

SONG HITS

MAGAZINE

CDC 00043

AUGUST 1981 \$1.25

CHARLTON

PUBLICATIONS

**WORDS
TO OVER
80 HIT
SONGS**

RUSH

**QUINCY
JONES**

**MAC
DAVIS**

**PHIL
COLLINS**

POP THIS LITTLE GIRL • FIND YOUR WAY BACK • YOU MAKE MY DREAMS • JESSIE'S GIRL • AMERICA • SINCE I DON'T HAVE YOU • TIME • BETTE DAVIS EYES

SOUL 'SCUSE ME WHILE I FALL IN LOVE • IF YOU LOVE • JONES VS. JONES • WINNING • LADY'S WILD • NEXT TIME YOU'LL KNOW • BAD COMPANY • DOUBLE DUTCH BUS

COUNTRY A MILLION OLD GOODBYES • I WANT YOU TONIGHT • LOVE DIES HARD • SURROUND ME WITH LOVE • BY NOW • THE MATADOR



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TO OVER
30 HIT
SONGS**

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JESSE • COMIN' FOR LOVE • YOU'RE THE ONLY WOMAN (You & I) •
SARTORELLI ELOQUENCE (Don't You Wanna Play This Game No More)

I LOVE YOU MORE • LOVE MAKIN' MUSIC • YOU'RE SUPPOSED TO KEEP
YOUR LOVE FOR ME • BIG TIME • NO NIGHT SO LONG • HEARD IT IN
A LOVE SONG • BABY I CAN'T GET OVER LOSING YOU

LET'S KEEP IT THAT WAY • HEART OF MINE • HAVEN'T I TOLD YOU
SOMEWHERE BEFORE • CHARLOTTE'S WEB • HEARTLANDER • THE
LAST COWBOY SONG • MISERY AND GIN • BRITNEY CH HOO!

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SONG HITS MAGAZINE (ISSN 0038-1365) Volume 45, Number 186, Aug., 1981

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POP SECTION

ARC OF A DIVER

(As recorded by Steve Winwood)

STEVE WINWOOD
VIV STANSHALL

She bathes me in sweetness I cannot reveal
For sharing dreams I need my woman
This humble expression meagerly dressed
My eyes so mean it has no meaning.

But jealous night and all her secret chords
I must be deaf on the telephone
I need my love to translate
I play the piano no more running honey
This time to the sky I'll sing if clouds don't hear me
To the sun I'll cry and even if I'm blinded
I'll try moon gazer
Because with you I'm stronger
I'm stronger
I'm stronger.

Arc of a diver effortlessly
My mind in sky when I wake up
Day time or night time I feel you near
Warm water breathing she helps me here.

But jealous night and all her secret chords
I must be deaf on the telephone
I need my love to translate
This time to the sky I'll sing if clouds don't hear me
To the sun I'll cry and even if I'm blinded
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I must be deaf on the telephone
I need my love to translate
This time to the sky I'll sing if clouds don't hear me
To the sun I'll cry and even if I'm blinded
I'll try moon gazer
Because with you I'm stronger.

Lean streaky music spawned on the streets
I hear it but with you I had to go
'Cause my rock and roll is putting on weight
And the beat it goes on.

Arc of a diver effortlessly
My mind in sky when I wake up
Day time or night time I feel you near
Warm water breathing she helps me here
But jealous night and all her secret chords
I must be deaf on the telephone
I need my love to translate.

With you my love we're going to raid the future
With you my love we're going to stick up the past
We'll hold today to ransom 'till our quartz clock stop
Until yesterday
Until yesterday
Until yesterday
'Til our quartz clock stop.

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WHERE DID WE GO WRONG

(As recorded by Leo Sayer)

LEO SAYER
ALAN TARNEY

Ah baby
Please stop crying
Oh baby.

Please tell me what's on your mind yeah
I can see the tears
But I don't know why you cry
Is it me or is it you
Is it real or just a mood
Well I know you're sad but what-cha trying to prove
When you say that you can't go on
And you feel like you don't belong
You've got nobody to lean on
It seems we've come so far but we just can't get along.

Where did we go wrong
(Where did we go wrong baby)
Where did we go wrong
(I wanna know, I wanna know)
Darling where did we go wrong

(And I'll try and try and change)
Where did we go wrong
(Where did we go wrong).

I've been working
Never coming home at all
I left you chained to the kitchen
Busy walking up the wall
Now I don't want nobody else
And I'm not thinking about myself
When I say that I'll do anything to stop you
Saying that you don't belong
And what we had is just upped and gone
Please, please try, try to be strong
Oh I apologize I didn't mean to lead you on.

Where did we go wrong
Know where we went wrong
Where did we go wrong
Oh oh darling
Where did we go wrong
Somewhere along the line
Where did we go wrong.

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VAN HALEN

FAIR WARNING



Produced by Ted Templeman. On Warner Bros. Records & Tapes

THIS LITTLE GIRL

(As recorded by Gary U.S. Bonds)

BRUCE SPRINGSTEEN

Here she comes walkin' down the street
You know she's walkin' just like she's walkin' to come
and see me

Oh she's so young and she's so fine.

I know what's on your mind
Know what you want to do
But if you mess with her
I'm gonna mess with you
You better watch your step
You better stay in line.

This little girl is mine
Oh this little girl is mine
Oh this little girl
This little girl
This little girl is mine.

Well if the world was mine to do with what I want to do
sir

Well I'd wrap it up in a bow
And give it all to her yeah
And all my love
All of the time.

You know I'd hold her tight
I'd never let her go
And late at night
You know I'd love her so
Yeah I'd treat her right
So she'd never mind.

This little girl is mine
Oh this little girl is mine
Oh this little girl
This little girl

This little girl is mine, mine, mine, mine.

Hey you better watch out
I'm telling you the score
Are you going to be sweeping your broken heart up off
the floor
Oh and that ain't all

I'm telling you my friend.

I know what's on your mind
I know what you wanna do
But if you mess with her
I'm gonna mess with you.

You like the way she moves
You like to watch her walk
You better listen up
'Cause man this just ain't talk
You better watch yourself
You better stay in line.

Now mister I said
This little girl is mine
Oh this little girl is mine
This little girl
This little girl
This little girl is mine.

Oh this little girl
This little girl
This little girl is mine
Oh this little girl
This little girl
This little girl is mine
Oh this little girl is mine.

Yeah yeah
This little girl
This little girl
Oh this little girl is mine
Yeah yeah yeah yeah.

This little girl is mine
Oh this little girl is mine
Oh this little girl is mine
This little girl is mine
This little girl she's mine all mine.

Now this little girl is mine
Oh this little girl is mine
Oh I said this little girl
This little girl
This little girl is mine, mine, mine
This little girl is mine
Oh this little girl is mine.

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FOOL IN LOVE WITH YOU

(As recorded by Jim Photoglo)

BRIAN NEARY
JIM PHOTOGLO

When you said goodbye
I didn't need to cry
'Cause I was not in love with you
Oh but now that we have parted
I just can't get started
I'm just a fool in love with you.

I'm a fool in love with you, with you
Darlin', darlin' when a fool has got it
That's when he don't want it.

That's a game I played with you
Now that I ain't got it
Girl you know I want it
I'm just a fool in love with you

Fool in love with you.

Girls I know that phone me
They all want to own me
What am I supposed to do
'Cause when my heart's on fire
Burnin' with desire
All I think about is you.

I'm a fool in love with you, with you
Darlin', darlin' when a fool has got it
That's when he don't want it.

That's a game I played with you
Now that I ain't got it
Girl you know I want it
I'm just a fool in love with you
Fool in love with you.

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MODEL	PRODUCT NAME	LIST	SALE	MODEL	PRODUCT NAME	LIST	SALE
0225	SLAVE 200 Rackmount 200 Watt RMS Power/Slave Amp	\$399.00	\$169.00	7600	10 BAND GRAPHIC EQUALIZER with footswitch	123.95	79.50
0300	VOCODER 14 Matched Band Rack-mount Unit	799.00	299.00	7451	DRM-15 E-H Digital Rhythm units with	\$229.00	\$139.00
0400	MINISYNTHESIZER 2 lbs., 5 octave range, full performance capabilities in a battery operated keyboard	249.00	169.00	7460	DRM-32 15 and 32 beats respectively. Programmed by the slickest, most soulful Motown and NYC R&B studio musicians in hundreds of session hours	299.00	174.00
0410	MINISYNTHESIZER WITH ECHO Same unit as Mini but has battery operated echo and pitch-glide bar.	399.00	299.00	7660	MINI MIXER Four mixable inputs	99.00	69.50
2001	LPB-1 Power Booster Can boost your amp power up to 10 times. Make your small amp sound like a Marshall Stack.	25.00	18.50	7700	POLYCHORUS With flanging, chorus, slapback echo modes and companding	215.95	139.00
1001	LPB-2 Power Booster Same as LPB-1 but in a foot operated unit	33.50	24.50	7811	MEMORY MAN Stereo Echo/Chorus/Ambitron	269.00	159.00
1005	SCREAMING TREE Treble Booster Adds razor sharp bite that cuts	33.50	24.50	7850	DELUXE MEMORY MAN Echo with Chorus, Vibrato and Companding	349.00	219.00
1010	SWITCHBLADE Channel Selector Instant switching between accessories or amp channels	21.50	16.50	7860	ECHO 600 600 millisecond delay—Echo/Chorus/Vibrato	399.00	339.00
1300	RTG Random Tone Generator Mellow random scientific music. Particularly effective with Memory Man echoes	89.00	36.00	7900	MICROSYNTHESIZER A sensational multiprocessor for guitar. Outsells all brands of guitar synthesizers in the world combined	299.00	189.00
2008	MUFF FUZZ Distortion Fuzz with edge	34.00	23.50	7950	BASS MICROSYNTHESIZER Designed specifically for bass guitar	299.00	189.00
2010	SX Junction Mixer Input/Output Mixer	14.00	9.50	8000	GUITAR SYNTHESIZER Used by Steve Howe of YES	1,495.00	595.00
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3003	BIG MUFF PI Distortion Sweet violin-like sustaining sound used by Jimi Hendrix	58.00	39.00	9390	3 PHASE LINER Electronic Necklace	39.95	15.90
3004	ATTACK EQUALIZER Makes your Gibson-type guitar sound like a Fender Strat	89.95	29.50	9550	CORONA CONCERT Gas Flask	195.00	79.00
3053	DELUXE BIG MUFF Big Muff & Soul Preacher in one box. AC powered.	130.00	89.00	9620	STEREO AMBITRON plus reverb. Converts any mono source or record to stereo, or any stereo to quad.	479.00	185.00
3060	GRAPHIC FUZZ Noiseless, dynamically sensitive distortion combined with graphic EQ	139.00	100.00				
3075	HOT TUBES Vacuum tube overdrive simulator	94.00	58.00		ELECTRONIC DRUMS		
3800	VOLUME PEDAL Great for tape reverse simulation	85.00	59.50	5300	SPACE DRUM Popular disco effect now also used in Reggae	99.00	59.00
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4250	BASSBALLS Twin Dynamic Envelope Follower For Bass Guitar	91.95	39.95	5320	SONIC BOOMER Tuneable drum over 10 octave range	89.00	35.00
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LOVE YOU LIKE I NEVER LOVED BEFORE

(As recorded by John O'Banion)

**RICHIE ZITO
JOEY CARBONE
KATHI PINTO**

Heard a promise in the wind
Then I saw you walkin' in
Tell me baby where ya been so long
Waited all my life to feel this strong.

I love you like I never loved before
And ev'ry day I love you so much more
Feeling like I never felt so sure
Love you like I never loved before.

Lonely days and lonely nights
Fin'ly gone and out of sight
I'll do ev'rything within my power
To make your life get sweeter hour by hour.
(Repeat chorus)

I'll do ev'rything within my power
To make your life get sweeter hour by hour
I love you like I never loved before
No I never
I love you like I never loved before
No I never, never, never.

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Jacki Sallow

BETTE DAVIS EYES

(As recorded by Kim Carnes)

**DONNA WEISS
JACKIE DE SHANNON**

Her hair is Harlow gold
Her lips a sweet surprise
Her hands are never cold
Got Bette Davis eyes
She'll turn her music on you
You won't have to think twice
She's pure as New York snow
She's got Bette Davis eyes
And she'll tease you
She'll unease you
All the better just to please you
She's precocious.

And she knows just what it takes to make a blush
She's got Greta Garbo stand off sights
She's got Bette Davis eyes
She'll let you take her home pros blush
All the boys think she's a spy
She's got Bette Davis eyes.

And she'll tease, it whets her appetite
She'll lay you on her throne
Got Bette Davis eyes
She'll take a tumble on you
Roll you like you were dice
Until you come up blue
She's got Bette Davis eyes
She'll expose you
When she blows you off your feet
With the crumbs that she throws you
She's ferocious.
(Repeat chorus)

She'll tease you
She'll unease you
Just to please you
She's got Bette Davis eyes
And she'll tease you
When she snows you
She knows you
She's got Bette Davis eyes.

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POP STAR OF THE MONTH

PHIL COLLINS

Phil Collins has always been quite a surprising fellow indeed. Today, Phil is known to millions around the world as the remarkable lead singer/drummer of British supergroup Genesis. And over the years, he has demonstrated a tremendous range of talents — as musician's musician, as frontman extraordinaire, as gifted songwriter, as a natural actor/comedian.

Born in London in 1951, Phil began to play on a toy drum at age five; and the instrument has been a focus of his energies ever since. At an early age, an obvious flair for performing led to his becoming a successful child actor (trivia fanatics may be interested to know that one of Phil's first professional roles was as one of the screaming fans in the audience for the concert scene of "A Hard Day's Night"). At 14, he starred as the Artful Dodger in the production of "Oliver" in London's West End. But Phil's musical interests eventually won out, and he played in a series of bands as a teenager (most notably an outfit known as Flaming Youth).

In 1970, at the age of 19, Phil auditioned for the drumming spot in a fledgling Genesis. He first appeared on record with the band on the *Nursery Cryme* album (1971). Over the past decade, Genesis' unique musi-

cal/lyrical universe has grown in power and popularity, and they now rank as one of the very top musical units in the world. In 1975, the group's fans were stunned when Phil slipped effortlessly into the lead vocalist/frontman role upon the departure of Peter Gabriel (actually, Phil had been singing back-up in the band all along). Since then, not only has Genesis enjoyed ever-growing success, but Phil has proved to be a versatile and expressive singer and a superb showman. Meanwhile, he has earned the respect of musicians around the globe for his distinctive, powerful, highly influential drumming style. Phil has also regularly contributed to sessions for a wide variety of other artists; and he was a founding member of the fusion ensemble Brand X. Ever-unstoppable, a man of diverse tastes and talents, Phil Collins now adds yet another considerable feather to his cap with the release of *Face Value*.

Face Value is Phil Collins' first "solo" album, and in typical Collins style, it is both a surprise and a delight. A masterful effort, it is a fully-realized album of superb songs superbly executed, showing a whole new range of his talents. The supporting players on *Face Value* include the Earth, Wind & Fire horn section, bass-

ists Alphonso Johnson and John Gribbin, guitarists Daryl Stuermer and Eric Clapton, violinist Shankar, saxman Ronnie Scott, singer Stephen Bishop and others, plus string arrangements by Arif Mardin. Phil himself handles vocals, keyboards, drums & percussion, while producing the entire affair. He also penned eleven of the twelve tunes, with recording taking place in England and Los Angeles.

Starting *Face Value* off is the pulsing, mesmerizing "In The Air Tonight," followed by the lyrical, lilting ballad "This Must Be Love." Genesis fans will no doubt be shocked to hear the new, upbeat, jazzy rendition of "Behind The Lines" (from the *Duke* lp — co-written by Phil, Tony Banks & Mike Rutherford). Other positively funky numbers include the r&b-based "I Missed Again" and "Thunder And Lightning." On the ballad side, there is the folksy "The Roof Is Leaking," the moving "You Know What I Mean" and "If Leaving Me Is Easy." The unusual, jazz-flavored "Hand In Hand" features children from L.A. churches. And Phil wraps up the proceedings with an entrancing rendition of the Lennon-McCartney gem "Tomorrow Never Knows."

All in all, it's an exceptional album from an exceptional artist.

Phil
Collins





LOVE YOU LIKE I NEVER LOVED BEFORE

(As recorded by John O'Banion)

**RICHIE ZITO
JOEY CARBONE
KATHI PINTO**

Heard a promise in the wind
Then I saw you walkin' in
Tell me baby where ya been so long
Waited all my life to feel this strong.

I love you like I never loved before
And ev'ry day I love you so much more
Feeling like I never felt so sure
Love you like I never loved before.

Lonely days and lonely nights
Fin'ly gone and out of sight
I'll do ev'rything within my power
To make your life get sweeter hour by hour.
(Repeat chorus)

I'll do ev'rything within my power
To make your life get sweeter hour by hour
I love you like I never loved before
No I never
I love you like I never loved before
No I never, never, never.

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Jacki Salovey

BETTE DAVIS EYES

(As recorded by Kim Carnes)

**DONNA WEISS
JACKIE DE SHANNON**

Her hair is Harlow gold
Her lips a sweet surprise
Her hands are never cold
Got Bette Davis eyes
She'll turn her music on you
You won't have to think twice
She's pure as New York snow
She's got Bette Davis eyes
And she'll tease you
She'll unease you
All the better just to please you
She's precocious.

