



**SANDY
BAINUM**

*it might
be fun*

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Album Produced by **Bruce Kimmel**

Arranged, Orchestrated and Conducted by **Lanny Meyers**

Recorded and Mixed by **John Adams**

All music and lyrics by **Bruce Kimmel**

except "Two Roads" by **Richard M. Sherman & Bruce Kimmel**





KRITZERLAND

SandyBainum.com
kritzerland.com

*It might be fun,
it might be a lark,
It might be
just what I need*



I have grown to love being in a recording studio. I have to admit that when Lanny and I did our first album, *Believe*, I was a total novice and scared to death. The transition from stage to studio was a huge adjustment. But each time I return it's been easier and more fun.

Trying a project of all original music is new for me, too. When Bruce wrote "This Christmas," his humorous Hanukkah song, I thought it was clever and original. And of course, "Simply," the title song for our last album was a thing of great beauty. So, it seemed like a natural next step – to do an album entirely made up of Bruce's songs.

Knowing Bruce as I do now, I think I understand his thought process as he guided me through each song to find and convey his quirky sense of humor as well as his sentimental side. (And yes, I truly believe he has that side as well!!!)

We all started working through Bruce's songs early last winter. It was a bit of a different process than with the earlier albums because these were Bruce's babies. Of course, he was totally invested in his songs and wanted us to remain true to his initial intentions. So Lanny and I played with the grooves and rhythms and added our own flavors while still honoring Bruce's intentions — and because we're all real collaborators, everyone was open-minded about everything, which is exhilarating and fun.

As always, when Lanny and I rehearse at least once a week, he is my orchestra. His playing is so full and rich, and I know all the while he's playing, he's also hearing his full orchestrations and each instrument in his head. Needless to say, stepping into the hallowed hallways of Capitol Studios on day one to record the orchestra tracks was a thrilling moment. Seeing the pictures lining the hallways of so many musical greats that I have admired all my life was at first a bit intimidating, but then I thought, "Hey this is what it is all about.

Everyone here just wanted to make beautiful music." And in that regard, I fit right in!

Hearing Lanny's first downbeat with the wonderful orchestra, many of whom were also on the *Simply* album, started the day with a bang. It was so exciting. Though I was singing scratch vocals, I knew this day was all about the orchestra, not about me. I still wanted to sing well, but it was such a joyful distraction, hearing the fabulous musicians play their parts.

Having the legendary Richard Sherman and his lovely wife Elizabeth there for the recording of his musical collaboration with Bruce, "Two Roads," was inspirational as well. I have always adored the work of the Sherman Brothers, and cite it as a great influence on my musical life.

I like to think of myself as being original, so doing an album of original songs just felt so right at this time. Thank you Bruce for sharing your music and unique talents and thank you Lanny for always just being "You" which is pretty stellar in my book!

I know I have been truly blessed and lucky in my life. Music feeds my soul and is like oxygen to me. I am so grateful to my wonderful husband Stewart and my two sons, Brad and Matt, who make my life a joyous place to live every day.

One of Bruce's songs is called "It Might Be Fun" – all about taking the leap, taking the chance on something new. And you know what? It has been fun!!! And as John Burroughs once said: "Leap and the net will appear." I believe that.

Cheers for now,

Sandy





Here's how it happened: When we were planning our first album together, a Christmas collection of songs, Sandy asked me if I'd write her an original Christmas song. I wasn't really that interested – I mean, everyone and their mother has written a Christmas song – but I finally came up with something I thought would be fun, I played it for her, she loved it and it became the title song of that album – *This Christmas*.

Fast-forward a year later. We're planning her second album. Again, she asked if I had anything original and so I played her a song I'd written called "Simply." She loved it and that became the title song of the new album – *Simply*.

For whatever reason, Sandy's voice just sat so beautifully on my melodies, and those two tracks got a lot of nice comments. Fast-forward a year later. I was posting some songs of mine on my website, just because we'd finally gotten the ability to do audio. Sandy happened to be reading my blog everyday and so she'd listen to the songs I was posting. One day we were talking and she said, "I really like the songs you're posting. We should do a whole album of Sandy sings you." I wasn't sure if she was really serious, but whether

or not she was, I really didn't think that was something I wanted to do. But after thinking about it for a couple of weeks, I began to come around to the idea and we talked some more. Again, it just had to do with the way her voice interpreted what I wrote – some alchemy was at work there and you just don't question alchemy.

