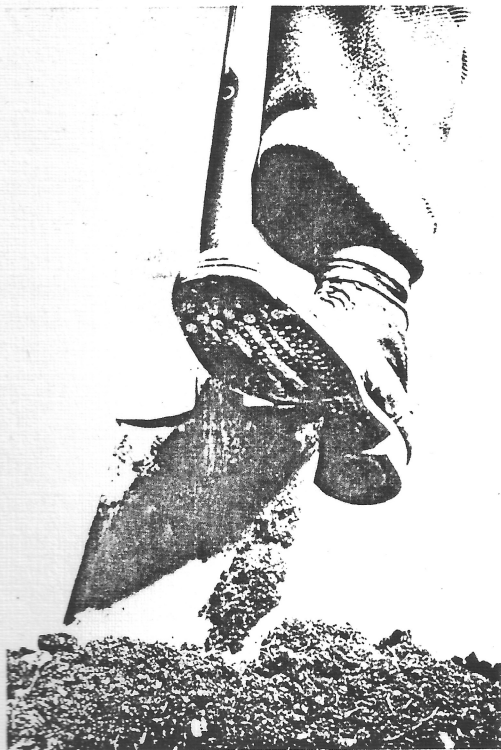


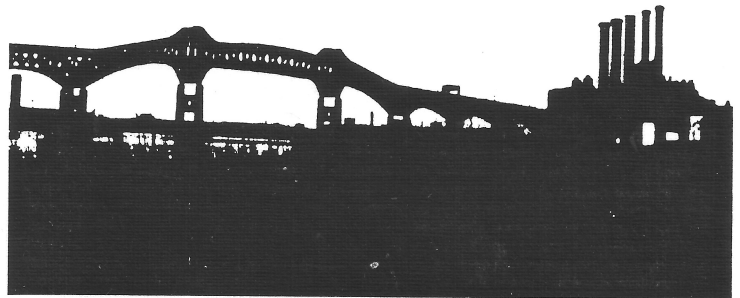
LATITUDES AND LONGITUDES: the songbook



SUNDAYS, HOLIDAYS, AND OTHER DAYS



PULASKI SKYLINES



SONGS AND SHOVELS

Once a song has been written, its meaning is no longer the private property of the artist but has escaped into the public domain. In creating the work, the writer necessarily divorces himself from it. He may attempt to explain his intention in writing the piece, as Morrissey has vaguely done, but this tells us only the original idea behind the song. The conscious and unconscious processes of creation often alter the original intention beyond recognition. It would be fascinating to learn the authorial genesis of every Morrissey song and such exposition would no doubt prove intriguing and revelatory. But, he could only tell us what he hoped to put into the work, not necessarily what is actually there. Morrissey's "subjective" intention may in fact differ markedly from the "enacted" intention in the finished song itself.

From pp. 175-176 of Johnny Rogan's *Morrissey & Marr—The Severed Alliance: The Definitive Story of The Smiths* (New York: Omnibus Press, 1993).

LATITUDES AND LONGITUDES: the songbook by Jim Robertson

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INTRODUCTION

This songbook collects all the songs on my first three tapes (*Sundays, holidays, and other days* (1991), *Songs and shovels* (1993), and *Pulaski Skylines* (1996)).

Why this book? Well, I'm a librarian. I organize. Record. Document. And this book—like the tapes themselves—are documenting the songs I've written. The documentation is consummated by my releasing it to you—my musician friends.

(Hell, it's a hobby.)

I'm also hoping that you like some of the songs and are curious about how to play them.

As I compiled this songbook, five years after the release of my first tape, I found myself reflecting on many of the songs. The distance of time and the opportunity to consider the songs in one collection—as a body of progressing work—has allowed me to see which songs have stood the test of time and scrutiny.

Nonetheless, I have a fond place in my heart for all of them in one way or another, as they serve as a sort of “musical diary” of my last half-a-dozen years. I remember where I was when I came up with certain chord progressions; I remember the inspiration behind particular lyrics; I remember what I was thinking when I recorded specific songs.

As always, the recorded versions of the songs are only demo versions. Detailed, fleshed-out, and (over?) produced as some of them are, the recorded versions are not intended to be final products, but rather just a way of capturing each song as it existed in that version at that point in time.

In compiling this songbook, I have transcribed from the recorded versions of the songs. Feel free to use them as a rough-guide, though. Some of these songs have already gone through revisions in a band setting.

I hope you enjoy these songs. Let me know either way.

Jim Robertson
Hoboken, NJ
December 1996

A WORD ABOUT THE FORMAT

Since most of the songs were written on the rhythm guitar, this songbook has been written for guitar. Lead guitar lines and bass lines are occasionally noted. Other instruments (e.g., keyboards) are less-often noted.

Letters and symbols in upper-case print are chord names (e.g., G#m, C, Dsus4, etc.). At the end of each song, the chords shapes and fingerings are noted. All are considered "open chords" (played on the first three or four frets) unless otherwise noted. Letters and symbols in lower-case print are notes (e.g., d, f#, e, etc.). Occasional use is made of tablature charts.

Some examples:

<p>A ===== 123 </p>	<p>The chord on the left is an A chord. Your first finger (index finger) is on the second fret of the d string, your second finger (middle finger) is on the second fret of the g string, and your third finger (ring finger) is on the second fret of the b string.</p>
--	--

<p>G ===== 7th 11 3 fr. 1 2 </p>	<p>The chord on the left is an G chord. It is played like a D chord, but is played up starting on the 7th fret to make it a G.</p>
--	--

<p>Gmaj7 =x===== 3rd 1 2 fr. 34 </p>	<p>In the case of the chord on the left, the x represents muting the a string so that it doesn't sound.</p>
---	---

<p>Dsus4 ===== 11 3 1 24</p>	<p>You can substitute different fingerings for each chord, if you want. For example, if the book says to play a Dsus4 chord as shown on the left, but you play it as on the right, it won't be wrong. However, the chords noted are the ones with which the song was <u>written</u> and <u>recorded</u>, and it often <u>does</u> make a subtle difference in the way the song sounds.</p>	<p>Dsus4 ===== 5th 111111 fr. 1111 333 1 4 </p>
---	--	---

Occasional use is made of tablature for lead guitar or bass lines. Take, for example, the following line:

```
e|-----|
b|-10---8-----7-->--3-----|
```

This represents plucking the b string on the 10th fret, then plucking the 8th fret, then the 7th, and then sliding down to the 3rd fret. The choice of what finger(s) to use is up to you in these cases. I'll leave it up to you to figure out whether I'm tabbing out the guitar or bass line (at least 90% of the time it is the guitar).

ALICE SAID (REPRISE)

Copyright December 1992 Jim Robertson

Tempo: 106

Key: D

VERSE (repeat):

D

G(add12)

Alice said . . .

CHORDS USED IN THIS SONG:

D	G(add12)
=====	=====
1 2	1
3	2 3 4

AMERICAN SUNSET

Copyright February 1991 Jim Robertson

Tempo: 87

Key: VERSES in G; CHORUS mostly in F

INTRO:

(G) Note: don't play the chord, play the notes

e|-3>5-5-5-3-3-3-2-2-0-0-----|
b|-----3-5-|

VERSE 1 (repeat twice before lyrics):

Am (G) Note: don't play the chord, play the notes

e|-3>5-5-5-3-3-3-2-2-0-0-----|
b|-----3-5-|

Silhouette in the sunset. Who's that rising in the American sunset?
Silhouette in the sunset. Who's that rising in the American sunset?
Don't misunderstand me; I'm not talking about a cowboy.
Don't misunderstand me; I'm not talking about a ten gallon hat.
No five o'clock shadow or eleven o'clock rescue; no tumbleweeds or Joshua trees.
Fuck that naïveté.
Can you climb that greasy pole
only if you're covered with sand?
(or rice?) No excuse in Syracuse on either side.
King Arthur: at least he brings a sigh.

CHORUS 1:

F Dm Am Asus4 Am Asus2 Am
Where did you go T.R.?
Lost on a hill in San Juan.
F Dm Am C E7
And did you bring McKinley, Harrison, Cleveland, and Arthur there with you?

VERSE 3:

Now it's lights, camera, and action news as three-piece suits flash baby blues
when the three-by-four world-wide circus comes to town.
We've gone from "fuck all the tea in China" party to all-new china at the garden party,
and every four-to-eight it's another's fault party.

CHORUS 2:

Where did you go T.R.?
Lost on a hill in San Juan.
And did you bring McKinley, Harrison, Cleveland, and Arthur too?

VERSE 4 (do four lines of instrumental before lyrics):

The log-cabin presidency is long since over because
all the frontiers have long since closed.
And though you can still point at a pin stuck in a map
that's not what I'm talking about.

CHORUS 3 (same lyrics as CHORUS 1)

FADE OUT over VERSE sequence:

4 x Silhouette in the sunset. Who's that rising in the American sunset?

CHORDS USED IN THIS SONG:

Am	G	F	Dm	Asus4	Asus2	C	E7
=====	=====	=====	=====	=====	=====	=====	=====
1 1	1 1	111111	1 1	1 1	1 1	1 1	1 1
23	1 1 1	2	2	23	23	2 1	2 1 1
1 1	2 1 3	34 1	1 3	1 4	1 1	3 1 1	1 1

BITE THE WAX TADPOLE

Copyright October 1990 Jim Robertson

Tempo: 135

Key: D

INTRO 1 (with lead guitar line):

A5 A5&7 A5&6 D(Dsus2) A5 A5&7 A5&6 D(Dsus2) A5 A5&7 A5&6 D(Dsus2) A5 A5&7 A5&6 D(Dsus2)
 e|-----|-----|-----|-----|
 b|-10---8---7---3---|-10---8---7---3---|-10---12---15---10-(8)|-10---8---7---3---|

VERSE 1:

A G(add12) G(add12) A Asus4
 "Mare fattened with wax," he said with confusion.
 "Not one of Mao's, nor Confucius's."
 A Bm G(add12) A Asus4
 "Bite the wax tadpole," he said, he said.
 A G(add12) G(add12) A A
 Not wisdom of the East, but of the West.

BRIDGE 1 (do two times):

Bm G6 A Asus4 A Asus2 A

VERSE 2:

Not from the Red Book, from the red bottle.
 Drink your medicine, like Robitusin.
 "Bite the wax tadpole," he said, he said,
 dousing the hopes of the advert exec.

BRIDGE 2

INTRO 2

VERSE 3 (with guitar solo)

BRIDGE 3

INTRO 3

VERSE 4:

Exporting America with a smile.
 To the lips, go shapely hips.
 "Bite the wax tadpole," he said, he said.
 Not the Olympics, Olympus instead.

BRIDGE 4

INTRO 4

end on A

CHORDS USED IN THIS SONG:

Note: the chords on the 7th fret are NOT barred; let the open strings ring.

A5	A5&7	A5&6	D(Dsus2)	A	G(add12)	Bm	G6	Asus4	Asus2
===== 7th 1 fr. 3 4	===== 7th 1 fr. 2 3	===== 7th 111 fr. 3	===== 7th 111 fr. 3	===== 123 3	===== 1 1 2 34	===== 1 11111 2 34	===== 3rd 1 1 fr. 2 34	===== 1 123 4	===== 1 12 4

Note: if you are playing this song on acoustic guitar and don't have a second guitarist to play the lead guitar line (part 3 of 4 of the intro), you can simulate it yourself on the rhythm guitar by substituting these fingerings:

A5 A5&7 A5&6 D(Dsus2)
 |-----|
 |-10---12---15---10-(8)|

===== 7th 1111 fr. 3 4	===== 7th 1111 fr. 3 4	===== 7th 1 fr. 3 4
---	---	--

BOOMERANG

Copyright October 1990 Jim Robertson
 Tempo: 138 Key: C

INTRO / CHORUS PREVIEW:

C G7 Am (Am11) Fmaj7 C G7 Am Am Am Am

TRANSITION (do four times):

C Fmaj7

VERSE 1:

C Fmaj7 C Fmaj7
 "Hey man, did you hear about the Jupiter?" "Did they shoot it off today?"
 Isn't that real stupid or what? What d'ya say?

LIFT 1:

G Am G Am G Am
 In the name of science, regardless of the consequence, despite the evidence,
 Fmaj7 (Am11) C
 They're all liars.

VERSE 2:

The average person doesn't know the danger . . . of re-entry explosion.
 They just watch "The Simpsons" . . . and "Roseanne."

LIFT 2

CHORUS 1:

C G7 Am (Am11) Fmaj7 C G7
 So raise your hand and wave bye-bye. When it comes back we're gonna die. I've never seen a rocket
 Am Am C G7 Am (Am11) Fmaj7
 fly so high. So raise your hand and wave bye-bye. When it comes back we're gonna die. I've
 C G7 Am Am (Am11) Fmaj7 Fmaj7 F(add9) F(add9)
 never seen a rocket fly so high. We've put a boomerang in the . . .

TRANSITION (do four times)

. . . sky.

VERSE 3:

That's not Rudolph in the sky,
 it's just its second fly-by.
 No presents for me and you in Christmas '92.

