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Are Love Songs Lyrically Gendered?

A Content Analysis of Gender-Specific Speech Features in Song Lyrics

Jeanne Gallée

Submitted in Partial Fulfillment
of the
Prerequisite for Honors
in Cognitive and Linguistic Sciences

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Abstract

Do gender-specific conversational speech patterns appear in the lyrics of male and female artists? To answer this question, chapter 1 first reviews sociolinguistic methods and describes evidence for gender-specific speech characteristics as well as for some of the differences in power dynamics between men and women that the use of these characteristics reveals. It then discusses the similarity of lyrics and speech, reviews some of the current literature on the effects of music on behavior, and provides a motivation for the study that is described in chapter 2. This study looks at the lyrics of 179 romantic songs sung by male and female artists from three genres (country, pop, and rock) across three time periods (1958-1960, 1985-1987, and 2012-2014). As is done in content-analysis studies, each song was evaluated for its number of words, filler words, self-referential pronouns (“I” and “me”), inclusive pronouns (“you and I” and “we”), terms of endearment, love references, and sexual references. Narrative coding techniques were used to evaluate songs for evidence of speaker confidence or agency, and for requests. Results demonstrated primarily several significant changes over time, but few significant differences due to gender. It may be necessary to have face-to-face interactions in order for these gender-specific speech characteristics to emerge and the songs do not provide such a context. Alternatively, it may be that the lyrics of successful songs by female artists are not representative of everyday women’s speech.

CHAPTER ONE

Introduction

1.1 Linguistic Variants

Human language can be characterized as an “inherently social phenomenon” in that it is used to transfer information from one speaker to another (Newman, Groom, Handelman & Pennebaker, 2008; Hymes, 1974; Malinowski, 1923; Van Herk, 2012). While it has many uses, one of the key things that we do when we speak is communicate various aspects of ourselves to others. With the use of language, we are able to articulate our internal narratives, which no one else is privy to. Private thoughts, ideas, relative social standing, and relationships are conveyed through the words that we choose (Tannen, 1998). Furthermore, the words we choose do not solely act as a vehicle of communication. Our speech patterns in discourse reveal our conscious and unconscious efforts to portray ourselves as members of particular groups (Newman et al., 2008). Discourse analysis of conversation allows us to identify the linguistic regularities in these interactions among members of particular groups, and what sets the patterns of speech particular to one group apart from those of the next.

The study of speech differences is founded on the theory that the features that differentiate one person’s speech from another’s occur systematically and are socially significant (Kristiansen, 2001; Labov, 1964; Labov, 1972). Speech differences are found at the intergroup and individual level. A speech pattern specific to a group is categorized as a dialect, also known as a variety of speech, whereas a speech pattern unique to an individual is an idiolect (Carden, 1970). Idiolects are shaped by the environments that we grow up in and are observed in the accents, patterns of intonation, grammar, and the vocabulary that we use.

Linguistic variation refers to the differences in speech among speakers. Free variation in speech means that the units used by the speaker are arbitrarily chosen: the choice of using one over the other is not significant. For this reason, speech features used in free variation do not reveal much about the speaker. Conversely, speech features that systematically vary across groups of people, also known as linguistic variants, are socially diagnostic of a person's group membership and are therefore meaningful (Kristiansen, 2001). Differences in use of language help place speakers into social categories (Kristiansen, 2001; Tajfel, 1976). In other words, linguistic variants are signs of social identity and are stereotypical of a group (Labov, 1964; Agha, 2003). The process by which a linguistic feature becomes a socially recognized register for a particular group is called enregisterment (Agha, 2003; Van Herk, 2012).

People who speak similarly to one another are typically from the same speech community. Speech community is the term used to describe a group of people who come into habitual contact with one another and thereby share the same linguistic variants and expectations about language use norms (Van Herk, 2012). A common example of a speech community is the people who all live in one city. While the members of a speech community come into frequent contact with other members of the group, a speech community is not formed by choice or a shared enterprise; a group of people who share a set of sociolinguistic norms and jargon because of a shared endeavor make up a community of practice. A person can be a member of a speech community as well as communities of practice, and engage in many social networks at the same time based on his or her place of origin, profession, family structure, and social interests.

Speech communities are formed by people who live in the same place, whereas members of a community of practice can be dispersed all over the world; this is especially true with the rise of technology and alternative modes of communication, such as online social media platforms.

However, geographical location remains one of the most salient social variables when it comes to studying language variation, particularly across regions. When a group of people is geographically isolated due to topographical features, such as mountains or oceans, their distinct way of speaking becomes specific to the region. This is because the community and its language variety rarely come into contact with others. This phenomenon is also known as speech preservation. In contrast, language change occurs when speakers migrate to new places or come into linguistic or dialectal contact with other speakers. Extended contact of multiple language varieties, and the varieties' speakers, can lead to a new, distinct variety that is based on the shared sociolinguistic norms of the new community. This process is called dialect leveling (Van Herk, 2012). Additionally, language changes when new concepts are introduced into speakers' lives. For example, when a new type of technology is invented, new names are needed for the device itself and its functions.

People adjust the linguistic variants they use to match their speech style to a speech situation. This process is called style shifting (Van Herk, 2012). However, people can only adjust the variants that they consciously use. The extent to which a speaker is aware of the sociolinguistic features he or she uses depends on the feature's type. Indicators are a type of linguistic variant that are outside of a speaker's conscious control. An example of an indicator is whether or not a speaker differentiates between the allophones of a particular phoneme. A phoneme is a distinct speech sound, such as /s/, and replacing one phoneme with another changes the meaning of the word it was in (Ladefoged, 2001). An example of how this type of a replacement can alter a word's meaning can be seen in the change from /seɪnt/ to /peɪnt/ ("saint" to "paint"). Every phoneme has a set of allophones, which are all the possible pronunciations of the speech sound. For example, the phoneme /p/ can be articulated with a sharper burst of air,

also known as the aspirated p (denoted as [p^h]) (Ladefoged, 2001). Some allophones are systematically implemented based on phonetic context, while others occur in free variation. Instead of changing speech meaning, allophones serve to give speech a distinctive sound (Ladefoged, 2001). The variety of allophones that a speaker uses depends on his or her language variety, and can influence a listener's perception of whether or not the language is a speaker's native tongue. The allophones that a speaker of a particular speech community uses can also be influenced by the person's age and other subtler social group distinctions. However, allophonic variation does not impede communication between older and younger generations of the same speech community. While linguists are attuned to identifying indicators like the use of a certain allophone, the subtlety of the speech feature reduces the likelihood that the speakers are even aware of them (Ladefoged, 2001). Without a conscious awareness of the indicator's existence, speakers are therefore unable to manipulate their use of them. As such, indicators are not subject to style-shifting.

On the other hand, markers of speech are examples of variants that speakers may or may not be aware of. Speakers' use of markers varies as a function of the impression that they wish to convey (Van Herk, 2012). Particularly when markers are used at a high frequency, this type of speech feature can reveal information about the speaker's socioeconomic class and occupation. One common example of a marker is the pronunciation of word-final "-ing", or /ɪŋ/. Most speakers change the /ɪŋ/ of the suffix to /ɪn/ in casual conversation. Yet in more formal settings, people are more likely to overtly pronounce the /ɪŋ/ to adjust their speech to the context. Interestingly enough, the extent to which speakers consciously adjust their speech can depend on their socioeconomic status. A study by William Labov showed that the frequency at which a particular /r/ allophone was used among department store employees in New York was socially

stratified (Labov, 1972). However, when speaking directly to Labov, the frequency at which employees used the allophone went up for all of them, albeit at different levels of consistency (Labov, 1972; Labov, 2006). The employees who were able to implement the /r/ allophone most consistently already used the variant more in casual speech. In other words, they were able to use this variant with greater “linguistic security” (Labov, 1966, p. 175). The increased use of the allophone is an example of style-shifting. As seen in this example of the department store employees, speakers consciously style-shift their speech patterns by using markers that seem appropriate for the situation.

Stereotypes are linguistic variants that people within and outside of a speech community are aware of. Stereotypes can range from accents to speech intonation patterns. An example of a well-known stereotype is the r-dropping of the Boston dialect in Massachusetts (Hartley, 2005). A specific instance of a language stereotype is called a shibboleth. Adapted from the biblical denotation (*Judges* 12:6), a shibboleth can also be defined as “a variant of speech that betrays where a speaker is from” (Prokić, Çöltekin, & Nerbonne, 2012). For the stereotyped Boston accent, memorable shibboleths include “Hahvahd Yahd” (Harvard Yard) and “cah” (car). A popular Jamaican shibboleth is the pronunciation of “man” to “mon”. Whether or not a speaker can consciously implement them, all of the aforementioned linguistic variants carry categorical information about the speakers who use them (Lippi-Green, 1997).

The social significance of a variant determines who uses it in conversation (Holmes, 1997). While no community is defined or constrained by a single pattern of speech, researchers notice that shared patterns of speech help them understand the social structure within and between groups. The linguistic marketplace is a direct reflection of this. Particular ways of speaking are considered more prestigious than others, and the language variety of a speaker has a direct

impact on his or her life (Lippi-Green, 1997; Sankoff & Laberge, 1978). The process of language subordination is the matter in which some language varieties are placed below others in terms of status (Lippi-Green, 1997). The covert, and in some cases overt, convergence towards the standard variant of a group reveals an underlying desire to present oneself in a particular manner.

In the aforementioned study by Labov (1972), employees of lower social status increased their use of an /r/ allophone to match their speech to standard variety. Speakers who converge their speech towards the most highly valued variant of the linguistic marketplace are awarded social and economic benefits for adhering to community based norms (Fuentes, Gottdiener, Martin, Gilbert, & Giles, 2011; Purkiss, Perrewé, Gillespie, Mayes, & Ferris, 2006). Therefore, people who speak a non-standard speech variety in their own speech communities tend to speak a more desirable variant in public forums. A person's tendency to converge towards or away from a standard variant of speech is diagnostic of the individual's social category and group affiliation. Social category and group affiliation are essential aspects of a person's identity. Performances of identity are socialized and 'interactional portrayals' of what we would like to convey... using conventionalized gestures" (West & Zimmerman, 1987, p. 130). Therefore, convergence and divergence are two ways in which speakers perform their identity through speech in interactions.

1.2 Performance of Speech

How a person performs his or her speech depends on the identity of the speaker. Additionally, the performance is shaped by the speaker's communicative intent and the function of the interaction (Koester, 2002). As previously discussed, the social identity and sociocultural values of a speaker inform the linguistic variants he or she uses (Holmes, 1997). Importantly, a speaker's understanding of a linguistic feature's meaning is colored by his or her experience with

what it refers to (Janicki, 2010). While speakers adjust their speech patterns to fit their expectations of an interaction, these adjustments fall within the repertoire of the individual's sociolect – the language variety specific to the social group that the speaker identifies with (Van Herk, 2012). It is unlikely that a speaker will completely change his or her individualized repertoire of accent, idioms, phrasing, intonation, and choice of vocabulary. But how people present themselves via their speech reveals how they position themselves vis-à-vis the people that they are speaking to, also known as their interlocutors.

The social distance between two interlocutors has the power to impact what speakers say and how they say it. The less experience one has with the context of the interaction or the interlocutor, the more likely it is that he or she brings a standardized script to the interaction. A script is the extralinguistic knowledge about the speech situation that influences how a speaker communicates (Saville-Troike & Kleifgen, 1989). This extralinguistic knowledge is based on prior experiences with similar situations and information from paralinguistic channels (non-verbal forms of communication). These scripts, based on expectations about the interlocutor and the domain, also determine which linguistic variants the speaker uses (Saville-Troike & Kleifgen, 1989). Intuitively, the scripts that a person uses depend on the speaker's role and social identity. For example, a boss uses a different script in a boardroom meeting than her employee. The communicative intent of the former individual is to display confidence, power, and order, whereas that of the latter is to show capability, intuition, and loyalty.

Communicative intent can also be shaped by politeness strategies. A speaker's "face" is his or her public social identity (Brown & Levinson, 1978; Goffman, 1955; Van Herk, 2012). The social prestige of a person's "face" becomes especially relevant in intergroup interactions. The term intergroup simply refers to a situation that involves people or two or more separate groups.

In certain intergroup interactions, a speaker wants to appeal to his or her interlocutor. One way a speaker can show respect or camaraderie is to address the member with honorifics, which are terms of address laden with respect. While this term is usually used to describe switches between languages, adjusting terms of address based on speech setting is also known as code-switching (Pennebaker, Mehl, & Niederhoffer, 2003, p. 562). Another way is to tailor the conversation to the sociolinguistic norms of the other speaker. This tactic of speech convergence is an example of positive politeness: the speaker steers the interaction in a way that pleases his or her interlocutor through the well-employed use of a script (Brown & Levinson, 1987; Van Herk, 2012). In this example, the speaker is putting on a positive face by actively engaging with the other speaker in order to be evaluated more favorably.

On the other hand, sometimes speakers want to minimize the duration of an interaction. Negative politeness strategies involve avoiding contact with others (Brown & Levinson, 1987; Van Herk, 2012). In other words, a speaker negotiates an interaction by avoiding interpersonal contact. Negative face, then, refers to an individual's desire to minimize contact with others (Brown & Levinson, 1987). Once again, whether people employ positive or negative politeness strategies is influenced by their role in an interaction and the scripts available to them. The scripts that people use reveal information about who has more power (Tannen, 1998). Roles of power available to a speaker, researchers have found, are determined by categories of race, socioeconomic status, and gender (Conley & O'Barr, 2005; Coates, 2004; Tannen, 1991).

With respect to the performance of gender, when particular words, idioms, or scripts become stereotypical of a gender, people learn to consciously employ these stereotypes to assert their gender identity. The speech features typically employed by women, then, are seen as feminine. Conversely, the speech strategies generally employed by men are labeled as masculine. Gender

differences in speech are comparable to speech divergence: in-group members want to sound different from out-group members and therefore use gender-specific speech (Maltz & Borker, 1982; Lippi-Green, 1997). People within a group are motivated to sound like their peers (Lippi-Green, 1997). In turn, these in-group desires perpetuate the stereotypes attributed to a group (Maltz & Borker, 1982). Thus, contemporary sociolinguists argue that men and women perform gender through speech in order to demonstrate in-group membership and outward identity.

1.3 Gender Differences

People are lumped into social categories because of a shared set of traits, which can include gender. Social categories inform commonly accepted generalizations about the members within the group, including judgments about their speech patterns. These judgments aren't entirely false: as our previous discussion has shown, how a person speaks is influenced by environment and speaker origin. While the patterns may not be universal, in every society there are predictable patterns in how dimensions of race, gender, and power are expressed in interpersonal communication (Myklebust, 2014, p. 6). There are distinct, identifiable differences in how a woman speaks to her partner in the privacy of a car and how a customer speaks to a street vendor. The interlocutors' intentions and the specific environments of interactions shape the words that are used in the exchange. For further illustration, the way a woman speaks to her husband's mistress about their relationship will deviate greatly from how she presents it to her mother or female friends. How a man speaks to his spouse about his feelings will be different from what he tells his same-sex friends. A speaker is influenced by the performance requirements of the audience, which is why societal conventions shape how men and women speak with one another and their peers.

Inspired by Robin Lakoff's work in the mid-seventies, empirical research has found that women are more likely to use rapport style speech (1975). Rapport-style speech incorporates linguistic features to create and foster relationships between the speaker and the addressee (Tannen, 1991). A person with rapport-style speech engages in supportive and non-competitive conversational patterns, which includes making supportive interjections while someone else speaks (such as "mmhmm!"), encouraging speech through the use of prompts (such as "tell me more"), using pronouns that are inclusive of the group (such as "you and I" or "we"), and asking many questions (Coates, 1996; Myklebust, 2014; Tannen, 1991). In other words, a stereotypical feature of female speech is that women communicate as a means of support and solidarity (Tannen, 1992).

Conversely, men generally use report-style speech (Lakoff, 1975; Tannen, 1993). Report-style speech is used to assert the speaker's dominance and relative social status, meaning that the nature of the conversation between men is often competitive (Tannen, 1994). A main objective for a report-style speaker is to speak as long as possible without interruption, which is why "all-male conversation is often characterized by monologues" (Coates, 1997, p. 32; Lakoff, 1975). If a male speaker were to adopt the high involvement style of female speech patterns, as demonstrated in frequent turn-taking between speakers and affirmative interruptions, this communication style would be understood as a direct threat by male listeners. When a woman interrupts a female friend's conversational point, she is demonstrating an active interest in what her friend has to say. When a man interrupts another man's point, he is actively diverting attention away from the speaker and undermining his authority.

Tannen (1989) found that when men and women communicate with one another that neither gender adopts the speech features of the other (as cited in Tannen, 1993). In fact, the

incompatibility of report and rapport-style speech can lead to total miscommunication (Tannen, 1994; Tannen, 1995). Adopting the role as the more feminine counterpart in the interaction, a woman might feel the need to ask more questions or to only hint at her opinion when asked (Lakoff, 1975). In contrast, a man might feel pressured by the number of questions he is asked by his female partner and experience frustration about a woman's apparent indecisiveness (Tannen, 1995). This example shows that men and women perform gender not only to assert identity, but also to create and maintain differences between groups. The language varieties that people use to perform gender may perpetuate societal expectations and values, but this does not mean that the language features themselves are inherently restricted to either men or women.

One phenomenon that illustrates how deeply certain patterns of speech are associated with people of a distinct category is the concept of "dragging". So far, the literature review has focused on the linguistic variants that a person adopts in order to pass as a person of a particular identity. Conversely, a person who drags in the linguistic sense mimics the speech patterns of members of another group. When a man wishes to imitate women, he draws upon the speech features he associates with the gender. Moreover, audiences find it humorous when men speak like women stereotypically would and vice versa; this is yet another piece of evidence that the performance of gender serves to maintain boundaries between socially constructed categories. Men who do not wish to be lumped in with people categorized as "average guys" can use stereotypical female speech features as markers of their identity. This is particularly true for men who identify with the gay community (Childs & Van Herk, 2014).

As supported by the fact that we find humor in dragging, we become aware of gender-specific registers when people violate our expectations (Trudgill, 2000). Linguistic features specific to the speech of a gender category are a genderlect. Once again, not everyone who falls

into the “male category” adopts all of the category’s sociolinguistic norms. A genderlect is simply a repertoire of stereotypical linguistic features associated with the people of that gender (Trudgill, 2000). In addition, the contexts in which men and women stereotypically operate, respectively, drive what men and women talk about. For example, men have traditionally held positions of power and relegated women to more trivial responsibilities, such as interior decorating. As a result, stereotypical female vocabulary expanded to account for finer discriminatory terms for concepts such as color (Lakoff, 1975). Furthermore, this is how extensive vocabularies about activities typically reserved for women are typecast as feminine (Lakoff, 1975; Trudgill, 2000).

While the speech of many women is now adjusting to include what used to be considered masculine forms and features, the reverse is not occurring; rather, a man’s masculinity would be put into question if he used the term “mauve” to describe a color or began a sentence with “Oh dear” (Myklebust, 2014). The fact that men aren’t adopting more stereotypically female speech features into their language demonstrates a preference for male speech patterns. Furthermore, as equal gender representation grows in the workplace, women are expected to incorporate more and more male features into their patterns of speech (Tannen, 1998). Could it be that stereotypically feminine language is considered weak? What makes speech powerful, and who uses powerful speech?

1.4 Power

People in power generally assert their authority and status in society by using powerful language terms when they speak. Historically, men’s speech has been the norm that women’s speech is compared to, whereby female specific speech patterns are generally categorized as relatively deficient (Coates, 2004; Lippi-Green, 1997). This can be seen in a variety of gender-

linked speech patterns. Women's speech is categorized as weak or hesitant when compared to male speech based on the kinds of politeness terms women typically use in conversation (Tannen, 1991). In addition, in order to engage their interlocutors, women often make statements of uncertainty that await confirmation (Hartman, 1976; Lakoff, 1975; Poole, 1979).

Manifestations of uncertain statements include tag questions, which are questions that follow statements, and hedges, which are mitigating expressions dispersed throughout statements (Coates, 2004; Lakoff, 1975; Myklebust, 2014; Tannen, 1991).

Tag questions, such as "Isn't it?," typically follow unexpectedly strong affirmations or opinions in order to decrease the certainty level of the statement. As seen in the given example, one way one can diminish the level of certainty of statement is adding a question with negative valence: "Isn't it?" undermines the validity of the statement. Therefore, tag questions are generally categorized as female speech features (Coates, 2004). Hedges are another speech feature that can be used in order to reduce the authority of a statement. Hedges can be adjectives, adverbs, or separate clauses that dampen the effect of a speaker's statement. For example, the statement "I *kind of* do think that we *should maybe* adjust for this *small* problem" evokes much less urgency and certitude than "We need to adjust for this problem." Statements like the former example are not only more tentative, they also elicit a need for a confirmation from the listener(s). The assumed hesitation of the speaker that the hedges evoke places the listener in a more powerful position than the speaker (Myklebust, 2014; Conley, O'Barr, & Lind, 1978).

In addition, women use a variety of other linguistic devices that indicate that they have less power than men. Since engaging in conflict can establish a speaker as powerful (Tannen, 1993), women generally avoid conflict and instead attempt to mitigate clashes of opinion (Fishman, 1997). Women rely on metamesages, or implicit messages, as a conversational way to speak

about achievements in a modest manner or to downplay animosity (Tannen, 1998). Women thus use metamesages to avoid direct confrontation and only fight when they need to (Tannen, 1993; Tannen, 1998). This form of “silent protest” is less verbally aggressive than male speech tactics and therefore is considered comparably less powerful (Maltz & Borker, 1982, p. 175). However, a metamesage can have the same level of impact as a command. For example, the female hostess of a dinner party might tell a female guest that arrives late, “It’s only because I care that I tell you this, but it is really appreciated when everyone can start dinner at the same time”. From an outside perspective, the statement may come across as a general commentary on punctuality. However, the hostess’ message is clear: she disapproves of the fact that her guest showed up late. Furthermore, the hostess is giving her guest a warning: the act of showing up late was both an insult to the hostess and may have injured their relationship. Therefore, the embedded message is the hostess’ strategy to confront and punish the guest’s insult. This example shows how both direct confrontation and metamesages are methods that speakers employ to gain control.

Women also feel pressure to engage in “troubles talk,” also known as “reciprocal self-disclosure” (Tannen, 1993; Coates, 1996). This is another tactic of accommodating to the other’s speaker’s needs. When a friend shares a problem, women feel pressured to share similar experiences to foster a sense of rapport (Coates, 1997; Myklebust, 2014; Tannen, 1993). Societal values pressure men to assert their dominance and independence to the point where speaking about problems can be seen as a violation of the male speech code (Tannen, 1993). In contrast, any male conversation can turn into a “war of words”: name-calling, teasing, commands, and one-upping are common features of all-male speech (Tannen, 1998, p. 194). Furthermore, while women speak about their problems to elicit or demonstrate empathy, and thereby forge connections, they do not use this speech tactic to necessarily garner advice (Tannen, 1993). Men,

on the other hand, expect that if a problem is important enough to be brought up, that the person with the problem wants some form of advice from them. This falls in line with the performative nature of male “report talk”. For example, in a conversation between the members of a heterosexual couple, when a woman brings up minimal daily woes to spark conversation, her partner might respond with a long monologue of possible solutions (Tannen, 1993). This example demonstrates a gender-specific difference in conversational ritual (Tannen, 1993).

Another aspect of gender-specific speech patterns is the use of language to create hierarchy or connection (Myklebust, 2014). Men use particular linguistic variants and speech tactics to drive conversation to either establish hierarchy or to make connections similar to women’s trouble talk. For example, a stereotypical way a man can assert his power in a male group is by provoking the people he is talking to or calling them names. One type of provocation that many men employ is one-upping, where interlocutors find ways to outdo what a previous one said. Beyond fostering competition, one-upping can also serve to foster rapport and discourse among peers. On the other hand, women stereotypically package their successes and achievements into conventionalized codes to be perceived simultaneously as successful and humble by their peers (Tannen, 1993). Both of these strategies are effective and powerful, however, the differences in how men and women negotiate social hierarchy and relationships through speech lead people to believe that male speech is more powerful than that of women. This is because male speech patterns are more overt about their purpose. For instance, it is more societally acceptable for men to outwardly bash, one-up, or interrupt their interlocutors, whereas women cover up such intentions with rhetorical questions and other similar conventionalized codes.

In addition to their use of the phatic function of trouble's talk, that is, their use of language to express solidarity, women are thought to speak in a way that is typically more emotionally laden than men's. However, research has shown that men and women make equal amounts of emotionally-driven statements (Mehl & Pennebaker, 2003), although men are more likely to express anger than women, and women are more likely to express positive feelings or sadness than men (Mehl & Pennebaker, 2003). Once again, this contrast adds to the belief that male speech is more powerful than female speech. Additionally, the amount of force applied to an emotional expression can demonstrate a speaker's power. Men are more likely to instigate a fight in order to begin an interaction with another man, whereas for women, picking a fight is seen as a purposeful attack on the relationship (Tannen, 1993; Tannen, 1998).

1.5 Time

How genderlects actually vary from one another can be studied in a few different ways. One of the ways in which the present study will examine genderlects is through changes over time. For example, the differences between genderlects today could be different from those of earlier time periods. One common approach sociolinguists take in order to examine systematic speech differences is to study changes over time. Studies on language shifts over time are based on the assumption of the uniformitarian principle: the factors that impacted language in the past are the same as the ones that impact language today. Therefore, the changes that we see today can be directly compared to those of the past (Van Herk, 2012).

There are a few ways to study language shifts. The first type of study is called an apparent time study. Apparent time studies are based on the assumption that the biggest linguistic shifts occur in young adulthood and that language experimentation stagnates after this phase of life (Van Herk, 2012). Thus, any differences observed between people of younger and

older generations of the same speech community are evidence of change. Since people of different generations are tested at the same time in apparent time studies, this method is quite convenient and therefore favored by sociolinguists.

A real time study is a method of studying longitudinal change in a speech community at two or more time points (Van Herk, 2012). This method tracks a speech community's language variety, and its changes, over time. A trend study is a type of real time study that samples the speech of individuals within a speech community. The researchers sample the speech of people representative of multiple generations at a minimum of two time points and compare these to identify differences.

Most of the sociolinguistic evidence that provides support for the genderlect features associated with rapport and report-style speech and with power differences in the use of language has come from studies of verbal interactions between men and women. More recently, research has begun to investigate whether the genderlect features and expressions of power that we see in conversational speech patterns are also present in musical lyrics.

1.6 Lyrics as Speech

Although they are often composed by individuals other than the singers themselves, lyrics are generally seen as the words of the artists who sing them. On a small scale, lyrics can provide insight into the singer's inner narrative in the same manner that conversational speech patterns convey the inner life of a speaker. Whether a singer is "talking" to us (the audience), or a person we can only imagine, neither of whom is present, the singer's words are based on societal conventions and attributes of the person being addressed. Therefore, the observations that we have made about conversational speech patterns are likely to apply to the patterns of lyrics.

Lyrics can also be compared to speech in that they are tailored to specific audiences in particular contexts. In a sense, genres of music provide messages for particular groups of people. Content analyses of song lyrics reveal the different ways in which songs put themes such as violence, class conflict, love, and sex into words (Pettijohn & Sacco, 2009). Different styles of music talk about themes, such as love, relationships, and heartbreak in completely different ways. Thus, songs from different musical genres appeal to different kinds of people.

Like speech, lyrics also reflect the time that they were written in. On a larger scale, lyrics chronicle social developments, such as the normalization of explicit sexual references in popular culture (Kalof, 1993), in the same way that language reflects social change (Labov, 1964; Labov, 1972). If lyrics are comparable to speech, then the gender differences found in everyday conversations may exist in musical song lyrics as well.

There are three types of gender presentation in music that are pertinent to the study of gender differences in song lyrics. Firstly, there is the manner in which artists present themselves as gendered selves. Secondly, there is the manner in which artists present other people of the same gender. And thirdly, there is the manner in which artists present other people of the opposite gender. How artists position themselves vis-à-vis the people that they describe or address in their songs, particularly romantic partners, influences listener perception of the song content.

1.7 The Cognitive and Behavioral Implications of Lyrics

Musical lyrics are a powerful disseminator of cultural norms and beliefs, such as the societal values regarding love and sex. For example, casual relationships, such as one-night-stands, have pervaded modern day “love songs”. This change is reflective of the times; sexual promiscuity

and female agency in engaging in hook-ups is considered part of millennial feminism (Carden, 2012).

It has been proposed that the increased sexual nature of lyrics also affects younger listeners in many ways, giving them a heightened sense of inadequacy when it comes to sexuality and engendering in them the desire to be promiscuous (Carpentier, Knobloch-Westerwick, & Blumhoff, 2007; Hall, West, & Hill, 2012). For example, prior research has suggested that the increased sexual nature of lyrics heighten feelings of sexual inadequacy, promiscuity, loss of pleasure, and institutionalize the objectification of women (Wright & Qureshi, 2015). Even if the increase of overt sexual references has not increased as exponentially as the media reports it has, the fact that society is so fixated on it perpetuates an ideal of dichotomized sexual expression (Carden, 2012). In this dichotomy, someone is either totally sexually liberated or abstinent.

In addition, how a listener evaluates the lyrics of a song can depend on the gender of the artist. One study found that male listeners rated sexually explicit lyrics by female artists and innocuous lyrics by male artists as more preferable, perhaps due to the unexpected direction of the content (Carpentier et al., 2007). Additionally, male listeners rated female artists as more aggressive than female listeners rated male artists after listening to their songs about relationships (Carpentier et al., 2007). Clearly the content of songs as well as the sex of the singer can have important effects on those who listen to popular music.

1.8 Love Songs in Country, Pop, and Rock and Roll

Our notions about relationships are certainly formed in part by the music we hear, and these notions may vary as a function of the time in which the music was written. Songs about love and relationships are preferred in mainstream culture (Friedlander, 1996), and love is a predominant theme in many songs, as demonstrated by a content analysis completed by Cole (1971) on the

Top 100 Billboard songs. Recently, the relationships that artists sing about have changed. While songs in the twentieth century primarily concerned long-term relationships, contemporary artists address a much wider range of relationships, including affairs, one-night stands, or casual flings (Christenson & Roberts, 1998). Thus, the time that a song is written can influence the content and style of the song lyrics (Dukes, Bisel, Borega, Lobato, & Owens, 2003). As others have noted, lyrics are a compelling reflection of the social structure at the time that they were written (Adorno, 1973; Stack & Gundlach, 1992).

Musical genres can also provide compelling reflections of different social groups. Although themes of sexuality, social activities, and socioeconomic status are represented in the lyrics of all genres of music, the way in which these topics are spoken about and the audiences to whom they are addressed, however, may vary from genre to genre. Country, pop, and rock and roll are three genres that have been most consistently listed on the Billboard Charts since the chart's conception in 1958 (Whitburn, 2001). Below a brief description of each genre is provided.

Country music is known for its story-telling nature, which leads to more detailed, lyrical content and fewer repetitions across the lyrical hooks. The demographic group to which country music stereotypically caters is Southern, rural, middle-aged members of the working or middle class (Peterson, 1992). Lively group activities, such as drinking and driving, as well as relationship dynamics are common subjects of country songs (Stack & Gundlach, 1992).

Pop music is commonly identified as the most mainstream of popular music and as fun dance music. It expresses commonly shared romantic events such as having a crush, being in love, and experiencing heartbreak. Pop music is generally aimed at heterosexual adolescents and younger adults. Importantly, pop music, unlike more classically defined genres, is generated for the masses (Tagg, 1982). Therefore, the artists within the pop genre aim to reach more general and

less niche audiences. The artists within this genre do so successfully: a study by Arnett (2002) found that young adults who listen to pop do so for several hours a day (as cited in Carpentier et al., 2007, p. 3). Pop music has historically been the musical genre that also perpetuates sociocultural norms regarding love, sex, and relationships (Carpentier et al., 2007). Therefore, it follows that pop music would be the earliest and most powerful disseminator of the rising variability in the types of romantic relationship that are societally acceptable (Christenson & Roberts, 1998). In other words, it is to be expected that references to casual sex are most clearly stated in pop music in contemporary music. Furthermore, in conjunction with the rise of hook-up culture in American culture, sexual references in pop music are likely to have become more prevalent over time.

Originally a subgroup of popular music, rock and roll music is less conventional in content. In contrast to pop, rock and roll music openly dissects societal truths (Gillett, 1984). The term “rock and roll” refers to either the first wave of rock music post-World War II, or the more encompassing genre that we call rock music today - at times, also known as pop rock (Gillett, 1984). Dominated by male artists, the messages of the lyrics are typically about broader issues and aimed at society as a whole. Due to the apparent absence of female rock and roll artists in the twentieth century, rock and roll also pioneered explicit references to sexual desire, where the unseen people that the lyrics addressed were women (Railton, 2001; Gillett, 1984).

1.9 Gender and Genre

In addition to varying as a function of time period, the lyrics of love songs are influenced both by the gender of the artist and by the musical genre. Male and female artists differ in how messages about love and relationships are conveyed (Freudiger & Almquist, 1978). One study on expressions of love found that women’s lyrics contain the most love words and more

concentrated dosages of references to sex (Dukes et al., 2003). This is consistent with the theory that women use speech to foster and maintain relationships and employ speech tactics to appeal to their conversation partners. Men and women sing about emotion and relationship-related topics in different ways, and additional examples of these differences are described in the sections below on each of the musical genres.

Some changes in lyrics over time have affected all three genres, country, pop and rock and roll. For example, all of them have shown an increase in references to sex since the conception of the Billboard Charts (Christenson & Roberts, 1998; Dukes et al., 2003; Freudiger & Almquist, 1978; Whitburn, 2001). Indeed, because of the striking ways in which sexual relationships are now reflected in lyrics, Kalof (1993) has gone as far as to suggest that “the sexual imagery of many songs is so powerful that it ultimately defines what is masculine and what is feminine” (p. 643).

But when it comes to relationship songs, each genre also has its own special characteristics as well. In some ways, genres of music are comparable to the speech communities discussed earlier on. Just like members of different speech communities use different scripts and codes to talk about the same concept, songs of different genres of music are unique in how their lyrics discuss topics such as love and sex (Freudiger & Almquist, 1978).

Country songs often discuss the tension and disconnect between the partners of a heterosexual relationship (Stack & Gundlach, 1992). Regarding the issue of disconnect, a study by Freudiger and Almquist (1978) found that lyrics by male country artists portrayed women positively, whereas the opposite occurs in the lyrics of female country artists. However, female country artists presented themselves as the weaker link in a relationship, which male artists seemed to be in agreement with: women in the lyrics by male artists are portrayed as supportive

yet submissive, inconsistent, and valued for their looks, rather than their abilities (Freudiger & Almquist, 1978).

Researchers have also found that country songs about break-ups are notably sadder than break-up songs from other genres (Ellison 1995; Fox, 1992; Kurzban, 2012; Stack & Gundlach, 1992). In his book about the culture surrounding this genre, author Curtis W. Ellison goes as far to say that “country songs feature a dominating commitment to stories of broken hearts and hard times” (Ellison, 1995, p. xviii). In fact, many country songs about relationships are categorized as melancholy and even promoting suicide (Stack & Gundlach, 1992). The noticeably high emotionality of these break-up songs could be due to the story-telling nature of country music. There is room for a more detailed account of the break-up and the artist’s emotional life when there are fewer repetitions of the same lyrics within a song.

Rock and roll music started with many more popular male singers than female singers. Male artists are considered responsible for the origin of rock and roll and continue to be well represented in the genre (Gaar, 2002). While women are in the minority for this genre, male rock and roll artists make up for it by constantly singing about them (Cohen, 1997). Even further, the masculine basis of the rock and roll culture upholds a rigid divide between the roles that men and women fulfill in life (Cohen, 1997). Lyrics by male rock and roll artists describe relationships with women as polarizing: by painting the woman as the temptress, the male singer portrays himself as the victim in the relationship. In summary, rock songs typically lament relationships as the result of “vulnerable men threatened by the seductive woman” (Cohen, 1997, p. 29). However, a study by Carey (1969) found that the way in which rock and roll lyrics described romantic courtship had changed since the genre’s conception. More specifically, the artist was no longer singing about the relationship that he was waiting to happen to him: he had gained the

agency to find one himself (Carey, 1969). This increase in male agency unfortunately correlated with a rise in female objectification in lyrics: women excelled at begging and engaging in sex and sex only (Whiteley, 2013, p. 39; Railton, 2001). In the same vein, rock and roll was one of the first genres where the lyrics sung by men shifted from talk of loving women to having sex with them. Rock and roll love songs starting in the 1960s often equated love with simple sexual desire (Carey, 1969, p. 725).

Relative to these two genres, pop music seems to be lighter in tone and message. The way pop lyrics talk about sex and love is “easy” and does not require much interpretation (Whiteley, 2013, p. 39). In particular, pop music from the 1950s is described as “mindless” and charged with naïve references to sexuality (Raiter, 2001). As is still observed today, pop lyrics adhere to societal conventions and norms in their descriptions of gender roles and relationships (Hirsch, 2002). The target audience of pop music is a potential source of its conservative nature; pop music is made for the masses (Raiter, 2001). While this may have been true mid-twentieth century and today, between the 1970s and 1980s, female pop artists such as Joni Mitchell and Annie Lenox challenged the conventionalized female roles and sexual identities that pop music perpetuated (Whiteley, 2013). Madonna is credited with introducing female pleasure and desire into mainstream music in the 1980s (Longhurst, 2007). Today, male artists in pop music are known for “crossing gender lines” in terms of the emotional content in their lyrics by divulging heartbreak and questioning their ability to fall in love again (Middleton, 2013, p. 322). However, while both men and women have been instrumental to this genre’s success, Cubitt (2000) claims that the lyrics by both male and female pop artists subordinate women in heterosexual relationships (as cited in Middleton, 2013).

