Simple Isn’t Easy

songs by Red Mitchell

Limited Edition

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Simple Isn't Easy ~ songs by Red Mitchell

Introduction by Diane Mitchell

Forward by Dave Frishberg

Biography

1. A Declaration of Interdependence
2. A Dreamer's Lullaby
3. As You Are
4. Beautiful
5. Big 'N And the Bear
6. Blues for a Crushed Soul
7. Blues for Tiny
8. Bureau Blues
9. Corruptus Interruptus
10. Envy
11. Finally
12. Foreigners
13. Goodbye Pork-Pie Hat (with permission, Jazz workshop Inc.)
14. Heaven's Here
15. How you sound
16. I Can't Believe It But I do
17. I Do Love Love
18. I Thought of You
19. I'm A Homebody
20. It's Always a Friend
21. It's time To Emulate The Japanese
22. Jam For Your Bread
23. Leavin' Blues
24. Life's A Take
25. Lonely Islands
26. Looking For A Friend
27. Love's Not Only The Blues
28. Meadow Skies
29. My Woman
30. No Time To Kill
31. Now What Are We Gonna Do?
32. On A Keyboard
33. One Long String
34. Only Lonely
35. Poles Apart
36. Rainy Night
37. Rosie's Spirit
38. Simple Isn't Easy
39. Soft and Warm
40. Talking
41. The Genius To Compose
42. The Purest Heart
43. The Sun and the Water
44. Two Moons
45. What I Am
46. When I Have You
47. When I'm Singing
48. Where's Don Ellis Now?
49. Wonderful
50. You Can Take Your Funny Money And Run, Honey
51. You People Need Music
52. You're Me

Suggested Recordings
Introduction

When Red left the USA for Sweden in 1968, he promised himself that he would learn to verbalize his feelings. He was fed up with the increasing violence that had come into Hollywood’s studio world where he spent nine years as MGM’s 1st bassist. His marriage was breaking up and he felt deeply troubled over the recent assassinations of Martin Luther King and Robert Kennedy. His passion for equality in all aspects of race, gender and politics led him to Sweden. He had been there in 1954 with Red Norvo and Billie Holiday. In Europe, he believed, he could get back to just playing jazz and writing songs that would express his thoughts on love and hate, politics and greed, nature and music.

Rarely does a day or week go by that I don’t think of one of Red’s lines. “Simple isn’t easy”, “Love drives out hate, hate drives out love”, “Envy’s so little that when people feel it they shrink right before your eyes,” or “You can take your funny money and run honey”. His lyrics are relevant in today’s world. I can just about hear him singing about “poles apart”, the “sun and the water” and “the purest heart” (dedicated to his dog, Lady) and, of course, his love themes and his humorous play on words. His passion for jazz as a means of communication to bring people together with love went deeper than any desire for fortune or fame. He loved playing for people in his living room and in small venues, country libraries or small bars in the city.

I had the privilege of spending the last 10 years of Red’s life with him on a journey “to compose himself “as he used to say. He received two Swedish Grammy awards for recordings that combine his incomparable talent on the bass, piano and composition. I believe he reached his goal in verbalizing his feelings and I know that he touched the hearts of everyone he met. You couldn’t help but feel his great humanity and dedication to the art of music.

This songbook is part of an effort to publish all of Red’s works and to promote his legacy. I couldn’t have done it without the help of several musicians including Bill Charlap, Jim Ferguson, Brian Healy, Roger Kellaway, but most of all Bill Mays. Thank you to Susan Mingus for giving permission from Jazz Workshop Inc. to publish Red’s lyric to Good-bye Pork Pie Hat. Jan and Ric Mancuso have helped tremendously with the final publishing details.

Diane Mitchell
Red’s songs are so personal they’re almost extensions of Red himself—artful, soulful, and seasoned with both rage and humor.

It’s uncanny how Red’s spirit shines through each one of these songs as you examine it or play it.

Talk about straight from the heart—Red Mitchell had that gift all right.

Dave Frishberg,
May 28, 2003
Red Mitchell – biography

Born Keith Moore Mitchell in New York City on September 20, 1927, Red showed an early interest in both music and how things work. While growing up in New Jersey, he was encouraged by both his mother, who loved nature and poetry, and his engineer father, who loved music and could explain how things worked. After nine years of piano lessons, four years of alto sax and clarinet and an engineering scholarship to Cornell University, he started playing bass in the army in 1947.

His first steady jazz gig was on 52nd street in 1948, playing in a trio opposite Charlie Parker’s quintet. By the 1950s he had achieved early recognition for his recordings and performances with Charlie Ventura, Woody Herman, the Red Norvo Trio, the Gerry Mulligan Quartet, Andre Previn, Hampton Hawes and Billie Holiday among others. His second record as a leader, Presenting Red Mitchell, with Billy Higgins, Lorraine Geller and James Clay is still selling. Starting with a recommendation by Barney Kessel, he became involved in film and TV music.

In 1959 he became 1st bassist at MGM; and with Harold Land as co-leader formed a quintet in the early 1960s. Since 1966, in response to the demands of composers such as Henry Mancini, he changed the tuning of his bass to fifths. This combined with amplifying it so that it sounds acoustic, makes possible a much greater range of notes, colors, dynamics and chords.

In order to get back to playing only jazz Red moved to Stockholm in 1968. He was welcomed in Sweden and around Europe, forming several groups and playing with visiting friends. Between 1977 and 1990 he spent about three months a year in New York City playing mostly at Bradley’s with his favorite piano partners. Guitar and bass performances with Jim Hall, Herb Ellis, Joe Pass, Joe Beck and others brought attention to his “incomparable mastery” of the jazz bass. Leonard Feather called him “the best bass soloist in jazz”.

He received recognition also for his singing, piano playing and original songs in 1986 and 1991 when he won the Swedish Grammy Awards. He wrote 122 songs, all of which he called “Tell it like it is music.” In the words of the Grammy committee, “Firmly rooted in the immortal mainstream of jazz, having enriched Sweden’s music life for 23 years, on his new record he performs as pianist, master bass player and vocal artist; also as the author of song lyrics that are both fierce and full of love. Here is a virile poetry, an almost burlesque humor and a playfulfulness that is rich in both intelligence and heart.”

Red pursued his interest in jazz education with his course entitled, “Communication”, “Bass Workshop” and “The Fifth-Tuned Bass” and taught students both privately and at music schools and clinics in Europe and the USA. Two of his better known students are Charlie Haden and J.J. Wiggins.

In September 1991 he and Horace Parlan visited Moscow as the first privately sponsored jazz musicians to perform in the Soviet Union. Russian television followed them from the airport to concert halls, Red’s master class and studio recording sessions.
A trio recording with Red, Horace and Viachislav Preobrazhenski (VP for short) was released entitled, *We All Hope*.

Starting in the late 1980s Red began working extensively with Roger Kellaway with whom he had recorded in Los Angeles in the 1960s. From 1987 to 1992 they collaborated on eight CDs including *Life’s a Take*, the first of the Concord Records Maybeck Recital Hall Duo Series. Indeed, the duo format dominated his recording sessions from the middle 1970s with many of his favorite musician friends including Clark Terry, Lee Konitz, Herb Ellis, Kenny Barron, Hank Jones, Bill Mays, Warne Marsh, Jimmy Rowles and many others. His discography by this time had gained him the reputation of being one of the most recorded bassists in jazz.

On November 8, 1992 Red died of a stroke just 10 months after he and his wife, Diane, had returned to the USA where they had settled in Salem, Oregon. A Memorial Fund has been set up in his name to complete unfinished projects and further the legacy of his life and his mastery of the acoustic bass. A Red Mitchell Memorial Fund Scholarship was awarded to bassist Larry Holloway on February 8, 1997. A poetry book entitled “Keith ‘Red’ Mitchell - Selected Poems 1968 – 1992 was published by Red Inc Music Company in 1999.

Red Mitchell was dedicated to music and communication. His personality and his playing were often described as being larger than life. Jim Hall said, “Red played the most gorgeous melodic solos of anybody on any instrument. I think maybe he and Lester Young were in the same league. The fact that it was coming out of a stringed-bass was mind-boggling.” And the classical bass soloist Gary Karr, said, “I have always judged talent, whether its jazz or classical, on the sound a person produces because the sound is your signature. I think Red’s signature was sure genius.”

