

# Pretty Belinda

Key: Any


Genre: General

Harp Type: Diatonic

Skill: Any

+9 +8 +8 -9 +8 +8  
-8 -8 -8 +8 -8 +9  
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+7

## Lyrics

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# George Merrill

Key: Any

Genre: General

Harp Type: Diatonic

Skill: Any

**George Merrill** (born 10 January 1956) is an American songwriter whose work mostly dates from the mid- to late 1980s.

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He co-wrote "How Will I Know", which was a hit for Whitney Houston in 1986, as well as Houston's 1987 hit "I Wanna Dance with Somebody (Who Loves Me)".


From the mid- to late 1980s to the present day, Merrill has been one half of vocal duo Boy Meets Girl, who are best remembered for the late-1988 hit "Waiting for a Star to Fall". He wrote the song and had initially offered it to Houston and Belinda Carlisle, but they both rejected it (though Carlisle did do a demo recording) and Merrill decided to sing it himself and feature it on the next Boy Meets Girl album.

Merrill was married to Shannon Rubicam (his partner in Boy Meets Girl) from the mid-1980s until they divorced in 2000. They have one daughter, Hilary; she can be seen as the little blond girl in her parents' video of "Waiting for a Star to Fall". Despite their divorce they have continued working together for various music projects.

## Lyrics

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# Billy Mann

Key: Any

Genre: General

Harp Type: Diatonic


Skill: Any

William H. Mann (born William Isaiah Erlichman, December 20, 1968) is an American songwriter, record producer, creative executive, music publisher, and founder/CEO of independent music publishing company Green & Bloom/Topline,[1] as well as chairman of management firm Manncom.

Over a 25-year period, Mann has built his career from homeless street musician to recording artist to entrepreneur and music industry executive. In the process he has written songs and/or produced records for/with an array of artists,[3] including P!nk, John Legend, Celine Dion, Take That, Backstreet Boys, Cher, David Guetta,[4] Kelly Rowland, Jessica Simpson, Ricky Martin, Anastacia, Art Garfunkel, Sting, Joss Stone, Robyn, Grover Washington, Jr., Chaka Khan, Boyzone, Paula Abdul, Helene Fischer, Cher Lloyd, Paul Van Dyk and Hilary Duff and Jennifer Brown.

Since penning his first Top 10 hit in the UK for EMI in 1995 with "3 Is Family" by Dana Dawson,[ Mann has racked up several

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Top 40 hits around the world (including several Top 10s and number 1s), with cumulative album sales of over 110 million.

## Early life and education

Born in Philadelphia, Pennsylvania[9] as the youngest of three children.[10] Born to middle class parents, Mann lived with his mother in Philadelphia's inner city after his parents' divorce. From early childhood, he began experimenting with songwriting and taught himself guitar, piano, bass, harmonica, baritone horn and flute.[10] By age 12, Mann had put together several bands with other young local musicians, including musicians such as Steven Wolf,[11] Clayton Sears[12] and Adam Dorn (a.k.a. Mocean Worker).[13]


Mann attended the Philadelphia High School for the Creative & Performing Arts (CAPA)[14] for Vocal Music, alongside members of Boyz II Men, The Roots, Christian McBride and Joey DeFrancesco.

## Career

### Artist

A college graduate by 20, Mann immediately began his professional career as a traveling musician.[15] After stops in Los Angeles, San Francisco, Miami and London, Mann landed

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in New York, where a chance encounter[16] with producer Ric Wake, put together by songwriter/performer Gregg Wattenberg, resulted in a recording contract.[17] Wake then introduced Mann to then A&M Records label head, Al Cafaro; Mann was ultimately signed to Wake's imprint DV8 Records, distributed by A&M.[18]


The deal led to two solo releases: 1996's Billy Mann[19] and 1998's Earthbound.[20] Inspired by the loss of his first wife Rema Hort Mann, to stomach cancer nine months after they were married, Earthbound was co-produced by Mann and David Kershenbaum and featured an appearance by Carole King.