And she knows just what it takes to make a blush
She's got Greta Garbo stand off sights
She's got Bette Davis eyes
She'll let you take her home pros blush
All the boys think she's a spy
She's got Bette Davis eyes.

And she'll tease, it whets her appetite
She'll lay you on her throne
Got Bette Davis eyes
She'll take a tumble on you
Roll you like you were dice
Until you come up blue
She's got Bette Davis eyes
She'll expose you
When she blows you off your feet
With the crumbs that she throws you
She's ferocious.
(Repeat chorus)

She'll tease you
She'll unease you
Just to please you
She's got Bette Davis eyes
And she'll tease you
When she snogs you
She knows you
She's got Bette Davis eyes.

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FANTASTIC NEW MUSCLE-BUILDING METHOD—

- **PACKS 3 INCHES ON YOUR ARMS FAST!**
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**DAN LURIE SAYS,
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My revolutionary Mr. America "Instant-Action" POSITRAIN System builds powerful muscles so fast—you can't help but get results like these in 30 Easy Minutes a Day:

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- 4 Tremendous Inches To Each Thigh
- 3 Impressive Inches To Each Calf
- Develop Thicker, Wider Shoulders

My Incredible System packs your body with real Dynamic POWER! It gives you greater endurance and stamina... the strength to lift heavy weights over your head with ease... speed and power in your legs... a bone-crushing grip of steel.

Imagine the improved, handsome appearance you'll enjoy! You'll be admired everywhere for your muscular new shape! And my "Instant-Action" POSITRAIN System is so incredibly effective, it has developed some of the greatest bodybuilders in the world—including the three "Mr. America" winners on this page. They started out weak-looking, with unimpressive muscles—but look at them now! Sensational, inspiring examples of muscular

manhood—thanks to the amazing bodybuilding principles in my course! I KNOW it can work for you, too. Here's why:

The "Instant-Action" POSITRAIN method—developed after years of testing—is based on a revolutionary and new principle of bodybuilding that makes it almost impossible for your muscles not to respond. Incredibly, the method "persuades" your muscles to grow BIGGER and STRONGER—right before your eyes, almost day by day!

It's the most complete muscle-building course ever published—covering the development of every body part. SIMPLE, EASY-TO-UNDERSTAND INSTRUCTIONS—FULLY ILLUSTRATED WITH OVER A HUNDRED CLEAR, SHARP ACTION PHOTOS OF "MR. AMERICA" WINNERS—SPECIALLY POSED FOR THIS COURSE.

FREE—with course, 10 Exciting Bonus Courses on Judo and Karate "How to Make Your Muscles Pay Off", "How to Make Women Like You"—including Special Adult Fitness Course (for mom and dad.).

YOU DON'T PAY A CENT UNLESS YOU ARE 100% PLEASED! I'm so sure you'll make fantastic muscle gains with my "Instant-Action" POSITRAIN System, I'm willing to stick my neck out with this unusual Guarantee:

You must gain inches of powerful muscle all over your body FAST—or return the course after you have completed Phase III for a quick refund of your \$9.95 purchase price.

You have absolutely nothing to risk and a handsome, Powerful body to gain—so **MAIL COUPON TODAY**. The complete course is just \$9.95 plus \$1 for postage and handling. Nothing more to pay. No annoying time payments to hound you. It's superior to courses costing \$40 or \$50.

FREE—with course, 1 year associate membership in World Body Building Guild. Free Bodybuilding News letters, colorful jacket patch, I.D. card, 10% discount privileges, and lots MORE. Act NOW.



ANIBAL LOPEZ, 1979 "Mr. America": "never thought I could gain any real muscle because of my short size. But look at me now—after Dan's great System!"



DON ROSS, 1978 "Mr. America": "I wanted Big Powerful muscles—and GOT them FAST with Dan's fantastic system. It really makes muscles grow!"



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OKAY, DAN . . . Rush your complete "Instant-Action" POSITRAIN Course with 10 Bonus courses, and Free 1-year associate membership in World Body Building Guild—with all Free Gifts. Enclosed is \$9.95 plus \$1 for postage. If I'm not satisfied after completing Phase III, I'll return the course and you'll refund my \$9.95.

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DAN LURIE, "Molder of Champions". 3-time Winner "Most Muscular Man in America"

Complete Course only \$9.95

SEDUCED

(As recorded by Leon Redbone)

GARY TIGERMAN

I want to be seduced
 Want a woman to take me out to dinner for two
 Like to see her eyes get moony
 Flirtin' with the thought of what flirtin' ought to do
 Like to be real cool
 Let her think about gettin' little me in bed
 As I chat about Magna Carta, Puerto Vallarta
 Something Ghandi said
 I might demur politely falter slightly
 If she tried to fondle my knee
 But I'm relatively certain I'd compromise if I know me.

I want to be seduced
 Want a woman to talk to me suggestively
 Want to hear her say she'll be with me tomorrow
 mornin' drinkin' hot jasmine tea
 Want her to make me laugh
 Make a point of touchin' me when she talks
 Leavin' all the jealous men in the joint to mumble in
 their beer and gawk
 I know it only happens when I'm nappin'
 Noddin' in a reverie
 That I found myself a woman who wouldn't mind
 seducin' me.

I know it only happens when I'm nappin'
 Noddin' in a reverie
 That I find myself a woman who wouldn't mind seducin'
 Startin' from the moment that we've been introduced
 I'd like to find a woman who wouldn't mind seducin' me.

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TOO MUCH TIME ON MY HANDS

(As recorded by Styx)

TOMMY SHAW

Yeah I'm sitting on this bar stool
 Talking like a damn fool
 Got the twelve o'clock news blues
 And I've given up hope
 For the afternoon soaps
 And a bottle of cold brew
 Is it any wonder I'm not crazy
 Is it any wonder I'm sane at all.

Well I'm so tired of losing
 I've got nothing to do
 And all day to do it
 Well I'd go out cruising
 But I've no place to go
 And all night to get there
 Is it any wonder I'm not a criminal
 Is it any wonder I'm not in jail.

Is it any wonder
 I've got too much time on my hands
 It's ticking away with my sanity
 I've got too much time on my hands

It's hard to believe such a calamity
 I've got too much time on my hands
 And it's ticking away
 Ticking away from me
 (Too much time on my hands
 Too much time on my hands
 Too much time on my hands).

Well I'm a jet fuel genius
 I can solve the world's problems without even trying
 I've got dozens of friends and the fun never ends
 That is as long as I'm buying
 Is it any wonder I'm not the president
 Is it any wonder I'm null and void.

Is it any wonder
 I've got too much time on my hands
 It's ticking away with my sanity
 I've got too much time on my hands
 It's hard to believe such a calamity
 I've got too much time on my hands
 And it's ticking away
 Ticking away from me
 Too much time on my hands
 Too much time on my hands
 Too much time on my hands.

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Lynn Goldsmith

THE WAITING

(As recorded by Tom Petty and The Heartbreakers)

TOM PETTY

Oh baby don't it feel like heaven right now
Don't it feel like something from a dream
Yeah I've never know nothin' quite like this
Don't it feel like tonight might never be again
We know better than to try and pretend
Baby no one could-a ever told me 'bout this
I said yeah yeah.

The waiting is the hardest part
Every day you see one more card
You take it on faith
You take it to the heart
The waiting is the hardest part.

Well yeah I might have chased a couple women around

All it ever got me was down
Then there were those that made me feel good
But never as good as I'm feeling right now
Baby you're the only one that's ever known how
To make me wanna live like I wanna live now
I said yeah yeah.

The waiting is the hardest part
Every day you get one more yard
You take it on faith
You take it to the heart.

Oh don't let it kill you baby
Don't let it get to you
Don't let it kill you baby
Don't let it get to you
I'll be your bleedin' heart
I'll be your cryin' fool
Don't let this go too far
Don't let it get to you.

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YOU MAKE MY DREAMS

(As recorded by Daryl Hall & John Oates)

**DARYL HALL
JOHN OATES
SARA ALLEN**

What I want you've got
And it might be hard to handle
Like the flame that burns the candle
The candle feeds the flame
What I've got's full stock
Of thoughts and dreams that scatter
You pull them all together
And how I can't explain.

Well, well you, you make my dreams come true
Well, well, well you, you make my dreams come true.

On a night when bad dreams become a screamer
When they're messin' with the dreamer
I can laugh it in the face
Twist and shout my way out
And wrap yourself around me
'Cause I ain't the way you found me
And I'll never be the same.

Well, well you, you make my dreams come true
Well, well, well you, you make my dreams come true
Listen to this.

I'm down on my daydream
Oh that sleepwalk should be over by now I know.

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SAY WHAT

(As recorded by Jesse Winchester)

JESSE WINCHESTER

Hey girl say hey
Say what a watcha say
Hey girl say hey
Say what.

The latest news is somewhat depressing
The latest figures are a li'l bit distressing
So what you say can we let it slide for a day darlin'
What you say.

I get the word from Arthur my broker
He says "sell it all son and stick to poker"
So what you say if we let it slide for a day darlin'
What you say.

What's the big rush
What's the big hurry
We've all the time in the world for the worry
We'll tell the world that we'll meet 'em on Sunday
Then we don't show up until Monday, alright.

I don't sweat it that much as a rule
But lately it's been rough keeping cool
So hey what you say if we let it slide for a day darlin'
What you say.

The daily grind is getting me frantic
'Cause I see myself as a laid-back romantic
So hey what you say if we let it slide for a day girl
Oh what you say.

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TIME

(As recorded by The Alan Parsons Project)

ERIC WOOLFSON
ALAN PARSONS

Time flowing like a river
Time beckoning me.

Who knows when we shall meet again, if ever
But time keeps flowing like a river to the sea.

Goodbye my love maybe for forever
Goodbye my love the tide waits for me.

Who knows when we shall meet again, if ever
But time keeps flowing like a river to the sea
Till it's gone forever
Gone forever
Gone forevermore.

Goodbye my friends maybe for forever
Goodbye my friends the stars wait for me.

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I'VE BEEN WAITING FOR YOU ALL OF MY LIFE

(As recorded by Paul Anka)

LINDA KIMBALL
MARK SHERRILL

I always knew you'd come along
I waited for you for so long
In fantasies I've felt your kiss
I knew your tender lips would feel like this.

I've been waiting for you all of my life
So many times I've dreamed of holding you tight
And now that you're here it's all right
I've waited for you all my life.

Now that you're here for me to touch
The need in me becomes too much
The dream that lived inside of me
Tonight will be reality.

I've been waiting for you all of my life
So many times I've dreamed of holding you tight
And now that you're here it's all right
I've waited for you all my life
Waited for you all of my life
I've been waiting for you all of my life.

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THAT DIDN'T HURT TOO BAD

(As recorded by Dr. Hook)

ROBERT BYRNE
TOM BRASFIELD

Come on over here my brand new baby
You look so alone and the night's so kind
Won't you take your tremblin' lips
And kiss me one more time
You're gonna do just fine.

Oh that didn't hurt too bad now did it
That shouldn't make you sad
'Cause it's only love you're running from
And that didn't hurt too bad now did it.

I'm gonna handle you like a baby
I'm gonna love you like you never knew
And it'll be everything and more
Than you ever thought it could
And you're gonna be so good.

Oh that didn't hurt too bad now did it
That shouldn't make you sad
'Cause it's only love you're running from
And that didn't hurt too bad now did it.

Wasn't it everything and more than you ever thought it
could be
Baby you were so good.

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Like the flame that burns the candle
The candle feeds the flame
What I've got's full stock
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And how I can't explain.

Well, well you, you make my dreams come true
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On a night when bad dreams become a screamer
When they're messin' with the dreamer
I can laugh it in the face
Twist and shout my way out
And wrap yourself around me
'Cause I ain't the way you found me
And I'll never be the same.

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Well, well, well you, you make my dreams come true
Listen to this.

I'm down on my daydream
Oh that sleepwalk should be over by now I know.

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STILL RIGHT HERE IN MY HEART

(As recorded by Pure Prairie League)

JEFF WILSON
DAN GREER

There's a silver moon in the midnight sky
And lovers are heart to heart
But love is a shadow
Lost in your eyes
And time has taken us apart
But it's so far away and so long ago
It's still as strong I want you to know.

You're still right here in my heart
Where you've been right from the start

Still right here in my heart oh baby.

There's a hollow sound in this empty room
Echoes in the dark
I wish I could wake and find you here
Give us another chance to start
But night after night day after day
I love you so much I still have to say.
(Repeat chorus)

Well I wonder what you're feelin'
Do you ever feel the same
When you listen to your heart
Do you ever hear my name.
(Repeat chorus)

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FIND YOUR WAY BACK

(As recorded by Jefferson Starship)

CRAIG CHAQUICO
TOMMY BORSODORF

You know it's been a long, long road
Since I packed up and left on my own
And I carry a heavy load
Just tryin' to get back to her heart.

Sure ain't got no home
I seem to find love wherever I ramble
When it's time to go
I hear that voice again
Sayin'.

Find your way back
Find your way back to her heart
Find your way back
Find your way back to her heart.

Leave a message with the rain

You can find me where the wind blows
The snow across the plain
And the frost upon the heart
You got no place to be
Still you wonder where you're going
Why I had to leave
I hear a voice, it says to me.

Find your way back
Find your way back to her heart
Find your way back
Find your way back to her heart, to her heart.

I know it's too late now
But I wish I could go back in time
And start all over somehow
Get it right from the start.

Find your way back
Find your way back to her heart
Find your way back
Find your way back to her heart.

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Lynn Goldsmith

TOM PETTY AND THE HEARTBREAKERS

SAY WHAT

(As recorded by Jesse Winchester)

JESSE WINCHESTER

Hey girl say hey
Say what a watcha say
Hey girl say hey
Say what.

The latest news is somewhat depressing
The latest figures are a li'l bit distressing
So what you say can we let it slide for a day darlin'
What you say.

I get the word from Arthur my broker
He says "sell it all son and stick to poker"
So what you say if we let it slide for a day darlin'
What you say.

What's the big rush
What's the big hurry
We've all the time in the world for the worry
We'll tell the world that we'll meet 'em on Sunday
Then we don't show up until Monday, alright.

I don't sweat it that much as a rule
But lately it's been rough keeping cool
So hey what you say if we let it slide for a day darlin'
What you say.

The daily grind is getting me frantic
'Cause I see myself as a laid-back romantic
So hey what you say if we let it slide for a day girl
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Goodbye my love maybe for forever
Goodbye my love the tide waits for me.

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Gone forevermore.

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LINDA KIMBALL
MARK SKERRILL

I always knew you'd come along
I waited for you for so long
In fantasies I've felt your kiss
I knew your tender lips would feel like this.

I've been waiting for you all of my life
So many times I've dreamed of holding you tight
And now that you're here it's all right
I've waited for you all my life.

Now that you're here for me to touch
The need in me becomes too much
The dream that lived inside of me
Tonight will be reality.

I've been waiting for you all of my life
So many times I've dreamed of holding you tight
And now that you're here it's all right
I've waited for you all my life
Waited for you all of my life
I've been waiting for you all of my life.

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THAT DIDN'T HURT TOO BAD

(As recorded by Dr. Hook)

ROBERT BYRNE
TOM BRASFIELD

Come on over here my brand new baby
You look so alone and the night's so kind
Won't you take your tremblin' lips
And kiss me one more time
You're gonna do just fine.

Oh that didn't hurt too bad now did it
That shouldn't make you sad
'Cause it's only love you're running from
And that didn't hurt too bad now did it.

I'm gonna handle you like a baby
I'm gonna love you like you never knew
And it'll be everything and more
Than you ever thought it could
And you're gonna be so good.

Oh that didn't hurt too bad now did it
That shouldn't make you sad
'Cause it's only love you're running from
And that didn't hurt too bad now did it.

Wasn't it everything and more than you ever thought it
could be
Baby you were so good.

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Herb Ritt

SINCE I DON'T HAVE YOU

(As recorded by Don McLean)

JAMES BEAUMONT
JANET VOGEL
JOSEPH VERSCHAREN
WALTER LESTER
JOHN TAYLOR
JOSEPH ROCK
LENNIE MARTIN

I don't have plans and schemes
And I don't have hopes and dreams
I don't have anything
Since I don't have you.

I don't have fond desires

And I don't have happy hours
I don't have anything
Since I don't have you.

I don't have happiness and I guess I never will ever
again

When you walked out on me
In walked the misery
And he's been here since then.

Now I don't have much to share
And I don't have one to care
I don't have anything
Since I don't have you.

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AMERICA

(As recorded by Neil Diamond)

NEIL DIAMOND

Far, we've been traveling far without a home
But not without a star
Free, only want to be free
We huddle close hang on to a dream.

On the boats and on the planes
They're coming to America
Never looking back again
They're coming to America.

Home, don't it seem so far away
Oh we're traveling light today in the eye of the storm, in
the eye of the storm

Home, to a new and a shiny place
Make our bed and we'll say our grace
Freedom's light burning warm
Freedom's light burning warm.

Ev'rywhere around the world

They're coming to America
Ev'ry time that flag's unfurled
They're coming to America
Got a dream to take them there
They're coming to America
Got a dream they've come to share
They're coming to America
They're coming to America
They're coming to America
They're coming to America
They're coming to America
Today, today
Today, today, today.

My country 'tis of thee
(Today)
Sweet land of liberty
(Today)
Of thee I sing
(Today)
Of thee I sing
Today, today, today.

