

A Frankie and the Pool Boys "Spin The Bottle"
Companion



Liner notes – Song notes – Chord charts – Tablature – Lyrics

Some Companion links:

The Wet Season studio video - <https://youtu.be/HmardEclAks>

Tan Line Fever video - <https://youtu.be/Qjtub1a-frM>

Tan Line Fever guitar instruction video - <https://youtu.be/rLXn27bgcfM>

Spin the Bottle ad video - <https://youtu.be/Xgfdzdr0Mw68>

FrankiePoolBoy on Instagram: <https://www.instagram.com/frankiepoolboy/>

Frankie and the Pool boys on Facebook: <https://www.facebook.com/FrankieAndThePoolBoys/>

Surfguitar101 - <http://www.surfguitar101.com>

Bandcamp: <https://frankieandthepoolboys.bandcamp.com/releases>

Frankie and The Pool Boys are:

Ferenc Dobronyi - Guitar

Jono Jones - Guitar

Karen Dobronyi - Keyboards

Abraham Aguilar - Bass

Jonathan Rodriguez - Drums and percussion

With

Dusty Watson - Percussion

Tony Bald - Vocal on Spin the Bottle, drums on Pool Boy Blues

Jonathan Bassil - Vocal on Pool Boy Blues

Kayla Fowler - Vocal on Summer Cold

Eric Rosenberg- Vocal on Fast Loud Hard

Dave Seabury - Harmonica and backup vocal on Spin the Bottle

Peter Brown -Lead Guitar on Fast Loud Hard (vocal)

Jeff Turner - Bass on Summer Cold (vocal)



Chief ass-kicker- Dusty Watson

All songs written by Ferenc Dobronyi except Smoke Jumper and Spin the Bottle by Dobronyi/Bald.

Magic River by Kiyomi Nishida. Hang 'em High by Dominic Frontiere.

Produced by Dusty Watson

Recorded at 25th Street Studio, Oakland Calif. by Gary Mankin

Vocal songs produced and recorded by Ferenc Dobronyi

Mixed by Gary Mankin at Knob and Tube

Mastered by Gary Hobish at A. Hammer

Album art by Fred Lammers

Thanks to Bradipos IV, The Kilaueas, Lorenzo Valdambrini, Sean Berry, Danny Snyder, David Greenfield, Jeff Hanson, Vincent and Magdalena at Hi-Tide, Michael and Tanoa at Forbidden Island, Cousin Mary and KFJC, Dan Vado and Art Boutiki, Adrian Cavlan, The Kahuna Council, The TomorrowMen, Tikiyaki 5-O, Bruce Brewington, Jackson Dobronyi

The Pool Boy live auxiliary: Johnnie Hamilton, Fritz Greenbaum, Tony Bald



At 25th Street Studio in Oakland CA, October 21-22, 201. L-R: Abraham Aguilar, Jonathan Rodriguez, Karen Dobronyi, Dusty Watson, Jono Jones, Gary Mankin, Ferenc Dobronyi



The rhythmist - Jonathan Rodriguez

Seafoam Angels started out purely as an exploration of the D9 chord. I had always wanted to use all the open strings of a guitar in a melody, so I was picking them from the bottom up- E A D G, and everything else followed that. Obviously the drums are a nod to Keith Moon, and Jonathan really was on top of the style. The song title comes from the mists of breaking waves catch light at sunrise creating spectral illusions of great beauty.

Poser is a rearrangement of the old Pollo Del Mar song called “Pose of Awareness”, the last studio song ever recorded by them. (You can find it available as a download at CDBaby.com) The original is about six minutes long, so we just kept the good parts, and added a monster keyboard line for Karen.

Smoke Jumper was the first, all new, song written for this album. Tony Bald came over one day, and I said whatta ya got? And he said whatta you got? So we put two very different parts together and out popped this song. But, a few years before then, Tony and I had to drive to Seattle with a van full of gear for a show, and we were coming up with song titles and saying them like “Church Key”. It also came up that Tony’s dad is a fireman for the Forest Service, the kind that jumps out of planes, a “Smmmmoooooooookkkkke Jummmmmmmpppppperrrr” and that was that.

Spin the Bottle seems to be a leftover from the last album. I say says “seems” because when I was listening to some old demos, I had absolutely zero recollection of writing it. It has a similar chord structure to “Surfacing” from Cap’n Coconuts, so that’s probably why it was never finished. The title had nothing to do with the song, but we were soon shouting it in the bridge, which led me to thinking about adding complete lyrics. I asked Tony Bald to sing it, and he wrote the lyrics in the van while the TomorrowMen were in France. Tony also suggested that Bay Area legend Dave Seabury play harmonica on it.

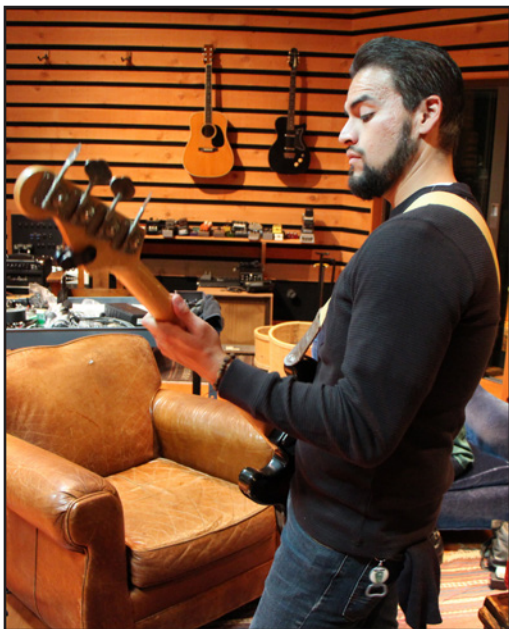
El Valenciano - I am indebted to Fernando Pardo of Los Coronas for the inspiration for this song. A few years ago he toured the US with El A Phonics, and he talked during the shows about the Andalusian beat. I asked him if he could give me some examples, and he sent about 40 songs, both traditional and very modern. It really blew my mind, and I don’t know if we got the beat correct at all, but we did get a good song. If you are familiar with the Andalusian cadence (Im -VII - VI - V -basically “Walk Don’t Run” and a million other songs) then you will be amused to note that this song features not one, but two Andalusian cadences in each verse. Also, the bridge is basically “Squad Car.”

When Jonathan and Abraham joined the band, one of the songs they really wanted to play was **Magic River** by The Surf Coasters. No problem, as it’s a great, keyboard led, song so Karen can have some time to shine, and a fresh take on the Bo Diddley beat. Our version is a little different than the Surf Coasters, but mostly the same. It comes from their L’Esprit album which is really keyboards heavy, and was written by their keyboard player at the time Kiyomi Nishida.

The melody for **The Wet Season** verse popped into my head whole while buying coffee on a rainy day. I sang it into my iPhone, then worked on it when I got home, and the song was completed in just a couple hours. One cool thing about having the melody first is that it tends to inspire unusual chord sequences, and hence the Bm to C#m movement, which Jono reminded me is a favorite flavor of Frank Zappa. The chorus owes a lot to the Vydells “Unknown” and Abraham Aguilar is especially present on the bass line. A strange thing happened in the second verse- I played octaves for the melody and wrote a counterpoint line for Karen, and she played it with a flute sound. Then just to shake things up, the rhythm guitar is going chicka-wacka through a wah-wah pedal. And what do you get from that unholy mixture? Seventies Kung Fu porno soundtrack! Dusty Watson wails on the bongos throughout.



Jono Jones - Guitar



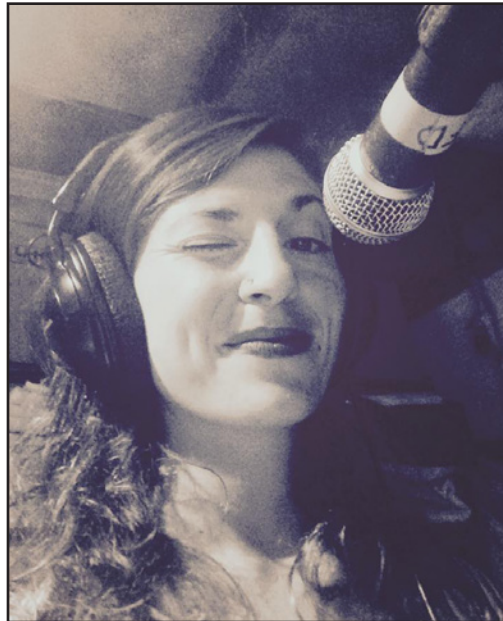
On the Bass guitar- “The Eagle” - Abraham Aguilar



Pool girl Karen “Amber Waves” Dobronyi

For **Summer Cold**, I was thinking about what it’s like to be stuck inside when everyone else is having fun, so you get a slow minor key chord sequence, with a hint of delirium. When it came time to write the lyrics, I stuck with the original song title and the tag line from the old NyQuil ad- “cures cold symptoms like sneezes, aches and flu.” I wrote the lyrics with a female perspective, and offered it to our friend Kayla Fowler, who I knew as a soul singer, but she delivered an intimate jazz inflected performance that left me dumbstruck. She is an extremely talented woman, and we’re lucky to have her on the album.