Following the release of Earthbound, Mann relocated to Europe.

## Songwriter

Mann has written songs for artists across a number of genres including pop, rock, dance, R&B, reggae, house and country.[21] Self-publishing his own catalog, he also has publishing credits with Sony/ATV, Warner/Chappell, Verse and BMG Chrysalis.[citation needed] Mann's songwriting collaborators have included artists such as Carole King, Rudy Perez, Burt Bacharach, Desmond Child, Graham Lyle and Walter Afanasieff, as well as new producer/songwriters like Christian Medice, David Spencer and Supah Mario.[citation needed] Of particular note is Mann's long-standing collaboration with P!nk, another Philadelphia native, who was introduced to Mann

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in 2002 by her then co-manager Craig Logan.[citation needed] They since have co-written such songs as "God Is A DJ", "Stupid Girls", "Dear Mr. President", "Nobody Knows", "I'm Not Dead", "Crystal Ball", "Glitter in the Air", "Bridge of Light", "The Truth About Love" and "Beam Me Up".[citation needed] They have twice been nominated for Grammys, for "Stupid Girls" and "The Truth About Love".[22] In 2017, Mann co-wrote and produced "I Am Here" on P!nk's already million selling album entitled "Beautiful Trauma". Variety Magazine profiled the long-standing partnership between the artist and Mann just after the album's release.[23] P!nk and Mann continued their catalog of songs in 2019 on the #1 platinum HURTS 2B HUMAN with "The Last Song Of Your Life."


## Record producer

About.com named Mann one of the Top 10 Producers of 2006.[25] In addition to some of the artists listed above, he has worked in a production capacity with such Grammy-winning producer legends as Peter Asher, Walter Afanasieff, David Foster and James Stroud.

## Production and writing credits include

- P!nk: *Try This*, *I'm Not Dead*, *Funhouse*, *Greatest Hits ... So Far*, *The Truth About Love*, *Beautiful Trauma*, *Hurts 2B Human*
- Cher: *Closer to the truth*

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- Celine Dion: *Let's Talk About Love*
- Josh Groban: *Closer* (Website Exclusive version)
- Backstreet Boys: *Never Gone, Unbreakable*
- Michael Bolton: *Only a Woman Like You*
- Teddy Geiger: *Step Ladder, Underage Thinking, Snow Blankets the Night*
- Ricky Martin: *Life*
- Martina McBride: *Emotions*
- Robyn: *My Truth*
- Kelly Rowland: *Simply Deep, Ms. Kelly*
- Jonas Bros: *It's About Time*
- Hall & Oates: *Do It for Love*
- Jessica Simpson: *Irresistible, In This Skin*
- Joss Stone: *Introducing Joss Stone*
- Take That: *Beautiful World*
- Paul van Dyk: *Out There and Back*
- Amanda Marshall: *Everybody's Got a Story*
- Seeed: *Seeed*
- Frida Gold: *Liebe Ist Meine Religion*
- Natalie Imbruglia: *Male*
- Jennifer Brown Vera

## Entrepreneur

In 2001, Mann founded Stealth Entertainment[26] in New York City's garment district. The one-man office and studio grew into a team of a half dozen young executives who went on to

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develop multi-platinum, award-winning and chart-topping artists, songwriters, producers and mixing engineers like Andy Zulla, Christopher Rojas, Teddy Geiger,[27] Esme Denters[28] and Pete Wallace, all of whom met Mann at the earliest stages in their careers. Known for his ability to identify talent at the earliest stages, Mann is widely known for discovering everyone from Oscar-winning actor Emma Stone and aforementioned Teddy Geiger to internet phenoms Alex Aiono and Charli D'Amelio as well as sister Dixie D'Amelio, among others.

