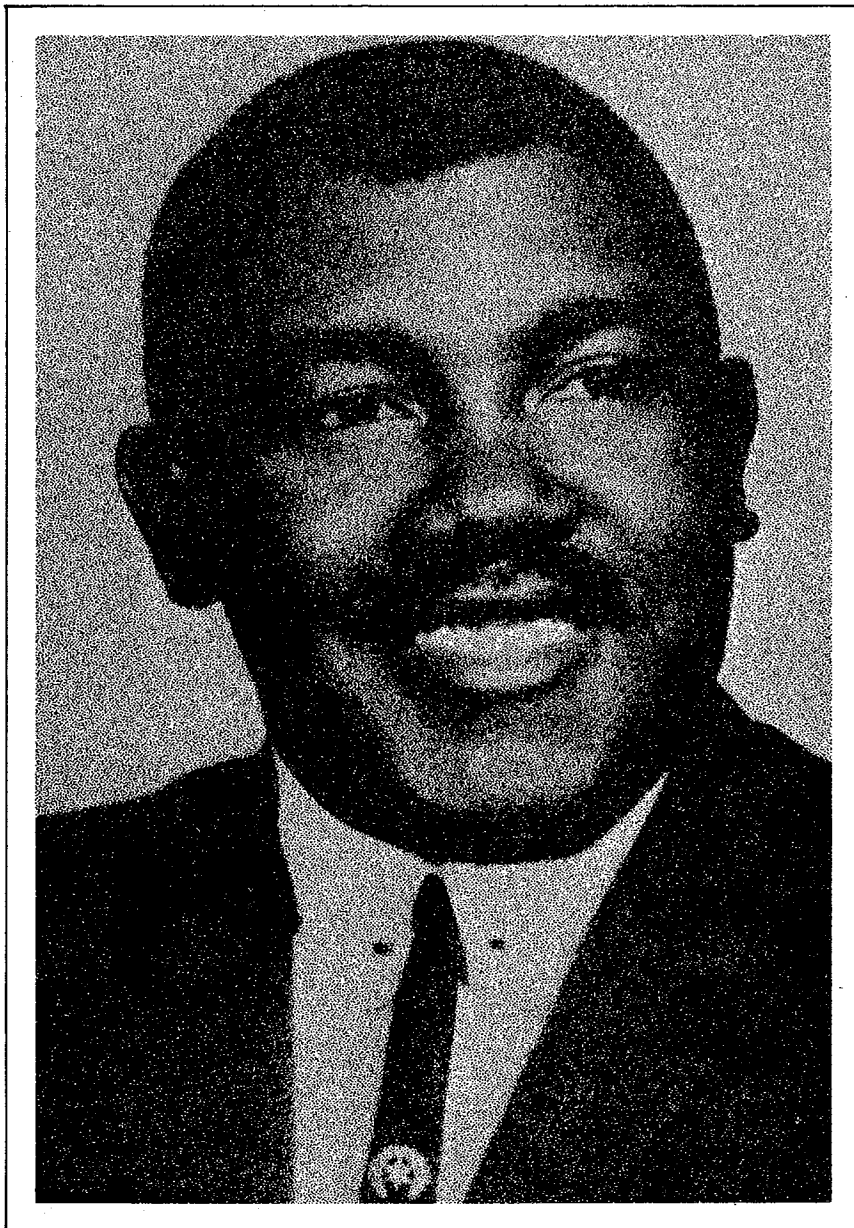


# JUNIOR PARKER

THE BEST OF THE BLUES

*HIS GREATEST HITS*



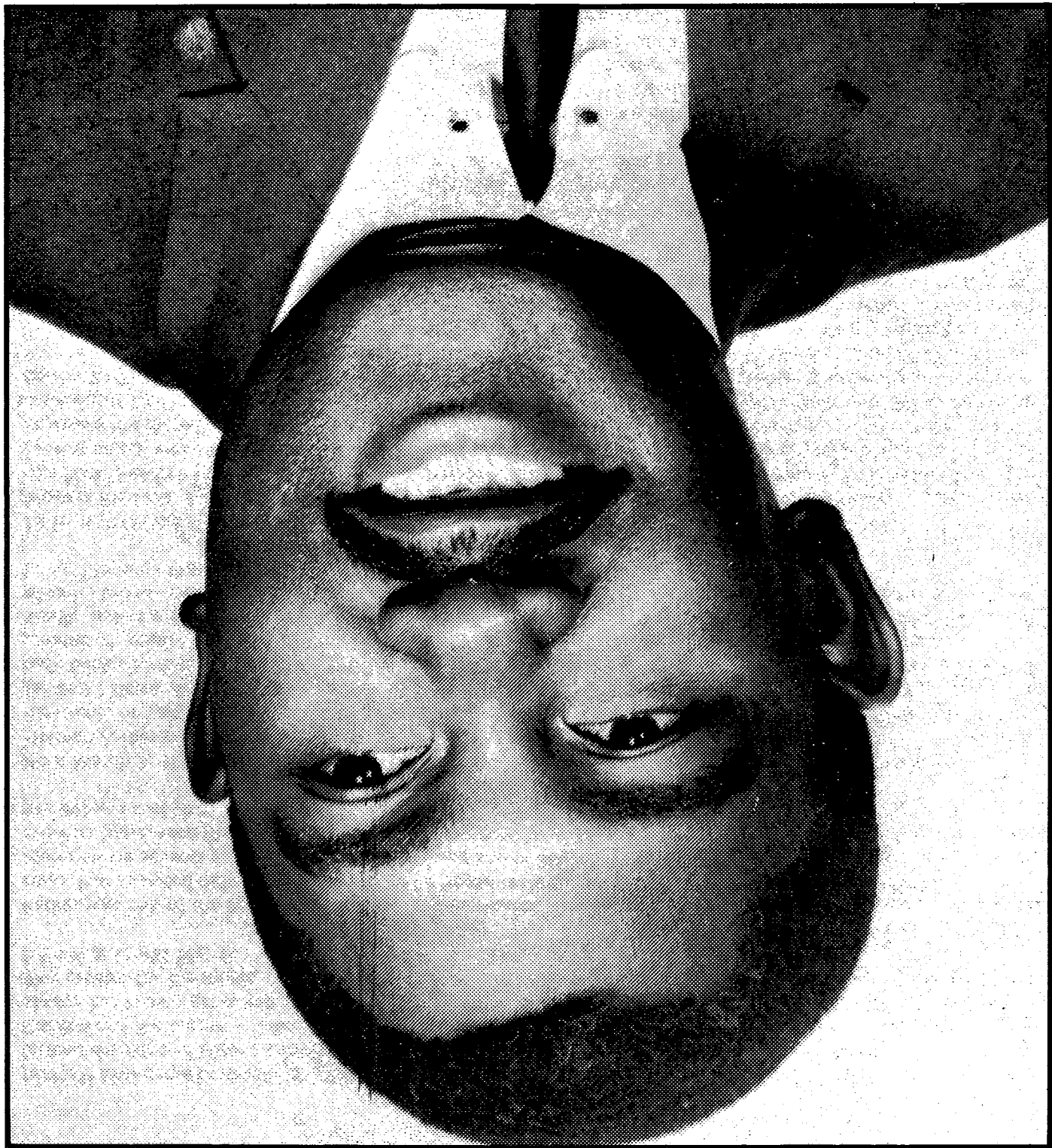
COLLECTOR'S EDITION



THE  
BEST  
OF THE  
BLUES  
NUMBER ELEVEN

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**JUNIOR PARKER**

# BIOGRAPHY

## JUNIOR PARKER

Junior Parker came to prominence during the early and middle 1950's, one of a group of blues and what later were termed rhythm-and-blues performers — among them Johnny Ace, B.B. King, Bobby Bland, Howling Wolf, Roscoe Gordon and Ike Turner — who for some years had worked in the Memphis-West Memphis-Helena area. Memphis always has been a great blues town, with Chicago one of the busiest and most productive performing and recording centers for the music. It's no accident the modern blues were largely put together in those cities in the years following World War II.

Parker was one of the earliest participants in this musical adventure. The first crude efforts in the new postwar styles had sounded only a few years before he began recording in 1952, although he had been performing around Memphis for several years with Howling Wolf and Sonny Boy Williamson II. It was the latter, one of the most formidable harmonica players in all the blues, who gave the youngster his most important musical instruction and the influence of the older man can be discerned in Parker's fluent, always musical harp work.

