

# SONG HITS

MAGAZINE

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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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NATALIE COLE  
LARRY GATLIN**

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TO OVER  
30 HIT  
SONGS**



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YOU'LL ACCOMPANY ME • DON'T ASK ME WHY • UNDER THE GUN  
JESSE • LOOKIN' FOR LOVE • YOU'RE THE ONLY WOMAN (YOU & I)  
SARTORIUS ELOQUENCE (Don't You Want To Play This Game No More)

SOUL

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

COUNTRY

LET'S KEEPS IT THAT WAY • HEART OF MINE • HAVEN'T I LOVED YOU  
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# SONG HITS

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a world of things  
people want to know

# 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  
I'll try moon gazer

Because with you I'm stronger.

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

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  
This little girl is mine  
Oh 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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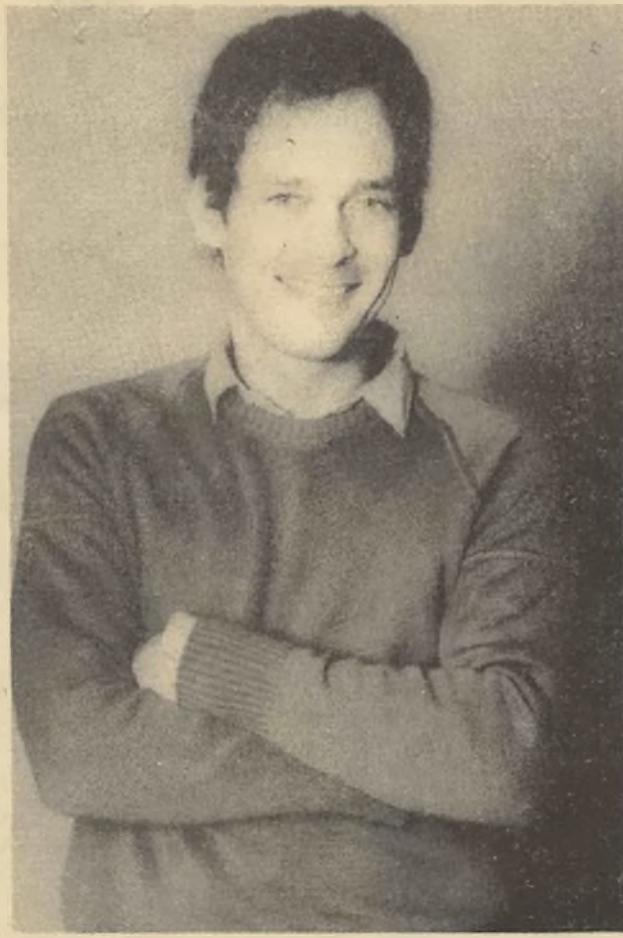
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0300	<b>VOCODER</b> 14 Matched Band Rack-mount Unit	799.00	<b>299.00</b>	7451	<b>DRM-15</b> E-H Digital Rhythm units with	\$229.00	<b>\$139.00</b>
0400	<b>MINISYNTHESIZER</b> 2 lbs., 5 octave range, full performance capabilities in a battery operated keyboard	249.00	<b>169.00</b>	7460	<b>DRM-32</b> 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	<b>174.00</b>
0410	<b>MINISYNTHESIZER WITH ECHO</b> Same unit as Mini but has battery operated echo and pitch-slide bar.	399.00	<b>299.00</b>	7660	<b>MINI MIXER</b> Four mixable inputs	99.00	<b>69.50</b>
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1005	<b>SCREAMING TREE</b> Treble Booster Adds razor sharp bite that cuts	33.50	<b>24.50</b>	7850	<b>DELUXE MEMORY MAN</b> Echo with Chorus, Vibrato and Companding	349.00	<b>219.00</b>
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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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Jack Sillito

## 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 snores you  
She knows you  
She's got Bette Davis eyes.

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All ELECTRO-HARMONIX devices are on sale at **WHOLESALE PRICES** at leading music stores throughout the world. Shop around. Get the best sounds at the best prices. If none of the stores in your area have these units on sale then buy them direct using the coupon below with a 10 day money back guarantee if the units don't blow you away!