1.10 Motivation

The motivation behind this study is to assess whether the gender differences that exist in conversational speech patterns also exist in the lyrics by male and female artists. I am interested in whether these differences vary based on musical genre and whether they change over time. Additionally, I am interested in the linguistic commonalities of lyrics across genres and generations, and whether these commonalities are typically gender-specific. Past literature has shown that the music we listen to can impact our thoughts and behavior. The lyrics of songs cater to large audiences and are representative of current social beliefs. Therefore, studying lyrics about love and relationships will reveal how these concepts are spoken about in the times that the songs were written. I am interested in studying what kinds of love-oriented songs by female artists become popular, and what distinguishes them from those sung by male artists. Another motivation for this study is the unique way in which messages are conveyed through the stylized structure of musical lyrics. The repetitions of a statement in lyrics reinforce the content of the message by increasing the frequency of exposure to the concept. Similarly, songs can be replayed many, many times. In other words, songs defy the transient nature of real-time conversation and therefore may affect their listeners in a different way. Past research has shown that the music people choose to listen to influences how the listeners process and perceive the world (Freudiger & Almquist, 1978). The evidence for the impact that musical lyrics have on listeners provides the grounds for a study on how lyrics vary as a function of artist gender across genres and generations.

CHAPTER TWO

Introduction

The present study investigates whether the gender-specific linguistic features in everyday conversation are also present in the song lyrics of male and female artists across multiple genres and time periods. Female speakers are more likely to place themselves in a lower position of power through the use of speech characteristics such as lengthy emotional expressions, hedging, questions, and implicit requests (Tannen, 1998). Conversely, men are more likely to only use language when there is a direct need, such as maintaining one's status in a group, and are therefore less likely to speak in accommodation of others. It can thus be inferred that stereotypical male speech features may include self-references, explicit requests, powerful assertions, and sexually explicit remarks. Prior research suggests that song lyrics exhibit some similar patterns (Pettijohn & Sacco, 2009; Dukes et al., 2003). Examples of a gender-specific difference in song lyrics include that men are more likely to make references to sex (Dukes et al., 2003), and that men are more likely to reference violence than women (Fischer & Greitemeyer, 2016).

In order to see whether speech features that are recognized as typical of either males or females also appeared in song lyrics, a list of potential gender-linked features was compiled. These features were overall word count, the use of superfluous filler words, exclusively self-referential pronouns (such as "I" or "me"), inclusive pronouns (such as "you and I" or "we"), terms of endearment, references to romantic feelings, implicit and explicit sexual references, the amount of confident language, and implicit and explicit requests.

Are men or women more likely to speak at greater length? Men are thought to speak more than women due to observations of men's speech in public domains (Tannen, 1991). Yet,

women are stereotypically held to speak too much and thus expected to speak less (Coates, 1993). Other research has shown that the amount that men and women speak is domain-dependent, and that women typically speak the most in household domains about private and more emotional matters (Tannen, 1991; Gordon, 1997; Takano, 2005). Female speech is generally considered more emotionally laden. Furthermore, the notion of female “troubles talk” adds to the stereotype that women are more likely to divulge the intimate details of their problems (Mehl & Pennebaker, 2003). While the intent may only be to foster rapport between the listener and the speaker, this type of speech is one of the reasons why women are seen to be more dependent on their relationships with others than men (Mehl & Pennebaker, 2003; Tannen, 1998). The lyrics of songs about relationships explore the inner emotional lives of the singers, so, I predict that the lyrics by female artists in songs about romantic love should be longer and more emotionally expressive.

Hypothesis 1: Since the content of relationship songs is emotionally laden, the word count in song lyrics by female artists will be longer than those by male artists.

Although hedges, including the use of words such as “sort of” or “rather,” don’t typically occur in lyrics, the filler words in song lyrics can be compared to hedges in that they have little linguistic value: omitting a filler word or a hedge does not detract from the content of the message. However, hedges or hesitancy markers such as “um” or “like” fulfill a slightly different purpose than some of the non-additive filler words found in song lyrics. A hedge is a speech feature that solely exhibits hesitancy and dampens the impact of a statement, and it is typically found more frequently in the speech of women or in people with lower status (Tannen, 1991). As described in the previous chapter, hedges can be used to prompt a confirmation from the listener regardless of the speaker’s actual knowledge of the subject. As such, hedges can also be

interpreted as a politeness strategy often employed by women (Tannen, 1991). In songs, vocalizations such as “ooh oohs” and exclamatory terms such as “hey!” serve a variety of purposes. Filler words can be used to round out the beat, allow the artist to catch his or her breath, to modify a rhyme, and so forth. Filler words can also be viewed as a form of hesitation, like hedges, and another purpose of filler words is to gain the listener’s attention, which is something that women tend to do more than men.

Hypothesis 2: The lyrics sung by female artists will contain more filler words due to the hesitant and accommodating speech patterns found in women’s speech.

As discussed in the previous chapter, female speech is often used to facilitate relationships with others. One way in which female speakers integrate their listeners into a conversation is by using inclusive pronouns such as “we” or “you and I”. Additionally, a speaker can draw attention to individual members of a group by using pronouns that specifically refer to other interlocutors (such as “you”). Conversely, in order to assert power, independence, and dominance, male speakers often use self-referential pronouns such as “I” or “me”. I therefore predict that songs by female artists will have more instances of “we” and “you and I” and that songs by male artists will have more instances of “I” and “me”.

Hypothesis 3: Female artists’ song lyrics will contain a higher frequency of inclusionary pronouns (“you and I” and “we”) and will also use more second person pronouns (“you”) due to the expectation that women use language to foster relationships and maintain rapport.

Hypothesis 4: The lyrics by male artists will contain a higher number of self-referential pronouns (“I” and “me”) since men are stereotypically use speech to assert themselves and negotiate their status within a social hierarchy.

Another way a speaker can draw attention to his or her listeners is by addressing them with specific terms. Terms of endearment, such as “honey,” “sweetie,” or “baby,” communicate the speaker’s feelings towards the addressee. As discussed in the previous chapter, women have been found to use more terms of endearment than men in everyday conversation. I predict that the same pattern will be found in song lyrics.

Hypothesis 5: Song lyrics by female artists will have more instances of terms of endearment since women are thought to use language to include and flatter their interlocutors and to maintain relationships.

Hypothesis 6: Female artists will include more love references in their lyrics than male artists due to the belief that women use language to maintain relationships and are more likely to use emotionally laden terms.

References in song lyrics to appearance, physical features, and sex have become more explicit over the last sixty years. In fact, as noted in the previous chapter researchers have identified a rise in the frequency and explicitness of sexual references in song lyrics of all genres since the late 1950s (Carpentier et al., 2007; Dukes et al., 2003). While a study by Cole (1971) found that 71% of all popular music in the 1960s was about love, the predominant song content was heartbreak or innocent romantic acts (p. 394). In that era, the 14% of top-rated songs that did talk about sex did so implicitly. In contrast, a study of the 2009 Billboard Charts revealed that 92% of the top-rated songs in recent popular music were about sex (Hobbs & Gallup, 2011). Another study by Cougar Hall, West, and Hill (2012) found that the number of sexual references in popular music more than quadrupled between 1970 and 2009 (as cited in Wright & Qureshi, 2015). Furthermore, the more messages about sex that a song contained, the higher it was ranked (Hobbs & Gallup, 2011). References to sex can also demonstrate a singer’s confidence in his or

her sexuality. I predict that men will demonstrate more talk about sex than women in song lyrics about relationships.

Hypothesis 7: The sexual references used by female song artists' will be more implicit in nature than those used by men.

Hypothesis 8: The sexual references used by male song artists' will be more explicit in nature than used by women.

Hypothesis 9: The total number of sexual references in song lyric will be highest in the lyrics by male artists.

Hypothesis 10: The frequency of sexual references in lyrics will increase over time.

As noted above and in chapter 1, the demonstration of power is one of the most commonly identified differences between male and female speakers. Female speakers are more likely to place themselves in a lower position of power in everyday speech. This is especially true when female speakers are conversing with male speakers (Coates, 2004; Tannen, 1991; Tannen, 1998). A person's agency can be demonstrated through his or her self-assessments of independence and ability. People in positions of power generally exhibit a confidence in their ability to achieve their goals. Verbal statements made by male and female speakers can be assessed for this type of confidence, which is typically described as agency.

Hypothesis 11: The lyrics by male artists' will have higher scores of agency than those by women since male speech is typically associated with more dominant, aggressive, and self-asserting speech patterns and phrasal choices.

Women and men appear to differ in their use of requests and the type that they make. According to prior research, women ask more questions than men do (Fishman, 1997; Tannen, 1991). As described in the previous chapter, women stereotypically ask questions to foster

rapport between themselves and their partners or to decrease the authority of their statements, such as through the use of tag questions (Coates, 1996; Coates, 2004; Myklebust, 2014). Due to the generalization that women's speech is more hesitant, it can be inferred that the type of requests that women make are more likely to implicit, and when men do make requests, they are more likely to make explicit demands. In a conversation about a break-up, a woman is more likely to ask her partner to return or to reconsider the relationship. However, she may do so implicitly with statements such as "I'm so lonely without you". A man, on the other hand, may get straight to the point and just ask his partner to come back. Therefore, I predict female song artists to make a greater number of requests overall. When male artists do make requests, I predict that these requests will be more explicit than those made by the female artists.

Hypothesis 12: Due to the hesitancy and accommodation tactics of female rapport-style speech, the lyrics by female artists' will include more requests than those by men but will be more implicit in nature.

Hypothesis 13: The requests made by male artists in song lyrics will be more explicit in nature than those made by female artists.

Method

Song Selection

A total of 179 relationship songs were selected from the Hot 100 Billboard Charts based on criteria of musical genre, gender of artist, and time period. Approximately 60 songs were chosen from each of the charts specific to 1958-1960, 1985-1987, and 2012-2014. Within each respective time period, 20 country, 20 pop, and 20 rock and roll songs were selected. For each genre, the representation of male and female artists in the song selections was equally split. In addition to the categories of genre, gender, and time period, the songs were selected based on

their ranking. For example, five of the selected country songs by female artists during 1985-1987 were listed as the top five country songs sung by female artists on the Hot 100 Billboard Chart in 1985. When the number of songs on the Hot 100 Billboard Charts that matched the criteria was insufficient, the additional songs were drawn from the Billboard Charts specific to a genre, such as Hot Country or Top 100 Rock and Roll. In the earliest time period, 1958-1960, a total of only nine rock & and roll songs by female artists were ranked in the 100 songs of the Billboard Charts and the chart specific to rock and roll. Therefore, only nine songs by female artists were analyzed for this time period of this musical genre. See Appendix A for a list of the songs and Appendix B for the lyrics of each song.

Linguistic Analysis

Word Counts

Two raters conducted all linguistic analyses and narrative ratings. The total number of words in each song was tallied. Filler words, such as “Ooh!” and “Hey, hey, hey”, were subtracted from the overall word counts since they did not add to the semantic content of the song. The number of filler words was also recorded. Each repetition was counted as an additional instance.

Pronouns & Terms of Address

Pronouns, such as “you,” “I,” “we,” “she,” and “he” were recorded in terms of type and frequency. The recorded pronouns were used by artists to either talk about themselves or their addressee. Terms of endearment, such as “honey,” “stunner,” and “baby,” were also documented for instance type and frequency. The pronouns and terms of endearment were also qualitatively evaluated relative to the relationship between the singer and addressee.

References to Love & Sex

Phrases and/or individual words about love, such as the word “love” itself, were coded on a binary scale (1 = present) for frequency. In addition, the overall number of love and/or sex statements was collected for each song. Phrases and/or individual words about sex, whether described implicitly or overtly, were coded so that 0 = no sexual reference, 1 = implicit sexual reference, and 2 = explicit sexual reference. An example of an implicit sexual reference would be “And once we start the meter clicks/And it goes running all through the night” (see “All Through The Night” in Appendix B). An example of an explicit sexual reference would be “Getting drunk on the thought of you naked” (see “Scream” in Appendix B).

Narrative Coding

Agency

Narrative psychology coding systems were used to quantitatively determine the frequency and magnitude of expressions of agency in the lyrics (McAdams, 2001; McAdams, 2008). The level of agency that an artist expressed in his or her lyrics was determined by rating individual expressions of positive self-construal, status, achievement, and power (Bakan, 1966; McAdams, 2002). Agency ratings are just as applicable to statements lacking positive self-construal; in that case, agency is rated on the lack of power, status, and so forth. Each agentic statement was individually rated on a scale from 0 to 5 (0 = non-existent, 5 = extremely agentic). The mean of all individual ratings was used to look at a song’s overall agency score. Below are examples of all the possible agency ratings.

5 = “Baby, I’m not like the rest” (see “Give Your Heart A Break” in Appendix B)

4 = “Don’t need you now, so just go on back down” (see “Old Moon” in Appendix B)

3 = “I’ll be the first to say that I was wrong” (see “When I Was Your Man” in Appendix B)

2 = “I want to be wanted” (see “I Want To Be Wanted” in Appendix B)

1 = “The tears I cried for you could fill an ocean” (see “Everybody’s Somebody’s Fool in Appendix B).

0 = “Cause you and I both know I have no love” (see “Old Moon” in Appendix B)

Requests

The number of implicit or explicit requests made by the artist was also recorded. An example of an implicit request is “Please don’t make me dream alone” (see “Dream Lover” in Appendix B). This statement on its own indicates that the artist would like to be accompanied by her lover, yet in the context of the song, it is clear that she is requesting sex. Therefore, this request is implicit because its true meaning is contextually based. An explicit request could be as simple as “Return to me” (see “Return To Me” in Appendix B).

Results

A comparison of the coders’ individual results showed that the interrater-reliability was .86. Since the raters appeared to be largely in agreement in how they coded the songs, the ratings from the author (JG) were used in all the analyses.

One-way between-subject ANOVAs were conducted to compare the effect of gender, time period, and genre on word count, filler words, the percentage of self-referential pronouns (“I” and “me”), inclusive pronouns (“you and I”/“we”), terms of endearment (i.e. “honey,” “sugar,” or “baby”), love references, implicit sexual references, explicit sexual references, and total sexual references made in song lyrics relative to the length of the song. Additionally, one-way between-subject ANOVAs were conducted to see if the effect of gender, genre, and time

period on the scores of agency and the number of implicit, explicit, and total requests made in a song.

Hypothesis 1: Word Count

The only significant main effect on word count was time period. It had a highly significant effect on the word count of song lyrics [$F(1, 178) = 203.7, p < .001$]. Post hoc tests revealed that word count increased significantly from the first time period to the second ($t = -9.0318, p < .001$) and from the second time period to the third ($t = -13.58, p < .001$), and from the first to the third ($t = -13.58, p < .001$). See Figure 1.

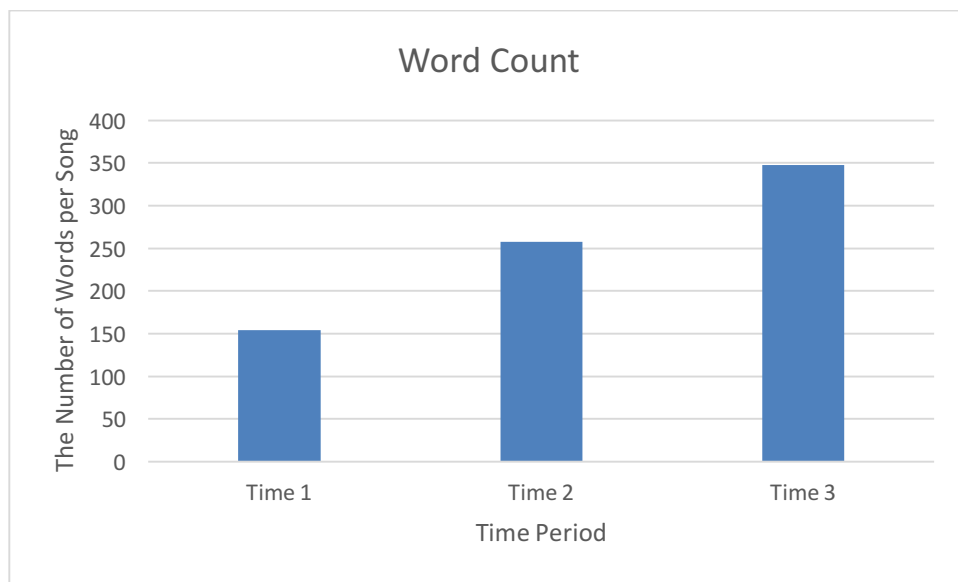


Figure 1. The number of words for song lyrics of all genres and across genders over time.

Hypothesis 2: Filler Words

While insignificant, gender had an effect on the use of filler words, where men tended to use more than women in their song lyrics, where men had an average of 5% of the word count made up filler words whereas women only had 3%.

Hypothesis 3: Inclusionary Pronouns (“You and I”/ “We”)

There were no significant effects of gender, genre, or time period on the use of inclusionary (“you and I” and “we”) pronouns.

Hypothesis 4: Self-Referential Pronouns

Counter to hypothesis, gender did not have an effect on the number of self-referential pronouns (“I” and “me”) used in song lyrics. The only significant effect was time period, which had a significant effect on the frequency of self-referential pronouns [$F(1, 178) = 8.866, p = .003$]. Post-hoc tests revealed that the percentage of “I” and “me” in song lyrics dropped between the first and second time period ($t = 2.145, p = 0.035$), however the differences between the first and third ($t = 1.1196, p = .265$) and second and third time periods ($t = -1.2927, p = .199$) were insignificant. See Figure 2.

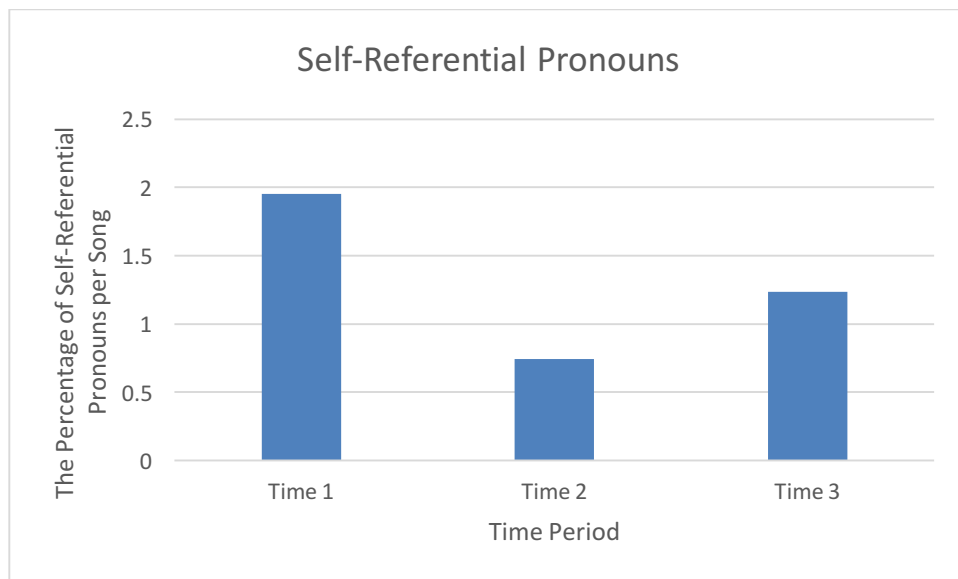


Figure 2. The percentage of self-referential pronouns (“I” and “me”) in song lyrics over time.

Hypothesis 5: Terms of Endearment

There were no significant effects of gender, genre, or time period on the number of terms of endearment used in song lyrics.

Hypothesis 6: Love References

There was a significant main effect of time period on the percentage of love references per song [$F(2, 178) = 8.899, p = .003$]. Love references decreased over time from the first time period to the second ($t = 2.493, p = .014$) and from the first to the third ($t = 2.839, p = .006$). The change in the percentage of love references per song from the second to the third time period was insignificant ($t = .255, p = .799$). See Figure 3.

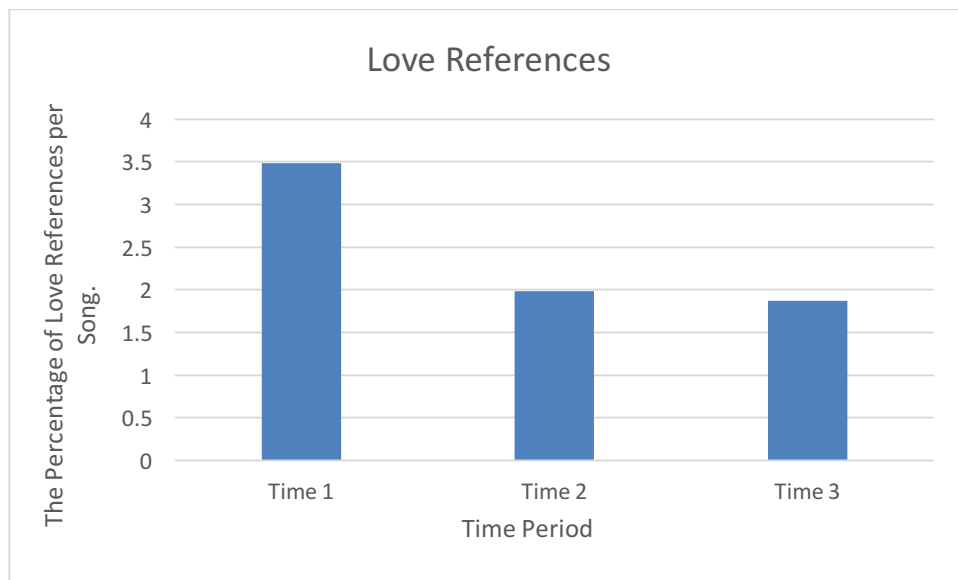


Figure 3. The percentage of love references per song over time.

There was a significant interaction effect of genre and time period on the percentage of love references per song as well [$F(4, 178) = 2.898, p = .024$]. While time had a clear main effect on the percentage of love references where the percentage consistently decreased, the same pattern was not present for any of the genres across the three time periods. However, the percentage of love references per genre in the third time period tended to be lower than the percentage of love references in the first time period, though not significantly so: country ($t = 1.646, p = 0.108$), pop ($t = 2.050, p = 0.051$), and rock ($t = 1.397, p = 0.171$). See Figure 4.

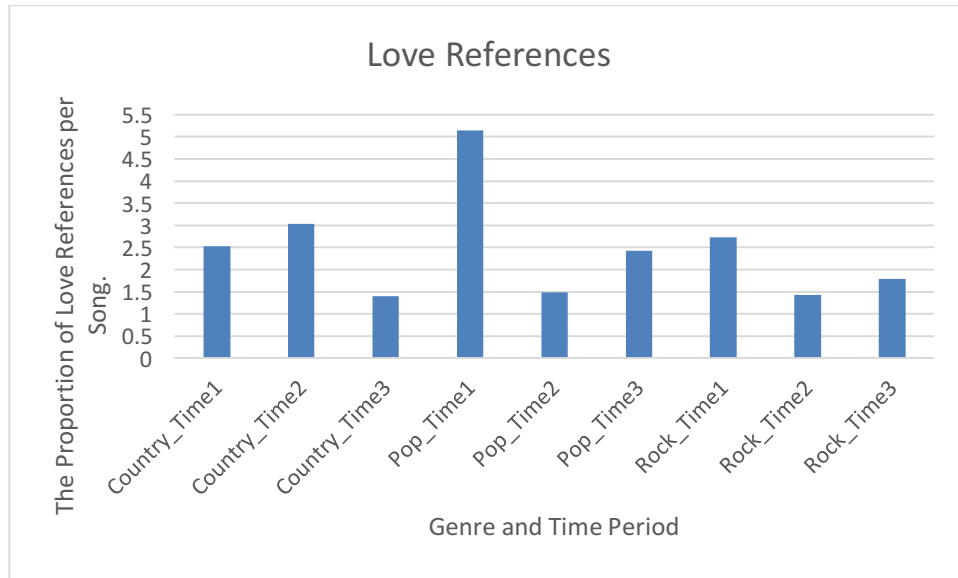


Figure 4. The interaction effect of genre and time period on the percentage of love references per song.

Hypothesis 7: Implicit Sexual References

There was no significant effect of genre on the percentage of implicit sexual references per song. There was a significant effect of time period for the number of implicit sexual references made in song lyrics [$F(2, 178) = 4.94, p = .027$]. Implicit sexual references increased between the first time period to the second ($t = -2.511, p = .014$) and the first time period to the third ($t = -3.042, p = .003$). There was no significant difference between the second and third time period ($t = -1.095, p = .276$). See Figure 5.

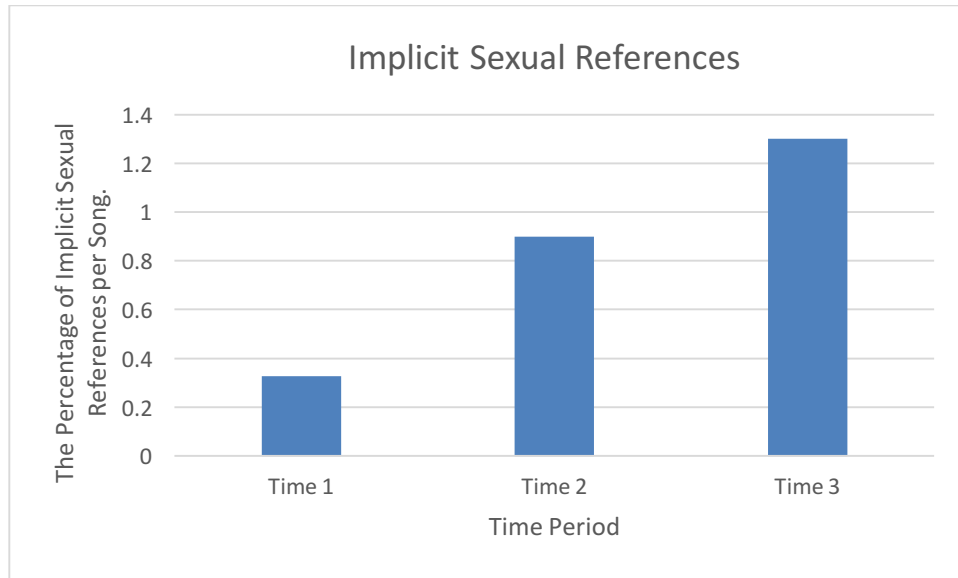


Figure 5. The percentage of implicit sexual references in song lyrics over time.

Hypothesis 8: Explicit Sexual References

While it was predicted that men would use more explicit sexual references than women in song, gender did not have a significant effect on how many explicit sexual references were made. While there was no main effect of gender or time, there was an interaction effect of time period and genre for explicit sexual references [$F(4, 178) = 2.455, p = .048$]. See Figure 6.

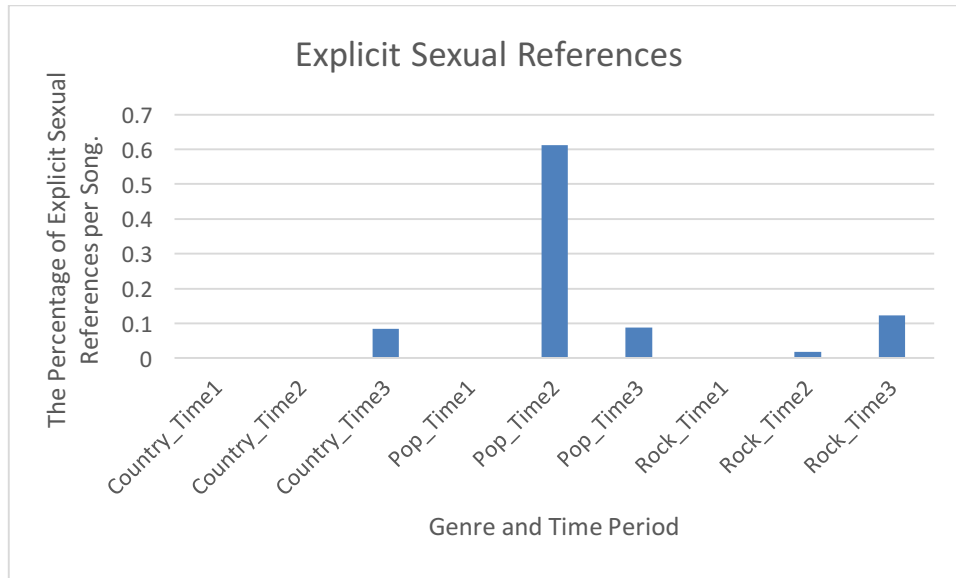


Figure 6. The interaction effect of genre and time period on the percentage of explicit sexual references per song.

Hypothesis 9: Total Sexual References

While there was no significant main effect of gender, there was a significant effect of genre on the overall percentage of sexual references relative to song length [$F(2, 178) = 3.223, p = .042$]. The significant effect of musical genre on the overall number of sexual references was specific to pop, where pop had the highest frequency in comparison to both country ($t = -1.732, p = .086$) and rock ($t = 2.075, p = .041$). There was no significant difference between the total number of sexual references in country and rock ($t = .287, p = .775$). See Figure 7.

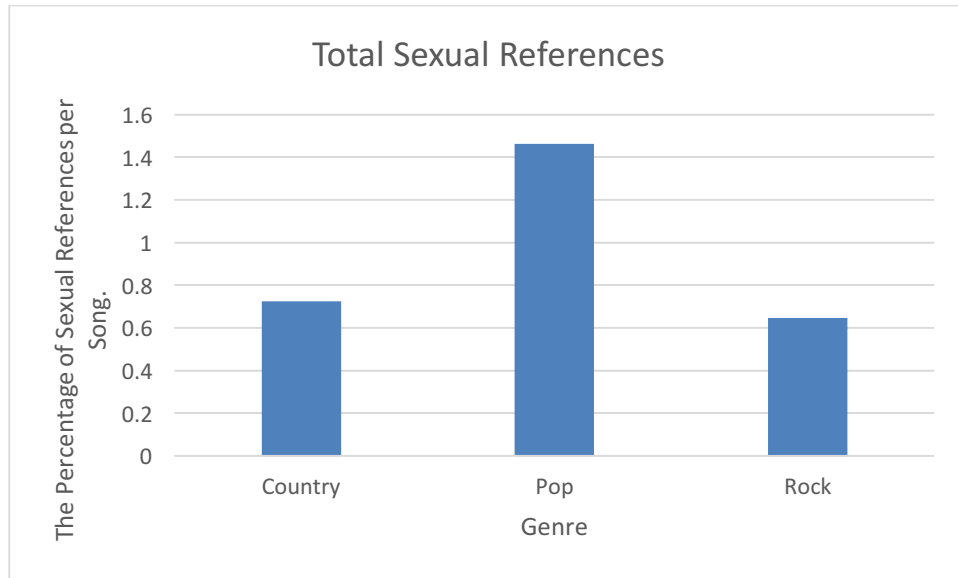


Figure 7. The effect of genre on the percentage of sexual references in song lyrics.

Hypothesis 10: Changes in Sexual References over Time

The effect of time period on the total number of sexual references made was also significant [$F(2, 178) = 4.827, p = .009$]. Time period also has an effect on the aggregate of sexual references where the percentage increased from the first time period to the second ($t = -2.517, p = .014$) and from the second time period to the third ($t = -3.157, p = .002$). The increase between the first and third time period was also significant ($t = -3.157, p = .002$). See Figure 8.

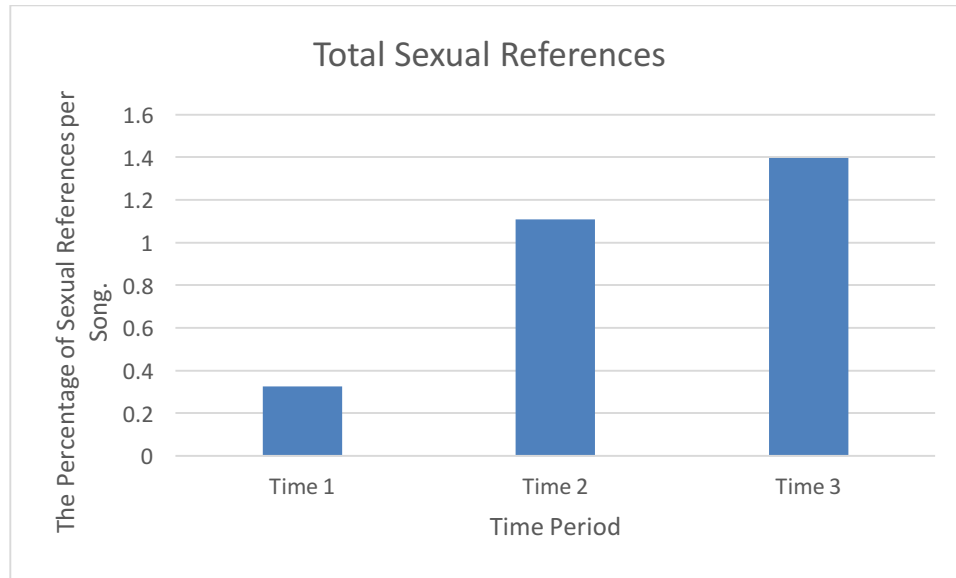


Figure 8. The percentage of total sexual references per song over time.

Hypothesis 11: Agency

While only marginally significant, there was an interaction effect of time period and genre for agency [$F(4, 178) = 2.421, p = .051$]. Country was the only genre where scores of agency rose in an upward trend. The increase of agency scores in country songs was statistically significant between the first time period to the third ($t = -2.493, p = .017$), whereas the differences between the first to the second ($t = -.771, p = .446$) and the second to the third ($t = -1.622, p = 0.114$) were not. The differences in scores of agency between the time periods for pop were not significant between the first and the third ($t = .621, p = .539$), the first and the second ($t = 1.038, p = .307$), and the second and the third ($t = -.529, p = .600$). In rock, agency scores increased from the first to the second time period at a statistically significant level ($t = -2.284, p = .029$), however, the differences between the first and third ($t = -.920, p = .364$) and the second and the third did not ($t = 1.435, p = .160$). See Figure 9.

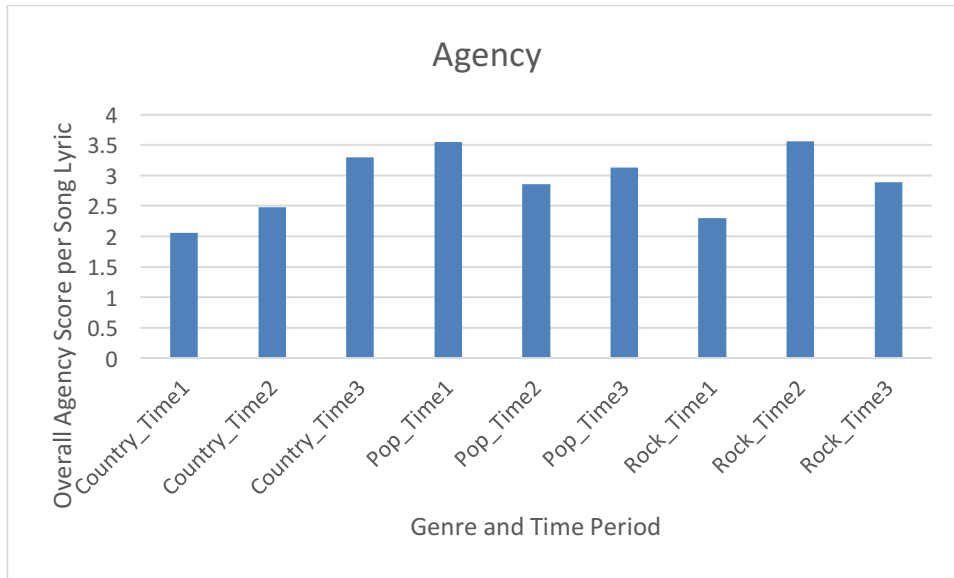


Figure 9. The interaction effect of genre and time period on the overall agency score per song.

Hypothesis 12: Implicit Requests/Total Number of Requests

There was a significant effect of gender in the overall frequency of implicit requests [$F(2, 178) = 4.063, p = .046$]. It was the only significant effect or interaction. Contrary to the hypothesis, there was no main effect of gender on the *total* number of requests made in song lyrics. See Figure 10.

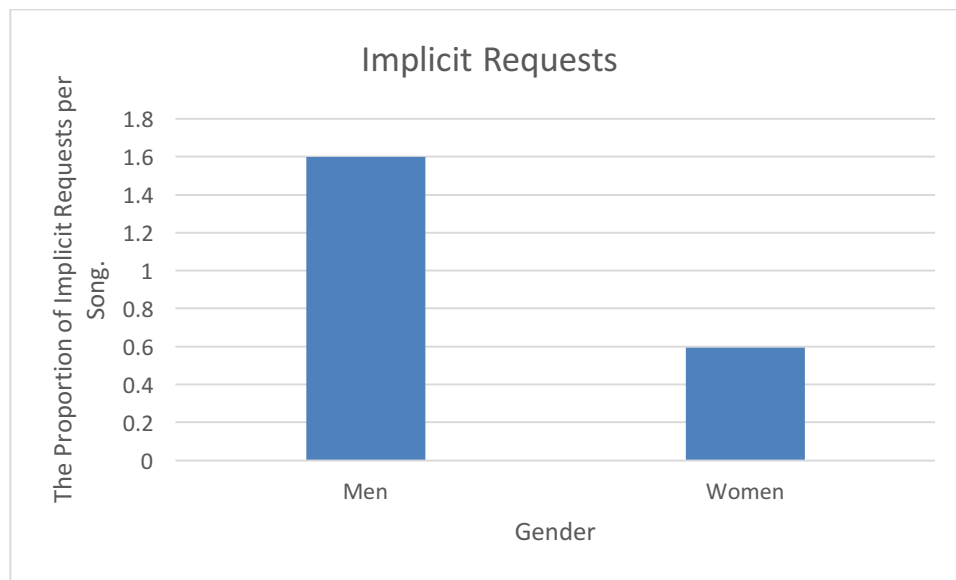


Figure 10. The proportion of implicit requests by men and women in song lyrics.

Hypothesis 13: Explicit Requests

There was also an interaction effect of time period and gender for explicit requests [$F(2, 178) = 4.695, p = .010$], where a post-hoc test revealed that women made more explicit requests than men in the third time period ($t = 2.193, p = .036$). There were no significant differences between the number of explicit requests in song lyrics between men and women in the first time period ($t = -.834, p = .408$) or the second ($t = -1.577, p = .123$). See Figure 11.