I have worn a lot of hats in my life – actor, director, screenwriter, playwright, novelist, record producer and songwriter are a few – but the one of those I've never really pursued in a gung-ho way is songwriting. I've been doing it since I was fifteen years old and I've written a lot of songs and quite a few musicals, have written songs for film and TV and love doing it. But I've never had that gene to be the kind of self-promoter that some songwriters are, relentlessly getting their stuff out into the ether or, these days, posting about it relentlessly all over social media. But, over the years I've heard from a lot of wonderful folks who are fans of my words and music and that's very gratifying. A couple of my songs have had healthy cabaret lives, and the soundtrack for my film *The First Nudie Musical* has always done well on LP and CD.

When I made my big life change to becoming a full time record producer, a lot of the

other things I did had to completely be put on hold. During the heyday of my recording albums, I think there were only three occasions where I recorded my songs – one on my album *Shakespeare on Broadway*, and four songs spread over the two Guy Haines solo albums. A couple of cabaret singers recorded things, too, so that was nice. My musicals *Stages* and *Together Again* both had cast recordings, and that was nice, too. But I would say the majority of what I've written is a well kept secret from most of the world.

The songs on this CD range from 2014 all the way back to the first year I wrote, when I was fifteen. Lanny Meyers, with whom I've been working steadily for the past twenty-one years, just "gets" me, gets the feel of what I do. Sometimes he'll go off and do things he considers a little radical but I never feel that because he always, in the end, is true to the song and gets to a real place and that's all I care about – honesty, whether a soulful ballad or a charm song or a full-on comedy number. Hearing what he came up with on these fifteen songs was beyond thrilling – I just sat there in Studio A at Capitol Records, grinning like a complete idiot.

I've always been a stickler for well-crafted lyrics right from the beginning, because I was such a huge fan of great wordsmiths back in the glorious days when I was coming of age. Sandy, thankfully, is a superb singing actress and really knows how to interpret and color a lyric and that is all any lyricist could ask for. She also knows her way around a melody and that velvety voice is all any composer could ask for.

I am mostly self-taught as a pianist, but the musical language I have I've had from the beginning. I love writing songs and I hope that comes through on this album. And so, what follows is a little bit about the fifteen songs we've included.

“It Might Be Fun”

☆☆☆☆☆☆☆☆☆☆

This was written for what was meant to be my follow up film to *The First Nudie Musical* – it was called *Sailors* and was kind of a modern (circa 1976) and funny takeoff on the old MGM sailor musicals. My then agent, Phil Gersh, had put me together with Saul Chaplin (he’d worked on a ton of classic MGM musicals), who happened to really like this song. But it just wasn’t the right time for musicals back then and though it came close to a deal at one point, it never happened. I did update the lyric because the film version was very specific to the character who was singing it and wouldn’t have made sense outside of the film.

“When You’re Waiting For Love”

☆☆☆☆☆☆☆☆☆☆

I wrote this around 1985, just on its own, not for a show. I was sitting at the piano, noodling, which is what I most enjoy doing, and the tune just happened and then the lyric just happened and fifteen minutes later I had a new song. It was done in cabarets quite a bit back then and has been recorded a couple of times. It’s one of only a handful of songs I’ve written that can only be sung by a female.

“I See Rainbows”

☆☆☆☆☆☆☆☆☆☆

This is the oldest song on the album, and is actually the second song I wrote, back when I was fifteen. Amusingly, I wrote out the first part of the lyrics on the front page of a vocal selections book from *Little Me* – something I still have to this day. I wasn’t really keen on including anything from way back then, but Sandy really loved it, so, why not?

“Three Acts”

☆☆☆☆☆☆☆☆☆☆

Back around 1987, we put out a *Music of Bruce Kimmel* CD on Varese Sarabande. It included the *Nudie Musical* soundtrack (that soundtrack had been the very first Varese Sarabande soundtrack LP release), the songs from my second film, *Spaceship* (aka *The Creature Wasn’t Nice* aka *Naked Space*), and other assorted TV things. For the album I wrote a handful of new songs, of which this was one. I’ve always loved the three-act play structure, which seems to have gone the way of the dodo bird. And one day it occurred to me that some unsuccessful relationships fit perfectly into the three-act play structure and the result was this song.