MODEL	PRODUCT NAME	LIST	SALE	MODEL	PRODUCT NAME	LIST	SALE
0225	<b>SLAVE 200</b> Rackmount 200 Watt RMS Power/Slave Amp	\$399.00	<b>\$168.00</b>	7600	<b>10 BAND GRAPHIC EQUALIZER</b> with footswitch	123.95	<b>79.50</b>
0300	<b>VOCODER</b> 14 Matched Band Rack-mount Unit	799.00	<b>299.00</b>	7451	<b>DRM-15</b> E-H Digital Rhythm units with	\$229.00	<b>\$139.00</b>
0400	<b>MINISYNTHESIZER</b> 2 lbs., 5 octave range, full performance capabilities in a battery operated keyboard	249.00	<b>169.00</b>	7460	<b>DRM-32</b> 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	<b>174.00</b>
0410	<b>MINISYNTHESIZER WITH ECHO</b> Same unit as Mini but has battery operated echo and pitch-slide bar	399.00	<b>299.00</b>	7660	<b>MINI MIXER</b> Four mixable inputs	99.00	<b>69.50</b>
2001	<b>LPB-1</b> Power Booster Can boost your amp power up to 10 times. Make your small amp sound like a Marshall Stack.	25.00	<b>18.50</b>	7700	<b>POLYCHORUS</b> With flanging, chorus, slapback echo modes and companding	215.95	<b>139.00</b>
1001	<b>LPB-2</b> Power Booster Same as LPB-1 but in a foot operated unit	33.50	<b>24.50</b>	7811	<b>MEMORY MAN</b> Stereo Echo/Chorus/Ambition	269.00	<b>159.00</b>
1005	<b>SCREAMING TREE</b> Treble Booster Adds razor sharp bite that cuts	33.50	<b>24.50</b>	7850	<b>DELUXE MEMORY MAN</b> Echo with Chorus, Vibrato and Companding	349.00	<b>219.00</b>
1010	<b>SWITCHBLADE</b> Channel Selector Instant switching between accessories or amp channels	21.50	<b>16.50</b>	7860	<b>ECHO 600</b> 600 millisecond delay—Echo/Chorus/Vibrato	399.00	<b>339.00</b>
1300	<b>RTG</b> Random Tone Generator Mellow random scientific music. Particularly effective with Memory Man echoes	89.00	<b>36.00</b>	7900	<b>MICROSYNTHESIZER</b> A sensational multiprocessor for guitar. outsells all brands of guitar synthesizers in the world combined	299.00	<b>189.00</b>
2008	<b>MUFF FUZZ</b> Distortion Fuzz with edge	34.00	<b>23.50</b>	7950	<b>BASS MICROSYNTHESIZER</b> Designed specifically for bass guitar	299.00	<b>189.00</b>
2010	<b>5X</b> Junction Mixer Input/Output Mixer	14.00	<b>9.50</b>	8000	<b>GUITAR SYNTHESIZER</b> Used by Steve Howe of YES	1,495.00	<b>595.00</b>
3001	<b>CLONE THEORY</b> Chorus effect with Vibraflange. Sensational on bass guitar. A fluid orchestral effect	126.00	<b>79.50</b>	9203	<b>DOMINO THEORY</b> Sound sensitive light tube	49.95	<b>29.50</b>
3003	<b>BIG MUFF PI</b> Distortion Sweet violin-like sustaining sound used by Jimi Hendrix	58.00	<b>39.00</b>	9390	<b>3 PHASE LINER</b> Electronic Necklace	39.95	<b>15.90</b>
3004	<b>ATTACK EQUALIZER</b> Makes your Gibson-type guitar sound like a Fender Strat	89.95	<b>29.50</b>	9550	<b>CORONA CONCERT</b> Gas Flask	195.00	<b>79.00</b>
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3060	<b>GRAPHIC FUZZ</b> Noiseless, dynamically sensitive distortion combined with graphic EQ	139.00	<b>100.00</b>		<b>ELECTRONIC DRUMS</b>		
3075	<b>HOT TUBES</b> Vacuum tube overdrive simulator	94.00	<b>58.00</b>	5300	<b>SPACE DRUM</b> Popular disco effect now also used in Reggae	99.00	<b>59.00</b>
3800	<b>VOLUME PEDAL</b> Great for tape reverse simulation	85.00	<b>59.50</b>	5310	<b>PANIC BUTTON</b> Assortment of police siren sounds	89.00	<b>35.00</b>
4100	<b>DOCTOR Q</b> Envelope Follower—for involved mellow funk lines	55.00	<b>33.75</b>	5320	<b>SONIC BOOMER</b> Tuneable drum over 10 octave range	89.00	<b>35.00</b>
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4300	<b>SILENCER</b> Noise Gate/Line Noise Eliminator	79.00	<b>39.50</b>	5350	<b>SUPER SPACE DRUM</b> Space drum with modulation capabilities used by the CLASH	129.00	<b>79.95</b>
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4600	<b>SMALL CLONE</b> Sensational micro-chorus effect for guitar, keyboards, or voice	109.00	<b>64.50</b>	5370	<b>CLAP TRACK</b> Hand clapping drum with tape reverse options	149.00	<b>92.00</b>
4600	<b>SMALL STONE</b> Phase Shifter The #1 selling phase shifter in the world	89.00	<b>42.50</b>	5380	<b>SEQUENCER DRUM</b> 8 variable tones in a unique percussion controlled memory unit	139.00	<b>119.00</b>
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7100	<b>POLYPHASE</b> Studio phase shifter with envelope following mode	199.00	<b>139.00</b>		Card #		Expiration Date
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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/front-man 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-

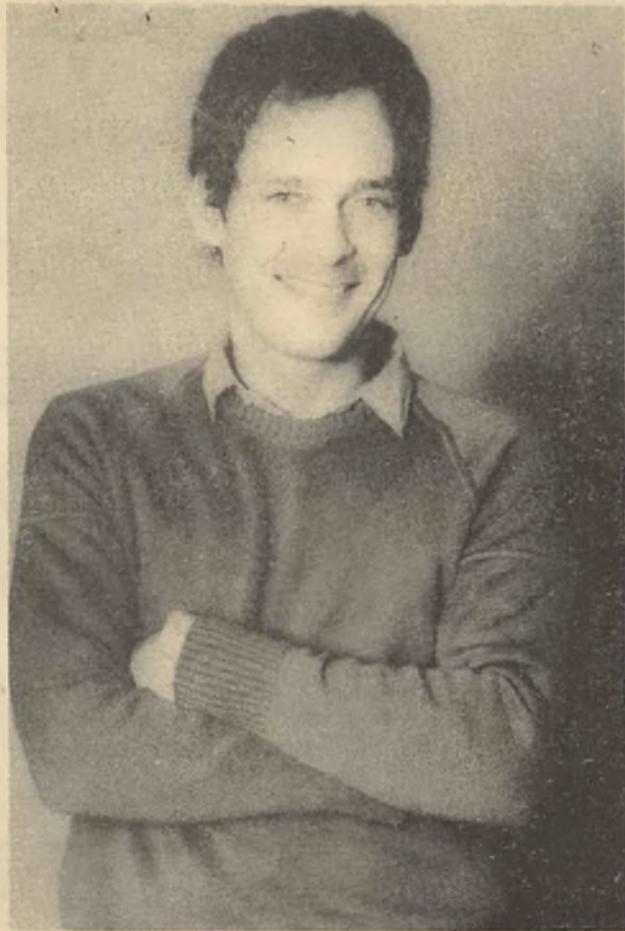
ists Alphonso Johnson and John Giblin, guitarists Daryl Stuermer and Eric Clapton, violinist Shankar, saxman Ronnie Scott, singer Stephen Bishop and others, plus string arrangements by Arif Mardin. Phil himself handles vocals, keyboards, drums & percussion, while producing the entire affair. He also performs 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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Jackie Sallnow