LIFT 3

CHORUS 2

TRANSITION (do eight times)

LIFT 4:

Out to discover new worlds . . . if it doesn't fall here first.
 On the Nina, the Pinta, and the Santa Marie's . . . five-hundredth anniversary.

CHORUS 4:

So raise your fist and don't be shy. Raise your fist and raise it high. Raise your fist and
 shout "USA!" Raise your fist and punch the sky. Raise your fist and don't ask why. Raise your
 fist and shout "USA!" It's Columbus . . .

TRANSITION (do four times)

. . . Day!

FADE OUT:

C G7 Am (Am11) Fmaj7
 So lonely . . . so lonely . . . so lonely.

CHORDS USED IN THIS SONG:

C	G7	Am	Am11	Fmaj7	G	F(add9)
1	1	1	1	1		1
2	2	23		2	1	
3	3			34	2 3	34

CAROLINE

Copyright February 1996 by Jim Robertson

Tempo: 170

Key: mostly G

INTRO (acoustic):

G(add12) C(add12) Em(add10) A7 8x: C(add12)

VERSE 1 (do two times intro before lyrics):

Em7(add10) A7 Em7(add10) A7

It's been years since I've seen your face.

It's been years since I rubbed you the wrong way.

I've been Burned once too many times.

I've moved on . . . left you behind . . .

PRECHORUS 1:

C(add12) C(add12)/B Em(add10) Em(add10)

the wall of your silence

the wall of paned glass. What does your

se - pia heart . . .

A A Asus4 Asus4
sing?

SECOND VERSE (do one time intro before lyrics, with hard stop):

Plant a farm, raise a kid, buy your freedom.

I don't know you but I touched your picture. Behind . . .

PRECHORUS 2

CHORUS 1:

G(add12) C(add12) Em(add10) D Dsus4 G(add12) C(add12) Em(add10) D Dsus4
Caroline . . . New York, you're so hard to find (Caroline) . . . take a ride down

G(add12) C(add12) Em(add10) D Dsus4 G(add12) C(add12) Em(add10) A7
79 (Caroline) . . . down toward the county line (Caroline) Caroline Caroline

C(add12) C(add12) C(add12) C(add12)
Caroline . . .

VERSE 3 (do two times intro before lyrics, with hard stop):

You never got your 40 acres and your mule.

And I never gave you your just due.

Peter . . . where are you?

This song is for you. Behind . . .

CHORUS 2

BREAK:

D D D Dsus4

CHORUS 3:

Do as before, but extend with additional lyrics (ignoring A7 part at first):

Caroline . . . Caroline, you're a pal of mine. Caroline . . . take this nickel and make a dime.

Caroline . . . pin that badge to this heart of mine. Caroline . . . Caroline, we're just wasting

time. Caroline . . . Caroline . . . Caroline . . . Caroline.

End of song holds C(add12) four times and then resolves to Em7(add10)

CHORDS USED IN THIS SONG (note difference between Em(add10) and Em7(add10) chords):

G(add12)	C(add12)	Em(add10)	A7	Em7(add10)	C(add12)/B	A	Asus4	D	Dsus4
	1				1				
1	2	2	123	2	2	123	123	1 2	1 2
2 34	3 4	4	4	134	4		4	13	134

CARRIE NATION

Copyright February 1992 Jim Robertson

Tempo: 173

Key: E

INTRO:

F#m F#m F#m F#m

CHORUS 1 (instrumental; do four times):

F#m B F#m B F#m E A

VERSE 1 (instrumental; do four times):

B B F#m F#m

CHORUS 2:

Who's on first? What's on second? We're all living in a Carrie Nation!

What's up Doc? "All Dogs Go To Heaven." We're all living in a Carrie Nation!

One, two, three, four, five, six, seven; all good children go to heaven. We're all living in a Carrie Nation!

From Abbott and Costello to Charles Fleishmann. We're all living in a Carrie Nation!

VERSE 2:

Too many inconsistencies serving to confuse me.

Pins on lapels and hearts on shirt sleeves.

You form your committee to support the defendants.

You form your committee to boycott the restaurant.

CHORUS 3

VERSE 3:

We all have such powerful weapons to use to get across our different points of view.

Boycott, bloody shirt, letters to the daily news: these are our tools.

But follow your thinking through because you can't have your cake and eat it too,

and what goes for them also goes for you, and what you'll do to them they'll also do to you.

CHORUS 4

VERSE 4:

The Democrat favors electrocution. The Republican favors abortion.

This creates confusion due to our locked perceptions and expectations.

They pass an act with no bite.

They call off the attack, and don't even put up a fight.

CHORUS 5

VERSE 5:

And when you say the flay can't fly, and when you say the song can't sing,

and then you complain about censorship you're doing it again.

If they're going to chain themselves to trees then you've got to expect them to block the clinic.

I don't know if the alternative is populism or pragmatism, but I know we're becoming an nation of extremists.

CHORUS 6

do CHORUS four more times instrumentally; end on F#m

CHORDS USED IN THIS SONG:

F#m	B	E	A
=====	=====	=====	=====
11111	11111	11111	11111
111111	111111	23111	1231
11111	11111	11111	11111
34111	13331		

CLIFF NOTES VERSION

Copyright November 1993 Jim Robertson

Tempo: 67

Key: G

VERSE 1 (do twice before lyrics):

Dsus2 G5/6 C(add9&12) C(add9&12)
Sometimes in my notebooks.
Sometimes in my photos.
During certain moments.
But never in my Class Notes.

VERSE 2 (repeat from top)

FADE OUT over added bass and drums

CHORDS USED IN THIS SONG:

Dsus2	G5/6	C(add9&12)
1111	1111	1111
1111	11111	1111
121	2 31	2 34

Bass line:

g ----- ----- ----- -----
d ----- ----- -5----- -5-----
a -5---5-7- -3---3---3- ----- -----
e ----- -----5--- ----- -----

COOLIDGE PORN

Copyright July 1991 Jim Robertson

Tempo: 119

Key: VERSE and CHORUS mostly in G; BRIDGE mostly in C

VERSE 1 (do four times before lyrics):

B	C		B	C	B	C		Am		D		
Shamrock	McShake	and	Cookie	Puss				galore				
Double	oh	seven	and	Tom	Carvel			sponsor,			the	
corporate	toys	half-hour	commercials	on	Saturday	morn	(Channel	four	kiddie	porn)	to	
saucer-wide	eyes	and	brains	as	yet			unformed.				

CHORUS 1:

G	C(open)	Am	D
C	C(open)	E	E
G	C(open)	Am	D
G	C(open)	. . .	

VERSE 2 (do twice before lyrics):

"Oh, I never even knew what drugs were," he said with his voice cracking.
 And a funny fact I learned the other day is that you can buy Barbie doll clothes patterns.
 With keys around their necks, they stay tuned for what's up next, and
 watch Renaissance pizza while peanut-buttering crackers.

CHORUS 2

BRIDGE 1 (do four times):

Am	Am7	E	E7	Dm	Dsus2	Dsus4	Dm	C(open)	C/B
----	-----	---	----	----	-------	-------	----	---------	-----

VERSE 3 (do four times before lyrics):

There's a half-time salute to the kid with the skin suit,
 while the "Food, Folks, & Fun" marching band plays along.
 We've had heads in the garden and heads in the darkroom,
 while it's "tails you lose; heads I win" when it comes to profit.

CHORUS 3

FADE OUT on BRIDGE chords

CHORDS USED IN THIS SONG:

B	C	Am	D	G	C(open)	E	Am7	E7	Dm	Dsus2	Dsus4	C/B
=====	=====	=====	=====	=====	=====	=====	=====	=====	=====	=====	=====	=====
11111	11111	11111	11111	11111	11111	11111	11111	11111	11111	11111	11111	11111
111111	11111	12311	11112	11111	12111	23111	12111	21111	11211	11121	11211	21111
11111	111111	11111	11113	211113	31111	11111	11111	11111	11113	11113	111134	11111
1333	11111											
	1333											

CRICKETS AND TUMBLEWEEDS

Copyright March 1996 by Jim Robertson

Tempo: 150

Key: G

INTRO (do four times):

G(add12) G(add12) G(add12) C(add9&12)

VERSE 1:

G(add12) Em7(add10) C(add12) C(add12)/B Am | G(add12) Em7(add10) C(add12) C(add12)/B D
 Crickets and tumbleweeds can't break my fall Cigarettes and alcohol . . . won't save my soul.

G(add12) Em7(add10) C(add12) C(add12)/B Am | G(add12) C(add12) G(add12) G(add12)
 Hey Mr. Bartender . . . say another koan and pour me one more for the road.

VERSE 2:

The tallest mountain is no bigger than an ant's . . . head, thorax, and abdomen.
 Hey Mr. Bartender . . . say another koan and I'll catch the last train home.

BRIDGE:

C(add9&12) C(add9&12) C(add9&12)/B C(add9&12)/B A7sus4 A7sus4 G(add12) G(add12)
 Wash another glass pour another draught and drown another cigarette.

C(add9&12) C(add9&12) C(add9&12)/B C(add9&12)/B A7sus4 A7sus4 A7sus4
 Can't you see this desire's been bleached from me and I've got all that I could want and all that

D
 I can get.

VERSE 3:

Crickets and tumbleweeds echo through the room.
 Turn off the lights, and unplug the juke.
 Hey Mr. Bartender . . . say another koan and give me

G(add12) C(add12) G(add12) C(add12) G(add12) C(add12)
 one last call one last drink one last round and I'll go . . .

OUTRO (three times):

G(add12) G(add12) G(add12)/F G(add12)/F G(add12) G(add12) G(add12)/F G(add12)/F
 . . . home

G(add12) G(add12) G(add12)/F G(add12)/F G(add12)

CHORDS USED IN THIS SONG:

*Note: The "T" in the G(add12)/F chord below stands for the thumb.

G(add12)	C(add9&12)	Em7(add10)	C(add12)	C(add12)/B	Am	D	C(add9&12)/B	A7sus4	G(add12)/F
=====	=====	=====	=====	=====	=====	=====	=====	=====	=====
11111	11111	11111	1111	1111	1111	11111	11111	11111	T 1111
11111	11111	12111	12111	21111	12311	111 2	21111	11111	11111
2 1 34	2 1 34	11 34	3 1 4	111 4	11111	11 3	11 34	11 34	11 34

DEAD AMERICAN HEROES

Copyright March 1991 Jim Robertson

Tempo: 83

Key: G

FADE IN (repeating):

Do eight times:

Dsus2
e|--0---0-----|
b|----3---3-----|
g|-----0--|

Followed by this, two times:

Csus2 Em7 Dsus2 Dsus2

VERSE 1:

Coin flip by Reagan.
"Win one for the Gipper."
USC vs. Notre Dame:
an American tradition.
A comfortable existence;
a perpetuated charade.
Vehement insistence and
years of persistence.

Csus2 Em7 Dsus2
He's a dead . . . he's a dead American hero.
Dead he's a dead American hero.

VERSE 2:

'50's Fess in a coonskin cap,
name of Davey Crocket.
Fought to the last
in a skirt and bonnet.
Doesn't know what he's talking about,
confusing fiction and fact.
Doesn't want to go back.
He's got to cover his tracks.

CHORUS 2

FADE OUT (repeat; do VERSE lines four times, followed by CHORUS)

CHORDS USED IN THIS SONG:

Dsus2	Csus2	Em7
=====	=====	=====
	1	
1		2
3	3	

DISAPPOINT

April 1996 by Jim Robertson
Tempo: 97 Key: D

GUITAR LICK (play over entire song on lead guitar, except where noted otherwise):
e|-2-3-2-0-----5-|
b|-----3-----|

VERSE 1 (instrumental):
D D D G(add12) G(add12) D D

CHORUS 1:
Em7(add10) G(add12) D D Em7(add10) G(add12) D D

VERSE and CHORUS 2:
Call me up late at work "meet me for a drink" I say yes, again when I should say no instead 'cause all I can give: disappointment. All I can give: disappointment.

VERSE and CHORUS 3:
Wait outside to surprise you at your shift's end. I took a chance again. Should have gone straight to bed. And all I end up: disappointed. All I end up: disappointed.

BRIDGE:
Bm G(add12) D D
We make plans for those we love.
*Note: below the lead guitar drone changes for the A chords
Bm G(add12) A A A Asus4
b|-2-3-2-0-----5-| b|-2-3-2-0-----5-| b|-2-3-2-0-----5-| b|-2-3-2-0-----5-|
g|-----3-----| g|-----3-----| g|-----3-----| g|-----3-----|
But those plans will surely fade away and turn to dust.

VERSE and CHORUS 4 (instrumental)

VERSE and CHORUS 5:
Chocolate milk, banana nut, and dinner twice a year. I tried again, but there's no way I can win, 'cause in the end all I can serve: disappointment. All I can serve: disappointment.

ENDING:
D D D D D D
Disappointment, yeah . . . disappointment, baby . . . disappointment, yeah . . . disappointment.