Born March 3, 1927, in West Memphis, Ark., directly across the Mississippi River from Memphis' urban sprawl, Herman Parker was attracted to the blues early in life and by the late 1940's was performing regularly in the area. Inevitably he came into contact with large numbers of blues performers in his travels through Mississippi, Arkansas and Tennessee, where he performed in taverns, juke joints, dancehalls, at houseparties and every manner of rude back-country social affair. The postwar rise of several black-oriented radio stations in the Memphis area had created, through broadcasts of "live" as well as recorded music, a great demand for blues throughout the Deep South, and as a member of Howling Wolf's band and later the Beale Streeters combo, Parker joined in this round of radio broadcasting and live performing. His activities accelerated even more when in 1950 he formed his first band, The Blue Flames, and began touring through the Mississippi Delta and lower South.

Early in 1952 Parker made his first recordings, with Bobby Bland sharing the vocals on the first of two sessions for Modern Records. The following year he cut several sides for Sam Phillip's Sun Records operation in Memphis, one of which "Mystery Train" was a hit. On the strength of it he was asked to join the Johnny Ace-Big Mama Thornton touring revue, with which he remained until Ace's untimely death in 1954. Even more important than the national exposure the show brought him was his meeting, arranged by Ace, with Duke Records owner Don Robey. Parker soon signed an exclusive recording contract with the Houston-based label. It proved of great benefit to the young performer, for under Robey's astute direction and production savvy Parker's recordings improved greatly in quality and, of even greater importance to his burgeoning career, achieved considerable popularity. From the mid-1950's until April, 1961, Parker toured widely with fellow Duke Records artist Bobby Bland in a package show called "Blues Consolidated", and on its dissolution began touring with his own revue. For the next several years the show criss-crossed the country innumerable times but ultimately the grueling round of almost constant traveling took its toll and Parker was forced to give up the revue. Still, he continued a heavy schedule of appearances at the leading black nightspots, concert and festival appearances and, increasingly, television as well. But finally the long years of one-nighters, ceaseless touring, bad food and accommodations and all the myriad hardships and indignities of the road, giving his all night after night (as he always did) — it just proved too much even for a man of his stamina and dedication and in 1972 Junior Parker, barely 45, was gone.

Fortunately, he left us a large legacy of music, and this book offers a hefty sampling of Junior's middle- and late-period Duke single recordings. The emphasis is on Parker's exciting, personal handling of the conventional 12-bar blues which in his hands was never just conventional but, rather, always charged with a deep, thrilling, persuasive emotionalism that is both the cornerstone of his own distinctive vocal style and the very fundamental essence of the blues. Direct and unaffected in their perfect sincerity of expression, these performances require nothing in the way of analysis or explanation. They speak immediately to the heart, which is not at all surprising since that's where they came from. In them Junior Parker lives still.

# JUNIOR PARKER

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# ANNIE GET YOUR YO-YO

BY DEADRIC MALONE  
& JOSEPH W. SCOTT

WIND IT UP BA-BY AN-NIE GET YOUR YO-YO AN-NIE GET YOUR YO-YO WIND IT UP TIGHT WE'RE GO-IN' TO PO-GO ROUND AND A-ROUND AND A-ROUND WE'RE GON-NA PO-GO ALL NIGHT LONG PO-GO ALL NIGHT LONG

## ADDITIONAL LYRICS

WHEN I SAY GO BABY I WANT YOU TO HOLD JUST WHAT YOU GOT.  
I WANT YOU TO WIND UP YOUR YO-YO WHEN I SAY POGO.  
I MEAN LET THE YO-YO GO. I MEAN LET THE STRING OUT BABY.  
NOW GO WIND UP YOUR YO-YO BABY NOW LET IT GO. HEY WELL.

LOOK AT THAT YO-YO LOOK AT THAT YO-YO ROUND AND ROUND.  
I'M TRYIN' TO TELL Y'ALL POGO POGO WIND UP MY YO-YO  
ROUND AND ROUND AND ROUND

# CAN'T UNDERSTAND

BY HERMAN PARKER, JR.

Don't  
 walk-ing down the high-way  
 Don't

know where to go  
 walk-ing down the

high-way  
 Don't know where to

go  
 well my br. by's done left me

—  
 said she was n'r com-ing back no more.

2. SITTING AT THE WHEEL  
 THROST OUT OF MY MIND  
 THINKING ABOUT MY BABY  
 JUST CAN'T KEEP FROM CRYING.

3. ONE THING PEOPLE I JUST CAN'T UNDERSTAND  
 I GAVE YOU EVERYTHING I HAD  
 AND YOU LEFT ME FOR ANOTHER MAN.

# HOW LONG CAN THIS GO ON

BY HERMAN PARKER, JR

How long \_\_\_\_\_ since my BA-BY BEEN GONE \_\_\_\_\_

I JUST GOT BACK IN TOWN \_\_\_\_\_

AND I WAS LOOKING A-ROUND \_\_\_\_\_ BUT MY GIRL I

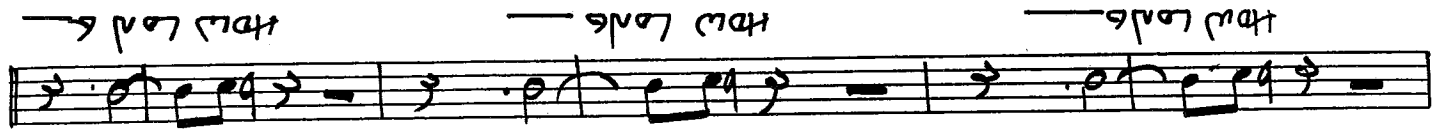
KNEW HEY HEY HEY HEY DOCTOR TELL ME WHAT TO DO \_\_\_\_\_

HE SAID SON I'M GON-NA TELL YOU WHAT TO DO \_\_\_\_\_

GIVE HER PLEN-TY LOV- IN \_\_\_\_\_ THEN A DOL-LAR OR TWO \_\_\_\_\_

AND MAKE HER FEEL GOOD UM \_\_\_\_\_ LIKE A WO-MAN

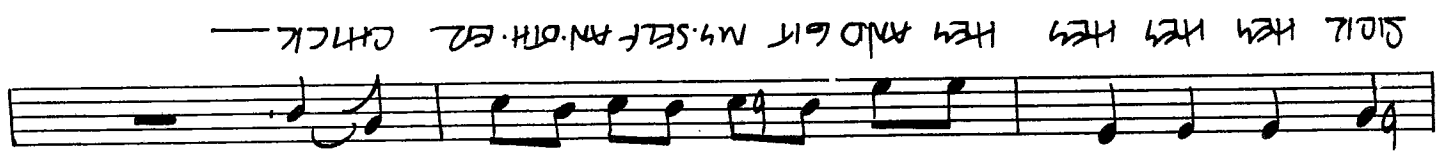
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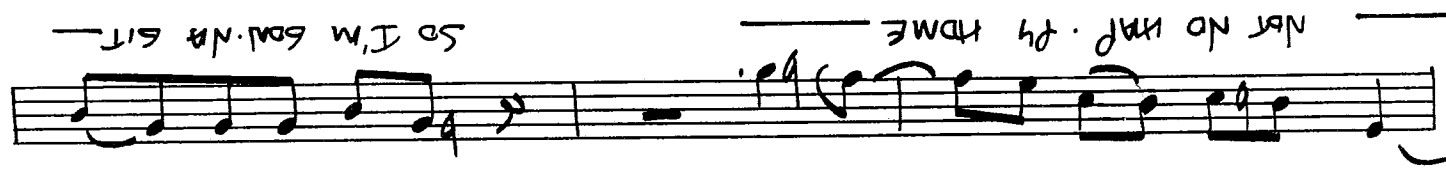
How long — How long —