“Falling Out of Love”

☆☆☆☆☆☆☆☆☆☆

This one is from my show *Together Again*, which we did at Los Angeles City College with a mix of pros and students, and then at a small theater in Burbank. This kind of song is what’s known as a list song – lots of references. The show played in 1982 so the references were then all current. But that wasn’t going to work for this album, so I updated all of the references and had a great time doing so. To give you a short example of the original lyric:

And I’m doing my aerobics
And I never miss *Hill Street Blues*
I play backgammon daily
By myself – I never lose

Which became:

And I’m hanging out on Facebook
And I “like” every post I see
I’m taking lots of selfies
And my diet’s gluten-free

“Here on Earth”

☆☆☆☆☆☆☆☆☆☆

Back in 2006 my occasional writing partner, David Wechter, and I wrote a new musical called *The Brain from Planet X*. We’d been working on it on and off for a couple of years. It was a send-up of bad 1950s sci-fi movies, but I felt it was really important that the characters in the show really believed in their world – and this song was the key to that. It’s my favorite kind of song to write – a pretty melody and some lyrics that elicit laughs.

“What Do I Do Now?”

☆☆☆☆☆☆☆☆☆☆

Back in 1972 I was asked to write a musical version of Shakespeare’s *The Comedy of Errors* for Los Angeles City College. I’d done the show there in 1966 (playing Dromio of Syracuse) and had written a couple of ditties for that production. But here, we went for a full-on musical, written especially for submission in the American College Theatre Festival. It was way too much fun and a really boisterous and good show. This song was sung by Luciana who is confused by all the goings on and mistaken identities. The show received a really lovely review from the *Los Angeles Times*, which singled out what they called my “demi-rock” score. I’m still trying to figure out what that actually means.

“I’m Here”

☆☆☆☆☆☆☆☆☆☆

After writing my first three novels, what’s come to be known as the Kritzer Trilogy (*Benjamin Kritzer*, *Kritzerland*, and *Kritzer Time*), which were thinly veiled fictions of my childhood growing up in a strange family in a Los Angeles that no longer exists, I decided to try my hand at a mystery novel, which I called *Writer’s Block*, a convoluted and twisty story about the production of a new musical circa 1969. So, for the book, I had to create the musical the characters were doing – I called it *Bus and Truck*. And because I needed to quote occasional song lyrics from the show in the book I actually wrote four songs. When the book was released, it came with a “demo” recording of those four songs. Sandy really loved this song when she heard it and Lanny did a beautiful Nelson Riddle-like chart for it, which was perfect since we were recording at Capitol Records, where Mr. Riddle did a lot of his amazing work.

“Who Do I Have to Blank To Get Out of This Show?”

☆☆☆☆☆☆☆☆☆☆

Also written for *Writer’s Block*, Sandy performed this at one of our monthly Kritzerland shows and it kind of brought the house down. And Lanny’s orchestration here is to die for. And all of us who’ve trod the boards can certainly understand the sentiment.

“It Doesn’t Get Easier”

☆☆☆☆☆☆☆☆☆☆

This was written for a never-produced musical called *Pals*, back in 1985. The show was about two female best friends, following the friendship from childhood to about forty. I could never solve the various book problems so onto the shelf it went, but it’s come off the shelf recently and playwright Doug Haverty is taking a shot at the book. Who knows what will come of that, but for now I’m thrilled to have Sandy singing this song.

“Maybe Something More”

☆☆☆☆☆☆☆☆☆☆

Back in 1977 we were doing a little evening of my songs at the Matrix Theater in LA – the cast included Annette O’Toole, Diana Canova, my pal Alan Abelew and me. I wrote this for that evening. At the time, I had a manager named Pat McQueeney and this was her favorite song of mine. I love what Lanny did with this one.

“No Letting Go”

☆☆☆☆☆☆☆☆☆☆

Written for my 1978 musical *Stages*. I wrote the show for the 50th anniversary of the Los Angeles City College theater department. Right after our run there, we moved the show to the Matrix Theater, where it had an incredibly successful run.

“The Lights and the Smiles”

☆☆☆☆☆☆☆☆☆☆

I did want to include something from *The First Nudie Musical* and I knew it wasn’t going to be “Dancing Dildos.” I’ve always liked this song – in the movie I wanted a small-town-girl-hits-Hollywood song and this is what I came up with. In the film it’s sung by a young ingénue played by Leslie Ackerman – for the song she was dubbed by Annette O’Toole. I was never really that happy with the sparse orchestrations from the film – we had no budget and the band was only about twenty pieces and it sounds like it. Here we get the full Lanny treatment with our amazing thirty-five piece orchestra.