**Music**

OK, Every nation has its own  
Traditions and its language,  
And to take good care of them is really laudable;  
And the language and the traditions find  
Their way into the music  
With results that now and then are really audible

But the function of the music is  
To get beneath our differences –  
Communicate directly, soul to soul.  
It’s the nearest thing to  
Universal language we’ve developed  
And its purpose is to make the whole world whole.

By

Red Mitchell
A Declaration Of Interdependence

Music & Lyrics by Red Mitchell

Now is the time for love and a declaration of
Now is the time for love and a declaration of

North and South, East and West, science tries, science fails,

rich and poor, worst and best; music wails;

Now is the time for love and a declaration of
Now is the time for love and a declaration of

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in-ter-de-pendence here and now.
When you start
we've been given the urge to protect
number one: our own selves and our

pen-dent;

but it's time

C7  G7b9  C7  C7

but our own

C7  G7b9  C7  C7

41 to begin a new world
where we're all aware of how
doesn't mean just some folks like ourselves but all forms of life.
You know

A7b9  A7#5  A7b9

45 totally we are mutually de-pen-dent.
life isn't something we own; it's on loan.

D7b9  G7  C7b9  F7  A7b9  G7b9

49 Women, You and me,
young and old, them and us,

C7  G2/B  E7/Bb  A

53 straight and gay, we're all gay,
shy and bold; what's the fuss?
A Declaration Of Interdependence

Now is the time for love and a declaration of interdependence here and now. Amen!

Solo changes
A Dreamer's Lullabye

Music & Lyrics by Red Mitchell

Walking ballad

Lay down your pretty head and fantasize, you've done what you can do today. had a lot of dreams you've dreamed yourself, you've taken on a lot of life.

To-morrow I'll be here to kiss your eyes, so cuddle up and dream away. You've had to put your own stuff on the shelf to be a mother and my wife.

You've It's hard to say why some will play while

others work so hard. There must be times when nothing rhymes and

you just drop your guard. If anyone can do the things that you have

chosen for yourself to try I think it will be you, with music too, a

dreamer's lullabye.

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As You Are

Music: Nils Lindberg/Lyrics: Red Mitchell

\[ \text{\textbf{D = 60}} \]

Ballad

1. You're part of nature as you are 'cause nature

   F7 B\textsuperscript{b7} G\textsuperscript{7} C- /B\textsuperscript{b} A\textsuperscript{\textalpha} G/\textsuperscript{A\textbeta}

4. made sure ev'ry star. Ev'ry moon that sets in

   G\textsuperscript{7} C\textsuperscript{7} F-9 B\textsuperscript{b7} /A\textsuperscript{b} G\textsuperscript{7\textastern}} C\textsuperscript{7}

7. motion, ev'ry ocean, ev'ry stone, would have a

   F7 B\textsuperscript{b7} E\textsuperscript{\textalpha} F/-E\textsuperscript{b} E\textsuperscript{\textalpha} G\textsuperscript{7} C\textsuperscript{7}

10. nature all it's own. And when you say you're all a-

   A-7 D-7 /C B\textsuperscript{\textalpha} B\textsuperscript{b7\textsuperscript{b5}} A-7 D-7

13. lone, you're the blue note in a love song. What a

   G\textsuperscript{7} C\textsuperscript{7} /B\textsuperscript{b} A\textsuperscript{\textalpha} D\textsuperscript{7} G\textsuperscript{7} C\textsuperscript{7}

16. love song. Am I wrong? Aren't our lives just a part of our
Music? The things we feel as real as a theme? Birds that
screech at the beach and even each pain-filled heart play a part in nature's perfect
scheme. As nature grows things so do we. But nature
knows things we can't see. When the time comes for a
change of heart, there's a reason a change of season. As nature
sees you prune away the old start something new and bold. You know she
loves you as you are.
Beautiful

Music & Lyrics by Red Mitchell

Here's a song that's a contradiction but it's based on the truth, not fiction. It's a ballad, but it's not too slow or sad. Starts in a minor key, but if you ask me, I'm glad. There's a song to be sung to a beautiful, young human being, as a person, not a she thing just to be had.

1. Beautiful, that's what they all must call you, beautiful, there must be times when all you want to do is just relax and just be eyes. Do people realize that through your eyes comes so much.
Most of us don't have that rare gift you've got: beauty inside,
Most of us don't have such lovely faces or such beauty classic features.

Seeing you, we have to ask ourselves what gifts inside of us.

Have we as normal creatures. That's not bad; sometimes we need ask ourselves could someone love us. And that's not bad; sometimes we

Reminding we've all had something that needed finding; thanking reminding that we've had something that needed finding.

You, love, it's really beautiful to know you.
Thank you, love, it's really beautiful to know you.
Big ‘N’ And The Bear

Music & Lyrics by Red Mitchell

voice & solo bass

comp. bass

B♭7

E♭7  E♭  F−7

Big ‘N’
Be good
and if the Bear
care

E♭

Be -
Be
gin
great
bass
lines
there
dare

F−6  G7  C−7  B♭

Because
Behind

C−7  C♯−7  D−7  G7  G♯7  A7  G♯7  A7  B♭7

we
are
wal-
ter
heir
to
Page
and
that
there
Jack
the
Bear!

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Blues For A Crushed Soul

Music & Lyrics by Red Mitchell

\[ \text{\textbf{F7}} \]

It seems as though one more soul's been crushed
I know how it feels, it's happened to me
the forces of might might be on the right
There must be some space, some place on this earth

\[ \text{\textbf{C-7}} \quad \text{\textbf{D\#7}} \quad \text{\textbf{C-7}} \quad \text{\textbf{F7}} \]

by authority of the majority;
and it's happening more and more.
but they're also in front and behind us;
in between Howard Marx and Karl Hughes;

\[ \text{\textbf{B\#7}} \quad \text{\textbf{B\#}} \]

they sure know how to make you feel
It seems as though we who believe in our souls
the left is bereft of humanity now
it seems that the fight is over the right

\[ \text{\textbf{F/C\text{\textscript{3}}}} \quad \text{\textbf{B\#7}} \quad \text{\textbf{A\#}} \quad \text{\textbf{D7}} \]

like a meaningless little minority.
are losing some weird world war;
and the large grey mass has maligned us.
to express our unique human views.

\[ \text{\textbf{G-7}} \quad \text{\textbf{C7}} \quad \text{\textbf{F7}} \quad \text{\textbf{B\#7}} \quad \text{\textbf{B\#}} \quad \text{\textbf{A-7}} \quad \text{\textbf{D7}} \quad \text{\textbf{G-7}} \quad \text{\textbf{C7}} \]

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Blues For A Crushed Soul

As Shakespeare has said, "the play's the thing;"
When I get blue I get up and do
The grey light of Sweden is something like Eden,
the reality's on the stage;
some music that says how I feel.

now more than ever I think he was right
That's when some grey chills color my sound,
but the world's still in need of this medium's medium;
in this surrealistic age
for a moment my life is for real
mystical truth through a mist

It seems, I don't know.
Blues For Tiny

Music by Red Mitchell

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Bureau Blues

Music & Lyrics by Red Mitchell

F7 Bb7 B0 C- Db7 C- F7 Bb7

1. Watch out for bureau-cra-cy; whoa, that's a mean ol' mule. Watch behind hy-po-cri-sy; rules with a smil-in' face. Hides not true de-mo-cra-cy; push in' the folks a-round. That's new ar-is-to-cra-cy, still has'n't paid it's dues. This eau, Bur-eau, Bur-eau; you with the dirt-y draw-ers. Bur-

B0 F7#9 Bb7 A0 D7 G7

2. Watch out for bureau-cra-cy; whoa, that's a mean ol' mule. Kicks behind hy-po-cri-sy; rules with a smil-in' face. Sure not true de-mo-cra-cy; push in' the folks a-round. Tak-new ar-is-to-cra-cy, still has'n't paid it's dues. Some eau, Bur-eau, Bur-eau; you with the dirt-y draw-ers. Air