CHORDS USED IN THIS SONG: Note: alternate chords for the D, G(add12), and Em7(add10) chords

D	G(add12)	Em7(add10)	Bm	A	Asus4	D(add12)	G(add9&12)	Em7(add11)
=====	=====	=====	=====	=====	=====	=====	=====	=====
11111	11111	11111	11111	11111	11111	11111	11111	11111
111 2	1111	1211	11111	1123	1123	11111	11111	11111
111 3	211 34	111 34	111 2	11111	111 4	111 3	211 3	111 3
			134			11111	11111	11111
						11114	11114	11114

If you are playing this song on just one acoustic guitar, play this for the D chords during VERSES:

=====	=====	=====	=====	=====	=====
11111	11111	11111	11111	11111	11111
111 2	111 2	111 2	111 1	111 1	111 1
111 3	111 34	111 3	111 3	111 3	111 3
					11111
					11114
downstroke	hammer on	pull off	downstroke	downstroke	downstroke
			(emphasize e string)	(emphasize b string)	(emphasize e string)

and this for the G chords during VERSES (play chords regularly in CHORUS and BRIDGE):

=====	=====	=====	=====	=====	=====
11111	11111	11111	11111	11111	11111
111 2	111 2	111 2	111 1	111 1	111 1
111 3	111 34	111 3	111 3	211 3	211 3
					11111
					11114
downstroke	hammer on	pull off	upstroke	down stroke	down stroke
			(emphasize high e string)	(emphasize low e string)	(emphasize high e string)

GARDEN STATE BUILDING

Copyright July 1992 Jim Robertson
 Tempo: 104 Key: C#m (a.k.a. E)

VERSE 1 (lead guitar "drone" line noted as well):

```

e b . . . . . f# b . . . . .
C#m          C#m  G#m  G#m  G#m          G#m  Bsus2  Bsus2
From the stars spinning around the earth, spinning through the u - ni - verse,

e b . . . . . e b . . . . .
F#m11  F#m          E  F#m
I'm     here.      I'm     here.
    
```

Down to the northern hemisphere, I begin to stare.
 I'm here. I'm here.

CHORUS 1:

```

e b . . . . . f# b . . . . . e b . . . . . e b . . . . .
E          F#m          E          E
Standing on top of my garden state building, my breath visible in air.

e b . . . . . f# b . . . . . e b . . . . . e b . . . . .
E          F#m          E          E
Standing on top of my garden state building, my friends below, the sky above.
    
```

VERSE 2:

At the kitchen window of my mind, I'm staring out when I glance down.
 In the eye, in the sink, I am in the middle of it all.

CHORUS 2:

Standing on top of my garden state building, the world spread out all around me.
 Standing on top of my garden state building, feeling gravity pulling me.

BRIDGE:

```

Fm          Bbsus2          Am          G#          G
Momentary feeling of sinking. The smallest point, one single point; Kepler was wrong.
Like water running down a drain (clockwise), or air rushing out of a balloon, all being equal.
Standing in the vortex, I am the earth; I am the sun; I am the Milky Way.
Like a periscope in a submarine or Komehni in between, I'm there; you're there; we're there.
    
```

VERSE 3 (instrumental)

CHORUS 3 (instrumental)

VERSE 4:

Is each moment stored somewhere, or do they fly off lost forever?
 I now believe in ether.

CHORUS 4:

Standing on top of my garden state building, feeling garden state building high.
 Standing on top of my garden state building, garden state high.
 (four times): And I scream, ice cream, "Garden state building high."
 (two times): And I scream . . .

fade out

CHORDS USED IN THIS SONG:

C#m	G#m	Bsus2	F#m11	F#m	E	Fm	Bbsus2	Am	G#	G
=====	=====	=====	=====	=====	=====	=====	=====	=====	=====	=====
4th 111111	4th 111111				2	111111	111111		4th 111111	3rd 111111
fr. 2	fr. 2	111111	111111	111111	34			23	ft. 2	fr. 2
34	34					23	23		34	34
		34		23						

GENEVA GOWN

Copyright June 1991 Jim Robertson

Tempo: 83

Key: E

INTRO (do two times):

E G#m F#m A B

CHORUS 1:

E G#m C#m G#m C#m G#m F#m B
I put on my Geneva gown, put on my Geneva hat, on the crown of my head, tie on my Geneva bands.
E G#m C#m G#m C#m G#m F#m E
I put on my Geneva gown, put on my Geneva hat, on the crown of my head, tie on tight, Geneva bands.

VERSE 1:

G#m E
I take the flight (it's Eastern).
I eat my lunch (a hamburger).

A F#m A F#m B
So many codes. Can we improve upon God's?

CHORUS 2:

I put on my Geneva gown, put on my Geneva hat, on the crown of my head, tie on my Geneva bands.
I put on my Geneva gown, put on my Geneva hat, on the crown of my head, Geneva bands tied 'round my neck.

VERSE 2:

Does God vote (Republican)?
And field goals (does He block them)?

Does God aim bombs?
Does God sing along?

CHORUS 3 (play the B chord on both "Geneva bands" rather than end the second one on an E chord):

I put on my Geneva gown, put on my Geneva hat, on the crown of my head, tie on my Geneva bands.
I put on my Geneva gown, put on my Geneva hat, on the crown of my head, tie on tight, Geneva bands.

CHORUS 4 (sung overtop words to CHORUS 2, still playing the B chord for both "Geneva bands"):

96 and 96a ribbon between the lakes, passing by one of the twins, between the "fuck you" finger and the one on which you wear your ring.

fade out on CHORUS (still playing the B chord for both "Geneva bands")

CHORDS USED IN THIS SONG:

E	G#m	F#m	A	B	C#m
=====	=====	=====	=====	=====	=====
2	4th 111111	2nd 111111			4th 111111
34	fr.	fr.	123	111111	fr. 2
	34	34			34
				333	

GLOVE AROUND THE WORLD

Copyright November 1990 Jim Robertson

Tempo: 99 Key: C

CHORUS 1 (two times):

```

C(add12)          C(add12)          F          F
e|-----|-----|-----|-----|
b|-8--6--5--6--5--3--5--3--1--3--1--0--|-----|
g|-----|-----|-----|-----|
  Glove around the world (Glove around the) Glove around the world
  
```

RIFF 1 (two times):

```

C(add12)          C(add12)          F          F
e|-1--0--1--0--1--0--1--0--1--0--|-----1-----|
b|-----1-----1-----1-----1--|-3--1-----1--3--1--3-----|
g|-----|-----|-----|-----|-----2-----|
  
```

VERSE 1:

```

C(add12)          C(add12)          F          F
We wear a halo sitting thousands of miles high.
Our halo's spinning twenty-two thousand miles an hour.
Am          C          F          F
And if you see if in the night sky, don't be shy.
It's just the reflect of the sun in its silver line.
  
```

VERSE 2:

Even Peter doesn't know who's in control.
 It's looking more and more like the other one--called South Pole.
 We've got drums on the ice and where jellyfish, plastic bags.
 And like bread crumbs Scott's casket still survives.

BRIDGE 1 (two times):

```

Dm          Gm          Am          Am
  
```

CHORUS 2

RIFF 2

VERSE 3:

In Tokyo they're running out of room to drive.
 On Manhattan they're putting a course on Randall's Isle.
 Forty-thousand golf balls hit the Mir.
 A fact unforeseen by Lewis Carroll.

VERSE 4:

Marginal errors turn to earned runs (with apologies to Tom).
 You could pitch the perfect strike, but it doesn't count once the game was done.
 And if you see it in the night sky, don't be shy.
 Reluctantly, a satellite.

CHORUS 3

FADE OUT:

```

C          C(add12)          Csus2 Csus2(add12)          F          F(add9)          F          F(add9)
  
```

CHORDS USED IN THIS SONG:

Note: The F(add9) chord drawn below is really a F7(add9) chord because one guitar player doesn't have enough fingers to play an F(add9). Ideally, the rhythm guitar player strums an F chord and the lead guitar player riffs around the g note on the high e string. Thus, the overall sound is an F(add9). A lone guitar player can play the F(add9) chord and emphasis the high end of the chord (de-emphasizing the d string's move from the expected f note to the d# note, instead).

C(add12)	F	Am	C	Dm	Gm	Csus2	Csus2 (add12)	F(add9)
=====	=====	=====	=====	=====	=====	=====	=====	=====
1111	111111	1111	1111	1111	1111	1111	1111	111111
1211	1211	1231	1211	1211	1111	1111	1111	1121
3114	3411	1111	3111	1113	11111	2111	3114	3114

HARRISON

Copyright April 1996 by Jim Robertson

Tempo: 120 Key: C

INTRO:

C C C C

VERSE 1:

C C Am Am
Well the sun woke up today o'er in Jersey City way,
F F G(add12) G(add12)
and when it goes to sleep tonight it'll be by Newark's gas lights.
C C Am Am
And the skyway climbs above the rusty smokestacks and the mud,
F G(add12) C C
and when the wind blows right I can smell the baking bread.

VERSE 2:

And on a clear night I can see the beer factory lights
as the planes circle 'round over head.
And when the shift ends they head back to where it's said
they're more bars here in this square mile.

CHORUS 1:

C C Am Am
Oh Harrison, Harrison, I don't know where you've been
F F G(add12) G(add12)
from when you leave in the morning 'til your head hits your bed.
C C Am Am
Oh Harrison, Harrison, you can't bring it down
F G(add12) C C
'cause Harrison is getting out of town.

VERSE 3 (guitar solo)

VERSE 4:

And now I hear some talk about building a new ballpark
and bringing back the glory years of baseball's Newark Bears.
And its been many years since the Scots and Portuguese
faced off down by the river over there.

CHORUS 2:

Oh Harrison, oh Harrison, you decide
to take me to the cleaners, baby, take me for a ride.
Oh hip hurrah for Harrison, there's that you can't deny
that Harrison will sleep well tonight.

ENDING:

F F F F G(add12) G(add12) G(add12) G(add12)
Oh Harrison sleep well
C F C G(add12) C
tonight

End on C chord; pause; crank back up and FADEOUT on back-to-back CHORUS 1 and 2

CHORDS USED IN THIS SONG:

C	Am	F	G(add12)
=====	=====	=====	=====
1111	1111	111111	1111
1211	1231	1121	1111
3111	1111	3411	211134

HAZEL EYES (ODE TO THE ACCOUNTANTS—BENJAMIN 5 AND KINSEY 3)

Copyright December 1991 Jim Robertson

Tempo: 72

Key: A

VERSES (do two times before lyrics come in):

A E F#m D
A E D Dsus4 D Dsus2

A E F#m D
I used to always see you in the mornings on the bus
A E D Dsus4 D Dsus2
then I moved away, and now I walk.

A E F#m D
Our eyes met once or twice or maybe half a dozen times,
A E D D D D
and then I spent a lot of effort trying to avoid your eyes.
You've got . . .

CHORUS:

A E D D
ha - zel eyes. You've got
ha - zel eyes. You're a
woman tonight with your
hazel eyes.

VERSE 2:

I don't know what you do during the working week,
but when Saturday night comes you are complete.
That night you're an accountant working with your figures and your facts.
Some add; some subtract. From your . . .

CHORUS 2

VERSE 3 (guitar solo)

VERSE 4:

The janitor's closet is your dressing room, an upside-down bucket your seat.
The cracked and dusty mirror reflects the scene.
But when you walk out the door and out into the light,
you are complete for tonight. With your . . .

CHORUS 3

CHORUS 4 (instrumental)

end on A

CHORDS USED IN THIS SONG:

A	E	F#m	D	Dsus4	Dsus2
	1				
123	23	111111	1 2	1 2	1
			3	34	3
		34			

INSTRUMENTAL THEME FOR AN UNWRITTEN HORROR FILM

Copyright May 1995 by Jim Robertson

Tempo: 100

Key: G

FADE IN bass and drums:

```
g|-----|-----|-----|-----|
d|-----|-----|-----|-----|
a|-----|-----|-----|-----3-2-0---|
e|-0---0-0--0-|-2---2-2--2-|-3---3-3--3-|--3-----3-|
```

When they reach full volume, kick in guitar:

Emsus4 Em11(add9) Gsus4maj6 Gsus4maj6

FADE OUT

NOTE: guitar has a stereo delay effect (left channel is 300 milliseconds delay; right is 600).

CHORDS USED IN THIS SONG:

Emsus4	Em11(add9)	Gsus4maj6
=====	=====	=====
1	1	1
2		2 3
4	4	

JOE NAMATH FOR A DAY

Copyright May 1996 by Jim Robertson

Tempo: 64

Key: lyrics in D, intro and outro in no key

INTRO:

D Gmaj7 F#m B C D Esus4 E

GUITAR RIFF (repeat throughout song, except for INTRO and OUTTRO):

```
g|-----|
d|----4-5-7-5-0--5---4---0---|
a|--5-----|
```

(After four repeats, kick in with rhythm guitar for VERSES, play two rounds before lyrics start.)

