

# *Anthology of Good Rocking Tonite Songs*

## *GRT GRADUATES*

This partition contains the lyrics to the following four *GRT* albums:

**Good Rockin' is Back Tonight**

**Good Rockin' Down the Highway of Life**

**Ry's Reply**

**Good Gospel Rockin' Tonight**

Default Musical Genre is Rock'N'Roll/Pop and therefore, is not annotated. Other genres are specifically annotated as follows:

R&B – Rhythm and Blues

C&W – Country and Western

G – Gospel

RNR – Rock'N'Roll

Multiple genres and ratings for those genres annotated in parentheses.

Ryzanna and Nick Sheeboom wrote all *GRT* songs; however, Molly “Two Moons” Malloy contributed lyrics to “Another Sometimes” and “Hard on My Heart,” as noted below. Five covers are included: Hank Ballard and the Midnighters “Annie” series; Betty Everett’s “It’s In His Kiss” and Brenda Lee’s “I’m Sorry. NOTE: Ryz’n still refuses to permit the publication of “Sweet Pea,” “Hop On,” “It Could Be You,” “Where’s Your Head at Boy?” and “Was a Girl like You.” However, she did compromise her standards by lifting her ban for the hit “The Sizzle Shake” and her number one smash “Sweet Lovin’ also known as “Turtle Dovin’.” References to the banned tunes are contained in the liner notes under the “Other Songs” segment.

Each album contains at least ten songs. *GRT* covered five songs from other artists and those tunes have been credited to their composers and lyricists. Four traditional, standard hymns are also included on the Gospel LP.

**Good Rockin' Is Back Tonight** (Released under the RyzNick label, September 22<sup>nd</sup>, 1975 (Nick's 22<sup>nd</sup> birthday))

- 1. Li'l Mo Tripped Out**
- 2. Ryz'n Shine**
- 3. Float Your Boat (\$RNR, 1C&W)**
- 4. The Voice of Choice (\$RNR, C&W)**
- 5. I Can't Recall**
- 6. What Good Does It Do? \*R&B**
- 7. Lust For Love \***
- 8. I Like the Way \***
- 9. Of Marriage and Love**
- 10. Sweet Lovin' (a.k.a. Turtle Dovin') (1RNR, R&B)**

**L'il Mo Tripped Out** (By Little Nick, July 4<sup>th</sup>, 1970, pre-dawn, sleeping in the Bonnie at Rehobeth Beach, Delaware)

*Now Li'l Mo trips me out less than Mary Jane.  
Mo's so cute bein' reet  
That she's drivin' me insane.*

*Me and Mo used to play, used to have some fun  
Now we can't meet  
Until Mary Jane is done.*

*And whether Mo's high or she's just fallin' fast.  
Not sure I can trust her  
Be her first one or her last?*

*Cuz it ain't Mo but Mary Jane callin' the shot  
So if the cops don't bust her  
Then it's a bummer that Mo's got*

*Said I saw it comin' before Mo up and moved away  
Though Mo kept right on a-druggin'  
No matter what I do or say*

*Such a shame what Little Mo failed to see.  
She can't tell night time from day  
Or Mary Jane from me*

*Bridge*

*Let all this be a lesson  
For young girls who would dress in  
Sweet Mary Jane's clothes  
Cuz only reet Mary Jane knows  
While you'll only be guessin'  
What you did at your last, sweet, reet smokin' session*

*So when you're done trippin', like Mo,  
Feelin' all bummed out and low,  
Seekin' your boyfriend's blessin'  
When you start cryin' and confessin'  
Don't be surprised if he looks in your eyes  
And says coldly, 'Babe! You gotta go.'*

**Ryz'n Shine** (July 20, 1970, By Nick at home)

*There's a girl who moves so fi-ine.  
She's the one call'd Ryz'n Shi-ine.  
What's so great is she don't know  
When she walks, that she's a show.  
Hey, hey, hey, hey! Ryz'n Shine!*

*She's so cute and still in shcoo-ool.  
And she don't fake bein' coo-ool.  
She's so sweet, sports such a glow,  
Ties her hair with a yellow bow.  
Hey,hey,hey,hey! Ryz'n Shine!*

*Bouncin' round in a Poor Boy shir-irt.  
Swayin' in her mini skir-irt,  
But she's so pure, she don't flirt,  
And she don't dish no dirt.  
Hey,hey,hey,hey! Ryz'n fine!*

*Eyes so bright and lips so re-ed,  
She loves me, that's what she sai-aid.  
Makes me a lucky guy,  
When she's with me, she ain't shy.  
Hey,hey,hey,hey! Ryz'n mine!*

*She's the kind, when she walks by-y.  
Turns the heads of every guy-y.  
Know when she smiles so free,  
Her sweet lovin's saved for me.  
Hey,hey,hey,hey! Ryz'n Shine*

*Hey,hey,hey,hey! Ryz'n Shine!  
Hey,hey,hey,hey! Ryz'n fine!  
Hey,hey,hey,hey! Ryz'n mine!  
She's Ryz'n mine, all the time!  
Shine, shine, shine, Ryz'n mine!*

**Float Your Boat** (by Dixie, San Diego, May 28, 1974, after leaving Lori Lei to play ball on the mainland—with a country twang)

*Out on my own, got no more home.  
Yes, I'm all alone.  
Go where I choose, got nothin' to loose,  
But she's all gone.*

*She said "Whatever floats your boat,  
Go it alone. If that turns you on.  
But forget about me. It's no longer we."  
This was her song.*

*(Chorus)  
Whatever floats your boat!  
Whatever floats your boat!  
Yeah, that's what she said.  
Whatever floats your boat,  
That's all she wrote!  
And then she fled.*

*So now that I'm free, I'm single you see.  
Yeah, I'm all alone.  
Do what I please, blow with the breeze,  
Got no one to phone.*

*I had it made. Should I have stayed?  
Well, maybe I should.  
But now it's too late. I've lost my mate.  
And so, it's no good.*

*Chorus*

*Well, here in L.A., I waste all my day,  
Just thinkin' of her.  
Why did I leave, only to grieve?  
Mann, I'd thought I was sure.*

*There's no goin' back. I'm on a new track.  
Have to keep movin' on out.  
She don't want me now, no way, no how,  
Of that, there's no doubt.*

*cuz she wrote - Chorus X 3*

**The Voice of Choice** (by Dixie, at Smokey Joe's Café, Roanoke, VA, June 17, 1975)

*Sometimes deep within,  
I get a funny feelin'  
That starts me to kneelin'  
And keeps me from sin.*

*I don't know why.  
But it always seems to scare me,  
Though It never speaks unfairly  
It's really kind of shy.*

*(Chorus)*

*I've come to learn, this Voice  
Gives me pause to stop and think.  
Though I may lose my poise  
It never seems to shrink.  
It just ain't makin' noise.  
And if you heed Its pleas,  
This silent Voice of Choice  
Will give you rest for your soul  
And even inner peace.  
It's the Voice of Choice!*

*Was I insane?  
To even listen to that question?  
Too ashamed to ever mention  
That it was always the same.*

***What . . . about . . . your wife?***  
*Those were the words that were spoken.  
And though my memory's broken,  
They cut me like a knife.*

*Chorus*

*Yes, that's what I heard.  
But I sometimes failed to listen  
Kept on lovin', kept on missin',  
Failing to observe.*

*Then I learned of her--  
That I had a wife to call my own.  
That I need never be alone  
And then I was sure.*

*(Chorus)*

**I Can't Recall** (Dixie, at home in Crest Hill, MD, June 20, 1975—heavy R&B tones)

*I can't remember, what it was like.  
Were we together and did we fight?  
I'm gropin', searchin' for a clue.  
I need to know, Baby, was it me or is it you?*

*(Chorus)*

*When did it happen? Lord, I can't recall.  
When did I make you? When did I fall?*

*Been goin' 'round with my head in a sling.  
You tell me Honey that you're wearin' my ring.  
They all tell me the same. They say that it's true.  
They say you're the one. They say that it's you.*

*(Chorus)*

*The other night, you did your best  
In the motel. I got no rest.  
You tried to sway me with all your charms.  
Felt the love in your luscious arms.*

*(Chorus)*

*And now, you tell me that I'm the one.  
Next you'll say, "Hey, look at our son."  
"Look at him Hon, he looks just like you.  
Now come on home Babe, like you're s'posed to do."*

*(Chorus)*

**WHAT GOOD DOES IT DO?** (by Dixie, NYC, July 9, 1975, as he was recovering in his hotel room from a mugging on the subway -- fast paced, heavy blues)

*What good does it do?  
What good does it do?  
What good does it do?  
Heyyyyyyyyyy Heyyyyyy!  
What good does it do?*

*Went back home again  
Went back home again  
Ya know it ain't no sin  
To go back home again.  
Ya know it ain't no sin.*

*Tried to be good son.  
Tried to be good son.  
Tried to be good son,  
But I ain't the one,  
No I ain't the one,  
To be the good son.*

*So what good does it do?  
What good does it do?  
What good does it do?  
Heyyyyyyyyyy Heyyyyyy!  
What good does it do?*

*Worked for my brother,  
Worked for my brother  
Instead of another,  
Worked for my brother,  
Now i feel smother'd.*

*Got back with my wife,  
Got back with my wife.  
Got back with my wife,  
Tried to start a new life  
Back home with my wife.  
(Yeah, start a new life.)*

*But what good does it do?  
What good does it do?  
What good does it do?  
Heyyyyyyyyyy Heyyyyyy!  
What good does it do?*