## 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 wheats 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 snores you  
She knows you  
She's got Bette Davis eyes.

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- Develop Thicker, Wider Shoulders

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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!

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



JOE SPOONER, 1978  
(Tall Class) "Mr. America": "Never dreamed I could go from a skinny nothing to a muscular body so quick and easy!"

## 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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## 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  
Wanted 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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## 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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## 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 so 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 BORSDORF

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 pain  
And the frost upon the heart  
You got no place to be  
Still you wander 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  
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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Herb Carl

## 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  
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 "Limelight". 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, Broon?)

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 Broon 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 Broon'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

## 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  
Lisin' 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.

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 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 trouper  
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 trouper  
Lights are gonna find me  
Shining like the sun  
Smiling having fun  
Feeling like a number one  
Tonight the  
Super Trouper  
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  
Lisin' 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  
Lisin' 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  
Lisin' 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  
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."

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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# 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.

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 EI

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 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 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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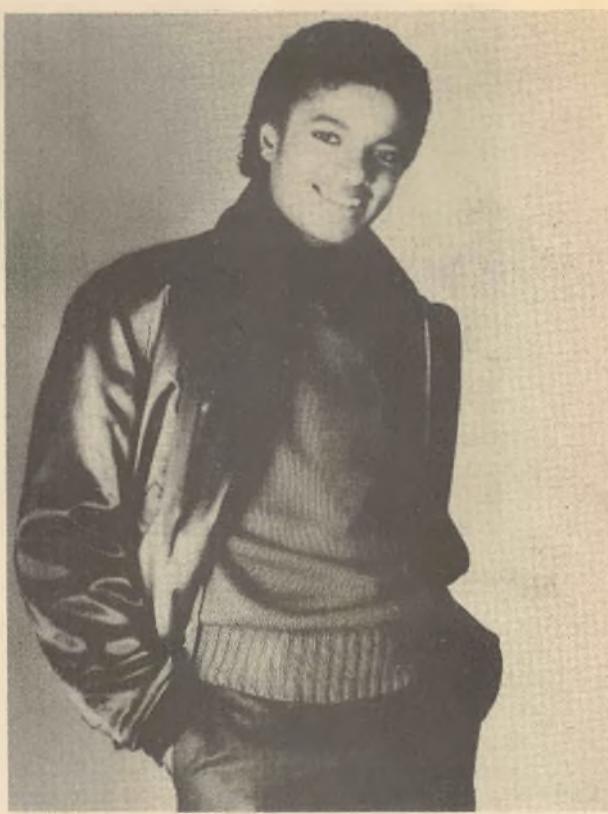
## BEING WITH YOU

(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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## 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 tha'  
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, Milzerry, 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.

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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,  
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



Hobby Haland

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' *Gentus + 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 Grammies. 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-

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 palettes. The pre-release single, "Ai 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."



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*

## MAKE THAT MOVE

(As recorded by Shalemar)

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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## WATCHA' 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 young love  
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 get  
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  
Ooooh 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 its 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."