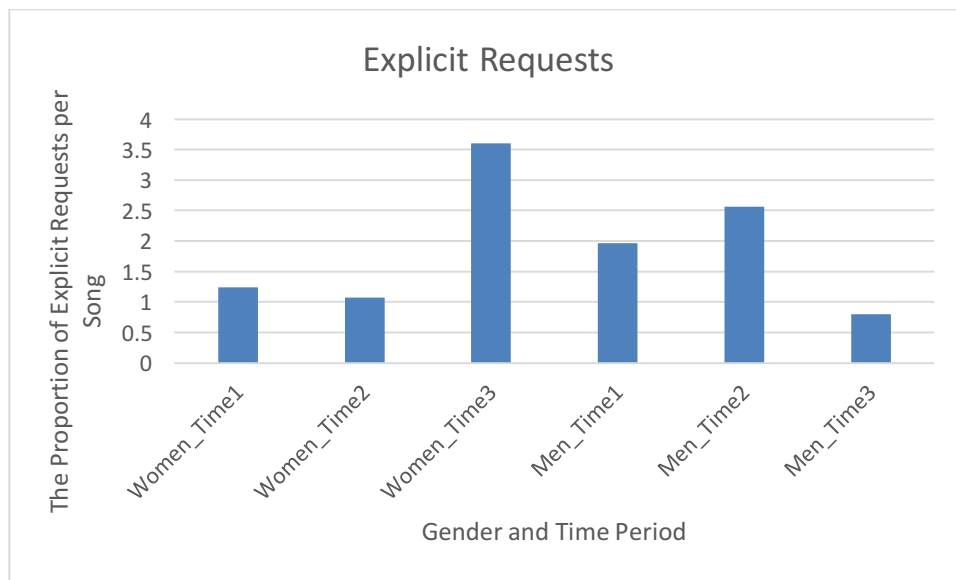


Figure 11. The interaction effect of gender and time period on the number of explicit requests per song.

Discussion

The Effect of Time Period

The data analysis revealed that time period had the most significant effect on the examined variables in song lyrics. Time period had a significant main effect on the number of words used by song artists in song lyrics, where the word count increased over the three time periods for songs of all genres. In other words, the top-ranked songs, and perhaps all songs, became longer over time.

In contrast, the percentage of self-referential pronouns in song lyrics decreased significantly from period 1 to period 2. Time also had a main effect on the percentage of love references in song lyrics. As supported by the previous literature, love references decreased significantly over time from period 1 to period 2 as implicit sex references increased. Concurrently, the percentage of the combined implicit and explicit sexual references in song lyrics increased significantly from the first to the second and from the second to the most recent time period that was examined in this study (cf. Dukes et al., 2003). Thus, as predicted, the number of sexual references in song lyrics increased over time for songs of all genres by male and female artists. The sparseness of the data for the percentage of explicit sexual references in song lyrics may be the reason why that data does not follow this upward trend.

The Effect of Genre

Genre also produced a number of significant main effects and interactions. It had a main effect on the overall percentage of sexual references made in song lyrics, where pop songs had the highest number in comparison to country and rock. This is consistent with the finding that pop music had the greatest shift towards being purely sexual in nature. As noted in the introduction section of this chapter, research has shown that current pop songs have four times the amount of sexual references as compared to the pop songs of the 1970s (Cougar Hall, West, & Hill, 2012, as cited in Wright & Qureshi, 2015). Additionally, as discussed in the first chapter, the content matter of pop songs is most likely to be about love and relationships (Cole, 1971). Furthermore, as the music of the mainstream culture, popular music is most likely to reflect changes in social norms and public opinion; this includes the rising dialogue about hook-up culture and sexual liberation. Therefore, it comes as no surprise that pop music had the highest number of sexual references in light of the type of sexual relationships that are common in

culture today. The number of sexual references in country and rock songs did not differ significantly. Contrary to hypothesis, gender did not have an effect on the number of sexual references made in song lyrics by male and female artists.

The Interaction Effect of Time Period and Genre

There was a significant interaction effect of musical genre and explicit sexual references, where pop songs from both male and female artists tended to have more explicit sexual references than country or rock songs in the second time period. This is consistent with the literature that cites pop as the genre that challenged conventional gender and sexual identity roles in the 1970s and 1980s (Whiteley, 2013; Longhurst, 2007). However, there weren't as many explicit sexual references represented in songs as initially expected. In fact, explicit sexual references were so sparse in the data that songs that contained explicit sexual references tended to be outliers.

There was also a marginally significant interaction effect of genre and time period on how agentic a song was rated to be. As pointed out in the results section, country was the only genre where agency consistently increased over time, although the only significant increase was between time periods 2 and 3. Pop songs didn't show any significant differences among time periods, whereas rock songs' scores leveled off in the 1980s after an initial rise after the 1960s.

The Effect of Gender

Counter to hypothesis, the level of agency demonstrated in song lyrics was not affected by gender, whereas demonstrating reduced levels of agency relative to men in conversational speech may be the female norm. It is possible that this type of effect is only observed in the dynamic of a two-way conversation, rather than in the one-sided "dialogue" of a singer in song. One alternative possible factor for this failure to find a gender difference was that there weren't

enough songs by female artists ranked for rock in the earliest time period analyzed. In order to have equal numbers of top-ranked songs by both male and female artists, multiple of the top-ranked songs for a given time period and genre were by the same female artist. The data were perhaps confounded by the beliefs her lyrics conveyed and the linguistic manner in which these beliefs were presented.

The results show that gender also did not have the predicted effects on the use of other speech features in song lyrics. For example, gender did not have a significant effect on the number of filler words that song artists used in their lyrics. Furthermore, and counter to hypothesis, the trend that the analysis did illustrate is that male artists tended to use more filler words than female artists in their song lyrics. Gender also did not have a significant effect on the number of inclusionary pronouns (“you and I” and “we”) or self-referential pronouns (“I” and “me) that a song artist used. Additionally, gender did not have a main effect on the number of terms of endearment song artists used to address future, present, or past romantic partners. In other words, men and women did not use different or varying levels of terms of address when speaking to or about relationship partners.

Finally, gender did not have an effect on the overall number of requests made by male or female song artists. Gender also did not have the expected effect on the type of requests made by song artists. While gender did have an effect on the number of implicit requests made in song lyrics, it was men, not women, who asked more. This finding also countered the hypothesis that women would be more likely to use a speech feature that serves to include interlocutors and to foster rapport in the relationship. However, the analyses showed that the majority of requests made in songs were implicit in nature, which means that songs with explicit requests tended to be outliers. Since the songs analyzed in this study were about relationships, the predominant

number of requests made in long lyrics were romantic and/or sexual in nature. Therefore, it is important to consider that men's requests for sex or intimacy have traditionally been implicit in nature due to societal expectations. In light of the predominate number of implicit requests, the finding that men make more implicit requests in song lyrics no longer seems to be so contrary to the hypothesis; it may still show that men are more willing to speak of their sexual desires, even though it might be implicitly, than women.

The Interaction Effect of Gender and Time Period

There was an interaction effect of gender and time period on the number of explicit requests made in song lyrics. However, counter to hypothesis, the results showed that in the most contemporary time period, women made more explicit requests than men in song lyrics. It would have been reasonable to expect that agency scores and the number of explicit requests per song would have been positively correlated: the more independent and confident a singer makes himself out to be, the more likely it is that he will be direct when asking for what he needs. Unfortunately, the patterns of explicit requests and agency scores did not look the same. This finding can be attributed to the sparseness of the data for explicit requests. It is possible that the sparseness of explicit requests relative to the abundance of agency scores is why the predicted relationship between rising agency scores and requests made did not occur. Perhaps more would be revealed about the relationship between agency scores and explicit requests in a context where more data for the latter is available.

General Discussion

Even though this experiment allowed us to replicate some of the findings in past literature, the gender effects were not as predicted. I believe that there are two possible explanations. Firstly, the women who become successful female song artists may not be representative of all

women and how they speak. Secondly, it may be that the gender-specific linguistic patterns that exist in everyday speech are present due to the interactive nature of the situation.

It may be that female artists may adjust their lyrics to parallel those by men in order to be successful within the music industry. Thus, a potential reason as to why gender did not have the main effect on the examined variables is gender-related: it may be that, in order for women to succeed within the music industry, that female artists go counter to expectations in their song lyrics. Furthermore, what we hear in lyrics may not be what the female artists believe themselves. Instead, due to the stylized and business-oriented nature of the art form, lyrics cater to audience expectations and desires. Perhaps mainstream audiences don't want to hear a woman sing about how unhappy she is, how weak she feels, or how inconsequential her existence is without her partner.

Moreover, the songs that make it to the Hot 100 Billboard Charts are not always representative of the artists who make them. For example, the songs by Kelly Clarkson and Taylor Swift that were analyzed for the latest time period in rock and country, respectively, are special instances where the female singers assert themselves in a particular way. In the song "What Doesn't Kill You Makes You Stronger," Kelly Clarkson vocalizes her independence as a single woman and how being "alone" makes her "stand a little taller" (see Appendix B). In contrast, Kelly Clarkson's newest song "Piece by Piece" contain lyrics of extremely low agentic power, such as "I traveled fifteen hundred miles to see you/Begged you to want me, but you didn't want to"¹. Similarly, Taylor Swift's song "We Are Never Ever Getting Back Together" is all about girl power and being able to say no to toxic relationships. The same album that this

¹https://play.google.com/music/preview/Tcup2bfdryrlvevhyep4zupr6su?lyrics=1&utm_source=google&utm_medium=search&utm_campaign=lyrics&pcampaignid=kp-lyrics

song was drawn from includes songs such as “All Too Well”¹ and “The Last Time”², with lyrics such as

“And I know it’s long gone
And that magic’s not here no more
And I might be okay,
But I’m not fine at all.”²

and

“This is the last time I’m asking you this,
Put my name at the top of your list,
This is the last time I’m asking you why,
You break my heart in the blink of an eye, eye, eye.”³

These two examples suggest that the types of songs by women that are top-ranked are 1) not representative of the artists’ entire corpus of music and beliefs, and 2) not representative of the variability in how women speak on a regular basis about love and relationships. One might argue that the same is true for male artists. However, due to the greater variability in the use of stereotypically masculine speech features in the lyrics of top-ranked songs by male artists, I do not believe that this is true. For example, two very popular male artists represented in different time periods (1958-1960 and 2012-2014, respectively) in the rock genre had top-rated songs that were either extremely vulnerable or sexually explicit and assertive. In Elvis Presley’s song “I Beg Of You,” he asks his lover to remain true to him and to treat him gently:

“I don't want my heart to be broken

²https://play.google.com/music/preview/Tdiexj4t33pv5cwqhjzyq7f2r4y?lyrics=1&utm_source=google&utm_medium=search&utm_campaign=lyrics&pcampaignid=kp-songlyrics

³<http://www.azlyrics.com/lyrics/taylorswift/thelasttime.html>

Cause it's the only one I've got
So darling please be careful
You know I care a lot
Darling please don't break my heart
I beg of you” (See Appendix B).

On the other hand, in his song “Stuck On You,” while it is a love song, he emphasizes his sexual prowess and ability to tame a lover due to his sexual aptitude:

“I'm gonna stick like glue
Stick, because I'm
Stuck on you
Hide in the kitchen, hide in the hall
Ain't gonna do you no good at all
'Cause once I catch ya and the kissin' starts
A team o' wild horses couldn't tear us apart” (See Appendix B).

Similarly, Maroon 5’s song “Payphone” is about heartbreak and the singer’s vulnerability in his newfound loneliness:

“Oh, you turned your back on tomorrow
'Cause you forgot yesterday.
I gave you my love to borrow,
But you just gave it away.
You can't expect me to be fine,
I don't expect you to care
I know I've said it before

But all of our bridges burned down” (See Appendix B).

In contrast, the band’s song “Animals” is literally about hunting down the singer’s object of affection, his “prey”:

“Baby, I’m preying on you tonight

Hunt you down eat you alive

Just like animals, animals, like animals-mals

Maybe you think that you can hide

I can smell your scent from miles” (See Appendix B).

In this study, there are no examples where female artists had both songs that were consistent with or counter to traditionally feminine language features or gender roles. This is further evidence that the types of songs by female artists that become top-rated are not necessarily representative of stereotypically female speech patterns or behavior.

If gender-specific speech features emerge most clearly in the context of dynamic discourse, then it perhaps should not be expected that they would emerge in the one-sided and monologue-style performance of a song. Since past research has shown that the amount that men and women speak is domain-dependent, accounting for the number of words in song lyric may not have been appropriate to capture a gender-specific difference in lyrical expression. Or it may be that the length of popular songs, whether they are sung by men or women, is determined by music producers. Similarly, whereas men and women may purposefully use pronouns to negotiate status in a speech interaction, the stylized context of lyrics may elicit a different type of engagement with an addressee. While discourse in everyday conversation is generally a process of give-and-take, lyrics are written as an artist’s monologue. Furthermore, a message that is conveyed through lyrics has a much clearer and edited intent. An everyday conversation, on the

other hand, is facilitated through feedback, paralinguistic cues, and the context of the interlocutor relationship. The one-way nature of the interaction in the context of lyrics may be why the use of “I,” “me,” “you and I,” and “we” may not have had any effect.

If top-ranked songs by female artists tend to be atypical in their gender-specific speech features, a future direction for a study on the gender-specific linguistic features in song lyrics may involve looking at all of the songs from a particular artist who had a top-ranked song in a certain time period. This information could reveal 1) if the top-ranked song is similar to the artist’s corpus of songs and 2) if the artist is consistent in his or her lyrics and the way he or she addresses romantic partners. If gender-specific speech features require conversational interaction in order to emerge, it may be necessary to examine interviews of the artists whose songs were top-ranked. Do the artists speak in more gender-specific ways in such face-to-face interactions? Future studies such as the ones proposed here could help to shed light on whether gender-specific speech characteristics appear in less popular songs or whether it is necessary for there to be verbal interactions between men and women for gender-related speech characteristics to emerge.

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Appendix A

Song Titles and Artists

Country | Female Artists | 1958-1960

1. "He's Lost His Love For Me", Kitty Wells
2. "I Can't Stop Loving You", Kitty Wells
3. "I Want To Go Where No One Knows Me", Jean Shepard
4. "He'll Have To Stay", Jeanne Black
5. "Are You Willing, Willie", Marion Worth
6. "The Wedding", June Valli
7. "Fibbin'", Pattie Page
8. "But You Use To", Laverne Downs
9. "Poor Old Heartsick Me", Margie Bowes
10. "Old Moon", Betty Foley

Country | Male Artists | 1958-1960

1. "Under Your Spell Again", Buck Morgan
2. "Sal's Got A Sugarlip", Johnny Horton
3. "Country Girl", Faron Young
4. "Who Cares", Don Gibson
5. "I Ain't Never", Webb Pierce
6. "Somebody Lied", Ricky Van Shelton
7. "He'll Have To Go", Jim Reeves
8. "El Paso", Marty Robbins
9. "Please Help Me", I'm Falling, Hank Locklin

10. "Heartaches By The Number", Guy Mitchell

Country | Female Artists | 1985-1987

1. "Radio Heart", Charly McClain
2. "She's Single Again", Janie Fricke
3. "Fallin' In Love", Sylvia
4. "Never Be You", Roseanne Cash
5. "Have Mercy", The Judds
6. "Whoever's In New England", Reba McEntire
7. "What Am I Gonna Do About You", Reba McEntire
8. "Cry Myself To Sleep, The Judds
9. "You Again", The Forester Sisters
10. "I Don't Know Why You Don't Want Me", Roseanne Cash

Country | Male Artists | 1985-1987

1. "Lost In The Fifties Tonight", Ronnie Milsap
2. "Dixie Road", Lee Greenwood
3. "Modern Day Romance", Nitty Gritty Dirt Band
4. "Too Much On My Heart", The Statler Brothers
5. "I Don't Mind The Thorns (If You're The Rose)", Lee Greenwood
6. "I'll Never Stop Loving You", Gary Morris
7. "Give Me Wings", Michael Johnson
8. "Half Past Forever (Till I'm Blue In The Heart)", T.G. Sheppard
9. "Fishin' In The Dark", Nitty Gritty Dirt Band
10. "Morning Desire", Kenny Rogers

Country | Female Artists | 2012-2014

1. "Good Girl", Carrie Underwood
2. "Why Ya Wanna", Jana Kramer
3. "Over You", Miranda Lambert
4. "Mama's Broken Heart", Miranda Lambert
5. "We Are Never Ever Getting Back Together", Taylor Swift
6. "See You Again", Carrie Underwood
7. "Automatic", Miranda Lambert
8. "Wasting All These Tears", Cassadee Pope
9. "The Heart Of Dixie", Danielle Bradbery
10. "Slow Me Down", Sara Evans

Country | Male Artists | 2012-2014

1. "Wanted", Hunter Hayes
2. "Drunk On You", Luke Bryan
3. "Springsteen", Eric Church
4. "Cruise", Florida Georgia Line
5. "Wagon Wheel", Darius Rucker
6. "Crash My Party", Luke Bryan
7. "I Want Crazy", Hunter Hayes
8. "This Is How We Roll", Florida Georgia Line ft. Luke Bryan
9. "Classic", MKTO
10. "Burnin' It Down", Jason Aldean

Pop | Female Artists | 1958-1960

1. "Sugartime", The McGuire Sisters
2. "Lollipop", The Chordettes
3. "Born Too Late", Poni Tails
4. "Pink Shoelaces", Dodie Stevens
5. "Tall Paul", Annette Funicello
6. "Don't You Know", Della Reese
7. "Sixteen Reasons (Why I Love You)", Connie Stevens
8. "Everybody's Somebody's Fool", Connie Francis
9. "My Heart Has a Mind of Its Own", Connie Francis
10. "Maybe", The Chantels

Pop | Male Artists | 1958-1960

1. "Return to Me", Dean Martin
2. "Secretly", Jimmie Rodgers
3. "Do I Like It", Nat King Cole
4. "Venus", Frankie Avalon
5. "Lonely Boy", Paul Anka
6. "Put Your Head On My Shoulder", Paul Anka
7. "Cathy's Clown", The Everly Brothers
8. "It's Just A Matter Of Time", Brook Benton
9. "Why", Frankie Avalon
10. "When", Kalin Brothers

Pop | Female Artists | 1985-1987

1. "Like A Virgin", Madonna
2. "Crazy For You", Madonna
3. "Freeway of Love", Aretha Franklin
4. "I Miss You", Klymaxx
5. "How Will I Know", Whitney Houston
6. "Take My Breath Away", Berlin
7. "Looking for a New Love", Jody Watley
8. "I Think We're Alone Now", Tiffany
9. "Only In My Dreams", Debbie Gibson
10. "Strut", Sheena Easton

Pop | Male Artists | 1985-1987

1. "Careless Whisper", Wham!
2. "Wake Me Up Before You Go-Go", Wham!
3. "Take On Me", A-ha
4. "Kiss", Prince and The Revolution
5. "Sara", Starship
6. "Something About You", Level 42
7. "If You Leave", Orchestral Manoeuvres in the Dark
8. "I Want Your Sex", George Michael
9. "U Got The Look", Prince
10. "Don't You (Forget About Me)", Simple Minds

Pop | Female Artists | 2012-2014

1. "Call Me Maybe", Carly Rae Jepsen
2. "Lights", Ellie Goulding
3. "Set Fire To The Rain", Adele
4. "Wide Awake", Katy Perry
5. "Wrecking Ball", Miley Cyrus
6. "Diamonds", Rihanna
7. "Come And Get It", Selena Gomez
8. "All About That Bass", Meghan Trainor
9. "Bang Bang", Jessie J ft. Ariana Grande and Iggy Azalea
10. "Habits (Stay High)", Tove Lo

Pop | Male Artists | 2012-2014

1. "Glad You Came", The Wanted
2. "What Makes You Beautiful", One Direction
3. "One More Night", Maroon 5
4. "When I Was Your Man", Bruno Mars
5. "Safe and Sound", Capital Cities
6. "Scream", Usher
7. "Am I Wrong", Nico and Vinz
8. "Latch", Disclosure ft. Sam Smith
9. "Not A Bad Thing", Justin Timberlake
10. "Hold On, We're Going Home", Drake

Rock | Female Artists | 1958-1960

1. "Who's Sorry Now", Connie Francis
2. "Stupid Cupid", Connie Francis
3. "Light of Love", Peggy Lee
4. "Lipstick on Your Collar", Connie Francis
5. "Frankie", Connie Francis
6. "I Want To Be Wanted", Brenda Lee
7. "I'm Sorry", Brenda Lee
8. "My Happiness", Connie Francis
9. "Sweetheart", Peggy Lee

Rock | Male Artists | 1958-1960

1. "All I Have To Do Is Dream", The Everly Brothers
2. "I Beg Of You", Elvis Presley
3. "Stood Up", Ricky Nelson
4. "Dream Lover", Bobby Darin
5. "Wear My Ring Around Your Neck", Elvis Presley
6. "Donna", Ritchie Valens
7. "Handyman", Jimmy Jones
8. "Stuck On You", Elvis Presley
9. "Wild One", Bobby Rydell
10. "What In The World's Come Over You", Jack Scott

Rock | Female Artists | 1985-1987

1. "We Belong", Pat Benatar
2. "All Through The Night", Cyndi Lauper

3. "Walking On Sunshine", Katrina & The Waves
4. "Never", Heart
5. "Venus", Bananarama
6. "Talk To Me", Stevie Nicks
7. "Typical Male", Tina Turner
8. "Alone", Heart
9. "Change Of Heart", Cyndi Lauper
10. "Who Will You Run To", Heart

Rock | Male Artists | 1985-1987

1. "I Want To Know What Love Is", Foreigner
2. "Out of Touch", Hall & Oates
3. "Everytime You Go Away", Paul Young
4. "Broken Wings", Mr. Mister
5. "Glory of Love", Peter Cetera
6. "Alive and Kicking", Simple Minds
7. "Nothing's Gonna Stop Us Now", Starship
8. "Livin' On A Prayer", Bon Jovi
9. "Everybody Have Fun Tonight", Wang Chung
10. "Easy Lover", Philip Bailey and Phil Collins

Rock | Female Artists | 2012-2014

1. "Stronger (What Doesn't Kill You)", Kelly Clarkson
2. "Blow Me (One Last Kiss)", P!nk
3. "Give Your Heart a Break", Demi Lovato

4. "I Knew You Were Trouble", Taylor Swift
5. "Try", P!nk
6. "Still Into You", Paramore
7. "Ain't It Fun", Paramore
8. "Can't Remember To Forget You", Shakira ft. Rihanna
9. "We Might Be Dead By Tomorrow", Soko
10. "Young and Beautiful", Lana Del Rey

Rock | Male Artists | 2012-2014

1. "Payphone", Maroon 5 ft. Wiz Khalifa
2. "Drive By", Train
3. "Everybody Talks", Neon Trees
4. "Locked Out Of Heaven", Bruno Mars
5. "Daylight", Maroon 5
6. "Home", Phillip Phillips
7. "Let Her Go", Passenger
8. "Maps", Maroon 5
9. "Animals", Maroon 5
10. "Love Runs Out", OneRepublic

Appendix B

Song Lyrics (as drawn from Google Lyrics)

Country | Female Artists | 1958-1960

1. "He's Lost His Love For Me", Kitty Wells

I'm walking through the back streets

Of an old lonesome town

I've come to see the places that

My darling hangs around

What is it that lures him

These things I had to see

My heart must know the reason

He's lost his love for me

In and out the honkytonks

I covered one by one

I saw the things he talked about

Saw his kind of fun

And if he wants this way of life

I'm glad he set me free

2. "I Can't Stop Loving You", Kitty Wells

I can't stop loving you So I've made up my mind

To live in memory of old lonesome times

I can't stop wanting you

It's useless to say

So I'll just live my life in dreams of yesterday

Those happy hours that we once knew

Though long ago they still make me blue

They say that time heels a broken heart

But time has stood still since we've been apart

I can't stop loving you

So I've made up my mind

To live in memory of old lonesome times

I can't stop wanting you

It's useless to say

So I'll just live my life in dreams of yesterday

3. "I Want To Go Where No One Knows Me", Jean Shepard

I want to go where no one knows me
Where I can start my life anew
I want to go where no one knows me
No one will ask me about you.
A cherished friend, a worshiped sweetheart
The oldest story ever told
I trusted you and you deceived me
I have more grief than I can hold.
I want to go where no one knows me
My soul is sick my heart is sore
I want to go where all are strangers
I don't believe in friends no more.
I want to go where no one knows me
Where I can start my life anew
I want to go where no one knows me
No one will ask me about you.

4. "He'll Have To Stay", Jeanne Black

I am glad you've finally called me on the phone
I've been waiting here tonight but not alone
You broke the date that we had made just yesterday
Now there's someone else who's here, he'll have to stay
I have found another love I know is true
And he holds me much more tenderly than you
Loving you is not worth the price I have to pay
Someone else is in your place, he'll have to stay
Once I loved you with all my heart
But now I must say no
You broke my heart too many times
So now you'll have to go
I can hear the jukebox playing soft and low
And you're out again with someone else, I know
My love was blind, I'm not your kind that's all I'll say
So you can hang up, I'm in his arms, he'll have to stay
Now someone else is in your place, he'll have to stay

5. "Are You Willing, Willie", Marion Worth

Are you willing Willie to love just me
Willing to care, willing to share

Are you willing Willie to spend with me
Your life thru all eternity
Willing Willy say that you are
Tell me oh tell me today
If your willing Willie then I am too
Love me oh Willie I pray
Oh I need you Willie
I love just you
True love is real, oh ya its so real
Say you want me Willie
And need me too
Willie oh Willie please do
Willing Willy say that you are
Tell me oh tell me today
If your willing Willie then I am too
Love me oh Willie I pray
Love me oh Willie I pray

6. "The Wedding", June Valli

Here I stand
His ring
Is on my hand
But he's second best
In my heart
He loves me so
Dear Lord
Don't let him know
I'm only playing
A part
Here I stand
My ring is on her hand
But I know she's playing
A part
I need her so
I'm right for her I know
But I'm second best
In her heart
(How handsome the groom) There they stand
(How lovely the bride) His ring is on her hand
(How faithful the friend as he stands by their side)

But once once I was first in her heart
(How happy a wedding?)
I made her see a friend I'd always be
(This?) I've loved someone else from the start
Dear Lord above
Inspire me with a love
So strong
That the past (Dear Lord above)
Will depart (Let me stand by her side)
Don't let me rest
Until the second best
Is truly the first
In my heart
The first
And last
In my heart

7. "Fibbin'", Pattie Page
Honey you've been fibbin'
Tellin' me such lies
Know that you've been givin'
Ev'ry guy the eye
Honey you've been foolin'
From the very start
Think of what you're doin'
To my achin' heart
Don'tcha know I'm sighin'?
Don'tcha know I'm crying'?
Don'tcha know I'm tryin'?
To believe yuh?
Oo, Oo, Oo, Honey I'm just livin'
For a love that's true
When you stop you
fibbin'
I'll come back to you
Honey you've been fibbin'
Tellin' me such lies...

8. "But You Use To", Laverne Downs
Now listen here, my honey child,

It's time we talked a little while.
It's about the things we used to do.
You used to hold me in your arms.
You would know your many charms.
You don't now, but you used to.
(Don't have time), but you used to
(Since you're mine), but you used to
I guess we'll have to make a deal,
And let each other know how we feel
And love again like we used to.
We went out steppin' on a Saturday nights.
We took the town, saw the sights.
We don't now, but we used to.
I guess, my love, I've had my say.
I think it's time you changed your ways
To forget like we used to.
(Don't have time), but you used to
(Since you're mine), but you used to
I guess we'll have to make a deal,
And let each other know how we feel
And love again like we used to.
I'll take you steppin', my lovin' pet.
We'll have a time you won't forget.
We'll have fun like we used to.
We'll love each other like bride and groom
And have a second honeymoon
And love again, like we used to.
(I'll take time), like you used to
(I'm glad you're mine). Goes for me, too.
A kiss will then complete the deal.
It's nice to know just how we feel.
We'll love always like we used to.
We'll love always like we used to.

9. "Poor Old Heartsick Me", Margie Bowes

One, Two, Three, Four
Poor old heartsick me
Lost and lonely as a good heart be
What would my future be
For poor old heartsick me

How 'bout I was new to that big yellow moon
There was magic that all lovers know
In the moonlight it's hard to keep a heart on guard
I guess love is better to grow
Well, held close in your arms all my defenses are gone
It don't act like this in the city
When you can't be aside sit down and try
For poor old heartsick me
Poor old heartsick me
Lost and lonely as a good heart be
What would my future be
For poor old heartsick me
In my heart I believe, God made Adam for Eve
Just the same He made you for me
But if Adam like you, was all we're aiming' to
What good a world would this be
You don't want to admit
That you couldn't have been bit
By that love bug, Oh golly gee
Why don't you realize, you just mean paradise
For poor old heartsick me
Poor hold heartsick me
Lost and lonely as a good heart be
What would my future be
For poor old heartsick me
For poor old heartsick me

10. "Old Moon", Betty Foley

He just came up to see if he was with me,
To ask if I was standin' here alone.
He's with someone else, an' we both know it.
Don't need no moonlight when I'm all alone.
Tell all the stars, you just start shinin'.
Tell 'em one and all that they're too late,
'Cause you and I both know I have no love.
He just went walkin'— there's no need to wait.
Old moon, old moon, I don't think you tempt me.
I guess you'll just leave well enough alone.
He's actin' just like we are total strangers.
Don't need you now, so just go on back down.

Tell the wind, "Don't blow!"
And you, Old Moon, "Stop smilin'!"
Don't need you now,
So just go on back down.
Old moon, old moon, I don't think you tempt me.
I guess we'll just leave well enough alone.
He's actin' just like we are total strangers.
Don't need you now, so just go on back down.

Country | Male Artists | 1958-1960

11. "Under Your Spell Again", Buck Morgan
You've got me under your spell again
Sayin' those things again
Makin' me believe that you're just mine
You've got dreamin' those dreams again
Makin' those things again
I've gotta take you back just one more time
I swore the last time that you let me down
That I wouldn't see you if you came around
But I can't tell my heart what's right or wrong
And I've been so lonely since you've been gone
You've got me under your spell again
Sayin' those things again
Makin' me believe that you're just mine
You've got dreamin' those dreams again
Makin' those things again
I've gotta take you back just one more time
Well, everybody tells me that I'm a fool
That I never should have put my faith in you
And way down deep inside I guess I know it's true
But no one else can make me feel the way you do
You've got me under your spell again
Sayin' those things again
Makin' me believe that you're just mine
You've got dreamin' those dreams again
Makin' those things again
I've gotta take you back just one more time

12. "Sal's Got A Sugarlip", Johnny Horton

Come here Sally and sweeten your man
Sal's got a sugarlip (so they say)
Sal's got a sugarlip (so they say)
'Lasses in the cane and sirop in the corn
Sugar in the gorge and honey in the horn
Apple in the tree and a peach in my hand
Come here Sally and sweeten me again
Sal's got a sugarlip (so they say)
Sal's got a sugarlip (so they say)
Cake on the plate and pie in the pan
Come here Sally and sweeten your man
How I love that pretty little gal
Nothing on earth as sweet as my Sal
Honey on her lips and honey on her toes
Honey all over her pretty little nose
Sal's got a sugarlip (so they say)
Sal's got a sugarlip (so they say)
Cake on the plate and pie in the pan
Come here Sally and sweeten your man

13. "Country Girl", Faron Young

I met you, my country girl, you didn't have a thing
I dressed you up, I fell in love, then I bought the ring
I was teachin' you to love, you were learnin' fine
Then one day you learned too much and it poisoned your sweet mind
Now you've gone and left me, you're with somebody new
But I wonder if you told him, I bought the clothes on you
When you two are dancin' and you whisper soft and sweet
I wonder if you'll tell him, I bought the shoes on your feet
Now I've lost my country girl to a city love affair
He built you up, you fell for him, you didn't treat me fair
You think that he's a dream come true, he says he loves you so
But wait until the word gets out, I taught you all that you know
Now you've gone and left me, you're with somebody new
But I wonder if you told him, I bought the clothes on you

When you two are dancin' and you whisper soft and sweet
I wonder if you'll tell him, I bought the shoes on your feet

14. "Who Cares", Don Gibson

I walk down this old lonely street
And no one seems to want to speak
Oh who cares? Yes who cares for me?
Oh the world seems cold everything is gray
Nothing seems the same since you went away
Oh who cares? Yes who cares for me?
Yes surely happiness can be found surely there's someone for me
Must I go through life with this hopeless love oh why can't I be set free?
All I want is you all I know is you
But some how our love just can't be
Oh who cares? Yes who cares for me?
Yes surely happiness can be found surely there's someone for me
Must I go through life with this hopeless love oh why can't I be set free?
All I want is you all I know is you
But somehow our love just can't be
Oh who cares? Yes who cares for me?

15. "I Ain't Never", Webb Pierce

Well I ain't never, I ain't never
Seen nobody like you, no, no, no
Never have I ever seen nobody like you
You call me up and say to meet me at nine
I have to hurry, hurry, but I'm there on time
I walk right up and knock on your door
The landlord says she ain't a here, no more
I ain't never oh, darling seen nobody like you
Hoo, hoo, but I love you, yeah, I love you
I love you just the same
Well, you tell me sweet things that you don't mean
You've got me a living in a haunted dream
You make me do things, I don't wanna do
My friends say, oh Webb, what's wrong with you
I ain't never oh, darling seen nobody like you
Hoo, hoo, but I love you, yeah, I love you

I love you just the same
I love you just the same
I love you just the same

16. "Somebody Lied", Ricky Van Shelton

Hello, yeah this is me
Lord it's been a long, long time
I know this ain't no social call
So go ahead get it off your mind
You heard what well it ain't true
I was here most all last night
I got over you the day you left
Could it be somebody lied
They said what that I was crying
I haven't shed a tear in years
That I spoke your name well that's insane
I hardly noticed you're not here
That I showed your picture to some stranger
Don't you think I've got no pride
They've been here at home face down on the shelf
Lord, I bet somebody lied
But if they were true what would it matter to you?
Would it change the way you feel?
If the rumors were right, would you be here tonight?
To help this old heart heal
Well don't worry it wasn't me
Just someone whose world was torn in two
Someone who looks a lot like me
And loves someone like you
So forget the tears, I never cried
Lord, I'll bet somebody lied

17. "He'll Have To Go", Jim Reeves

Put your sweet lips a little closer to the phone
Let's pretend that we're together, all alone
I'll tell the man to turn the jukebox way down low
And you can tell your friend there with you he'll have to go
Whisper to me, tell me do you love me true

Or is he holding you the way I do?
Tho' love is blind, make up your mind, I've got to know
Should I hang up, or will you tell him he'll have to go?
You can't say the words I want to hear
While you're with another man
Do you want me, answer yes or no
Darling, I will understand
Put your sweet lips a little closer to the phone
Let's pretend that we're together, all alone
I'll tell the man to turn the jukebox way down low
And you can tell your friend there with you he'll have to go

18. "El Paso", Marty Robbins

Out in the West Texas town of El Paso
I fell in love with a Mexican girl
Night-time would find me in Rosa's cantina
Music would play and Felina would whirl
Blacker than night were the eyes of Felina
Wicked and evil while casting a spell
My love was deep for this Mexican maiden
I was in love but in vain, I could tell
One night a wild young cowboy came in
Wild as the West Texas wind
Dashing and daring
A drink he was sharing
With wicked Felina
The girl that I loved
So in anger I
Challenged his right for the love of this maiden
Down went his hand for the gun that he wore
My challenge was answered in less than a heart-beat
The handsome young stranger lay dead on the floor
Just for a moment I stood there in silence
Shocked by the foul evil deed I had done
Many thoughts raced through my mind as I stood there
I had but one chance and that was to run
Out through the back door of Rosa's I ran

Out where the horses were tied
I caught a good one
It looked like it could run
Up on its back
And away I did ride
Just as fast as I
Could from the West Texas town of El Paso
Out to the bad-lands of New Mexico
Back in El Paso my life would be worthless
Everything's gone in life nothing is left
It's been so long since I've seen the young maiden
My love is stronger than my fear of death
I saddled up and away I did go
Riding alone in the dark
Maybe tomorrow
A bullet may find me
Tonight nothing's worse than this
Pain in my heart
And at last here I
Am on the hill overlooking El Paso
I can see Rosa's cantina below
My love is strong and it pushes me onward
Down off the hill to Felina I go
Off to my right I see five mounted cowboys
Off to my left ride a dozen or more
Shouting and shooting I can't let them catch me
I have to make it to Rosa's back door
Something is dreadfully wrong for I feel
A deep burning pain in my side
Though I am trying
To stay in the saddle
I'm getting weary
Unable to ride
But my love for Felina is strong and I rise where I've fallen
Though I am weary I can't stop to rest
I see the white puff of smoke from the rifle I feel the bullet go deep in my chest
From out of nowhere Felina has found me

Kissing my cheek as she kneels by my side
Cradled by two loving arms that I'll die for
One little kiss and Felina, good-bye

19. "Please Help Me", I'm Falling, Hank Locklin
Please help me I'm falling in love with you
Close the door to temptation, don't let me walk through
Turn away from me darling I'm begging you to
Please help me I'm falling in love with you
I belong to another who's arms have grown cold
But I promise forever to have and to hold
I can never be free dear but when I'm with you
I know that I'm losing the will to be true
Please help me I'm falling and that would be sin
Close the door to temptation, don't let me walk in
For I mustn't want you but darling I do
Please help me I'm falling in love with you

20. "Heartaches By The Number", Guy Mitchell
Heartaches by the number
Troubles by the score
Everyday you love me less
Each day I love you more
Yes, I've got heartaches by the number
A love that I can't win
But the day that I stop counting
That's the day my world will end
Heartache number one was when you left me
I never knew that I could hurt this way
And heartache number two
Was when you *come* back again
You came back but never meant to stay
Yes, I've got
Heartaches by the number
Troubles by the score
Everyday
you love me less
Each day I love you more
Yes, I've got heartaches by

the number
A love that I can't win
But the day that I stop counting
That's the day my world will end
Heartache number three
was when you called me
And said that you were comin' back to stay
With hopeful heart
I waited for your knock on the door
I waited but you must have lost your way
Yes, I've got
Heartaches by the number
Troubles by the score
Everyday you love me less
Each day I love you more
Yes, I've got heartaches by the number
A love that I can't win
But the day that I stop counting
That's the day my world will end

Country | Female Artists | 1985-1987

11. "Radio Heart", Charly McClain
Married at 16, 2 kids by 21
But he couldn't take it
Now she's raisin' them on her own
Between the bills and the laundry
Sometimes she's so lonely she cries
But she's found an escape
From some of the achin' inside
She's got a radio heart She loves the songs they play
They take him off her mind
She's got a radio heart
It helps fill an empty space he left behind
She gets lost in a steel guitar
Oh, it's her way out when the heartache starts
She's found a little salvation in a local
station
She's got a radio heart