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RUSH

POP STAR OF THE MONTH

by Neil Peart

... *Dateline: New York City, May 9, 1980*

In the midst of a crowded and chaotic backstage scene, following the second of our four nights at the Palladium, a few quiet words of agreement became the unlikely conception of this album. Prior to this, it had been our announced intention to record and release a second live album, but an unlooked-for charge of ambition and enthusiasm caused a last-minute resolution to throw caution out the window (onto 52nd Street), and dive headlong into the making of a studio elpee instead. The reasons for this are difficult to put to paper, being somewhat instinctive, but all of us had been feeling very positive, and our Research and Development Department had been very spirited and interesting, so it was felt that the creative hiatus provided by a live album was not really necessary at present, and it would be more timely and more satisfying to embark on the adventure of a new studio album. Right!

... *Dateline: London, June 4, 1980*

It is never too late to change plans, but not so with arrangements! Thus we went ahead with the live tapings we had planned, recording our five shows at the Hammersmith Odeon, as well as dates from Glasgow, Manchester, and Newcastle. Then we would record some shows in this upcoming tour, and put together a live set that would represent a wider scope of our concerts, musically, temporally, and geographically. This is no bad thing, and should prove to be a good move, unless we change our minds again, in which case we could combine three tours, or four, or...

... *Dateline: Toronto, July 28, 1980*

An intense thunderstorm

raged outside all day long, while indoors a storm of a different kind was brewing. In the studios of Phase One, two complete sets of equipment crammed the room, and two complete bands filled the air with a Wagnerian tumult, as Max Webster and ourselves united to record a song for their album, called "Battlescar." This could only be a very unique and enjoyable experience, attempting something on such a scale as this, and I think the result will testify to its success. This day also afforded Pye Dubois (Max's lyricist) the opportunity to present us with a song of his, humbly suggesting that it might be suitable for us, if we were interested. Having been long-time admirers of Pye's work, we were indeed interested, and it eventually became "Tom Sawyer", and it is interesting that an identifiable Max influence crept into the music, by way of Pye's lyrical input.

... *Dateline: Stony Lake, Ontario, August, 1980*

The address and time of year will probably best describe the setting, as the creative work begins in earnest. For those interested in Alex's adventures in aviation, it may be reported that a large pile of wreckage, and a rather sizeable hole in the top of a truck, bear witness to his prowess in the field of radio-controlled airplanes. Happily, he was somewhat more fortunate in his dealings with the genuine article, and he could be seen buzzing and strafing the house.

These exciting distractions aside, we were banished to the barn, and began the process of assembling ideas, both musical and lyrical. "The Camera Eye" was the first to be written, soon followed by "Tom Sawyer", "Red Barchetta", "YYZ" and "Lime-light". Things were taking shape.

It is interesting sometimes to

retrace the sources of some of the musical ideas: for instance, the instrumental section of "Tom Sawyer" grew from a little melody that Geddy had been using to set up his synthesizers at sound checks, then was forgotten until we were searching for a part in that song, when it emerged as a very strong theme. "YYZ" is the identity code used by Toronto International Airport, and the intro is taken from the Morse code which is sent out by the beacon there. It is always a happy day when YYZ appears on our luggage tags!

On the other end of those tags, though, it becomes increasingly apparent to us just how valuable touring is, primarily in our development as individual musicians, which in turn directs the progression of our music. Sometimes in the dark days of a mid-tour depression, brought on by fatigue, homesickness, and hence frustration, the stresses of touring would seem to outweigh the benefits, but when we reach the 'Final Exams' of writing and recording, the evidence of change and improvement is very rewarding.

... *Dateline: Toronto, August 31, 1980*

We return to Phase One, together with our long-suffering old standby, Terry Brown (Broon), our co-producer and Chief Objective Ear, fouling the air with "Gitanes", and offering criticisms and suggestions where necessary. We put together some rough demos of the aforementioned five songs, as well as a rough (to say the least), and riotous (to say the most), version of "Witch Hunt". This was the winner of the most re-written song award, being very difficult to get a handle on, but our intention had always been to use it as the 'production number' of the al-

bum, in the tradition of such pieces as "Different Strings", "Madrigal" and "Tears". This frees us from our usual practice of writing as we would play live, maintaining the discipline of a three-piece band. It would serve as a sort of vehicle for experimentation and indulgence. For instance, we would be using Hugh Syme's talents on the keyboards, and my entire drum part was recorded twice (as two drummers) in one verse, while in another, a percussion section was created by recording each



Geddy Lee

sound differently. The introduction was a very strange endeavor, as we assembled a 'Vigilante Choir' out in the snow, and the sound of the 'haunted child' at the beginning. Although the main thrust of our work has always been directed towards its live presentation, it is nice to take a small dose of studio indulgence! ... *Dateline: Portland, Maine, October 1, 1980*

It was here that we concluded a short tour, mainly the eastern seaboard of the United States, in which we rehearsed the five completed songs whenever possible, and introduced "Tom Sawyer" and "Limelight" into our shows, although both would undergo some changes before being committed to tape.

... *Dateline: Morin Heights, Quebec, October through December, 1980*

Once again we returned to the beautiful Laurentian Mountains, and to the amiable ambiance of Le Studio. We had been very much looking forward to our return here, and were not disappointed, it proving to be every bit as great as our memories. A very friendly place.

We were soon made painfully aware (literally) of the ambitious nature of our project, as we had to work long and hard to capture the right sounds and performances for each track. The only exception to this, for no apparent reason, was "Red Barchetta". With only a few runs to get the sounds together, it was to be that rarest of all animals (for ourselves, anyway!), a one-take wonder. No one could have been more surprised than we, especially after the relentless grinding it had taken to capture "Tom Sawyer," "Limelight" and "YYZ". (Are you sure, Broom?)

We had purposefully left one song still unwritten, with a view to writing it directly in the studio, as we have had such good results from this previously. Songs such as "Natural Science" and "The Twilight Zone" have benefitted from the pressure and spontaneity of this situation, although then it happened by force of circumstances, where now our planning includes a space for 'no-plan'.

"Vital Signs" was the ultimate result, eclectic in the extreme, it embraces a wide variety of stylis-



Neil Peart

tic influences, ranging from the sixties to the present. Lyrically it derives from my response to the terminology of 'Technospeak', the language of electronics and computers, which often seems to parallel the human machine, in the functions and interrelationships they employ. It is interesting, if irrelevant, to speculate as to whether we impose our nature on the machines that we build, or whether they are merely governed by the same inscrutable laws of Nature as we. (Perhaps Murphy's Laws?) Never mind!

ANYWAY!! The tracks were eventually finished, albeit a few days behind schedule, when the mixing and the disasters began. In a massive electronic freak-out revolution, the digital mastering machine, the mixdown computer, and one of the multi-track machines, gave up their collective ghosts one after the other, driving poor Broom to distraction, and setting us two weeks behind in the end. After much technical tearing of hair and gnashing of teeth, the machine maladies were finally put right, and Geddy returned to perch on Broom's shoulder, and the Skiers of the Woods were seen no more on the Wilderness Trails.

As with anything that drags on too long, we were glad to finally finish, but even more glad to hear what it was we had finished! It is



Alex Lifeson

a curious sensation, when listening back to a completed album (*Moving Pictures*) for the first time, how quickly all those months and all of those difficulties go racing by. How can a mere forty minutes of music contain and express all of the thoughts, feelings, and energy that goes into it?

Then suddenly you're listening without analyzing, transformed from the performer to the audience, feeling the responses that you hope the listener at home will feel.

Perhaps it is true that in a synergistic way the output does add up to all of that input, perhaps it is all in there for the discerning listener to experience, maybe Time travels backward at the speed of light, maybe Alex Lifeson is 'Gub', maybe...

Why are you asking me all these questions?

JESSIE'S GIRL

(As recorded by Rick Springfield)

RICK SPRINGFIELD

Jessie is a friend
You know he's always been a good friend of mine
But lately somethin's changed it ain't hard to define
Jessie's got himself a girl and I wanna make her mine.

Cause she's watchin' him with those eyes
And she's lovin' him with that body I just know it
And he's holdin' her in his arms late, late at night.

You know I wish that I had Jessie's girl
I want Jessie's girl
Where can I find a woman like that.

I'll play along with the charade
There doesn't seem to be a reason to change
I feel so dirty when they start talkin' cute
I wanna tell her that I love her
But the point is probably moot.

Cause she's watchin' him with those eyes

And she's lovin' him with that body I just know it
And he's holdin' her in his arms late, late at night.

You know I wish that I had Jessie's girl
I want Jessie's girl
Where can I find a woman like that
Like Jessie's girl
I wish that I had Jessie's girl
Where can I find a woman
Where can I find a woman like that.

And I'm lookin' in the mirror all the time
Wonderin' what she don't see in me
I've been funny I've been cool with the lines
Ain't that the way love's supposed to be.

Where can I find a woman like that.

You know I wish that I had Jessie's girl
I want Jessie's girl
I want Jessie's girl
Where can I find a woman like that
Like Jessie's girl
Jessie's girl
I want, I want Jessie's girl.

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I DON'T NEED YOU

(As recorded by Rupert Holmes)

RUPERT HOLMES

I don't need you
I don't need you half as much as you need me
And I thank my lucky stars that you have freed me
'Cause I'm losin' weight at last
Losin' weight and losin' sleep and losin' my mind fast
(Stop).

I don't need you
I don't miss you in the way I expected
I have time to clean the sink and feel neglected
Will I call you up, I won't
I forgot your number (six three six, four eight three
one).

And I don't need you
I don't need you like my life depended on it
You're gone, you're gone, you're gone
It only effects me in the hours when I need you, I need
you

But I don't want you
I do crosswords and I'm weavin' a basket
And I'd never take you back unless you ask it.

And I don't need you
I don't need you like my life depended on it
You're gone, you're gone, you're gone
It only effects me in the hours when I need you, I need
you.

But I don't love you
I don't love you like with whom you are livin'
Only twenty times as much and all's forgiven
If you'll just come by today
So that I can have you near forever
While I say that I don't need you
I don't need you
I don't need you.

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I CAN TAKE CARE OF MYSELF

(As recorded by Billy & The Beaters)

BILLY VERA

Your wardrobe's purchased at the latest boutique
Your place is furnished like the President's suite
Your freezer's filled up with the finest of meat
Somehow you manage on a hundred a week.

They say you like to feel white gold on your neck
They say when you make love you like to direct
And that new sports car you proceeded to wreck
They say I ought to ask who picked up the check.

I can take care of myself
My friends all say I ought to think twice
I can take care of myself
I don't need nobody's advice
You're so nice.

Attempts to charm you met with little success
I never met someone so hard to impress
Until one day by chance you saw my address
The next day you had on your lowest cut dress.
(Repeat chorus)

They could be correct in their judgment of you
Maybe you'll take me and make me a fool
But I'm a big boy and I know what to do
It might be worth it to wake up next to you.
(Repeat chorus)

I can take care of myself
I don't need nobody's advice;
Oh I can take care of myself
I don't need nobody's advice
Yeah I can take care of myself
I don't need nobody's advice.

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YOU BETTER YOU BET

(As recorded by The Who)

PETE TOWNSHEND

I call you on the telephone
My voice too rough with cigarettes
I sometimes feel I should just go home
But I'm dealing with a memory that never forgets
I love to hear you say my name
Especially when you say yes
I've got your body right now on my mind
But I've drunk myself blind
To the sound of old T. Rex
Ooh to the sound of old T. Rex
And who's next.
When I say I love you
You say you better
When I say I need you
You say you better.
You better bet your life
Or love will cut you like a knife.

I lay on the bed with you
We could make some book of records
Your dog keeps licking my nose
And chewing up all those letters sayin' you better
You better bet your life.

I want those feeble minded axes overthrown
I'm not into your passport picture
I just like your nose
You welcome me with open arms and open legs
I know only fools have needs
But this one never begs
I don't really mind how much you love me
A little is alright
When you say come over and spend the night tonight,
tonight
When I say I love you
You say you better
When I say I need you
You say you better.
When I say I love you
You say you better
When I say I need you
You scream you better
When I say I love you
You say you better
When I say I need you
You say you better.
You better bet your life
Or my love will cut you
Just like a knife.

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LOVERS AFTER ALL

(As recorded by Melissa Manchester & Peabo Bryson)

MELISSA MANCHESTER
LEON WARE

When I look deep into your eyes
That's when I know I'm living
For ev'ry moment of our lives
We should be forgiving.

We'll hold each other when we cry
Even if we fall somehow we'll be lovers after all.

In time we'll learn to understand the meaning of
together
If we keep walking hand in hand
Then nothing else will matter.

There will be no need to hide feelings that we keep
inside
We'll hold each other when we cry
Even if we fall somehow we'll be lovers after all
Lovers, lovers after all.

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SUPER TROUPER

(As recorded by Abba)

BENNY ANDERSSON
BJORN ULVAEUS

Super troupier
Beams are gonna blind me
But I won't feel blue
Like I always do
Cause somewhere in the
Crowd there's you.

I was sick and tired
Of everything
When I called you
Last night from Glasgow
All I do is eat
And sleep and sing
Wishing every show
Was the last show
So imagine I was
Glad to hear
You're coming
Suddenly I feel alright
And it's gonna be
So different when
I'm on the stage tonight.

Tonight the
Super troupier
Lights are gonna find me
Shining like the sun
Smiling having fun
Feeling like a number one
Tonight the
Super Troupier
Beams are gonna blind me

But I won't feel blue
Like I always do
Cause somewhere in the
Crowd there's you.

Facing twenty thousand
Of your friends
How can anyone
Be so lonely
Part of a success
That never ends
Still I'm thinking
About you only
There are moments
When I think I'm
Going crazy
But it's gonna be alright
Everything will be
So different when
I'm on the stage tonight.
(Repeat chorus)

So I'll be there
When you arrive
The sight of you
Will prove to me
I'm still alive
And when you take
Me in your arms
And hold me tight
I know it's gonna
Mean so much tonight.

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WHAT KIND OF FOOL

(As recorded by Barbra Streisand & Barry Gibb)

BARRY GIBB
ALBHY GALUTEN

There was a time when we were down and out
There was a place when we were starting over
We let the bough break
We let the heartache in
Who's sorry now.

There was a time when we were standing still
And for a moment we were separated
And then you found her
You let the stranger in
Who's sorry now.

Who's sorry now
What, what kind of fool tears it apart
Leaving me pain and sorrow
Losin' you now
Wondering why
Where will I be tomorrow.

Forever bendin' what we are to be without each other
We'll be rememberin' when
There was a time when we were down and out

There was a place when we were starting over
We let the bough break
We let the heartache in
Who's sorry now
Who's sorry now.

What, what kind of fool tears it apart
Leaving me pain and sorrow
Losin' you now
How can I win
Where will I be tomorrow.

Was there a moment when I cut you down played around
What have I done
I only apologize for being as they say the last to know
It has to show when someone is in your eyes.

What kind of fool tears it apart
Leaving me pain and sorrow
Losin' you now
Wondering why
Where will I be tomorrow.

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SHEENA EASTON



I CAN'T STAND IT

(As recorded by Eric Clapton & His Band)

ERIC CLAPTON

You've been told
So maybe it's time that you learned
You've been sold
Maybe it's time that you earned.

I can't stand it
You're fooling around
I can't stand it
You're running around
I won't stand it
You're fooling around with my heart.

I'll explain
I feel like I'm being used
Make it plain
So you don't get confused.

I can't stand it
You're fooling around
I won't stand it
You're running around
I can't stand it
You're fooling around with my heart.

I can't stand it
You're running around
I can't stand it
You're fooling around
I can't stand it
You're playing around with my heart.

It was time
Time for me to let you know
Ain't no crime
No crime to let your feelings show.

I can't stand it
You're running around
I can't stand it
You're playing around
I can't stand it
You're fooling around
I can't stand it
You're running around
I stand it
You're playing around
I can't stand it
You're fooling around
I can't stand it
You're running around
I can't stand it
You're fooling around
I won't stand it
You're fooling around
I won't stand it
You're fooling around
I won't stand it
Playing around
I won't stand it
You're running around with my heart
You're fooling around with my heart.

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sion.

SWEETHEART

(As recorded by Franke & The Knockouts)

F. PREVITE
W. ELWORTHY

I know baby it's hard to be strong
Just take the good with the bad
And don't think you're alone.

'Cause I know all your sad goodbyes
'Cause I've been there before
To help you dry your eyes.

Sweetheart
Who loved you from the start
Who treats you like a star

Oh sweetheart.
Who loves you baby
Who loves you wrong or right
'Cause you're the spark in my life
Yeah day and night.
And when trouble a-keeps knockin'
Down your door
Just call on me babe
And it won't be 'round no more.

Sweetheart oh I know yes I know
No matter how long
I'll be by your side
Singing this song.

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WALKING ON THIN ICE

(As recorded by Yoko Ono)

YOKO ONO

Walking on thin ice
I'm paying the price for throwing the dice in the air
Why must we learn it the hard way
And play the game of life with your heart.

I gave you my knife
You gave me my life like a gush of wind in my hair
Why do we forget what's been said
And play the game of life with our hearts.

I may cry some day
But the tears will dry whichever way
And when our hearts return to ashes
It'll be just a sto-o-ory
It'll be just a story.

"I knew a girl
Who tried to walk across the lake
'Course it was winter and all this was ice
That's a hell of a thing to do you know
They say this lake is as big as the Ocean
I wonder if she knew about it."