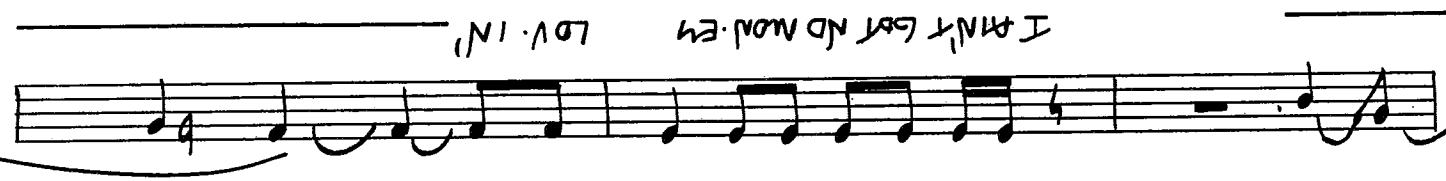
How long — How long — How long — How long — How long — How long —



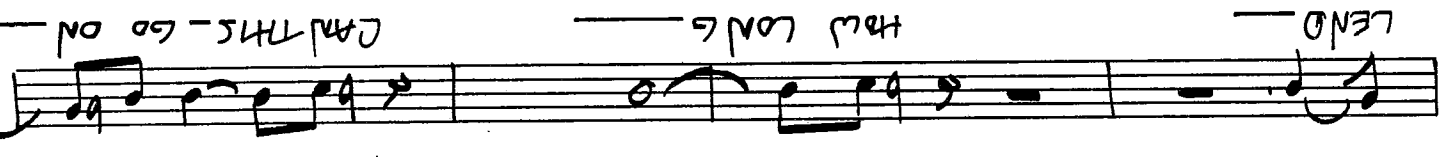
Not no more. By home — So I'm gon' NA GIT —




I ain't got no more — Lov' in' —



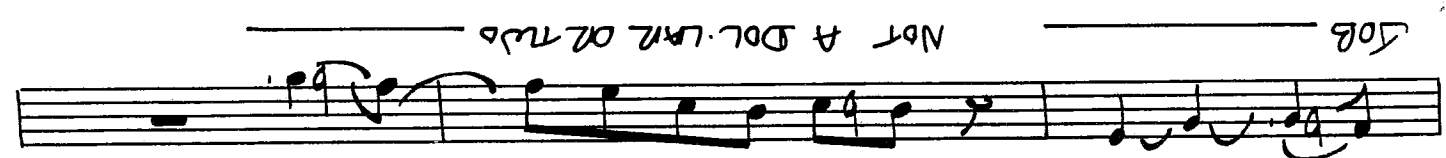
How long — How long — How long — How long — How long — How long —



So I'm gon' in to my friendo hey hey hey hey just to see what the can



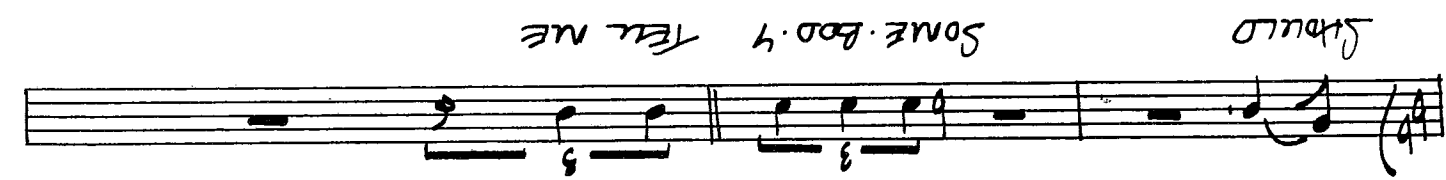
Job — Not a dol. Lrn or tude —



What am I gon' NA DO — I ain't got NO



Should — Some body tell me





# DANGEROUS WOMAN

BY DEADDIC MARLONE

MAN THAT WO. MAN IS DAN. GERLOUS YOU BET. TER LEAVE HER A. LONE

YES THAT WO. MAN IS DAN. GERLOUS

YOU BET. TER LEAVE HER A. LONE SHE'LL GET

YOU IN TROU. BLE MAKE YOU WISH YOU'D NEV. ER BEEN BORN

SHE IN. VI. TED ME TO HER HDUSE I WENT WITH. OUT THINK. ING TWICE A

BIG FEL. LOW AN. SWERED THE DDD I WAS LUCK. Y TO ES. CAPE WITH MY LIFE YES, THAT

WO. MAN IS DAN. GERLOUS SHE'S GOT MORE MAN THAN TEETH IN A COMB

IF YOU WANT TO SEE AN. OTH. ER BIRTH. DAY

Handwritten musical score for the song "Fox & Devil". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The music consists of several lines of notes with stems and beams. The lyrics are: "FOX & DEVIL SU-GAR SU-GAR DAD-DY THAT'S WHY NO LIFE I LOVE YOU LIKE I DO LOVE YOU I'LL BE TRUE- AND NO BOD-Y ELSE WILL DO AND NO BOD-Y ELSE WILL DO I DON'T WANT SOME RED-PLE TRY TO BREAK US UP BUT THEY THEY JUST DON'T KNOW THAT WE TWO KNOW THAT OUR LOVE WILL NEVER END." The score ends with a circled "D.S." and the text "BY DEODIC MADONE".

# FOX & DEVIL

1. YOU'RE A FOX & DEVIL I'M A SU-GAR DAD-DY
2. I'M A SU-GAR DAD-DY
3. YES, THAT'S WHY I'M TELLING YOU (ax's) SHE'LL MAKE YOU HATE AND DREAMS WILL COME TRUE
4. YES, THAT'S WHY IS DANGEROUS YOU'D BETTER BELIEVE WHAT I SAY (ax's) SHE'LL GET YOU IN TROUBLE THEN SHE'LL GAIN AND WILL ADMIR

Handwritten musical notation for the phrase "YOU BET-TEN LEAVE-HEN A- LONELY". The notes are written on a staff with a treble clef and a key signature of one sharp. The lyrics are written above the notes.

# GET AWAY

By DEADRIC MALONE  
9 A. D. PARKER

Handwritten musical score for the song "Get Away". The score is written on five staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. The first staff begins with a triplet of eighth notes. The second staff has a whole rest followed by a quarter note. The third staff has a quarter note followed by a quarter rest. The fourth staff has a triplet of eighth notes followed by a quarter note. The fifth staff has a quarter note followed by a quarter rest. The score ends with a double bar line and a fermata over the final note.

GET A . WAY GET A . WAY BLUES DON'T BOTH . ER  
 ME MY BA . BY'S GONE  
 I WON . DER WHERE CAN SHE BE SHE  
 LEFT ME THIS MORN . ING A . BOUT FOUR — AND I WON . DER WILL I SEE MY BA . BY AN . Y.  
 MORE .

2. I SET AT HOME, WAITING FOR MY TELEPHONE TO RING  
 YES, I SET AT HOME WAITING FOR MY TELEPHONE TO RING  
 I'VE BEEN WAITING FOR FIVE LONG DAYS, BUT I HAVEN'T HEARD A THING.
3. OH, I WAS SITTING DOWN THINKING, AND I BEGAN TO PRAY  
 YES, I WAS SITTING DOWN THINKING, AND I BEGAN TO PRAY  
 I HEARD A SWEET VOICE SAYING, THAT I'LL BE BACK HOME TO YOU SOMEDAY

# GOODBYE LITTLE GIRL

BY DEADRIC MARLOWE

GOODBYE LITTLE GIRL — I DON'T BE SEE-ING YOU A.

