breathe you, (Dsus2/C#) (Em7)

If you were (Em7/A)air, I would (D)breathe you. (Dsus2/C#) (Em7/B)

If you were (Em7/A)air, I would (D)breathe you. (Dsus2/C#) (Em7/B)

If you were (Em7/A)air, I would (D)breathe you. (Dsus2/C#) (Em7/B)

Re(Em7/A)demption for the (D)man. (Dsus2/C#) (Em7/B)

Re(Em7/A)demption for the (D)man. (Dsus2/C#) (Em7/B)

Re(Em7/A)demption for the (D)man. (Dsus2/C#) (Em7/B)

(Em7/A) (D) (Dsus2/C#) (Em7/B)

(Em7/A) (D)

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janhauenstein@gmx.de, Charlie Woodward & Art Faller

Here it is in C, capo 2nd fret – if you play it as suggested above,
it's pretty close, too.

Redemption for the Man John Stewart

Capo 2nd fret

(C) (C/Bb) (C/A) (C/G) (C) (C/Bb) (C/A)

If you were (C/G)wine, I would (C)drink you, (C/Bb) (C/A)

If you were (C/G)bread, I would (C)eat you, (C/Bb) (C/A)

If you were (C/G)rain, I would (F)bathe in (Dm7/A)you. (Dm7/G) (G) (hold)

If you were air, I would (C)breathe you, (C/B) (C/A)

If you were (C/G)air, I would (C)breathe you. (C/B) (C/A)

If you were (C/G)clay, I would (C)mold you, (C/Bb) (C/A)

If you were (C/G)silk, I would (C)fold you, (C/Bb) (C/A)

If you were (C/G)cold, I would (F)hold you. (Dm7/A) (Dm7/G) (G) (hold)

If you had asked, I'd have (C)told you, (C/B) (C/A)

If you had (C/G)asked, I'd have (C)told you. (C/B) (C/A)

For (G7)you are all I (F)am, (G)(Am)

Every(G)where I (F)stand. (G)(Am)

(C)You are all I (F)am, (Dm7/A) (Dm7/G) (hold)

Redemption for the (C)man. (C/Bb) (C/A) (C/G)

(C) (C/Bb) (C/A)

Were I an (C/G)actor, I'd (C)be you, (C/Bb) (C/A)

Were you a (C/G)cat, I would (C)tree you, (C/Bb) (C/A)

If you were (C/G)two, I would (F)three you. (Dm7/A) (Dm7/G) (G) (hold)

Were you a bird, I would (C)free you, (C/B) (C/A)

Were you a (C/G)bird, I would (C)free you. (C/B) (C/A)

Were you a (C/G)child, I'd (C)bear you, (C/Bb) (C/A)

Were you a (C/G)shirt, I would (C)wear you, (C/Bb) (C/A)

If you were (C/G)paper, I'd (F)tear you. (Dm7/A) (Dm7/G) (G) (hold)

Come closer, I (C)dare you, (C/B) (C/A)

Come (C/G)closer, I (C)dare you. (C/B) (C/A)

For (G7)you are all I (F)am,(G)(Am)
Every(G)where I (F)stand.(G)(Am)
(C)You are all I (F)am, (Dm7/A) (Dm7/G) (hold)
Redemption for the (C)man. (C/Bb) (C/A)
Re(C/G)demption for the (C)man. (C/Bb) (C/A) (C/G)
(C) (C/Bb) (C/A)

If you were (C/G)wine, I would drink you, (C) (C/Bb) (C/A)
If you were (C/G)bread, I would eat you, (C) (C/Bb) (C/A)
If you were (C/G)rain, I would (F)bathe in you. (Dm7/A) (Dm7/G) (G) (hold)
If you were air, I would (C)breathe you, (C/B) (C/A)
If you were (C/G)air, I would (C)breathe you. (C/B) (C/A)
If you were (C/G)air, I would (C)breathe you, (C/B) (C/A)
If you were (C/G)air, I would (C)breathe you. (C/B) (C/A)

Re(C/G)demption for the (C)man, (C/B) (C/A)
Re(C/G)demption for the (C)man, (C/B) (C/A)
Re(C/G)demption for the (C)man, (C/B) (C/A) (C/G)
(C) (C/B) (C/A) (C/G) (C)

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December 2005

Remembering the Sun

Written by John Stewart

'Remembering the Sun' is on "Teresa and the Lost Songs", excellent album, first released as a cassette, Crow, 1992, CD-release (some changes – get both if you can) Homecoming Records, 1998.

Some classic lines...

You can survive the darkest night
Remembering the sun.

The wise man knows the answer,
But the dreamer will survive.

You'd come by to see me,
And we'd play the VCR,
Stare at who we were,
Not at who we are.

Charlie says watch out for the last one. Right. Mr. Scholder is John's friend, the artist Fritz Scholder, who painted a series called Dream Horses (got this info from John's notes in the booklet). Now be a wise dreamer and learn this song.

Capo 3rd fret

Drop D tuning

Play Em like this:

E-----
B-----
G-----
D-----
A---2---
D---2---

(G)
E----3-----
B-----
G-----
D-----
A-----
D-----5--

Intro
(D)

Riff: alternate F# and E-notes on D-string while playing chord
and accenting bass D (or play D-chord in the "usual" way – sounds good, too)

On old forgotten altars
Are the sacrifices laid,
Are you looking for a virgin
For they're (Em) hard to find to(A7 short)day?
Those who took the (D)family,
Those who took the cause,
Those who took the music, (F#m)
(Bm) You should (D)stop to give them (Em)pause. (A7 short)

To be (Bm)ready and be (A7 short)steady,
For the (G)future, (A) it will (D)come,
And you can sur(F#m)vive the (Bm)darkest (D)night
(G) (A) (hold)
Remembering the (D)sun.

Scholder paints dream horses
While I paint dream lives,
The wise man knows the answer, (Bm)
But the dreamer will sur(Em)vive. (A7 short)
Time went by so (D)quickly
That I didn't see it go,
But I never saw it coming, (F#m) (Bm)
So (D)how was I to (Em)know? (A)

To be (Bm)ready and be (A)steady,
For the (G)future, (A7 short) it will (D)come,
And you can sur(F#m)vive the (Bm)darkest (D)night
(G) (A) (hold)
Remembering the (D)sun.

Looking to the future,
And I see myself alone,
In the desert, in an Airstream, (F#m) (Bm)
With a (D)mantra and a (Em)phone. (A)
And you'd come by to (D)see me,
And we'd play the VCR,
Stare at who we were, (F#m) (Bm)
(D)Not at who we (Em)are. (A)

So be (Bm)ready and be (A)steady,
For the (G)future, (A) it will (D)come,
And you can sur-(F#m)vive the (Bm)darkest (D)night
(G) (A) (hold)
Remembering the (D)sun.

Oh, you can sur(F#m)vive the (Bm)darkest (D)night
(G) (A) (hold)
Remembering the (D)sun,
Remembering the sun,
Remembering the sun,

Remembering the sun.

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

September 2004

Ride Stone Blind

Written by John Stewart

From the RCA album "Wingless Angels", 1975, re-released on CD together with "Cannons in the Rain" (RCA, 1973) by Bear Family Records in 1990.

This is a good song from a fine album. The construction is a bit unusual, verses with different melodies, held together by a great singalong-chorus. Not that difficult to play!

(Sung acappella)

So many years I have pulled on the line,
Fished in the river, coming up dry.
Dry river runs like a scar on your soul.
Have you ever been in Texas with your lungs full of holes?

(A) (E) (D) (A) (E) (D) (A) (E) (D) (hold)

(Am) Run like coyote with a (G) trap on his paw,
(D7) All of my friends seem
To (E)live outside the law.
(Am) Work all your life,
You've got (G) nothing to show,
Just some (D7)seeds in your pocket
(E)Some fool said would grow.

And you (A)ride (E)stone (D)blind,
And I (A)ride (E)stone (D)blind,
And I (A)ride (E)stone (D)blind,
(Am) Waiting (G)(hold)for the (D)(hold)sun to (E)(hold)shine.

(A) (D) (A) (D) (A) (D) (A) (D)
(A) (D) (A) (D) (A) (D) (A) (D)

The (A)Bible (D)said that the (A)kingdom's (D)come,
(A)I couldn't (D)see it in the (A)noon day (D)sun,
And (A)I've been (D)looking for (A)thirty-four (D)years,
I (A)do be(D)lieve that the (A)kingdom's here.
Oh, (C#m)ooh, (F#m)ooh (A) (E) (A) (Bm) (C#m) (D)(E)

And I (A)ride (E)stone (D)blind,
And I (A)ride (E)stone (D)blind,
And I (F#m)ride (G)stone (D)blind,
And I (C#m)ride (Bm)stone (F#m)blind,
And I (A)ride (C#m)stone (D)blind,
And I (A)ride (E)stone (D)blind,
And I (A)ri---ide (E)stone (D)blind,
And I (A)ride (E)stone (D)blind,
And I (A)ride (E)stone (D)blind,

And I (A)ride (E)stone (D)blind,
And I (A)ride (E)stone (D)blind,
(A)Ride (E)stone (D)blind,
(A)Ride (E)stone (D)blind,
(A)Ride (E)stone (D)blind,
(A)Ride (E)stone (D)blind,
(A)Ride (E)stone (D)blind,
(A)Ride (E)stone (D)blind...
(fadeout)

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Charlie Woodward, janhauenstein@gmx.de Art Faller

January 2005

River Run Down

Written by John Stewart and Don McArthur

'River Run Down' is on "The Kingston Trio #16", Capitol, 1963, also on the Bear Family box set "The Stewart Years", 2000.

Don McArthur was a Dave Guard friend from the very early days at college, he sang with Dave I believe in the Calypsonians or another configuration around 1956/7 when he replaced Nick for awhile. He later became the Trio's road manager.

Isn't that a sweet old song? Lovely melody, great playing and singing. Just play along to the album, and try to stop. Not easy.

I counted – this song that we publish today is #200, Charlie and Art.

(Dm7) (G) (Dm7) (G) (Dm7) (G) (C) (C7)
Oh, the (Dm7) river run (G) down,
But the (C) stream (Em7/B) ran (Am) dry,
(Dm7) Big, strong (G) man don't (C) (Em7/B) ever (Am7) cry,
Just (Dm) stands to (G) watch his (C) love (Em7/B) go (Am) by.
Oh, the (Em) river run (Fj7) down,
But the (Dm) stream (G) ran (C) dry. (Dm) (C) (C7)

(Dm) Yes, he loved a (G) woman,
But he (C) let her get a (Am) way,
(Dm) Didn't ever (G) think he'd (C) regret (Em7/B) that (Am7) day.
A (Dm) laugh and a (G) smile,
He'd (C) still (Em7/B) play the (Am) game,
But he (Dm) knew that day would (G) never be the (C) same. (C7)

Oh, the (Dm7) river run (G) down,
But the (C) stream (Em7/B) ran (Am7) dry,
(Dm7) Big, strong (G) man don't (C) (Em7/B) ever (Am) cry,
Just (Dm) stands to (G) watch his (C) love (Em7/B) go (Am) by.
Oh, the (Em) river run (Fj7) down,
But the (Dm) stream (G) ran (C) dry. (Dm) (C) (C7)

(Dm7) There walks a (G) man,
He (C) could've had a (Am) home,
(Dm7) Fine baby (G) children, a (C) woman (Em7/B) of his (Am7) own.
He (Dm) walks all a (G) lone,
He (C) doesn't (Em7/B) have a (Am) care,
But he (Dm7) keeps on thinking that he (G) sees her every (C) where. (C7)

Oh, the (Dm7) river run (G) down,
But the (C) stream (Em7/B) ran (Am7) dry,
(Dm7) Big, strong (G) man don't (C) e(Em7/B) ver (Am7) cry,
Just (Dm) stands to (G) watch his (C) love (Em7/B) go (Am) by.
Oh, the (Em) river run (Fj7) down,
But the (Dm) stream (G) ran (C) dry. (Dm) (C) (C7)

Oh, the (Dm7)river run (G) down,
But the (C)stream (Em7/B)ran (Am)dry,
(Dm7)Big, strong (G)man don't (C) e(Em7/B)ver (Am7)cry,
Just (Dm)stands to (G)watch his (C)love (Em7/B)go (Am)by.
Oh, the (Em)river run (Fj7) down,
But the (Dm)stream (G) ran (C)dry. (Dm)

(Cj7)River run (Dm7)down,
But the (Cj7)stream ran (Dm7)dry,
(C)River run (Dm)down,
But the (Cj7)stream ran (Dm7)dry,
(C)River run (Dm)down,
But, the (Cj7)stream ran (Dm7)dry.

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August 2005

Road Away

Written by John Stewart

'Road Away' is on "Cannons in the Rain", 1973, re-released by Bear Family Records together with "Wingless Angels" (originally 1975) in 1990.

Another fine song from a great album – excellent playing on that track. You need a lot of drive, so strum away, full speed ahead. Fast picking sounds great, too!

(C/G)

E-----

B--1-----

G----2-----

D-----

A-----3---

E-----3---

(F)(F/E)(Dm) (F)(F/E)(Dm) (F)(F/E)(Dm) (F) (Am) (Bb) (C)

Well he (F) left his (Bb) home in (C) San Jose,
He was (F) just a (Bb) boy of (C) nine,
And he'd (F) only (Bb) gone a (C) mile to (Dm) find
(F) He didn't (Bb) have a (C) dime,
He didn't have a (Dm) dime. (C) (C7) (C/G) (C)

He said, (F) "Mamma, have you (Bb) got a (C) dollar?
Oh, (F) Mamma when you're (Bb) off the (C) phone."
Oh, but (F) Mamma kept (Bb) talkin'
And the (C) boy kept (Dm) walkin'
(F) Without a (Bb) road of his (C) own.
Oh, no, no, (Dm) no,
Mamma don't you (C) know... (C7) (C/G) (C) (hold)

That you're takin' my (Bb) road a (F) way,
(Bb) Ooh, (F) road away,
(Gm) You got a (C) road of your (F) own.
You're takin' my (Bb) road a (F) way,
(Bb) Ooh, (F) road away.
(Gm) You got a (C) road of your (F) own, your (Dm) own,
(Bb) You got a (C) road of your (F) own. (F/E)(Dm) (F) (C) (Bb) (C)

Then he (F) came to the (Bb) Mission (C) San Luis Rey,
Lupe (F) Jones was (Bb) doing (C) well.
She (F) owned a (Bb) Ford and (C) served the (Dm) Lord
And (F) rang the (Bb) mission (C) bell,
Rang the mission (Dm) bell.
La-da-da-da-de-do-(C) da-da-(C7) da. (C/G) (C)

She (F)turned him (Bb)on
And she (C)turned him down,
And she (F)turned him (Bb)over (C)slowly.
“Ah, (F)stay with (Bb)me and I'll (C)fill your (Dm)needs”,
The (F)boy, he (Bb)answered (C)lowly,
"No, no, (Dm)no,
Lupe don't you (C)know...(hold)

You're takin' my (Bb) road a(F)way,
(Bb)Ooh, (F)road away,
(Gm) You got a (C)road of your (F)own.
You're takin' my (Bb)road a(F)way,
(Bb)Ooh, (F)road away,
(Gm) You got a (C)road of your (F)own, your (Dm)own,
(Bb) You got a (C)road of your (F)own.(F/E)(Dm) (F) (C) (Bb) (C)

Ah, you're takin' my (Bb)road a(F)way,
(Bb)Ooh, (F)road away,
(Gm) You got a (C)road of your (F)own,
You're takin' my (Bb)road a(F)way,
(Bb)Ooh, (F)road away,
(Gm) You got a (C)road of your (F)own, your (Dm)own,
(Bb) You got a (C)road of your (F)own.(F/E)(Dm) (F) (C) (Bb) (C)

Oh, takin' my(Bb) road a(F)way,
(Bb)Ooh, (F)road away,
(Gm) You got a (C)road of your (F)own,
You're takin' my (Bb)road a(F)way,
(Bb)Oh, (F)road away,
(Gm) You got a (C)road of your (F)own, your (Dm)own,
(Bb) You got a (C)road of your (F)own.(F/E)(Dm)
Ahhhhh...” (Bb) (F) (Bb) (F) (Gm) (C) (F) (Bb) (F) (Bb) (F) (Gm) (C) (F)

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May 2005

The Road Shines Bright

Written by John Stewart

'The Road Shines Bright' is from "The Lonesome Picker Rides Again", Warner Bros., 1971, CD re-release by Line Records, 1990. It's also on the live double CD "Front Row Music - Before the War", Neon Dreams CD, 2001.

Now we've done all the songs from the great Lonesome Picker album. Guitars John and Fred 'The Flash' Carter, drums Russ Kunkel, bass Bryan Garofalo, conga King Errison, banjo Chris Darrow, pedal steel, Buddy Emmons, bg vocals the fabulous and far-famed Dump Trucks – the song was bound to sound good.

Capo 3rd fret

(D)(D) (D4)(D4)(D4) (D)(D) (D4)(D4)(D4)

(D)(D) (D4)(D4)(D4) (D)(D) (D4)(D4)(D4)

[keep playing this pattern for the verses –
we haven't written it out there so as not to confuse you]

(D)Listen to the (D4)hymn in the (D)high school (D4)gym,
'Cause the (D)church burned (D4)down last (D)night.(D) (D4)(D4)(D4)
(D)Glory, (D4)Glory, (D)Halle(D4)lujah,
(D)I can (D4)see the (D)light.(D) (D4)(D4)(D4) (D)(D) (D4)(D4)(D4)

But (D)I got a (D4)church right (D)here in(D4)side,
And it (D)does me (D4)quite all (D)right.(D) (D4)(D4)(D4)
It (D)shows me the (D4)road that (D)goes to (D4)home,
And (D)I can (D4)see the (D)light.(D) (D4)(D4)(D4) (D)(D) (A7)(A7)

And the (D)road (F#m)shines (Bm)bright,
And the (E)road (E7)shines (A)bright, (A7)
Oh, the (D)road (F#)shines (G)bright
When you're (A)going (D)home.(D) (D4)(D4)
(D)(D)(D) (D4)(D4) (D)(D) (D4)(D4) (D)(D) (D) (D4)(D4)

[resume pattern, sometimes 2, sometimes 3 (D4)s]
(D)Bless you, (D4)long and (D)lonesome (D4)highway,
(D)You're gonna (D4)save my (D)life.(D) (D4)(D4)(D4)
(D)Headlights (D4)shining in the (D)cat eyes (D4)walking,
And (D)I can (D4)see the (D)light.(D) (D4)(D4)(D4)

(D)(hold) Glory, (G)(hold) Glory, (D)Hal(F#m)le(Bm)lujah,
(D)(hold) I can (A)(hold)see the (D)(hold)light. (G)(A)
(D)(hold) Glory, (G)(hold) Glory, (D)Hal(F#m)le(Bm)lujah,
(D)(hold) I can (A)(hold)see the (D)light.(D) (D4)(D4) (D)(D) (A7)(A7)

And the (D)road (F#m)shines (Bm)bright,
And the (E)road (E7)shines (A)bright, (A7)
Oh, the (D)road (F#)shines (G)bright

When you're (A)going (D)home.(D) (D4)(D4) (D)(D) (A7)(A7)

Oh, the (D)road (F#m)shines (Bm)bright,
Oh, the (E)road (E7)shines (A)bright, (A7)
Oh, the (D)road (F#)shines (G)bright
When you're (A)going...

(D)Glory, (G)Glory, (D)Hal(F#m)le(Bm)lujah,
(D)I can (A)see the (D)light. (G)(A)
(D)Glory, (G)Glory, (D)Hal(F#m)le(Bm)lujah,
(D)I can (A)see the (G)(hold)light.....
(D)(D) (D4)(D4)(D4)
(D)(D)See the light. (D4)(D4)(D4)
(D)(D) (D4)(D4)(D4) (D)(D) (D4)(D4)(D4)...(fade out)

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September 2005

Road to Freedom

Written by John Stewart

'Road to Freedom' is on "Trio Years", Homecoming Records (86), re-released as CD by NEC (88) under the title "New Frontier" with seven additional songs from "Secret Tape 86" (originally a Homecoming Records cassette) and by Folk Era (93) under the title "Chilly Winds" with seven songs from "Revenge of the Budgie" (83). The Kingston Trio recorded the song in the early sixties. This is a work of Art – Art Faller transcribed this song. I only changed some minor things.

Single notes on the "high" strings: (This section is echoed after the choruses)

GDED GDED CBAGG GDED GDED GDED CBAGG
GDED GDED GDED CBAGG

(B7) Oh, (Em)I'm (G)gonna walk that (C)road (C/B)(A)(C/B)
(C) That we (D7)walked long be(G)fore,
Ma(G/F#)ny (Em)years ago, (Em/F#)(G)
And we'll (Em)walk a (A7)hundred (D7)more. (C)(G/B)(D7/A)

For we're (G/D)coming (C/E)one by (G/D)one,
You can (C)see them (F)two by (C)two,
(G) Every time you (Em)turn around,
There's a(A7)nother one coming (D7)through.
(D9) So we'll (G/D)sing it (C/E)long and (G/D)proud
So (C)every(F)one will (Em)know
That the (G) road to (C)freedom
Is a (G)long, (F)long,(D7)(hold) way to (G)go.
(G)(G/D)(C/E)(G/D) (G)(G/D)(C/E)(G/D) (G)(G/D)(C/E)(G/D) (C)(G/B)(Am)(G)(G)
or, easier: (G)(G)(C)(G) (G)(G)(C)(G) (G)(G)(C)(G) (G)(G)(G)(G)(G) repeat
1x

(B7) (Em) Turn and (G)look out over (C)there, (C/B)(A)(C/B)
(C) Just as (D7)far as you can (G)see,
There (G/F#)are (Em)many more(Em/F#)(G)
Who would (Em)die for (A7)liber(D7)ty. (C)(G/B)(D7/A)

And we're (G/D)coming (C/E)one by (G/D)one,
You can (C)see them (F)two by (C)two,
(G) Every time you (Em)turn around,
There's a(A7)nother one coming (D7)through.
(D9) So we'll (G/D)sing it (C/E)long and (G/D)proud
So (C)every(F)one will (Em)know,
(G) Road to (C)freedom
Is a (G)long, (F)long,(D7)(hold) way to (G)go.
(G)(G/D)(C/E)(G/D) (G)(G/D)(C/E)(G/D) (G)(G/D)(C/E)(G/D) (C)(G/B)(Am)(G)(G)
or, easier: (G)(G)(C)(G) (G)(G)(C)(G) (G)(G)(C)(G) (G)(G)(G)(G)(G) repeat
3x

(B7) Oh, (Em)I'm (G)gonna walk that (C)road (C/B)(A)(C/B)
 (C) That we (D7)walked long be(G)fore,
 Ma(G/F#)ny (Em)years ago, (Em/F#)(G)
 And we'll (Em)walk a (A7)hundred (D7)more. (C)(G/B)(D7/A)

For we're (G/D)coming (C/E)one by (G/D)one,
 You can (C)see us (F)two by (C)two,
 (G) Every time you (Em)turn around,
 There's a(A7)nother one coming (D7)through.
 (D9) So we'll (G/D)sing it (C/E)long and (G/D)proud
 So (C)every(F)one will (Em)know,
 (G) Road to (C)freedom
 Is a (G)long, (F)long,(D7)(hold) way to (G)go.
 (G)(G/D)(C/E)(G/D) (G)(G/D)(C/E)(G/D) (G)(G/D)(C/E)(G/D) (C)(G/B)(Am)(G)(G)
 or, easier: (G)(G)(C)(G) (G)(G)(C)(G) (G)(G)(C)(G) (G)(G)(G)(G)(G) repeat
 5x

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Rockin' As the Night Rolls On

Rockin' As The Night Rolls On is on Wires from the Bunker, Appleseed Recordings, 2000, and Wrasse Records, same year. The songs on the CD were recorded ca. between 1983 and 1985, though.

Fast little number – lots of fun to play!

Rockin' As The Night Rolls On John Stewart

(G) (D) (Em)(Em) (C) (G)

Friday night is breaking,
And I'm (C)working till a quarter to (G)five.
Gonna give the (G/B)world fair (Em)warning,
We're going to (Am7)celebrate being a(D)live.

(G)Out on the misty (G7)morning
When the (C)last brave star is(A7short)gone,
You (G)can't go (D)wrong with a (Em)rock 'n roll (C)song,
Just (G)rockin' as the (D)night rolls (G)on.(D)[seven fast downstrokes]

(G)Hot rods out on the highway,
(C) A caravan gone (G)mad,
Annie on the (G/B)seat be(Em)side me,
It'll be the (Am7)best night we ever (D)had.

And (G)on to the misty (G7)morning
When the (C)straights all rise at (A7short)dawn,
You (G)can't go (D)wrong with a (Em)rock 'n roll (C)song,
Just (G)rockin' as the (D)night rolls (G)on.(D)[seven fast downstrokes]

(G)Rockin' as the night rolls on,
Rockin' as the night rolls (D)on.
You (G)can't go (D)wrong with a (Em)rock 'n roll (C)song,
Just (G)rockin' as the (D)night rolls (G)on. (D)
(G) (G7) (C) (G) (G/B) (Em) (Am7) (D) (G) (G7) (C) (A7)

You (G)can't go (D)wrong with a (Em)rock 'n roll (C)song,
Just (G)rockin' as the (D)night rolls (G)on.(D)[seven fast downstrokes]

Aw, (G)Annie, can you drown a heartache?
(C)This boy's going to (G)try.
Five days (G/B)workin' for the (Em)weekend
For the (Am7)thrills that you just can't (D)buy.

Rockin' As the Night Rolls On

Then it's (G)on to the misty (G7)morning,
Oh, (C)Annie, when we're drained and (A7short)gone,
You (G)can't go (D)wrong with a (Em)rock 'n roll (C)song,
Just (G)rockin' as the (D)night rolls (G)on.(D)[seven fast downstrokes]

(G)Rockin' as the night rolls on,
Rockin' as the night rolls (D)on.
You (G)can't go (D)wrong with a (Em)rock 'n roll (C)song,
Just (G)rockin' as the (D)night rolls (G)on.(D)[seven fast downstrokes]
(G)Rockin' as the night rolls on,
Rockin' as the night rolls (D)on.
You (G)can't go (D)wrong with a (Em)rock 'n roll (C)song, (hold)
Weeeelll, we're just (G)rockin' as the (D)night rolls (G)on

Rockin' as the night rolls on,
Rockin' as the night rolls (D)on.
You (G)can't go (D)wrong with a (Em)rock 'n roll (C)song,
(G)Rockin' as the (D)night rolls (G)on

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May 2006

Rock It In My Own Sweet Time

Written by John Stewart

‘Rock It In My Own Sweet Time’ is an underrated song, don’t you agree? I’ve often wondered why John has not included it on one of the live albums. Maybe he’ll do it one day, taking his own sweet time.

‘Rock It’ is from “Fire in the Wind”, RCA 1977, re-released as CD with five bonus tracks by Wrasse Records, 2001.

Charlie surprised Art and me with the version you see below, play along and you’ll see it’s one of these “hats off to Charlie”-things. Admit it, Charlie, you just didn’t know the names of “those fancy chords”.

Naw, I’m being deliberately unfair. Good job!

Some of you might prefer playing this song in your own sweet rhythm with your own picking patterns. Scroll down, we’ve prepared something for you.

Capo 5th fret

E-----
B---3---0---3---0---3---0---3---0
G---0---0---0---0---0---0---0---0---0---0---
D-5---5---5---3---3---3---2---2---2---1---1---

(repeat and continue pattern into verse)

Taken all the good times,

Put 'em in my pocket.

B----1----h1---

G---2---2---2---

D-0---0-----

(resume original pattern)

Saved 'em for a rainy day,

I'll be glad I got it.

B----1----h1---

G---2---2---2---

D-0---0-----

(resume original pattern)

Put 'em in a trunk and lock it,

Put 'em in a song and talk it,

Gonna (C)leave it in the music

B----1----1-----

G---0---0---0---

D-2---2---2---

And (D)rock it in my own (G)sweet time.

B----1----1-----

G---2---2---2---

D-0---0---0---

Gonna (C)leave it in the music

And (D)rock it in my own (G)sweet time,

(Am7)Moving with the rhythm

I'm (D)never gonna leave be(G)hind. (G7)

(C)Leave it in the music

And (D)rock it in my own sweet (G)time.(G/F#)(Em)
(Am7)This old (Am7/G)guitar
Feels like (Fj7)loving(Fj7/E)(D7)(hold)
That love of (begin intro pattern) mine.

(Second verse as in first verse.)

San Francisco morning,
You're lying close to me.

B----1-----h1---

G---2-----2----2-

D-0-----0-----

I don't need a photograph,
It's inside for me to see.

B----1-----h1---

G---2-----2----2-

D-0-----0-----

'Cause I put it in a trunk and lock it,
Put it in a song and talk it,
Gonna (C)leave it in the music

B----1-----1-----

G---0-----0-----0--

D-2-----2-----2----

And (D)rock it in my own (G)sweet time.

B----1-----1-----

G---2-----2----2--

D-0-----0-----

I'm gonna (C)leave it in the music
And (D)rock it in my own (G)sweet time,
(Am7)Moving with the rhythm
I'm (D)never gonna leave be(G)hind. (G7)
Gonna(C)leave it in the music
And (D)rock it in my own (G)sweet time,(G/F#)(Em)
(Am7)This old (Am7/G)guitar
Feels like (Fj7)loving(Fj7/E)(D7)(hold)
That love of (begin intro pattern) mine.

Gonna (C)leave it in the music
And (D)rock it in my own (G)sweet time,
(Am7)Moving with the rhythm
I'm (D)never gonna leave be(G)hind. (G7)
Gonna (C)leave it in the music
And (D)rock it in my own (G)sweet time,(G/F#)(Em)
(Am7)This old (Am7/G)guitar
Feels like (Fj7)loving(Fj7/E)(D7)(hold)
That love of (begin intro pattern) mine.

(use pattern from intro and out)

Put it in a trunk and lock it,
Put it in a song and talk it,
Put it in a trunk and lock it,

Put it in a song and talk it.
Put it in a trunk and lock it,
Put it in a song and talk it...

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Charlie Woodward, Art Faller & janhauenstein@gmx.de

Here comes a version without capo, in the original key, which is not as beautiful as the “capo 5th-original JS”-version, but might be easier to play for some of us, one reason being that you can use the picking patterns you’re familiar with. Don’t be deterred by the strange-looking chords, you only have to move two fingers when you change chords. It’s mainly the same two chords, C5 and C, with a descending bass line. That D7/4 and D9 should really be a C5/G# and C/G#, but I for one can’t get that G# bass-note on low E fast enough, so I decided to opt for those two chords.

C5
E-----3---
B--1-----
G-----
D-x-----
A-----3---
E--x-----

C5/Bb
E-----3--
B--1-----
G-----
D--x-----
A--1-----
E--x-----

C/Bb
E-----
B--1-----
G-----
D--x-----
A--1-----
E--x-----

C5/A
E-----3--
B--1-----
G-----
D--x-----
A-----
E--x-----

C/A
E-----
B--1-----

G-----
D--x-----
A-----
E--x-----

D7/4
E-----3----
B--1-----
G---2-----
D-----
A--x-----
E--x-----

D9
E-----
B-1-----
G---2-----
D-----
A--x-----
E--x-----

Bbj7
E-----5--
B-----3-----
G-----3-----
D-----3-----
A-(1)-----
E--x-----

(C5) (C) (C5/Bb) (C/Bb) (C5/A) (C/A) (D7/4) (D9)
(C5) (C) (C5/Bb) (C/Bb) (C5/A) (C/A) (D7/4) (D9)
(C5)Taken (C)all the (C5/Bb)good times,(C/Bb)
(C5/A)Put 'em (C/A)in my (G7)pocket.
(C5)Saved 'em (C)for a (C5/Bb)rainy day,(C/Bb)
(C5/A)I'll be (C/A)glad I (G7)got it.
(C5)Put 'em in a (C)trunk and (C5/Bb)lock it,(C/Bb)
(C5/A)Put 'em in a (C/A)song and (D7/4)talk it,(D9)
Gonna (F)leave it in the music
And (G7)rock it in my own (C)sweet time.
(high notes run: e-d-e-f-e-d-c)

Gonna (F)leave it in the music
And (G)rock it in my own (C)sweet time,
(Dm7)Moving with the rhythm
I'm (G)never gonna leave be(C)hind. (C7)
(F)Leave it in the music
And (G)rock it in my own (C)sweet time,(C/B)(Am)
(Dm7)This old (Dm7/C)guitar
Feels like (Bbj7)loving(Bbj7/A)(G7) (hold)
that love of (C5)mine. (C) (C5/Bb) (C/Bb) (C5/A) (C/A) (D7/4) (D9)

(C5)San Fran(C)cisco (C5/Bb)morning,(C/Bb)
(C5/A)You're lying (C/A)close to (G7)me.
(C5)I don't (C)need a (C5/Bb)photo(C/Bb)graph,
(C5/A)It's in(C/A)side for (G7)me to see.
'Cause I (C5)put it in a (C)trunk and (C5/Bb)lock it,(C/Bb) (C5/A)Put it in a (C/A)song and (D7/4)talk
it,(D9) (F)Leave it in the music And (G7)rock it in my own (C)sweet time.
(high notes run: e-d-e-f-e-d-c)

I'm gonna (F)leave it in the music
And (G)rock it in my own (C)sweet time,
(Dm7)Moving with the rhythm
I'm (G)never gonna leave be(C)hind. (C7)
Gonna (F)leave it in the music
And (G)rock it in my own (C)sweet time,(C/B)(Am)
'Cause (Dm7)this old (Dm7/C)guitar
Feels like (Bbj7)loving(Bbj7/A)(G7)(hold)
that love of (C5)mine. (C) (C5/Bb) (C/Bb) (C5/A) (C/A) (D7/4) (D9)
(F) (G7) (C) (high notes run: e-d-e-f-e-d-c)
Gonna (F)leave it in the music
And (G)rock it in my own (C)sweet time,
(Dm7)Moving with the rhythm
I'm (G)never gonna leave be(C)hind. (C7)
Gonna (F)leave it in the music
And (G)rock it in my own (C)sweet time,(C/B)(Am)
(Dm7)This old (Dm7/C)guitar
Feels like (Bbj7)loving(Bbj7/A)(G7) (hold)
that love of (C5)mine. (C) (C5/Bb) (C/Bb) (C5/A) (C/A) (D7/4) (D9)

(C5)Put it in a (C)trunk and (C5/Bb)lock it,(C/Bb)
(C5/A)Put it in a (C/A)song and (D7/4)talk it.(D9)
(C5)Put it in a (C)trunk and (C5/Bb)lock it,(C/Bb)
(C5/A)Put it in a (C/A)song and (D7/4)talk it.(D9)
(C5)Put it in a (C)trunk and (C5/Bb)lock it,(C/Bb)
(C5/A)Put it in a (C/A)song and (D7/4)talk it...

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Roll Away the Stone

Written by John Stewart

'Roll Away the Stone' is on the double LP "The Phoenix Concerts", RCA, 1974, CD re-release as "The Complete Phoenix Concerts Live", Bear Family Records, 1990 (two bonus tracks).

"Are we cursed, are we blind?
Have we all lost our minds?
The cities made of stone,
Is that all we'll leave behind?"

Looks like it. -- Sent "my" chords to Charlie and Art. Charlie wrote: "Just one chord I'd make an (Em) instead of a (G). Otherwise, right on."

(F)Don't you think it's (Em)time ----I THINK (Em)

Reply: "No telling whether that's an Em or a G – John plays B on A-string, G on G-string, B on B-string and again G on G-string, the way I hear it - that's either G or Em. No notes played on high and low E-string, so there's no way of telling which chord he fingered there." Art wrote: "I agree....difficult to figure out and either likely works for the reasons you state."
I say: We'd need the DVD of the Phoenix Concerts!!!

In Valley (Dm)Forge long a(G)go,
A (C)nation (G/B)born in (Am)snow,
To (F)make it ours,
We (G)carved their names in (C)stone.(G/B) (Am)

And if (F)that is all we (G)own,
Old (C)memo(G/B)ries in (Am)stone,
(F)Don't you think it's (G)time
that we (D)made some of our (G)own? (hold)

Roll a(C)way, roll a(Dm)way,(G)
(F)Oh,(Em) (Dm) (C) (D)roll away the (G)stone.
Roll a(Am)way, roll a(F)way,(C)
(F)People (G)of A(C)meri(Am)ca,
(Dm)Roll a(G)way the (C)stone. (hold)

Oh, we build 'em (Dm)high and we build 'em (G)wide
'Till there's (C)no place (G/B)left to (Am)hide
For the (F)motels and the (G)coffee shops
And the (C)flashing (G/B)neon (Am)signs.
Are we (F)cursed, are we (G)blind?
Have (C)we all (Em/B)lost our (Am)minds?
The (F)cities made of (Em)stone,
Is that (D)all we'll leave be(G)hind? (hold)

Roll a(C)way, roll a(Dm)way,(G)
(F)Oh,(Em) (Dm) (C) (D)roll away the (G)stone.
Roll a(Am)way, roll a(F)way,(C)
(F)People (G)of A(C)meri(Am)ca,
(Dm)Roll a(G)way the (C)stone.
(Dm) (G) (F)(Em)(Dm)(C)(D) (G)
(Am) (F) (C) (F) (G) (C) (Am) (Dm) (G) (C)

Oh, roll away, oh, roll a(Dm)way,(G)
(F)Oh,(Em) (Dm) (C) (D)roll away the (G)stone.
Roll a(Am)way, roll a(F)way,(C)
(F)People (G)of A(C)meri(Am)ca,
(Dm)Roll a(G)way the (C)stone.

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10/2003

Rose Water

Written by John Stewart

'Rose Water' is on "Wingless Angels", RCA, 1975, CD re-issue together with "Cannons in the Rain" (RCA, 1973) on a single CD by Bear Family Records, 1990.

Great and lovely, overlooked and underrated song, I say – what a fine chorus. And a couple of great lines...

(C) (D) (G, highlight d-c [on B-string] to) (Em) (C) (Bm) (Am7 short) (D)

(C) Rose (D)water,
 (G) Eastern (Em)daughter,
 (C) Jasmine (Bm)lady in the (Am7 short)western (D)sun.
 (C) Rose (D)water,
 (G) Something's (Em)got her,
 (C) Chasing (Bm)shadows where (E4)there are none. (Bass notes B-D-C to...)

(C) Valiums and (D)hearty,
 (G) An L.A. (Em)party,
 (C) Topanga (Bm)music on the (Am7 short)radi(D)o.
 (C) Hearty and (D)downers,
 (G) An out of (Em)towner,
 (C) Lady (Bm)asking which (E4)way to go.