*We had nothin' but strife.  
We had nothin' but strife.  
We had strain and strife,  
Bein' back with my wife  
Livin' the new-old life.  
(Yeah, that new-old life.)*

*So I hit the road.  
So I hit the road.  
So I hit the road,  
Totin' my load  
Out on the road.*

*(Now,)  
Don't know where to head,  
Don't know where to head.  
Don't know where to head,  
Don't know where I'll bed  
Just as soon be dead.  
(Think I'd rather be dead.)*

*But HEY!*

*What good would it do?  
What good would it do?  
What good would it do?  
Heyyyyyyyyyy Heyyyyyy!  
Would croakin' really help me or  
Would it even help you?*

*Now tell me straight, what frig-gin' good does en-ny of it real-ly do? Hunh?*



**Lust for Love** (music by Dixie, lyrics by Ryz'n, Dayflower Studio, Washington, DC, July 23, 1975)

*Lus-tah! Lov-ah!  
Which a one will it be-ee?*

*I Say! You May!  
Set my Love-Lust free.*

*It's not Lu-ust, no, no, no, no, no, no-o  
Babe, can't you see-ee?  
It's only Lo-ove, oh, oh, oh, oh, oh, oh-o,  
Between you and me-ee.*

*Lo-vah! Lus-tah!  
Which a one will it be-ee?*

*I Say! You May!  
Set my Love-Lust free.*

*It's my love for you, you see?  
Not my lust, that's drivin' mee-ee.*

*Lo-vah! Lus-tah!*

*Which a one will it be-ee?  
I say! You may!  
Set my Love-Lust free-ee.*

*You lovin' me-e-e. Me lovin' you-u-u.  
You know that's the best thing that we do-oo.  
So good! Yeah! So long! Yeah!  
You lovin' me all right and oh so strong*

*All Night! Yeah! All Right! Yeah!  
It's my love for you that wrote this song.*

*Lus-tah! Lo-vah!  
Which a one will it be-ee?*

*I Say! You May!  
Set my Love-Lust free-ee.*

*Ya see, it ain't lu-ust.  
No, it's just that I mu-ust.  
Want you as you are.  
Only you, don't want no star-ar.*

*It's my love for you, see-ee?  
Not my lust, drivin' mee-ee.*

*Lo-vah! Lus-tah!  
Which a one will it be-ee?*

*I Say! You May!  
Set my Love-Lust free-ee.*

*Lo-vah! Lus-tah!  
Which a one will it be-ee?*

*I Say! You May!  
Set my Love-Lust free-ee  
Yes, set my love-lust free*

**I Like the Way** (By Dixie, July 24, 1975, RG Motor Inn, Crest Hill Heights, MD, after viewing an old Astaire/Rogers flick on the late night tube. Written as a tribute to the famed dancers and the celebrated composer George Gershwin)

*I like the taste of your sweet lips  
I like the way you wear your hair  
I like the way you move your hips  
And how you don't give airs*

*I like the catch in your warm voice  
I like your cute, white-toothed grin  
I like the way you keep your poise  
And how your waist curves in*

*But of all these many likes  
You know, they're only parts of you  
And it's their sum that strikes  
Me more than any one alone can do*

*I like the way you purse your smile  
I like the way you like to play  
I like your taste in clothes, in style  
And the way you humbly pray*

*I like the way you pause to speak  
I like the way you love to love  
I like the way you are so meek*

*And I like the things that you think of.*

*But of all those many likes  
You know, they're only parts of you  
And it's their sum that strikes  
Me, more than any one can do*

*I like the straight way you sit  
I even like the way you stand  
I like you every bit  
And want to love you all I can.*

*I love your sharp, bright eyes at night  
I love your lovely light smile by day  
I like your wholesome, shining light  
I like you in each and every way*

*But of all those many likes  
You know, they're only parts of you  
And it's their sum that strikes  
Me, more than any one can do  
Yes, more than any one else can do*

**Of Marriage and Love** (a duet by Nicky and Ry during a phone call, July 30, 1975)

*Hey Nicky?*

*Yes, Ry*

*Why can't you love me*

*Like I want to be loved?*

*Cuz I lack wings*

*And you want doves*

*Will you meet my needs*

*Without a fight?*

*Who says your needs*

*Are always right?*

*But Nicky?*

*Yes, Ry*

*I'm screamin' inside*

*To be loved by you*

*Your silence is deafening*

*What can I do?*

*Just love me like*

*You say you used to*

*Without getting jealous*

*Over no matter who*

*But Nicky, I'm lost inside,*

*I'm barely making it.*

*My path of least resistance*

*Won't quell your fits*

*Ry, what does the Lord say*

*That you should do?*

*You believe in Him--*

*That His Word is True*

*Yes, the Lord lives inside*

*To help and advise*

*To give wisdom and love*

*To silence my cries*

*He brought us together*

*Not to live separate, apart*

*Or to be torn asunder*

*But to live as two in one heart*

*(Together )*

*So that's what He says*

*That we should do*

*We must love one another,*

*And trust His Word to be true*

*In matters as these,*

*Such as marriage and love*

*He wants to please us*

*With what we dream of*

*(Repeat)*

**Sweet Lovin' (a.k.a. Lovin' Turtle Dovin'** - by Nick after he met SFC Sarah 'Baby' Smithson, December 5, 1969, while performing at the Brolling AFB, NCO club. Ryz'n initially refused to record this one also, but changed her tune to make this bawdy ditty a #1 smash hit, after she performed it live, out of spite, singing in the first person at Mr. Rowdy's Loft: (See beneath original lyrics.) By 1995, Ryz'n, again, preferred not to perform the song at all.)

*Playin' a club when she caught my eye  
Shakin' what she's got, wanna give her a try  
She's got the figure all the boys go for  
Cuz she's got a lot and she likes to show more.*

*Cranks up her engine, Mann! Feel it roar  
It shimmies and shakes, blasts off and soars  
Your stick's in her hand, when she shifts gear  
Whoa, have mercy, it's so sweet to be here!*

*Bridge*

*Just a look from her and they come a runnin'  
Just a smile from her and they come a gunnin'  
Just a wink from her and they start a funnin'  
Just a trick from her--they're one and dunnin'*

*Show ya, show ya, show ya, sweet lovin' ev-e-ry time!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!  
Show ya, show ya, show ya, turtle-dovin' ev-e-ry time!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!*

*Watch her up there, watch her shakin and shovin'  
She's the one, she's the one, gives ya sweet lovin'  
Watch her up there, watch her shakin and shovin'  
She's the one, she's the one, loves turtle dovin'*

*Bridge back*

*With the face of a goddess, a body that's blessed  
She's earthy and bawdy, a temptress no less.  
Packed so tight in that towel call'd a dress  
She is absolutely, positively--THE very best!  
(Hey! Much more, no less)*

*Every move shakes like a bowl full of jello  
And her bulgin' bust quakes, soft as a pillow  
The girl ain't ashamed to give you pleasure  
To help and guide you to her sweet treasure*

*Bridge*

*Just a look from her and they come a runnin'  
Just a touch from her and they come a gunnin'  
Just a tongue from her and they start a tonguein''  
Just a trick from her, they're one and dunnin'*

*Show ya, show ya, show ya, sweet lovin' ev-e-ry time!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!  
Show ya, show ya, show ya, turtle-dovin' ev-e-ry time!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!*

*Watch her up there, watch her shakin and shovin'  
She's the one, she's the one, gives ya sweet lovin'  
Watch her up there, watch her shakin and shovin'  
She's the one, she's the one, loves turtle dovin'*

*Show ya, show ya, show ya, sweet lovin' ev-e-ry time!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!  
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Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!*

*Watch her up there, watch her shakin and shovin'  
She's the one, she's the one, gives ya sweet lovin'  
Watch her up there, watch her shakin and shovin'  
She's the one, she's the one, loves turtle dovin'*

(And this is the way Ry sang it and *GRT* recorded it live, on July 1, 1975, in Mr. Rowdy's Loft, under the influence of crystal meth, when she was so angry with Nick she would have done anything to get his attention and even the score between them. )

*Playin' a club when I caught his eye  
Shakin' what I got, wanna give him a try  
I've got the figure all the boys go for  
Cuz I got a lot and I like to show more.*

*Crank up my engine, Mann. Feel me roar  
I shimmy and shake, blast off and soar  
Your stick in my hand, when I shift gear  
Whoa, have mercy, it's so sweet to be here!*

*Bridge*

*Just a look from me and they come a runnin'  
Just a smile from me and they come a gunnin'  
Just a wink from me and they start a funnin'  
Just a trick from me--they're one and dunnin'*

*Show ya, show ya, show ya, sweet lovin' ev-e-ry time!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!  
Show ya, show ya, show ya, turtle-dovin' ev-e-ry time!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!*

*Watch me up here, watch me shakin and shovin'  
I'm the one, the one, who gives ya sweet lovin'  
Watch me up here, watch me shakin and shovin'  
I'm the one, I'm the one, lovin' turtle dovin'*

*Bridge*

*With the face of a goddess, a body that's blessed  
I'm earthy and bawdy, a temptress no less. Yeah!  
Packed so tight in this towel call'd a dress  
I am absolutely, positively--THE very best!  
(Hey! Much more, no less!)*

*In every move, shake like a bowl full of jello  
And my bulgin' bust quakes, soft as a pillow  
No, I ain't ashamed to give you sweet pleasure  
Or help and guide you to my sweet treasure*