She'll finish clearin' the table
And put the kids off to bed
She tries to watch an old movie
But she thinks of him instead
She lies alone in the dark
And stares at the lighted dial
She gets into the music
And out of this world for a while
She's got a radio heart
She loves the songs they play
They take him off her mind
She's got a radio heart
It helps fill an empty space he left behind
She gets lost in a steel guitar
Oh, it's her way out when the heartache starts
She's found a little salvation in a local station
She's got a radio heart
She's got a radio heart

12. "She's Single Again", Janie Fricke
I just got to tell you what I saw last night
I wish I was guessing but I know that I'm right
She walked in this place with a smile on her face
And I wondered, why she was alone
Every man watched her as she swayed on by
The way she was looking every woman could cry
And then I saw her sit down with a lawyer
And I knew what was going on
She's single again, hold on to your man
She'll make us worried wives and bring us broken lives
And heartaches that never end
She's single again, she's no woman's friend
Oh she's making her move, she's got nothing to lose
Oh look out, she's single again
Is this number 4?
Is this number 5?
Tell me how many husbands has she buried alive

She uses the favors that the good Lord gave her
With the devil's desire
I know she's thinking, she's on top of the world
And I've seen her working and I'm warning you girls
She's single again, she's got a way with men
But she better get away from mine
She's single again, hold on to your man
She'll make us worried wives and bring us broken lives
And heartaches that never end
She's single again, she's no woman's friend
Oh she's making her move, she's got nothing to lose
Oh look out, she's single again
She's making her move, she's got nothing to lose
Oh look out she's single again

13. "Fallin' In Love", Sylvia

Somebody's reachin', somebody's touchin'
Two people somewhere are fallin' in love
One simple glance can start a romance
Next thing you know they're fallin' in love
Next thing you know they're fallin' in love
Fallin' in love
Fallin' in love
Fallin' in love
Somebody whispers, somebody shivers
She's sayin' somethin' he wants to hear
She moves closer, he wants to hold her
Next thing you know they're fallin' in love
Next thing you know they're fallin' in love
Fallin' in love
Fallin' in love
Fallin' in love
Somebody's watchin' two lovers talkin'
Wonderin' just how good it must feel
He's still waitin', anticipatin'
Hopin' someday He'll be fallin' in love
Next thing you know they're fallin' in love
Fallin' in love
Fallin' in love

Fallin' in love
Hard as you may try
It's somethin' you can't hide
It's somethin' anyone can see
It starts as just a feelin'
Sends your heart a reelin'
There's only one thing it can be
Your fallin' in love
Fallin' in love
Somebody whispers, somebody shivers
He's sayin' somethin' she wants to hear
Somebody's watchin' two lovers talkin'
Wonderin' just how good it must feel

14. "Never Be You", Roseanne Cash

Take a look at my eyes
It's been a long, long time
I used to feel so strong
When I knew you were mine
But since you let me down
I'm hard to be around
I don't know what I'm gonna do
He could never be you
He could never be you
I guess it all comes around
Baby, please don't cry
Love is gonna be a little reckless
Oh, lovers all have to stand trial
Since you let me go
There's nothing going on
I don't know what I'm gonna do
He could never be you
He could never be you
Uh-uh, uh-uh, huh
He could never be you
He knows the rules
And he plays the part
But he only has me
He don't have my heart
He could never be you

So take a look at my eyes
No, you can't hide the truth
No, you don't get by on pride
It'll run over you
Since you let me down
I'm hard to be around
I don't know what I'm gonna do
He could never be you
He could never be you
Uh-uh, uh-uh, huh
He could never be you
Uh-uh, uh-uh, huh
Uh-uh, uh-uh, huh
He could never be you
Uh-uh, uh-uh, huh
Uh-uh, uh-uh, huh
Uh-uh, uh-uh, huh
He could never be you

15. "Have Mercy", The Judds

I was standing in line at the city bus stop
Soaked to the skin from ev'ry rain drop
I see you driving by just like a phantom jet
With your arm around some little brunette
You say you won't be home because you're working late
Honey, I'm no fool, you've been out on a date
The lipstick on your collar gives the game away
It's strawberry red and mine's pink rose
Have mercy on me
You treat me so bad I'm in misery
It's breaking my heart, can't you see
Baby, baby have mercy on me
Well I called you up on the telephone
I could hear you was playin' Haggard and Jones
I knew right then that there was something wrong
There's only one reason you play cheatin' songs
Have mercy on me
You treat me so bad I'm in misery
It's breaking my heart, can't you see
Baby, baby have mercy on me

Well I called you up on the telephone
I could hear you was playin' Haggard and Jones
I knew right then that there was something wrong
There's only one reason you play cheatin' songs
Went to the bank with my little check book
The cashier he gave me the strangest look
He said you ain't got no money 'cause you're overdrawn
Your man took it all and he's done gone
Have mercy on me
You treat me so bad I'm in misery
It's breaking my heart, can't you see
Baby, baby have mercy on me
Well I called you up on the telephone
I could hear you was playin' Haggard and Jones
I knew right then that there was something wrong
There's only one reason you play cheatin' songs

16. "Whoever's In New England", Reba McEntire

You spend an awful lot of time in Massachusetts
Seems
Like every other week you've got a meeting waiting there
Business must be booming or could something else
Be moving in the air up there
You say that its important for our future
An executive on his way up has got to play the part
Each time duty calls you got to give it all
You've got with all your heart
When whoever's in New England is through with you
And Boston finds better things to do
You know its not too late 'cause you'll always have a place to go
When whoever's in New Englands through with you
I hear the winter time up north can last forever
I've been told its beautiful to see this time of year
They say the snow can blind you till the world you left behind
Just disappears I hear
I packed your bags and left them in the hallway
But before you leave again there's just one thing you outta know
When the icy winds blow through you remember that its me
Who feels the cold most of all
When whoever's in New England is through with you

And Boston finds better things to do
You know its not too late 'cause you'll always have a place to go
When whoever's in New Englands through with you

17. "What Am I Gonna Do About You", Reba McEntire

The kid down the street mowes the grass every week
The neighbor next door fixed the roof where it leaked
Job's going fine and the bills are all paid
And everyone thinks that I'm doing OK
There's a guy down at work
He's asked me out once or twice
I haven't said yes
But I'm thinking I might
And on my way home I thought I saw you walk by
If only I could get you out of my mind
What in the world am I gonna do about you
Oh your memory keeps coming back
From out of the blue
Oh well I try
And I try
But I still can't believe that we're through
So tell me what in the world am I gonna do about you
What am I gonna do about you
I went to the store
But it wasn't much fun
It doesn't take long when you're shopping for one
Standing in line I thought I saw you walk in
And that's when it started all over again
What in the world am I gonna do about you
Oh your memory keeps coming back
From out of the blue
Oh well I try
And I try
But I still can't believe that we're through
So tell me what in the world am I gonna do about you
What am I gonna do about you
Darling what am I gonna do about you

18. "Cry Myself To Sleep, The Judds

I've tried so hard

You know I can't do more
It's the turn of the card
It's the close of the door
The lies you told
You know they hurt so deep
So I'll go home
And cry myself to sleep
And day after day
You've been treating me bad
Friends come up and say,
"Why do you take all that?"
'Cause it's making me moan
And it's making me weep
So I'll go home
And cry myself to sleep
You play at love
Like a child plays games
One day I'm in
Then I'm out again
You change the rules
And I just can't win
You've broken me now
So I give in, yeah, yeah
I've been through worse
But I don't know what
Oh, I gave to you
Everything that I got
So take this heart
Or what's left to keep
And I'll go home
And cry myself to sleep
So I'll go home and cry myself to sleep
Cry myself to sleep

19. "You Again", The Forester Sisters

Looking in my life
Through the eyes of a young girl growing older all
the time,
Maybe just a little wiser
I can clearly see

All my mistakes keep coming back to visit me
Pointing out the roads not taken
So much I'd like to change but one thing I'd do the same
I'd choose you again, I'd choose you again
If God gave me the chance to do it all again
Oh, I'd carefully consider every choice and then
Out of all the boys in the world
I'd choose you again
Times weren't always good
Seems like the Lord gave all the easy parts away
But every time the road got rocky
You'd look at me and say
Had all you needed long as I was there with you
You're the reason I kept going
If I could start my life anew
The first thing that I would do
I'd choose you again, I'd choose you again
If God gave me the chance to do it all again
Oh, I'd carefully consider every choice and then
Out of all the boys in the world
I'd choose you again
I'd choose you again, I'd choose you again
If God gave me the chance to do it all again
Oh, I'd carefully consider every choice and then
I'd listen to my heart and I'd choose you again
You again, you again

20. "I Don't Know Why You Don't Want Me", Roseanne Cash

It's the right time, you know I feel fine tonight
(I don't know why you don't want me)
It's the right place, I've got my new face tonight
(I don't know why you don't want me)
I'm in the right mood, I've got my new shoes tonight
(I don't know why you don't want me)
I've got my new dress, I couldn't hurt less tonight
(I don't know why you don't want me)
Somebody told you I was so cold and mean
(who was that talking)
Somebody wants you and don't want me in between
(she better start walking)

Somebody hurt you but, baby, she wasn't me
We'll find a new name for such an old game tonight
(I don't know why you don't want me)
I'll show you how long that I can go on tonight
(I don't know why you don't want me)
I don't know why you don't want me
Just when I think that I can make it without you
You come 'round and say you want me now
You tell me don't leave and I want to believe you
Why can't you see just how much I need you
Somebody told you I was so cold and mean
(who was that talking)
Somebody wants you and don't want me in between
(she better start walking)
Somebody hurt you but, baby, she wasn't me
Oh, it's the last chance for a romance tonight
(I don't know why you don't want me)
There'll be no next time if you won't be mine tonight
(I don't know why you don't want me)
I don't know why you don't want me
(I don't know why you don't want me)
I don't know why you don't want me
(I don't know why you don't want me)
I don't know why you don't want me
(I don't know why you don't want me)

Country | Male Artists | 1985-1987

11. "Lost In The Fifties Tonight", Ronnie Milsap

Close your eyes, baby
Follow my heart
Call on the memories
Here in the dark
We'll let the magic
Take us away
Back to the feelings
We shared when they played
In the still of the night
Hold me darlin', hold me tight, oh
So real, so right

Lost in the fifties tonight
These precious hours
We know can't survive
But love's all that matters
While the past is alive
Now and for always
Till time disappears
We'll hold each other
Whenever we hear
In the still of the night
Hold me darlin', hold me tight, say
So real, so right
Lost in the fifties tonight
Oh, so right, say
Oh, so real, so right
So real, so right

12. "Dixie Road", Lee Greenwood

I would pick and we would sing to the rhythm of that front porch swing
The moonlight holds the spotlight that we shared
I found new notes on that old guitar, she believed
I could be a star
She told me that she wanted to be fair
She said, I love you more than to hold you down, boy you're glory
bound
We can't share a world with different dreams
So I chased mine and she found hers too, but someone else made hers come true
Now I'm a star, but every time I sing
My heart goes drifting down a dusty dixie road
Taking my mind, back in time
L.A. lights burn like hell once you know
You left heaven waitin' down the dixie road.
Every night I'm in a different place and I'm searching every stranger's face
Trying to find the girl that's just not there
She's back there in Montgomery and I'm clear across the country
But whenever I'm alone I go back there.
My heart goes drifting down a dusty dixie road
Taking my mind, back in time
L.A. lights burn like hell once you know
You left heaven waitin' down the dixie road.

My heart goes drifting down a dusty dixie road
Taking my mind, back in time
L.A. lights burn like hell once you know
You left heaven waitin' down the dixie road.

13. "Modern Day Romance", Nitty Gritty Dirt Band
We met on the highway, she flagged me down,
Had a flat on her stingray with nobody around
I helped her out, she said climb in
So I ditched my ol' truck just to see where the party would end.
We spent the weekend in Reno in the honeymoon suite,
Never saw the casino, barely took time to eat.
I never dreamed she would take me this far
But by Sunday that lady had taken a hold of my heart.
It's a modern day romance, a new kind of game
With no time to slow dance in the fast lane.
I tried to love her without any strings
But a modern day romance has left me some old-fashioned pain.
She never said good-bye, just a note by the phone
Said "thanks for the good times, but it's time to move on."
Well I'm out here walkin' with my thumb in the air
Wondering where she might've gone and why I even care.
It's a modern day romance; old fashioned pain

14. "Too Much On My Heart", The Statler Brothers
You're having second thoughts
I can tell by the way you look at me
I can tell by what I see
That you no longer believe in me
I'm havin' bad dreams can't seem to get back
To where we used to be
Sometimes it feels like we're worlds apart
And I've got too much on my heart
I've got too much on my heart
And I don't like to feel the pain
And I don't know where
to start To make you love me once again
I don't have time to make you understand
Lord this thing is gettin' out of hand

Pain shoots through me like a dart
And I've got too much on my heart
Don't be so cold to me I know you've changed but it's still hard for me
It's too late I realize I can see it in your distant eyes
You needed all of me
But I can't be there like I used to be
And Lord, it's tearin' me apart
'Cause I got too much on my heart
I've got too much on my heart
And I don't like to feel the pain
And I don't know where to start
To make you love me once again
I don't have time to make you understand
Lord this thing is gettin' out of hand
Pain shoots through me like a dart
And I've got too much on my heart

15. "I Don't Mind The Thorns (If You're The Rose)", Lee Greenwood

Come, let me hold you for a while
All you have to do is smile
and I'm yours again
I may not like some things you do
But they're all a part of you
and you're my best friend
I don't mind the cold when I have a fire to warm me
I don't mind the rain 'cause it makes the flowers grow
I can take the bad times when you wrap your love around me
I don't mind the thorns when you're the rose
Stay, we can work the whole thing out
That's what love's about
and I understand
You didn't mean the things you said
They're so easy to forget
When you take my hand
I don't mind the cold when I have a fire to warm me
I don't mind the rain 'cause it makes the flowers grow
I can take the bad times when you wrap your love around me
I don't mind the thorns when you're the rose
If it was anybody else, I would be gone

But you're so beautiful to me, oh that I keep on holding on
I don't mind the cold when I have a fire to warm me
I don't mind the rain 'cause it makes the flowers grow
I can take the bad times when you wrap your love around me
I don't mind the thorns when you're the rose
I don't mind the thorns when you're the rose

16. "I'll Never Stop Loving You", Gary Morris
I just might take to leavin' in the middle of a night
And I might not be here in the morning light
But I'll never stop loving you, loving you
I might move into Memphis on a fast moving train
Thumbnin' down some trucker heading west in the fast lane
But I'll never stop loving you, loving you
Just as sure as that Mississippi flows to the sea
I'll run just as wild, love just as deep
I'll never stop loving you, loving you
Loving you, loving you
I might call from Atlanta for bus fare home
Call you from Dallas to tell you what flight I'm on
But I'll never stop loving you, loving you
Just as sure as the sun sets on that beach in Malibu
I might go round the world but I'll come back to you
I'll never stop loving you, loving you
Loving you, loving you
I told you when I met you
I would never let you put chains on me
And you never tried in my life
You know that means everything
Just as sure as Manhattan is sittin' on a bed of stone
You know that I won't leave you in your bed alone too long
I'll never stop loving you, loving you
Loving you, loving you
I'll never stop loving you, loving you
Loving you, loving you, loving you

17. "Give Me Wings", Michael Johnson
He asked her, "What gifts can I bring you

To prove that my love for you is true?
I want to make you mine forever
There's nothing on this earth I would not do"
She said, "Anything I've wanted
You have given willingly
So now there's only one
more thing I need"
If you love me, give me wings
And don't be afraid if I fly
A bird in a cage will forget how to sing
If you love me, give me wings
He walked over to the window
He silently stared into space
Then he said, "Well, I just want to protect you
'Cause this world is a dangerous place"
She put her arms around him
She said, "I know you mean well
But there are lessons I
must learn for myself"
So if you love me, give me wings
And don't be afraid if I fly
A bird in a cage will forget how to sing
And you can trust me, so give me wings
She said, "Up above the clouds
You can see forever
And I know you and I can learn to fly together"
If you love me, give me wings
Don't be afraid if I fly
A bird in a cage will forget how to sing
And you can trust me, so give me wings
If you really love me
Give me wings

18. "Half Past Forever (Till I'm Blue In The Heart)", T.G. Sheppard
I'm not ashamed to say I love you
Even if you don't love me
I'm not too pound
To keep from holdin'

Even if you set me free
'Cause I got love
Enough for both of us
I'll do anything it takes
And maybe if I hold out long enough
You might make it worth my wait
'Til half past forever
Together or apart
I'll hold my love for you
'Til I'm blue in the heart
Even if you love another
That don't mean
That we're all through
Girl, I'd be your stand by lover
You can have your cake
And eat it, too
If there's a chance
That we could make it
One in a million
I don't care
I'd be the first in line to take you
This heart ain't going anywhere
'Til half past forever
Together or apart
I'll hold my love for you
'Til I'm blue in the heart
'Til half past forever
Whether we're together or apart
I'll hold my love for you
'Til I'm blue in the heart
I'll hold my love for you
'Til I'm blue in the heart

19. "Fishin' In The Dark", Nitty Gritty Dirt Band

Lazy yellow moon comin' up tonight,
shinin' thru the trees,
Crickets are singin' and lightning bugs
are floatin' on the breeze
Baby get ready.....
Across the field where the creek turns back by the ole stone road

I'm gonna take you to a special place that nobody knows
Baby get ready.....
OooooooOooo
You and me going fishing in the dark,
Lying on our backs and counting the stars
Where the cool grass grows.
Down by the river in the full moon light,
We'll be fallin' in love in the middle of the night
Just movin' slow...
Stayin' the whole night thru, feels so good to be with you...
Spring is almost over and the summer's comin' the days are gettin' long
Waited all winter for the time to be right, just to take you along
Baby get ready.....
And it don't matter if we sit forever and the fish don't bite
Jump in the river and cool ourselves from the heat of the night
Baby get ready.....
OooooooOoo
You and me going fishing in the dark,
Lying on our backs and counting the stars
Where the cool grass grows.
Down by the river in the full moon light,
We'll be fallin' in love in the middle of the night
Just movin' slow...
You and me going fishing in the dark,
Lying on our backs and counting the stars
Where the cool grass grows.
Down by the river in the full moon light,
We'll be fallin' in love in the middle of the night
Just movin' slow...
You and me going fishing in the dark,
Lying on our backs and counting the stars
Where the cool grass grows.
Down by the river in the full moon light,
We'll be fallin' in love in the middle of the night
Just movin' slow...
You and me going fishin in the dark!

20. "Morning Desire", Kenny Rogers
Here it's seven in the am,
It's gonna take more then wakin' to rise me

I wake up with this need again
But feel the love of the woman beside me
It's just one of those days
When I wanna lay here with her
And love her before I leave
And listen to the rain fall up on the roof
And the thunder sounds like horses hooves
Oh I listen to her breathe
And it makes me wanna wake her up
And tell her that I'm on fire
With morning desire
It looks like I'm gonna be late again
And I need to get up and get movin'
And I'm tryin'
But the longer I keep stalling
The more I think about callin' in and lying here
It's just one of those days
When I wanna stay here with her
And watch her while she sleeps
And listen to the rain fall up on the roof
And the thunder sounds like horses hooves
Oh I listen to her breathe
And it makes me wanna wake her up
And tell her that I'm on fire
With morning desire
Well I love to hear the rain fallin' on the roof
And the thunder sounds like horses hooves
Oh I listen to her breathe
And it makes me wanna wake her up
And tell her that I'm on fire
With morning desire
With morning desire

Country | Female Artists | 2012-2014

11. "Good Girl", Carrie Underwood
Hey, good girl (hey, good girl)
With your head in the clouds
I bet you I can tell you
What you're thinkin' about
You'll see a good boy (you see a good boy)

Gonna give you the world
But he's gonna leave you cryin'
With your heart in the dirt
His lips are dripping honey
But he'll sting you like a bee
So lock up all your love and
Go and throw away the key
Hey good girl (hey, good girl)
Get out while you can
I know you think you got a good man
Why, why you gotta be so blind?
Won't you open up your eyes?
It's just a matter of time 'til you find
He's no good, girl
No good for you
You better get to getting on your goodbye shoes and
go, go-o-o,
go-o-o-o...
Better listen to me
He's low, low, low...
Hey, good girl (hey, good girl)
You got a heart of gold
You want a white wedding
And a hand you can hold
Just like you should, girl (Just like you should, girl)
Like every good girl does
Want a fairy tale ending, somebody to love
But he's really good at lying
Yeah, he'll leave you in the dust
'Cause when he says forever
Well, it don't mean much
Hey good girl (hey, good girl)
So good for him
Better back away honey
You don't know where he's been
Why, why you gotta be so blind?
Won't you open up your eyes?
It's just a matter of time 'til you find
He's no good, girl
No good for you

You better get to getting on your goodbye shoes and
go, go-o-o,
go-o-o-o...
Yeah yeah yeah, he's low
Yeah yeah yeah
Oh, he's no good, girl
Why can't you see?
He'll take your heart and break it
Listen to me, yeah
Why, why you gotta be so blind?

12. "Why You Wanna", Jana Kramer

Out of all of the places in this little town
Yeah, you had to come walking in here and sit down
I'm hiding and hoping my face ain't too red
Since we been over, been trying like crazy to get you out of my head
So-o-o
Why you wanna
Show up in a old t-shirt that I love
Why you gotta tell me that I'm looking good
Don't know what
You were thinkin'
You were doing
Moving in for a hug
Like you don't know I'm coming unglued
Why you gotta
Why you wanna
Make me keep wanting you
I wish you had on sunglasses to cover up those blue eyes
I wish you said something mean to make me glad that you said goodbye
Why can't you look off somewhere if you catch me staring at you
Why can't you be cold like any old good ex would do
So-o-o
Why you wanna
Show up in a old t-shirt that I love
Why you gotta tell me that I'm looking good
Don't know what
You were thinkin'
You were doing
Moving in for a hug

Like you don't know I'm coming unglued
Why you gotta
Why you wanna
Make me keep wanting you
Keep wanting you
Why
Why
Why
Would you tell me that you call me up sometime?
Maybe we can get a drink and just catch up
Like that'd be enough
No, that ain't enough
Why you gotta
Show up in a old t-shirt that I love
Why you gotta tell me that I'm looking good
Don't know what
You were thinkin'
You were doing
Moving in for a hug
Like you don't know I'm coming unglued
Why you gotta
Why you wanna
Make me keep wanting you
Why you gotta
Why you wanna
Make me keep wanting you
Why you gotta
Why you wanna
Make me keep wanting you

13. "Over You", Miranda Lambert
Weather man said it's gonna snow
By now I should be used to the cold
Mid-February shouldn't be so scary
It was only December
I still remember the presents, the tree, you and me
But you went away
How dare you?
I miss you
They say I'll be OK

But I'm not going to ever get over you
Living alone here in this place
I think of you, and I'm not afraid
Your favorite records make me feel better
Cause you sing along
With every song
I know you didn't mean to give them to me
But you went away
How dare you?
I miss you
They say I'll be OK
But I'm not going to ever get over you
It really sinks in, you know, when I see it in stone
Cause you went away,
How dare you?
I miss you
They say I'll be OK
But I'm not going to ever get over you

14. "Mama's Broken Heart", Miranda Lambert
I cut my bangs with some rusty kitchen scissors
I screamed his name 'til the neighbors called the cops
I numbed the pain at the expense of my liver
Don't know what I did next, all I know I couldn't stop
Word got around to the barflies and the Baptists
My mama's phone started ringin' off the hook
I can hear her now sayin' she ain't gonna have it
Don't matter how you feel, it only matters how you look
Go and fix your make up, girl, it's just a break up
Run and hide your crazy and start actin' like a lady
'Cause I raised you better, gotta keep it together
Even when you fall apart
But this ain't my mama's broken heart
Wish I could be just a little less dramatic
Like a Kennedy when Camelot went down in flames
Leave it to me to be holdin' the matches
When the fire trucks show up and there's nobody else to blame

Can't get revenge and keep a spotless reputation
Sometimes revenge is a choice you gotta make
My mama came from a softer generation
Where you get a grip and bite your lip just to save
a little face
Go and fix your make up, girl, it's just a break up
Run and hide your crazy and start actin' like a lady
'Cause I raised you better, gotta keep it together
Even when you fall apart
But this ain't my mama's broken heart
Powder your nose, paint your toes
Line your lips and keep 'em closed
Cross your legs, dot your eyes
And never let 'em see you cry
Go and fix your make up, well it's just a break up
Run and hide your crazy and start actin' like a lady
'Cause I raised you better, gotta keep it together
Even when you fall apart
But this ain't my mama's broken heart

15. "We Are Never Ever Getting Back Together", Taylor Swift

I remember when we broke up the first time
Saying, "This is it, I've had enough," 'cause like
We hadn't seen each other in a month
When you said you needed space.
(What?)
Then you come around again and say
"Baby, I miss you and I swear I'm gonna change, trust me."
Remember how that lasted for a day?
I say, "I hate you," we break up, you call me, "I love you."
Ooh, we called it off again last night
But ooh, this time I'm telling you, I'm telling you
We are never ever ever getting back together,
We are never ever ever getting back together,
You go talk to your friends, talk to my friends, talk to me
But we are never ever ever ever getting back together
Like, ever...
I'm really gonna miss you picking fights
And me falling for it screaming that I'm right
And you would hide away and find your peace of mind

With some indie record that's much cooler than mine
Ooh, you called me up again tonight
But ooh, this time I'm telling you, I'm telling you
We are never, ever, ever getting back together
We are never, ever, ever getting back together
You go talk to your friends, talk to my friends, talk to me (talk to me)
But we are never ever ever ever getting back together
Ooh, yeah, ooh yeah, ooh yeah
Oh oh oh
I used to think that we were forever ever
And I used to say, "Never say never..."
Uggg... so he calls me up and he's like, "I still love you,"
And I'm like... "I just... I mean this is exhausting, you know, like,
We are never getting back together. Like, ever"
No!
We are never ever ever getting back together
We are never ever ever getting back together
You go talk to your friends, talk to my friends, talk to me
But we are never ever ever ever getting back together
We, ooh, getting back together, ohhh,
We, ooh, getting back together
You go talk to your friends, talk to my friends, talk to me (talk to me)
But we are never ever ever ever getting back together

16. "See You Again", Carrie Underwood

Oh oh oh oh oh oh oh oh oh oh oh
Oh oh oh oh oh oh oh oh oh oh oh
Said goodbye, turned around
And you were gone, gone, gone
Faded into the setting sun,
Slipped away
But I won't cry
Cause I know I'll never be lonely
For you are the stars to me,
You are the light I follow
I will see you again, whoa
This is not where it ends
I will carry you with me, oh
'Til I see you again
Oh oh oh oh oh oh oh oh oh oh oh

Oh oh oh oh oh oh oh oh oh oh oh
I can hear those echoes in the wind at night
Calling me back in time
Back to you
In a place far away
Where the water meets the sky
The thought of it makes me smile
You are my tomorrow
I will see you again, whoa
This is not where it ends
I will carry you with me, oh
'Til I see you again
Sometimes I feel my heart is breaking
But I stay strong and I hold on cause I know
I will see you again, whoa
This is not where it ends
I will carry you with me, yeah, yeah
I will see you again, whoa
This is not where it ends
I will carry you with me, oh
'Til I see you again.
Oh oh oh oh oh oh oh oh oh oh oh
Oh oh oh oh oh oh oh oh oh oh oh
'Til I see you again,
Oh oh oh oh oh oh oh oh oh oh oh
'Til I see you again, whoa
'Til I see you again,
Said goodbye turned around
And you were gone, gone, gone.

17. "Automatic", Miranda Lambert
Quarter in a payphone
Drying laundry on the line
Watching Sun Tea in the window
Pocket watch for tellin' time
Seems like only yesterday I'd get a blank cassette
Record the country countdown 'cause I couldn't buy it yet
If we drove all the way to Dallas just to buy an Easter dress
We'd take along a Rand McNally, stand in line to pay for gas
God knows that shifting gears ain't what it used to be

I learned to drive that 55 just like a queen, three on a tree
Hey, whatever happened to waitin' your turn
Doing it all by hand,
'Cause when everything is handed to you
It's only worth as much as the time put in
It all just seemed so good the way we had it
Back before everything became automatic
If you had something to say
You'd write it on a piece of paper
Then you'd put a stamp on it
And they'd get it three days later
Boys would call the girls
And girls would turn them down
Staying married was the only way to work your problems out
Hey, whatever happened to waitin' your turn
Doing it all by hand,
'Cause when everything is handed to you
It's only worth as much as the time put in
It all just seemed so good the way we had it
Back before everything became automatic
Automatic
Let's pull the windows down
Windows with the cranks
Come on let's take a picture
The kind you gotta shake
Hey, whatever happened to waitin' your turn
Doing it all by hand,
'Cause when everything is handed to you
It's only worth as much as the time put in
It all just seemed so good the way we had it
Back before everything became automatic
Yeah
Automatic

18. "Wasting All These Tears", Cassadee Pope

I tried to find you at the bottom of a bottle
Laying down on the bathroom floor
My loneliness was rattling the windows
You said you don't want me anymore
And you left me

Standing on a corner crying,
Feeling like a fool for trying
I don't even remember
Why I'm wasting all these tears on you
I wish I could erase our memory
'Cause you didn't give a damn about me
Oh, finally I'm through
Wasting all these tears on you
These tears on you
You ain't worth another sleepless night
And I'll do everything I gotta do to get you off my mind
'Cause what you wanted I couldn't give
What you did, boy, I'll never forget
And you left me
Standing on a corner crying
Feeling like a fool for trying
I don't even remember
Why I'm wasting all these tears on you
I wish I could erase our memory
'Cause you didn't give a damn about me
Oh, finally I'm through
Wasting all these tears on you
These tears on you
And you left me
Standing on a corner crying
Feeling like a fool for trying
I don't even remember
Why I'm wasting all these tears on you
I wish I could erase our memory
'Cause you didn't give a damn about me
Oh, finally I'm through
Wasting all these tears on you
Oh, oh, these tears on you
I tried to find you at the bottom of a bottle
Laying down on the bathroom floor

19. "The Heart Of Dixie", Danielle Bradbery
She had a dead-end job at the National Bank
And a deadbeat husband who always drank
So when he didn't come home

She had the gin to thank for the tears in her eyes
So Dixie packed up and said her goodbyes
She went driving so far away nobody's gonna find her
Flying just fast enough, to leave it all behind her
But she didn't know till she hit the road, deep in her soul
She's got the fire and the fight of a gypsy
Ain't nothing stronger than the heart of Dixie
The heart of Dixie
It's a funny thing when your world falls down
It's got a way of showing you what you're all about
Now Dixie's got her wheels pointed south
And she ain't never looking back
Nobody knew she was brave like that
She went driving so far away nobody's gonna find her
Flying just fast enough, to leave it all behind her
But she didn't know till she hit the road, deep in her soul
She's got the fire and the fight of a gypsy
Ain't nothing stronger than the heart of Dixie
The heart of Dixie
Yeah Dixie woke up to the truth one day
Grabbed her cheap sunglasses and her lipstick case
And she went driving so far away nobody's gonna find her
Flying just fast enough, to leave it all behind her
But she didn't know till she hit the road, deep in her soul
She's got the fire and the fight of a gypsy
Ain't nothing stronger than the heart of Dixie
The heart of Dixie
O-o-oh
The heart of Dixie
O-o-oh

20. "Slow Me Down", Sara Evans

The wheels are turning in my mind
Don't wanna leave but I might this time
Seconds from whispering goodbye
Yeah the wheels are turning in my mind
If all that's left to do is walk away
Then baby I'm as gone as yesterday
But if there's something you still need to say
You need to say it now, hurry up and slow me down

Slow me down
If you let this train roll down these tracks
Gonna wish you tried to talk me back
Boy, you're gonna miss everything we had
If you let this train roll down these tracks
If all that's left to do is walk away
Then baby I'm as gone as yesterday
But if there's something you still need to say
You need to say it now, hurry up and slow me down
Slow me down
The wheels are turning in my mind
Don't wanna leave but I might this time
If all that's left to do is walk away
Then baby I'm as gone as yesterday
But if there's something you still need to say
You need to say it now (you need to say it now)
Oh, you need to say it now (you need to say it now)
Hurry up and slow me down
Slow me down
Slow me down

Country | Male Artists | 2012-2014

11. "Wanted", Hunter Hayes
You know I'd fall apart without you
I don't know how you do what you do
'Cause everything that don't make sense about me
Makes sense when I'm with you
Like everything that's green, girl, I need you
But it's more than one and one makes two
Put aside the math and the logic of it
You gotta know you're wanted too
'Cause I wanna wrap you up
Wanna kiss your lips
I wanna make you feel wanted
And I wanna call you mine
Wanna hold your hand forever
And never let you forget it
Yeah, I, I wanna make you feel wanted
Anyone can tell you you're pretty, yeah

And you get that all the time, I know you do
But your beauty's deeper than the make-up
And I wanna show you what I see tonight...
When I wrap you up
When I kiss your lips.
I wanna make you feel wanted
And I wanna call you mine
Wanna hold your hand forever
And never let you forget it
'Cause, baby, I, I wanna make you feel wanted
As good as you make me feel
I wanna make you feel better
Better than your fairy tales
Better than your best dreams
You're more than everything I need
You're all I ever wanted
All I ever wanted
And I just wanna wrap you up
Wanna kiss your lips
I wanna make you feel wanted
And I wanna call you mine
Wanna hold your hand forever
And never let you forget it
Yeah, I wanna make you feel wanted
Baby, I wanna make you feel wanted
You'll always be wanted

12. "Drunk On You", Luke Bryan
Cottonwood fallin' like snow in July
Sunset, riverside, 4 wheel drives
In a tail light circle
Roll down the windows, turn it on up
Pour a little crown in a Dixie cup
Get the party started
Girl, you make my speakers go boom boom
Dancin' on the tailgate in a full moon
That kinda thing makes a man go mmm hmmm
You're lookin' so good in what's left of those blue jeans
Drip of honey on the money maker gotta be
The best buzz I'm ever gonna find

Hey, I'm a little drunk on you
And high on summertime
If you ain't a 10 you're a 9.9
Tippin' n' spillin' that home-made wine
On your tied up T-shirt
Every little kiss is drivin' me wild
Throwin' little cherry bombs into my fire
Good god almighty
Girl, you make my speakers go boom boom
Dancin' on the tailgate in a full moon
That kinda thing makes a man go mmm hmmm
You're lookin' so good in what's left of those blue jeans
Drip of honey on the money maker gotta be
The best buzz I'm ever gonna find
Hey, I'm a little drunk on you
And high on summertime
Let's slip on out where it's a little bit darker
And when it gets a little bit hotter
We'll take it off on out in the water
Girl, you make my speakers go boom boom
Dancin' on the tailgate in a full moon
That kinda thing makes a man go mmm hmmm
You're lookin' so good in what's left of those blue jeans
Drip of honey on the money maker gotta be
The best buzz I'm ever gonna find
Hey, I'm a little drunk on you
And high on summertime
Yeah, I'm a little drunk on you

13. "Springsteen", Eric Church

To this day when I hear that song, I see you standing there on that lawn
Discount shades, store bought tan, flip-flops and cut off jeans
Somewhere between that setting sun, I'm On Fire and Born To Run
You looked at me and I was done, we were just getting started
I was singing to you, you were singing to me
I was so alive, never been more free
Fired up my daddy's lighter and we sang oh
Stayed there 'til they forced us out
We took the long way to your house
And I can still hear the sound

Of you saying, "Don't go"
When I think about you
I think about 17
I think about my old Jeep
I think about the stars in the sky
Funny how a melody sounds like a memory
Like a soundtrack to a July Saturday night
Springsteen
I bumped in to you by happenstance
You probably wouldn't even know who I am
But if I whispered your name, I bet there'd still be a spark
Back when I was gasoline and this old tattoo had brand new ink
And we didn't care what your momma think 'bout your name on my arm
Baby is it spring or is it summer
The guitar sound or the beat of the drummer
You hear sometimes late at night on your radio
Even though you're a million miles away
When you hear Born In The USA
Do you relive those glory days from so long ago
When you think about me
Do you think about 17
Do you think about my old Jeep
Think about the stars in the sky
Funny how a melody sounds like a memory
Like a soundtrack to a July Saturday night
Springsteen, Springsteen
Woah-oh-oh-oh Woah-oh-oh-oh Woah-oh-oh-oh-oh-oh-oh
Woah-oh-oh-oh woah-oh-oh-oh Woah-oh-oh-oh-oh-oh-oh
Funny how a melody sounds like a memory
Like a soundtrack to a July Saturday night
Springsteen, Springsteen, oh, Springsteen
Woah-oh-oh-oh Woah-oh-oh-oh Woah-oh-oh-oh-oh-oh-oh
Woah-oh-oh-oh woah-oh-oh-oh Woah-oh-oh-oh-oh-oh-oh
Woah-oh-oh-oh Woah-oh-oh-oh Woah-oh-oh-oh-oh-oh-oh
Woah-oh-oh-oh woah-oh-oh-oh Woah-oh-oh-oh-oh-oh-oh

14. "Cruise", Florida Georgia Line

Baby you a song
You make me wanna roll my windows down and cruise
Hey baby

Yeah, when I first saw that bikini top on her
She's poppin' right out of the South Georgia water
Thought, "Oh, good lord, she had them long tanned legs!"
Couldn't help myself so I walked up and said
Baby you a song
You make me wanna roll my windows down and cruise
Down a back road blowin' stop signs through the middle
Every little farm town with you
In this brand new Chevy with a lift kit
Would look a hell of a lot better with you up in it
So baby you a song
You make me wanna roll my windows down and cruise
She was sippin' on Southern and singin' Marshall Tucker
We were falling in love in the sweet heart of summer
She hopped right up into the cab of my truck and said,
"Fire it up, let's go get this thing stuck."
Baby you a song
You make me wanna roll my windows down and cruise
Down a back road blowin' stop signs through the middle
Every little farm town with you
In this brand new Chevy with a lift kit
Would look a hell of a lot better with you up in it
So baby you a song
You make me wanna roll my windows down and cruise
When that summer sun fell to its knees
I looked at her and she looked at me
And I turned on those KC lights and drove all night
'Cause it felt so right, her and I, man we felt so right
I put it in park and
Grabbed my guitar
And strummed a couple chords
And sang from the heart
Girl you sure got the beat in my chest bumpin'
Hell, I can't get you out of my head
Baby you a song
You make me wanna roll my windows down and cruise
Down a back road blowin' stop signs through the middle
Every little farm town with you
Baby you a song
You make me wanna roll my windows down and cruise

Down a back road blowin' stop signs through the middle
Every little farm town with you
In this brand new Chevy with a lift kit
Would look a hell of a lot better with you up in it
Come on
Baby you a song
You make me wanna roll my windows down and cruise
Come on, girl
Get those windows down and cruise
Aww, yeah.