VERSES:

D G(add12) [f#] Em7(add10) A Asus4

I'd like to be Joe Namath for a day. With pantyhose and shaved legs.
 I'd like to be Joe Namath for a day. Struttin' my stuff down the old White Way.
 I'd like to be Joe Namath for a day. Achilles heel and weak knees.
 I'd like to be Joe Namath for a day. From goatee to toupee.

I'd be so happy layin' outside Miami Beach pool side makin' guarantees and recipes for more drinks to make with gin.

I'd like to be Joe Namath for a day. Hauntin' the stands of old Shea.
 I'd like to be Joe Namath for a day. Getting Christmas cards from celebrities.

I'd be so happy being laid up in hospital chattin' up the Nurse-of-the-Day—"hey darlin', what's your name?"
 Sign my cast with your autograph. Here's a laugh for your photograph. Touchdown records aren't meant to last; put a lock on the bachelor pad.

Hey where'd you go, Broadway Joe? With your mohair shirt and your fur coat.
 Hey where'd you go, Broadway Joe? With your mod shades and all you know.
 Hey where'd you go, Broadway Joe? With your Fu Manchu and your white shoes.

I'd like to be . . . Joe Willie.
 I'd like to be . . . Joe Willie.
 I'd like to be . . . Joe Willie.

(Play two more rounds before OUTTRO.)

OUTTRO:

D Gmaj7 F#m B C D Esus4 Esus4 Esus4 Esus4 E E E

CHORDS USED IN THIS SONG:

D	Gmaj7	F#m	B	C	Esus4	E	G(add12)	Em7(add10)	A	Asus4
				1	1	1				
1 2	1 1 3	111111	111111	2 1	234	23 1	1 1 1	12 1	123	123
1 3	2 1 1 1			3 1 1			2 1 34	134		14
		34 1 1	1333							

LARRY'S VAGINA (LIVE DUB)

Copyright April 1994 Jim Robertson

Tempo: 130

Key: no key

BASS PATTERN (ad lib guitar on top):

(in E)

```
g|---9-7----7-9-|---9-7-----|
d|-----9-----|-----9-7-9-|
a|-7-----| -7-----|
e|-----|-----|
```

To do the pattern in D

Do 4 times in E
Do 2 times in D
Do 2 times in E
Rest
Do 2 times in D
Do 2 times in E
Rest
Do 4 times in F#
Do 4 times in E
Rest
Do 4 times in D
Do 4 times in E
Do a drum solo
END

NOTE: To do the pattern in D, just move everything down a step (e.g., 7th position becomes 5th, 9th becomes 7th, etc. To do it in F#, move all up a step (e.g., 7th to 9th, and 9th to 11th.

LIMA AIRLIFT

Copyright January 1996 by Jim Robertson
 Tempo: 131 Key: mostly D

VERSE 1 (acoustic; repeat; do two times before first lyrics):
 A (rest) A Amaj7 (rest) Amaj7 G(add12) (rest) G (rest) D (rest) D

Your head in the clouds, Andes in front of you.
 Tierra del Fuego at your feet.
 I built a wall topped with wire, but your flights come in hour by hour and
 you . . . you break the siege. [HOLD on D chord]

BREAKOUT 1 (kick in with electric guitar; do four times):
 A A(mute) G(add12) D

VERSE 2:
 Your head in the clouds, Andes in front of you.
 Tierra del Fuego at your feet.
 I built a wall around my heart stone-by-stone, part-by-part
 but you . . . you break my siege with your Lima . . .

RIFF 1 (do four times):
 A Asus4 Asus2 A Asus4 Asus2 A Asus4 Asus2 A (rest)
 . . . Airlift

BRIDGE:
 F#m A D A E
 Lima Airlift, I love you.
 F#m A D Esus4 Esus4 E E
 Lima Airlift, making our dreams . . . come true for me and . . .

VERSE 3 (instrumental; pause on the fourth D):
 . . . you.

VERSE 4:
 I wrote this song upon a dare from you.
 And I offer it up sincerely to you.
 Your Saint Nazaire savior faire and Arnhem in the autumn air
 let you rout my lines . . . with your Lima Airlift.

RIFF 2

FADEOUT on BREAKOUT (do four times, then vocals, then guitar solo fadeout):
 Lima Airlift . . . Lima Airlift . . . Lima Airlift . . . Lima Airlift . . . Lima Airlift!

CHORDS USED IN THIS SONG:
 Note: A(mute) mean strum the chord but relax your fingering hand so the chord doesn't sound so bright, but is muddier.

A	Amaj7	G(add12)	D	A(mute)	Asus4	Asus2	F#m	E	Esus4
	1							1	1
123	2 3	1	1 2	000	123	12	11111	23	234
		2 34	1 3		1 4				
							34		

LINCOLN HIGHWAY

Copyright August 1995 Jim Robertson

Tempo: 130

Key: G

VERSE 1:

Em A7 D Dsus4 Em | A7 D Dsus4 Em Em
 Four score and sixty miles to go . | . . as the crow flies.
 Who says the invocation? The dedi | cation? The Benedictine?

CHORUS 1:

C C/B C/A C/G Em Em(add9) Em e|-----|
 e|-0-2-3-0-|
 Keep following your Lincoln Highway.
 Keep following the Lincoln Highway.
 Everybody's got a Lincoln Highway.
 Keep following your Lincoln Highway.

VERSE 2:

The planks in your platform are the planks in Paterson and the nails in the coffin of Hamilton.
 From Nashville to Chicago . . . from Harrisburg to Berrigan.

CHORUS 2

BRIDGE:

D C D C

VERSE 3:

What's the score and 95 to go. Don't you go back to Rockville.
 "Continental Sample": a cross to bear, follow your trail in a beaded chair.

CHORUS 3:

Keep following your Lincoln Highway.
 Keep following the Lincoln Highway.
 Everybody's got a Lincoln Highway.
 God-damn your Lincoln Highway.
 Everybody's got one . . .
 Everybody's got one . . .
 Everybody's got one . . .
 Everybody's got one . . .

FADE OUT on CHORUS

CHORDS USED IN THIS SONG:

Em	A7	D	Dsus4	C	C/B	C/A	C/G	Em(add9)
111	11	111	111	11	11	11	11	111
23	12	1 2	1 2	12	2	111	111	123
111	111	1 3	1 34	3	111	111	3 11	111

LINDA HIBSON (WHERE ARE YOU?)

Copyright December 1990 Jim Robertson

Tempo: 174

Key: E

INTRO:

E F#m G#m A(barre-style)

VERSE 1:

C#m E F#m
 What did Billy say when the walls came down?
 Did he make some analogy when the walls came down
 like "the capitol of the world this fall is the
 B B
 capital in the shopping malls"?

VERSE 2:

The Hallelujah Chorus sang that spring as the
 world bought that coke drink.
 So go ahead and reach out and touch (and once is never enough).

CHORUS 1:

A E A B
 Linda Hibson, where are you?
 A E
 We need you for number two. And
 A B C#m A B
 fuck your fire; you've got a lighter!
 A B E A E (rest)
 Fuck your fire; you've got a lighter!

VERSE 3:

While our leaders try to set the hook
 we've already fallen sinker, line, and hook,
 and soon they'll be sampling to create a hook.

VERSE 4:

Watching it all on the TV I
 just can't help wondering, do they want
 shoes, cloths, or just to be left alone?

CHORUS 2:

Linda Hibson, where are you?
 We need you for the sequel.
 And fuck your fire; you've got a lighter!
 Fuck your fire; you've got a lighter!

INTRO 2

VERSE 5:

C#m E F#m
 Does it mean Hegel's arrival or the
 Marshall Plan all over again? Did the
 baby go out with the bath water only to be replaced by tampons on the
 E (rest)
 side of a rocket?!

CHORDS USED IN THIS SONG:

E	F#m	G#m	A(barre-style)	C#m	B	A
=====	=====	=====	=====	=====	=====	=====
1		4th 111111	5th 111111	4th 111111		
23	111111	fr.	fr. 2	fr. 2	111111	123
		34	34	34		
	34				333	

MOTORCYCLE

Copyright October 1991 Jim Robertson

Tempo: 139

Key: D

NOTE: This song was written on a piano, rather than a guitar. It's written below in "piano tablature." The right hand melody is shown on the top lines--one each for the thumb, index, middle, ring, and pinkie. The left hand bass is shown on the bottom line. The chords, if known, are written at the top. Sustain (or open notes) are indicated by the use of ellipses (. . .).

INTRO 1:

[no chords]

We talked until 4, we talked until 3, we talked until the two of us were laughing on the floor.

	D chord	D chord	Bm chord	A chord	D chord	D chord	Bm chord	A chord
R 4	-----	-----	-----	-----	-----	-----	-----	-----
I 3	---g-----g-----g-----g-----	---a---g-----a---g-----a---g-----a---g-----						
G 2	---f#-f#-f#---f#-f#-f#---f#-f#-f#---f#-f#-f#-	---f#-f#-f#---f#-f#-f#---f#-f#-f#---f#-f#-f#-						
H 1	-----e-----e-----e-----e-----	-----e-----e-----e-----e-----						
T T	-----	-----	-----	-----	-----	-----	-----	-----

Lef|-dd--d . . -dd--d . . -bb--b . . -aa--a-----||-dd--d . . -dd--d . . -bb--b . . -aa--a-----|

PRE-CHORUS 1 (do twice):

	G?	D?	A?
R 4	-----	-----	-----
I 3	-----b-----g-----f#-f#---		
G 2	---a-a-aa---a---a---f#---f#-f#-f#-----e-e---e-----		
H 1	-----g-----		
T T	-----	-----	-----

Lef|-gg-g-g-g---g-g-g---aa--a-a-a-a-a-----bb-b-. . . ---|

INTRO 2

VERSE 1:

	D chord	D chord	Bm chord	A chord
R 4	-----	-----	-----	-----
I 3	-----	-----g-----g-----		
G 2	---a- . . .-----a . . .-----f#-f#-f#-----f#-f#-f#-----			
H 1	---f# . . .-----f# . . .-----e-----e-----			
T T	---d . . .-----d . . .-----			

Lef|-dd-d---d-d---d-d---d-d---d-d---d-d---d-d---bb-b-bb-bbb---aa-a-aa-aaa---|

I took a walk around the park to figure it out.
 I didn't stop at the light; I turned right.
 "Tim" was screaming inside my head,
 and I can home late.

PRE-CHORUS 2:

6,000 miles in six weeks or pumping iron at the local gym.
 Space Invaders or zen meditation, it's all the same (it's all the same).

INTRO 3

VERSE 2:

And what about the songs that saved your life (I'm not talking about CPR or mouth-to-mouth)?
 And what about the rhymes on the fly, singing for your very life?
 Rhyming "Les Nessman soliloquy" with "WKRK in Cincinnati."
 And I wrote it down. And I told you (I told you).

PRE-CHORUS 3:

The rules of the tarot are a mental carrot, helping you along.
 The long distance runner and the words of an author, they're all the same (they're all the same).

CHORUS 1 (do four times):

Bm7 Bm Dsus2 D Dsus2 D G

(after fourth time):

```
R 4|-----a-----|-----|
I 3|-----|-----|
G 2|----f#----e----f#----e----f#----d-. . .----| |g-. . .-b-. . .----|
H 1|---d---d---d---d---d---d---d---b-. . .----| |d-. . .-g-. . .----|
T T|---b---b---a---a---a---a---g-. . .----| |b-. . .-d-. . .----|
```

Lef|b-. . . b-. . . -a-. . . a-. . . -a-. . . a-. . . -g-. . . ----| |g-. . . -g-. . . ----|

All I . . want out of life is a motorcycle.
So I . . can explore my mind on a motorcycle.
Roll me . . a big tailpipe on my motorcycle.
All I . . want out of life is a motorcycle.

INTRO 4

VERSE 3:

Rambling letters in the dead of the winter.
Beat manifestos and a pig named Mafesto.
I saw the light (blind); call me Linda Blair.
Sitting there on the theatre stairs, life was fair (life is fair).

PRE-CHORUS 4:

Eno and Carrol. Escher, Bach, and Godel. You've got to diversify your holdings.
Eno and Carrol. Escher, Bach, and Godel. You've got to diversity your portfolio.

CHORUS 2

INTRO 5 (repeat first half of intro four times)

FADE OUT (repeat):

```
          D chord                D chord                D/B chord                D/A chord
R 4|-----|-----|-----|-----|
I 3|-----|-----|-----|-----|
G 2|---f#-f#-f#-f#-. . .----f#-f#-f#-f#-. . .----f#-f#-f#-f#-. . .----f#-f#-f#-f#-. . .----|
H 1|---d--d--d--d-. . .----d--d--d--d-. . .----d--d--d--d-. . .----d--d--d--d-. . .----|
T T|---a--a--a--a-. . .----a--a--a--a-. . .----a--a--a--a-. . .----a--a--a--a-. . .----|

Lef|dd--d---d-----d--dd--d---d-----d--dd--d---d---d-----d--dd--d---d---d-----d-|
```

MY ROOM / ALICE SAID

Copyright July 1992 Jim Robertson

Tempo: 97

Key: D

VERSE 1 (do four times before lyrics):

A A/G D/F# D Dsus2
 When it's dark and cold outside
 just follow the front porch light.
 Take off your coat and step inside.
 Wash your clothes and hang them on the line.
 Or throw a sock and hit the screen right
 in the middle of the night.
 No need to knock and stay outside.
 My door, our door, is open wide.

