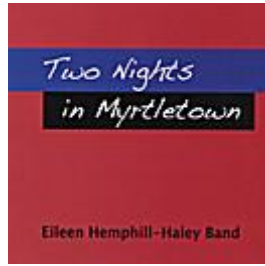


Mp3 Eileen Hemphill-haley Band - Two Nights In Myrtletown



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A fine collection of folk-rock and Americana songs from a great storyteller and her kick-ass band. Guaranteed to de-stress your day. 11 MP3 Songs FOLK: Folk-Rock, ROCK: Americana Details: Lyrics and song insights are listed below, but first Hey yall in case we havent met before When it comes to songwriting, my focus is clearly on people. Im fascinated by human nature, how lives cross, personalities interact, what motivates the characters in my imagination, and how the world feels to them. My songs sometimes consist of stories with full-blown plot lines, or may simply be impressions or first-person observations, but in all cases are based on characters with something to say. I was born in 1959, the fourth of five sisters, in the hallway of a hospital in North Carolina (my mother claims that this was my first impatient act, that I would not wait until she made it to the delivery room). I lived in various southern states until age 15, and am grateful for that experience, but in my heart I am a westerner and have resided the greater part of my life in Oregon and northern California. When I was a kid, the consciousness of America was in a state of rapid change, with the rise of civil rights, womens rights, the environmental movement, and unprecedented civil disobedience and anti-war activism during the Viet Nam years. I grew up in a military family, and for me those were intense years indeed. I spent a fair amount of time in my youth listening to songwriters from the 70s and 80s, which flavors my own writing to this day, although my musical influences are truly eclectic. Ive been playing the guitar since I was 10, so have a few licks under my belt, and write mainly in alternate tunings. I have years of experience as a performing artist, but songwriting is my true love, and I consider myself a writer first and foremost. Issues like the bonds of love and friendship, parenthood, work, maintaining ones identity, and surviving the best you can in a god-awful busy world -- these are the kinds of recurrent themes that pepper my writing. As a wife and mother, family

issues are very important to me. Also, I like to rock out, which my family fully supports (its good for you, after all). I hope you will enjoy my work. I certainly put a lot of care into my craft, and try my best to keep the b.s. out and the honesty in. I thank you for listening. And now, meet the band The Eileen Hemphill-Haley Band is: EH-H: vocal guitar Ron Sharp: bass Brandon Schwab: drums Michael Proctor, dobro To give you a bit of background of who we are as a group, I interviewed Ron Sharp, Brandon Schwab, and Michael Proctor, and provide you with the following insights: On bass: Ron Sharp Ron Sharp knows the secret to playing bass, and to locking in with drums in a rhythm section, is to blend in so naturally with the music that people totally take it for granted. It doesnt seem fair, but thats the way it is with bass. People only really notice it when its played badly, or missing altogether. Hes philosophical about it all, and explains it like this: When I listen to music, every song is a story. How do you support the story and bring out the texture and color? The best bass and drums are so good together that you almost cant tell which is which; the bass is like an extension of the drums. If youre not wedded to the drums youre just getting in the way. Ron exemplifies these comments when he plays, with his wonderfully solid and melodic style that adds just the right feel to every song, and gets him none of the attention he deserves. Ron was one of the first people I met when I moved from Oregon to northern California. We didnt meet because of music right off, but rather through an act of kindness (by him) toward a stranger (me) new in town and looking for a place for my family to live. He helped us find a house to rent, and as a thank you I dropped off a note and a CD at his door. He followed through with an email saying hey! I didnt realize you were a musician. I play bass and my best friend plays dobro. The next thing I knew we had a band, rehearsing at the house he helped us find. Ron Sharp is a native of southern California, born on New Years Eve in 1950, and raised in Santa Ana. A witty and soft-spoken guy, he started playing guitar as a teenager, and in the early 70s decided to move to northern California to pursue music more full time. Over the years he played guitar -- and eventually bass -- with a number of different rock, country and bluegrass groups. He now focuses on the bass, and plays possibly the most beautiful bass guitar on the northcoast, a 2004 Moonstone Neptune bass hand-made by his close friend and master luthier Steve Helgeson. Ron credits numerous musical influences in rock and acoustic music, from Walter Becker to Alison Krauss, and likes listening to songwriters like James McMurtry and John Hyatt. Hes not crazy about jazz, but loves a great ballad. Besides playing bass for the EH-H Band, Ron also handles a lot of the behind-the-scenes organizing for the group, including making song charts and handling publicity. Ron

is married to Barbara Browning, the founder of OrderWithin.com, and is the father of Kelsey (22). He also has two grandkids, McKenzie (2) and a new baby, Ryan. Be sure to check out Rons work on the Dog Tracks and Two Nights in Myrtletown CDs, and if by chance you catch the band live, tune in Rons playing. You cant help but notice how good he sounds, and also how much fun he seems to have when he plays. Its really great.