In addition to developing talent, Stealth built successful alliances/partnerships with organizations like Seventeen Magazine,[29] Columbia Records, SonyBMG Special Projects, Target, Levi's and other brands on behalf of the company and its roster. Stealth was acquired as part of Mann's later move to EMI.

As a consultant, Mann has worked with Zomba Group, Sony Music Entertainment, Sony Pictures Television, Warner-Chappell, Red Bull Media House, BMG Chrysalis, Bliss Legal and BMG International. He has also been featured as a guest music commentator on The Today Show[30]

He is an advisor on Scenebot Stage.

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## Executive

In November 2007, Mann joined EMI Music as creative advisor and a member of the operating board.[32] Soon after, he was appointed chief creative officer; in 2008, he was made president of new music a&r international and president of global artist management, overseeing content on all continents.

During his years with the company, Mann helmed the development of some of EMI's most successful international artists and partnerships, including David Guetta, Pablo Alboran, Helene Fischer, Bebe, Juan Luis Guerra, Tiziano Ferro, Robyn, Panda, Paty Cantu, Belinda, Wind Up and Movic, among others. Additionally, he helped develop artist management initiatives in several countries (including Spain, Germany, Italy and the United States) in order to expand the way EMI developed talent. Throughout his EMI tenure, Mann also acted as the non-executive chairman for Stealth Entertainment, which in its latter years focused primarily on songwriter/producer management.

During EMI's most turbulent period, Mann worked under four CEOs in a mere three years, and carried on through each regime change. EMI's final CEO Roger Faxon announced Mann's departure from the company in a glowing letter that reflected the impact on the organization.[33]

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In January 2011, Mann was named president of creative, BMG North America, overseeing the creative staff in New York, Los Angeles, and Nashville in managing the roster integration of recently acquired companies, and leading efforts to attract, develop, and sign new content.[34]

At the end of 2011, Mann founded Manncom Creative Partners, a boutique talent/services company alongside a publishing venture with BMG, Green & Bloom/Topline. [35] In 2013, BMG extended its investment in Green & Bloom.[citation needed] In 2019, Green & Bloom/Topline has celebrated a series of successes with lovelytheband,[36] Supah Mario,[37] Flawless, Dani Poppitt and others.

## Lyrics

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# Shel Silverstein

Key: Any

Genre: General

Harp Type: Diatonic

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Skill: Any

Sheldon Allan Silverstein /'silvərsti:n/[1] (September 25, 1930 – May 10, 1999)[2][3] was an American writer known for his cartoons, songs, and children's books.[2] He styled himself as Uncle Shelby in some works. His books have been translated into more than 30 languages and have sold more than 20 million copies.[3] He was the recipient of two Grammy Awards, as well as Golden Globe Award and Academy Award nominations.


## Early life

Born into a Jewish family,[4] Silverstein grew up in the Logan Square neighborhood of Chicago, attended Roosevelt High School and, later, the University of Illinois, from which he was expelled. He then enrolled in the Chicago Academy of Fine Arts which he was attending when he was drafted into the United States Army. He served in Japan and Korea.

## Cartoons

Silverstein began drawing at age seven by tracing the works of Al Capp.[6] He told Publishers Weekly: "When I was a kid—12 to 14, I'd much rather have been a good baseball player or a hit with the girls, but I couldn't play ball. I couldn't dance. Luckily, the girls didn't want me. Not much I could do about that. So I started to draw and to write. I was also lucky that

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I didn't have anybody to copy, be impressed by. I had developed my own style; I was creating before I knew there was a Thurber, a Benchley, a Price and a Steinberg. I never saw their work 'til I was around 30. By the time I got to where I was attracting girls, I was already into work, and it was more important to me. Not that I wouldn't rather make love, but the work has become a habit." [7]