GAIN YES — GOODBYE LITTLE GIRL

I DON'T BE SEE-ING YOU A GAIN

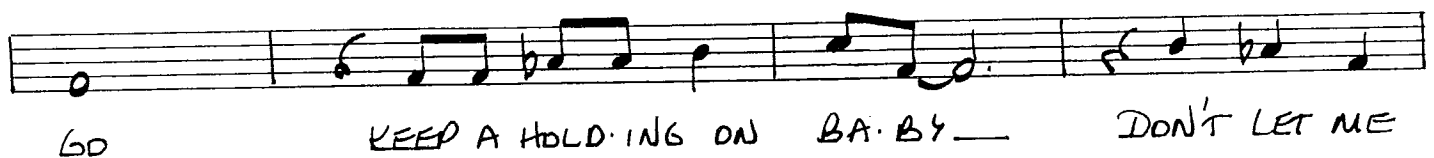
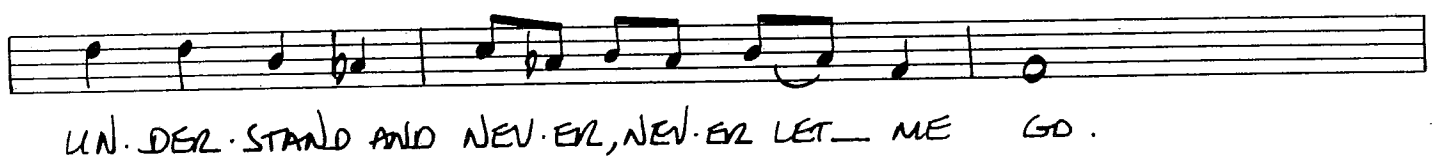
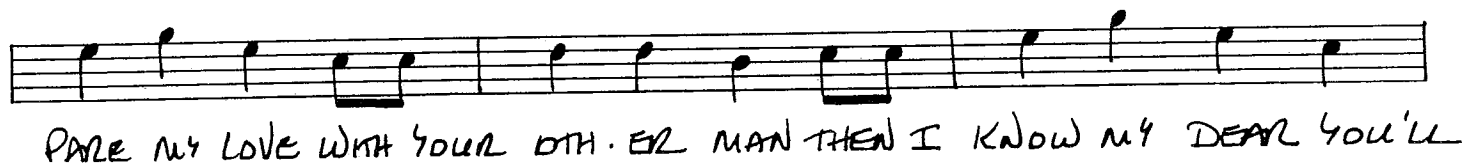
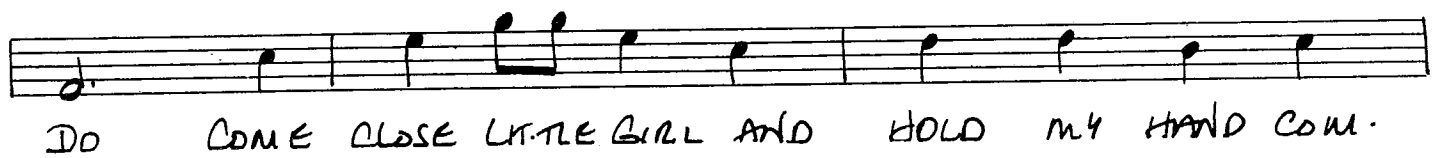
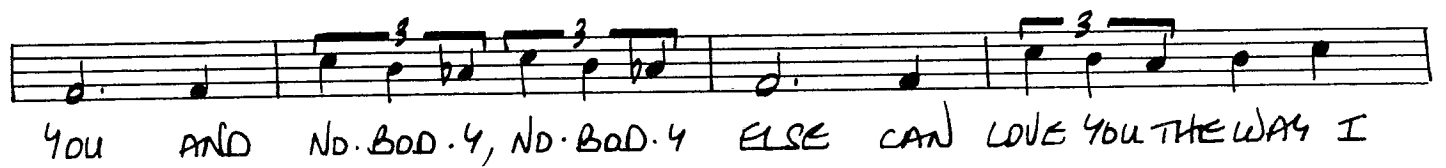
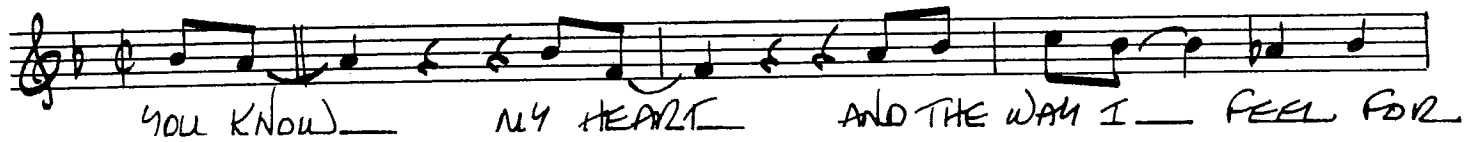
WE HAD LOTS OF FUN TO GETH-ER

BUT THE GOOD THINGS MUST COME TO AN END.

2. I'VE JUST BEEN YOUR FAMILY CLOUD, SOMEONE YOU LIKE HAVING AROUND  
 YES, SOMEONE TO KEEP YOU HAPPY, WHILE YOUR TRUE LOVE'S OUT OF TOWN.
3. GOODBYE LITTLE GIRL, PLEASE DON'T BEG ME TO STAY  
 YES, YES, IF THERE'S A TEAR IN YOUR EYE, LET YOUR TRUE LOVE TRY IT  
 AGAIN.

# I'M HOLDING ON

BY JOSEPH SCOTT  
& DEADRIC MALONE



# IN THE DARK

By HERMAN FARKER, JR.  
 & JEROME KRAMER

I HEARD YOU WALK OUT THAT AS YOU COULD BE KISSING ANOTHER FELLOW AND YOU

KNOW IT WASN'T ME THAT AIN'T RIGHT NO, NO, NO THAT AIN'T RIGHT — WHAT

GOES ON IN THE DARK — WITH SOON COME TO THE LIGHT —

2. THEY SAY YOU WINTERED LAW SPENDING ALL OF MY DOUBT  
 THEY SAY YOU TOLD THEM FELLOW THINGS YOU NEVER TOLD ME BEFORE  
 THAT AIN'T RIGHT NO, NO, NO THAT AIN'T RIGHT  
 WITH SOON COME TO THE LIGHT.

3. ONE OF THESE DAYS JUST YOU WHAT AND SEE  
 BABY, YOU'LL REALIZE THE WAY YOU TREATED ME  
 THAT AIN'T RIGHT NO, NO, NO THAT AIN'T RIGHT  
 WITH SOON COME TO THE LIGHT.

2. MY LOVE FOR YOU IS A MANY SPENDORED THING  
 JUST HOLD ON A LITTLE BIT LONGER, I'M GOING BUY YOU A  
 DIAMOND RING  
 WHEN YOU SAY 'I DO' I'M GOING FEEL SO GRAND  
 YOU'RE GOING BE MY WIFE I'M GOING BE YOUR MAN  
 THAT I KNOW, MY DEAR, YOU'LL UNDERSTAND  
 AND NEVER NEVER LET ME GO.  
 (REPEAT CHORUS)

DO ME WOULD BA. BY DON'T LET IT END — THIS WAY

# JIVIN' WOMAN

BY DEADDIC MALONE

JIV-IN' WO-MAN — IT'S TIME You  
 CHANGED YOUR WAYS — I'M TALK-ING TO  
 YOU JIV-IN' WO-MAN IT'S TIME TO CHANGE YOUR  
 WAYS — WELL YOU BET-TER HUR-RY  
 BA-BY — SOME-ONE ELSE WILL TAKE YOUR PLACE. —

2. SEVEN DAYS IN A WEEK — NOT ONE DO YOU STAY AT HOME (REPEAT)  
 WHAT YOU DO JIVIN' WOMAN, BABY, YOU KNOW THAT I KNOW IT'S WRONG  
 I HEARD SOME PEOPLE TALKING AND I HEARD THEM ALL SAY, THAT  
 ALL YOU WANTED ME FOR WAS TO GIVE YOU ALL OF MY PAY. BUT NOW YOU'RE  
 TELLIN' ME NOT A WORD THEY SAY IS TRUE. WELL, YOU BETTER BE RIGHT  
 JIVIN' WOMAN 'CAUSE I'LL DO SOMETHING TO YOU — JIVIN' WOMAN, I DONE  
 TOLD YOU TO CHANGE YOUR WAYS. WELL, YOU BETTER HURRY BABY,  
 SOMEONE ELSE WILL TAKE YOUR PLACE.

# I'll Forget About You

By HERMAN PARKER, JR.  
& P. DAVIS

SAD AND SINCE YOU WENT A. WAY I BEEN SO

BLUE BUT THERE'LL COME A DAY WHEN I'LL FORGET A. BOUT

you I BEGGED YOU PLEASE STAY - DON'T

BREAST MY HEART IN TOO BUT THERE'LL COME A DAY

WHEN I'LL FORGET A. BOUT YOU.

2. SOMEDAY YOU'RE GOING TO PAY FOR THE THINGS YOU SAY AND DO 'CAUSE THERE'LL COME A DAY WHEN I'LL FORGET ABOUT YOU.
3. THERE'S NO NEED FOR YOU TO SAY THAT MY LOVE WASN'T TRUE 'CAUSE THERE'LL COME A DAY WHEN I'LL FORGET ABOUT YOU.