CHORUS 1:

A A/G D G
 Come into my room.
 Come into my room.
 Come into my room.
 A A/G D Gmaj7
 Come into my room.

VERSE 2:

I go up the flight to hang my flag up high.
 No, not the stars and stripes. Not unlike the Bat Light.
 And when the sun falls behind and it's night outside,
 I turn on the spotlight to highlight.

CHORUS 2

CHORUS 3 (instrumental)

VERSE 3:

So leave the world behind. Kick off your shoes and rest awhile.
 No need to run; no need to hide. No need for modesty; no need for pride.
 Every work has its price. But here there are no dice.
 You can be a spider, or you can be a fly. As Alice said, "smile, smile, smile."

BRIDGE:

Gmaj7(jazz-style) Gmaj7(jazz-style) F#m F#m
 Alice said, "It's time to go."
 Alice said, "It doesn't hurt anymore."
 Alice said, "I'm OK."
 Alice said, "Shhhh, don't say."

VERSE 4 (do four times instrumental before lyrics come in):

I don't sing like this except to advertise.
 When the sun don't shine; when it rains outside;
 in December, or in July; I don't care, and I don't mind;
 in the end, in the new year, we'll close it out here.

CHORUS 4 (don't play the Gmaj7; keep playing G throughout; after lyrics, fade out)

CHORDS IN THIS SONG:

A	A/G	D/F#	D	Dsus2	G	Gmaj7	Gmaj7(jazz-style)	F#m
							3rd 1 2	
123	123	1 2	12	1	1	1 3	fr. 34	111111
	4	3	3	3	2 3	2		
								34

MY STREET

Copyright January 1995 Jim Robertson

Tempo: 170

Key: G

VERSE 1 (do two times before lyrics):

Em7(add10)	G(add12)	D	Dsus2
	When you ride the streetcars		
Em7(add10)	G(add12)	D	D
	and walk Elysian fields		
Em7(add10)	G(add12)	D	Dsus2
	When you see my street sign,		
Em7(add10)	G(add12)	D	D
	Do you think of north up here?		

CHORUS 1:

C(add12)	C	G(add12)	G
	And what about Terry?		
C(add12)	C	G(add12)	G
	And Eva-Marie?		
C(add12)	C	G(add12)	G
	If geography follows		
C(add12)	C	G(add12)	G(add12)
	then it rhymes with destiny.		

VERSE 2 (do two times before lyrics):

And when I ride the highways . . . and hop the turbine freights.
I think of that smile. Cat got your tongue?

CHORUS 2:

And what about Terry? And Eva-Marie?
I should have named rotisserie the "Utah Saints."

BRIDGE 1:

A7sus4 A7 C(add12) C(add12) C(add12) C(add12)

VERSE 3 (instrumental)

VERSE 4:

When I ride my highways . . . and walk my Elysian fields.
When I ride my streetcars . . . can I pay the fare in years?

CHORUS 3:

And what about Terry? And Eva-Marie?
Between the Hudson and Mississippi lays my street.

CHORUS 4 (instrumental)

BRIDGE 2:

A7sus4 A7 C(add12) C(add12)
A7sus4 A7 C(add12) C(add12) C(add12) C(add12)

END ON Em7(add10)

CHORDS IN THIS SONG:

Em7(add10)	G(add12)	D	Dsus2	C(add12)	C	G	A7sus4	A7
=====	=====	=====	=====	=====	=====	=====	=====	=====
11111	11111	11111	11111	11111	11111	11111	11111	11111
12111	11111	11112	11111	12111	12111	11111	11211	11231
11134	2 1134	1113	1113	31114	31111	2 1114	11134	11114

NEWARK BUTTON

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Tempo: 120

Key: G

VERSE 1 (do twice before lyrics start):

G(add12) C D D Dsus4 D Dsus2
 Sitting in the shadows of the Pulaski skyline.
 Sitting . . . by the Essex line.

CHORUS 1:

C D G(add12) G(add12)/F# Em7(add10)
 Badge on your heart . . . on a starched white shirt.
 C D G(add12) G(add12)
 Your Newark button says it all.

VERSE 2:

Sitting down by Passaic-side.
 In . . . the Ironbound.

CHORUS 2:

Cross my heart . . . over my chartreuse shirt.
 Your Newark button says it all.

BRIDGE:

Bm G(add12)
 Here . . . it comes.
 Bm G(add12)
 and it's . . . the one for me.
 C C D D Dsus4 D
 You are always looking out for something to rely on.
 C C D D7 D7sus4 D7
 But I can't always be that shoulder you can count on.

VERSE 3 (solo guitar over two times before lyrics come back):

Drifting in the currents of my mind.
 Way . . . down by harbor-side.

CHORUS 3:

C D G(add12) G(add12)/F# Em7(add10)
 Hope in my heart . . . under a faded tee shirt.
 C D Em a|-----2-----|
 Your Newark button reads tall . . . e|-0--2--3-----3-|
 C D G G
 and your Newark button says it all.

do VERSE chords with guitar solo four times
 end on G(add12) chord

CHORDS USED IN THIS SONG:

G(add12)	C	D	Dsus4	Dsus2	G(add12)/F#	Em7(add10)	Bm	D7	D7sus4	Em
111	11	111	111	111	111	111	111	11	11	111
1 111	12 11	112	112	111	1 1111	12 11	111111	2 3	2 3	23 11
2 34	3 111	13	134	13	134	134	12	111	114	111
							34			

OCCUPIED

Copyright September 1991 Jim Robertson
Tempo: 123 Key: mostly A

VERSE 1 (do two times before lyrics start):

A Asus4 Asus4 E E
Just like Michael said, the smell is sweet when the offer is made.
But they're so used to the stench, they accept the offer and jump with the rest.

CHORUS 1:

D A F#m E
The roads you drive on, the tracks you ride on,
D A E Esus4 E Esus2 E
the bridge you cross over today,
D A F#m E
the lines you talk on, the lifts you stall on,
Bm C E
were paid with blood wage.

VERSE 2 (do two times before lyrics start):

"Come on now, son. Pull up a chair. Don't be shy.
Everyone's doing it. You've got to work to survive."

CHORUS 2:

D A F#m E
From the burger you eat, to the newspaper you read,
D A E Esus4 E Esus2 E
from the produce you buy once sprayed,
D A F#m E
to the cashiers in line, you'll all along find
Bm C E E E7 E7maj6 E7
they work for minimum wage . . . at fourteen years of age.

FADE OUT (do twice before lyrics come in; repeat until faded out):

A D D E E
You can go your own way (go your own way).
You can call it another lonely day (another lonely day).

CHORDS USED IN THIS SONG:

A	Asus4	E	D	F#m	Esus4	Esus2	Bm	C	E7	E7maj6
		1			1	1		1	1	1
123	12	23	1 2	11111	234	23	11111	2	2	2
	3		3				2	3		
				34		4	34			4

150 MILES

Copyright November 1992 Jim Robertson
 Tempo: 80 Key: C

INTRO:

C C C C

VERSE 1:

C C(add9) G7 G7
 I . . . look . . . down.
 G7(add12) G7(add12) C C
 Coast-to-coast ten color offset printed over sea of newsprint brown.

C C(add9) G7 G7
 I . . . look . . . up.
 G7(add12) G(add12) C C
 Bullet-offset Irish info only adds up to a chart junk data duck.

CHORUS 1:

C(add12) C(add12) G G
 150 miles . . . high.
 Gsus4 G C C
 I feel like I'm gonna fall of the Carolinas.

C(add12) C(add12) G G
 150 miles . . . low.
 Gsus4 G C C
 I feel like I'm gonna fall of North Dakota.

VERSE 2:

I . . . look . . . down. The two-ton chicken can't compete against the English pound.
 I . . . look . . . up. Compare OPEC oil production in height and in volume of bucket.

CHORUS 2:

150 miles high. Her fishnet stockings only serve to obscure the baseline.
 150 miles low. No need for Peter to show us a 3-d Dow-Jones.

VERSE 3:

I . . . look . . . down. Flowers, letters, metals, flags, and photos laid on the granite's ground.
 I . . . look . . . up. Faces behind chronological names; 7A solution reflects us.

CHORUS 3:

150 miles high. For an update of that storm turn inside to page nine.
 150 miles low. Perspective view of plateau from hundreds of miles over Mexico.
 . . . 150 miles . . . 150 miles . . . 150 miles . . . 150 miles . . . 150 miles . . .

DRUMS ONLY for a bit

ENDING:

C C C C C C C C C C C
 . . . Oh . . . Oh . . .

END ON C chord

CHORDS USED IN THIS SONG:

C	C(add9)	G7	G7(add12)	C(add12)	G	Gsus4
1	1	1	1	1		1
2	2	2	2	2	2	2
3	3 4	3	3 4	3 4	3 4	3 4

PEARL / TOKYO SALSA (PARTS I, II, & III)

Copyright January 1991 Jim Robertson
Tempo: 116 Key: G

VERSE 1 (four times with music only before lyrics):

D				rest	Dsus4	D				Dsus2			
1	&	2	&	3	&	4	&	2	&	3	&	4	&
I've got a box . . .						in my heart						that we can't	
talk about.													
I've got a pearl . . .						in my soul						nobody	
knows.													

G(add12)					C(add9&12)	
Time heals					all wounds (or	
D			rest	Dsus4	D	Dsus2
so I was told).						

G(add12)					C(add9&12)	
But pearl or pearl					I don't know if I	
D			rest	Dsus4	D	Dsus2
want it to go.						

VERSE 2:

Like a piece of sand, stuck in a clam, it blooms to a pearl.
Stuck in my craw for way too long, are you.
Pearl's a pearl or pearl's a sore.
My pearl's both and more.

"PART I" (do four times) (note: bass really plays the root and guitar picks the g and d notes only):

F(add6&9)	C(add9&12)	G(add12)	G(add12)
e -3---3---3---3---3---3-----3---3---3---3---3-----3-----			
b --3---3-----3---3-----3---3-----3---3-----3-----			

VERSE 3 (do four times before lyrics):

The energy released in a decomposing tree's the same
as the energy released in a burning log in your fireplace.
There's a spark burning inside me.
Smoldering . . .

"PART I": (do 16 times):

(1, 2, 3, and 4 instrumental) (5) I remember the parking lot. I remember the dock. (6) I remember the cop. I remember the mountain top (with the radio on). (7) I remember the PT-boat with its early stereo. (8) The Beatles on and me singing along. (9) How long will I have to sing this song? (10) How long will this go on? (11) If I were a camera could I take a picture of my soul by (12) pointing myself at a mirror and holding my shutter open? (13) Oh, Tokyo salsa! (14) Tokyo salsa! (15 and 16 instrumental)

"PART II" (do sixteen times; note: hand claps fall on the 7 counts):

1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	
G		Gmaj7		Am		G7		C		D		G		G										

"PART III" (so twenty-two times, speeding up):

G	Am	C	C/B	C/A
---	----	---	-----	-----

end on G chord

CHORDS USED IN THIS SONG:

D	Dsus4	Dsus2	G(add12)	C(add9&12)	F(add6&9)	G	Gmaj7	Am	G7	C	C/B	C/A
=====	=====	=====	=====	=====	=====	=====	=====	=====	=====	=====	=====	=====
2	3	1			1		3	23	2	2	2	
3	34	3	2 34	2 34	2 34	2 3	2		3	3		

PERISCOPE

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Tempo: 94

Key: C

VERSE 1 (guitar riff instead of lyrics):

PART I (do 4 times)		PART II (do 2 times)					
G(add3)	G6(omit3)	Csus2	Csus2(omit5)				
e -----		-----					
b -8->-12--12-12--12-10-8--		-5--6--5--3--1-----					
g -----		-----					
PART I (do 2 times)		PART II (do 1 times)		PART III (do 1 time)		PART I (do 2 times)	
G(add3)	G6(omit3)	Csus2	Csus2(omit5)	Csus2	Dsus2	G(add3)	G6(omit3)
e -----		-----		-----		-----	
b -8->-12--12-12--12-10-8--		-5--6--5--3--1-----		-0--1-----3-----		-----	
g -----		-----		-----2---		-0-----	

VERSE 2:

G(add3)	G6(omit3)	G(add3)	G6(omit3)	G(add3)	G6(omit3)	G(add3)	G6(omit3)
When I was young		I took some cardboard, some tape,			some string		
Csus2	Csus2(omit5)	Csus2	Csus2(omit5)	G(add3)	G6(omit3)	G(add3)	G6(omit3)
and a bit of broken mirror				from my older sister.			
Csus2	Csus2(omit5)	Csus2	Dsus2	G(add3)	G6(omit3)	G(add3)	G6(omit3)
And with this stuff		I built myself a periscope of love.					