And it's (Cj7)all in good (Bm)time,
 Just (C)one day (A7 short)at a (D)time.
 Oh, it's (Cj7)all (C)in good (Bm)time,
 'Cause (Em)when you're young,
 Just (C)like the sun,
 It (A7 short)goes so quickly (D)by.(descending high notes run f#-e-d-c)

(C) (D) (G) (Em) (C) (Bm) (Am7 short) (D) (C) (D) (G) (Em) (C) (Bm) (E4)

And it's (Cj7)all in good (Bm)time,
 Just (C)one day (A7 short)at a (D)time.
 Oh, it's (Cj7)all (C)in good (Bm)time,
 'Cause (Em)when you're young,
 Just (C)like the sun,
 You (A7 short)feel you'll never (D)die.(descending high notes run d-c-b-a-g)

(C) Rose (D)water,
 (G) Eastern (Em)daughter,
 (C) Jasmine (Bm)lady in the (Am7 short)western (D)sun.
 (C) Rose (D)water,
 (G) Something's (Em)got her,
 (C) Chasing (Bm)shadows where (Am7 short)there (D)are (G)none.
 (F) (C) (D) (G) (Am7)(G) (C)(G)(D) (C) (D) (G)(Em) (C) (D) (G)

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October 2004

Run the Ridges

Written by John Stewart

Run the Ridges is on The Day the River Sang, Appleseed, 2006, and on Trio Years, Homecoming Records (86), re-released as CD by NEC (88) under the title New Frontier with seven additional songs from Secret Tapes 86 (originally a Homecoming Records cassette) and by Folk Era (93) under the title Chilly Winds with seven songs from Revenge of the Budgie (83). The Kingston Trio recorded the song in the early sixties. Fine song. Great fun to play.

Three versions for you – two for the ‘new’ Run the Ridges, one in Em and one in Am (capo 7th to play along to the CD) and the ‘old’ version from Trio Years that Art and I worked out in 2002.

Bm7

E----2-----

B-----

G----2-----

D-----

A----2-----

E-----

Em*

E-----3---

B-----

G-----

D----2-----

A----2-----

E-----

Em9

E----2-----

B-----

G-----

D----2-----

A----2-----

E-----

Run the Ridges John Stewart (as played on The Day the River Sang)

(slow strum down the strings, only B-note on high E-string fingered)

Well, I (Em)hope(hold) to tell you, (Bm7)Johnny,(hold)

Better (C)lay(hold) that rifle (D)down,(hold)

Let's (Em)leave(hold) the noose

And the (Bm7)calaboose,(hold)

And head it for another town.(Em [fast single notes, based on (Em),
throw in some (Em7), (D) and (Bm)-notes])

Well, they've (Em)got your name in (D)San José,

And your (C)picture's there to (D)see,

And they're (Em)shootin' men in (D)Texas
Just be(C)cause they look like (D)me.

And (G)I will (D)run the (C)ridges
Of our (D)green land Tennes(G)see, (D)
And (G)we will (G/F#)hide for (Em)forty (Em/D)years
If (C)that's what's meant to (D)be,
Meant to (C)be, meant to (D)be,
Meant to (Em)be, meant to (D)be, meant to (C)be,
If (D)that's what's meant to (Em)be.

Well, they'll rope and tie you, (Bm7)Johnny,
And they'll (C)throw you to the (D)ground,
And they'll (Em)let you hang a (Bm7)week or two
'Fore they'll (C)cut your body (D)down,
Body (C)down, body (D)down,
Body (Em7)down, body down, body (D)down,
Body (Em)down, body (D)down, body (C)down,
'Fore they'll (D)cut your body (Em)down.
(Em*)(Em*)(Bm7)(Bm7)(Em*)(Em*)(Bm7)
(bass notes on D-string:F#-E-D-E to...)
(Em*)(Em9)(Em*)(Em7)(Em)
(bass notes on D-string:F#-E-D-E to...)(Em)

Well, we could try for (Bm7)Mexico
And (C)cross the desert (D)sand,
But they're (Em)guarding close the (D)border
In case we (C)swim the Rio (D)Grande.

And (G)we will (D/F#)run the (Em7)ridges, (Em/D)yeah,(G)
Of our (C)green land (D) Tennes(G)see, (D) (G)(G) (D)
And (G)we will (G/F#)hide for (Em)forty (Em/D)years
If (C)that's what's meant to (D)be,
Meant to (C)be, meant to (D)be,
Meant to (Em)be, meant to (Em/D)be, meant to (C)be, (D)
Meant to (Em)be, meant to (Em/D)be, meant to (C)be,
If (D)that's what's meant to (Em)be.
(highlight run on high E-string: [hammer on] G-G-[slide down to]F#-E-G)

Well, I hope to tell you, (Bm7)Johnny,
Better (C)lay that rifle (D)down,
Let's (Em)leave the noose and the (Em/D)calaboose
And (C)head it for another (D)town.

And (G)we will (G/F#)run the (Em)ridges
Of our (Em/D)green land (D/F#)Tennes(G)see,
And we will (G/F#)hide for (Em)forty (Em/D)years
If (C)that's what's meant to (D)be,
Meant to (C)be, meant to (D)be,
Meant to (Em)be, meant to (Em/D)be, meant to (C)be, (D)
Meant to (Em)be, meant to (Em/D)be, meant to (C)be,

If (D)that's what's meant to (Em)be.

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March 2006

Em7
E--xx-----
B-----
G-----
D-----
A----2-----
E-----

Run the Ridges John Stewart

Capo 7th fret

Fingerpicked with strong accents on the bass line.
Many pull-offs and hammer-ons using the bass notes of the chords,

(Am) strummed slowly (hold)

Well, I (Am)hope(hold) to tell you, (Em7)Johnny,(hold)
Better (F)lay(hold) that rifle (G)down. (hold)
Let's (Am)leave(hold) the noose
And the (Em7)calaboose,(hold)
And head it for another town.(Am[fast single notes, based on (Am),
throw in some (Am7), (G)and (Em)-notes])

Well, they got your name in (G)San Jose,
And your (F)picture's there to (G)see,
And they're (Am)shootin' men in (G)Texas
Just be(F)cause they look like (G)me.

And (C)I will (C/B)run the (C/A)ridges
Of our (G)green land Tennes(C)see, (G)
And (C)we will (C/B)hide for (Am7)forty (Am7/G)years,
If (F)that's what's meant to (G)be,
Meant to (F)be, meant to (G)be,
Meant to (Am)be, meant to (G)be, meant to (F)be,
If (G)that's what's meant to (Am)be.

Well, they'll rope and tie you, (G)Johnny,

And they'll (F)throw you to the (G)ground,
And they'll (Am)let you hang a (Em7)week or two
'Fore they'll (F)cut your body (G)down,
Body (F)down, body (G)down,
Body (Fj7)down, body down, body (G)down,
Body (Am)down, body (G)down, body (F)down,
'Fore they'll (G)cut your body (Am)down.
(Em7) (F) (G) (Am) (Em7) (F) (G) (Am)

Well, we could try for (Em7)Mexico
And (F)cross the desert (G)sand,
But they're (Am)guarding close the (G)border
In case we (F)swim the Rio (G)Grande.

And (C)we will (Em7)run the (C/A)ridges, (Am7/G)yeah,
Of our (F)green land (G) Tennes(C)see, (G) (C)(C) (G)
And (C)we will (C/B)hide for (Am)forty (Am7/G)years,
If (F)that's what's meant to (G)be,
Meant to (F)be, meant to (G)be,
Meant to (Am)be, meant to (G)be, meant to (F)be, (G)
Meant to (Am)be, meant to (G)be, meant to (F)be,
If (G)that's what's meant to (Am)be.

Well, I hope to tell you, (Em7)Johnny,
Better (F)lay that rifle (G)down,
Let's (Am)leave the noose and the (Am7/G)calaboose
And (F)head it for another (G)town.

And (C)we will (C/B)run the (Am)ridges,
Of our (G)green land Tennes(C)see,
And we will (C/B)hide for (Am)forty (Am7/G)years,
If (F)that's what's meant to (G)be,
Meant to (F)be, meant to (G)be,
Meant to (Am)be, meant to (Am7/G)be, meant to (F)be, (G)
Meant to (Am)be, meant to (Am7/G)be, meant to (F)be,
If (G)that's what's meant to (Am)be.

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March 2006

Run the Ridges John Stewart (as played on Trio Years)

Capo 2nd fret

(Em) (Em7)(Em)(Em7) [10x altogether- accentuate the high notes EE DBD]

(John ends this instrumental intro on “hope” and sings the first section a capella. Since this is not everybody’s kettle of fish, chords are given here.)

Well, I (Em)hope(hold) to tell you, (D)Johnny,(hold)
 That I (C)lay(hold) that rifle (D)down,(hold)
 But to (Em)leave(hold) the noose
 And the (D)calaboose,(hold)
 And I (C)headed(hold) for another (D)town,(hold)
 For another town, yeah.(Em) (Em7)(Em)(Em7) [4x altogether]

Well, I’ve (Em)got(hold) your name in (D)San(hold) José,
 And your (C)picture’s(hold) there to (D)see,(hold)
 And they’re (Em)shooting(hold) men in (D)Texas(hold)
 Just be(C)cause(hold) they look like (D)me,(hold)(high notes F#-E-D) (hold)
 ‘Cause they look like (Em)me. (Em7)(Em)(Em7) [4x altogether]

And (G)we will (Bm)run the (C)ridges
 Of our (D)green land, (C)Tennes(G)see,
 And (C)we will hide for (G)forty years
 If (C)that’s what’s meant to (D)be,
 Meant to (C)be, meant to (D)be,
 Meant to be, meant to (C)be, meant to (D)be,
 Meant to (G)be, meant to (C)be, meant to (D)be,
 Meant to (G)be, meant to (C)be, meant to (D)be,(hold)
 If it’s meant to (Em)be, yeah.(Em7)(Em)(Em7) [8x altogether]

Well, they’ll (Em)rope(hold) and tie you, (D)Johnny,(hold)
 And they’ll (C)throw you to the (D)ground,(hold)
 And they’ll (Em)let(hold) you hang a (D)week(hold) or two
 ‘Fore they (C)cut your body (D)down,
 Body (C)down, body (D)down,
 Body down, body (C)down, body (D)down,
 Body (G)down, body (C)down, body (D)down,
 Body (G)down, body (C)down, body (D)down ...(hold)
 Cut your body (Em)down.(Em7)(Em)(Em7) [10x altogether]

And (G)we will (Bm)run the (C)ridges
 Of our (D)green land, (C)Tennes(G)see,
 And (C)we will hide for (G)forty years
 If (C)that’s what’s meant to (D)be,
 Meant to (C)be, meant to (D)be,
 Meant to be, meant to (C)be, meant to (D)be,
 Meant to (G)be, meant to (C)be, meant to (D)be,
 Meant to (G)be, meant to (C)be, meant to (D)be,
 Meant to (G)be, meant to (C)be, meant to (D)be,
 Meant to (G)be, meant to (C)be, meant to (D)be...(hold)
 If it’s meant to (Em)be.(Em7)(Em)(Em7) [4x altogether]

(John repeats (Em) (Em7)(Em)(Em7) over and over for the last section.
 I play the chords of the first section)

Well, I (Em)hope to tell you, (D)Johnny,
That I (C)lay that rifle (D)down,
But to (Em)leave the noose
And the (D)calaboose,
And I (C)headed for another (D)town,(hold)
For another town, yeah.(Em) (Em7)(Em)(Em7) (fade out)

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2002

The Runaway Fool of Love

Written by John Stewart

'The Runaway Fool of Love' is on the RCA double live album "The Phoenix Concerts" (1974), re-released as a single CD with two bonus tracks by Bear Family Records in 1990. The song is also on "Bombs Away, Dream Babies" (Polygram, 1979), CD-release by Razor & Tie, 1994. A somewhat less exuberant rendition.

Good, too, but I love the one from "Phoenix Concerts". The RCA-single version from 1974 is on the excellent limited release compilation CD "Bite the Budgie" (Bite My Foot Productions, 2000).

They're all played in the key of E, this is the live version from "Phoenix Concerts."

I remember reading somewhere that John Stewart, when asked about the phrase "roll me like a glove", said that he didn't consider it to be his finest hour as a songwriter. Still, "Move me – hold me – (then) roll me like a glove" and put me away in some cupboard drawer – makes sense to me. Fine little song. Play it fast. Sing it with exuberance.

Key of E - Capo 2nd fret

(D) Mississippi boy,
(G)Learnin' how to (A)live on the (D)road.
Oh, I found me a woman
Who (G)got down (A)to my (D)soul.

Oh, I (Bm)never knew what I (G)had 'till I (A)lost you,
I (Bm)swear to the (A)stars a(Bm)bove,(A)
And you can (D)call (Bm)me
The (G)runaway (A)fool of (D)love.

Oh, I treated you bad,
I was (G)walkin' with my (A)head in the (D)clouds.
Now I'm feelin' so lonely,
(G)Livin' my (A)life in a (D)crowd.

Oh, I (Bm)never knew what I (G)had 'till I (A)lost you,
I (Bm)swear to the (A)stars a(Bm)bove,(A)
And you can (D)call (Bm)me
The (G)runaway (A)fool of (D)love

Oh you can (G)move me,
(F#m)Hold (Bm)me,
And (G)roll me (A)like a (Bm)glove,
(G)Oh, you can (D)call (Bm)me
The (G)runaway (A)fool of (D)love.
(G) (A) (D) (G) (A) (D)

Oh, I (Bm)never knew what I had (G)'till I (A)lost you,
I (Bm)swear to the (A)stars a(Bm)bove,(A)
And you can (D)call (Bm)me
The (G)runaway (A)fool of (D)love.

And you can (G)move me,
(F#m)Hold (Bm)me,
And (G)roll me (A)like a (Bm)glove,
(G)Oh, you can (D)call (Bm)me
The (G)runaway (A)fool,
(D)Call (Bm)me the (G)runaway (A)fool,
(D)Call (Bm)me the (G)runaway (A)fool of (D)love.

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Art Faller, janhauenstein@gmx.de & Charlie Woodward

Runaway Train

Written by John Stewart

This Train may be Bound for Glory, but it was as elusive as the famed butterfly, too – or, more bluntly put, it tried to run away. It is not toooo difficult to hear what happens, it is more difficult to put to paper (digitally, okay) something that is understandable and playable for most of us. So what you will see here is a version that is mainly derived from “Punch the Big Guy”, but elements from the live versions have sneaked into it. See, these nice little high notes runs are played by a second guitar on the studio take, John quite brilliantly manages to combine rhythm playing with the lead runs on the live versions. We had all in all five different intros from different versions, all to be displayed (three below the song), and Charlie has done a full verse with those distinctive single (mostly bass) notes. I’ll give you that, too. There’s one verse where we have tried to give you an idea how to add the lead runs to the rhythm playing in this song. So what you are about to see (and study diligently) is a compromise composite version we “worked” on pretty hard. Why did we? Because, once again, this is a song “worthy of the sweat of noble persons”, as the German saying goes. In other words: Train qualifies as a great song. (and Art and Charlie as nobility).

Capo 4th fret

Intro:

C	F	C	G
E-----			
B-----			
G-----			
D---2--2---2--3--3---0--2--2---0--0---0-----			
A--3-----3-----3-----3-----2-----			
E-----			

(Dum- deedee doo, dum- deedee doo,
dum- deedee doo, dum- deedee doo)

This intro is played 4 x. Please muffle the strings, ladies and gentlemen.
Adding a G-note (empty G-string)
as every second note will let you have a fuller sound.
Fourth time around, the (G) is on “worried” in the first line.

Or simply play the chords, use mainly “low” strings:

(C) (F) (C) (G) (C) (F) (C) (G) (C) (F) (C) (G) (C) (F) (C)
I'm (G)worried a(C)bout you,(Em7/B) (F)
And I'm (G)worried about (C)me.(Em7/B) (F)
The (G)curves around (C)midnight(Em7/B) (Am7)
Aren't (C/G)easy to (D)see.(high notes run: f# pull off to e-d, to...
(G), highlight b-note) The flashing red (C)warning,(Em7/B) (F)
Un(C)seen in the (Em)rain.(c pull off to b-a-g-a, to..)(F)
This (G)thing has turned ((C5),g-f pull off to e) into

((F), play g-a on G-string)
A ((G7),f pull off to e) runa(d-note on B-string)way (C)train.
(F) (C) (G) (C) (F) (C)

In the (G)long distance (C)phone calls,(Em7/B) (F)
There's a (G)voice on the (C)line.(Em7/B) (F)
E(G)lectrical (C)miles (Em7/B) (Am7)
That (C/G) soften the (D)time. (high notes...)
(G) And dynamite, (C)too,(Em7/B) (Am7)
Is (C) hooked on the (Em)wire.
(G) So are the (C)rails(G) (F)
Of A(G7)merican (C)flyers.(F) (C) (G)
(C)Mm, (F)mm, (C)mm, (G)mm mm mm (C)mm.(F) (C)

The (G)blind boys and (C)gamblers,(Em7/B) (F)
They in(G)vented the (C)blues.(Em7/B) (F)
We'll (G)pay up in (C)blood (Em7/B) (Am7)
When this (C/G)marker comes (D)due.(high notes...)
(G) To try and get (C)off (Em7/B)now,(Am7)
It's a(C)bout as in(Em)sane
As (G)those who wave (C)lan(G)terns(F)
At (G)runaway (C)trains.(F) (C)
This(G) thing has turned (C)in(G)to (F)
A (G7)runaway (C)train.(F) (C) (G) (C) (F) (C) (hold)

Oh, (Bb)steel rails and (Am7)heartlines,
(F) They are (G)always in (C)twos,
And I have (Bb)been here be(Fj7)fore, yeah,(D)
And (D7)now it's with (G)you. (G7) (G6)

And I'm (G5)worried a(C)bout (Em7/B)you,(F)
And I'm (G)worried about (C)me.(Em7/B) (F)
We're (G)lighting the (C)fuses(Em7/B) (Am7)
And (C/G)counting to (D)three.(high notes...)
(G) What are the (C)choices(Em7/B) (Am7)
For (C)those who re(Em)main?
The (G)sign of the (C)cross(G) (F)
Or a (G)runaway (C)train?(F) (C)
This (G)thing has turned (C)into(G) (F)
A (G7)runaway (C)train.(F) (C) (G) (C) (F) (C)
And our(G)love has turned (C)in(G)to (F)
A (G7)runaway (C)train.(F) (C) (G) (C) (F) (C)

Oh, a (G7)runaway (C)train,(F) (C) (G) (C) (F) (C)
Yeah, a (G7)runaway (C)train.(F) (C) (G) (C) (F) (C)
Oh, a (G7)runaway (C)train,(F) (C) (G) (C) (F) (C)
Yeah, a (G7)runaway (C)train.

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Two variations for the intro:

Runaway Train John Stewart

Capo 4th

(Use heel of hand to muffle strings)

Form (C) chord, play

G---0-----0-----0-----0-----

D---2-----2-----3-----3-----

A---x--3--x--3--3--3--3--3--3--

(repeat and use for first two lines of verse.)

(Possible alternative-use heel of hand to muffle strings)

(C) (F) (C) (G)
G---0---0---0---0---0---0---0---0---0---

D---2---2---3---3---2---2---0---0---

A---3---3---3---3---3---3---2---2---

E---0---0---0---0---0---0---3---3---

(repeat and use for first two lines of verse.)

More intro and verse:

Guys, this is close to the "Punch" intro and first verse.
Feel free to edit and be sure to muffle.

I can't seem to make the tabs line up
so I tried notes. This is not that hard to
play but it's hell to transcribe.

Charlie

C-E-E-C-CF-CF-C-C-CE-CE-C-E-CD-CD-C-D
CE-CE-C-E-CF-CF-C-F-CE-CE-C-E-CD-CD-C-D

E-E-C-E-F-F-C-F-E-E-C-E-D-D
C-D-E-E-C-E-F-F-C-F-E-E-C I'm worried...

VERSE

C-E C-E B-D-B-D-(bass)F-F-C-F-

(bass)G -D (bass) B -D

C-E C-E B-D-B-D-(bass)F--F-C-F

(bass)G -D (bass) G -D

Im worried about you and I'm worried about me

C-E-C-E-B-D-B-D--A-E-A-E-(bass) G- E -(bass) G- E
(D chord) high notes f#-pe-d-(G chord)

The curves around midnight aren't easy to see

Flashing red C-E-C-E warnings B-D-B-D A-E-A-E bG-D-bG-D
unseen in the (Em7 high notes c-pb-g -rain (F)
This(G)thing has turned (C)in g--f-pe-(F)d (G7)
A runaway (C) train.

Charlie Woodward

2/2003

The Runner

Written by John Stewart

'The Runner' is on "Fire In The Wind", RSO 1977, re-released as CD with five bonus tracks in 2001 by Wrasse.

Fine song, hmm? I'll probably strum it most times, but then, there are some nice bass notes runs – easier to get those when you play in C and capo up. If you pick, keep the little finger busy to get some of the notes played by the 'high' guitars. You'll just have to try and see what suits you best!

(D)

When your wings no longer (Dj7)catch the wind
Your (Bm)wheels are throwing (D)sparks from concrete (G)on the rims,
And when you've (A7short)run so long and (Em7)you run so hard
(A7 short)Feeling every (Em7)stone beneath your (D)feet,
As they re(A7short)peat
That when you (G)run, you (A7)run a(D)lone.

And when your dreams are all just (Dj7)flashbacks
And you're (Bm)crying beneath the (D/A)wise cracks,
I've been (G)here before and there (A7short)is no more, (Em)
And when you've (A7short)run so hard and you're (Em7)worn so thin,
You (A7)find that losing's (Em7)just another (D)way to win.

It is (G)time (Bm/F#)for (A7short/E)you
(A7short) To be(D)gin
To be (Bm)wings,
To be (A)wheels,
And to (F#m)know how it (G)feels
To be (D)you (A7short/C#)on your (D)own,
'Cause when you (G)run,
Oh, when you (A7short)run,
You run a(D)lo(A7short/C#)o(Bm)o(D/A)o(G)one.
(D)(A7short/C#)(Bm)(D/A)(G) (hold)

And you (D)know you love the (Dj7)game,
Like the (Bm)river loves the (D/A)rain,
Sidewinder (G)loves the plain,
So you (A7)can't complain.
(G)No one hears and (Em7)no one cares
That the (A7 short)road you're going
(Em7) Doesn't get you (D)anywhere,
You're the one who (Em7)put it there. (A7 short)

So (D)why not go and (Dj7)chase the sun?
(Bm) That's one race (D/A) that just (G)can't be won,
But at least (Bm/F#)you (A7short/E)have (A7short) be(D)gun
To be (Bm)wings,
To be (A)wheels,

And to (F#m)know how it (G)feels
To be (D)you (A7short/C#)on your (D)own,
'Cause when you (G)run,
Oh, when you (A7short)run,
You run a(D)lo(A7short/C#)o(Bm)o(D/A)o(G)one.

You're a (D)runner and a (A7short/C#)gunner and a (Bm)midnight (D/A)sunner,
When you (G)run, then you run alone,
You're a (D)runner and a (A7short/C#)gunner and a (Bm)midnight (D/A)sunner,
When you (G)run, then you run alone.
You're a (D)runner and a (A7short/C#)gunner and a (Bm)midnight (D/A)sunner,
When you (G)run, then you run alone.
You're a (D)runner and a (A7short/C#)gunner and a (Bm)midnight (D/A)sunner,
When you (G)run, then you run alone.
You're a (D)runner and a (A7short/C#)gunner and a (Bm)midnight (D/A)sunner,
When you (G)run, then you run alone.
You're a (D)runner and a (A7short/C#)gunner and a (Bm)midnight (D/A)sunner,
When you (G)run, then you run alone.
You're a (D)runner and a (A7short/C#)gunner and a (Bm)midnight (D/A)sunner,
When you (G)run, then you run alone.

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March 2005

Same Old Heart

Written by John Stewart

'Same Old Heart' is from the album "Blondes", Swedish release, Polydor, 1982, CD re-release with all the tracks from the US - and the Swedish releases, Neon Dreams, 2003. Also on "Wires from the Bunker", Wrasse Records, 2000, and Appleseed Records, 2000 (songs recorded ca. 1983-1985), "Revenge of the Budgie", Takoma, 1983, the latter re-released as CD with the album "The Trio Years" on Folk Era, 1993. Live version on the "Front Row Music – Before the War" double CD, Neon Dreams, 2001.

Fine song, fun to play!

Playing hint: Seems like John plays only the four 'inner strings', no high and low E-string. I recommend plucking the bass notes with your thumb and the other strings (no high E-string) with your fingers simultaneously.

Capo 4th fret

(C)(C) (Cj7)(Cj7) (F/A) (G/B)(G/B) (G/B)(G/B) (C)
 (C)(C) (Cj7)(Cj7) (F/A) (G/B)(G/B) (G/B)(G/B) (C)
 (C)(C) (Cj7)(Cj7) (F/A) (G/B)(G/B) (G/D)(G/B) (C)
 (C)(C) (Cj7)(Cj7) (F/A) (G/B)(G/B) (G/D)(G/B) (C)
 [play verses like third and fourth line of intro]

(C)Crazy (Cj7)is the (F/A)night,
 (G/B)Living (G/D)for (G/B)the (C)day.
 One (Cj7)more (F/A)love will
 (G/B)Come (G/D)my(G/B) (C)way.
 And the light(Cj7)ning (F/A)strikes,
 And the (G/B)dark (G/D)clo(G/B)uds (C)part.
 Got a brand (Cj7)new (F/A)love,
 In this (G/B)same (G/D)o(G/B)ld (C)heart.
 (C)(C) (Cj7)(Cj7) (F/A) (G/B)(G/B) (G/D)(G/B) (C)
 (C)(C) (Cj7)(Cj7) (F/A) (G/B)(G/B) (G/D)(G/B) (C)

And the (C)second (Cj7)chance (F/A)running
 On a (G/B)one (G/D)ti(G/B)me (C)track,
 Lovers (Cj7)of the (F/A)world,
 Oh, (G/B)I (G/D)a(G/B)m (C)back.
 Well, (Cj7)all (F/A)right,

(G/B)I've (G/D)got (G/B)the (C)part.
 Got a brand (Cj7)new (F/A)love,
 In this (G/B)same (G/D)o(G/B)ld (C)heart.

(C)Same (Cj7)old (F/A)heart
 And a (G/B)brand (G/D)ne(G/B)w (C)love.
 Same (Cj7)old (F/A)sky
 With the (G/B)stars (G/D)(G/B)a(C)bove.
 Just (Cj7)one (F/A)night,
 (G/B)That's (G/D)all (G/B)it (C)was.
 Same (Cj7)old (F/A)heart,
 And a (G/B)brand new (C)lo(Cj7)o(F/A)o(G/B)o(G/D)o(G/B)o(C) ve.
 (C)(C) (Cj7)(Cj7) (F/A) (G/B)(G/B) (G/D)(G/B) (C)
 (C)(C) (Cj7)(Cj7) (F/A) (G/B)(G/B) (G/D)(G/B) (C)
 (C)(C) (Cj7)(Cj7) (F/A) (G/B)(G/B) (G/D)(G/B) (C)

(C)One (Cj7)by (F/A)one,
 (G/B)Two (G/D)b(G/B)y (C)two.
 A sky (Cj7)full of (F/A)lovers
 Till (G/B)I (G/D)m(G/B)et (C)you.
 Honey, (Cj7)well, I (F/A)know
 I'm (G/B)not (G/D)th(G/B)at (C)smart,
 Got a brand (Cj7)new (F/A)love,
 In this (G/B)same (G/D)o(G/B)ld (C)heart.

(C)Same (Cj7)old (F/A)heart
 And a (G/B)brand (G/D)ne(G/B)w (C)love.
 Same (Cj7)old (F/A)sky
 With the (G/B)stars (G/D)(G/B)a(C)bove.
 Just (Cj7)one (F/A)night,
 (G/B)That's (G/D)all (G/B)it (C)was.
 Same (Cj7)old (F/A)heart,
 And a (G/B)brand new (C)lo(Cj7)o(F/A)o(G/B)o(G/D)o(G/B)o(C) ve.
 (C)(C) (Cj7)(Cj7) (F/A) (G/B)(G/B) (G/D)(G/B) (C)

(C)Same (Cj7)old (F/A)heart
 (G/B)Brand (G/D)ne(G/B)w (C)love.

Same (Cj7)old (F/A)sky
With the (G/B)stars (G/D)(G/B)a(C)bove.
Just (Cj7)one (F/A)night,
(G/B)That's (G/D)all (G/B)it (C)was.
Same (Cj7)old (F/A)heart,
And a (G/B)brand new (C)lo(Cj7)o(F/A)o(G/B)o(G/D)o(G/B)o(C)ve.
(C)(C) (Cj7)(Cj7) (F/A) (G/B)(G/B) (G/D)(G/B) (C)
(C)(C) (Cj7)(Cj7) (F/A) (G/B)(G/B) (G/D)(G/B) (C)
(C)(C) (Cj7)(Cj7) (F/A) (G/B)(G/B) (G/D)(G/B) (C)
(C)(C) (Cj7)(Cj7) (F/A) (G/B)(G/B) (G/D)(G/B) (C) (fade out)

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December 2005

Santa Barbara

Written by John Stewart

'Santa Barbara' is from "Signals Through the Glass- The Songs of John Stewart and Buffy Ford", Capitol Records (68).

John plays it in Bb/C; F/G suits my voice. I owe the minor chord on "roads" in the chorus to "Trio fan" John August Lee.

("Signals Through the Glass" has been re-released as CD by Folk Era, 2004.)

(F) (F/E) (Dm7) (F/C) (F) (F/E) (Dm7) (F/C)
 And(F)here I (F/E)go, (Dm7)
 Running, (F/C)reaching through the (F)past,(F/E) (Dm7)
 I cut my (F/C)heart upon (F)some glass,(F/E) (Dm7)
 Lying (F/C)broken in the (F)grass.(F/E) (Dm7) (F/C)

He was a (F)boy (F/E) (Dm7)
 On the (F/C)North Dakota (F)line, (F/E) (Dm7)
 Reaching (F/C)out for me (F)through time, (F/E) (Dm7)
 How his (F/C)eyes were full of (F)mine. (F/E) (Dm7)

And as I (Bb)leave(C) Santa (C7)Barbara be(F)hind, (Dm)
 Dakota (Gm)roads(C) I will (F)find. (F7)
 And as I (Bb)leave(C) Santa (C7)Barbara be(F)hind, (Dm)
 Dakota (Gm)roads,(C) please be (F)kind.(F/E) (Dm7) (D7)

We had to (G)move, (G/F#) (Em)
 Mama (G/D)wanted to be (G)free. (G/F#) (Em)
 Cali(G/D)fornia seemed (G)to me (G/F#) (Em)
 As far as (G/D)any place could (G)be. (G/F#) (Em) (G/D)

And all his (G)poems, (G/F#) (Em)
 They are (G/D)songs now of their (G)own, (G/F#) (Em)
 And the (G/D)melody a(G)lone (G/F#) (Em)
 Sings, "Are you (G/D)ever coming (G)home?"(G/F#) (Em)

And as I (C)leave(D) Santa (D7)Barbara be(G)hind,(Em)
 Dakota (Am)roads(D) I will (G)find. (G7)
 And as I (C)leave(D) Santa (D7)Barbara be(G)hind, (Em)
 Dakota (Am)roads,(D) please be (G)kind.(G/F#) (Em) (G/D)
 (G) (G/F#) (Em) (G/D) (G) (G/F#) (Em) (G/D) (G) (G/F#) (Em) (G/D) (G)

© John Stewart

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2002

Seven Times the Wind

Written by John Stewart

This one is dedicated to Tom D., The Keeper of the Songs. It took some time, but here it is. 'Seven Times the Wind' is from "Bullets in the Hour Glass", Shanachie, 1992. The first version was on "Secret Tape '86", Homecoming Records, re-released as CD under the title "New Frontier" by NEC, 1988 (seven songs from "Secret Tape" plus nine tracks from "Trio Years"). Charlie did all the "musical" work on this one. I improved the layout a bit and did some editing work. Charlie writes: "Here's 'Seven Times'. On this one, I was trying to put down what John was playing. I turned off the CD and played it myself. It sounded pretty empty without the drums and the lead guitar, so I scrapped that. I tried to make a one man/one guitar version, but in so doing I threw in some chords that aren't there on the "Bullets" version. See what you think. I think it makes it much more playable." He's right, and here comes the song:

Intro notes

```
E -10-----
B ----12--13---12---13-12-10-----
G -----12--9-12----
```

```
E -10-----
B ----12---13---12---13-12-10-----
G -----12---9-12---
```

```
E -10-----
B ----12--13---12---13-12-10 -----
G -----12--9-12----
```

```
E -----3----5(slide)7-----10-----
B -3-5----- 12-10-8---
```

(Let the chord at the end of each line ring out in the verses)

Intro:

```
G(downstrum) D(up)D(down)D(down) C(up)C(down) D(down)
G(downstrum) D(up)D(down)D(down) C(up)C(down) D(down)
G(downstrum) D(up)D(down)D(down) C(up)C(down) D(down)
G(downstrum) D(up)D(down)D(down) C(up)C(down) D(down)
```

(G) She said, "Hey (D) Mister where you (C) going? (D) (G)
I don't (D) know where a (C) good wind's (D) blowing. (D) (G)

Mama don't (D)like me and my(C)friends quit (D)showing, (D) (G)
I guess it's (D)down to (C)Mexico I'm (D)going."

(G) 'Cause I have (D)tried a (C)thousand (D)times (D) (G)
To cross the (D)T's and to (C)dot the (D)I's, (D) (G)
And I'll never (D)do and I (C)real(D)ize, (D) (G)
It's not e(D)nough in (C)some (D)people's (G)eyes. (D)

So I said, (G) "Seven (D)times the wind, (C) (C) (D)
(G) It can (C)blow you down again, (C) (C) (D) (G)
And if (D)seven (C)times you (D)rise, (G)
Still it's not e(C)nough in (D)some (D)people's (G)eyes."

(repeat intro)

She said, "Hey (C)Mister, where's the (D)sun (D) (G)
That shines on (C)you like it (D)shines on everyone? (D) (G)
It's a long dark (D)night I've (C)seen this (D)far, (D) (G)
I get more light from the (C)highway (D)tar." (D) (G)

You can only (D)go so long (C) and then you (D)say, (D) (G)
I'm running (D)out of (C)other (D)days. (D) (G)
I've lived so (D)long (C) to hear their (D)praise, (D) (G)
But you (D)just can't go (C)on (D)that (G)way. (D)

(D7)So I said,(G) "Seven (D)times (C)the(C)wind, (D) (D) (G)
It can (C)blow you down a(D)gain, (D)(G)
And if (D)seven (C)times you (D)rise,
(G)Still, it's not e(C)nough in (D)some(D) people's (G)eyes.

Instrumental intro chords, solo similar to intro notes

Seven (D)times (C)the(C)wind, (D) (D) (G)
It can (C)blow you down a (D)gain, (D)(G)
And if (D)seven (C)times you (D)rise,
(G)Still, it's not e(C)nough in (D)some(D) people's (G)eyes.

Seven (D)times (C)the(C)wind, (D) (D) (G)
Oh, it can (C)blow you down a (D)gain, (D)(G)
And if (D)seven (C)times you (D)rise,
(G)Still,it's not e(C)nough in (D)some(D) people's (G)eyes.
(G) (C) (D)(D) (G)... repeat

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Charlie Woodward listened to the music and found the chords,
janhauenstein@gmx.de, layout help

Shackles And Chains

Written by John Stewart

It should be noted that I sent a message to Charlie some time ago under the heading "Great offer! Comparison facilitator!" Of course, he almost deleted it, but luckily had a look at the sender address first. The contents of my mail was simply a song he had sent me which I then had transposed to another key to try to prove that my version was closer to his than one might think at first glance. So he has called me the facilitator (from time to time) ever since. Charlie worked out "Shackles and Chains", sent it to me and I tried in vain to find a way to improve it. This is Charlie's work. From the "Califonia Bloodlines" album.

Capo 3rd fret

Intro :(D)

Barstow, on to L.A.,
Set my soul a-saying,
"C'mon you old railroad, (D7)
(G)You ain't got a (F#m)shackle (Em)or a (D)chain,
(G)You ain't got a (F#m)shackle (Em)or a (D)chain."

Goodbye, country woman,
Driving me insane.
Hello, anybody,
If (G)you ain't got a (F#m)shackle (Em)or a (D)chain,
If (G)you ain't got a (F#m)shackle (Em)or a (D)chain. (D7)

Let me (G)go, let me (C)ramble,
I don't (G)want to know the (C)pain
Of the (G)rattle and the (Em)clatter
Of the (C)shackles and the (G)chains.
Let me go, let me (C)ramble,
I don't (G)want to know the (C)pain
Of the (G)rattle and the (Em)clatter
Of the (C)shackles and the (G)chains. (A7) (D)

Barstow, on to L.A.,
Set my soul a-saying,
"C'mon, you old railroad, (D7)
(G)You ain't got a (F#m)shackle (Em)or a (D)chain,
(G)You ain't got a (F#m)shackle (Em)or a (D)chain."

Let me (G)go, let me (C)ramble,
I don't (G)want to know the (C)pain
Of the (G)rattle and the (Em)clatter
Of the (C)shackles and the (G)chains.
Let me go, let me (C)ramble,

I don't (G)want to know the (C)pain
Of the (G)rattle and the (Em)clatter
Of the (C)shackles and the (G)chains. (A7) (D)

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Charlie Woodward, facilitated by Jan Hauenstein.

The Shadows of the Angel's Wings

Written by John Stewart

'The Shadows of the Angel's Wings' is on "Escape to Arizona", a Homecoming Records cassette, 1993, hopefully soon to be re-released as a CD, and on "Airdream Believer – A Retrospective", Shanachie, 1995 (the latter version also on the great compilation double CD Gold, Wrasse Records, 2000). You'll find both versions below.

In the "Airdream Believer" booklet, John writes: "This song is a true story that fell together very quickly after seeing the sign on Route 20, Buckingham, Virginia. ..."

This is a great song – great music, great words, and strangely soothing, even for a sceptic like me. One of those songs I don't want to stop playing once I have begun, and it's not too difficult, either.

Good picking patterns for this song:

```
E--R-----
B-----M-----
G-----I-----I---
D-----
A-----
E--T-----
```

or

```
E--R-----R-----
B-----M--
G-----I-----
D-----
A-----
E--T-----
```

(T=thumb, R= ring finger, I= index finger, M= middle finger -- of course the bass note not always on low E-string)

"Escape to Arizona" version

(G) (D/F#) (Em) (D) (G) (D/F#) (Em) (D)

(G)Saw some (D/F#)words on a (Em)highway sign, (G)
 (C) They (G)hit me in the (D)chest,
 (G) That seem to (D/F#)say that when (Em)things go (G)wrong,
 (C) That they (G)happen for the (D)best.
 (G) So I (D/F#)grabbed a piece of (Em)paper, (G)
 (C) For the (G)words just seemed to (D)sing:
 (C) Those aren't (G)clouds on the (C)horizon, no,(G)
 They're the (C)shadows of the (G)Angel's (D)wings.