On drums: Brandon Schwab Born November 12, 1970, Brandon Schwab is that smart, wisecracking guy at the back of the band, holding all the sound together. Hes a wonderfully subtle genius on the drums, a great friend, and my long-time collaborator. Brandon is also known as Dr. Brandon Schwab, Ph.D. in geology, and professor at Humboldt State University. Hes married to Angie Schwab, an artists rep and owner of Humboldt Artworks in northern California, and father of two sons, Avery (3) and Harper (1). Raised in rural Ohio, music was a mainstay in Brandons life beginning in elementary school. He played in every school music group through his high school years, and continued in orchestra through his first year of college. His favorite thing was playing in pit orchestras, where he might single-handedly play all the percussion parts for different performances. But along with music he always had a right-brained love for science and nature, and ended up putting the drums away for a number of years while focusing his efforts on an education in earth science. But during graduate school at the University of Oregon, he was recruited back into drumming, first with an absolutely raucous surf band (The Surf Chiefs) and starting in 1996, with a solo folk-rock artist (that would be me, yall) looking for just the right drummer to expand her sound. As for musical influences? Everything I listen to influences me, he says. My playing style has definitely evolved over the years. I use to play straight rock-and-roll, but also had a lot of jazz influences. But as for my style, I always like to think about how the drums fit into the music. My goal is to be supporting, and not be in the way. I guess my goal is to not be noticed, he laughs. The truth is, you cant help but notice Brandons drumming because it works so well with whatever music he plays. For examples of his work, check out most of the tracks on Porch Songs, all of the tracks on Dog Tracks and Two Nights in Myrtletown, or catch him at a live show!

On lap-slide (dobro) guitar: Michael Proctor The first thing you need to know about me, confesses lap-slide guitarist Michael Proctor, is that Im a big liar. You cant believe anything I tell you. So, apparently theres a chance that much of what youll read here about Michael Proctor is completely untrue. How would I know otherwise? Ive worked with Michael for a couple of years now, playing with him in the EH-H band and as a duo, and collaborating on two CDs. Ive met his family, so I know hes been with his wife Paula for 23 years, and that they have three

kids, Mia (20), Gina (18) and Jackson (15). But how would I know if he was really born in Newmarket, Canada on April 9, 1953, and lived there only three months before his family moved to Orange County, California where he grew up? He claims he started playing piano as a kid, got into guitar as a teenager, and fell in love with slide guitar after being wowed by a friend's collection of blues records. But how do we know for sure? I have some verification of facts from Michael's best friend (and bassist for the EH-H band), Ron Sharp. Ron and Michael have been friends since high school in southern California, and Ron informed me that yes, as a teenager Michael was known for playing slide guitar, and then later played pedal steel as well. He recalled that Michael's first pedal steel had coat hangers for pedal rods. Somehow, knowing Michael, this sounds true. Michael says he was raised on rock and roll, loves jazz and bluegrass, but actually likes to play anything in the realm of acoustic music. In the early 70s he moved to northern California (verified by Ron, since they both moved there), where he played in a number of different country groups and string bands. This included Buckshot, the house band at the biggest honky tonk on the northern California coast, the Ramada Inn in Arcata. Every weekend Buckshot played for a crowd of college students, hippies and loggers, and miraculously no one was ever killed. But after a while bluegrass music became the main interest for Michael. This led him to invest in his first dobro, the instrument for which he is best known today. A dobro, of course, is a kind of wood-body lap-slide guitar that has a distinctive sound prevalent in bluegrass music. Michael's regular old Gibson acoustic guitar, which he had been using to play slide since high school, wasn't going to cut it for playing bluegrass. So, in 1976 he and Ron took a 300-mile trip to San Francisco in search of a new dobro (Ron verifies this, too). Our mission, Michael recounts, was not to return until we found one. Just one short weekend later they returned home with a 1975 Dobro D-60, the very guitar he plays today. OK, now we know he got the dobro, but how did he learn how to play it? Self-taught for the most part, claims Michael, but he also credits an all-night jam session with Vince Gill in the late 70s for giving him a huge dose of new ideas and an instantaneous boost in his playing. Um, Vince Gill? The country music star? Yes, Michael claims, he was just a kid at the time, a child prodigy if you will, playing in a touring band passing through town. Believe it or not Michael's playing is well known in northern California, and he has appeared on I-dont-know-how-many recording projects over the years. This is true; I really don't know how many, but it is lots and lots. The guy makes everyone sound good, so the calls keep coming. I met him in 2003, and in November of that year we played our first gig together as a band. We have done a lot of work together