Db7 C7#5 B0 Bp- A- A7 G7 G7 F7

10. and leaves you feel-in' like a fool. Hides knows how to put you in your place. That's in' bread for put-tin' peo-ple down. This day they'll be sing-in' Bur-eau Blues. Bur-

G7 Db7 C7 B0 Bp- A- D7 G7

14. and leaves you feel-in' like a fool. Hides knows how to put you in your place. That's in' bread for put-tin' peo-ple down. This day they'll be sing-in' Bur-eau Blues. Bur-

G7 Db7 C7 B0 Bp- A- A7 G7 G7 F7

18. and leaves you feel-in' like a fool. Hides knows how to put you in your place. That's in' bread for put-tin' peo-ple down. This day they'll be sing-in' Bur-eau Blues. Bur-

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Corruptus Interruptus

Music & Lyrics by Red Mitchell

Corruptus Interruptus, swallow and follow, you've got to give the devil his
Corruptus Interruptus, swallow and follow, they've bought and sold the President
Corruptus Interruptus, still want a follow? You want a give the greedy your
due; render unto Caesar that which is Caesar's or Caesar too.
The friendly face of a warm-g'ring racist is li-bread?
With any luck they will get your last buck; you'll be stuck
dead.
Sar will be seiz'in' you.
When in Rome—
in' while smile'in' at you.
Talk about special interests
between needy and dead.
I did find a new way,

Do as the Romans; it doesn't matter what you call home;
and friends in Nevada where bus'nessmen and crooks are the same.
a modus vivendi; the hardest part was learning to hang

If you're alive in the world today, forget it, you're livin' in Rome.
They're into banks and insurance and tanks and greed is the name of the game.
without a line or a drink or a minor; it all started off with a bang.

'Cause they've got a disco in Moscow and lots— a pizz-er- i- as too;
The world could be Dante's inferno depending on who we think we are;
Just learn to laugh at your partner; laugh at, not with, your dearest friend;

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Corruptus Interruptus

a brand new casino in Cairo;
don't let the isms worry you.
we could burn it up with our ego
but we're just a planet, not a star.
'tcause dope is the stupidest smart-her
and stupid is funny in the end.
Cor-

Organized business, bigger than ever,
whores and horses, bankers and dope,
clean up my corruption
I sing to externalize, and hope a song will do it for me;
rup-tus Interruptus, I've got ta quit now;
I think I'm getting hooked on this song;

politics and weapons,
go for yourself except
sugar, salt and coffee are coming from slave-ry and
it's non-addictive and I'm non-vindicative but

thou shalt not murder the Pope.
Well, I'm gonna cut down their
I'm still a slave to all three;
jazz is my way to get
how come a habit it's so strong?
Show me a Jones that's not

scope (they're not getting my bread any more);
this is my swan song to dope;
free;
somebody brew me some tea;
wrong;
this thing's already too

finally learned to say "nope."
I'm so clean I can clean soap!

(Get me outta here) Show me the road to Hong Kong (or any where)
somebody ring me a gong.
Envy

Music & Lyrics by Red Mitchell

Rubato  \[C_b^7\]  \[C^7\]

Envy's so little that when people feel it they

\[C_b^7\]  \[C^7\]  \[C_b^7\]

shrink right before your eyes. That's why this melody

\[C^7\]  \[C_b^7\]  \[C^7\]

has a few intervals smaller than normal size.

\[C_b^7\]  \[B^b^7\]  \[A^7\]  \[C^7\]  \[C_b^7\]  \[B^b^7\]  \[A^7\]  \[A^b^7\]

\[C_b^7\]  \[B^b^7\]  \[A^7\]  \[C^7\]  \[G^7\]  \[G_b^7\]  \[F^7\]  \[G_b^7\]  \[F^7\]

Envy is love denied; false as the faults of pride;
Envy is needless greed; jealous desire, not need;

\[A^7\]  \[A^b^7\]  \[G^7\]  \[G_b^7\]  \[F^7\]  \[G_b^7\]  \[F^7\]  \[E^7\]  \[B^b^7\]  \[D^7\]  \[E^b^7\]  \[D^7\]  \[D^b^7\]  \[C^7\]

held in emotion you don't dare express, turned inside out to a
hat ing to see someone else get some bread, hating the day someone

\[E^7\]  \[B^b^7\]  \[D^7\]  \[E^b^7\]  \[D^7\]  \[D^b^7\]  \[C^7\]

"no" from a "yes," undeserved put downs, a big verbal mess,
else gets ahead, shrinking from winning, just whining instead;

\[C_b^7\]  \[B^b^7\]  \[A^7\]  \[C^7\]  \[C_b^7\]  \[C^7\]

sound ing so small and snide.
envy is small in deed.

Now You know that envy's been

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felt by us all and one at a time, as a problem, it's small.

But when a whole country denies love this way some souls can be crushed and some

just move away; and then, as with people, the spirit's diminished; a

big nation's smaller, a small one is finished. Now here is what we could do:

change things before we're through; when you feel envy just say so right out;

say it with love and say what it's about; once you've expressed it you

won't need to pout; then you'll be glad you're you. I hope you're glad you're you.
Finally

Music & Lyrics by Red Mitchell

Finally I know it's right.
Finally I'm safe at home.
Finally it's final now.
Finally I'm free of hate.
Finally a dream came true;
It was really worth the wait;

Guess I had to learn to fight just to part.
No more games away from home.
Can't explain the why, or how;
Climaxes can come or wait;
Ev'rything I feel is you;
Finally I've found my mate;

learn to fight was wrong.
heart is your warm song.
had to be a act of love.
you with all my soul.

never understand all the forces around us, within us, and maybe above us. The hesitate to say that there's only one person who's perfect for each of four billion. Yet

forces that have formed us and brought us together all I really know is I love us.
I can say for sure that the odds of our meeting were much less than one in a million.
Foreigners

Music & Lyrics by Red Mitchell

I've been on the road now, around the world
when I'm on my home ground, or even
When I'm where I come from we do talk
You can drive your car in; it's not that
world now, and everywhere I go I'm a foreigner.
home-bound, then everybody else is a foreigner.
dumb some; if you're not from New York you're a foreigner.
far in; but with those Jersey plates you're a foreigner.

You know how the world looks from outer space? A small distant ball with some

Now if what I am depends on where you are or the other way around

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swirling weather. Well, whatever we call ourselves or this place, we're then it seems as though we've gone too far and the

g-d7 d7 c7 f a7#5
all on this thing together. So choose your point of

whole subject sounds unsound. Are you xen-o-

b♭ b♭7 a-/c b♭7 a-d7 g-a-b♭ b♭
view now, it's up to you now; we're either all at
phobic? You might not know it but have you ever

db♭5 c7 1. f d-g-c7 2. f 8va
home or all foreigners been scared of foreigners? Boo!
Goodbye Pork-Pie Hat

Music: Charles Mingus/Lyrics: Red Mitchell

The hat is just a symbol of a soul that’s here to stay; a
Mingus and his fingers made the bass play show and tell. A

soul so deep and simple it’ll never go away. The
genius among thinkers, and composer nonpareil. His

music that he gave us is the music that will save us if we just
music is so human ‘cause the whole band is communicating the

let it; we’re indebted forever. Thanks forever.
essence of our message forever. Thanks forever.

Goodbye pork-pie hat but Lester never;
Souls this great don’t ever die, no, never.

lest we forget it; Charles
Both Prez and Mingus are here!

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Heaven's Here

Music & Lyrics by Red Mitchell

\[ \text{\textcopyright 1984, Red Inc Music Co (STIM)} \]
Heaven's Here

Heaven's here, I feel so calm, how about a real short psalm?
I choose you and you choose me, heaven's here eternally;

My cup runneth over, amen (oh yeah!)
let the others pray and wait and see, (tee hee!)
Ah-men, You'n me,

amen. ah-wo-men (it shouldn't be sexist).