*Bridge*

*Just a look from me and they come a runnin'  
Just a touch from me and they come a gunnin'*

*Just a tongue from me and they start a tonguein''  
Just a trick from me, they're one and dunnin'*

*Show ya, show ya, show ya, sweet lovin' ev-e-ry time!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!  
Show ya, show ya, show ya, turtle-dovin' ev-e-ry time!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!*

*Watch me up here, watch me shakin and shovin'  
I'm the one, I'm the one to give ya sweet lovin'  
Watch me up here, watch me shakin and shovin'  
I'm the one, I'm the one, lovin' turtle dovin'*

*Show ya, show ya, show ya, sweet lovin' ev-e-ry time!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!  
Show ya, show ya, show ya, turtle-dovin' ev-e-ry time!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!*

*Yeah-*

*Watch me up here, watch me shakin and shovin'  
I'm the one, I'm the one to give ya sweet lovin'  
Watch me up here, watch me shakin and shovin'  
I'm the one, I'm the one, lovin' turtle dovin'  
I'm the one, I'm the one to give ya sweet lovin'  
I'm the one, I'm the one, lovin' turtle dovin'  
I'm the one, I'm the one to give ya sweet lovin'*

*Show ya, show ya, show ya, sweet lovin' ev-e-ry time!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!  
Show ya, show ya, show ya, turtle-dovin' ev-e-ry time!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-boom!  
Ba-da-da-da-dup-boom! Ba-da-da-da-dup-BOOM!!!*

**Good Rockin' Down the Highway of Life** (Released under the RyzNick label, May 22<sup>nd</sup>, 1977, widely acclaimed and considered by many to be GRT's best album. Certainly, it was their biggest-selling LP. During a time when Disco attracted coiffed dancers and heavy rock attracted long-haired tokers, GRT defied both trends to turn back the clock to the fun-loving classic R&R roots of old Rock'N'Roll. Six songs made the top ten, including two number 1s, and three more made the top twenty.)

1. **Hair on Fire (\$RNR/C&W)**
2. **All the Way Home**
3. **Run and Jump Blues (\*RNR/\$R&B)**
4. **Thumbin' It Now Again 1**
5. **Annie Series Medley (A tribute to Hank Ballard and the Midnighters) (\*RNR, 1R&B)**
6. **Another Sometimes \$**
7. **Two Heads are Better than One \$ (RNR/R&B)**
8. **Hard on My Heart 1**
9. **Don't Look Back \* (R&B)**
10. **The Sizzle Shake \$ (RNR/R&B)**



**Hair on Fire** (By Dixie, October, 1974, Buena Park, CA)

*Slipped out of Vegas,  
'Bout two in the morn,  
Seeking the Angels to be reborn.  
Out in the desert, I let her unwind  
Cool night breeze, but I don't mind.*

*Had seventy horses under my seat  
When I let 'em all run,  
I couldn't be beat.  
Bent low on my suped up Honda  
seven-five-oh, passin' all cars,  
Flyin' beneath the bright desert stars.*

*(Chorus)  
Had a need for speed,  
Cuz my hair was on fire  
From torchin' that highway.  
Don't call me no liar.  
The cops were my witness,  
Cuz I beat their best.  
They come after me hard,  
but I gave 'em no rest.*

*Cold cash in my boots  
From my Las Vegas wins  
Liked to ride her hard,  
Then ride her again.  
The speedometer maxed,  
Yeah no tellin' how fast  
I flew and my seven-five-oh  
Had plenty of gas.*

*Chorus*

*Bakersfield, Mann, it was just a blur  
Yet I roused more coppers,  
That's for sure.  
But their luck was as bad as the last.  
Left 'em chokin' dust as I flew past.*

*At the state line,  
Ya know they were waitin'.  
I cut off the road,  
Left them stewin' and shaken.'  
Dodgin' cactus and weed,  
Runnin' down snakes,  
But my seven-five-oh,  
She had what it takes.*

*Chorus*

*My customized Honda, my seven-five-oh,  
She brought me home safe  
With all of my dough.  
Yeah, like to go back to Vegas some day,  
Like to go back  
With my little Honda and play.*

*Can't go back there though,  
Spent all of my money  
On this cute li'l chick  
Who called me "Honey."  
Then the man came,  
Took my Honda back, too.  
Now I'm hitchin' alone.  
Tell me, what can I do?*

*Chorus*

**All the Way Home** (By Dixie, July 30, 1975, PG Motor Inn, Crest Hill Heights, MD)

(Chorus)

*I've traveled around all over the place,  
Makin' my way through this human race.  
I've been tired and hungry and left all alone,  
But the Lord He stuck by me  
And brought me back home.*

*Two years ago, I'd been left for dead,  
Til' they pulled a bullet from the back  
of my head.  
No one knew if I'd live or die  
He alone knew and Only He knows why.*

*Then I woke wonderin' just who I am  
Was this my beginning or maybe my end?  
Had to learn from nothin' all over again.  
Had to learn how to heal, learn how to mend.*

(Chorus)

*They taught me how to take care of myself,  
How to read the Good Book upon the shelf.  
They taught me a lot of practical things,  
But they didn't teach me what good lovin' brings.*

*Without my recall, the Corps didn't want me  
The Corps couldn't afford that luxury.  
Took my medical discharge from the U.S. Marine Corps.  
I said, "Hey, what about the Viet Nam War?  
Why can't you tell me what all we fought for?"*

(Chorus)

*So I roamed the Islands and played some ball.  
And moved to the Mainland early that Fall.  
Took up with a widow woman and her two kids.  
Found myself a home. Yeah, that's what I did.*

*Got a scholarship offer to play ball, go to school.  
So I played, loved my new family and all was cool.  
Then her husband came home. Like me an M-I-A.  
He was my old war buddy, come home to stay.*

(Chorus)

*Well, I left her and them cuz he needed them, too.  
A paralyzed vet, needed them more than I do.  
I was left out again, just out on my own.  
But he gave me some clues to point me towards home.*

*I biked back east and found my true wife.  
We tried but failed to start a new life.  
Things looked bad and I was about to give in  
When God led me back to her good lovin' again.*

*(Chorus)*

**Run and Jump Blues** (By Dixie/Nick July 26?, 1975 after he and Ry had made it back together)

*Got a sweet little Honey, she likes the Run and Jump Blues  
Got a sweet little Honey, she likes the Run and Jump Blues  
And when she calls for me, I hurry right along and run and jump, too.*

*Yeah, I gotta sweet little Mama, she got drive enough for two  
Yeah, I gotta sweet little Mama, she got drive enough for two (yes she do)  
And when I hear her call, I best run and jump—and do my “Honey do.”*

*Bridge (syncopated)*

*Well now I can't, well now I can't, well now I can't,  
Can't keep goin' on like thi-i-iss.  
You know I can't, you know I can't, you know I can't,  
Can't keep goin' on like th-i-iss.  
And if I tarry lo-ong, I'm afraid I'll lose My Little Miss, My Little Miss and her  
Sweet kiss and her sweet kiss.*

*Bridge back*

*Yes, I got the Run and Jump Blues, and I'm in an awful fix  
Yes, I got the Run and Jump Blues, and I'm in an awful fix  
So what am I to do-o? Slow her motor dow-own, 'til her gear shift sticks.*

*Have to turn the tables on these funnin' Run and Jump Blues.  
Have to turn the tables on these funnin' Run and Jump Blues  
Cuz if I don't do it soo-oon, I'll run and jump clean outta dese two shoes.  
(and be yesterday's news, too)*

*Bridge (syncopated)*

*Well now I can't, well now I can't, well now I can't,  
Can't keep goin' on like thi-i-iss.  
You know I can't, you know I can't, you know I can't,  
Can't keep goin' on like th-i-iss.  
  
And if I tarry lo-ong, I'm afraid I'll lose My Little Miss, My Little Miss and her  
Sweet kiss and her sweet kiss her sweet kiss, and her sweet kiss and her sweet kiss  
And her sweet kiss ... (fade out)*

**Thumbin ' It Now Again** (By Dixie, June 22, 1975, on the road, Eastern VA-Suffolk, VA Bus Terminal)

*Caught a ride for a mile down that highway.  
Got turned out, had to hitch again.  
Gotta shine, gotta smile, goin' my way?  
Got my thumb out for my next friend.*

*(Chorus)*

*I'm thumbin' it now again.  
My feet sure could use a friend.  
Yeah!*

*Picked up by a family Chicano.  
Sat in back with their three small kids.  
They were dirty; we shared a banano.  
But they're happy in what they did.*

*Chorus*

*Now they dropped me off at the next town  
Where I tried to find my way.  
Had to hoof it back out of downtown,  
Thumb it back out to the highway,*

*Chorus*

*Spied a Caddy, Fat Mama, Big Daddy.  
They passed by at the speed of sound.  
Mama spied me, checked her lock and her baggy.  
Mann, she left me wearin' a frown.*

*Chorus*

*Life on the road sure is funny, I know it.  
Cuz you never know what's in store.  
Come along, come with me and we'll go it  
From the east to the western shore.*

*Chorus (3x)*

The "Annie" Series Tribute

**Work with Me Annie** (Recorded by Hank Ballard and the Midnighters, January 14, 1954 and released the following month )

*Work with me, Annie*  
*(a-um, a-um, a-um, a-um)*  
*Work with me, Annie*  
*Ooo-wee!*  
*Work with me, Annie*  
*Work with me, Annie*