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WATCHING THE WHEELS

(As recorded by John Lennon)

JOHN LENNON

People say I'm crazy
Doin' what I'm doin'
Well they give me all kinds of warnings
To save me from ruin
When I say that I'm o.k.
Well they look at me kind-a strange
"Surely you're not happy now
You no longer play the game."

People say I'm lazy
Dreamin' my life away
Well they give me all kinds of advice
Designed to enlighten me
When I tell 'em that I'm doin' fine
Watching shadows on the wall
"Don't you miss the big time boy
You're no longer on the ball."

HOLD ON LOOSELY

(As recorded by .38 Special)

DON BARNES
JEFF CARLISI
JIM PETERIK

You see it all around you
Good lovin' gone bad
And you believe it's too late
When you realize what you had.

And my mind goes back to a girl that I left some years
ago

Who told me
Just hold on loosely
But don't let go
If you cling too tightly
You're gonna lose control
Your baby needs someone to believe in
And a whole lot of space to breathe in.

I'm just sittin' here watchin' the wheels go round and
round

I really love to watch them roll
No longer riding on the merry-go-round
I just had to let it go.

People asking questions
Lost in confusion
Well I tell them there's no problem only solutions
Well they shake their heads and they look at me
As if I've lost my mind
I tell them there's no hurry
I'm just sitting here doing time.

I'm just sittin' here watchin' the wheels go round and
round

I really love to watch them roll
No longer riding on the merry-go-round
I just had to let it go
I just had to let it go
I just had to let it go.

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So damn easy
When your feelings are such
To over-protect her
To love her too much.

And my mind goes back to a girl that I left some years
ago

Who told me
Just hold on loosely
But don't let go
If you cling too tightly
You're gonna lose control
Your baby needs someone to believe in
And a whole lot of space to breathe in
Don't let her slip away
Sentimental fool
Don't let your heart get in the way.

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THE PARTY'S OVER

(As recorded by Journey)

STEVE PERRY

You never call me up
When I'm alone at night
What can this poor boy do
When he's hopelessly in love with you.

So I will tell you now
This love is fallin' down
Just what more can I do
When I'm hopelessly in love with you.

Hopelessly in love
Hopelessly in love
Hopelessly in love with you.

So I will tell you this
Our love is in a fix
Just what more can I do
When I'm hopelessly in love with you.

You never call me up
When I'm alone at night
What can a poor boy do
When he's hopelessly in love with you.

Hopelessly in love
Hopelessly in love
Hopelessly in love with you.

Hopelessly in love
Hopelessly in love
I'm hopelessly in love with you.

Oh bye bye baby
The party's over
I have gone away
The party's over
I have gone away.

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SOUL SECTION

SUKIYAKI

(As recorded by A Taste Of Honey)

HACHIDAI NAKAMURA
ROKUSUKE EL

It's all because of you
I'm feeling sad and blue
You went away
Now my life is just a rainy day
I love you so
How much you'll never know
You've gone away and left me lonely.

Untouchable memories seem to keep haunting me
Of love so true that once turned all my gray skies blue
But you've disappeared
Now my eyes are filled with tears
I'm wishing you were here with me.

If only you were here
You'd wash away my tears

The sun would shine
And once again you'd be mine all mine
But in reality you and I will never be
'Cause you took your love away from me.

Soft with love are my thoughts of you
Now that you're gone
I don't know what to do.

It's all because of you
I'm feeling sad and blue
You went away
Now my life is just a rainy day
I love you so
How much you'll never know
You've gone away and left me
Ah baby you took your love away from me
(Sayonara).

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ONE MORE CHANCE

(As recorded by Diana Ross)

GERRY GOFFIN
MICHAEL MASSER

Feel like a fool
Not realizing all the value you had
I took a happy ending and made it sad
The day I walked away and left you alone
With hardly an explanation
You stood on your own
And handled the situation and showed to me
How understanding you could be.

Now I'm alone
Looking back at all the years that we shared
Thinking of the pain you should have been spared
Afraid to ask forgiveness
But where can I go
There's no one else to turn to
I still have my pride
But now it's time to learn to cast it aside
And come to you with honesty.

Give me just one more chance
Such a simple thing I'm asking for
Just one more chance
It would be a shame to close the door
To one more chance
Isn't that what we pray each night for
One more chance
Isn't that what we're fighting for
Why throw away a love that needs one more chance.

Now I'm afraid that after all I said
You'll still turn me down
And you'll smile and say
"I'll see you around"
But remember that you still have a choice
And I hope and pray you'll make it
You'll think of my heart
And you won't want to break it
And I'll prove to you
The kind of lady I can be.

Give me just one more chance
Such a simple thing I'm asking for
Just one more chance
It would be a shame to close the door
To one more chance
Isn't that what we pray each night for
One more chance
Isn't that what what we're fighting for.

One more chance
Don't you know that we belong together
One more chance
Now I really need you more than ever
One more chance
You and I could really make it baby
One more chance

All you have to do is say the word to one more chance.
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NEXT TIME YOU'LL KNOW

(As recorded by Sister Sledge)

**NARADA MICHAEL WALDEN
ALLEE WILLIS**

Looks like we're running out of time
Can't hide away in nights no longer yours or mine
All things must change
It's so painful when nothing ever stays the same
But I must go on
While you run away from love oh.

Next time you'll know
Not to let my love go

When you feel afraid
And you can't love nobody
Next time you'll know
You must let your heart show
Till the dying day my friend.

Maybe I hurt too easily
But is it wrong to feel betrayed when love can't be
You could change your mind
No excuses could ever make me change mine
But I've got to be strong
And believe I'll find the love oh.

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GIVE IT TO ME BABY

(As recorded by Rick James)

RICK JAMES

When I came home last night
You wouldn't make love to me
You went fast asleep
You wouldn't even talk to me
You say I'm so crazy
Coming home intoxicated
I say, "I just wanna love you"
Guess that's why I'm so elated
Come on girl.

Give it to me baby
(Give it to me)
Give it to me baby
(Give it to me baby)
(I bet-cha)

I'll make you holler you've had enough
Give it to me baby
(Give it to me)

Just give it to me baby
Give it to me baby
(Give it to me baby)
(I bet-cha)

I'll make you holler you've had enough
Give it to me

Give me that stuff that funk that sweet that funky stuff

Give it to me
Give me that stuff that funk that sweet that funky stuff
Give it to me
Give it to me
Give it to me
Give it to me
Give me that stuff
That sweet funky stuff.

When I was high as the sky
Out all night just dancin'
You say, "Let's go home"
That's the time I start romancin'
You say, "How can I love ya"
When your body keeps on movin'
I say, "Wait till I squeeze you"
Maybe then you'll start to groovin'.
(Repeat chorus)

Give it to me
What-cha say
Give it to me
What-cha say
Give it to me
What-cha say
Give it to me
What-cha say.

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BEING WITH YOU

(As recorded by Smokey Robinson)

WILLIAM "Smokey" ROBINSON

I don't care what they think about me
 And I don't care what they say
 I don't care what they think
 If you're leaving I'm gonna beg you to stay
 I don't care if they start to avoid me
 I don't care what they do
 I don't care about anything else
 But being with you
 Being with you.

Honey don't go
 Don't leave this scene
 Be out of the picture and off of the screen
 Don't let them say we told you so
 Don't tell me you love me
 And then let me go
 I heard the warning voice
 From friends and my relations
 They tell me all about your heart-break reputation.

I don't care if they start to avoid me
 I don't care what they do
 I don't care about anything else
 But being with you
 Being with you.

People can change they always do
 Haven't they noticed the changes in you
 Or can it be that like love I am blind
 Do I want it so much
 Till it's all in my mind
 One thing I know for sure is really, really real
 I never felt before
 The way you make me feel.

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Matthew Robison

ONE DAY IN YOUR LIFE

(As recorded by Michael Jackson)

**SAMUEL F. BROWN III
 RENEE ARMAND**

One day in your life
 You'll remember a place
 Someone touching your face
 You'll come back and you'll look around you.

One day in your life
 You'll remember the love you found here
 You'll remember me somehow
 Though you don't need me now
 I will stay in your heart
 And when things fall apart
 You'll remember one day.

One day in your life
 When you find that you're always waiting for the love
 we used to share
 Just call my name
 And I'll be there.

One day in your life
 When you find that you're always lonely for the love we
 used to share
 Just call my name
 And I'll be there.

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LADY'S WILD

(As recorded by Con Funk Shun)

MICHAEL V. COOPER
FELTON PILATE
GARRY JACKSON

Steppin' out on back street with my lover
Feeling like I feel a burst of fire
Make me want to holler with a back beat in my shoulder
Dancing in the night is my desire.

Lady's got the feeling
The lady's got the right
Turn on the party lights
With control of the night
Lady's got the feeling
The lady's got the right
Turn on the party lights
With control of the night.

Lady's wild
Our hearts we'll give to keep the woman
That lady's wild
Get on up and party down.

Caught me with my feeling turning on
Have a little faith in my new wave of groovin'
Put a little gusto in your life
That this groove is dynamite
If you feel the soul
Would you let me know.

Lady's got the feeling
Lady's got the night
Turn on the party lights
With control of the night.

Lady's got the feeling
Lady's got the night
Turn on the party lights
With control of the night
Lady's wild
Our hearts we'll give to keep the woman
That lady's wild
Get on up and party down.

Lady's got the feeling
Lady's got the right
Turn on the party light
With control of the night.

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'SCUSE ME WHILE I FALL IN LOVE

(As recorded by Donna Washington)

DAVID LASLEY
LUTHER VANDROSS

'Scuse me while I fall
While I fall in love
'Scuse me while I fall
While I fall in love.

Won't you forgive me please
For giving you divided attention
I seem to drift away
As soon as love is mentioned

I don't know why.

I know I fall in love too fast
Guess I'm just crazy like that
I know it's wrong to give my heart away
And fall into the same old trap
Why's it be like that.

If curiosity killed the cat
There ain't no chance for me git to that
They say you only live once or twice
That's why it takes a million loves to fill a thousand
nights.
(Repeat chorus)

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DOUBLE DUTCH BUS

(As recorded by Frankie Smith)

FRANKIE SMITH
BILL BLOOM

Give me a HO if you've got your funky bus fare ... HO.

There's a double dutch bus comin' down the street
Movin' pretty fast
So kinda shuffle your feet
Get on the bus and pay your fare
And tell the driver that you're goin' to a Double Dutch
Affair
Fe Fi Fo Fum
Well I'll be darn here it comes
The Double Dutch Bus is on the street
You'd better get off the curb
Move your feet.

Bus fare trans-pass
That's the way my money lasts
Ain't got no car to get around
When I go to work I've gotta go downtown
Now I've missed my train
That's a darn shame
When I'm running late no sleep's to blame
If you've gotta wife you know I'm right
Gotta special man well I can understand
Uptown, downtown everybody's getting down
Say uptown say downtown
Well I've missed my bus I know I'm late
I've gotta do something I know I hate
I'm gonna walk to work fifteen blocks
I already got a hole in my socks

Go ahead and laugh that's okay
Cause what I really wanna say
I got bad feet my corns hurt
To top it off I'm late for work
Let me tell you what I say
When I'm dealing with the funky sidewalk
Let me show you how to walk
When I gotta do my funky walk
Let me tell you what I say
When I'm dealing with the funky sidewalk
I say sssssssss-sugar.

(Rap with children)

Bip, Bomp, Bam Alakazam
But only when you're grooving with the Double Dutch
Man
Put on your skates don't forget your rope
Cause I know I'm gonna see you at my Double Dutch
Show
Rebecca, Lolita, Veshawn and Dawn
Everytime you do the Double Dutch you really turn it on
Bilzarbra, Milzery, Milzetty, Kilsan
Tilzommy, Kilzerrance, Kilzommy that's my man
Come on get on my Double Dutch Bus
(The Double Dutch Bus).

Let me hear you say Do That
(Do That)
Let me hear you say Do That Again
(Do That Again)
Let me hear you say Do The Do
Let me hear you say Do The Do The Do
Do The Do, Do Do Do Do Do.

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JONES VS. JONES

(As recorded by Kool & The Gang)

GEORGE BROWN
KOOL AND THE GANG

We don't feel like talking
There's nothing to be said
I guess it's just confusion rolling 'round our heads
Still we know there's love here
We just can't work it out
The hardest part of all babe
Is breaking up in doubt.

So here's where we let go
So here's where we step out
The hardest part of all babe
Is breaking up in doubt
We had a love so strong
Tell me where did we go wrong.

'Cause you believed in me once
Girl I believed in you
Man and woman love so beautiful
Still we know there's love here
We just can't work it out
When the hardest part of all babe
Is breaking up in doubt.

So here's where we let go
So here's where we step out

September never seemed so cold
Where in the world did love go.

I just can't believe it baby
And this love is now so crazy
Jones vs. Jones.

I received a notice
They called me on the phone
To come and sign the papers of Jones versus Jones
Gone are the days of me and you
I just can't believe it baby
And this love is now so crazy
Jones versus Jones
I just can't believe it baby
And this love is now so crazy
Jones vs. Jones
Mr. and Mrs. Jones.
(Repeat chorus)

I just can't believe it baby
Who's to blame for a name that's changing
I just can't believe it baby
Goodbye baby
Jones vs. Jones
I just can't believe it baby
It's all over but the memories
I just can't believe it baby
I can't believe it.

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IF YOU LOVE a/k/a IF YOU LOVE (The One You Lose)

(As recorded by Brenda Russell)

BRENDA RUSSELL

If you love the one you lose
You never lose the one you love
'Cause if you loved that's time enough for two to think
of

I never thought of it before
Till somebody opened up a door

If you love

If you love

If you love

Oo oh oo

Oo ba oo ba oo ba oo ba ba.

And if I never see your face
I know it can be replaced
But I'll go on knowin' I'll never lose
What you gave me if I choose, choose to.

There never was a boy like you

I'm so amazed at what you do
How you disappear and never leave a clue
We make so much of precious time
I know you never wasted mine
If you love
If you love
If you love
Oo oh.

I just found out a bit of what's goin' on
Say it's far beyond the norm
I'm holdin' on to mem'ries in sweet repeat
'Cause I know they never leave, leave you.

So if you love the one you lose
You never lose the one you love
'Cause if you loved that's time enough for two to think
of

But I never tho't of it before
Till somebody opened up the door

If you love

If you love

If you love

Oo oh.

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WINNING

(As recorded by Santana)

RUSS BALLARD

One day I was on the ground
When I needed a hand
Then it couldn't be found
I was so far down that I couldn't get up
You know and one day I was one of life's losers
Even my friends were my accusers
In my head I lost before I begun.

I had a dream but it turned to dust
And what I thought was love
That must have been lust
I was living in style
When the walls fell in
And when I played my hand
I looked like a joker

Turn around fate must have woke her
'Cause lady luck she was waiting outside the door.

I'm winning

I'm winning

I'm winning

I'm winning and I don't intend losing again.

Too bad it belonged to me
It was the wrong time and not meant to be
It took a long time and I'm new born now
I can see the day that I bleed for
If it's agreed that there's a need to play the game
And to win again.

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JUST THE TWO OF US

(As recorded by Grover Washington, Jr.)

RALPH MACDONALD

WILLIAM SALTER

BILL WITHERS

I see the crystal raindrops fall
And the beauty of it all
Is when the sun comes shining through
To make those rainbows in my mind
When I think of you sometime
And I want to spend some time with you.

Just the two of us
We can make it if we try
Just the two of us
Just the two of us
Building castles in the sky
Just the two of us
You and I.

We look for love
No time for tears
Wasted water's all that is
And it don't make no flowers grow
Good things might come to those who wait
Not for those who wait too late
We gotta go for all we know.

I hear the crystal raindrops fall
On the window down the hall
And it becomes the morning dew
And darling when the morning comes
And I see the morning sun
I want to be the one with you.
(Repeat chorus)

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BAD COMPANY

(As recorded by Ullanda McCullough)

NICKOLAS ASHFORD
VALERIE SIMPSON

The phone don't ring no more where I live
And I sit home at night just nursing tears
Since we broke up I've changed you see
Now my friends have labeled me.

Bad company
Since you left me
Bad company
They can't help me
Bad company
Since you left me
They say I'm not what I used to be.

Some find it easy
When love is gone

To get back in the race and carry on
No one listens when I explain
I guess that's how I got the name.

Bad company
Since you left me
Bad company
They can't help me
Bad company
Since you left me
Bad company.

You see I've lost my sparkle, lost my smile
When I used to have so much style
You know I lock myself in my room
I won't come out till late afternoon
And in my neighborhood people in the streets
They avoid me whenever we meet
'Cause they say that I'm bad
Don't you know she's bad
You know she's bad
She's bad, bad, bad company.

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LATELY

(As recorded by Stevie Wonder)

STEVIE WONDER

Lately I have had the strangest feeling
With no vivid reason here to find
Yet the tho't of losing you's been hanging round my mind
Far more frequently you're wearing perfume
With you say no special place to go
But when I ask will you be coming back soon
You don't know never know.

Well I'm a man of many wishes
Hope my premonition misses but what I really feel
My eyes won't let me hide
'Cause they always start to cry
'Cause this time could mean goodbye.

Lately I've been staring in the mirror

Very slowly picking me apart
Trying to tell myself I have no reason
With your heart
Just the other night while you were sleeping
I vaguely heard you whisper someone's name
But when I ask you of the thoughts you're keeping
You just say nothing's changed.