since then. So, how much of Michaels story here is true? Who can say? But I can tell you this: Michael Proctor is great to work with, and it is a ton of fun collaborating with him. He makes playing that dobro -- a very complicated instrument -- sound like it's the easiest thing in the world. Check out his work on Dog Tracks, Two Nights in Myrtle town, and Ordinary Life, or do yourself a favor and catch him at a live show. The ideas he comes up with for lead parts are so cool, and never cease to floor me. And that, my friends, is no lie.

LYRICS AND SONG INSIGHTS Track 1: JAGGED LINE 2000 E. Hemphill-Haley / H2 Tunes (ASCAP) Es insights: What to do with someone you love who can't stop ruining his own life -- and yours? This is a story about two people who obviously have a long history, but for one of them that history has become unbearable. When at last she understands that he is not going to let her help him, she realizes it is time to help herself, and get away while she can. She says, Jared, I'm shot right through with the agony of loving you, but in my heart I forgive you, too, for walking that jagged line.

Verse 1 Never met a soul so full of need for the things out of his reach For the things he could not have It was a hard and troubled youth S What a miserable excuse for the choices of a man Chorus 1 Jared, what can I do? I feel the years are passing two by two And whenever I remember you I see you walking on a jagged line Verse 2 The laws are written in this land to give the rich the upper hand And treat the poor like so much dust Cement wall and iron doors, who do they build those prisons for If not for us? Chorus 2a Jared, what can I say? But there had to be another way Than to throw your whole life away Walking on a jagged line Verse 3 I think about the way things might have been The way that they are now The things that you have done But there was no persuading you Just like a bullet can't be turned once it's left the gun Chorus 3a Jared, I'm shot right through With the agony of loving you But in my heart I forgive you, too For walking on that jagged line Chorus 3b Jared, what can I say? But there had to be some other way Than to throw your life away Walking on a jagged line Than to throw your sweet life away Walking on a jagged line

Track 2: OUTWIT A COWARD 2002 Eileen Hemphill-Haley / H2 Tunes (ASCAP) Tuning: EAEAAE CAPO: IV Es insights: This is roughly based on a true story, about a person who figures out a non-violent way to thwart a very dangerous bully. She figures that if she can just trick him into believing that the tables have turned, and that he's not the one in power anymore, he'll slither off like the little weenie he really is, and leave her in peace. She's counting on the fact that he's as dumb as he is mean, and she's right.

Verse 1 Felix had a ring, crusted round with diamonds And a big fat fake ruby He liked the way it felt on what he called his fighting hand That he was rather fond of using Verse 2 Jasmine stayed home, she had a nasty shiner And

a deep cut under her eye She could not reconcile her humiliation With a real fear for her life Verse 3 Jasmine called a friend, a boy she knew in high school Who had since become a man of the faith She told him everything, when he came to see her He could see the truth of it etched in her face Chorus Brother, take your collar off Brother, come and stand by me All Im trying to do is outwit a coward How hard can that be? Verse 4 James towered high above his congregation And his voice boomed out when he spoke For such a gentle man to have such a mighty stature Was like Gods own personal joke (Chorus) Verse 5 Felix couldnt breathe Standing next to Jasmine was the biggest man hed ever seen He looked like he could kill, rip his frickin head off And it made him feel helpless and weak Verse 3 So Felix made a vow, to Jasmines satisfaction That hed never see her again Jasmine said to James, Thank God its finally over And Brother James said Sister, amen (Chorus) Track 3: HIGH TIME FOR THE BLUES 2000 E. Hemphill-Haley / H2 Tunes (ASCAP) Es insights: Sometimes, when things suck, it just because its their turn to do so. I mean, if you have no trials, how are you going to recognize triumphs? Well, OK, in truth this song isnt all that deep. Its just that I wrote it when I was a teenager, and the Queen of Angst. That was a million years ago, and Im almost over it. Verse 1 Some days your life just dont pay The right words cannot be found Keep on till the feeling is gone Its just high time for the blues Verse 2 So you saw your baby but she did not see you Now you feel like youre losing control Its not the end, youll love again Its just high time for the blues Chorus What you gonna do about it? How you gonna fight what you cant win What you gonna do about it? When you know its bound to come again Verse 3 Just once you wish you could trust All those good friends who dont understand Walk away, call it a day Its just high time for the blues Track 4: Hear Me 2005 Eileen Hemphill-Haley / H2 Tunes (ASCAP) Tuning: EADGAE Es insights: Every now and then I travel by bus. Its not that I really like traveling that way, but living on a rural part of the California coast, sometimes its the best way to get in and out of here. The travel is really slow, but at least its smoke-free these days (something I appreciate now that Im no longer a smoker), and theres lots of time to think. Every person I see on the bus sets my mind to wondering, because Im convinced that no one gets on the bus without a story to tell. In this song, I imagine someone arriving at her chosen destination: some small, worn-out town on the bus route. Shes got a connection to the town, although its not clear if shes actually from there, or just returning to a place she lived before. Shes starting over, which is a recurring theme in a lot of my songs. Shes got a pile of cash in her bag, which she acquired by some kind of fluke, but all the money in the world cant help her at this particular moment,