*Work with me, Ann-ie-e*  
*Let's get it while the gettin' is good*

*(So good, so good, so good, so good)*

*Annie, please don't cheat*  
*(va-oom, va-oom, va-oom, va-oom)*  
*Give me all my meat (ooo!)*  
*Ooo-hoo-wee*  
*So good to me*

*Work with me Ann-ie-e*  
*Now, let's get it while the gettin' is good*

*(So good, so good, so good, so good)*

*A-ooo, my-ooo*  
*My-ooo-ooo-wee*  
*Annie, oh how you thrill me*  
*Make my head go round and round*  
*And all my love come dow-ow-own*  
*(Ooo!)*

*Work with me, Annie*  
*(a-um, a-um, a-um, a-um)*  
*Work with me, Annie*

*Don't be 'shamed*  
*To work with me, Annie*  
*Call my name*  
*Work with me, Annie*

*A-work with me, Ann-ie-e*  
*Let's get it while the gettin' is good*

*(So good, so good, so good, so good)*

*So Good!*

*(guitar & instrumental)*

*Oh, our hot lips kissing*  
*(a-um, a-um, a-um, a-um)*  
*Girl, I'll beg mercy*  
*Oh, hugging and more teasing*  
*Don't want no freezing*

*A-work with me, Ann-ie-e*  
*Let's get it while the gettin' is good*

*(So good, so good, so good, so good)*

*Ooo-ooo*  
*Umm-mmm-mmm*  
*Ooo-ooo-ooo*

*FADES*

*Ooo-ooo-ooo-ooo.*

**Annie Had a Baby** (Recorded by Hank Ballard and the Midnighters, sequel to **Work With Me Annie**)

Chorus

*Annie had a baby, can't work no more  
No, no, no, no, no, no, no  
Annie had a baby, can't work no more  
Every time she start to working  
She has to stop to walk the baby 'cross the floor*

*She had to walk with the baby  
Instead of me  
Talk to the baby  
Instead of me  
Sing to the baby  
Instead of me  
Cling to the baby  
Instead of me  
Now I know I know Annie understood  
That's what's happens when the game gets good  
Whooo!  
[chorus]  
Saxophone instrumental  
Repeat all*

**Annie's Aunt Fanny** (By Hank Ballard, recorded by Hank Ballard and the Midnighters, 1954)

*Annie`s got an Aunt ... Fannie.*

*Annie`s got an Aunt ... Fannie.*

*Annie`s Aunt Fannie, Aunt ... Fannie,*

*Annie`s Aunt Fannie, Aunt ... Fannie,*

*Annie`s Aunt Fannie, Aunt ... Fannie,*

*She always gets my-hoo! nanny.*

*I sent her to the store for ... candy.*

*I sent her to the store for... candy.*

*But she came right back so ... dandy*

*Before i could cuddle with my-hoo! ... Annie.*

*There sits Annie`s Aunt ... Fannie.*

*She always gets my-hoo! ... nanny.*

*(Bridge)*

*She`s in my way ev`ry day.*

*What can i say,*

*How can i play?*

*She won`t let me be.*

*Oh!*

*Can`t you see?*

*I`m going to chase her ... away -*

*Shoo!*

*(Bridge Back and repeat all twice)*



*Annie`s got an Aunt ... Fannie.*

*Annie`s got an Aunt... Fannie.*

*Annie`s Aunt Fannie, Aunt ... Fannie,*

*Annie`s Aunt Fannie, Aunt ... Fannie,*

*Annie`s Aunt Fannie, Aunt ... Fannie,*

*She always gets my ... nanny*

*Shoo!*

**Moons Refrain** recorded as **Another Sometimes** (music by Dixie, lyrics by Moons July 9-10, 1975, Tilford Plaza Hotel, New York, NY)

*(Refrain)*

*Sometimes I love you like a mother.  
Sometimes I love you like a wife.  
For sure, I love you like no other  
You'll find for the rest of your life.  
And sometimes I'll love you like a friend.  
And sometimes I'll love ya like a whore.  
But Baby, I'll love you even when  
I know I can't have you any more.*

*You know that I like to party.  
Yeah, you know I like to have my fun.  
Just ply me with Coke and Bacardi,  
I'll be your true, ever lovin' one.*

*We'll romance as hard as we party  
And party close like we dance.  
We'll get down and rock on hearty.  
Take a once in a lifetime chance.*

*You know that I live to love you.  
I don't mind sayin' that is true.  
And I'm not here to rise above you.  
Only pray that you'll want me, too.*

*(Repeat all)*

*(Refrain)*

**Two heads Are Better Than One** (by Dixie, July 3, 1975, Clairton, MD)

*Been gone too long.  
I knew right from wrong,  
But I just can't, get, back home.*

*Been around the world.  
Seen all kinds o' girls  
And I still can't help but roam (just a bit)*

*Yeow! Yeow! Yeow! Yeow!  
Two heads are better than one.*

*She said I got two heads.  
She won't come to bed.  
Yeah, that is what she said.*

*She said, I lost my mind.  
She'll leave me behind.  
For her, I might, as well, be dead.*

*Yeow! Yeow! Yeow! Yeow!  
Two heads are better than one.*

*We got into a fight.  
We broke up last night.  
She walked out, on me, a-gain.*

*Well, that's the last time.  
She'll be so unkind.*

*That's the last I'll, call, her friend.*

*Yeow! Yeow! Yeow! Yeow!  
Two heads are better than one.*

*She claims I lost control,  
Lost my very soul.  
But it's just me, be—in' me ( ya see?)*

*But my mem'ry's gone.  
Jes' try to get 'long.  
I've been framed Baby, please, trust me.*

*Yeow! Yeow! Yeow! Yeow!  
Two heads are better than one.*

*Now, you've heard both sides.  
I'll let you decide,  
If you think that, I'm, to blame.*

*I just can't remember,  
But I won't shake and tremor.  
You can trust me, all, the same.*

*Yeow! Yeow! Yeow! Yeow!  
Two heads are better than one.*

**Hard on My Heart** (July 18, 1975, Bar Harbor, ME, upon leaving Moons behind.  
Dixie felt the lyrics could have come from either of them.)

*Hard on my heart! Oooooooooooooo-  
Hard on my heart! Oooooooooooooo-*

*You've been soft on my soul,  
But you've been hard on my heart  
And now I'm left holdin', holdin'  
Nothin' but cold,  
Nothin' but stone hard cold.*

*I let you in! Oooooooooooooo-  
I let you in! Oooooooooooooo-*

*I let you in, let you under my skin  
And now I pay the price  
For tossin' the dice  
With you, Oooooooooooooo-  
Baby, with you.*

*You're hard on my heart! Oooooooooooooo-  
So hard on my heart! Oooooooooooooo-*

*You've been soft on my soul,  
But you've been hard on my heart  
And now I'm left holdin', holdin'  
Nothin' but cold,  
Nothin' but stone hard cold.*

*But here is the thing.  
Yes, this was more than a fling.  
You were a love,  
That came down from above.  
Yet, deep down I knew  
How it'd end for us two.*

*Yes, I knew, and deep down,  
I think ... you knew it, too.  
Didn't you? Oooooooooooooo-  
Didn't you?*

*Cuz, I'm also hard on your heart!  
So hard on your heart! Oooooooooooooo-*

*I've been soft on your soul,  
But I've been hard on your heart  
And now I left you holdin', holdin'  
Nothin', nothin' but cold,  
Nothin' but stone hard cold.*

*Hard on your heart! Oooooooooooooo-  
Hard on you heart! Oooooooooooooo*

*Yes, deep down I knew  
And I think you knew it, too.  
Didn't you? Oooooooooooooo-  
Didn't you? Oooooooooooooo-  
Yeah, we knew.*

**Don't Look Back** (heavy blues, by Nick, Sayre Louisiana, August 25, 1975)

*Don't look back, Baby, cuz something gainin' on you.  
Don't look back Honey Chile, something might be gainin' on you.  
If ya look back now, Baby, be the last thing you ebah do.*

*Don't tuhn around Honey, you be goin' the wrong way.  
Don't tuhn around Honey, you know you be goin' the wrong way.  
I'm warnin' ya now Baby, so listen up. Heah what I say.*

*We gotta move fo'ward Sweetie, to the settin' sun.  
We gotta keep movin' fo'ward now Honey, to the settin' sun.  
Any other way now Daahlin', we'll come undone.*

*Listen to me ga'l; 'n' don't ya give me no sass.  
Listen up woman now; 'n' don't ya give me no sass.  
If ya don't listen now, next breath be our las'.*

*Don't look back Baby, become a pillah o' salt.  
Don't look back now Honey, you might tuhn into o' pillah of salt.  
If you tuhn 'round now Baby, be you own damn fault.*

*Don't turn around Honey, and go the wrong way.  
Don't turn around Honey, you know go the wrong way.  
I'm warnin' ya now Baby, so listen up. He'ah what I say.*

*Don't look back, Baby, when somethin' gainin' on you.  
Don't look back Honey Chile, somethin' might be gainin' on you.  
If ya look back now, Baby, be the last thing you ebah do.*

**The Sizzle Shake** (Written by Little Nick between sets Halloween, 1969, while performing at Mount Blair High School. Inspired by his current girlfriend. Used as Side B to the Zipp Boys jingle, when there was a half hour of session time left; first *GRT R'N'R* tune played on local radio stations, became a regional top ten hit during winter of 1970. However, when the band later signed with Sable Records and, yet later again with Halo Platters, Ryz'n refused to allow the tune to be published nationally due to its lewd nature. After Nick came home from the war, she recanted and even performed it live in the first person vaulting it to the Top Ten.)