(Aint gonna get no better, these are the jokes, folks; this'll do, this'll have to do),
now I'm

through.
How You Sound

Music & Lyrics by Red Mitchell

\(\text{d} = 104\)

Rubato, like a recitative

\[ \text{D}\# \quad \text{G7} \]

1. I just read an issue of Downbeat, which I'll never do ever again. They

\[ \text{C-7} \quad \text{F7} \quad \text{D}\# \quad \text{G7} \quad \text{C-7} \quad \text{F7} \quad \text{A}\text{b7} \]

put down Bird and Louie and Ella; they put down Bill Evans and then they

\[ \text{G7} \quad \text{C-7} \quad \text{F7} \quad \text{D}\# \quad \text{G7} \]

went on to say that Bird was a show-off and Bill didn't play melodically. So

\[ \text{C-7} \quad \text{F7} \quad \text{D}\# \quad \text{G7} \quad \text{C-7} \quad \text{F7} \]

that's why I wrote this whole verse on one note just to make sure those guys hear the

\[ \text{D}\# \quad \text{G7} \quad \text{C-7} \quad \text{E}\text{b6} \quad \text{D-7} \quad \text{G7} \]

melody. One should never underestimate the wrath of sour grapes; it's turned

\[ \text{C-7} \quad \text{F7} \quad \text{D}\# \quad \text{G7} \quad \text{C-7} \quad \text{F7} \]

many music lovers into soul-devouring apes. If you started loving music why the

\[ \text{D}\# \quad \text{G7} \quad \text{C-7} \quad \text{E}\text{b6} \quad \text{D}\# \quad \text{G7} \quad \text{C-7} \quad \text{F7} \]

23. hell did you forsake it? Is it possible you tried to play and just plain didn't make it? And,

\[ \text{D}\# \quad \text{G7} \quad \text{C-7} \quad \text{F7} \quad \text{D-7} \quad \text{G7} \quad \text{C-7} \quad \text{F7} \]

if so, why not help your love, as many people do? If you take bread to hurt instead, then

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real-ly, who needs who? The man who can write from a loft-y height a-bout
jazz just has-n’t been born yet. There’ll be some chang-es missed if you in-sist on
list-en-ing through your lorg-nette. With your to-tal sub-jec-tiv-i-ty you’ve cor-
rupt-ed your vo-ca-tion and you’ve wound-ed man-y peo-ple with your ver-bal mas-tur-ba-tion. To
crit-i-cize in hind-sight is-n’t rea-ly hard to do. It just in-volves re-port-ing from the
ass-hole’s point of view. At part-ies you’re a lit-tle shy and sel-dom buy a round; a
lit-tle bit ef-fem-i-nate but in print HOW YOU SOUND!

Don’t put me in a box, Jack, not e-ven when I’m dead.
'Cause I'm nobody's jack-in-the-box. Now just remember what I said.

Just get outta here with that label, Ma-bel, it's just not gonna fit.

Just disappear with that label, Ma-bel, it's sure not gonna fit my shit.

You wanna label yourself? Well, O.K., there's a very sticky label sayin' "critic."

But are you sure you wanna live that way, on a job that's completely parasitic?
Why don't you people get your own band and make a record that we can review?

We have heard how you sound in person; we'd like to hear you play some too, and then, just to be fair we would only compare you to you.

How you sound, How you sound, How you'd sound in the round.

How you sound on paper, How you sound, soul-rapper.

Repeat ab lib., speaking words, increasingly agitated:

1. 2. 3. etc.

out

How you sound! How you sound!!! How you sound!!! I mean!!! HOW YOU SOUND!!
I Can't Believe It But I Do

Music & Lyrics by Red Mitchell

\( \text{\textcopyright 1982, Red Inc Music Co (STIM)} \)
I Can't Believe It But I Do

So wrong for so long.

You have been so right

It's just that you've been out of sight!

Do you really mean that you feel this way too?

'Tcause the miracle of love is still so new.

It's beautiful but is it true?

I can't believe it but I do.

Why didn't I meet you sooner? You are my pajama tuner.

I can't believe it but I do!
I Do Love Love

Music & Lyrics by Red Mitchell

I do love love; most when I feel it. I do hate can you perceive this?

Love drives out hate, most when I feel and can’t conceal it. Am I so hate, hate drives out love, I do believe this. Love leads to

Is human

It sounds so
da - bout to change?
The high - est

When we make

highs love come when we’re giving; when all the

That must - y

juices flow that let us know we’re living. Is this the

smell that makes us well could make a train go. That’s nature’s

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I Do Love Love

real war? Which side within will win? Good God above

fume, it's secret's deep, deep. Good God above

bove I do love love. Love won't hurt

love. Great Caesar's ghost I do love

love. I do love love. I do love

love. I do love love.
I Thought Of You
Music & Lyrics by Red Mitchell

While you were gone we got it on, your friend and I; just non-chalantly filled a want, I

don't know why. But there was something missing, we were kissing when I knew; I thought of

you, I thought of you. She called my snore a lion's roar but

that you knew. You also knew that I could never lie to you. It's

always been the truth that's brought us nearer, made us new, and that's still true, thank God for

you.

***"I snored, he heard, he said I purred" (women's version)
I'm A Homebody
Music & Lyrics by Red Mitchell

\[= 130\]

\[C7 /E\]
\[F7\]
\[F^\#o\]
\[C/G\]
\[A7\]

I'm a home-bod-y.
I'm a home-bod-y.
For me to stay at home's the only way to go.
Get a home-bod-y

\[D7\]
\[G7\]
\[C7 /E\]
\[F7\]
\[F^\#o\]

on-ly way to go. Get a home-bod-y
night-er type of guy. I'm a no-bod-y

\[C/G\]
\[B^b7\]
\[B7\]
\[C\]
\[/E\]
\[F7\]
\[F^\#o\]

'cause if he's miss-ing you will know where he is hid.
I can't i-den-ti-fy with liv-ing like a toad.

\[C/G\]
\[A7\]
\[D7\]
\[G7\]
\[C7\]
\[/E\]

'cause that's the on-ly place where I can be a-lone.
It's all the same with jazz and rag-time, Bach and rock.

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I'm a Homebody

F7 F#° C/G N.C B♭7 B7 C

scratch my head and think less I take the time
and let the dirty dishes to wait and see how the sub-
pile up in the sink. lime in life will rhyme.

C7 G- C7#5 FΔ N.C 3

Whenever I am forced to travel far from home I seem to lose my sense of
Although we're all supposed to make a soulful sound, forget it if you're in a
be-bop; you know what people do to buffalo who roam. Give me a station-ary
hurry. They'll have to get some other fool to drive a-round; I can't allow myself to

(bassline as before)

D- G7 C7 /E F7 F#° C/G A7

tree-top. I'm a nest builder; I'd rather feather one than
worry. I'm a home-body. If I should die while I'm in

D7 G7 C7 /E F7 F#° C/G

fly a-round the world; not a West builder; that's a lot of talk;
London, Nice or Rome send my body home; at least I'll get some rest;

N.C B♭7 B7 C

I'm just as happy just to go where I can walk.
instead of playing I will try to smell my best.
It's Always A Friend

Music & Lyrics by Red Mitchell

It's always a friend who's there near the end and just wants to help you. A real life-time friend on whom you depend to help you see this through. What I didn't see was how it would be with them without me; of course, now I'm free; so where do I go? I really don't know, but life's not a total waste.

That's twice that I showed good taste.
It's Time To Emulate The Japanese

Music & Lyrics by Red Mitchell

1. It's time to learn to learn. We've almost lost our
   Some people seem to know how nations' souls can
   Emulate is the word; in case you haven't
   That's what Japan has done; a challenge, sure, but

G-11 C7 F- Bb9

1.3. F-9 Bb7 Bb-7 Eb7

2. We're not in balance with the birds and bees.
   Grow. It's time to emulate means equal or excel.
   Heard to emulate means as a

Bb- Ebsus A b Ebsus7 A b D- G7 /F

3. late the Japanese. The people there are so a-
   compliment as well.

E- A- b D- G7

4. When work is fun the juices

C C#0

5. ware of how to care it's hardly fair. Let's emulate
   we feel at one with what we've done. The human

D- D#0 E- E7#5 FAb5 F#6

6. late, communicate; let's share a fate we all create.
   Soul can choose a goal, a useful role can make us whole.