(G)I re(D/F#)call when (Em)I was just a (G)boy and my brother and I,
 (C) Well we'd (G)listen through the (D)walls,

(G) And heard our (D/F#)father (Em)tell our Ma, (G) he'd say,
 (C) Those kids are (G)no good(D)all.
 (G) He said (D/F#)we were less than (Em)zero, (G)
 (C) Ah, but it (G)didn't mean a (D)thing.
 For (C)those weren't (G)clouds on the (C)horizon, no,(G)
 They were the (C)shadows of the (G)Angel's (D)wings.
 For (C)those weren't (G)clouds on the (C)horizon, no,(G)
 They were the (C)shadows of the (G)Angel's (D)wings.

(G) Now I'm (D/F#)grown, I've got (Em)children of my own (G)
 (C) And I'm (G)careful what I (D)say,
 (G) For I (D/F#)know the power that (Em)words can have,(G)
 (C) Words you (G)can not take a(D)way.
 (G) So what I (D/F#)try to (Em)tell them (G)
 (C) Is the secret (G)of the (D)kings,
 That (C)those aren't (G)clouds on the (C)horizon, no,(G)
 They're the (C)shadows of the (G)Angel's (D)wings,
 (C)Those aren't (G)clouds on the (C)horizon, no,(G)
 They're the (C)shadows of the (G)Angel's (D)wings.

Put it in your (C)pocket, (C/B)yeah, (Am)
 Oh, (D)keep it with your(G)things,(D) (G) (D)
 Put it where their(C)words seep (G/B)in your (D/A)soul, (G)
 The (C)secret of the (G)Angel's (D)wings.

(G) Times are (D/F#)hard and (Em)thing are tough,(G)
 (C) And (G)money's getting (D)thin,
 (G)And it (D/F#)seems like there is (Em)no way out of here,(G)
 (C) There (G)is no way to (D)win.
 (G) Then I (D/F#)saw that piece of (Em)paper (G)
 (C) In the (G)dirt by the front porch (D)swing,
 Saying, (C)'Those aren't (G)clouds on the (C)horizon, no,'(G)
 It said, (C)'Those aren't (G)clouds on the (C)horizon, no,'(G)
 It said, (C)'Those aren't (G)clouds on the (C)horizon, no, (G)
 They're the (C)shadows of the (G)Angel's (D)wings.'(hold)
 Of the Angel's (G)wings, (D) (C)
 Of the (D)Angel's (G)wings, (D) (C)
 Of the (D)Angel's (G)wings, (D) (C)
 Of the (D)Angel's (G)wings, (D) (C) (D)
 (G) (D) (C) (D) (G) (D) (C) (D) (G) (D) (C) (D) (G)

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“Airdream Believer” version

(G) (G/B) (C) (D) (G) (G/B) (C) (D) (G) (G/B) (C) (D) (G) (G/B) (C) (D)
 (G)Saw some (D/F#)words on a (Em)highway sign, (G)

(C) They (G)hit me in the (D)chest,
(G) Well, they seemed to (D/F#)say that when (Em)things go (G)wrong,
(C) That they (G)happen for the (D)best.
(G) So I (D/F#)grabbed a piece of (Em)paper, (G)
(C) For those (G)words just seemed to (D)sing:
(C) That those aren't (G)clouds on the (C)horizon, no,(G)
They're the (C)shadows of the (G)Angel's (D)wings. (hold)

(G)I re(D/F#)call when (Em)I was just a boy (G)
(C) And (G)on my way to (D)school,
(G) Living on the (D/F#)streets of the (Em)neighborhood, (G)yeah,
(C) Where the (G)words were sharp and (D)cruel.
(G) And I'm (D/F#)seeing things more (Em)clearly now (G)
(C) And those (G)words don't mean a (D)thing,
For (C)those weren't (G)clouds on the (C)horizon, no,(G)
They were the (C)shadows of the (G)Angel's (D)wings.
Yeah, (C)those weren't (G)clouds on the (C)horizon, no,(G)
They were the (C)shadows of the (G)Angel's (D)wings. (hold)

(G) And now I'm (D/F#)grown, I've got (Em)children of my own (G)
(C) And I'm (G)careful what I (D)say,
(G) For I (D/F#)know the power that (Em)words can have,(G)
(C) Words you (G)can not take a(D)way.
(G) So what I (D/F#)try to (Em)tell them (G)
(C) Is the secret (G)of the (D)kings,
That (C)those aren't (G)clouds on the (C)horizon, no,(G)
They're the (C)shadows of the (G)Angel's (D)wings,
(C)That those aren't (G)clouds on the (C)horizon, no,(G)
They're the (C)shadows of the (G)Angel's (D)wings. (hold)

Put it in your (C)pocket, (C/B)yeah, (Am)
Oh, (D)keep it with your(G)things,(D) (G) (D)
Put it where their(C)words seep (G/B)in your (D/A)soul, (G)
The (C)secret of the (G)Angel's (D)wings. (hold)

(G) Times are (D/F#)hard and (Em)thing are tough,(G)
(C) And (G)money's getting (D)thin,
(G)And it (D/F#)seems like there is (Em)no way out of here,(G)
(C) Like there (G)is no way to (D)win.
(G) Then I (D/F#)saw that piece of (Em)paper (G)
In the (C)dirt by the (G)front porch (D)swing,
It said, (C)'Those aren't (G)clouds on the ho(D)rizon, no,'(G)
It said, (C)'Those aren't (G)clouds on the ho(D)rizon, no,'(G)
It said, (C)'Those aren't (G)clouds on the ho(D)rizon, no, (G)
The (C)shadows of the (G)Angel's (D)wings.'(hold)
Of the Angel's (G)wings, (G/B) (C)
Of the (D)Angel's (G)wings, (G/B) (C)
Of the (D)Angel's (G)wings, (G/B) (C)
(D)Shadows of the Angel's (G)wings, (G/B) (C)
(D)Shadows of the Angel's (G)wings, (G/B) (C)
Of the (D)Angel's (G)wings, (G/B) (C) (D)

(G) (G/B) (C) (D) (G) (G/B) (C) (D) (G) (G/B) (C) (D)
(G) (G/B) (C) (D) (G) (G/B) (C) (D) (G)

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Art Faller, janhauenstein@gmx.de & Charlie Woodward

February 2005

She Believes in Me

Written by John Stewart

Charlie Woodward posted a version a good month ago. It was the one from "Deep in the Neon", really, so for all those who prefer the one from "California Bloodlines", here it is. Charlie and I agreed to re-post his "Neon", too, because we have added some "playing instructions" and changed some "chord names" - that will make it easier to follow the song. We've been working together for more than a month now, and, as is the case for the songs Art Faller and I worked on together, the results are better than what one person can do individually. And it's fun. So "in public" - thanks to Charlie, Art, and The Rev and Ken S. and everybody else who has kept me from the dangerous rays of the sun lately (heck, it was raining most of the time, anyway). Jan.

'She Believes in Me' is on "California Bloodlines", LP Capitol Records, 69, best re-release as CD is the BGO double CD "California Bloodlines/Willard".

John plays it in the key of C. Second version is on "Deep in the Neon - John Stewart Live at McCabe's", Homecoming Records CD, 1991, played in D there.

This is the "California Bloodlines" version.

(C) (Dm) (C/E) (Dm) (C) (Dm) (C/E) (Dm)
 (C) (Dm) (C/E) (Dm) (C) (Dm) (C/E) (Dm)
 (C) She be(Dm)lieves the (C/E)witches (Dm)fly
 (C) Crazy (Dm)'cross the (C/E)moon, (Dm)
 (C) She be(Dm)lieves in (C/E)angel (Dm)eyes
 (C) In the (Dm)corner of her (C/E)room. (Dm)(Dm/C)
 (F) She be(G)lieves the (C)ships come (Am)home
 (F) Singing (G)from the (C)sea, (F)(G)(C)
 She be(Dm)lieves in (C/E)losers, (Dm)oh,
 (C) She be(F)lieves in (G)me. (G7)

(C) She be(Dm)lieves a (C/E)pot of (Dm)gold
 (C) Marks the (Dm)rainbow's (C/E)end,(Dm)
 (C) And she be(Dm)lieves a (C/E)light will (Dm)show
 The (C)lonesome, (Dm)homeward (C/E)friend. (Dm)(Dm/C)
 (F) She be(G)lieves the (C)weary (Am)soul
 (F) One day (G)will be (C)free, (F)(G)(C)
 She be(Dm)lieves in (C/E)losers, (Dm)oh,
 (C) She be(F)lieves in (G)me.

(F) Blow lightly, (Bb)wind,
 So (C)she can (F)ride. (Bb)(F)(C)
 (F) Blow lightly, (Bb)wind,
 And (F)I will (Bb)see her (F)by and (C)by...
 (Bb) Away with the (F)fools who tell her
 (Bb)I am (F)make be(C)lieve,
 (F) She be(Bb)lieves in (F)losers, (Bb)oh,
 (F) She be(Bb)lieves in (C)me. (Dm) (C/E) (Dm)
 (C) She be(Dm)lieves in (C/E)losers, (Dm)oh,
 (C) She (F)be(G)lieves in (C)me, (Dm) (C/E) (Dm)
 She be(C)lieves in (Dm)me, (C/E) (Dm)

She be(C)lieves in (Dm)me, (C/E) (Dm)
 She be(C)lieves in (Dm)me, (C/E) (Dm)
 She be(C)lieves in (Dm)me, (C/E) (Dm)
 She (C) be(Dm)lieves. (C/E) (Dm) (C)

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And here is Charlie's version from "Deep in the Neon" Charlie writes: Try it in drop D, forming the D chord and just moving your first finger to the "E" note where I listed D/E, then the pinky to the F# for the D/F# while playing the other strings.

INTRO (D) (D/E) (D/F#) (D/E) (D) (D/E) (D/F#) (D/E) (D)

She be(D/E)lieves the (D/F#)witches (D/E)fly (D)
 Crazy (D/E)'cross the (D/F#)moon. (D/E) (D)
 And she be(D/E)lieves in (D/F#)angel (D/E)eyes
 (D) In the (D/E)corner of her (D/F#)room. (D7)
 (G) She be(A)lieves the (D)ships come (Bm)home
 (G) singing (A)from the (D)sea, (G)(A)(D)
 She be(D/E)lieves in (D/F#)losers, (D/E)oh,
 (D) She be(G)lieves in (A)me. (D)

She be(D/E)lieves a (D/F#) pot of (D/E)gold
 (D) Marks the (D/E)rainbow's (D/F#)end. (D/E)
 And (D)she be(D/E)lieves a (D/F#)light will (D/E)show
 The (D)lonesome (D/E)homeward (D/F#)friend. (D7)
 (G) She be(A)lieves the (D)weary (Bm)soul
 (G) One day (A)will be (D)free, (G)(A)(D)
 She be(D/E)lieves in (D/F#)losers, (Em)oh,
 (D) She be(G)lieves in (A)me.

(G) Blow lightly, (C)wind,
 So (D)she can (G)ride (C)(G)(D)
 (G) Blow lightly, (C)wind,
 And (G)I will (C)see her (G)by and (D)by.
 (C) Away with (G)fools who tell her
 (C)I am (G)make be(D)lieve,
 (G) She be(C)lieves in (G)losers, (C)oh,
 (G) she be(C)lieves in (D)me.(D/E) (D/F#) (D/E)
 (D) She be(D/E)lieves in (D/F#)losers, (D/E)oh,
 (D) She be(G)lieves (A)in (D)me. (D/E) (D/F#) (D/E)
 She be(D)lieves in (D/E)me, (D/F#) (D/E)
 She be(D)lieves in (D/E)me, (D/F#) (D/E) (D)

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Signals to Ludi

Written by John Stewart

This one is far from easy to play...

'Signals to Ludi' is from "Signals Through the Glass – The Songs of John Stewart and Buffy Ford", Capitol Records, 1968, CD re-issue by Folk Era, 2004.

A difficult song – coming of age, the horrors of being a sensitive child, the cruelty of the world. The angels can't always be on the way. A great song.

And how many singer-songwriters, especially in 1968, came up with such a guitar track? I still can't play it, at least not that fast, and we've been working on Ludi for a while now. (Too long! Too long! I shouted in our b/c mails more than once.)

We hope we have come close to what John played, and this is a joy - for an accomplished player.

D/F#

E-----2-----

B-----3-----

G-----2-----

D-----4--

A---X-----

E---X-----

Play D-string, then G-string – B-string - E-string – B-string

Em11

E-----2-----

B-----3-----

G-----

D---X-----

A---X-----

E---X-----

Play G-string, then E-string – B-string

D/hammer on G 2nd fret

E-----2-----

B-----3-----

G-----h2-----

D---X-----

A---X-----

E---X-----

Play the G-string, then E-string – B-string

A sus 2

E-----

B-----

G-----2-----

D-----2-----

A-----

E-----

G* (a G-variant)

E---X-----
 B-----5---
 G-----4-----
 D-----5---
 A-----5---
 E------(3)-----

D* (a D-variant)

E-----5-----
 B-----5---7---
 G-----5---7---
 D-----5---7---
 A-----5-----
 E-----5-----

D5

E-----5--
 B-----3-----
 G-----2-----
 D-----
 A-----
 E---X-----

Signals To Ludi John Stewart

Capo 3rd fret

(D/F#) (Em11) (D/hammer on G 2nd fret) (Em11)

(D/F#) (Em11) (D/hammer on G 2nd fret) (Em11)

They were (D/F#)burning black (Em11) widows

In the (D/hammer on G 2nd fret)Alderman (Em11)cave-in (D/F#)today,

(Em11) (D/hammer on G 2nd fret) (Em11)

(D/F#)Ludi was (Em11)crying,

She (D/hammer on G 2nd fret)told me she (Em11)ran all the (G)way. (G/F#) (Em) (hold)

Yeah, she knew they were (D)dying, (Am7) (hold)

So what could I (D/F#) say? (Em11) (D/hammer on G 2nd fret) (Em11)

A (D/F#)woodpecker (Em11)mama

Was (D/hammer on G 2nd fret) nesting up (Em11)high in the (D/F#)leaves,

(Em11) (D/hammer on G 2nd fret) (Em11)

Some (D/F#)kids with an (Em11)air gun

Were (D/hammer on G 2nd fret) shooting her (Em11)out of the(G)tree (G/F#) (Em) (hold)

And they called over (D)Ludi, (Am7)(hold)

Just so she could (D/F#) see. (Em11) (D/hammer on G 2nd fret) (Em11)

(F#m)Fall(Em7)ing (G)sta(D)r (G)fade a(F#m)way, (A7 short)

(F#m)Falling (Em)sta(G)r(hold) fade a(A7)way. (A) (Asus4)(A)(A)(Asus2)(A)

They are (D)signals to (G)Ludi,
An (D)angel's (F#)on its (G)way.
See the (F#m)fall(Em7)ing (A7 short)star (D) (G)fade a(D)way.(D4)

Some (D)guy down in (G*)Texas,
I (D*)hear went right (G*)out of (D)his head. (G*) (D*) (G*)
I (D)see by the (G*)paper
That (D*)six sorry (D7)people are (G)dead.(G/F#) (Em) (hold)
Thank the Lord little (D) Ludi (Am7)
Can't read what it (D)said. (D4) (D5) (D4)

(F#m)Fall(Em7)ing (G)sta(D)r (G)fade a(F#m)way, (A7 short)
(F#m)Falling (Em)sta(G)r fade a(A7)way.

They are (D)signals to (G)Ludi,
An (D)Angel's(hold) (F#)on(hold) its (G)way.(hold)
See the (F#m)fall(Em7)ing (A7short)star(hold) fade a(D/F#)way.
(Em11) (D/hammer on G 2nd fret) (Em11)

They were (D/F#)burning black (Em11) widows
In the (D/hammer on G 2nd fret)Alderman (Em11)cave-in (D/F#)today,
(Em11) (D/hammer on G 2nd fret) (Em11) (D/F#)

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March 2005

Sing My Heart Away

Written by John Stewart

'Sing My Heart Away' is on "John Stewart and Buffy Ford Live at the Turf Inn, Scotland", Folk Era, 1996 (originally on Feegie, 1995, I think). The concert was recorded 4 November, 1994.

This is a very nice song, not too difficult to play. Sounds extra good with more than one voice. Boudleaux is Boudleaux Bryant, who, together with his wife Felice, penned many of the Everly Brothers big hits.

(G) (C) (G) (C) (G) (C)

(G)Standing in the (C)middle of (G)all that (C)city,
(G)Who will (D)sing my (C)heart away?
(G)So many (C)people here, (G)it's a (C)pity,
(G)Who will (D)sing my (Em)heart away, (G7)
Who will (C)sing (Em7)my (D)heart a(G)way?
(C) (G) (D) (G) (C) (G) (D)

(G)Standing in the (C)middle of a (G)million (C)faces,
(G)Who will (D)sing my (C)heart away?
A (G)million people (C)looking in a (G)million (C)places,
(G)Who will (D)sing my (Em)heart away, (G7)
Who will (C)sing (Em7)my (D)heart a(G)way?
(C) (G)

And a (D)voice on the radio, it (G)knows my (D)name,
Like the songs that (G)Boudleaux (D)rhymes,
Music on the radio is (G)not the (D)same
As the (G)songs I heard when your (C)eyes met (D)mine...(D7)

(G)So many (C)reasons you're my (G)one and (C)only,
(G)Who will (D)sing my (C)heart away?
It (G)is the (C)season of the (G)walking (C)lonely,
(G)Who will (D)sing my (Em)heart away, (G7)
Who will (C)sing (Em7)my (D)heart a(G)way?
(C) (G)

And a (D)voice on the radio, it (G)knows my (D)name,
Like the songs that (G)Boudleaux (D)rhymes,
Music on the radio is (G)not the (D)same
As the (G)songs I heard when your (C)eyes met (D)mine...

(G)(hold)Standing in the middle of all that city,
(G)(hold)Who will sing my heart away?
(C) (G)(hold)So many people here, it's a pity,
(G)Who will (D)sing my (Em)heart away, (G7)
Who will (C)sing (Em7)my (D)heart,
Who will (C)sing (Em7)my (D)heart,

Who will (C)sing (Em7)my (D)heart a(G)way?(C) (G) (C) (G) (C) (G)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

August 2004

Sister Mercy

Written by John Stewart

Sister Mercy is on The Day the River Sang, Appleseed, 2006.

This one crossed the mighty Atlantic a few more times before we were satisfied with what we had. Well worth the trouble. For Charlie and me, it's the best song on the new album, and that's saying something. Such a sweet melody. A hymn. We discussed the question who or what Sister Mercy might be. Our guardian angel? The inner core that will not be broken, no matter how much pressure you are under? Art said, "Whatever you want her to be."

Capo 2nd fret

(Am) (Cj7/G) (Fj7) (G)
Would you (C)bring me Sister (G)Mercy, yeah,
If (F)she is (G)still in (C)town,
For it (F)seems I (G)lost di(Em)rections(Am)
And I've (F)always (C)had them (G)down.
And I (C)don't know where I'm (G)going, yeah,
And I (E)don't know (E7/B)where I've (Am)been.
(Am7/G)Could you (F)send me (G)Sister (Em)Mercy, (Am)yeah,
She's (F)always (C)been my (G)friend,
Always been my (Am)friend. (Cj7/G) (Fj7) (G)

She would (C)bring me to the (G)river, yeah,
Where (F)I could (G)lay my (C)head,
And (F)I would (G)close my (Em)eyes(Am)
And re(F)member (C)what she (G)said.
She said (C)nothing is for(G)ever, yeah,
So (E)grab it (E7/B)while you (Am)can,
(Am7/G)Find the (F)dreams a(G)long the (Em)river,(Am)
As they (F)move a(C)cross the (G)land,
Move across the (Am)land. (Cj7/G) (Fj7) (G)

In the (C)summer in the (G)Badlands, yeah,
(F)Where I (G)once ran (C)wild,
She would (F)take me (G)to the (Em)river,(Am)
As a (F)mother (C)takes a (G)child.
For the (C)dreams along the (G)river, yeah,
Are the (E)best, I (E7/B)under(Am)stand,
(Am7/G)Sister (F)Mercy (G)and the (Em)river, (Am)yeah,
They know (F)how to (C)treat a (G)man,
How to treat a (Am)man. (Cj7/G) (Fj7) (G)

And she (C)knows it's not for(G)ever, yeah,
And I'll (F)soon be (G)on my (C)feet,
And (F)I will (G)take her (Em)dancing, (Am)yeah,
In the (F)liquid (C)desert (G)heat.
And (C)I'll forget to(G)morrow, yeah,

And (E)most of (E7/B)yester(Am)day,
(Am7/G)Sister (F)Mercy (G)and the (Em)river,(Am)
They know (F)how to (C)get their (G)way.
Sister (F)Mercy (G)and the (Am)river,
They (F)always (C)get their (G)way,
Always get their (Am)way. (Cj7/G) (Fj7) (G)

Would you (C)bring me Sister (G)Mercy, yeah,
If (F)she is (G)still in (C)town,
For it (F)seems I (G)lost di(Em)rections, (Am)yeah,
And I've (F)always (C)had them (G)down.
And I (C)don't know where I'm (G)going, yeah,
And I (E)don't know (E7/B)where I've (Am)been,
(Am7/G)Could you (F)send me (G)Sister (Em)Mercy, (Am)yeah,
She's (F)always (C)been my (G)friend.
Could you (F)send me (G)Sister (Em)Mercy, (Am)yeah,
She's (F)al(C)ways (G)been my (Am)friend. (Cj7/G) (Fj7) (G) (bass notes B-A-G to...) (Am)

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February 2006

Sky Blue 8

Written by John Stewart

I never heard this song, and it goes like this (maybe):

(G5) (G) (G5) (G) (G5) (G) (C)(G)(D) 2x
 Oh it (G)happened down in Texas,
 Near the (D)town of San Antone,
 He was (G)driving (G/F#)to Vir(Em)ginia,
 She had (C)called him on the (D)phone.

She said (Em)"Sam, oh don't be (Bm)late,
 Let me (C)see your pickup, (D)ainted Sky Blue (G)8."
 -Instr. like intro 1x-

Vir(G)ginia, she's in the bedroom,
 (D)Putting on her dress,
 The (G)one she (G/F#)bought on (Em)sale that day,
 That (C)shows her off the (D)best.

Singing, (Em)"Sam, I can hardly (Bm)wait,
 To (C)see your pickup, (D)ainted Sky Blue (G)8."
 -Instr. Like intro 1x-

But the (C)rains and winds of (D)Texas sure can (G)blow,
 And I've (C)seen the water (D)run so hard
 A (G)man can (G/F#)lose the (Em)road.

Takin' it (D)slow, playin' it (Em)safe,
 "Oh, (C)let me see your pickup, (D)ainted Sky Blue (G)8."
 -Instr. 1x-

(G)It's been 14 years,
 Maybe (D)14 years or more,
 (G)She sits (G/F#)by the (Em>window
 In a (C)chair beside the (D)door.

Singing (Em)"Sam, you're forever (Bm)late...
 Let me (C)see your pickup, (D)ainted Sky Blue (G)8.(G/F#) (Em)
 Let me (C)see your pickup, (D)ainted Sky Blue (G)8,(G/F#) (Em)
 (C)See your pickup (D)ainted...(hold)
 Oh, Sky Blue (G)8."(G5) (G) (G5) (G) (G5) (G) (C)(D)(G)
 (G5) (G) (G5) (G) (G5) (G) (C)(G)(D)(G)

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Slider

Written by John Stewart

Slider is on The Day the River Sang, Appleseed, 2006.

Aye, that's an excellent song. Great groove. John wrote it for champion jockey Julie Krone.

This is what I found on the net about Julie:

In one of many acts through her early years that were aimed at intimidation, a fellow jockey had lashed her ear with his whip. Krone tracked down the offender, sent him sprawling with a shot that bloodied his nose, then returned to the winner's circle with a gentle smile for the trophy presentation. (from USA Today, posted 2/8/2004 4:24 PM, updated 2/8/2004 5:04 PM, www.usatoday.com/sports/horses/2004-02-08-krone-10-toughest_x.htm).

Astounding imagery – great poem. Love that song.

Charlie plays it in Am, capo 7th, I play it in Em.

(Em) (D) (C) (D) (Em) (D) (C) (D)
(Em) (D) (C) (D) (Em) (D) (C) (D)
(Em)Slider stuck her (D)hand in a (C)rainbow, (D)
(Em)Slider stuck her (D)hand in the (C)heat. (D)
(Em)Slider stuck her (D)hand in a (C)rainbow, (D)
(Em)That is the (D)word on the (C)street, (D)
(Em)That is the (D)word on the (C)street. (D)

(G)Slider stuck her (D)life in the (C)bull's-eye, (D)
(G)Slider didn't (D)know what she (C)got. (D)
(G)Slider, she's been (D)riding with (C)wise guys, (D)
And the (Em)wise guys (D)taking a (C)shot, (D)
And the (Em)wise guys (D)taking a (C)shot. (D)

And (C)yellow is the (D)color of the (Bm)hot August (Em)sun,
(C)Red is the (D)color of the (Em)heat.
(C)Blue is the (D)color of a (B7)Mississippi (Em)moon,
'N' (C)Black is the (D)color of the (Cj7)beat,
Yeah, (C)black is the (D)color of the (Em)beat.
(D) (C) (D) (Em) (D) (C) (D)
(Em) (D) (C) (D) (Em) (D) (C) (D)

(Em)Slider, are there (D)too many (C)rainbows? (D)
(Em)Slider, are there (D)not enough (C)hands? (D)
(Em)Slider, (D)that's how the (C)cane grows, (D)
(Em)Slider, when you're (D)dancing with (C)fans, (D)
Yeah, (Em)Slider, when you're (D)dancing with (C)fans. (D)
(Em) (D) (C) (D) (Em) (D) (C) (D)
(Em) (D) (C) (D) (Em) (D) (C) (D)

Yeah, (C)yellow is the (D)color of the (Bm)hot August (Em)sun,
(C)Red is the (D)color of the (Em)heat.
(C)Blue is the (D)color of the (B7)Mississippi (Em)moon,
(C)Black is the (D)color of the (Cj7)beat, (hold)

Yeah, (C)black is the (D)color of the (Em)beat.

(D) (C) (D) (Em) (D) (C) (D)
 (Em) (D) (C) (D) (Em) (D) (C) (D)
 (Em) (D) (C) (D) (Em) (D) (C) (D)
 (Em) (D) (C) (D) (Em) (D) (C) (D)

(Em)Slider, are there (D)too many (C)rainbows? (D)
 (Em)Slider, are there (D)not enough (C)hands? (D)
 (Em)Slider, (D)that's how the (C)cane grows, (D)
 (Em)Slider, when you're (D)dancing with (C)fans, (D)yeah,
 (Em)Slider, when you're (D)dancing with (C)fans. (D)
 (Em) (D) (C) (D) (Em) (D) (C) (D)
 (Em) (D) (C) (D) (Em) (D) (C) (D)

(Em)Slider stuck her (D)hand in a (C)rainbow, (D)
 (Em)Slider stuck her (D)hand in the (C)heat. (D)
 (Em)Slider, (D)that's how the (C)cane grows, (D)
 (Em)Slider, when you're (D)out on your (C)feet, (D)
 Yeah, (C)Slider, when you're (D)out on your (C)feet. (D)
 (Em) (D) (C) (D) (Em) (D) (C) (D)
 (Em) (D) (C) (D) (Em) (D) (C) (D)
 (Em) (D) (C) (D) (Em) (D) (C) (D)
 (Em) (D) (C) (D) (Em)

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Slider John Stewart

Capo 7th fret

(Am) (G) (F) (G) (Am) (G) (F) (G)
 (Am) (G) (F) (G) (Am) (G) (F) (G)
 (Am)Slider stuck her (G)hand in a (F)rainbow, (G)
 (Am)Slider stuck her (G)hand in the (F)heat. (G)
 (Am)Slider stuck her (G)hand in a (F)rainbow, (G)
 (Am)That is the (G)word on the (F)street, (G)
 (Am)That is the (G)word on the (F)street. (G)

(C)Slider stuck her (G)life in the (F)bull's-eye, (G)
 (C)Slider didn't (G)know what she (F)got. (G)
 (C)Slider, she's been (G)riding with (F)wise guys, (G)
 And the (Am)wise guys (G)taking a (F)shot, (G)
 And the (Am)wise guys (G)taking a (F)shot. (G)

And (F)yellow is the (G)color of the (Em)hot August (Am)sun,
 (F)Red is the (G)color of the (Am)heat.
 (F)Blue is the (G)color of a (E7short)Mississippi (Am)moon,

‘N’ (F)Black is the (G)color of the (Fj7)beat,
 Yeah, (F)black is the (G)color of the (Am)beat.

(G) (F) (G) (Am) (G) (F) (G)
 (Am) (G) (F) (G) (Am) (G) (F) (G)

(Am)Slider, are there (G)too many (F)rainbows? (G)
 (Am)Slider, are there (G)not enough (F)hands? (G)
 (Am)Slider, (G)that's how the (F)cane grows, (G)
 (Am)Slider, when you're (G)dancing with (F)fans, (G)
 Yeah, (Am)Slider, when you're (G)dancing with (F)fans. (G)
 (Am) (G) (F) (G) (Am) (G) (F) (G)
 (Am) (G) (F) (G) (Am) (G) (F) (G)

And (F)yellow is the (G)color of the (Em)hot August (Am)sun,
 (F)Red is the (G)color of the (Am)heat.
 (F)Blue is the (G)color of a (E7short)Mississippi (Am)moon,
 (F)Black is the (G)color of the (Fj7)beat, (hold)
 Yeah, (Fj7)black is the (G)color of the (Am)beat.

(G) (F) (G) (Am) (G) (F) (G)
 (Am) (G) (F) (G) (Am) (G) (F) (G)
 (Am) (G) (F) (G) (Am) (G) (F) (G)
 (Am) (G) (F) (G) (Am) (G) (F) (G)

(Am)Slider, are there (G)too many (F)rainbows? (G)
 (Am)Slider, are there (G)not enough (F)hands? (G)
 (Am)Slider, (G)that's how the (F)cane grows, (G)
 (Am)Slider, when you're (G)dancing with (F)fans, (G)
 (Am)Slider, when you're (G)dancing with (F)fans. (G)
 (Am) (G) (F) (G) (Am) (G) (F) (G)
 (Am) (G) (F) (G) (Am) (G) (F) (G)

(Am)Slider stuck her (G)hand in a (F)rainbow, (G)
 (Am)Slider stuck her (G)hand in the (F)heat. (G)
 (Am)Slider, (G)that's how the (F)cane grows, (G)
 (Am)Slider, when you're (G)out on your (F)feet, (G)
 Yeah, (F)Slider, when you're (G)out on your (F)feet, (G)
 (Am) (G) (F) (G) (Am) (G) (F) (G)
 (Am) (G) (F) (G) (Am) (G) (F) (G)
 (Am) (G) (F) (G) (Am) (G) (F) (G)
 (Am) (G) (F) (G) (Am)

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March 2006

Slow Dance

Written by John Stewart

'Slow Dance' is on the "Bandera" cassette (out-of-print limited release, 1994) and on the "Bandera" live album (they're not the same – nice to have both), Feegie, 1994, then Folk Era, 1998. There's also an instrumental 'Slow Dance' on the "Savanah" CD, Neon Dreams, 2002 (reissue of the 1992 cassette, Crow).

Hypnotic slow ballad, great for dancing on a moonlit night, maybe on a big hotel balcony, champagne in a cooler, sounds of a lazy ocean not too far away, rustling silk... Anyway, here it is...

(G) (Em7) (C) (D)
 (G) Green (Em7)eyes (C) and summer moonlight,(D)
 (G) Blue (Em7)moon (C)in a summer's sky.(D)
 (G) The future (Em7)in (C) moment's glan(D)ces,
 (C) Heaven (C/B)in a (D7)lover's (G)eye.(D)

(G) Friday (Em7)falls (C) like warm moon(D)beam,
 (G) Monday (Em7)falls, and the (C)rain is cold.(D)
 (G) And Friday (Em7)falls like (C)sweet sun(D)shine,
 (C) Satur(C/B)day it (D7)falls like (G)gold.(D)

(G) For a slow (Em7)dance (C) in a blue blue (D)moon,
 (G) Slow (Em7)dance as the (C)river runs.(D)
 (G) One (Em7)chance came (C) none to (D)soon
 (C) For a slow (C/B)dance in a (D7)blue blue (G)moon.(D)
 (G) (Em7) (C) (D) (G) (Em7) (C) (D)

(G) Music's (Em7)like (C) a midnight (D)railroad,
 (G) Electric (Em7)as a (C)dance hall band.(D)
 (G) Slow (Em7)dance is a (C)blues in moon(D)light,
 (C) Moonlight (C/B)is a (D7)lover's (G)hand.(D)

(G) Dreaming (Em7)in (C)blue blue shadows,(D)
 (G) Holding (Em7)someone in (C)four four time.(D)
 (G) Dancing (Em7)in a (C) million (D)shadows,
 (C) Dancing (C/B)in a (D7)lover's (G)eye.(D)

(G) Slow (Em7)dance (C) in a blue blue (D)moon,
 (G) Slow (Em7)dance (C) as the river (D)runs.
 (G) One (Em7)chance came (C)none to (D)soon
 (C) For a slow (C/B)dance in a (D7)blue blue (G)moon.(D)
 (G) (Em7) (C) (D) (G) (Em7) (C) (D) (G) (Em7) (C) (D) (G) (C) (C/B) (D7) (G)

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janhauenstein@gmx.de, Charlie Woodward and Art Faller

October 2004

Some Kind of Love

Written by John Stewart

Y'all remember this...Terry wrote: I am sharing this post with you all. My best friend, Katherine, wrote this and wanted me to send it on to you all....One of the songs, was 'Some Kind of Love'. Well, if that didn't define our situation, I didn't know what did! We had all those kinds of love - all wrapped up into one relationship.

Some kind of love is like gold,
Some kind of love starts as friends,
Some kind of love comes too soon,
Some kind of love heals your wounds,
Some kind of love tears you apart (I loved the moth to the flame line)
Some kind of love never dies.....
Some kind of love is like gold.

This is for you, Katherine and Terry

'Some Kind of Love' is from "Wingless Angels", RCA 1975. Best re-release as CD is on Bear Family (1990), two LPs on one CD - "Cannons in the Rain (originally RCA 1973) / Wingless Angels". The song is also on the live double CD "Front Row Music: Before the War", Neon Dreams 2001.

The version below is from "Wingless Angels". On "Front Row Music" the song is shortened a bit and John plays it in the key of C throughout. For those who find key changes difficult, simply take the chords from the "middle third" of the song and transplant them onto the first and the last third.

(Bb) (F) (Gm) (Eb) (F) (Bb) (F)
(Bb)Some kind of (F)love is like (Gm)gold,
And (Eb)that is the (F)hardest to (Bb)hold,
For it catches the (D)eye
Of each (Gm)thief passing (Eb)by,
(Bb)Some kind of (F)love is like (Gm)gold. (F)
(Bb)Some kind of (F)love comes too (Gm)soon,
(Eb)That kind of (F)love heals your (Bb)wounds.
When your wounds are all (D)healed
And you're (Gm)back on your (Eb)wheels,
You say (Bb)that kind of (F)love came too (Gm)soon. (F)

(Gm)Some kind of love, (F)some kind of (Bb)love,
(Eb)Everyone's (Dm)looking for (C)some kind of (F)love.
(Gm)Some kind of love, (F)some kind of (Bb)love,
(Eb)Everyone's (Bb)looking for (F)some kind of (Bb)love. (F) (G)

(C)Some kind of (G)love starts as (Am)friends,
(F)That kind of (G)love never (C)ends,
For it comes on as (E)slow
As a (Am)flower in the (F)snow,
(C)Some kind of (G)love starts as (Am)friends. (G)
(C)Some kind of (G)love tears your (Am)heart,
For you (F)knew it was (G)wrong from the (C)start.
Try to ex(E)plain, A (Am)moth to a (F)flame,

(C)Some kind of (G)love tears (Am) your heart.(G)

(Am)Some kind of love, (G)some kind of (C)love,
(F)Everyone's (Em)looking for (D)some kind of (G)love.
(Am)Some kind of love, (G)some kind of (C)love,
(F)Everyone's (C)looking for (G)some kind of (C)love.
(G) (Am) (F) (G) (C) (A)

(D)Some kind of (A)love never (Bm)dies,
(G)That is the (A)hardest to (D)find.
Through laughter and (F#)rage
It (Bm)mellows with (G)age,
(D)Some kind of (A)love never (Bm)dies.(A)
(D)Some kind of (A)love is like (Bm)gold,
(G)That is the (A)hardest to (D)hold,
For it catches the (F#)eye
Of each (Bm)thief passing (G)by,
(D)Some kind of (A)love is like (Bm)gold. (A)

(Bm)Some kind of love, (A)some kind of (D)love,
(G)Everyone's (F#m)looking for (E)some kind of (A)love.
(Bm)Some kind of love, (A)some kind of (D)love,
(G)Everyone's (D)looking for (A)some kind of (D)love.
(Bm)Some kind of love, (A)some kind of (D)love,
(G)Everyone's (F#m)looking for (E)some kind of (A)love.
(Bm)Some kind of love, (A)some kind of (D)love,
(G)Everyone's (D)looking for (A)some kind of (D)love.
(A) (Bm) (G) (A) (D)

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Some Lonesome Picker

Written by John Stewart

'Some Lonesome Picker' is on "California Bloodlines", Capitol, 1969, best CD-reissue together with the equally excellent "Willard" album (1970) on BGO, 2001.

Outstanding song. The moving bass line gives it a hypnotic quality. "And the music makes the whole world feel like home." It does. "Maybe some lonesome picker will find some healing in this song..." Yes. We have and we will.