*I know a girl, her name is Grace  
She kind o' foxy, and fair of face  
She like to groove, all in one place  
This girl a credit, to her race*

*[some live venues which did not sell  
Pepsi products forced/requested  
replacement lyrics for "Mountain Dew"  
with "your drink on you"]*

*She just stand, like in one spot  
And jiggle 'round, all she got  
And you can be sure, dat gal got a lot  
Hey! What it is ain't what it not*

*HEY WATCH! You gonna STOP, POP  
and FIZZLE!  
That what happen when she do the  
shake and sizzle*

*Chorus*

*She like to dance, hey, she like to shake  
Hey! She like to dance the sizzle shake  
She make you fizzle, make you pop  
And once she start, you sure cain't stop  
HEY WATCH! You gonna STOP, POP  
and FIZZLE!  
That what happen when she do the  
shake and sizzle*

*It's just ...  
Chorus*

*And she dance the shake, yeah, the sizzle  
shake  
Yeah, she dance the shake, the sizzle  
shake  
Watch her shakin', that's Grace in  
motion,  
She give a boy, a sizzle notion*

*She got a brace, a solid pair  
She set a pace that hard to bear  
She got pink lips and wavy hair  
And rounded hips that make you stare*

*HEY WATCH! You gonna STOP, POP  
and FIZZLE!  
That what happen when she do the  
shake and sizzle  
(Repeat verse to fadeout)*

*If you watch, all she do  
Something come all over you  
You think it fever, you think it flu  
Or did you jes' spill, your Mountain  
Dew?*

*Ry's Reply* (released by RyzNick May 22<sup>nd</sup>, 1978. At Ryz'n's behest, this was one of two albums released by *GRT*, which did not feature the band's name in the title, though *GRT* did perform all the music. (The other was *Lest We Forget*, which, oddly enough, was made primarily under Ry's direction, as well.) By the release of this LP, Ryz'n's fame had been compounded by her excellent showing in the Games, her recent best-selling autobiography, her ebullient omnipresence on the talk show circuit and the demand for her in Hollywood films. She insisted on her own LP to showcase her talents; however, because she was loathe to repeat other *GRT* songs, even her own, she covered two songs for the LP, which she felt reflected her fun-loving but humble spirit. Ironically, Ry's cover of Brenda Lee's "I'm Sorry" was her peace offering to the band for being so selfish.)

1. **Ry's Reply 1 (RNR, R&B)**
2. **All Ready For You**
3. **Yes, I Do \***
4. **Infatuate, Infuriate \***
5. **My (Ry's) Torment \$**
6. **The Shoop Shoop Song (It's in His Kiss) \***
7. **Sign of Life**
8. **Slam-Bam It! \$**
9. **I'm Sorry**
10. **Disco Dance \$**

**Ry's Reply (to Two Heads Are Better Than One) July ?, 1975, Crest Hill) or You Had Better Just Think Twice**

*Ya make me so mad,  
Cuz ya been so bad.  
Started with that crack about my waist.*

*Then I find you with women,  
Layin' out, goin' swimming  
Now it looks like I'm replaced.*

*Yeow! Yeow! Yeow! Yeow!  
You had better just think twice!*

*Now listen up Mistah!  
Ya know I ain't ya sistah.  
I'm the best woman you will find.*

*But I won't be jibed.  
I won't run and hide.  
So you'd better change your mind.*

*Yeow! Yeow! Yeow! Yeow!  
You had better just think twice!*

*You forgot our past.  
Tain't why I sassed.  
It's the present you've messed up!*

*Ya wanna get back?  
Wanna jump in the sack?  
Then you had better first 'wake up!*

*Yeow! Yeow! Yeow! Yeow!  
You had better just think twice!*

*And swear ya won't roam,  
You'll stick close to home.  
Then we can love each other again.*

*Until that time,  
Don't care for no rhyme.  
Just want back my lovin' man.*

*Yeow! Yeow! Yeow! Yeow!  
You had better just think twice!*

*Now, you've heard my side.  
I'll let you decide,  
If you think that I'm to blame.*

*I think you'll find.  
I won't be unkind,  
If you keep your heads in rein.  
(Both of 'em, now Nicky)*

*Yeow! Yeow! Yeow! Yeow!  
You had better just think twice!*

*I love you so much,  
Miss your sweet touch.  
Come home! End this wild goose chase.*

*Ya know your heads are nice  
And not once but twice  
Come on home to my sweet place.*

*Yeow! Yeow! Yeow! Yeow!  
So please Baby, just think twice!*

*(Fade Out) -. You hear what I'm sayin'  
Boy? Now come back home Nicky. Darn  
it! I ain't foolin' around here, not  
without you, anyway. I'm waitin' on you.  
Ya heah? Your heads are nice, not once  
but twice. Come on home, my Baby. Just  
think twice. Yeow! Yeow! Yeow! Yeow!*



**All Ready For You** (Ryz'n July 13, 1975, Outer Banks, NC, with a Latin, cha-cha-cha tempo)

*I don't know why and I don't know now  
When we'll get together, but I know somehow.  
We've been there once, we may come again,  
Back to the place where we have been.*

*(Chorus)*

*Cuz I'm all--allllll ready for you.  
I'm all ready for your lovin', too.  
I wanna love you all night long,  
Like we used to--all right, no wrong.*

*Yes, we quarreled just the other night  
Please admit we were wrong, not right.  
That's right I said that I was wrong,  
So come on back home, where you belong.*

*(Chorus)*

*Now I won't make the same mistake.  
Trust me Sweetie, and don't forsake.  
My love for you is what I live for.  
I can give you Honey so much more.*

*(Chorus)*

*Come on Baby, don't stay away.  
Come on home so we can play.  
I can't wait here another minute.  
I need you so, come home, get in it!*

*(Chorus)*

**Yes, I Do** (by Ryz'n, July 25, 1975, at home in Crest Hill, MD)

*Ooooh, didn't realize.  
Did not expect such a big surprise.  
Being with you again,  
After missing you since you know when.*

*Now, I-I-I still can say  
You've been the one, the only one, for al-always  
But I-I-I never dreamed  
The second time could be better than the first had seemed.*

*But it wassssss  
Yes, it wa-a-asssssss  
And I thank you, Baby for all that you do.*

*I thank you. I thank you. I thank you. I thank you,  
My Baby, for all that you do. Oh yeah, yes, I do.*

*Yes, I do-o-o-o-o. Yes, I do-o-o-o-o.  
Yes, I do-o-o-o-o. Yes, I do-o-o-o-o. (Ya know I do.)*

*The first ti-i-ime, was oh so right.  
The mist rose off the ponds that night.  
You and me melded into one.  
Yes, and you and me could have made a son.*

*But that wasn't what God had planned.  
He took away my boy and brought you back a man.  
You know, something just wasn't right.  
'Till we returned to the ponds that night.*

*And when we made it, like we had back then.  
But more fulfilling now than I recalled when  
Never thought the second time  
Would ever eclipse the first one in my mind.*

*But it di-i-i-ddddd  
Yes, it di-i-iddddd  
And I thank you, Baby for all that you do.*

*I thank you. I thank you. I thank you. I thank you.  
My Baby, I thank you for all that you do. Oh yeah, yes, I do.  
Yes, I do-o-o-o-o. Yes, I do-o-o-o-o. Yes, I do-o-o-o-o. Yes, I do-o-o-o-o. (Ya  
know I do. Li-li-li-li-li. I do, yes, ya know I do.)*

**Infatuate, Infuriate** (written by Ryz'n at home on Double 'G' Street, July 17, 1975)

*(Chorus)*

*Infatuate, infuriate,  
That's what you make me do.  
Should I validate or sublimate  
My troubled love for you?*

*Nicky, between you and me,  
It's always been that way.  
It's got me so, I can't tell  
The night time from the day.*

*(Chorus)*

*Sometimes, you make me so mad,  
When you let those skirts come too near,  
That I could grab your lonely bull  
And turn you into a lonely steer.*

*That's when you infuriate,  
Fanning jealous flames  
So I reach for a barbiturate.  
And then, I'm not the same.*

*(Chorus)*

*But when you're oh so near  
And I have you all to me.  
Then, I can't get enough of you my dear  
And want you all through me.*

*That's when you infatuate  
And you're just too much to take.  
Then I don't hesitate,  
To give myself for our love's sake.*

*(Chorus)*

**Ry's Torment** (Words and Music by Ryz'n July 17, 1975, at home, contemplating her mistake in sending Nicky off with Moons)

*Starin' out of my window  
The night, it was black as coal  
Pulled back to see my reflection  
And looked into my soul.*

*Saw what I had done to you,  
How I had driven you away.  
Saw how my jealousy had hurt you  
And left me nothing to say.*

*Wish I could have those moments  
From the past back once more  
Wish I could wrap myself about you,  
And pull you back, through love's door.*

*Well, I should have been more attentive  
To all your hopes and needs.  
I should have listened more closely  
And planted sweet love's seeds.*

*Refrain  
Knew that you had changed some.  
You know, I wasn't blind,  
But there was nothing to prepare me  
For how the war had wreck'd your mind.*

*And if you'd come back to me now  
The way you'd left before?  
Would it have made a difference,  
Or been something to ignore?*

*We had a chance for happiness  
And now, I fear it's gone.  
I swim alone in blackness  
Just searching for the dawn.*