# IT'S A PITY

BY HERMAN PARKER, JR.  
& DEADRIC MALONE

IT'S A PITY OH IT'S A SHAME

I CAUGHT MY BABY HEY \_\_\_\_\_ WITH ANOTHER

MAN \_\_\_\_\_ OH IT'S A PITY

OOO \_\_\_\_\_ IT'S A SHAME.

2. TOLD ME SHE LOVED ME \_\_\_\_\_ I WAS ONLY HER MAN \_\_\_\_\_ WHY DID SHE  
HURT ME \_\_\_\_\_ HEY \_\_\_\_\_ I CAN'T UNDERSTAND \_\_\_\_\_ OH, IT'S A PITY OOOO \_\_\_\_\_  
IT'S A SHAME \_\_\_\_\_
3. TOOK ALL MY MONEY \_\_\_\_\_ CALLED IT HER OWN \_\_\_\_\_ SHE WAS UNHAPPY \_\_\_\_\_  
WITH MY LOVE ALONE \_\_\_\_\_ OH, IT'S A PITY \_\_\_\_\_ OOOO \_\_\_\_\_ IT'S A SHAME.



# PEACHES

BY JOHNNY NORTHERN  
RALPH BATTLE  
& ANSLER MONTELL

F-7 Bb7 F-7

THERE'S A GILL I'D LIKE TO KNOW I HEAR HER NAME EV-'RY

Bb7

WHERE I GO — I KNOW YOU KNOW WHO I'M TALK-ING A- BOUT —

ALL THE GUYS — WAN-NA TAKE HER OUT — THEY CALL HER SWEET PEACH-ES

Eb

SWEET PEACH-ES SWEET PEACH-ES SWEET PEACH-ES

C A- C A- C A-

CRAB-APPLE PEACOCK AND HER KNEE-HIGH BOOTS — WINE COLORED SOCKS AND

C A-

PO-PPER DOT SUIT — LID. STICK 12-R1-DES-CENT GREEN

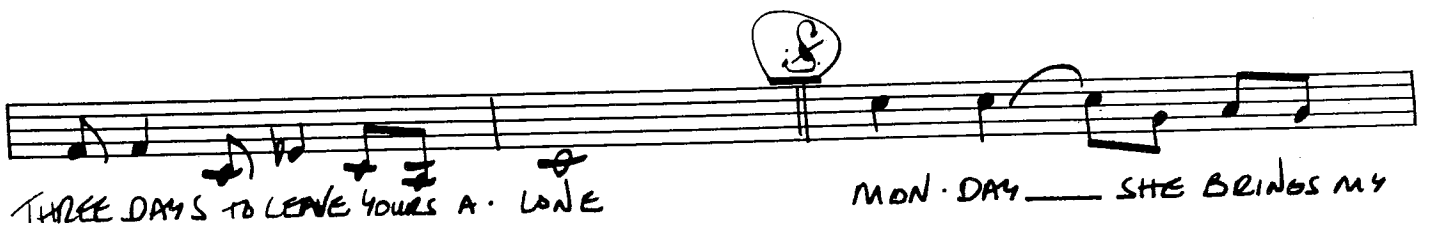
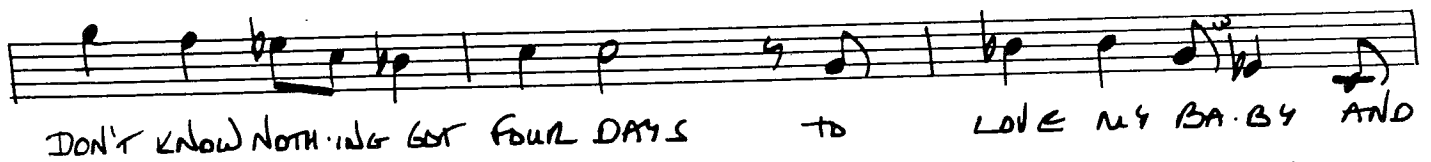
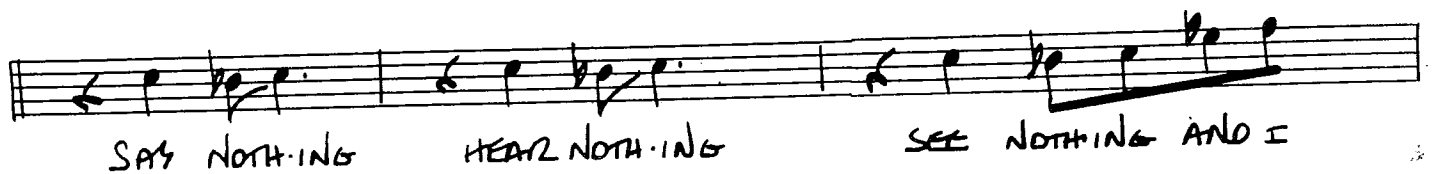
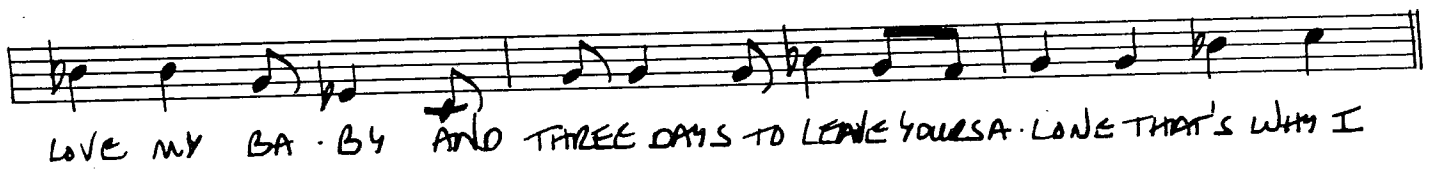
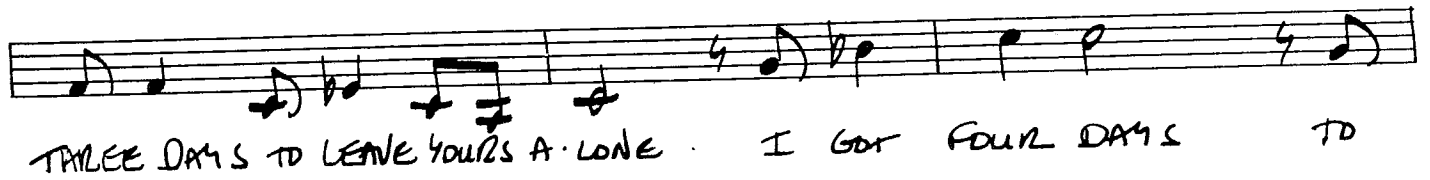
WEIRD-EST HAIR-DO I'VE EV-ER SEEN — THAT'S PEACH-ES THAT'S

PEACH-ES THAT'S PEACH-ES THAT PEACH-ES

PENCH.ES THAT'S PENCH.ES  
 PENCH.ES THAT'S PENCH.ES  
 SHE'S SO FINE — ENJOYING WHAT'S GOING ON FOR HIS OWN TIME — THAT'S  
 BUT ALL THE GUY'S STAND IN LINE — THEY ALL HOLD ON!  
 TAN. GEE. IN THE DRESS — ALL THE GIRLS SAY THAT SHE'S A PEST —  
 SHE'S BEEN — SHE BOO. GO. LOTS IN HER  
 PENCH.ES THAT'S PENCH.ES THAT'S PENCH.ES WHERE DOES SHE COME FROM  
 LET ME TELL YOU PENCH.ES AND I'VE NO FOOL — THAT'S PENCH.ES THAT'S  
 SUCH A GNS — SHE NEVER ENJOYS MUCH TIME IN SCHOOL  
 NO. ONE KNOWS A. ABOUT THIS GIRL'S PAST — THE GROOVE SHE'S IN — IS

# SEVEN DAYS

BY HERMAN PARKER, JR.  
& DEADRIC MALONE



I HAVE FOUR DAYS TO LOVE MY BABY  
 AND THREE DAYS TO LEAVE YOURS ALONE.  
 FRIDAY SHE BRINGS ME ALL HER PAIN  
 SATURDAY WE GO OUT AND PLAY  
 SUNDAY WE GO TO CHURCH  
 KNEEL DOWN ON OUR KNEES AND PRAY

D.S.  
 (circled symbol)

LOVE MY BABY AND THREE DAYS TO LEAVE YOURS A LONE.