I remember working through at least 30 different variations of the chord changes for **Fast Loud Hard** before settling on the finished version, but it always came back to the pounding B chord figure that also inspired Jonathan’s drum figure. Fast Loud Hard was always the working title for the song, I hope for obvious reasons, but the title stuck because it was so singable over the chorus turnarounds. When the idea came forth to include vocals on the album, FLH was an obvious choice. I always thought of the song as a car song, but it really was a motorcycle song. Eric Rosenberg delivered a heavy vocal, and I was very please to have my brother and musical mentor Peter Brown do the lead guitar, and he played a 1959 Les Paul Standard through a late 60s Marshall stack. It doesn’t get any more real than that.



Summer Cold vocalist Kayla Fowler
(also the go-go girl in the Spin the Bottle ad)

Hang ‘em High - Always tough when doing a cover of a well known song by a brilliant band (Booker T and the MGs) as people will inevitably compare your version to the original, which, really, can’t be touched. But we love this song, and it’s a great chance for Karen to show off her keyboard chops.

Tan Line Fever is my attempt to be as trad as possible, although and let’s face it, it’s really hard to write an original simple melody, all of the good ones have been taken by now. This song is mixed really differently from the other songs on the album, with predominant rhythm guitar and the drums pushed back. Jono and I both used a ‘63 Jazzmaster, Fender tank and ‘62 Bandmaster. Zero overdubs on this one. If you are a guitar player, look for the tutorial on YouTube.

Kill Devil Club - Sierra Surf Music Camp is/was a delightful chance for students of reverb to gather under the ponderosa pines in the Sierra foothills, and learn to play Surf music from a bunch of music veterans. I loved going up there, and getting away from technology and immersing myself in music from dawn til midnight. In 2106 while attending, I finished one song, made a demo for another, and started a third, a real creative outburst. On the last day of camp, I woke with a rhythm in my head, and grabbed my guitar, and a string of chords fell into place. I went down to breakfast and drank several cups of coffee, and started talking to Rikki Watson, who had just done the same. I told her about the song, and she offered to help me get a drum groove for it, so we found a kit, and banged out a demo in less than 15 minutes. The song was called “Rikki Beat” for the longest time, but needed a less generic title, and the jungle rhythms brought to mind exotica, so I borrowed the name of the rum appreciation society from Forbidden Island, the Kill Devil Club. Jono played an early 60’s Sears Silvertone hollowbody and I played a ‘59 Les Paul Jr. through an ancient Valvco amp.



If you’re gonna sing about riding motorcycles, you better ride one- “Fast Loud Hard” vocalist Eric Rosenberg

Prayer Wheel was inspired by the 1977 New York sound of Television and the Talking Heads and a little Modern Lovers. The relentless, cyclical bass pattern comes from hiking up a long straight trail, one footstep after another. I’m doing my best Tom Verlaine in the solo section with a dry Jazzmaster. The original title for this song was Analemma, which is a cool astronomical observation about the way the sun appears to make a figure 8 in the sky. Look it up. Unfortunately, everyone just sees the word anal, so, no go for that word. I would like to thank Mr. Sam Bolle for his encouragement and suggestions when this song was in its early stages.



"Get your parts right, or we'll get somebody who can" - Producer Dusty Watson instructs Guitarist Ferenc Dobronyi



Band bud Tony Bald wrote the lyrics and sang "Spin the Bottle" and played drums on the vocal version of "Pool Boy Blues"



San Quixote is a leftover from the Pollo Del Mar days, and was never recorded. The basis is the unusual chord movement from A to Fm. I have no idea where the bridge came from, it was a true gift from the muses. Saint Quixote is the patron of misguided adventures and hopeless pursuits.

Raise Hell was the last song written for the album, but melody is the oldest. When my daughter was born in 1995, I'd walk her around for hours in the middle of the night, and sing, "Rachel, you are my angel" to the melody that you hear in the chorus. Over time, it was obvious that she was a feisty and adventurous child, and if you badly mispronounce Rachel, it becomes "raise hell", so that's the root of the song, and why this one means so much to me. While writing the song, and knowing the musical interests of the rhythm section, I was trying to cop the feel of Santana's "Shango", but I could never pull it off, the rhythms were too complex for me. The melody for the verses came while hiking trails. As Jono has pointed out, it really is two songs playing against each other. Finally, I wanted one epic song for the album, so it morphed into a spaghetti western, with bells and strings and an ostinato guitar figure as the hook. About a week before recording, Abraham suggested that the second half of the song would work with a samba rhythm, and with the helpful direction of Dusty, it veered delightfully in that direction, and it came full circle back to the Santana rhythm section influence.

Pool Boy Stomp was my attempt to write a simple 3 chord song, D A E, with a couple passing chords. I think it was a total of 1:12 on the first demo, but then the middle section with the band intros was added. Frankly, it came out much better than it deserves. The vocal version is intended to be a dopey Beach Boys knock off, and the lyrics talk about a pool boy inspired by Matt Dillon in The Flamingo Kid. The vocalist is Jonathan Basil who has been singing in Marin bands since the 60s, and his band opened for the Ramones on their first West Coast shows. He obviously has a wicked sense of humor.



The view from the control room at 25th Street Studios



Motorcycles in the recording studio?
Yes!

Fred Lammers first sketch for the cover of "Spin The Bottle"



and some early ideas for the cover...



"Just a bunch of teenage idiots!"™

FRANKIE AND THE POOL BOYS SPIN THE BOTTLE



Frankie & The Pool Boys

"Spin the Bottle"

Double Crown Records DCCD76

Release Date: May 8, 2018

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Spin The Bottle – an innocent kids' game of chance or a mantra for positive living in these modern times? Do we really have any control over our lives? Or should we go with the flow, bobbing like a corked bottle floating on turbulent waves, and see what adventure unfolds from moment to blissful moment?

Spin The Bottle also defines the free ranging Pool Boys approach to songwriting. Like the best mix tapes, the music on this album is all over the map. Just hit the shuffle button and you get fast ones, slow ones, some groovers, some art, some dopey stuff, and some vocals. Vocals? (Yes, and with apologies to our "intro only" fans!) Drift back to the loose radio days of the 60s when you might have a vocal and an instrumental version of the same song racing up the charts at the same time – think "Grazin' in the Grass," "In With The In Crowd," "Ghost Riders," "Born Free" and many more. It was huge fun to hear how the same song can be rearranged in different ways, and it gave the Pool Boys a chance to work with some talented Bay Area vocalists.

Spin The Bottle, take a chance and embrace change—and the biggest change on this album is that the Pool Boys line-up solidified into a tight, consistent unit. So,



Frankie & The Pool Boys
"Spin The Bottle"
Double Crown DCCD76
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rather than every song featuring guest artists sending in tracks from around the world like on the first two Pool Boys albums, the whole CD was recorded in one weekend with the dedicated band of five. Dusty Watson (drummer for The Sonics, Dick Dale, Agent Orange, Slacktone) was brought in as chief ass-kicker (Producer). Ass-kick he did, whipping the Pool Boys into a tight unit, streamlining arrangements, encouraging dynamics, all with attention to sonic detail.

Spin The Bottle is Frankie & Pool Boys third full length album on the Double Crown Records label and features 20 songs. That's 14 new originals, 2 covers (Booker T and the MGs, The Surf Coasters) and 4 vocal versions. Every effort was made to use vintage instruments, recording equipment and techniques. The album cover art was created by legendary Oslo artist Fred Lammers. A lengthy companion PDF featuring extended liner notes, tablature, recording notes and photos can be downloaded from www.doublecrownrecords.com/content/SpinTheBottle.pdf

SEAF OF AM L'ANGELS

Intro	D9	.	.	.	D4	.	.	.	D9	.	.	.	D4	.	.	.	
	D9	.	.	.	D4	.	.	.	D9	.	.	.	D4	.	.	.	
Verse 1	D9	.	.	.	D4	.	.	.	C	.	.	.	C	G	C	F	
	F	.	.	.	F	.	.	.	C	.	.	.	G	.	.	.	
	D9	.	.	.	D4	.	.	.	C	.	.	.	G	.	.	.	
	F	.	.	.	F	.	.	.	Am	.	.	.	G	.	.	.	
Chorus1	C	.	.	.	F	.	.	.	C	.	.	.	G	.	.	.	
	Am	.	.	.	F	.	.	.	C	.	.	.					
Intro 2	D9	.	.	.	D4	.	.	.	D9	.	.	.	D4	.	.	.	
Verse 2	D9	.	.	.	D4	.	.	.	C	.	.	.	C	G	C	F	
	F	.	.	.	F	.	.	.	Am	.	.	.	G	.	.	.	
Chorus2	Dm	.	.	.	Dm	.	.	.	Am	.	.	.	Am	.	.	.	
	Dm	.	.	.	Dm	.	.	.	F	.	.	.	G	.	.	.	
Breakdown	D9	.	.	.	D4	.	.	.	D9	.	.	.	D4	.	.	.	
	D9	.	.	.	D4	.	.	.	D9	.	.	.	D4	.	.	.	
	D9	.	.	.	D4	.	.	.	D9	.	.	.	D4	.	.	.	
	D9	.	.	.	D4	.	.	.	D9	.	.	.	D4	.	.	.	F . . . . | G . . . . |
Verse 3	D9	.	.	.	D4	.	.	.	C	.	.	.	C	.	.	.	
	F	.	.	.	F	.	.	.	C	.	.	.	G	.	.	.	
	D9	.	.	.	D4	.	.	.	C	.	.	.	C	G	C	F	
	F	.	.	.	F	.	.	.	Am	.	.	.	G	.	.	.	
Chorus3	C	.	.	.	F	.	.	.	C	.	.	.	G	.	.	.	
	Am	.	.	.	F	.	.	.	Em	.	.	.	G	.	.	.	
Chorus4	C	.	.	.	F	.	.	.	C	.	.	.	G	.	.	.	
	Am	.	.	.	F	.	.	.	C	.	.	.					
Outro	D9	.	.	.	D4	.	.	.	D9	.	.	.	D4	.	.	.	
	D9	.	.	.	D4	.	.	.	D9	.	.	.	D4	.	.	.	D9 . . . . |
	e a d g				b e a .				D . D4 .				D9 . D . .				