*I had waited so long for you, Baby,  
To finally return to me.  
Then threw away our reunion  
By forcing you to flee.*

*Could make you want to stay with me  
If I could see you one more time*

*Make you want to pray with me  
And hold your heart to mine.*

*Peering through the window pane,  
The night is blackness still.  
And the blackness seeps into my bones  
Drowning out my will.*

*Refrain*

*And this is what I pray for  
The hope that keeps me alive  
The thought of your return to me  
Must do, 'til you arrive*

*A rider comes slowly towards me  
Think I've seen his form before  
The window fogs from my racing breath  
I stare but see no more*

*The rider parks outside my house  
Ambling unsurely to my door  
By the porch light, I see him clearly  
It is you, yes it's you I'm sure*

*With tears of hope, I run to meet you  
So nervous, all churning inside  
Open the door with trepidation  
But you greet me as your bride*

*I knew that you had changed.  
You know, I wasn't blind,  
But there was nothing to prepare me  
For how you returned, so kind.*

*And so you came back to me  
The way you'd left before  
And yes, it has made a difference,  
One, I won't ignore.*

*This time I swear I'll love you  
For now and evermore.*

**The Shoop Shoop Song (It's in His Kiss)** (Written by Rudy Clark, recorded first by Merry Clayton of the Raelettes in 1963; big hit for Betty Everett also in 1963. Covered here by Ryz'n because she always thought it was "real fun song," which GRT often used as part of the History of Rock'N'Roll segment in their live performances.)

*Does he love me, I wanna know,  
How can I tell if he loves me so?  
(Is it in his eyes?  
Oh no you'll be deceived  
(Is it in his sighs?)  
Oh no he'll make believe.  
If you wanna know  
(Shoop shoop shoop shoop  
shoop shoop shoop)  
If he loves you so  
It's in his kiss  
(That's where it is.... oh yeah!)*

*(Or is it in his face)  
Oh no it's just his charms  
(In his warm embrace)  
Oh no that's just his arms.  
If you wanna know  
(Shoop shoop shoop shoop  
shoop shoop shoop)  
If he loves you so  
It's in his kiss  
(That's where it is)  
Woh-oh, it's in his kiss  
(That's where it is).*

*Woh-oh-oh kiss him..... and squeeze him tight  
And find out what you want to know.  
If it's love if it really is....it's there in his kiss.  
(How 'bout the way he acts)  
Oh no that's not the way  
And you're not listening to all I say.  
If you wanna know  
(Shoop shoop shoop shoop shoop shoop shoop shoop)  
If he loves you so  
It's in his kiss  
(That's where it is)  
Woh-oh, it's in his kiss  
(That's where it is)*

*Woh-oh-oh kiss him..... and squeeze him tight*



**Sign of Life** (Words and music by Ryz'n, at home in Crest Hill Heights, June 15, 1975)

*Heard the other day, you might be alive,  
So I took a ride out across the sky,  
To California, yeah out to California,  
Just thought I'd warn ya.*

*Touched down, turned around,  
Looked around,  
Looked all over L.A. for ya.  
Yeah, I looked all over for ya,  
Cuz I adore ya.*

*No matter where I looked  
Or the time I took,  
I just missed ya, just missed kissin' ya,  
Just kept missin' ya.*

*(Chorus)*

*But that's alright.  
I found a sign of life.  
I'm a hopeful wife.  
I've got a sign of life.  
Yeah, I've got your sign of life.*

*The V.A. man said you had amnesia.  
He told me, cuz I promised  
That I wouldn't tease ya.  
See, I only want to please ya,  
Only want to squeeze ya.*

*Your baseball coach pointed  
Me toward ya.  
Because he thought that I would floor ya,  
He pointed me toward the shore for ya.*

*Down in Diego, I found your sign was rife  
Down in Diego I saw the light.  
Now I've got your sign of life.*

*Chorus*

*Down there, they told me, go on home.  
He'll be comin' for ya.  
Yeah, he'll be comin' for ya.  
You know he left California,*

*So we thought we'd warn ya.*

*Then I flew home, back across the sky  
And I'm feelin' high.  
I'm back home now and I'm waitin' for ya,  
Waitin' for ya, cuz I adore ya.*

*Now I'm hopeful cuz I got your sign of life,  
Can forget all that strife, be your happy little wife.  
Cuz I got your sign of life.*

*Chorus*

*Everything's gonna be alright and we'll start our new life.  
We're gonna start tonight, start a love life rife.  
Yeah, I've got your sign of life.*

*Chorus*

*Chorus (fade out)*



**Slam-Bam It!** (Music by Nick, Lyrics by Ry, July 27-28, 1975. Ry wanted an upbeat, spicy tune to match their rekindled, love enthusiasm)

*When I get lonely and need to get high  
Need a lot of love from a special guy  
From a man who really likes to slam it,  
So I can slam too, you know, uh, slam-bam it*

*Yeah, yeah, ya-yeah, yeah-ah, slam-bam and thank you Mann!*

*Need a friend to love, who ain't too shy,  
You know I need a hard-lovin' guy  
Someone yeah, ain't ascaresd to fly  
Be my love pilot, blow me sky-high*

*So we'll slam bam, ba-bam, bam-it!  
Yeah—Slam bam, ba-bam-bam, and thank you, Mann!*

*Need a lover who'll take me on—Yeah!  
And tear me up **all** night long  
Need a lover who will run to me  
And have the courage to set me free*

*Don't think I want too much  
Just a lotta love and a soft warm touch  
Til I shift gears when I want it rough  
Petal to the metal til I get enough!*

*So we'll slam bam, ba-bam, bam-it!  
Yeah—Slam bam, ba-bam-bam, and thank you, Mann!*

*Are you the lover I been lookin' for?  
If you ain't, don't need **you** no more  
But if you're the one I need so bad  
Come, love me, Baby—don't leave me sad*

*We'll love each other all night long  
Slam-bammin' hard, comin' on strong  
So slam-bam me, don't think it's wrong  
And I'll slam you to this slam-bammmin' song*

*Yeah, yeah, ya-yeah, yeah-ah, Slam-bam and thank you Mann! (Repeat 3X fading out)  
—Uh, slam-bam it! (Mezzo forte)*

**I'm Sorry** (Words and music by Dub Albritton and Ronnie Self , recorded by Brenda Lee and Decca Records in 1960. Covered here by Ryz'n to appease the band for her recent increasingly conceited attitude and to round out *her* album.)

*I'm sorry, so sorry  
That I was such a fool  
I didn't know  
Love could be so cruel  
Oh, oh, oh, oh  
Uh-oh  
Oh, yes*

*You tell me, mistakes  
Are part of being young  
But that don't right  
The wrong that's been done*

*[Spoken:]  
(I'm sorry) I'm sorry  
(So sorry) So sorry  
Please accept my apology  
But love is blind  
And I was too blind to see  
Oh, oh, oh, oh  
Uh-oh  
Oh, yes*

*You tell me mistakes  
Are part of being young  
But that don't right  
The wrong that's been done  
Oh, oh, oh, oh  
Uh-oh  
Oh, yes*

*I'm sorry, so sorry  
Please accept my apology  
But love was blind  
And I was too blind to see  
(Sorry)*

**Disco Dance** (written by Nick for Ry between sets New Year's Eve 1976, on a dare to spoof the popular Disco sound. With his inane lyrics, Nick thought the song was a farce, but the driving disco beat of the dance tune made it a number one smash and Ry's biggest hit off her **Ry's Reply** album. Nick said he would never perform the tune if he had to wear the ultra tight pants worn by other Disco performers. Ry let him off the hook.)

*Awwwwwww! Will you dance? Disco dance?  
Get right, tonight? Get right! Tonight!  
All night long, sing your song? Can't go wrong.  
Get right tonight, Baby. Yeah! Get right tonight.*

*Show some class. Spill your glass. Shake and sass.  
Ooooooo-oooh-oooh-oooh. Disco! Dance!  
Make a flash. Fly, don't crash. Kick some ash.  
Yeah, kick some ash, tonight, Baby!  
Disco ash! Ooooooo-oooh-oooh. Disco! Dance!*

*Come on, come on, come on. Disco tonight, Baby.  
Come on, come on, come on. Disco tonight, Baby.  
Oooooooh yeah! Disco!*

*(Instrumental)*

*Take a chance. Make romance. Disco dance.  
Disco dance, tonight Baby.  
Awwww, now you got it. It's just me and you.  
Come on and flaunt it. Won't you do it, too?*

*Show some class. Spill your glass. Shake and sass.  
Disco sass! Ooooooo-oooh-oooh. Disco! Dance!  
Make a flash. Fly, don't crash. Kick some ash.  
Yeah, kick some ash, tonight, Baby! Disco! Dance!*

*Come on, come on, come on. Disco tonight, Baby.  
Come on, come on, come on. Disco tonight, Baby.  
Oooooooh yeah! Disco!*

*Come on, come on, come on. Disco tonight, Baby.  
Come on, come on, come on. Disco tonight, Baby.  
Oooooooh yeah! Disco!*

*(Fade out)*

*Come on, come on, come on. Disco tonight, Baby.  
Come on, come on, come on. Disco tonight, Baby.  
Oooooooh yeah! Disco! Dance!*

***Good Gospel Rockin' Tonight*** (Released on the RyzNick label October 22<sup>nd</sup>, 1979, the ninth anniversary of her and Nick's elopement. Ry claimed this was the only GRT album that would survive the Lord's fiery furnace.)