“Truly Married”

☆☆☆☆☆☆☆☆☆☆

In the early 1990s, I was invited to a wedding. I was incredibly busy at the time and had not a moment to get a gift. So, instead I wrote the couple a wedding song, and one day when I was in the studio doing a project, I recorded it for them and that was their gift. I’ve always thought the sentiment of this was very sweet and so did Sandy so here it is – I’m especially fond of it in this day and age where everyone and anyone can happily marry the partner of their choice, no matter which sex.

“Two Roads”

☆☆☆☆☆☆☆☆☆☆

The most recent song on the album, written in the first month of 2014. Richard M. Sherman (of the Sherman Brothers) and I have been friends ever since I did an album of *Cinderella* songs (including several from the Sherman Brothers’ *The Slipper and the Rose*). I recorded an entire album of their songs, and I love Richard and his wife Elizabeth dearly. At some point in 2013 he was saying how much he enjoyed my song “Simply” on Sandy’s album. I half-jokingly said to him, “We should write a song.” He said, “Just give me a lyric – any kind.” So, he was at my house on Christmas Eve of 2013 and as his little Christmas gift I gave him a lyric. In writing it, I wanted it to be the kind of sentiment that he might have written with his brother – you know, life affirming and positive. He liked the lyric, wrote the tune, rewrote the tune, made a handful of small adjustments to the lyric, played it for me, and together we made some small adjustments to the tune and then we had our song. He and I have performed it several times and the reaction has been amazing. This is the song’s first recording and happily Richard was with us in the studio.

— Bruce Kimmel



thank you

Lanny Meyers would like to thank Sandy Bainum for her beautiful singing, faith & trust, and thanks to Stewart Bainum for his kindness and generous spirit.

Thanks to Bruce Kimmel for entrusting me with his excellent, groovy, heart-felt creations.

Thanks to Joe Soldo and the best LA (read: "best in the world") musicians I've ever been privileged to hang out with. Thanks to John Adams, unflagging expertise, smooth engineering, helping us all live up to the aura of Capitol Studios.

The producer would like to thank his partner in crime, John Adams; our amazing musicians – best anywhere; Joe Soldo; everyone at Capitol Records (oh, the ghosts in that incredible place) and Westlake Audio; Gabrielle Duguay; Bonnie Janofsky; Mona Finston; Astroburger; Richard and Elizabeth Sherman; Heather Barr; and, of course Lanny Meyers for his always-breathtakingly beautiful work and Sandy Bainum for her heart, her soul, her voice and for bringing these songs to such lovely life.

With Heartfelt Thanks from Sandy

I appreciate the meaning of the word "team" and understand that my projects could never happen without these very talented and special people who are indeed my "team"!

So, with warm and fuzzy thanks to:

Bruce Kimmel: for all the hats you are wearing on this project as producer, composer, and lyricist: Thank you for letting Lanny and me provide some love and care for your "babies" and for the care and joy shown in the process of making the album.

Lanny Meyers: Making music without you would be like singing alone in my shower. Thank you for the love, friendship and thoughtfulness you give to each note you play and write just for me.

Richard M. Sherman: For your splendor as one of my favorite composers; your inspiration, your presence and the gift of doing the first recording of your new song, "Two Roads"! How lucky can a girl get?

John Adams: For your wonderful engineering, sense of humor and great ears! (And though they are cute, I mean that in the literal sense as well)

James Nelson: For your masterful mastering
Joe Soldo: For once again gathering the most talented LA Studio musicians to wow me and everyone who hears them!

The musicians: You are named individually elsewhere in this package, and your individual gifts are special, but as a group, you all are brilliant. Wow!

Capitol Records – Studio A: Really? Need I say more? Ok... "Wow!"

Westlake Audio: Where I did my final vocals ... "You're getting to be a habit with me" and starting to feel like home. Always a pleasure.
Doug Haverty: For creating magical packaging over and over and over.

Mona Finston: For handholding 101, marketing 202 and all you do.

Johnny Buzzerio and crew: For the great photos created in a construction zone – and for the fun!

Liz Rizo: For your great hair and makeup

Dana Goldenberg: For the fun frocks

Michael Lamont: For your great photos and for capturing that awesome time at Capitol Records!

Len Triola: For hustling and getting my name and music out there.

So, here's another ... now get to work!

My three guys: Stewart, Brad and Matt:

Where would I be without you?

I thank you for your love.

My family and devoted friends: For always being there for me.

You are the best!