SEE NOTHING AND I DON'T KNOW NOTHING GOT FOUR DAYS TO

THINGS ARE RIGHT THAT'S WHY I SAY NOTHING HEAR NOTHING

ALL HER MIGHT THURS. DAY SHE MAKES EV'RY

ACHING HEAD WEDNES. DAY SHE SQUEEZES ME WITH

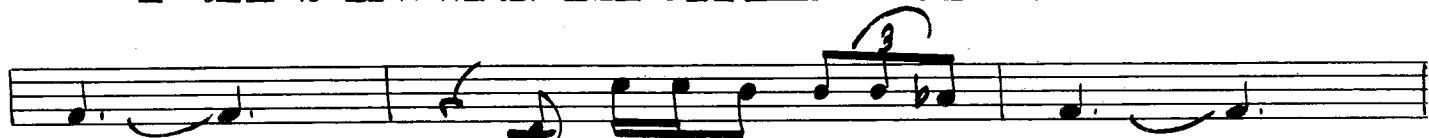
BLEEHL. PAST TO MY BED TUES. DAY SHE RIPS MY

# SOMEONE BROKE THIS HEART OF MINE

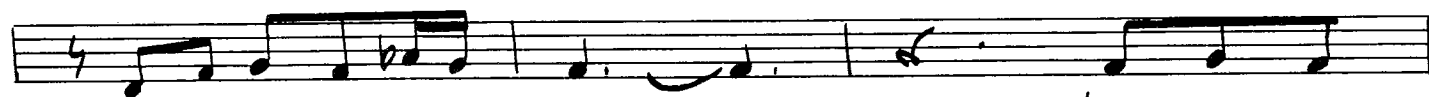
BY DEADRIC MARLONE



I USED TO BE A HEART-BREAKER \_\_\_\_\_ IN MY



DAY \_\_\_\_\_ I USED TO MAKE LIT-TLE GIRLS CRY \_\_\_\_\_



THEN I'D LAUGH AND WALK A WAY \_\_\_\_\_ NOW I'M A .



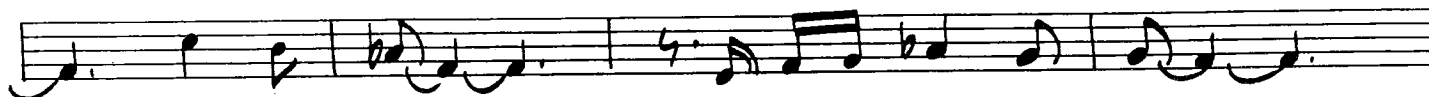
LONE \_\_\_\_\_ WELL AND I CAN'T STOP CRY-ING \_\_\_\_\_



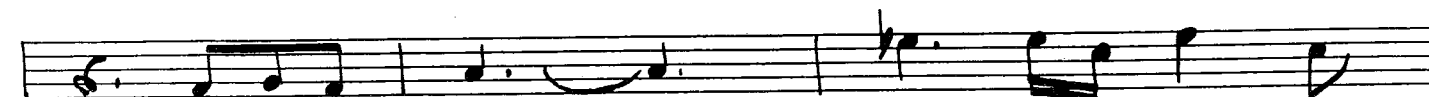
LIT-TLE GIRL BROKE THIS HEART OF MINE \_\_\_\_\_



I USED TO PLAY THE GAME \_\_\_\_\_ THOUGHT I WAS COOL \_\_\_\_\_



NOW I KNOW \_\_\_\_\_ I WAS THE BIG-BEST FOOL \_\_\_\_\_



NOW I'M A . LONE \_\_\_\_\_ WELL AND I CAN'T STOP

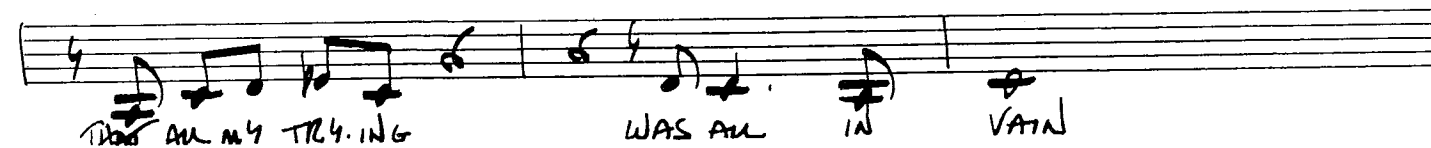
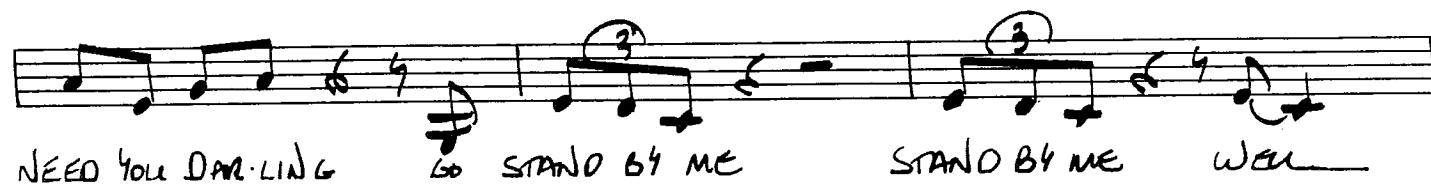
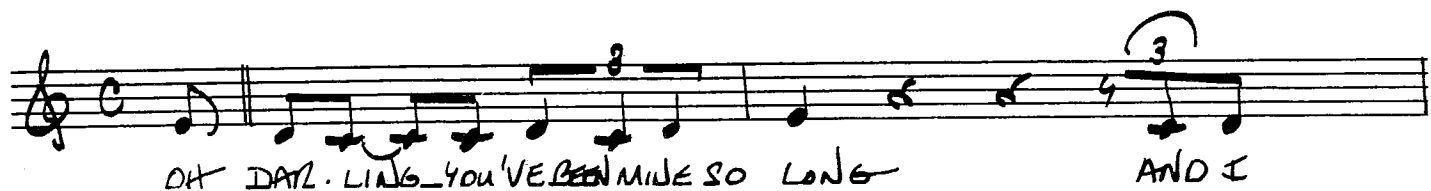
3. AND JUST AS SURE AS THE SKIES ARE BLUE  
 WITH MY FRIEND TOLD ME  
 CAME TO BE TRUE  
 NOW I'M HANE AND I CAN'T STOP CRYING  
 A LITTLE GIRL BROVE THIS HEART OF MINE.

The musical score consists of eight staves of music. The lyrics are written below the notes, often with lines indicating phrasing or breath marks. The lyrics are: "A LITTLE GIRL BROVE THIS HEART OF MINE.", "AND JUST AS SURE AS THE SKIES ARE BLUE WITH MY FRIEND TOLD ME CAME TO BE TRUE NOW I'M HANE AND I CAN'T STOP CRYING", and "A LITTLE GIRL BROVE THIS HEART OF MINE." The notes are primarily quarter and eighth notes, with some longer lines indicating sustained notes or phrasing.



# STAND BY ME

BY HERMAN PARKER, JR.



2. SOMETIMES I THINK I WANT TO LEAVE } 2x's  
 THEN AGAIN I WANT TO STAY }  
 YES MY THOUGHTS ARE SO MIXED UP  
 EVER SINCE SHE LEFT AWAY }  
 SOMETIMES I HOPE AND I DREAM } 2x's  
 THAT SHE'LL RETURN SOMEONE }  
 FOR I'M SO ALL ALONE  
 I KNOW I CAN'T LAST THIS WAY

But she's no where a. could.