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It's Time To Emulate The Japanese

Time for a lesson now; here's to a real here's how. It's
Now is the time to start; I feel with all my heart. It's

time to emulate the Japanese.
time to emulate the Japanese.
Jam For Your Bread

Music by Red Mitchell

\[ d = 90 \]
\[ \text{G}_\Delta \quad \text{C7} \quad \text{G}_\Delta \quad \text{C7} \]

1.
\[ \text{G}_\Delta \quad \text{B-7} \quad \text{E7} \quad \text{A-7} \quad \text{D7} \]

1. \text{}  \quad 3\]
\[ \text{A-7} \quad \text{F}_\#_9 \quad \text{B7} \quad \text{E-} \]

9.
\[ \text{A7} \quad \text{A-7} \quad \text{D7} \]

13.

2.
\[ \text{D7} \quad \text{G}_\Delta \quad \text{F}_\#_9 \quad \text{B7} \quad \text{E-} \quad \text{B}_9-7 \]

17.

\[ \text{E}_9 \quad \text{B-7} \quad \text{E7} \quad \Theta \text{A-7} \quad \text{D7} \quad \text{G}_\Delta \quad \text{E-7} \quad \text{A-7} \quad \text{D7} \]

21.

3 Xs
\[ \Theta \text{A-7} \quad \text{D7} \quad \text{G}_\Delta \quad \text{E-7} \quad \text{G}_\Delta \]

26.

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Leavin' Blues
Music & Lyrics by Red Mitchell

Tempo: almost a drag

1. When it's time, home, time to leave, leavin' you, I just
   turn

   C-G7#5 Gb13 F7 Bb7 E7#9/B

2. Don't know why, I don't cry, I just
   grieve.

   F7/C B7 Bb- E7 A7 D7 B9 G0

3. It's so true, I get blue, through and
   die.

   G7 A7#9 D7 G7#9 C7#5

4. No excuse, what's the use? Leavin'
   from my head to my shoes. Leavin'

   F7 Bb7

5. Leavin'

   F7 D7 G7 C7

6. Leavin'

   F7

7. Leavin'

   F7

8. Leavin'

   Blues.

Blues.

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Lonely Islands

Music & Lyrics by Red Mitchell

\[ \begin{align*}
\text{F#}^\flat & \quad \text{F7} \quad \text{E}^\flat \quad \text{E}^b7 \quad \text{D}^\flat \quad \text{D}^b7 \quad \text{C6} \quad \text{F7} \quad \text{E}^\flat \quad \text{A7} \\
\text{D}^\flat \quad \text{A/C}\# \quad \text{D-/F} \quad \text{B}^\flat \quad \text{E7} \quad \text{A-} \quad \text{A}^b7 \quad \text{G-} \quad \text{F}^b7 \\
\text{F} \quad \text{F-9} \quad \text{B}^b7 \quad \text{E-} \quad \text{A7} \\
\text{D}^\flat \quad \text{G7} \quad \text{C}\Delta \\
\text{B}^\flat \quad \text{E7} \quad \text{A-7} \quad \text{F#}^\flat \quad \text{F7} \quad \text{E-} \quad \text{E}^b\flat \quad \text{D-} \quad \text{G7} \\
\text{F#}^\flat \quad \text{F7} \quad \text{E-} \quad \text{E}^b7 \quad \text{D-} \quad \text{D}^b7 \quad \text{C6} \quad \text{F7} \quad \text{E}^\flat \quad \text{A7} \\
\text{D}^\flat \quad \text{A/C}\# \quad \text{D-/F} \quad \text{B}^\flat \quad \text{E7} \quad \text{A-} \quad \text{A}^b7 \quad \text{G-} \quad \text{F}^b7 \\
\text{F} \quad \text{F-9} \quad \text{B}^b7 \quad \text{E-} \quad \text{A7} \\
\text{D}^\flat \quad \text{G7} \quad \text{F}^b7 \quad \text{F}^b7 \quad \text{E}^9 \quad \text{F}^0 \\
\text{F#}^\flat \quad \text{F7} \quad \text{E-} \quad \text{E}^b7 \quad \text{D-} \quad \text{A}^b7 \quad \text{G7} \quad \text{F}^b7 \quad \text{F7} \quad \text{E-} \quad \text{E}^b7 \quad \text{D-} \quad \text{D}^b\Delta \quad \text{C}\Delta \\
\text{F#}^\flat \quad \text{F7} \quad \text{E-} \quad \text{E}^b7 \quad \text{D-} \quad \text{A}^b7 \quad \text{G7} \quad \text{F}^b7 \quad \text{F7} \quad \text{E-} \quad \text{E}^b7 \quad \text{D-} \quad \text{D}^b\Delta \quad \text{C}\Delta \\
\text{I'll go a-} \quad \text{lone,} \quad \text{but} \quad \text{with} \quad \text{you} \quad \text{near.} \\
\end{align*} \]

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Looking For A Friend

Music & Lyrics by Red Mitchell

\[ \text{Ev'-ry-bod}-\text{y's got an e}-\text{go;} \quad \text{Ev'-ry e}-\text{go's got a bod}-\text{y,} \]

\[ \text{E}-\text{ven if it's just a sim}-\text{ple blade of grass.} \]

\[ \text{If you ask this sim}-\text{ple question} \quad \text{You will get this sim}-\text{ple answer: "Would you} \]

\[ \text{like to stay a-live?"} \quad \text{"You bet your ass!"} \quad \text{So if we} \]

\[ \text{know what we want} \quad \text{Why not try finding a sane di-re-c-} \]

\[ \text{A ma}-\text{jor course cor-rect-ion now.} \quad \text{There is one thing that I} \]

\[ \text{do know} \quad \text{And I'm sure it's some-thing you know: The} \]

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Looking For A Friend

29  scape-goat race trick got to go,  

   doo dah,  

   doo dah.

33  You gon-na treat the Reds like Red-skins?  

That’s a thought that chills my mar-row.  

For

37  one thing these folks have got a much big-ger ar-row.  

The world’s too

41  small and we all want to live.  

Let’s change our tune and call it

45  Look-ing for a friend.

This is not the end.  

53  Look a-round the bend.

57  We’ve got bread to spend.

- 2 -
Looking For A Friend

People we could send.

Looking for a friend.

Now once upon a time there were many friendly Redskins. And I mean there must be some friendly Red today;

I mean, take me for example. You don’t think I know what people will say? I am fully prepared

to get blown away! Oh yeah.
Love's Not Only The Blues
(To Allan, my on-stream off-spring)

Music & Lyrics by Red Mitchell

\[ \text{\[ d = 60 \]
\text{Ballad}\]

\[
\begin{align*}
E^b & \quad F^b & \quad G^7 & \quad A^b_7 & \quad D^b_7 & \quad G^b & \quad A^b_7 & \quad B^b_7 \\
B^7 & \quad E^7 & \quad G^7 & \quad C^7_9 & \quad F^b_9 & \quad B^b_7^9 \\
G^7 & \quad F^b_9 & \quad B^b_7^9 \\
\end{align*}
\]

1. I'm glad you know the blues, but not first-hand; I'm glad you can excuse and day you were conceived I won't forget; not every one believed I

B^7 \quad E^7 \quad G^7 \quad C^7_9 \quad F^b_9 \quad B^b_7^9

5. understand; that's where you're coming from: Love's not only the won a bet; what a great day for love! Love's not only the

1. \quad G^7 \quad F^b_7 \quad B^b_7

2. \quad E^b \quad A^b_7 \quad D^b_7 \quad G^b \quad A^b_7 \quad B^b_7

blues. The blues. I'm glad you've got a mom and

\[
\begin{align*}
A^b_{-11} & \quad /G^b & \quad F^b & \quad B^b_7 & \quad E^b_{-11} & \quad /D^b & \quad C^b & \quad F^b \\
\end{align*}
\]

14. dad who've given all they had; my thought will always

F^b \quad C^b_7/F_3 \quad F^b \quad B^b_7 \quad E^b \quad F^b \quad G^7 \quad A^b_7 \quad D^b_7

be "Thank them for me." It's great to not be blue, I hope you miss the

G^b \quad A^b_7 \quad B^b_7 \quad B^7 \quad E^7 \quad G^7 \quad C^7_9

18. changes I've been through, and you know this: you're my lifetime's best news:

F^b_9 \quad B^b_7^9 \quad B^b_7 \quad E^b_7 \quad A^b_7 \quad D^b_7 \quad G^b \quad C^b \quad F^b \quad E^b

22. Love's not only the blues.

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Meadow Skies

Music & Lyrics by Red Mitchell

Verse
G7
It was just a particular juxtaposition that happened one day.

