

SONG HITS

MAGAZINE

CBS NEWS

CHARLTON



FEBRUARY 1981

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THE DOOBIE BROTHERS

CARLY SIMON * L.T.D. * MICKEY GILLEY

POP

GUILTY • I'M HAPPY THAT LOVE HAS FOUND YOU • SOMETIMES A FANTASY • DEEP INSIDE MY HEART • EVERY WOMAN IN THE WORLD • DE DO DO DO, DE DA DA DA

SOUL

LOVE X LOVE • IT'S MY TURN • LOVE T.K.O. • CELEBRATION • THE REAL THANG • GET READY, GET SET

COUNTRY

LADY • TAKE ME TO YOUR LOVIN' PLACE • SMOKY MOUNTAIN RAIN • YOU ALMOST SLIPPED MY MIND • IF YOU EVER CHANGE YOUR MIND



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LARRY GATLIN**



POP
YOU'LL ACCOMPANY ME • DON'T ASK ME WHY • UNDER THE GUN
JESSE • LOOKIN' FOR LOVE • YOU'RE THE ONLY WOMAN (YOU & I)
SAINT QUINTIN • LOQUIDENCE (Don't You Wanna Play This Game No More)

ROCK

LOVE YOU BABE • LOVE MAKIN' MUSIC • YOU'RE SUPPOSED TO KEEP
YOUR LOVING ON ME • BIG TIME • NO NIGHT TOO LONG • REGARDITIN'

COUNTRY

LET'S KEEF AT THAT WAY • HEART OF MINE • HAVIN' TILLOVED YOU
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POP SECTION

A LITTLE IS ENOUGH

(As recorded by Pete Townshend)

PETE TOWNSHEND

They say that love often passes in a second
And you can never catch it up
So I'm hanging on to you as though eternity beckoned
But it's clear that the match is rough.

Common sense'd tell me not to try 'n continue
But I'm after a piece of that diamond in you
So keep an eye open
My spirit ain't broken
Your love's so incredible
Your body so edible
You give me an overdose of love
Just a little is enough.

I'm like a connoisseur of champagne cognac
The perfume nearly beats the taste
I eat an oyster and I feel the contact
But more than one would be a waste
Some people want an endless line that's true
But all I have to have's a little time with you
A smile sets me reeling
A kiss feels like stealing
Your love is like heroin
This addict is mellowing
I can't pretend that I'm tough
Just a little is enough.

Just like a sailor heading into the seas
There's a gale blowing in my face
The high winds scare me but I need the breeze
And I can't head for any other place
Life would seem so easy on the other tack
But even a hurricane won't turn me back
You might be an island
On the distant horizon
But the little I see
Looks like heaven to me
I don't care if the ocean gets rough
Just a little is enough.

Common sense'd tell me not to try and continue
But I'm after a piece of that diamond in you
So keep an eye open
My spirit ain't broken
Your love's so incredible
Your body so edible
You give me an overdose of love
A little is enough.

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MIDNIGHT ROCKS

(As recorded by Al Stewart)

AL STEWART
PETER WHITE

You say with best intention
"Let's throw away convention
Set sail across the water
To find the tides of fortune."

I say, "Please understand it
Don't let our love be stranded
Upon the midnight rocks
Oh, yeah, upon the midnight rocks."

You say, "There's no endeavor
We couldn't try together
No storm we couldn't weather
We'll ride the wind forever."

I hear the words you've spoken,
Don't let our love be broken
Upon the midnight rocks
Oh, yeah, upon the midnight rocks.

Ah, you know, you know it's easy
Ah, to let it go, believe me
Ah, you know, you know you feel it
Ah, don't lose it when you need it.

I know that fascination
With living each sensation
In your imagination
There is no hesitation.

I know your mind is turning
Don't let our love lie burning
Upon the midnight rocks
Oh, yeah, upon the midnight rocks.

Upon the midnight rocks
Oh, yeah, upon the midnight rocks
Ah, you know, you know it's easy
Ah, to let it go, believe me.

Ah, you know, you know you feel it
Ah, don't lose it when you need it.

I know that fascination
With living each sensation
In your imagination
There is no hesitation.

I say, "Please understand it
Don't let our love be stranded
Upon the midnight rocks
Oh, yeah, upon the midnight rocks."

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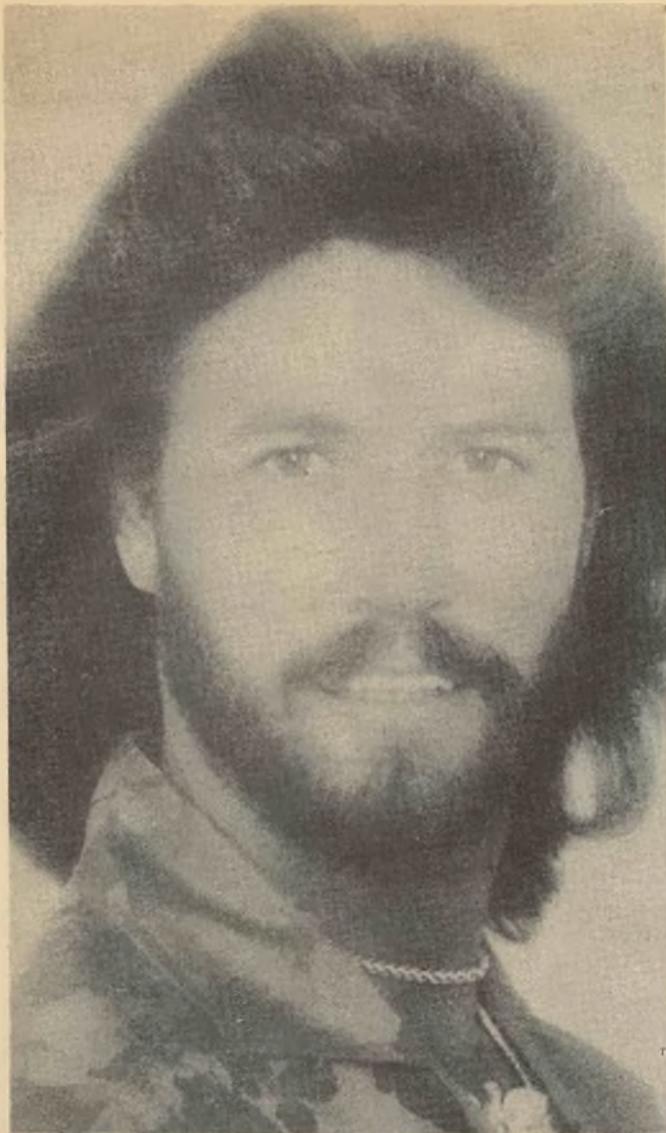


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GUILTY

(As recorded by Barbra Streisand & Barry Gibb)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

Shadows falling baby
We stand alone
Out on the street anybody you meet
Got a heartache of their own
Make it a crime to be lonely or sad
You got a reason for living
You battle on with the love you're livin' on
You gotta be mine
We take it away
It's gotta be night and day
Just a matter of time.

And we got nothing to be guilty of
Our love will climb any mountain near or far
We are and we never let it end
We are devotion
And we got nothing to be sorry for
Our love is one in a million
Eyes can see that we got a highway to the sky
I don't wanna hear your goodbye.

Pulse's racing darling
How grand we are
Little by little we meet in the middle
There's danger in the dark
Make it a crime to be out in the cold
You got a reason for livin'
You battle on with the love you're buildin' on
You gotta be mine
We take it away
It's gotta be night and day
Just a matter of time.

And we got nothing to be guilty of
Our love will climb any mountain near or far
We are and we never let it end
We are devotion
And we got nothing to be sorry for
Our love is one in a million
Eyes can see that we got a highway to the sky
I don't wanna hear your goodbye
Don't wanna hear your goodbye
I don't wanna hear your goodbye
And we got nothing, and we got nothing to be guilty of.

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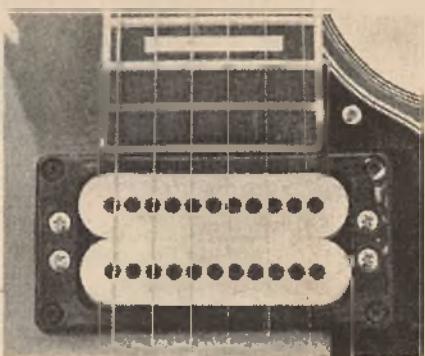
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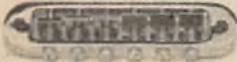
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THE

DOOBIE BROTHERS

pop star of the month

Patrick Simmons	Vocals and Guitar
Michael McDonald	Vocals and Keyboards
Tiran Porter	Vocals and Bass
Keith Knudsen	Vocals and Drums
Cornelius Bumpus	Keyboards, Sax and Vocals
John McFee	Vocals, Guitar and Strings
Chet McCracken	Drum and Vibes



With the release of *One Step Closer*, the 10th album by the Grammy Award-winning Doobie Brothers, comes another milestone in the band's incredible career. The album marks the recording debut of the three newest recruits to the ten year old band - guitarist John McFee, drummer Chet McCracken and keyboard and sax player Cornelius Bumpus, all of whom joined The Doobie Brothers after the release of *Minute By Minute*, the group's biggest selling album to date with over four million copies sold in the United States alone.

The Doobie Brothers recently swept major honors at the Grammy

Awards, walking away with four Grammys, including Record of the Year for "What A Fool Believes," and Best Pop Vocal Performance by a Duo, Group or Chorus for "Minute By Minute." Michael McDonald won an additional two awards for Best Arrangement Accompanying Vocalists and co-writing "What A Fool Believes," the Song of the Year.

Each of the new members contributed songs on *One Step Closer*, making the album a total group effort. "The band is different and consequently this album will reflect that new energy," says Michael McDonald.

Keith Knudsen feels *One Step Closer* is "the best album we've done. This time we cut the basic tracks with everybody. We even did several solo's live, so we didn't have a lot of overdubbing to do."

"There was increased pressure because of the success of *Minute By Minute*; but we worked hard and long and the material was well rehearsed. It was so much fun playing that we forgot about the pressure," says Knudsen.

The Doobie Brothers' success has been chronicled through the sales of more than 33 million records during

the past ten years, the group continues to set trends with its concert dates and television appearances. They recently filmed their own special for Home Box Office which aired in late 1979.

People Magazine recently called The Doobie Brothers the "elder-statesmen" of rock music and praised them for having "outlasted and outsold all their competition." As the title of their platinum album *Takin' It To The Streets* suggests, The Doobie Brothers communicate with their audience on a one-to-one level rather than as performer and plebian. It is by baring their musical souls that the public is able to watch the band perform live or on records and ingest a feeling of warmth, personalism and honesty. So after ten years and countless hit records, The Doobie Brothers remain on top with their original message still being heard: "Listen To The Music."

The group began in the highly street-oriented community of San Jose. It was in the winter of 1969 that singer/guitarist Tom Johnston was introduced to percussionist John Hartman by a mutual friend, Skip Spence (former member of Moby Grape and Jefferson Airplane). Johnston and Hartman decided to form a band and, with the addition of bassist Greg Murphy, Pud (a name they were going under then) was formed. The trio performed mostly around the Northern California area and tried branching out into different areas, which disillusioned Murphy. He was soon replaced by Dave Shogren. It was at this time that the trio found a need for additional instrumental and vocal support and secured these elements in the person of Patrick Simmons.

Simmons' musical interests were primarily bluegrass and folk and it was this different input that the Doobies were looking for. At that time, Simmons was working mostly as a solo artist while also running his own showcase emporium, Acoustical Musicians, Inc. Simmons decided to join the band, and soon afterwards the group changed their name to The Doobie Brothers.

The group prepared demo tapes of their material and soon secured a recording contract with Warner Bros. Records. The group's first album *The Doobie Brothers*, was released in the spring of 1971 and received positive critical response. The album also paved the way for a tour of many major rock centers during 1971 and 1972.

In October of 1971 the group returned to the studio to record its second album. The band had lost the services of Dave Shogren and

brought in Tiran Porter. Porter's command of bass and husky vocals proved more than ample replacement for Shogren and it was at this time that the band decided to expand its rhythmic potential by hiring Michael Hossack. The band was now ready for another plunge into the studio, this time with the assistance of producer Ted Templeman.

The result was *Toulouse Street*, released in March 1972. This album attained instant recognition. It included their first hit single "Listen To The Music" which was written by Tom Johnston, followed by the smash "Jesus Is Just Alright."

During the spring of the following year the group released its third album, entitled *The Captain And Me*, which became a phenomenal success. The album contained the Johnston-penned hit singles "China Grove" and "Long Train Runnin'" which both entered the top ten on the national charts. Just prior to a tour promoting the *Captain* album, Michael Hossack was replaced by former Lee Michaels drummer Keith Knudsen. Keith learned the entire Doobie roadshow after a few short days of rehearsal. As a complement to John Hartman, Knudsen was perfect. Knudsen also has a very strong singing voice which is featured in the group's live show.

What Were Once Vices Are Now Habits was released in 1974 and achieved huge record sales like its two predecessors. The album included the group's first Number One single, "Black Water," which was written by Pat Simmons. The single sold well over two million copies.

Jeff Baxter was added to the ranks in December of 1974. His guitarmanship, on both the six-string and pedal steel, added another dimension to the band. He performed on the *Vices* album but did not record at length with the band until the following release, *Stampede*. *Stampede* was the beginning of a transition in the Doobies' career and started to feature more jazz and R&B influences. It contained the Doobies' smash single "Take Me In Your Arms (Rock Me.)"

Takin' It To The Streets was released in March of 1976 and featured another new face in the form of pianist/vocalist/songwriter Michael McDonald. Sex symbol McDonald began performing with the group when he replaced an ill Tom Johnston during a summer tour in 1975. Like Baxter, he was a renegade from Steely Dan. McDonald, whose heavy rhythm and blues background surfaces on the *Takin' It To The Streets* LP, became a strong force in reshaping the new direction of the Doobies. Michael's piano phrases and

strong vocals stamp Streets with a unique sound and distinction. The album contained two smash hits, "Takin' It To The Streets" and "It Keeps You Runnin'," which were both written by McDonald.

Livin' On The Fault Line bulleted to the top ten in July of 1977 and remained there for two months. The album also became a huge hit internationally with the single "Little Darlin'" garnering much attention in Holland and England. The album contained collaborations between Michael McDonald and Carly Simon on "You Belong To Me" (which became a top five single for Carly) and Patrick Simmons, Earl Randle and Willie Mitchell (writer and producer of many Al Green and Ann Peebles hits) on "Echoes Of Love."

Shortly after the release of *Minute By Minute* The Doobie Brothers announced the departure of drummer and founding member John Hartman as well as Jeff Baxter.

In May 1979 The Doobie Brothers added three new members to the group. Joining the band on tenor sax, keyboards, and flute is Cornelius Bumpus, who formerly backed Bobby Freeman ("The Swim") and was a member of Moby Grape from 1977-1979. Adding yet another dimension to the Doobies is percussionist Chet McCracken who brings his jazz background to the group. The Seattle-born McCracken was house drummer at the Baked Potato, performing with Don Randi's band from 1976-1979. John McFee was born in Santa Cruz, California. As a member of the critically acclaimed group Clover, John lived in England from 1976-1978. John is featured on violin, rhythm guitar, pedal steel and harmonica. He also plays dobro, mandolin, and "practically anything with strings."

The group has a unique style of writing songs. Although a song may be credited to a specific person (this is due largely to the fact that he has written the words and brought forth the musical idea), each song is a Brothers affair. "Usually what we start with is an instrumental track with no vocal, just the concept," offers McDonald. "The words will probably go along with what the music feels like. The band writes more from a musician's standpoint than say, someone like Kris Kristofferson, who writes a story idea and then writes the music around that. We usually write our lyrics around our music." In essence, The Doobie Brothers is a fraternal organization.

Despite the changes which have occurred throughout the years, The Doobie Brothers remain a cornerstone in the field of popular music, as evidenced on *One Step Closer*.



EVERY WOMAN IN THE WORLD

(As recorded by Air Supply)

D. BUGATTI
F. MUSKER

Overnight scenes, dinner and wine Saturday girls
I was never in love
Never had the time
In my hustle and hurry world
Laughing myself to sleep
Waking up lonely
I, I needed someone to hold me oh.

It's such a crazy old town
It can drag you down till you run out of dreams
So you party all night to the music and lights
But you don't know what happy means
I was dancing in the dark with strangers
No love around me
When suddenly you found me oh.

Girl you're ev'ry woman in the world to me

You're my fantasy
You're my reality
Girl you're ev'ry woman in the world to me
You're ev'rything I need
You're ev'rything to me oh girl
I'll never let you go
Never let you go
Ev'ry woman in the world
You're my fantasy
You're my fantasy
Ev'ry woman in the world
Ev'rything I need
Ev'rything to me.

Ev'rything good, ev'rything fine
That's what you are
So put your hand in mine
And together we'll climb as high as the highest star
I'm living a life time in ev'ry minute that we're together
And I'm staying right here forever oh.

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MORE THAN I CAN SAY

(As recorded by Leo Sayer)

SONNY CURTIS
JERRY ALLISON

Oh oh yea yea
I love you more than I can say
I'll love you twice as much tomorrow
Oh love you more than I can say
Oh oh yea yea.

I miss you ev'ry single day

Why must my life be filled with sorrow
Oh love you more than I can say
Don't you know I need you so
Tell me please I gotta know
Do you mean to make me cry
Am I just another guy
Oh oh yea yea.

I love you more than I can say
I'll love you twice as much tomorrow
Oh love you more than I can say
I love you more than I can say
I love you more than I can say.