He was first published in the Roosevelt Torch, a student newspaper at Roosevelt University, where he studied English after leaving the Art Institute. During his time in the military, his cartoons were published in Pacific Stars and Stripes, where he had originally been assigned to do layouts and paste-up. His first book, Take Ten, a compilation of his military Take Ten cartoon series, was published by Pacific Stars and Stripes in 1955. He later said his time in college was a waste and would have been better spent traveling around the world meeting people. [8]

After returning to Chicago, Silverstein began submitting cartoons to magazines while also selling hot dogs at Chicago ballparks. His cartoons began appearing in Look, Sports Illustrated and This Week. [9]

Mass-market paperback readers across America were introduced to Silverstein in 1956 when Take Ten was reprinted by Ballantine Books as Grab Your Socks! The edition included a foreword by Bill Mauldin. [citation needed]

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In 1957, Silverstein became one of the leading cartoonists in *Playboy*, which sent him around the world to create an illustrated travel journal with reports from far-flung locales. During the 1950s and 1960s, he produced 23 installments called “Shel Silverstein Visits...” as a feature for *Playboy*. Employing a sketchbook format with typewriter-styled captions, he documented his own experiences at such locations as a New Jersey naturist community, the Chicago White Sox training camp, San Francisco’s Haight-Ashbury district, Fire Island, Mexico, London, Paris, Spain and Africa. In a Swiss village, he drew himself complaining, “I’ll give them 15 more minutes, and if nobody yodels, I’m going back to the hotel.” These illustrated travel essays were collected by the publisher Fireside in *Playboy’s Silverstein Around the World*, published in 2007 with a foreword by Hugh Hefner and an introduction by music journalist Mitch Myers.[10]

In a similar vein were his illustrations for John Sack’s *Report from Practically Nowhere* (1959), a collection of humorous travel vignettes previously appearing in *Playboy* and other magazines.[]

## “Now here’s my plan...”

His best-known cartoon of the 1950s was featured on the cover of his next cartoon collection, *Now Here’s My Plan: A Book of*

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*Futilities*, which was published by Simon & Schuster in 1960. Silverstein biographer Lisa Rogak wrote:

*The cartoon on the cover that provides the book's title would turn out to be one of his most famous and often-cited cartoons. In the cartoon, two prisoners are chained to the wall of a prison cell. Both their hands and feet are shackled. One says to the other, "Now here's my plan." Silverstein was both fascinated and distressed by the amount of analysis and commentary that almost immediately began to swirl around the cartoon. "A lot of people said it was a very pessimistic cartoon, which I don't think it is at all," he said. "There's a lot of hope even in a hopeless situation. They analyze it and question it. I did this cartoon because I had an idea about a funny situation about two guys."*

Silverstein's cartoons appeared in issues of *Playboy* from 1957 through the mid-1970s, and one of his *Playboy* features was expanded into *Uncle Shelby's ABZ Book* (Simon & Schuster, 1961), his first book of new, original material for adults. Because it was unclear whether some of the material was intended for adults or children, the 1985 reprint had a conspicuous cover label.

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## Views on his own writing

Silverstein's editor at Harper & Row, Ursula Nordstrom, encouraged Silverstein to write children's poetry. Silverstein said that he had never studied the poetry of others and had therefore developed his own quirky style, laid back and conversational, occasionally employing profanity and slang. In a 1975 *Publishers Weekly* interview, he was asked how he came to do children's books:

*"I didn't," Shel said, "I never planned to write or draw for kids. It was Tomi Ungerer, a friend of mine, who insisted—practically dragged me, kicking and screaming, into Ursula Nordstrom's office. And she convinced me that Tomi was right; I could do children's books." The relationship between Ursula Nordstrom and Shel Silverstein is mutually rewarding. He considers her a superb editor who knows when to leave an author-illustrator alone. Asked if he would change something he had produced on an editor's say-so, he answered with a flat "No." But he added: "Oh, I will take a suggestion for revision. I do eliminate certain things when I'm writing for children if I think only an adult will get the idea. Then I drop it, or save it. But editors messing with content? No." Had he been surprised by the astronomical record of *The Giving Tree*, his biggest seller to date and one of the most successful children's books in years? Another emphatic no. "What I do is good," he said. "I wouldn't let it out if I*