Well I'm a man of many wishes
Hope my premonition misses but what I really feel
My eyes won't let me hide
'Cause they always start to cry
'Cause this time could mean goodbye, goodbye
Oh I'm a man of many wishes
I hope my premonition misses but what I really feel
My eyes won't let me hide
'Cause they always start to cry
'Cause this time could mean goodbye.

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WHEN LOVE CALLS

(As recorded by Atlantic Starr)

WAYNE LEWIS
DAVID LEWIS

Here I stand with open arms
I'm offering my love to you
I wanna do for you
All the things that you want me to.

There's so much more that I could do for you
But you just won't let me give you my love
Boy what is wrong with you.

When love calls
You'd better answer
'Cause it might be a big mistake
If you decide to hesitate
When love calls
You'd better answer

Don't let it slip away too many times
'Cause love may not ever come again.

When true love is so hard to come by
It's precious and it's rare
But I've got a lot of it to give
Don't miss out don't you dare.

I know that your heart is into playing the field
And that blinds you
Baby you can't see the forest for the trees
The candle in my heart burns slowly every day
Don't you mess around too long
And let it melt away.

There's still time
Come on and see it through
I'm willing and waiting
But it's all up to you.

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YOU LIKE ME DON'T YOU

(As recorded by Jermaine Jackson)

JERMAINE JACKSON

I remember when we met
Your eyes I can't forget
They told me a lot about you
From the look upon your face
This feelin' I could trace
Girl a sign you needed love
The smile you gave from my hello
Would light up my world all aglow
But I just kept my cool.

And the more I saw your face
You'd start to stare in space
Tryin' to find a place to go
Ooh It took me by surprise from the corner of your eyes
I catch you starin' at me
I just didn't know what to say
If I'm wrong I'm gonna say it any way
One thing that's true
I notice you like me don't you.

When you put your hand in mine
I knew that it was time
To let you know how I feel
Then you kissed me by surprise
Ooh I got butterflies

Swimmin' 'round in my soul
Out of control
Your kiss was so warm and so pure
Let's me know what I feel is for sure
One thing that's true
I notice you like me don't you, don't you
Girl you gave me many signs
I knew it all the time
When you first looked at me baby
You like me don't ya
Girl you like me don't ya oh I know what I feel is real
Girl I wasn't sure what to say to you
If I'm wrong I'm gonna say it any way
One thing that's true
I notice you like me don't you.

Ooo ooo ooo ooo ooo
My mind didn't play tricks on me
I'm sure as sure can be
Of what I saw in your eyes was for real
The smile you gave me from my hello
Would light up my world all aglow
One thing that's true
I notice you like me don't you
One thing that's true
I notice you like me don't you
One thing that's true
I notice you like me don't you
You like me and I like you
Ooo ooo ooo ooo ooo.

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WHAT ARE YOU GONNA DO WITH IT

(As recorded by Betty Wright)

**STEVIE WONDER
BETTY WRIGHT**

I wanna love you and keep you satisfied
But it seems to me you just wanna get the best of my
heart
Your experience that can't be denied
It's easy to win the race
When you got yourself a head start
I've been suckered in before and left out of doors
So I'm not gonna give anymore
Until you tell me.

What are you gonna do with it.
When ya get it
Will you mistreat my love
What are you gonna do with it
When ya get it
Will you be sweet my love
I wanna know, I wanna know, I wanna know boy.

I wanna trust you above any man
But it appears to me you just wanna take the best of my
love
Now you're a fine man and I'm sure you're in demand
But being hurt again is all that I can think of

I've been let down before
My heart's down on the floor
So before I give anymore
Just tell me.
(Repeat chorus)

What are you gonna do with it
When ya get it
Will you mistreat my love sugar
What are you gonna do with it
When ya get it
Will you be sweet my love
'Cause a love like mine's so very hard to find
But the moment that you get me
Will you leave me cryin', cryin', cryin'
What are you gonna do now
When ya get it
Will you mistreat me
Make love incomplete to me
Or will you be sweet to me
Make love incomplete to me
What are you gonna do boy.

Will you be sweet to me
Make lovin' a treat for me
Make lovin' a treat for me
Say that you'll be sweet to me
What are you gonna do
What are you gonna do
What are you gonna do boy.

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Quincy Jones



Bobby Holland

Any career whose early exploits include playing trumpet for Billie Holiday is pretty well earmarked for a certain degree of success. But even the proverbial fly on the wall watching fifteen-year-old Quincy Jones playing trumpet for the immortal "Lady Day" could hardly have predicted the numerous incarnations and super-protean output in the career of this astounding artist.

To put the background as briefly as possible, he was born in 1933 in Chicago and was raised in Seattle. There, by the age of fourteen, the band that he had

formed with his sixteen-year-old buddy Ray Charles was dominating the local circuit. He absorbed music every way he could: babysitting for a conductor so he could study his charts... hanging out at stage doors where he'd get in by talking some player into letting him carry his axe. By the age of fifteen he was ready to hit the road with Lionel Hampton, who had accepted one of his arrangements. That plan was foiled by an irate Mrs. Hampton who threw him from the bus and sent him packing back to school. Consequently, he ended up on

scholarship at the Berklee College of Music in Boston.

At Berklee he set himself an ambitious schedule of ten courses and played the local strip joints at night. His name started to get around, and it wasn't long before famed jazz bassist Oscar Pettiford contracted him to write and arrange two tunes for an album he was recording in New York. The lure of the New York scene and hanging with the likes of Tatum, Monk, Bird and Miles made Quincy into a regular weekend commuter from school in Boston, and the value of the formal train-

SOUL STAR OF THE MONTH

ing of Berklee was eclipsed entirely. The hub of the jazz scene and the greats of the era became Quincy's classroom and teachers.

In 1951, eighteen-year-old Quincy cashed in his raincheck with the road to tour with Lionel Hampton's Premier Band. During the three years that he toured with "Hamp" he got his first taste of Europe — a taste that was to stay with him for some time to come.

After leaving Hampton's band, he returned to New York and immersed himself in studio work — arranging, composing, and producing for greats like Dinah Washington, Duke Ellington, Count Basie, Big Maybelle, Tommy Dorsey, LaVern Baker, Chuck Willis, and The Clovers. During this period he cut the first Ray Charles album, as well as the first sessions on the incomparable Cannonball Adderley. As productive as these years in the studio were, old wanderlust called again, and in 1956, he took an invitation from the State Department to arrange and conduct a world tour for the Dizzy Gillespie Orchestra. That tour took him through the Mideast, South Africa, South America, and Europe ... and the old flame was rekindled.

1957 was marked by several events in Quincy's ever volatile life. He signed as an artist to Mercury Records and made his move to Europe. He set up house in Paris and, with a special release from Mercury, became the Musical Director at Barclay Disques. During his four years at Barclay, he recorded "la creme" of Europe's talent: Charles Aznavour, Jacques Brel, Henri Salvador, and fellow ex-patriates Sarah Vaughan, Billy Eckstine and Andy Williams, who had a young man by the name of Dave Grusin playing piano for him at the time. He also recorded the

Grammy nominated *I Dig Dancers* for release on Mercury in the United States, and in an early hint of his penchant for Herculean schedules, studied classical composition during this time with the famed Nadia Boulanger.

1961 saw the release of another Grammy nominee, *The Great Wide World Of Quincy Jones*, and the return of its author to New York. There he was recommended by John Hammond to do an arrangement of the Johnny Mercer/Harold Arlen play "Free And Easy" for a run on Broadway. He assembled the top talent that was available at the time and off they went to Belgium, Holland, and France to break the show in. The plan was to meet in London with Sammy Davis, who was to play the lead role on Broadway. They ran straight into the Algerian crisis, the subsequent closing of the show, and a twenty-four hour deadline for passage home. It proved impossible to make the deadline, and the entire band — complete with wives, kids, and a couple of dogs — ended up stranded in Europe. The only thing left to do was to find work for this stellar group in Europe. Under Q's direction they booked themselves all over the continent with no agent or manager, and for the next ten months, thirty of the world's top musicians learned the true meaning of "playing by ear."

When the energy and opportunities for this nerve-bending exercise finally evaporated, Quincy, who was seriously in debt as a result of the tour, returned to New York and the world of records — this time as Vice-President in charge of A&R at the Mercury label. The financial misadventures of the dubiously named "Free And Easy" tour provided Quincy with the motivation to develop his legal and financial chops to match his

musical ability. At Mercury he became a student of the business side of "the business," and travelled some 250,000 miles per year in a largely administrative capacity. Always the chameleon, he still found the time to record a series of albums unparalleled in their time for big band creativity. Included in the series are the Grammy nominated albums *Big Band Bossa Nova*, *Hip Hits*, and *Quincy Jones Explores The Music Of Henry Mancini*, as well as Ray Charles' *Gentle + Soul = Jazz*, his own *Birth Of A Band* and the classic, *Newport 1961*. He produced and arranged the renowned series of Frank Sinatra albums that includes *Live At The Sands In Las Vegas* with Count Basie. Also with Basie he cut the Grammy-winning "I Can't Stop Loving You." Quincy dispelled any notions that his ears were only for jazz or be-bop when he found a demo on a young lady named Leslie Gore and cut "It's My Party." Concurrent with all of this was his recording of some of the most highly regarded jazz albums in the industry. With a special release from his contract at Mercury, he recorded the ABC/Impulse series of three albums including, *Go West Young Man*, *This Is How I Feel About Jazz*, and *Quintessence*, winner of two Grammy nominations. The latter two of these albums were touted by famed jazz critic Leonard Feather as "pinnacle albums in the development of new directions in jazz."

During the closing years of his tenure as the first black vice-president at a major label, Quincy began his move into another territory formerly closed to blacks — the world of film scores. His love for film had been nurtured since the childhood days he spent in theatres with his eyes closed, identifying composers by their styles. He scored his first film,

Sidney Lumet's "The Pawnbroker," in 1963 and went on to score a total of thirty-three major motion pictures. His scores for four of those films, "In Cold Blood," "The Eyes Of Love," "For Love Of Ivy," and "The Wiz," were nominated for the Oscar. Also, the soundtracks to "Golden Boy," "In The Heat Of The Night," "MacKenna's Gold," and "The Lost Man" were recipients of Grammy nominations. Quincy spent the years 1963 to 1969 immersed exclusively in scoring, but ultimately it was impossible for him to ignore the other outlets for his talent. In 1969 he signed as an artist to A&M Records.

Quincy went to A&M with a career total of fifteen Grammy nominations and one Grammy to his credit. Since then his work has brought in fifty-one nominations and six awards. His first three albums at A&M, *Walking In Space*, *Gula Matari*, and *Smackwater Jack*, brought in four of those nominations and two Grammys. The second Grammy, which he won in 1971 for *Smackwater Jack*, was especially significant in that, being awarded for best pop instrumental performance, it foreshadowed the future evolution of Quincy's music. More and more, his music embraced elements of the pop mainstream and, by 1974, the album *Body Heat* demonstrated that the crossroads had in fact been met and crossed. The huge orchestral arrangements, once Quincy's trademark, were replaced by a funky, driving rhythm section, searing synthesizers, and guitars.

Shortly after the release of *Body Heat*, Quincy had a bout with two neural aneurysms that almost took his life. After coming through two operations that saved his life, each of which carried eighty-twenty odds of ending it all right on the table, Quincy went straight back to work with renewed commitment to the art of living and to his own art in particular.

His next release, *Mellow Madness* (1975), continued in the pattern that *Body Heat* had established and also served to introduce two hitherto unknown

musicians that proved to be an overnight sensation ... The Brothers Johnson. Quincy cut *Look Out For #1* with The Brothers in 1976. The album went platinum with astonishing speed and began a series of platinum productions to Quincy's credit that remains unbroken at eight straight. There were the three subsequent Brothers Johnson albums, all million or million-



plus sellers, and then his own *Sounds ... And Stuff Like That*. 1979 saw the release of his phenomenally successful production of Michael Jackson's *Off The Wall* for Epic Records. That album is in its seventy-fifth week on the charts at this writing and has sold over seven million worldwide. The Rufus and Chaka album, *Masterjam* for MCA brought the count to seven platinum straight. Q's productions were by now so dominant on the nation's airways and enjoyed such mass appeal that he was able in 1980 to form his own label, Qwest Records. He cut George Benson's *Give Me The*

Night as Qwest's debut. That album took his platinum streak to eight and brought in eight Grammy nominations, including his third as "Producer of the Year." In the eleven years since signing with A&M, Quincy's work, either as an artist or producer, has sold over thirty-five million records.

That count, of course, does not include *The Dude*, Quincy's present and final album for A&M. *The Dude* offers a tuneful potpourri that will entice a variety of musical palates. The pre-release single, "Al No Corrida," features the vocals of Charles May and "Dune." Its infectious rhythm and unforgettable hookline have made it the Chartmaker Of The Week at each of the trades. Stevie Wonder contributed another driving up-tempo tune, "Betcha' Wouldn't Hurt Me," featuring the sweeping vocals of the incomparable Patti Austin. The title song, "The Dude," was written by Quincy, Rod Temperton, and Patti Austin. It is a riotously colorful and humorous rap tune with driving rhythms and contagious melody lines that back up a narrative offering a veritable aural picture of life in "The Community." Rod Temperton, Quincy's studio side-kick since the *Off The Wall* album, contributed three more songs on the album, all of which feature Patti Austin on vocals. "Something Special," "Turn On The Action," and the irresistibly chant-like "Razzamatazz" show the remarkable talent and range of this very gifted writer. Two ballads are performed by a singer of awesome ability, James Ingram: they are the almost overwhelming "Just Once" and the sweetly seductive "One Hundred Ways." Rounding out the album is an instrumental by Brazilian writers Ivan Lins and Vitor Martins, which features an extraordinarily sensual and serene harmonica lead by the legendary "Toots" Thielemans.

It remains to be seen whether or not *The Dude* is a success; but one thing is for sure: it is Q's best, as is everything that bears his name. As the man himself puts it, "It's not about getting over — it's about getting better."

MAKE THAT MOVE

(As recorded by Shalamar)

K. SPENCER
W. SHELBY
R. SMITH

Make that move right now baby
Make that move right now baby.

So many times by holding back
I let the good things pass me by
And then one day
I asked myself the reason why
And like an answer from above
You came into my life
And showed me one thing for sure
With love nothing is certain
You got to go for it
When you feel it
Everybody, everybody
Needs somebody to love
Right now choose you baby.

So let's make that move
Right now baby
You only go around once in a lifetime
Make that move right now baby.

So natural to give into feelings deep inside
When love is due and I know something was missing
Cause I feel brand new and motivations in my heart

Whenever I'm with you
So girl whatever you do
You got to hold on tight
When you know it's right
Everybody, everybody
Needs somebody to love
Right now choose you baby
So let's make that move
Right now baby.

You only go around once in a lifetime
Make that move right now baby
The longer you wait on love
The more you'll be without it
Why don't you make that move
Make that move, make that move
Make that move, make that move
Make that move.

Let's make that move
Make that move, make that move
Make that move, make that move
Make that move.

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A WOMAN NEEDS LOVE

(As recorded by Ray Parker, Jr. & Raydio)

RAY PARKER, JR.

A woman needs a love just like you do who-o-o
Don't kid yourself into thinkin' that she don't
She can fool around just like you do who-o-o
Unless you give her all the lovin' she wants.

Don't make the mistake of thinkin' old-fashioned times
have changed from yesterday
No longer will those old double standards be accepted
by the women of today
So when you think you're foolin' her
She just might be foolin' you
Remember if you can do it she can too.
(Repeat chorus)

When her eyes are begging for affection
Don't put her off
Don't make her wait
Don't try to give her that worn out excuse
About being tired and workin' late
I tell ya

One day you'll come home
Early from work
Open up the door and get your feelings hurt.

Because she needs it yea
A woman's got to have it whoa yea just like you
And if you're smart mmm you'd better stop foolin'
around hey hey
Cause she will too oh
Now an example to you
Is by the time poor Jack returned up the hill
Somebody else had been lovin' Jill.

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WHATCHA' GONNA DO FOR ME

(As recorded by Chaka Khan)

HAMISH STUART
NED DOHENY

All night and day just chippin' away
It's all in a day's work
Tryin' hard to defend the time that I spend alone
The ground that you lose exploiting the blues
Won't get the job done
Still as deep as it bites
I'm keepin' my sights on you.
Whatcha' gonna do for me
What are you gonna do for me
Whatcha' gonna do for me
The chips are down.

In the cool of the night
When nothing seems right
The feeling can take you
Strange as it seems
You make your own dreams come true
If you try to conceal
The way that you feel
You're askin' for trouble
Just as sure as you'll cry
I'm keepin' my eye on you.

You don't have to tell me
I'm to blame for this
The thing you hold against me
Is the very thing that I miss.
(Repeat chorus)

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YESTERDAY ONCE MORE

(As recorded by The Spinners)

**JOHN BETTIS
RICHARD CARPENTER**

When I was young I'd listen to the radio
Waltin' for my fav'rite songs
When they played I'd sing along
It made me smile
Those were the happy times and not so long ago
How I wondered where they'd gone
But they're back again just like a long lost friend
All the songs I love so well.

And ev'ry sha-la-la-la
Ev'ry wo wo still shines
Ev'ry shing-a-ling-a-ling that they're startin' to sing so
fine
When they get to the part where she's breaking his
heart

It can really make me cry just like before
It's yesterday once more
(Shoo-bie do lang lang).