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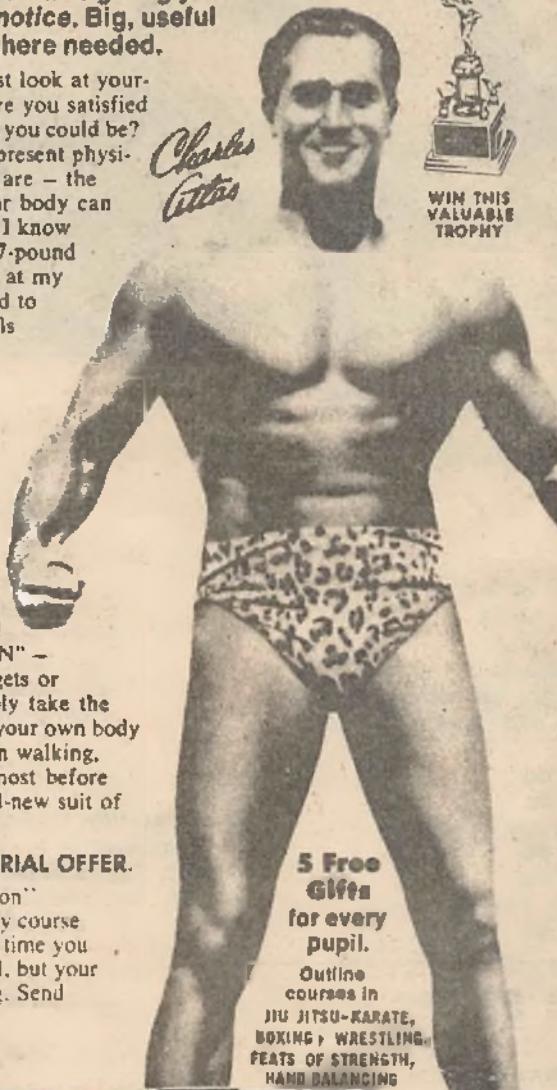
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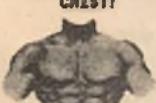


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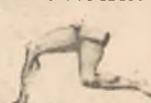
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THE INSULT THAT MADE A MAN OUT OF 'MAC'





DE DO DO DO, DE DA DA DA

(As recorded by *The Police*)

STING

Don't think me unkind
Words are hard to find
They're only checks
I've left unsigned
From the banks of chaos in my mind
And when their eloquence escapes me
Their logic ties me up and rapes me.

De do do do
De da da da
That's all I want to say to you
De do do do
De da da da
Their innocence will pull me through
De do do do

De da da da
That's all I want to say to you
De do do do
De da da da
They're meaningless and all
That's true.

Poets, priests and politicians
Have words to thank for their positions
Words that scream for your submission
No one's jamming their transmission
'Cause when their eloquence escapes you
Their logic ties you up and rapes you.

(Repeat chorus)

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MIDNIGHT RAIN

(As recorded by Poco)

PAUL COTTON

Standing in the midnight rain
All alone with the pieces of my heart again
Knowing one of us is right
And one of us is gone
Into another night
You've gone running all alone
All alone into another night
You've gone running all alone.

I've still got those feelings left
Living in my heart and in my head
Breaking from the past
I've come to know at last
Into another night
I see you running all alone
All alone into another night

You've gone running all alone.

Only a fool would stay
Stay and pretend
Only a fool would stay
Stay and pretend
That I need you more than anyone
Or anything under the sun
Don't leave me lonely here
I get so lonely here.

Standing in the midnight rain
All alone with the pieces of my heart again
Knowing one of us is right
And one of us is gone
Into another night
You've gone running all alone
All alone into another night
You've gone running all alone.

(Repeat chorus)

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HUNGRY HEART

(As recorded by Bruce Springsteen)

BRUCE SPRINGSTEEN

Got a wife and kids in Baltimore Jack
I went out for a ride and I never went back
Like a river that don't know where it's flowing
I took a wrong turn and I just kept going.

Everybody's got a hungry heart
Everybody's got a hungry heart
Lay down your money and you play your part
Everybody's got a hungry heart.

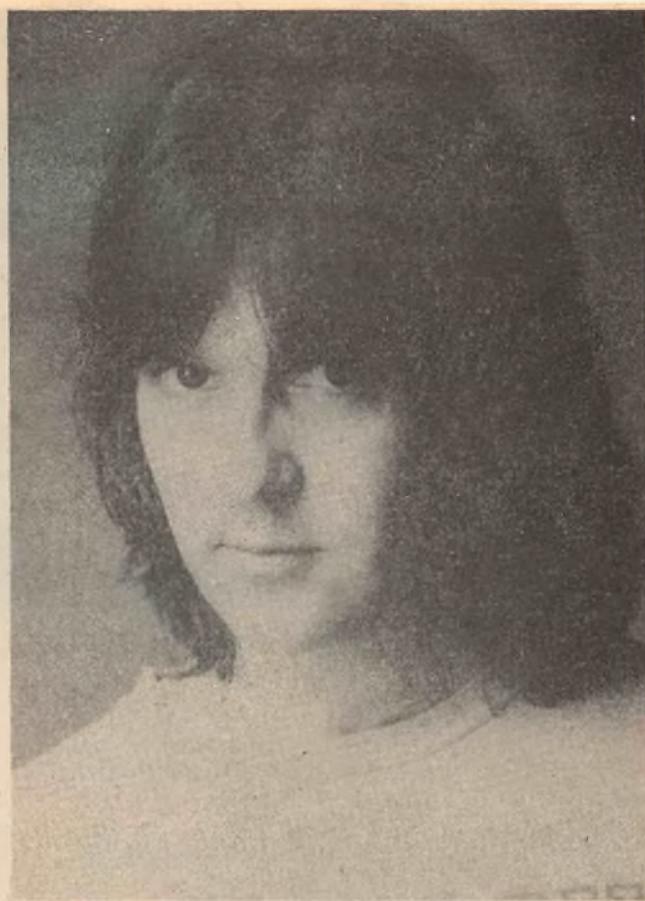
I met her in a Kingstown bar
We fell in love I knew we had to end
We took what we had and we ripped it apart
Now here I am down in Kingstown again.

Everybody's got a hungry heart
Everybody's got a hungry heart
Lay down your money and you play your part
Everybody's got a hungry heart.

Everybody needs a place to rest
Everybody wants to have a home
Don't make no difference what nobody says
Ain't nobody like to be alone.

Everybody's got a hungry heart
Everybody's got a hungry heart
Lay down your money and you play your part
Everybody's got a hungry heart.

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DEEP INSIDE MY HEART

(As recorded by Randy Meisner)

R. MEISNER
E. KAZ

I stayed up all night waiting for you to call
But somethin' ain't right 'cause night after night
I get lonely, it's been a while
Since I've seen that look in your eyes
Now that you're gone I can't go on without you.

And deep and deep inside inside my heart
I had a feelin' right from the start
You didn't want me
And deep deep inside inside my heart
I had a feelin' you tore apart
You didn't want me like I wanted you
Like I wanted you.

I turned out the light
I tossed and I turned until dawn
I couldn't sleep and just couldn't keep from cryin'
I'll never learn whatever I do I get burned
You went away now I face the day without you.

(Repeat chorus)

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I'M HAPPY THAT LOVE HAS FOUND YOU

(As recorded by Jimmy Hall)

ELLISON CHASE
ART JACOBSON
WILLIAM HABERMAN

We could make it happen
If we try a little harder
I could tell by lookin' there was love in your heart
I could stay forever with you
Right here where we started
In this side of heaven that I found here in your arms
'Cause you make me feel like someone new
You make me feel so good
You make me realize what your love could do.

I'm happy that love has found you
Let it flow as the river runs wild
I'm happy that love has found you
Now I know this love will never run dry.

You keep setting fire
To the soul that burns inside me
I won't let you go until I fill you with its light
We can make it happen if we try
A little harder
I could tell by lookin' there was love in your heart
'Cause you make me feel so wonderful
You make me feel brand new
You made my hopeless dreaming come true.

(Repeat chorus)

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SOMETIMES A FANTASY

(As recorded by Billy Joel)

BILLY JOEL

Oh, didn't want to do it but I got too lonely
Mm, I had to call you up in the middle of the night
I know it's awful hard to try to make a love long distance
But I really needed stimulation though it was only my imagination.

It's just a fantasy, oh
It's not the real thing
Oh, it's just a fantasy
Oh, it's not the real thing
But sometimes a fantasy
Is all you need.

When am I gonna take control, get a hold of my emotions
Why does it only seem to hit me in the middle of the night
You told me there's a number I can always dial for assistance
I don't want to deal with outside action
Only you can give me satisfaction.

(Repeat chorus)

Sure it would be better if I had you here to hold me
Be better, baby, but believe me it's the next best thing
I'm sure there's many times you've wanted me to hear
your secrets

Don't be afraid to say the words that'll move me
Anytime you want to tell them to me.

It's just a fantasy, oh
It's not the real thing
Oh, it's just a fantasy
Oh, it's not the real thing
But sometimes a fantasy
Is all you need
Oh — oh — oh —
Oh — oh — oh —
It's just a fantasy
It's not the real thing
It's just a fantasy
It's not the real thing
It's just a fantasy
It's not the real thing
It's just a fantasy
It's not the real thing.

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REAL LOVE

(As recorded by The Doobie Brothers)

MICHAEL McDONALD
PATRICK HENDERSON

Darling I know I'm just another head on your pillow
 If only just tonight girl
 Let me hear you lie just a little
 Tell me I'm the only man
 That you ever really loved
 Honey take me back in my memory
 Place when it was all very right
 So very nice
 (So very nice)
 So very nice.

Here darlin' stands another bandit wantin' you
 In and out your life
 They come and they go baby
 Your days and nights like a wheel that turns
 Grindin' down a secret part of you
 Deep inside your heart
 That nobody knows baby
 When you say comfort me
 To anyone who approaches
 Chalkin' up the hurt
 You live and you learn
 Well we've both lived long enough to know
 That we'd trade it all right now
 For just one minute of real love darlin'

Real love
 Hey baby (real love)
 I need to believe it
 (Real love)
 Real love baby
 (Real love)
 Real love darlin'
 (Real love).

When you say comfort me
 To anyone who approaches
 Chalkin' up the hurt
 We live and we learn
 Well we've both lived long enough to know
 That we'd trade it all right now
 For just one minute of real love darlin'
 Real love
 Real love
 Real love
 Real love
 (Real love)
 Whoa (real love)
 I need to believe it
 (Real love)
 Real love darlin'.

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HOW DO I SURVIVE

(As recorded by Amy Holland)

PAUL BLISS

I'm not strong enough
 Just to smile and make things easy
 I can't put on that brave face any more
 Always took it for granted
 That I could take whatever you gave me
 I guess you never really know for sure.

'Cause there was never a doubt in my mind
 How it was meant to be
 So who do I turn to darlin'
 If you should leave
 How do I survive

If you break my heart.

I've got no excuses for being your fool
 I never thought that it would be forever
 But after so much time together
 I've come to depend on you
 What else am I supposed to do.

'Cause there was never a doubt in my mind
 It wouldn't be easy
 But I never realized
 How much you mean to me.

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DREAMER

(As recorded by Supertramp)

RICHARD DAVIES
ROGER HODGSON

Dreamer
 You know you are a dreamer
 Well can you put your hands in your head oh no
 I said dreamer
 You're nothing but a dreamer
 Well can you put your hands in your head oh no.

I said far out
 What a day, a year, a life it is
 You know, well you know you had it coming to you
 Now there's not a lot I can do
 Dreamer
 You stupid little dreamer

So now you put your head in your hands oh no oh
 I said far out
 What a day, a year, a laugh it is
 You know well you know you had it coming to you
 Now there's not a lot I can do.

We'll work it out some day
 If I could see something
 (You can see anything you want boy)
 If I could be someone
 (You can be anyone, celebrate boy)
 I could do something
 (Well you can do something)
 If I could do anything
 Well can you do something out of this world
 Take a dream on a Sunday
 Take a life, take a holiday, take a lie.

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TOUCH AND GO

(As recorded by The Cars)

RIC OCASEK

All I need is what you've got
All I'll tell is what you're not
All you know is what you hear
I get this way when you come near
Then know it's gone too far
Oh oh I touched your star
And it fell so right

Like the hush of midnight
Until you said
With me it's touch and go
All I need is you tonight
I'm flying like a cement kite
In your headlock on the floor
Who could ever ask for more

All I want is you tonight
I guess that dress does fit you tight
And how that look does make me shake
It almost looks too good to take.

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TURNING JAPANESE

(As recorded by The Vapors)

DAVID FENTON

I've got a picture of me and you
You wrote I love you I wrote me too
I sit and stare at it
There's nothing else to do.

Oh it's in colour your hair is brown
Your eyes are hazel and soft as clouds
I often kiss you when there's no one else around.

I've got your picture, I've got your picture
I'd like a million of you all round my cell.

I want the doctor to take a picture
So I can look at you from inside as well
You got me turning up and turning down
And turning in and turning round.

I'm turning Japanese
I think I'm turning Japanese
I really think so
I'm turning Japanese
I think I'm turning Japanese
I really think so.

No sex, no drugs, no wine, no women, no fun, no sin, no
you
No wonder it's dark
Ev'ryone around me is a total stranger
Ev'ryone avoids me like a psyched lone ranger
Ev'ryone
That's why I'm turning Japanese
I think I'm turning Japanese
I really think so
I'm turning Japanese
I think I'm turning Japanese
I really think so.

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JESSE

(As recorded by Carly Simon)

CARLY SIMON
MIKE MAINIERI

Oh mother say a pray'r for me
Jesse's back in town
It won't be easy
Don't let him near me
Don't let him touch me
Don't let him please me.

Jesse I won't cut fresh flowers for you
No Jesse I won't make the wine cold for you
No Jesse I won't change the sheets for you
I won't put on cologne
I won't sit by the phone for you.

Annie keep reminding me
That he cut out my heart like a paper doll
Sally tell me once again
How he set me up
Just to see me fall.

No no no no
Jesse quick come here
I won't tell a soul

Not even myself Jesse
That you've come back to me
My friends will all say
"She's gone again"
But how can anyone know what you are to me
That I'm in heaven again
Because you've come back to me
Oh Jesse.

Jesse I'll always cut fresh flowers for you
And Jesse I'll always make the wine cold for you
Oh Jesse I can easily change my mind about you
And put on cologne and sit by the phone for you oh
yeah

Jesse let's open the wine
And drink to the heart which has a will of its own
My friends let's comfort them
They're feeling bad
They think I've sunk so low.

Jesse I'll always cut fresh flowers for you
And Jesse I will make the wine cold for you
Oh Jesse I will change the sheets for you
And put on cologne
And I will wait by the phone for you
Oh Jesse.

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SHE'S SO COLD

(As recorded by The Rolling Stones)

MICK JAGGER
KEITH RICHARDS

I'm so hot for her
I'm so hot for her
I'm so hot for her
And she's so cold
I'm so hot for her
I'm on fire for her
I'm so hot for her
And she's so cold.

I'm the burning bush
I'm the burning fire
I'm the bleeding volcano
I'm so hot for her
I'm so hot for her
I'm so hot for her
And she's so cold.

Yes I've tried rewiring her
Tried refliring her
I think her engine is permanently stalled
She's so cold
She's so cold
She's so cold, cold, cold
Like a tombstone
She's so cold
She's so cold
She's so cold, cold, cold
Like an ice cream cone
She's so cold
She's so cold
But when I touched her my hand just froze.

Yeh I'm so hot for her
I'm so hot for her
I'm so hot for her
Put your hand on the heat
Put your hand on the heat

I'm coming on baby
Let's go go
She's so cold
She's so cold, cold
She's so c-c-c-c-cold
But she's.

She's so cold
She's so cold
I think she was born in an arctic zone
She's so cold
She's so cold, cold, cold
But when I touched her my hand just froze
She's so cold
She's so goddamn cold
She's so cold, cold, cold
She's so cold.

Who would believe you were a beauty indeed
When the days get shorter
And the nights get long
When the light fades and the rain comes
Nobody would know
When you're old
When you're old
Nobody will know
That you were a beauty
A sweet, sweet beauty
A sweet, sweet beauty
But stone, stone cold
You're so cold
You're so cold, cold, cold
You're so cold
You're so cold
I'm so hot for you
I'm so hot for you
I'm so hot for you
And you're so cold
I'm the burning bush
I'm the burning fire
I'm the bleeding volcano.

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THAT GIRL COULD SING

(As recorded by Jackson Browne)

JACKSON BROWNE

She was a friend to me when I needed one
Wasn't for her I don't know what I'd have done
She gave me back something that was missing in me
She could have turned out to be almost anyone
Almost anyone
With the possible exception
Of who I wanted her to be.
Running into the midnight
With her clothes whipping in the wind
Reaching into the heart of the darkness
For the tenderness within
Stumblin' into the lights of the city
And then back in the shadows again
Hanging onto the laughter
That each of us hid our unhappiness in.
Talk about celestial bodies
And your angels on the wing
She wasn't much good at stickin' around

But that girl could sing
She could sing.
In the dead of night
She could shine a light
On some places that you've never been
In that kind of light
You could lose your sight
And believe there was something to win
You could hold her tight
With all your might
But she'd slip through your arms like the wind
And be back in flight
Back into the night
Where you might never see her again.
The longer I thought I could find her
The shorter my vision became
Running in circles behind her
And thinking in terms of the blame
But she couldn't have been any kinder
If she'd come back and tried to explain
She wasn't much good at saying goodbye
But that girl was sane.

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Carly Simon

POP STAR OF THE MONTH

Show business often has the unfortunate tendency to reduce stars to two dimensions — simplifying and idealizing until the figure on screen, record or stage bears little resemblance to the real person behind the facade. A beautiful face, distinctive voice or commanding presence becomes the sum total of the artist's public identity, leaving out the very real and human facets that are an equally important part of the total picture.

Carly Simon is an artist who defies any attempt to reduce her to an entertainment formula. Her uncompromising artistry has been evident at every stage of her career, but there is another quality distinctly heard in her music: an honesty and sensitivity to express that experience in music both poignant and revealing. There is the unmistakable sense of a real person behind the songs of Carly Simon, someone we can touch beyond the public persona.

Come Upstairs is Carly's ninth album, her debut for Warner Bros. Records, and while the music is a distinct change of pace for her, that evocative personal sense continues to make itself felt. Of the LP's nine new tunes — penned by Carly and *Come Upstairs* producer Mike Mainieri — she remarks, "The material is less introspective, more directly emotional." A single listening to such tunes as the boldly aggressive title track, "Jesse," with its marvelous lyric twists, the propulsive, anthemic "Take Me

As I Am," or the album's centerpiece, a brooding tale of compromised love titled "In Pain," bears out her contention. "This is up-spirited music," she asserts and the crackling guitars and unembellished instrumental sound of *Come Upstairs* is indeed a stunning setting for the urgent, electric emotion brimming over in this new material. Even the haunting strains of "James" or the wry observation of "Them" are treated to a direct, no-nonsense delivery that makes the most of the message. On *Come Upstairs* Carly Simon has revealed parts of herself through her art that audiences are rarely privy to in a performer's work. It is an alibi ... of rare strength and insight.

Born and raised in New York City, Carly is the third of four children in the family of Richard and Andrea Simon (of the Simon and Schuster publishing house). Her early environment was a musical one; her father an accomplished pianist, her mother taking care to nourish her daughter's early interest in singing. Later, as a student at Sarah Lawrence College, she and her sister Lucy performed as a duo, cutting an LP for Kapp Records which yielded a hit single "Winkin', Blinkin' and Nod." In the late '60s, collaborating with Jacob Brackman, she wrote another hit, "That's The Way I've Always Heard It Should Be," which led to her debut album on Elektra Records, released in January of 1971. *Anticipation*, her second LP was

released later that year and in 1972 she was awarded a Grammy as Best New Artist. Since then nearly every one of her LP's has received a Grammy nomination.