G7
I can't say I invented the colors. It just seemed to happen this way.

A\(^b\)7
You looked up and you said to me, it's sad that only I can see

G\(-\)
It's lovely if the skies are blue

A\(^b\)7
the blue beyond your eyes. Blue meadow skies.

G\(-\)
but I have never seen such lovely green

A\(-\)
I looked down and I

B\(-\)
meadow instead of town.

E7
A\(\Delta\)
A lone with blue and green

B\(-\)
and white and brown.

A\(-\)
And now whenever you and I see meadows as we're

A\(-\)
passing by we see each other's eyes and meadow skies.

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My Woman

Music & Lyrics by Red Mitchell

\[ d = 64 \]

\[
\begin{align*}
D- & \quad G7 & C & F7 & E- & E^b_0 \\
1 & \quad \text{I just love my woman, only her.} \\
D- & \quad G7 & E^b & A7 \\
5 & \quad \text{You know that it's not the same with everyone.} \\
D- & \quad G7 & C & F7 & F^b & B7 \\
9 & \quad \text{I have loved a number; many do.} \\
E & C^7 & F^b & B7 & E & E- & A7 \\
13 & \quad \text{But in this case the number I love is one (not two). And it's fun} \\
D- & \quad E^b_0 & E- & F^- \\
17 & \quad \text{to love one, long as she is the one. I'd be done} \\
E^b & A^7 & D^7 & G^7 \\
21 & \quad \text{if the sun never set on us.} \\
D- & \quad G7 & E^b & A7 \\
25 & \quad \text{I just want my woman, no one else.} \\
D^7 & G^7 & C^\text{aug}7 & C & E- & A7 \\
29 & \quad \text{And the best thing is she's a one man woman!}
\end{align*}
\]

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No Time To Kill

Music & Lyrics by Red Mitchell

\[\frac{d}{2} = 74\]

\[E^b\]

\[F-\]

\[G-F-\]

\[E^b\]

\[F-\]

\[G-A^b-\]

\[D^b7\]

1. Come to me now, my love. I know you always will. But
We've waited long enough. It's hard to wait, but still, we've

\[G7\]

\[C7\]

\[/B^b\]

\[A^b\]

\[A^b-6\]

\[G-\]

\[G^b7\]

\[B\]

\[E\]

5. Now's the time and there's no time to kill. Earned this time, I'm certain I'm correct.

\[G-\]

\[G^b0\]

\[F-\]

\[E\]

\[E^b\]

\[A^b\]

\[D^b7\]

9. No time to kill. The first great burst in -

\[G-\]

\[G7\]

\[C-\]

\[A^b\]

\[D^b7\]

13. Side will be the fireworks burning in -

\[G-\]

\[C7\]

\[B-\]

\[E7\]

\[E^b\]

\[F-\]

\[G-F-\]

17. Side me. Move me around my love. I

\[E^b\]

\[F-\]

\[G-A^b-\]

\[D^b7\]

\[G7\]

\[C7\]

\[A^b\]

\[A^b-6\]

21. Hope that I'll fulfill your wildest dreams; it really seems there

\[G-\]

\[G^b7\]

\[F7\]

\[E\]

\[E^b\]

\[E\]

25. Is no time to kill.

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Now What Are We Gonna Do?

Music & Lyrics by Red Mitchell

If you’ve ever been billed as appearing somewhere when the management knew that you wouldn’t be there, then you’ve had all the feelings that led to this song and the song is addressed to the ones who did wrong. Now once I was taught an old African thought that was easy to feel, as you’ll see: that one’s soul and one’s name are one and the same: if you injure my name you hurt me. My name is my soul and you’ve

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Now What Are We Gonna Do?

mis-hand-led it; if I had my choice I’d prefer to get hit; neither I

nor you have got eyes to sue. Now, what are we gonna do?

Your name is your soul and you’ve also hurt that; now a

whole lot of people have heard where you’re at. You sound like a friend but a

friend-ship can end. Now, what are we gonna do? It may

not have been an intention-al sin but the men-tions came in just the same.

thing to do To a free-lance musi-cian is false-ly ex-ploit his good name.

All my friends came and paid and they wait-ed and stayed, drug at me
Those few times when our bod-ies are not in po-si-tion our souls
Now What Are We Gonna Do?

‘cause you mis-used my name. It seems as though you with the end up tak-ing the blame. So please don’t call, ei-ther

pow-er and might have more feel-ing for that than for do-ing things right. I would cash or col-lect, and if some-one wants me have them call me di-re-c-t. And I’ll

love to re-late with-out feel-ing this hate. Now, what are we gon-na do? see you a-round when I’m out with my hound. Now, what are we gon-na do?

Well, I’ll do a song for you. You know what my hound will do;

The worst

Then may-be I’ll think of you. Good

bye and tood-le-oo!

ril-8.
Whenever you think that you know it all, more or less, where you're from,

You'll find you're competing with all the thumbs and some'll be calling you black or white,

in the world; you won't get time to be bored.

Try your luck on a "C" Chord, see if you can actually make it sound like you.

Try to the end

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One Long String

Music & Lyrics by Red Mitchell

Lots of tunes have moons and junes and rests and spaces,

breathing places. Singers sing, musicians swing; the

bread comes in; the singers win. Now, how about a

tune that's out for anyone who has to shout? I

think I'll do one with no spaces featuring guitars

tars and basses, and I'll call it One Long

(For ending: repeat last 8 bars with fermata)
Only Lonely

Music & Lyrics by Red Mitchell

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Poles Apart

Music & Lyrics by Red Mitchell

\[ \text{\textbf{Poles apart; what a way to start; we are playing}} \]
\[ \text{\textbf{far, not from where we are; we are liv-ing}} \]

\[ \text{\textbf{trag-ic roles like poles a-part. Nothing's What's the farth-est}} \]
\[ \text{\textbf{ver-y near Si-bere-a.}} \]

\[ \text{\textbf{place where there are trac-es of the hu-man race? It's not hard to}} \]
\[ \text{\textbf{see;}} \]

\[ \text{\textbf{we won't be free un-till all people are free. Souls a-part, people with a}} \]

\[ \text{\textbf{heart, we are man-y more than half South Af-ri-ca. We're not just a}} \]

\[ \text{\textbf{mountain clan, Afghan-is-tan. War in Nic-a-ragu-a too: what can we}} \]

\[ \text{\textbf{do? War is just a bus'-ness plan, I-raq, I-ran.}} \]

\[ \text{\textbf{Some do bus'-ness ev-'ry-where, A-mer-i-ca.}} \]

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Rainy Night

Music & Lyrics by Red Mitchell

It starts to rain, but softly. The air is cool, but friendly, and I em-

On solos: $A^b\Delta$

ris-ing; the leaves up-turned,
brace you, and you're up-turned.

The drops sur-

pris-ing. And it's a rain-y night.

I love to face you. I love a rain-y night.

The rain is

Am I right?
Dance, dance, Rosie, go on! Yeah! Even if it's some fast swingin' be bop or pop. With your spirit you dance, prance, burn, turn around. Down, up 'n' a-dam by Lester, with Teddy Edwards, or Bird's good friend, Joe Mai-ni. Did it spirited ('n') zany; did it so it looked choreographed; no one laughed. Half the town came down

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just to see the greatest, hip strip ever. Oo-eee!