stuck without a ride in the middle of the night in a cold, creepy, windswept town. She had figured she was through making mistakes, but the receding taillights of the bus remind her that theres always one more.

Verse 1 Step down in a mill town in the middle of the night Just a couple of storefronts closed up tight The bus pulls out and then its quiet No one around Verse 2 Good thing theres a pay phone So you pick up the

phone When you dial the number, nobody home Why must things be complicated? All you want to say

Chorus Hear me Im ready for it now Im ready for the day Im living quiet with somebody Write this down

Im ready for the time when everything thats mine wont fit inside a suitcase Verse 3 Forty-eight thousand

dollars in a bundle in your bag Oh no you didnt steal it, what if you had? Theres no one left to even

wonder what became of you Verse 4 You should have made arrangements Should have called ahead

Bought a car with your money Gone somewhere else instead Why must things be complicated All you

want to say Verse 5 Its the middle of nowhere in the middle of the night Wheres a cop when you need

one to give you a ride Drive you home in the squad car, lend a little advice You can say what youre

thinking, its all right Quite all right Its all right Chorus Hear me Im ready for it now Im ready for the day Im

living quiet with somebody Hear Me Im ready for the time When everything thats mine wont fit inside a

suitcase Hear me Hear Me Track 5: OUR KIND OF STORY 2004 E. Hemphill-Haley / H2 Tunes Music

(ASCAP) Tuning: DADGAD, Capo V Es insights: Anybody whos been involved in real-life love knows its

no fairy tale, but that doesnt mean it isnt great. Of course, real-life relationships arent always easy.

Theres a reason for that for better or worse clause, after all. But as long as you find yourself in a situation

where youre happy more often than not, and with someone who looks good to you in any given situation,

you can bask in the joys of the real deal, and scoff at all those tabloid personalities who wouldnt know

real love if it bit them on the ass. As for Cinderella, she would have caused a whole lot less trouble if she

had just taken a moment to stop, pick up her shoe, and say look baby, this is the real me. Wanna make a

go of it? If the prince had said no, it wasnt going to work out anyway, now was it? Verse 1 Cinderella was

a poor girl in a house full of wealth With nobody there to raise her Left to fend for herself Sometimes the

hardest thing about needing love is letting it show You and me, baby we should know (Chorus) Fairy tale

love is all pageant and glory Flying banners of crimson and blue But I dont really think that its our kind of

story, do you? Verse 2 Cinderella should not have faltered, she should have picked up her shoe And let

the rags fall from her body What did she think he would do? Sometimes the hardest thing about being me

is believing in you Not knowing what youll say, or what Ill do (Chorus) Verse 3 Sometimes the hardest