15. "Wagon Wheel", Darius Rucker
Heading down south to the land of the pines
I'm thumbing my way into North Carolina
Staring up the road and pray to God I see headlights
I made it down the coast in seventeen hours
Picking me a bouquet of dogwood flowers
And I'm a-hopin' for Raleigh, I can see my baby tonight
So rock me momma like a wagon wheel
Rock me momma any way you feel
Hey momma rock me
Rock me momma like the wind and the rain
Rock me momma like a south bound train
Hey momma rock me
Running from the cold up in New England
I was born to be a fiddler in an old time string band
My baby plays a guitar, I pick a banjo now
Oh, north country winters keep a-getting me down
Lost my money playing poker so I had to leave town
But I ain't turning back to living that old life no more
So rock me momma like a wagon wheel
Rock me momma any way you feel
Hey momma rock me
Rock me momma like the wind and the rain
Rock me momma like a south bound train
Hey momma rock me
Walkin' to the south out of Roanoke
I caught a trucker out of Philly had a nice long toke
But he's a-heading west from the Cumberland gap
To Johnson City,

Tennessee

I gotta get a move on before the sun
I hear my baby calling my name and I know that she's the only one
And if I die in Raleigh at least I will die free
So rock me momma like a wagon wheel
Rock me momma any way you feel
Hey momma rock me
Oh, rock me momma like the wind and the rain
Rock me momma like a south bound train
Hey, hey momma rock me
Oh, so rock me momma like a wagon wheel
Rock me momma any way you feel (I wanna feel)
Hey, hey momma rock me (momma rock me, momma rock me)
Rock me momma like the wind and the rain
Rock me momma like a south bound train
(I wanna rock like a south bound train)
Hey momma rock me
Rock me

16. "Crash My Party", Luke Bryan

It don't matter what plans I got, I can break 'em.
Yeah, I can turn this thing around at the next red light
And I don't mind telling all the guys I can't meet 'em.
Hell, we can all go raise some hell on any other night
Girl, I don't care. Oh I just gotta see what you're wearing.
Your hair, is it pulled up or falling down?
Oh I just have to see it now.
If you wanna call me, call me, call me.
You don't have to worry 'bout it baby.
You can wake me up in the dead of the night;
Wreck my plans, baby that's alright.
This is a drop everything kind of thing.
Swing on by I'll pour you a drink.
The door's unlocked. I'll leave on the lights
Baby you can crash my party anytime.
Ain't a spot downtown that's rockin' the way that you rock me.
Ain't a bar that can make me buzz the way that you do.
I could be on the front row of the best show.
And look down and see your face on my phone.
And I'm gone so long, hang on. I'll meet you in a minute or two.

If you wanna call me, call me, call me.
You don't have to worry 'bout it baby.
You can wake me up in the dead of the night;
Wreck my plans, baby that's alright.
This is a drop everything kind of thing.
Swing on by I'll pour you a drink.
The door's unlocked. I'll leave on the lights
Baby you can crash my party anytime.
If it's 2 in the morning
And you're feeling lonely
And wondering what I'm doing...
If you wanna call me, call me, call me.
You don't have to worry 'bout it baby.
You can wake me up in the dead of the night;
Wreck my plans, baby that's alright.
This is a drop everything kind of thing.
Swing on by I'll pour you a drink.
The door's unlocked. I'll leave on the lights
Baby you can crash my party anytime.
Go ahead and call me, call me, call me
You don't have to worry 'bout it baby.
You can wake me up in the dead of the night;
Wreck my plans, baby that's alright.
This is a drop everything kind of thing.
Swing on by I'll pour you a drink.
The door's unlocked. I'll leave on the lights
Baby you can crash my party anytime.
(Call me, call me, call me)
Baby you can crash my party anytime.

17. "I Want Crazy", Hunter Hayes
Mmmmm...
I'm booking myself a one-way flight
I gotta see the color in your eyes
Yeah tellin' myself I'm gonna be alright
Without you baby is a waste of time
Yeah, our first date, girl, the seasons changed
It got washed away in a summer rain
You can't undo a fall like this
'Cause love don't know what distance is

Yeah, I know it's crazy
But I don't want "good" and I don't want "good enough"
I want "can't sleep, can't breathe without your love"
Front porch and one more kiss, it doesn't make sense to anybody else
Who cares if you're all I think about,
I've searched the world and I know now,
It ain't right if you ain't lost your mind
Yeah, I don't want easy, I want crazy
Are you with me baby?
Let's be crazy
Yeah
I wanna be scared, don't wanna know why
Wanna feel good, don't have to be right
The world makes all kinds of rules for love
I say you gotta let it do what it does
I don't want just another hug and a kiss goodnight
Catchin' up calls and a date sometimes
I love that we're rebels, and we still believe
We're the kind of crazy people wish that they could be, yeah
Oh, and I know we're crazy, yeah
But I don't want "good" and I don't want "good enough"
I want "can't sleep, can't breathe without your love"
Front porch and one more kiss, it doesn't make sense to anybody else
Who cares if you're all I think about,
I've searched the world and I know now,
It ain't right if you ain't lost your mind
Yeah, I don't want easy, I want crazy
You with me baby? Let's be crazy
Na, na, na, na, na, na, na, na
No, I don't want "good" and I don't want "good enough"
I want "can't sleep, can't breathe without your love"
Front porch and one more kiss, it doesn't make sense to anybody else
Who cares if you're all I think about,
I've searched the world and I know now,
It ain't right if you ain't lost your mind
Yeah, I don't want easy, I want crazy
Yeah, look at us baby, tonight the midnight rules are breaking
There's no such thing as wild enough,
And maybe we just think too much
Who needs to play it safe in love?

Let's be crazy!
Na na na na oh na na na na oh
Who cares if we're crazy? We gotta be crazy!
I know that we're crazy, so let's be crazy!
Yeah-ah-ah...

18. "This Is How We Roll", Florida Georgia Line ft. Luke Bryan

The mixtape's got a little Hank, little Drake
A little something bumping, thump, thumping on the
wheel ride
The mix in our drink's a little stronger than you think
So get a grip, take a sip of that feel right
The truck's jacked up, flat bills flipped back
Yeah, you can find us where the party's at
This is how we roll
We hanging round singing out everything on the radio
We light it up with our hands up
This is how we roll
This is how we do
We're burning down the night shooting bullets at the moon, baby
This is how we roll
Yeah, baby, this is how we roll
We rollin' into town
With nothing else to do we take another lap around
Yeah, holler at your boy if you need a ride
If you roll with me, yeah, you know we rollin' high
Up on them 37 Nittos, windows tinted hard to see though
How fresh my baby is in the shotgun seat, oh
Them kisses are for me though, automatic like a free throw
This life I live it might not be for you but it's for me though
Let's roll!
This is how we roll
We hanging round singing out everything on the radio
We light it up with our hands up
This is how we roll
This is how we do
When the world turns ugly I just turn and look at you, baby
This is how we roll
Yeah, we're proud to be young
We stick to our guns

We love who we love and we wanna have fun
Yeah, we cuss on them Mondays
And pray on them Sundays
Pass it around and we dream of that one day
'Cause this is how we roll
We hanging round singing out everything on the radio
We light it up with our hands up
This is how we roll
This is how we ride
We slingin' up the mud, cuttin' through the country
side, baby
This is how we roll
Yeah, this is how we roll
This is how we roll
This is how we do
We're burning down the night shooting bullets at the moon, baby
This is how we roll
Yeah, this is how we roll

19. "Classic", MKTO

Hey! Where's the drums?
Oh whoa-oh-oh-oh
Let's go!
Ooh girl you're shining
Like a 5th avenue diamond
And they don't make you like they used to
You're never going out of style
Ooh pretty baby
This world might've gone crazy
The way you save me
Who can blame me
When I just wanna make you smile?
I wanna thrill you like Michael
I wanna kiss you like Prince
Let's get it on like Marvin Gaye
Like Hathaway
Write a song for you like this
You're over my head
I'm out of my mind
Thinking I was born in the wrong time

One of a kind, living in a world gone plastic
Baby you're so classic
Baby you're so classic
Baby you,
Baby you're so classic
Four dozen roses
Anything for you to notice
All the way to serenade you
Doing it Sinatra style
I'm a pick you up in a Cadillac
Like a gentleman bringin' glamour back
Keep it reel to reel in the way I feel
I could walk you down the aisle
I wanna thrill you like Michael
I wanna kiss you like Prince
Let's get it on like Marvin Gaye
Like Hathaway
Write a song for you like this
You're over my head
I'm out of my mind
Thinking I was born in the wrong time
It's love on rewind,
Everything is so throwback-ish
(I kinda like it, like it)
Out of my league
Old school chic
Like a movie star
From the silver screen
You're one of a kind living in a world gone plastic
Baby you're so classic
Baby you're so classic

20. "Burnin' It Down", Jason Aldean
You slip your finger through the tear in my t-shirt
You stirrin' up dirty in the back of my mind
You keep on flirtin' cause you know that it's workin'
You stuck in my head girl writing the lines
Couldn't sing this song without you if I tried
Let's light it up like it's our last night
We're just hanging around

Burnin' it down
Sippin' on some cold Jack Daniel's
Jammin' to some old Alabama with you, baby
Laying right here naked in my bed
I'm just doing my thing
You love it when I sing
Say it makes you feel like an angel
We about to get a little tangled up right about now
So girl let's keep burnin' it down
Burnin' it down
Burnin' it down
Girl when you want it, you know that I'm on it
You know that I love lovin' up on you
Let's hit the switch and let our shadows dance
And light it up like it's our last chance
We're just hanging around
Burnin' it down
Sippin' on some cold Jack Daniel's
Jammin' to some old Alabama with you, baby
Laying right here dreaming in my bed
I'm just doing my thing
You love it when I sing
Say it makes you feel like an angel
We about to get a little tangled up right about now
So girl let's keep burnin' it down
Burnin' it down
Burnin' it down
Burnin' it down
Burnin' it down
Burnin' it down
I wanna rock it all night
Baby girl, will you rock it out with me?
I wanna crawl through the dark
Just to feel your heart beat against me
I wanna rock it all night
Baby girl, will you rock it out with me?
I wanna crawl through the dark
Just to feel your heart beat against me
We're just hanging around

Burnin' it down
Sippin' on some cold Jack Daniel's
Jammin' to some old Alabama with you baby
Laying right here naked in my bed
I'm just doing my thing
You love it when I sing
Say it makes you feel like an angel
We about to get a little tangled up right about now
So girl let's keep burnin' it down
Burnin' it down
Burnin' it down
Burnin' it down

Pop | Female Artists | 1958-1960

11. "Sugartime", The McGuire Sisters

Da-da-da-da-da-da

Da-da-da-da-da-da

Da-da-da-da-da-da

Well

Sugar in the mornin' sugar in the evenin' sugar at supper time

Be my little sugar and love me all the time

Honey in the mornin' honey in the evenin' honey at supper time

So be my little honey and love me all the time

Put your arms around me and swear by stars above

You'll be mine forever in a heaven of love

Sugar in the mornin', sugar in the evenin', sugar at supper time

Be my little sugar and love me all the time

Well, well

Sugar in the mornin', sugar in the evenin', sugar at supper time

(Su-gar, sugar time, su-gar time)

Be my little sugar and love me all the time

Honey in the mornin', honey in the evenin', honey at supper time

So be my little honey and love me all the time

Put your arms around me and swear by stars above

You'll be mine forever in a heaven of love

Sugar in the mornin', sugar in the evenin', sugar at supper time

Be my little sugar and love me all the

Now sugartime is anytime
(Sugar time)
That you're near
'cause you're so dear
(That you're near)
So don't you roam just be my honeycomb
(Don't roam)
(Honeycomb)
(Honeycomb)
And live in a heaven of love
Sugar in the mornin', sugar in the evenin', sugar at supper time
Be my little sugar and love me
(Love me)
All
(All)
All the time
(All the time)
Sugartime, sugartime, sugartime!

12. "Lollipop", The Chordettes
Lollipop, lollipop
Oh lolli, lolli, lolli, lollipop, lollipop
Call my baby lollipop, tell you why
His kiss is sweeter than an apple pie
And when he does his shaky rockin' dance
Man, I haven't got a chance
I call him lollipop, lollipop
Oh lolli, lolli, lolli, lollipop lollipop
Sweeter than candy on a stick
Huckleberry, chimry or lime
If you had a choice he'd be your pick
But lollipop is mine
Lollipop, lollipop
Oh lolli, lolli, lolli
Lollipop, lollipop
Crazy way he thrills me, tell you why
Just like a lightning from the sky
He loves to kiss me till I can't see straight
Gee, my lollipop is great

I call him lollipop, lollipop
Oh lolli, lolli, lolli, lollipop, lollipop

13. "Born Too Late", Poni Tails
Born too late for you to notice me
To you, I'm just a kid that you won't date
Why was I born too late?
Born too late to have a chance to win your love
Oh why, oh why was it my fate
To be born too late?
I see you walk with another
I wish it could be me
I long to hold you and kiss you
But I know it never can be
For I was
Born too late for you to care
Now my heart cries
Because your heart just couldn't wait
Why was I born too late?
Born too late for you to care
Now my heart cries
Because your heart just couldn't wait
Why was I born too la-a-a-a-ate?
Why was I born too late?
Too late

14. "Pink Shoelaces", Dodie Stevens
Now I've got a guy and his name is Dooley
He's my guy and I love him truly
He's not good lookin', heaven knows
But I'm wild about his crazy clothes
He wears tan shoes with pink shoelaces
A polka dot vest and man, oh, man
Tan shoes with pink shoelaces
And a big Panama with a purple hat band
Ooh-ooh, ooh, ooh
Ooh-ooh, ooh, ooh
He takes me deep-sea fishing in a submarine
We got to drive-in movies in a limousine
He's got a whirly-birdy and a 12-foot yacht

Ah, but that's-a not all he's got
He's got tan shoes with pink shoelaces
A polka dot vest and man, oh, man
Tan shoes with pink shoelaces
And a big Panama with a purple hat band
Now Dooley had a feelin' we were goin' to war
So he went out and enlisted in a fightin' corps
But he landed in the brig for raisin' such a storm
When they tried to put 'em in a uniform
He wanted tan shoes with pink shoelaces
A polka dot vest and man, oh, man
He wanted tan shoes with pink shoelaces
And a big Panama with a purple hat band
Ooh-ooh, ooh, ooh
Ooh-ooh, ooh, ooh
Now one day Dooley started feelin' sick
And he decided that he better make his will out quick
He said
"Just before the angels come to carry me
I want it down in writin' how to bury me."
A'wearin tan shoes with pink shoelaces
A polka dot vest and man, oh, man
Give me tan shoes with pink shoelaces
And a big Panama with a purple hat band
Ooh-ooh, ooh, ooh
Ooh-ooh, ooh, ooh
Ooh-ooh, ooh, ooh
And a big Panama with a purple hat band!!

15. "Tall Paul", Annette Funicello
Chalk on the sidewalk, writin' on the wall
Everybody knows it, I love Paul
Tall Paul, tall Paul
Tall Paul, he's-a my all
Chalk on the sidewalk
(Chalk on the sidewalk)
'Nitals on a tree
(Nitals on a tree)
Ev'rybody knows it
(Ev'rybody knows it)

Paul loves me
(Tall Paul)
With the king-size arms
(Tall Paul)
With the king-size charms
(Tall Paul)
With the king-size kiss
(He's my all)
He's my all
(Tall Paul is my love, tall Paul is my dream)
(He's the captain of the high school football team)
He's my mountain, he's my tree
We go steady, Paul and me
Tall Paul
(With the great big smile)
Tall Paul
(With the great big eyes)
Tall Paul
(With the great big kiss)
He's my all
Tall Paul, tall Paul
Tall Paul, he's my all

16. "Don't You Know", Della Reese
Don't you know I have fallen in love with you
For the rest of my whole life through
Don't you know
I was yours from the very day
That you happened to come my way
Can't you see I'm under your spell
By the look in my eyes
Can't you tell, can't you tell
Now, don't you know
Every beat of my heart keeps crying out
I want you so
Don't you know
Don't you know
Every beat of my heart keeps crying out
I love you so

Don't you know

17. "Sixteen Reasons (Why I Love You)", Connie Stevens

(Sixteen reasons)

Why I (why I) love you

(One) the way you hold my hand

(Two) your laughing eyes

(Three) the way you understand

(Four) your secret sighs

They're all part of sixteen reasons why I (why I) love you

(Five) the way you comb your hair

(Six) your freckled nose

(Seven) the way you say you care

(Eight) your crazy clothes

That's just half of sixteen reasons why I (why I) love you

(Nine) snuggling in the car

(Ten) your wish upon a star

(Eleven) whispering on the phone

(Twelve) your kiss when we're alone

(Thirteen) the way you thrill my heart

(Fourteen) your voice so neat

(Fifteen) you say we'll never part

(Sixteen) our love's complete

Those are all of sixteen reasons why I (why I) love you

(Sixteen reasons)

Why I (why I) love you

18. "Everybody's Somebody's Fool", Connie Francis

The tears I cried for you could fill an ocean

But you don't care how many tears I cry

And though you only lead me on and hurt me

I couldn't bring myself to say goodbye

'Cause everybody's somebody's fool

Everybody's somebody's plaything

And there are no exceptions to the rule

Yes, everybody's somebody's fool

I told myself it's best that I forget you

Though I'm a fool at least I know the score

Yet darlin' I'd be twice as blue without you

It hurts but I come runnin' back for more
'Cause everybody's somebody's fool
Everybody's somebody's plaything
And there are no exceptions to the rule
Yes, everybody's somebody's fool
Someday you'll find someone you really care for
And if her love should prove to be untrue
You'll know how much this heart of mine is breaking
You'll cry for her the way I've cried for you
Yes, everybody's somebody's fool
Everybody's somebody's plaything
And there are no exceptions to the rule
Yes, everybody's somebody's fool

19. "My Heart Has a Mind of Its Own", Connie Francis

I told this heart of mine
Our love could never be
But then I hear your voice
And something stirs inside of me
Somehow I can't dismiss
The memory of your kiss
Guess my heart has a mind of its own
No matter what I do
No matter what I say
No matter how I try
I just can't turn the other way
When I'm with someone new
I always think of you
Guess my heart has a mind of its own
You're not in love with me
So why can't I forget?
I'm just your "used-to-be"
It's wrong and yet
I know forgetting you
Would be a hopeless thing
For I'm a puppet and I
Just can't seem to break the string
I say I'll let you go
But then my heart says no
Guess my heart has a mine of its own

Guess my heart has a mind of its own

20. "Maybe", The Chantels

Maybe, if I pray every night

You'll come back to me

And maybe, if I cry everyday

You'll come back to stay

Oh, maybe

Maybe, if I hold your hand

I'd be at your command

And maybe, if I kissed your lips

You'll be at my command

Oh, maybe

I've prayed and prayed to the Lord

To send you back, my love

But instead you came to me

Only in my dreams

Maybe, if I pray every night

You'll come back to me

And maybe, if I cry every day

You'll come back to stay

Oh, maybe

(Maybe, maybe baby)

Maybe

(Maybe, maybe baby)

Maybe

(Maybe, maybe baby)

Maybe

(Maybe, maybe, baby)

Pop | Male Artists | 1958-1960

11. "Return to Me", Dean Martin

Return to me

Oh my dear I'm so lonely

Hurry back, hurry back

Oh my love hurry back I'm yours

Return to me
For my heart wants you only
Hurry home, hurry home
Won't you please hurry home to my heart
My darling, if I hurt you I'm sorry
Forgive me and please say you are mine
Return to me
Please come back bella mia
Hurry back, hurry home to my arms
To my lips and my heart
Retorna me
Cara mia ti amo
Solo tu, solo tu, solo tu, solo tu
Mio cuore

12. "Secretly", Jimmie Rodgers
Why must I meet you in a secret rendezvous?
Why must we steal away to steal a kiss or two?
Why must we wait to do the things we want to do?
Why, oh, why, oh, why, oh, why, oh why?
Wish we didn't have to meet secretly
Wish we didn't have to kiss secretly
Wish we didn't have to be afraid
To show the world that we're in love
Till we have the right to meet openly
Till we have the right to kiss openly
We'll just have to be content to be in love secretly
Why, oh, why, oh, why, oh, why, oh why?
Wish we didn't have to meet secretly
Wish we didn't have to kiss secretly
Wish we didn't have to be afraid
To show the world that we're in love
Till we have the right to meet openly
Till we have the right to kiss openly
We'll just have to be content to be in love secretly

13. "Do I Like It", Nat King Cole
I was alone and fancy free
Enjoying all my liberty
I met you, baby

Then things changed
I started acting
Oh, so strange
Do I like it, do I like it
Yes, I do
Well, every day I had a ball
I didn't have a care at all
And everything was just okay
Until you made me change my way
Do I like it, do I like it
Yes, I do
Like a schoolboy
Loves his cherry pie
You really move me
My, oh, my
You caught me, baby
I'm really hooked
No doubt about it
My goose is cooked
It won't be long before I hear
Her whisper softly in my ear
I love you, baby, yes, I do
And from now on
It's me and you
Do I like it, do I like it
Yes, I do
Like a schoolboy
Loves his cherry pie
You really move me

14. "Venus", Frankie Avalon

Hey, Venus, oh, Venus Venus, if you will
Please send a little girl for me to thrill
A girl who wants my kisses and my arms
A girl with all the charms of you
Venus, make her fair
A lovely girl with sunlight in her hair
And take the brightest stars up in the skies
And place them in her eyes for me
Venus, goddess of love that you are

Surely the things I ask
Can't be too great a task
Venus, if you do
I promise that I always will be true
I'll give her all the love I have to give
As long as we both shall live
Venus, goddess of love that you are
Surely the things I ask
Can't be too great a task
Venus, if you do
I promise that I always will be true
I'll give her all the love I have to give
As long as we both shall live
Hey, Venus, oh, Venus
Make my wish come true

15. "Lonely Boy", Paul Anka

I'm just a lonely boy
Lonely and blue
I'm all alone
With nothin' to do
I've got everything
You could think of
But all I want
Is someone to love
Someone, yes, someone to love
Someone to kiss
Someone to hold
At a moment like this
I'd like to hear
Somebody say
I'll give you my love
Each night and day
I'm just a lonely boy
Lonely and blue
I'm all alone
With nothin' to do
I've got everything
You could think of

But all I want
Is someone to love
Somebody, somebody
Somebody, please
Send her to me
I'll make her happy
Just wait and see
I prayed so hard
To the heavens above
That I might find
Someone to love
I'm just a lonely boy
lonely and blue
I'm all alone
With nothin' to do
I've got everything
You could think of
But all I want
Is someone to love

16. "Put Your Head On My Shoulder", Paul Anka

Put your head on my shoulder
Hold me in your arms, baby
Squeeze me oh so tight
Show me that you love me too
Put your lips next to mine, dear
Won't you kiss me once, baby
Just a kiss goodnight, maybe
You and I will fall in love
(You and I will fall in love)
People say that love's a game
A game you just can't win
If there's a way
I'll find it someday
And then this fool with rush in
Put your head on my shoulder
Whisper in my ear, baby
Words I want to hear
Tell me, tell me that you love me too
(Tell me that you love me too)

Put your head on my shoulder
Whisper in my ear, baby
Words I want to hear, baby
Put your head on my shoulder

17. "Cathy's Clown", The Everly Brothers

Don't want your love anymore
Don't want your kisses, that's for sure
I die each time
I hear this sound:
"Here he comes. That's Cathy's clown."
I've gotta stand tall
You know a man can't crawl
But when he knows you're tellin' lies
And he hears them passing' by
He's not a man at all
Don't want your love anymore
Don't want your kisses, that's for sure
I die each time
I hear this sound:
"Here he comes. That's Cathy's clown."
When you see me shed a tear
And you know that it's sincere
Don't you think it's kind of sad
That you're treating me so bad
Or don't you even care?
Don't want your love anymore
Don't want your kisses, that's for sure
I die each time
I hear this sound:
"Here he comes.
That's Cathy's clown
That's Cathy's clown
That's Cathy's clown."

18. It's Just A Matter Of Time, Brook Benton

Someday, someday
You'll realize that you've been blind
Yes darling,
you're going to need me again

It's just a matter of time
Go on, go on
Until you reach the end of the line
Well I know you'll pass my way again
It's just a matter of time
After I gave you everything I had
You laughed and called me a clown
Remember in your search for fortune and fame
What goes up must come down
I, I know, I know
That one day you'll wake up and find
That my love was a true love
It's just a matter of time

19. "Why", Frankie Avalon

Why, because I love you
I'll always love you so
Why, because you love me
No broken hearts for us
'Cause we love each other
And with our faith and trust
There could be no other
Why, 'cause I love you
Why, 'cause you love me
I think you're awfully sweet
Why, because I love you
You say I'm your special treat
Why, because you love me
We found the perfect love
Yes, a love that's yours and mine I love you and love you me
All the time
(I'll never let you go)
(Why, because I love you)
Yes, I love you
(I'll always love you so)
(Why, because you love me)

Yes, you love me
We found the perfect love
Yes, a love that's yours and mine
I love you and love you me
I love you and love you me
We'll love each other, dear, forever

20. "When", Kalin Brothers

When, when you smile, when you smile at me
Well, well I know our love will always be
When, when you kiss, when you kiss me right
I, I don't want to ever say good night
I need you
I want you near me
I love you
Yes, I do and I hope you hear me
When, when I say, when I say "Be mine"
If, if you will I know all will be fine
When will you be mine?
(Oh, baby)
(I need you)
(I want you near me)
(I love you)
(Yes, I do and I hope you hear me when)
When, when you smile, when you smile at me
Well, well I know our love will always be
When, when you kiss, when you kiss me right
I, I don't want to ever say good night
I need you
I want you near me
I love you
Yes, I do and I hope you hear me
When, when I say, when I say "Be mine"
If, if you will I know all will be fine
When will you be mine?

Pop | Female Artists | 1985-1987

11. "Like A Virgin", Madonna

I made it through the wilderness

Somehow I made it through
Didn't know how lost I was
Until I found you
I was beat incomplete
I'd been had, I was sad and blue
But you made me feel
Yeah, you made me feel
Shiny and new
Like a virgin
Touched for the very first time
Like a virgin
When your heart beats
Next to mine
Gonna give you all my love, boy
My fear is fading fast
Been saving it all for you
'Cause only love can last
You're so fine and you're mine
Make me strong, yeah you make me bold
Oh your love thawed out
Yeah, your love thawed out
What was scared and cold
Like a virgin
Touched for the very first time
Like a virgin
With your heartbeat
Next to mine
Oooh, oooh, oooh
You're so fine and you're mine
I'll be yours 'till the end of time
'Cause you made me feel
Yeah, you made me feel
I've nothing to hide
Like a virgin
Touched for the very first time
Like a virgin
With your heartbeat
Next to mine
Like a virgin, oooh, oooh
Like a virgin

Feels so good inside
When you hold me, and your heart beats, and you love me
Oh, oh, oh, oh, oh, oh, oh, oh, oh
Ooh, baby
Can't you hear my heart beat
For the very first time?

12. "Crazy For You", Madonna
Swaying room as the music starts
Strangers making the most of the dark
Two by two their bodies become one
I see you through the smoky air
Can't you feel the weight of my stare
You're so close but still a world away
What I'm dying to say, is that
I'm crazy for you
Touch me once and you'll know it's true
I never wanted anyone like this
It's all brand new, you'll feel it in my kiss
I'm crazy for you, crazy for you
Trying hard to control my heart
I walk over to where you are
Eye to eye we need no words at all
Slowly now we begin to move
Every breath I'm deeper into you
Soon we two are standing still in time
If you read my mind, you'll see
I'm crazy for you
Touch me once and you'll know it's true
I never wanted anyone like this
It's all brand new, you'll feel it in my kiss
I'm crazy for you, crazy for you
It's all brand new, I'm crazy for you
And you know it's true
I'm crazy, crazy for you

13. "Freeway of Love", Aretha Franklin
Knew you'd be a vision in white
How'd you get your pants so tight?
Don't know what you're doin'

But you must be livin' right, yeah
We got some places to see
I brought all the maps with me
So jump in, it ain't no sin
Take a ride in my machine
City traffic's movin' way too slow
Drop the pedal and go, go, go
We goin' ridin' on the freeway of love
Wind's against our back
We goin' ridin' on the freeway of love
In my pink Cadillac
We goin' ridin' on the freeway of love
Wind's against our back
Ain't we ridin' on the freeway of love
In my pink Cadillac?
Never you mind the exit signs
We got lots of time
We can't quit till we get
To the other side
With the radio playin' our song
We keep rollin' on
Who knows how far a car can get
Before you think about slowin', slowin' down, yeah
City traffic's movin' way too slow
Drop the pedal and go, go
Come on now, go
We goin' ridin' on the freeway of love
Wind's against our back
We goin' ridin' on the freeway of love
In my pink Cadillac
We goin' ridin' on the freeway of love
Wind's against our back
Ain't we ridin' on the freeway of love
In my pink Cadillac?
Here we go, one more time
With the wind and your fingers in my hand
Kind of think we are going for an extended throw down
So drop the top, baby, and let's cruise on into
This better than ever street
City traffic movin' way too slow

Drop the pedal and go, go
Come on baby, go, do it for me now
We goin' ridin' on the freeway of love
Wind's against my back
We goin' ridin' on the freeway of love
In my pink Cadillac
We goin' ridin' on the freeway of love
Wind's against my back
Ain't we ridin' on the freeway of love

14. "I Miss You", Klymaxx

Thought I heard your voice yesterday
Then I turned around to say that I loved you
Then I realized that it was just my mind playing tricks on me....
It seems colder lately at night and I try to sleep with the lights on
Every time the phone rings
I pray to God it's you
I just can't believe
(Just can't believe)
That we're through...
I miss you
(I miss you...)
There's no other way to say it
And I,
And I can't deny it.
I miss you
(I miss you...)
It's so easy to see
I miss you and me.....
Is it done and over this time?
Can we ever change our minds?
But it's our first love...
All the feelings that we used to share...
I refuse to believe that you don't care.
I miss you
(I miss you...)
There's no other way to say it
And I,
And I can't deny it.

I miss you (I miss you...)
It's so easy to see
I miss you and me.....
I've got to gather my senses together
(Gather)
I've been through worse kinds of weather
If it's over now
(Over now)
be strong
(Be strong)
I can't believe that you're gone...
I've got to carry on.
I miss you
(I miss you...)
It's driving me crazy
I don't want to live without you.
I miss you
(I miss you...)
It's so easy to see
I miss you and me.....

15. "How Will I Know", Whitney Houston
There's a boy I know, he's the one I dream of
Looks into my eyes, takes me to the clouds above
Ooh I lose control, can't seem to get enough
When I wake from dreaming, tell me is it really love
How will I know
(Don't trust your feelings)
How will I know
How will I know
(Love can be deceiving)
How will I know
How will I know if he really loves me
I say a prayer with every heart beat
I fall in love whenever we meet
I'm asking you what you know about these things
How will I know if he's thinking of me
I try to phone but I'm too shy
(Can't speak)
Falling in love is all bitter sweet

This love is strong why do I feel weak
Oh, wake me, I'm shaking, wish I had you near me now
Said there's no mistaking, what I feel is really love
How will I know
(Don't trust your feelings)
How will I know
How will I know
(Love can be deceiving)
How will I know
How will I know if he really loves me
If he loves me, if he loves me not
If he loves me, if he loves me not
If he loves me, if he loves me not
How will I know
(Don't trust your feelings)
How will I know
How will I know
(Love can be deceiving)
How will I know
How will I know if he really loves me

16. "Take My Breath Away", Berlin

Watching every motion
In my foolish lover's game
On this endless ocean
Finally lovers know no shame
Turning and returning
To some secret place inside
Watching in slow motion
As you turn around and say
Take my breath away
Take my breath away
Watching I keep waiting
Still anticipating love
Never hesitating
To become the fated ones
Turning and returning
To some secret place to find
Watching in slow motion
As you turn to me and say

My love
Take my breath away
Through the hourglass I saw you
In time you slipped away
When the mirror crashed I called you
And turned to hear you say
If only for today
I am unafraid
Take my breath away
Take my breath away
Watching every motion
In this foolish lover's game
Haunted by the notion
Somewhere there's a love in flames
Turning and returning
To some secret place inside
Watching in slow motion
As you turn my way and say
Take my breath away
Take my breath away

17. "Looking for a New Love", Jody Watley
Hasta la vista, baby
You gave me love, you did me wrong
Didn't know what to do
But baby, I'm strong, gonna get over you
A new boy I'm gonna choose, you'll see
My love was true, still you threw it all away
Now other guys will have me, they'll appreciate my love
Tell me, how does it feel
You know that I needed you
You know that you meant the world to me
You know I had to have you
Now I'm gonna find somebody new
I'm looking for a new love, baby
A new love, yeah yeah yeah I'm looking for a new love, baby
A new love, yeah yeah yeah
Was she hot, did she turn you out?
Curiosity rules my brain

Was she worth my heart?
It's torn all apart
Are you going back again? Tell me
My love was true, still you threw it all away
But now you're like the rest, unworthy of my best
Hasta la vista, baby
You know that I needed you
You know that you meant the world to me
You know I had to have you
Now I'm gonna find somebody new
I'm looking for a new love, baby
A new love, yeah yeah yeah
I'm looking for a new love, baby
A new love, yeah yeah yeah
I'm looking for a new love, baby
A new love, yeah yeah yeah
I'm looking for a new love, baby
A new love, yeah yeah yeah
You know that I needed you
You know that you meant the world to me
I had to have you
Now I'm gonna find somebody new
I'm looking for a new love, baby
A new love, yeah yeah yeah
I'm looking for a new love, baby
A new love, yeah yeah yeah
I'm looking for a new love, baby
A new love, yeah yeah yeah
I'm looking for a new love, baby
A new love, yeah yeah yeah
Other guys will have me, they'll appreciate my love
Tell me, how does it feel
Now you're like the rest, unworthy of my best
Hasta la vista, baby
I'm looking for a new love, baby
(Other guys will have me, they'll appreciate my love)
I'm looking for a new love baby

(Tell me, how does it feel)
I'm looking for a new love baby
(Now you're like the rest, unworthy of my best)
I'm looking for a new love baby, a new love
I'm looking for a new love baby, a new love
I'm looking for a new love baby, a new love
Hasta la vista, baby

18. "I Think We're Alone Now", Tiffany

Children behave, that's what they say when we're together
And watch how you play
They don't understand
And so we're
Running just as fast as we can, holding on to one another's hands
Trying to get away into the night and then you put your arms around me
And we tumble to the ground and then you say
I think we're alone now,
There doesn't seem to be anyone around
I think we're alone now,
The beating of our hearts is the only sound
Look at the way we gotta hide what we're doin'
'Cause what would they say
If they ever knew
And so we're
Running just as fast as we can, holding on to one another's hands
Trying to get away into the night and then you put your arms around me
And we tumble to the ground and then you say
I think we're alone now,
There doesn't seem to be anyone around
I think we're alone now,
The beating of our hearts is the only sound
I think we're alone now,
There doesn't seem to be anyone around
I think we're alone now,
The beating of our hearts is the only sound
Running just as fast as we can, holding on to one another hands
Trying to get away into the night and then you put your arms around me

And we tumble to the ground and then you say
I think we're alone now,
There doesn't seem to be anyone around
I think we're alone now,
The beating of our hearts is the only sound
I think we're alone now,
There doesn't seem to be anyone around
I think we're alone now,
The beating of our hearts is the only sound
I think we're alone now,
There doesn't seem to be anyone around
I think we're alone now,
The beating of our hearts is the only sound
I think we're alone now,
There doesn't seem to be anyone around
I think we're alone
now,
The beating of our hearts is the only sound

19. "Only In My Dreams", Debbie Gibson
Every time I'm telling secrets
I remember how it used to be
And I realized how much I miss you
And I realize how it feels to be free
Now I see I'm up to no good (no, no good)
And I wanna start again
Can't remember when I felt good (felt good baby)
No I can't remember when
No, only in my dreams
As real as it may seem
It was only in my dreams
Couldn't see how much I missed you (now I do)
Couldn't see how much it meant (ahh)
Now I see my world come tumbling down
(Tumbling down my world)
Now I see the road is bent
If I only once could hold you (no, no, no)
And remember how it used to be (ahh)
If only I could scold you

And forget how it feels to be free
No, only in my dreams
As real as it may seem
It was only in my dreams
No,
No, no, no, only in my dreams
As real as it may seem
It was only in my dreams
No, only in my dreams
As real as it may seem
It was only in my dreams
No,
No, no, no, only in my dreams
As real as it may seem
It was only in my dreams
No, no, no, only in my dreams
As real as it may seem
It was only in my dreams

20. "Strut", Sheena Easton

He said, "Baby, what's wrong with you?
Why don't you use your imagination?"
(Oh no, oh no)
"Nations go to war over women like you
It's just a form of appreciation"
"Come on over here, lay your clothes on the chair
Now let the lace fall across your shoulder"
(Oh no, oh no)
"Standing in the half-light, you're almost like her
So take it slow like your daddy told ya"
Strut, pout, put it out
That's what you want from women
Come on, baby, whatcha takin' me for?
Strut, pout, cut it out
All takin' and no givin'
Watch me baby, while I walk out the door
I said, "Honey, I don't like this game
You make me feel like a girl for hire"
(Oh no, oh no)
"All this fascination with leather and lace

Is just the smoke from another fire"
He said, "Honey, don't stop a speeding train
Before it reaches its destination"
(Oh no, oh no)
"Lie down here beside me, oh, have some fun too
Don't turn away from your true vocation"
Strut, pout, put it out
That's what you want from women
Come on, baby, whatcha takin' me for?
Strut, pout, cut it out
All takin' and no givin'
Watch me baby, while I walk out the door
I won't be your baby doll
Be your baby doll
I won't be your baby doll
Be your baby doll
Strut, pout, put it out
That's what you want from women
Come on, baby, whatcha takin' me for?
Strut, pout, cut it out
All takin' and no givin'
Watch me baby, while I walk out the door
Strut, pout, put it out
That's what you want from women
Come on, baby, whatcha takin' me for?
Strut, pout, cut it out
All takin' and no givin'
Watch me baby, while I walk out the door