No Secrets, her third Elektra offering, marked the beginning of her association with producer Richard Perry. It was an auspicious combination of talents as evidenced by the international success of "You're So Vain," the single from *No Secrets*. In November of '72, Carly wed James Taylor, one of the most famous and productive marriages in music, and the two set up housekeeping in Manhattan and Martha's Vineyard.

Hotcakes, her second Perry-produced LP, was released in the fall of 1973 and yielded yet another smash single "Mockingbird." 1973 also marked the gold certification of *No Secrets* (which has since gone platinum), *Anticipation* and *Hotcakes* as well as "You're So Vain" and "Mockingbird."

Sarah Maria Taylor was born to Carly and James in January of 1974 and subsequently brought a whole new dimension to the singer's life. "In terms of my priorities," she remarks, "my family is first." Nevertheless, she still found time to record her fifth LP, *Playing Possum* released in the spring of '74.

The Best Of Carly Simon came out in November of '75 and was certified gold in three weeks. *Another Passenger*, produced this time by Ted Templeman, followed in June of '76 and in



January of the following year, Benjamin Simon Taylor was born. It was in the summer of that year that "Nobody Does It Better," hit the charts. The tune — an Oscar nominated song that was the theme from the James Bond film *The Spy Who Loved Me* — garnered her a Grammy nomination and renewed her in-studio association with Richard Perry.

Also in 1977, Carly co-wrote "You Belong To Me" with Doobie Brother Mike McDonald, which appeared on the Doobies' *Livin' On The Fault Line LP*. *Boys In The Tree*, her seventh long player was produced by Arif Mardin and featured her rendition of "You Belong To Me." The artwork for the album received a Grammy nomination. *Boys In The Trees* was followed, in June of 1979, by *Spy*, her last LP for Elektra before moving to Warner Bros. and cutting *Come Upstairs*.

Throughout a career marked by commercial success and artistic integrity, Carly Simon has maintained an equilibrium between her public and private selves that is reflected admirably in her work. She is never out of touch with the very real things of life — family, marriage and children — and it is this sense of well-placed priorities that give her work its universal appeal. "I'm not just one person," she concludes, to which must be added that the many facets of Carly Simon make up one tremendously talented performer.

ANGELINE

(As recorded by The Allman Brothers Band)

DICKEY BETTS
MIKE LAWLER
JOHNNY COBB

Riding in a long red limousine
Sitting in a pair of hundred dollar jeans
Tryin' to talk serious to a rock and roll queen
I'm just trying living in the valley of the scene
Oh Angeline.

Well midnight's struttin' New York City
Midnight woman she is looking so pretty
Her little heart beating rhythm with a whirl

DREAMING

(As recorded by Cliff Richard)

ALAN TARNEY
LEO SAYER

Four o'clock I've been walkin' all night
It's the time I always think of you
If you could only see through my eyes
Then you'd know just what I'm going through
Here am I, I'm takin' a chance
I'm running around with stars in my eyes
Here am I, I'm looking for you
Wondering why do I feel so blue.
I'm dreamin'
Dreamin' of me and you
I'm dreamin'
Dreamin' will see me through
Never letting chances pass me by
I'm gonna dream you right into my life
Yeah dream you right into my life
(Dreamin', dreamin' will see me through)
Woman you'd better believe that I'm
(Dreamin' you into my life).
Five o'clock still walkin' around
I call you up but you just bring me down
I guess you'd say I'm gettin' nowhere

HOLD ON

(As recorded by Kansas)

KERRY LIVGREN

Look in the mirror and tell me just what you see
What have the years of your life taught you to be
Innocence dyin' in so many ways
Things that you dream of are lost, lost in the haze.

Hold on baby hold on
'Cause it's closer than you think
And you're standing on the brink
Hold on baby hold on
'Cause there's something on the way
Your tomorrow's not the same as today.

Don't you recall what you felt when you weren't alone
Someone who stood by your side a face you have
known

Where do you run when it's too much to bear
Who do you turn to in need when nobody's there.

Hold on baby hold on
'Cause it's closer than you think

Angeline

Looking at the bright lights
Searching for the silver screen
Angeline

I've never seen a woman who could look so good
And be so doggone mean.

Love's just a game that she loves to play
Leaving broken hearts all along the way
She's got friends that she ain't ever used
She's winning now but she's bound to lose.

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But in my dreams you always come around
Here am I, I'm takin' a chance
I'm walking on air flyin' so high
Here am I, I'm facing the truth
There's no other way I'll ever make you mine.
I'm dreamin'
Dreamin' of me and you
Dreamin', dreamin' will see me through
Never letting chances pass me by
I'm gonna dream you right into my life
Yeah dream you right into my life
(Dreamin', dreamin' will see me through)
Woman you'd better believe that I'll be
(Dreamin' you into my life)
Woman you've got to believe me woman
Oh woman you've got to believe me woman
I'll be (dreamin' you into my life)
You've got to believe me woman
Woman oh woman you've got to believe me
I'll be forever
(Dreamin' you into my life)
Oh woman you got to believe me.

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And you're standing on the brink
Hold on baby hold on
'Cause there's something on the way
Your tomorrow's not the same as today.

Outside your door he is waiting, waiting for you
Sooner or later you know he's got to get through
No hesitation and no holding back
Let it all go and you'll know you're on the right track.

Hold on baby hold on
'Cause it's closer than you think
And you're standing on the brink
Hold on baby hold on
'Cause there's something on the way
Your tomorrow's not the same
Hold on baby hold on
'Cause it's closer than you think
And you're standing on the brink
Hold on baby hold on
'Cause there's something on the way
Your tomorrow's not the same.

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ANOTHER ONE BITES THE DUST

(As recorded by Queen)

DEACON

Let's go

Steve walks warily down the street
With his brim pulled way down low
Ain't no sound but the sound of his feet
Machine guns ready to go
Are you ready hey
Are you ready for this
Are you hanging on the edge of your seat
Out of the doorway the bullets rip
To the sound of the beat yeah.

Another one bites the dust
Another one bites the dust
And another one gone
And another one gone
Another one bites the dust
Hey I'm gonna get you too
Another one bites the dust.

How do you think I'm going to get along
Without you when you're gone
You took me for everything that I had
And kicked me out on my own
Are you happy are you satisfied
How long can you stand the heat
Out of the doorway the bullets rip
To the sound of the beat
Look out.

Another one bites the dust

Another one bites the dust
And another one gone
And another one gone
Another one bites the dust
Hey I'm gonna get you too
Another one bites the dust.

Another one bites the dust
Another one bites the dust
Another one bites the dust
Another one bites the dust.

There are plenty of ways that you can hurt a man
And bring him to the ground
You can beat him
You can cheat him
You can treat him bad
And leave him when he's down
But I'm ready yes I'm ready for you
I'm standing on my own two feet
Out of the doorway the bullets rip
Repeating to the sound of the beat.

Another one bites the dust
Another one bites the dust
And another one gone
And another one gone
Another one bites the dust
Hey I'm gonna get you too
Another one bites the dust
Shoot out.

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I GOT YOU

(As recorded by Split Enz)

NEIL FINN

I got you
And that's all I want
I won't forget thanks a whole lot
I don't go out not now that you are in
Sometimes we shout
But that's no problem.

I don't know why
Sometimes I get frightened
You can see my eyes
You can tell that I'm not lyin'.
Look at you you're a pageant
You're everything that I have imagined
But something's wrong I feel uneasy
Reassure me tell me you're not teasing.

I don't know why
Sometimes I get frightened
You can see my eyes can ya
Tell me you are not lyin'.

There's no doubt not when I'm with you
When I'm without I stay in my room
Where do you go I get no answer
You are always out it gets on my nerves.
(Repeat chorus)

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HIT ME WITH YOUR BEST SHOT

(As recorded by Pat Benatar)

EDDIE SCHWARTZ

You're a real tough cookie with a long history
Of breakin' little hearts like the one in me
That's okay let's see how you do it
Put up your dukes
Let's get down to it.

Hit me with your best shot
Why don't you hit me with your best shot
Hit me with your best shot
Fire away.

You come on with a come on
And don't fight fair
That's okay see if I care
Knock me down it's all in vain
Be right back up on my feet again.

You're a real tough cookie with a long history
Of breakin' little hearts like the one in me
Before I put another notch in my lipstick case
You better make sure you put me in my place.

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LIVE EVERY MINUTE

(As recorded by Ali Thomson)

ALI THOMSON

Live, live every minute
Don't leave till tomorrow
What you can do today.

Any news is bad news
When your world comes tumbling down
You can fight but still lose
Salvation can't be found
So what am I gonna do
(Don't sit and talk about it)
How will I get through
(Don't sit and dream about it)
You know what's wrong
You know what's right
So spare yourself a little time.

Live, live every minute
Don't leave till tomorrow
What you can do today.
Give, give every minute

Try a little harder
And you will find your way.

Love will bring you sweetness
Take your hopes so high
But when you're at your weakest
Love will say goodbye
So how did it happen to me
(Don't be a fool about it)
Was I so blind not to see
(Don't blame yourself about it)
You know what's wrong
You know what's right
So spare yourself a little time.

Live, live every minute
Don't leave till tomorrow
What you can do today.

Give, give every minute
Try a little harder
And you will find your way.

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I'M ALMOST READY

(As recorded by Pure Prairie League)

VINCE GILL

I'm almost ready
To let you know just how bad I feel
I'm almost ready
To let you loose and find another heart to steal.

My friends tell me that they see you
Runnin' around all over town
Please don't make me out to be your fool
Please don't make me out a clown.

I don't know who you think you're foolin'
I hope you don't think that it's me
It's plain to see that you don't love me anymore
I'll say goodbye and you'll be free.

I'm almost ready
To let you know just how bad I feel
I'm almost ready
To let you loose and find another heart to steal.

Oh to let you loose and find another heart to steal
Oh to let you loose and find another heart to steal.

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YOU SHOOK ME ALL NIGHT LONG

(As recorded by AC/DC)

YOUNG
YOUNG
JOHNSON

She was a fast machine
She kept her motor clean
She was the best damn woman
That I've ever seen
She had sightless eyes
Tellin' me no lies
Knockin' me out with those American thighs
Talkin' more than her share
Had me fightin' for air
She told me to come
But I was already there
Cos the walls start shakin'
The earth was quaklin'
My mind was achin'
And we were makin' it.

You shook me all night long
Yeah you shook me all night long.

Workin' double time on the seduction line
She was one of a kind
She just mine all mine
Want no applause just another course
Made a meal outta me
And came back for more
Had to cool me down
To take another round
Now I'm back in the ring
To take another swing
Cos the walls were shakin'
The earth was quaklin'
My mind was achin'
And we were makin' it.

You shook me all night long
Yeah you shook me all night long
(Knocked me out)
You shook me all night long
(You had me shakin' and)
You shook me all night long.

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THE LEGEND OF WOOLEY SWAMP

(As recorded by The Charlie Daniels Band)

CHARLIE DANIELS
TOM CRAIN
TAZ DIGREGORIO
FRED EDWARDS
CHARLIE HAYWARD
JIM MARSHALL

Well if you ever go back in the Wooley Swamp
Well you'd better not go at night
There's things out there in the middle of them woods
Will make a strong man die from fright
Things that crawl and things that fly
And things that creep around on the ground
And they say the ghost of Lucius Clay
Gets up and it walks around.

But I couldn't believe it
I just had to find out for myself
And I couldn't conceive it
'Cause I never would listen to nobody else
And I couldn't believe it
I just had to find out for myself
There's some things in this world you just can't explain.

The old man lived in the Wooley Swamp
Way back in Booger Woods
And he never did do a lot of harm in the world
But he never did do no good
People didn't think too much of him
They all thought he acted funny
The old man didn't care about people anyway
All he cared about was his money.

He'd stuff it all down in mason jars
And bury it all around
And on certain nights if the moon was right
He'd dig it up and out of the ground
He'd pour it all out on the floor of his shack

And run his fingers through it
Yeah Lucius Clay was a greedy old man
And that's all that there was to it.

The Cagle boys was white trash
And lived over on Carver's Creek
They were mean as a snake and sneaky as a cat
And belligerent when they'd speak
One night the oldest brother said
"Y'all meet me in the Wooley Swamp later
And we'll take old Lucius' money
And we'll feed him to the alligators".

They found the old man out in the back
With a shovel in his hand
And thirteen rusty mason jars
He'd just dug up out of the sand
And they all went crazy and they beat the old man
And they picked him up off the ground
And they threw him in the swamp
And stood there and laughed
As the black water sucked him down.

Then they turned around and went back to the shack
And picked up the money and ran
They hadn't gone nowhere when they realized
They were running in quicksand
And they struggled and they screamed
But they couldn't get away
And just before they went under
They could hear that old man laughing
In a voice as loud as thunder.

Now that's been fifty years ago
And you can go by there yet
There's a spot in the yard in the back of that shack
Where the ground is always wet
And on certain nights if the moon is right
Down by that dark footpath
You can hear three young men screaming
And you can hear one old man laugh.

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XANADU

(As recorded by Olivia Newton-John and Electric Light Orchestra)

JEFF LYNNE

A place where nobody dared to go
The love that we came to know
They call it Xanadu
And now open your eyes and see
What we have made is real
We are in Xanadu
A million lights are dancing and there you are a
shooting star
An ever lasting world
And you're here with me eternally.

Xanadu, Xanadu
Now we are here in Xanadu
Xanadu, Xanadu
Now we are here in Xanadu
Xanadu your neon lights will shine for you Xanadu.

The love the echoes of long ago
You needed the world to know
They are in Xanadu
The dream that came through a million years
That lived on through all the tears
It came to Xanadu
A million lights are dancing and there you are a
shooting star
An ever lasting world
And you're here with me eternally.

Now that I'm here
Now that you're near
In Xanadu
Now that I'm here
Now that you're near
In Xanadu, Xanadu.

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WHIP IT

(As recorded by Devo)

MARK MOTHERSBAUGH
GERALD V. CASALE

Crack that whip
 Give the past the slip
 Step on a crack
 Break your momma's back.
 When a problem comes along
 You must whip it
 Before the cream sits out too long
 You must whip it
 When something's going wrong
 You must whip it.
 Now whip it into shape
 Shape it up
 Get straight
 Go forward
 Move ahead
 Try to detect it
 It's not too late
 To whip it
 Whip it good.
 When a good time turns around
 You must whip it

You will never live it down

Unless you whip it

No one gets their way

Until they whip it

I say whip it

Whip it good

I say whip it

Whip it good.

When a problem comes along

You must whip it

Before the cream sits out too long

You must whip it

When something's going wrong

You must whip it

Into shape

Shape it up

Get straight

Go forward

Move ahead

Try to detect it

It's not too late

To whip it

Whip it good.

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LOVE THAT GOT AWAY

(As recorded by Firefall)

RICK ROBERTS

I can't believe it
 I never thought I'd see you smile again
 Now that I see it
 I get the same ol' feelin' back again.
 I don't know how long you'll stay
 It doesn't matter any way
 I say a-welcome home to the love that got away
 All of those so-called love affairs I had before
 They only made me think about you more and more and
 more

Well I guess they never knew
 I was wishin' they were you ooh
 They were you.

I got your number
 This time I knew exactly what to do
 Sometimes I wonder what made life livin' without you.
 (Repeat chorus)

I've got a fever
 Nothin' I've done has done a thing for me
 I'm a believer
 I believe that love is liberty.

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HOT ROD HEARTS

(As recorded by Robbie Dupree)

STEPHEN GEYER
BILL LA BOUNTY

Ten miles east of the highway
 Hot sparks burnin' the night away
 Two lips touchin' together
 Cheek to cheek, sweatshirt to sweater.
 Young love, born in a back seat
 Two hearts pound out a backbeat
 Headlights, somebody's comin'
 Got to move, keep on a-runnin'
 With the hot rod hearts
 Out on the boulevard tonight
 Here come those hungry sharks
 Up from the bottom for another bite.
 Schoolgirl brushes her hair back
 Blue jeans can't hide the bare facts
 Bad boy knows where to find her

Runs the light, sneaks up behind her.
 True believers livin' on the borderline
 They're just dreamers killin' time
 (They're just killin' time)
 Killin' time, killin' time
 (They're just killin' time)
 Out on the borderline
 Times are hard)

Times are hard for those hot rod hearts
 Out on the boulevard tonight
 Here come those hungry sharks
 Up from the bottom for another bite
 Girl with the hot rod hearts tonight
 Girl with the hot rod hearts tonight
 Keep runnin' with the hot rod hearts
 Out on the boulevard tonight

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(As recorded by Bob Seger & The Silver Bullet Band)

BOB SEGER

A gypsy wind is blowing warm tonight
The sky is starlit and the time is right
And still you're telling me you have to go
Before you leave there's something you should know
Yeah something you should know babe.

I've seen you smiling in the summer sun
I've seen your long hair flying when you run
I've made my mind up that it's meant to be
Someday lady you'll accomp'ny me
Someday lady you'll accomp'ny me
Out where the rivers meet the sounding sea
You're high above me now
You're wild and free
Ah but someday lady you'll accomp'ny me
Someday lady you'll accomp'ny me yeah.

Some people say that love's a losing game

You end up cold and lonely on your own
I'll take my chances babe
I'll risk it all
I'll win your love or I'll take the fall
I've made my mind up girl
It's meant to be
Someday lady you'll accomp'ny me
Someday lady you'll accomp'ny me
It's written down somewhere
It's got to be
You're high above me
Flying wild and free
Oh but someday lady you'll accomp'ny me
Someday lady you'll accomp'ny me
Someday lady you'll accomp'ny me
Out where the rivers meet the sounding sea
I feel it in my soul
It's meant to be
Oh someday lady you'll accomp'ny me
Someday lady you'll accomp'ny me
You will accomp'ny me yeah.

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YOU'VE LOST THAT LOVIN' FEELIN'

(As recorded by Daryl Hall and John Oates)

PHIL SPECTOR
BARRY MANN
CYNTHIA WEIL

You never close your eyes any more
When I kiss your lips
And there's no tenderness like before
In your fingertips
You're tryin' hard not to show it
But baby, baby I know it.

You've lost that lovin' feelin'
Woh oh that lovin' feelin'
You've lost that lovin' feelin'

Now it's gone, gone, gone, gone
Woh oh oh oh.

Now there's no welcome look in your eyes
When I reach for you
And girl you're startin' to criticize
Little things I do
It makes me just feel like cryin'
'Cause baby something beautiful's dyin'.

Baby baby I'd get down on my knees for you
If that would make you love me
Like you used to do
We had a love a love you don't find every day
Don't, don't, don't, don't
Let it slip away.