thing about loving you is believing in me Knowing what Ive got is what you need (Last chorus) We know love isnt pageant and glory Got no banners of crimson and blue But Im happy Im living our kind of story Our kind of story with you Cinderella should not have faltered, she should have picked up that shoe Track 6: LIFE IS A ROAD 2004 E. Hemphill-Haley / H2 Tunes Music (ASCAP) Tuning: EADF#AE Es insights: The idea for this song took shape during a day trip in northern California. I traveled that day with my husband, our young son, and a good friend from back east, on his first visit to the area. From our home we headed out first to Petrolia and the beautiful Lost Coast, on a road so winding that we never knew what wed see around each bend. It got me thinking about the unknown, about how even when you dont know what lies ahead, you have no choice but to move forward and meet it anyway. On that day we were pleasantly surprised with one gorgeous view after another; if only life was always like that. We then traveled inland from the coast into a forest of towering, ancient redwood trees. When you see the redwoods, its impossible not to think about time, since they are so noble and so incredibly old. As we drove through the trees I found myself becoming more and more pensive, thinking about each of the people I was riding with. There was my husband, Mark, whom Ive known for so long; our son, a cute little kid with his whole life ahead of him; our friend, a cancer survivor, basically embarking on a rare second chance at life. It occurred to me that life is a journey, and a timeline, and you can go anywhere you like except back. And the way to make it all work out is to remember that your destination isnt somewhere youll eventually get to, but everything you do and every life you touch along the way. Verse 1 If life was a road, which one would you choose? Which one would you travel? One thats wide and worn One thats barely used Paved or dirt or gravel? Its all about the journey And how you get to where you want to go Verse 2 Everyone I know is always on the move The dust flies up behind them When all the things you want are out in front of you Its up to you to find them But you have to love the journey And the ones who make it easier for you Chorus Because life is a road, and you dont get a map Just a rearview mirror Once those miles are gone you dont get them back Make life your destination Verse 3 My life is a road winding through big trees and scenery that moves me Full of twists and turns Potholes and blind curves opening to beauty Its all about the journey And preparing your arrival Chorus Because life is a road, and you dont get a map Just a rearview mirror Once those miles are gone you dont get them back Make life your destination Last Chorus Because life is a road, and you dont get a map Just a rearview mirror Once those miles are gone you dont need them back When lifes your destination Track 7: WHERE'S CHARLENE?

2001 Eileen Hemphill-Haley / H2 Tunes (ASCAP) Tuning: DADGAD Es insights: The conflicted feelings of someone who is absolutely wild about someone who is, well, absolutely wild! He is certain she would be his if he could just find the right way to tell her. But when she comes near, his eloquence instantly vanishes, and he can find none of the words to make her stay. This beautiful, gutsy, desirable character is based on two different friends of mine, both named Charlene, and both awesome women. Verse 1 She stops by for a minute You feel the words pull at your mouth Its her world and youd be in it If the right words would just come out Chorus Wheres Charlene? On the run again Have your fun and then darling bring it home Wheres Charlene? What an awful mess Darling cant you guess the things that you dont know? Verse 2 You have no great love for money Anything she wants you would buy She tries to tell you that you cannot buy her love That doesnt mean that you cant try (chorus) Verse 3 So many things you want to tell her And it pains you to the bone Youre a man who truly can wax eloquent Every time shes gone and youre alone (chorus) Chorus Wheres Charlene? On the run again Have your fun and then darling bring it home Wheres Charlene? What an awful mess Darling cant you guess the things that you dont know? Wheres Charlene? On the run again Have your fun and then darling bring it home Wheres Charlene? What an awful mess Darling cant you guess someone loves you so? Track 8: TALK TO ME

2001 Eileen Hemphill-Haley / H2 Tunes (ASCAP) Tuning: EADF#AE Es insights: This is a heart-felt request to someone who doesnt care to talk about his feelings, even though its the one thing that might heal his world. For some people the prospect of talking things out seems too daunting, too risky. Its a pervasive and frustrating situation for a lot of couples and families. Verse 1 It may be you know the reasons for the things that you are feeling But you dont ever try to explain If you feel it you dont show it, dont let nobody know it You just take it hard and watch what you say Verse 2 How can silent resolution make much of a solution buried in a secretive man? The one who wished that he knew better so they might have stayed together Now he sees the kids whenever he can Chorus Talk to me Talk to me Know my hearts with you Let me hear your point of view Verse 3 There may be doubts from time to time that lay there heavy on your mind Nothings really different these days Its still so easy to be hurting, so soothing to be talking But instead youre only walking away (chorus) Track 9: SAY SO 2001 Eileen Hemphill-Haley / H2 Tunes (ASCAP) Tuning: DADGAD Es insights: I love telling stories about sweet people falling in love. This song is all about that, while simultaneously serving as a stark warning about the dangers of junk mail. Beyond being incredibly annoying, junk mail is also hazardous because among all the piles of mail

you never wanted to receive there might actually be something really important, say for example, a love letter.