Pop | Male Artists | 1985-1987

11. "Careless Whisper", Wham!
Time can never mend the careless whispers, of a good friend
To the heart and mind, ignorance is kind
There's no comfort in the truth
Pain is all you'll find
Should've known better
I feel so unsure
As I take your hand and lead you to the dance floor
As the music dies, something in your eyes

Calls to mind the silver screen
And all its sad good-byes
I'm never gonna dance again
Guilty feet have got no rhythm
Though it's easy to pretend
I know your not a fool
Should've known better than to cheat a friend
And waste the chance that I've been given
So I'm never gonna dance again
The way I danced with you
Time can never mend
The careless whispers of a good friend
To the heart and mind
Ignorance is kind
There's no comfort in the truth
Pain is all you'll find
I'm never gonna dance again
Guilty feet have got no rhythm
Though it's easy to pretend
I know you're not a fool
Should've known better than to cheat a friend
And waste this chance that I've been given
So I'm never gonna dance again
The way I danced with you
Never without your love
Tonight the music seems so loud
I wish that we could lose this crowd
Maybe it's better this way
We'd hurt each other with the things we'd want to say
We could have been so good together
We could have lived this dance forever
But no one's gonna dance with me
Please stay
And I'm never gonna dance again
Guilty feet have got no rhythm
Though it's easy to pretend
I know you're not a fool
Should've known better than to cheat a friend
And waste the chance that I've been given
So I'm never gonna dance again

The way I danced with you
(Now that you're gone)
Now that you're gone
(Now that you're gone)
What I did's so wrong
That you had to leave me alone

12. "Wake Me Up Before You Go-Go", Wham!
You put the boom-boom into my heart
You send my soul sky high when your lovin' starts
Jitterbug into my brain
Goes a bang-bang-bang 'til my feet do the same
But something's bugging you
Something ain't right
My best friend told me what you did last night
Left me sleepin' in my bed
I was dreaming, but I should have been with you instead.
Wake me up before you go-go
Don't leave me hanging on like a yo-yo
Wake me up before you go-go
I don't want to miss it when you hit that high
Wake me up before you go-go
'Cause I'm not plannin' on going solo
Wake me up before you go-go
Take me dancing tonight
I wanna hit that high (yeah, yeah)
You take the grey skies out of my way
You make the sun shine brighter than Doris Day
Turned a bright spark into a flame
My beats per minute never been the same
'Cause you're my lady, I'm your fool
It makes me crazy when you act so cruel
Come on, baby, let's not fight
We'll go dancing, everything will be all right
Wake me up before you go-go
Don't leave me hanging on like a yo-yo
Wake me up before you go-go
I don't want to miss it when you hit that high
Wake me up before you go-go
'Cause I'm not plannin' on going solo

Wake me up before you go-go
Take me dancing tonight
I wanna hit that high (yeah, yeah, baby)
Cuddle up, baby, move in tight
We'll go dancing tomorrow night
It's cold out there, but it's warm in bed
They can dance, we'll stay home instead
Wake me up before you go-go
Don't leave me hanging on like a yo-yo
Wake me up before you go-go
I don't want to miss it when you hit that high
Wake me up before you go-go
'Cause I'm not plannin' on going solo
Wake me up before you go-go
Take me dancing tonight
Wake me up before you go-go, don't you dare to leave me hanging on like a yo-yo
Take me dancing
(Boom-boom-boom)

13. "Take On Me", A-ha
Talking away
I don't know what I'm to say
I'll say it anyway
Today's another day to find you
Shying away
I'll be coming for your love, OK?
Take on me (take on me),
Take me on (take on me)
I'll be gone
In a day or two
So needless to say
I'm odds and ends
But I'm me stumbling away
Slowly learning that life is OK.
Say after me,
"It's no better to be safe than sorry."
Take on me (take on me),
Take me on (take on me)
I'll be gone
In a day or two

Oh, things that you say, yeah—
Is it life or just to play my worries away?
You're all the things I've got to remember
You're shying away
I'll be coming for you anyway
Take on me (take on me),
Take me on (take on me)
I'll be gone
In a day
Take on me (take on me),
Take me on (take on me)
I'll be gone
In a day

14. "Kiss", Prince and The Revolution

You don't have to be beautiful
To turn me on
I just need your body baby
From dusk till dawn
You don't need experience
To turn me out
You just leave it all up to me
I'm gonna show you what it's all about
You don't have to be rich
To be my girl
You don't have to be cool
To rule my world
Ain't no particular sign I'm more compatible with
I just want your extra time and your
Kiss,
Oh oh
You got to not talk dirty, baby
If you want to impress me
You can't be too flirty, mama
I know how to undress me, yeah
I want to be your fantasy
Maybe you could be mine
You just leave it all up to me

We could have a good time
Don't have to be rich
To be my girl
Don't have to be cool
To rule my world
Ain't no particular sign I'm more compatible with
I just want your extra time and your
Kiss
Yes, oh oh oh
Ah
I think I want to dance, uhh, ooohh
Gotta, gotta, oh
Little girl Wendy's parade
Gotta, gotta, gotta
Women not girls rule my world
I said they rule my world
Act your age, mama (not your shoe size)
Not your shoe size
Maybe we could do the twirl
You don't have to watch
Dynasty
To have an attitude
You just leave it all up to me
My love will be your food
Yeah
You don't have to be rich
To be my girl
You don't have to be cool
To rule my world
Ain't no particular sign I'm more compatible with
I just want your extra time and your
Kiss

15. "Sara", Starship

Go now, don't look back, we've drawn the line
Move on, it's no good to go back in time
I'll never find another girl like you, for happy endings it takes two
We're fire and ice, the dream won't come true

Sara, Sara, storms are brewin' in your eyes
Sara, Sara, no time is a good time for goodbyes
Danger in the game when the stakes are high
Branded, my heart was branded while my senses stood by
I'll never find another girl like you, for happy endings it takes two
We're fire and ice, the dream won't come true
Sara, Sara, storms are brewin' in your eyes
Sara, Sara, no time is a good time, oh
Sara, Sara, storms are brewin' in your eyes
Sara, Sara, no time is a good time for goodbyes
(cause Sara) Loved me like no one has ever loved me before
(And Sara) Hurt me, no one could ever hurt me more
(And Sara) Sara, nobody loved me anymore
I'll never find another girl like you
We're fire and ice, the dream won't come true
Sara, Sara, no time is a good time, oh
Sara, Sara, storms are brewin' in your eyes
Sara, Sara, no time is a good time, no
Ooh Sara, why did it, why did it, why did it all fall apart

16. "Something About You", Level 42

Ooh...

Ooh...

How - how can it be that a love
Carved out of caring fashioned by fate
Could suffer so hard
From the games played much too often
But making mistakes is a part
Of life's imperfections born of the years
Is it so wrong to be human after all
Drawn into the stream
Of undefined illusion
Those diamond dreams
They can't disguise the truth
That there is something about you
Baby so right
I wouldn't be without you baby tonight
If ever our love was concealed
No one can say that we didn't feel
A million things

And a perfect dream of life
Gone, fragile but free
We remain tender together
If not so in love
It's not so wrong
We're only human after all
These changing years
They add to your confusion
Oh and you need to hear the time
That told the truth
That there is something about you
Baby so right
Don't want to be without you
Baby tonight
Because there's something about you
Baby so right
I couldn't live without you
Baby tonight
Ooh...
Ooh...
And there's something about you
I couldn't live without you
Tonight

17. "If You Leave", Orchestral Manoeuvres in the Dark

If you leave, don't leave now
Please don't take my heart away
Promise me just one more night
Then we'll go our separate ways
We've always had time on our sides
But now it's fading fast
Every second
Every
moment
We've got to, we've gotta make it last
I touch you once I touch you twice
I won't let go at any price I need you now like I needed you then
You always said we'd still be friends someday
If you leave I won't cry I won't waste one single day

But if you leave, don't look back
I'll be running the other way
Seven years went under the bridge
Like time was standing still
Heaven knows what happens now
You've got to, you've gotta say you will
I touch you once, I touch you twice
I won't let go at any price
I need you now like I need you then
You always said we'd meet again
I touch you once I touch you twice
I won't let go at any price
I need you now like I need you then
You always said we'd still be friends
I touch you once I touch you twice
I won't let go at any price
I need you now like I need you then
You always said we'd meet again someday
If you leave
If you leave
If you leave
Don't look back
Don't look back

18. "I Want Your Sex", George Michael

There's things that you guess
And things that you know
There's boys you can trust
And girls that you don't
There's little things you hide
And little things that you show
Sometimes you think you're gonna get it
But you don't and that's just the way it goes
I swear I won't tease you
Won't tell you no lies
I don't need no bite
Just look in my eyes
I've waited so long baby

Now that we're friends
Every man's got his patience
And here's where mine ends
I want your sex
I want you
I want your sex
It's playing on my mind
It's dancing on my soul
It's taken so much time
So why don't you just let me go
I'd really like to try
Oh I'd really love to know
When you tell me you're gonna regret it
Then I tell you that I love you but you still say no!
I swear I won't tease you
Won't tell you no lies
I don't need no bite
Just look in my eyes
I've waited so long baby
Out in the cold
I want your sex
I want your love
I want your..
Sex
It's natural
It's chemical (let's do it)
It's logical
Habitual (can we do it?)
It's sensual
But most of all...
Sex is something we should do
Sex is something for me and you
Sex is natural - sex is good
Not everybody does it
But everybody should
Sex is natural - sex is fun
Sex is best when it's... One on one
One on one
I'm not your father
I'm not your brother

Talk to your sister
I am a lover
C-c-c-c-come on
What's your definition of dirty baby

19. "U Got The Look", Prince

Here we are folks
The dream we all dream off
Boy versus girl in the World Series of love
Tell me, have U got the look?
U walked in, I woke up
I never seen a pretty girl
Look so tough, baby
U got that look
Color U peach and black
Color me takin' aback
Crucial, I think I wantcha
You've got the look, you've got the hook
U sho'nuf do be cookin' in my book
Your face is jammin'
Your body's heck-a-slammin'
If love is good, let's get 2 rammin'
U got the look, U got the look
Look here
U got the look (U got the look)
U must'a took (U must'a took)
A whole hour just 2 make up your face, baby
Closin' time, ugly lights, everybody's inspected (everybody's inspected)
But U are a natural beauty unaffected (unaffected)
Did I say an hour?
My face is red, I stand corrected (I stand corrected)
You've got the look, you've got the hook
U sho'nuf do be cookin' in my book
Your face is jammin'
Your body's heck-a-slammin'
If love is good, let's get 2 rammin'
U got the look, U got the look
(there's no girl to do)

Well here we are, ladies and gentlemen
The dream we all dream of (oh, please!)
Boy versus girl in the world series of love
Slammin'
U walked in (I walked in)
I woke up (U woke up)
I never seen a pretty girl look so tough' baby (baby)
U got that look, yes U do (yes U do)
Color U peach and black
Color me takin' aback, baby
Crucial, I think I wantcha
You've got the look, you've got the hook
U sho'nuf do be cookin' in my book
Your face is jammin'
Your body's heck-a-slammin'
If your love is good, let's get 2 rammin' (now)
U got the look, U got the look
Here we are folks
The dream we all dream of
U got the look
U got the look
U got the look
U got the look
U got the look

20. "Don't You (Forget About Me)", Simple Minds

Hey, hey, hey ,hey
Ohhh...
Won't you come see about me?
I'll be alone, dancing you know it baby
Tell me your troubles and doubts
Giving me everything inside and out and
Love's strange so real in the dark
Think of the tender things that we were working on
Slow change may pull us apart
When the light gets into your heart, baby
Don't You Forget About Me
Don't Don't Don't Don't
Don't You Forget About Me
Will you stand above me?

Look my way, never love me
Rain keeps falling, rain keeps falling
Down, down, down
Will you recognize me?
Call my name or walk on by
Rain keeps falling, rain keeps falling
Down, down, down, down
Hey, hey, hey, hey
Ohhhh.....
Don't you try to pretend
It's my feeling we'll win in the end
I won't harm you or touch your defenses
Vanity and security
Don't you forget about me
I'll be alone, dancing you know it baby
Going to take you apart
I'll put us back together at heart, baby
Don't You Forget About Me
Don't Don't Don't Don't
Don't You Forget About Me
As you walk on by
Will you call my name?
As you walk on by
Will you call my name?
When you walk away
Or will you walk away?
Will you walk on by?
Come on - call my name
Will you call my name?
I say:
La la la...

Pop | Female Artists | 2012-2014

11. "Call Me Maybe", Carly Rae Jepsen
I threw a wish in the well,
Don't ask me, I'll never tell
I looked to you as it fell,
And now you're in my way
I'd trade my soul for a wish,
Pennies and dimes for a kiss

I wasn't looking for this,
But now you're in my way
Your stare was holdin',
Ripped jeans, skin was showin'
Hot night, wind was blowin'
Where do you think you're going, baby?
Hey, I just met you,
And this is crazy,
But here's my number,
So call me, maybe!
It's hard to look right
At you baby,
But here's my number,
So call me, maybe!
Hey, I just met you,
And this is crazy,
But here's my number,
So call me, maybe!
And all the other boys,
Try to chase me,
But here's my number,
So call me, maybe!
You took your time with the call,
I took no time with the fall
You gave me nothing at all,
But still, you're in my way
I beg, and borrow and steal
At first sight and it's real
I didn't know I would feel it,
But it's in my way
Your stare was holdin',
Ripped jeans, skin was showin'
Hot night, wind was blowin'
Where you think you're going, baby?
Hey, I just met you,
And this is crazy,
But here's my number,
So call me, maybe!
It's hard to look right
At you baby,

But here's my number,
So call me, maybe!
Hey, I just met you,
And this is crazy,
But here's my number,
So call me, maybe!
And all the other boys,

12. "Lights", Ellie Goulding

I had a way then losing it all on my own
I had a heart then but the queen has been overthrown
And I'm not sleeping now, the dark is too hard to beat
And I'm not keeping now the strength I need to push me
You show the lights that stop me turn to stone
You shine it when I'm alone
And so I tell myself that I'll be strong
And dreaming when they're gone
'Cause they're calling, calling, calling me home
Calling, calling, calling home
You show the lights that stop me turn to stone
You shine it when I'm alone home
Voices I play within my head
Touch my own skin and hope that I'm still breathing
And I think back to when my brother and my sister slept
In an unknown place the only time I feel safe
You show the lights that stop me turn to stone
You shine it when I'm alone
And so I tell myself that I'll be strong
And dreaming when they're gone
'Cause they're calling, calling, calling me home
Calling, calling, calling home
You show the lights that stop me turn to stone
You shine it when I'm alone home
Yeah, hee
Light, lights, lights, lights
Light, lights, lights, lights
(Home, home)
Light, lights, lights, lights
Light, lights
You show the lights that stop me turn to stone

You shine it when I'm alone
And so I tell myself that I'll be strong
And dreaming when they're gone
'Cause they're calling, calling, calling me home
Calling, calling, calling home
You show the lights that stop me turn to stone
You shine it when I'm alone home
Home, home
Light, lights, lights, lights
Light, lights, lights, lights
Home, home
Light, lights, lights, lights
Light, lights, lights, lights
Home, home
Light, lights, lights, lights
Light, lights, lights, lights
Home, home
Light, lights, lights, lights
Light, lights, lights, lights

13. "Set Fire To The Rain", Adele

I let it fall, my heart,
And as it fell you rose to claim it
It was dark and I was over
Until you kissed my lips and you saved me
My hands, they're strong
But my knees were far too weak,
To stand in your arms
Without falling to your feet
But there's a side to you
That I never knew, never knew.
All the things you'd say
They were never true, never true,
And the games you play
You would always win, always win.
But I set fire to the rain,
Watched it pour as I touched your face,
Well, it burned while I cried
'Cause I heard it screaming out your name, your name!
When I lay with you

I could stay there
Close my eyes
Feel you here forever
You and me together
Nothing gets better
'Cause there's a side to you
That I never knew, never knew,
All the things you'd say,
They were never true, never true,
And the games you'd play
You would always win, always win.
But I set fire to the rain,
Watched it pour as I touched your face,
Well, it burned while I cried
'Cause I heard it screaming out your name, your name!
I set fire to the rain
And I threw us into the flames
When it fell, something died
'Cause I knew that that was the last time, the last time!
Sometimes I wake up by the door,
That heart you caught must be waiting for you
Even now when we're already over
I can't help myself from looking for you.
I set fire to the rain,
Watched it pour as I touched your face,
Well, it burned while I cried
'Cause I heard it screaming out your name, your name
I set fire to the rain,
And I threw us into the flames
When it fell, something died
'Cause I knew that that was the last time, the last
time, ohhhh!
Oh noooo
Let it burn, oh

14. "Wide Awake", Katy Perry

I'm wide awake
I'm wide awake
I'm wide awake
Yeah, I was in the dark

I was falling hard
With an open heart
(I'm wide awake)
How did I read the stars so wrong?
(I'm wide awake)
And now it's clear to me
That everything you see
Ain't always what it seems
(I'm wide awake)
Yeah, I was dreaming for so long
I wish I knew then
What I know now
Wouldn't dive in
Wouldn't bow down
Gravity hurts
You made it so sweet
'Til I woke up on
On the concrete
Falling from cloud nine
Crashing from the high
I'm letting go tonight
Yeah, I'm falling from cloud nine
I'm wide awake
Not losing any sleep
I picked up every piece
And landed on my feet
I'm wide awake
Need nothing to complete myself, no
I'm wide awake
Yeah, I am born again
Out of the lion's den
I don't have to pretend
And it's too late
The story's over now, the end
I wish I knew then
What I know now
Wouldn't dive in
Wouldn't bow down
Gravity hurts
You made it so sweet

'Til I woke up on
On the concrete
Falling from cloud nine (it was out of the blue)
I'm crashing from the high
I'm letting go tonight (yeah, I'm letting you go)
I'm falling from cloud nine
(I'm wide awake)
Thunder rumbling
Castles crumbling
(I'm wide awake)

15. "Wrecking Ball", Miley Cyrus

We clawed, we chained our hearts in vain
We jumped never asking why
We kissed, I fell under your spell.
A love no one could deny
Don't you ever say I just walked away
I will always want you
I can't live a lie, running for my life
I will always want you
I came in like a wrecking ball
I never hit so hard in love
All I wanted was to break your walls
All you ever did was wreck me
Yeah, you, you wreck me
I put you high up in the sky
And now, you're not coming down
It slowly turned, you let me burn
And now, we're ashes on the ground
Don't you ever say I just walked away
I will always want you
I can't live a lie, running for my life
I will always want you
I came in like a wrecking ball
I never hit so hard in love
All I wanted was to break your walls
All you ever did was wreck me
I came in like a wrecking ball
Yeah, I just closed my eyes and swung

Left me crashing in a blazing fall
All you ever did was wreck me
Yeah, you, you wreck me
I never meant to start a war
I just wanted you to let me in
And instead of using force
I guess I should've let you win
I never meant to start a war
I just wanted you to let me in
I guess I should've let you win
Don't you ever say I just walked away
I will always want you
I came in like a wrecking ball
I never hit so hard in love
All I wanted was to break your walls
All you ever did was wreck me
I came in like a wrecking ball
Yeah, I just closed my eyes and swung
Left me crashing in a blazing fall
All you ever did was wreck me
Yeah, you, you wreck me
Yeah, you, you wreck me

16. "Diamonds", Rihanna
Shine bright like a diamond
Shine bright like a diamond
Find light in the beautiful sea
I choose to be happy
You and I, you and I
We're like diamonds in the sky
You're a shooting star I see
A vision of ecstasy
When you hold me, I'm alive
We're like diamonds in the sky
I knew that we'd become one right away
Oh, right away
At first sight I felt the energy of sun rays
I saw the life inside your eyes
So shine bright tonight, you and I
We're beautiful like diamonds in the sky

Eye to eye, so alive
We're beautiful like diamonds in the sky
Shine bright like a diamond
Shine bright like a diamond
Shine bright like a diamond
We're beautiful like diamonds in the sky
Shine bright like a diamond
Shine bright like a diamond
Shine bright like a diamond
We're beautiful like diamonds in the sky
Palms rise to the universe
As we moonshine and molly
Feel the warmth, we'll never die
We're like diamonds in the sky
You're a shooting star I see
A vision of ecstasy
When you hold me, I'm alive
We're like diamonds in the sky
At first sight I felt the energy of sun rays
I saw the life inside your eyes
So shine bright tonight, you and I
We're beautiful like diamonds in the sky
Eye to eye, so alive
We're beautiful like diamonds in the sky
Shine bright like a diamond
Shine bright like a diamond
Shine bright like a diamond
We're beautiful like diamonds in the sky
Shine bright like a diamond
Shine bright like a diamond
Shine bright like a diamond
We're beautiful like diamonds in the sky
Shine bright like a diamond
Shine bright like a diamond
Shine bright like a diamond
So shine bright tonight, you and I

17. "Come And Get It", Selena Gomez
When you're ready come and get it

Na na na na
Na na na na
Na na na na
When you're ready come and get it
Na na na na
Na na na na
Na na na na
When you're ready
When you're ready
When you're ready come and get it
Na na na na
Na na na na
Na na na na
You ain't gotta worry, it's an open invitation
I'll be sittin' right here, real patient
All day, all night, I'll be waitin' standby
Can't stop because I love it, hate the way I love you
All day, all night, maybe I'm addicted for life, no lie.
I'm not too shy to show I love you, I got no regrets.
I love you much, too much to hide you, this love ain't finished yet.
This love ain't finished yet...
So baby whenever you're ready...
When you're ready come and get it
Na na na na
Na na na na
Na na na na
When you're ready come and get it
Na na na na
Na na na na
Na na na na
When you're ready
When you're ready
When you're ready come and get it
Na na na na
Na na na na
Na na na na
You got the kind of love that I want, let me get that.
(Let me get that yeah)
And baby once I get it, I'm yours no take backs.
Gon' love you for life, I ain't leaving your side

Even if you knock it, ain't no way to stop it
Forever you're mine, baby I'm addicted, no lie, no lie.
I'm not too shy to show I love you, I got no regrets.
So baby whenever you're ready...
When you're ready come and get it
Na na na na
Na na na na
Na na na na
When you're ready come and get it
Na na na na
Na na na na
Na na na na
When you're ready
When you're ready
When you're ready come and get it
Na na na na
Na na na na
Na na na na
This love will be the death of me
But I know I'll die happily
I'll know, I'll know, I'll know
Because you love me so... yeah!
When you're ready come and get it
Na na na na
Na na na na
Na na na na
When you're ready come and get it
Na na na na
Na na na na
Na na na na
When you're ready
When you're ready
When you're ready come and get it
(When you're ready come and get it)
Na na na na
Na na na na
Na na na na

18. "All About That Bass", Meghan Trainor"
Because you know I'm all about that bass

'Bout that bass, no treble
I'm all about that bass
'Bout that bass, no treble
I'm all about that bass
'Bout that bass, no treble
I'm all about that bass
'Bout that bass... bass... bass... bass
Yeah, it's pretty clear, I ain't no size two
But I can shake it, shake it, like I'm supposed to do
'Cause I got that boom boom that all the boys chase
And all the right junk in all the right places
I see the magazine workin' that Photoshop
We know that shit ain't real, come on now, make it stop
If you got beauty, beauty, just raise 'em up
'Cause every inch of you is perfect from the bottom to the top
Yeah, my mama she told me "don't worry about your size"
(Shoo wop wop, sha-oooh wop wop)
She says, "Boys like a little more booty to hold at night"
(That booty, uh, that booty booty)
You know I won't be no stick figure silicone Barbie doll
So if that what you're into, then go 'head and move along
Because you know I'm all about that bass
'Bout that bass, no treble
I'm all about that bass
'Bout that bass, no treble
I'm all about that bass
'Bout that bass, no treble
I'm all about that bass
'Bout that bass... Hey!
I'm bringing booty back
Go 'head and tell them skinny bitches that
No, I'm just playing, I know you think you're fat
But I'm here to tell you...
Every inch of you is perfect from the bottom to the top
Yeah my mama she told me, "don't worry about your size"
(Shoo wop wop, sha-oooh wop wop)
She says, "Boys like a little more booty to hold at night"
(That booty booty, uh, that booty booty)
You know I won't be no stick figure, silicone Barbie doll
So if that's what you're into, then go 'head and move along

Because you know I'm all about that bass
'Bout that bass, no treble
I'm all about that bass
'Bout that bass, no treble
I'm all about that bass
'Bout that bass, no treble
I'm all about that bass
'Bout that bass...
You know I'm all about that bass
'Bout that bass, no treble
I said I'm all about that bass
'Bout that bass, no treble
I'm all about that bass
'Bout that bass, no treble
I'm all about that bass
'Bout that bass...

19. "Bang Bang", Jessie J ft. Ariana Grande and Iggy Azalea

She got a body like an hour glass
But I can give it to you all the time
She got a booty like a Cadillac
But I can send you into overdrive (oh)
(You've been waiting for that...
Step on up swing your bat)
See anybody could be bad to you,
You need a good girl to blow your mind, yeah
Bang bang into the room (I know ya want it)
Bang bang all over you (I'll let ya have it)
Wait a minute lemme take you there (ah)
Wait a minute till ya (ah)
Bang bang there goes your heart (I know ya want it)
Back, back seat of my car (I'll let ya have it)
Wait a minute lemme take you there (ah)
Wait a minute till ya (ah)
She might've let you hold her hand in school
But I'm a show you how to graduate
No, I don't need to hear you talk the talk
Just come and show me what your momma gave (oh, yeah)
(Okay you've got a very big shhh,
Mouth but don't say a thing)

See anybody could be good to you,
You need a bad girl to blow your mind
Bang bang into the room (I know ya want it)
Bang bang all over you (I'll let ya have it)
Wait a minute lemme take you there (ah)
Wait a minute till ya (ah)
Bang bang there goes your heart (I know ya want it)
Back, back seat of my car (I'll let ya have it)
Wait a minute lemme take you there (ah)
Wait a minute till ya (ah)
(You know what, girls?
Let me show you how to do.)
It's Myx Moscato
It's friends in the bottle
It's Nicki full throttle
It's all, all
Swimming in the grotto
We winning in the lotto
We dipping in the pot of blue pho-to
Kidding so good
This drippin' on wood
Get a ride in the engine that could go
Batman Robin it bang, bang, cocking it
Queen Nicki dominate, prominate
It's me, Jessie, and Ari
If they test me they sorry
Riders umph like Harley
Then pull off in this Ferrari
If he hangin' we bangin'
Phone rangin', he slangin'
It ain't karaoke night but get the mic 'cause I'm s
inging (uh)

20. "Habits (Stay High)", Tove Lo
I eat my dinner in my bathtub
Then I go to sex clubs
Watching freaky people gettin' it on
It doesn't make me nervous
If anything I'm restless
Yeah, I've been around and I've seen it all

I get home, I got the munchies
Binge on all my Twinkies
Throw up in the tub
Then I go to sleep
And I drank up all my money
Dazed and kinda lonely
You're gone and I gotta stay
High all the time
To keep you off my mind
Ooh-ooh, ooh-ooh
High all the time
To keep you off my mind
Ooh-ooh, ooh-ooh
Spend my days locked in a haze
Trying to forget you babe
I fall back down
Gotta stay high all my life
To forget I'm missing you
Ooh-ooh, ooh-ooh
Pick up daddies at the playground
How I spend my day time
Loosen up the frown,
Make them feel alive
Oh, make it fast and greasy
I'm numb and way too easy
You're gone and I gotta stay
High all the time
To keep you off my mind
Ooh-ooh, ooh-ooh
High all the time
To keep you off my mind
Ooh-ooh, ooh-ooh
Spend my days locked in a haze
Trying to forget you babe
I fall back down
Gotta stay high all my life
To forget I'm missing you
Ooh-ooh, ooh-ooh
Staying in my play pretend
Where the fun ain't got no end

Ooh
Can't go home alone again
Need someone to numb the pain
Ooh
Staying in my play pretend
Where the fun ain't got no end
Ooh
Can't go home alone again
Need someone to numb the pain
You're gone and I gotta stay
High all the time
To keep you off my mind
Ooh-ooh, ooh-ooh

Pop | Male Artists | 2012-2014

11. "Glad You Came", The Wanted
The sun goes down
The stars come out
And all that counts
Is here and now
My universe will never be the same
I'm glad you came
You cast a spell on me, spell on me
You hit me like the sky fell on me, fell on me
And I decided you look well on me, well on me
So let's go somewhere no one else can see, you and me
Turn the lights out now
Now I'll take you by the hand
Hand you another drink
Drink it if you can
Can you spend a little time,
Time is slipping away,
Away from us so stay,
Stay with me I can make,
Make you glad you came
The sun goes down
The stars come out
And all that counts
Is here and now

My universe will never be the same
I'm glad you came
I'm glad you came
You cast a spell on me, spell on me
You hit me like the sky fell on me, fell on me
And I decided you look well on me, well on me
So let's go somewhere no one else can see, you and me
Turn the lights out now
Now I'll take you by the hand
Hand you another drink
Drink it if you can
Can you spend a little time,
Time is slipping away,
Away from us so stay,
Stay with me I can make,
Make you glad you came
The sun goes down
The stars come out
And all that counts
Is here and now
My universe will never be the same
I'm glad you came
I'm glad you came
I'm glad you came
So glad you came
I'm glad you came
I'm glad you came
The sun goes down
The stars come out
And all that counts
Is here and now
My universe will never be the same
I'm glad you came
I'm glad you came

12. "What Makes You Beautiful", One Direction
You're insecure,
Don't know what for,
You're turning heads when you walk through the door
Don't need make-up,

To cover up,
Being the way that you are is enough,
Everyone else in the room can see it,
Everyone else but you,
Baby you light up my world like nobody else,
The way that you flip your hair gets me overwhelmed
But when you smile at the ground it ain't hard to tell,
You don't know,
Oh, oh,
You don't know you're beautiful,
If only you saw what I can see,
You'd understand why I want you so desperately,
Right now I'm looking at you and I can't believe,
You don't know,
Oh, oh,
You don't know you're beautiful,
Oh, oh,
That's what makes you beautiful
So c-come on.
You got it wrong.
To prove I'm right
I put it in a song.
I don't know why
You're being shy,
And turn away when I look into your eye-eye-eyes,
Everyone else in the room can see it,
Everyone else but you,
Baby you light up my world like nobody else,
The way that you flip your hair gets me overwhelmed
But when you smile at the ground it ain't hard to tell,
You don't know,
Oh oh,
You don't know you're beautiful,
If only you saw what I can see,
You'll understand why I want you so desperately,
Right now I'm looking at you and I can't believe,
You don't know,
Oh oh,
You don't know you're beautiful,
Oh oh,

That's what makes you beautiful

Na na na na na na na na na

13. "One More Night", Maroon 5

You and I go hard at each other like we're going to war.

You and I go rough, we keep throwing things and slamming the door.

You and I get so damn dysfunctional, we stopped keeping score.

You and I get sick, yeah, I know that we can't do this no more.

Yeah, but baby there you go again, there you go again, making me love you.

Yeah, I stopped using my head, using my head, let it all go.

Got you stuck on my body, on my body, like a tattoo

And now I'm feeling stupid, feeling stupid, crawling back to you.

So I cross my heart and I hope to die

That I'll only stay with you one more night

And I know I said it a million times

But I'll only stay with you one more night

Try to tell you "no" but my body keeps on telling you "yes".

Try to tell you "stop", but your lipstick got me so out of breath.

I'll be waking up in the morning, probably hating myself.

And I'll be waking up, feeling satisfied but guilty as hell.

Yeah, but baby there you go again, there you go again, making me love you.

(Making me love you)

Yeah, I stopped using my head, using my head, let it all go.

(I let it all go)

Got you stuck on my body, on my body, like a tattoo

(Like a tattoo, yeah)

And now I'm feeling stupid, feeling stupid, crawling back to you.

So I cross my heart and I hope to die

(Yeah)

That I'll only stay with you one more night

(Oh)

And I know I said it a million times

(Yeah)

But I'll only stay with you one more night

(Yeah)

Yeah, baby, give me one more night

Yeah, baby, give me one more night (whoa, yeah)

Yeah, baby, give me one more night (oh, yeah, yeah)

Yeah, but baby there you go again, there you go aga

in making me

love you.

Yeah, I stopped using my head, using my head, let it all go.
Got you stuck on my body, on my body like a tattoo.
Yeah, yeah, yeah, yeah
So I cross my heart and I hope to die
(Oh oh oh oh, oh oh oh oh)
That I'll only stay with you one more night
(Oh oh oh oh oh oh)
And I know I said it a million times
(Oh, I said it a million times)
But I'll only stay with you one more night
(Yeah, baby give me one more night)
So I cross my heart and I hope to die (yeah, yeah)
That I'll only stay with you one more night (yeah, yeah)
And I know I said it a million times (yeah, yeah)
But I'll only stay with you one more night (yeah, yeah)
I don't know, whatever.

14. "When I Was Your Man", Bruno Mars

Same bed but it feels just a little bit bigger now
Our song on the radio but it don't sound the same
When our friends talk about you, all it does is just tear me down
'Cause my heart breaks a little when I hear your name
It all just sounds like ooooooh...
Mmm, too young, too dumb to realize
That I should've bought you flowers
And held your hand
Should've gave you all my hours
When I had the chance
Take you to every party
'Cause all you wanted to do was dance
Now my baby's dancing
But she's dancing with another man
My pride, my ego, my needs, and my selfish ways
Caused a good strong woman like you to walk out my life
Now I never, never get to clean up the mess I made,
ohh...
And it haunts me every time I close my eyes
It all just sounds like ooooooh...
Mmm, too young, too dumb to realize
That I should've bought you flowers

And held your hand
Should've gave you all my hours
When I had the chance
Take you to every party
'Cause all you wanted to do was dance
Now my baby's dancing
But she's dancing with another man
Although it hurts
I'll be the first to say that I was wrong
Oh, I know I'm probably much too late
To try and apologize for my mistakes
But I just want you to know
I hope he buys you flowers
I hope he holds your hand
Give you all his hours
When he has the chance
Take you to every party
'Cause I remember how much you loved to dance
Do all the things I should have done
When I was your man
Do all the things I should have done
When I was your man

15. "Safe and Sound", Capital Cities
I could lift you up
I could show you what you wanna see
And take you where you wanna be
You could be my luck
Even if the sky is falling down
I know that we'll be safe and sound
We're safe and sound
I could fill your cup
You know my river won't evaporate
This world we still appreciate
You could be my luck
Even in a hurricane of frowns
I know that we'll be safe and sound
Safe and sound
We're safe and sound
Safe and sound

We're safe and sound
Hold your ground
We're safe and sound
Safe and sound
I could show you love
In a tidal wave of mystery
You'll still be standing next to me
You could be my luck
Even if we're six feet underground
I know that we'll be safe and sound
We're safe and sound
Safe and sound
Safe and sound
Hold your ground
Safe and sound
I could lift you up
I could show you what you wanna see
And take you where you wanna be
You could be my luck
Even if the sky is falling down
I know that we'll be safe and sound
I could lift you up
I could show you what you wanna see
And take you where you wanna be
You could be my luck
Even if the sky is falling down
I know that we'll be safe and sound
We're safe and sound
We're safe and sound
We're safe and sound
We're safe and sound
Safe and sound
We're safe and sound
Safe and sound
We're safe and sound

16. "Scream", Usher
Usher, baby
Yeah, yeah, we did it again
And this time I'mma make you scream

Usher! Yeah, man...
I see you over there, so hypnotic
Thinking 'bout what I'd do to that body
I'd get you like
Ooh baby baby, ooh baby baby,
Ah-oooh baby baby ooh baby baby
Got no drink in my hand
But I'm wasted
Getting drunk of the thought of you naked
I'd get you like
Ooh baby baby, ooh baby baby,
Ah-oooh baby baby ooh baby baby
And I've tried to fight it, to fight it
But you're so magnetic, magnetic
Got one life, just live it, just live it
Now relax, and get on your back
If you wanna scream, yeah
Let me know and I'll take you there
Get you going like
Ah-oooh baby baby ooh baby baby
Ah-oooh baby baby ooh baby
If you wanna turn right
Hope you're ready to go all night
Get you going like
Ah-oooh baby baby ooh baby baby
Ah-oooh baby baby ooh baby
If you wanna scream
Yeah, come on
Kill the lights, shut 'em off
You're electric
Devil eyes telling me, "Come and get it."
I'll have you like
Ooh baby baby ooh baby baby
Ah-oooh baby baby ooh baby baby
Girl tonight you're the prey
I'm the hunter
Take you here, take you there, take you under
Imagine me whispering in your ear
That I wanna take off all your clothes and put some
thing on ya

And I've tried to fight it, to fight it
But you're so magnetic, magnetic
Got one life, just live it, just live it
Now relax, and get on your back
If you wanna scream, yeah
Let me know and I'll take you there
Get you going like
Ah-oooh baby baby ooh baby baby
Ah-oooh baby baby ooh baby
If you wanna turn right
Hope you're ready to go all night
Get you going like
Ah-oooh baby baby ooh baby baby
Yeah, ah-oooh baby baby ooh baby
If you wanna scream...

17. "Am I Wrong", Nico and Vinz

Ooooooh

Ooooooh

Am I wrong for thinking out the box from where I stay?

Am I wrong for saying that I choose another way?

I ain't tryna do what everybody else doing

Just cause everybody doing what they all do

If one thing I know, I'll fall but I'll grow

I'm walking down this road of mine, this road that

I call home

So am I wrong

For thinking that we could be something for real?

Now am I wrong

For trying to reach the things that I can't see?

But that's just how I feel (ooh, ooh, ooh, ooh ooh)

That's just how I feel (ooh, ooh, ooh, ooh ooh)

That's just how I feel

Trying to reach the things that I can't see (ooh, ooh, ooh, ooh ooh)

Am I tripping for having a vision?