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*didn't think it was." But The Giving Tree, which has been selling steadily since it appeared almost 10 years ago and has been translated into French, is not his own favorite among his books. "I like Uncle Shelby's ABZ, A Giraffe and a Half, and Lafcadio, the Lion Who Shot Back—I think I like that one the most."*

Otto Penzler, in his crime anthology *Murder for Revenge* (1998), commented on Silverstein's versatility:

*The phrase "Renaissance man" tends to get overused these days, but apply it to Shel Silverstein and it practically begins to seem inadequate. Not only has he produced with seeming ease country music hits and popular songs, but he's been equally successful at turning his hand to poetry, short stories, plays, and children's books. Moreover, his whimsically hip fables, beloved by readers of all ages, have made him a stalwart of bestseller lists. A Light in the Attic, most remarkably, showed the kind of staying power on the New York Times chart—two years, to be precise—that most of the biggest names (John Grisham, Stephen King and Michael Crichton) have never equaled with their blockbusters. His unmistakable illustrative style is another crucial element to his appeal. Just as no writer sounds like Shel, no other artist's vision is as delightfully, sophisticatingly cockeyed. One can only marvel that he makes the time to respond so kindly to his friends' requests. In the following*

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*work, let's be glad he did. Drawing on his characteristic passion for list making, he shows how the deed is not just in the wish but in the sublimation.*

## T

his anthology was the second in a series, which also included *Murder for Love* (1996) and *Murder and Obsession* (1999). All three anthologies included Silverstein contributions. He did not really care to conform to any sort of norm, but he did want to leave his mark for others to be inspired by, as he told *Publishers Weekly*:

*I would hope that people, no matter what age, would find something to identify with in my books, pick up one and experience a personal sense of discovery. That's great. I think that if you're a creative person, you should just go about your business, do your work and not care about how it's received. I never read reviews because if you believe the good ones you have to believe the bad ones too. Not that I don't care about success. I do, but only because it lets me do what I want. I was always prepared for success but that means that I have to be prepared for failure too. I have an ego, I have ideas, I want to be articulate, to communicate but in my own way. People who say they create only for themselves and don't care if they are published... I hate to hear talk like that. If it's good, it's too good not to*

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*share. That's the way I feel about my work. So I'll keep on communicating, but only my way. Lots of things I won't do. I won't go on television because who am I talking to? Johnny Carson? The camera? Twenty million people I can't see? Uh-uh. And I won't give any more interviews.*

## Songs

Silverstein studied briefly at Chicago College of Performing Arts at Roosevelt University. His musical output included a large catalog of songs; a number of them were hits for other artists, most notably the rock group Dr. Hook & The Medicine Show.[10] He wrote Tompall Glaser's highest-charting solo single, "Put Another Log on the Fire", "One's on the Way" and "Hey Loretta" (both hits for Loretta Lynn, in 1971 and 1973 respectively), and "25 Minutes to Go", sung by Johnny Cash, about a man on Death Row with each line counting down one minute closer. Silverstein also wrote one of Johnny Cash's best known hits, "A Boy Named Sue" as well as "The Unicorn", first recorded by Silverstein himself in 1962 but better known in its version by The Irish Rovers. Other songs co-written by Silverstein include "The Taker" written with Kris Kristofferson and recorded by Waylon Jennings, and a sequel to "A Boy Named Sue" called "Father of a Boy Named Sue", which is less known, but he performed the song on television on The Johnny Cash Show. He also penned a song entitled "F\*\*k 'em"

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which is lesser known and contained a reference to “f\*\*k kids.”[14][15]