VERSE 3 (with guitar riff)
 VERSE 4 (same lyrics as VERSE 2)

BRIDGE 1:

F(add9)	G6(omit3)
But my periscope my flawed.	
Cracks in the mirror showed up in the neighbor's yard.	
I only saw things in parts.	
And I never saw her, though I tried so hard.	

VERSE 5 (with guitar riff)
 VERSE 6 (same lyrics as VERSE 2)

BRIDGE 2:

And for years, I thought that's how adults saw.
 They could see over the fence, but not for very far.
 And adulthood meant being very tall.
 Boy, was I wrong, but not for very long.

VERSE 7 (with guitar riff)
 VERSE 8 (same lyrics as VERSE 2)
 VERSE 9 (with guitar solo)
 VERSE 10 (with guitar riff; fading out)

CHORDS USED IN THIS SONG:

Note: do not use a capo; let the open strings ring.

G(add3)	G6(omit3)	Csus2	Csus2(omit5)	Dsus2	F(add9)
=====	=====	=====	=====	=====	=====
3rd 1	3rd 1	3rd 111111	3rd 1	4th 111111	1
fr. 2	fr.	fr.	fr.	fr.	
34	34	34	34	34	34

"PHOEBE SNOW"

Copyright April 1996 by Jim Robertson

Tempo: 240

Key: G

FADE IN:

Am	Bm	C	Em	D	D	Dsus4	D
Am	Bm	C	Em	D	D	Dsus4	D
Am	Bm	C	Em	D	D	Dsus4	D
G(add12)		G(add12)		G(add12)		G(add12)	rest!

VERSE 1:

G(add12)	D		C		C		
		I climbed the	mountains, and				
G(add12)	D		Am				
		I crossed the	bay.				
G(add12)	D		C		C		
		I forged the	rivers				
G(add12)	D		Am				
		to be with you	today.				
C	D		G(add12)		G(add12)	rest!	

CHORUS 1:

Am	Bm	C	Em	D	D	Dsus4	D
			White	smoke . . .			
			Hard	coal . . .			
			High	hopes . . .	riding the "Phoebe		
G(add12)		G(add12)		G(add12)		G(add12)	rest!
Snow" . . .							

VERSE 2:

The miles pass,
and time flies so fast.
But each passing telegraph pole
brings me closer to your home.

CHORUS 2

VERSE 3 (instrumental)

CHORUS 3

VERSE 4:

Now "Phoebe's" back for sure,
and my heart's in a whirl.
But such an anachronistic girl--
streamlined and forced-air cool.
And instead of anthracite, she's burnin' oil.

CHORUS 4

FADE OUT (with train whistle effect):

Am	Bm	C	Em	D	D	Dsus4	D
----	----	---	----	---	---	-------	---

CHORDS USED IN THIS SONG:

Am	Bm	C(add12)	Em	D	Dsus4	G(add12)
=====	=====	=====	=====	=====	=====	=====
1	2nd 111111	1				
23	fr. 2	2	12	1 2	1 2	1
	34	3		3	34	2 34

QWERTY!@#\$\$%^&* (WE HATE IT WHEN OUR MACHINES BECOME SUCCESSFUL)

Copyright December 1990 Jim Robertson
Tempo: 132 Key: C

VERSE 1 (do two times instrumental before lyrics begin):

C E F F

QWERTY, you are of the top keys.
QWERTY, you are from the top keys.
They hated you, and they created you.
They made you difficult to use.

CHORUS 1:

G7 G7 F F
Reading the "New York Times."
Reading between the lines.

VERSE 2:

Your creators were your haters,
plotting all the ways they could hold you back.
Like the leading reindeer, they
looked at their ugly child and laughed.

CHORUS 2:

Reading the "New York Times."
Counting all the lines.

VERSE 3:

Despite their tradition of scientific empiricism
Eli Whitney, Taylor, and Ford
made you an object of hypocriticism;
Frankenstein, industrial reborn.

FADE OUT on VERSE chords

CHORDS USED IN THIS SONG:

Note: the E can also be played as an E7 and the F as a Fmaj7.

C	E	F	G7	E7	Fmaj7
1	1	111111	1	1	1
2	23	2	2	2	2
3		34	3		34

(ROSIE)

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Tempo: 232

Key: E

F#m & 2 & 3 & 4 & 5 & 6 & 7 & 8 &
Hey Rosie, you gotta lay down the tracks.

E & 2 & 3 & 4 & F#m & 2 & 3 & 4 &
Or they'll keep you coming back.

F#m & 2 & 3 & 4 & 5 & 6 & 7 & 8 &
Hey Rosie, you gotta lay down the tracks.

E & 2 & 3 & 4 & F#m & 2 & 3 & 4 &
Or they'll keep you coming back.

B & 2 & 3 & 4 & 5 & 6 & 7 & 8 &
F#m & 2 & 3 & 4 & 5 & 6 & 7 & 8 &

F#m & 2 & 3 & 4 & 5 & 6 & 7 & 8 &
Hey Rosie, you gotta lay down the tracks.

E & 2 & 3 & 4 & F#m & 2 & 3 & 4 &
Or they'll keep you coming back.

F#m & 2 & 3 & 4 & 5 & 6 & 7 & 8 &
Hey Rosie, you gotta lay down the tracks.

E & 2 & 3 & 4 & F#m & 2 & 3 & 4 &
Or they'll keep you coming back.

B & 2 & 3 & 4 & 5 & 6 & 7 & 8 &
F#m & 2 & 3 & 4 & 5 & 6 & 7 & 8 &

B & 2 & 3 & 4 & 5 & 6 & 7 & 8 &

F#m & 2 & 3 & 4 & 5 & 6 & 7 & 8 &

B & 2 & 3 & 4 & 5 & 6 & 7 & 8 &

F#m & 2 & 3 & 4 & 5 & 6 & 7 & 8 &

B & 2 & 3 & 4 & 5 & 6 & 7 & 8 &

F#m & 2 & 3 & 4 & 5 & 6 & 7 & 8 &

B . . . (fade out)

CHORDS USED IN THIS SONG:

F#m	E	B
=====	=====	=====
	1	
1 1 1 1 1 1	2 3	1 1 1 1 1 1
3 4		3 3 3

RUNNING MAN

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Tempo: 140 Key: mostly G

RIFF 1 (do twice):
 G(add12) C C(add9) C
 e|-3-2-0-----|
 b|-----3-0--1-1-0-1-3-1-3-----|
 g|-----0---|

VERSE 1:
 G(add12) D Dsus4 D Dsus2 C G(add12) G(add12) D Dsus4 D Dsus2 C D
 If you cut me . . . I won't bleed. If you hurt me . . . I won't feel.
 Em D Dsus4 D Dsus2 C A G(add12) D C D (G(add12))
 All my life is . . . just ones and zeros. And I'm waiting for someone to program me.

RIFF 2

VERSE 2:
 I stay up late . . . try not to sleep. I hold my breath in . . . try not to breath.
 Conversation . . . frightens me. And I'm waiting for someone to debug me.

RIFF 3

CHORUS 1:
 G(add12) D C D G(add12) D C B
 I'm an 8 6 7 5 3 - R 2 Running Man. I'm an 8 6 7 5 3 - R 2 Running Man.
 G(add12) D C D G(add12) D C D (G(add12))
 And I'm running as fast as I can. I'm an 8 6 7 5 3 kind of man.

RIFF 4

VERSE 3:
 I grow flowers . . . they turn to dust. I buy ice cream . . . it's never enough.
 All my insides . . . are full of rust. And I'm trying hard to understand us.

RIFF 5
 CHORUS 2

TRANSITION TO THE BRIDGE:
 G(add12) G7

BRIDGE:
 C C G(add12) D Dsus4 D Dsus2 C C G(add12) D D D Dsus4
 All my feelings . . . oaktag born. Empty razors and telephones.

VERSE 4 (instrumental)

RIFF 6
 CHORUS 3
 RIFF 7 (just do one time)

WRAP-UP 1:
 G(add12) D C D (G(add12))
 And I'm trying very hard to understand.

RIFF 8 (just do one time)

WRAP-UP 2:
 G(add12) D C D (G(add12))
 I'm trying hard to re-write my program.

RIFF 9 (do four times)

END ON G(D-style) chord

CHORDS USED IN THIS SONG:

G(add12)	C	C(add9)	D	Dsus4	Dsus2	Em	A	B	G7	G(D-style)
1 1 1 1	1 1 1 1	1 1 1 1	1 1 1 1	1 1 1 1	1 1 1 1	1 1 1 1	1 1 1 1	1 1 1 1	1 1 1 1	7th 1 1 1 2
1 1 1 1	1 2 1 1	1 2 1 1	1 1 1 2	1 1 1 2	1 1 1 1	1 2 1 1	1 123	1 1111	1 2 1 1	fr. 1 1 1 3
2 1 1 3	1 3 1 1	1 3 1 4	1 1 1 3	1 1 1 3	1 1 1 3	1 1 1 1	1 1 1 1	1 1 1 1	3 1 1 1	1 1 1 1
									333	

SLOAN VALVE CO.

Copyright November 1991 Jim Robertson

Tempo: 174

Key: C

INTRO (urinate first):

C C C C

VERSE 1 (instrumental):

C	C(add12)	C	C(add9)	C		Am	Am7	Am	Asus4	Am
C	C(add12)	C	C(add9)	C		Am	Am7	Am	Asus4	Am
Fmaj7	F6(add9)	Fmaj7/6(#1)	Fmaj7/6(#2)	Fmaj7/6(#1)		Fmaj7	F6(add9)	Fmaj7/6(#1)	Fmaj7/6(#2)	Fmaj7/6(#1)
Am	Am7	Am	Asus4	Am		Am	Am7	Am	Asus4	Am
Fmaj7	F6(add9)	Fmaj7/6(#1)	Fmaj7/6(#2)	Fmaj7/6(#1)		Fmaj7	F6(add9)	Fmaj7/6(#1)	Fmaj7/6(#2)	Fmaj7/6(#1)
Am	Am7	Am	Asus4	Am		Am	Am7	Am	Asus4	Am
Em	Em(add10)	Em	Em7	Em		G	G	G6	G6(add12)	G6
Em	Em(add10)	Em	Em7	Em		G	e -3-5-7-----	5-----	3-----	5-3--

VERSE 2 (do two rounds of the C and Am sequences before lyrics begin):

C	C(add12)	C	C(add9)	C		Am	Am7	Am	Asus4	Am
Sometimes the men with the trench coats turn out to be the										
cops. Sometimes the men with the helmets turn out to be the										
cops. Will you not rent the car to me because I look like a thirty per-										
center? Will you not lend the book to me because I don't have an										
Fmaj7	F6(add9)	Fmaj7/6(#1)	Fmaj7/6(#2)	Fmaj7/6(#1)		Fmaj7	F6(add9)	Fmaj7/6(#1)	Fmaj7/6(#2)	Fmaj7/6(#1)
Am	Am7	Am	Asus4	Am		Am	Am7	Am	Asus4	Am
. . . Sloan Valve Co.										
Fmaj7	F6(add9)	Fmaj7/6(#1)	Fmaj7/6(#2)	Fmaj7/6(#1)		Fmaj7	F6(add9)	Fmaj7/6(#1)	Fmaj7/6(#2)	Fmaj7/6(#1)
Am	Am7	Am	Asus4	Am		Am	Am7	Am	Asus4	Am
And if you don't know . . . Toronto.										
Em	Em(add10)	Em	Em7	Em		G	G	G6	G6(add12)	G6
Em	Em(add10)	Em	Em7	Em		G	e -3-5-7-----	5-----	3-----	5-3--

VERSE 3:

Sometimes 18 pages of shit can teach you a lot.
Sometimes 30 seconds of pleasure can cost you a lot.
"Will you share some breeze tea with me?" he inquired discretely.
"Will you follow me home and interview me?"
And if you don't know . . . Sloan Valve Co.
And if you don't know . . . Grand Central.
Em Em(add10) Em Em7 Em | G G G6 G6(add12) G6
You are not alone . . .
Em Em(add10) Em Em7 Em | G e|-3-5-7-----5-----3-----5-3--|
when you're with your Sloan Valve Co.

VERSE 4:

Sloan Valve Company. Sloan Valve Co.
Sloan Valve Company. Sloan Valve Co.
(do two instrumental rounds of the C and Am sequences)
Campbell Scott and Campbell's Soup both have much to do with you.
One's in Camden, one's acquired, and nothing's free to you.
The distance and difference between the teeth of a zipper on a fly
is that of the lash on the splintered beholder's eye.
And if you don't know . . . Sloan Valve Co.
And if you don't know . . . Toronto.
You are not alone . . .
when you're with your Sloan Valve Co.