Sandy





Album Produced by **Bruce Kimmel**

Arranged, Orchestrated
and Conducted by **Lanny Meyers**

Recorded and Mixed by John Adams

Mastered by James Nelson
at Digital Outland

Recorded at Capitol Records
on August 30 and 31, 2014.

Additional vocal recording at Westlake Audio on September 2 and 3.

Assistant Engineer at Capitol:
Chandler Harrod
Assistant Engineer at Westlake Audio:
Greg Eliason

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except "Two Roads" published by Kimmelsongs/ASCAP
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Music Copyist: Bonnie Janofsky

Portrait photography:
Johnny Buzzerio

Hair & Makeup: Liz Rizo

Sylist: Dana Goldenberg

Capitol Studios Photography:
Michael Lamont

Art Direction and Package Design:

Doug Haverty for Art & Soul Design

The Orchestra:

Conductor: **Lanny Meyers**

Piano: Tom Ranier
Bass: Trey Henry
Drums: Ed Smith
Percussion: Mark Converse
Guitars, Banjo: Grant Geissman

Reeds:
Phil Feather, Alto Sax, Flute, Clarinet
Sal Lozano, Alto Sax, Flute, Clarinet
Jeff Driskill, Tenor Sax, Alto Flute, Clarinet
Don Shelton, Tenor Sax, Clarinet
Chad Smith, Baritone Sax, Bassoon, Bass Clarinet

Trumpets: Rob Schaer; Dan Forneo;
Larry Hall; Jamie Hovrka

Trombone: Dave Ryan
Bass Trombone, Tuba: Ben Devitt

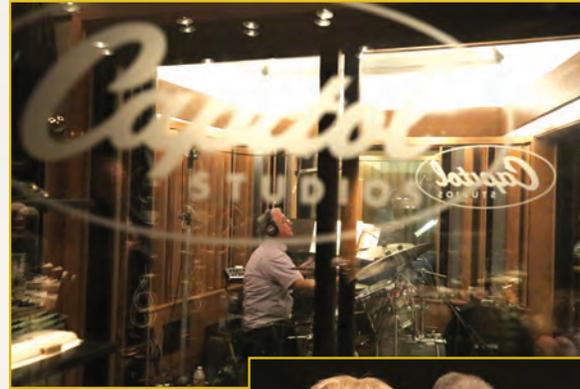
French Horns:
Justin Hageman; Danielle Ondarza

Violins: Assa Drori, Concert Master
Todd Sullivan; Johana Krejci, Jenny Takamatsu
Neel Hammond; Charles Bisharet; Jackie Suzuki
Adriana Zoppo; Joel Pargman

Violas:
Vickie Miskolczy; Matt Funes

Celli:
Timm Loo; Vanessa K. Smith

Harp: Amy Wilkins



IT MIGHT BE FUN 🌻 🌻 🌻 🌻 🌻

It might be fun, it might be a lark,
It might be just what I need
But, you make the move, yes,
you light the spark
I'll follow your lead
All of my life I've sat on the fence
I've been in control,
I've used common sense
So I've had a life
without much suspense
But now there's a world
that seems so immense and new

You came along
so sure of yourself
I thought you were really nuts
You told me to get off of my shelf
No ifs, ands or buts
But I must say
you had me enthralled
Though making a move,
well, that had me stalled
I know that my life
should be overhauled
My tries at romance
should all be recalled – it's true

Okay, so I'm wary
I didn't know just who,
what or where you were
But, I admit that now I feel very
Glad that when I looked up
that there you were.

So, it might be fun, it might be amusing
seeing where this all goes
It might be strange,
it might be confusing
But, then who knows?
It could just work,
erase all my doubt
And make me less scared,
it might bring me out
And that would be nice
if that came about
I might even sing,
I might even shout
It might be fun to work it all out
Yes, it might be fun!