Verse 1 A young man sits down one night Puts his pen to paper Street lights on the hill in town look like stars tumbling down He lets his emotions fly across a sweet and simple letter They say Gods in the details So he puts his faith in the U.S. Mail Chorus It says, Baby, little games are not my style But if you want someone to cherish you I promise you all you have to do is say so I cant read your mind But if you want my love its here for you Just make your move All you have to do is say so Verse 2 His letter comes a few days on Tucked inside all the junk mail Credit cards, discount stores She drops them on a table by the door Amidst the junk his words of love will go unnoticed Like a kiss she never feels Like a gift she never opens (Chorus) Verse 3 Ten days and nights go by And every time he sees her she smiles and she says hello But thats as far as it ever goes Finally to her door, no choice but to confront her Hes amazed at her surprise At the amusement in her eyes When she says soft and low Theres something you should know Baby, little games are not my style But if you want someone to cherish you I promise you all you have to do is say so I cant read your mind But if you want my love its here for you Just make your move All you have to do is say so Just say so

Track 10: WHEN LOVE IS LIKE THE RAIN 2006 Eileen Hemphill-Haley / H2 Tunes (ASCAP) Tuning: DADGAD Es insights: This song looks at love as a force of nature. But as we all know, nature isnt always kind. For example, rain can be a blessing or a curse, depending on the amount of chaos in the storm delivering it. When love is like the rain, but its rain thats not even close to being a good thing, its time to find some dryer weather quick.

Verse 1 Sure was cold and cruel He was walking down the road His face was wet with tears His face was wet with raindrops He did not have a prayer or the right kind of clothes To save him from this kind of weather Verse 2 Now, a man may want the rain falling gently on his fields Putting food up on his table But when it turns relentless And the river crests and floods That's the way it is when love Makes you sorry for the things you wished for Chorus When love is like the rain Give up, give up When love is like the rain Verse 3 At first she gave him spring Showered him with things That grew up all around him But then one day she changed And now her love was falling on everything but him There was nothing he could do but watch it rain Verse 4 Sometimes its hard to know when to cut your losses Turn and run for cover, find another lover Keep hoping for the best But it turns out to be less Than what it really takes to keep you going Chorus When love is like the rain Give up, give up When love is like the rain Bridge First all the predictions Said she was the one But everything's gone cloudy And you cannot see the sun You want to turn off all those

feelings You want to make them stop You can't take another minute No no not another drop Chorus
When love is like the rain When love is like the rain Verse 5 Sure was cold and cruel He was walking
down the road The raindrops felt like tears When at last he'd had enough H e turned and headed home
He was ready for a change of weather Track 11: DURANGO 2001 Eileen Hemphill-Haley / H2 Tunes
(ASCAP) Tuning: DADGAD Es insights: Heres a story about two people, both out wandering around the
West, too focused on their own lives to realize that in fact they are each actually quite lost. They happen
to meet by way of an automotive breakdown, followed by becoming trapped by a storm. By the time the
weather clears, well, everything is different. This is the one and only song of mine with a geologist as the
protagonist. I love geologists! Theyre so earthy (heh, heh). Verse 1 Out of Four Corners Down a two-lane
road with a one-track mind Eyes ever forward Not a thought askew, not a glance behind Cool wind
blowing, pushing me hard in the direction of Durango Verse 2 Now me, I know these highways I know the
lay of the land that theyre drawn across I am a mapmaker Im not capable of getting lost But there I was
stranded just a few short miles from Durango Chorus Durango Durango Verse 3 I met him on the
roadside Apparently Id run out of gas One of lifes little metaphors I see that now, thinking back Would he
take me to the next town? He said, what is the next town? I said, Durango Verse 4 The snow started
blowing before wed made it even two more miles The roads were getting treacherous and it was clear
wed have to stop for a while He said, lets find a cup of coffee See what we can learn about the weather in
Durango Durango Durango Bridge He was working on a novel about love gone right in a world gone
wrong Satellite positioning Thats what I was working on He said, this storm is getting vicious Maybe we
should find a place to sleep A satellite wouldnt get a fix on us again for seven weeks Verse 5 If love wants
to find you it doesnt need a compass or a map Dont have to draw me a picture Believe me, I know all
about that I am a mapmaker And every map I make now leads to Durango Verse 6 And me, I know
these highways I know the rocks and the hills and the canyon lands If anyone can find you Darlin you
know I surely can I know where to find you, yeah I know that I will find you in Durango

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