ALL BE CAUSE I WANT MY LIFE ONE

SOME-TIMES I FEEL LIKE ONLY ONE BUT THE TEMPS JUST WONT COME

# SOMETIMES

BY DON D. ROBEY

DAR-LING

SO

STAND BY ME

THEN I KNOW THAT YOU WOULD UN-DER-STAND OH

I NEED YOU

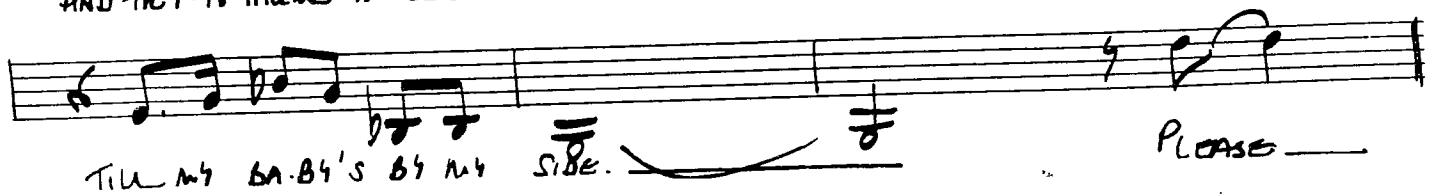
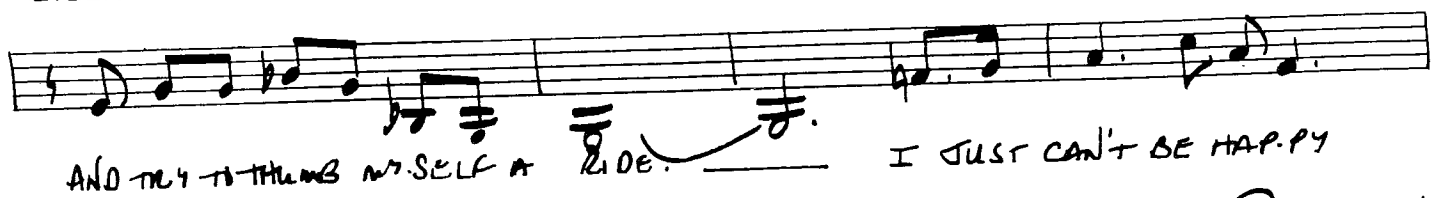
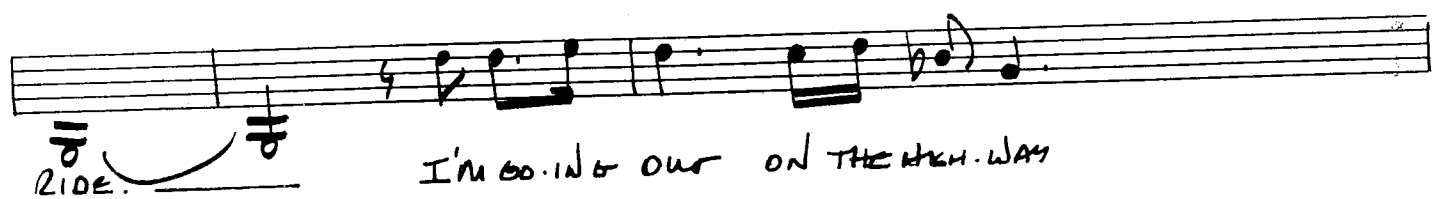
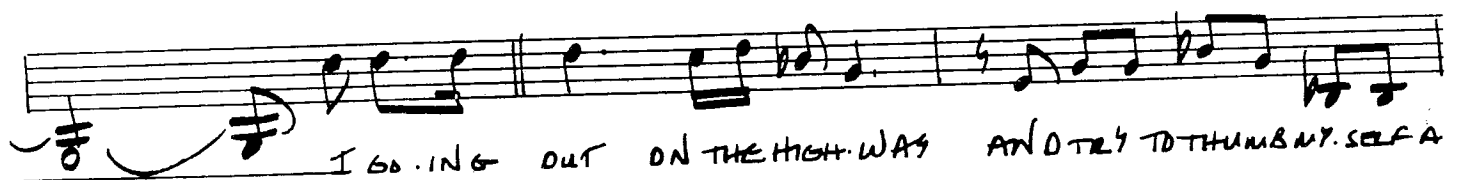
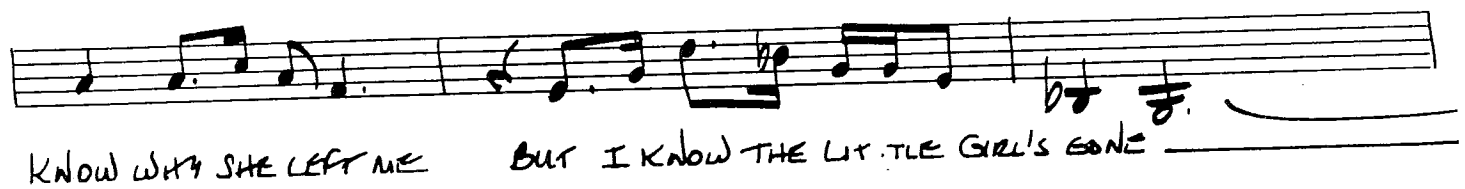
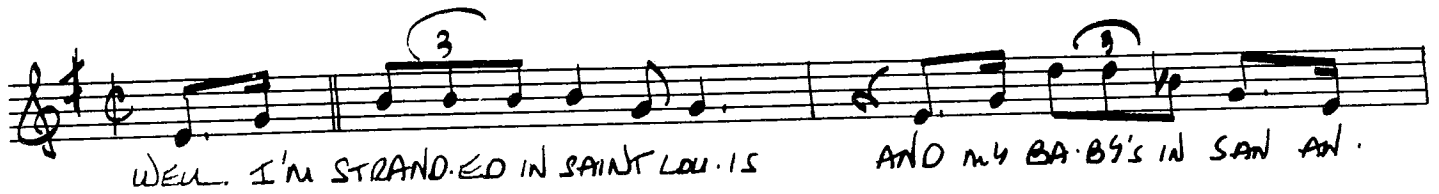
FACE A. GAIN OH

IF I COULD JUST

HELD YOUR HAND

# STRANDED

BY DEBORIC MARONE



A SWEET TRILIN' WOMAN DAN GET ALL OF MY MONIES.  
AN SHE GOT TO BE IS SAY I LOVE YOU LOVEYOU HONEY.  
I'M SWEET TRILIN' WOMAN.  
I'M SWEET TO ME BABY.

AL THOUGH I KABL SHE FINE  
STILL SOUND GOOD TO ME

I LOVE A SWEET TRILIN' WOMAN  
OH YES YES IN DEED

I LOVE A SWEET TRILIN' WOMAN,  
OH YES YES IN DEED

BY JACQUELINE MARLON

# SWEET TRILIN' WOMAN

INDICATE A BOUT MY BA BY  
WILL LEAD ME ON TO SMY AN TONE.

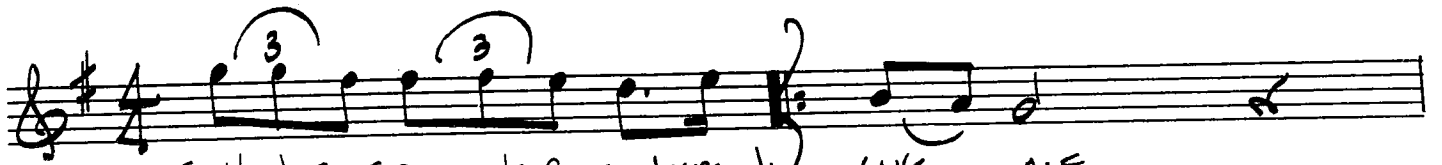
I'LL MAKE TEXAS ON MY OWN  
JUST

PLEASE GET ME TO KANSAS Q. T.  
OWN

GET ME TO KANSAS Q. T.  
I'LL MAKE TEXAS ON MY

# SOMEONE SOMEWHERE

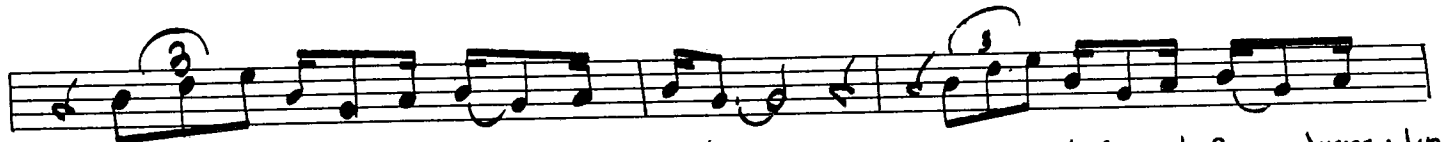
BY HERMAN PARKER, JR.