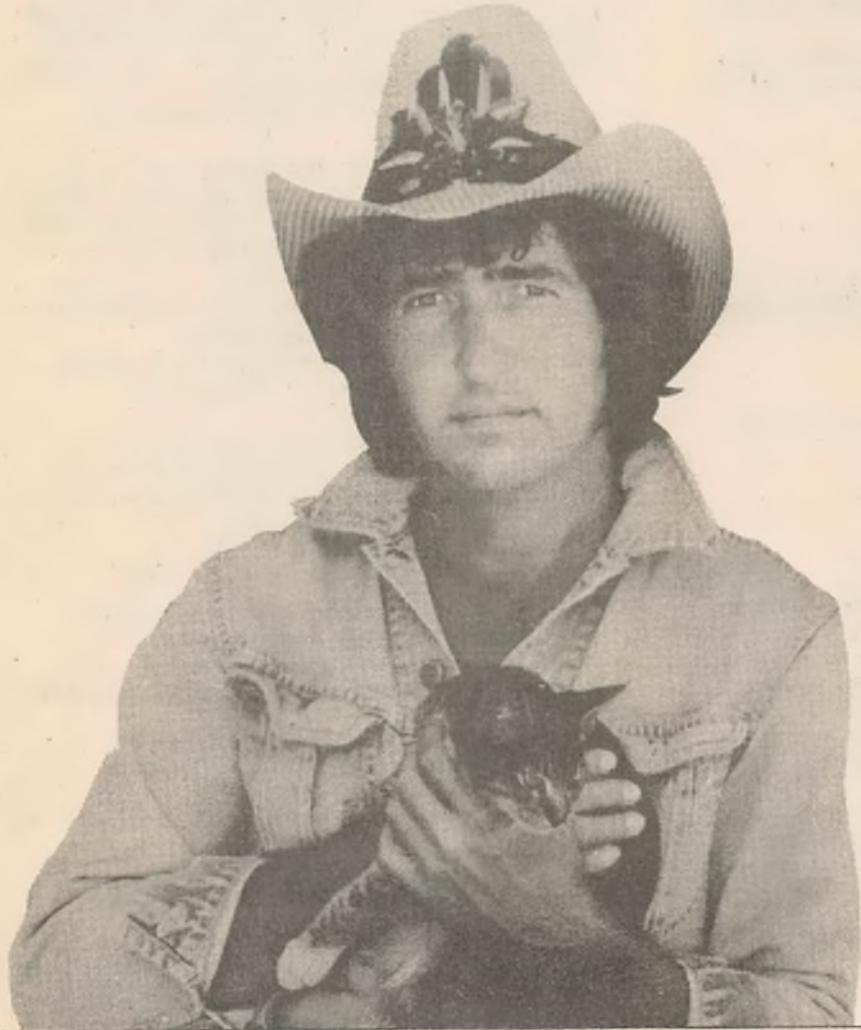
Mac married young, and had his only son, Scott. He continued his musical interests behind-the-scenes as a promotion man for Vee Jay Records, and later working in Liberty Records publishing division.

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 "I 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  
    due!  
    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

## 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

But hadn't felt the sting 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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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  
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.

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## SURROUND ME WITH LOVE

(As recorded by Charly McClain)

WAYLAND HOLYFIELD  
NORRIS D. WILSON

Sometimes when life's poison arrows  
Shoo 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 Capitals)

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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# 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.

## 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 Whitey 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

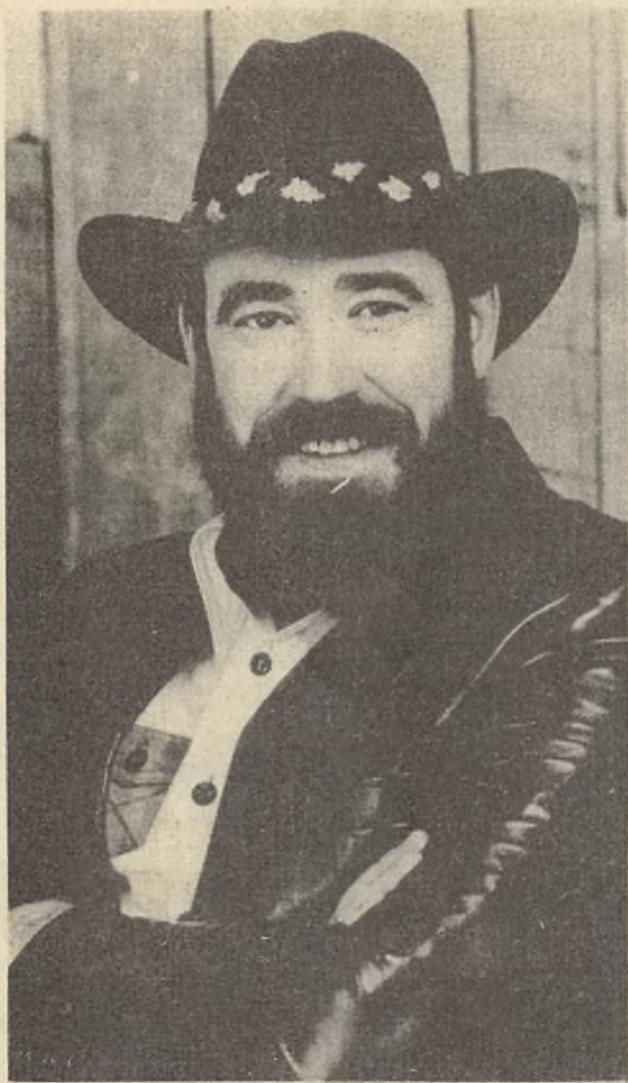
Fender skirts and mudflaps anything to make a buck  
I'd sell them right back to 'em out behind the rodeo

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 p'sique, good looks and charm  
That left that Texas teeny-bopper's na 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  
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.

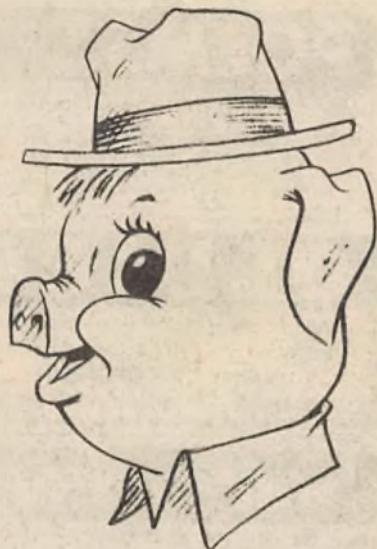
I'm sure it's just my mem'ry playin' tricks on me,  
But I think I saw my buddy,  
Cuttin' down my neighbor's tree  
Could have been the whiskey,  
Might have been the gin  
Could have been the three or four six-packs  
I don't know  
But look at the mess I'm in  
My head is like a football,  
I think 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 bitty 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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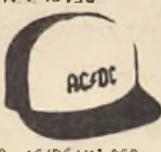
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## I WANT YOU TONIGHT