My prediction: I'm a be on top of the world

Walk to walk and don't look back, always do what you decide

Don't let them control your life, that's just how I feel

Fight for yours and don't let go, don't let them compare you, no

Don't worry, you're not alone, that's just how we feel

Am I wrong (am I wrong)
For thinking that we could be something for real?
(Oh yeah yeah yeah oh)
Now am I wrong (am I wrong)
For trying to reach the things that I can't see?
(Oh yeah yeah yeah yeah)
But that's just how I feel,
That's just how I feel
That's just how I feel
Trying to reach the things that I can't see
If you tell me I'm wrong, wrong
I don't wanna be right, right
If you tell me I'm wrong, wrong
I don't wanna be right
If you tell me I'm wrong, wrong
I don't wanna be right
Am I wrong
For thinking that we could be something for real?
Now am I wrong
For trying to reach the things that I can't see?
But that's just how I feel, (ooh, ooh, ooh, ooh ooh)
That's just how I feel (ooh, ooh, ooh, ooh ooh)
That's just how I feel
Trying to reach the things that I can't see
So am I wrong (am I wrong)
For thinking that we could be something for real?
(Oh yeah yeah yeah oh)
Now am I wrong (am I wrong)
For trying to reach the things that I can't see?
(Oh yeah yeah yeah yeah)
But that's just how I feel,
That's just how I feel
That's just how I feel

18. "Latch", Disclosure ft. Sam Smith

Never
Never
Never
You lift my heart up when the rest of me is down (never)
You, you enchant me even when you're not around (never)

If there are boundaries, I will try to knock them down (never)
I'm latching on, babe, now I know what I have found (never)
I feel we're close enough
I wanna lock in your love
I think we're close enough
Could I lock in your love, baby?
Now I've got you in my space
I won't let go of you (never)
Got you shackled in my embrace
I'm latching on to you (never)
Now I've got you in my space
I won't let go of you (never)
Got you shackled in my embrace
I'm latching on to you (never)
I'm so encaptured, got me wrapped up in your touch (never)
Feel so enamored, hold me tight within your clutch (never)
How do you do it, you got me losing every breath (never)
What did you give me to make my heart bleed out my chest (never)?
I feel we're close enough
I wanna lock in your love
I think we're close enough
Could I lock in your love, baby?
I feel we're close enough
I wanna lock in your love
I think we're close enough
Could I lock in your love, baby?
Now I've got you in my space
I won't let go of you (never)
Got you shackled in my embrace
I'm latching on to you (never)
Now I've got you in my space
I won't let go of you (never)
Got you shackled in my embrace
I'm latching on to you (never)
Latching on to you (I'm latching on to you)
I won't let go of you (never) (No, I won't let go)
Latching on to you (How you wanna get down)
I won't let go of you
(I won't let go, I won't let go)
(I won't let go, I won't let go)

Never

Never

19. "Not A Bad Thing", Justin Timberlake

Said all I want from you is to see you tomorrow

And every tomorrow, maybe you'll let me borrow your heart

And is it too much to ask for every Sunday

And while we're at it, throw in every other day to start

I know people make promises all the time

Then they turn right around and break them

When someone cuts your heart open with a knife, now
you're bleeding

But I could be that guy to heal it over time

And I won't stop until you believe it

'Cause baby you're worth it

So don't act like it's a bad thing to fall in love
with me

'Cause you might fuck around to find your dreams come true, with me

Spent all your time and your money just to find out that my love was free

So don't act like it's a bad thing to fall in love with me, me

It's not a bad thing to fall in love with me, me

Now how about I'd be the last voice you hear tonight?

And every other night for the rest of the nights that there are

Every morning I just wanna see you staring back at me

'Cause I know that's a good place to start

I know people make promises all the time

Then they turn right around and break them

When someone cuts your heart open with a knife, now you're bleeding

Don't you know that I could be that guy to heal it over time

And I won't stop until you believe it

'Cause baby you're worth it

So don't act like it's a bad thing to fall in love with me

'Cause you might fuck around to find your dreams come true, with me

Spent all your time and your money just to find out that my love was free

So don't act like it's a bad thing to fall in love with me, me

It's not a bad thing to fall in love with me, me

Not such a bad thing to fall in love with me

(Not such a bad thing to fall in love with me)

No I won't fill your mind

With broken promises and wasted time

And if you fall, you'll always land right in these arms
These arms of mine
Don't act like it's a bad thing to fall in love with me
'Cause you might fuck around to find your dreams come true, with me
Spent all your time and your money just to find out that my love was free

20. "Hold On, We're Going Home", Drake

I got my eyes on you
You're everything that I see
I want your high love and emotion endlessly
I can't get over you
You left your mark on me
I want your high love and emotion endlessly
Cause you're a good girl and you know it
You act so different around me
Cause you're a good girl and you know it
I know exactly who you could be
Just hold on we're going home
Just hold on we're going home
It's hard to do these things alone
Just hold on we're going home (home)
I got my eyes on you
You're everything that I see
I want your high love and emotion endlessly
I can't get over you
You left your mark on me
I want your high love and emotion endlessly
Cause you're a good girl and you know it (oh yeah)
You act so different around me
Cause you're a good girl and you know it
I know exactly who you could be
So just hold on we're going home (going home)
Just hold on we're going home (going home)
It's hard to do these things alone (things alone)
Just hold on we're going home (going home, going home)
You're the girl
You're the one
Gave you everything I love
I think there's something, baby
I think there's something, baby

You're the girl
You're the one
Gave you everything I love
I think there's something, baby
I think there's something, baby
Cause you're a good girl and you know it
You act so different around me
Cause you're a good girl and you know it
I know exactly who you could be
Oh just hold on we're going home (going home)
Just hold on we're going home (going home)
It's hard to do these things alone (things alone)
Just hold on we're going home (going home, going home)
Hold on

Rock | Female Artists | 1958-1960

10. "Who's Sorry Now", Connie Francis

Who's sorry now
Who's sorry now
Who's heart is aching for breaking each vow
Who's sad and blue
Who's crying too
Just like I cried over you
Right to the end
Just like a friend
I tried to warn you somehow
You had your way
Now you must pay
I'm glad that you're sorry now
Right to the end
Just like a friend
I tried to warn you somehow
You had your way
Now you must pay
I'm glad that you're sorry now

11. "Stupid Cupid", Connie Francis

Stupid Cupid you're a real mean guy
I'd like to clip your wings so you can't fly

I'm in love and it's a crying shame
And I know that you're the one to blame
Hey hey, set me free
Stupid Cupid stop picking on me
I can't do my homework and I can't think straight
I meet her every morning 'bout half past eight
I'm acting like a lovesick fool
You've even got me carrying your books to school
Hey hey, set me free
Stupid Cupid stop picking on me
You mixed me up for good right from the very start
Hey now, go play Robin Hood with somebody else's heart
You got me jumping like a crazy clown
And I don't feature what you're putting down
Well since I kissed her loving lips of wine
The thing that bothers me is that I like it fine
Hey hey, set me free
Stupid Cupid stop picking on me
You got me jumping like a crazy clown
And I don't feature what you're putting down
Well since I kissed his loving lips of wine
The thing that bothers me is that I like it fine
Hey hey, set me free
Stupid Cupid stop picking on me
Hey hey, set me free
Stupid Cupid stop picking on me

12. "Light of Love", Peggy Lee
I'm gonna open up all of my doors
I'm gonna open up all of my doors
I'm gonna open up all of my doors
And let the light of love come in
I'm gonna say a prayer every day
Till some happiness come my way
I'm gonna open up all of my doors
And let the light of love come in
Gonna open up the front door
The wide door, the back door, the side door
All the doors to my heart
Gonna open up the left door

The right door, the day door, the night door
Now's the time to start
Gonna put aside everything
'Cause I wanna hear door bells ring
I'm gonna open up all of my doors
And let the light of love come in
Gonna open up the front door
The wide door, the back door, the side door
All the doors to my heart
Gonna open up the left door
The right door, the day door, the night door
Now's the time to start
I'm gonna put aside everything
'Cause I wanna hear door bells ring
Gonna open up all of my doors
And let the light of love come in
And let the light of love come in

13. "Lipstick on Your Collar", Connie Francis
(yeah, yeah, yeah, yeah, yeah, yeah)
(yeah, yeah, yeah, yeah, yeah, yeah)
When you left me all alone at the record hop
Told me you were goin' out for a soda pop
You were gone for quite a while, half an hour or more
You came back and man oh man this is what I saw
Lipstick on you collar, told a tale on you
Lipstick on you collar, said you were untrue
Bet your bottom dollar, you and I are through
Cause, lipstick on you collar told a tale on you, yeah
You said it belonged to me, made me stop and think
Then I noticed yours was red, mine was baby pink
Who walked in but Mary Jane, lipstick all a mess
Were you smoochin' my best friend? Guess the answer's yes
Lipstick on you collar, told a tale on you
Lipstick on you collar, said you were untrue
Bet your bottom dollar, you and I are through
Cause, lipstick on you collar told a tale on you, boy
Told a tale on you, man
Told a tale on you, yeah

14. "Frankie", Connie Francis

Frankie, wherever you are
I love you
Though you've found a new love
I still miss you so
I just can't forget you
But you'll never know
Frankie, my darling
I'll never let you see me cry
Once I was your sweetheart
Now I'm just a friend
Once you really loved me
Now I just pretend
Frankie, my darling
I'll never let you see me cry
Oh, Frankie
I'd rather hide these teardrops
Deep down inside
I'm crying
But you'll never see
I'd rather cry than have you pity me
Though my nights are lonely
Since we've been apart
I'll always keep this secret
Deep within my heart
Frankie, my darling
I'll never let you see me cry
Frankie, wherever you are
I love you

15. "I Want To Be Wanted", Brenda Lee

(Wanted wanted)
Alone, so alone that I could cry
I want to be wanted (wanted)
Alone, watching lovers passing by
I want to be wanted
When I am kissed
I want his lips to really kiss me
When we're apart
I want his heart to really miss me

I want to know
He loves me so his eyes are misting.
That's the way I want to be loved
Alone, just my lonely heart knows how
I want to be wanted (wanted) right now
Not tomorrow, but right now
I want to be wanted
I want someone
To share my laughter and my tears with
Someone I know
I'd love to spend a million years with
Where is this someone somewhere meant for me?
(Alone) Just my lonely heart knows how
I want to be wanted (right now)
Not tomorrow, but right now
I want to be wanted
I want someone
To share my laughter and my tears with
Someone I know
I'd love to spend a million years with
Where is this someone somewhere meant for me?
(Someone, somewhere) Meant for me

16. "I'm Sorry", Brenda Lee

I'm sorry, so sorry
That I was such a fool
I didn't know
Love could be so cruel
Oh-oh-oh-oh-oh-oh-yes
You tell me mistakes
Are part of being young
But that don't right
The wrong that's been done
(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-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-oh-oh-yes
I'm sorry, so sorry
Please accept my apology
But love was blind
And I was too blind to see
(Sorry)

17. "My Happiness", Connie Francis
Evening shadows make me blue
When each weary day is through
How I long to be with you, my happiness
Every day I reminisce
Dreaming of your tender kiss
Always thinking how I miss my happiness
A million years it seems
Have gone by since we shared our dreams
But I'll hold you again
There'll be no blue memories then
Whether skies are gray or blue
Any place on earth will do
Just as long as I'm with you, my happiness
Whether skies are gray or blue
Any place on earth will do
Just as long as I'm with you, my happiness

18. "Sweetheart", Peggy Lee
Sweetheart
Sweetheart
Sweetheart, they don't come any sweeter than you
If you ever take your love from me
I'm gonna drown myself in the deep blue sea
Yes, I'll drown myself in the deep blue sea
Sweetheart
Sweetheart
Sweetheart, my heart turns to jelly when we kiss
If your tender kisses ever stop
I'll take a running jump off a mountain top

Yes, I'll take a running jump off a mountain top
Sweetheart
Sweetheart
Sweetheart, I don't love anybody but you
If you give your love to someone else
I'll dig a ten foot hole and hide myself
Yes, I'll jump into a hole and bury myself
Sweetheart
Sweetheart
Sweetie baby, there's no one sweeter than you

Rock | Male Artists | 1958-1960

11. "All I Have To Do Is Dream", The Everly Brothers

Dream, dream, dream, dream
Dream, dream, dream, dream
When I want you in my arms
When I want you and all your charms
Whenever I want you
All I have to do is dream
Dream, dream, dream
When I feel blue in the night
And I need you to hold me tight
Whenever I want you
All I have to do is dream
I can make you mine
Taste your lips of wine
Anytime night or day
Only trouble is
Gee whiz
I'm dreamin' my life away
I need you so, that I could die
I love you so and that is why
Whenever I want you
All I have to do is dream
Dream, dream, dream, dream
I can make you mine
Taste your lips of wine
Anytime night or day
Only trouble is
Gee whiz

I'm dreamin' my life away
I need you so, that I could die
I love you so and that is why
Whenever I want you
All I have to do is dream
Dream, dream, dream
Dream, dream, dream, dream
Dream, dream, dream, dream
Dream

12. "I Beg Of You", Elvis Presley

I don't want my heart to be broken
Cause it's the only one I've got
So darling please be careful
You know I care a lot
Darling please don't break my heart
I beg of you
I don't want no tears a-falling
You know I hate to cry
But that's what's bound to happen
I you only say goodbye
Darling please don't say goodbye
I beg of you
Hold my hand and promise
That you'll always love me true
Make me know you'll love me
The same way I love you little girl
You got me at your mercy
Now that I'm in love with you
So please don't take advantage
Cause you know my love is true
Darling please please love me too
I beg of you
Hold my hand and promise
That you'll always love me true
Make me know you'll love me
The same way I love you little girl
You got me at your mercy
Now that I'm in love with you
So please don't take advantage

Cause you know my love is true
Darling please please love me too
I beg of you

13. "Stood Up", Ricky Nelson
Well, I've been waitin' ever since eight
Guess my baby's got another date
Stood up, broken-hearted, again
I'll bet she's out havin' a ball
Not even thinkin' of me at all
Stood up, broken-hearted, again
Well, I know just what I oughta do
I oughta find somebody new
But, baby, I couldn't forget about you
Stood up, broken-hearted, again
[Instrumental break]
Why must I always be the one
Left behind never havin' any fun?
Stood up, broken-hearted, again
But I guess I'll go on bein' a fool
Sittin' around just waitin' for you
Stood up, broken-hearted, again
Well, I know just what I oughta do
I oughta find somebody new
But, baby, I couldn't forget about you
Stood up, broken-hearted, again
Stood up, broken-hearted, again
Stood up, broken-hearted, again

14. "Dream Lover", Bobby Darin
Every night I hope and pray
A dream lover will come my way
A girl to hold in my arms
And know the magic of her charms
'Cause I want (yeah-yeah, yeah)
A girl (yeah-yeah, yeah)
To call (yeah-yeah, yeah)
My own (yeah-yeah)
I want a dream lover
So I don't have to dream alone

Dream lover, where are you
With a love, oh, so true
And the hand that I can hold
To feel you near as I grow old
'Cause I want (yeah-yeah, yeah)
A girl (yeah-yeah, yeah)
To call (yeah-yeah, yeah)
My own (yeah-yeah, yeah)
I want a dream lover
So I don't have to dream alone
Someday, I don't know how
I hope she'll hear my plea
Some way, I don't know how
She'll bring her love to me
Dream lover, until then
I'll go to sleep and dream again
That's the only thing to do
Till all my lover's dreams come true
'Cause I want (yeah-yeah, yeah)
A girl (yeah-yeah, yeah)
To call (yeah-yeah, yeah)
My own (yeah-yeah, yeah)
I want a dream lover
So I don't have to dream alone
Dream lover, until then
I'll go to sleep and dream again
That's the only thing to do
Till all my lover's dreams come true
'Cause I want (yeah-yeah, yeah)
A girl (yeah-yeah, yeah)
To call (yeah-yeah, yeah)
My own (yeah-yeah)
I want a dream lover
So I don't have to dream alone
Please don't make me dream alone
I beg you don't make me dream alone
No, I don't wanna dream

15. "Wear My Ring Around Your Neck", Elvis Presley
Won't you wear my ring around your neck

To tell the world I'm yours, by heck
Let them see your love for me
And let them see by the ring around your neck
Won't you wear my ring around your neck
To tell the world I'm yours, by heck
Let them know I love you so
And let them no by the ring around your neck
They say that goin' steady is not the proper thing
They say that we're too young to know the meaning of a ring
I only know that I love you and that you love me too
So, darling, please do what I ask of you
Won't you wear my ring around your neck
To tell the world I'm yours, by heck
Let them see your love for me
And let them see by the ring around your neck
Let them know I love you so
And let them know by the ring around your neck

16. "Donna", Ritchie Valens

Oh, Donna, oh, Donna
Oh, Donna, oh, Donna
I had a girl
Donna was her name
Since she left me
I've never been the same
Cause I love my girl
Donna, where can you be? Where can you be?
Now that you're gone
I'm left all alone
All by myself
To wander and roam
Cause I love my girl
Donna, where can you be? Where can you be?
Well, darlin', now that you're gone
I don't know what I'll do
All the time and all my love for yo-ou-ou
I had a girl
Donna was her name
Since she left me
I've never been the same

Cause I love my girl
Donna, where can you be? Where can you be?
Oh, Donna, oh, Donna
Oh, Donna, oh, Donna

17. "Handyman", Jimmy Jones
Hey girls, gather round
Listen to what I'm putting down
Hey babe, I'm
your handy man
I'm not the kind to use a pencil or rule
I'm handy with love and I'm no fool
I fix broken hearts, I know that I truly can
If your broken heart should need repair
Then I'm the man to see
I whisper sweet things, you tell all your friends
They'll come runnin' to me
Here is the main thing I want to say
I'm busy 24 hours a day
I fix broken hearts, I know that I truly can
Come, come, come
Yeah, yeah, yeah
Come, come, come
Yeah, yeah,
yeah
They'll come runnin' to me
That's me
I'm your handy man

18. "Stuck On You", Elvis Presley
You can shake an apple off an apple tree
Shake-a, shake- sugar,
But you'll never shake me
Uh-uh-uh
No-sir-ee, uh, uh
I'm gonna stick like glue,
Stick because I'm
Stuck on you
Gonna run my fingers thru your long black hair
Squeeze you tighter than a grizzly bear

Uh-uh-uh,
Yes-sir-ee, uh, uh
I'm gonna stick like glue
Stick, because I'm
Stuck on you
Hide in the kitchen, hide in the hall
Ain't gonna do you no good at all
'Cause once I catch ya and the kissin' starts
A team o' wild horses couldn't tear us apart
Try to take a tiger from his daddy's side
That's how love is gonna keep us tied
Uh-uh-uh
Yes-sir-ee, uh,uh
I'm gonna stick like glue
Stick, because I'm
Stuck on you

19. "Wild One", Bobby Rydell

Oh wild one I'm-a gonna tame you down (tame you down)
Ah, wild one I'll get you yet (yeah yeah) you bet (yeah yeah)
You little doll all you do is play, you've got a new baby ev'ry day
But some day it's gonna be me, me and only me.
Oh oh oh oh wild one I'll make you settle down (settle down)
Ah wild one I'll clippa your wings (yeah yeah) and them things (yeah yeah)
You got the lips that I'm mad about
I got the lips that'll knock you out
C'mon wild one be wild about me.
Whoa, yeah, baby
(whoa whoa whoa)
(yeah yeah)
(wah wah wah wah)
You little doll all you do is play, you've got a new baby ev'ry day
But some day it's gonna be me, me and only me.
Oh oh oh oh wild one I'll make you settle down (settle down)
Ah wild one I'll clippa your wings (yeah yeah) and things (yeah yeah)
You got the lips that I'm mad about
I got the lips that'll knock you out
C'mon wild one be wild about me.
Whoa, yeah (wah wah wah wah)
C'mon wild one be wild about me.

One more once (wah wah wah wah)
Ah, c'mon wild one be wild about me.
Be wild about me.

20. "What In The World's Come Over You", Jack Scott

What in the world's come over you?

Seems we never get along

(Ooh, ah, ah, ah)

Every night

I reminisce dreaming of your tender kisses

What in the world's come over you?

(Wah, wah, ooh)

Could you ever change your mind?

(Ah, ah, ah)

If you do, I'll still be here, dear

Waiting, longing for you

(Ah, ah, ah)

All my life, I've loved you so

Never dreamed, I'd miss you so

Now, alone in my room each night

My heart it cries, "It's just not right"

Oh, oh, oh

What in the world's come over you?

Could you ever change your mind?

(Ah, ah, ah)

If you do, I'll still be here, dear

Waiting, longing for you

(Ah, ah, ah)

All my life, I've loved you so

Never dreamed, I'd miss you so

Now, alone in my room each night

My heart, it cries, "It's just not right"

Oh, oh, oh

What in the world's come over you?

(Wah, wah, ooh)

You're still my angel from above

(Ah, ah, ah)

Guess, you'll always be my one

And only, only real love

Rock | Female Artists | 1985-1987

11. "We Belong", Pat Benatar
Many times I've tried to tell you
Many times I've cried alone
Always I'm surprised how well you
Cut my feelings to the bone
Don't wanna leave you really
I've invested too much time
To give you up that easy
To the doubts that complicate your mind
We belong to the light
We belong to the thunder
We belong to the sound of the words
We've both fallen under
Whatever we deny or embrace
For worse or for better
We belong, we belong
We belong together
Maybe it's a sign of weakness
When I don't know what to say
Maybe I just wouldn't know
What to do with my strength anyway
Have we become a habit?
Do we distort the facts?
Now, there's no looking forward
Now, there's no turning back
When you say
We belong to the light
We belong to the thunder
We belong to the sound of the words
We've both fallen under
Whatever we deny or embrace
For worse or for better
We belong, we belong
We belong together
Close your eyes and try to sleep now
Close your eyes and try to dream
Clear your mind and do your best
To try and wash the palette clean

We can't begin to know it
How much we really care
I hear your voice inside me
I see your face everywhere
Still you say
We belong to the light
We belong to the thunder
We belong to the sound of the words
We've both fallen under
Whatever we deny or embrace
For worse or for better
We belong, we belong
We belong together
We belong to the light
We belong to the thunder
We belong to the sound of the words
We've both fallen under

12. "All Through The Night", Cyndi Lauper
All through the night
I'll be awake and I'll be with you
All through the night
This precious time when time is new
Oh, all through the night today
Knowing that we feel the same without saying
We have no past we won't reach back
Keep with me forward all through the night
And once we start the meter clicks
And it goes running all through the night
Until it ends there is no end
All through the night
stray cat is crying so stray cat sings back
All through the night
They have forgotten what by day they lack
Oh under those white street lamps
There is a little chance they may see
We have no past we won't reach back
Keep with me forward all through the night
And once we start the meter clicks
And it goes running all through the night

Until it ends there is no end
Oh the sleep in your eyes is enough
Let me be there let me stay there awhile
We have no past we won't reach back
Keep with me forward all through the night
And once we start the meter clicks
And it goes running all through the night
Until it ends there is no end
Keep with me forward all through the night
And once we start the meter clicks
And it goes running all through the night
Until it ends there is no end

13. "Walking On Sunshine", Katrina & The Waves

Ow
Mm, yeah
I used to think maybe you loved me, now, baby, I'm sure
And I just can't wait till the day when you knock on my door
Now every time I go for the mailbox, gotta hold myself down
'Cause I just can't wait till you write me you're coming around
Now I'm walking on sunshine, whoa
I'm walking on sunshine, whoa
I'm walking on sunshine, whoa
And don't it feel good
Hey, all right now
And don't it feel good
Hey, yeah
I used to think maybe you loved me, now I know that it's true
And I don't want to spend my whole life just a-waiting for you
Now, I don't want you back for the weekend, not back for a day, no, no, no
I said, baby, I just want you back, and I want you to stay
Oh, yeah, now I'm walking on sunshine, whoa
I'm walking on sunshine, whoa
I'm walking on sunshine, whoa
And don't it feel good
Hey, all right now
And don't it feel good
Yeah, oh, yeah, now
And don't it feel good
Walking on sunshine

Walking on sunshine

I feel alive, I feel the love, I feel the love that's really real

I feel alive, I feel the love, I feel the love that's really real

I'm on sunshine, baby, oh

Oh, yeah, I'm on sunshine, baby

Oh, I'm walking on sunshine, whoa

I'm walking on sunshine, whoa

I'm walking on sunshine, whoa

And don't it feel good

Hey, all right now

And don't it feel good

I'll say it, I'll say it, I'll say it again now

And don't it feel good

Hey, yeah now

And don't it feel good

Now don't it, don't it, don't it, don't it, don't it, don't it

And don't it feel good

I'll say it, I'll say it, I'll say it again now

And don't it feel good

Now don't it, don't it, don't it, don't it, don't it, don't it

And don't it feel good

Now tell me, tell me, tell me again now

And don't it feel good

Oh, yeah, now

And don't it feel good

Oh, don't it feel good, don't it feel good

Now don't it feel good

Oh, yeah, oh, yeah, oh, yeah

And don't it feel good

Oh, yeah, yeah, yeah, oh, yeah, oh, yeah

And don't it feel good

14. "Never", Heart

Hey baby I'm talking to you

Stop yourself and listen

Some things you can never choose

Even if you try yeah

You're bangin' your head again

Cause somebody won't let you in

One chance, one love

Your chance to let me know
We can't go on
Just running away
If we stay any longer
We will surely never get away
Anything you want, we can make it happen
Stand up and turn around
Never let them shoot us down
Never, never
Never, never run away
Hey baby you know it's true
Why you bother lying when you know
That you want it too
Don't you dare deny me
Walk those legs right over here
Give me what I'm dying for
One chance, one love
Hold me down never let me go
We can't go on
Just running away
If we wait any longer
We will surely never get away
Anything you want, we can make it happen
Stand up and turn around
Never let them shoot us down
Never, never
Never, never run away
Never, never
Never, never run away
Hey baby I'm talking to you

15. "Venus", Bananarama
Goddess on the mountain top
Burning like a silver flame
The summit of beauty and love
And Venus was her name
She's got it
Yeah, baby, she's got it
I'm your Venus, I'm your fire
At your desire

Well, I'm your Venus, I'm your fire
At your desire
Her weapons were her crystal eyes
Making every man mad
Black as the dark night she was
Got what no one else had
Wah!
She's got it
Yeah, baby, she's got it
I'm your Venus, I'm your fire
At your desire
Well, I'm your Venus, I'm your fire
At your desire
Venus
She's got it
Yeah, baby, she's got it
I'm your Venus, I'm your fire
At your desire
Well, I'm your Venus, I'm your fire
At your desire
Goddess on the mountain top
Burning like a silver flame
The summit of beauty and love
And Venus was her name
Wah!
She's got it
Yeah, baby, she's got it
I'm your Venus, I'm your fire
At your desire
Well, I'm your Venus, I'm your fire
At your desire
Venus was her name
Yeah baby she's got it
Yeah baby she's got it
Yeah baby she's got it
Yeah baby she's got it

16. "Talk To Me", Stevie Nicks

I can see we're thinkin' bout the same things
And I can see your expression when the phone rings

We both know there's something happening here
Well, there's no sense in dancing round the subject
A wound gets worse when it's treated with neglect
Don't turn around there's nothing here to fear
You can talk to me
Talk to me
You can talk to me
You can set your secrets free, baby
Dusty words lying under carpets
Seldom heard well must you keep your secrets
Locked inside hidden safe from view
Well, is it all that hard
Is it all that tough
Well, I've shown you all my cards now isn't that enough
You can hide your hurt
But, there's something you can do
You can talk to me
Talk to me... talk to me
I can set your secrets free, baby
La, la, la, la...
Though we lay face to face and cheek to cheek
Our voices stray from the common ground where they
Could meet
The walls run high, to veil a swelling tear
Oh, let the walls burn down, set your secrets free
You can break their bounds, cause you're safe with
me
You can lose your doubt, cause you'll find no danger
Not here
You can talk to me
Talk to me
You can talk to me
You can set your secrets free, baby
Oh, I can see you running... I can see you running
I can see you running all the way back home
I can see your expression when the phone rings
And I can see that you're thinkin' bout the same things
Is it all that hard
Is it all that tough
Well, you've taken all there is now baby

Isn't that enough
Well, I can see you runnin'... I can see you runnin'
All the way back

17. "Typical Male", Tina Turner
Tell me lawyer what to do
I think I'm falling in love with you
Defend me, from the way I feel
Won't you give me some advice
On how to handle my private life
I'm sure that we can make a deal
I confess I'm a fool for a man with a clever mind
But your intellect ain't not match
For this heart of mine
All I want is a little reaction
Just enough to tip the scales
I'm just using my female attraction
On a typical male, a typical male
Your sense of justice I will embrace
But your defense won't help my case
I'm deep in trouble with the law
Something about authority
Seems to bring out the bad in me
Hey lawyer, gotta catch me when I fall
Oh they say that you match your wits with the best of them
But I know when I'm close you're just like the rest of them
All I want is a little reaction
Just enough to tip the scales
I'm just using my female attraction
On a typical male, a typical male
Your sense of justice I will embrace
But your defense won't help my case
I'm deep in trouble with the law
So put your books aside
Loosen off the suit and tie
Open off your heart and let me in
Open off your heart and let me in
All I want is a little reaction
Just enough to tip the scales
I'm just using my female attraction

On a typical male, a typical male
Your sense of justice I will embrace
But your defense won't help my case
I'm deep in trouble with the law

18. "Alone", Heart

I hear the ticking of the clock
I'm lying here the room's pitch dark
I wonder where you are tonight
No answer on the phone
And the night goes by so very slow
Oh I hope that it won't end though
Alone
Till now I always got by on my own
I never really cared until I met you
And now it chills me to the bone
How do I get you alone
How do I get you alone
You don't know how long I have wanted
To touch your lips and hold you tight, oh
You don't know how long I have waited
And I was going to tell you tonight
But the secret is still my own
And my love for you is still unknown
Alone
Till now I always got by on my own
I never really cared until I met you
And now it chills me to the bone
How do I get you alone
How do I get you alone
How do I get you alone
How do I get you alone
Alone, alone

19. "Change Of Heart", Cyndi Lauper

Here I am
Just like I said I would be
I'm your friend
Just like you think it should be
Did you think I would stand here and lie

As our moment was passing us by
Oh I am here
Waiting for your change of heart
It just takes a beat
To turn it around
Yes I'm waiting for your change of heart
At the edge of my seat
Please turn it around
Days go by
Leaving me with a hunger
I could fly
Back to when we were younger
When adventures like cars we would ride
And the years lied ahead still untried
While I stand here
Waiting for your change of heart...
Blind leading blind
Never hear the laughter
Search through time
Nothing reveals the answer
If it's truth that you're looking to find
It is nowhere outside of your mind
I bide my time
Waiting for your change of heart...

20. "Who Will You Run To", Heart
You're not sure what you want to do
With your life
But you sure don't want me in it
Yeah you're sure the life you're
Living with me
Can't go on one single minute
And there's a new one waiting
Outside this door
And now's the time to begin it
You found a new world and
You want to taste it
But that world can turn cold and
You better face it
Who will you run to when it all falls down

Who's gonna pick you world up off the ground
Who's gonna take away the tears you cry
Who's gonna love you baby as good as I
You won't know what it's like to live
On your own
You've always had me there beside you
You think it's easy finding
Someone out there
Who's gonna care as much as I do
What's gonna happen baby
When you find out
That there's no one there to cry to
You can tell the whole world how you're
Gonna make it
You can follow you heart but what ya do
When someone breaks it
Who will you run to when it all falls down
Who's gonna pick you world up off the ground
Who's gonna take away the tears you cry
Who's gonna love you baby as good as I
You found a new world and
You want to taste it
But that world can turn cold and
You better face it
Who will you run to when it all falls down
Who's gonna pick you world up off the ground
Who's gonna take away the tears you cry
Who's gonna love you baby as good as I
Who will you run to when it all falls down
Who's gonna pick your world up off the ground
Who's gonna take away the tears you cry
Who's gonna love you baby as good as I

Rock | Male Artists | 1985-1987

11. "I Want To Know What Love Is", Foreigner
I gotta take a little time
A little time to think things over
I better read between the lines
In case I need it when I'm older

Now this mountain I must climb
Feels like a world upon my shoulders
I through the clouds I see love shine
It keeps me warm as life grows colder
In my life there's been heartache and pain
I don't know if I can face it again
Can't stop now, I've traveled so far
To change this lonely life
I wanna know what love is
I want you to show me
I wanna feel what love is
I know you can show me
I'm gonna take a little time
A little time to look around me
I've got nowhere left to hide
It looks like love has finally found me
In my life there's been heartache and pain
I don't know if I can face it again
I can't stop now, I've traveled so far
To change this lonely life
I wanna know what love is
I want you to show me
I wanna feel what love is
I know you can show me
I wanna know what love is
I want you to show me
And I wanna feel, I want to feel what love is
And I know, I know you can show me
Let's talk about love
I wanna know what love is, the love that you feel inside
I want you to show me, and I'm feeling so much love
I wanna feel what love is, no, you just cannot hide
I know you can show me, yeah
I wanna know what love is, let's talk about love
I want you to show me, I wanna feel it too
I wanna feel what love is, I want to feel it too
And I know and I know, I know you can show me
Show me love is real, yeah
I wanna know what love is...

12. "Out of Touch", Hall & Oates

Shake it up is all that we know
Using the bodies up as we go
I'm waking up to fantasy
The shades all around
Aren't the colors we used to see
Broken ice still melts in the sun
And times that are broken
Can often be one again
We're soul alone
And soul really matters to me
Take a look around
You're out of touch
I'm out of time (time)
But I'm out of my head
When you're not around
You're out of touch
I'm out of time (time)
But I'm out of my head
When you're not around
Oh, oh-oh, oh
Oh, oh-oh, oh
Reaching out for something to hold
Looking for a love
Where the climate is cold
Manic moves and drowsy dreams
Or living in the middle
Between the two extremes
Smoking guns hot to the touch
Would cool down
If we didn't use them so much

13. "Everytime You Go Away", Paul Young

Hey!, if we can solve any problem
Then why do we lose so many tears
Oh, and so you go again
When the leading man appears
Always the same thing
Can't you see, we've got everything goin' on and on and on

Every time you go away you take a piece of me with you
Every time you go away you take a piece of me with you
Go on and go free, yeah
Maybe you're too close to see
I can feel your body move
It doesn't mean that much to me
I can't go on sayin' the same thing
Just can't you see, we've got everything do you even know we know
Every time you go away you take a piece of me with you, oh
Every time you go away you take a piece of me with you
I can't go on sayin' the same thing
'Cause baby, can'tcha see, we've got everything goin' on and on and on
Every time you go away you take a piece of me with you
Every time you go away you take a piece of me with you
Looking at the pieces (Every time you go away)
Be careful (You take a piece of me with you)
(Every time you go away)
Every time you go, every time you go
(You take a piece of me with you)
You take a piece of me!
(Every time you go away you take a piece of me with you)
Every time you go!

14. "Broken Wings", Mr. Mister
Baby, don't understand
Why we can't just hold on to each others' hands
This time might be the last, I fear
Unless I make it all too clear
I need you so, ohh
Take these broken wings
And learn to fly again
Learn to live so free
When we hear the voices sing
The book of love will open up and let us in
Take these broken wings
Baby, I think tonight
We can take what was wrong and make it right, mmm
Baby, it's all I know
That you're half of the flesh
And blood that makes me whole

I need you so
So take these broken wings
And learn to fly again
Learn to live so free
And when we hear the voices sing
The book of love will open up and let us in
Take these broken wings
You've got to learn to fly
Learn to live and love so free
And when we hear the voices sing
The book of love will open up and let us in, yeah, yeah
Let us in
Let us in
Baby, it's all I know
That you're half of the flesh
And blood that makes me whole
Yeah yeah yeah, yeah yeah
So take these broken wings
And learn to fly again
Learn to live so free
And when we hear the voices sing
The book of love will open up and let us in
Take these broken wings
You've got to learn to fly
Learn to live and love so free
And when we hear the voices sing
The book of love will open up for us and let us in,
yeah yeah
Yeah yeah
Ooh

15. "Glory of Love", Peter Cetera

Tonight it's very clear
'Cause we're both lying here
There's so many things I wanna say
I will always love you
I would never leave you alone
Sometimes I just forget
Say things I might regret
It breaks my heart to see you crying

I don't wanna lose you
I could never make it alone
I am a man who will fight for your honor
I'll be the hero you're dreaming of
We'll live forever
Knowing together
That we did it all for the glory of love
You keep me standing tall
You help me through it all
I'm always strong when you're beside me
I have always needed you
I could never make it alone
I am the man who will fight for your honor
I'll be the hero
You've been dreaming of
We'll live forever
Knowing together that we did it all
For the glory of love
It's like a knight in shining armor
From a long time ago
Just in time I will save the day
Take you to my castle far away
I am the man who will fight for your honor
I'll be the hero that your dreaming of
We're gonna live for ever
Knowing together
That we did it all for the glory of love
We'll live forever
Knowing together
That we did it all for the glory of love
We did it all for love

16. "Alive and Kicking", Simple Minds

You turn me on, you lift me up
And like the sweetest cup I'd share with you
You lift me up, don't you ever stop, I'm here with you
Now it's all or nothing
'Cause you say you'll follow through
You follow me, and I, I, I follow you
What you gonna do when things go wrong?

What you gonna do when it all cracks up?
What you gonna do when the Love burns down?
What you gonna do when the flames go up?
Who is gonna come and turn the tide?
What's it gonna take to make a dream survive?
Who's got the touch to calm the storm inside?
Who's gonna save you?
Alive and Kicking
Stay until your love is, Alive and Kicking
Stay until your love is, until your love is, Alive
Oh you lift me up to the crucial top, so I can see
Oh you lead me on, till the feelings come
And the lights that shine on
But if that don't mean nothing
Like if someday it should fall through
You'll take me home where the magic's from
And I'll be with you
What you gonna do when things go wrong?
What you gonna do when it all cracks up?
What you gonna do when the Love burns down?
What you gonna do when the flames go up?
Who is gonna come and turn the tide?
What's it gonna take to make a dream survive?
Who's got the touch to calm the storm inside?
Don't say goodbye
Don't say goodbye
In the final seconds who's gonna save you?
Oh, Alive and Kicking
Stay until your love is, love is, Alive and Kicking
Oh, Alive and Kicking
Stay until your love is, love is, Alive and Kicking

17. "Nothing's Gonna Stop Us Now", Starship
Looking in your eyes, I see a paradise
This world that I found is too good to be true
Standing here beside you
Want so much to give you this love in my heart
That I'm feeling for you.
Let them say we're crazy
Don't care about that

Baby round in my in my hand, baby, don't ever look
back
Let the world around us just fall apart
Baby, we can make it if we're heart to heart
And we can build this dream together,
Standing strong forever
Nothing's gonna stop us now
And if this world runs out of lovers
We'll still have each other
Nothing's gonna stop us,
Nothing's gonna stop us now ooh ohh
I'm so glad I found you,
I'm not gonna lose you
Whatever it takes to I will stay here with you
Take it to the good times,
See it through the bad times
Whatever it takes is what I'm gonna do
Let them say we're crazy
What do they know?
Put your arms around me, baby, don't ever let go
Let the world around us just fall apart
Baby, we can make it if we're heart to heart
And we can build this dream together,
Standing strong forever
Nothing's gonna stop us now
And if this world runs out of lovers
We'll still have each other
Nothing's gonna stop us, nothing's gonna stop us..
Oohh. all that I need is you
All that I ever need.
And all that I want to do is hold you forever, forever and ever..
And we can build this dream together,
Standing strong forever
Nothing's gonna stop us now
And if this world runs out of lovers
We'll still have each other
Nothing's gonna stop us, nothing's gonna stop us...
Oohh woohh
Nothing's gonna stop us...now
Hey baby...