STEAL OF AM L ANGELS

D9	D4	C	CGCF	F	F	C	G	D9	D4	C	C
0	020			3	20			0	20	5	
0	402			3	35	0		0	425		
0		33		3				0			
10				3				0			

F	F	Am	G	C	F	C	G	Am	F	C	D
10	003	3	3	3310	30	00010	110	00013	2		
1	311	3	35	5	1	1	33	1	3	11	3
2	1	1	335								
3											

D9	D4	C	C	CGCF	F	Am	G
1210	101214	15141522	20	CGCF	8888753	878	10

Dm	Dm	Am	Am	Am	Dm	Dm	F	G	D9 Breakdown
131313	12108	121312	5	1312	108	13121315	1315	17	

mixed repeat									
7	7	7	7					10	12
7	7							10	12
7	7							10	12
								8	10
D9	D4	D9	D4	D9	D4	D9	D4	D9	D4
								F	G

D9	D4	C	CGCF	F	G	8655	3	7
15	15171514	151720		6	8	865	5	8
14	14			5				
14				5				
					F	C	G	
3								

POSER

Intro	|	Am . F .	|	C . E .	|	Am . F .	|	C . G .	|
	|	Am . F .	|	C . E .	|	F . . .	|	F . . .	|
Verse 1	|	Am . C .	|	F . E .	|	Am . C .	|	F . E .	|
	|	Am . C .	|	F . E .	|	Am . C .	|	F . E .	|
	|	Am . C .	|	F . E .	|	Am . C .	|	F . E .	|
Chorus 1	|	F . . .	|	F . . .	|	C . . .	|	C . . .	|
	|	F . . .	|	F . . .	|		|		|
1/2 Intro	|	Am . F .	|	C . E .	|	Am . F .	|	C . G .	|
Verse 2	|	Am . C .	|	F . E .	|	Am . C .	|	F . E .	|
	|	Am . C .	|	F . E .	|	Am . C .	|	F . E .	|
Chorus 2	|	F . . .	|	F . . .	|	C . . .	|	C . . .	|
	|	F . . .	|	F . . .	|		|		|
Bridge	|	Dm . . .	|	Dm . . .	|	C . . .	|	C . . .	|
	|	Gm . . .	|	Gm . . .	|	A . . .	|	A . . .	|
	|	Dm . . .	|	Dm . . .	|	Am . . .	|	Am . . .	|
	|	F . . .	|	F . . .	|	E . . .	|	E . . .	|
Intro 2	|	Am . F .	|	C . E .	|	Am . F .	|	C . G .	|
	|	Am . F .	|	C . E .	|	F . . .	|	F . . .	|
Verse 3	|	Am . C .	|	F . E .	|	Am . C .	|	F . E .	|
	|	Am . C .	|	F . E .	|	Am . C .	|	F . E .	|
	|	Am . C .	|	F . E .	|	Am . C .	|	F . E .	|
Chorus 3	|	F . . .	|	F . . .	|	C . . .	|	C . . .	|
	|	F . . .	|	F . . .	|		|		|
Outro	|	Am . F .	|	C . E .	|	Am . F .	|	C . G .	|
	|	Am . C .	|	F . E .	|	Am . C .	|	F . . .	|
	|	F! . . .	|	Am-->	|		|		|

Smoke Jumper

Drums	| . . . . | . . . . |
Intro	| A . G . | A Dm | A . G . | A Dm |	
	| A . G . | A Dm | A . G . | A Dm |	
	| D D# | E . . . | E . . . |	
Verse 1	| E . . . | E . . . | G . . . | G . . . |	
	| E . . . | E . . . | G . . . | G . . . |	
	| C . . . | C . . . | D . . . | D . . . |	
	| C . . . | C . . . | D . . . | D! D#! |	
Verse 2	| E . . . | E . . . | G . . . | G . . . |	
	| E . . . | E . . . | G . . . | G . . . |	
	| C . . . | C . . . | D . . . | D . . . |	
	| C . . . | C . . . | D . . . | D! D#! |	
Chorus 1	| A . . . | G . . . | F#m . . | Dm . . . |	
	| A . . . | G . . . | F#m . . | Dm . . . |	
	| A . . . | G . . . | F#m . . | Dm . . . |	
	| A . . . | G . . . | F#m . . | F . . . | F . . . | E . . . |	
Re- Intro	| . . . . | . . . . |
	| A . G . | A Dm | A . G . | A Dm |	
	| A . G . | A Dm | A . G . | A Dm |	
	| D D# | E . . . | E . . . | E . . . | E . . . |	
Verse 3	| E . . . | E . . . | G . . . | G . . . |	
	| E . . . | E . . . | G . . . | G . . . |	
	| C . . . | C . . . | D . . . | D . . . |	
	| C . . . | C . . . | D . . . | D! D#! |	
Chorus 2	| A . . . | G . . . | F#m . . | Dm . . . |	
	| A . . . | G . . . | F#m . . | Dm . . . |	
	| A . . . | G . . . | F#m . . | Dm . . . |	
	| A . . . | G . . . | F#m . . | Dm . . . |	
Outro	| Fm . . . | E . . . | E! . . . | A —————> |	

SMOKE JUMPER PG 1

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a circled "2/4" indicating the time signature. The notes are: A! G! A! Dm A G A Dm A G A Dm A G A Dm! D! D#.

Handwritten musical notation for the second system, featuring a bass clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a circled "2/4" indicating the time signature. The notes are: E E G G E E G G.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a circled "2/4" indicating the time signature. The notes are: C G D C C D D! D#.

Handwritten musical notation for the fourth system, featuring a bass clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a circled "2/4" indicating the time signature. The notes are: E E G G E G G.

Handwritten musical notation for the fifth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a circled "2/4" indicating the time signature. The notes are: C C D D.

Handwritten musical notation for the sixth system, featuring a bass clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a circled "2/4" indicating the time signature. The notes are: C C D D! D#.

CHORUS 1

5 11 7 5 5 3	2 232	5 7	5 9 7 5 7 3 3	2 232	5 7
5 5 5 5 3	2	5 6 6	5 5 5 5 3 3	2	5 6 6
A	G	F#m Dm	A	G	F#m Dm

5 7 0	2 5	5 5 5 7 5 3	14 14 16 17	17 15 13	12
3 5 0 2	5 5 5	6 6 6 5 3	5 5 3	14 14	13 17 15 13 12
A	G	F#m Dm	A G	F# F	F E

Mute Trem Picking

REPEAT INTRO	SOLO OVER E 12th fret	V E R S E 3	15 15 17 15	16 16 14 14 16 17 16	17	15 15 17	14 15	15
			E E	G G	E E	G	G	

0 0 0 0 0 1 2	3 1	15	17 15 13 12	10 8 7 5 3	4 3 4 5 6 5 6 7	5 5 6 6	6 7 7 8
12	2	40	30				
C	C	D	D	C	C	D	D! D#!