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THUNDER AND LIGHTNING

(As recorded by Chicago)

ROBERT LAMM
DANNY SERAPHINE
PETER CETERA

I thought that you thought
That we thought we were bound to each other
But it's not that way
We don't care about one another
Thunder and lightning
Showed me all the threats you weren't saying
Thunder and lightning
Gonna throw it all away.

Thunder and lightning
And you touched my life without warning
Oh how I loved you
You loved me
Now what are we thinking
Thunder and lightning
Will burn you just as sure as I'm singing
Thunder and lightning

Didn't think it would end this way.

You got your way
We're to blame
But that's okay
Another time, another place
It's one more game
After all is said and done
We'll overcome
The psychological setback of a time on the run.

It hurt to see you
Play games that were so one-sided
I dealt the cards
But the aces were in your back pocket
Thunder and lightning
Won't let you alone
'Til I'm paying
Thunder and lightning
Didn't know our love could end this way.

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SOUL SECTION

IT'S MY TURN

(As recorded by Diana Ross)

MICHAEL MASSER
CAROLE BAYER SAGER

I can't cover up my feelings in the name of love
Or play it safe, for a while, that was easy
And, if living for myself is what I'm guilty of
Go on and sentence me, I'll still be free.

It's my turn to see what I can see
I hope you'll understand this time's just for me
Because it's my turn, with no apologies
I've given up the truth to those I've tried to please.

But now it's my turn
If I don't have all the answers
Well, at least I know I'll take my share of chances
'Cause there ain't no use in holdin' on
When nothin' stays the same
So I'll let it rain
'Cause the rain ain't gonna hurl me
And I'll let you go
'Though I know that won't be easy.

It's my turn with no more room for lies
For years I've seen my life through someone else's eyes
And now it's my turn to try and find my way
And, if I should get lost, at least I'll own today.

It's my turn
Yes, it's my turn
It's my turn, it's my turn.

It's my turn to see what I can see
I hope you'll understand this time's just for me
Because it's my turn to turn and say goodbye
I sure would like to know that you're still on my side,
because...

It's my turn
Yes, it's my turn
It's my turn, it's my turn.

It's my turn to start from number one
Trying to undo some damage that's been done
And now it's my turn to reach and touch the sky
No one's gonna say at least I didn't try.

It's my turn
Yes, it's my turn
It's my turn, my turn.

(Repeat chorus)

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THE REAL THANG

(As recorded by Narada Michael Walden)

NARADA MICHAEL WALDEN
BUNNY HULL
CORRADO RUSTICI

Love the way you let me know
Your loving is the real thing
You know I'll never let you go
For loving is the real thang.

Had enough to know by now
Your loving is the real thang
I can only show you how
Your loving is the real thang
Round me up at the stroke of twelve
The midnight air has got me under your spell
Good action is really hard to fight
Oh baby 'cause ev'rybody wants to find
A love that's right
Yes they do.

Love the way you let me know
Your loving is the real thang
Know I'll never let you go
Your loving is the real thang
I find myself wanting you all the time baby
So glad about it uh
'Cause I know you're mine
(Mine all mine only mine).

Now I know what it's like to be needed
And I feel the need when you call
Some people look all around the world
But I've got love in my arms baby.

Come on and shake your body
Shake it to the real thing
Come on and shake your body
Shake shake.

Come on and shake your body
Shake it to the real thing
Come on and shake your body
Shake shake.

Come on and shake your body
Shake it to the real thing
Come on and shake your body
Shake shake
(Your loving is the real thang).

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HOLD ON

(As recorded by Natalie Cole).

NATALIE COLE
MARVIN YANCY

You know of all the things in the world I'd miss
 It would probably be music and love
 They say you don't know what you've got til it's gone
 That's so true even though we still take it for granted
 And I used to be like that
 But not anymore
 'Cause I found out what love really means.

Love means happiness and dedication
 Love will sometimes bring complications
 But you must have faith and a whole lot of trust
 Most of all you can never give up.

Just hold on to your good thing
 (Hold on, hold on)
 (Hold on, hold on)
 Forget about the small things
 (Hold on, hold on)
 Do it for love
 Do it for love.

And remember that
 Love is a feeling
 But it's also an action
 Yes you've got to give sometime
 If you, you want to get back some, well

And when all the kings horses
 And even all the kings men
 Can't put it together again
 That is exactly when
 You've got to.

(Hold on, hold on)
 Hold on to what you've got
 (Hold on, hold on)
 It's the little things that mean a lot
 (Hold on, hold on)
 Do it for love
 Do it for love
 In spite of everything
 No matter what
 Hold on.

Oh you're so hard headed
 Cause you feel that you're right
 Well tell me how ya gonna feel
 In the middle of the night
 All alone, all alone
 I know, I know it doesn't matter
 Who's right or wrong
 If you feel so inclined
 To blame that shame on someone else
 Oh stop and think about it
 Point the finger at yourself.

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WHEN WE GET MARRIED

(As recorded by Larry Graham)

DONALD HOGAN

Darling oh when we get married
 We will have a big celebration
 Send invitations to all our friends and relation
 We'll have a ball
 Dancing and all
 When we get married.

When the bells ring
 And tell the world I'm taking your hand
 Folks from all over will come and see the wedding we've
 planned
 We'll have a ball
 Dancing and all
 When we get married.

We're gonna have a time
 We're gonna dance and dine
 And darling we'll be oh so gay
 We're gonna have a ball
 We're gonna dance and all
 And darling we'll be as one
 Just wait and see
 Our wedding day is not very far
 Folks from all over will say how lucky we both are
 We'll have a ball
 Dancing and all
 When we get married.

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LOVE T.K.O.

(As recorded by Teddy Pendergrass)

CECIL WOMACK
GIP NOBLE, JR.

Lookin' back over my years
 I guess I shedded some tears
 Told myself time and time again
 This time I'm gonna win
 But another fight things ain't right
 I'm losin' again
 Takes a fool to lose twice
 And start all over again.

Think I better let it go
 Looks like another love T.K.O.
 Think I better let it go
 Looks like another love T.K.O.

Try to take control of the love
 Love took control of me
 'Cause you lose all thought and sense of time
 And have a change of mind
 Takin' the bumps and the bruises
 And all the things of a two time loser
 Try to hold on
 Your faith is gone
 Just another sad song.

Think I better let it go
 Looks like another love T.K.O.
 Think I better let it go
 Looks like another love T.K.O.

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CELEBRATION

(As recorded by Kool & The Gang)

RONALD BELL
GEORGE BROWN
JAMES TAYLOR
ROBERT BELL
DENNIS THOMAS
CHARLES JAY SMITH
EARL TOON, JR.
EUMIR DEODATO
ROBERT MICKENS

This is your celebration
Celebrate good times come on
Celebrate
Celebrate good times come on
Let's celebrate.
There's a party going on right here
A celebration to last throughout the years
So bring your good times and your laughter too
We gonna celebrate your party with you.

Come on now
Celebration
Let's all celebrate
And have a good time
Celebration
We gonna celebrate and have a good time.

It's time to come together
It's up to you
What's your pleasure
Everyone around the world come on.
It's a celebration
Celebrate good times come on
It's a celebration
Celebrate good times come on
Let's celebrate.

There's a party going on right here
A dedication to last throughout the years
So bring your good times and your laughter too
We gonna celebrate and party with you.

Come on now
Celebration
Let's all celebrate
And have a good time
Celebration
We gonna celebrale and have a good time.
It's time to come together
It's up to you
What's your pleasure
Everyone around the world come on
It's a celebration
It's a celebration
Celebrate good times come on
Let's celebrate
Come on now
Celebrate good times come on
It's a celebration
Celebrate good times come on
Let's celebrate
Celebrate good times come on
Let's celebrate
It's all right
Celebrate good times come on
Let's celebrate
It's all right
We're gonna have a good time tonight
Let's celebrate
It's all right
We're gonna have a good time tonight
Let's celebrate
It's all right baby.
We're gonna have a good time tonight
(Celebration)
Let's celebrate
It's all right
We're gonna have a good time tonight
(Celebration)
Let's celebrate
It's all right.
We're gonna have a good time tonight
(Celebration)
Let's celebrate
It's all right
Celebrate good times come on
Let's celebrate
Celebrate good times come on
It's a celebration
Celebrate good times come on
(Let's celebrate)
Come on and celebrate tonight
And every day gonna be all right
Let's celebrate
Celebrate good times come on
(Let's celebrate)
Celebrate good times come on.

DO ME RIGHT

(As recorded by Dynasty)

WILLIAM SHELBY
NIDRA BEARD

Now show me right
Do me right baby
(Do me right baby)
And I'll do you the same thing too
Do me right baby
(Do me right baby)
I'm trying to make it just like you.

I'll open up my door to you
But heartaches I'll let you know
I don't want no more
I'll tell you what I'm gonna do
Just give love when you want it
But I need it too.

Cause if you want a love that's real
I can give you that
Be your woman or your friend
That's how I feel
I'll be right by your side
I won't listen to no lies
I'll never do you wrong.

All I ask is that you
Do me right baby
(Do me right baby)
I don't need nobody else but you
Do me right baby
(Do me right baby)
And I'll never search for no one new.

Ooh the man in you
Makes me wanna be your woman
Now let's start anew
We both have played the game of love
Now let's start out 50 — 50

Baby you mean that much.

And at this time let's be for real
If that's how we feel
Is it for a short time or the long run, let me know
If you're my only man
You'll have to understand
I'll never do you wrong
Just as long as you
Do me right baby.

Do me right baby
And I'll do you the same thing too
Gonna do the same thing for you
Do me right baby
(Do me right baby)
I'm tryin' to make it just like you.

Are you gonna do me right
Baby I'll do you right
Are you gonna do me right
Baby I'll do you right
Are you gonna do me right
Baby I'll do you right
So show me baby
Don't just tell me
Love me through the night.

Sing the song now
Show you right.

Girl you got me givin' in to your love
Every day when you're lovin' me this way
I'm so glad you're mine
Hey you know I'm real, real now baby
With your love.

I don't wanna go searchin' no no
But to me there ain't no other woman
Come on now let me sing the song.

(Repeat chorus)

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HEAVENLY BODY

(As recorded by Chi-Lites)

EUGENE RECORD

You know it's hard to find
A lady with a beautiful mind
And a heavenly body too
Well that's right on time
You know when we're together baby
It seems we're on an island.

I'm not really waiting for the sun shine
(The sun shine)
I'm not really looking at the moon
Wish I could slow the time that's passin'
Don't want love to end too soon
When I'm making love to you
Nothing matters but what we do
Heaven happens when I close my eyes
Your whole body is love in disguise.

Heavenly body
I love to make love to you

Heavenly body
'Cause nobody else can do
Heavenly body
That's what you got
Heavenly body.

All our own and in a crowd of people
We're still standing alone
You know I read about heaven
But I didn't know it was like this
I get so high on just one kiss.

I'm not really waiting for the sun rise
(The sun rise)
I'm not really looking at the moon
Wish I could slow the time that's passin'
Don't want love to end too soon
When I'm making love to you
Nothing matters but what we do
Heaven happens when I close my eyes
Your whole body is love in disguise.

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GET READY, GET SET

(As recorded by Chaka Khan)

ELLISON CHASE
ART JACOBSON
WILLIAM HABERMAN
KATHY ANDERSON

Night's gonna fall
Letting the stars shine through
And time on the wall
Bringin' me closer to the one I want
I can't wait no more no
When he looks at me that way
I know just what he'll say.

Get ready get set
You ain't seen nothin' yet
All day all night
Here's something you won't forget
Get ready get set
You ain't seen nothin' yet
All day all night
Here's something you won't forget.

Lost like a child
Even my knees are shakin'
Caught for awhile
Under a wave that's breakin' over me
In his arms I float no
When I start to feel this way
I know just what he'll say.

Get ready get set
You ain't seen nothin' yet
All day all night
Here's something you won't forget
Get ready get set
You ain't seen nothin' yet
All day all night
Here's something you won't forget.



EASY LOVE

(As recorded by Dionne Warwick)

STEPHEN H. DORFF
LARRY HERBSTRITT
RANDY CATE

Close, we're as close as any lovers can be
When I feel your magic holding me
You make the love inside me flow
Babe, there's just something that I want you to know.

That it's so easy love
When I've got you in my arms this way
Oh it's heaven when I hear you say
In your heart is where I'll always be.

Oh it's easy love
You know it's nothing like I've felt before
The way you keep me comin' back for more
When you're makin' easy love to me.

Touch, your touch can make me feel so high
With you the night just seems to fly
You take my every breath away, babe
Oh, what more than this is there to say.

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MASTER BLASTER (Jammin')

(As recorded by Stevie Wonder)

STEVIE WONDER

Everyone's feeling pretty
It's hotter than July
Though the world's full of problems
They couldn't touch us even if they tried
From the park I hear rhythms
Marley's hot on the box
Tonight there will be a party
On the corner at the end of the block.

Didn't know you would be jammin' until the break of dawn

I bet you nobody ever told you
That you would be jammin' until the break of dawn
You would be jammin' and jammin' and jammin' jam on.

They want us to join their fighting
But our answer today

Is to let all our worries

Like the breeze through our fingers slip away
Peace has come to Zimbabwe
Third World's right on the one
Now's the time for celebration
'Cause we've only just begun.

Didn't know that you would be jammin' until the break of dawn

Bet you nobody ever told you that you
Would be jammin' until the break of dawn

Bet you nobody ever told you that you
(We're in the middle of the makin's of the master blaster

jammin')

Would be jammin' until the break of dawn

I know nobody told you that you

(We're in the middle of the makin's of the master blaster
jammin')

Would be jammin' until the break of dawn

We're jammin' jammin' jammin' jam on.

You ask me am I happy

Well as matter of fact

I can say what I want
'Cause we all just made a pact
We've agreed to get together
Joined as children in Jah
When you're moving in the positive
Your destination is the brightest star.

You didn't know that you

(We're in the middle of the makin's of the master blaster
jammin')

Would be jammin' until the break of dawn

I bet you nobody ever told you that you

(We're in the middle of the makin's of the master blaster
jammin')

Would be jammin' until the break of dawn

Oh oh oh oh oh you

(We're in the middle of the makin's of the master blaster
jammin')

Would be jammin' until the break of dawn

Don't you stop the music oh no

(We're in the middle of the makin's of the master blaster
jammin')

(We're in the middle of the makin's of the master blaster
jammin')

Oh oh oh you

(We're in the middle of the makin's of the master blaster
jammin')

Would be jammin' until the break of dawn.

I bet you if someone approached you yesterday

To tell you that you would be jammin'

You would not believe it because you never thought
that you would be jammin'

Oh oh oh oh

(We're in the middle of the makin's of the master blaster
jammin')

Jammin' till the break of dawn

Oh oh oh you may as well believe what you are feeling
because you feel your body jammin'

Oh oh you would be jammin' until the break of dawn
(We're in the middle of the makin's of the master blaster
jammin')

(We're in the middle of the makin's of the master blaster
jammin').

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NOW THAT YOU'RE MINE AGAIN

(As recorded by The Spinners)

MICHAEL ZAGER

It's good to see you
You're lookin' fine
I've really missed you girl
I'm glad that you are mine
Now that you've come back
Ev'rything that you do
Will mean so much more to me
After all that we've been through.

Now that you're mine again
I'll never let it end again
Our love's forever and ever and ever
And I'll never hurt you

Now that you're mine again
I'll never let it end again
Our love gets stronger and stronger and stronger
And I can no longer live without you.

I've learned my lesson
You taught me why
When you love someone
You shouldn't make 'em cry
When I almost lost you I fell apart
You got back at me for tearin' up your heart.
(Repeat chorus)

When you went away
You really tore me apart
Now that you're back to stay
I'll never break your heart.
(Repeat chorus)

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(As recorded by 7th Wonder)

NIDRA BEARD
OTIS STOKES

I was always a pleasure seeker
And I found a move for the body
(Way down south)
Just dancin'
It tripped me out
Took me by surprise
Cause at first I thought it was just another dance
Now I'm singing with a band.

Everybody tilt
Talking 'bout the tilt
Let's do the tilt
To the 7th Wonder groove
Tilt, tilt with me now
Don't you wanna tilt.

To some there ain't no special dance

You just get out on the floor
(And let your body go)
I said you don't have to stop what you're doing
Just add that tilt to whatever makes you move
Till you get the attitude.

There's a party over here
There's a party over there
I gotta see a party over here
I see the dancin' everywhere.
(Repeat)

Now lean to the right
And lean to the left
Aw I can tilt now ya'll
And look good doing it
Yeah I'm gonna take advantage of this now
Hey hey.

Singing don't have to stop what you're doing
Just add it to your groove.
(Repeat)

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LET'S GET FUNKY TONIGHT

(As recorded by Evelyn "Champagne" King)

T. LIFE
H. ALI
K. HADI
E. KING

Let's get funky tonight
What you're needing needing
Baby I got it, I got it
If you're pleasing pleasing
You know I'm about it
Alright let's get funky tonight
'Cause we're the glitter
Got to do it right
Don't won't no quitter
Don't won't no quitter
Talking 'bout a good thing baby
It's something that we both can do
The time is right for love tonight
So take your time and do it right
What you're needing needing
Baby I got it, I got it
If you're pleasing pleasing
You know I'm about it
Alright stars are out tonight
You know the feel is right
Love's sweet harmony
Come get close to me
Talking 'bout a good thing baby
It's something that we both can do
The time is right for love tonight
Take your time and do it right
Come on boy get close to me
Let it flow, let it be
Let's get funky tonight.

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LOVE X LOVE

(As recorded by George Benson)

ROD TEMPERTON

I remember the days when we never had a dime
And our dreams seemed a million miles away
But we made it baby
Facin' the bad times with a smile
Here we are and we're growin' stronger day by day.

'Cause we got love times love
It's always there for us to share
And girl, it sure feels good
To know you're by my side
'Cause we're just two high hearts
That beat as one forever on
With love times love
To keep us satisfied ev'ry night.

So my lady whisper the words I love to hear
Cuddle up and I'll make you feel all right
'Cause I need you baby
To carry me on thru all the years
So come on baby close the door and dim the lights.

'Cause we got love times love
It's always there for us to share
And girl, it sure feels good
To know you're by my side
'Cause we're just two high hearts
That beat as one forever on
With love times love
To keep us satisfied ev'ry night.

And there ain't no one in this world tonight
Can change my point of view
So come on girl and hold me tight
The way you always do
With love times me and you.

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FUN CITY

(As recorded by Vernon Burch)

VERNON BURCH
HOWARD REDMOND JR.
JAMES GADSON

It's new a thrilling paradise
 For you to enjoy your life
 It's there
 Music for every ear
 Romance hugs the atmosphere
 So come on let's go to
 Fun, fun, fun, fun city
 Nothing is better
 Fun, fun, fun, fun city
 Than having fun
 Fun, fun, fun, fun city
 It's so together
 Fun, fun, fun
 For ev'ryone.