He wrote the lyrics and music for most of the Dr. Hook & the Medicine Show songs on their first few albums, including “The Cover of ‘Rolling Stone’”, “Freakin’ at the Freakers’ Ball,” “Sylvia’s Mother”, “The Things I Didn’t Say” and a cautionary song about venereal disease, “Don’t Give a Dose to the One You Love Most”. [10] He wrote many of the songs performed by Bobby Bare, including “Rosalie’s Good Eats Café”, “The Mermaid”, “The Winner”, “Warm and Free”, and “Tequila Sheila”. He co-wrote with Baxter Taylor “Marie Laveau”, for which the songwriters received a 1975 BMI Award.[citation needed] The third album by Tompall Glaser contained eight songs by Silverstein and three by Silverstein and others.

Silverstein’s “The Ballad of Lucy Jordan”, first recorded by Dr. Hook in 1975, was re-recorded by Marianne Faithfull (1979), Belinda Carlisle (1996), and Bobby Bare (2005) and later featured in the films Montenegro and Thelma & Louise. “Queen of the Silver Dollar” was first recorded by Dr. Hook on their 1972 album Sloppy Seconds, and later by Doyle Holly (on his 1973 album Doyle Holly), Barbi Benton (on her 1974 album Barbi Doll), Emmylou Harris (on her 1975 album Pieces of the Sky) and Dave & Sugar (on their 1976 album Dave & Sugar).[citation needed]

Silverstein composed original music for several films and

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displayed a musical versatility in these projects, playing guitar, piano, saxophone and trombone. He wrote "In the Hills of Shiloh", a poignant song about the aftermath of the Civil War, which was recorded by The New Christy Minstrels, Judy Collins, Bobby Bare and others. The soundtrack of the 1970 film Ned Kelly features Silverstein songs performed by Waylon Jennings, Kris Kristofferson and others.[9] He also co-wrote with Waylon the song 'A Long Time Ago'.

In addition, Silverstein wrote "Hey Nelly Nelly," a 1960s-era folk song recorded by Judy Collins.[16]

Silverstein had a popular following on Dr. Demento's radio show. Among his best-known comedy songs were "Sarah Cynthia Sylvia Stout (Would Not Take The Garbage Out)", "The Smoke-Off" (a tale of a contest to determine who could roll—or smoke—marijuana joints faster), "I Got Stoned and I Missed It" and "Stacy Brown Got Two." He wrote "The Father of a Boy Named Sue", in which he tells the story from the original song from the father's point of view, and the 1962 song "Boa Constrictor", sung by a person who is being swallowed by a snake (recorded by the folk group Peter, Paul, and Mary) also recorded by Johnny Cash for his 1966 album Everybody Loves A Nut although it is now better known as a children's playground chant.[citation needed]

One of the last musical projects Silverstein completed in his lifetime was Old Dogs, a 1998 one-off album and supergroup

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which performed songs about getting old, all of which Silverstein wrote or co-wrote.[17]

A longtime friend of singer-songwriter Pat Dailey, Silverstein collaborated with him on the posthumously released Underwater Land album (2002). It contains 17 children's songs written and produced by Silverstein and sung by Dailey (with Silverstein joining him on a few tracks). The album features art by Silverstein.[18]


He was a friend of Chicago songwriter Steve Goodman, for whom he wrote the final verse of "What Have You Done For Me Lately?" (refusing a songwriting credit for his contribution). Goodman also recorded Silverstein's "Three-Legged Man", as did Ray Stevens.[citation needed]

In 2010, Bobby Bare and his son Bobby Bare Jr produced a CD called Twistable, Turnable Man: A Musical Tribute to the Songs of Shel Silverstein which was released on Sugar Hill Records. Other artists recording Silverstein songs include the Brothers Four, Andrew Bird, My Morning Jacket and Bobby Bare, Jr.