VERSE 5 (only do the C and Am sequences for the rest of the song)

8 x Sloan Valve Company. Sloan Valve Co.
I don't mean to be facetious. Sloan Valve Co.
But this song's about penis. Sloan Valve Co.
(do two times instrumental the C and Am sequences)

END ON C chord and flush toilet

CHORDS USED IN THIS SONG:

C	C(add12)	C(add9)	Am	Am7	Asus4	Fmaj7	F6(add9)	Fmaj7/6(#1)	Fmaj7/7(#2)	Em	Em(add10)	Em7	G	G6	G6(add12)
====	====	====	====	====	====	====	====	====	====	====	====	====	====	====	====
1 1 1	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1
1 2 1	1 2 1	1 2 1	1 23 1	1 23 1	1 23 1	1 2 1	1 2 1	1 2 1	1 2 1	1 2 1	1 2 1	1 2 1	1 1 1	1 1 1	1 1 1
3 1 1	3 1 1 4	3 1 1 4	1 1 1 1	1 1 1 4	1 1 1 4	3 1 1 1	3 1 1 4	3 1 1 1	3 1 1 4	1 1 1 1	1 1 1 4	1 1 1 4	2 1 1 3	2 1 1 1	2 1 1 3

TALLAHASSEE

Copyright May 1994 Jim Robertson
 Tempo: 134 during song, 120 during fadeout Key: G

VERSE 1 (do four times before lyrics start):
 G C (with bass guitar alternating c and b notes)
 Sugar cane and coffee cup,
 out of state and out of luck,
 I've never seen sprinkles look so
 gray.
 Doughnuts under monuments,
 neon lights following
 the road down to the coast just south of
 here. There . . .

CHORUS 1:
 Am C G C C/B C/A
 ain't no panacea in this town for me. There
 Am C (rest)
 ain't no panacea for what's . . .

VERSE 2:
 . . . illin' me.
 (do two times instrumental before lyrics start)
 Cucumbers and tomatoes; orange groves and bungalows. Lookin' for something I can call my own.
 Film still in my camera, 40 watt flashbulb in hand, where giants roam the red clay land.

CHORUS 2

BRIDGE 1:
 G C G C G D Am D Dsus4 D
 G C G C G D Am Am C C

VERSE 3 (do four times instrumental before lyrics; same lyrics as VERSE 1)

CHORUS 3:
 Am C G C
 There ain't no panacea in this town for me.
 Am C G C
 There ain't no panacea for what's illin' me.
 Am C G C C/B C/A
 There ain't no Panacea in Tallahassee,
 Am (rest) C (rest)
 but there's one just 30 miles down 319.

VERSE 4 (do four times instrumental before lyrics):
 Tallahassee!
 Tallahassee!
 Tallahassee!
 Tallahee!

END ON G chord
 pause
 FADE OUT:
 Dsus4 D Am Em G(add12)

CHORDS USED IN THIS SONG:
 Note: from the bridge on, you can substitute G(add12) and C(add9) for G and C, respectively.

G	C	Am	C/B	C/A	D	Dsus4	Em	G(add12)	C(add9)
	1	1	1	1					1
1	2	23	2		1 2	1 2	23	1	2
2 3	3				1 3	1 34		2 34	3 4

340 (NOT 'TRICIA)

Copyright September 1990 Jim Robertson

Tempo: 142

Key: E

VERSE 1:

B A E E
 e|-----|
 b|-12-----12-14-12--12-12->-10--10-----10->-9-----9--|

B A E E
 e|-----|
 b|-7-----7-5-----3-5-----|

B A E E
 The car window's down. Only the passenger side works.
 And the box is up loud. Husker Du's making the noise.
 Leaving on Pine Street I'm pining away. 4:25 on a gray Friday.
 Heading north on I-95. Heading north for the last time.

CHORUS 1:

F#m A E E
 Only three-hundred and forty miles to Boston.
 Only three-hundred and forty miles to Boston.

VERSE 3 (do guitar riff first):

One month later trying to piece a conclusion from memory of noise and confusion.
 And when I rhymed "our beds" with "no maids" and "though I'm gonna miss you" with "but I could never leave you."
 I figured I had it all back together. But it ended up I turned out wrong.
 Because it slipped away like a cookie-cutter in toilet paper and all I was left with was this song.

FADE OUT:

A Asus4 A B Bsus4 B E Esus4 E A Asus4 A Asus2 A
 e|-----|
 b|-2--2-3-2-----4--4-5-4-----5--5-7-5-----2-2-3-----2-0-----2--|

CHORDS USED IN THIS SONG:

B	A	E	F#m	Asus4	Bsus4	Esus4	Asus2
		1				1	
11111	123	23	11111	123	11111	234	12
				4			
333			34		333		
					4		

UNDERWEAR SUNDAY MORNING (HOPEFUL A.M.)

Copyright June 1991 Jim Robertson
 Tempo: 106 Key: G

(bass plays alone)

g g a a
 g g a a

(rhythm guitar joins)

Gmaj7 Gmaj7 Am7 Am7
 Gmaj7 Gmaj7 Am7 Am7

e|-----5->-7-7-7--5--|
 b|-----|
 g|-----|

(lead kicks in)

Gmaj7 Gmaj7 Am7 Am7
 e|-3--0-----0-----3--0-----0-----|-5->-7-7-7--5--5->-7-7-7--5--|
 b|-----3-----3-----|-----|
 g|-----|-----|

Gmaj7 Gmaj7 Am7 Am7
 e|-3--0-----0-----3--0-----0-----|-5->-7-7-7--5--5->-7-7-7--5--|
 b|-----3-----3-----|-----|
 g|-----|-----|

(drums kick in; lead guitar changes)

Gmaj7 Gmaj7 Am7 Am7
 e|-3---5-3-0---0--3---5-3-0---0-3-|-5-3-0-----5-3->-8-----|
 b|-----3-----3-----|-----|
 g|-----|-----|

Gmaj7 Gmaj7 Am7 Am7
 e|-3---5-3-0---0--3---5-3-0---0-3-|-5-3-0-----5-3->-8-----|
 b|-----3-----3-----|-----|
 g|-----|-----|

(continue to play, improvising solo, and then fade out)

CHORDS USED IN THIS SONG:

Gmaj7	Am7
=x=====	=x=====
3rd 1 2	5th 2 333
fr. 34	fr.

VINCRISTINE (ONCOVIN)

Copyright April 1992 Jim Robertson

Tempo: 92

Key: A for the VERSES, no key for BRIDGES

VERSE 1:

E (add9) E E6 E E (add9) E E6 E
 A Asus4 E (add9) E E6 E E (add9) E E6 E
 Vincristine
 E (add9) E E6 E E (add9) E E6 E
 Sometimes the cure is the kill . . . Sometimes the pain is the pill.
 A Asus4 E (add9) E E6 E E (add9) E E6 E
 Vincristine. Sometimes things aren't what they seem
 A Asus4 E (add9) E E6 E E (add9) E E6 E
 Vincristine.
 E (add9) E E6 E E (add9) E E6 E
 Sometimes appearances disappear and what you think is said you cannot hear.
 A Asus4 E (add9) E E6 E E (add9) E E6 E
 Vincristine. Sometimes what you see is not reality.
 A Asus4 E (add9) E E6 E E (add9) E E6 E
 Vincristine.

BRIDGE 1:

G
 Hairloss; anemia; tingling or cramping of the fingers and toes,
 arms, and legs; fever; muscular weakness; jaw pain.

VERSE 2:

E (add9) E E6 E E (add9) E E6 E
 A Asus4 E (add9) E E6 E E (add9) E E6 E
 Vincristine
 E (add9) E E6 E E (add9) E E6 E
 Sometimes the patient is the pig . . . sometimes what you hear isn't there.
 A Asus4 E (add9) E E6 E E (add9) E E6 E
 Vincristine. Sometimes an orange is a tangerine.

BRIDGE 2:

Abdominal pain and constipation; convulsions (rarely);
 burn or ulceration at site of administration if leakage occurs.

VERSE 3:

E (add9) E E6 E E (add9) E E6 E
 A Asus4 E (add9) E E6 E E (add9) E E6 E
 Vincristine, you make my heart sing.
 Vincristine, you make my heart sing.
 Vincristine, you make my heart sing.
 Vincristine (Onconvin).

FADE OUT (repeating):

A Asus4 E (add9) E E6 E E (add9) E E6 E

CHORDS USED IN THIS SONG:

E (add9)	E	E6	A	Asus4	G
=====	=====	=====	=====	=====	=====
1111	1111	1111	1111	1111	1111
23114	2311	2314	1123	1123	1111
1111	1111	1111	1111	1114	2 1113

WARRANTY

Copyright October 1990 Jim Robertson

Tempo: 128

Key: A for CHORUS and G for VERSE and BRIDGE

CHORUS 1:

F#m rest! E D Dsus4 D F#m rest! E D Dsus2(#1) D
 F#m rest! E D Dsus4 D F#m rest! E D D Dsus4 D

VERSE 1:

B5	B5(add11)	G5/6	Dsus2(#2)	e --0---0---0---0-0- b --7---5---3--3->-5-5-
		On the warranty		
B5	B5(add11)	G5/6	Dsus2(#2)	e --0---0---0---0-0- b --7---5--10-10->-7-7-
		under "money-back" guarantee,"		
B5	B5(add11)	G5/6	Dsus2(#2)	e --0---0---0---0-0- b --7---5---3--3->-5-5-
		"contract void"		
B5	B5(add11)	G5/6	Dsus2(#2)	e --0---0---0---0-0- b --7---5--10-10->-7-7-
		"by an Act of God."		

CHORUS 2

VERSE 2:

In God's image . . . with God as my witness. Cleanliness is next to Godliness . . . in God we trust.
 God bless . . . take God's oath. God's kiss . . . and God's wish.

CHORUS 3

VERSE 3:

God almighty . . . God-given rights. God's calling . . . and God's comic.
 God-speed . . . God the Father and God the son. For God's sake . . . the Lord works in mysterious ways.

BRIDGE 1:

Csus2 D D Dsus4(#1) D(add12) D Dsus4(#1) D
 Despite the recantations.
 Despite the stakes.
 Despite the inquisitions
 Csus2 D D
 and geography mistakes.

CHORUS 4

VERSE 4:

Oh my God . . . touched by the hand of God. I swear to God . . . One Nation Under God.
 By the grace of God . . . God help you. Hand to God . . . God be with you.
 So help me God . . . God only knows. Good God . . . God's will.
 By God . . . in God's hands. An Act of God . . . God damn!

CHORUS 5:

F#m rest! E D Dsus4 D F#m rest! E D Dsus2(#1) D
 F#m rest! E D Dsus4 D F#m rest! E D rest!

CHORUS 6 (same as CHORUS 1)

ENDING:

F#m F#m/E F#m rest!

CHORDS USED IN THIS SONG:

Note: Use Dsus2(#1) in the INTROS and Dsus2(#2) in the VERSES.

F#m	E	D	Dsus4	Dsus2(#1)	B5	B5(add11)	G5/6	Dsus2(#2)	Csus2	D(add12)	F#m/E
=====	=====	=====	=====	=====	=====	=====	=====	=====	=====	=====	====xxx
11111	1 2	11111	11111	11111	11111	11111	3rd 1111	5th 1111	3rd 11111	11111	11111
11111	34	111 2	111 2	1111	11111	11111	fr. 1111	fr. 1111	fr. 11111	111 2	11111
11111	11111	111 3	111 34	111 3	11111	11111	34	134	134	111 3	11111
23					134	134				11111	23
										11114	

Postscript

Looking back over the body of these songs, I see certain recurring musical themes. Here are two.

The “Drone” songs

One of my favorite musical ideas is to put a repeating “melody” phrase (usually on the lead guitar) on top of a changing base or chord phrase underneath. I find that the forward movement of the music comes not from a developing melody, but from the difference between the “static” top and the “changing” bottom. I tend to think of the musical tension that derives from that difference as a rubber band—expanding in length and then snapping back to normal.

Listen to JOE NAMATH FOR A DAY, for example. The electric guitar line that starts after the acoustic guitar intro runs throughout the rest of the song—the same repeating pattern—while the chords “beneath” it shift. If you listen casually, you might think or even “hear” the electric guitar pattern change to “match” the chord changes, but it does not. It’s just the audible illusion born of that tension.

Some of my songs that explore this idea are:

- DISAPPOINT
- GARDEN STATE BUILDING
- JOE NAMATH FOR A DAY
- MOTORCYCLE
- PEARL / TOKYO SALSA (PARTS I, II, & III)
- SLOAN VALVE CO.

The “Pinky” songs (or the “Subtle” songs)

If you look at the chords I’ve chosen for a lot of my songs, they are full of chords like Em7(add10), G(add12), and C(add9). Now, Anthony Marchese would claim that a G(add12) and a G are the same chord, but—at least in my mind—there are subtle, but important, differences.

Play the chorus from MY STREET on an acoustic guitar:

C (add12) C G (add12) G

It does make a difference. If you had just played a C chord and a G chord it would have sounded very different and much more mundane.

Perhaps the strongest example is 150 MILES. Stripped down, the song is just a few C and G chords. But play the song on an acoustic guitar and you can really hear the difference the subtle addition of a “pinky-altered” chord here and there makes.