Play (D) chord, moving [bass notes]:

[D] [C] [hammer on B] [hammer on Bb]
[D] [C] [hammer on B] [hammer on Bb]
[D] [C] [hammer on B] [hammer on Bb]
(continue pattern into verse, using hammer-ons occasionally,
more often clean notes)

I [D]often get the [C]feeling that I'm [B]talking to the [Bb]wind
And no-one [D]hears, [C] [B]no-one listens [Bb]in.
Then [D]I start singing [C]songs
And the [B]music makes the [Bb]whole world feel like [D]home,
[C] [B] Sing a [Bb]song and you're not a [D]one.
[C] [hammer on B] [hammer on Bb]

[D] Lilly Mc[C]Lean, you are [B]standing in the [Bb]rain
And you are [D]cold, [C] you are [B]hungry and a [Bb]fraid.
You are [D]waiting for a [C]sunrise,
A [B]sunrise makes you [Bb]feel so very [D]small.
[C] [B] Darling [Bb]Lilly, aren't we [D]all? (D-chord)

(chords)
Oh I'm be(G)liev(D)ing, be(G)lie(A7 short)(Bm)ving,
Be(G)lieving that (Em)even when I'm (Em7)go(A7)ne,
(back to bass note pattern with (D) chord...)
Maybe [D]some lonesome [C]picker will
[B] Find some [Bb]healing in this [D]song.
[C] [hammer on B] [hammer on Bb]

[D] Julie get the [C]gun, Julie [B]throw it in the [Bb]river,
Let it [D]roll [C] [B]far on out to [Bb]sea.
Let it [D]carry the con[C]fusion,
The [B]hatred and the [Bb]worry here in [D]me,
[C] [B] River [Bb]rolling out to [D]sea. (D chord)

(chords)
Oh I'm be(G)liev(D)ing, be(G)lie(A7 short)(Bm)ving,
Be(G)lieving that (Em)even when I'm (Em7)go(A7)ne,
(back to bass note pattern with (D) chord...)

Maybe [D]some lonesome [C]picker will
[B] Find some [Bb]healing in this [D]song.
[C] [hammer on B] [hammer on Bb]

Maybe [D]some lonesome [C]picker will
[B] Find some [Bb]healing in this [D]song.
[C] [hammer on B] [hammer on Bb]

I hope that [D] some lonesome [C]picker will
[B] Find some [Bb]healing in this [D])song.

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

Somewhere Down the Line

Written by John Stewart

'Somewhere Down the Line' is on "Bombs Away, Dream Babies", RSO, 1979, re-released as CD 1994 by Razor and Tie, but get "The Best of John Stewart – Turning Music Into Gold" instead. Misnamed re-release of "Bombs Away, Dream Babies" and "Dream Babies Go Hollywood" (originally RSO, 1980) with two bonus songs – 'Hard Time Town' and 'Children of The Morning'. That CD is on Polydor and was published in 1995. Ah, and the song is also on the 2003 Neon Dreams compilation CD "Songs to Drive By".

Mm mm mm mm mm mm mm... Not that hard to play!

Intro, fading in...

(C) (Fj7) (G) (F)

(C)We will find the (F)golden (C)road
(F)Some(Em)where (Dm)down (C)the (F)line.
(C)If we don't, we (F)all were (C)sold
(F)Some(Em)where (Dm)down the (G7)line.

When we were (Am)young and we'd (Em)shine,
And I be(F)lieve it's getting (G7)closer all the (C)time.
We will find the (F)golden (C)road
(F)Some(Em)where (Dm)down (C)the (F)line. (Fj7) (F)

(C)I will leave my (F)worries (C)go
(F)Some(Em)where (Dm)down (C)the (F)line,
(C)Live those dreams that (F)I will (C)sow
(F)Some(Em)where (Dm)down the (G7)line.

When I was (Am)young and it'd (Em)shine,
And I be(F)lieve it's getting (G7)closer all the (C)time,
We will find the (F)golden (C)road
(F)Some(Em)where (Dm)down (C)the (F)line, (Fj7) (F)
Oh, some(Em)where (Dm)down (G)the (C)line.
(Fj7) (G) (F) (C) (Fj7) (G) (F)

(C)Mm mm mm mm (F)mm mm (C)mm,
(F)Some(Em)where (Dm)down (C)the (F)line,
(C)Mm mm mm mm (F)mm mm (C)mm,
(F)Some(Em)where (Dm)down (C)the (G)line.

When I was (Am)young and it'd (Em)shine,
And I be(F)lieve it's getting (G7)closer all the (C)time.
We will find the (F)golden (C)road
(F)Some(Em)where (Dm)down (C)the (F)line, (Fj7) (F)
Oh, some(Em)where (Dm)down (G)the (C)line.
(Fj7) (G) (F) (C) (Fj7) (G) (F)
(C) (Fj7) (G) (F) (C) (Fj7) (G) (F)

Song for a Friend

Written by John Stewart

Capo 4th

In many places chords are played note by note rather than strummed.

Use (E7 short) and (A7 short)

(Em7) (A7) (Em7) (A7)

(Em7) When you sit and (A7)wonder
Why (G)things have gone so (A7)wrong,
And you (Em7)wish someone would (D)tell us
(F#m)where our friend has (Em7)gone, (A7)

(D)Look then to the (E7)hills
When there's (G)courage in the (F#m)wind,
And (Em7)in the face of (D)freedom
And (F#m)those who look to (Em7)Him. (A7)

And (D)search within the (E7)heart
Of ev'ry (G)young man with a (F#m)song,
(G)Then I think we'll (D)know
(F#m)where our friend has (Em7)gone. (A7)
(G) (A7) (G)

(Em7)Summer takes the (A7)winter
As the (G)good years take the (A7)pain,
There'll be (Em7)laughter in the (D)land again
But (F#m)hearts won't be the (Em7)same. (A7)

And (D)I know I'll (E7)remember
When a (G)chill wind takes the (F#m)sky,
And (Em7)speak of the years he (D)gave us hope, (hold)
For (F#m)they will never (Em7)die. (A7)

And (D)as we gaze at (E7)brave young men
When (G)yesterdays grow (F#m)long,
(G)Then I think we'll (D)know
(F#m)where our friend has (Em7)gone. (A7)

(G) (A7) (G)

(Em7)When you sit and (A7)wonder
Why (G)things have gone so (A7)wrong,
It's (Em7)then that we'll (D)remember

(F#m)where our friend has (Em)gone. (A7)
(G) (A7) (Em7) (D)

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Charlie Woodward

11/2003

Songs of All the Angels

Written by John Stewart

This one is on "Teresa And the Lost Songs", sadly, only on the cassette from 1992 - and not on the Homecoming Records CD from 1998.

John, Mr, Stewart, please, this song is too good not to be on a CD.

Art and Charlie love it, too. Lovely, lovely melody.
Words remind me of some of these ancient Irish blessings.

Songs of All the Angels John Stewart

(C) (Dm) (Em) (Dm) (C) (Dm) (Em) (Dm)
Oh, (C)find your own ho(Dm)rizon, there's a (Em)way. (Dm)
And (C)find your own ho(Dm)rizon, (C)while you're (Am)on your (G)way, (hold)
Oh, (Bb)so you won't be (Gm)lonely as you (C)go. (Em7/B) (Am)
May the (F)songs of all the (Cj7)angels (Dm)sing with(G)in your (C)soul,
May the (F)songs of all the (Em)angels (Dm7)sing with(G)in your (C)soul,
May the (F)stars of all the (C)heavens come and (Em)shine (Dm) (G) (hold)
The lights of (C)home. (Dm) (Em) (Dm)

(C) And heroes are for (Dm)children, not for (Em)long. (Dm)
(C)Heroes are for (Dm)children, who (C)sing the (Am)heroes (G)songs. (hold)
And (Bb)you don't need the (Gm)cheering, it is (C)so (Em7/B) (Am)
If the (F)songs of all the (Cj7)angels (Dm)sing with(G)in your (C)soul.
May the (F)songs of all the (Cj7)angels (Dm7)sing with(G)in your (C)soul,
May the (F)stars of all the (C)heavens come and (Em)shine (Dm) (G) (hold)
The lights of (C)home. (Dm) (Em) (Dm) (C) (Dm) (Em) (Dm)

Oh, (C)find your own ho(Dm)rizon, there's a (Em)way. (Dm)(G)
And (C)find your own ho(Dm)rizon, and (C)while you're (Am)on your (G)way, (hold)
Oh, (Bb)so you won't be (Gm)lonely as you (C)go. (Em7/B) (Am)
May the (Fj7)songs of all the (C)angels (Dm7)sing with(G)in your (C)soul.

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janhauenstein@gmx.de, Charlie Woodward & Art Faller

December 2005

Spirit

Written by John Stewart

'Spirit' is on the fantastic "Cannons in the Rain" album, RCA, 1973, re-issued together with the "Wingless Angels" album - also originally on RCA, 1975 - as a single CD by Bear Family Records in 1990. The song is also on the compilation double CD "Gold", Wrasse Records, 2000 - identical version. A somewhat changed 'Spirit' is on "The Last Campaign", Homecoming, 1985, re-released as a CD by NEC, 1985 - new title "American Hero". The identical Laser Light CD that's part of the "American Journey" 3 CD boxed set (1996) again bears the title "The Last Campaign".

This is one of the best songs. I think I know what you may be waiting for - one of the best songs on "Cannons in the Rain", one of the best John Stewart songs.

True, right both times. But that's not what I meant. I meant to say THIS IS ONE OF THE BEST SONGS I KNOW. PERIOD. I LOVE THIS SONG. IT IS TRULY BEAUTIFUL.

Dm7/C

E--1-----

B--1-----

G----2-----

D-----

A-----3-----

E-----

Play only the "fingered" notes on this chord when you pick. And go for that fabulous bass line.

Capo 2nd

(G) (Bm) (C) (D) (G) (Bm) (C) (D)

(G)Spirit, my (Bm)friend, (C)come on and (D)move me.

(G)Spirit, my (Bm)heart lies (C)ready to (F)fly

(on D- and G-string: single notes f-g-a)

(Bb)Above the (Am)news of the (Bb/D)morning street (Am)paper,

(F)Spirit, my (Am/E)arrow is (Bb/D)pulled (Dm7/C) (Bb)

And (C)aimed (C/D)at (C/E)the (F)sky.

(Am) (D, accentuate high notes f#-e-f#-g-f#-e)

(G)Spirit, you (Bm)moved on the (C)land of my (D)father.

The (G)Cherokee (Bm)women lie (C)broken and (F)down.

(on D- and G-string: single notes f-g-a)

(Bb)Spirit them (Am)on to the (Bb/D)land of their (Am)brothers,

(F)Spirit, their (Am/E)mothers' own (Bb/D)blood (Dm7/C) (Bb)

Has (C)hal(C/D)lowed (C/E)the (F)ground.

(Am) (D, accentuate high notes d-e-f#-g-f#-e)

Oh, (C)once it was Mother and (G)God and the country,

And (Am)once it was (G)flags and the (B7)Fourth of Ju(Em)ly. (G7)

But (C)Spirit, the (D)eagle, is (G)changing his (Bm)course,

And I (C)know that the (Bm)horses of (Am)war (Am7) (D) (hold)
Finally (G)die. (Bm) (C) (D)

(G)Spirit, my (Bm)friend,(C)come on and (D)move me.
(G)Spirit, my (Bm)heart lies (C)ready to (F)fly
(on D- and G-string: single notes f-g-a)
(Bb)Above the (Am)news of the (Bb/D)morning street (Am)paper,
(F)Spirit, my (Am/E)arrow is (Bb/D)pulled (Dm7/C) (Bb)
And (C)aimed (C/D)at (C/E)the (F)sky.
(Am) (D, accentuate high notes d-e-f#-g-f#-e)

Oh, (C)once it was Mother and (G)God and the country,
And (Am)once it was (G)flags and the (B7)Fourth of Ju(Em)ly. (G7)
But (C)Spirit, the (D)eagle, is (G)changing his (Bm)course,
And I (C)know that the (Bm)horses of (Am)war (Am7) (D) (hold)
Finally (G)die. (Bm) (C) (D)
(G)Oohh(Bm)Oohh(C)Oohh(D)Oohh
(G)Oohh(Bm)Oohh(C)Oohh(D)Oohh
(G)Oohh(Bm)Oohh(C)Oohh(D)Oohh (G)(hold)Oohh.

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6/2003

Star in the Black Sky Shining

Written by John Stewart

John's intro to this song in a concert goes along the following "If I had to do a concert and there was only one song you could do...well, it would be this one...Star in the Black Sky Shining..." 'Nuff said. 'Star in the Black Sky Shining' is on the excellent "Havana" CD, Appleseed Recordings, 2003. Thanks, Charlie, for doing most of the work.

Chords used:

A7 (short)

E-----

B-----2-----

G-----

D-----2-----

A-----

XXXXXXXXXXXXXXXXXX

A7/4

E-----

B-----3--

G-----

D-----2-----

A-----

XXXXXXXXXXXXXXXXXX

Em11

E-----

B-----

G-----

D-----

A-----

XXXXXXXXXXXXXXXXXX

The first beat is a note and the other two are chords. We have used small letters for the notes, example: (a) and the usual capital letters for the chords, example: (D). You keep your left hand in the (D) formation and just move the finger that plays the first beat bass note around. Then there's an occasional Em7, A7 or A7/4 at the end of the lines. Remember, small letters are single notes on the bass strings. Then two soft strums of the chord.

Capo 2nd fret

Intro: (D) - then, move the appropriate finger to make the note, playing the rest of the strings below the note for beats 2 & 3.

(d) (c) (a-hammer-b-g-a) (d) (c) (a-hammer-b-g-a)

(d)There was a (d)woman
I (c)saw on the (c)street,
I (b)swear she was (gb)(Em11)wearing
The (b)(Em7)moon on her (a)(A7) feet.
She (d)(D)said, "Do you (c)know me?"
And I (b)said, "I don't (bb)know."
She (g)(G)told me to (gb)(Em11)listen
And (b)(Em7)then I could (a)(A7)go. (A7/4) (A7)

And (d)(D)there was a (d)boy
Who I (c)found on the (c)road,
I (b)said, "Are you (gb)(Em11)lost
With (b)(Em7)nowhere to (a)(A7)go?"
And he (d)(D)said, "No I'm (c)not,
I be(b)lieve that you (bb)are."
And he (g)(G)told me to (gb)(Em11)sit
On the (b)(Em7)hood of the (a)(A7)car. (A7/4) (A7)

He said, (g)(G)"I am the (a)(A7)course
That the (d)(D)river is (d)winding,
And (g)(G)I am the (d)(D)horse
That the (e)(Em7)angel is (a)(A7)riding,
And (g)(G)I am the (a)(A7)source
Of the (d)(D)love you are (g)(G6)finding.
Do you (e)(Em7)know who I (gb)(Em11)am?
It is (a)(A7)blinding, (A7/4)(A7)
(g)(G)I am the (d)(D)star (a)(A7) (A7/4) (A7) (hold)
In the (a)(A7)black sky (d)(D)shining."

(d) (c) (a-hammer-b-g-a) (d) (c) (a-hammer-b-g-a)
(d)(D)There was a (d)dog
Who had (c)followed me (c)home,
(b)He was not (gb)(Em11)young,
But (b)(Em7)not fully (a)(A7)grown.
And he (d)(D)said, "Do you (c)know me?
We (b)spoke on the (bb)phone,
(g)(G)I was a (gb)(Em11)king
And the (b)(Em7)world is my (a)(A7)throne." (A7/4) (A7)

He said, (g)(G)"I am the (a)(A7)flame
In the (d)(D)heat of the fire,
And (g)(G)I am to (d)(D)blame
For the (e)(Em7)tongue of the (a)(A7)liar,
And (g)(G)I am the (a)(A7)same
As the (d)(D)birds on the (g)(G6)wire.
Do you (e)(Em7)know who I (gb)(Em11)am?
It is (a)(A7)blinding, (A7/4)(A7)
(g)(G)I am the (d)(D)star (a)(A7) (A7/4) (A7)
In the black sky (d)(D)shining."

(d) (c) (a-hammer-b-g-a) (d) (c) (a-hammer-b-g-a)

And (d)there was a (d)thief
 Who was (c)tied to a (c)pole,
 At his (b)feet was a (gb)(Em11)list
 Of the (b)(Em7)things that he (a)(A7)stole.
 And I (d)(D)said, "I am (c)only
 (b)Playing a (bb)role."
 And he (g)(G)asked if I (gb)(Em11)dared
 Look (b)(Em)deep in his (a)(A7)soul.(A7/4) (A7)

He said, (g)(G)"I am the (a)(A7)heart
 Of the (d)(D)warrior child,(d)
 And (g)(G)I am the (gb)(Em11)moment
 That the (e)(Em7)beast becomes (a)(A7)mild,
 And (g)(G)I am the (a)(A7)part
 Of the (d)(D)soul that is (g)(G)wild.
 Do you (e)(Em7)know who I (gb)(Em11)am?
 It is (a)(A7)blinding,
 (g)(G)I am the (d)(D)star (a)(A7) (A7/4) (A7) (hold)
 In the black sky (d)(D)shining, oh.

(d) (c) (b-b-a) (d) (c) (a-hammer-b-g-a)
 And I (c)(C)come from the (b)(Em)light,
 It is (a)(A7)blinding, (A7/4)
 For (g)(G)I am the (a)(A7/4)star (A7)
 In the black sky (d)(D)shining, (c)oh. (b)
 (middle g)(D4)Mm (middle f#)(D)Mm
 (middle e)(A4)Mm (d)(D)Mm.

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Here comes a little surprise version. We have reason to believe that when John played "Star" live in recent years, it went something like this:

Intro in single notes d..c..b a g a with a little "brush" on the strings in (D)formation, switching to (A) formation at the end,

or:

----- (D, highlight d-note) (D7, highlight c)

(D6, highlight b) single notes

on G-string: a g a; repeat

3x

 That continues into the verse as d c b a

(D/d)There was a (D7/c)woman I (D6/b)saw on the (single note a)street,
 I (D/d)swear she was (D7/c)wearing the (D6/b)moon on her (a)feet.
 She (D/d)said, "Do you (D7/c)know me?" I (D6/b)said, "I don't (a)know."

She (G)told me to (D)listen, and (A)then I could (D)go..

She said, (G)"I am the (Em)course that the (A)river is (D)winding,
(G)I am the (Em)horse that the (A)angel is (D)riding,
(G)I am the (D)source of the (A)love you are (Bm)finding, (A)
Do you (C)know who I (C/B)am?
It is (A)blinding,
(G)I am the (D)star
In the (A)black sky (D/d)shining." (D7/c) (D6/b)
(single notes on G-string: a g a)

(D/d)There was a (D7/c)boy who I (D6/b)found (a)on (g)the (a)road,
I (D/d)said. "Are you(D7/c) lost with (D6/b)no(a)where (g)to (a)go?"
He (D/d)said, "No, I'm (D7/c)not, but I be(D6/b)lieve that you (a)are."
And he (G)told me to (D)sit on the (A)hood of the (D)car.

He said, (G)"I am to (Em)blame for the (A)tongue of the (D)liar,
And (G)I am the (Em)flame in the (A)heat of the(D)fire,
And (G)I am the (D)same as the (A)birds on the (Bm)wire, (A)
Do you (C)know who I (C/B)am?
It is (A)blinding,
(G)I am the (D)star
In the (A)black sky (D/d)shining." (D7/c) (D6/b)
(single notes on G-string: a g a)
(D/d) (D7/c) (D6/b) (single notes on G-string a g a)

(D/d)There was a (D7/c)dog who had (D6/b)followed me (a)home,
(D/d)He was not (D7/c)young, but he was (D6/b)not fully (a)grown.
He (D/d)said, "Do you (D7/c)know me?" We (D6/b)spoke on the (a)phone,
He said, (G)"I am a (D)king and the (A)world is my (D)throne."

He said, (G)"I am the (Em)cry of the (A)woman who's (D)dying,
(G)I am the (Em)wings of the (A)sparrow who's (D)flying,
And (G)I am the (D)hope of the (A)child who is (Bm)crying. (A)
And I (C)come from the (C/B)light,
It is (A)blinding.
(G)I am the (D)star
In the (A)black sky (D/d)shining." (D7/c) (D6/b)
(single notes on G-string: a g a)
(D/d) (D7/c) (D6/b) (single notes on G-string: a g a)

(D/d)There was a (D7/c)thief who was (D6/b)tied to a (a)pole,
At his (D/d)feet was a (D7/c)list of the (D6/b)things that he (a)stole.
He (D/d)said, "I am (D7/c)only (D6/b)playing a (a)role",
And he (G)asked if I (D)dared look (A)deep in his (D)soul.

He said, (G)"I am the (Em)heart of the (A)warrior (D)child,
And (G)I am the (Em)moment the (A)beast becomes (D)mild,
And (G)I am a (D)part of the (A)soul that is (Bm)wild, (A)
And (C)I am the (C/B)answers
You're (A)finding.

(G)I am the (D)star in the (A)black sky (D)shining,
(G)I am the (D)star in the (A)black sky (D)shining,
(D/d)I am the (D7/c)star (D6/b) (single notes: d c# g a)
In the black sky (D/d)shining.” (D7/c) (D6/b) (single notes: a b c# d)

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5/2003

Strange Rivers

Written by John Stewart

This one is dedicated to Lilyliner.

'Strange Rivers' is a powerful, mysterious and potent song. It flows from us to you, Lily.

'Strange Rivers' is from "Punch the Big Guy", published 1987 by Line Records. This is one of John's very best albums. The song can (and should) also be found on the live albums "Deep in the Neon", Homecoming Records, 1991, and on the double CD "Front Row Music – Before the War", Neon Dreams, 2001.

It should be noted that Tim Riley, the webmaster of the John Stewart internet fan site "Bloodlines", wisely chose 'strangerivers' as part of the address of said group.

Art Faller sent his nearly perfect version to Charlie and to me, we added some bass notes and some beautifully sung OH-OH-OH's, and now the Strange Rivers can run through your guitars and banjos.

You'll be able to Feel the River then, maybe...

Charlie writes: "There's a neat little high notes run on the "Deep in the Neon" version: d-pull off to b-g-a, that precedes the bass run. Change to (D) at the a-note."

(Bass run:B-A-G-E, to Em) (D/F#) (B-A-G-E, Em) (D/F#)

(B-A-G-E, Em) (D/F#) (B-A-G-E, Em) (D/F#)

And there are (G)voices in the mirror,(Em)

And there are (C)faces (G/B)at the (D/F#)door,

And they (G)open on the (Em)rivers

We've (C)never (G/B)seen be(D/F#)fore.

And are there (G)choices for the sparrow,(Em)

Or (C)does he (G/B)only (D/F#)fly

(G)High above the (Em)rivers,

(Am)Pulling you and (D)I?

There are (C)strange rivers,(G)

The(C)rivers that you (G/B)cannot (D/F#)see,

And there are (C)strange rivers(G)

Who (C)know our (G/B)desti(D/F#)ny.

And there are (C)strange rivers,(G)

And we're (C)sai(G)lors,(D/F#)

You and (Em)me. (D/F#) (B-A-G-E, Em) (D/F#)

(G)And he could have been a builder,(Em)

He (C)could have (G/B)been the (D/F#)one

To (G)turn his dreams to (Em)steel

Ca(C)thedrals (G/B)in the (D/F#)sun.

(G)And he could have been a builder,(Em)

But (C)then he (G/B)bought the (D/F#)gun,

And there are (G)forces in that (Em)river

That (Am)keep him on the (D)run.

There are (C)strange rivers,(G)

(C)Rivers that you (G/B)cannot (D/F#)see,

And there are (C)strange rivers(G)

Who (C)know our (G/B)desti(D/F#)ny.
And there are (C)strange rivers, yeah, (G)
And we're (C)sai(G)lors,(D/F#)
You and (Em)me. (D/F#) (B-A-G-E, Em) (D/F#)
(B-A-G-E, Em) (D/F#) (B-A-G-E, Em) (D/F#)

Did you (G)ever turn the corner(Em)
And you (C)wondered (G/B)why you (D/F#)did,
'Cause you (G)haven't been that (Em)way, now,
Since (C)you were (G/B)just a (D/F#)kid?
And (G)nothing really happened,(Em)
But (C)then you've (G/B)got to (D/F#)say
That you (G)wonder what would (Em)happen,
Had you (Am)gone the other (D)way...

And there are (C)strange rivers,(G)
(C)Rivers that you (G/B)cannot (D/F#)see,
And there are (C)strange rivers(G)
Who (C)know our (G/B)desti(D/F#)ny.
And there are (C)strange rivers, yeah,(G)
And we're (C)sai(G)lors,(D/F#)
You and (Em)me.(Accentuate high notes, Em/e, Em7/d, Em/b) (D/F#)
(B-A-G-E, Em) (D/F#)

For there are (Em)strange rivers,(Em/e, Em7,d, Em/b, D/d)
There are (Em)strange rivers,(Em/e, Em7/d, Em/b, D/d)
And there are (Em)strange rivers,(Em/e, Em7/d)
Mm, (Em/b)oh, (D)oh, (C)oh, (D)oh, oh, (Em)oh,
(D)And there are (Em)strange rivers,(Em/e, Em7/d)
And (Em/b)oh, (D)oh, (C)oh, (D)oh, oh, (Em)oh, oh,
(D)For there are (Em)strange rivers,(Em/e, Em7/d)
Mm, (Em/b)oh, (D)oh, (C)oh, (D)oh, oh, (Em)oh,
(D)And there are (Em)strange rivers,(Em/e, Em7/d, Em/b, D/d)
There are (Em)strange rivers...(hammer on D-note on B-string,Em7/d-d-d)

(B-A-G-E, Em)O-O-OH, the (D/F#)river,
OH-OH-(B-A-G-E, Em)OH, the (D/F#)river,
OH-OH-(B-A-G-E, Em)OH, the (D/F#)river,
OH-OH-(B-A-G-E, Em)OH, yeah, the (D/F#)river,
OH-OH-(B-A-G-E, Em)OH, feel the (D/F#)river,
OH-Oh-(B-A-G-E, Em)OH, see the (D/F#)river,
OH-OH-(B-A-G-E, Em)OH, be the (D/F#)river
OH-OH-(B-A-G-E, Em)OH, oh, the (D/F#)river,
OH-OH-(B-A-G-E, Em)OH... (D/F#) (B-A-G-E, Em) (D/F#)
(B-A-G-E, Em) (D/F#) (B-A-G-E, Em) (D/F#) (Em)

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(The trio)

Sunstorm

Written by JohnStewart

Supposedly for a movie that never got off the ground, says Charlie. 'Sunstorm' is on "Sunstorm" (surprise there), a great and underrated album, Warner Brothers, 1972. CD re-release by Line Records in 1990.

This is mainly Charlie's work, and he admitted he made up the parts where the acoustic is almost inaudible due to the joyful noise of the other instruments. Way to go, Charlie. You'll enjoy playing this one, pickers!

Capo 4th fret

(D7/4/C)

E-----3---
B---1-----
G-----2-----
D-----
A-----3---
E--X-----

Intro:

(Cj7)(C)(Cj7) (Dm7) (C)(Bb)(hold)

(C)Harkin, the (Cj7)dogs are barking,
(D7/4/C)Out on the road there's a (Dm)law man parking,
(G)Living in an Okla(G7)homa loner's (Cj7)sunstorm.

(C)Harkin, the (Cj7)rain is gone,
(D7/4/C)Rain maker praying that he (Dm)don't go wrong,
(G)Living in an Okla(G7)homa loner's (C)sunstorm.

Sunrise, come (Cj7)burn your eyes,
And it (C7)won't take long to (F)realize
You're (G)living in an Okla(G7)homa loner's (C)sunstorm.
(Cj7) (D7/4/C) (C) (G) (C)(Bb)(hold)

(C)Harkin, your friend is lost,
You can curse the road but the (Dm)road is boss,
(G)Living in an Okla(G7)homa loner's (C)sunstorm.

Harkin, the (Cj7)wind will blow,
Gonna (D7/4/C)blow your (C)tail like a (Dm)rodeo,
(G)Living in an Okla(G7)homa loner's (C)sunstorm.

(C)Sunrise, come (Cj7)burn your eyes,

It (C7)won't take long to (F)realize
You're (G)living in an Okla(G7)homa loner,
Living in an Oklahoma loner,
Living in an Oklahoma loner's
(C)Sun(Bb)sto-orm.(hold)

(C[4x]) (G[x2]) (C[x2])
([still] C [4x])Oklahoma loner, Oklahoma loner
(G[x2])Oklahoma loner's (C[x2])sunstorm.
([still] C [4x])Oklahoma loner, Oklahoma loner
(G[x2])Oklahoma loner's (C[x2])sunstorm....(fade out)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

September 2004

Survivors

Written by John Stewart

'Survivors' is from "Wingless Angels", RCA 1975, re-released as CD "Cannons in the Rain/Wingless Angels" (two LPs on one CD) by Bear Family Records in 1990. ("Cannons in the Rain" was first released in 1973, also by RCA). The song is also on "The Last Campaign", Homecoming Records, 1985, CD re-release as "American Hero", NEC 1988, and on "The Americans Plus", Neon Dreams, 2002.

John plays the song in D, then E the first time (sounds like he has put a capo on the fifth fret and plays in A, then B, really). Charlie Woodward and I go for the C, then D solution (with a capo on the second fret to play along with the "Wingless Angels" version) because you can pick all three versions that way.

Second time is Eb throughout, capo third fret. On "The Americans", no capo is needed.

There are lyric changes on the "The Americans" version. Now it's "The Al-Qaeda pilots have shattered my life", and New York is the state that will survive in the last chorus.

Capo 2nd fret

(C)He broke his back
To put the (G)food on the table,
In Co(F)lumbus, O(G)hio,
He (C)said to his wife, (hold)
"I be(C)lieve that the flag,
It was (G)more than a rag,
But the (F)outlaws in (G)office
Have (C)shattered my (C7)life."

Can you (F)hear me, O(G)hio?
(Em)You are the (Am)country,
(F)You are the (Em)nation,
(D)You will su(G)rvive.

Can you (F)hear me O(G)hio?
(Em)You are the (Am)country,
(F)You are the (Em)nation,
(G)You will sur(C)vive. (G) (F) (G)

(C)Children in Cheyenne
Are (G)taught in their schools
'Be(F)lieve in the (G)country,
Don't (C)break any rules'.
But the T.V. is on
And they (G)know something's wrong,
(F)Someone must (G)tell them
To (C)keep pushing (C7)on.

Can you (F)hear me, Wy(G)oming?
(Em)You are the (Am)country,
(F)You are the (Em)nation,

(D)You will sur(G)vive.

Can you (F)hear me, Wy(G)oming?
(Em)You are the (Am)country,
(F)You are the (Em)nation,
(G)You will sur(C)vive. (Em) (A7)

(D)Devils and angels
Be(A)long in the church,
You (G)try for the (A)best
And you (D)deal with the worst.
Just keep on plugging,
You (A)old nine to five,
For (G)you are the (A)heartbeat
That (D)keeps us a(D7)live.

Can you (G)hear me, Vir(A)ginia?
(F#m)You are the (Bm)country,
(G)You are the (F#m)nation,
(E)You will sur(A)vive.

Can you (G)hear me, Da(A)kota?
(F#m)You are the (Bm)country,
(G)You are the (F#m)nation,
(A)You will sur(D)vive.

Can you (G)hear me, Colo(A)rado?
(F#m)You are the (Bm)country,
(G)You are the (F#m)nation,
(E)You will sur(A)vive.

Can you (G)hear me, Cali(A)ifornia?
(F#m)You are the (Bm)country,
(G)You are the (F#m)nation,
(A)You will sur(D)vive.

Can you (G)hear me, Wis(A)consin?
(F#m)You are the (Bm)country,
(G)You are the (F#m)nation,
(E)You will sur(A)vive.

Can you (G)hear me, Ari(A)zona?
(F#m)You are the (Bm)country,
(G)You are the (F#m)nation,
(A)You will sur(D)vive.

Can you (G)hear me in (A)Georgia?
(F#m)You are the (Bm)country,
(G)You are the (F#m)nation,
(E)You will sur(A)vive.

Can you (G)hear me in (A)Texas?
(F#m)You are the (Bm)country,
(G)You are the (F#m)nation,
(A)You will sur(D)vive.

Can you (G)hear me, Ha(A)waii?
(F#m)You are the (Bm)country,
(G)You are the (F#m)nation,
(E)You will sur(A)vive.

Can you (G)hear me, A(A)laska?
(F#m)You are the (Bm)country,
(G)You are the (F#m)nation,
(A)You will sur(D)vive.

(Continue chord progression) Doo doo dee dee dee....

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9/2002

Sweet Dreams Will Come

Written by John Stewart

'Sweet Dreams Will Come' is from the Homecoming Records cassette "Secret Tapes II"(1987), re-released as "Secret Tapes CD" together with "Secret Tapes '86"(Neon Dreams, 2002 – 2 CDs). The song is also on the two-CDs compilation "Gold", Wrasse Records 1999.

Both versions in E, same chords. We play 'Sweet Dreams' in D, capo 2nd fret. Drop D tuning is advisable if you want to reach the lowest note of the rapid bass run at the end of each verse.

The version from "Gold" was originally on a Nanci Griffith CD, "Little Love Affairs", John and Nanci sharing vocals. There's an "outro" on the song in that version,

three times 'Sweet Dreams Will Come', chords D-G-D etc. (remember, capo 2nd fret).

Art was the one who got us started on this song, he had all the right chords, we added a little sumpin', and here's what we've got for you now:

Em7 short

E-----

B-----

G-----

D-----

A---2-----

D-----

Capo 2nd fret

(D)(no high E-string at first, then:)

(D)(D5)(D5)(D4)(D) (D)(D5)(D5)(D4)(D) (D)(D4)(D4)

(D)(D5)(D5)(D4)(D) (D)(D5)(D5)(D4)(D) (D)(D4)(D4)

(D) (rapid bass figure during first 2 lines of verses, A-D-B-D...)

Oh, I'm sleepin' less in L. A.,

Dreaming of days yet to (Em7)come.(G)

(high notes run: B-D-A(on high E)-G slide to F#, pull off-

AAA-G pull off)

And (D)I don't care what you say,

I know that those days are sure to (Em7)come.(G)

(high notes run: B-D-A(on high E)-G slide to F#, pull off-

A-D-A)

And I'm (F#m)wakin' and I'm (G)callin',

(Bm)Shakin', ooh, and then I'm (G) fallin',

And (F#m)oh, little (Bm)darlin',

Don't ya (G)wonder when those (A)sweet dreams will (D)come?

(rapid descending bass line here, middle D to root)

And there's a hole in the sky,

Made by my Right Guard last (Em7) night.(G)

(high notes run...)

(D)And then there's you and I,

Assuring that everything's all(Em7)right.(G)

(high notes run...)

We are (F#m)nursing, pre(G)tending,
 (Bm)Cursing, and then de(G)pending,
 (F#m)Yeah, it's never(Bm)ending,
 Makes ya (G)wonder when those (A)sweet dreams will (D)come.
 (rapid bass run...)

(D)(D5)(D5)(D4)(D) (D)(D5)(D5)(D4)(D) (D)(D4)(D4)
 (D)(D5)(D5)(D4)(D) (D)(D5)(D5)(D4)(D) (D)(D4)(D4)
 (D)Mmm, looking for some love,
 I guess that's why people buy (Em7)dogs.(G)
 (high notes run...)
 Is there (D)someone up above?
 And I wonder is the Captain keeping (Em7)logs?(G)
 (high notes run...)
 We are (F#m)cursing and we're (G)praying,
 Never (Bm)knowin' what we're (G)saying,
 And (F#m)yet, it's every (Bm)daying,
 Makes ya (G)wonder when those (A)sweet dreams will (D)come.
 (rapid bass run...) (G) (D) (G) (D) (G)

And I (D)feel like a fire
 In the morning when the fire is (Em7)out.(G)
 (high notes run...)
 I am (D)walking on the wire,
 And the wire's what the whole thing is a(Em7)bout.(G)
 (high notes run...)
 The pre(F#m)tender is (G)spinning,
 Sur(Bm)render is (G)winning,
 (F#m)Yes, it is a be(Bm)ginning
 Oh, to (G)feel like those (A)sweet dreams will (D)come.
 (rapid bass run...)

(D)(D5)(D5)(D4)(D) (D)(D5)(D5)(D4)(D) (D)(D4)(D4)
 (D)(D5)(D5)(D4)(D) (D)(D5)(D5)(D4)(D) (D)(D4)(D4)
 And the pre(F#m)tender is (G)spinning,
 Sur(Bm)render, it is (G)winning,
 And (F#m)oh, it is be(Bm)ginning
 Oh, to (G)feel like those (A)sweet dreams will (D)come.
 (rapid bass run)
 And (F#m)yeah, little (Bm)darlin',
 Don't ya (G)wonder when those (A)sweet dreams will (D)come?
 (rapid bass run...)(solo on D-chord)

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 (The trio)

1/2003

Swift Lizard

Written by John Stewart

'Swift Lizard' is on "The Lonesome Picker Rides Again", Warner Brothers, 1971, CD re-issue 1990, Line Records.

Great live number – sounds best with an amp, but strumming or even picking an acoustic isn't too bad, either. Just three chords – what are you waiting for?

(C7)

Hot sun on the highway,
Burning barefooted boys walking home from (F)school.
(C7) Hot sun on the highway,
Gotta walk on the green grass just to keep 'em (F)cool.

(C7) Swift lizard got to run, run,
Swift lizard got to run, run,
Swift lizard got to run,(hold) run, run, (F)run.

(C7) Hot sun on the highway,
Swift lizard, he's sleeping in the noonday (F)sun.
(C7) Hot boys on the highway,
Swift lizard, he knows he's got to run, run, (F)run.

Oh, (C7)swift lizard got to run, run,
Swift lizard got to run, run,
Swift lizard got to run,(hold) run, run, (F)run.

And I (C7)feel I've been (F)running, (got to feel now)
(C7)Feel I've been (F)running, (got to feel now)
(C7)Feel I've been (F)running,
Too (G)long, too long, too long, too long,
Too long, too long, too long, too long.

Oh, (F)swift lizard got to run, run,
Swift lizard got to run, run,
Swift lizard got to run,(hold) run, run, (Bb)run.

Yeah, (F)swift lizard got to run, run,
Swift lizard got to run, run,
Swift lizard got to run,(hold) run, run, (Bb)run.

Oh yeah, (F)swift lizard, won't you look at him run,
Swift lizard, won't you look at him run,
Swift lizard, won't you look at him run,
Swift lizard, won't you look at him run.

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Take Her Out Of Pity

Traditional, arranged by John Stewart, Nick Reynolds and Bob Shane

'Take Her Out of Pity' is from "An American Folk Song Anthology", Laserlight Digital, 1996. Also on the Kingston Trio album "Close-Up", Capitol Records, 1961.

An old KT song, redone beautifully by John on the "Folk Song Anthology album." And there is a song lyric that ladies will feel comfortable singing below the song.

Capo 4th fret

(C) (Am) (Dm7) (G7) (C) (Am) (Dm7) (G7) (C)
Oh, I had a sister (Am)Sally, she was (Dm7)younger than (G7)I am,
(C)Had so many (Am)sweethearts, she (Dm7)had to de(G7)ny them.
But (C)as for sister (Am)Sarah, you (Dm7)know she hasn't (G7)many,
And (C)if you (C/B)knew her (Am)heart, she'd be (Dm7)grateful for (G7)any.

Come a (C)landsman, a (Am)pinsman, a (Dm7)tinker or a (G7)tailor,
A (C)doctor, a (Am)lawyer, a (Dm7)soldier, or a (G7)sailor.
A (C)rich man, a (Am)poor man, a (Dm7)fool or a (G7)witty,
Don't (C)let her (C/B)die an (Am)old maid, but (Dm7)take her out of (G7)pity.