If you really want to feel
 A groove that is really real
 Then you come and go with me
 Guess what roller skates are free.

Fun, fun, fun, fun city
 Nothing is better
 Fun, fun, fun, fun city
 Than having fun
 Fun, fun, fun, fun city
 It's so together
 Fun, fun, fun
 For ev'ryone.

It's time to make this point very clear
 Pleasure is the motto here
 You are now a citizen
 Welcome to city number one
 Relax and have some fun,
 (Repeat chorus)

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HAPPY ENDINGS

(As recorded by Ashford & Simpson)

NICKOLAS ASHFORD
VALERIE SIMPSON

To write a book I know
 You must imagine things that aren't so
 I played with the idea
 Your half didn't go
 I rewrote the script
 Why let the world know
 I couldn't write a sad tragedy
 I hope you don't mind too much
 It just wasn't in me.

You see I like happy endings, never no tears
 I like new beginnings, hopes and no fears
 I like happy endings, never no tears
 I like new beginnings, hopes and no fears.

I remember bedtime stories
 Often told to me
 Dragonflies giant butterflies through the night would
 creep
 I just couldn't get to sleep
 They always made me cry
 Maybe that's the reason why.

I like happy endings, never no tears
 Hope you don't mind
 But I changed ev'ry line
 I like new beginnings, hopes and no fears.

To write a book it seems
 You must know how
 To paint a dream
 Like high on a hill
 Or once upon a time

Somehow the truth don't always rhyme
 So call it fiction
 Fantasy or fact
 My only prediction was you'd be back.

You see I like happy endings, never no tears
 I like new beginnings, hopes and no fears
 I like happy endings, never no tears
 I like new beginnings, hopes and no fears.

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SOUL STAR OF THE MONTH

The Love, Togetherness and Devotion that LTD proclaimed as their central motivation when they formed and named themselves way back in 1968 have been more than fulfilled by their brilliant career. Years of struggle were followed by years of triumph and the group now stands enviably at the summit of the world they chose to conquer. Since "Love Ballad" from their third A&M lp broke them nationwide, they've endured and grown through a series of monster hit singles and ever more creative albums. Last year's *Devotion* lp completed a trilogy of albums of which *Something To Love* and *Togetherness* were the first installments. With that monumental achievement behind them, their new album, *Shine On*, combines the best of what has gone before with the new ideas that LTD's ever-expanding sophistication generates.

The history of LTD is by now a familiar one. The nucleus of the group formed in North Carolina and not long after, Jeffrey Osborne, then a drummer and now their lead singer, joined them after filling in one night in Providence, Rhode Island. They migrated to California and their first big break came backing Merry Clayton at the Monterey Folk Festival in 1971. Two years later, a recording contract with A&M set the stage for all the great music that was to come.

LTD's partnership with producer/arranger Bobby Martin was an important turning point in their career. His work at Philadelphia International had earned him a reputation as a man with one of the best "feels" in the business. The combination of LTD and Martin proved instantly potent: their first project was the group's *Something To Love* lp with its classic hit single, "Back

In Love Again." Martin has produced every succeeding LTD album and their latest endeavor surpasses all of their previous collaborations.

The new album is marked by a renewed vitality of the creative partnerships within the band. In fact, with the arduous trilogy now part of history, LTD's creative vigor is in fresh, new flower. From the rousing "Love Is What You Need" through to the shimmering poignancy of the lp's first single, "Where Did We Go Wrong," LTD demonstrates they are still in full command of all the powers that have made them such a durable success. Jeffrey Osborne's lead vocals are, as always, a highlight especially on

such ballads like "Shine On," co-written by Richard Kerr, the composer of such contemporary classics as "Mandy" and "I Know I'll Never Love This Way Again." The band's horn section is as sparkling and sassy as ever and its rhythm foundation, drummer Alvino Bennett and bassist Henry Davis, lay down a pulse that can't be denied. *Shine On* is LTD's finest accomplishment and if its power could be measured on the Richter Scale, it would be a ten all the way.

Little did Arthur Lorenzo Carnegie know that when he left his hometown of Haines, Florida, he would someday be a founding member of a multi-platinum musical extravaganza like LTD.



But with hard work and lots of dues that he paid while working in the Sam and Dave Band, that's just what he became. A multi-talented musician (alto and tenor saxes, flute and guitar), Lorenzo, as he's known in the group, has numerous outside interests including tennis and horseback riding. His skill as a visual artist gave LTD its first album cover. This Sagittarian has been married five years and is the father of a little girl.

Jack Riley, Jr.'s life as a professional musician began in his hometown of Miami. As one of LTD's earliest members, he too played with Sam and Dave. His trombone is an integral part of the band's unique sound and when he's not making music of his own he enjoys listening to Stevie Wonder and John Coltrane. Basketball and tennis fill this talented player's leisure time. He

particularly takes pleasure in LTD's live performances and although packing them into the nation's largest arenas is always a thrill, his best remembered moment of glory remains the band's electrifying appearance at the Monterey Festival in 1971. Of it he says, "We really had 'em standing on their heads."

While attending Howard University, Carle Vickers wanted to become a doctor but the dazzle and fulfillment of a musical career drew him instead into LTD. But in deference to his old dream and what Lorenzo describes as Carle's "mind and insight," the band has nicknamed him "Doctor." This Virgo plays trumpet, flugelhorn, saxes, and flute; furthermore, he pursues sports and collects state-of-the-art stereo equipment.

Henry Davis' mother warned him that if he ever devoted himself to the musical career he dreamed of he would surely starve. But then almost every musician's mother must have said that at one time or another. Not every musician is as talented as Davis. His bass playing is a crucial ingredient in LTD's success and he is much in demand for other artists' sessions, having backed such greats as Herbie Hancock, The Sylvers and Smokey Robinson. Born on the Scorpio-Sagittarius cusp, he also plays piano, flute, and sax. Henry is married and has two children.

They say that Abraham Joseph Miller acquired his nickname "Onion" because he makes all the ladies cry. We're sure that's true but the name might also come from the fact that "Onion" is totally bald! Another Sam and Dave veteran, his saxophones are a spirited addition to LTD and he has been with the band since its beginnings in his home state of North Carolina. Onion, a Libra, also loves basketball and chess.

Johnny McGhee is a Chicago-born veteran of Motown whose dynamic rhythm guitar playing

and arranging spark a lot of LTD's fire. An extremely popular man on the Los Angeles session circuit, McGhee, a Capricorn, loves the music of Earl Klugh and relaxing with his family.

"I don't know why I took the gig. They didn't have any money," said Jeffrey Osborne about his becoming a member of LTD. All the gold and platinum records that line his walls must do something to refresh his memory. The son of a trumpet player, Osborne first joined the band as a drummer but that talent was soon dwarfed by his outstanding abilities as a vocalist. A Pisces who looks to Sarah Vaughan, Aretha Franklin, and Stevie Wonder for inspiration, Jeffrey has become one of the truly great soul singers of his time.

Billy Osborne was the musical director of the Friends of Distinction when he caught wind of what his brother Jeffrey was up to with LTD. Soon after, he was in a new band and LTD had a new member. As a vocalist, percussionist, and keyboard player, his maturity and leadership have been important to the group's ongoing progress.

At an early age, Jimmy "J.D." Davis began piano lessons and has never been far from a keyboard since. He was a founding member of LTD and now functions as its musical director. A Libra, J.D. is a strong advocate of free musical expression. His creativity also finds an outlet in photography. He is an avid reader and is married and lives with his family in Los Angeles.

Drummer Alvino Bennett is LTD's newest member having joined the band just after the release of *Togetherness* in 1978. A native of Chicago, Bennett worked with the cream of the Windy City's blues greats before moving to Los Angeles where he first backed Minnie Riperton. When not holding the pocket for LTD's blistering groove, this Gemini enjoys the company of his family.

HOW SWEET IT IS (To Be Loved By You)

(As recorded by Tyrone Davis)

EDDIE HOLLAND
LAMONT DOZIER
BRIAN HOLLAND

How sweet it is to be loved by you
Yes baby oh how sweet it is to be loved by you ooh
baby.

I needed the shelter of someone's arms
And there you were
Need someone to understand my ups and downs
And there you were
With sweet love and devotion
Deeply touches my emotion
I wanna stop and thank you baby
I wanna stop and thank you baby

Hey now how sweet it is to be loved by you
Oh baby how sweet it is to be loved by you
Yes it is.

Close my eyes at night
And wonder what would I be without you as my wife
Ev'rything was just a bore
All the things I did seems I'd done it before
But to brighten up all my days
With a love so sweet in so many ways
I wanna stop and thank you baby
I wanna stop and thank you baby
Hey now how sweet it is to be loved by you
Oh baby how sweet it is to be loved by you
Yes it is.

You were better to me than I've been to myself
For me there's you and nobody else
Stop and thank you baby
I wanna stop and thank you baby oh.

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S.O.S. (Dit Dit Dit Dash Dash Dash Dit Dit Dit)

(As recorded by The S.O.S. Band)

SIGIDI and BRUNO SPEIGHT
JAMES EARL JONES
JASON BRYANT
JOHN SIMPSON
BILLY ELLIS
MARY DAVIS
WILLIE "Sonny" KILLEBREW

S.O.S.
S.O.S.
We're sending out an S.O.S.
And it's not a signal of distress
It stands for sounds of success
We're sending out an S.O.S.

We're sending it to Y.O.U.
Take it and do
What you want to
This sort of thing is something new
So help us get this message through.

S.O.S.
S.O.S.
Look around and see what's happenning
Everybody is surely getting down
Doin' the dance
Time to get on up now
Don't mess around
Come join us in this new sound.

We want to make the music move you
If you will let us
We will groove you.

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GIVE ME THE NIGHT

(As recorded by George Benson)

ROD TEMPERTON

Whenever dark is falling
You know the spirit of the party
Starts to come alive
Until the day is dawning
You can throw out all the blues
And hit the city lights
'Cause there's music in the air
And lots of loving everywhere.

So give me the night
Give me the night.

✓
You need the evening action
A place to dine a glass of wine
A little late romance
It's a chain reaction
We'll see the people of the world
Coming out to dance
You need it so come on out tonight
And we'll lead the others on a ride thru paradise
If you feel alright
And we can be lovers
Cause I see that starlight look in your eyes
Well don't you know we can fly.

And if we stay together
We'll feel the rhythm of the evening taking us up high
Never mind the weather
We'll be dancing in the street
Until the morning light.

So give me the night
Give me the night
Cause there's music in the air
Give me the night
Just give me the night.

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BOURGIE BOURGIE

(As recorded by Gladys Knight & The Pips)

NICKOLAS ASHFORD
VALERIE SIMPSON

Livin' the life
You're a jet setter
Livin' the life
You got it all together
Hold the pose turn the nose
Do some fancy struttin'
It's a fact
You're from across the track
You said you wasn't.

Ev'rybody wants to be bourgie bourgie
Ev'rybody wants to be bourgie bourgie.

Foreign cars are where you're at
With the sun roof pulled way back
It's the life that suits you best
All you want is sweet success
You like high society
And money.

Everybody wants to be bourgie bourgie
Everybody wants to be bourgie bourgie
Keep your body nice and fit
Like to see 'em chasin' II
Never had to work too hard
Your face is your credit card.

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HEROES

(As recorded by The Commodores)

LIONEL RICHIE, JR.
DARRELL P. JONES

Lookin' back thru time
We are in debt to the leaders
Angels of mercy ev'ryone
Good folks who believed there was no good in evil
Fought long and hard
Until the battles all were won.

Heroes make the sun rise in the mornin'
Heroes make the moon shine bright at night
Heroes make our lives a little stronger
In the soul of ev'ryone.

Lookin' back thru time
We are in debt to the leaders
Angels of mercy ev'ryone
Good folks who believed there was no good in evil
Fought long and hard
Until the battles all were won.

He's that stranger on the street
He's that child that's at your feet
Searching for freedom and justice for all
We've seen them time and again
You know they only fight to win
They're the challengers of evil
And I'm glad we know them.

Heroes make the sun rise in the mornin'
Heroes make the moon shine bright at night
Heroes make our lives a little stronger
All our fears go away when he's 'round.

Give us an anchor or a rock to lean on
A captain to take us through the storm
What makes a soldier ride alone into battle
Can anybody tell me where he's comin' from
He's that stranger on the street.

Oh heroes make the sun rise in the mornin'
Heroes make the moon shine bright at night
Heroes make our lives a little stronger
If you look you'll surely see
There's you and me.

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LET ME BE YOUR ANGEL

(As recorded by Stacy Lattisaw)

NARADA MICHAEL WALDEN
BUNNY HULL

Look at me
I have fallen so in love with you
Please don't leave
Stay around
Let me tell you all
The things I feel
Won't you please.

Let me be your angel
Let me be the one for you
Let me be your angel
Let me be the one you believe in.

You might think

I am much too young
To understand
Don't be fooled
Like a child
I look into your eyes
And hope someday
I'll make you mine.

Let me be your angel
Let me be the one for you
Let me be your angel
Let me be the one you believe in.

Let me be your angel
Let me be the one for you
Let me be your angel
Let me be the one you believe in.

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WALK AWAY

(As recorded by Donna Summer)

PETE BELLOTTE
HAROLD FLATERMEYER

Just another emotion
Is there something more
If it's only a passionate phase
I'd rather just close the door
Turn away, turn away, turn away
Walk away, walk away, walk away.

When you know that I need you
Walk away
When you hear me call you
Walk away
Don't you see that I want you
Here by my side
Oh walk away
When you know that I need you
Walk away
When you see me comin'
Walk away
When you know that I need you
Here by my side.

I'm sure that I'll get over you
I'll take awhile you see
Next time there won't be no next time
Save all my feelings for me
Turn away, turn away, turn away
Walk away, walk away, walk away.

Walk away
When you see that I need you
Walk away
Can't you hear me callin'
Walk away
Don't you know that I need you
Here by my side
Oh walk away
When you see that I need you
Walk away
Can't you hear me callin'
Walk away
Don't you know that I want you
Here by my side.

Walk away
When you know that I need you
Walk away
When you hear me call you
Walk away
When you know that I want you
Here by my side
Oh walk away
Listen to me mister
Walk away
Can't you see that I love you
Walk away
Don't you know that I want you
Here by my side.

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WINE, WOMEN AND SONG

(As recorded by Smokey Robinson)

WILLIAM "Smokey" ROBINSON
MARVIN TAPPIN
PAMELA MOFFETT

We're the singers in a travelin' show
Pack our bags again and off we go
He gave his ring and love but this I know
All he wants me to be is his wife
Wine, women and song are his life.

I say let's settle down on this he declines
For neon lights and no vacancy signs
His wonderland of fame and me he combines
All he wants me to be is his wife
Wine, women and song are his life.

He turns the lady's heads wherever he goes
On our private life they even impose
They think I'm lucky 'cause it's me that he chose
But all he wants me to be is his wife
Wine, women and song are his life.

I wish that we could spend one week alone
Just him and me but it's so plain to see
That all he wants me to be is his wife
Wine, women and song are his life
I wish that I could fill his life with love sufficiently
So he'd only need me
But all he wants me to be is his wife
Wine, women and song are his life.

My lady I've seen all your shows
And wrote you a thousand letters
I sure would like the chance to make you feel a little
better
All he wants me to be is his wife
Wine, women and song are his life
And I want you to be my everything
But he is your man
And I'm just a fan.

Wine, women and song are his life
He wants me to just be a wife
Wine, women and song are his life.

My lady I've seen all your shows
And wrote you a thousand letters
I sure would like a chance to make you feel a little better
Oh but he is your man
And I'm just a fan
He is your man
And I'm just a fan
I think I could make you feel better
But he is your man
And I'm just a fan.

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COULD YOU BE LOVED

(As recorded by Bob Marley & The Wailers)

BOB MARLEY

Could you be loved
And be loved
Could you be loved
And be loved.

Don't let them fool you
Or even try to school you oh no
We've got a mind of our own
So go to hell if what you're thinking is not right
Love would never leave us alone
In the darkness there must come out to light.

Could you be loved
And be loved
Could you be loved
And be loved.

The road of life is rocky
And you may stumble too
So while you point your fingers
Someone else is judging you.

You ain't gonna miss your water
Until your well runs dry

No matter how you treat him
The man will never be satisfied.

Love your brother man
Could you be, could you be, could you be loved
Could you be, could you be loved
Don't let them change you
Or even rearrange you oh no
We've got a life to live
They say only, only, only the fittest of the fittest shall
survive
Stay alive.

Could you be, could you be, could you be, could you be
loved
Could you be, could you be loved
Could you be, could you be, could you be loved
Could you be, could you be loved
Say something, say something
Say something, say something
Say something, say something
(Reggae, reggae)
Say something, say something
(Reggae, reggae)
Could you be, could you be, could you be loved
Could you be, could you be loved.

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IF YOU WANT ME SAY IT

(As recorded by Love Unlimited)

BARRY WHITE
FRANK WILSON
PAUL POLITI

If you want me say it
Don't waste time
Don't delay
If you want me say it
Don't waste time
Don't delay it.

Love is in your eyes
Every time you look at me
No, you can't disguise it
I can clearly see

You wine and dine and dance me all night long
Now you're trying to find a way to say
Can I take you home.

If you want me say it
Don't waste time
Don't delay it
If you want me say it
Don't be shy
Don't delay it
If you want me say it
Don't waste time
Don't delay it.

Hard to say you want to play
But that's o.k.
Yes I will stay with you a little while.

If you want me say it
Don't waste time
Don't delay
If you want me say it
Don't waste time
Don't delay it.

I'm not different than any other girl
I'm trying to find love, love too in this big world
Don't think of me as an easy score
Cause no one has made me feel this way before
A woman can lay with any man she wants
It's really up to her whether she do or don't

If you want me say it
Don't waste time
Don't delay it
If you want me say it
Don't be shy
Don't delay it
If you want me say it
Don't waste time
Don't delay it

Hard to say you want to play but that's o.k.
Yes I will stay with you for a little while.
(Repeat chorus)

Yes I will stay with you for a little while
If you want me say it
Don't waste time
Don't delay it
If you want me say it
Don't waste time
Don't delay it.

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UPTOWN

(As recorded by Prince)

PRINCE NELSON

She saw me walkin' down the streets of your fine city
 Kind-a turned me on when she looked at me and said
 "come here"
 Now I don't usually talk to strangers
 But she looked so pretty
 What can I lose if I, uh, just give her a little ear
 "What's up little girl
 I ain't got time to play"
 Baby didn't say too much
 She just said "are you gay"
 Kind-a took me by surprise
 I didn't know what to do
 I just looked her in her eyes
 And I said "no are you"
 Said to myself, said she's just a crazy, crazy, crazy little
 mixed up dame
 She's just a victim of society and all its games
 Now where I come from we don't let society tell us how
 It's supposed to be
 Our clothes, our hair, we don't care
 It's all about bein' there
 Everybody's goin'.