CHORUS 2

5 11 7 5 5 3	2 232	5 7	5 9 7 5 7 3 3	2 232	5 7
5 5 5 5 3	2	5 6 6	5 5 5 5 3 3	2	5 6 6
A	G	F#m Dm	A	G	F#m Dm

5 7 0	2 5	5 5 5 7 5 3	2 232	5 7	8 10	19 12
3 5 0 2	5 5 5	6 6 6 5 3	5 5 3	2	5 6 6	6 6
A	G	F#m Dm	A G	F#m Dm	Fm	E A

Spin The Bottle

Intro	| C . . . | C . . . | C . . . | C . . . | E . F . | Ab Bb . |
	| C . . . | C . . . | C . . . | C . . . |
Verse 1	| C . . . | E . . . | F . . . | Eb Db . | C . . . | C . . . |
	| C . . . | E . . . | F . . . | Eb Db . | C . . . | C . . . |
	| F . . . | Eb . . . | C . . . | C . . . |
	| F . . . | Eb . . . | C . . . | C . . . | E . F . | Ab Bb . |
	| C . . . | C . . . | C . . . | C . . . |
	| C . . . | E . . . | F . . . | Eb Db . | C . . . | C . . . |
Verse 2	| C . . . | E . . . | F . . . | Eb Db . | C . . . | C . . . |
	| C . . . | E . . . | F . . . | Eb Db . | C . . . | C . . . |
	| F . . . | Eb . . . | C . . . | C . . . |
	| F . . . | Eb . . . | C . . . | C . . . | E . F . | Ab Bb . |
	| C . . . | C . . . |
	| G7 . . . | G7 . . . | C7 . . . | C7 . . . |
Bridge 1	| G7 . . . | G7 . . . | F . . . | Ab . . . | Bb . . . | Db . . . |
	| C . . . | C . . . | E . . . | E . . . |
Bridge 2	| C . . . | C . . . | E . . . | E . . . |
	| F . . . | F . . . | Dm . . . | Dm . . . |
	| Ab . . . | Bb . . . | C . . . | C . . . |
	| E . F . | Ab Bb . |
	| C . . . | C . . . | F . . . | Eb . . . |
	| C . . . | C . . . | F . . . | Eb . . . |
Outro	| C . . . | C . . . | E . F . | Ab Bb . |
	| C . . . | C . . . | E . F . | Ab Bb . | C —————>

Everyday it's the same old thing
With our minds made up but the heart in disarray
Whether we fall up or we float down
The steps we take, circle round and round and round

Look at the hands
Watch as our time passes by
Make up your mind or
Watch for a Compass sign

Do I cross that road or take that turn
Nature or nurture, is it of any concern
Throw a stone or curse our graves
Either way we'll all keep making some waves

Take a chance at that last carate
Empty Bottles, a game of chance
SPIN The Bottles

SPIN lyrics

El Valenciano

Intro	Em . . . | Em . . . | Em . . . | Em———— |
	Em . . . | Em . . . | Em . . . | Em———— |
Verse 1	Em . . . | D . . . | F . . . | Em . . . |
	Em . . . | D . . . | F . . . | Em . . . |
	Dm . . . | C . . . | Bb . . . | A . . . |
	Em . . . | D . . . | F G . . . |
Intro	Em . . . | Em . . . | Em . . . | Em———— |
Verse 2	Em . . . | D . . . | F . . . | Em . . . |
	Em . . . | D . . . | F G . . . | Em . . . |
	Dm . . . | C . . . | Bb . . . | A . . . |
	Em . . . | D . . . | C . . . | C7 . . . |
	B7 . . . | B7 . . . |
Intro	Em . . . | Em . . . | Em . . . | Em———— |
Bridge 1	Am . . . | Em . . . | B7 . . . | Em . . . |
	Am . . . | Em . . . | B7 . . . | B7 . . . |
Intro	Em . . . | Em . . . | Em . . . | Em———— |
Verse 3	Em . . . | D . . . | F . . . | Em . . . |
	Em . . . | D . . . | F G . . . | Em . . . |
	Dm . . . | C . . . | Bb . . . | A . . . |
	Em . . . | D . . . | C . . . | C7 . . . |
	B7 . . . | B7 . . . |
Bridge 2	Am . . . | Em . . . | B7 . . . | Em . . . |
	Am . . . | Em . . . | B7 . . . | B7 . . . |
Outro	Em . . . | Em . . . | Em . . . | Em———— |
	Em . . . | Em . . . | Em . . . | Em———— |

<u><u>VI</u></u> Em		D	F	Em	Em	D	F	Em		
1	2	2 1 2	4	5 3	5 1 2	1	2	2 1 2 4 2 4 7 1 2 10 9		
Dm	C	Bb	A	Em	D	F	G	Em	3x	Em
								7	5 3 3	3
								8	7 5 4	5
										4
7	12 9 10	7 5	7 8	8 10 8	7 8 7	i	2	2 1 2 4	5 3 5	1

[illegible]

Dm					C					Bb					A				
10	10	10	13	13	12	12	12	8		6	6	10	10	12	12	13	12		
12	10	10	15	15	13	13	8		6	6	11		14	14	15	14			
10		14			12		9		7		10		14	14	15	14			
12							10	8											

Em		D		C		C7		B7		B7		Em 3X	
11	12	11	12	14	7	8	20	18	20	19	17	15	14
												7	5
												3	3
												8	7
												5	4
													5

	Am	Em	B7	Em
B	8 10 8	7 8 7	5 7 8 7	
R	10 12 10	8 10 8	7	5 7 8 7 8 10 12
I	9	9	8	
D				
G				
E				

Am	Em	B7	B7	Em
8 10 12 10 12	19 14	5 7 8 7	11 11	12
10	15	7	10 10	12
9	16	8	11 11	12

V	Em	D	F	1 2	Em	Em	D	F	Em
E				1 2	0 0 0 0	0 0 0 0	0 0 0	0 1 3 6 5 6	10 7
R				1	5 3 1 0	5 3 1 0	3 1 0		8 5
S	4		2						
E	5	0 4 5 7	3						
3	7								
O									

DM	C	Bb	A	Em	D	C	C7	B	B7
									7 8
			2 2 3 2						8 9 7 1
0 3 5 7 5 3	2 0		0 2 3 2 2 3 2	1 2 1 2	4 2 4	5 4 5	8 10	9	
	3	1 3							

Am	Em	B7	Em
8 10 8	7 8 7	5 7 8 7 8	10 12 10 8 10 8 7 8 7 5
10 12 10	8 10 8	7	
9	9	8	

Am	Em	B7	B7	Em	Outro →
8 10 12 10	19 14	5 7 8 7 8	11 11	12	
10	15	7	10 10	12	
9	16	8	11 11	12	

Magic River - Surf Coasters

by Kiyomi Nishida

Intro	|	.	.	.	.	|	.	.	.	.	|	.	.	.	.	|	.	.	.	.	|	.	.	.	.	|
Guitar	|	E	.	.	.	|	.	.	.	.	|	.	.	.	.	|	.	.	.	.	|	.	.	.	.	|
Verse 1	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|
	|	E	.	.	.	|	E	.	.	.	|	D	.	.	.	|	E	.	.	.	|	E	.	.	.	|
	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|
	|	E	.	.	.	|	E	.	.	.	|	D	.	.	.	|	E	.	.	.	|	E	.	.	.	|
Chorus 1	|	E	.	.	.	|	D	.	.	.	|	G	.	.	.	|	A	.	.	.	|	A	.	.	.	|
	|	E	.	.	.	|	D	.	.	.	|	C7	.	.	.	|	C	.	.	.	|	C	.	.	.	|
	|	E	.	.	.	|	D	.	.	.	|	G	.	.	.	|	A	.	.	.	|	A	.	.	.	|
	|	E	.	.	.	|	D	.	.	.	|	B	.	.	.	|	.	.	.	.	|	.	.	.	.	|
Verse 2	|	D	.	.	.	|	D	.	.	.	|	D	.	.	.	|	D	.	.	.	|	D	.	.	.	|
	|	D	.	.	.	|	D	.	.	.	|	C	.	.	.	|	D	.	.	.	|	D	.	.	.	|
	|	D	.	.	.	|	D	.	.	.	|	D	.	.	.	|	D	.	.	.	|	D	.	.	.	|
	|	D	.	.	.	|	D	.	.	.	|	C	.	.	.	|	D	.	.	.	|	D	.	.	.	|
Bridge 1	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|
	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|
	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|	E	.	.	.	|
	|	E	.	.	.	|	E	.	.	.	|	E DE DE	.	.	.	|	E DE DE	.	.	.	|	E DE DE	.	.	.	|
	|	E DE DE	.	.	.	|	E DE DE	.	.	.	|	E DE DE	.	.	.	|	E DE DE	.	.	.	|	E DE DE	.	.	.	|
	|	E DE DE	.	.	.	|	E DE DE	.	.	.	|	e d#d c#	.	.	.	|	c b a#a	.	.	.	|	c b a#a	.	.	.	|
Chorus 3	|	E	.	.	.	|	D	.	.	.	|	G	.	.	.	|	A	.	.	.	|	A	.	.	.	|
	|	E	.	.	.	|	D	.	.	.	|	C7	.	.	.	|	C	.	.	.	|	C	.	.	.	|
	|	E	.	.	.	|	D	.	.	.	|	G	.	.	.	|	A	.	.	.	|	A	.	.	.	|
	|	E	.	.	.	|	D	.	.	.	|	B	.	.	.	|	B	.	.	.	|	C	.	.	.	|
Bridge 2	.	F	.	.	.	|		.	.	.	|	Eb	.	.	.	|		.	.	.	|		.	.	.	|
	|	Eb	.	.	.	|	.	.	.	.	|	Db	.	.	.	|	.	.	Eb	.	|	.	.	Eb	.	|
	|	F	.	.	.	|	.	.	.	.	|	Eb	.	.	.	|	.	.	.	.	|	.	.	.	.	|
	|	Eb	.	.	.	|	.	.	.	.	|	Db	.	.	.	|	Ddim	.	.	.	|	.	.	.	.	|
Outro	|	D7	.	.	.	|	.	.	.	.	|	.	.	.	.	|	.	.	.	.	|	.	.	.	.	|
	|	D7	.	.	.	|	.	.	.	.	|	.	.	.	.	|	.	.	.	.	|	.	.	.	.	|
	|	D7	.	.	.	|	.	.	.	.	|	.	.	.	.	|	.	.	.	.	|	.	.	.	.	|

G!