(C)And I had a sister (Am)Susan, she was (Dm7)ugly and mis(G7)shapen,
(C)By the time she was (Am)sixteen years (Dm7)old she was (G7)taken.
(C)By the time she was (Am)eighteen, a (Dm7)son and a (G7)daughter,
(C)Sarah's (C/B)almost (Am)twenty-nine, (Dm7)never had an (G7)offer.

Come a (C)landsman, a (Am)pinsman, (Dm7) tinker, a (G7)tailor,
(C)Doctor, a (Am)lawyer, a (Dm7)soldier, or a (G7)sailor.
A (C)rich man, a (Am)poor man, a (Dm7)fool or a (G7)witty,
Don't (C)let her (C/B)die an (Am)old maid, but (Dm7)take her out of (G7)pity.
(C) (Am) (Dm7) (G7) (C) (Am) (Dm7) (G7)
(C) (Am) (Dm7) (G7) (C) (C/B) (Am) (Am/G) (Dm7) (G7)

Oh, she (C)never would be (Am)scoldin', and she (Dm7)never would be (G7)jealous,
Her (C)husband would have (Am)money to (Dm7)go to the (G7)alehouse.
While (C)he was there a-(Am)spendin', (Dm7)she'd be home a-(G7)savin',
And I (C)leave it (C/B)up to (Am)you(Am/G) if (Dm7)she is not worth (G7)havin'.

Come a (C)landsman, a (Am)pinsman, (Dm7) tinker, a (G7)tailor,
A (C)doctor, a (Am)lawyer, a (Dm7)soldier, a (G7)sailor.
A (C)rich man, a (Am)poor man, (Dm7)fool or a (G7)witty,
Don't (C)let her (C/B)die an (Am)old maid, but (Dm7)take her out of (G7)pity.
(12th fret [+4 due to the capo] flageolet) (C)

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And here's one for the ladies. All the best lines are by Joanne & Kate

Take Him Out of Pity Music traditional, words Joanne Otto, Kate Brooks & Jan Hauenstein

(G) (Em) (Am7) (D7) (G) (Em) (Am7) (D7)
Oh, I (G)had a brother (Em)Billy, he (Am7)never took the (D7)blame,
(G)Had so many (Em)women and he (Am7)mixed up all their (D7)names.
But (G)as for brother (Em)Brian, you (Am7)know he hasn't (D7)many,
And (G)if you (G/F#)knew his (Em)heart, he'd be (Am7)grateful for (D7)any.

Come a (G)princess, a (Em)goddess, a (Am7)stripper or a (D7)dancer,
A (G)barfly, a (Em)model, or the (Am7)woman who'll cure (D7)cancer,
A (G)rich girl, a (Em)poor girl, from the (Am7)country or the (D7)city,
Don't (G)let him (G/F#)die a (Em)bachelor, but (Am7)take him out of (D7)pity.

We (G)had a brother (Em)Bubba, he was (Am7)ugly and ob(D7)streperous,
By the (G)time he was six(Em)teen, (Am7)he'd run off to (D7)Texas.
By the (G)time he was eigh(Em)teen, he (Am7)was a deadbeat (D7)father,
(G)Brian's (G/F#)still a (Em)virgin, and a (Am7)volunteer Big (D7)Brother.

Come a (G)midwife, a (Em)mentor, a (Am7)psychic or a (D7)mystic,
A (G)judo ins(Em)tructor or a (Am7)baseball fashion (D7)critic,
Bag (G)lady, gold (Em)digger, a (Am7)nag or an old (D7)biddy,
Don't (G)let him (G/F#)die a (Em)bachelor, but (Am7)take him out of (D7)pity.
(G) (Em) (Am7) (D7) (G) (Em) (Am7) (D7)
(G) (Em) (Am7) (D7) (G) (G/F#) (Em) (Am7) (D7)

He'd (G)never put on (Em)airs, he'd (Am7)never squander (D7)money,
(G)He would always (Em)say, "Go (Am7)buy more shoes, my (D7)honey."
(G)She'd be out a-(Em)dancin', (Am7)he'd be home a-(D7)savin',
And I (G)leave it (G/F#)up to (Em)you if (Am7)he is not worth (D7)havin'.

Come a (G)woman sawed in (Em)half by an in(Am7)competent ma(D7)gician
A (G)Charlie's Angels' (Em)reject or an (Am7)overweight phy(D7)sician,
A (G)good witch, a (Em)bad witch, an (Am7)ex-nun or Miss (D7)Piggy,
Don't (G)let him (G/F#)die a (Em)bachelor, but (Am7)take him out of (D7)pity.
(12th fret flageolet) (G)

Joanne Otto, Kate Brooks & Jan Hauenstein

Tall Blondes

Written by John Stewart

'Tall Blondes' is from the fine album "Blondes", Allegiance, 1982, Swedish release Polydor, 1982, US album re-released as CD by Line Music, 1990, CD re-release with all the tracks from the US and the Swedish releases, Neon Dreams, 2003.

Kind of breathless – maybe those tall blondes are responsible? A pop song, more polished than usual for John, but doesn't it sound good? Art and Charlie point out that it's a good idea to play the song in Am (capo 2nd fret). Bm becomes Am, A becomes G, G becomes F. 'It allows the noodling in the chords,' says Charlie. Right.

(Bm) (A) (Bm) (A) (Bm) (A) (Bm) (A)

(Bm) Tall blondes, hitching on the highway, (A)

(Bm) Tall blondes, hope you're going my way. (A)

(G) Ooohh, the Wilshire (A) girls,

(G) Ooohh, the Wilshire (A) girls,

(G) Ooohh, the Wilshire (A) girls, (hold)

I'm walking with the (Bm) tall blondes. (A)

(Bm) Tall blondes... (A) (Bm) (A) (Bm) (A)

(Bm) Tall blondes, working on the suntan, (A)

(Bm) Tall blondes, never stay with one man. (A)

(G) Ooohh, the Wilshire (A) girls,

(G) Ooohh, the Wilshire (A) girls,

(G) Ooohh, the Wilshire (A) girls, (hold)

I'm walking with the (Bm) tall blondes.

Look at all the (A) tall blondes.

I wish you were the (Bm) tall blondes,

Looking for the (A) tall blondes.

(Bm) (A) (Bm) (A)

(G) Ooohh, the Wilshire (A) girls,

(G) Ooohh, the Wilshire (A) girls,

(G) Ooohh, the Wilshire (A) girls, (hold)

I'm walking with the (Bm) tall blondes.

(A) Tall blondes,

Look at all the (Bm) tall blondes.

Look at all the (A) tall blondes,

I'm walking with the (Bm) tall blondes, yeah, yeah,

(A) Tall blondes.

(Bm) Tall blondes,

Seeing all the (A) tall blondes.

Got to have (Bm) tall blondes,

Got to have (A) tall blondes, yeah,

(Bm) Tall blondes, yeah,

(A) Tall blondes, yeah,

(Bm) Tall blondes, yeah,

(A) Tall blondes.
(Bm) Tall blondes, yeah,
(A) Tall blondes.

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September 2005

Tanforan

Written by John Stewart

'Tanforan' is the title song of the November 2003 Neon Dreams CD. Damn fine song. It's about Seabiscuit. I don't think it's "only" about horses. "And here's to all the losers who gathered wings to fly..." Damn fine playing (I love the banjo), one of those hypnotic Stew songs. John often doesn't play full chords here, high E-string almost unplayed throughout.

A few playing hints – yes, it also sounds extremely good with high E. The (Am7/G) in the intro is/can be added in that chord progression when it's played during the verses a couple of times, too. Some of the (C7)s are more a feeling than something I hear – but eagle-eye Art saw them when he watched John play the song live recently. And finally, the (Em) might just, might just be a (Cj7) some of the time. Play this one. You'll find it's very difficult to stop playing...and playing...

Capo 4th fret

(C) (G) (Am) (Am7/G) (F) (G) (C) (G)
 (C) (G) (Am) (Am7/G) (F) (G) (C) (G7)
 (C) It was (G)post time in the (Am)meadows,
 (F) I had my (G)wager in my (C)hand. (G)
 (C) I was (G)trying to keep the (Am)sun out
 (F) Of my (G)eyes the best I (C)can.(C7)
 (F) And I could hear the (Em)cheering (Am)
 >From the (F)people (G) in the (C)stands, (G)yeah,
 (F) Who were waiting for the (Em)pony (Am)
 (F) Who (C)won at Tanfo(G)ran.

(C) He was (G)roughed and he was (Am)beaten,
 (F) He was (G)'buked and he was (C)scorned. (G)
 (C) He was the (G)horse nobody (Am)wanted
 (F) From the (G)day that he was (C)born.(C7)
 (F) And somewhere deep in(Em)side him
 A (Am)voice said, (F) (G)"I don't give a (C)damn,"(G)
 (F) The (G)broken little (Em)pony (Am)
 (F) Who (C)won at Tanfo(G)ran,
 (F) The (G)broken little (Em)pony, (Am)yeah,
 (F) Who (G)won at Tanfo(C)ran.
 (G) (Am) (Am7/G) (F) (G) (C) (G)
 (C) (G) (Am) (Am7/G) (F) (G) (C) (C7)

(F) And there were (G)rainbows in the (Em)infield, (Am)yeah,
 (F) There were (G)kids upon the (C)rail. (G)
 (F) Clark (G)Gable's in the (Em)club house (Am)
 (F) With a (C)blonde named Lucy (G)Gale.
 (F) There were (G)bookies in (Em)fedoras (Am)
 Writing (F)numbers (G)on their (C)hands (G)
 (F) For that broken little (Em)pony, (Am)yeah,
 (F) Who (C)won at Tanfo(G)ran,

(F) For that (G)broken little (Em)pony (Am)
(F) Who (G)won at Tanfo(C)ran.
(G) (Am) (Am7/G) (F) (G) (C) (G)
(C) (G) (Am) (Am7/G) (F) (G) (C) (G)

(C) (G)You can smell the (Am)tanbark
(F) Where the (G)jockeys all (C)parade, (G)
(C) And you (G)know they call the (Am)horses
(F) When you (G)hear the bugle (C)played.(C7)
(F) And (G)here's to all the (Em)losers (Am)
(F) Who (G)gathered wings to (C)fly, (G)yeah,
(F) Like that little broken (Em)pony (Am)
(F) Who just (C)looked me in the (G)eye.

(F) He's in the (G)hearts of all the (Em)people, (Am)
Every (F)woman, (G)child and (C)man, (G)
(F) That (G)broken little (Em)pony, (Am)yeah,
(F) Who (C)won at Tanfo(G)ran.

(F)He's in the (G)hearts of all the (Em)people, (Am)
Every (F)woman, (G)child and (C)man, (G)yeah,
(F) That (G)broken little (Em)pony (Am)
(F)Who (G)won at Tanfo(C)ran.
(G) (Am) (Am7/G) (F) (G) (C) (G)
(C) (G) (Am) (Am7/G) (F) (G) (C)

(F) And there were (G)rainbows in the (Em)infield (Am)
(F) With (G)ponies left to (C)run, (G)
(F) Where the (G)jockeys' silks were (Em)dancing (Am)
(F) As they (C)rode into the (G)sun.

(F) He's in the (G)hearts of all the (Em)people, (Am)yeah,
(F) Every (G)woman, child and (C)man, (G)
(F) That (G)broken little (Em)pony (Am)
(F) Who (C)won at Tanfo(G)ran.
(F) He's in the (G)hearts of (Em)all the people, (Am)
Every (F)woman, (G)child and (C)man, (G)yeah,
(F) That (G)broken little (Em)pony, (Am)yeah,
(F) Who (C)won at Tanfo(G)ran.

(F) He's in the (G)hearts of all the (Em)people, (Am)yeah,
Every (F)woman, (G) child and (C)man, (G)yeah,
(F) That (G)little broken (Em)pony, (Am)yeah,
(F) Who (G)won at Tanfo(C)ran.
(G) (Am) (Am7/G) (F) (G) (C)

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Tears of the Sun

Written by John Stewart

'Tears of the Sun' is from the "The Secret Tapes II" cassette, Homecoming Records, 1987. CD re-release as "Secret Tapes CD", Neon Dreams, 2002, songs from the "Secret Tapes 86" cassette and from "The Secret Tapes II". That's the song you'll find below. There's also a less stately version of the song on "Wires from the Bunker", Wrasse Records, 2000 and also Appleseed Records, 2000. These songs originated between 1984 and 1987. You can play this earlier version with the same chords, transposed to F. Good song, not difficult to play.

(G) (C)

(G, play empty B-string, then D-note hammer on E pull off to D to...) (C)

Oh, you (G)got to hold the (Em)line

And have (Am7)faith (Am7/G)in the (D)river,

(G) Look for a (Em)sign

Any (Am7)way (Am7/G)you can (D)go.

(G) For now is the (Em)time

To (Am7)stand (Am7/G)and de (D)liver

With the (G)tears of the (Em)sun

Falling (Am7)over the (D)snow.

And (G)I have had a (Em)dream

I would (Am7)find (Am7/G)the re (D)deemer

And (G)I have had a (Em)dream

Of the (Am7)sword (Am7/G)in the (D)stone.

(G) And I swore to my (Em)heart

That I would (Am7)go (Am7/G)on be (D)lieving

'Till the (G)tears of the (Em)sun

Were falling (Am7)o (Am7/G)ver the (D)snow.

And you (G)got to hold the (Em)line

And have (Am7)faith (Am7/G)in the (D)river,

(G) Look for a (Em)sign

Any (Am7)way (Am7/G)you can (D)go.

(G) For now is the (Em)time

To (Am7)stand (Am7/G)and de (D)liver

With the (G)tears of the (Em)sun

Falling (Am7)over the (D)snow,

Over the (G)snow. (Em)

(Am7) (D)

(G) (Em)

(Am7) (Am7/G) (D) (G) (hold)

And (D)deep in your (D7)heart

There's the (G)song of a sailor,

And (D)deep in your (D7)heart

There's a (G)way that (G/Gb)you can (Em)go.

So (Am7)find any (D)star

Or the (G)song (G/Gb)of the (Em)Saviour
With the (C)tears of the (G)sun
Falling (A7)over the (D)snow.(D7)

You (G)got to hold the (Em)line
And have (Am7)faith (Am7/G)in the(D)river,
(G)Look for a (Em)sign
Any (Am7)way (Am7/G)you can (D)go.
(G) For now is the (Em)time
To (Am7)stand (Am7/G)and de(D)liver
With the (G)tears of the (Em)sun
Falling (Am7)over, (D)
Over the (G)snow, (Em) (Am7) (Am7/G) (D)
Over the (G)snow, (Em) (Am7) (Am7/G) (D)
Over the (G)snow. (Em) (Am7) (Am7/G) (D) (G)

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Teresa

Written by John Stewart

'Teresa' is from "Teresa and the Lost Songs", the Crow cassette was published in 1992, the Homecoming Records CD from 1998 sadly did not include 'Songs of All the Angels' and 'Wings of St. Michael', but has three new songs, 'A Woman Rides the Beast', 'Cooler Water, Higher Ground' and 'Liddy Buck'.

John wrote about 'Teresa': "Teresa was written this August at the Omega Institute in New York State where I was teaching a songwriting course. I was asked to bring the paintings of Mother Teresa I was doing to display in the dining hall. After being up for a day, the executives asked me to take them down as "...they didn't want people thinking that's what Omega is about. I always thought of Mother Teresa as a great human being like Ghandi, not a symbol of the Catholic Church. Anyway, I was not pleased. I wrote the song in about 30 minutes and sang it there in a show I did with Tuck And Patti. The place went crazy and they called more attention to the Mother than if they had left them up... the power of songs." Topical song at this time of year. Neither the left channel guitar nor the right channel guitar sound great alone, too many 'holes'. So we decided to arrange the song for solo guitar, taking notes and chords from both guitars.

An aside:

Higher/I, her/I, the

Charlie wrote: And I always thought it was, "And I, her artist, make no sound." I replied: I hear Higher, but artist instead of Tim's artists. Art decided: Ah..the deciding vote.....from that cold snowy state of Connecticut. It's "I, the artist....." I heard the story behind the song a few times. Most recently, John told the story of the sketch he drew, the removal of such from view, and the resulting song, at one of his songwriting sessions at a Fantasy Camp. Based on that, it's "I.." at least to me and it fits.

For cutting and pasting:

Higher artists

I, her artist,

I, the artist,

And after you've cut and pasted to your heart's delight, go and get your guitar or whatever musical instrument you play.

(G) (D) (C) (D) (G) (D) (C) (D)

(G) (D) (C) (D) (G) (D) (C) (D)

(G) Teresa (D)fell without a (C)whimper, (D)

(G) Higher (D)artist, (C)make no sound.(D)

(G) In the Omega (D)Hills of the (Em)New Awareness

(C) They made me (G)take (D) The Mother (G)down.

(D)(D4)(D) (C) (D) (G) (D)(D4)(D) (C) (D)

(G) They were only (D)pictures of the (C)promise, (D)(D4)(D)

(G) A higher (D)soul who never (C)rests, (D)(D4)(D)

(G) Who serves the (D)poorest of the (C)poor, (D)(D4)(D)

(G) She is the (D)best (C) of all the (D)best.

(G) She had no (D)place among the (C)drummers, (D)

(G) Amidst the (D)stream of eager (C)hearts, (D)
 (G) I'm just (D)glad it was not the second (C)coming, (D)
 (G) Paint on (D)canvas (C)was not (D)art.

(G) Teresa (D)fell without a (C)whimper, (D)
 (G) Higher (D)artist, (C)make no sound.(D)
 (G) In the Omega (D)Hills of the (Em)New Awareness
 (C) They made me (G)take (D) The Mother (G)down.
 (C) They made me (G)take (D) The Mother (G)down. (D) (C) (D)
 (G) (D) (C) (D) (G) (D) (C) (D) (G) (D) (C) (D)

(G) In the scheme of (D)things, it doesn't (C)matter, (D)(D4)(D)
 (G) Crying (D)children, (C) there's a (D)sound.(D4)(D)
 (G) Hungry (D)people(C) in Cal(D)cutta
 (C) Would never (D)take (C) The (D)Mother (G)down. (D)

(G) Teresa (D)fell without a (C)whimper, (D)(D4)(D)
 (G) Higher (D)artist, (C)make no sound.(D)
 (G) In the Omega (D)Hills of the (Em)New Awareness
 (C) They made me (G)take (D) The Mother (G)down.
 (C) They made me (G)take (D) The Mother (G)down.

Teresa (D)fell without a (C)whimper, (D)(D4)(D)
 (G) Higher (D)artist, (C)make no (D)sound.
 (G) In the Omega (D)Hills of the (Em)New Awareness
 (C) They made me (G)take (D) The Mother (G)down.
 (C) They made me (G)take (D) The Mother (G)down..
 (C) They made me (G)take (D) The Mother (G)down.
 (C) They made me (G)take (D) The Mother (G)down..
 (D)(D4)(D) (C) (D) (G) (D)(D4)(D) (C) (D) (G)
 (D)(D4)(D) (C) (D) (G) (D)(D4)(D) (C) (D) (G)

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December 2005

That Lucky Old Sun

Words by Haven Gillespie and music by Beasley Smith

'Lucky Old Sun' is from the "Havana"-CD, Appleseed, 2003. Now don't come complaining that this isn't a John Stewart song. You mean...this ISN'T a John Stewart song??? Okay, this isn't a John Stewart song, he didn't write it, there are a couple of really good versions (Ray Charles!), but.....well, when I first heard it, I thought, this is the best John Stewart song he hasn't written himself! Gosh! The voice on that song... near-broken, world-weary, tired and yet... simply g r e a t. Naked emotion, but hidden strength. "A whole lot of tears were riding on those rhymes..." is what I thought when I listened. Love that song the way John sings it.

As played by John Stewart on the "Havana"-CD, Appleseed, 2003.

Capo 2nd fret

(G) (d-note on B-string, to..)(Bm, highlight a-note on high E) (C) (D) (G)
(C, highlight high notes g-e on high E) (D, highlight f# on high E, d on B)
(C, hammer on-pull off on B: b-c-b) (D) (G)

Up in the mornin', (Bm) out on the job,
(Am7) And I work like the (D)devil for my (G)pay.
Oh, that(Cj7) lucky old sun (Bm) ain't got nothin' to do
But to (C)roll 'round (D)heaven all (G)day.

And I fuss with my woman, (Bm) toil for my kids,
And I (C) sweat till I'm (D)wrinkled and (G)gray,
But that (Cj7)lucky old sun (Bm) ain't got nothin' to do
But to (Am7)roll around (D)heaven all (G)day.

(C) Oh Lord a(Bm)bove, don't you (C)see I'm (G)pinning,
I (G/B)got (C) tears (D) all in my (G)eyes.
(C)Show me the (Bm)cloud with the (Am7)silver (G)lining,
(A7) Take me to Para(D)dise.

(Cj7) Show me that (Bm)river, (C)lead me a(G)cross
(Am7) Wash all my (D)troubles a(G)way
Oh, that(Cj7) lucky old sun (Bm) ain't got nothin' to do
But to (C) roll 'round (D)heaven all (G)day.
(G, highlight c-note on B, to.) (Bm) (C) (D) (G)
(Cj7) (Bm) (Am7) (D) (G)

(C) Oh Lord a(Bm)bove, don't you (C)see I'm (G)pinning,
I (G/B)got (C) tears (D) all in my (G)eyes.
(C) Show me the (Bm)cloud with the (C)silver (G)lining,
(A7) Take me to Para(D)dise. (highlight e-hammer on f#-g-f#)

(G) And up in the mornin', (Bm) out on the job,
(C) Work like the (D)devil for my (G)pay,

(Cj7) But that lucky old sun, (D) yeah, ain't got nothin' to do
But to (Am7)roll 'round (D)heaven all (G)day.

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The American Way

Written by John Stewart

'The American Way' - this is the live version from the "Front Row Music - Before the War" double CD, Neon Dreams, 2001. The song is also on "Trancas", Affordable Dreams (and Line Records), 1984, re-released with two bonus songs by Neon Dreams, 2002, and on "Wires from the Bunker", Appleseed, 2000 (songs recorded ca. 1983-85).
WOO-HOO. 'Nuff said.

A2
E-----
B-----
G---2-----
D---2-----
A-----
E-----

Capo 5th fret

(D) (D4)(D)(A7short) (G6) (A7 short)
(D) (D4)(D)(A7short) (G6) (A7 short)
(D) (D4)(D)(A7short) (G6) (A7 short)
(D) (D4)(D)(A7short) (G6) (A7 short)

(D)Some(A)times, (G) (A)
Early in the (D)morning, (A)yeah, (G) (A)
Yeah, (D)some(A)times, (G)
When the (A)world goes (D)'round, (D2) (G) (A)
And there was (D)one (A)lie (G) (A)
I was be(D)lieving, yeah,(A) (G6) (A7 short)
Said that (D)dream (Bm7)girls
(G)Never (A)bring you (D)down. (D2) (G) (A7 short)

(D)I (A)know (G) (A)
Somebody's (D)daughter, (A)yeah, (G) (A)
She didn't (D)mean (A)wrong (G)
When she (A)said those (D)things, (D2) (G) (A)
She said that (D)I (A)was (G)
The (A)oil on the (D)water, (A)yeah, (G6) (A7 short)
She was an (D)An(Bm7)gel
(G)Who had (A)found her (D)wings. (G6) (D)(hold)

And when your (D)love's (A7 short)gone, woo-(G)hoo,
(A7 short)Early in the (D)morning, (D2)yeah, (G6) (A7 short)
And when your (D)love's (A7 short)gone, woo-(G)hoo,
(D)Early in the (A)day, (A2) (A) (A4)(A)(A2)
And when your (D)love's (A7 short)gone, woo-(G)hoo,

(A7 short)Long about (D)midnight, yeah,(D2) (D) (D4) (D)
 (A7 short)When your (D)love's (A7 short)gone,
 O(G)k, it's the A(A7 short)merican (D)way.

(D4)(D)(A7short) (G6) (A7 short)
 (D) (D4)(D)(A7short) (G6) (A7 short)
 (D) (D4)(D)(A7short) (G6) (A7 short)
 (D) (D4)(D)(A7short) (G6) (A7 short)
 (D)(D) (A)(A) (G)(G) (A7 short)
 (D)(D) (A)(A) (G)(G) (A7 short)

(D)Some(A)times, (G) (A)
 Early in the (D)morning, (A)yeah, (G) (A)
 Yeah, (D)some(A)times, (G)
 When the (A)world goes (D)'round, (D2) (G) (A)
 And there was (D)one (A)lie (G) (A)
 I was be(D)lieving, yeah,(A) (G6) (A7 short)
 I said that (D)dream (Bm7)girls
 (G) Never (A)bring you (D)down. (G6) (D)(hold)

And when your (D)love's (A7 short)gone, woo-(G)hoo,
 (A7 short)Early in the (D)morning, (D2)yeah, (G6) (A7 short)
 And when your (D)love's (A7 short)gone, woo-(G)hoo,
 (D)Early in the (A)day, (A2) (A) (A4)(A)(A2)
 And when your (D)love's (A7 short)gone, woo-(G)hoo,
 (A7 short)Along about (D)midnight, yeah,(D2) (D) (D4) (D)
 (A7 short)When your (D)love's (A7 short)gone,
 O(G)k, it's the A(A7 short)merican (D)way.

(D4)(D)(A7short) (G6) (A7 short)
 (D) (D4)(D)(A7short) (G6) (A7 short)
 (D) (D4)(D)(A7short) (G6) (A7 short)
 (D) (D4)(D)(A7short) (G6) (A7 short)

And when your (D)love's (A7 short)gone, woo-(G)hoo,
 (A7 short)Early in the (D)morning, (D2)yeah, (G6) (A7 short)
 And when your (D)love's (A7 short)gone, woo-(G)hoo,
 (D)Early in the (A)day, (A2) (A) (A4)(A)(A2)
 And when your (D)love's (A7 short)gone, woo-(G)hoo,
 (A7 short)Along around (D)midnight, yeah,(D2) (D) (D4) (D)
 (A7 short)When your (D)love's (A7 short)gone,
 O(G)k, it's the A(A7 short)merican, (D)love's (A7 short)gone,
 O(G)k, it's the A(A7 short)merican, (D)love's (A7 short)gone,
 O(G)k, it's the A(A7 short)merican (D)way.
 (D4) (D) (A7short) (G6) (A7 short) (D)

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January 2005

The Americans

Written by John Stewart

'The Americans' is from "The Americans Plus", Neon Dreams, 2002.

Charlie Woodward did most of the work; I mainly added some bass notes. Charlie writes: "Beginning at the end of the first verse, there is an additional guitar capoed at 7, played in D -- just transpose accordingly for that high, jingly sound that's on the cut. It's almost a 'Here Comes the Sun' sort of sound."

Bass notes A EED DEA EED DE leading to
(A) (A/E)(A/E)(D) (D)(A/E)(A/E)(A) (A)(A/E)(A/E)(D) (hold)

There are(A)heroes on the streets of (D)New York,
(A)Heroes on the (F#m)planes who(D)won't come (E)home.
(A)Heroes all the guys who rode (D)engine number nine,
The (Bm)heroes that will (E)never be (A)known, (F#m)
(D)Heroes who will (E)never be (A)known.
(A/E)(A/E)(A/E)(D) (D)(A/E)(A/E)(A) (A)(A/E)(A/E)(D) (hold)

And they were (A)watching from the farms of (D)Kansas,
(A)Watching from the (F#m)homes of (D)Ohi(E)o,
(A)Watching from the schools out on (D)Second Avenue,
The (Bm)heroes that will (E)never be (A)known, (F#m)
(D)Heroes that will (E)never be (A)known. (F#m) (D) (E)

(A/C#))Here's (E/B)to the (D)Americans,
(A)Born in the (F#m)land of the (Bm)brave and the (E)free.
(A/C#))Here's (E/B)to the (D)Americans,
Sure they (A)look a whole (F#m)lot like (E)you and (A)me.
(A/E)(A/E)(A/E)(D) (D)(A/E)(A/E)(A) (A)(A/E)(A/E)(D)

(G) Don't they know who we (F#m)are?
(G) Don't they know who we've (F#m)been?
(G) In every (A)city and (D)farm, (Bm)
(G) All the (A)women and (D)men,
Who were (G)born at the time of holding the line,
And we'll (Em)do it again and (A)again. (E)

And (A/C#)we (E/B)are the (D)Americans,
(A)Born in the(F#m)land of the (Bm)brave and the (E)free.
(A/C#)We (E/B)are the (D)Americans,
And we (A)look a whole (D)lot like (E)you and (A)me.

(E/B)Oh, (A/C#)we (E/B)are the (D)Americans,
(A)Born in the (F#m)land of the (D)brave and the (E)free.
(A/C#))We (E/B)are the (D)Americans,
Sure we (A)look a whole (D)lot like (E)you and (A)me,

Sure we (A)look a whole (D)lot like (E)you and (A)me.

Oh, we(hold) are the (D)Americans... (A)

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Charlie Woodward & janhauenstein@gmx.de
(The team)

The Chosen

Written by John Stewart

'The Chosen' is from "Trancas", Affordable Dreams Records/Homecoming Records, 1984, CD re-release by Line Records, 1990, and again – with two bonus tracks this time – by Neon Dreams, 2002. No idea what the song is really about...Good melody; Buffy sings on it beautifully. Not difficult to play – medium-fast picking sounds very nice!

(G) (D) (C) (D) (G) (D) (C) (D)
(G) (D) (C) (D) (G) (D) (C) (D)
(G) (D) (C) (D) (G) (D) (C) (D)

(G)Theirs are the (D)faces that (C)shine in the (D)crowd,
They're the (G)chosen. (D) (C) (D)
(G)Theirs are the (D)voices who (C)whisper out (D)loud,
They're the (G)chosen. (D) (C) (D)
(C)Theirs are the (D)eyes that are (G)burning in(C)side
Like we're (G)frozen. (D) (C) (D)

(G)Theirs are the (D)faces that (C)shine in the (D)crowd,
They're the (G)chosen. (D) (C) (D)
(G)Theirs are the (D)dreams that are (C)born in the (D)light,
They're the (G)chosen. (D) (C) (D)
(G)Theirs are the (D)Angels (C)guarding the (D)night,
They're the (G)chosen. (D) (C) (D)
(C)Theirs are the (D)eyes that are (G)burning in(C)side
Like we're (G)frozen. (D) (C) (D)

(G)Theirs are the (D)faces that (C)shine in the (D)crowd,
They're the (G)chosen. (D) (C) (D)
(G) (D) (C) (D) (G) (D) (C) (D)
(G) (D) (C) (D)
(C)Theirs are the (D)eyes that are (G)burning in(C)side
Like we're(G)frozen. (D) (C) (D)

(G)Theirs are the (D)faces that (C)shine in the (D)crowd,
They're the (G)chosen, (D) (C) (D)
They're the (G)chosen, (D) (C) (D)
They're the (G)chosen, (D) (C) (D)
They're the (G)chosen, (D) (C) (D)
They're the (G)chosen, (D) (C) (D)
They're the (G)chosen, (D) (C) (D)
They're the (G)chosen, (D) (C) (D)
They're the (G)chosen, (D) (C) (D)
They're the (G)chosen, (D) (C) (D)
They're the (G)chosen, (D) (C) (D)
They're the (G)chosen, (D) (C) (D)

They're the (G)chosen. (D) (C) (D) (G)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

1/2004

The Last Campaign

Written by John Stewart

This excellent song is from "The Phoenix Concerts", RCA (74), re-released as CD, "The Complete Phoenix Concerts" with additional songs by Bear Family Records. On "Phoenix Concerts", it is the first part of the 'The Last Campaign Trilogy', followed by 'Wild Horse Road' and 'Shoot All the Brave Horses'. The song is also on "John Stewart and Buffy Ford Live at the Turf Inn, Scotland", Folk Era CD (96).

It was (C)more than Indi(F)ana,
It was (Dm)more than (Am)South Da(G)kota,
It was (C)more than Cali(F)ornia,
It was (Dm)more than (Am)Ore(G)gon.
It was a (Am)race against (C)time,
It was (F)always (C)on our (G)minds,
And he (C)died (F)on the (Em)road. (D) (G)

We were (C)tired, we were (F)hungry,
We were (Dm)living (Am)on a (G)dream,
For (C)all forgotten (F)people,
Never (Dm)heard and (Am)never (G)seen,
That there (Am)would come a (C)time,
For a (F)moment (C)they would (G)shine,
And it (C)died (F)on the (Em)road. (D)

(F)Truly as the (C)sun,
(E)Truly as the (Am)rain,
(F)Truly (G)I be(C)lie(Am)ve
That it (F)was the (G)last cam(C)paign.
(F)Truly as the (C)sun,
(E)Truly as the (Am)rain,
(F)Truly (G)I be(C)lie(Am)ve
That it (F)was the (G)last cam(C)paign.

It was more than Indi(F)ana,
It was (Dm)more than (Am)South Da(G)kota,
It was (C)more than Cali(F)ornia,
It was (Dm)more than (Am)Ore(G)gon.
It was a (Am)race against (C)time,
It was (F)always (C)on our (G)minds,
And he (C)died (F)on the (Em)road.

©John Stewart

janhauenstein@gmx.de, approved by Charlie Woodward

The Last Campaign Trilogy

Written by John Stewart

This moving three-part-song is from "The Phoenix Concerts", RCA (74), re-released as CD "The Complete Phoenix Concerts" with additional songs by Bear Family Records. 'The Last Campaign' the first part of the 'The Last Campaign Trilogy', followed by 'Wild Horse Road' and 'Shoot All the Brave Horses'.

It was (C)more than Indi(F)ana,
It was (Dm)more than (Am)South Da(G)kota,
It was (C)more than Cali(F)ornia,
It was (Dm)more than (Am)Ore(G)gon.
It was a (Am)race against (C)time,
It was (F)always (C)on our (G)minds,
And he (C)died (F)on the (Em)road. (D) (G)

We were (C)tired, we were (F)hungry,
We were (Dm)living (Am)on a (G)dream,
For (C)all forgotten (F)people,
Never (Dm)heard and (Am)never (G)seen,
That there (Am)would come a (C)time,
For a (F)moment (C)they would (G)shine,
And it (C)died (F)on the (Em)road. (D)

(F)Truly as the (C)sun,
(E)Truly as the (Am)rain,
(F)Truly (G)I be(C)lie(Am)ve
That it (F)was the (G)last cam(C)paign.
(F)Truly as the (C)sun,
(E)Truly as the (Am)rain,
Oh, (F)truly (G)I be(C)lie(Am)ve
That it (F)was the (G)last cam(C)paign.

It was more than Indi(F)ana,
It was (Dm)more than (Am)South Da(G)kota,
It was (C)more than Cali(F)ornia,
It was (Dm)more than (Am)Ore(G)gon.
It was a (Am)race against (C)time,
It was (F)always (C)on our (G)minds,
And he (C)died (F)on the (Em)road. (hold)

(Am) (G) (F) (Em) (hold)
Oh, there (Am)ain't no wild (G)horses
Out on (F)Wild Horse (Em)Road,
Naw, there (C)ain't no (Em/B)wild (Am)horses (Am/G)there,
I (Dm)know.(G)
Some(Am)where they're trucking (G)mustangs

On a (F)lonesome (G)desert (A)road,
 But there (C)ain't no (Em/B)wild (Am)horses
 (Am/G)Out on (F7) Wild Horse Road, (hold)
 No, no, no,(C, add D# on B-string)no. (F) (C, add D#) (F)

(Am)Running down a mustang,
 (G)What'll it take,
 A (F)pick up and a (Em)gun?
 (C) Hey, (Em/B)young (Am)moonlight (Am/G)gunner,
 (Dm)Where's the sun?(G)
 And (Am)don't it make you feel like
 (G)Kicking in a white wall
 (F)Now you (Em)fin'ly (A)know
 That there (C)ain't no (Em/B)wild (Am)horses
 Yeah, there (F)ain't no (Dm)wild (G)horses,
 No, there (C)ain't no (Em/B)wild (Am)horses
 (Am/G)Out on (F7) Wild Horse Road. (hold)

Play quickly, high strings only:

(F) (C/E) (Dm) (F/C),
 then, majestically...
 (F) (C/E) (Dm) (F/C) (Bb6) (C) (F)
 (C/E) (Dm) (F/C) (Bb6) (C) (F)
 (C/E) Shoot all the brave (Dm)horses,(F/C)
 (Bb6) (C) How will we (F)ride?
 (C/E) Shoot all the brave (Dm)horses,(F/C)
 (Bb) (Gm)How will (G/B)we (C)ride?(C/Bb)
 Shoot (Am)all (C)the brave (D/F#)hor(Em)ses,
 And (F)how (E)will we (Am)ride,(C/G)
 And (F)ford (G7)the (G7/B)cold (C)wa(Em/B)ters,(Am)(C/G)
 Oh, (F)how (G7)will (G7/B)we (C)ride? (C7)

Shoot(F)all (C/E)the brave (Dm)hor(F/C)ses,
 And (Bb6)how (C)will we (F)ride?
 Shoot all (C/E)the brave (Dm)hor(F/C)ses,
 And (Bb)how (Gm)will (G/B)we (C)ride? (C/Bb)
 Shoot (Am)all (C)the brave (D/F#)hor(Em)ses,
 And (F)how (E)will we (Am)ride,(C/G)
 And (F)ford (G7)the (G7/B)cold (C)wa(Em/B)ters,(Am)(C/G)
 Oh, (F)how (G7)will (G7/B)we (C)ride?(C7)

Instrumental verse

Shoot(F)all (C/E)the brave (Dm)horses,(F/C)
 And (Bb6)how (C)will we (F)ride?
 Shoot all (C/E)the brave (Dm)horses,(F/C)
 And (Bb)how (Gm)will (G/B)we (C)ride? (C/Bb)
 Shoot (Am)all (C)the brave (D/F#)hor(Em)ses,
 And (F)how (E)will we (Am)ride,(C/G)

And (F)ford (G7)the (G7/B)cold (C)wa(Em/B)ters,(Am)(C/G)
Oh, (F)how (G7)will (G7/B)we (C)ride?(C7)

Shoot(F)all (C/E)the brave (Dm)hor(F/C)ses,
And (Bb6)how (C)will we (F)ride?
Shoot all (C/E)the brave (Dm)hor(F/C)ses,
And (Bb)how (Gm)will (G/B)we (C)ride? (C/Bb)
Shoot (Am)all (C)the brave (D/F#)hor(Em)ses,
And (F)how (E)will we (Am)ride,(C/G)
And (F)ford (G7)the (G7/B)cold (C)wa(Em/B)ters,(Am)(C/G)
Oh, (F)how (G7)will (G7/B)we (C)ride?(C7)

(F)Truly as the (C)sun,
(E) Truly as the (Am)rain,
(F)Truly (G)I be(C)lie(Am)ve
That it (F)was the (G)last cam(C)paign. (F) (C)

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Help, advice and spiritual guidance (always wanted to write that) by Charlie Woodward

The Last Hurrah

Written by John Stewart

This one is dedicated to the gentleman with a name like an excellent French wine. One of the finest songs ever written (don't contradict me- I mean it). "The saddest words I've ever spoken were the words "It might have been" "- became one of my mottos. Made me found a band and play live. Which in turn gave me some of the happiest hours of my life. Only being there when my daughter was born was better in terms of sheer happiness.