Uptown
 That's where I wanna be
 Uptown
 Set your mind free
 Uptown
 Got my body hot
 Get down I don't wanna stop no.

Soon as we got there
 Good times a-rollin'
 White, black, Puerto Rican
 Everybody just a freakin'
 Good times a-rollin'
 She started dancin' in the streets
 The girl she's just gone mad
 You know she even made love to me ooh
 Best that I ever had
 I don't usually talk to strangers
 This time it's alright
 She got me hot
 I couldn't stop
 Good times a-rollin' all night, all night
 Where I come from we don't give a damn
 We do whatever we please
 It ain't about no downtown, nowhere bound, narrow
 minded drag
 It's all about bein' free
 Everybody's goin'.

Uptown
 That's where I wanna be
 Uptown
 You can set your mind free
 Uptown
 Keep your body hot
 Get down I don't wanna stop no.

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LET ME TALK

(As recorded by Earth, Wind & Fire)

MAURICE WHITE
 VERDINE WHITE
 LARRY DUNN
 AL MCKAY
 RALPH JOHNSON
 PHILIP BAILEY

Fifty million voices mumbling from the street
 Talking about the 80's and who it will mistreat
 Now Joseph Worken Hardy checkin' out the jive
 Glancing at his pocketbook, inflation is alive.

I stand tall
 Let me talk
 I stand tall
 Let me talk.

Miss Sophisticated your nose up in the air
 Trying to find excitement in labels that you wear
 Now I may disappoint you with the things I say
 But deep inside a message burns within me everyday.

I stand tall
 Let me talk
 I stand tall
 Let me talk.

We're all the same with different names
 Will you play your role
 Just as you've been told.

Won't you come on down
 Put your feet on the ground
 Get in touch with you
 Let your love come thru
 Won't you come on down
 Put your feet on the ground
 Get in touch with you
 Let your love come thru.

Partnerships on nuclear trying to make a deal
 World automotives chase the Arab wheel
 Where does it all lead to
 I'm sure the question flows thru
 Many minds around the world
 I'm sure nobody knows.

I stand tall
 Let me talk
 I stand tall
 Let me talk
 I stand tall
 Let me talk
 I stand tall
 Let me talk.

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RED LIGHT

(As recorded by Linda Clifford)

DEAN PITCHFORD
MICHAEL GORE

I worked so hard to get me a man
Don't try to take him away
I love my man like nobody can
Don't try or you're gonna pay
You've been getting too close
You've been going too far
Who do you think you are
Some kind of star.

You're heading for a red light, hot night, bad fight,
dynamite
A red light, hot night, bad fight, dynamite
Red's the color of hot
Hot's the fever I got
Bad enough it could burn you

Red is all I can see
Hot is how 't will be
Bad for you if you mess with me.

Now I don't want you hangin' around
My man is too hard to hold
But if you plan on hangin' 'round
I plan on stopping you cold
'Cause I'm ready to rock
And I'm ready to roll
I'm raging out of control
Look out below.

You're heading for a red light, hot night, bad fight,
dynamite
A red light, hot night, bad fight, dynamite
Red's the color of hot
Hot's the fever I got
Bad enough it could burn you
Red is all I can see
Hot is how it will be
Bad for you if you mess with me
Red light.

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I NEED YOUR LOVIN'

(As recorded by Teena Marie)

TEENA MARIE BROCKERT

Love's fever comin' on strong
I don't want the fire without the flame no
Mother Nature gave me two hands to hold you
I'm not talkin' pressures or material gains.

But M-O-N-E-Y
Never did a thing for L-O-V-I-N'
I'll never understand what people's heads are in
Ask me what I need
I need your lovin'
And that's the bottom line
I need your lovin'
Or just a little time
I need your lovin'
And that's the bottom line
I need your lovin'.

Love's comin' so glad you're mine
I don't want your rhythm without your rhyme no
Easy feelin' ooh your love keeps gettin' better
Say you'll leave me never
And together we'll fly.

'Cause M-O-N-E-Y
Never did a thing for L-O-V-I-N'
I feel it in my bones
That you and I can win
Ask me what I need
I need your lovin'
And that's the bottom line
I need your lovin'
Or just a little time
This will do
Just a little lovin'
This will do

Just a little love
Just a little lovin'
This will do la la la la
Just a little lovin'
This will do la la la la la
Just a little lovin'
Me and you.

'Cause M-O-N-E-Y
Never did a thing for L-O-V-I-N'
I feel it in my third eye
Love will never end
Ask me what I need
I need your lovin'
Or just a little time
I need your lovin'
I need your lovin'
Or just a little time
I need your lovin'
And that's the bottom line
I need your lovin'
Or just a little time
This will do
Just a little lovin'
This will do baby
Me and you
Just a little lovin'
This will do
Just a little lovin'
Me and you
L-O-V-I-N'
Just a little lovin'
This will do
Just a little lovin'
Me and you
L-O-V-I-N'
Just a little lovin'
This will do
Just a little lovin'
Me and you
L-O-V-I-N'

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MICKEY GILLEY

country star of the month

Long before Madison Avenue and Yves Saint Laurent discovered "Texas Chic," and long before the huge honky tonk club that bears his name was immortalized in the feature film, *Urban Cowboy*, Mickey Gilley was already a household name among those who take their music seriously.

Since Gilley first came into national recognition in 1974 with a song called "Room Full Of Roses," he has had eight number one records. In the summer of 1980, he broke chart records again when he had two songs — "Stand By Me" (from the *Urban Cowboy* soundtrack) and "True Love Ways" — simultaneously in the top five.

For years, Gilley has been delighting audiences around the country with his distinctive vocal talents — which enable him to work wonders with every kind of song from a honky tonk celebration like, "Don't The Women All Get Prettier At Closing Time," to a tender love ballad like "Stand By Me" — and his spine-tingling dexterity on the piano (which prompted one reviewer to write that it sounded like he had taken piano lessons in Harlem).

In the past few years, Gilley hits have included, among others, "I Overlooked An Orchid," "City Lights," "Window Up Above," "Bring It On Home To Me," "A Little Getting Used To," and "Songs We Made Love To."

Gilley's numerous appearances on national television have included, "The Midnight Special," "Sha Na Na," a profile on "20/20," "Dinah and Friends," and "The Mike Douglas Show." A network special done in Gilley's and a TV series based on the club are also presently under discussion.

No doubt, Mickey Gilley's music has been etched a little deeper in America's consciousness by way of his singing and speaking parts in *Urban Cowboy* where he, among other things,

emcees a Dolly Parton look-alike contest and sings two songs that are part of the film's soundtrack. But the fact is, years before *Esquire Magazine*, "The Today Show," and the *Urban Cowboy* crew (each of whom discovered the club in that respective order) ever set foot in Houston, Mickey Gilley and Gilley's Club, where he played regularly, were both thriv-

this capital of the urban cowboy culture has a population greater than most state capitals had during the heyday of the Old West.

But Mickey Gilley's Texas roots go back nearly a decade and a half before Gilley's club ever opened its doors. Prior to opening Gilley's with partner Sherwood Cryer, Mickey has spent ten years play-



ing. Gilley, along with his partner, Sherwood Cryer, founded Gilley's in 1970, and eventually expanded it into the 48,000 square foot mega-honky tonk that it is today. "It's just a honky tonk, but it looks as big as the MGM Grand Hotel or St. Patrick Cathedral," wrote Aaron Latham, whose *Esquire* article, "The Ballad Of The Urban Cowboy," was later adapted to the screen as *Urban Cowboy*. "It has about 40 pool tables under one roof. On a busy night,

ing at another Houston club called Nesadel, working the Texas honky tonk circuit, and hoping for bigger things. For a while, he had his own local TV show in Houston (which was shown twice weekly in different time slots) and later got more exposure by way of the television commercials he taped for Gilley's.

During these years, Gilley often spent his own money going into the recording studio, trying to convince someone that he had

potential as a recording artist. In 1959, he had a regional hit called, "Is It Wrong," and then in 1964, he had another called, "Lonely Wine." But neither record had led to anything more than a few more club bookings across the state. Then in 1974, he released a song on his own Astro label called "Room Full Of Roses." Though it was released as a B-side, Houston DJ's began turning it over and playing it, and it soon sold tens of thousands of copies locally. "At that point the club was real successful and I didn't need a hit record," Gilley admits (*Country Music Magazine*, June, 1980.) "In fact, I didn't want to even record anymore!"

Nonetheless, with the help of a local producer named Eddie Kilroy, Gilley tried to interest a major label in picking up "Room Full Of Roses" for national distribution. But "Room Full Of Roses" and Mickey Gilley, were turned down by practically every Nashville company before Kilroy finally came back to Houston with a contract with the newly-formed country division of Playboy Records.

"Room Full Of Roses" went number one nationally on Playboy, as did more than a half a dozen subsequent Gilley singles.

With the success of "Room Full Of Roses," in 1974, Gilley had achieved what he'd been hoping to do ever since he first wandered into the music business during his teenage years. Gilley grew up in Ferriday, Louisiana with his piano-thumping cousins, Jerry Lee Lewis and the Reverend Jiminy Swaggart. At age 17, he headed for Houston where he landed a job as a "grease monkey." But soon after that, his cousin Jerry Lee Lewis had his first hit called "Crazy Arms." Mickey went to see him at a concert, and it altered his plans considerably.

"We'd played piano together a lot when we were kids growing up in Louisiana, so I was naturally anxious to see his show," Mickey recalls. "But when I took him to the airport afterwards, he pulled out such a big wad of hundred dollar bills that it made me decide right then I was in the wrong business!"

Gilley soon began singing and playing in Houston night clubs. Later, he journeyed to Memphis, Tennessee where he landed a



contract with Dot Records that resulted in a single, "Call Me Shorty." He once drove all the way to Philadelphia where he tried unsuccessfully to talk his way on to Dick Clark's "American Bandstand."

Later, he moved to New Orleans, then on to Biloxi, Mobile, or wherever else he could find work as a singer. Finally, he settled for two years in Lake Charles, Louisiana where he played a

lounge. "Right before I quit working in Lake Charles, I was at my lowest ebb," recalls Mickey. "I was beginning to see how hard it really is to become a star, and I honestly believed it would be best for me to get out of the entertainment industry."

Gilley returned to Houston where he stopped performing for six months and worked construction instead. But eventually, he began playing again. This time, he began to catch on locally. Instead of more disappointment, this time his music led him to his ten-year association with the Nesadel Club, the subsequent opening of Gilley's, and on to the national popularity he enjoys today.

Mickey Gilley's latest lp, *That's All That Matters To Me*, produced by Jim Ed Norman, presents Mickey Gilley a little different and a little better than you've ever heard him before, as he continues to broaden his style to include everything from contemporary love ballads to updated rockabilly.

That's All That Matters To Me contains 12 new Mickey Gilley numbers — 12 more reasons to give a listen to Mickey Gilley.



COUNTRY SECTION

IF YOU EVER CHANGE YOUR MIND

(As recorded by Crystal Gayle)

PARKER McGEE
BOB GRUNDY

Sure, I understand
Of course, I'll be just fine
You had to change your plans
Oh well, I'll just change mine.

But, if it turns out bad
And if your nights get long
And if she makes you sad
No need to be strong.

If you ever change your mind
And find you miss those feelings
That you left behind
We could give it one more try

Some magic place and time
If you ever change your mind.

I guess I'd better go
You know I hate good-byes
Oh, let's not drag this out, babe
I'll see you 'round sometime.

If you ever change your mind
And find you miss those feelings
That you left behind
We could give it one more try
Some magic place and time
If you ever change your mind.

Go,
Don't look back
Let the heartache pass.

(Repeat chorus)

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ROARING

(As recorded by Gary Stewart)

JOHNNY COBB
MIKE LAWLER

Well, I'm wired to the max and I'm ready to get it on
My body's kind-a shakey, but my motor's running
strong

I talk too fast and I wear a big grin
When that old yellow starts a kickin' in.

I'm roaring
I've got them good times going
When the wild side of me starts showing
You better get out of my way
'Cause I'm roaring.

Living in the fast lane really has its ups and down
But living on the straight life can really turn your head
around

It's been seventy two hours since I had any sleep
My eyes are wide open but I'm dead on my feet.

(Repeat chorus)

I've had one too many and I really ain't feeling no pain
When I wake up in the morning I won't know your name
Well, if you want to party we can paint the town
If you want to love me, baby, let's get it down.

(Repeat chorus)

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OUT RUN THE SUN

(As recorded by Jim Chesnut)

BILLY BURNETTE
LARRY HENLEY

Tonight the sky is shining for me and you
Under the milky way
If we want to stay forever beneath this moon
We've got to get away.

'Cause the sunshine's gonna find us
It's right behind us
We can't stay where we are
We might escape the daylight
If we catch a ride on a westbound shooting star.

But if we could out run the sun
This night would last forever
Tomorrow would never ever come
If we could out run the sun.

Let's hold on to this magic
Now that we have it
Let's not let it end
The morning will be comin'
So we got to be runnin' or the sun is gonna shine again.

But if we could out run the sun
This night would last forever
Tomorrow would never ever come
If we could out run the sun.

(Repeat chorus)

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ANOTHER TEXAS SONG

(As recorded by Eddy Raven)

EDDY RAVEN

I've been in this corner
All night I've sat right here
List'ning to the band play
While I slowly drink my beer
They played some songs of Willie's
That old "Rose of San Antone"
And the guy who's drinking "Lone Star"
To forget his baby's gone.

If they play another Texas song I'll cry
Lord, it's all I can do just gettin' by
There's a rose outside of Houston
With her thorns still in my heart
Her mem'ry's strong and one more song
Could tear my world apart.

There's a girl down by the bandstand
With a Mickey Gilley shirt
She's faithful to Rodriguez
But what he don't know won't hurt
'Cause she's waltzed across Texas
At least three times tonight
And I'll bet she'll ask for "Faded Love"
Or "Who Turned Out The Lights."

If they play another Texas song I'll cry
Lord, it's all I can do just gettin' by
There's a rose outside of Houston
With her thorns still in my heart
Her mem'ry's strong and one more song
Could tear my world apart
Her mem'ry's strong
But please don't play another Texas song.

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CHEATIN' IN THE KEY OF C

(As recorded by Jason Stone)

BOBBY FISCHER

When she walks in the bar the men all took her way
She glances at me with those bedroom eyes
But she hides her knowing smile and listens to us play
You'd never know we're lovers in disguise.

She slips the waitress her request to bring to me
I know it says please play "Your Cheatin' Heart"
I tell the band let's play it in the key of c
And while we play the song I play my part.

And I'm cheatin' in the key of c
When I sing the song that tells her
We can be alone again later on

I'll be cheatin' in the key of c
When I play her favorite melody
So she knows tonite we're gonna be alone.

She sits back in the corner of the smoke filled bar
Nobody knows she's waitin' here for me
They try to buy her favors but they don't get far
She waits to hear the song that lets her know tonite I'm free.

And I'm cheatin' in the key of c
When I sing the song that tells her
We can be alone again later on
I'll be cheatin' in the key of c
When I play her favorite melody
So she knows tonite we're gonna be alone.

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UNTIL THE BITTER END

(As recorded by Kenny Serratt)

S. BARRETT
G. DOBBINS
T. DANIELS

I've noticed for a long time
She can't seem to say I love you anymore
And though she hasn't told me
In her mind she's already closed the door
She doesn't want to hurt me
But she knows she just can't go on hurting him
So, I'll lay here with his lady
Sweetly in my arms until the bitter end.

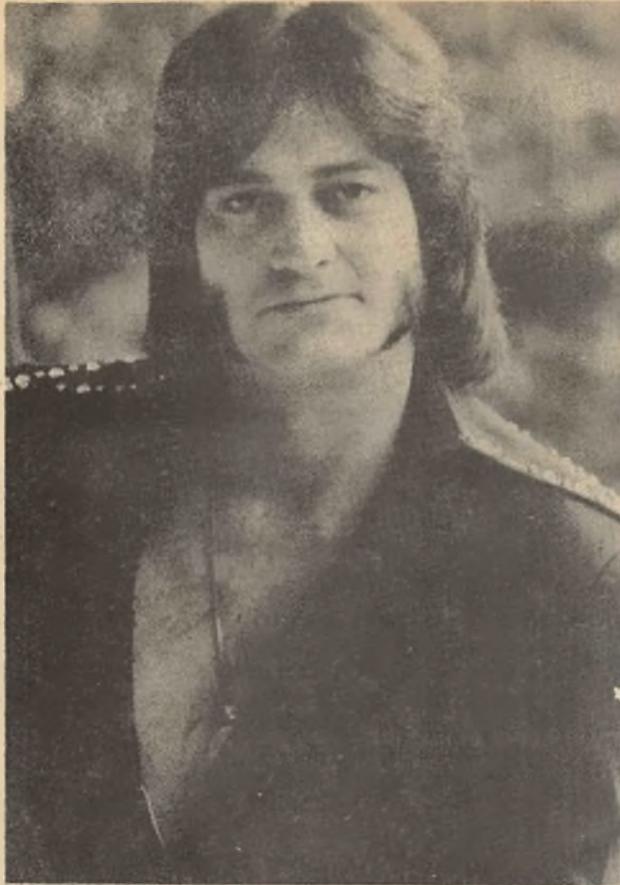
I'm just glad I had the chance
To love and lose her than to never love at all
She'll be leaving me with memories
That are soft enough to help me break the fall
I won't let her see my heart break
I'll hide it with a smile and just pretend
While I lay here with his lady
Sweetly in my arms until the bitter end.

Tonight must be the last time
That she'll take the chance of meeting me alone
Although she's laying in my arms
I know she'd really rather be at home
And when she finally goes
I know there won't be any coming back again
So, I'll lay here with his lady
Sweetly in my arms until the bitter end.

I'm just glad I had the chance
To love and lose her than to never love at all
She'll be leaving me with memories
That are soft enough to help me break the fall
I won't let her see my heart break
I'll hide it with a smile and just pretend
While I lay here with his lady
Sweetly in my arms until the bitter end.

Yes, I'll lay here with his lady
Sweetly in my arms until the bitter end.

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DRINKIN' THEM LONGNECKS

(As recorded by Roy Head)

JOHNNY SLATE
DANNY MORRISON
JOHN WESLEY RYLES

Down there in Houston
They're doin' the boogie
They're rockin' on the heels of them cowboy boots
They're spendin' them big bills on parking lot cheap thrills
Doing what it takes to feel good
Drinkin' them longnecks, actin' like a redneck should.