Lookin' back on how it was in years gone by
And the good times that I had
Makes today seem rather sad
So much has changed
It was songs of love that I would sing to them
And I'd memorize each word
Those old melodies still sound so good to me
As they melt the years away.
(Repeat chorus)

Ev'ry sha-la-la-la
Ev'ry wo wo still shines
Ev'ry shing-a-ling-a-ling that they're startin' to sing so
fine.

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MOMENT OF WEAKNESS

(As recorded by Enchantment)

DAVID GARNER
ANITA JONES

In a moment of weakness
I nearly loved you
I almost let myself go
In a moment of weakness
I nearly touched you
I couldn't hold it anymore
It's so hard to be strong
When I've waited so long
It's so hard

When a moment of weakness comes along.

In a moment of weakness
I reached out for you
Though you belong to someone else
In a moment of weakness
I said I love you
I couldn't help myself
It's so hard to be strong
When I've waited so long
It's so hard

When a moment of weakness comes along.
(Repeat chorus)

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EVERYTHING IS COOL (a/k/a Ev'rything Is Cool)

(As recorded by T-Connection)

DAVID MACKEY

When I'm feelin' blue
I just think of you
'Cause when I think about you babe
That mood is gone
And when I'm feelin' cool
It's because of you
'Cause when I think about you babe
I feel so good.

When I'm feelin' lonely
I just think of you
When I think about you babe
Ev'rything is cool
When I think about you babe
Ev'rything is cool
When I think about you baby
Ev'rything is cool
Yeah yeah yeah yeah yeah yeah.

When I'm feelin' sorry
I just think of you
'Cause when I think about you babe
That mood is gone
And when I'm feelin' worried
I just think of you
Feel so good.

When I'm feelin' lonely
I just think of you
When I think about you babe
Ev'rything is cool
When I think about you babe
Ev'rything is cool
When I think about you baby
Ev'rything is cool
Yeah yeah yeah yeah yeah yeah.

When I think about you babe
Ev'rything is cool.

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YOUNG LOVE

(As recorded by Teena Marie)

TEENA MARIE BROCKERT

I remember back in school
When I first laid my eyes on you
I saw your smile and knew right then and there
You reached out and touched my hand
And two became just one person
And no one could've stopped our love affair
Baby we can't even see each other
Without acting just like distant lovers
When we venture to find under cover
What a shame baby
Who's to blame.

Young love why you want to go out on me now
Young love why you want to go out on me now
Don't say goodbye my love
No no no baby
Just one more try in love.

I remember promises
The way I'd feel when we'd caress
Can't imagine where your love went wrong
You said that you needed me
But where is the sincerity
I guess that with our love that too has flown
Baby we can't even touch each other
Without acting just like distant lovers
When we venture to find under cover
What a shame
Who's to blame.
(Repeat chorus)

Do you remember the young love
Do you remember the love we shared
Do you remember the young love
Do you remember the love when love was new baby
Do you remember the love we shared
Do you remember the young love
Do you remember the love we shared
Do you remember the young love
Do you remember the love we shared
Do you remember the young love
Do you remember the love we shared
Do you remember the love we shared
Do you remember the love we shared
Do you remember the love we shared
Don't you think we ought to give it one more try
We've come too far to be saying
(Come too far to be saying).
(Repeat chorus)

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IT'S A LOVE THING

(As recorded by The Whispers)

**WILLIAM SHELBY
DANA MEYERS**

It's a love thing
It's a love thing
It's a love thing, thing.

The look in your eyes
Is more than enough
To make my poor heart
Burst into flames.

Knew from the moment we met
That there was no doubt
That my life would never be the same.

I could never hide the feelings
That come over me
When you're near me
I know that's how it's suppose to be
My heart keeps telling me.

It's a love thing, yeah
Got me talkin' in my sleep
About the love we made.

It's a love thing
It's a love thing

Love thing, yeah.

Such a feeling I got
Whenever we touch
Girl like no other
I felt before.

It's still so new and yet
I need you so much
Got to make you mine
Forever more.

You're the kinda woman
That can turn my world around
Cause you show me what a selfish love is all about
Without a doubt.

It's a love thing
I feel that pounding in my heart
When you call my name
It's a love thing.

It's a love thing
Love thing, thing
It's a love thing.

Every time that you're near
It becomes so clear
It's a love thing
It's a love thing
Love thing, yeah.

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SOMETHING TO REMEMBER

(As recorded by Dynasty)

**GENE DOZIER
NIDRA BEARD
LINDA CARRIERE**

Something to remember
Just a little something
Something to remember me by.

I'll never ask when will I see you again
'Cause if you want me you know I'll be around
Just call me baby
I'd like to hear you say.

That nobody loves me better
Whisper in my ear
All the words I want to hear
'Cause I'm a woman
And I understand love's complications
So when you say goodbye
I won't cry
'Cause I know that I'm giving you.

Something to remember
Just a little something
Something to remember me by.

Just a little something
To remember
Said I'm giving you
Something to remember.

Sounds like we're breaking up
But sugar we've just begun
And you can bet that I'll put love on your mind
'Cause I believe in layin' it on the line.

Ooh and nobody loved me better
Whisper in your ear
All the words you want to hear
Just be my woman
And we'll overcome love's complications
And I won't say goodbye
No not I.

Can't forget 'cause you're driving me crazy
Oooh love me baby.

Don't you hear what I'm sayin'
Ooh true love we'll be makin'
Don't let me forget you baby
I'll give you something
To remember me by.

Together, forever we'll sure make it better
I'll put love on your mind
Ooh better love you will find
I can't forget
With you by my side
I'll give you something to remember me by.

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YOU WON'T FAIL

(As recorded by The O'Jays)

MIKE JACKSON
WALTER WILLIAMS
REGGIE MASON
TERRY STUBS

In all our lives there's ups and downs and changes
Our best made plans life can rearrange them
We must try to roll with the punches
'Cause the bottom line do all you can do
'Cause the rest surely ain't up to you.

So just do your best take your time
Do it how only you know how to do it
You won't fail

Do your best take your time
Do it how only you know how to do it
You won't fail.

There are times you can't win for losing
And all the odds seem, seem like they're against you
But surely as long as you're breathing
Hey man you've got a chance to make your stand
'Cause it was never in your hand.

You just do your best take your time

Do it how only you know how to do it
You won't fail
Do your best take your time
Do it how only you know how to do it
You won't fail.

We must learn to take the bitter with the sweet
It's just a test, a test to see how weak we'll be
Still we find strength sometime in our defeat
So we never really lose it
Only shows that we're not in control.

So just do your best take your time
Do it how only you know how to do it
You won't fail
Do your best take your time
Do it how only you know how to do it
You won't fail.

Some of us know about the bitter
And there's some that know about the sweet
We've got to make our stand
And you know we can't be beat
We got to take our time
So don't you be weak
Do your best child 'cause it's all part of the test.

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IN LOVE'S TIME

(As recorded by Delegation)

KEN GOLD
MICKEY DENNE

Why, why are we waiting
Anticipating love that never comes our way
How, how we keep hoping
Praying an open door will come some day
It's a mystery that has no end
It's a song without a rhyme oh yeah
It's a lonely man without a friend
A shame, a crime.

In love's time
All you'll ever need in the life you lead will be
guaranteed
In love's time
Ev'rything will be there for you to see
Wait and you'll be free

In love's time.

When, when will it find us
We let it blind us now
Why do we close our eyes
Who, who has the answer
Here in the dance of life no one is wise
It's a lonely heart without a home
It's a room without a chair oh yeah
In a crowded place you're all alone
No love to share.

In love's time
All you'll ever need in the life you lead will be
guaranteed
In love's time
Ev'rything will be there for you to see
Wait and you'll be free
In love's time.

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AND I'LL SEE YOU NO MORE

(As recorded by The Stylistics)

RUSSELL A. THOMPkins, JR.
RAYMOND JOHNSON

What could be colder than the attitude
That's being carried between me and you
And now that it seems our dreams will not come true
Baby we're through.

But if by morning we still feel the way we felt the night
before
Then let's say no more about it

Walk out the door
And I see you no more
How can this be true.

But if by living a lie is such a foolish game
How could we think that love would still remain
Talking it over would make things so plain
Come on let's try.

But if by morning we still feel the way we felt the night
before
Then let's say no more about it
Walk out the door
And I see you no more.

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MAC DAVIS



COUNTRY STAR OF THE MONTH

When Mac Davis first wrote "It's Hard To Be Humble," it started off as a joke. 700,000 copies later, it had become one of country music's biggest commercial hits of the year.

In fact, the hard-hitting facts are that Mac Davis has plenty to boast about, but then, Mac Davis rarely toots his own horn.

Lately, he hasn't had to. This past year Mac debuted in motion pictures with his critically acclaimed performance in the controversial feature, *North Dallas Forty*. According to Mac, who's turned down a series of movie roles in the past, "I knew *North Dallas Forty* was my part ... the one I'd waited for so long."

His portrayal as the easygoing Don Meredith style quarterback complemented the performance of veteran Nick Nolte, and brought him nearly half-a-dozen major feature film offers. Mac has spurned starring roles in films such as *No. 1 With A Bullet*, *Two For The Price Of One*, *Breakfast In Bed* and others.

He did accept the lead role in *Cheaper To Keep Her*, a romantic

comedy co-starring Tovah Feldshuh, directed by Ken Annakin with Jerry Frankel, Executive Producer. The film, distributed by American Cinema, was released in late September.

It's Hard To Be Humble, released by Casablanca in mid-1980, is one of Mac's strongest albums. The album netted sales nearing 400,000 and yielded two major country chart hits, "It's Hard To Be Humble," and "Let's Keep It That Way."

While filming *Cheaper To Keep Her*, Mac began writing a series of songs that have now been compiled into his latest Casablanca album *Texas In My Rear View Mirror*, which was released in early September.

"The album is really an introspective view of my past and present," says Mac. "It has nostalgia, but it's really about special people in my life, and realizing that many of them are back home. Everyone has special people, and those are the people who you really care about most."

The album was recorded in Muscle Shoals, and the songs

vary from pure country to pop, and pop/rock. The album reflects Mac's teenage years in Lubbock, Texas (his birthplace) in songs like "Fat Boy Pruitt." The title track, "Texas In My Rear View Mirror," is a saga of how he first arrived in Hollywood, his early tribulations as a struggling songwriter, and his self-realization about remembering from whence he came.

"I feel this album should reach a lot of people, whether you've lived in Texas or not," says Mac. "anybody who has ever gone through puberty should relate to the album, because basically it's about growing up and trying to establish your own identity."

Mac has successfully intertwined recording hit records with a consistently rigid national touring schedule that has included sellout engagements in Las Vegas and Lake Tahoe to state fairs, and one-nighters across the country.

Few entertainers can claim the multitude of audiences Mac Davis has nurtured. In the past eleven years he'd been a prime-time favorite of millions of Ameri-

cans through a string of highly-rated NBC-TV specials. Contracted for two a year, Mac's singular success with television specials is a rarity for most musical performers. This Christmas, Mac will jet to London to film a holiday special for NBC, and in October, he co-hosted the Country Music Awards' Special with Barbara Mandrell.

Also this year, he renewed his pact with the MGM Grand for a series of headlining engagements for 1981-1982, but if you ask Mac Davis what he enjoys doing most, he'll say without hesitation, "it's my music and writing songs."

Like most superstars, Mac's road to stardom has it's own special rags to riches tale. Mac is the middle of three children. His father, T.J., a building contractor, and his mother, Edith, were divorced when Mac was nine. It was his father who bought him his first guitar, "a Hawaiian steel guitar," but at the time, Mac was shy about singing in public.

He started seriously considering music after he caught a glimpse of a white convertible Buddy Holly and the Crickets were driving through Lubbock — that was the real beginning of a dream.

Just after high school, Mac left Lubbock and wound up in Atlanta, where he enrolled in Emory University for a year, then later worked clerking with the city probation department. He also moonlighted playing "high school sock hops and fraternity pukeouts in a rock band."

Mac married young, and had his only son, Scott. He continued his musical interests behing-the-scenes as a promotion man for Vee Jay Records, and later working in Liberty Records publishing division.

Finally, in the late '60s, Mac's songwriting career began to click. He wrote three hits for Elvis Presley, "In The Ghetto," "Memories," and "Don't Cry Daddy," which led to other stars recording his tunes, including Lou Rawls, Glen Campbell, Bobby Goldsboro, Kenny Rogers, Andy Williams, O.C. Smith, and Dolly Parton, to name a few.

His tune "I Believe In Music," is a pop standard which has sold millions of copies and been recorded by more than 50 artists. In 1971, Mac recorded his debut album, and followed in 1972 with "Baby, Don't Get Hooked On Me," which became a #1 chart hit.

Mac further established his own recording success with a string of million-selling singles, including "Baby, Don't Get Hooked On Me," and "Stop And Smell The Roses," and "One Hell Of A Woman."

It was his songwriting and recording prolificacy that became the vehicle for Mac's emergence as a television star. During his heralded long-term contract with NBC-TV, Mac has continually been a winner in the prime-time ratings game, and he's also won the CMA's "Entertainer Of The Year Award," and the People's Choice Awards' "Favorite Male Entertainer" distinction.



COUNTRY SECTION

THE BARON

(As recorded by Johnny Cash)

JERRY TAYLOR
PAUL RICHEY
BILLY SHERRILL

I wish I had of known ya when you were a little younger
Around me you might have learned a thing or two
If I had known you longer you might be a little stronger
Maybe you'd shoot straighter than you do
Maybe you'd shoot straighter than you do.

(Spoken)

When he walked into the pool room
You could tell he didn't fit in his hand-made boots
Custom suit, pearl handled shootin' stick
Tonight there'd be a showdown then everyone would
know

Who shoots the meanest game around

The Baron or Billy Joe

Billy Joe looked edgey about to lose his cool
The Baron's hands were steady as the two began to
duel

Yeah he was like a general on a battlefield of slate
And he would say to Billy Joe each time he sunk the
eight.

(Repeat chorus)

(Spoken)

Now Billy Joe was busted

But hadn't felt the sling from the far end of the table
He threw a woman's wedding ring he said,
"All that talk you're doin' just ain't gonna do the trick
I'll bet this ring on one more
Against your fancy stick"

The Baron's eyes got foggy as the ring rolled on the felt
He almost doubled over like he was hit below the belt
Twenty years ago it was the ring his wife had worn
He didn't know before he left a son would soon be born.

It sounded just like thunder when the Baron shot the
break

But it grew quickly as he lined up the eight
Then a warm hand touched his shoulder
But chilled him to the bone

When he turned and saw it was the one who loved him
for so long

The game was never finished, the eight ball never fell
The Baron calmly picked it up and put it on the shelf
Then he placed the ring in the hands that held him long
ago

And tossed that fancy shootin' stick
To his son Billy Joe and he said.

I wish I had of known ya when you were a little younger
Around me you might have learned a thing or two
If I had known you longer you might be a little stronger
Maybe you'd shoot straighter than you do
Maybe you'd shoot straighter than you do.

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WHY DON'T WE JUST SLEEP ON IT TONIGHT

(As recorded by Glen Campbell & Tanya Tucker)

JOHN LEWIS PARKER
HARRY SHANNON

Hold it!

Don'tcha walk out the door
Well, I think we've been thru this a time or two before
And we don't need one more,
Oh, darlin', I gotta get thru to you
I gotta make you understand the things you do
Here's the love you need, just take it,
I can guarantee we'll make it, nothin's wrong,
Baby, won't you just hang on and.

Why don't we just sleep on it tonight?
Ev'rything looks clearer in the early mornin' light,
When the sun goes down, you're the only one I want my
arms around

We don't have to fight,

Why don't we just sleep on it tonight?

Hold it!

Don'tcha say another word

Well, silence is the sweetest sound I've ever heard
Fillin' up with expectation,
Waitin' for the sweet sensation, growing strong,
Baby, don't you wait too long and.

Why don't we just sleep on it tonight?
Ev'rything looks clearer in the early mornin' light,
When the sun goes down, you're the only one I want my
arms around

We don't have to fight,

Why don't we just sleep on it tonight?

No one in the world could know you better,
Why is it so hard to make you see?

You say nothin' lasts forever,
Then you don't know me, no, you don't know me.

Why don't we just sleep on it tonight?
Why don't we just sleep on it tonight?
(Sleep on it tonight)
When the sun goes down, you're the only one I want my
arms around

We don't have to fight,

Why don't we just sleep on it tonight?

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FOOL BY YOUR SIDE

(As recorded by Dave Rowland & Sugar)

BOBBY COX

Loneliness awaits me, I can feel the hurt begin
Misery and an empty heart, will be my closest friends
Searching for tomorrow, will be my goal today
Right or wrong, weak or strong ... I'll do it my own way.

For I'd rather be lonely without you
Than be a fool by your side
Willingly, I gave my heart
And you took me for a ride
I couldn't see you were using me,
But baby, I got wise,
And I'd rather be lonely without you

Than be a fool by your side.
Loving you was easy ... I fell without regret,
But having you to myself was what I couldn't get
Leaving you might change your ways, but you'll still be
all alone,
For it's too late, it's your mistake ... now you'll find me
gone.

For I'd rather be lonely without you
Than be a fool by your side
Willingly, I gave my heart
And you took me for a ride
I couldn't see you were using me,
But baby, I got wise,
And I'd rather be lonely without you
Than be a fool by your side.