'The Last Hurrah' is on the RSO LP "Fire in the Wind" (77), reissued as CD (with additional songs) by Wrasse 2001. I learned the song from the LP a long time ago. It is also on "Front Row Music: Before the War", Neon Dreams, 2001.

John plays in Bb, I have it in G. Capo 3rd fret. I've got a "full" version with all the chords I hear John playing (quite difficult, this one- the big guy sure can pick!) and a "version-I-can-play-without-breaking-my-fingers." This is the latter. Verse and chorus with more chords added below. Learn this song today.

Instrumental intro: full verse.

(G/B)Clear the (D)tracks, the (C)song's (G/B)been ta(D/A)ken,
 (G/B)This may (D)be the (C)last (G/B)hur(D/A)rah.
 (G/B)In Tennes(D)see, they (C)were (D)for(G/B)sa(G)ken,
 (G/B)L.A. (D)was the (C)coup (G/B)de (D/A)grace.

(G/B)Clean your (D)guns, the (C)bat(G/B)tle's o(D/A)ver,
 (G/B)They be(D)long now (C)to (G/B)the (D/A)wind.
 (G/B)The saddest (D)words I've (C)e(D)ver (G/B)spo(G)ken
 (G/B)Were the (D)words, "It (C)might (G/B)have (D/A)been."

(Em)And it's al(D)right, it's (C)only (G)music.
 (Em)It is (D)singing (A)in the (D)stars.
 (Em)Keep your (D)dreams as (C)clean (D)as (G/B)sil(G)ver,
 (G/B)This may (D)be the (C)last (G/B)hur(D/A)rah.

-Instr. verse-

(G/B)Loyal (D)friends and (C)front-(G/B)row dan(D/A)cers,
 (G/B)Hitch your (D)wagon (C)to (G/B)a (D/A)star.
 (G/B)Chilly (D)wind blew (C)cold (D)this (G/B)mor(G)ning,
 (G/B)This may (D)be the (C)last (G/B)hur(D/A)rah.

(Em)And it's al(D)right, it's (C)only (G)music,
 (Em)It is (D)singing (A)in the (D)stars.
 (Em)Keep your (D)dreams as (C)clean (D)as (G/B)sil(G)ver,
 (G/B)This may (D)be the (C)last (G/B)hur(D/A)rah,
 (G/B)This may (D)be the (C)last (G/B)hur(D/A)rah

-Instr. verse,last chord:(G)

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Quick pickers, this is for you:

(G/B)Clear (C)the (D)tracks, (G)the (C)song's (G/B)been ta(D/A)ken,
(G/B)This (C)may (D)be (G)the (C)last (G/B)hur(D/A)rah.
(G/B)In Ten(C)nes(D)see, (G)they (C)were (D)for(G/B)sa(G)ken,
(G/B)L.A. (D)was (G)the (C)coup (G/B)de (D/A)grace...

(Em)And it's al(D)right, it's (C)only (G)music,
(Em)It is (D)singing (A)in the (D)stars.
(Em)Keep your (D)dreams as (C)clean (D)as (G/B)sil(G)ver,
(G/B)This (C)may (D)be (G)the (C)last (G/B)hur(D/A)rah.

Yes, "Keep your dreams as clean as silver" is also a very, very good motto.

The Man Who Would be King

Written by John Stewart

'The Man Who Would Be King' is on "Bullets in the Hour Glass", Shanachie, 1992, and there is a live version on "Deep in the Neon – John Stewart Live at McCabe's", Homecoming Records, 1991. Noel Paul Stookey (The Paul in Peter, Paul and Mary) sings with John.

Is this a song about war, power, money and corruption and about the things that are so much more important? And/or about the children, who know which things are really important, until they are told otherwise?

Good song to start you thinking. Be careful what you say to children. Good song. Time to learn it.

(C) (C5) (G) (C) (C5) (G)

(C) (C5) (G) (C) (C5) (G)

Oh, it's (Cj7)time to tell the (C)children
 That it's (G)not about the war,
 That it's (Cj7)not about the (C)winning,
 That it's (G)not about the score.
 Oh, it's (Cj7)time to tell the (C)children
 That it's (G)not about the rings
 That we (D)put upon the fingers
 Of the (Em)man who would be (C)king. (C5) (G) (hold)

And it's (Cj7)time to tell the (C)children
 That it's (G)not about the gold,
 That it's (Cj7)not about the (C)money,
 (G)Things that are bought and sold.
 Oh, it's (Cj7)time to tell the (C)children
 That (G)these don't mean a thing,
 Just like the (D)rings upon the fingers
 Of the (Em)man who would be (C)king. (C5) (G) (hold)

And it's (Cj7)time to tell the (C)children
 That it's (G)not about the plan
 To (Cj7)see who is the (C)richest
 Or the (G)baddest in the land.
 Oh, it's (Cj7)time to tell the (C)children
 That the (G)birds upon the wing,
 They would (D)never give their power
 To the (Em)man who would be (C)king,
 They'd (D)never give their power
 To the (Em)man who would be (C)king. (G)
 (banjo solo)
 (Cj7) (C5) (G) (Cj7) (C5) (G)

Don't you real(D)ize
 When you see the (G)clues
 Right before your (D)eyes

On the evening (G)news?
Don't you real(D)ize
That the children (Em)know,
What the children (C)see
Is where the children (D)go? (hold)

And it's (Cj7)time to tell the (C)children
That it (G)is about the heart,
That it (Cj7)is about the (C)people
Of this (G)world we are a part,
That it (Cj7)is about for(C)giving
(G)Those who (G/F#)stole the (Em)rings
To (D)put upon the fingers
Of the (Em)man who would be (C)king,
To (D)put upon the fingers
Of the (Em)man who would be (C)king. (G)
(banjo solo)
(Cj7) (C5) (G) (Cj7) (C5) (G)
(Cj7) (C5) (G) (Cj7) (C5) (G)

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The New Frontier

Written by John Stewart

'The New Frontier' is on "Trio Years", Homecoming Records (86), re-released as CD by NEC (88) under the title "New Frontier" with seven additional songs from "Secret Tapes 86" (originally a Homecoming Records cassette) and by Folk Era (93) under the title "Chilly Winds" with seven songs from "Revenge of the Budgie" (83). The Kingston Trio recorded the song in the early sixties. This is a work of Art – Art Faller transcribed this song. I only changed some minor things.

Capo 2nd fret

Oh, (G)some to the (Em)ivers
And (Am)some (D7)to the (G)sea,
Some to the (Bm)soil
That our (A7)fathers made (D)free,
And then (F)on to the (Dm7)stars
And the (Em)heavens for to (C)see,
(F) This is the (F/E)New Fron(D)tier,
Oh,(F)this is the (Am)New Fron(D)tier.

(A)Let the word go (Em)forth
(D) From this day (C)on,
That a (G)new gene(Em)ration (C)has been (D)born.
(F)Born to the (Dm7)task
To (Em)keep us (C)free,
(F) Proud of the (F/A)rights (G) of the home coun(C)try.
(F) This is the (F/E)New Fron(D)tier
(F) This is the (Am)New Fron(D)tier

And it's (G)some to the (Em)ivers
And (Am)some (D7)to the (G)sea,
Some to the (Bm)soil
That our (A7)fathers made (D)free.
And then (F)on to the (Dm7)stars
And the (Em)heavens for to (C)see,
(F) This is the (F/E)New Fron(D)tier,
(F) This is the (Am)New Fron(D)tier.

(A) And the day will (Em)come,
(D) It's got to (C)be,
(G) The day that (Em)we may (A7)never (D)see,
(F) But man for (Dm7)man
And (Em)town for (C)town
(F) Will find the (F/A)peace (G) that shall re(C)sound.
(F) This is the (F/E)New Fron(D)tier,
(F) This is the (Am)New Fron(D)tier.

And it's (G)some to the (Em)ivers

And (Am)some (D7)to the (G)sea,
Some to the (Bm)soil
That our (A7)fathers made (D)free.
And then (F)on to the (Dm7)stars
And the (Em)heavens for to (C)see,
(F) This is the (F/E)New Fron(D)tier,
(F) This is the (Am)New Fron(D)tier,
(F) This is the (F/E)New Fron(D)tier. (F) (Am) (D)

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The River

Written by John Stewart

'The River' is only on the "Secret Tapes '86" cassette, Homecoming Records, re-released as CD together with "Secret Tapes II", Homecoming, 1987, as "Secret Tapes CD", Neon Dreams, 2002, and on "Bullets in the Hour Glass", Shanachie. 1992. Chris Mostert plays saxophone on both versions.

Beautiful. What a great mystical, magical song...Close your eyes and LISTEN. "And I bring you the river, running free."

You can start to dream then, and, maybe, think a little, but it may be best not to tell your brain where it should go. Beautiful singing and playing. Not one superfluous word or note.

We bring you both versions, first the one from "Secret Tapes". Works well in normal tuning, too, but we suggest "Drop D-tuning" (tune down low E-string to D).

"Secret Tapes" version.

Capo 2nd fret

(D) (A) (G) (A7 short) (D) (bass run D-D-E-D-B-A-B-A-F#-E-D)
(D) (A) (G) (A7 short) (D) (bass run D-D-E-D-B-A-B-A-F#-E-D)
(D) (A) (G) (A7 short) (D) (bass run D-D-E-D-B-A-B-A-F#-E-D)
(D) (A) (G) (A7 short) (D)

There was something in the moving train,
(Bm)Whistles in the pouring rain,
(D)Someone even calls your (G)name,
I am (A)gone.
And there's (D)something in the sound of drums,
In the (Bm)rhythm as the river runs,
(D)Tells me you're the only (G)one
Here for (A7 short)me.

So I (Bm/F#)sing to the (G)river,
And I (Bm/F#)cling to the (G)river,
And I (Em)bring you the (A)river
Running (Bm/F#)free. (single notes on B-string:
c# hammer on d-c# hammer on d-c# b-d-e-c#-f#(on high E),
last note already on...)
(D) (A) (G) (A7 short) (D) (bass run D-D-E-D-B-A-B-A-F#-E-D)
(D) (A) (G) (A7 short) (D) (bass run D-D-E-D-B-A-B-A-F#-E-D)

There was something in the Southern sky,
In the (Bm)circle where the eagle flies,
(D)Wishing it was you and (G)I
On the (A)run
And there's (D)something that I can't explain.
It's the (Bm)something in the moving train,
Like the (D)river and the pouring (G)rain,
We are (A7 short)one.

So I (Bm/F#)cling to the (G)river,

As I (Bm/F#)sing to the (G)river,
And I (Em)bring you the (A)river
Running (Bm/F#)free. (single notes on B-string:
c#-c#, D bass-note, d-c# on B-string again)

And I (Bm/F#)sing, yeah, to the (G)river
And I (Bm/F#)cling, oh, to the (G)river
And I (Em)bring you the (A)river
Running (D)free.

(A) (G) (A7 short) (D) (bass run D-D-E-D-B-A-B-A-F#-E-D)
(D) (A) (G) (A7 short) (D) (bass run D-D-E-D-B-A-B-A-F#-E-D)
(D) (A) (G) (A7 short) (D) (bass run D-D-E-D-B-A-B-A-F#-E-D)
(D) (A) (G) (A7 short) (D) (bass run D-D-E-D-B-A-B-A-F#-E-D)
(D) (A) (G) (A7 short) (D) (bass run D-D-E-D-B-A-B-A-F#-E-D)
(D) (A) (G) (A7 short) (D) (bass run D-D-E-D-B-A-B-A-F#-E-D)
(D) (A) (G) (A7 short) (D) (bass run D-D-E-D-B-A-B-A-F#-E-D) fade...

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"Bullets in the Hourglass" version.

Capo 2nd fret

(D) (A) (G) (A7 short) (D, high notes run on high strings:
E-string: f#-g-f#-B-string-d) (A, on E-string: -e-G-string: -a)
(D) (A) (G) (A7 short) (D) (high notes run on high strings:
E-string: g-f#-B-string-d-G-string: -a)

There was something in the moving train,
(Bm)Whistles in the pouring rain,
(D)Someone even calls your (G)name,
I am (A)gone.
And there's (D)something in the sound of drums,
In the (Bm)rhythm as the river runs,
(D)Tells me you're the only (G)one
Here for (A7 short)me.

So I (Bm/F#)sing to the (G)river,
As I (Bm/F#)cling to the (G)river,
And I (Em)bring you the (A)river
Running (Bm)free. (G) (A)

And there's (D)something in the Southern sky,
In the (Bm)circle where the eagle flies,
And I'm (D)wishing it was you and (G)I
On the (A)run.
But there's (D)something that I can't explain,

Like the (Bm)rhythm of a moving train,
Like the (D)river and the pouring (G)rain,
We are (A7 short)one.

So I (Bm/F#)sing to the (G)river,
As I (Bm/F#)cling to the (G)river,
As (G/F#)I (Em)bring you the (A)river
Running (Bm)free. (G) (A)
(D) (A) (G) (A7 short) (D, high notes run on high strings:
E-string:f#-g-f#-B-string-d) (A, on E-string:-e-G-string:-a)
(D) (A) (G) (A7 short) (D)

So I (Bm/F#)sing to the (G)river,
As I (Bm/F#)cling, oh, to the (G)river,
As (G/F#)I (Em)bring you the (A)river
Running (Bm)free. (G) (A)
And I (Bm/F#)sing to the (G)river,
As I (Bm/F#)cling, oh, to the (G)river,
As (G/F#)I (Em)bring you the (A)river
Running (Bm)free. (G) (A)
(D) (A) (G) (A7 short) (D, high notes run on high strings:
E-string:f#-g-f#-B-string-d) (A, on E-string:-e-G-string:-a)
(D) (A) (G) (A7 short) (D)
(D) (A) (G) (A7 short) (D, high notes run on high strings:
E-string:f#-g-f#-B-string-d) (A, on E-string:-e-G-string:-a)
(D) (A) (G) (A7 short) (D)

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janhauenstein@gmx.de, Charlie Woodward & Art Faller

The Spinnin' of the World

Written by John Stewart

'The Spinnin' of the World' is from "Bombs Away, Dream Babies", RSO, 1979, re-released as CD by Razor & Tie, 1994.

Ben Blake points out that this song originally appeared on the 1966 Kingston Trio album "Children of the Morning" (Decca, reissued on CD by Folk Era, available from Rediscover Music). Thanks, Ben! Fast lil' number with a great singalong chorus. Fun to sing and play. 'Nuff said.

Is it (G)wrong to be (C)so much in (D)love with a (G)girl
That you (Am)can't tell her (D)voice
From the (G)spinning (C)of the (G)world?
(D, bass run D-C-B-A) (D, bass run D-C-B-A)
(D, bass run D-C-B-A) (A, bass run A-G-Gb) (A7)

I'm (D)gone, I can (G)fly, like a (D)comet on the (G)sky,
(D)Looking for the (G)shelter of a (C)hurri(G)cane's (A7)eye.
(D)If I turn the (G)corner and your (D)face, it isn't (G)there,
I'll come (D)running back to(G)morrow
And go (C)searching (G)every(D)where. (D7, bass C-B-A)

Is it (G)wrong to be (C)so much in (D)love with a (G)girl
That you (Am)can't tell her (D)voice
From the (G)spinning (C)of the (G)world?
(D, bass run D-C-B-A) (D, bass run D-C-B-A)
(D, bass run D-C-B-A) (A, bass run A-G-Gb) (A7)

The (D)sunset is (G)red, I re(D)member what you (G)said,
There's no (D)rest for the (G)weary, I'd be (C)better (G)off (A7)dead.
(D)I cannot (G)find any (D)words that'll (G)rhyme,
My (D)eyes, they can (G)see, but it (C)feels (G)like I'm (D)blind. (D7)

Is it (G)wrong to be (C)so much in (D)love with a (G)girl
That you (Am)can't tell her (D7)voice
From the (G)spinning (C)of the (G)world?

Is it wrong to be (C)so much in (D)love with a (G)girl
That you (Am)can't tell her (D7)voice
From the (G)spinning (C)of the (G)world?

Is it wrong to be (C)so much in (D)love with a (G)girl
That you (Am)can't tell her (D)voice
From the (G)spinning(hold) (C)of(hold) the (G)world?(hold)

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Those Who Are Wise

Written by John Stewart

Those Who Are Wise' is on "Trio Years", Homecoming Records (86), re-released as CD by NEC (88) under the title "New Frontier" with seven additional songs from "Secret Tape 86" (originally a Homecoming Records cassette) and by Folk Era (93) under the title "Chilly Winds" with seven songs from "Revenge of the Budgie" (83). The Kingston Trio recorded the song in the early sixties. This is a work of Art – Art Faller transcribed this song. He learned the Kingston Trio version, though. I tried the "Trio Years" JS-version. So- chords for both. The one that comes first is from "Trio Years", the one that follows the Kingston Trio version.

D (Bass run: DD FD CD – repeated throughout)

I used to sit in the (Em)shade (A7)
Of an (Em7)old cedar (D)tree,
And I dream of the (Em)days (A7)
What they're (Em7)holding for (D)me.

And (G)all those who (A7)know,
Who (D)gaze at the (Bm)sky,
It's for (D)those who are (Em)wise, (A7)
Only (Em7)those who are (D)wise.
It's for those who are (Em)wise, (A7)
Only (Em7)those who are (D)wise.

And the west winds would (Em)blow, (A7)
They'd be (Em7)calling to (D)me.
They'd say look you out (Em)yonder, (A7)
Just as (Em7)far as you can (D)see.

And (G)all those who (A7)know,
Who (D)gaze at the (Bm)sky,
It's for (D)those who are (Em)wise, (A7)
Only (Em7)those who are (D)wise.
And it's for those who are (Em)wise, (A7)
Only (Em7)those who are (D)wise.

And the years went their (Em)way, (A7)
As the (Em7)good years will (D)go,
And my dreams lingered (Em)on (A7)
In the (Em7)hills of my (D)home.

And the (G)young men should (A7)know
Who (D)gaze at the (Bm)sky...
It is (D)you who are (Em)wise, (A7)
Only (Em7)you who are (D)wise.
It is you who are (Em)wise, (A7)
Only (Em)you who are (D)wise.

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Here follows what Art sent me: This song was played by John (and the Kingston Trio, as we found out later- Jan) in the key of Eb, I believe. I capo up two and play in key of D.

D Em A7
I used to sit in the shade
G D
Of an old cedar tree
Em A7
And I dream of the days
G D
What they're holding for me
G A7
And all those who know
D F#m D
Who gaze at the sky
Em C A7
It's for those who are wise
G D
Only those who are wise
It's for those who are wise
Only those who are wise

And the west winds would blow
They'd be singing to me
They'd say look you out yonder
Just as far as you can see

And all those who know
Who gaze at the sky
It's for those who are wise
Only those who are wise
It's for those who are wise
Only those who are wise

And the years went their way
As the good years will go
But my dreams linger on
In the hills of my home

And the young men should know
Who gaze at the sky
It is you who are wise
Only you who are wise
It is you who are wise

Here comes another one/two

Page 3 of 3

Only you who are wise

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Ticket to The Stars

Written by John Stewart

'Ticket to the Stars' (AKA 'Home from the Stars') is a song most of us love. There are forces to guide us. This version is from the outstanding "Punch the Big Guy" CD, published in Europe by Line Records, 1987. The song makes its first appearance as "Home from the Stars" on the "Secret Tape '86" Homecoming cassette, re-issued as a double CD with "Secret Tapes II" under the title "Secret Tapes CD", Neon Dreams, 2002. This version is also on a compilation CD, combining material from "Secret Tapes '86 with songs from "Trio Years" ("New Frontier", NEC 1988).

Both Art and Charlie have seen John play it in the key of D with a capo on the third fret. That's also the way we have done it, works with both versions. Last not least, there's a live version on "Way Too Much Fun! Live at McCabe's June & December 99", Neon Dreams, 2000.

Art Faller sent his version to Charlie Woodward and me. It needed very little polishing.

(A) (G) (hold) (A) (G) (hold) (A) (G) (hold) (A) (G) (hold)

(Single notes on high E-string: F#-G-F#--A)

(D, quick-changing F# and G bass-notes)

Oh, (D/F#)there is a train,

And it (G)runs by my (A)room,

And it (D/F#)wakes me up in the (G)middle of the night

At the (G/B)arc of the rising (A)moon.

It says "Do you (D/F#)know who you are?

Do you (G)know where you're (A)going?

(D/F#) Will you sur(G)vive, yeah

In the (G/B)fire when the wind is (A)blowing?"

Ah, there is a (D/F#)train,

And it (G)runs by my (A)room,

And the (D/F#)train is called re(G)ality,

And it's (G/A)coming way too (A)soon...

(accentuate high notes C#-D-E-D)

Oh, way too (Bm)soon for a (F#m)guy

Who is (G)living (A)on the (D)lies,

(G)Looking for the (D)short cuts

And the (G)secrets (E)to sur(A)vive...(G) (A)

And there are (D/F#)forces to guide you,

(G)Spirits be(A)side you,

(D/F#)Rivers to (G)ride you

(A)Home to the (D)stars.

And there are (D/F#)forces to guide you,

(G)Spirits be(A)side you,

(D/F#)Rivers to (G)ride you

(A)Home to the (G)stars

(A) (G) (A) (G) (A) (G) (A)

And (D/F#)there is a voice,

(G)Shouting in my (A)head,
 And (D/F#)there is a voice
 That is (G)singing there in(A)stead,
 And there is a (D)choice,
 Ah, to (G)which one will I (A)listen?
 For the (D/F#)one the road is (G)long and hard,
 For the (G/A)other, yeah, the road will (A)glisten.
 (Accentuate high notes: C#-D-E-C#-B-A)

And (D/F#)not a day goes by
 (G)I don't think I'm (A)crazy,
 And (D/F#)not a day goes by
 When the (G)answers don't seem (A)hazy.
 Some(D/F#)times I'm lost and I'm (G)down and out,
 But (G/B)then I'm lost and (A)lazy.
 But if (D/F#)I were lost in the (G) middle of the light
 You (G/A)know it would surely (A)save me.

Be (Bm)saved and this (F#m)guy
 Who is (G)living (A)on the (D)lies,
 (G)Looking for the (D)short cuts
 And the (G)secrets (E)to sur(A)vive...(G) (A)

And there are (D/F#)forces to guide you,
 (G)Spirits be(A)side you,
 (D/F#)Rivers to (G)ride you
 (A)Home to the (D)stars.
 And there are (D/F#)forces to guide you,
 (G)Spirits be(A)side you,
 (D/F#)Rivers to (G)ride you
 (A)Home to the (G)stars.
 (A) (G) (A) (G) (A) (G) (A)

And there are (D/F#)forces to guide you,
 (G)Spirits be(A)side you,
 And (D/F#)rivers to (G)ride you
 (A)Home to the (D)stars.
 And there are (D/F#)forces to guide you,
 And (G)spirits be(A)side you,
 (D/F#)Rivers to (G)ride you
 (A)Home to the (G)stars. (A) (G) (A)

Believing in the (G)stars, (A) (G) (A)
 And living in the (G)stars, (A) (G) (A)
 And dying in the (G)stars, (A) (G)
 Ho(A)me to the stars...(G) (A)

Get your ticket to the (G)stars, (A)
 Get your ticket to the (G)stars, (A)
 Get your ticket to the (G)stars, (A)
 Get your ticket to the (G)stars, (A)

Get your ticket to the (G)stars...(A)

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Art Faller, Charlie Woodward & janhauenstein@gmx.de
(The trio)

Touch of the Sun

Written by John Stewart

'Touch of the Sun' is from "The Lonesome Picker Rides Again", Warner Bros., 1971, CD re-release by Line Records, 1990. Same song on the compilation double CD "Gold", Wrasse Records, 2000.

Just the right song after too, too many rain-drenched days this wet and dreary January 2004... I could do with a touch of the sun right now. Good song to learn on a day like this – rain beating on the window pane. Fetch the CD and your guitar and play along...infectious!! The day will look a little brighter. It just might be possible to learn it on a sunny day, too!

Glen D. Hardin plays some fantastic electric piano on this track.

Dsus2

```
E-----
B-----3-----
G----2-----
D-----
A-----
E--xx-----
```

Capo 3rd fret

(D) (D4) (D) (A7 short) (D) (D4) (D) (A7 short)
(D) (D4) (D) (A7 short) (D) (D4) (D) (A7 short)

(D)Rain, (G)rain, (D)rain, (A7 short)
(D)Picker, it's (G)raining on the (D)border(A7 short)line,
And you're (D)out on the (G)unknown (D)road, (A7 short)
(D)Swayback (G)woman (D)by your (A7 short)side,
And the (D)pain, (G)pain, (D)pain... (A7 short)

(D)Ah, it's (G)time that you (D)had a little (A7 short)fun
And a (D)whole (G)lotta (F#m)rain (hold)
And a touch of the (Em)sun... (Em7) (A7 short) (hold)
You need a touch of the (D)sun. (D4) (D) (A7 short)
(D) (D4) (D) (A7 short)

(D)Ride, ride, (A7 short)ride,
(G)Hope you live to ride another (D)day. (Dsus2) (D)
Old lonesome (F#m)picker,
No one (C)cares what dues you (G)pay.
You've played (D)one too many (A7 short)beer halls
When there (G)ain't nobody (D)come...(Dsus2) (D)
Whole (G)lotta (F#m)rain (hold)
And a (F#m)touch of the (Em)sun...(Em7) (A7 short) (hold)
You need a touch of the (D)sun.

(D4) (D) (A7 short) (D) (D4) (D) (A7 short)
(D) (A) (G) (D) (F#m) (C) (G) (D) (A) (G) (D) (Dsus2) (D)

Whole (G)lotta (F#m)rain, (hold)
(F#m)Touch of the (Em)sun...(Em7) (A) (hold)
You need a touch of the(D) sun.
(D4) (D) (A7 short) (D) (D4) (D) (A7 short)

(D) (G) (D) (A) (D) (G) (D) (A7 short)
(Heeeeeeeeeoooooooo, yeah, heeeeeeee)
(D) (G) (D) (A) (D) (G) (D) (A7 short)
(Oo,yeah, y n a t o t s)
(repeat ad libidum but not ad nauseam
and find out what y n a t o t s means...)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

1/2004

Twelve Gates To The City

Arranged and adapted by John Stewart & Darwin's Army

Twelve Gates to the City is on John Stewart & Darwin's Army, Appleseed, 1999.

Twelve Gates to the City Traditional, as performed by Darwin's Army

There's (D)three gates in the north
And there's three in the south.
There's three in the east and there's three in the west, and there's
(D7)Twelve gates (G)to the (D)city, (G)alle(D)lu(A7short)ui(D)a.

(A)Oh oh oh oh (D)oh, oh what a beautiful city,
(A7short)Oh, what a beautiful city,
(D)Oh, what a beautiful city,
(D7)Twelve gates (G)to the (D)city, (G)alle(D)lu(A7short)ui(D)a.

Well, there's so many ways to get to the city,
(A)So many ways to get to the city,
There's (D)so many ways to get to the city.
(D7)Twelve gates (G)to the (D)city, (G)alle(D)lu(A7short)ui(D)a.

(A)Oh, oh, oh, oh, (D)oh, oh, what a beautiful city,
(A7short)Oh, what a beautiful city,
(D)Oh, what a beautiful city,
(D7)Twelve gates (G)to the (D)city, (G)alle(D)lu(A7short)ui(D)a.

Hey, you can (D)walk right it, you'll be welcome in the city,
(A)Walk right it, and you'll be welcome in the city,
(D)Walk right it, you'll be welcome in the city.
(D7)Twelve gates (G)to the (D)city, (G)alle(D)lu(A7short)ui(D)a.

(A)Oh, oh, oh, oh, (D)oh, oh what a beautiful city,
(A7short)Oh, what a beautiful city,
(D)Oh, what a beautiful city,
(D7)Twelve gates (G)to the (D)city, (G)alle(D)lu(A7short)ui(D)a.

You can get there from the east to the middle of the city,
(A)Get there from the west to the middle of the city,
And we'll (D)all get together in the middle of the city,
(D7)Twelve gates (G)to the (D)city, (G)alle(D)lu(A7short)ui(D)a.

(A)Oh, oh, oh, oh, (D)oh, oh what a beautiful city,
(A7short)Oh, what a beautiful city,
(D)Oh, what a beautiful city,
(D7)Twelve gates (G)to the (D)city, (G)alle(D)lu(A7short)ui(D)a.

(A)Oh, oh, oh, oh, (D)oh, oh what a beautiful city,
(A7short)Oh, what a beautiful city,

(D)Oh, what a beautiful city,
(D7)Twelve gates (G)to the (D)city, (G)alle(D)lu(A7short)ui(D)a.

Charlie Woodward, janhauenstein@gmx.de & Art Faller

July 2006

The Unchained Beast

Written by John Stewart

This version of 'The Unchained Beast' is from "The Americans Plus", Neon Dreams, 2002. The first version of this song can be heard on the "Secret Tapes '86" cassette, Homecoming Records. I prefer the stark, almost naked version from 2002. A few words have been changed, most notably "holy roads" instead of "holy wars" and "New York, D.C." instead of "Beirut, Frankfurt".

Charlie Woodward sent this song to me, I found only some minor things that needed changing.

(Em) (D) (C) (D) (Em) (D) (C) (D)
 (Em) When the Third World (D)rises (C) from the (D)flames,
 (Em) Without (D)faces, (C) without (D)names,
 (G) When the battle (D)cry is (C)take the (D)planes,
 (Em) When the Third World (D)rises (C) (D) from the (Em)flames...(D) (C) (D)

(Em) When the Third World (D)rises (C) from the (D)grave,
 (Em) Saying, "We want (D)ours, and you, (C) you all will (D)pay,"
 (G) For (G/F#)every (Em)(D)dog (C) must have his (D)day,
 (Em) When the Third World (D)rises (C) (D) from the (Em)grave...(D) (C) (D)
 (single notes A-B) (C)

You can't (G)see, (D) you can only (G)hear A-B-(C)
 One Mos(G)quito (A)in your (D)ear, (C)
 For the holy (D)roads (G) in the Middle (Em)East, (C)
 Forever(G)more, (D) the unchained (Em)beast...(D) (C) (D)
 (Em) (D) (C) (D)

(Em) New York, (D)D.C., felt the (C)sting, (D)
 (Em) For dying (D)children (C)cannot (D)sing
 (G) The anthems (Bm)of (C) the burning (D)wings,
 (Em) New York, (D)D. C., (C) (D) felt the (Em)sting...(D) (C) (D)A-B-(C)

You can't (G)see, (D) you can only (G)hear A-B (C)
 One Mos(G)quito (A)in your (D)ear (C)
 And the holy (D)roads (G) in the Middle (Em)East (C)
 Forever (G)more, (D) the unchained (Em)beast...(D) (C) (D)

(Em) From the birth place (D)of (C) (D)
 (Em) From the birth place (D)of (C) (D)
 (Em) From the birth place (D)of (C) (D) (hold)
 The Prince of (Em)Peace (D) (C) (D) (Em)

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The following verse is only on "Secret Tape '86":

(Em) And the Shiite (D)gunmen (C)take the (D)air,
 (Em) For the evening (D)news goes (C) every(D)where,

(G) And if they all go (Bm)down, (C) why would they (D)care,
(Em) When the Shiite (D)gunmen (C) (D) take the (Em)air...(D) (C) (D)
(Em) (D) (C) (D)

I'll play that verse before the "New York, D.C." verse

Jan

Charlie Woodward & janhauenstein@gmx.de

9/2002

Under Heavy Fire

Written by John Stewart

'Under Heavy Fire' is a song I first heard listening to John's live CD "Way Too Much Fun – Live at McCabe's June & December 99", Neon Dreams, 2000. The version below is from that record. It's an older song, early 80s, really. There's a studio version on "Wires From the Bunker", released in America by Appleseed Recordings and in Europe by Wrasse (both 2000), a fine CD with 18 songs from that time.

I thought I'd write something about the nature of the song, but why should I, when I can quote John instead? From the "Wires" booklet, p. 4, John Stewart Song Notes: Under Heavy Fire : "One of the many songs that came out of pressure to find a new record deal after coming off a big hit like Gold in 1979. It's a form of hypnotic rockers that I've always loved to write."

Charlie Woodward proved to be a real spoilsport when he sent us his version. We always find a little something when we send songs to each other, a bass run, a wrong chord, a missed Major 7. Repeat, always. Not so this time. Fie, Charlie, don't do that again. (grudgingly:) Good job!

Chords used

G5

EX-----

B-----3--

G-----

D-----

A-----2-----

E-----3--

D7 no3

Ex-----

B-----3--

G-----2-----

D-----

A-----3--

Ex-----

Bmin +5

Ex-----

B-----3--

G-----

D-----

A-----2-----

Ex-----

C9 short

Ex-----

B-----3--

G-----

D-----2-----

A-----3--

Ex-----

(G) (D) (C) (G) (C)(D)(G)

(G5) (D) (C) (G) (C)(D)(G)

Oh, pretty mama, won't you (D)rock me in the morning

'Cause I'm (C)under heavy (G)fire from the (C)guns a(D)long the (G)way?

Oh, pretty mama, won't you (D)take it as a warning

'Cause I'm (C)under heavy (G)fire from the (C)guns a(D)long the (G)way?

(G5) (D) (C) (G) (C)(D)(G)

(G5) (D) (C) (G) (C)(D)(G)

Oh, pretty mama, won't you (D)rock me on the wire,

'Cause I'm (C)under heavy (G)fire from the (C)guns a(D)long the (G)way?

And (G5)oh, pretty mama, don't you (D)see it's getting higher

And I'm (C)under heavy (G)fire from the (C)guns a(D)long the (G)way?

And (D)oh, don't they (C)make a wicked (G)sound?

(A)Rock me pretty mama till it (D)all comes down.

And (C9)oh,(Bmin +5) I'm spread-(D)eagled on the (Em)ground,

(A)Rock me, pretty mama, till the wind turns (D)'round. (D7 no 3) (B min +5) (D)

(G5) (D) (C) (G) (C) (D) (G)

(G5) (D) (C) (G) (C) (D) (G)

And (D)oh, don't they (C)make a wicked (G)sound?

(A)Rock me, pretty mama, till it (D)all comes down.

And (C9)oh,(Bm+5) I'm spread-(D)eagled on the (Em)ground,

(A)Rock me, pretty mama, till the wind turns (D)'round. (D7 no 3) (Bmin +5) (D)

And (G5)oh, pretty mama, won't you (D)rock me in the morning (C) (G)

From the (C)guns a(D)long the (G)way?

And (G5)oh, pretty mama, won't you (D)take it as a warning (C) (G)

From the (C)guns a(D)long the (G)way?

I'm under heavy (D)fire from the (C)guns a(D)long the (G)way,

I'm (G5)under heavy (D)fire from the (C)guns a(D)long the (G)way.

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Charlie Woodward, Art Faller & janhauenstein@gmx.de

1/2003

Virginia

Written by John Stewart

This is a little-known song, and I can hear it scream for public recognition. John, Paul, George and Ringo – sorry, delete the last two gentlemen, add whoever else can help – this song deserves better than to be only on the UK-release of the “Secret Tapes II” cassette (Homecoming, 650, 1987) and on Bob Elliot’s limited edition compilation CD “Bite the Budgie” (A Bite My Foot Production: BMF 1, 2000). A lovely song, re-release, please.

High single notes: f#-a-f#-e c# f#-a-f#-e
 f#-a-f#-e c#-e f#-a-f#-e c# f#-a-f#-e e-e
 f#-a-f#-e e-e f#-e-d c#-d-e-d (D-chord)

Oh, play me a (Bm)song in (G)three-quarter (A)time,
 On a (D)bright neon (Bm)juke box in the (G)year of fifty-(A)nine.
 For a(D)lone we'll go (Bm)dancing, as we (G)did in those (A)days,
 (D)Oh, Vir(Bm)ginia, (G)take me (A)a(D)way.

And oh, Vir(Bm)ginia, (G)take me a(A)way,
 (D)Oh, Vir(Bm)ginia, (G)take me a(A)way.
 For my (D)heart is both (Bm)laughing and (G)crying these (Gm)days,
 (D)Oh, Vir(Bm)ginia, (G)take me (A)a(D)way.

Stay on D-chord, highlight high notes:f#-e f#-a-f#-e
 f#-a-f#-e-(A-chord)c#-e (D-chord)f#-a-f#-e f#-a-f#-e f#-a-f#-e
 f#-e-(Bm-chord)d (A-chord)c#-d-e(D-chord)d (D)

And good times are like (Bm)gold, for they (G)shine in the (A)sun,
 They (D)brighten your (Bm)days when you (G)live on the (A)run.
 And if (D)I were to (Bm)find you, (G)all I would (A)say
 Is, (D)"Oh, Vir(Bm)ginia, (G)take me (A)a(D)way."

And oh, Vir(Bm)ginia, (G)take me a(A)way,
 (D)Oh, Vir(Bm)ginia, (G)take me a(A)way.
 For my (D)heart is both (Bm)laughing and (G)crying these (Gm)days,
 (D)Oh, Vir(Bm)ginia, (G)take me (A)a(D)way.

And oh, Vir(Bm)ginia, (G)take me a(A)way,
 And (D)oh, Vir(Bm)ginia, (G)take me a(A)way.
 For my (D)heart is both (Bm)laughing and (G)crying these (A)days,(hold)
 (D)Oh, Vir(Bm)ginia, (G)take me (A)a(D)way.
 (on D-chord)f#-a-f#-e f#-a-f#-e
 f#-e-(Bm-chord)d (A-chord)c#-d-e(D-chord)

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janhauenstein@gmx.de, Charlie Woodward & Art Faller

Waiting for Saints

Written by John Stewart

'Waiting for Saints' is on the outstanding "Bandera" live album, Feegie 1994, re-issued by Folk Era, 1998. Also on the limited-release "Bandera" cassette, 1994, sold only at gigs in the UK that year.

Sounds great with the band on the live album, but also works fine when you strum it or pick it. Not one of those difficult Stew songs.

(Am)

Out across the heartland, yeah,
People on the move.

Sometimes, ah, they can't win,
And sometimes, ah, they can't lose.

And (D)sometimes they are hopeless, yeah,
And sometimes they are blue,

(Am) Sometimes they are looking

A (E7)lot like me and you. (Am)

(D) (Am) (D) (Am)

You say you like my moves,
But you don't like my style.

You say you like my shoes,
But you don't like my smile.