- 1. For His Love Conquers All (\$ G)**
- 2. Then Dark Will Be Light**
- 3. The Voice of Choice (\$ G released first on **Good Rockin' Is Back Tonight**)**
- 4. Blessed Assurance**
- 5. Life's Highway (\* G, RNR)**
- 6. Come, Let Us All Go Down (\* G)**
- 7. Black Will Be White**
- 8. Amazing Grace (\* G)**
- 9. His Plan**
- 10. Come Thou Fount of Every Blessing**
- 11. Jesus, Jesus, Jesus**
- 12. I'm Comin' Home (Staple Singers cover, 1 G)**

**For His Love Conquers All** (Words and Music by Ryz'n, July 27, 1975, RG Motor Inn)

*Praise for the One  
Who fathered the Son  
And devised the plan  
For the Saviour of Man*

*Born of a maid  
Whose love does not fade  
Through passion and grace  
Breathed life to our race*

*Praise Him alone  
For the Love He has sown  
Praise Him today  
For making the Way*

*I fall down on my knees  
Him, humbly to please  
For His love  
Conquers All*

*So we may partake  
Of Life for His sake  
Sharing with Him  
Forever, Life without sin*

*Nothing we say  
Can turn Him away  
Nothing you do  
Will make Him hate you*

*He is worthy of praise  
Through all of our days  
And in our dark night  
We'll rest in His sight*

*I fall down on my knees  
Him, humbly to please  
For His love  
Conquers all*

*(Repeat all)*

**Then Dark Will Be Light** (originally composed by Nick after his first conversion, August 22, 1971, while on tour; recalled to him by the Holy Spirit after Nick's second epiphany near Sayre in St. Martin Parish LA, August 22, 1975--in a gospel call and response style, based on the Gospel of Matthew 11:28-30)

*Come unto me (Come unto me)  
All you who labor (All you who labor)  
I'll give you rest (I'll give you rest)  
Rest from your night*

*Take on my yoke (Take my yoke on you)  
And learn from me (And learn from me)  
My yoke is easy (My yoke is easy)  
My burden is light*

*Bridge*

*You'll find rest for your soul,  
A burden that's light  
And My Light will burn in you  
Yes, dark fades to bright  
You'll find rest for your soul,  
A burden that's light  
And My Light will burn in you,  
Then dark will be light*

*I will live with you (I will live with you)  
And dwell in your sight (And dwell in your sight)  
No reason to worry (No reason to worry)  
No reason to fight*

*For I am your Savior (I am your Savior)  
And I am your Friend (I am your Friend)  
And I will stay with you (I'll stay with you)  
From beginning to end*

*Bridge*

*Let my light fill you, again and again  
For I am your Saviour, yes I am your Friend  
I will stay with you, from beginning to end  
Forever and always, our life without end  
And I'll dwell within you,  
By day and by night  
And My Light will burn in you  
Then dark will be light  
And My Light will burn in you  
And dark will be light*

**The Voice of Choice** (by Dixie, at Smokey Joe's Café, Roanoke, VA, June 17, 1975.  
released first on the **Good Rockin' Is Back Tonight** LP. Though Ryz'n questioned its  
inclusion here, Nick convinced her, the song's heart was in the right place.)

*Sometimes deep within,  
I get a funny feelin'  
That starts me to kneelin'  
And keeps me from sin.*

*I don't know why.  
But it always seems to scare me,  
Though It never speaks unfairly  
It's really kind of shy.*

*(Chorus)*

*I've come to learn, this Voice  
Gives me pause to stop and think.  
Though I may lose my poise  
It never seems to shrink.  
It just ain't makin' noise.  
And if you heed Its pleas,  
This silent Voice of Choice  
Will give you rest for your soul  
And even inner peace.  
It's the Voice of Choice!*

*Was I insane?*

*To even listen to that question?  
Too ashamed to ever mention  
That it was always the same.*

***What . . . about . . . your wife?***

*Those were the words that were spoken.  
And though my memory's broken,  
They cut me like a knife.*

*(Chorus)*

*Yes, that's what I heard.  
But I sometimes failed to listen  
Kept on lovin', kept on missin',  
Failing to observe.*

*Then I learned of her--  
That I had a wife to call my own.  
That I need never be alone  
And then I was sure.*

*(Chorus)*

**Blessed Assurance** (Classic hymn, words by the blind saint *Fanny Crosby* and music by *Phoebe P. Knapp*, 1873)

*Blessed assurance, Jesus is mine!  
O what a foretaste of glory divine!  
Heir of salvation, purchase of God,  
Born of his Spirit, washed in his blood.*

*Refrain:*

*This is my story, this is my song,  
Praising my Savior all the day long;  
This is my story, this is my song,  
Praising my Savior all the day long.*

*Perfect submission, perfect delight,  
Visions of rapture now burst on my sight;  
Angels descending bring from above  
Echoes of mercy, whispers of love.  
(Refrain)*

*Perfect submission, all is at rest;  
I in my Savior am happy and blest,  
Watching and waiting, looking above,  
Filled with his goodness, lost in his love.*

*(Refrain)  
(Repeat All)*



**Life's Highway** (By Nick, October 12, 1971 at M&L Univ. reflecting on his near fatal car accident with Ry)

*Riding down life's highway,  
Curvin' from the Son  
Trying to go my way,  
Steering from the One*

*He bends the road back His way  
And I'm blinded by His Light  
I don't want to go on this way  
So I struggle, buck and fight.*

*Clouds shield me from the Son  
Who I can see once more  
And carry on my selfish run  
As I had done before*

*Riding down life's highway,  
Curvin' from the Son  
Trying to go my way,  
Steering from the One*

*He bends the road back His Way  
And I'm blinded by His Light  
I don't want to go on this way  
So I struggle, buck and fight.*

*Now rising from the sun  
I see the Holy One once more  
Reaching over what I've done  
To help me though His Door*

*Riding down His highway,  
Curvin' to the Son  
Flying on His Way,  
Steering to the One*

*Who wends us to His Way  
And I'm basking in His Light  
And come to know that His Way  
Is the true way, and the right*

**Come, Let Us All Go Down** (Traditional, also known as “The Good Old Way”, and is attributed to a G.H. (George H.) Allan in the contents section of the slave song book of 1867.

*As I went down in the valley to pray,  
Studying about that good old way,  
You shall wear the starry crown,  
Good Lord, show me the way.*

*By and by we'll all go down, all go down, all go down  
By and by we'll all go down,  
Down in the valley to pray.*

*I think I hear the sinner say,  
Come, let's go in the valley to pray;  
You shall wear the starry crown,  
Good Lord, show me the way.*

*By and by we'll all go down, all go down, all go down  
By and by we'll all go down,  
Down in the valley to pray.*

*I think I hear the mourner say,  
Come, let's go in the valley to pray;  
You shall wear the starry crown,  
Good Lord, show me the way.*

*By and by we'll all go down, all go down, all go down  
By and by we'll all go down,  
Down in the valley to pray.*

*(Repeat all)*

**Black and White** (written by Nick in New Orleans with Jimmy Jax and the band August 19, 1975, based on a recollection before Christmas, 1969, after Nick had some hassles from a black airman for Nick's dating "Baby" at Bolling AFB)

*Some have a problem, always want to fight.  
Don't want to do what they know is right.  
Claim the difference is like dark versus light.  
But there's no real difference between black and white.*

*It's only a matter of a color of skin.  
Don't really reflect on what lies within.*

*We're all human, let's not forget that.  
But we should move forward, forget the past.  
Live on in peace, together at last,  
Black lives with white, the dye has been cast.*

*There's also a war between women and men  
It's been goin' on since who knows when.  
Why not be smart? Don't go where we've been.  
Love each other and start over again.*

*It's only a matter of a difference in sex  
It's God's natural system of balances and checks*

*Funny how it works, if we all just be cool (be cool)  
If we just follow the Lord's golden rule (gold rule)  
Do unto others as you'd have them do to you (to you)  
Share a little love and they'll love you back, too (you, too)*

*But we wait to see, who's the first one to flinch  
And nothin' happens. No one give up an inch.  
Then we get edgy, we pry, poke and pinch.  
Screwin' up what once was a sure, lead pipe cinch.*

*It's really just a matter of pure, false pride  
Which is why, for us, God's Son has died.*

*It ain't easy, but the hard part's been done.  
For us, the war has truly been won.  
The price was paid by God's only Son  
Who showed us all how to live as one.*

*(Repeat All)*

**Amazing Grace** (Words: John Newton, *Olney Hymns* (London: W. Oliver, 1779). Exception: the last stanza is by an unknown author; it appeared as early as 1829 in the *Baptist Songster*, by R. Winchell (Wethersfield, Connecticut), as the last stanza of the song “Jerusalem My Happy Home.” Music: *New Britain*, in *Virginia Harmony*, by James P. Carrell and David S. Clayton (Winchester, Virginia: 1831)).