WHEN YOU'RE WAITING FOR LOVE 🌸 🌸 🌸 🌸 🌸 🌸 🌸

Love's the thing I crave
But I don't like pain a lot
That's why I abstain a lot
I don't mean to complain a lot
But it's why I tend to gain a lot
Of weight
Waiting for the right one to come
But, the dirty bum
Just won't show up
So once again I fill my coffee cup
And add my bit of sugar and cream
And drink up
while I'm waiting for my dream

Why does Mr. Right
always turn out wrong
How can someone
sweet and gentle
Always end up being mental
Or the second cousin of King Kong
Ah well, who knows
Well, I suppose
When you're waiting for love
That's just how it goes

Someone comes along,
fits into your scheme
But you find when you awaken
He's a jerk and you're mistaken
Scratch the happy ending
from the dream
Ah well, who knows
Well, I suppose
When you're waiting for love
That's just how it goes

Can't you see
that I've become a trooper
In the
waiting-for-romance-to-come war
Set me free,
relieve me from this stupor
Are you per chance
the great romance I'm looking for

If you're looking for it to,
sweep me off my feet
Then be someone I can count on
One to bet a large amount on
Someone who can
make my dream complete
Ah well, who knows
Well, I suppose
When you're waiting for love
That's just how it goes

Ah well, who knows
Well, I suppose
When you're waiting for love
You wait and hope it shows
When you're waiting for love
That's just how it goes

I SEE RAINBOWS 🌈 🌈 🌈 🌈 🌈

I see rainbows everywhere
Lighting up the darkest night
And I see rainbows,
bright and blinding
Though I know
that they're nowhere in sight

I see rainbows in your smile
In that smile that you smile for me
And I see rainbows in the raindrops
It's a colorful world that I see

Everywhere I go now,
people stop and stare
They can't understand
that I'm not really crazy
I'm not in a dream
Okay, so I'm crazy
It's just how I seem
To feel

I see rainbows when we walk
And I hold your hand in mine
Every night, every day
Everywhere, every way
I see rainbows
And you

THREE ACTS 🌸 🌸 🌸 🌸 🌸 🌸 🌸

Act One: They meet
He sweeps her off her feet
She knows
that he could really be the one

Act Two: Love shows
It blossoms and it grows
They give their trust and know they've just
begun

But somewhere in between
We have a change of scene
And things grow stale
and love can pale so fast
But still, they really try
But still, the love slips by
And when it's gone
the play goes on
'Cause intermissions never last
In time there'll be a change of cast

Act Three: They part
They break each other's heart
There's just no way for them to stay
When feelings go, what can you say
Why bother to pretend
The curtain falls – no curtain calls
The End.

FALLING OUT OF LOVE 🌸 🌸 🌸 I'm doing

lots of shopping
And I'm never without my Nook
I'm streaming flicks on Netflix
And I'm learning how to cook
I'm keeping my mind occupied
And getting through the day
In my own way

And I'm hanging out on Facebook
And I "like" every post I see
I'm taking lots of selfies
And my diet's gluten free
I'm learning to cope all alone
And doing quite all right
I'll win the fight

I'm falling out of love
Trying not to be depressed
I'm falling out of love
Getting love right off my chest
And I know that if I try
There's just no reason why
I can't fall out of love
as the hours go by and by

Sometimes late at night
I dream of you
But then comes the morning light
And the dream is through

And I'm tweeting every day now
And I just bought some Jimmy Choos
When walking down a new road
May as well wear stylish shoes
Surviving – that's what I do best
My tears are almost gone
I'm moving on

I'm falling out of love
Trying not to be depressed
I'm falling out of love
Getting love right off my chest
And I know that if I try
There's just no reason why
I can't fall out of love
as the hours go by and by
I can't fall out of love
as the hours go by and by.

HERE ON EARTH 🌸 🌸 🌸 🌸 🌸

Look up there
There are stars in the sky
Over there – I am baking a pie
I'm broiling a steak
you're drinking a beer
Here on earth

Look at us
We're just two little specks
Living life – having meals,
having sex
Just husband and wife
with nothing to fear
Here on earth

Happy little marrieds
with never a quandry
A perfectly wonderful pair
Happy little marrieds
with no dirty laundry
To air
When you come home from a hard day at work
and you're needy
Do I rub your weary shoulders
and neck, yes indeedly
A perfect little life
In our cozy little house

What a world
It's so big and so round
Look at me being deep
and profound
A fairy tale life to cherish and cheer
Here on earth
Where dreams come true
Here on earth with you

Happy little marrieds
with never a quandry
A perfectly wonderful pair
Happy little marrieds
with no dirty laundry
To air
When I have my time of month
who is so understanding
Who is always there for you and who's never
demanding
Your perfect little wife
With her perfect little spouse

What a world
It's so big and so round
Look at me being deep
and profound
A fairy tale life to cherish and cheer
Here on earth
Where dreams come true
Here on earth
With you

WHAT DO I DO NOW? 🌸 🌸 🌸 🌸

I don't understand,
I am so confused
Is it all some kind of joke
Well, I'm not amused