Oh, (D)you are Mister Perfect, yeah,
They don't make that kind,

(Am) When I start open up your eyes

Unless you're (E)deaf and dumb and blind.

Are you (Am) waiting for saints
To be born in the light?

But they (E)are not born,

They just appear

And walk out of the (Am)night.

(D) (Am) (D) (Am) (D) (Am) (D)

(Am) I guess you were lonely,
So you fell in love.

That's what you had told me, yeah,
When push had come to shove.

You're (D)always disappointed, yeah,
They never measure up.

Well, (Am)get your list of all you've missed
And (E) come and fill your cup.

Are you just (Am) waiting for saints
To be born in the light?

But they (E)are not born,

They just appear

And walk out of the (Am)night.
(D) (Am) (D) (Am) (D) (Am) (D)

(Am) If you knew the grass is greener,
You ain't got a clue.
What you got is mighty hot
And good enough for you.
So, (D)why not just surrender, yeah?
It's one thing you can do.
(Am) Take a friend and then you kiss,
(E)What have you got, what have you got to lose?

And you are (Am) waiting for saints
To be born in the light?
But they (E)are not born,
They just appear
And walk out of the (Am)night.

Are you waiting for saints
To be born in the light?
But they (E)are not born,
They just appear
And walk out of the (Am)night. (D) (Am)

Waiting for (D)Saints,(Am)
Waiting for (D)Saints,(Am)
Waiting for (D)Saints,(Am)
Waiting for (D)Saints.(Am)
(D) (Am) (D) (Am) (D) (Am)
(D) (Am) (D) (Am)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

June 2005

Walk on the Moon

Written by John Stewart

A great song from the “Johnny Moonlight” CD, Neon Dreams, 2000. (Identical version on the “Buster” CD, Neon Dreams, same year). Good live version on the double CD “Front Row Music – Before the War”, Neon Dreams, 2001.

There are some great lines in that poem, “With the moonlight igniting the ground” is one that, hm, yes, it’s still true, makes me shiver with delight. Don’t dream it, be it... (spot the quote). And: “Only the dreamer understands.” This is a real team effort again.

Capo 4th fret

Intro:

(high notes run ggfedca ggfedca ggfedca) (Dm7) (G) (F)
-- you can also play this intro with chords, highlight the notes:

(C5) (F)(C)(C9)(C)(Fj7/A) (C5) (F)(C)(C9)(C)(Fj7/A)
(C5) (F)(C)(C9)(C)(Fj7/A) (Dm7) (G) (F)

As if I (C)had all the (G)time in the (F)world,
And I (C)had all the (G)world in my (F)time,
There are (C)dreams that I'm (G)keeping in(F)side,
Like (C)verses that (G)never would (F)rhyme.

I still(C)dream I'll make (G)movies in (F)Spain,
(C)Photograph (G)dancers in (F)flight.
(C)Watching the (G)clock running (F)down,
And (Dm7)live in a(G)vailable (C)light.

And (F)I (G)still (C)dream I will (G)walk on the (F)moon,
If the (C)moon isn't (G)holding me (F)down,
(C)Racing the (F)future through (Dm)fields
With the (G)moonlight ig(G7)niting the (C5)ground.
(F)(C)(C9)(C)(Fj7/A) (C5) (F)(C)(C9)(C)(Fj7/A)

All the (C)young girls are (G)light years a(F)way,
And they (C)seem to be (G)browsing through (F)time.
And you (C)know that not (G)one can com(F)pare
With the (C)heart of this (G>true love of (F)mine.
(C5) (F)(C)(C9)(C)(Fj7/A) (C5) (F)(C)(C9)(C)(Fj7/A)

In the (C)waters of (G)all of my (F)tears,
The re(C)flections of (G)beautiful (F)times.
In my (C)dreams I am (G)holding the (F)wings
Of (Dm)angels I'm (G)hoping to (C)find.

And (F)I (G)still (C)dream I will (G)walk on the (F)moon,
If the (C)moon isn't (G)holding me (F)down,
(C)Racing the (F)future through (Dm)fields
With (G)moonlight ig(G7)niting the (C5)ground.

(F)(C)(C9)(C)(Fj7/A) (C5) (F)(C)(C9)(C)(Fj7/A)
(C5) (F)(C)(C9)(C)(Fj7/A) (Dm7) (G) (F) (G)

And (Dm)friends, who were (G)here, now they're (C)gone, (C7)
(Dm)Why does it (G)happen so (C)soon?
And, (F)as they are (G)closing their (C)eyes, (Am)
Do they (D7)dream they will walk on the (G)moon? (Dm7) (G)

And (F)I (G)still (C)dream I will (G)walk on the (F)moon
If the (C)moon isn't (G)holding me (F)down.
(C)Racing the (F)future through (Dm)fields
With (G)moonlight ig(G7)niting the (C)ground.

And (F)I (G)still (C)dream I will (G)walk on the (F)moon
If the (C)moon isn't (G)holding me (F)down.
(C)Racing the (F)future through (Dm)fields
With (G)moonlight ig(G7)niting the (C)ground.
(C5)(F)(C)(C9)(C)(Fj7/A) (C5) (F)(C)(C9)(C)(Fj7/A)
(C5) (F)(C)(C9)(C)(Fj7/A) (Dm7) (G) (F) (G) (C)

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Art Faller, Charlie Woodward & janhauenstein@gmx.de

2003

Waltz of the Crazy Moon

Written by John Stewart

'The Waltz of the Crazy Moon' is from "Buster" and "Johnny Moonlight", both Neon Dreams, 2000. Identical song on both CDs, well worth hearing it twice. This is Charlie Woodward's work; I found only a bass note or two I could add.

(C9)- add D-note on B-string to C-chord ("short" C9)

(G5)- add D-note on B-string to G-chord

Intro: (Em/B)(Em) (single notes run, start on D-string, move to high E-string, then back, highlight the following notes while playing the Em-chord: E-G-A-B-E-B-A-G) - 4 times, then: (Em/B)(Em)

Diva morning and the new moon rising,
(Cj7)Who will take the silver spoon?
(Em/B)Honey thighs on satin lying,
(C) In the li(C/G)ght of the (D)crazy (Em)moon.(single notes...)

Oranges soaked in their own juices,
(Cj7) Licking lips of voices sung.
(Em/B) Magic trips on velvet cruises,
(C)Sainted (C/G)slaves of (D)our own (G)tongues.

(Maintain high d note in all chords until the Em)
Stran(D)gers who (C9)meet by chance,
(G5) Eyes a(D)cross the (C9)room,
(G5) Remain as (D)prisoners (Em)of the dance
(C) And the (C/G)waltz of the (Em)crazy moon.

Instrumental like intro

Inner thighs and magic angels
(Cj7) Looking out on Harvard Square,
(Em/B) Penny wise the pale white strangers
(C) Were the (C/G)only (D)faces (Em)there.(single notes...)

Pull me down in blond warm shadows,
(Cj7)Sing to me of golden pond.
(Em/B)Torture me with slow blue tangos,
(C) Even (C/G)when the (D)thrill is (G)gone.

(Maintain high d note in all chords until the Em)
Stran(D)gers who (C9)meet by chance,
(G5) Eyes a(D)cross the (C9)room,
(G5) Remain the (D)prisoners (Em)of the dance
(C) And the (C/G)waltz of the (D)crazy (Em)moon.(single notes...)

(Cj7)Connection made, the feel of shoulders,
(Em/B)The smell of honey, salt and tears.
(Cj7)Flash forever, blinding lightning,
(C)A moment (C/G)or a (D)million (G)years.

(Maintain high d note in all chords until the Em)
Stran(D)gers who (C9)meet by chance,
(G5) Eyes a(D)cross the (C9)room,
(G5) Remain the (D)prisoners (Em)of the dance
(C) And the (C/G)waltz of the (D)crazy (G)moon.

(Maintain high d note in all chords until the Em)
Stran(D)gers who (C9)meet by chance,
(G5) Eyes a(D)cross the (C9)room,
(G5) Remain the (D)prisoners (Em)of the dance
(C)And the (C/G)waltz of the (D)crazy (G)moon,
(C)And the (C/G)waltz of the (D) crazy (Em)moon.

Instrumental like intro, strum (Em)

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Charlie Woodward with a little help from janhauenstein@gmx.de

8/2003

Wheatfield Lady

Written by John Stewart

Nice to start a great concert with an up-tempo song. Thus it was with the “Phoenix Concerts” (originally an RCA double LP, 1974, re-released by Bear Family Records as a single CD with two bonus songs, 1990). What is arguably (anybody wants to argue?) the greatest live album ever kicks off with ‘Wheatfield Lady’, a song even Charlie Woodward’s father (not a JS-fan) liked. So do we, and here it is. “Ah, my wheatfield lady, I can taste you on my tongue...”

Capo 3rd fret

(C5)(hold) (G)(hold) (F)(F)(F)(G)(hold)
 (F)(F)(F)(G)(hold) (F)(F)(F)(G)(hold)
 (C) Ah, (G)wheatfield (Am)lady, (G)
 (C) In the (G)wheatfield we were (Am)young. (G)
 (C) (G)Ah, my (Am)wheatfield (G)lady,
 (C) I can (G)taste you (Am)on my (G)tongue.
 (C) And laying (G)out be(F)ore me,(G)
 (C) The endless (G)highway (Am)lies(G)
 (C) And the lady's (G)eyes grow (Am)hungry (G)
 (C) When she (G)knows (F) the eagle (C)flies.

Rock me (G)crazy, (F)wheatfield (G)lady,
 (C)Oh sweet (G)highway, (F)rock me (G)home.
 (C)Rock me (G)crazy, (F)wheatfield (G)lady,
 (C)Take me to my (G)lady at the (F)end of the (C)road. (D)

Ah, (A)wheatfield (Bm)lady, (A)
 (D) (A) shinin' in the (Bm)sun, (A).
 (D) (A)Ah, my (Bm)wheatfield (A)lady,
 (D) (A)Call me (Bm)and I (A)come.
 (D) Roll me (A)down, oh, (G)highway (A)sound,
 (D) Sting my (A)wheels to (Bm)run. (A)
 (D) Drive me (A)wild, (Bm)highway (A)child,
 (D) 'Till my (A)wheatfield (G)lady (D)comes.

Rock me (A)crazy, (G)wheatfield (A)lady,
 (D)Oh, sweet (A)highway, (G)rock me (A)home.
 (D)Rock me (A)crazy, (G)wheatfield (A)lady,
 (D)Take me to my (A)lady at the (G)end of the (D)road.

Rock me (A)crazy, (G)wheatfield (A)lady,
 Said, (D)oh, sweet (A)highway, (G)rock me (A)home.
 (D)Rock me (A)crazy, (G)wheatfield (A)lady,
 (D)Take me to my (A)lady at the (G)end of the (D)road.
 (A) (G) (A) (D) (A) (G) (A) (D) (A) (G) (A) (D) (A) (G) (D)

Rock me (A)crazy, (G)wheatfield (A)lady,

Said, (D)oh, sweet (A)highway, (G)rock me (A)home.
(D)Rock me (A)crazy, (G)wheatfield (A)lady,
(D)Take me to my (A)lady at the (G)end of the (D)road.
(A) (G) (D)

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Charlie Woodward, Art Faller & janhauenstein@gmx.de

2003

Wheels of Thunder

Written by John Stewart

'Wheels of Thunder' is on "Dream Babies Go Hollywood", RSO, 1980, and on "John Stewart: Best Of.....Turning Music Into Gold", Polydor; 1995, CD-reissue of the albums "Bombs Away Dream Babies" and "Dream Babies Go Hollywood", plus two previously unreleased versions of 'Hard Time Town' and 'Children of The Morning'. I see that the CD is out of print as I write and goes for 200 dollars, used. Time for a re-issue.

What I like best about this song is the insisting drive of the track – such fun to just strum along. I'm on the Warren Zevon message board, we've been discussing great guitar players recently. Volkmar, a classical guitar player, recording artist with the Corona Guitar Quartet, said about one player, 'Yeah, he's good, technically perfect. But his playing is not insisting enough.' Very good point, I thought. Plenty of insisting playing by John on the two "Dream Babies" albums. I politely insist that you play along the CD and check whether you can agree.

Oh, and Charlie is on a roll – he's been starting the last songs, all from this album, for us – nary an oversight. He could have done the last three without us. (Almost, Charlie – the spacing of chords needed a little changing).

C6
E-----
B--1-----
G---2-----
D---2-----
A-----3-----
E-----

Capo 2nd fret

(G) (C6) (G) (G) (C6) (C6) (G)

I heard the highway (C6)whine when (G)I was a (D)kid,
(D4)(D)(D2)(D)
(G)Dreaming of the long white (C)line was (G)all that I (D)did.
(D4)(D)(D2)(D)
Oh, a (Bm)man behind the wheel ain't a man on the (F#m)skids,
(C) I heard the highway (D)whine when I was a (Em)kid.

(G) A little taste of (C6)freedom and (G)I was (D)gone,
(D4)(D)(D2)(D)
A (G)highway rider, (C6)I could (G)not go (D)wrong.
(D4)(D)(D2)(D)
Oh, those (Bm)backseat nights when Sally was a(F#m)long,
(C) A little taste of (D)freedom all night (Em)long. (hold)

Yeah, to (G)ride on the (C)wheels of (D)thunder,
Taking (G)over, now (C)going (D)under,
Yeah, to (Bm)ride on the wheels of (C)thunder, (D)

Watch 'em (Em)roll.

Yeah, to (G)ride on the (C)wheels of (D)thunder,

Taking (G)over, now (C)going (D)under,

Yeah, to (Bm)ride on the wheels of (C)thunder, (D)

Watch 'em (Em)roll.

(G) (C) (G) (D) (D4)(D)(D2)(D)

(G) (C) (G) (D) (D4)(D)(D2)(D)

(Bm) (F#m) (C) (D) (Em)

(G) That old Chevy was (C6)all that I'd (G)ever (D)need,

(D4)(D)(D2)(D)

(G)I had the moves and I (C6)knew that she (G)had the (D)speed.

(D4)(D)(D2)(D)

On those (Bm)backseat nights when I was in by (F#m)three,

(C) That old Chevy was (D)all that I'd ever (Em)need. (hold)

Ah, to (G)ride on the (C)wheels of (D)thunder,

Taking (G)over, now (C)going (D)under,

Yeah, to (Bm)ride on the wheels of (C)thunder, (D)

Watch 'em (Em)roll.

Yeah, to (G)ride on the (C)wheels of (D)thunder,

Taking (G)over, now (C)going (D)under,

Yeah, to (Bm)ride on the wheels of (C)thunder, (D)

Watch 'em (Em)roll.

(G) (C) (D) (G) (C) (D)

(Bm) (C) (D) (Em)

Yeah, to (G)ride on the (C)wheels of (D)thunder,

Taking (G)over, now (C)going (D)under,

Yeah, to (Bm)ride on the wheels of (C)thunder, (D)

Watch 'em (Em)roll... (fading out)

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April 2005

The Wheel Within the Clay

Written by John Stewart

'The Wheel Within the Clay' is on "Deep in the Neon", Homecoming, 1991, and "Bullets in the Hour Glass", Shanachie, 1992. This is the live version.

Another really good (what did you expect) and often overlooked song. Sounds too topical in 2005 to be as old as it is. I don't really think they can bend the light, though, not when you look closely. The wheel within the clay – what an image.

Capo 2nd fret

Periodically add D-note on B-string to (Em)-chords

(D) (Am) (Em) (D) (Am) (Em) (D) (Am) (Em) (D) (Am) (Em)

(D) You can (Am)spend a (Em)lifetime

(D) Waiting (Am)for the (Em)guru,

(D) Someone (Am)here must (Em)know the way home,

(D) You can make be(Am)lieve that (Em)you do.

(C) Dark (D)wings on a (G)cadmium sky,

(C) The priest he (D)feels the (Em)breeze,

(C) But does he (D)know where the (G)wind comes from?

(C) (D)What is up his (Em)sleeve? (D) (Am) (Em) (D) (Am) (Em)

(D) Sunday (Am)morning (Em)TV

(D) Is filled with (Am)flags and (Em)God,

(D) The (Am)symbols of the (Em)heartland,

(D) The (Am)lightning and the (Em)rod.

(C) Sure, (D)they can take your (G)money,

(C) They can (D)even bend the (Em)light,

(C) It's whatever (D)makes you (G) feel the words,

(C) It all is gonna (G)be all (D)right. (C) (G/B) (D/A)

And (C)oh, (D)oh, (G)oh, (Em)

(C) (D)Can't be worlds a(Em)way,

It's (C)only (D)where the (G)wind comes (Em)from,

(C) It's the (D)wheel within the (Em)clay,

(C) The (D)wheel within the (Em)clay.

(D) (Am) (Em) (D) (Am) (Em)

(D) You can (Am)spend a (Em)lifetime

(D) (Am)Waiting for the (Em)guru,

(D) Silence (Am)makes you (Em)look inside,

(D) I'll (Am)bet that's what (Em)you do.

(C) There's a (D)clear voice (G)speaking,

(C) And it (D)has a lot to (Em)say,

(C) But it's only (D) where the (G) wind comes from,
(C) It's the (G) wheel within the (D) clay. (C) (G/B) (D/A)

And (C) oh, (D) oh, (G) oh, (Em)
(C) (D) Can't be worlds a (Em) way,
(C) For it's only (D) where the (G) wind comes (Em) from,
(C) It's the (G) wheel within the (D) clay, (C) (G/B) (D/A)

And (C) oh, (D) oh (G) oh, (Em)
It (C) can't be (D) worlds a (Em) way,
(C) For it's only (D) where the (G) wind comes (Em) from,
(C) The (D) wheel within the (Em) clay.

(C) It's the (D) wheel within the (Em) clay.
(C) The (D) wheel within the (Em) clay.

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August 2005

When My Love Was Here

Written by John Stewart

This one is from "A Night at Jimmy Duke's – Johnny and the Nasty Britches" (Neon Dreams, 2002), the naughty pants being Dave "Dave" Batti (of course) and Dennis Kenmore. The song is a little bit older. First appeared on The Kingston Trio's album "Close-Up", October 1961. Bob Shane sang then. I like John's intro to the song on "Jimmy Duke's". Perfect timing. Don't miss it. We'll spoil you today, JS and KT fans. Yes, both versions.

JS-version:

Well, I (Cj7)thought(hold) I'd spend a (Fj7)week(hold) or two
(Cj7)Where(hold) we went last year,
Was a (Cj7)little cottage (F)and(hold) a lake
(D7)That we held so (G)dear.

And the (Cj7)trees (G/B)all seemed much (Fj7)greener, (G)(G/D)
(Cj7) Much gree(G/B)ner than this (Fj7)year, (G)
(Cj7)Thinking about last (Fj7)summer (on B, E and G strings:
b hammer on c pull off b-e-c-a)
(G) When my love was (Cj7)here. (Fj7)

And the (Cj7)wind a(G/B)cross the (Fj7)meadow
(Cj7) Seems to (C)hide a (Fj7)tear, yeah,
(Em) Thinking about last (Fj7)summer
(G) When my love was (Cj7)here. (C7)

(F) Even the (G)old care(Cj7)taker
(Fj7) Who ar(G)rives from the (Cj7)train
(C) Says, "This (Em/B)year just (Am)hasn't, (Am/G)
(Dm7) It hasn't seemed the (G)same."

And the (Cj7)wind (G/B)'cross the (Fj7)meadow,
(Cj7)Oh, it (C)seems to (Fj7)hide a tear, (G)
(Cj7) Thinking a(Em/B)bout last (Am)summer (Am7/G)
(F) When my (G) love was (Cj7)here.
(on B-string: hammer on/pull off b-c-b-c-b) (C5)

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janhauenstein@gmx.de, Charlie Woodward & Art Faller

KT-version

I wondered how to get across to my friends Charlie and Art that I know too little about the Kingston Trio to write an intro to one of their songs...This was my approach:
This tenderly sung ballad is from The Kingston Trio's excellent/mediocre/awful/simply disgusting LP

Ahem, first published by Nowwhom in Nowwhen, re-released as CD by Someone, Somewhen. Ah, this is difficult!!! One of the first songs John wrote (at the tender age of 18) that were committed to vinyl. Why do you leave this difficult business to a Janny-Come-Lately, you seasoned KT-fans?? Ain't fair!!!-

Upon this scream for help, Charlie asked the WKotKTB (Worthy Keeper of the Kingston Trio Book), Art Faller, to provide assistance. He did: Some helpful background for our facilitator. As provided by the historical passages in the Kingston Trio on Record: "CLOSE-UP" was indeed John's first vinyl appearance with the Trio. Capitol Records released the album in October 1961 and it earned a Grammy nomination for 'Best Performance by a Vocal Group' in 1961. It states that although John's picture and name appear several times on the album, no specific mention is made of the fact that he was a new member of the group. Concerning WMLWH, the book mentions that Bob's (Shane) moving solo on John's sad-summertime composition is certainly the LP's beautiful zenith. Hopefully, this will help you Jan. It did.

Capo 2nd fret

I (Cj7)thought I'd spend a (Dm7)week or two
(Cj7)Where we went last (Am7)year,
The (C)little cottage (Dm7)and the lake
(D7)That we held so (G7)dear.

But the (C)trees all (Am)seemed much (Dm)greener, (G7)
Much (C)greener (Am)than this (Dm)year, (G7) (Cj7)
Thinking a(Em)bout last (Am)summer, (Dm)
When my (G7)love was (C)here. (Am) (Dm) (G7)

And the (C)stars all (Am)lost their (Dm)glitter, (G7)
(Cj7) They were so (Am)full of (Dm)cheer, (G7) (Cj7)
Thinking a(Em)bout last (Am)summer, (Dm)
When my (G)love was (C)here. (C7)

(F)Even the (Dm7)old care(Cj7)taker,
Who (Am)brought us from the (Dm)train, (G7)
(Cj7) Says, "This (Am)year just (Dm)hasn't, (D7)
It hasn't seemed the (G)same." (G7)

And the (C)winds a(Am)cross the (Dm)meadow (G7)
(Cj7) Seem to (Am)hide a (Dm)tear, (G7) (Cj7)
Thinking a(Em)bout last (Am)summer,
(Dm)When my (G)love was (C)here. (C7)
(F) (Dm) (Cj7) (Am) (Am7) (Dm) (G7) (C) (Am) (Dm)
(D7) It hasn't seemed the (G)same. (G7)

And the (C)winds a(Am)cross the (Dm)meadow (G7)
(Cj7) Seem to (Am)hide a (Dm)tear, (G7) (Cj7)
Thinking a(Em)bout last (Am)summer,
(Dm)(hold)When my (G7)(hold)love... was (C)here. (Am) (Dm) (G) (Cj7)

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When You've Been Away for a Long Time

Written by John Stewart

This one's from the Kingston Trio's "Children of the Morning" lp, Decca, 1966, also on the Bear Family Records box set "The Stewart Years", 2000.

This sweet old song will soon turn 40. Not too difficult to play!

(Em) (Dm) (Em) (Dm) (Em) (Dm) (G)
(Cj7) When you've been away from the (Dm) color of the (G) sky,
(C) When you've been a (Em) way for a (Dm) long time, (G7)
(C) You will see it (F) true.
It's a (G7) different shade of (C) blue,
(Em) When you've been a (Dm) way (G) for a (C) long time.
(Em) (Dm) (Em) (Dm) (Em) (Dm) (G)

(Cj7) When you've been away from the (Dm) music in your (G) heart,
(C) When you've been a (Em) way for a (Dm) long time, (G7)
The (C) songs come back a (F) gain
Like an (G) old fa (G7) miliar (C) friend,
(Em) When you've been a (Dm) way (G) for a (C) long time. (C7)

I can (F) hear,
I can (Em) see,
I can (Dm) feel
I am (Cj7) free,
And (Em) I've been a (Dm) way (G) for a (C) long time.
(Em) (Dm) (Em) (Dm) (Em) (Dm) (G)

(C) When you've been away from the (Dm) loving in your (G) soul,
(C) When you've been a (Em) way for a (Dm) long time, (G)
I (C) hear it's like a (F) rain
That (G) washes all your (C) pain,
(Em) When you've been a (Dm) way (G) for a (C) long time.
(F) (G7) (C) (C7) (F) (G7) (C)

When you've been away from (Dm) someone you once (G) knew,
(C) When you've been a (Em) way for a (Dm) long time, (G)
(C) If you find it (F) true
That (G7) someone was just (C) you,
(Em) Then you've been a (Dm) way (G) for a (C) long time. (C7)

I can (F) hear,

When You've Been Away for a Long Time

I can (Em)see,
I can (Dm)feel
(G)I am (C)free,
And (Em)I've been a(Dm)way,
(Em)I've been a(Dm)way,
(Em) I've been a(Dm)way (G)for a (C) long time.
(F) (G7) (C)

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July 2005

Where The Wind Can't Find Me

Written by John Stewart

'Where The Wind Can't Find Me' is one of the bonus tracks on the CD re-release of the JS-classic "Fire In The Wind", RSO 1977. CD is on Wrasse, 2001.

Good song, also sounds fine fingerpicked on one lone guitar.

Where The Wind Can't Find Me John Stewart

(D) (D4) (D) (D4) (D) (D4) (D) (D4)

Once my (D)heart was many eagles,
Once my (Dj7)eyes saw many suns,
Once my (D7)ears heard distant thunder,
Once my (G)voice (G/F#) was many (Em)guns.

Now I (Bm)hide where the wind can't (F#m)find me,
Where the (G)rain and sun (G/F#)can't (E)blind me,
And I (Bm)watch out (A)who's be(G)hind me,
And (D)h(Bm)I(G)de where the (A)wind can't (D)find me, (Bm) (Em)
Where the (A)wind can't (Bm)find me. (Bb) (A)

Once the (D)road lay out before me,
Once my (Dj7)heart was full of songs,
Once the (D7)gold was there for taking,
Once the (G)world (G/F#) was moving (Em)on.

And I (Bm)hide where the wind can't (F#m)find me,
Where the (G)rain and sun (G/F#)can't (E)blind me,
And I (Bm)watch out (A)who's be(G)hind me,
And (D)h(Bm)I(G)de where the (A)wind can't (D)find me, (Bm) (Em)
Where the (A)wind can't (Bm)find me.

And I (G)hide where the (A)wind can't (D)find me,
Where the (Em)rain and (A)sun can't (D)blind me,
And I (Bm)watch out (A)who's be(G)hind me,
As I (D)h(Bm)I(G)de where the (A)wind can't (D)find me, (Bm) (Em)
Where the (A)wind can't (Bm)find me. (Bb) (A)

Once my (D)heart was many eagles,
Once my (Dj7)eyes saw many suns,
Once my (D7)ears heard distant thunder,
And once my (G)voice (G/F#) was many (Em)guns.

Now I (Bm)hide where the wind can't (F#m)find me,
Where the (G)rain and sun (G/F#)can't (E)blind me,
And I (Bm)watch out (A)who's be(G)hind me,
As I (D)h(Bm)I(G)de where the (A)wind can't (D)find me, (Bm) (Em)

Where the (A)wind can't (Bm)find me. (Bm)

And I (G)hide where the (A)wind can't (D)find me,
Where the (Em)rain and (A)sun can't (D)blind me,
And I (Bm)watch out (A)who's be(G)hind me,
As I (D)h(Bm)I(G)de where the (A)wind can't (D)find me, (Bm) (Em)
Where the (A)wind can't (Bm)find me. (hold)

(G)Hide where the (A)wind can't (D)find me,
Where the (Em)rain and (A)sun can't (D)blind me,
(G)Watch out (A)who's be(Bm)hind me, (hold)
As I (D)h(Bm)I(G)de where the (A)wind can't (D)find me, (Bm) (Em)
Where the (A)wind can't (D)find me, (Bm) (G)
Where the (A)wind can't (D)find me, (Bm) (Em)
Where the (A)wind can't (Bm)find me. (Bb) (A) (D)

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Who Stole The Soul of Johnny Dreams

Written by John Stewart

Who Stole the Soul of Johnny Dreams? My guess is that Johnny's soul is far more intact and "unstolen" than the soul of most other people...The first two lines are really good. Classic. This song has a great hypnotic bassline. Reminds me of Rodney Crowell's 'Shame on the Moon' (Bob Seger had the hit). 'Who Stole the Soul of Johnny Dreams?' is from "Havana", Appleseed Recordings, 2003. There are two other versions, on the "Havana" cassette, Neon Dreams, 1998, and on the "Rocket Roy In The Real World Plus" CD, Neon Dreams, 1999.

The chords and patterns you see below should work for all three.

Single notes: g (high E-string, 15th fret),
d (high E-string, 10th fret)
(Bass notes (muffled): G-B G-F#-E-E E-F#-F#-G-G
F#-G-F#-E-E E-E-F#-G-G F#-G-F#-E-E E-E-F#-G-G
F#-G-F#-E-E E-E-F#-G-G (pattern repeated until last line of verse)

Attention, K Mart shoppers!
Do you really need all of that crap?
Made somewhere in Thailand,
No one's taking the rap.
I'm holding out for yellow
Airbags in my shoes,
I saw the ad from Calvin Klein,
It's the (C-chord)kind the junkies use.
(E-E-F#-G-G F#-G-F#-E-E, resume pattern)

Watching too much TV,
When will I ever learn?
The call me the midnight surfer,
'Cause I love to watch the channels turn.
At 8 pm on Channel 2,
"When Animals Attack."
There's a lot of guys that I once knew
With (C)monkeys on their backs.

And (G)written on the (D)bathroom (Em)walls
That the (G)old fan (D)dancer (Em)cleans
(G) The never (D)answered (Em)question,
(single notes on D- and A-strings: e-d-b-c)
(C)(hold)Who stole the
(g-note on high E)Soul of Johnny (Em)(hold)Dreams?
G-G F#-G-F#-E-E E-E-F#-G-G F#-G-F#-E-E, resume pattern

A singing dog named Peewee,
He's the star of the neighborhood,
He's singing songs from Oklahoma,
His "Tutti Frutti" is awfully good.
Straight-edged boy is cooking

Tofu for his friends.
They're planning their next sit-in,
For the (C)animals have friends.

And (G)written on the (D)bathroom (Em)walls
That the (G)old fan (D)dancer (Em)cleans
(G)Is the never (D)answered (Em)question,
(single notes on D- and A-strings: e-d-b-c)
(C)(hold)Who stole the soul of Johnny (Em)(hold)Dreams?
G F#-G-F#-E-E E-E-F#-G-G F#-G-F#-E-E, resume pattern

Still I'm a circus boy,
I've taken up croquet.
Someone stole a ferris wheel
>>From Fargo yesterday.
Hell, I have no sense of who I am,
Or who that I am not.
Am I "The Great Wallinda"
(C) That everyone forgot?
(John plays fewer notes here, G F# E, a couple of times,
but I'd suggest resuming the pattern might work better
for one guitar)

Still I write the songs
That only I will sing.
Something has gone wrong
It's the bell that never rings.
And hip hop rappers and DJ's,
Pop stars, lawyers and thieves,
Someone's selling the rainbow, yeah,
And (C)things that you wouldn't believe.

And (G)written on the (D)bathroom (Em)walls
That the (G)old fan (D)dancer (Em)cleans
(G)Is the never (D)answered (Em)question,
(single notes on D- and A-strings: e-d-b-c)
(C)(hold)Who stole the soul of Johnny (Em)(hold)Dreams?
(on G-string: g-a-g-a-g g-a-g-a-g)

(G)Written on the (D)bathroom (Em)walls
That the (G)old fan (D)dancer (Em)cleans
(G)Is the never (D)answered (Em)question,
(single notes on D- and A-strings: e-d-b)
(C)(hold)Who stole the soul of Johnny (Em)(hold)Dreams?
(Em)(hold) E-E-F#-G-G F#-G-F#-E-E, resume pattern

Who stole the soul,
Who stole the soul,
Who stole the soul
Mmm,who stole soul,
Who stole the soul

Wide-Eyed In Babylon

Written by John Stewart

Wide-Eyed In Babylon is on Wires from the Bunker, Wrasse Records, 2000, Appleseed Records, also 2000, and on Buster (Neon Dreams, 2000).

Wide-Eyed In Babylon John Stewart

Capo 2nd fret

(G)(G5) (G)(G5) (G)(G5) (G)(G5) (C) (D) (C) (D)(C)(G)
(C) (D) (C) (D)(C)(G)

You wanna be an actress, you (C)wanna be a star,
You (D)wanna drive Sunset in a (C)foreign car.
(G)S-A-G, you (C)gotta get a card,
You (D)wanna get in movies but they (C)make it so hard,
And you're (Em) wide-eyed in (C)Baby(D)lon, I'd (Em)say.

You (G)wanna be in TV, you (C)wanna have it all,
You (D)wanna have a series yeah, be(C)ginning in the fall.
(G)Even in the silver, (C)following with the gold,
You (D)bargain with the devil, yeah, (C)starving for your soul,
(Em) Wide-eyed in (C)Baby(D)lon, I'd (Em)say.

You're looking for the (G)movers and the shakers,
(C)Givers and the takers,
You're (G) wide eyed in (C)Babylon.
(G)Movers and the shakers,
(C)Givers and the takers,
You're (G) wide-(D)eyed in (C)Baby(D)lon, I'd (Em)say.

(G)Wanna catch lightning, (C)wanna catch fire,
You (D)wanna live forever, yeah, you (C)wanna be a flyer.
(G)Who's to say you'll make it, you (C)haven't got a chance.
A (D)lot of girls before you were (C)lost within the dance.
And you're (Em) wide-eyed in (C)Baby(D)lon, I'd (Em)say.

(G) (C) (D) (C) (G) (C) (D) (C)
(Em) Wide-eyed in (C)Baby(D)lon, I'd (Em)say.

Looking for the (G)movers and the shakers,
(C)Givers and the takers,
You're (G) wide eyed in (C)Babylon.
(G)Movers and the shakers,
The (C)givers and the takers,
You're (G) wide-(D)eyed in (C)Baby(D)lon, I'd (Em)say.
You're looking for the (G)movers and the shakers,
The (C)givers and the takers,
You're (G) wide eyed in (C)Babylon.

(G)Movers and the shakers,
(C)Givers and the takers,
You're (G) wide-(D)eyed in (C)Baby(D)lon, I'd (Em)say.
(G)(G5) (G)(G5) (G)(G5) (G)(G5) (C) (D) (C) (D)(C)(G)
(C) (D) (C) (D)(C)(G)

Looking for the movers and the shakers,
(C)Givers and the takers,
You're (G) wide eyed in (C)Babylon,
(G)Movers and the shakers,
(C)Givers and the takers,
You're (G) wide eyed in (C)Babylon,
(G)Movers and the shakers,
(C)Givers and the takers,
You're (G) wide eyed in (C)Babylon,
(G)Movers and the shakers,
(C)Givers and the takers,
You're (G) wide eyed in (C)Babylon,
(G)Movers and the shakers,
(C)Givers and the takers,
You're (G) wide eyed in (C)Babylon.

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August 2006

Wild Horse Road

Written by John Stewart

I'm warning you. There is more to come. Second part of the four part trilogy. That makes sense. Charlie helped on this one with some bass runs I had overheard. Wasn't there a song Willie Nelson sang with the title "Good-ears Charlie has the Blues"? No reason for that for our Charlie.

This is the "Lonesome Picker" version.

'Wild Horse Road' is from "The Lonesome Picker Rides Again", Warner Brothers, 1971, re-released as CD by Line Records, 1990.

(Am) (G) (F) (Em) (hold)
Oh, there (Am)ain't no wild (G)horses
Out on (F) Wild Horse (Em)Road,
There (C)ain't no (Em/B)wild (Am)horses (Am/G)there,
(Dm) I know.(G)
Some(Am)where they're trucking (G)mustangs
On a (F)lonesome (G)desert (A)road,
But there (C)ain't no (Em/B)wild (Am)horses
(Am/G)Out on (F7) Wild Horse Road, (hold)
No, no, no,(C, add D# on B-string)no. (F) (C, add D#) (F)

(Am)Looking at the long line
(G)Behind the stallions,
(F)All the faithful (Em)mares,
(C) Just (Em/B)like (Am)women on the (Am/G)road,
(Dm)Ev' rywhere.(G)
(Am)Following the big time,
(G)They caught a dead line,
(F)Where did (Em)they all (A)go?
'Cause there (C)ain't no (Em/B)wild (Am)horses
(Am/G)Out on (F7) Wild Horse Road. (hold)

There (Am)ain't no wild (G)horses
Out on (F)Wild Horse (Em)Road,
There (C)ain't no (Em/B)wild (Am)horses (Am/G)there,
I (Dm)know.(G)
Some(Am)where they're trucking (G)mustangs
On a (F)lonesome (G)desert (A)road,
But there (C)ain't no (Em/B)wild (Am)horses
(Am/G)Out on (F7) Wild Horse Road, (hold)
No, no, no, (C, add D# on B-string)no. (F) (C, add D#) (F)

(Am)Running down a mustang,
(G)Oh, what'll it take,
A (F)pick up and a (Em)gun?
(C) Hey, (Em/B)young (Am)moonlight (Am/G)gunner,
(Dm)Where's the sun?(G)
And (Am)don't it make you feel like

(G)Kicking in a whitewall
(F)Now you (Em)fin'ly (A)know
That there (C)ain't no (Em/B)wild (Am)horses
(Am/G)Out on (F7)Wild Horse Road. (hold)

There (Am)ain't no wild (G)horses
Out on (F) Wild Horse (Em)Road,
No, there (C)ain't no (Em/B)wild (Am)horses (Am/G)there,
I (Dm)know.(G)
Some(Am)where they're trucking (G)mustangs
On a (F)lonesome (G)desert (A)road,
But there (C)ain't no (Em/B)wild (Am)horses,
Yeah, there (F)ain't no (Dm)wild (G)horses,
No, there (C)ain't no (Em/B)wild (Am)horses
(Am/G)Out on (F7) Wild Horse Road.
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The Wild Side of You

Written by John Stewart

'The Wild Side of You' is the last song on the original "Fire in the Wind" vinyl album released by RSO in 1977, CD re-issue with five bonus tracks by Wrasse in 2001. The song is also on the "Way Too Much Fun! Live at McCabes June and December 99" CD, Neon Dreams, 2000.

Sounds good whether you pick it or strum it, and it's not really difficult to learn and play!