V Bm C#m Bm C#m Bm C#m Bm A F#

I 7 9 7 9 6 7 5 7 9 10 7 5 7 9 9 7 9 6 6 7 6 9 6 9 7 8

C 6 A Bm Bm A F#

I (11 9 11) (12 10 12) 19 8 9 8 9 11 9 11 9 12 (12 11 12) 8 9 8 9 11 9 11 16

V Bm C#m Bm C#m Bm C#m Bm A F#

I 7 5 3 1 5 2 7 5 7 9 10 9 5 7 5 7 9 5 3 5 2 3 5 7 9 9 7 5 7 4 9 7 9 11 12 11 7 9 7 9 11 7 5 7 4 5 7 9

V Bm G#m Bm C#m Bm C#m Bm A F#

I 7 7 9 7 7 9 6 7 6 7 9 6 7 9 7 6 9 9 7 8

Flute line [FLUTE LINE VZ]

C G A Bm 14 12 14 G A F#

I 12 10 12 11 9 11 8 9 8 9 11 9 11 4 Glissando

B Trem Pick G A Bm G A F#

I 12 10 8 7 12 10 8 7 8 7 8 10 8 7 5 3 12 10 8 7 12 10 8 7 12 10 12 14 15 17

(WET SEASON PAGE 1)

B	Bm	E	Bm	E	Bm	E	Bm	E	C#	F#	C#	F
R	7	7	12	7	12							
I	7	7	13	7	13							
D	9	9	14	9	14		2	4	2	4	6	8
G						2	2		4	4		
E						0			2			
2	Bm	E	Bm	E	C#m	F#	C#m	F	G			
	7		7	12	9		9	14	19	17	15	
	7	9	10	9	7	12	9	11	12	11	9	15
	7	7		7	13	9	9	9	9	15		19
	9	9		9		11	11		11	11		17
												15

F#	G	F#	G	F#	G	F#	Bm
14	19	15	17	19	15	14	15
15	14	16	17	15	17	15	14
16	17	16					15
16	17	16					16

V	Bm	C#m	Bm	C#m	Bm	C#m	Bm	A	F#
R	12	19	17	15	17	14	12	19	17
S									
E									
3									

C	G	A	Bm	C#m	Bm	C#m	Bm	A	F#
H	14	12	14	19	17	19	17	15	17
O									
R	8	9	8	9	11	9	11	9	
V									
S									
3									

B	G	A	Bm	G	A	F#
R	19	17	19	17	15	17
I	15	17	15	14	15	14
D	12	14	12	10	9	7
G						
E						
3						

WET SEASON
Page 2

SUMMER COLD

Intro	|	Am . . A9	|	Am ———	|	Am . . A9	|	Am ———	|	2x
Verse 1	|	Am . . .	|	Bb . . .	|	Am . . .	|	Bb . . .	|	
	|	Am . . .	|	Bb . . .	|	F . . .	|	E . . .	|	
Verse 2	|	Am . . .	|	Bb . . .	|	Am . . .	|	Bb . . .	|	
	|	Am . . .	|	Bb . . .	|	F . . .	|	E . . .	|	
	|	C . . .	|	D6D4	|	D ———	|	. . .	|	
Chorus	|	Em . . .	|	Am . . .	|	F . Fm .	|	C . cb .	|	
	|	Am . . .	|	D . . .	|	F . . .	|	G . . .	|	
	|	Am . . .	|	D . . .	|	Am . . .	|	Bb . . .	|	
	|	F . . .	|	G . . .	|		|		|	
Intro 2	|	Am . . A9	|	Am ———	|	Am . . A9	|	Am ———	|	
	|	Am . . A9	|	Am ———	|		|		|	
Verse 3	|	Am . . .	|	Bb . . .	|	Am . . .	|	Bb . . .	|	
	|	Am . . .	|	Bb . . .	|	F . . .	|	E . . .	|	
	|	C . . .	|	D6D4	|	D ———	|	. . .	|	
Chorus 2	|	Em . . .	|	Am . . .	|	F . Fm .	|	C . cb .	|	
	|	Am . . .	|	D . . .	|	F . . .	|	G . . .	|	
	|	Am . . .	|	D . . .	|	Am . . .	|	Bb . . .	|	
	|	Am . D .	|	Am . D .	|	F . . .	|	E ———	|	
Outro	|	Am . . A9	|	Am ———	|	Am . . A9	|	Am ———	|	
	|	Am . . A9	|	Am ———	|	Am . . A9	|	—————	|	

	Am	Bb	Am	Bb	A	Bb	F	E
IV	5					1 3	1 0 1	0
E	2	2 3	5 2	5 3	2 3 2	2 2 3	1 3	0 3
R		2 3			2			
S								
C								
I								4

	Am	Bb	Am	Bb	Am	Bb	F	E
V							0 1 1	0
E(2)						2 3 3	1 3	0
R				0 2 3 3	2 3 3 3			2
S	0 0 2 3	1 0	3 3 0	0 3	3			
E								
2 4		1						

	C	D	C	D
5 3	7 3 3	7 3 3	5 3	7 3 3
5 5 7	7 3 5	5 5 7	5 5 7	7 3 5
2 2	7	7	7	7

	Em	Am	F	Fm	C	Am	D	F	G
CH	0 0					0 0	3 2	1 5	3
O	5 5 3 5 1		1 1	1	1	5 5 5	3	1 6	5 3 5
R		2	2	1	0		2 2 2		4 5
V			2	3	2				
S						3 2 0			

	Am	D	Am	Bb	F	G	Am
	3 5 3	1 7	3 5 3	3 5 3	1 1 0 0	1	0
	5 5 7		5 5 3	2 2 0 6	2	2	2
	7		7	3 0	2		

SUMMER COLD page 1

15 18 17 15			
17 15 17	18 15 18 17 15		
14 17	17 14	15 14	
	17 14 15 17		
Am	Bb	Am	Bb

10 1 0			
15 18	13	0	
14 15 17		1	
14 15 17			
11 12 15	Bb	F	E

C	D		
7 3 3	7 3 3		
5 3	7 3 5	5	7
5 5 7		5 5 7	
7	2 0	7	
0 3			

0				0	3 2	1 5	
5 5 3 5 1		1 1 1 1		5 5	3	1 6	5 3 3
2	2 1 0				2 2 2		4 5
2 3 3 2							
Em	Am	F	Fm	C 3 2 0	Am	D	F
							G

5			2
3 5 3 1 1	7	3 5 3	3 5 3 1 1 3
5 2 5 7		5 2 5 3	2 2 5 7
7	7		
Am	D	Am	Bb
		Am	D
		Am	D

8 13	12 10	8
10 10 → 13	12 12	10
10 12		9
F	E	Am

Summer Cold
page 2

Summer Cold

June 24
2017

① June sun, through drawn shades
Mercury boils, above ninety eight
A window between summer and me
Ghostly pale, and tan line free

② A kiss, private for you and me
Shared And ~~so~~ it seems ^{with} every body

Vacation on hold, with a summer cold
Solstice is the longest day, Summer is so far away
Chorus The symptoms of a summer cold, - sneezes, aches & flu
Fever and a broken heart, a contagious gift from you
Doctor sez stay in bed, But the medicine in my head
Vicious dreams of you, Paranoid - all true

③ And you dictate your demands
Which don't include my health care plans
The quick pursuit of a substitute
When fever breaks, wet sweaty sheets
Do you care for your woman's needs?

Chorus 2 The symptoms of a summer cold - sneezes aches & flu
Fever and a broken heart, contagious gifts from you
Doctor sez stay in bed, but I can't let you in my head
There's no Autumn for us, you're the virus
I can beat this God-damned
Summer Cold.