I KNOW THAT SOME-ONE SOME-WHERE WILL LOVE — ME



I KNOW THERE'S SOME-ONE SOME-WHERE WHO CARES



I KNOW THERE'S SOME-ONE SOME-WHERE WHO LOVES ME — I KNOW THERE'S SOME-ONE SOME-WHERE WHO



CARES I'M GON-NA KEEP ON A SEARCH-IN' — UNTIL AN AN-GE-L AN-SWERS MY



PRAYER. GOOD THINGS GOOD THINGS GOOD THINGS GOOD THINGS GOOD THINGS COME TO THOSE WHO

REPEAT: WAIT, I'VE BEEN WAITING A LONG LONG TIME, GOOD THINGS COME TO THOSE WHO WAIT. AND I WANT TO TELL YOU I'VE WAITING A LONG LONG TIME. I'M GONNA KEEP ON WAITING UNTIL THAT DAY I CAN CALL YOU MINE. I'M NOT GONNA GET DISCOURAGED. I'M NOT GONNA TURN AROUND. I'M NOT GONNA GET DISCOURAGED. I'M TRYING TO TELL YOU I'M NOT GONNA TURN AROUND. I'M GONNA KEEP ON PRESSIN' HARD AND FORWARD UNTIL TRUE LOVE I'VE FOUND.

# THE TABLES HAVE TURNED

By Herman Hertzler

DR. LINDA IT'S SO PAIN TO SEE

DR. LINDA YOU DON'T WANT ME

YOUR LIFE IS SO VALUABLE I DON'T WANT

PEOPLE LOOK AND LAUGH AT ME

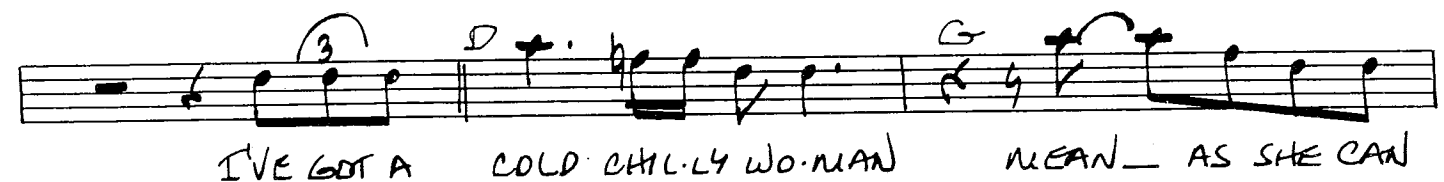
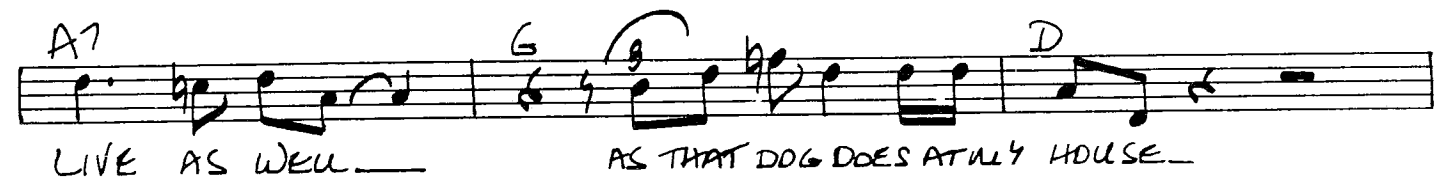
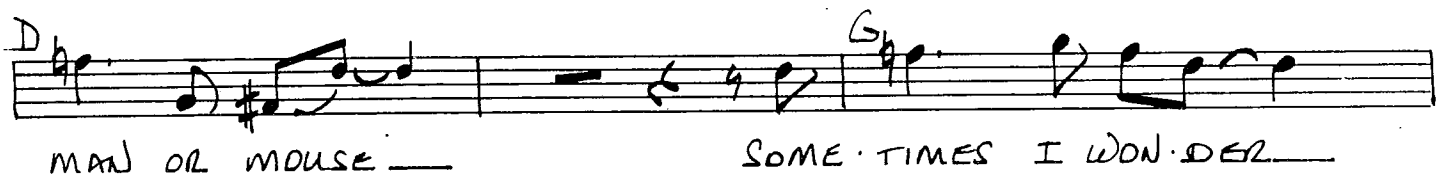
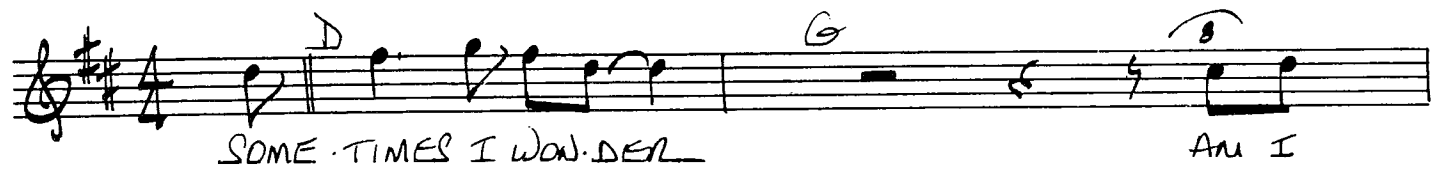
JUST LIKE WHEN I KNOW I'M YOUR GOAL

ME I TRY SO HARD TO PLAY IT COOL

GETTING YOU OUT OF MY MIND  
 GETTING YOU OUT OF MY MIND  
 TRY TO FORGET YOU  
 TRY TO FORGET YOU  
 THIS TIME I AM REALLY THROUGH  
 THIS TIME I AM REALLY THROUGH  
 BUT NOW THE TABLES HAVE TURNED  
 BUT NOW THE TABLES HAVE TURNED  
 IT'S A LESSON I'VE LEARNED  
 IT'S A LESSON I'VE LEARNED  
 I PLAYED WITH FIRE AND I GOT BURNED  
 I PLAYED WITH FIRE AND I GOT BURNED  
 NOW IT'S YOUR TIME TO TAKE YOUR TURN  
 NOW IT'S YOUR TIME TO TAKE YOUR TURN

# MAN OR MOUSE

BY ROBERT KELTON



2. I SAID LORD PLEASE SEND THE ANGEL'S GAINA GET DRINK NO MORE  
 I HUNGERS OUT MY WINDOW COME BACK BABY PLEASE DON'T GO.  
 3. I KNOW SHE HEARD ME SINGING SHE LOVED BASIC AND WAVED HER HAND  
 I COULD HEAR HER TELL HER MOTHER THAT'S ONE NO GOOD MAN.  
 4. WHEN I WANTED MY BABY LEAVE ME HER MOTHER AND HER BY THE HAND  
 I'D GIVE ANYTHING I HAVE JUST TO SEE MY LITTLE GIRL AGAIN.

IT WAS EARLY IN THE MORNING I HEARD THE ROOSTER CROW EARLY  
 I WAS EARLY IN THE MORNING I HEARD THE ROOSTER CROW EARLY  
 I LOBED OUT MY WINDOW AND I HEARD THE ROOSTER CROW EARLY  
 I LOBED OUT MY WINDOW AND I HEARD THE ROOSTER CROW EARLY

# MOTHER IN LAW BLUES

BY DON LOBEY

FIGHT EVERY NIGHT WE OUGHT TO GO ON T.V.  
 I ONCE WAS A HERO, BIG WHEEL AT MY HOUSE  
 I ONCE WAS A HERO, BIG WHEEL AT MY HOUSE  
 I ROARED LIKE A LION BUT NOW I'M JUST A MOUSE.



# NEXT TIME YOU SEE ME

BY WILLIAM G. HARVEY  
& EARL FOREST

NEXT TIME YOU SEE ME  
 JUST LIKE A TRUE, TRUE SAYING

THINGS WON'T BE THE SAME  
 ALL THAT SHINES IS NOT GOLD

NEXT TIME YOU SEE ME  
 JUST LIKE A TRUE, TRUE SAYING

THINGS WON'T BE THE SAME  
 ALL THAT SHINES IS NOT GOLD

AND IF IT JUST LIKE THE

HURTS YOU MY DAR-LING YOU ON-LY GOT YOUR-SELF TO BLAME. JUST LIKE A  
 GOOD BOOK SAYS - YOU GOT TO REAP JUST WHAT YOU

SOW OH, WELL YOU LIED CHEAT-ED OH, OH FOR SO

LONG OH WELL, YOU LIED CHEAT-ED OH, OH FOR SO

LONG YOU'RE JUST A WRONG DO-ING WO- MAN AN-

OTH-ER QUEEN IS ON YOUR THRONE.