World's biggest dance halls, good guys and outlaws
Doin' what it takes to feel good
Drinkin' them longnecks
Actin' like a redneck should.

Cowboys in pickups and girls are not stuck up
Doin' the Schottische and Cotton Eyed Joe
And the music it just stopped, he flew through the juke box
Doin' what it takes to feel good
Drinkin' them longnecks, actin' like a redneck should.

Down there in Houston, they yell for the Oilers
And try to make it hard on the Cowboy fans
Flauntin' that ego with a bum for a hero
Doin' what it takes to feel good
Drinkin' them longnecks, actin' like a redneck should.

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TAKE THIS HEART

(As recorded by Don King)

ROBIN BATTEAU

Take this heart give it to charity
Take this heart and give it to the poor
Take this heart and give it to the salvation army
I don't think I need it anymore.

Dear God I'm writing you these words
'Cause I know you'll understand
Dear Lord I'm sending you this letter
'Cause I got to leave it in your hands.

(Repeat chorus)

My girl she said she had to leave
This time she said there was no doubt about it
I wore my heart upon my sleeve
Now I guess I wore it out.

(Repeat chorus)

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A LITTLE GROUND IN TEXAS

(As recorded by The Capitals)

BOBBY FISCHER

She was young and she was pretty
 And she grew up poor and wanting better things
 She was wild and she was willing
 And she knew the things a woman's touch could bring
 He was old and lonely, she pretended she cared
 And in his eagerness to please her
 He spent every dime he'd ever saved on her.

And he said, "I still own a little ground in Texas
 I expect to leave somebody later on
 I still own a little ground in Texas
 My Daddy left me out near San Antone."

When she found he had no money
 She said, "Honey, that's as far as our love goes"
 And in time it finally killed him
 For he willed himself to die, he loved her so
 A couple of acres, more or less meant nothing to the girl
 But he loved her so, he offered everything
 He ever owned in this old world.

And he said, "You can own a little ground in Texas
 If you'll just stay around until I'm gone
 You can own a little ground in Texas
 I think it's somewhere out near San Antone."

It was just a few years later
 She was broke and working in a third-rate bar
 She was overweight and thirty
 Guess her beauty hadn't gotten her too far
 Through her tears she reads the paper
 How the old man had passed on
 And he left the state two acres
 Situated in the heart of San Antone.

Now she says, "I could've owned a little ground in Texas
 If I hadn't of left the one true love I've known
 I could've owned a little ground in Texas,
 A little ground in downtown San Antone."

(Repeat chorus)

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BABY I'M-A WANT YOU

(As recorded by Stephanie Winslow)

DAVID GATES

Baby I'm a want you
 Baby I'm a need you
 You're the only one I care enough to hurt about
 Maybe I'm crazy, but I just can't live without
 Your lovin' and affection, giving me direction
 Like a guiding light to help me through my darkest hour
 Lately I'm a prayin'
 That you'll always be a stayin' beside me
 Used to be my life was just emotions passing by
 Feeling all the while and never really knowing why.

Lately I'm a prayin' that you'll always be a stayin' beside
 me

Used to be my life was just emotions passing by
 Then you came along and made me laugh and made me
 cry

You taught me why
 Baby I'm a want you
 Baby I'm a need you
 Oh, it took so long to find you baby
 Baby I'm a want you
 Baby I'm a need you.

(Repeat)

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NEVER BE ANYONE ELSE BUT YOU

(As recorded by R.C. Bannon)

BAKER KNIGHT

There'll never be anyone else but you
 For me never ever be
 Just couldn't be anyone else but you.

If I could take my pick
 Of all the girls I've ever known
 Then I'd come and pick you out
 To be my very own.

There'll never be anyone else but you
 For me never ever be
 Just couldn't be anyone else but you.

A heart that's true and longs for you

Is all I have to give
 All my love belongs to you
 As long as I may live.

(Repeat chorus)

I never will forget the way you kiss me
 And when we're not together
 I wonder if you miss me.

'Cause I hope and pray the day will come
 When you belong to me
 Then I'm gonna prove to you
 How true my love can be.

There'll never be anyone else but you
 For me never ever be
 Just couldn't be anyone else but you
 Hmm hmm.

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DREAM LOVER

(As recorded by Tanya Tucker & Glen Campbell)

BOBBY DARIN

Ev'ry night I hope and pray
A dream lover will come my way
A girl to hold in my arms
And knowing the magic of her charms
Because I want a girl to call my own
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 a hand that I can hold
To feel you near when I grow old
Because I want a girl to call my own
I want a dream lover so I don't have to dream alone
Someday I don't know how
I hope you'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
Until my lover's dreams come true
Because I want a girl to call my own
I want a dream lover so I don't have to dream alone.

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LET'S KEEP IT THAT WAY

(As recorded by Mac Davis)

CURLY PUTMAN
RAFE VANHOY

There's no need to lie without me half tryin'
I could love you
It shows in your eyes that you feel the same way I do
But wherever I go my conscience goes
What more can I say
It's only desire not yet a fire
Let's keep it that way.

'Cause I don't wanna have to tell her a lie when I get
back home
'Cause it would tear apart herairy-tale world
If I did her wrong
And lyin' to her would hurt me more
Than leavin' you this way
So before we forget
We're not cheaters yet
Let's keep it that way.

Let's finish this wine
'Cause I'm not thinking too clear tonight
And the touch of your hand makes it hard for a man to
tell wrong from right
But she waits at home and she's there alone
And tho' I'd like to stay
Before I give in let's call it just friends
And keep it that way.
(Repeat chorus)

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LONG ARM OF THE LAW

(As recorded by Roger Bowling)

ROGER BOWLING
BILLY EDD WHEELER
In Cumberland Kentucky
On a cool autumn evenin'
Billy lay in love with Mary Ann
She was a rich judge's daughter
He was the son of a miner
But, that night their love was more
Than they could stand
Now the judge he told his daughter
That son of that coal miner
Is someone you'd do well to leave alone
And she knew her dad so well
She knew she couldn't tell
But, the truth was gonna show before too long
Their love had started growin' on its own.
Billy placed his hand on Mary
And felt the baby movin'
Then he kissed her and said "I'll see you when I can"
'Cause the judge had made a promise
When he caught up with Billy
He'd send him far away from Mary Ann
The whole town knew he'd do it
Too many times he had proved it
To at least a hundred men behind the walls
He'd smile beneath that frown
And bring that gavel down
And call himself the long arm of the law
It seemed he like to see a good man fail.

You can't out run the long arm of the law
You can't out run the long arm of the law.
In a hot and humid mine shaft
The mid-wife pulled the sheets back
And laid a cool damp towel on Mary Ann
Billy's eyes were wide with wonder
From the spell that he was under
When she placed the new born baby in his hands
He didn't hear the siren
He only heard the baby cryin'
And that miracle of love was all he saw
So when the door came crashin' down
And Billy turned around
He felt the heart and soul inside him fall
He stood face to face with the long arm of the law.

You can't out run the long arm of the law
You can't out run the long arm of the law.
They say everybody
In Cumberland Kentucky
Came down on that day to see the trial
When the court was called to order
There sat the Judge's daughter
She looked so proud holdin' Billy's child
When they brought Billy to him
That old judge looked right through him
As he held that Holy Bible in his hand
He looked over at his grandson
Then smiled back down at Billy
He said I think this time the law will understand
Son I sentence you to life with Mary Ann.

You can't out run the long arm of the law
You can't out run the long arm of the law.

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WHILE I WAS MAKIN' LOVE TO YOU

(As recorded by Susie Allanson)

MICHAEL STEVEN DUNN
CURLY PUTMAN

Long ago my mama told me
If you're good you'll go to heaven
And heaven is a place you oughta
see
Lightning flashes but it won't harm
you.
Thunder rolls but it won't scare you
And the angels sing in perfect
harmony.

I believed what mama told me
And I hoped I'd go to heaven
I tried to be as good as I could be
Well, last night I saw the lightning
Last night I felt the thunder
Last night when you brought
paradise to me.

So, if I die and go to heaven
It won't be nothin' new
'Cause I think that I saw heaven
While I was makin' love to you
And if I ever walk those streets of
gold
I'll know my mama's words were true
But, I wonder what she'd say
If she knew I saw heaven here on
earth
While I was makin' love to you.

Pearly gates last night were opened
And I know I heard some angels
And everything was beautiful to me
But, my mama's words grew weaker
With everything you whispered
Your lovin' arms was far as I could
see.

(Repeat chorus)

Come love me again
(See the lightning, feel the thunder
roll)
Come love me again
(See the lightning, feel the thunder
roll)
Come love me again
(See the lightning, feel the thunder
roll)
Oh, take me back to paradise
I wanna feel it in my soul.

(Repeat chorus)

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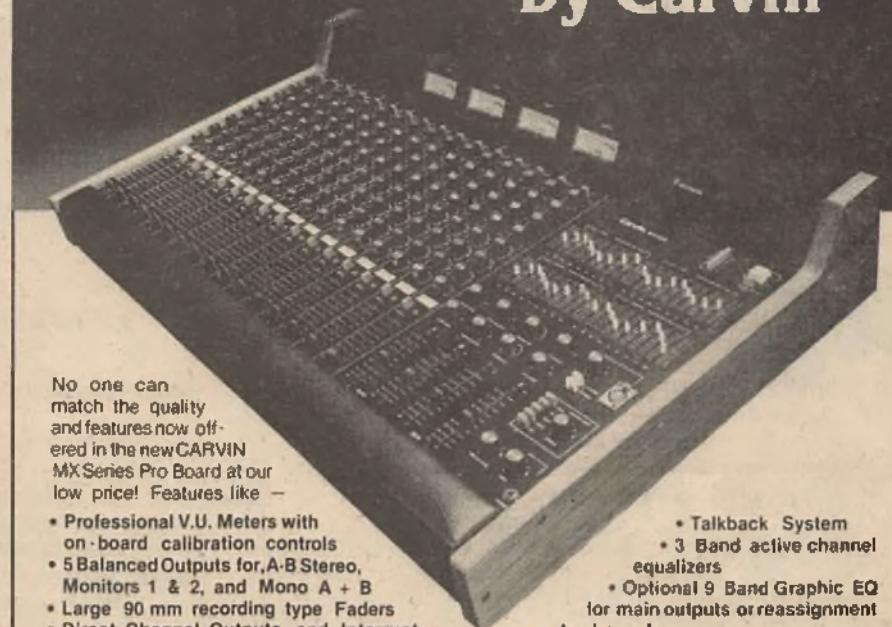
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A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH

(As recorded by Charlie Rich)

ARCHIE JORDAN
BOB BRABHAM
LINDA BROWN

A man just don't know what a woman goes through
When he doesn't notice her as much as he used to
When he doesn't sweet talk her
Like he did when love was new
Oh, a man just don't know what a woman goes through.

A man just don't know what a woman goes through
When the times he holds her get fewer and few
When he takes her for granted, it breaks her heart in two
Oh, a man just don't know what a woman goes through.

And as she does the dishes
She thinks of all the young men
Who used to wait in line
But now all that's behind
She just wishes he'd say "I love you" now and then.

A man just don't know what a woman goes through
When he goes off at night she's all alone and blue
And she's still waiting for him at quarter past two
Oh, a man just don't know what a woman goes through.

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MARIE

(As recorded by Charlie Rich)

RANDY NEWMAN

You looked like a princess the night we met.
With your hair piled up high
I will never forget
I'm drunk right now, baby
But I've got to be
Or I never could tell you what you meant to me.

I loved you the first time I saw you
And I always will love you, Marie.

You're the song that the trees sing when the wind blows
You're a flower, you're a river
You're a rainbow
Sometimes I'm crazy
But I guess you know
And I'm weak and lazy and I've hurt you so.

And I don't listen to a word you say
When you're in trouble I just turn away
But I love you and I loved you the first time I saw you
And I always will love you, Marie.

I loved you the first time I saw you
And I always will love you, Marie.

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SMOKY MOUNTAIN RAIN

(As recorded by Ronnie Milsap)

**KYE FLEMING
DENNIS MORGAN**

I thumbed my way from L.A. to Knoxville
I found out those bright lights ain't where I belong
From a phone booth in the rain
I called to tell her
I've had a change of dreams, I'm coming home
But tears filled my eyes when I found out she was gone.

Smoky mountain rain keeps on falling
I'll keep on calling her name
Smoky mountain rain, I'll keep on searching
I can't go on hurting this way
She's somewhere in this smoky mountain rain.

I can't blame her for letting go
A woman needs someone warm to hold
Feel the rain running down my face
I'll find her no matter what it takes.

(Repeat chorus)

I waved a diesel down outside a cafe
Said he was going as far as Gatlinburg
I climbed up in the cab all wet and cold and lonely
I wiped my eyes and told him about her
I've got to find her, can you make these big wheels burn.

Smoky mountain rain keeps on falling
I'll keep on calling her name
Smoky mountain rain, I'll keep on searching
I can't go on hurting this way
She's somewhere in this smoky mountain rain.

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YOU ALMOST SLIPPED MY MIND

(As recorded by Charley Pride)

DON GOODMAN
TILDEN BACK
DELBERT BARKER
TROY SEALS

She walked right up to me and took me by the hand
A woman who could please most any man
She said to me "I'm free and you're just my kind"
And for a moment — you almost slipped by mind.

Almost you almost slipped my mind
I could taste taste her kisses — in the wine
But memory came and found me just in time —
But for a moment you almost slipped my mind.

I can see now how sometimes a man can be so blind
Let himself be led astray, become the cheating kind
I found myself falling for that same old line
Yes, for a moment you almost slipped my mind.

(Repeat chorus)

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ON THE ROAD AGAIN (From the Motion Picture Soundtrack "Honeysuckle Rose")

(As recorded by Willie Nelson)

WILLIE NELSON

On the road again
Just can't wait to get on the road again
The life I love is making music with my friends
And I can't wait to get on the road again.

On the road again
Goin' places that I've never been
Seelin' things that I may never see again
And I can't wait to get on the road again.

On the road again
Like a band of gypsies we go down the highway
We're the best of friends
Insisting that the world keep turning our way
And our way is on the road again
Just can't wait to get on the road again
The life I love is makin' music with my friends
And I can't wait to get on the road again.

On the road again
Just can't wait to get on the road again
The life I love is making music with my friends
And I can't wait to get on the road again.

On the road again
Goin' places that I've never been
Seelin' things that I may never see again
And I can't wait to get on the road again
And I can't wait to get on the road again.

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TAKE ME TO YOUR LOVIN' PLACE

(As recorded by Larry Gatlin & The Gatlin Bros. Band)

LARRY GATLIN

Take me to your lovin' place
Take me right now
With your lovin' touch erase every line
That's written on my brow
Take me to your lovin' arms
I pray that you would
May not be forever more
It will be for good.

Don't ask me to give you forever
'Cause forever is one thing I ain't got to give

And worryin' about forever
Makes for dyin' too slow
And lady, I'm just dyin' to live
I ain't got no room for no prophet of doom
Tryin' to scare me out of my mind
'Cause my future is in much bigger hands than mine
So, lady let's live, while there's time
Take me to your lovin' place.

(Repeat chorus)

Take me to your lovin' place
Take me right now
Take me to your lovin' place
Take me right now.

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LOVE INSURANCE

(As recorded by Louise Mandrell)

R.C. BANNON
JOHN SCHWEERS

I need some love insurance
Don't wanna wake up all alone
I want a piece of the rock
I can lean on
I want to be in good hands
For the rest of my life
I need some love insurance
Before I can spend the night.

Lord knows what I'm going through
Saying no to you
What your body's wanting now
Mine is craving too

It's so confusing, I'm gonna need some time
So hold me a little closer
While you're making up my mind.

(Repeat chorus)

I'd kiss you goodnight
But I can't sleep alone
I'd only toss and turn
After you turn me on
I'm laying on the edge
About to give my all
I need some reassurance
That you'll catch me when I fall.

(Repeat chorus)

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With REVERSE CALORIES in Speed Reducing Foods

MEN & WOMEN SHED UP TO 20 POUNDS IN A WEEK—50 POUNDS IN A MONTH!

Simply mix them with your favorite fattening foods like French fries, ice cream, cookies, even beer—and you can lose more than you've eaten! —says Rex Adams

How would you like to shed up to **TWO POUNDS OR MORE A DAY?** Impossible? Perhaps. But with the startling discovery of **REVERSE CALORIES**—the more you eat the more you **LOSE!**

Over four decades ago, a medical doctor made a little-known discovery—a discovery that certain foods **REVERSE CALORIES** actually take weight from the body!

These foods **destroy fat**, he found, and neutralize the effects of fattening foods—to help people shed up to 2 pounds or more daily. **REVERSE CALORIES**, he found, permit you to eat many seemingly forbidden foods, and lose weight safely!

REVERSE CALORIES BURN FAT!

Spectacular weight-loss occurred! Men and women shed up to **TWO POUNDS OR MORE A DAY** with the amazing discovery of **REVERSE CALORIES** in speed reducing foods—foods that permit you to **EAT FATTENING FOODS like ice cream, cake, sweet snacks galore, and never worry about gaining!**

WEIGHT TUMBLERS OFF IN RECORD SPEED!

You must eat large amounts of speed reducing foods, to lose weight quickly said this doctor. And what foods they are! You eat to satisfy your taste as well as your hunger! You dine regularly, and even though you eat **THREE POUNDS** of food a day—the weight tumbles off you in record speed!

THIS IS DUE TO REVERSE CALORIES in Speed Reducing Foods! These foods have a **MINUS value** calories! They are so difficult to burn, your body must burn its own fat to digest them! You **LOSE** calories! You **LOSE MORE THAN YOU'VE EATEN!** These foods literally burn fat!

And they do it **faster and more effectively than starvation!** When this doctor put a 240 pound woman on a starvation diet (no food), she lost only 4 pounds in a week! But when he

switched her to speed reducing foods, she lost at the rate of nearly **TWO POUNDS A DAY!**

GO AHEAD AND EAT FOODS YOU LOVE!

Speed Reducing Foods with **REVERSE CALORIES** **destroy fat and neutralize the effect of fattening foods!** Simply by mixing them with your favorite fattening foods like French fries, ice cream, cookies, even beer, you can lose more than you've eaten!!!

"I can enjoy bread, potatoes, or a piece of chocolate cream cake a la mode if I so desire," said this doctor, who lost 30 pounds with this method. By mixing them with Speed Reducing Foods, said this expert: "Not only have I failed to add calories to my score, I have actually trimmed some off."

To show you how Speed Reducing Foods can be mixed with fattening foods, and still produce quick weight loss, one man was able to eat bread, potato and wine with Speed Reducing Foods, and lose 20 pounds in 12 days!