FAST LOUD HARD

Drums	| . . . . | . . . . | . . . . | . . . . |
Intro	| B . . . . | B . . . . | B . . . . | B . . . . |
	| B . . . . | B . . . . | B . . . . | B! . . . . | B! . . . . | B! . . . . |
Verse 1	| B . . . . | C . . . . | B . . . . | B . . . . |
	| B . . . . | A . . . . | F# . . . . | F# . . . . |
	| C . . . . | C . . . . | B . . . . | B . . . . |
Chorus 1	| E . . . . | D . . . . | B . . . . | B . . . . | B . . . . | B . . . . |
Verse 2	| B . . . . | C . . . . | B . . . . | B . . . . |
	| B . . . . | A . . . . | F# . . . . | F# . . . . |
	| C . . . . | C . . . . | B . . . . | B . . . . |
Chorus 2	| E . . . . | D . . . . | B . . . . | B . . . . |
	| D . . . . | E . . . . | B . . . . | B . . . . |
Bridge	| E . . . . | B . . . . | F# . . . . | F# . . . . |
	| E . . . . | B . . . . | G# . . . . | G# . . . . |
	| E . . . . | B . . . . | F# . . . . | F# . . . . |
	| E . . . . | B . . . . |
	| A . . . . | A . . . . | B . . . . | B . . . . |
	| A . . . . | A . . . . | B . . . . | B . . . . |
	| E . . . . | D . . . . | B . . . . | B . . . . |
Chorus 3	| D . . . . | E . . . . | F# . . . . | F# . . . . |
	| B! . . . . | . . . . | . . . . | . . . . | F#! . . . . | E! . . . . | D! . . . . | C! . . . . |
Intro 2	| B . . . . | B . . . . | B . . . . | B . . . . |
	| B . . . . | B . . . . | B! . . . . | B! . . . . | B! . . . . |
Verse 3	| B . . . . | C . . . . | B . . . . | B . . . . |
	| B . . . . | A . . . . | F# . . . . | F# . . . . |
	| C . . . . | C . . . . | B . . . . | B . . . . |
Chorus 4	| E . . . . | D . . . . | B . . . . | B . . . . |
	| D . . . . | E . . . . | B . . . . | B . . . . |
	| D . . . . | D . . . . | E . . . . | E . . . . | F# . . . . | F# . . . . |
Outro	| B . . . . | B . . . . | B . . . . | B . . . . |
	| B . . . . | B . . . . | B . . . . | B! . . . . | B! . . . . | B!! . . . . |

Fast Loud Hard

San Diego
11/17

- Sunrise, no plan, just a feeling
- Catiene Gasoline, kick start heart healing
- Kick ~~pass~~ the ponies to the floor, ~~the~~ throttle at full bore
- Headed out fast loud hard ^{↑ throttle that raging bore}
- Blue sky, no cloud, the sound of thunder
- A greasy horse to plow all under
- The ~~dream~~ (illusion) of freedom is second best to being free
- Do what you want but don't do it to me
- I'm livin' fast loud & hard
- An open door the open road an open mind
- Things you love and choose to leave behind
- Miami sunset, California by dawn
- The ~~road~~ knows where I belong
freeway

Break down
verse.

- Girl I feel a bible truth in you
- I'm shaking with a love I must perse
- When I know what I want, let nothing block my path
- una - I'm coming in fast loud and hard
- Coming in fast loud & hard
- Coming in fast, coming in loud, coming in hard

0

Hang 'em High

by Domenic Frontiere

Intro	| Em . . . | Em . . . | F#m . . . | F#m . . . |
	| Em . . . | Em . . . | F#m . . . | F#m . . . |
V 1	| Em . . . | Em . . . | D . . . | D . . . |
	| Em . . . | Em Em7 | A . . . | B . . . |
	| Em . G . | A7 . C . | Em . G . | A . B . | C . . . | F#m7 . . |
V 2	| Em . . . | Em . . . | D . . . | D . . . |
	| Em . . . | Em Em7 | A . . . | B . . . |
	| Em . G . | A7 . C . | Em . G . | A . B . | C . . . | C . . . |
V 3	| Fm . . . | Fm . . . | Eb . . . | Eb . . . |
	| Fm . . . | Fm Fm7 | Bb . . . | C . . . |
	| Fm Ab . | Bb . Db | Fm Ab . | Bb . C . | Db . . . | Gm7 . . |
V 4	| Fm . . . | Fm . . . | Eb . . . | Eb . . . |
	| Fm . . . | Fm Fm7 | Bb . . . | C . . . |
	| Fm Ab . | Bb . Db | Fm Ab . | Bb . C . | Db . . . | Db . . . |
V 5	| F#m . . . | F#m . . . | E . . . | E . . . |
	| F#m . . . | F#m F#m7 | B . . . | Db . . . |
	| F#m . A . | B . D . | F#m . A . | B . Db . | D . . . | D . . . |
V 6	| Gm . . . | Gm . . . | F . . . | F . . . |
	| Gm . . . | Gm Gm7 | C . . . | D . . . |
	| Gm . Bb | C . Eb . | Gm Bb . | C . . . D | Eb . . . | Eb . . . |
Outro	| Gm . . . | Gm Gm7 | C . . . | C . . . |
	| Gm . . . | Gm Gm7 | C . . . | C . . . |
	| Gm . . . . . | C . . . . . | Gm . . . . . | C . . . . . |

TAN LINE FEVER

Intro	Bm	. .	Bm	. .	Bm	. .	Bm	. .
Verse 1	Bm	. .	Bm	. .	E	. .	E	. .
	Bm	. .	Bm	. .	A	. .	F#m	. .
	Bm	. .	Bm	. .	A	. .	A	. .
	G	. .	G	. .	F#m	. .	F#m	. .
	Bm	. .	Bm	. .	Bm	. .	Bm	. .
Verse 2	Bm	. .	Bm	. .	E	. .	E	. .
	Bm	. .	Bm	. .	A	. .	F#m	. .
	Bm	. .	Bm	. .	A	. .	A	. .
	G	. .	G	. .	F#m	. .	F#m	. .
	Bm	. .	Bm	. .	Bm	. .	Bm	. .
Chorus 1	F#	. .	E	. .	B	. .	C#	. .
	F#	. .	E	. .	D	. .	E	. .
	Bm	. .	Bm	. .	Bm	. .	Bm	. .
	Bm	. .	Bm	. .	E	. .	E	. .
	Bm	. .	Bm	. .	A	. .	F#m	. .
Verse 3	Bm	. .	Bm	. .	A	. .	A	. .
	G	. .	G	. .	F#m	. .	F#m	. .
	F#	. .	E	. .	B	. .	C#	. .
	F#	. .	E	. .	D	. .	E	. .
	Bm	. .	Bm	. .	Bm	. .	Bm	. .
Chorus 2	F#	. .	E	. .	B	. .	C#	. .
	F#	. .	E	. .	D	. .	E	. .
	Bm	. .	Bm	. .	Bm	. .	Bm	. .
	Bm	. .	Bm	. .	E	. .	E	. .
	Bm	. .	Bm	. .	A	. .	F#m	. .
Chorus 3	F#	. .	E	. .	B	. .	C#	. .
	F#	. .	E	. .	D	. .	E	. .
	Bm	. .	Bm	. .	Bm	. .	Bm	. .
	Bm	. .	Bm	. .	E	. .	E	. .
	Bm	. .	Bm	. .	A	. .	F#m	. .
Outro	Bm	. .	Bm	. .	E	. .	E	. .
	Bm	. .	Bm	. .	E	. .	E	. .
	Bm	. .	Bm	. .	E	. .	E	. .
	Bm	. .	Bm	. .	E	. .	E	. .
	Bm	. .	Bm	. .	E	. .	E	. .

pg 1/2

[illegible]

V	Bm	Bm	E	E
E	15 15	15 15 17 15	16 16	14 14 16 17 16
R	16 16 14 14 16 16	16	17 17 15 15 17 17	17 Bend up
S				
E				
3				

Bm	Bm	A	A	G
15 15	15 15 17 15	17 17	17 17 19 17	
16 16 14 14 16 16	16	18 18 16 16 18 18	18	18

G	G	F#m		
20 20	18 18 20 18	14	14	14
19 19 17 17 19 19	19	16 → 18	16 → 18	16 → 18

	C	F#	E	B	C#
1	H	19 14 19	17 17 16 17 16 14	16 16 17 16	14 14 16 18
REPEAT	O	DOUBLE PICK →			
REPEAT	R				
REPEAT	U				
REPEAT	S 3				

F#	E	D	E
16 18	19 19 18 19 18 16	17 17 16 17 19 21	19
19 19			
DOUBLE PICK →			7 9 7 9

Outro plays variations on VI & VII
 Over | Bm | Bm | E | E | Repeat

Tan Line Fever
 Pg 2/2
 F.D.

KILL DEVIL CLUB

Intro	|	E . . .	|	E . . .	|	E . . .	|	E . . .	|
Bass in	|	E . . .	|	E . . .	|	E . . .	|	B . . .	|
Melody	|	B . . .	|	B . . .	|	B . . .	|		|
Verse 1	|	E . . .	|	E . . .	|	E . . .	|	B . . .	|
	|	B . . .	|	B . . .	|	B . . .	|	E . . .	|
Chorus 1	|	F# . . .	|	B . . .	|	F# . . .	|	B . . .	|
	|	F# . . .	|	B . . .	|	G#m . . .	|	G . F#	|
Verse 2	|	E . . .	|	E . . .	|	E . . .	|	B . . .	|
	|	B . . .	|	B . . .	|	B . . .	|		|
	|	E . . .	|	E . . .	|	E . . .	|	B . . .	|
	|	B . . .	|	B . . .	|	B . . .	|	E . . .	|
Chorus 2	|	F# . . .	|	B . . .	|	F# . . .	|	B . . .	|
	|	F# . . .	|	B . . .	|	G#m . . .	|	G . F#	|
	|	G#m . . .	|	A . B .	|	G#m . . .	|	G . F#	|
Breakdown	|	e . . .	|	e . . .	|	e . . .	|	e . . .	|
	|	e . . .	|	e . . .	|	e . . .	|	e . . .	|
Rhythm Guit	|	E . . .	|	E . E!	|	E . . .	|	E . E!	|
	|	E . . .	|	E . . .	|	E7 . . .	|	E7 . E!	|
Verse 3	|	E . . .	|	E . . .	|	E . . .	|	B . . .	|
	|	B . . .	|	B . . .	|	B . . .	|		|
	|	E . . .	|	E . . .	|	E . . .	|	B . . .	|
	|	B . . .	|	B . . .	|	B . . .	|	E . . .	|
Chorus	|	F# . . .	|	B . . .	|	F# . . .	|	B . . .	|
	|	F# . . .	|	B . . .	|	G#m . . .	|	G . F#	|
	|	G#m . . .	|	G . F#	|	G#m . . .	|	G . F#	|
Outro	|	E . . .	|	E . . .	|	E . . .	|	E! . . .	|

E E E E E E E B

B

B

B

KILL DEVIL CLUB

(PAGE 1 of 2)

11 9 7 11 1 1 1

7 10 9 7 7 7 10 10

11

INTRO

BASS IN

E E E B B B B E E

12 12 15 14 12 12 16 16 14 12 11 7 7 7 5 5 3 0

14 13 11

13 14

16

420

14

14 16

420

14 16

2

Handwritten musical notation for a section, featuring notes (F#, B, G#) and numbers (0, 2, 4, 6, 8) across multiple staves.