## Theater

In January 1959, Look, Charlie: A Short History of the Pratfall was a chaotic off-Broadway comedy staged by Silverstein, Jean Shepherd and Herb Gardner at New York's Orpheum Theatre on Second Avenue in the Lower East Side.[21]


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Silverstein went on to write more than 100 one-act plays. The Lady or the Tiger Show (1981) and Remember Crazy Zelda? (1984) were produced in New York.[22] The Devil and Billy Markham, published in Playboy in 1979, was later adapted into a solo one-act play that debuted on a double bill with Mamet's Bobby Gould in Hell (1989) with Dr. Hook vocalist Dennis Locorriere narrating.[23] In 1990, Silverstein's one-act modernized version of Hamlet starred Melvin Van Peebles playing all the roles.[24] Karen Kohlhaas directed An Adult Evening of Shel Silverstein, produced by New York's Atlantic Theater Company in September 2001 with a variety of short sketches:

- "One Tennis Shoe"—Harvey claims his wife is becoming a bag lady.
- "Bus Stop"—Irwin stands on a corner with a "bus stop" sign.
- "Going Once"—A woman auctions herself.
- "The Best Daddy"—Lisa's daddy shot the pony he got for her birthday.
- "The Lifeboat is Sinking"—Jen and Sherwin play a game of Who-Would-You-Save-If-the family was drowning.
- "Smile"—Bender plans to punish the man responsible for the phrase "Have a nice day".
- "Watch and Dry"—Marianne discovers her laundry has not been cleaned.
- "Thinking Up a New Name for the Act"—Pete thinks "meat and potatoes" is the perfect name for a vaudeville act.

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- “Buy One, Get One Free”—Hookers offer a golden opportunity.
- “Blind Willie and the Talking Dog”—Blind Willie’s talking dog argues they could profit from his talent.


A production of *An Adult Evening of Shel Silverstein* was produced by a Hofstra University theater group called The Spectrum Players, which was founded by Francis Ford Coppola in 1959. The production used a “victorian sailors on shore leave watching a play” aesthetic and used live rag-time and an MC character not in the script to transition between pieces. The production was directed by Richard Traub of Chicago and starred several of Hofstra’s most promising young actors: Nick Pacifico, Amanda Mac, Mike Quattrone, Ross Greenberg, Chelsea Lando, Allie Rightmeyer, and Paolo Perez as the MC.

In December 2001, *Shel’s Shorts* was produced in repertory as two separate evenings under the titles *Signs of Trouble* and *Shel Shocked* by the Market Theater in Cambridge, Massachusetts. *Signs of Trouble* was directed by Wesley Savick, and *Shel Shocked* was directed by Larry Coen.

## TV and film

Silverstein co-wrote the screenplay for *Things Change* with David Mamet. He also wrote several stories for the TV movie *Free to Be... You and Me*. Silverstein wrote and narrated an animated short of *The Giving Tree*, first produced in 1973; a

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remake based on Silverstein's original screenplay but without his narration was released in 2015 by director Brian Brose. Other credits include the shorts De boom die gaf (based on his novel) and Lafcadio: The Lion Who Shot Back.

His songs have been used in many TV shows and movies, including Almost Famous ("The Cover of 'Rolling Stone'"), Thelma & Louise ("The Ballad Of Lucy Jordan") and Coal Miner's Daughter ("One's on the Way"), as well as the Dustin Hoffman film Who Is Harry Kellerman and Why Is He Saying Those Terrible Things About Me? ("Bunky and Lucille", "Last Morning").


## Awards

Silverstein's "A Boy Named Sue" won a 1970 Grammy. He was nominated for an Oscar and a Golden Globe Award for his song "I'm Checkin' Out" in the film Postcards from the Edge.

Together with longtime friend and producer Ron Haffkine, he released "Where the Sidewalk Ends" on cassette in 1983, and as an LP phonograph record in 1984, winning the 1984 Grammy Award for Best Recording For Children.

He was posthumously inducted into the Nashville Songwriters Hall of Fame in 2002. Silverstein was inducted into the Chicago Literary Hall of Fame in 2014.