R.D. said he'd rather starve than eat "diet" foods—and he meant it. He'd been starving on "one plurious meal a day" for a month, lost 15 pounds, and gained half of it back the first time he ate normally. But then he heard that Speed Reducing Foods destroy fat 3 times faster than starvation!

And some were actually "forbidden foods" he thought were fattening! He immediately tried them. Result: 10 pounds gone in 2½ weeks!

YOU SEE IMMEDIATE RESULTS!

It's satisfying and encouraging to see your weight drop rapidly each day. That is the essential fact in this revolutionary speed reducing diet. You lose pounds and inches **FAST, FAST, FAST!** The reason it will—it must—work for you, no matter how many times you failed till now is simple: You see immediate results!

* **SPEED REDUCING FOODS DESTROY HARD-TO-MELT FAT:** Hundreds reported that their "spare tire" and extra chins



had obligingly disappeared! These foods prevent water-weight gain, too! Jaws that wobble and wobble, hips that bellow and surge, abdomen that undulates soon become firm—watch and see—and this doctor! In addition, he said, you lose pounds without exercise! "I'll take the food way to slimness . . . it's easy to dissolve that extra fat with foods," he said. "It's no-risk cooking all the way, in most cases—in mass, no fast or bother! You can eat out—with over 100 foods to choose from—and take the menu in stride."

* **SOMETHING TO LOOK FORWARD TO EACH DAY!**—For example, on conventional diets, it takes so long, the foods are so bland, and there's nothing to look forward to at mealtimes for such a long time, you are soon easily discouraged. But on the Speed Reducing Diet, you eat to satisfy your taste as well as your hunger. You dine regularly, and even though you eat 3 pounds of food a day—the weight tumbles off you in record speed!

* **YOU CAN SEE IT HAPPENING**—You'll be delighted and impressed by the speed of the decided drop in your weight when you step on the scale each morning—yet, each morning—it can change that fast! Every single day you'll be sure you're reducing, as you drop up to 1 pound immediately and then shed fat at the rate of 1½ to 2 pounds or more daily!

* **YOU STAY SLIM PERMANENTLY!**—You'll never have to worry about regaining lost weight—and you never really abandon the foods you enjoy. If you gain a few pounds, it's a small matter to shed them quickly—often in as little as **ONE DAY**—with amazing Speed Reducing Foods!

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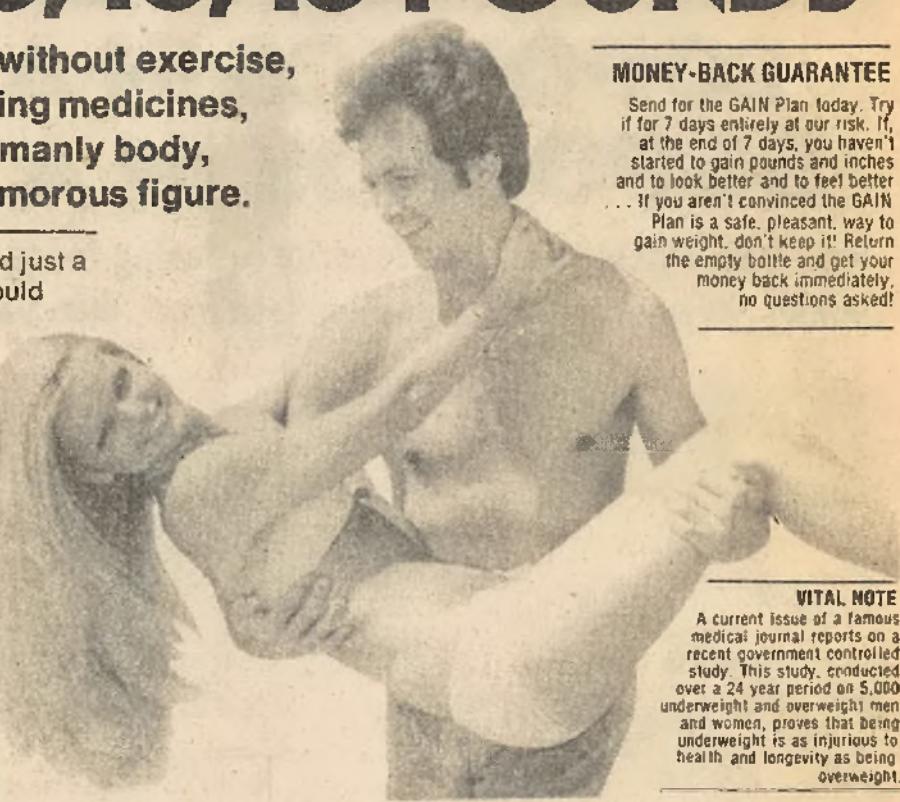
This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

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Those high-calorie GAIN tablets are rich in body-building materials! They not only add weight themselves, but they sharpen your appetite! You look forward to meal-times, and without even realizing it, you start to eat more and almost immediately the weight gaining process begins!

As you follow your GAIN Plan which includes nutritional high calorie menus. You add pounds and inches to your arms, legs, chest, hips, everywhere. You'll be amazed at the fantastic transformation that occurs... as thin, unattractive areas start to develop into new magnetic appeal. You'll be



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Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh... so fulfilling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

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own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain in 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt... even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and at least you have had the satisfaction of trying it at our expense.

What could be fairer than that? The next move is up to you. Once and for all, determine to do something about your underweight! We know you'll be happy you did.

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... a skinny, scrawny body is no asset in social or business life. Give the GAIN Plan a chance to help build you up and put firm flesh on you.



Beverly Parker

FAMILY BIBLE

(As recorded by Willie Nelson)

CLAUDE GRAY
PAUL BUSKIRK

There's a fam'ly Bible on the table
It's pages torn, hard to read
But the fam'ly Bible on the table
Will ever be my key to memory
At the end of the day when work was over
And when the evening meal was done
Dad would read to us from the fam'ly Bible
And we'd count our many blessings one by one.

I can see us sitting 'round the table
As from the fam'ly Bible
Dad would read
And I can hear my mother softly singing
"Rock of ages, rock of ages cleft for me."

This old world of ours is full of trouble
This old world would so better be
If we had more Bibles on the table
And Mother singing "Rock of ages,
Cleft for me."

(Repeat chorus)

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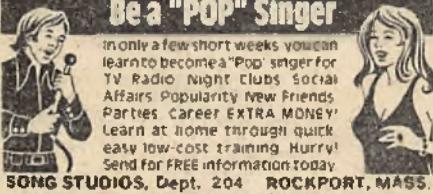
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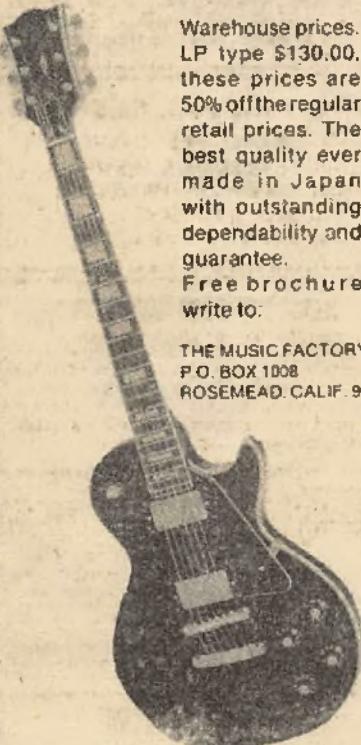
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Beverly Parker

NORTH OF THE BORDER

(As recorded by Johnny Rodriguez)

STEVE DAVIS
BILLY SHERRILL

Wish I was holdin' someone somewhere else tonight
About a thousand miles north of here
Would just about be right
I left Houston on a southbound train
About a year ago
Bound to forget your face down in Mexico
Ah, these warm summer nights
Guitars and soft white lace
But in ev'ry senorita's smile
I see your face
I hope like hell
The little ring's still on your hand
I'm gonna pack it up tonight
And if I can't catch a flight
I'll swim the Rio Grande ... headin'.

North of the border
Back in the U.S.A.
To my Texas queen in faded jeans
And love my life away
North of the border
Back with the one I need
And I hope you feel the same way about me.

Rollin' into Houston
And the rain is pourin' down
It ain't sunny Mexico
But Lord, it's such a beautiful town
If there's a light in the window
I know you're waitin' for me
And if you'll open up your arms
Just one more time
That's where I'll always be livin'.

(Repeat chorus)

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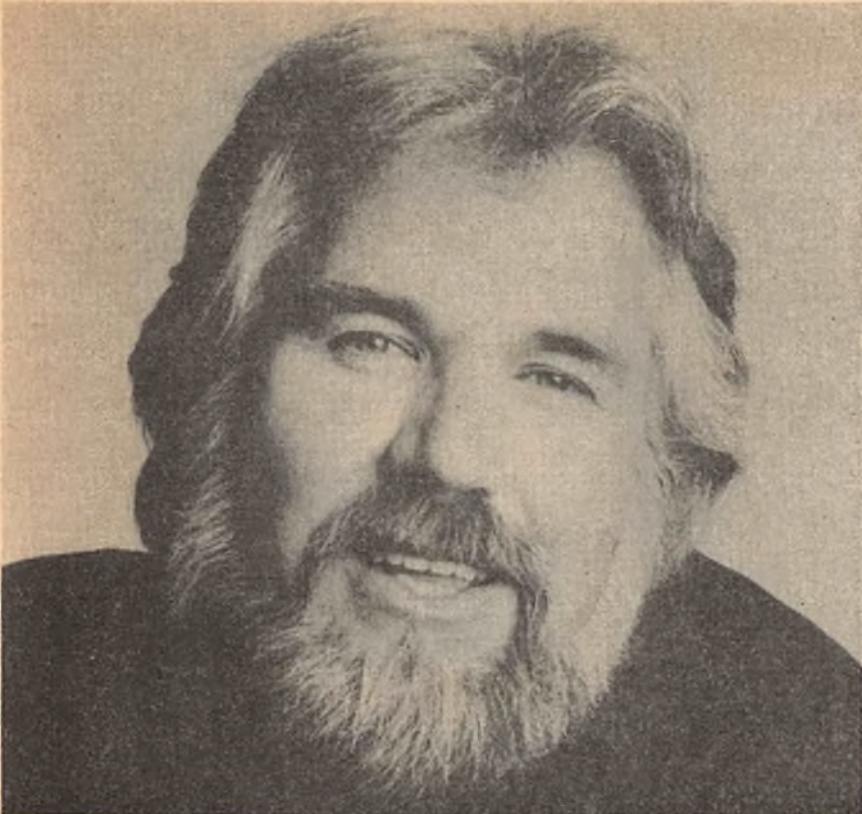
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LADY

(As recorded by Kenny Rogers)

LIONEL RICHIE JR.

Lady I'm your knight in shining armor

And I love you

You have made me what I am

And I am yours

My love there's so many ways I want to say I love you

Let me hold you in my arms forever more

You have gone and made me such a fool

I'm so lost in your love

And oh we belong together

Won't you believe in my song.

Lady your love's the only love I need

And beside me is where I want you to be

'Cause my love there's something I want you to know

You're the love of my life

You're my "lady".

Lady for so many years I thought I'd never find you

You have come into my life and made me whole

Forever let me wake to see you each and ev'ry morning

Let me hear you whisper softly in my ear

In my eyes I see no one else but you

There's no other love like our love

And yes oh yes I always want you near me

I've waited for you for so long.

Lady your love's the only love I need

And beside me is where I want you to be

'Cause my love there's something I want you to know

You're the love of my life

You're my "lady".

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COLD, LONESOME MORNING

(As recorded by Johnny Cash)

JOHNNY CASH

One of these cold, lonesome mornings

You're gonna kill me

I'm gonna lay there and I'm gonna die

You will soon give me pain enough to fill me
'Cause I'm gone past doing any good to cry.

And the warm sunshine is like a stranger

There's a cruel violation with the dawn

Lord, my pain can't stand illumination

And one of these cold, lonesome mornings you'll be
gone.

One of these cold, lonesome mornings,

Dark and early

Before a wild bird sings, I'm gonna fly

While it's still dark and I'm still reaching for you
I'll wake up and I can't cry.

But, I know my heart can't stand another tremor

How it's holding together, I don't know

But just before dawning's first glimmer

One of these cold, lonesome mornings, I'm gonna go.

One of these cold, lonesome mornings

You're gonna kill me

I'm gonna lay there and I'm gonna die

You will soon give me pain enough to fill me
'Cause I'm gone past doing any good to cry.

And the warm sunshine is like a stranger

There's a cruel violation with the dawn

Lord, my pain can't stand illumination

And one of these cold, lonesome mornings you'll be
gone.

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THE BEST OF STRANGERS

(As recorded by Barbara Mandrell)

KYE FLEMING
DENNIS W. MORGAN

The best of friends, the best of lovers
 That's what we used to be
 I just wish we'd ended up the way we started out
 From one little room where we loved each other
 To this big two story house
 We wanted the best
 I'm afraid that's what we've got now.

We're the best of strangers
 No one could do it any better
 We live here separately together
 We're the best of strangers
 We share a ceiling and a floor
 But there's no feeling anymore
 We're the best of strangers.

We go to bed, we turn out the light
 We stare at different walls
 And most of the time we don't even say goodnight
 I don't touch you, you don't touch me
 Except passing in the hall
 And then when we do
 We both apologize.

We're the best of strangers
 No one could do it any better
 We live here separately together
 We're the best of strangers
 We share a ceiling and a floor
 But there's no feeling anymore
 We're the best of strangers.

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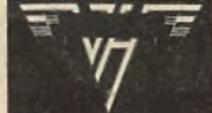


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ARE WE DREAMIN' THE SAME DREAM

(As recorded by Gary Stewart)

**BILLY BURNETTE
JOHNNY CHRISTOPHER**

Are you feelin' the same way?
Thinkin' 'bout me everyday
Do you hurt the way that I do?
Baby, I'm in love with you.

When I'm sleepin' by myself at night
Without you, it just don't seem right
Do you know what I mean?
Are we dreamin' the same dream?

I knew when I saw you, deep down in my heart
Everything I'm feelin' was right there from the start

I knew it was only just a matter of time
Now you got me wond'r'in'
What you got on your mind.

Are you feelin' the same way?
Thinkin' 'bout me everyday
Do you hurt the way that I do?
Baby, I'm in love with you.

When I'm sleepin' by myself at night
Without you, it just don't seem right
Do you know what I mean?
Are we dreamin' the same dream?

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Here's how to get started in just 3 minutes...

Dear Friend:

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With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tone changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not why!

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command" . . . Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was. When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . Your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

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IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

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Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command"! In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command"! John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritis symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

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So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure, and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

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Scott Reed

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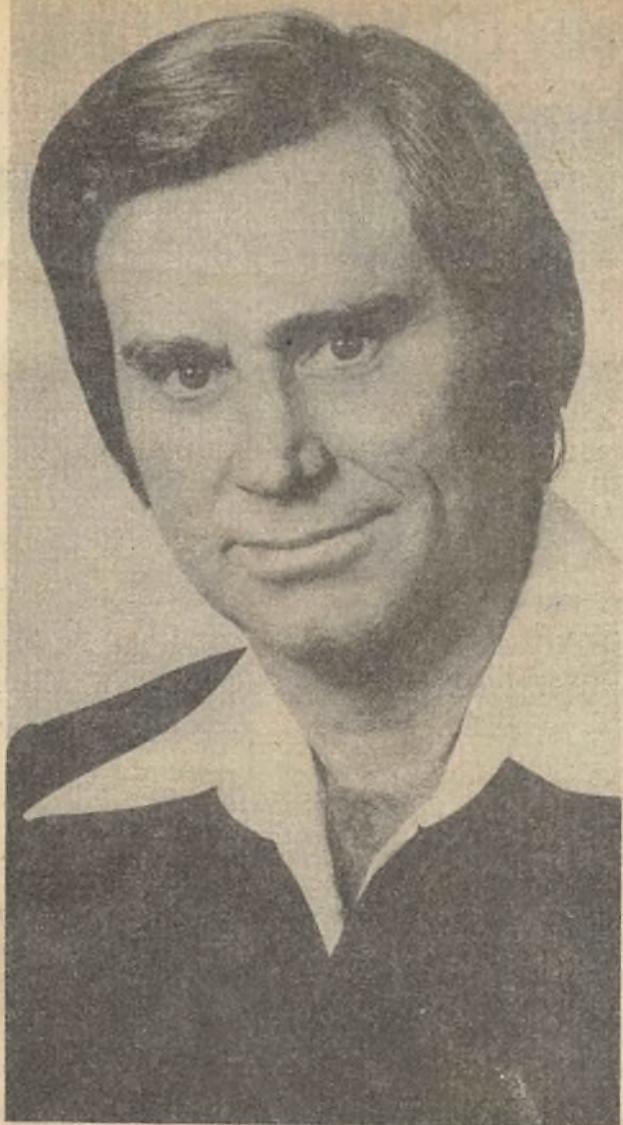
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A PAIR OF OLD SNEAKERS

(As recorded by George Jones & Tammy Wynette)

LARRY KINGSTON
GLENN SUTTON

We're just a pair of old sneakers
Stringing each other along
Sometimes I feel just like a heel
'Cause I know, in my soul, that it's wrong.

We're just a pair of old sneakers
Kickin' each other around
Three times a week, we play hide and cheat
Till we've run that game in the ground.

We're just a pair of old sneakers
We know that cheatin' is wrong
We're just a pair of old sneakers
And we've been in the closet too long.

We're just a pair of old sneakers
Worn out and coming unglued
Both wearing rings, feeling ashamed
And trying to run from the truth.

We're just a pair of old sneakers
And nothin' can tear us apart
Living a lie and Lord knows we try
To stop walking on each other's heart.

We're just a pair of old sneakers
We know that cheatin' is wrong
We're just a pair of old sneakers
And we've been in the closet too long.

We're just a pair of old sneakers
We know that cheatin' is wrong
We're just a pair of old sneakers
And we've been in the closet too long.

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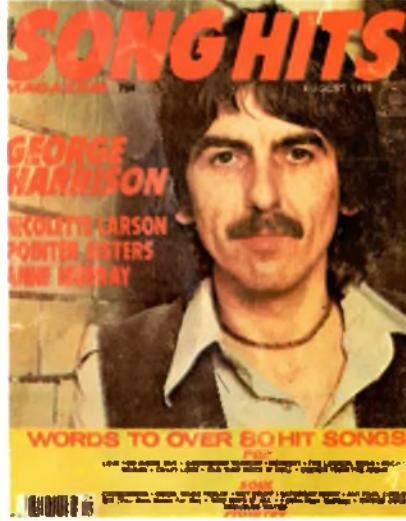
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