(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 PFRIMMER  
BOB MORRIS

Everybody holds their breath  
As he passes by the horns of death  
Then the crowd is on its 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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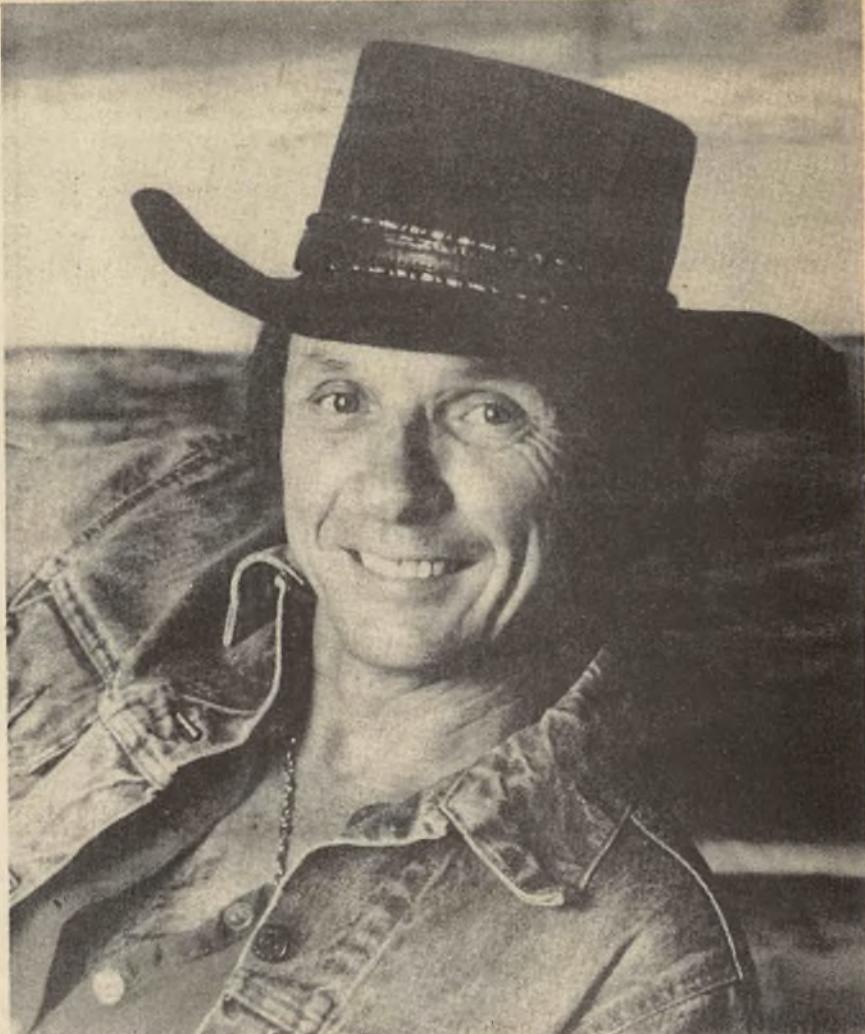
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## A MILLION OLD GOODBYES

(As recorded by Mel Tillis)

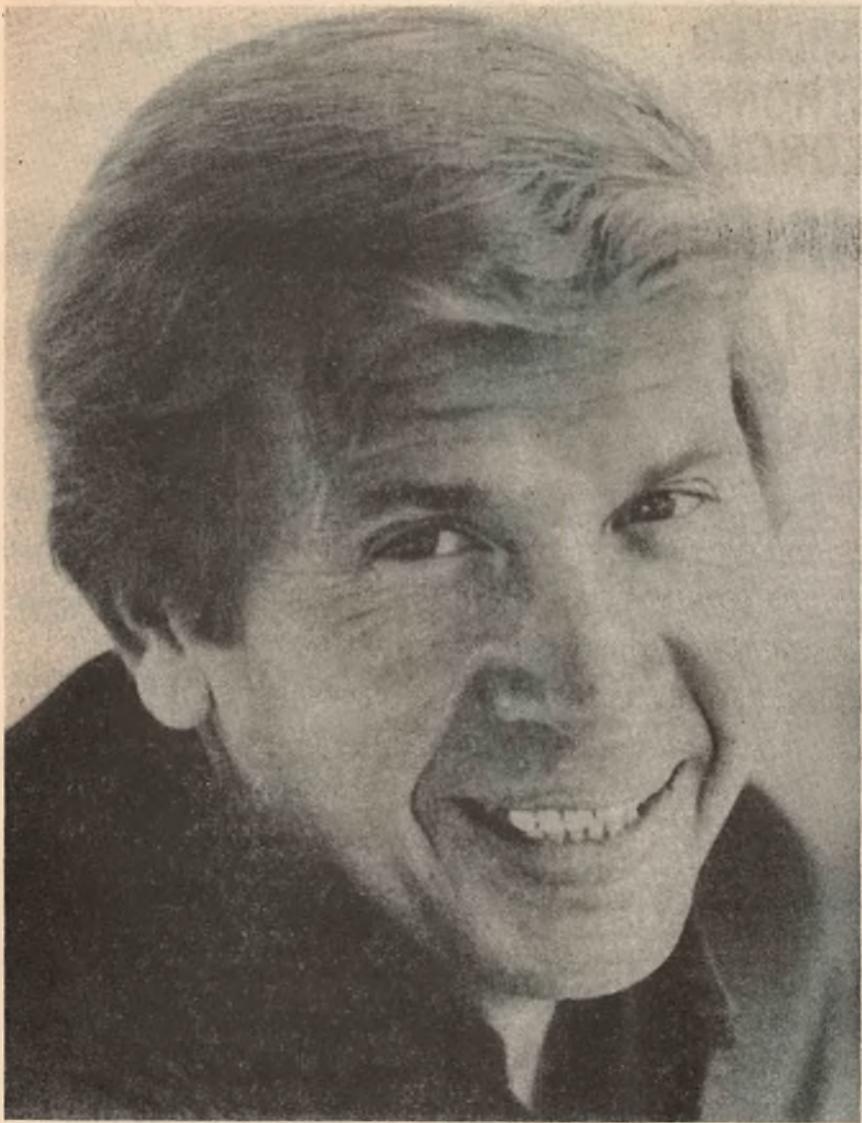
**STEVE GIBB  
BOBBY RUSSELL  
BUZZ CASON**