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## Personal life

Silverstein lived on a Sausalito houseboat between c.1967 to about 1975, and additionally he owned homes in Greenwich Village, Martha's Vineyard, and Key West.

Silverstein never married. He did, according to the 2007 biography *A Boy Named Shel*, sleep with "hundreds, perhaps thousands of women." He was also a frequent presence at Hugh Hefner's Playboy Mansion and Playboy Clubs.

He had one daughter, Shoshanna Jordan Hastings, born June 30, 1970, with Susan Taylor Hastings of Sausalito, California, whom he reportedly met at the Playboy Mansion. Susan died on June 29, 1975, one day before Shoshanna's fifth birthday, and Shoshanna went to live with her uncle and aunt in their Baltimore home. Shoshanna died April 24, 1982, at age 11, of a cerebral aneurysm. The book *A Light in the Attic* is dedicated to her.

He also had a son named Matthew, born November 10, 1984, with Sarah Spencer of Key West, Florida; Sarah drove a tourist trackless train and inspired Shel's song "The Great Conch Train Robbery."

On May 10, 1999, Silverstein died at age 68 of a heart attack in Key West, Florida and was subsequently buried in Westlawn Cemetery in Norridge, Illinois.

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On June 25, 2019, The New York Times Magazine listed Shel Silverstein among hundreds of artists whose material was reportedly destroyed in the 2008 Universal fire.

## Lyrics

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# Aye Aye Aye Aye

Key: Any

Genre: General

Harp Type: Diatonic

Skill: Any

8 -8

7 -6


-8 -8 7 87

6 -6 -6 6 -6 -6

6 -9

-9 -8 -7 6

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6 -6 -6

6 -8

-8 8 8 -8 7

Aye, Aye, Aye, Aye,

Si Si Senora

My Sister Belinda,

She pissed out the window,

And ruined,

My brand new Sombrero!

## Lyrics


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# The Green Grave, (chrom)

Key: Any

Genre: General

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Harp Type: Diatonic

Skill: Any

William Isaac & Belinda Nolan

Key: Am

-3 -3 -3 -3 3 -3 -3 -4

The wind a-cross the grave-yard blew

2 4 4 -4 3 -3

With ti-ny drops of rain

6 6 6 6 -5 4 -3 3

I nev-er had but one true love

2 -3 -3 -3 -3 -4 4 -3 2

And she in the grave one year hath lain

-2\* 2 -3 -3 -3 3 -3

And she in the grave hath lain


## Lyrics

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# The Green Grave, (12th pos)

Key: Any

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Genre: General

Harp Type: Diatonic

Skill: Any

William Isaac & Belinda Nolan

Key: Am

Harp: G

-4 -4 -4 -4 4 -4 -4 5

-8 -8 -8 -8 7 -8 -8 8

The wind a-cross the grave-yard blew

-3" -5 -5 5 4 -4

-6 -9 -9 8 7 -8

With ti-ny drops of rain

-6 -6 -6 -6 6 -5 -4 4

-10-10-10 -10 9 -9 -8 7

I nev-er had but one true love

-3" -4 -4 -4 -4 5 -5 -4 -3"

-6 -8 -8 -8 -8 8 -9 -8 -6


And she in the grave one year hath lain

-3 -3" -4 -4 -4 4 -4

-7 -6 -8 -8 -8 7 -8

And she in the grave hath lain

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# Lyrics

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## Aye Aye Aye Aye

Key: Any

Genre: General

Harp Type: Diatonic

Skill: Any

8 -8

7 -6

-8 -8 7 87

6 -6 -6 6 -6 -6

6 -9

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-9 -8 -7 6

6 -6 -6

6 -8  
-8 8 8 -8 7

Aye, Aye, Aye, Aye,


Si Si Senora

My Sister Belinda,

She pissed out the window,

And ruined,

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My brand new Sombrero!

## Lyrics

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