*Amazing grace! How sweet the sound  
That saved a wretch like me!  
I once was lost, but now am found;  
Was blind, but now I see.*

*'Twas grace that taught my heart to fear,  
And grace my fears relieved;  
How precious did that grace appear  
The hour I first believed!*

*Through many dangers, toils and snares,  
I have already come;  
'Tis grace hath brought me safe thus far,  
And grace will lead me home.*

*The Lord has promised good to me,  
His Word my hope secures;  
He will my Shield and Portion be,  
As long as life endures.*

*Yea, when this flesh and heart shall fail,  
And mortal life shall cease,  
I shall possess, within the veil,  
A life of joy and peace.*

*The earth shall soon dissolve like snow,  
The sun forbear to shine;  
But God, who called me here below,  
Will be forever mine.*

*When we've been there ten thousand years,  
Bright shining as the sun,  
We've no less days to sing God's praise  
Than when we'd first begun.*

**His Plan** (written by Ryz'n with an assist from Nick, July 31, 1971, Greensboro, NC, on the road with the band)

*Life is a gift, filled with beauty and hope,  
Quiet strength of purpose and a grace to cope.*

*Innocence is tested; innocence is lost.  
But a plan was provided. He paid the cost.*

*Judged for our deeds, but from sin, we're absolved.  
By His blood shed for us,  
Confess,  
Start fresh,  
With clean, new resolve.*

*Obedience to revelation will test our success,  
But there's ample provision: Just lean on Him, rest.*

*Don't struggle or fight, rather rest in Him, in His Way  
And gain an eternal inheritance that fades not away.*

*(Repeat all)*

**Come Thou Fount of Every Blessing** (*Text: Robert Robinson, 1735-1790*  
*Music: Wyeth's Repository of Sacred Music, Part Second. GRT rocked this one up a bit.*  
Nick's favorite verse is the third, for obvious reasons.)

*Come, thou Fount of every blessing, tune my heart to sing thy grace;  
Streams of mercy, never ceasing, call for songs of loudest praise.  
Teach me some melodious sonnet, sung by flaming tongues above.  
Praise the mount! I'm fixed upon it, mount of Thy redeeming love.*

*Here I raise mine Ebenezer; hither by Thy help I'm come;  
and I hope, by Thy good pleasure, safely to arrive at home.  
Jesus sought me when a stranger, wandering from the fold of God;  
He, to rescue me from danger, interposed His precious blood.*

*O to grace how great a debtor daily I'm constrained to be!  
Let thy goodness, like a fetter, bind my wandering heart to Thee.  
**Prone to wander, Lord, I feel it, prone to leave the God I love;**  
**Here's my heart, O take and seal it, seal it for Thy courts above.***

**Jesus, Jesus, Jesus** (Words and Music by Nick, November 19, 1971)

*If I think Jesus, Jesus, Jesus  
Then I wouldn't curse  
If I think Jesus, Jesus, Jesus  
I'd not do any worse*

*If I think Jesus, Jesus, Jesus  
Then I'd check my rovin' eyes  
If I think Jesus, Jesus, Jesus  
Then I would not lie*

*If I think Jesus, Jesus, Jesus  
I'd not be so impatient  
If I think Jesus, Jesus, Jesus  
I'd not be hell, but heaven-bent*

*If I think Jesus, Jesus, Jesus  
I'd even be more kind  
If I think Jesus, Jesus, Jesus  
I'd break evil ties that bind*

*If I think Jesus, Jesus, Jesus  
Then I wouldn't speed  
If I think Jesus, Jesus, Jesus  
I'd dare not do the deed*

*If I think Jesus, Jesus, Jesus  
Then I would think right  
If I think Jesus, Jesus, Jesus  
He'd help me by His Might*

*But I think anything but Jesus  
And screw up left and right  
Then I ask Jesus, Jesus, Jesus,  
To forgive my every blight*

*Then I thank Jesus, Jesus, Jesus  
For granting mercy on my plight  
And worship Jesus, Jesus, Jesus  
For being precious in His Sight*

**I'm Comin' Home** (Cover of 1957 Staples Singers release, in call and response gospel style. Nick's electric bass guitar is lone instrumental accompaniment. Heavy, vibrant soulful feel, almost dirge-like. Ry sings bass. Became one of Ry's favorites after her fall from grace in late eighties and hitting rock bottom in rehab, and subsequent personal, spiritual revival.)

*Tell-ell-l Heaven (Sheena)*  
*Now you-ou-ou teyell Heaven (Ry)*  
*I-I-I AMm comin' (All, less Ry)*  
*I'mmm comin oh-on Home (Ry)*  
*Oh-Oh-oh one day (All, less Ry)*

*Jes' tell, tell my Heav'n-my hea-venly Kaa-ing (Ry)*  
*Tell Him I'm comin' on the MO-Oh-Oh-ohhnn-in' train*

*Tell-elll Hea-ven (All, less Ry)*  
*WHOA-OAH-oh! Tell Hea-ven (Ry)*  
*I-I-I amm comin' (All, less Ry)*  
*Tell Heaven I'm comin', comin Home one day (Ry)*

*Teyll-ell the Father (Sheena)*  
*Now you-ou-ou tell Father (Ry)*  
*I-I-I AMm comin' (All, less Ry)*  
*I-I'm a-comin' on Home-ah (Ry)*  
*Oh-oh-oh one day-ay (All, less Ry)*

*Hey, I been bue? Loahd I-I-I've been stone? Hea-I-I been talked about chu? u bone? (Ry)*  
*Teyeyell tha Father (All, less Ry)*  
*WHOA-OAH-oh! Tell Father (Ry)*  
*I-I AM comin' (All, less Ry)*  
*Tell'm I'll be Home (Ry)*  
*One day (All, less Ry)*  
*Tell Father, Im' comin' on Home ONE day (Ry)*

*Woah-oh-oh de Rivah (Nick)*  
*Lord know-oh-ows the Ri-vah (Ry)*  
*Where-ere the Son (All, less Ry)*  
*Where even-in His Son-un (Ry)*  
*Will nevah go down-n (All, less Ry)*  
*Ha-Hold on mah shouldah, swoll'd in mah haend (Ry)*  
*I'm a-goann' down fightin' in-ah JEEEEES-US name-ah*  
*There-ah at the Rivah (All, less Ry)*  
*WHOA-OAH-oh! The Ri-vah*  
*Where-ere the Sun (All, less Ry)*  
*Thee-e-e-ve His Son? (Ry)*  
*Go-o down (All, less Ry)*



*Lord know the Son will ah ne-vah go down (Ry)*

*I-I-I'mah gonna choose (Nick)  
Loa-ho-hoad I'ma gonna choo-oose (Ry)  
Choo-oose mah sead (All, less Ry)  
Gonna choo-oose mah sead (Ry)  
An-an-and set dow-ownn (All, less Ry)  
Lord, Ah-m gonna choose mah sead (Ry)  
And set down,  
Gonna hack mah love  
From-ah starr-rry crown  
Den Ah'm gonna wride my Lord a lettah  
Uh Gonna tell Him  
Dis WORL-RL-d ain't gettin' no better  
Den I-I'm gonna call Him on ma phone  
Tell Jee'sah I-ah NEE-d Uouah heah in mah home.*

*Tey-ell Heaven (All, less Ry)  
YEA-Yea-ey tell Hea-ven  
I-I Amm comin' (All, less Ry)  
Hey-I-ah here I come (Ry) One day-ay (All)  
Tell Hea-ven, I'm comin' on-ah Home ONE day (Ry)*

*Lorrrd kno-ow my burden (Nick)  
Lorrrd kno-oh-ows my burden (Ry)  
See-eems so-ah heaveh (All, less Ry)  
So har-ard-ard to bear (Ry) Har-ard to bearrrr (All, less Ry)  
Lord knows my burd'ns seemah HARD to bear (Ry)  
Lord uh when I-ah git to Heaven, I got a CROW-OW-n to wear (Ry)*

*Whoa-oah ma burdens (All, less Ry)  
WHOA-OAH-oh! My burden (Ry)  
Seee-eem so heav-eh (All, less Ry)  
Loahd knows, the're hard (Ry) to bearr (All)  
You know, ma burden seem hard to bear (Ry)*

*Tey-ell-ell mah Mother (Nick)  
Now you-ou-ou teyll Mother-ah (Ry)  
I-I-I AMm comin' (All, less Ry)  
I-I'm comin' on Home-ah (Ry)  
Oh-oh-oh one day-ay (All, less Ry)  
Jes; tell mah Mother-ah, now don't she cry (Ry)  
She'll know her li'l chile  
WAS-S-ah BOR-ORN-n ta-ah die*

*Tey-ell-ell Motherrr (All, less Ry)*

*WHOA-OAH-oh! Teyll Mo-therr (Ry)*  
*I-I-I AMm comin' (All, less Ry)*  
*HAYy-ay I'll be-ah HOME (Ry)*  
*One day (All, less Ry)*  
*Tell Mother I'm com-in' on-ah Home ONE day (Ry)*

*Hmm-mmm-mmm-mm (Sheena)*  
*Umm-hmm-hmm-hmm-anhh (Ry)*  
*Woo-ooo-ooo-ooo-ah (All, less Ry)*  
*Hmm-hmm-hmm-hmm-anhh (Ry)*  
*Woo-ooo-ooo-oooooo-ooo (All, less Ry)*

*Ah haven' bin ta Hea-ven but I'Ve been tole (Ry)*  
*Dem streets in-ah Hea-venn is SHO-O-ON-ne lahk gold*

*TEY-Ell-ll Hea-ven (All, less Ry)*  
*WHOA-Oah-oh! Tell Heaven (Ry)*  
*I-I-I AMm comin' (All, less Ry)*  
*Hey-ah I'll be-ah HOME (Ry)*  
*ONE day (All)*  
*Tell HEa-ven I'm comin'ohn Home (Ry)*  
*One day-ay-ay-ayyy (All)*

All ratings are based on the ChartBusters Top Twenty according to the following legend.

\* Top Twenty

\$ Top Ten

1 #1