She doesn't even take all of her things off, swings off;

you can hear Rosie's spirit!
Simple Isn’t Easy

Music & Lyrics by Red Mitchell

Fats Waller’s influence

\[ \text{Simple isn’t easy it’s the hardest thing.} \]
\[ \text{Truthfulness is just a mess unless you swing.} \]

\[ \text{If you’re simple people think you’re lazy.} \]
\[ \text{If you’re truthful people think you’re crazy.} \]

\[ \text{There are things there can’t be too much of;} \]
\[ \text{Simple things like honesty and love.} \]

\[ \text{Love to see the day when we can say we’re free.} \]
\[ \text{Freedom isn’t free; it costs much more than luxury; it’s plain to see;} \]

\[ \text{why simple isn’t easy;} \]

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Soft And Warm

Music & Lyrics by Red Mitchell

\[ \text{\textit{d = 122}} \]

\[ \text{\textit{E}}^b_6 \quad \text{C7} \quad \text{F-7} \quad \text{B}^b_7 \]

1. At folk cate-gories I have sel-dom laughed; heard
   The list of your vir-tu-es—is hard to start;

\[ \text{G-7} \quad \text{C7} \quad \text{F-7} \quad \text{B}^b_7 \quad \text{B}^b-7 \quad \text{E}}^b_7 \]

4. jokes and some sto-ries and I've felt a draft;
   but if one group must
   think I'll be-gin it—with sweet and smart;

\[ \text{A-7} \quad \text{A}^b-7 \quad \text{G-7} \quad \text{F}^b-7 \quad \text{B7} \quad \text{E7} \]

7. your lips, your hips, your
   be the norm there's noth-ing wrong with soft and warm. There's
   walk, your form; you're hip and soul-ful, soft and warm. I

\[ \text{E}}^b_6 \quad \text{C7} \quad \text{F-7} \quad \text{B}^b_7 \quad \text{G-7} \quad \text{C7} \]

10. right and there's left— and there's where you're at; there's lib-bers and fib-bers—
    love how you cud-dle and you cootch-ie-coo; you kiss like an an-gel and the

\[ \text{F-7} \quad \text{B}^b_7 \quad \text{B}^b-7 \quad \text{E}}^b_7 \quad \text{A-7} \quad \text{A}^b-7 \]

13. thin and fat. I do sup-port a true re-form but
    dev-il too; now hold your tongue, don't get me wrong, just

\[ \text{G-7} \quad \text{F}^b-7 \quad \text{B7} \quad \text{E}}_\Delta \quad \text{E}}_\Delta \quad \text{D}^7_5 \quad \text{G}^\Delta \quad \text{G}^\#_0 \quad \text{A-7} \quad \text{D7} \]

16. what I love is soft and warm.
    Don't touch my bod-y;
    give me time to do this song.

O. K., we ar-gue;

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not unless you're warm like a tod-dy.
most-ly when I'm right you will ar-gue;

hard sell;
but that'll be anoth-er song.

do to your broth-ers— and sis-ters too what you wish that oth-ers would
cute in the morn-ing and you're cute at night, you're beau-ti-ful wheth-er you're
do to you.

Be tough e-nough to stay in form but
wrong or right;
with you I'll weath-er an-y storm, I

do your stuff with soft and warm.
love your love, so soft and warm!
Talking

Music & Lyrics by Red Mitchell

Bossa nova

\( \begin{align*}
\text{What does talking do for you and me?} & \\
\text{You say we learn.} & \\
\text{Thought of walking out without my key} & \\
\text{but I'd return.} & \\
\text{But, oh, these ground swells, like the sea before a storm;} & \\
\text{maybe talking helps us see the shore and} & \\
\text{then set sail once more.}
\end{align*} \)

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To compose, which comes from Latin, only means to place together. It can genius is a very special guiding light or spirit. I'm convinced that almost everyone has got some and can hear it.

Harmony! I love harmony! And I love a rhyme and a Duke? Everything seems to rhyme and swing and a song can say almost melody. These are some of nature's gifts as anything. How old is the music of the surely as a rose universe? Who knows?

When a child plays with building blocks and comes up with something
The Genius To Compose

new or when we make love, one on one,

that's composing, too. Feelings run to romance and fun but the lust for life is the deepest one.

Lust and love are parents of the genius to compose.

Pose. How about a li'l pose,
The Purest Heart
Music & Lyrics by Red Mitchell

Gospel feel

1. The purest heart I know is yours; I love my kind of love is yours; the kind that's life is in your smile; when you are spirit up above; if there's a

F– G– A♭ A♭/B♭ E♭/B♭ C7 F– B♭

6. luck just knowing you. Your healing kind and just like you. A perfect hap – py so am I. To learn from rea – son for us too. If Moth – er

E♭ D♭ Ē/C– A♭ Ē Ē

10. feeling really cures like noth – ing balance that endures 'cause you re – you may take a while but all my Nature dreamed up love she let me

1, 2, 3.

A♭ G– F– B♭/G♭ G– C7 F7 B♭

14. else in life can do. The purest spond to pure love too. The love of life I'll really try. If there's a

4.


18. know by send – ing you You Du

love – ly love – ly love – ly love – ly love – ly love – ly lady

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The Sun And The Water

Music & Lyrics by Red Mitchell

I'd like to talk to you, son, about using the sun and the water and maybe sorry that we've been abusing the balance of nature. We've been misusing some big debts if you'd place some big bets on the sunshine. Use just a mind a request that you find out the best use of water. We don't de-

you'll have a son and a daughter to tell this to, too. We've taken us-ing our tal-ents in dan-ger-ous ways in our haste. So, though it's health-y per-cent of the wealth we have spent on the moon. Choose be-tween serve it if we can't con-serve it in this day and age. Har-ness the

them so for grant-ed so long we've been wrong and un-true. ut it's the hard to be-lieve we'll be leav-ing you all kinds of waste. But you use the weapons in space and the whole hu-man race pre-tty soon. As far as we tides and the i-ons, they're hard-er that li-ons to cage. But now we're a-

sun and the wa-ter who've won and they've kept us a-live. I am so know that's the best way to go 'til the Mar-tians ar-rive. Hope you don't
The Sun And The Water

2.

sun and the water my son, and you ought-a survive. You could e-

4.

ware that the power is there and the whole world could thrive. Turn on to the sun-shine and water they'll warm you and keep you alive. Get back to the

pure sun and water so your son and daughter survive.
Two Moons

Music by Red Mitchell

\( \sigma = 68 \)

\( \text{F} \Delta \text{ D7} \quad \text{G} \quad \text{C7} \quad \text{A-7} \quad \text{D7} \quad \text{G-7} \quad \text{C7} \)

\( \text{E}_b \text{7} \quad \text{D7} \quad \text{D}_b \text{7} \quad \text{C7} \)

1.

\( \text{F} \quad \text{D7}\#9 \quad \text{G-} \quad \text{C7} \)

2.

\( \text{F} \quad \text{B}_b \text{7} \quad \text{A-} \quad \text{D7} \quad \text{G-} \quad \text{C7} \quad \text{F} \quad \text{D-} \)

\( \text{G-} \quad \text{C7} \quad \text{F} \quad \text{G-} \quad \text{A}_b \text{7} \quad \text{A-} \quad \text{B}_b \text{7} \quad \text{E}_b \text{7} \quad \text{A}_b \text{A} \quad \text{D}_b \text{A} \text{b}_5 \)

\( \text{D-} \quad \text{G7} \quad \text{G-} \quad \text{C7} \quad \text{F}_b \text{7} \quad \text{D7} \quad \text{G-} \quad \text{C7} \)

\( \text{A-7} \quad \text{D7} \quad \text{G-7} \quad \text{C7} \quad \text{E}_b \text{7} \quad \text{D7} \quad \text{D}_b \text{7} \quad \text{C7} \)

\( \text{F} \quad \text{D7}\#9 \quad \text{G-} \quad \text{C7} \)

\( \text{C7} \)

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What I Am

Music & Lyrics by Red Mitchell

\[ \text{Tempo: 104} \]

1. Strawberry nose, sugar cube teeth, pear shaped body and my
   I’m just like you, an animal too; got my own bag just like a
   Candy and cake, goodies and treats, face fulla hick-eyes and I