Handwritten musical notation for a section, featuring notes (E, B) and numbers (12, 15, 14, 12, 10, 7, 10, 9, 7, 10, 9, 7, 5, 0, 3, 2, 1, 8, 9, 2, 10, 2, 10, 3, 4) across multiple staves.

Handwritten musical notation for a section, featuring notes (E, B) and numbers (0, 5, 4, 0, 0, 4, 2, 3, 0, 0, 4, 2, 3, 0, 0, 4, 2, 3, 0, 6, 2) across multiple staves.

Handwritten musical notation for a section, featuring notes (B, E) and numbers (4, 4, 4, 4, 4, 2, 1, 2, 2, 4, 4, 0, 2, 0, 2, 0, 2, 3, 4, 2, 3, 4) across multiple staves.

	0	20	0	0	20	G#	G	F#	G#	A	B	G#	G	F#	E
CHORUS	4x5	420	4x5	420	4x5	4	3	2	4	5	7	4	3	2	
					4	6x8	5x7	4x6	6x8	7x9	9x11	6x8	5x7	4x6	

	E	E	E	B	B	B	B
V	12...	12 12	12 12 12 11	17 16 14 12		17 16 14 12	
E	17...	15 17	15 17 15 17 16				14 14
R							14 16 16
S							
3							

12	12	15	14	12	12	12	12	12	12	15	14	12	12	14
12		15		12	15	14	12	12		15		16		
							12x(14)							

B	B	B	E	E
7	7			
8 8 8 8	8 8 8 8			
9 7 9	9 7 9	7 9 ... 7 4x5	2	2 3

	0	20	0	0	2	G#	G	F#	G#	G	F#			
CHORUS	4x5	420	4x5	420	4x5	4	3	2	4x9	6x8	5x7	11	10	9
				4		4	6x8	5x7	4x6			14x16	13x15	12x14

CHORUS 3

E

KILL DEVIL CLUB

pg 2

R/K/1 BOUT 2

OVERBO

PRAYER WHEEL

	Drums	|	. . . .	|	. . . .	|	. . . .	|	. . f g	|
	Bass	|	a . . .	|	g . e g	|	d . . .	|	e . f g	|
	Intro	|	Am . . .	|	G . E G	|	Dm . . .	|	E . F G	|
		|	Am . . .	|	G . E G	|	Dm . . .	|	E . F G	|
		|	Am . . .	|	. . f g	|	Am . . .	|	. . . .	|
	Verse 1	|	Am . . .	|	G . . .	|	Dm . . .	|	E . . .	|
		|	Am . . .	|	G . . .	|	Dm . . .	|	E . F G	|
	Chorus 1	|	Am . . .	|	G . E G	|	Dm . . .	|	E . F G	|
		|	Am . . .	|	G . E G	|	Dm . . .	|	E . F G	|
	Intro 2	|	Am . . .	|	. . F G	|	Am . . .	|	. . . .	|
	Verse 2	|	Am . . .	|	G . . .	|	Dm . . .	|	E . . .	|
		|	Am . . .	|	G . . .	|	Dm . . .	|	E . F G	|
	Chorus 2	|	Am . . .	|	G . E G	|	Dm . . .	|	E . F G	|
		|	Am . . .	|	G . E G	|	Dm . . .	|	E . F G	|
		|	Am . . .	|	G . E G	|	Dm . . .	|	E . F G	|
Transition		|	Am . . .	|	. . f g	|	Am . . .	|	. . f g	|
		|	Am . . .	|	. . f g	|	Am . . .	|	. . BbF	|
	Bridge 2	|	G . . .	|	. . BbF	|	G . . .	|	. . BbF	|
		|	G . . .	|	. . BbF	|	G . . .	|	. . F G	|
	Lead Guit	|	Am . . .	|	G . E G	|	Dm . . .	|	E . F G	|
		|	Am . . .	|	G . E G	|	Dm . . .	|	E . F G	|
	Breakdown	|	Am . . .	|	G . E G	|	Dm . . .	|	E . F G	|
		|	Am . . .	|	G . E G	|	Dm . . .	|	E . F G	|
	Outro	|	Am . . .	|	G . E G	|	Dm . . .	|	E . F G	|
		|	Am . . .	|	G . E G	|	Dm . . .	|	E . F G	| Am---

V 1

Am	G	Dm	E
5 6 5	5	5 4	4 5 4
7 5	5 4 4 5 4	6 6 5	5 5 5 7 5
7 7 5 7	7 5		

Prayer Wheel

Am	G	Dm	E
5	7	5	4
5 5-10	8 5-10	6 6-10	5
5			

V 2

Am	G	E
0 0 3	2 2 3 0 0	2 3 2
10	3	1 10

Am	G	Dm	E
0 0 0 3 2	0 2 3	5 5 3 5	3 2 3 2 3 2
0 0	0		

Bass Line

G	Dm	E
3 2 0	5 1 1 1 0 3 5	7
5	3 1 1 1 1 0 3	1 3

G Octaves

4 5 7 9 10 12	8 10 12 13 15	15 17 18 19 21 19	19 17 15 13 12 10
2 3 5 7 8 10	5 7 9 10 12	12 14 15 16 18 16	16 14 12 10 9 7

Amulements

Solo

Prayer Wheel

17

17 17 18 17

18 18 17 18

20 18 20

20 18 17

Pg 2

19

Am

G

Dm

E

17 17 18 17

13 15 (17) 15 13 12

13 13 15 13 15 17 15 17 17

20 (22)

14 12

Am

G

Dm

E

Am

Intro licks are based on underlying chords

5

5

10

10

5

10

7 7

12 12

Am

Dm

SAN QUIXOTÉ

DrumFill | |

Intro | A | A4 | A | A4 |
| A | A4 | A | A4 |
| A | Fm | A | A |

V 1 | A | Fm | A | A |
A	Fm	A	A
Bb	A	Bm	Bb . C .
A	Fm . G .	A	A4

V 2 | A | Fm | A | A |
A	Fm	A	A
Bb	A	Bm	Bb . C .
A	Fm . G .	A	A4

Bridge | Dm | Dm | A | A |
Dm	F	D	D . . D4			
G	D	Bb	F			
G	D	A4	A7	A4	A7

reIntro | A | A4 | A | A4 |
| A | A4 | A | A4 |
| A | A | A | A |

V3 | A | Fm | A | A |
| A | Fm | A | A |
| Bb | A | Bm | Bb . C . |

Outro | A | Fm . G . | A | Fm . G . |
| A | Fm . G . | A --- | A4 ----

RAISE HELL

Intro	Dm . . .	Dm . . .	Dm . . .	Dm-----	
Verse 1	Gm . . .	Gm . . .	Dm . . .	Dm . . .	
	D# . . .	D# . . .	F . . .	D . . .	
	Gm . . .	Gm . . .	Dm . . .	Dm . . .	
	D#M7 . . .	Cm . . .	D . . .	F . . .	
Trans 1	Gm . . .	F . . .	Bb . . .	C . . .	
	Gm . . .	F . . .	C . . .	A . . .	
Intro 2	Dm . . .	Dm . . .	Dm . . .	Dm-----	
Verse 2	Gm . . .	Gm . . .	Dm . . .	Dm . . .	
	D#M7 . . .	Cm . . .	D . . .	F . . .	
Trans 2	Gm . . .	F . . .	Bb . . .	C . . .	
	Gm . . .	F . . .	C . . .	A . . .	
Chorus 1	F . . .	F . . .	C . . .	C . . .	
	Bb . . .	Gm . . .	A . . .	A . . .	
	Dm . . .	Dm . . .	Am . . .	Am . . .	
	Gm . . .	Bb . . .	A . . .	A7 . . .	
Intro 3	Dm . . .	Dm . . .	Dm . . .	Dm . . .	
Bridge	D#M7 . . .	D#M7 . . .	Cm . . .	Cm . . .	
	D! F! . . .	Bb! C . . .	A! A7! . . .	. . . . .
Chorus 3	Dm . . .	Dm . . .	Am . . .	Am . . .	
	Bb . . .	Gm . . .	A . . .	A . . .	
	Dm . . .	Dm . . .	Am . . .	Am . . .	
	Gm . . .	Bb . . .	A . . .	A7 . . .	
Chorus 4	Dm . . .	Dm . . .	Am . . .	Am . . .	
	Bb . . .	Gm . . .	A . . .	A . . .	
	Dm . . .	Dm . . .	Am . . .	Am . . .	
	Gm . . .	Bb . . .	A . . .	A7 . . .	
Outro	Dm . . .	Dm . . .	Dm . . .	Dm . . .	Dm----