(G) (C) (D)(C) (G) (C) (D)(C)

(G) I ain't afraid of the (C) lightning and rain (D)(C)
(G) When the wind blows (C) from the north, (D)(C)
(G) Don't bother me if I'm (C) lost at sea (D)(C)
And my (G) ship blows off its (C) course. (D)(C)
(Em) Take it from me as the (C) wind blows free,
(Em) You will know it's (C) true.
But what (G) scares me to (Bm) death
To my (Em) dying (D) breath
(Em) Is the wild side of (C) you,
(Em) Oh, the wild (C) side of you.
(G) (C) (D)(C) (G) (C) (D)(C) (G)

And I have seen the (C) wicked and the mean, (D)(C)
(G) The midnight rider's (C) gun, (D)(C)
(G) Taking leave of the (C) bull dog's teeth (D)(C)
(G) When that mother's (C) on the run. (D)(C)
(Em) Take it from me as the (C) wind blows free,
(Em) You will know it's (C) true.
And what (G) scares me to (Bm) death
To my (Em) dying (D) breath,
(Em) Is the wild side of (C) you,
(Em) Oh, the wild (C) side of you.
(G) (C) (D)(C) (G) (C) (D)(C) (G)

Stranger still is the (C) bitter pill (D)(C)
(G) That I swallow now and (C) then, (D)(C)
(G) The devil says to (C) bend my head, (D)(C)
He's saying (G) "You ain't no different, (C) friend." (D)(C)
(Em) And you will know how the (C) story goes,
It's as (Em) easy as one, two, (C) three.
And what (G) scares me to (Bm) death
To my (Em) dying (D) breath,
(Em) It's the wild side of (C) me,
(Em) Ah, the wild (C) side of me. (G)
(G) (C) (D)(C) (G) (C) (D)(C) (G)
(C) (D)(C) (E)

(A) I ain't afraid of the (D) lightning and rain (E)(D)

(A) When the wind blows (D)from the north, (E)(D)
(A) Don't bother me if I'm (D)lost at sea (E)(D)
And my (A)ship blows off its (D)course. (E)(D)
(F#m) Take it from me as the (D)wind blows free,
(F#m) You will know it's (D>true.
And what (A)scares me to (C#m)death
To my (F#m)dying (E)breath,
(F#m) Is the wild side of (D)you,
(F#m) Oh, the wild (D)side of you.
(A) (D7) (A) (D7)

(A) Wild side of (D7)you,
(A) Wild side of (D7)you,
(A) Wild side of (D7)you,
(A) Wild side of (D7)you,
(A) Wild side of (D7)you,
Sing (A)yeah, sing (D7)oh,
Sing (A)yeah yeah yeah yeah-(D7)yeah, oh.
(A) (D7) (A) (D7) (A) (D7) (A) (D7) (A)

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

2/2004

Willard

Written by John Stewart

'Willard' is the title track of the 1970 Capitol Records album, best re-release as BGO Records double CD (2001) (together with the even better "California Bloodlines" (69)).

This is a great song. A masterpiece. Charlie and Art especially love the chorus. I especially love the 'Soldiers of glass' verse. We love the melody, the words, the singing, the playing - the whole song. Many of the distinctive "bass run notes" are really played on the "middle strings," mainly D-string. Easier to play them on the bass strings, sounds good, too, but...

What John plays sounds like the first G-sections as a G5 (no high E-string, add d-note on B-string) plus the bass run, same at the end of the choruses. You'll hear.

I myself play 'Willard' in F without a capo. Easier to get the distinctive notes there.

Capo 4th fret

(G) Willard, he's a (G/F#)loner,
 (G/E) Living by the (G/D)railway, (G/E)(G/F#)(G)
 Living (G/F#)by (G/E)the (G/D)tracks
 (G/B)Be(G)side his (Am7)home. (D7)(D7/A)(D7)
 [D7s: on B-string, hammer on c pull off to b, 2x. Repeat where appropriate.]
 (G) Willard, he's a (G/F#)loner,
 (G/E)If you're going (G/D)his way,
 Say hel(Am7)lo, he ain't got (G)no one to call his (D7)own. (D7/A)(D7)

(G) Soldiers of (G/F#)glass,
 (G/E) Standing by the (G/D)trash, (G/E)(G/F#)(G)
 Willard's (G/F#)co(G/E)loured (G/D)bottles
 (G) In a (Am)line. (D7)(D7/A)(D7/A)(D7)
 (G) Soldiers of (G/F#)glass,
 It's (G/E)funny you should (G)ask,
 But they're the (C)only friends he (G/B)has to pass the (D/A)time,
 They're the (G)only friends he (C)has to (D)pass the (G)time. (G7)

And his (Am7)Mama knows that (D)he was once a (G)child,
 (C) Mama, she was the (D)first one to hear his (G)cry.
 And my (Am7)Mama knows that (D)I was (D7)once a (G)child,
 Could it (Am7)be we're all just (D)Willard in dis(G)guise?
 Could it (C)be we're all just (D)Willard (D7) in dis(G)guise?(G/F#) (G/E) (G/D)

I (G)hear they're tearing (G/F#)down
 All the (G/E)buildings in his (G/D)town, (G/E)(G/F#)(G)
 The house (G/F#)where (G/E)Willard (G/D)Jeffer(G/B)son
 (G) (Am)Stayed. (D7)(D7/A)(D7)
 But (G)they can't tear him (G/F#)down,
 No, he will (G/E)always be a(G/D)round
 'Cause he's as (Am)hard as all that (D)old black (D7/A)river (G)clay. (G7)

Yet his (Am7)Mama knows that (D)he was once a (G)child,

(C) Mama, she was the (D)first one to hear his (G)cry.
And my (Am7)Mama knows that (D)I was (D7)once a (G)child,
Could it (Am7)be we're all just (D)Willard in dis(G)guise?
Could it (C)be we're all just (D)Willard (D7) in dis(G)guise?

Oh, Willard, he's a (G/F#)loner,
(G/E) Living by the (G/D)railway,(G/E)(G/F#)(G)
Living (G/F#)by (G/E)the (G/D)tracks
(G/B)Be(G)side his (Am7)home.(D7)(D7/A)(D7/A)(D7)
(G) Willard, he's a (G/F#)loner,
(G/E)If you're going (G/D)his way,
Say hel(Am7)lo,he ain't got (D)no one to (D7)call his (G)own.
(finger Am, play [descending] c-b a-g e-d, then, on G-string slide from a to a# to b)

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janhauenstein@gmx.de, Charlie Woodward and Art Faller

December 2004

Wind Dies Down

Written by John Stewart

Another song from the fabulous "Cannons in the Rain" album, RCA, 1973, re-released together with "Wingless Angels" (originally also RCA, 1975) on one CD by Bear Family Records, 1990. One of the best CDs you could ever hope to buy.

How is your river flowin' this week?

It's as dry as a scar on a cowboy's cheek.

Where is the girl that you're trying to reach?

She's as high as a snake in an eagles beak.

Some lines, right? Not many writers who can come up with something like that. And there's a fine melody and a rhythm that will send your feet a-tappin' and a chorus that is as infectious as they get.

If you can't play the single note runs meticulously tabbed out by Charlie, stay on E (and maybe shorten those passages a bit). Or get a seasoned player to help you out.

E bass-note keeping rhythm,
single notes:

```
E-----
B---0-----0-----0---2--0--2--0-----
G-1-----1-----1-----1-----
D----2-----2-----2-----
A-----
E-----
```

```
E-----
B-----
G-----1-----1-----
D---2--4---2--4---4--2-----2--4---2-----
A--2-----2-4-----
E-----
```

```
E-----
B---0-----0-----0---2--0--2--0-----
G-1-----1-----1-----1-----
D----2-----2-----2-----
A-----
E-----
```

```
E-----
B-----
G-----1-----1-----
D---2--4---2--4---4--2-----2--4---2-----
A--2-----2-4-----
E-----
```

```
E-----
B-----
G-----
```

D---2---2-----2-2--2-----
 A-4---4---2-4---4-----
 E-----

E-----
 B-----
 G-----
 D---2---2-----2-2--2-----
 A-4---4---2-4---4-----
 E-----

(BASS SLIDE) TO single E note, played in rhythm

(E)How is your river flowin' this week?
 It's as dry as a scar on a cowboy's cheek.
 Where is the girl that you're trying to reach?
 She's as high as a snake in an eagle's beak

repeat:

E-----
 B--0---0---0---2--0--2--0-----
 G-1-----1-----1-----1-----
 D---2---2-----2-----
 A-----
 E-----

E-----
 B-----
 G-----1-----1-----
 D---2--4---2--4---4--2-----2--4---2-----
 A-2-----2-4-----
 E-----

E-----
 B-----
 G-----
 D---2---2-----2-2--2-----
 A-4---4---2-4---4-----
 E-----

E-----
 B-----
 G-----
 D---2---2-----2-2--2-----
 A-4---4---2-4---4-----
 E-----

Moonlight Albright (A)ran a(E)way
 With a drifter come (A)yester(E)day.
 Moonlight, she didn't (A)know his (E)name,

Aw, he must have come on like a (A)gospel (E)train.

(A)Circle the sun and we (E)all go around,
 It's gonna (B)be a lot better when the (E)wind dies down.
 (A)Circle the (G#m)sun and we (F#m)all go a(E)round,
 It's gonna be a lot better when the (A)wind dies (E)down.
 (A)(E) (B7)

Instrumental

(E) (A) (E) (A) (E) (A) (E), then

E-----
 B-----
 G-----
 D---2---2---2-2---2-----
 A---4---2-4---4-----
 E-----

E-----
 B-----
 G-----
 D---2---2---2-2---2-----
 A-4---4---2-4---4-----
 E-----

Moonlight, all right,
 I (A)shed a few (E)tears,
 Went to bed alone like I (A)done for (E)years.
 Moonlight's note said, (A)"Here I (E)go
 Leavin' the world of (A)Ohi(E)o." (E7)

(A)Circle the sun and we (E)all go around,
 It's gonna (B)be a lot better when the (E)wind dies down.
 (A)Circle the (G#m)sun and we (F#m)all go a(E)round,
 It's gonna be a lot better when the (A)wind dies (E)down.
 (A)(E)(B7)

(E) How is your river flowin' this week?
 It's as dry as a scar on a (A)cowboy's (E)cheek.
 Where is the girl that you're trying to reach?
 She's as high as a snake in an (A)eagles (E)beak. (E7)

(A)Circle the sun and we (E)all go around,
 It's gonna (B)be a lot better when the (E)wind dies down.
 (A)Circle the (G#m)sun and we (F#m)all go a(E)round
 It's gonna be a lot better when the (A)wind dies (E)down

(A)Circle the sun and we (E)all go around,
 It's gonna (B)be a lot better when the (E)wind dies down.
 (A)Circle the (G#m)sun and we (F#m)all go a(E)round

It's gonna be a lot better when the (A)wind dies (E)down

(A)Circle the sun and we (E)all go around,
It's gonna (B)be a lot better when the (E)wind dies down.
(A)Circle the (G#m)sun and we (F#m)all go a(E)round...

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November 2004

Wind on The River

Written by John Stewart

'Wind on the River' is on "Dream Babies Go Hollywood", RSO, 1980, CD re-release under the misleading title "The Best of John Stewart – Turning Music Into Gold" by PolyGram, 1995 – two albums on one CD, the other album being "Bombs Away Dream Babies", also RSO, 1979. There are two extra tracks on the CD – 'Hard Time Town' and "Children of the Morning". The song resurfaces on the limited release CD "Tanforan and Other Works in Progress" that was (up to now) only sold during John Stewart's east coast tour in the fall of 2003. We proudly present both versions. This is a beautiful song, quite hypnotic, too.

Cozette Haggerty writes: "The words are strong and sensual. "Wind" is a tribute to the love for his woman, it honors their love in a respectful way.

"Down by the river taking all I can give her
And I'm dancing in the eyes of the girl for me
Dancing in the eyes of the girl for me..."

"...Here is the heart of why John's music is timeless – they can be applied to yesterday, today, and endless future scenarios. And it's really cool knowing John wanted to keep Wendy Waldman's background breathing on the record "to keep it real." Adds just one more element to the reality of this song (translated: sexiness)."

Cozette asked me to add this by way of explanation: The only thing I think I'd correct is my reference to "Wendy Waldman's background breathing". She was a background singer, and her long ooooooh's and ahhhhhhh's forced her to take deep breaths to continue, thus the deep breathing in the background which John opted to leave in because it added to the reality of the song.

- Thank you, Cozette!

Capo 2nd fret

High E-string often not played

(D, high notes on B-string D-D—C#-D-C#, on G-string A)
(G/B, on B-string B) (Bass run on A-string A-B-C# to...)
(D, high notes on B-string D-D—C#-D-C#, on G-string A)
(G/B, on B-string B) (Bass run on A-string A-B-C# to...)
(D, high notes on B-string D-D—C#-D-C#, on G-string A)
(G/B, on B-string B) (Bass run on A-string A-B-C# to...)
(D, high notes on B-string D-D—C#-D-C#, on G-string A)
(G/B, on B-string B) (Bass run on A-string A-B-C# to...)
(D, high notes on B-string D-D—C#-D-C#, on G-string A)
(G/B, on B-string B) (Bass run on A-string A-B-C# to...)
(D, high notes on B-string D-D—C#-D-C#, on G-string A)
(G/B, on B-string B) (Bass run on A-string A-B-C# to...)
(Sing Hmm hmm hmm hmm the last two times
and for interludes between verses, play the bass run
on A-string where appropriate)

She's as (D)golden as the jewels of a (G/B)Hollywood fool,
 A (D)highway out to the (G/B)sun.
 She is (D)somewhere to stand for a (G/B)rock and roll man,
 (D)Living his life on the (G/B)run.
 (D) (G/B) (D) (G/B)

She's as (D)silver as the flight of a (G/B)comet in the night,
 A (D)stairway out to the (G/B)stars.
 She is (D)heaven on the run who was (G/B)captured by the sun,
 A (D)cool mist over my (G/B)scars.
 And she's (F#m)ooh, free and easy
 As the (G)wind on the (A7 short)river to (D)me (G/B) (D) (G/B)

(Bm)Moonlight's (Em7)alright,
 (A)Radio is (D)all night,
 (Em)Seems like (A7 short)heaven to (D)me. (D7)
 (G)Down by the (A7 short)river,
 Taking (F#m)all I can (G)give her,
 And I'm (D)dancing in the eyes of the (G/B)girl for me,
 (D)Dancing in the eyes of the (G/B)girl for me.
 (D) (G/B) (D) (G/B)

She's as (D)golden as the jewels of a (G/B)Hollywood fool,
 A (D)highway out to the (G/B)sun.
 She is (D)somewhere to stand for a (G/B)rock and roll man,
 (D)Living his life on the (G/B)run.
 And she's (F#m)ooh, free and easy
 As the (G)wind on the (A7 short)river to (D)me, (G/B)
 She's (F#m)ooh, free and easy
 As the (G)wind on the (A7 short)river to (D)me. (G/B)

(Bm)Moonlight's (Em7)alright,
 (A)radio is (D)all night,
 (Em)Seems like (A7 short)heaven to (D)me. (D7)
 (G)Down by the (A7 short)river,
 Taking (F#m)all I can (G)give her,
 Like the (D)wind on the river she is (G/B)home to me,
 Like the (D)wind on the river she is (G/B)home to me,
 Like the (D)wind on the river she is (G/B)home to me,
 Like the (D)wind on the river she is (G/B)home to me.
 (D, high notes on B-string D-D—C#-D-C#, on G-string A)
 (G/B, on B-string B) (Bass run on A-string A-B-C# to...)
 (D, high notes on B-string D-D—C#-D-C#, on G-string A)
 (G/B, on B-string B) (Bass run on A-string A-B-C# to...)
 (D, high notes on B-string D-D—C#-D-C#, on G-string A)
 (G/B, on B-string B) (Bass run on A-string A-B-C# to...)
 (D, high notes on B-string D-D—C#-D-C#, on G-string A)
 (G/B, on B-string B) (Bass run on A-string A-B-C# to...
 fade...)

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Drop D tuning, capo 2nd fret on "Tanforan."

Em7/B (D)

E-----

B-----3---

G-----

D-----

A---2-----

D-----

(D) (Em7/B) (D) (Em7/B) (D) (Em7/B) (D) (Em7/B)

She's as (D)golden as the jewels of a (Em7/B)Hollywood fool,

A (D)highway out to the (Em7/B)sun.

She is (D)somewhere

Wingless Angels/Survivors II

Written by John Stewart & Michael Cannon/John Stewart

'Wingless Angels/Survivors II' is only on the "Wingless Angels" album, RCA 1975, re-released as CD together with the outstanding "Cannons in the Rain" album (also RCA, 1973) by Bear Family Records in 1990.

This is a dream of a song. 'Nuff said. Dedicated to Angel Annie.

(Am) (Em) (Am) (Em) (Am) (Em) (Am) (Em) (Am) (Em)
[on B-string : b-hammer on c (2x) on (Am) and (Em) chords on intro and breaks]

(Am)Wingless (Em)angels
(F) Pull the (G)boats of (C)Amster(Am)dam,
Wingless (Em)angels
(F) Grease the (G)cars of (C)Birming(Am)ham.

Wingless (Em)angels
(F) Work the (G)fields of (C)Ohi(Am)o,
Wingless (Em)angels
(F) Walk the (G)streets of (C)Chica(C7)go.

And it (F)sure is a (G)long way (C)home,(C/B) (Am)
It (F)sure is a (G)long way (Am)home.
It (F)sure is a (G)long way (C)home,(C/B) (Am)
It (F)sure is a (C/E)long way (G/D)home.(hold)
(Am) (Em) (Am) (Em) (Am) (Em) (Am) (Em)

(Am) Wingless (Em)angels
(F) Stand a(G)mazed at (C)eagles (Am)flight,
Wingless (Em)angels
(F) Cry them(G)selves to (C)sleep at (C7)night.

And it (F)sure is a (G)long way (C)home,(C/B) (Am)
It (F)sure is a (G)long way (Am)home.
And it (F)sure is a (G)long way (C)home,(C/B) (Am)
It (F)sure is a (C/E)long way (G/D)home.(hold)

(C) We are (C/B)autumn, (Am) we are (Am/G)spring,
(D) We are (F)part (E7 short) of a moving (Am)thing,
(F)Huddled by the (Em)fire, sur(G/D)vivors.

(C) We are (C/B)fools, (Am) we are (Am/G)wise,
(D) We have (F)seen (E7 short) nothing with our (Am)eyes,
(F)Huddled by the (C/E)fire, sur(G/D)vivors.
(C) (C/B) (Am) (Am/G) (D) (F) (E7 short) (Am) (F) (Em) (G/D) (hold)

(Am) (Em) (Am) (Em) (Am) (Em) (Am) (Em)

Wolves in The Kitchen

By John Stewart

'Wolves in the Kitchen' is only on "The Lonesome Picker Rides Again", Warner Bros., 1971, re-released as CD by Line Records, 1990. "Yeah, wake up the child, there's wolves in the kitchen." Been there for a loooong time. I just know what the song is all about, and so do you, probably. We may know two entirely different things, right? I like that. I also like the verse about the warlords. Ain't worth the blood that runs in their veins. If your child still lives in your house or flat, you will wake her/him up when you play this song. Has to be played LOUD.

(E)(E/G)(E) (E/G) (E)(E/G)(E)(A) (E) (A)(E) (A)(E) (hold)
 You gotta wake up the (E)child, (A)(E)
 There's (A)wolves in the (E)kitchen, (A)(E)
 Comin' in the (B)back door,
 (A) Sneakin' in the (E)hall. (A)(E)(hold)
 Aw, wake up the (E)child, (A)(E)
 There's (A)wolves in the (E)kitchen, (A)(E)
 Tell her, "Better (B)run now,"
 (A) 'Cause she can't get 'em (E)all. (A)(E) (hold)

Oh, pretty little (E)girl (A)(E)
 (A)Standing on the (E)bus stop, (A)(E)
 Sticking out her (B)young thumb
 (A) As the cars go (E)by. (A)(E)(hold)
 Oh, pretty little (E)girl, (A)(E)
 You'd (A)better keep your (E)legs crossed, (A)(E)
 I'd hate to see you (B)get lost
 (A) On a long, long (E)ride. (A)(E) (hold)

Oh, wake up the (F)child, (Bb)(F)
 There's (Bb)wolves in the (F)kitchen, (Bb)(F)
 Comin' in the (C)back door,
 (Bb) A-sneakin' in the (F)hall. (Bb)(F)(hold)
 Aw, wake up the (F)child, (Bb)(F)
 There's (Bb)wolves in the (F)kitchen, (Bb)(F)
 Tell her, "Better (C)run now,"
 (Bb) 'Cause she can't get 'em (F)all. (Bb)(F)(hold)

Just look at all the (F#)warlords, (B)(F#)
 And they're (B)talkin' on the (F#)TV, (B)(F#)
 Aw, sellin' us (C#)blue sky
 (B) That we're never gonna (F#)see. (B)(F#)(hold)
 Forget all the (F#)ransom, (B)(F#)
 And I (B)think we ought to (F#)pants 'em (B)(F#)
 And put 'em on a (C#)lead boat
 (B) In the Salt Lake (F#)Sea. (B)(F#)(hold)

Aw, wake up the (G)child, (C)(G)
 There's (C)wolves in the (G)kitchen, (C)(G)

Aw, they're comin' in the (D)back door,
 (C) And they're sneakin' in the (G)hall. (C)(G)(hold)
 Aw, wake up the (G)child, (C)(G)
 There's (C)wolves in the (G)kitchen, (C)yeah,(G)
 Aw, tell her, "Better (D)run now,"
 (C) 'Cause she can't get 'em (G)all, (C)no, no, (G)no.(hold)

(G) (C)(G) (C) (G) (C)(G) (D) (C) (G) (C)(G)(hold)
 (G) (C)(G) (C) (G) (C)(G) (D) (C) (G) (C)(A)(hold)
 [the last (A) could be an (E) – we're not sure.]

Aw, wake up the (A)child, (D)(A)
 There's (D)wolves in the (A)kitchen, (D)(A)
 Comin' in the (E)back door,
 (D) Sneakin' in the (A)hall. (D)(A)(hold)
 You gotta wake up the (A)child, (D)(A)
 There's (D)wolves in the (A)kitchen, (D)yeah,(A)
 Tell her, "Better (E)run now,"
 (D) 'Cause she can't get 'em (A)all. (D)(A)(hold)
 Tell her, "Better run now,"
 'Cause she can't get 'em all, no,
 Aw, (A)won't you tell her, "Better (E)run now,"
 (D) Oh, 'cause she can't get 'em (A)all, (D)(A)
 Yeah, tell her, Better (E) run now,"
 (D) 'Cause she can't get 'em (A)all. (D)(A)

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A Woman Rides The Beast

A Woman Rides The Beast is from the "Teresa and the Lost Songs" CD, Homecoming, 1998.
Lyrics by Paul Westphal, yes, the famous basketball coach.
This song was discussed on Bloodlines, the JS-fans internet discussion group, a short while ago.

A Woman Rides The Beast John Stewart/Paul Westphal

(Em) (Cj7) (Em) (C) (Em) (Cj7)
And a (Em)woman (D)rides the (Em)beast
In the (G)seven (D)hills of the (C)fallen (G)priests,
And a (Em)woman (D)rides the (Em)beast.

She may promise that you won't burn
For (Cj7)gold and silver in return,
(Em) And perhaps for a larger fee
(C) She will set your (D)fathers free.
(Em) (C) (Em) (C)

(Em) The one who rides in glass and wheels
And (Cj7)draws the line where he reveals
That (Em>true that only God imparts,
But (C)can he speak to the (D)hungry hearts
About the (Em)martyrs, about the Jews,
About the ancient (D)holy news?

And a w(Em)oman (D)rides the (Em)beast
In the (G)seven (D)hills of the (C)fallen (G)priests,
And a (Em)woman (D)rides the (Em)beast
In the (G)seven (D)hills of the (C)fallen (G)priests,
And a (Em)woman (D)rides the (Em)beast.
(Em) (Cj7) (Em) (Cj7)

When (Em)Satan offered Jesus the Kingdom of the Earth
(Cj7) But he knew what salvation's worth.
(Em) I'm glad he abhorred wearing jewels and gold
(C) Along the road where (D)fools will go.
(G) The Prince of Peace said (Em)cast no stones,
And (C)those who seek are (D)not alone.
(G) In politics it (Em)is no part
Of the (C)Kingdom of the (D)Lionheart.

And a (Em)woman (D)rides the (Em)beast
In the (G)seven (D)hills of the (C)fallen (G)priests,
And a (Em)woman (D)rides the (Cj7)beast
In the (G)seven (D)hills of the (C)fallen (G)priests,
And a (Em)woman (D)rides the (Em)beast. (Cj7)

And a (Em)woman rides the beast,
And a (G)woman rides the beast

In the (Em)seven (D)hills of the (Em)fallen priests.

(whispered)

And a woman rides the beast

In the seven hills of the fallen priests.

And a woman rides the beast

In the seven hills of the fallen priests.

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Charlie Woodward, janhauenstein@gmx.de & Art Faller

May 2006

(Am)Wingless (Em)angels
(F) Pull the (G)boats of (C)Amster(Am)dam,
Wingless (Em)angels
(F) Grease the (G)cars of (C)Birming(C7)ham.

And it (F)sure is a (G)long way (C)home,(C/B) (Am)
It (F)sure is a (G)long way (Am)home.
And it (F)sure is a (G)long way (C)home,(C/B) (Am)
It (F)sure is a (C/E)long way (G/D)home.(hold)
(Am) (Em) (Am) (Em) (Am) (Em) (Am) (Em) (Am) (Em) (Am) (Em)

(Am) Wingless (Em)angels, (Am) (Em)
(Am) Wingless (Em)angels, (Am) (Em)
(Am) Wingless (Em)angels, (Am) (Em)
(Am) Wingless (Em)angels. (Am)

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Art Faller, janhauenstein@gmx.de & Charlie Woodward

November 2004

You Can't Go Back to Kansas

Written by John Stewart

Time for the weekend song. Ah, I see that some of you have already gotten hold of your guitars, banjos and autoharps. That's the spirit.

'Kansas' is a mighty song, a real gem, a sparkling diamond. John recorded the song (only) twice, first time for "The Phoenix Concerts", originally a double LP, RCA, 1974, re-released as one CD with two bonus tracks by Bear Family Records, 1990 (still in print, "The Complete Phoenix Concerts"). The song is also on "The Last Campaign", Homecoming, 1985. There's a CD-release titled "American Hero", NEC, 1988. Same album, really.

The two versions have some different words and chords. Art and I had the "Phoenix"-version, Charlie had done the one from "Hero", so you'll get both and can pick the one you prefer.

Imagine that I didn't know why I couldn't go back to Kansas when I first heard the song in 1974 – I hadn't read Frank L.'s book back then.

That first verse has some lines I quote a lot. Some things should – maybe – not be changed... "And a wise person learns to forgive her?"

(C) (G) (Am) (C7) (F) (G) (C) (G)
(C) Time (G)moves like a (Am)river,(C7)
(F) You can (G)either sink or (C)swim.(G)
(C) And a wise man (G)learns to for(Am)give her(C7)
(F) For (G)all she's done to (C)him.(C7)
And (F)no-one's getting (C)younger,
And a (F)few aren't (G)getting (C)old,
It's (Am)all in what you (Em)feel,
And (D)not in what you're (G)told.

Oh, you (Am)can't go back to (Em)Kansas,
I was (F)there just (G)yester(C)day,
Oh, you (Am)can't go back to (Em)Kansas,
It just (D)up and blew a(G)way.
Oh, but (F)I will go on (C)loving you,
It's (F)easi(G)er that (C)way,
But you (Am)can't go back to (Em)Kansas,
'Cause (F)that was (G)yester(C)day.
(G) (Am) (C7) (F) (G) (C) (G)

(C) I see the (G)sun rise and (Am)fall,(C7)
(F) And I feel the (G)earth beneath my (C)shoes.(G)
(C) Still I'm (G)stuck in my be(Am)lieving(C7)
(F) That some were (G)born and cursed to (C)lose.(C7)
But (F)nothing's gonna (C)happen here,
That's (F)all I've (G)got to (C)say,
It's (Am)nothing to be (Em)down about,
It's (D)always been that (G)way.

Oh, I (Am)can't go back to (Em)Kansas,
I was (F)there just (G)yester(C)day,

Oh, I (Am)can't go back to (Em)Kansas,
 It just (D)up and blew a(G)way.
 Oh, but (F)I will go on (C)loving you,
 It's (F)easi(G)er that (C)way,
 But you (Am)can't go back to (Em)Kansas,
 'Cause (F)that was (G)yester(Am)day. (Em) (F)(G)(C)
 (Am) (Em) (D) (G) (F) (C) (F)(G)(C) (Am) (Em) (F)(G)(C)

Oh, you (Am)can't go back to (Em)Kansas,
 I was (F)there just (G)yester(C)day,
 Oh, you (Am)can't go back to (Em)Kansas,
 It just (D)up and blew (G)away.
 Oh, but (F)I will go on (C)loving you,
 It's (F)easi(G)er that (C)way,
 But you (Am)can't go back to (Em)Kansas,
 'Cause (F)that was (G)yester(C)day.
 (G) (Am) (C7) (F) (G) (C)

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When you play the next one, please WATCH OUT: I have written out the distinctive high-notes run John plays during the chord change from (G) to (C) only once, see first line of intro. I'll probably play most of the runs on the bass-strings, "it's easier that way."

(C) (Em7/B) (Am7) (Am7/G) (F) (G, highlight high notes:g-b-c-d)
 (C) "And across the (G)plains of Wichita,
 (C)at the farms being (Em7/B)sold at auction,(Am7)
 they listened to the (Am7/G)clear New England voice (F)
 cut the cold (G)Kansas sky."(C) (Em7/B)

(C) Time (Em7/B)moves like a (Am7)river,(Am7/G)
 (F) You can (G)either sink or (C)swim. (G)
 (C)And a wise (Em7/B)man learns (Am7)to forgive her(Am7/G)
 (F) For (G)all she's done to (C)him. (C7)
 (F) No one's getting (Cj7)younger,
 (Dm7) But a (G)few aren't getting (C)old, (high notes:e-d)(Am)
 It's all in what you (Em)feel (D)
 It's not in what you're (G)told.(G/F) (G/E) (Bass run: G-A-B-D)

(Am) But you can't go back to (Em)Kansas,
 (F) I was (G)there just yester(C)day.(Bass run: G-A-B-D)
 (Am) You can't go back to (Em)Kansas, (D)
 It just up and blew a(G)way. (Fj7)
 So I will go on (Cj7)loving you, (F)
 It's (G)easier that (C)way,(run, start on G-string:g-a-b-d)
 (Am) And you can't go back to (Em)Kansas, (F)
 'Cause (G)that was yester(C)day. (Em7/B) (Am7) (Am7/G) (F) (G) (C) (G)

(C) (Em7/B) (Am7) (Am7/G) (F) (G) (C) (G)

(C) I see the (Em7/B) sun rise and (Am7) fall, (Am7/G)
(F) And I feel the (G) earth beneath my (C) shoes. (G)
(C) There's no (Em7/B) need in you be (Am7) lieving (Am7/G)
(F) That you were (G) born and cursed to (C) lose. (C7)
(Fj7) So why not go on (Cj7) dreaming then?
(F) Yeah, take (G) anyone you (C) choose. (Am)
There's nothing to be (Em) down about, (D)
'Cause you either (G) win or lose. (G/F) (G/E) (Bass run: G-A-B-D)

(Am) You can't go back to (Em) Kansas, (high notes: g-f-e-d-f)
(F) I was (G) there just yester (C) day. (high notes: g-g g-g g-g)
(Am) You can't go back to (Em) Kansas, (D)
It just up and blew (G) away. (Fj7)
So I will go on (Cj7) loving you, (F)
'Cause it's (G) easier that (C) way, (single notes: g-a-b-d-a)
(Am) But you can't go back to (Em) Kansas, (F)
'Cause (G) that was (C) yesterday.
(Em7/B) (Am7) (Am7/G) (F) (G) (C)

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You Can't Look Back

Written by John Stewart

John recorded 'You Can't Look Back' three times, first for "California Bloodlines", Capitol, 1969, best CD re-release is the double CD "California Bloodlines/Willard", Beat Goes On, 2001.

The version you'll find below is from "The Phoenix Concerts", double LP, RCA, 1974, CD re-release as "The Complete Phoenix Concerts" (with two bonus tracks), Bear Family Records, 1990. Same song also on "Forgotten Songs of Some Old Yesterday", RCA compilation LP, 1980 (currently unavailable).

The latest recording is on "A Night at Jimmy Duke's – Johnny And The Nasty Britches", Neon Dreams, 2002.

In the key of C every time. You can't look back! Well, you can, but you shouldn't do it too often. And if you do, Don't Look Back In Anger. Great song.

Play it.

(C)(hold)

Oh, you can't look (Dm)back

(G) When you're moving (C)on,

Oh, you can't look (Dm)back,

Buddy, you got to (G)go and sing your(C)song.

(Bass notes C-B-A to...)

(G) Where did they go

(Bass notes B-A-G to...)

(F) All the good times I used to (C)know?

(Bass notes C-B-A to...)

(G) Long time ago

(Bass notes B-A-G to...)

(F)I loved a woman,

I loved a woman, never let her (C)know.

You can't look (Dm)back

(G) When you're moving (C)on,

Oh, you can't look (Dm)back,

Buddy, you got to (G)go and sing your (C)song.

Hey, you can't look (Dm)back

(G) When you're moving (C)on,

Oh, you can't look (Dm)back,

Buddy, you got to (G)go and sing your (C)song.(F)(C)

(Bass notes C-B-A to...)

(G) Stumble and fall,

(Bass notes B-A-G to...)

(F) I'm not the man that I was at (C)all.

(Bass notes C-B-A to...)

(G) Words on the wall,

(Bass notes B-A-G to...)

(F) And I do believe,

I do believe I might have (C)blown it all.
(Dm) (G) (C) (Dm) (G) (C)(C/B)(C/A)(C/G)(C)(hold)

But you can't look (Dm)back
(G) When you're moving (C)on,
Oh, you can't look (Dm)back,
Buddy, you got to (G)go and sing your (C)song.
Oh, you can't look (Dm)back
(G) When you're moving (C)on,
Oh, you can't look (Dm)back,
Buddy, you got to (G)go and sing your(C)song.
(C/B)(C/A)(C/G)(C)(F)(G)(C)

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11/2003

You Won't Be Going Home

Written by John Stewart

'You Won't Be Going Home' is from the fine album "Blondes", Allegiance, 1982, Swedish release Polydor, 1982, US album re-released as CD by Line Music, 1990, CD re-release with all the tracks from the US and the Swedish releases, Neon Dreams, 2003.

Cleverly constructed and beautifully sung and played. Maybe not one of Mr Stewart's top ten lyrics, but hey, this was John's 'pop album'.

B2 ('high Strings' B and E 'unplayed' most of the time)

E----2-----

B----2-----

G-----4---

D-----4---

A----2-----

E----2-----

Playing hint: easier in the key of G, capo 2nd fret

(A)Aah, (F#m)aah, (B2)ah-ah, (A)ah.

Aah, (F#m)aah, (B2)ah-ah, (A)ah.

Whoo, whoo wee, (F#m)when you see her,

(B2)Oh, you (E)won't be going (A)home.

Whoo, whoo yea, (F#m)what you gonna say

When you (B2)say, you (E)won't be going (A)home?

Aah, (F#m)aah, (B2)ah-ah, (A)ah.

Aah, (F#m)aah, (B2)ah-ah, (A)ah.

One, two three, (F#m)what she did to me,

(B2)Oh, I (E)won't be going (A)home.

Two, three, four, (F#m)going back for more,

(B2)Oh, I (E)won't be going (A)home.

(D)(D)(D)(A/C#)(D)(A/C#)(A)

(D)(D)(A/C#)(D)(A/C#)(D)(A/C#)(E)

(E)(D)(A)(D)(A)(D)(A)

(D)(D)(A/C#)(D)(A/C#)(A)

(D)(D)(A/C#)(D)(A/C#)(A)(E) (A) (E)(A)

Ah, (D)California, made that girl your (A)own,
(high notes run from high E- to G-string: e-d-c#-b-c#-b-a)
(D)California, oooh, I gotta warn you,
(E) You won't be going (A)home.(E)(A)
 (E) (A) (E)(A) (E) (A) (E)(A)
(D) (A) (D) (E) (A) (E)(A)

Aah, (F#m)aah, (B2)ah-ah, (A)ah.
Aah, (F#m)aah, (B2)ah-ah, (A)ah.

Whoo, whoo wee, (F#m)when you see her,
(B2)Oh, you (E)won't be going (A)home.
Whoo, whoo yea, (F#m)what you gonna say
When you (B2)say, you (E)won't be going (A)home?

Ah, (D)California, made that girl your (A)own,
(high notes run from high E- to G-string: e-d-c#-b-c#-b-a)
(D)California, oooh, I gotta warn you,
(E) You won't be going (A)home.(E)(A)
 (E) (A) (E)(A) (E) (A) (E)(A)
(D) (A) (D) (E) (A) (E)(A)
(D) (A) (D)

(E) You won't be going (A)home,(E)(A)
And (E)oh, you won't be going (A)home,(E)(A)
And (E)no, but you won't be going (A)home.(E)(A)

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November 2005

Zapata's Own Comrades

Written by John Stewart.

'Zapata's Own Comrades' is one of the five bonus tracks that were added to the 2001 Wrasse Records CD re-release of John's classic "Fire in the Wind" album, RSO, 1977. Fine story song. Makes you want to read up on Zapata a bit (I did).

Capo 2nd fret

(C) (Am) (E)
 Juanita walks (C/B)down to the (Am)well, she is (Am/G)angry and (F)dry,
 Where the bandits' own horses are tied in the trees there to (C)hide.(C/B) (Am) (Am/G)
 And the (C)guns are all (C/B)rusted, the (Am)spirit is (Am/G)bright in her (F)eyes,
 As Zapata's own comrades sing out the legend, the (G)song is that he is a(C)live.

(F)Viva you (G)Mexico, (C)viva the (Am)hills,
 The (F)song of the people is (G)singing there (C)still.
 (F)Viva you (G)Mexico, (C)viva say (Am)I,
 The (G)song is that he is alive.
 (C) (Am) (E)

Ah, (C)Santa Ma(C/B)ria, do the (Am)old women(Am/G) live just to (F)cry?
 'Cause the men of the mountains go singing the legend, the (G)song is that he is a(C)live.
 (C)He is the (C/B)eagle, the (Am)wind and the (Am/G)stallion, I (F)cry.
 He is there in the mountains, he'll come when we need him.
 The (G)song is that he is a(C)live.

(F)Viva you (G)Mexico, (C)viva the (Am)hills,
 The (F)song of the people is (G)singing there (C)still.
 (F)Viva you (G)Mexico, (C)viva say (Am)I,
 The (G)song is that he is alive.
 (F)Viva you (G)Mexico, (C)viva the (Am)hills,
 The (F)song of the people is (G)singing there (C)still.
 (F)Viva you (G)Mexico, (C)viva say (Am)I,
 The (G)song is that he is alive.

(C)(C/B)(Am)Heeee (Am/G)(F)heeee,
 (C)(C/B)(Am)Heeee (Am/G)(F)heeee,
 (C)(C/B)(Am)Heeee (E)heeee.(Am)

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2002