2. real name’s Keith; bet my whole soul on the whole hu-man race, write
   kangaroo. Sometimes a bear, sometimes an elf, I’m
   still love sweets. Single track mind, no good at lies, world’s

3. songs sometimes and I play some bass. My face is my mis-
   a mot-ley crew all by my-self. My face is my mis-
   worst mem’ry so I im-pro-vise. My face is my mis-

4. for-tune, my bass is pret-ty, for-tu-nate-ly for me; my ace in the hole is the hole
   for-tune, my bass is pret-ty, for-tu-nate-ly for me; my ace in the hole is the hole
   for-tune, my bass is pret-ty, for-tu-nate-ly for me; my ace in the hole is the hole

5. in my ear: I hear Diz-zy and Bird and Les-ter, Sar-ah and La-dy.
   in my ear: I hear Son-ny and Trane and Dex-ter, Wayne and Miles D.,
   in my ear: I hear El-ling-ton, Hamp-ton Hawes, Carl Per-kins and Bas-ie,

6. That’s what I am and that’s what I do, hope that helps you when you’re

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What I Am

F7  Bb7  Eb7  Bb7-  Eb7  AbA  Ab-  Db7  GbA

feel-in' blue, I said what I meant and meant what I said. My

F#-  B7  EΔ  F79  Bb7#5  Eb7  C-  F9  3  3  F7  Bb7

name's Keith but you can call me Red. Quini-chette, Al and Zoot, Bill Evans and

F7  Bb7  C-  F9  3  3  F7  Bb7

Scot-ty, Jabbo and Satch, and Roy, Red Allen and C. T. (and Erroll!).

C-  F9  3  3  F7  Bb7  C-  F9  3  3  F7  Bb7

Illinois, Ben and Sweets, the Lizard and Peg-gy, Oliver, Milt, Mahal-ia Jackson and

F7  Bb7  C-  F9  3  3  F7  Bb7

Chub-by, well I could go on all night I've learned from so man-y.

Bb-  Eb7  A- D7  Ab-  Db7  G- C7  F#-  B7

That's what I am and that's what I do; hope that helps you with your

F79  Bb7  Eb7  Bb-  Eb7  AbA  Ab-  Db7  GbA

in-ter-view. I said what I meant and meant what I said. My

F#-  B7  EΔ  F79  Bb7#5  Eb7

name's Keith but you can call me Red.

-2-
When I Have You

Music & Lyrics by Red Mitchell

I'll always want to hold you, to have and to hold and mold you; I
Sometimes our needs can worsen, but no one can own a person; yet,

know that that's wrong but that's what this song's about: I need you.
I can't deny that that's what I try to do when I have

You sear my soul; I

love you; let only me be above you;

sometimes I feel that marriage went out with the horse-drawn carriage; but

like all those fools I'd like all those rules to hold when I have

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When I'm Singing

Music & Lyrics by Red Mitchell

When a singer sings a song and you see no-one in the room you might

think there's something's wrong, you'd think the day would end in gloom. But there's

always someone listening, one pair of ears will do. Lady

Day had a way to make it seem like her and you. When I'm

singing I'm at home; this is my

swinging I feel great; I am in

natural state no matter where I roam. I am a

tune with all the universe and fate.

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When I'm Singing

suc- ial soul and this is what I do. I love com-
down and out don't wor- ry 'bout a thing. I'll be just

1. mu-ni-ca- ting just like this with you. When I'm
2. fine as soon as I get up and sing I get so
proud when I'm al-lowed to do my thing It's just like

what's his name said Ring-a-Ding Ding.

("What's his name--you know, the little
guy with the big
mouth")
Where's Don Ellis Now?

Music & Lyrics by Red Mitchell

\[ d = 96 \]

Samba feel

\[
\begin{align*}
&D-\quad G7 \quad E-\quad A7 \quad D-\quad G7 \\
1 &\text{One, two, three, four, five, six, seven, one, two, three, four, five,} \\
&\text{six, seven, eight, one, two, three, four, five, six, seven, eight, nine,} \\
&\text{Where's Don Ellis now?} \\
&\text{Hope the} \\
\end{align*}
\]

\[
\begin{align*}
&G-7 \quad C7 \quad F \quad G-\quad G^{\#}0 \quad Fa/A \\
10 &\text{meter confuses you, that's what it's supposed to do.} \\
&\text{It's a chore to sing one on four and three comes before two. Mighty white-a y'all} \\
\end{align*}
\]

\[
\begin{align*}
&D-\quad G7 \quad C \\
18 &\text{ten, eleven,} \\
\end{align*}
\]

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Wonderful
(not by Lawrence Welk)

Music & Lyrics by Red Mitchell

\( \text{C - F7 - D - G7 - C7 - F7} \)

1. Wonderful, wonderful, wonderful.
   Finally, finally, finally.
   Wonderful, wonderful, wonderful.
   No need to wonder
   Honestly I can
   I'm looking forward

\( \text{F - Bb7 - E\#A - E\# A7 - D - G7} \)

7. All of my life I've been wondering;
   Nothing is fighting inside of me;
   Spending the rest of a wonderful

\( \text{C - F7 (2nd. x) - D - G7} \)

13. You are my only
   you are my only
   you are my only
   way.

\( \text{E\#A - E - A7 - D - G7 - C - F7} \)

19. I've flown away; I've just had to play but you've played along some
   how.
   You're understanding, never demanding;

\( \text{D - G7 G7/F - E\# - A7 A7/G - F\# - B -} \)

25. how.
   that's how I know how my life will go now.

\( \text{E - A7 - D - G7 - D.C. al Coda} \)

31. \( \text{\text{C - F7 - C/Bb}} \)

35. wonderful life with you.

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You Can Take Your Funny Money And Run, Honey

Music & Lyrics by Red Mitchell

\[ \begin{align*}
\text{You can take your funny money and run, honey.} \\
\text{You can take your funny money and run, honey.} \\
\text{If you insist on a list of every lesson, every gift, there's no way to keep on giving.} \\
\text{If you can tell us how to sell each other's souls, then, what the hell, there's no way} \\
\text{to keep on living.} \\
\text{Most of my buddies are gone now,} \\
\text{only a few of us left; died} \\
\end{align*} \]
You Can Take Your Funny Money And Run, Honey

from the blight of one-night-ers; You can take your funny money and run,

hon-ey. Fuck you, you whore, no more, no more,

Play solos on "rhythm" changes, then DC al Coda

no more

Now you know what MacArthur was s'posed to have said

when he left all those guys on Corregidor, for dead? He was s'posed to have said, "I shall return," but that could have been a lie, I mean,

what he prob'ly said was more like, uh huh, "Bye!" And that's what I'm tryin' to tell you, baby, but you just don't seem to see. It's like, uh

bye, bye ba- by but you can't buy me!
You're Me
Music & Lyrics by Red Mitchell

\[ d = 92 \]

\[ G7 \]
\[ C7 \]
\[ Bb-6 \]
\[ A-9 \]
\[ D7b9 \]

1. I never thought I'd love a person just like me and sometimes I confuse us even physically. When

\[ G7 \]
\[ C7 \]
\[ Bb-6 \]
\[ A-9 \]
\[ D9 \]
\[ G7 \]

6. when we met we ditten-o* yet that it could be. You read we're together I love you or is it me? You're smart,

\[ C7 \]
\[ Bb-6 \]
\[ A^g \]
\[ D7 \]

10. my head. my heart.

\[ G7 \]
\[ D^b \]
\[ C7b9 \]
\[ A^g \]
\[ D7 \]

14. My needs are your deeds and vice versa. And

Surely

\[ C7^b11 \]
\[ F_A \]
\[ Fine \]
\[ Bb7 \]
\[ A- \]
\[ D7 \]

18. you're me.

Solos-open

\[ G7 \]
\[ C7 \]
\[ A- \]
\[ D7 \]

21. Last time on solos

\[ G7 \]
\[ C7 \]
\[ F \]
\[ Bb7 \]
\[ A- \]
\[ D7 \]

25. *ditteno = New Jerseyese for "didn't know"

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