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' giving 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-hunting 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  
'Till 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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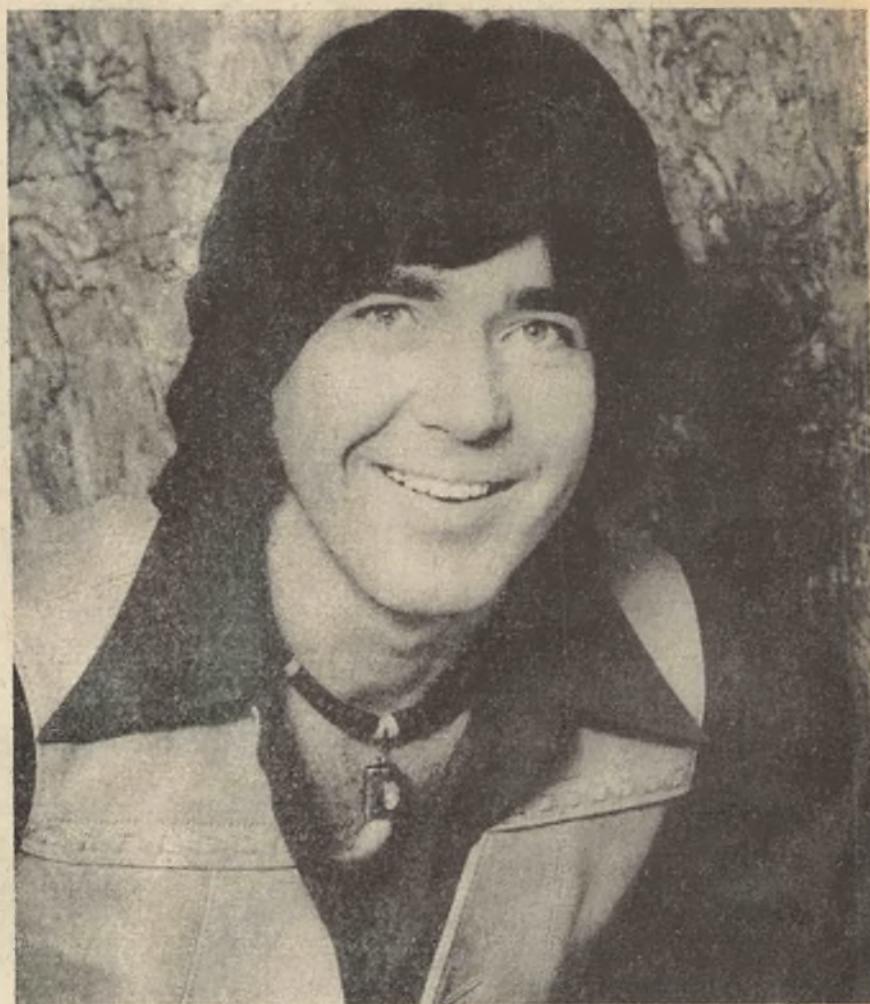
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### LOVE DIES HARD

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

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But first, let me assure you of this: I know exactly what I am doing. Just mail the coupon below today for your magnificent VENUS LOVE GODDESS replica. Then join in a mind-blowing experiment that may thrillingly change your love-life beyond your wildest dreams.

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When you feel shy or lonely, see whether The VENUS LOVE GODDESS delivers warm, comforting companionship!

When you want the full love, devotion, and affection of an adored one, see whether The VENUS LOVE GODDESS goes all the way for you. No holding back!

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And just think of it! If you report every single day of fantastic love 365 days a year, you'll certainly be on cloud nine!

Even if you are skeptical, you have absolutely nothing to lose. Not even a penny of your hard-earned money. Because from the instant you receive The VENUS LOVE GODDESS, you'll be able to report all the real love YOU want, anytime, anywhere, or I'll pay you for your time and trouble. GUARANTEED!



Here is the best part! It doesn't matter if you are a *man* or *woman*—it doesn't matter if you are *young* or *old*—it doesn't matter if you've been unlucky in love or not—you *MUST* agree that The VENUS LOVE GODDESS works for you **RIGHT AWAY** or I'll return your money **PLUS** pay you for participating in this remarkable experiment!

## SEND FOR YOUR VENUS LOVE GODDESS RIGHT NOW!

Right now, this very moment, mail the coupon for your very own VENUS LOVE GODDESS with the Experiment Report Forms. For privacy, your VENUS LOVE GODDESS will be RUSHED back to you by FIRST-CLASS MAIL in your name only. No one will be allowed to use it, except you. Merely take The VENUS LOVE GODDESS into your possession and a fantastic love-life may be yours. It's that simple!