What does he think he's doing
Why did he say those things
To try to upset me, I suppose
Why else would he have said
words like those

And tell me
What does he think he's proving
Is it all just a game
Excuse me if I don't want to play
No, I'll get my laughs
some other way

He must be insane
For he told me, I was his love
And it is love
He's found
What would I say
If it should get
And it could get
Around
What do I do now
What do I do

Do I yell and get angry
Do I just run away
If it were that easy I'd be fine
Why did he confuse
this heart of mine

Oh, why am I so upset now
Why should I fall apart
If it had been someone else today
Those would have been
lovely things to say

He must be insane
For he told me
I was his love
And it is love
He's found
What would I say
If it should get
And it could get
Around
What do I do now
What do I do now?

I'M HERE 🌸🌻🌷🌺🌹🌸

I've been here, I've been there
I've been going in circles
not getting anywhere
But whatever I've done,
one thing's clear
I may leave, I may stray
But at the end of the day
I'm here

Sometimes work, sometimes play
Sometimes selfish and foolish
and vain along the way
All the times
that I've been insincere
On the move, on the run
But when it's all said and done
I'm here

I know my heart
Was reckless from the start
Never smart, never wise, never fair
But still, it's true
I end up here with you
Like you knew I would do, could do, should do

Some regrets – yes, a few
And if given the chance would I change – I wish
I knew
But could I really go? Nowhere near
On a binge, on a tear
But I don't get anywhere
And the one thing I know
Is at the end of the show
I'm here.

**WHO DO I HAVE TO BLANK
TO GET OUT OF THIS SHOW?** 🌸

I'm stuck in Howe, Indiana
When I should be in NYC
When you're stuck in Howe,
well, how can a
Person be what she wants to be
Got to leave this troupe
got to fly the coupe
I'll never get to Broadway if I don't
Still I'd miss the check,
I'd be broke, a wreck
So while I should leave
I probably won't
But still, please tell me

Who do I have blank to get out of this show
Who do I have to blank –
step right up – I'll blank and blow
I got so much I can do,
but I do it for only a few
When you're stuck
doing bus and truck
Then you're out of luck
And you're just a blank for doin' it

Who do I have to blank
to get out of this show
Everything's so blanked up,
I could just say "blank" and go
How do you get your big break

When you're playin' split weeks
in Salt Lake
Each new town
really gets you down
You don't dream, you drown
You're a proper noun for doin' it

Blank! Get me out of this show
Blank! Hit the road gotta go
Blank! Throw a bone I can grab
Any bone at all, then call me a cab
Blank! I'm so bored I could die
Blank! Want to shout my goodbye
Blank! Well, just fill in the blanks
Saying toodle-oo to you
with my thanks and

Who do I have to blank
to get out of this show
I'm so blanked up right now
I don't even blankin' know
I'm at the end of my rope
And I don't know how long
I can cope
When the next stop is
blankety-blankin' Kokomo
So, who do I have to blank
to get out of this show
Blank!

IT DOESN'T GET EASIER 🌸🌻

It doesn't get easier
After all this time away
I still miss you every day
You'd think I'd forget, I don't
I can't or I just won't
You're always there

It doesn't get easier
And the days don't fly too fast
So I dwell upon the past
And all that we had, I know
I can't seem to let go
'Cause I still care

But I see a lot of films
And I call a lot of friends
Try to live my life, but still
The thought of you just never ends
No matter what I do
No matter how I try
I still see the two of us
And that image just won't die
Tell me why

It doesn't get easier
I keep waiting for the day
When I finally can say
"I no longer care," but still
I know I always will
How can I stop
Where do I start
How can it get easier
When you're still inside my heart?

MAYBE SOMETHING MORE 🌸🌻

Unsure and insecure
Afraid to make a move, take a step
Same old groove,
nothing jeopardizing your future
Complacency suits your needs –
or so you think
So you go nowhere fast
Beating the old drums
Day after day
Stuck in the olddrums
Taking no chances
And making no waves
Doing old dances
While part of you craves
A new dance to do
Yes, just one before it's too late
to do one you've not done before

And so along you go
The routine stays the same,
nine to five
Play the game, play alive
And try not to daydream
or you just may dream
Things – you'd like to do
But the choices are yours
You have to make them
Nobody else is
Going to take them
And yes it's scary
And yes it is hard
Choosing to vary
And pick a new card
For an easy hand –
one you've had before
To take a chance
and maybe pick up something more