Dm	Dm	Dm	Dm	Gm	Gm	Dm	Dm
7 6 7 6 2	→	→ 2 7	2 5 2	5 6 5 5 5 6 5 3	2 5 2	5 6 3 3 5 3 1	2 2 2
0							
0				VI			
Intro 1							

D#	D#	F	D	Gm	Gm	Dm	Dm
4 4 6 4 3	4 4 4	5 1 1 1	5 1 4 7 1 4 7 1 8 1 9 1 9 1 7 1 9	12	10	10	7
		5	7	7 10 7	11	10	7 9 10
						12	

D#m7	Cm	D	F	Gm	F	Bb	C
8	8 8	7	5	3	1 1	3 3 5 6	
7	8	7	5 0 2 3		2 2		5
8 7 8 10							
10							
TRANS 1							

Gm	F		Dm Intro 2	Dm	Dm	Dm
3	3 6 4 3					
5	5 3 2	5	0 1	19 18 19 18		19
	5 3		0 2 3	19		
			0 2 4	17 17		
				17		

Gm	Gm	Dm	Dm	D#m7	Cm	D	F
g m c g m	6 8 10	6 5 4	3 4	6 3	3 6 1 1		

Gm	F	Bb	G	Gm	F	C	A
3	1	1 3 3	1	3 6 4 3 1	3 2 0	5	
2	2 2 3		3				
					3		
						12 0	

Raise Hell
page 1

Raise
Hell
pg. 2

Handwritten musical notation on a five-line staff. The notes are: F, F, C, C, B, Gm, A. Below the staff, there are several lines of numbers: 5, 6, 5, 10 9 7 5, 8 7, 7 8, 8 5, 6, 3 6 5, 7 7 3 6, 7 8 8 5, 7 8.

Handwritten musical notation on a five-line staff. The notes are: Dm, Dm, Am, Am, Gm, Bb, A, A7. Below the staff, there are several lines of numbers: 5, 6, 10 8 6, 5, 5, 5 7, 7 7, 7 6, 5 5, 5, 8, 6 6 6, 6.

Handwritten musical notation on a five-line staff. The notes are: Dm7, Cm, D, F, Bb, C, A, A7. Below the staff, there are several lines of numbers: 3 3 5 6 1, 3 3 3 3 3, 3 4 4 6 8, 7 6 7 6 2, 3 2 3 5 3 5, 6 6 6, 5, 5 5 8, 6 6 6.

Handwritten musical notation on a five-line staff. The notes are: Dm, Dm, Am, Bb, Gm, A, Dm, Dm, Am, Am. Below the staff, there are several lines of numbers: 5 5 5, 6 6 6, 10 8 6 5, 5, 7 7 7 8 8 5, 7 8, 5 5 5, 6 6 6, 6 6 6, 5, 5, 7 8.

Handwritten musical notation on a five-line staff. The notes are: Bb, A, A7, Chor 4, Am, Bb, Gm, A, A. Below the staff, there are several lines of numbers: 6, 6, 5, 9, 9, 13 17 15 13 12, 13, 13 15 18 15 18 17, 7, 7, 7, 7, 6, 9 9, 14 14 15, 8, 7.

Handwritten musical notation on a five-line staff. The notes are: Dm, Am, Bb, Gm, A, Dm Outro Riff. Below the staff, there are several lines of numbers: 17 22 20 18, 17 12, 13, 13 15, 14 15, 18 17, 14 15, 10 9, 12 12, 13, 10 15 13 11, 10 5, 6 8, 11 10, 14 14 14, 15, 5 5 7, 12 12, 14.

Pool Boy Stomp

Prelude - 1D ——— 1A ——— ↑, E ———

Intro 1D A 1E 1D A ↑ 1E 1
1D A 1E 1D A ↑ 1E 1

Verse 1 1D A 1E 1D A 1E 1
1D A 1E 1D A 1E 1D A 1E 1

Verse 2 1D A 1E 1D A 1E 1
1D A 1E 1D A 1E 1D A 1E 1D A 1E

Bridge ^{Thump} 1G 1G 1A 1A 1
_{Tight Walk Bass} 1G 1G 1A 1B♭ 1C♯ 1

Intro 1D A 1E 1D A ↑ 1E 1
1D A ↑ 1E 1D A 1E 1

Verse 3 1D A 1E 1D A 1E 1 > Tight
(Tacet) 1D A 1E 1D A 1E 1

Bridge 1D 1D 1E 1E 1 > Release
1D 1D 1E 1E 1
1G 1G 1A 1A 1 > Tight Walk Bass
1G 1G 1A 1B♭ 1C♯ 1

Outro 1D A 1E 1D A 1E 1 > Stops almost
1D A 1E 1D A 1E 1 Tight
1D A 1E 1D A 1E 1 > Big Fills
1D A 1E 1D A 1E 1

CODA 1D ——— 1A ——— 1E ——— 1

Intro Back East, Coasters have a different tradition
For summer break when your out of school
We surf the waves for our vacation
But they got a club with a swimming pool

Verse 2 There's a kid you should meet, all dressed in white, He knows about everything
Yell, "Hey Poolboy, fetch me a mai-tai", He would do anything for you
He will fetch your drinks for you → | E |

Chorus Talkin bout the Pool Boy Blues, Pool Boy Blues,
Talkin bout the Pool Boy Blues

Verse 3 ^D ^A ^E ^D ^A ^E
The kids all love his games, And Mom dreams about his tattoos
^D ^A ^E ^D ^A ^E
The daughter sneaks a kiss so tame, But Daddy sees through his ploys
^D ^A ^E ^D ^A ^E
Daddy is a real killjoy, 'Cause Daddy used to be a poolboy
^D ^A ^E ^D ^A ^E
Daddy was a rocking poolboy! ^D ^E ^D

Chorus Poolboy blues - he would do anything for you
Poolboy blues - a poorboy is always true
Poolboy blues - he would do anything for you

POOL BOY STOMP

Pg 1

PRELUDE

0 3 4 5 9 10 12

0 3 4 5 9 10 12

0 3 4 5 9 10 12

1	D	A	E	E	D	A	E	E
N	10	10	10	9	10	10	10	12
R	5	5	5	4	5	5	5	9
O								
1								

2X

Now on Piano

V	D	A	10 9	E	D	A	10 14 12	E	E	10 12 10
E	11	12	12 12	11	11	12	12 12			
R										
S										

E	D	A	10 9	E	E	10 9 7	7 10 9 7	10 9 7	10 7 7	7 10 9 7	10 9 7	10 7 10 7	12 12 12
1	11	12	12 12	11	11	9 9							

V	D	A	E	E	D	A	E	E	D	A	E	E
E	0	0 0 2 0	0 7	0	0 0 0 2 0	0	0 0 0 2 0	0	0 0 0 2 0	0	0	0
R	0 2 4	4 4 4 2	0 2 4	4 4 5 4	0 2 4	4 4 4 2 0						

S	D	A	E	E	D	A	E	E	D	A	E	E
E												
2	0 0 0	5 4 2	2 2 2 4 2	0 0 0	5 4 2	2 2 2 4 2	0 0 0					

[illegible]

D	B	R	P	E	C	A	E
R	A	G	I	7	5	10	7
V	S		A	9	7	10	15
M			N				
S		T	O				

Handwritten musical notation on a five-line staff. The notation includes numbers (10, 12, 9, 7, 11) and letters (D, E) placed on the lines and spaces. There are vertical bar lines and some numbers are enclosed in parentheses or circles. The notation appears to be a form of musical shorthand or a specific notation system.

2

12 14 [↑] (15) [↓] 14 12 14	14 [↑] 12 14 [↑] 12 14	14 [↑] (15) [↓] 14 12 14	12 15 14 12 15 14 12
14			
G	G	A	A

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals, with some notes labeled with letters (D, B, R, P, G, A, N, O, T) and others with numbers (10, 12, 9, 7, 11, 13, 14, 15). The notation is written in a cursive, handwritten style.

12 14 (15) 14 12 14	14 [↑] 12 14 [↑] 12	14	12 14 [↑] (15) 14 12 14	1	3
14				3	5
				3	5
G	G	A		B ^b	C

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

10	12 [↑] (14) [↓] 12 10 12	10	10	10 12	10 9 7	10 9 7	9 7	9
10								
11								
D	A	E	D	A	E	D	A	E

Repeat Intro