## YES! JUDGE FOR YOURSELF! THE POWER AND POTENCY OF THE VENUS LOVE GODDESS!

Yes! As the sole judge, you'll be able to report:

- ▼▼▼ The love, devotion, and affection of anyone you desire to be happy and content!
- ▼▼▼ Enough luck with the opposite sex so you feel completely at ease and confident!
- ▼▼▼ Enough inner-strength and power to control your love-life and lead it the way YOU really want to!—*Or I'll pay you for your time and trouble!*

## DOUBLE-YOUR-MONEY BACK GUARANTEE!

I can't imagine anyone passing up this unique chance to join this experiment and use The VENUS LOVE GODDESS every single day. So the only thing holding you back is taking a risk. I'm going to eliminate that completely.

To prove to you that I mean every word I've said—I'll give you this absolute DOUBLE MONEY-BACK GUARANTEE: The VENUS LOVE GODDESS experiment must work like magic within 14 days, or I'll return your money **PLUS** ANOTHER \$3.00 for your time and trouble. That's right. You get DOUBLE your money back with no strings attached!

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Rush me 2 VENUS LOVE GODDESS orders.  
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# Now, Even If You Have Been Thin For Years, You Can GAIN UP TO 5, 10, 15, POUNDS

have a curvier, more glamorous body without dangerous drugs, without exercise, without unpleasant tasting medicines.

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

## HERE'S ALL YOU DO

Before meals, or whenever you feel like it, take delicious, chewable, nutritionally fortified GAIN tablets and that's it! No other medication to take. Nothing difficult or unpleasant to do, and without even being aware of it, a wonderfully exciting change takes place.

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

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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

## MEN! EVERYTHING WE SAY HERE APPLIES TO YOU!



SKINNY MEN  
ARE NOT  
ATTRACTIVE  
EITHER

. . . 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.

## 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!

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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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## 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!

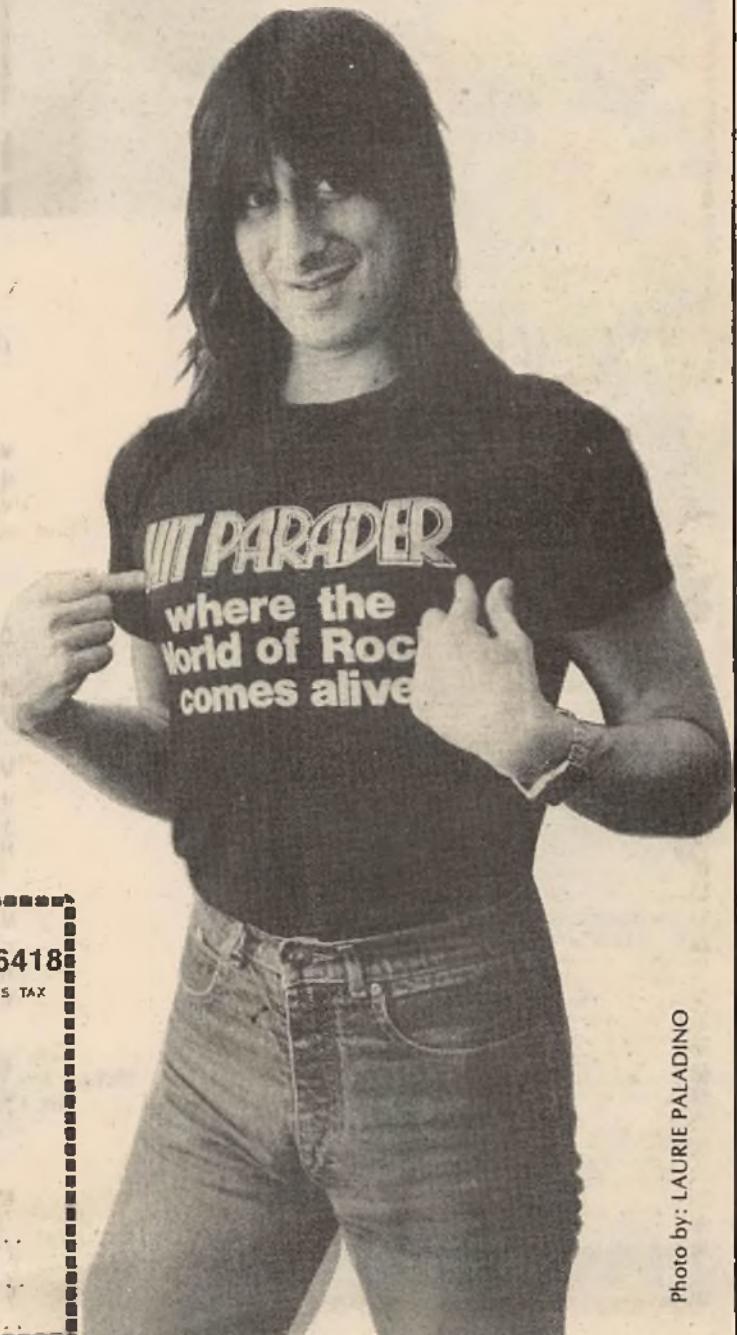
Now, of course, Steve Perry is not your average, run-of-the-mill rock star. When we asked him what was the most outrageous thing he's ever done in his chosen profession, Steve told us of the time he was trying to catch a few winks in his hotel and the local Jaycees were getting rather rowdy in the next 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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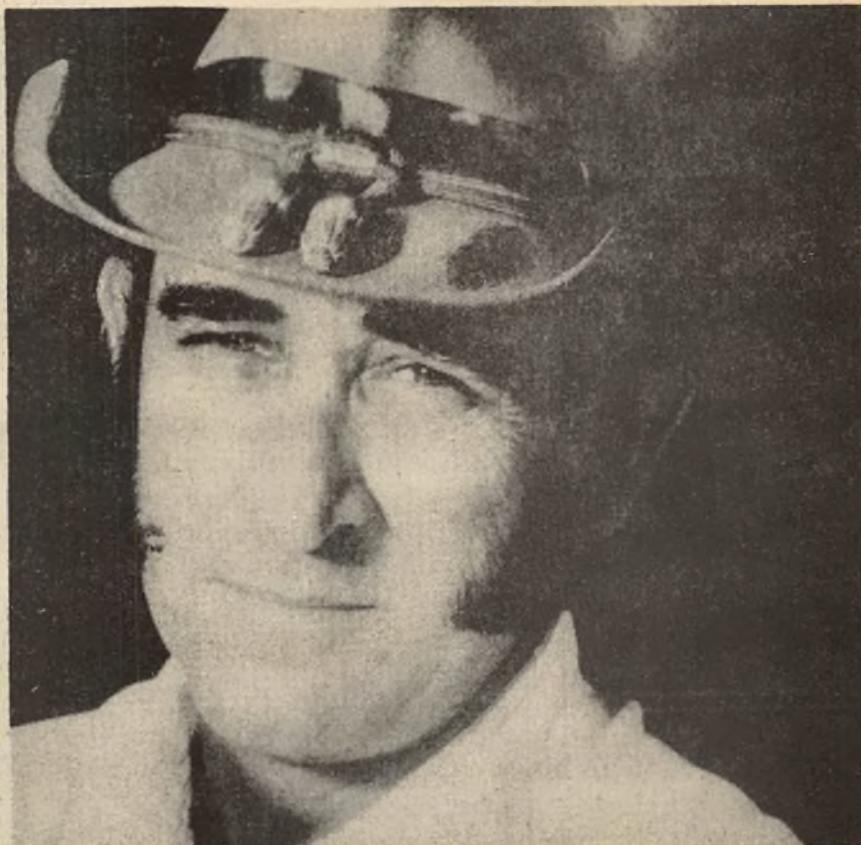
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(As recorded by Don Williams)