NO LETTING GO 🌸🌻🌷🌺🌹

Look at the way that we argue
Look at the way that we fight
Look at the way
that we hug and make up
At the end of a horrible night
Tell me why do we go through
the things that we go through
Just tell me why do we stay
Oh, it's foolish I know
But I know that there's no other way

Antagonistic and absurd
And yet I hang on every word
And when I state my point of view
Somehow it's always about you
I grit my teeth, you're so upsetting
But then you smile –
and there's no letting
Go
Just my luck – I'd get stuck

You stink at Scrabble and at gin
So tell me why you always win
Sometimes
we drive each other mad
The good, the ugly and the bad
But in the end there's no forgetting
Because we care

and there's no letting
Go
Oh, we're rare
What a pair

Look at the way
that you're screaming
Look at you losing control
Look at the way
that I try to stay calm
As if that were my ultimate goal
Tell me why do we need it,
we really don't need it
But then again maybe we do
Because I know I'd go crazy
if I had to be without you

So take the covers, hog the bed
And steal the pillow from my head
And if we never call a truce
Why try to fight it, what's the use
No need to worry, no need fretting
Because you're here
and there's no letting
Go
No forgetting and no letting go.

THE LIGHTS AND THE SMILES 🌸

I just got out here from Indiana
I hit this big town today
I came to be in the moving pictures
At my first try what did they say
They said yes
so I guess I'm on my way
And though I know this movie's not exactly what
you'd call Class A at all
That's not the way at all
I feel

Everything's going,
I'm moving not slowing down
And my world is looking fine
I found the luck
that I knew I would need
And the lights and the smiles
will be mine

Shy, unprotected,
and yet I expected
To make my own name
my own way
Frightened and scared,
but it all worked out right
There'll be lights,
there'll be smiles every day

And they warned me
this town would be
Very hard,
and full of sad lonely nights
But, it's just the opposite
and it's bright neon calls me on
Look at those beautiful lights
They tell me

Everything's fine now
the world will be mine now
My past – it's a thing of the past

Dull dreary days
are all done for me now
I'll have lights
I'll have smiles now at last
There'll be smiles, there'll be lights
There'll be beautiful nights
There'll be beautiful sights to see
There'll be lights, there'll be smiles
Just for me!

TRULY MARRIED 🌸🌻🌷🌺🌹

Look in my eyes, what do you see
Is there a lifetime
of time spent with me
If there's a lifetime
of love in my eyes
Just say "I do"
I'll say it, too
And we'll be truly married

We'll take this vow,
we'll take this ring
We'll take whatever
the future will bring
May it bring good times,
but should times be rough
I'm there for you
You'll pull me through
That's why we're truly married

Sure we may argue,
sure we may yell
Sure, there'll be days
when it all goes to hell
But we'll talk it through,
we'll work it out
Adjusting and trusting,
that's what it's about

From this day on,
we'll do our best
We'll rise above
and let love do the rest
Whatever happens it happens to us
All through the years
Laughter and tears
Drink up and here's to married
One life for two
Happy and truly married



TWO ROADS 🌸🌸🌸🌸🌸

Once in a while
you've got to put on a smile
Even when things go wrong

There are always
Two roads you can travel
On the highway of your life
One is smooth, one has gravel
One has happiness, one has strife
And though we can't be in control of the roll of
the dice
If you can tote your load
down the happy road
Don't think twice

There are always
Two roads you can travel
And the choice is yours to make
If your life should unravel
Then it's obvious which to take
Your destination's never clear
to what's dear to your heart
But if you try to live thinkin' positive
That's a start

If the road seems dubious
Or it's too lugubrious
Take the one salubrious
For you to use
Smile away that gloomy frown
Turn a sad day upside down
What might start as a ruse
Could end in good news

There are always
Two roads you can travel
Leave the bumpy road behind.
You're the judge, use your gavel
Grief or happiness, how do you find
You've got to choose it,
never lose it
That road that's open wide
And if you begin
with a great big grin
You'll enjoy the ride

If the road seems dubious
Or it's too lugubrious
Take the one salubrious
For you to use
Smile away that gloomy frown
Turn a sad day upside down
What might start as a ruse
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Grief or happiness, how do you find
You got to choose it, never lose it
That road that's open wide
And if you begin
with a great big grin
And tote your load
down the happy road
And start to live thinkin' positive
You'll enjoy the ride!





KRITZERLAND

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