C C (add9) G7 G7 G7 (add12) G (add12) C C
C (add12) C (add12) G G Gsus4 G C C

Many of my songs use subtle variations on “normal” chords. Some of the songs that use these subtle chord variations to more-obvious effect are:

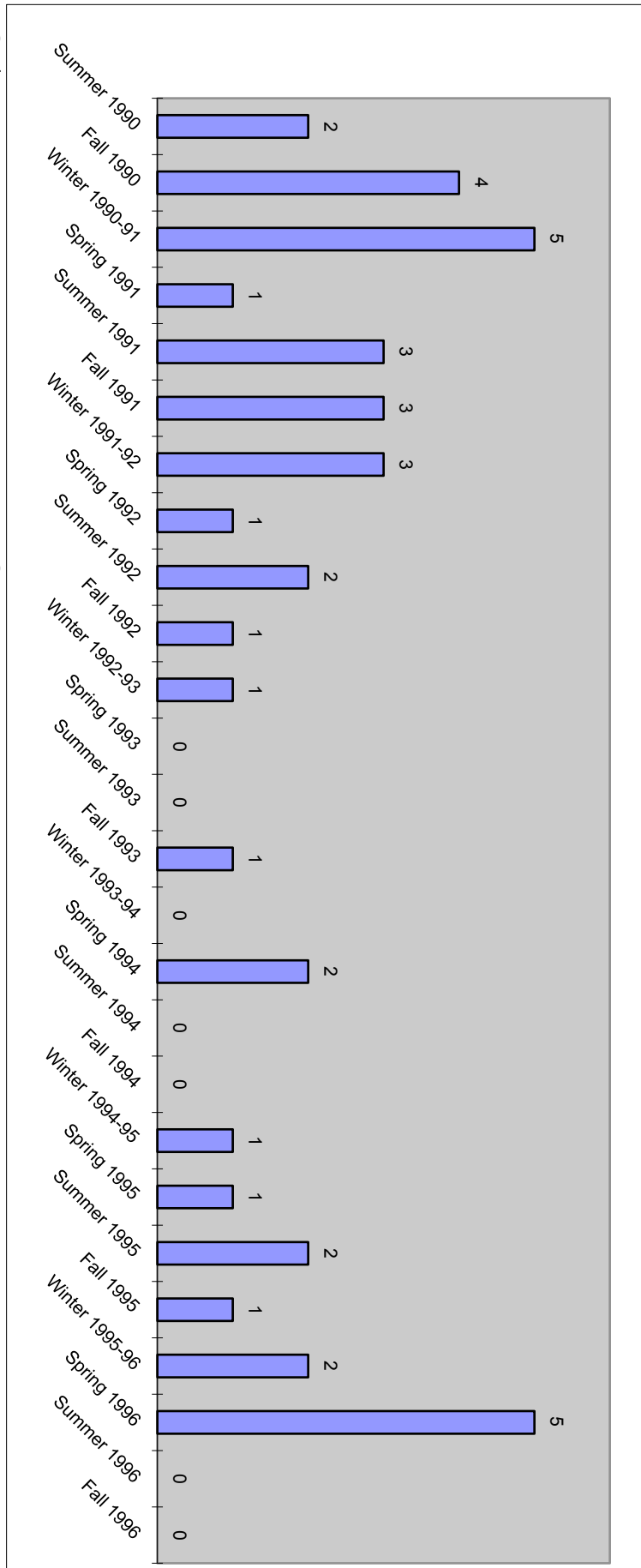
- GLOVE AROUND THE WORLD
- MY STREET
- 150 MILES
- SLOAN VALVE CO.
- VINCRISTINE (ONCOVIN)

Songs listed in the order in which they were written

Song title	Length	Date written
PERISCOPE	6:15	Jun-90
THIRD SUMMER	6:50	Jun-90
340 (NOT 'TRICIA)	3:05	Sep-90
BOOMERANG	7:45	Oct-90
WARRANTY	4:45	Oct-90
GLOVE AROUND THE WORLD	6:45	Nov-90
BITE THE WAX TADPOLE	5:00	Dec-90
LINDA HIBSON (WHERE ARE YOU?)	1:45	Dec-90
QWERTY!@#%^^&* (WE HATE IT WHEN OUR MACHINES BECOME SUCCESSFUL)	2:40	Dec-90
PEARL / TOKYO SALSA (PARTS I, II, & III)	11:30	Jan-91
AMERICAN SUNSET	4:28	Feb-91
DEAD AMERICAN HEROES	3:18	Mar-91
GENEVA GOWN	3:00	Jun-91
UNDERWEAR SUNDAY MORNING (HOPEFUL A.M.)	1:50	Jun-91
COOLIDGE PORN	3:56	Jul-91
OCCUPIED	3:38	Sep-91
MOTORCYCLE	5:35	Oct-91
SLOAN VALVE CO.	6:16	Nov-91
(ROSIE)	1:19	Dec-91
HAZEL EYES (ODE TO THE ACCOUNTANTS--BENJAMIN 5 AND KINSEY 3)	4:13	Dec-91
CARRIE NATION	4:33	Feb-92
VINCRISTINE (ONCOVIN)	5:32	Apr-92
GARDEN STATE BUILDING	4:55	Jul-92
MY ROOM / ALICE SAID	6:14	Jul-92
150 MILES	7:41	Nov-92
ALICE SAID (REPRISE)	2:19	Dec-92
CLIFF NOTES VERSION	2:37	Nov-93
LARRY'S VAGINA (LIVE DUB)	2:12	Apr-94
TALLAHASSEE	7:31	May-94
MY STREET	4:13	Jan-95
INSTRUMENTAL THEME FOR AN UNWRITTEN HORROR FILM	1:40	May-95
RUNNING MAN	4:20	Jun-95
LINCOLN HIGHWAY	4:26	Aug-95
NEWARK BUTTON	3:25	Nov-95
LIMA AIRLIFT	4:28	Jan-96
CAROLINE	4:31	Feb-96
CRICKETS AND TUMBLEWEEDS	2:31	Mar-96
DISAPPOINT	4:13	Apr-96
HARRISON	4:59	Apr-96
PHOEBE SNOW	3:17	Apr-96
JOE NAMATH FOR A DAY	5:42	May-96

Summer 1990: moved to Tallahassee, FL

Fall 1992: Moved to Hoboken, NJ



When the songs were written

Songs listed in order by length

Song title	Length	Date written
(ROSIE)	1:19	Dec-91
INSTRUMENTAL THEME FOR AN UNWRITTEN HORROR FILM	1:40	May-95
LINDA HIBSON (WHERE ARE YOU?)	1:45	Dec-90
UNDERWEAR SUNDAY MORNING (HOPEFUL A.M.)	1:50	Jun-91
LARRY'S VAGINA (LIVE DUB)	2:12	Apr-94
ALICE SAID (REPRISE)	2:19	Dec-92
CRICKETS AND TUMBLEWEEDS	2:31	Mar-96
CLIFF NOTES VERSION	2:37	Nov-93
QWERTY!@#%&*(WE HATE IT WHEN OUR MACHINES BECOME SUCCESSFUL)	2:40	Dec-90
GENEVA GOWN	3:00	Jun-91
340 (NOT 'TRICIA)	3:05	Sep-90
PHOEBE SNOW	3:17	Apr-96
DEAD AMERICAN HEROES	3:18	Mar-91
NEWARK BUTTON	3:25	Nov-95
OCCUPIED	3:38	Sep-91
COOLIDGE PORN	3:56	Jul-91
DISAPPOINT	4:13	Apr-96
HAZEL EYES (ODE TO THE ACCOUNTANTS--BENJAMIN 5 AND KINSEY 3)	4:13	Dec-91
MY STREET	4:13	Jan-95
RUNNING MAN	4:20	Jun-95
LINCOLN HIGHWAY	4:26	Aug-95
AMERICAN SUNSET	4:28	Feb-91
LIMA AIRLIFT	4:28	Jan-96
CAROLINE	4:31	Feb-96
CARRIE NATION	4:33	Feb-92
WARRANTY	4:45	Oct-90
GARDEN STATE BUILDING	4:55	Jul-92
HARRISON	4:59	Apr-96
BITE THE WAX TADPOLE	5:00	Dec-90
VINCRISTINE (ONCOVIN)	5:32	Apr-92
MOTORCYCLE	5:35	Oct-91
JOE NAMATH FOR A DAY	5:42	May-96
MY ROOM / ALICE SAID	6:14	Jul-92
PERISCOPE	6:15	Jun-90
SLOAN VALVE CO.	6:16	Nov-91
GLOVE AROUND THE WORLD	6:45	Nov-90
THIRD SUMMER	6:50	Jun-90
TALLAHASSEE	7:31	May-94
150 MILES	7:41	Nov-92
BOOMERANG	7:45	Oct-90
PEARL / TOKYO SALSA (PARTS I, II, & III)	11:30	Jan-91

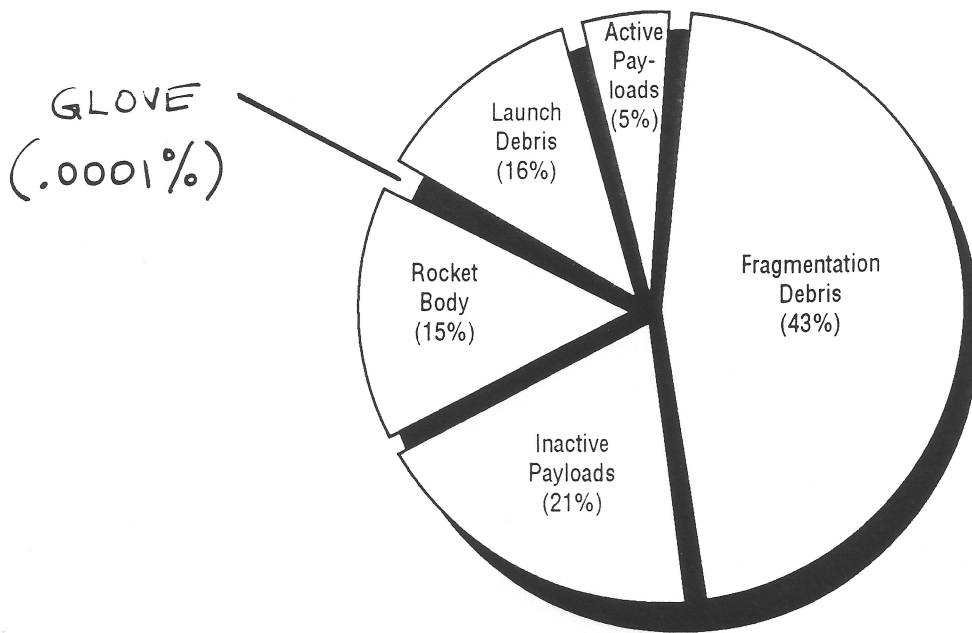


Figure 13. Sources of the catalogued debris population.

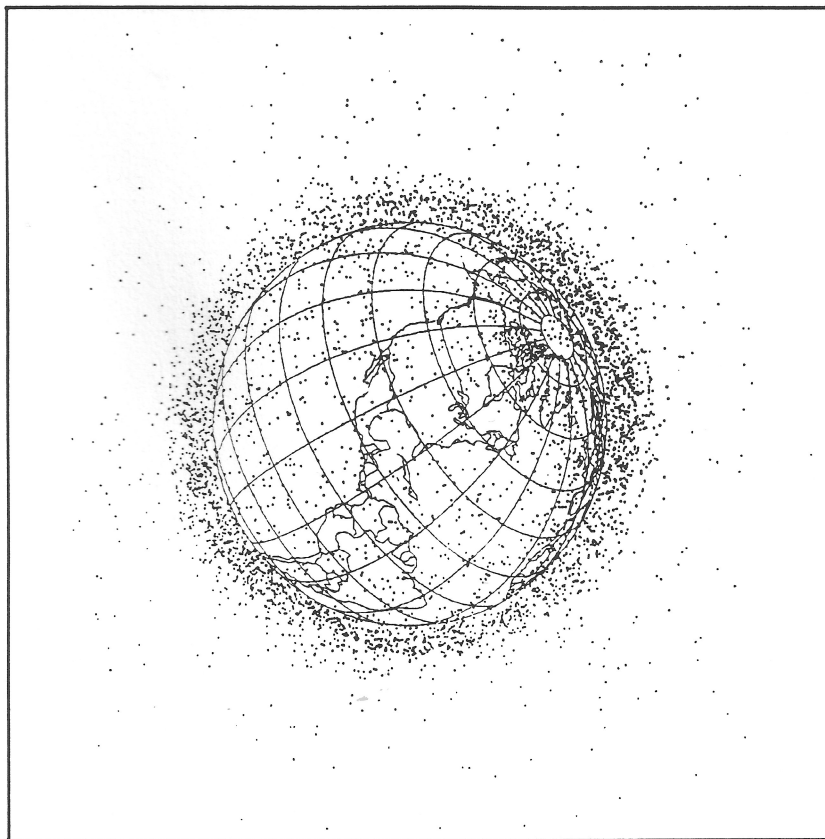


Figure 14. The state of the Earth debris environment is illustrated in this snapshot of all catalogued objects in July 1987.