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STORMS NEVER LAST

(As recorded by Jessi Colter & Waylon Jennings)

JESSI COLTER

Storms never last, do they baby
Bad times all pass with the wind
Your hand in mine stills the thunder,
And you'd make the sun want to shine
I've followed you down so many roads, baby
I've picked wildflowers and sung you soft sad songs
And ev'ry road you took I know your search was for the
truth
And the cloud that's brewing now won't be your last.

Mm storms never last, do they baby
Bad times all pass with the wind
Your hand in mine stills the thunder,

And you'd make the sun want to shine
I've followed you down so many roads, baby
I've picked wildflowers and sung you soft sad songs
And ev'ry road you took I know your search was for the
truth
And the cloud that's brewing now won't be your last.

Storms never last, do they baby
Bad times all pass with the wind
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I've followed you down so many roads, baby
I've picked wildflowers and sung you soft sad songs
And ev'ry road you took I know your search was for the
truth
And the cloud that's brewing now won't be your last.

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SURROUND ME WITH LOVE

(As recorded by Charly McClain)

WAYLAND HOLYFIELD
NORRIS D. WILSON

Sometimes when life's poison arrows
Shoot me to the ground,
Dreams come fallin' down,
Friends just can't be found
I don't worry, I don't wonder,
I know what to do
I don't go crazy,
I just go for you.

Surround me with love
I need you beside me
I want you to hold and hide me,
When this world is closing in on me
Surround me with love,
Oh, and I can make it
Whatever comes you know I can take it

Just as long as you surround me with love.

Who can say what comes tomorrow,
What the future holds
What lies down the road
Heaven only knows
But one thing I know for certain,
One thing that is true
One thing I'm sure of
Is I need you.

Surround me with love
I need you beside me
I want you to hold and hide me,
When this world is closing in on me
Surround me with love,
Oh, and I can make it
Whatever comes you know I can take it
Just as long as you surround me with love.

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BRIDGE OVER BROADWAY

(As recorded by The Capitols)

GENE DOBBINS
TOMMY ROCCO

There's a street down in the city
Where the devil's got control
He's got it paved with pleasures
That he'll trade you for your soul
Well I've got a woman waiting
Who spends too much time alone
'Cause I can't fight temptation
When I'm out here on my own.

(Why don't they) build a bridge over Broadway
So I can make it home tonight
So I won't hear the jukebox
And I won't see the flashing neon lights
Where there'll be no painted woman
Reaching out to pull me in
Build a bridge over Broadway
So I won't cheat on her again.

She knows I know she's hurting
But she still keeps hanging on
Hoping that my weakness
Someday won't be so strong
I can almost see her teardrops
As the clock starts pushing nine
And the thoughts I know she's thinking
I've thought a thousand times.

(Why don't they) build a bridge over Broadway
So I can make it home tonight
So I won't hear the jukebox
And I won't see the flashing neon lights
Where there'll be no painted women
Reaching out to pull me in
Build a bridge over Broadway
So I won't cheat on her again.

WHAT ARE WE DOIN' IN LOVE

(As recorded by Dottie West)

RANDY GOODRUM

We're like summer and winter
We're not one bit alike
We're like satin and cinders
I'm definitely not your type
Well, then what are we doin' in love
What are we doin' in a mess like this
What are we doin' in love
Why were you someone I couldn't resist
What are we doin' in love.

We're like paper and matches
We'll prob'ly have our share of fights
We're like roses and switches
It's gonna be hard but we've got to try
Oh, what are we doin' in love
What are we doin' in a mess like this
What are we doin' in love
What are we gonna tell all our friends
You don't have to like someone to love someone
That rule was made to be broken
But if we have to say goodbye to a life we've gotten used
to

What are we doin' in love then.
We're like sunup and sundown
People say we're never gonna last
We're like uptown and downtown
You like it slow and I like it fast
So what are we doin' in love
What are we doin' in a mess like this
What are we doin' in love
What are we gonna tell all our friends
You don't have to like someone to love someone
That rule was made to be broken
But if we have to say goodbye to a life we've gotten used
to
What are we doin' in love then.

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sion.

I CAN'T HOLD MYSELF IN LINE

(As recorded by Johnny Paycheck & Merle Haggard)

MERLE HAGGARD

I'm goin' off the deep end
And I'm slowly losin' my mind
I don't like me and the way that I'm livin'
But I can't hold myself in line.

I give nobody no excuses for my drinkin'
But my woman is still my best friend
But if I don't change I know I'm sure enough gonna lose her
But I can't hold myself in line.

Well, my weakness is stronger than I am
I guess I'm just born the losin' kind
We're full speed ahead down the wrong road of life
But we can't hold ourselves in line.

Yeah, but I'm goin' off the deep end
I'm slowly losin' my mind
And we don't like the way that we're livin'
'Cause we can't hold ourselves in line.

We can't hold ourselves in line
I guess we can't hold ourselves in line
I'm full speed ahead and what are you doin' son
I'm right behind you down the wrong road of life
We can't hold ourselves in line.

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I'M ALMOST READY

(As recorded by Leona Williams)

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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ROLL ON MISSISSIPPI

(As recorded by Charley Pride)

KYE FLEMING
DENNIS W. MORGAN

Walkin' along whistlin' a song
Barefoot and fancy free
There's a big riverboat passin' us by
She's headed for New Orleans
There she goes, disappearin' around the bend
Roll on Mississippi,
You make me feel like a child again.

Roll on Mississippi
Big river roll
You're the childhood dream I grew up on
Roll on Mississippi, carry me home
I can see I've been away too long
Roll on Mississippi, roll on.

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MAGIC EYES

(As recorded by Jack Grayson)

TED PURVIN
JACK GRAYSON
JOHN GRAY

Everytime I look at you, I see her face
She left a mem'ry time has not erased,
But if you'll bear with me for just awhile
The lovelight in your eyes will make me smile.

Magic eyes sometimes I fantasize
Just how good loving you would be
But I know I must lay some ghosts to rest
Girl before our love can ever be.

I'd be no earthly good for you as long
As she's still in my heart where you belong
In time you'll drive the hurt she left away
Remember Rome was not built in a day.

Magic eyes sometimes I fantasize
Just how good loving you would be
But I know I must lay some ghosts to rest
Girl before our love can ever be.

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IN THE GARDEN

(As recorded by The Statler Brothers)

Arranged and Adapted:
DON REID
HAROLD REID
LEW DeWITT
PHIL BALSLEY

I come to the garden alone
While the dew is still on the roses
And the voice I hear
Falling on my ear
The son of God discloses.

And he walks with me
And he talks with me
And he tells me I am his own
And the joy we share
As we tarry there
None other has ever known.

He speaks and the sound of his voice
Is so sweet the birds hush their singing
And the melody
That he gave to me
Within my heart is ringing.

(Repeat chorus)

None other has ever known.

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EVIL ANGEL

(As recorded by Ed Bruce)

JESSE WINCHESTER

Evil angel on my shoulder
Boy you sure do know your stuff
Well you start 'em on a little
(Hey) till they just can't get enough.

Well that first sip of whiskey burnt your tongue
Now didn't it that first sip of whiskey it burnt your tongue
Now didn't it, but you, you had to go and have another
Now didn't you, but the first sip of whiskey
Oh hey do you remember
That first sip of whiskey burnt your tongue.

And that first cigarette burnt your eyes, didn't it?
But you had to go and have yourself another, didn't you?

But that first cigarette burnt your eyes
That first cheating love made you 'shamed, didn't it?
But you, you had to go and find yourself another, didn't you?

But that first cheating love made you 'shamed.

(Repeat chorus)

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BY NOW

(As recorded by Steve Wariner)

D. PFRIMMER
C. QUILLEN
D. DILLON

By now she's putting on her makeup
I bet she's been crying all night long
By now her heart is surely breaking
Just like that cold gray Georgia dawn.

In any minute now
That phone is gonna ring
And she'll say
"Let's work it out somehow"
But time keeps dragging on
Oh, what's taking her so long
I should have heard from her by now.

By now she knows how much she needs me
'Cause she can't make it on her own
By now she thinks I really miss her
But I hardly noticed she was gone.

By now she's slipped into her nightgown
And she's letting down her soft brown hair
By now she needs someone to hold her
And I know she's wishing I was there.

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IF I SAY I LOVE YOU (Consider Me Drunk)

(As recorded by Whitley Shafer)

SANGER D. SHAFER

You're the kind of woman that I'd take home to stay,
But you know I've got two ex-wives and one on the way
I'll be your man once or twice, maybe all night long,
You've got me if you want me, oh, but don't get me
wrong.

If I say I love you (consider me drunk)
If I say sweet nothings, don't you believe one word

Darling, this ole heart of mine's just one big hunk of
junk,
And if I say I love you, (consider me drunk).

Honey, drunk or sober, I'd never lie to you
But don't you go and swear me in when I'm on ninety
proof
You can bring your toothbrush, maybe just one change
of jeans
I'll supply the whiskey and a ride when you leave.

(Repeat chorus)

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BLESSED ARE THE BELIEVERS

(As recorded by Anne Murray)

RORY BOURKE
CHARLIE BLACK
SANDY PINKARD

Rain in the sky, a tear in my eye
Static on the radio
The long night's begun with dinner for one
You said you'd never go.

Blessed are the believers
They shall inherit a heartache
Believing in you babe
That was my greatest heartbreak
Blessed are all the left behind
For their hearts shall one day mend

When love and those same sweet lies
Make us believers again.

Cold coffee cup, sun coming up
Sleep is a distant dream
Something you said rolls 'round in my head
Something that you didn't mean.

Blessed are the believers
They shall inherit a heartache
Believing in you babe
That was my greatest heartbreak
Blessed are all the left behind
For their hearts shall one day mend
When love and those same sweet lies
Make us believers again.

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HOOKED ON MUSIC

(As recorded by Mac Davis)

MAC DAVIS

Well, it was New Year's Eve I was fourteen at the time
I was celebratin' four a.m. with them hoodlum friends of
mine

I heard a boy named Elvis Presley singin'
"That's All Right Mama" on the radio
And it turned me on
I've been hooked on music, hooked on music
From that moment on.

Well, all my friends thought I had one brick less than the
load

'Cause I'd stop the car and I'd jump out and start dancin'
in the road

When I heard Jerry Lee Lewis singin' "Whole Lotta
Shakin' Goin' On"

It turned me on
I've been hooked on music, hooked on music
From that moment on.

Well, I'd steal them fancy hubcaps of them cowboy's
pickup trucks

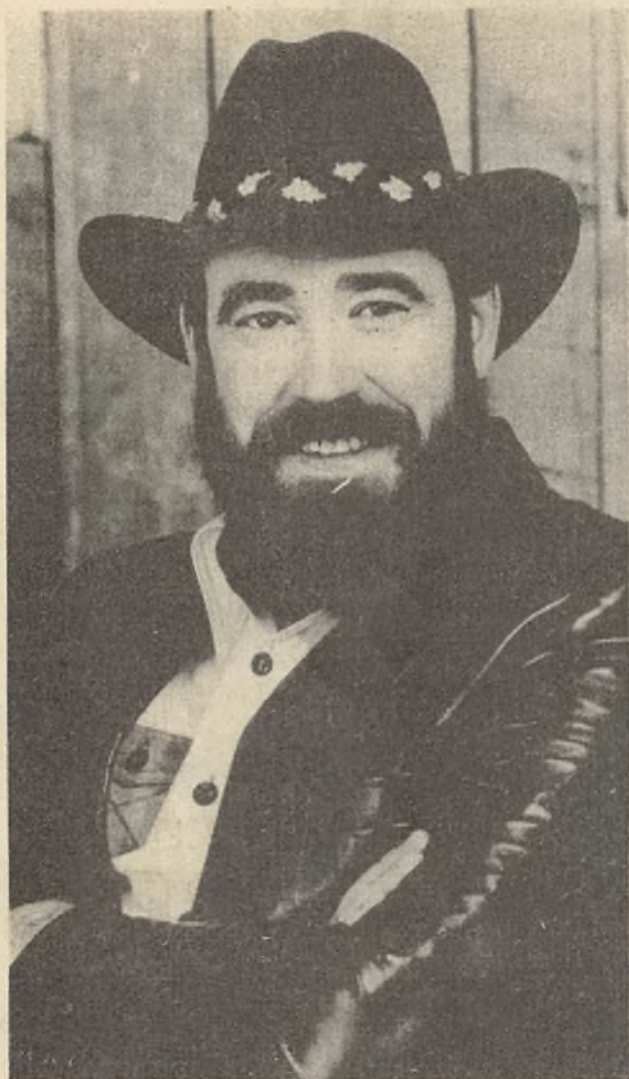
Fender skirts and mudflaps anything to make a buck
I'd sell them right back to 'em out behind the rodeo

Just to make a little money to take my little honey to a
rock and roll show
And I hung around that skatin' rink where Buddy Holly
played
I could not believe one man could have such fun and
still get paid
When I heard that local D.J. playin' "That'll Be The Day"
It turned me on, it turned me on
I've been hooked on music, hooked on music
From that moment on.

Well, I finally got some tickets to see Elvis live and hot
And my girlfriend almost jumped my bones going back
to the parking lot
And I knew that it was not my great physique, good
looks and charm
That left that Texas teeny-bopper's name on my
arm.

So I bought myself a guitar and I wrote me a little song
And I could change the name to fit my latest fad and
that sucker never came out wrong
I'd sit back singin' soft and low
I'd watch 'em as it slowly turned 'em on
It turned 'em on
And I've been hooked on music, hooked on music
From that moment on.

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A LITTLE BIT OF HEAVEN

(As recorded by Roger Bowling)

**ROGER BOWLING
PAUL RICHEY**

A little bit of heaven must be missing tonight
'Cause an angel just fell right into my arms
A little bit of heaven fell around me tonight
And wrapped me in a love so soft and warm.

I'll bet the angel choir in heaven
Isn't singing quite the same
But the choir of love's been singing
In my heart since you came
Yes, a little bit of heaven must be missing tonight
An angel just fell right into my arms.

I'll bet the angel choir in heaven
Isn't singing quite the same
But the choir of love's been singing
In my heart since you came
Yes, a little bit of heaven must be missing tonight
An angel just fell right into my arms.

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LET'S FORGET THAT WE'RE MARRIED

(As recorded by Gary Stewart)

**JIM LEWIS
GARY STEWART
SONNY TACKETT**

Let's forget that we're married
Let's be single tonight
Forget he's your man and I'll forget she's my wife
Let's take off these rings and turn out the lights
Let's forget that we're married
And be lovers tonight.

The key's in my pocket and it's motel time,
So let's slip away and meet at room number nine
And we'll find the courage in a bottle of wine
And walk in the shadows of a love that we hide.

(Repeat chorus)

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WASN'T THAT A PARTY

(As recorded by The Rovers)

TOM PAXTON

Could have been the whiskey,
Might have been the gin
Could have been the three or four six-packs
I don't know
But look at the mess I'm in
My head is like a football,
I think I'm gonna die
Tell me, me oh me oh my,
Wasn't that a party.

Someone took a grapefruit,
Wore it like a hat
I saw someone under my kitchen table
Talkin' to my old tomcat
They were talkin' 'bout a hockey,
The cat was talkin' back
Along about then ev'rything went black,
But wasn't that a party.

I'm sure it's just my mem'ry playin' tricks on me,
But I think I saw my buddy,
Cuttin' down my neighbor's tree
Could have been the whiskey,
Might have been the gin
Could have been the three or four six-packs
I don't know
But look at the mess I'm in
My head is like a football,
I think I'm gonna die
Tell me, me oh me oh my,
Wasn't that a party.

Old Billy Joe and Tommy well they went a little far
They were sittin' in my backyard
Blowin' on a siren from somebody's police car
So you see your honor,
It was all in fun
That little blitty track meet down on Main Street
Was just to see if the cops could run
Well, they run us in to see you
In an alcoholic haze
I sure can use those thirty days
To recover from the party.

Could have been the whiskey,
Might have been the gin
Could have been the three or four six-packs
I don't know
But look at the mess I'm in
My head is like a football,
I think I'm gonna die
Tell me, me oh me oh my,
Wasn't that a party,
Wasn't that a party,
Wasn't that a party,
Wasn't that a party.

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I WANT YOU TONIGHT

(As recorded by Johnny Rodriguez)

STEVE DAVIS

I wish somebody would dance with me
I got the blues a few tears past lonely starin' through a
dry martini

Another wasted night
But if that girl over there would look my way,
I'd take her in my arms this is what I'd say,
"I'm tired of messin' 'round, girl,
I want you tonight."

I want you tonight...

I want you tonight

Take a chance give your heart to me

You'll never know till you try

I want you tonight...

I want you tonight

I can't promise it'll last forever,

I just want you tonight.

The touch of silk a trace of perfume
She danced on flames burnin' in the room
She walked up next to me,
Smiled and ordered Chablis
We started talkin' I bought her a drink
She came on so warm, I didn't have to think
She looked into my eyes you'll never guess what she
said,
She said, "I want you tonight."

She said, "I want you tonight
I'll take a chance and give my heart to you
We'll never know till we try"
She said, "I want you tonight"
She said, "I want you tonight
I can't promise it'll last forever,
I just want you tonight"
I want you tonight, I want you tonight,
I want you tonight.