And we can build this dream together,
Standing strong forever
Nothing's gonna stop us now
And if this world runs out of lovers
We'll still have each other
Nothings gonna stop us
Nothings gonna stop us now...

18. "Livin' On A Prayer", Bon Jovi

Once upon a time not so long ago
Tommy used to work on the docks
Union's been on strike
He's down on his luck...
It's tough, so tough
Gina works the diner all day
Working for her man,
She brings home her pay
For love, for love
She says, "We've gotta hold on to what we've got.
It doesn't make a difference if we make it or not.
We've got each other and that's a lot.
For love we'll give it a shot."
Whoa, we're half way there
Whoa, livin' on a prayer
Take my hand and we'll make it - I swear
Whoa, livin' on a prayer
Tommy's got his six string in hock
Now he's holding in
What he used to make it talk
So tough, it's tough
Gina dreams of running away
When she cries in the night
Tommy whispers,
"Baby, it's okay, someday...
...We've gotta hold on to what we've got.
It doesn't make a difference if we make it or not.
We've got each other and that's a lot.
For love we'll give it a shot."
Whoa, we're half way there
Whoa, livin' on a prayer

Take my hand and we'll make it - I swear
Whoa, livin' on a prayer
Livin' on a prayer
We've gotta hold on ready or not
You live for the fight when it's all that you've got
Whoa, we're half way there
Whoa, livin' on a prayer
Take my hand and we'll make it - I swear
Whoa, livin' on a prayer
Whoa, we're half way there
Whoa, livin' on a prayer
Take my hand and we'll make it - I swear
Whoa, livin' on a prayer

19. "Everybody Have Fun Tonight", Wang Chung

I'll drive a million miles
To be with you tonight
So if you're feeling low
Turn up your radio
The words we use are strong
They make reality
But now the music's on
Oh, baby, dance with me, yeah
Rip it up, move down
Rip it up, move it down to the ground
Rip it up, cool down
Rip it up, don't hang me on the borderline
Everybody have fun tonight
Everybody have fun tonight
Everybody Wang Chung tonight
Everybody have fun tonight
Everybody Wang Chung tonight
Everybody have fun
Deep in the world tonight
Our hearts beat safe and sound
I'll hold you so close
Just let yourself go down
Rip it up, move down
Rip it up, move it down to the ground
Rip it up, cool down

Rip it up, get out what's inside of you
Everybody have fun tonight
Everybody have fun tonight
Everybody Wang Chung tonight
Everybody have fun tonight
Everybody Wang Chung tonight
Everybody have fun tonight (everybody)
Everybody have fun
On the edge of oblivion
All the word is Babylon
And all the love and everyone
A ship of fools sailing on
(Everybody)
Everybody have fun tonight
(Everybody)
Everybody have fun tonight
Across the nation, around the world
Everybody have fun tonight
A celebration, so spread the word
Everybody, everyone
Everybody, everyone (can you tell me what a Wang Chung is?)
Everybody, everyone
Everybody have fun tonight
Everybody have fun tonight
Everybody Wang Chung tonight
Everybody have fun tonight
Everybody Wang Chung tonight
Everybody have fun tonight
Everybody have fun
Everybody, everyone

20. "Easy Lover", Philip Bailey and Phil Collins

Easy lover
She'll get a hold on you believe it
Like no other
Before you know it you'll be on your knees
She's an easy lover
She'll take your heart but you won't feel it
She's like no other
And I'm just trying to make you see

She's the kind of girl you dream of
Dream of keeping hold of
You'd better forget it
You'll never get it
She will play around and leave you
Leave you and deceive you
Better forget it
Oh you'll regret it
No you'll never change her, so leave it, leave it
Get out quick cos seeing is believing
It's the only way
You'll ever know
Easy lover
She'll get a hold on you believe it
Like no other
Before you know it you'll be on your knees
She's an easy lover
She'll take your heart but you won't feel it
She's like no other
And I'm just trying to make you see
You're the one that wants to hold her
Hold her and control her
You'd better forget it
You'll never get it
For she'll say there's no other
Till she finds another
Better forget it
Oh you'll regret it
And don't try to change her, just leave it, leave it
You're not the only one, ooh seeing is believing
It's the only way
You'll ever know, oh
No don't try to change her, just leave it, leave it
You're not the only one, ooh seeing is believing
It's the only way
You'll ever know, oh
She's an easy lover (she's a easy lover)
She'll get a hold on you believe it (get a hold on you)
(She's) like no other
Before you know it you'll be on your knees (you'll be down on your knees)

She's an easy lover
She'll take your heart but you won't feel it (you won't feel it)
She's like no other
And I'm just trying to make you see (trying to make you see)

Rock | Female Artists | 2012-2014

11. "Stronger (What Doesn't Kill You)", Kelly Clarkson

You know the bed feels warmer
Sleeping here alone
You know I dream in color
And do the things I want
You think you got the best of me
Think you've had the last laugh
Bet you think that everything good is gone
Think you left me broken down
Think that I'd come running back
Baby you don't know me, cause you're dead wrong
What doesn't kill you makes you stronger
Stand a little taller
Doesn't mean I'm lonely when I'm alone
What doesn't kill you makes a fighter
Footsteps even lighter
Doesn't mean I'm over cause you're gone
What doesn't kill you makes you stronger, stronger
Just me, myself and I
What doesn't kill you makes you stronger
Stand a little taller
Doesn't mean I'm lonely when I'm alone
You heard that I was starting over with someone new
They told you I was moving on over you
You didn't think that I'd come back
I'd come back swinging
You try to break me, but you see
What doesn't kill you makes you stronger
Stand a little taller
Doesn't mean I'm lonely when I'm alone
What doesn't kill you makes a fighter
Footsteps even lighter
Doesn't mean I'm over cause you're gone

What doesn't kill you makes you stronger, stronger
Just me, myself and I
What doesn't kill you makes you stronger
Stand a little taller
Doesn't mean I'm lonely when I'm alone
Thanks to you I got a new thing started
Thanks to you I'm not the broken-hearted
Thanks to you I'm finally thinking about me
You know in the end the day you left was just my beginning
In the end...
What doesn't kill you makes you stronger
Stand a little taller
Doesn't mean I'm lonely when I'm alone
What doesn't kill you makes a fighter
Footsteps even lighter
Doesn't mean I'm over cause you're gone
What doesn't kill you makes you stronger
Stand a little taller
Doesn't mean I'm lonely when I'm alone
What doesn't kill you makes a fighter
Footsteps even lighter
Doesn't mean I'm over cause you're gone
What doesn't kill you makes you stronger, stronger
Just me, myself and I
What doesn't kill you makes you stronger
Stand a little taller
Doesn't mean I'm lonely when I'm alone
(When I'm alone)

12. "Blow Me (One Last Kiss)", P!nk

White knuckles and sweaty palms from hanging on too tight
Clenched shut jaw, I've got another headache again tonight
Eyes on fire, eyes on fire, and they burn from all the tears
I've been crying, I've been crying, I've been dying over you
Tie a knot in the rope, tryin' to hold, tryin' to hold,
But there's nothing to grasp so I let go
I think I've finally had enough, I think I maybe think too much
I think this might be it for us (blow me one last kiss)
You think I'm just too serious, I think you're full of shit
My head is spinning so (blow me one last kiss)

Just when it can't get worse, I've had a shit day (NO!)
Have you had a shit day? (NO!), we've had a shit day (NO!)
I think that life's too short for this, I want back my ignorance and bliss
I think I've had enough of this, blow me one last kiss.
I won't miss all of the fighting that we always did,
Take it in, I mean what I say when I say there is nothing left
No more sick whiskey dick, no more battles for me
You'll be calling a trick, 'cause you'll no longer sleep
I'll dress nice, I'll look good, I'll go dancing alone
I will laugh, I'll get drunk, I'll take somebody home
I think I've finally had enough, I think I maybe think too much
I think this might be it for us (blow me one last kiss)
You think I'm just too serious, I think you're full of shit
My head is spinning so (blow me one last kiss)
Just when it can't get worse, I've had a shit day (No!)
Have you had a shit day? (No!), we've had a shit day (No!)
I think that life's too short for this, I want back my ignorance and bliss
I think I've had enough of this, blow me one last kiss.
Na na na na - da da da da
Blow me one last kiss
Na na na na - da da da da
Blow me one last kiss
I will do what I please, anything that I want
I will breathe, I will breathe, I won't worry at all
You will pay for your sins, you'll be sorry my dear
All the lies, all the why's, will all be crystal clear
I think I've finally had enough, I think I maybe think too much
I think this might be it for us (blow me one last kiss)
You think I'm just too serious, I think you're full of shit
My head is spinning so (blow me one last kiss)
Just when it can't get worse, I've had a shit day (No!)
Have you had a shit day? (No!), we've had a shit day (No!)
I think that life's too short for this, I want back my ignorance and bliss
I think I've had enough of this, blow me one last kiss.
Na na na na - da da da da
Na na na na - da da da da
Na na na na - da da da da
Blow me one last kiss.
Na na na na - da da da da
Na na na na - da da da da

Na na na na - da da da da
Blow me one last kiss.

13. "Give Your Heart a Break", Demi Lovato

The day I first met you
You told me you'd never fall in love
But now that I get you
I know fear is what it really was
Now here we are,
So close yet so far.
Haven't I passed the test?
When will you realize,
Baby, I'm not like the rest?
Don't wanna break your heart
Wanna give your heart a break
I know you're scared it's wrong
Like you might make a mistake
There's just one life to live
And there's no time to wait, to wait
So let me give your heart a break, give your heart a break
Let me give your heart a break, your heart a break
There's just so much you can take
Give your heart a break
Let me give your heart a break, your heart a break
Oh yeah, yeah
On Sunday you went home alone
There were tears in your eyes
I called your cell phone, my love
But you did not reply
The world is ours. If we want it,
We can take it if you just take my hand.
There's no turning back now.
Baby, try to understand
Don't wanna break your heart
Wanna give your heart a break
I know you're scared it's wrong
Like you might make a mistake
There's just one life to live
And there's no time to wait, to wait
So let me give your heart a break, give your heart a break

Let me give your heart a break, your heart a break
There's just so much you can take
Give your heart a break
Let me give your heart a break, your heart a break
Oh yeah, yeah
When your lips are on my lips
Then our hearts beat as one
But you slip out of my fingertips
Every time you run, whoa-oh-whoa-oh-oh
Don't wanna break your heart
Wanna give your heart a break
I know you're scared it's wrong
Like you might make a mistake
There's just one life to live
And there's no time to wait, to wait
So let me give your heart a break
'Cause you've been hurt before
I can see it in your eyes
You try to smile it away, some things you can't disguise
Don't wanna break your heart
Baby, I can ease the ache, the ache
So let me give your heart a break, give your heart a break

14. "I Knew You Were Trouble", Taylor Swift

I think--I think when it's all over,
It just comes back in flashes, you know?
It's like a kaleidoscope of memories.
It just all comes back. But he never does.
I think part of me knew the second I saw him that t
his would happen.
It's not really anything he said or anything he did
It was the feeling that came along with it.
And the crazy thing is I don't know if I'm ever gonna feel that way again.
But I don't know if I should.
I knew his world moved too fast and burned too bright.
But I just thought, how can the devil be pulling you toward someone
who looks so much like an angel when he smiles at you?
Maybe he knew that when he saw me.
I guess I just lost my balance.
I think that the worst part of it all wasn't losing him.

It was losing me.
Once upon a time a few mistakes ago
I was in your sights, you got me alone
You found me, you found me, you found me
I guess you didn't care, and I guess I liked that
And when I fell hard you took a step back
Without me, without me, without me
And he's long gone when he's next to me
And I realize the blame is on me
'Cause I knew you were trouble when you walked in
So shame on me now
Flew me to places I'd never been
'Til you put me down, oh
I knew you were trouble when you walked in
So shame on me now
Flew me to places I'd never been
Now I'm lying on the cold hard ground
Oh, oh, trouble, trouble, trouble
Oh, oh, trouble, trouble, trouble
No apologies. He'll never see you cry,
Pretends he doesn't know that he's the reason why.
You're drowning, you're drowning, you're drowning.
Now I heard you moved on from whispers on the street
A new notch in your belt is all I'll ever be
And now I see, now I see, now I see
He was long gone when he met me
And I realize the joke is on me, yeah!
I knew you were trouble when you walked in
So shame on me now
Flew me to places I'd never been
'Til you put me down, oh
I knew you were trouble when you walked in
So shame on me now
Flew me to places I'd never been
Now I'm lying on the cold hard ground
Oh, oh, trouble, trouble, trouble
Oh, oh, trouble, trouble, trouble
And the saddest fear comes creeping in
That you never loved me or her, or anyone, or anything, yeah
I knew you were trouble when you walked in

So shame on me now

15. "Try", P!nk

Oh oh

Ever wonder about what he's doing?

How it all turned to lies?

Sometimes I think that it's better to never ask why

Where there is desire

There is gonna be a flame

Where there is a flame

Someone's bound to get burned

But just because it burns

Doesn't mean you're gonna die

You've gotta get up and try, and try, and try

Gotta get up and try, and try, and try

You gotta get up and try, and try, and try

Eh, eh, eh

Funny how the heart can be deceiving

More than just a couple times

Why do we fall in love so easy?

Even when it's not right

Where there is desire

There is gonna be a flame

Where there is a flame

Someone's bound to get burned

But just because it burns

Doesn't mean you're gonna die

You've gotta get up and try, and try, and try

Gotta get up and try, and try, and try

You gotta get up and try, and try, and try

Ever worry that it might be ruined

And does it make you wanna cry?

When you're out there doing what you're doing

Are you just getting by?

Tell me are you just getting by, by, by?

Where there is desire

There is gonna be a flame

Where there is a flame

Someone's bound to get burned

But just because it burns
Doesn't mean you're gonna die
You've gotta get up and try, and try, and try
Gotta get up and try, and try, and try
You gotta get up and try, and try, and try
Gotta get up and try, and try, and try
Gotta get up and try, and try, and try
You gotta get up and try, and try, and try
Gotta get up and try, and try, and try
You gotta get up and try, and try, and try
Gotta get up and try, and try, and try

16. "Still Into You", Paramore

Can't count the years on one hand
That we've been together
I need the other one to hold you
Make you feel, make you feel better
It's not a walk in the park
To love each other
But when our fingers interlock,
Can't deny, can't deny you're worth it
'Cause after all this time I'm still into you
I should be over all the butterflies
But I'm into you (I'm into you)
And baby even on our worst nights
I'm into you (I'm into you)
Let 'em wonder how we got this far
'Cause I don't really need to wonder at all
Yeah, after all this time I'm still into you
Recount the night that
I first met your mother
And on the drive back to my house
I told you that, I told you that I loved ya
You felt the weight of the world
Fall off your shoulder
And to your favorite song
We sang along to the start of forever
And after all this time I'm still into you
I should be over all the butterflies
But I'm into you (I'm into you)

And baby even on our worst nights
I'm into you (I'm into you)
Let 'em wonder how we got this far
'Cause I don't really need to wonder at all
Yeah, after all this time I'm still into you
Some things just, some things just make sense
And one of those is you and I (Hey)
Some things just, some things just make sense
And even after all this time (Hey)
I'm into you, baby, not a day goes by
That I'm not into you
I should be over all the butterflies
But I'm into you (I'm into you)
And baby even on our worst nights
I'm into you (I'm into you)
Let 'em wonder how we got this far
'Cause I don't really need to wonder at all
Yeah, after all this time
I'm still into you
I'm still into you
I'm still into you

17. "Ain't It Fun", Paramore

I don't mind letting you down easy
But just give it time
If it don't hurt now then just wait, just wait a while
You're not the big fish in the pond no more
You are what they're feeding on
So what are you gonna do when the world don't orbit around you?
So what are you gonna do when the world don't orbit around you?
Ain't it fun living in the real world
Ain't it good being all alone
Where you're from
You might be the one who's running things
Well, you could ring anybody's bell and get what you want
You see, it's easy to ignore trouble
When you're living in a bubble
So what are you gonna do when the world don't orbit around you?
So what are you gonna do when nobody wants to fool with you?
Ain't it fun living in the real world

Ain't it good being all alone
Ain't it good to be on your own
Ain't it fun you can't count on no one
Ain't it good to be on your own
Ain't it fun you can't count on no one
Ain't it fun living in the real world
Don't go crying to your mama 'cause you're on your own in the real world
Don't go crying to your mama 'cause you're on your own in the real world
Don't go crying to your mama 'cause you're on your own in the real world
Don't go crying to your mama 'cause you're on your own in the real world
Ain't it fun
Ain't it fun
Baby, now you're one of us
Ain't it fun
Ain't it fun
Ain't it fun
Ain't it fun living in the real world
Ain't it good, ain't it good being all alone
Ain't it fun living in the real world
(Cause the world don't orbit around you)
Ain't it good, ain't it good being all alone (oh)
Don't go crying to your mama 'cause you're on your own in the real world
(Down to your mama)
Don't go crying to your mama 'cause you're on your own in the real world
(Don't go crying to your mama)
Don't go crying to your mama 'cause you're on your own in the real world
(Oh, this is the real world)

18. "Can't Remember To Forget You", Shakira ft. Rihanna

I left a note on my bedpost
Said not to repeat yesterday's mistakes
What I tend to do when it comes to you
I see only the good, selective memory
The way he makes me feel yeah, gotta hold on me
I've never met someone so different
Oh here we go
You a part of me now, you a part of me
So where you go I follow, follow, follow
Oh oh oh oh oh oh oh oh
I can't remember to forget you

Oh oh oh oh oh oh oh oh
I keep forgetting I should let you go
But when you look at me, the only memory,
Is us kissing in the moonlight
Oh oh oh oh oh oh oh oh
I can't remember to forget you
Ooooh
I can't remember to forget you
Oh oh oh oh oh oh oh oh
I go back again
Fall off the train
Land in his bed
Repeat yesterday's mistakes
What I'm trying to say is not to forget
You see only the good, selective memory
The way he makes me feel like
The way he makes me feel
I never seemed to act so stupid
Oh here we go
He a part of me now, he a part of me
So where he goes I follow, follow, follow, oh
Oh oh oh oh oh oh oh oh
I can't remember to forget you
Oh oh oh oh oh oh oh oh
I keep forgetting I should let you go
But when you look at me, the only memory,
Is us kissing in the moonlight
Oh oh oh oh oh oh oh oh
I can't remember to forget you
I'd rob and I'd kill to keep him with me
I'd do anything for that boy
I'd give my last dime to hold him tonight
I'd do anything for that boy
I'd rob and I'd kill to keep him with me
I'd do anything for that boy
I'd give my last dime to hold him tonight
I'd do anything for that boy
Oh oh oh oh oh oh oh oh
I keep forgetting I should let you go
But when you look at me, the only memory,

Is us kissing in the moonlight
Oh oh oh oh oh oh oh
I can't remember to forget you
Ooooh
I can't remember to forget you
Oh oh oh oh oh oh oh oh

19. "We Might Be Dead By Tomorrow", Soko

Give me all your love now
'Cause for all we know
We might be dead by tomorrow
I can't go on wasting my time
Adding scars to my heart
'Cause all I hear is
"I'm not ready now"
And I can tell
That you didn't had
To face your mother
Losing her lover
Without saying goodbye
Without saying goodbye
'Cause she didn't had time
I don't want to judge
What's in your heart
But if you're not ready for love
How can you be ready for life?
How can you be ready for life?
So let's love fully
And let's love loud
Let's love now
'Cause soon enough we'll die
'Cause soon enough we'll die
'Cause soon enough we'll die
'Cause soon enough we'll die
'Cause soon enough we'll die
'Cause soon enough we'll die

20. "Young and Beautiful", Lana Del Rey

I've seen the world
Done it all

Had my cake now
Diamonds, brilliant
And Bel Air now
Hot summer nights, mid July
When you and I were forever wild
The crazy days, city lights
The way you'd play with me like a child
Will you still love me
When I'm no longer young and beautiful?
Will you still love me
When I got nothing but my aching soul?
I know you will, I know you will
I know that you will
Will you still love me when I'm no longer beautiful?
I've seen the world, lit it up
As my stage now
Channeling angels in the new age now
Hot summer days, rock 'n' roll
The way you play for me at your show
And all the ways I got to know
Your pretty face and electric soul
Will you still love me
When I'm no longer young and beautiful?
Will you still love me
When I got nothing but my aching soul?
I know you will, I know you will
I know that you will
Will you still love me when I'm no longer beautiful?
Dear lord, when I get to heaven
Please let me bring my man
When he comes tell me that you'll let him in
Father tell me if you can
Oh that grace, oh that body
Oh that face makes me wanna party
He's my sun, he makes me shine like diamonds
Will you still love me
When I'm no longer young and beautiful?
Will you still love me
When I got nothing but my aching soul?
I know you will, I know you will

I know that you will
Will you still love me when I'm no longer beautiful?
Will you still love me when I'm no longer beautiful?
Will you still love me when I'm not young and beautiful?

Rock | Male Artists | 2012-2014

11. "Payphone", Maroon 5 ft. Wiz Khalifa
I'm at a payphone trying to call home
All of my change I spent on you
Where have the times gone? Baby, it's all wrong
Where are the plans we made for two?
Yeah, I, I know it's hard to remember
The people we used to be...
It's even harder to picture,
That you're not here next to me.
You say it's too late to make it,
But is it too late to try?
And in our time that you wasted
All of our bridges burned down
I've wasted my nights,
You turned out the lights
Now I'm paralyzed.
Still stuck in that time
When we called it love
But even the sun sets in paradise
I'm at a payphone trying to call home
All of my change I spent on you
Where have the times gone? Baby, it's all wrong
Where are the plans we made for two?
If "Happy Ever After" did exist,
I would still be holding you like this
All those fairy tales are full of shit
One more fucking love song, I'll be sick.
Oh, you turned your back on tomorrow
'Cause you forgot yesterday.
I gave you my love to borrow,
But you just gave it away.
You can't expect me to be fine,
I don't expect you to care

I know I've said it before
But all of our bridges burned down.
I've wasted my nights,
You turned out the lights
Now I'm paralyzed.
Still stuck in that time
When we called it love
But even the sun sets in paradise.
I'm at a payphone trying to call home
All of my change I spent on you
Where have the times gone? Baby, it's all wrong
Where are the plans we made for two?
If "Happy Ever After" did exist,
I would still be holding you like this
All those fairy tales are full of shit
One more fucking love song, I'll be sick.
Now I'm at a payphone

12. "Drive By", Train

On the other side of a street I knew
Stood a girl that looked like you
I guess that's déjà vu
But I thought this can't be true
'Cause you moved to west LA
Or New York or Santa Fe
Or wherever to get away from me
Oh but that one night
Was more than just right
I didn't leave you 'cause I was all through
Oh I was overwhelmed and frankly scared as hell
Because I really fell for you
Oh I swear to you
I'll be there for you
This is not a drive by
Just a shy guy looking for a two-ply
Hefty bag to hold my love
When you move me everything is groovy
They don't like it sue me
Mmm the way you do me
Oh I swear to you

I'll be there for you
This is not a drive by
On the upside of a downward spiral
My love for you went viral
And I loved you every mile you drove away
But now here you are again
So let's skip the "how you been"
And get down to the "more than friends" at last
Oh but that one night
Is still the highlight
I didn't need you until I came to
And I was overwhelmed and frankly scared as hell
Because I really fell for you
Oh I swear to you
I'll be there for you
This is not a drive by
Just a shy guy looking for a two-ply
Hefty bag to hold my love
When you move me everything is groovy
They don't like it sue me
Mmm the way you do me
Oh I swear to you
I'll be there for you
This is not a drive by
Please believe
That when I leave
There's nothing up my sleeve
But love for you
And a little time to get my head together too
On the other side of a street I knew
Stood a girl that looked like you
I guess that's déjà vu
But I thought this can't be true
'Cause
Oh I swear to you
I'll be there for you
This is not a drive by

13. "Everybody Talks", Neon Trees
Hey, baby, won't you look my way?

I can be your new addiction
Hey, baby, what you gotta say?
All you're giving me is fiction
I'm a sorry sucker and this happens all the time
I found out that everybody talks
Everybody talks, everybody talks
It started with a whisper
And that was when I kissed her
And then she made my lips hurt
I can hear the chitchat
Take me to your love shack
Mamas always gotta backtrack
When everybody talks back
Hey honey you could be my drug
You could be my new prescription
Too much could be an overdose
All this trash talk make me itching
Oh my my shit
Everybody talks, everybody talks
Everybody talks too much
It started with a whisper
And that was when I kissed her
And then she made my lips hurt
I can hear the chitchat
Take me to your love shack
Mamas always gotta backtrack
When everybody talks back
Never thought I'd live to see the day
When everybody's words got in the way
Hey sugar show me all your love
All you're giving me is friction
Hey sugar what you gotta say?
It started with a whisper
And that was when I kissed her
And then she made my lips hurt
I can hear the chitchat
Take me to your love shack
Mamas always gotta backtrack
When everybody talks back
Everybody talks

Everybody talks
Everybody talks
Everybody talks
Everybody talks
Everybody talks... back
It started with a whisper (everybody talks, everybody talks)
And that was when I kissed her (everybody talks, everybody talks)
Everybody talks
Everybody talks... back

14. "Locked Out Of Heaven", Bruno Mars

One, two, one, two, three
Oh, yeah, yeah,
Oh, yeah, yeah, yeah, yeah,
Ooh!
Oh, yeah, yeah,
Oh, yeah, yeah, yeah, yeah,
Ooh!
Never had much faith in love or miracles
Ooh!
Never wanna put my heart on the line
Ooh!
But swimming in your water is something spiritual
Ooh!
I'm born again every time you spend the night
Ooh!
'Cause your sex takes me to paradise
Yeah, your sex takes me to paradise
And it shows, yeah, yeah, yeah
'Cause you make me feel like I've been locked out of heaven
For too long, for too long
Yeah, you make me feel like I've been locked out of
heaven
For too long, for too long
Oh, yeah, yeah, yeah, yeah,
Ooh!
Oh, yeah, yeah,
Oh, yeah, yeah, yeah, yeah,
Ooh!
You bring me to my knees, you make me testify

You can make a sinner change his ways
Open up your gates 'cause I can't wait to see the light
And right there is where I wanna stay
'Cause your sex takes me to paradise
Yeah, your sex takes me to paradise
And it shows, yeah, yeah, yeah
'Cause you make me feel like I've been locked out of heaven
For too long, for too long
Yeah, you make me feel like I've been locked out of heaven
For too long, for too long
Oh, oh, oh, oh, yeah, yeah, yeah
Can I just stay here?
Spend the rest of my days here?
Oh, oh, oh, oh, yeah, yeah, yeah
Can't I just stay here?
Spend the rest of my days here?
'Cause you make me feel like I've been locked out of heaven
For too long, for too long
Yeah, you make me feel like I've been locked out of heaven
For too long, for too long
Oh, yeah, yeah, yeah, yeah,
Ooh!
Oh, yeah, yeah,
Oh, yeah, yeah, yeah, yeah,
Ooh!

15. "Daylight", Maroon 5

Here I am waiting
I'll have to leave soon
Why am I holding on?
We knew this day would come
We knew it all along
How did it come so fast?
This is our last night but it's late
And I'm trying not to sleep
Cause I know, when I wake, I will have to slip away
And when the daylight comes I'll have to go
But tonight I'm gonna hold you so close
Cause in the daylight we'll be on our own
But tonight I need to hold you so close

Oh-whoa, oh-whoa, oh-whoa-oh-oh-oh-oh-oh-oh
Oh-whoa, oh-whoa, oh-whoa-oh-oh-oh-oh-oh-oh
Here I am staring at your perfection
In my arms, so beautiful
The sky is getting bright, the stars are burning out
Somebody slow it down
This is way too hard, cause I know
When the sun comes up, I will leave
This is my last glance that will soon be memory
And when the daylight comes I'll have to go
But tonight I'm gonna hold you so close
Cause in the daylight we'll be on our own
But tonight I need to hold you so close
Oh-whoa, oh-whoa, oh-whoa-oh-oh-oh-oh-oh-oh
Oh-whoa, oh-whoa, oh-whoa-oh-oh-oh-oh-oh-oh
I never want it to stop
Because I don't wanna start all over
Start all over
I was afraid of the dark
But now it's all that I want
All that I want, all that I want
And when the daylight comes I'll have to go
But tonight I'm gonna hold you so close
Cause in the daylight we'll be on our own
But tonight I need to hold you so close
And when the daylight comes I'll have to go
But tonight I'm gonna hold you so close
Cause in the daylight we'll be on our own
But tonight I need to hold you so close
Oh-whoa, oh-whoa, oh-whoa-oh-oh-oh-oh-oh-oh
Oh-whoa, oh-whoa, oh-whoa-oh-oh-oh-oh-oh-oh
Oh-whoa (yeah), oh-whoa (yeah), oh-whoa (yeah),
oh-oh-oh-oh-oh-oh (yeah)
Oh-whoa (yeah), oh-whoa (yeah), oh-whoa-oh-oh-oh-oh-oh-oh

16. "Home", Phillip Phillips

Hold on to me as we go
As we roll down this unfamiliar road
And although this wave (wave) is stringing us along
Just know you're not alone

'Cause I'm gonna make this place your home
Settle down, it'll all be clear
Don't pay no mind to the demons
They fill you with fear
The trouble—it might drag you down
If you get lost, you can always be found
Just know you're not alone
'Cause I'm gonna make this place your home
Ooo-oo-oo-oo-oo-oo-oo. Oo-oo-oo-oo
'Cause I'm gonna make this place your home
Ooo-oo-oo-oo-oo-oo-oo. Oo-oo-oo-oo
Aaa-aa-aa-aa-aa-aa-aa. Aa-aa-aa-aaaaaa
Aaa-aa-aa-aa-aa-aa-aa. Aa-aa-aa-aaaaaa
Aaa-aa-aa-aa-aa-aa-aa. Aa-aa-aa-aaaaaa
Aaa-aa-aa-aa-aa-aa-aa. Aa-aa-aa-aaaaaa
Settle down, it'll all be clear
Don't pay no mind to the demons
They fill you with fear
The trouble it might drag you down
If you get lost, you can always be found
Just know you're not alone
'Cause I'm gonna make this place your home
(Come on!)
Ooo-oo-oo-oo-oo-oo-oo. Ao-oo-oo-oo
Ooo-oo-oo-oo-oo-oo-oo. Ao-oo-oo-oo
Ooo-oo-oo-oo-oo-oo-oo. Ao-oo-oo-oo
Ooo-oo-oo-oo-oo-oo-oo. Ao-oo-oo-oo
Aaa-aa-aa-aa-aa-aa-aa. Aa-aa-aa-aaaaaa
Aaa-aa-aa-aa-aa-aa-aa. Aa-aa-aa-aaaaaa
Aaa-aa-aa-aa-aa-aa-aa. Aa-aa-aa-aaaaaa
Aaa-aa-aa-aa-aa-aa-aa. Aa-aa-aa-aaaaaa

17. "Let Her Go", Passenger

Well you only need the light when it's burning low
Only miss the sun when it starts to snow
Only know you love her when you let her go
Only know you've been high when you're feeling low
Only hate the road when you're missing home
Only know you love her when you let her go
And you let her go

Staring at the bottom of your glass
Hoping one day you'll make a dream last
But dreams come slow and they go so fast
You see her when you close your eyes
Maybe one day you'll understand why
Everything you touch surely dies
But you only need the light when it's burning low
Only miss the sun when it starts to snow
Only know you love her when you let her go
Only know you've been high when you're feeling low
Only hate the road when you're missing home
Only know you love her when you let her go
Staring at the ceiling in the dark
Same old empty feeling in your heart
Cause love comes slow and it goes so fast
Well you see her when you fall asleep
But never to touch and never to keep
Cause you loved her too much and you dived too deep
Well you only need the light when it's burning low
Only miss the sun when it starts to snow
Only know you love her when you let her go
Only know you've been high when you're feeling low
Only hate the road when you're missing home
Only know you love her when you let her go
And you let her go
And you let her go
Well you let her go
Cause you only need the light when it's burning low
Only miss the sun when it starts to snow
Only know you love her when you let her go
Only know you've been high when you're feeling low
Only hate the road when you're missing home
Only know you love her when you let her go
Cause you only need the light when it's burning low
Only miss the sun when it starts to snow
Only know you love her when you let her go
Only know you've been high when you're feeling low
Only hate the road when you're missing home
Only know you love her when you let her go
And you let her go

18. "Maps", Maroon 5

I miss the taste of a sweeter life
I miss the conversation
I'm searching for a song tonight
I'm changing all of the stations
I like to think that we had it all
We drew a map to a better place
But on that road I took a fall
Oh baby why did you run away?
I was there for you
In your darkest times
I was there for you
In your darkest nights
But I wonder where were you?
When I was at my worst
Down on my knees
And you said you had my back
So I wonder where were you?
When all the roads you took came back to me
So I'm following the map that leads to you
The map that leads to you
Ain't nothing I can do
The map that leads to you
Following, following, following to you
The map that leads to you
Ain't nothing I can do
The map that leads to you
Following, following, following
I hear your voice in my sleep at night
Hard to resist temptation
'Cause something strange has come over me
And now I can't get over you
No, I just can't get over you
I was there for you
In your darkest times
I was there for you
In your darkest nights
But I wonder where were you?
When I was at my worst

Down on my knees
And you said you had my back
So I wonder where were you?
When all the roads you took came back to me
So I'm following the map that leads to you
The map that leads to you
Ain't nothing I can do
The map that leads to you
Following, following, following to you
The map that leads to you
Ain't nothing I can do
The map that leads to you
Oh oh oh
Oh oh oh
Yeah yeah yeah
Oh oh oh
Oh, I was there for you
Oh, in your darkest time

19. "Animals", Maroon 5

Baby, I'm preying on you tonight
Hunt you down eat you alive
Just like animals, animals, like animals-mals
Maybe you think that you can hide
I can smell your scent from miles
Just like animals, animals, like animals-mals
Baby, I'm
So what you trying to do to me
It's like we can't stop we're enemies
But we get along when I'm inside you
You're like a drug that's killing me
I cut you out entirely
But I get so high when I'm inside you
Yeah, you can start over, you can run free
You can find other fish in the sea
You can pretend it's meant to be
But you can't stay away from me
I can still hear you making that sound
Taking me down, rolling on the ground
You can pretend that it was me

But no
Baby, I'm preying on you tonight
Hunt you down eat you alive
Just like animals, animals, like animals-mals
Maybe you think that you can hide
I can smell your scent from miles
Just like animals, animals, like animals-mals
Baby, I'm
So if I run it's not enough
You're still in my head forever stuck
So you can do what you wanna do
I love your lies, I'll eat 'em up
But don't deny the animal
That comes alive when I'm inside you
Yeah, you can start over you can run free
You can find other fish in the sea
You can pretend it's meant to be
But you can't stay away from me
I can still hear you making that sound
Taking me down rolling on the ground
You can pretend that it was me
But no
Baby, I'm preying on you tonight
Hunt you down eat you alive
Just like animals, animals, like animals-mals
Maybe you think that you can hide
I can smell your scent from miles
Just like animals, animals, like animals-mals
Baby, I'm
Don't tell no lie-lie-lie-lie
You can't deny-ny-ny-ny
The beast inside-side-side-side
Yeah, yeah, yeah
No, girl, don't lie-lie-lie-lie
You can't deny-ny-ny-ny

20. "Love Runs Out", OneRepublic
I'll be your light, your match, your burning sun,
I'll be the bright, in black that's makin' you run.
And we'll feel alright, and we'll feel alright,

'Cause we'll work it out, yeah, we'll work it out.
I'll be doin' this, if you had a doubt,
'Til the love runs out, 'til the love runs out.
I'll be your ghost, your game, your stadium.
I'll be your fifty-thousand clapping like one.
And I feel alright, and I feel alright,
'Cause I worked it out, yeah, I worked it out.
I'll be doin' this, if you had a doubt,
'Til the love runs out, 'til the love runs out.
I got my mind made up, man, I can't let go.
I'm killing every second 'til it saves my soul.
(Ooh) I'll be running, (Ooh) I'll be running,
'Til the love runs out, 'til the love runs out.
And we'll start a fire, and we'll shut it down,
'Til the love runs out, 'til the love runs out.
There's a maniac out in front of me.
Got an angel on my shoulder, and Mestopheles.
but mama raised me good, mama raised me right.
Mama said, "Do what you want, say prayers at night,"
And I'm saying them, 'cause I'm so devout.
'Til the love runs out, 'til the love runs out, yeah.
I got my mind made up, man, I can't let go.
I'm killing every second 'til it saves my soul.
(Ooh) I'll be running, (Ooh) I'll be running,
'Til the love runs out, 'til the love runs out.
And we'll start a fire, and we'll shut it down,
'Til the love runs out, 'til the love runs out.
Oh, we all want the same thing.
Oh, we all run for something.
run for God, for fate,
For love, for hate,
For gold, for rust,
For diamonds, for dust.
I'll be your light, your match, your burning sun,
I'll be the bright, in black that's makin' you run.
I got my mind made up, man, I can't let go.
I'm killing every second 'til it saves my soul.
(Ooh) I'll be running, (Ooh) I'll be running,
'Til the love runs out, 'til the love runs out.
And we'll start a fire, and we'll shut it down,

'Til the love runs out, 'til the love runs out.
I'll be your light, your match, your burning sun,
I'll be the bright, in black that's makin' you run.
And we'll feel alright, and we'll feel alright,
'Cause we'll work it out, yes, we'll work it out.
And we'll start a fire, and we'll shut it down,
'Til the love runs out, 'til the love runs out.
'Til the love runs out.