### 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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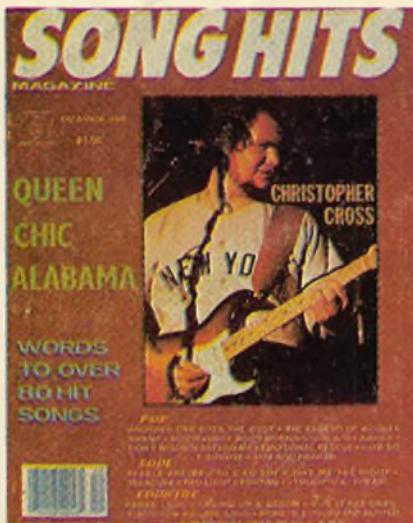
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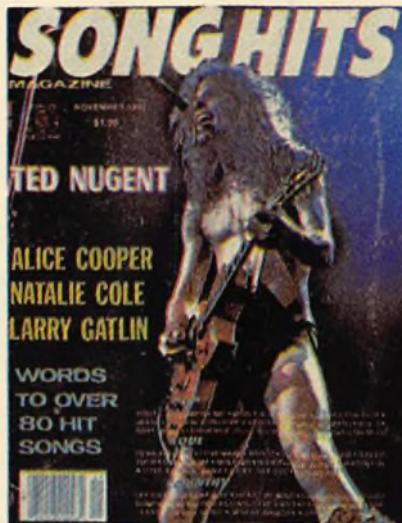


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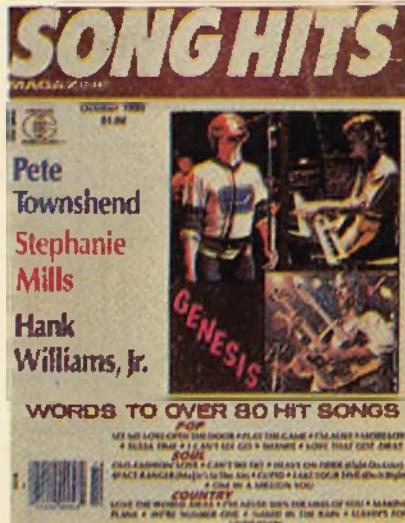
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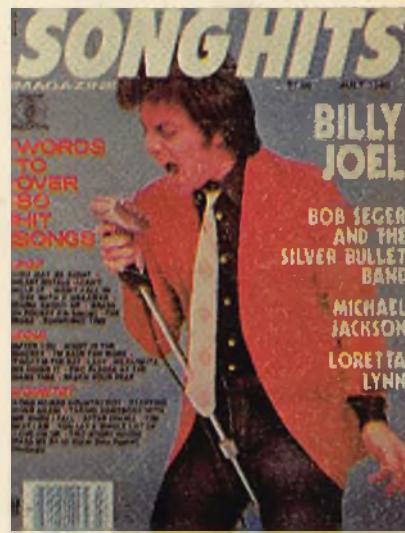
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