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THE MATADOR

(As recorded by Sylvia)

DON PERIMMER
BOB MORRIS

Everybody holds their breath
As he passes by the horns of death
Then the crowd is on it's feet
To roar for the matador.

With the scarlet cape against his hip
"Eh, Toro" whispers from his lips
And inside my heart is beating
For the matador.

Tonight we'll meet beneath the silver stars,
Dance to mandolins and soft guitars,
I'll dream I give my love once more
To the matador, to the matador.

As I watch his body turn and twist
He doesn't know that I exist
Though I've shared so many dreams before
With the matador.

And as he leaves the ring they cheer
Sombreros fly into the air
And I throw the crimson rose I wore
For the matador.

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J. Clark Thomas

A MILLION OLD GOODBYES

(As recorded by Mel Tillis)

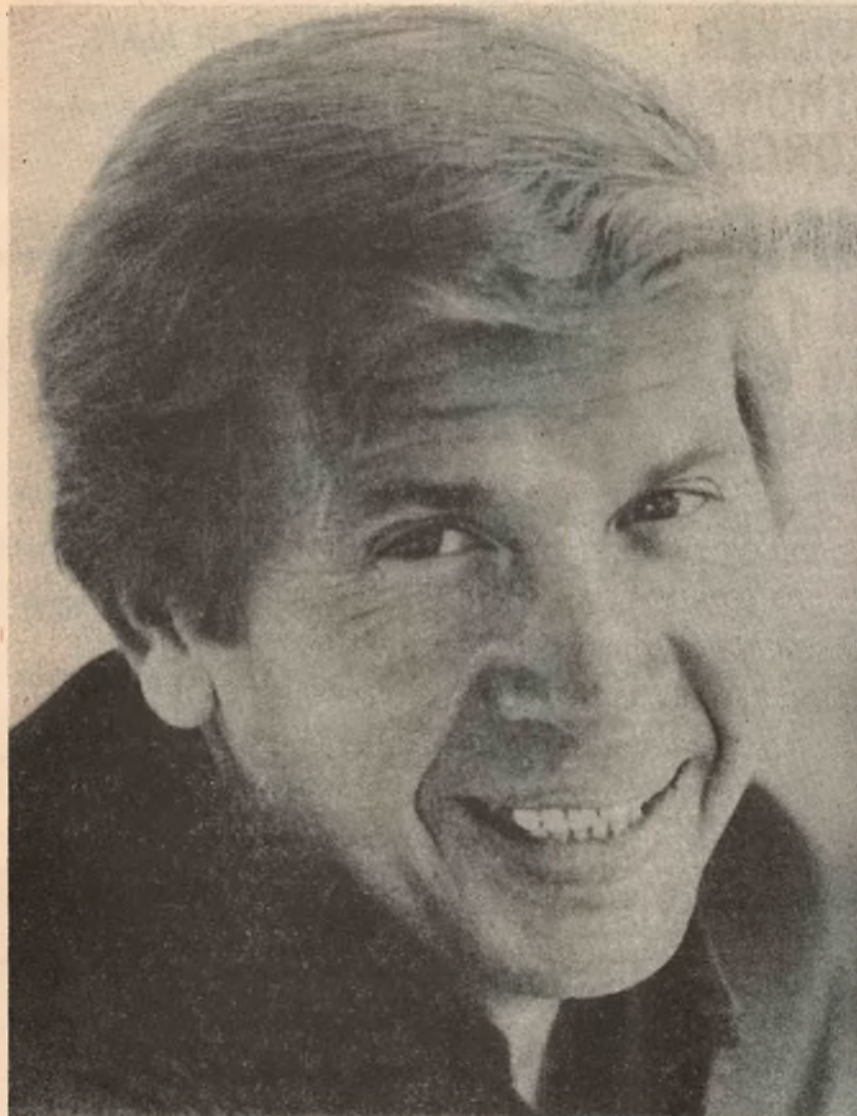
**STEVE GIBB
BOBBY RUSSELL
BUZZ CASON**

There's a plane out tonight
And I swear to you I'm gonna take that flight
Don't you come to see me cry
You've seen it in a million old goodbyes
There was me
There was you
But now there never was an us to hook on to
There were times we touched the sky
Long before a million old goodbyes.

Breakin' up is sometimes more lovin' than the stayin' up
Cryin' nights and planning how to patch it up
Knowin' it was something needin' givin' up
It was good
It was fine
We've played out this ending many times
We can say that we tried way beyond a million old goodbyes.

(Repeat chorus)

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WITHOUT YOU

(As recorded by Buck Owens)

BUCK OWENS
GENE PRICE

When the dawn brings another day
I try to force myself to say
I'm finally over you,
But sunshine doesn't mean a thing
'Cause I spend my time remembering
The things we used to do.

Yes, you're gone and there's no way
To go back to yesterday
And I don't know what I'll do
Without you.

I've told myself a million times
I've got to get you off my mind
But I never do
So I spend another day
Remembering my life away
And missing you.

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GUITAR MAN

(As recorded by Elvis Presley)

JERRY R. HUBBARD

Well I quit my job down at the car wash

Left my mama a goodbye note
By sundown I'd left Kingston
With my guitar under my coat
I hitchhiked all the way down to Memphis

Got a room at the Y.M.C.A.
For the next three weeks
I went a-haunting them night clubs
Looking for a place to play
Well I thought my picking would set 'em on fire
But nobody wanted to hire a guitar man.

Well I nearly 'bout starved to death
down in Memphis
I run out of money and luck
So I bummed me a ride down to Macon, Georgia

On an overloaded poultry truck
I thumbed on down to Panama City
Started checking out some of them all night bars

Hoping I can make myself a dollar
Making music on my guitar
Got the same old story at them all night piers
There ain't no room around here for a guitar man
(We don't need a guitar man son).

So I slept in the hobo jungles
Bummed a thousand miles of track
'Til I found myself in Mobile, Alabama

In a club they call "Big Jack's"
A little four piece band was jamming
So I took my guitar and I sat in
I showed 'em what a band would sound like

With a swinging little guitar man
(Show 'em son).

So if you ever take a trip down to the ocean
Find yourself down around Mobile
Well make it on out to the club called "Jack's"

If you got a little time to kill
Just follow that crowd of people
You'll wind up out on his dance floor
Digging the finest little five piece group

Up and down the Gulf of Mexico
And guess who's leading that five piece band

Why wouldn't you know
It's that swinging little guitar man.

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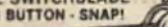
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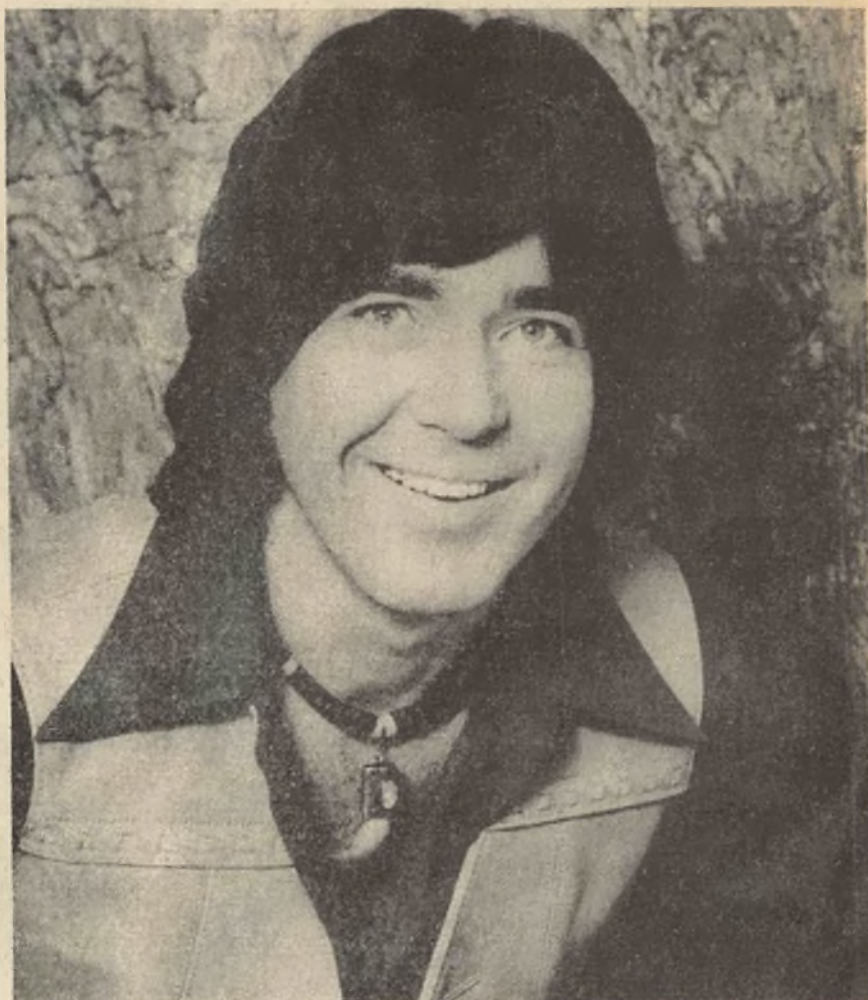
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(As recorded by Randy Barlow)

FRED KELLY

You walked away and left me cold
All alone and broken hearted
I'd soon feel better I was told
Oh, but I haven't even started.

You haunt every breath I take
You're inside my very heartbeat
Don't matter what kind of moves I make
You're still there so much a part of me.

Love dies hard
Love dies hard
Love dies hard when it's real,
My love is real.

I've just got to drive you from my mind
Unchain my soul, release your memory
I've swallowed pills and guzzled wine,
But that don't kill this pain within me.

Love dies hard
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THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate girls who can't wear designer jeans... if you

are ashamed of the way you look in a bathing suit... embarrassed because your legs are too thin and spindly... your chest is too flat... your arms aren't the full, rounded limbs they were meant to be... If you long for a curvaceous, attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayers!

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,

HERE IS OUR OFFER...

We honestly believe the GAIN Plan to be the finest and most effective product of its type sold anywhere in the world today, and to prove our confidence, we are backing that statement up with this honest, straightforward offer...

Try the fabulous new GAIN Plan in your 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 within 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.

MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better... If you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

GAIN IS SAFE

GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

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VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

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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.



HOLD ME LIKE YOU NEVER HAD ME

(As recorded by Randy Parton)

**ROBERT BYRNE
TOMMY BRASFIELD**

Lately when you love me, it seems so cut and dried
And baby I get lonely when I'm layin' by your side
If you need a fantasy to keep you satisfied
Hold me like I'm someone else
That you ain't never tried.

Hold me like you never had me
Make it like it used to be
Make me feel brand new
Hold me like you never had me
Say you're still in love with me
Like you used to do.

Bodies grow familiar — no surprises anymore
Like an old late movie show — you've seen it all before
But it's a classic story
And the good ones never die
You just have to read between the lines.

Hold me like you never had me
Make it like it used to be
Make me feel brand new
Hold me like you never had me
Say you're still in love with me
Like you used to do.

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MISTER SANDMAN

(As recorded by Emmylou Harris)

PAT BALLARD

Mister Sandman bring me a dream
Make him the cutest that I've ever seen
Give him two lips like roses and clover
Then tell him that his lonesome nights are over.

Sandman I'm so alone
Don't have nobody to call my own
Please turn on your magic beam
Mister Sandman bring me a dream.

Mister Sandman bring me a dream
Make him the cutest that I've ever seen
Give him the word that I'm not a rover
Then tell him that his lonesome nights are over.

Mister Sandman bring me a dream
Give him a pair of eyes with a come hither gleam
Give him a lonely heart like Pagliacci
And lots of wavy hair like Liberace.

Mister Sandman someone to hold
Would be so peachy before we're too old
So please turn on your magic beam
Mister Sandman bring us
Please please please
Mister Sandman bring us a dream.

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WHAT BECOMES A LEGEND MOST?

JOURNEY'S STEVE PERRY TALKS ABOUT HIT PARADER T-SHIRTS

When we asked JOURNEY's lead singer STEVE PERRY, what's his favorite magazine, he silently whipped out this HIT PARADER T-shirt and in front of our very eyes took off his leather bondage gear and got into the rock and roll uniform that you see here before your very own eyes. No lie!

Now, of course, Steve Perry is not your average, run-of-the-mill rock star. When we asked him what was the most outrageous thing he's ever done in his chosen profession, Steve told us of the time he was trying to catch a few winks in his hotel and the local Jaycees were getting rather rowdy in the next room. In fact, these righteous, law-abiding citizens were downright trashing the place. So Steve did the only thing that a hard-working rocker can do. He called hotel security and had the drunken louts kicked out. No way was he going to allow those guys to rob our traditions established by legends like the Stones, the Who and Led Zeppelin. For sure!

Steve Perry and all the guys in Journey wear their Hit Parader T-shirts whenever they are out having a good time or when they want to impress people with how cool they are. And you can, too. These T-shirts are *not* the cheapo fade-away, wash today-gone tomorrow imported rip-offs, but genuine American made polyester/cotton blend. All shirts are adult-sized, Small, Medium, Large, and Extra Large in black with glittering silver.

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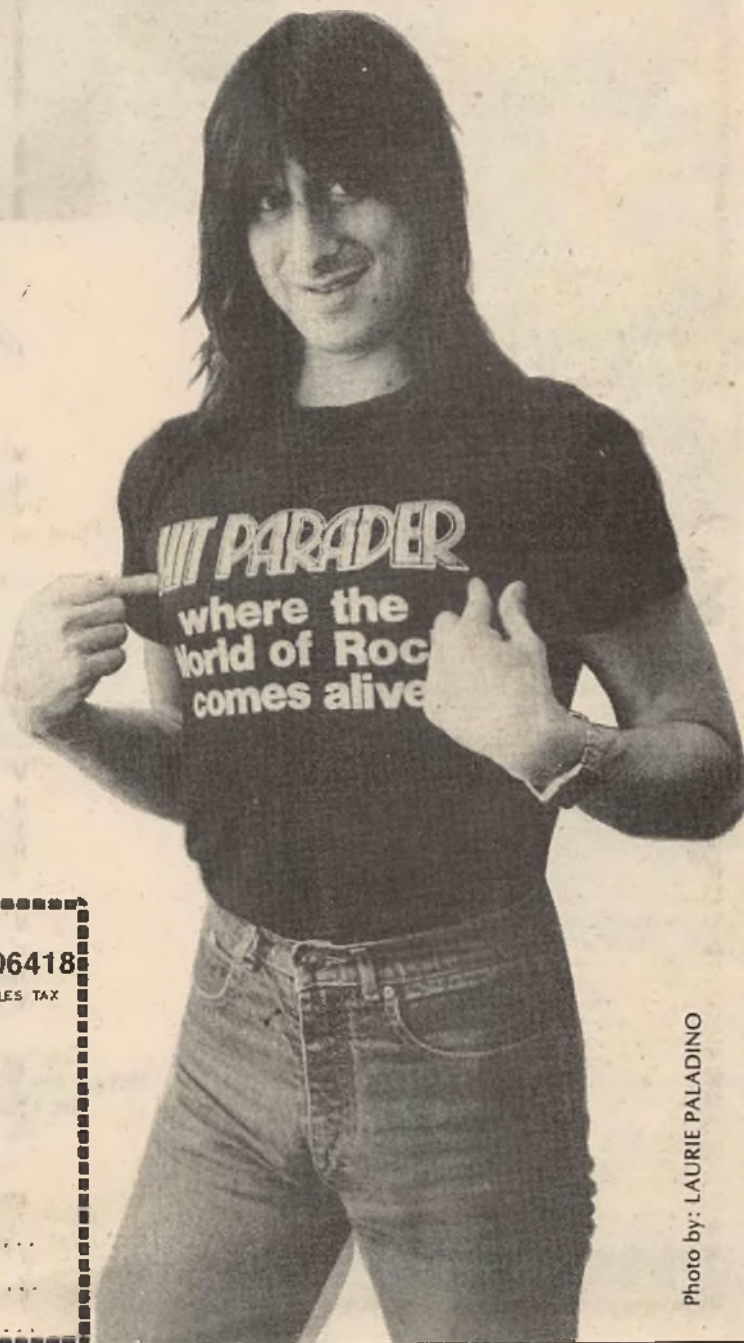


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FALLING AGAIN

(As recorded by Don Williams)

BOB McDILL

I should take my time, I know,
 Take it easy, take it slow
 Every heartache needs to mend
 Before you love again
 So I hold on for awhile
 And try to keep this old heart free,
 Then I look across a room
 And someone smiles at me.

Oh, and Heaven help me, here I go again,
 Before I've even had the time for this old heart to mend
 Oh, I just get over one heartache and then,
 Here I go, like a fool, falling again.

People tell me, "Take your time,
 Wait awhile then clear your mind
 Give yourself some time to heal
 If you fall, be sure it's real"
 But it seems that everytime
 I'm almost on my feet,
 Something makes me say hello
 To someone on the street.

Oh, and Heaven help me, here I go again,
 Before I've even had the time for this old heart to mend
 Oh, I just get over one heartache and then,
 Here I go, like a fool, falling again.

(Repeat chorus)

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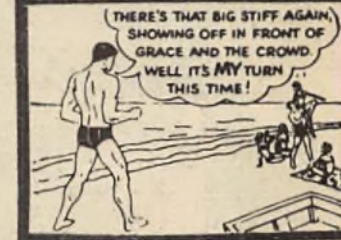
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