

# SONG HITS

MAGAZINE

FEBRUARY 1982 \$1.25

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80 HIT SONGS



DARYL HALL and JOHN OATES

THE POLICE

SLAVE

MEL McDANIEL



**POP** TROUBLE • YESTERDAY'S SONGS • UNDER PRESSURE • NO REPLY  
AT ALL • MY GIRL • HANG FIRE • THE OLD SONGS  
**SOUL** I WILL FIGHT • I'M JUST TOO SHY • WHY DO FOOLS FALL IN LOVE •  
GHETTO LIFE • PORTUGUESE LOVE  
**COUNTRY** YEARS AGO • BET YOUR HEART ON ME • I WOULDN'T HAVE  
MISSED IT FOR THE WORLD • THE WOMAN IN ME • FOURTEEN CARAT  
MIND

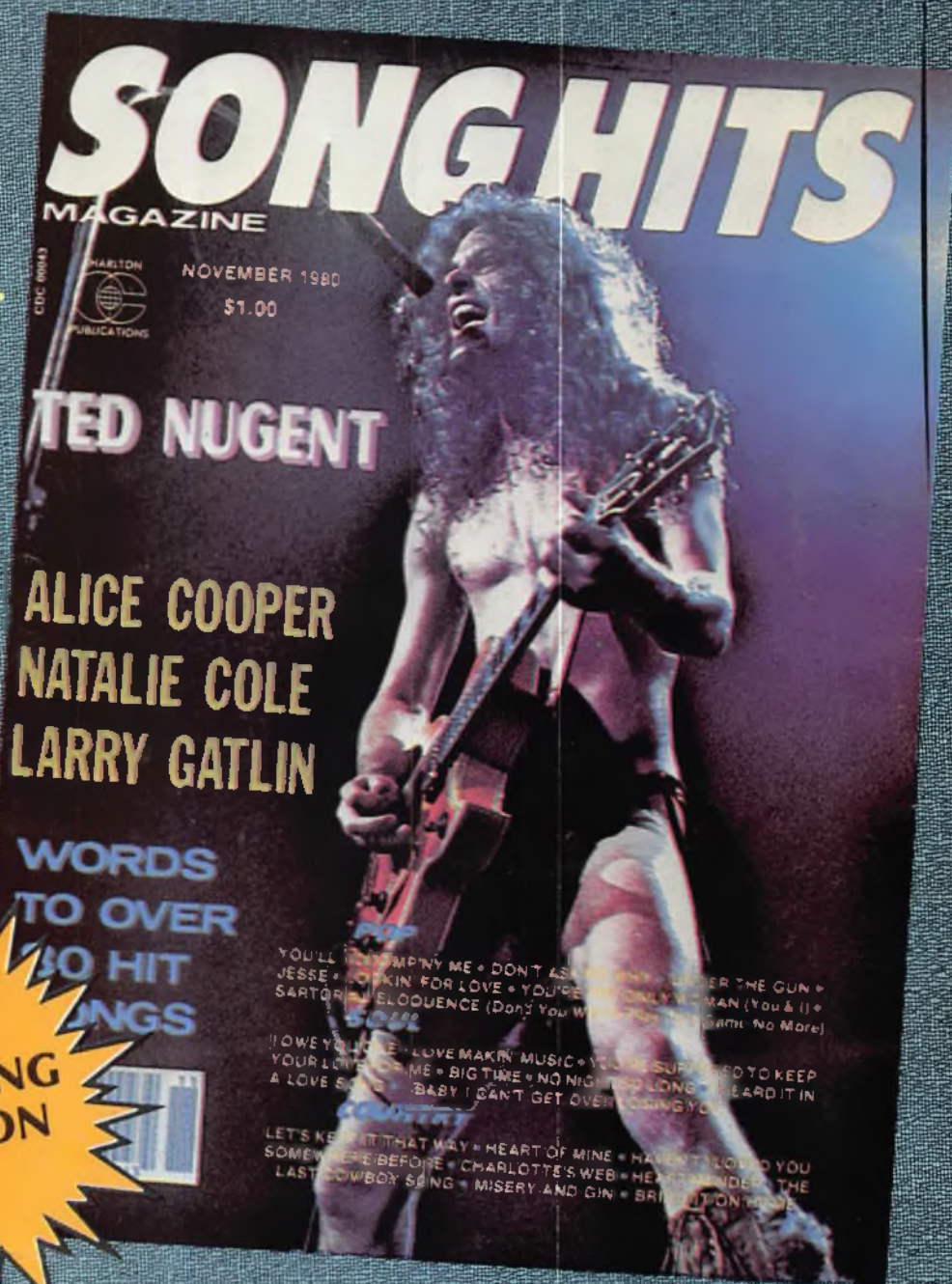


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# POP SECTION



## HANG FIRE

(As recorded by The Rolling Stones)

MICK JAGGER  
KEITH RICHARDS

Doo do do doo do do  
Do do do do do do  
Do do do do.

Doo do do doo do do  
Do do do do do do  
Do do do do.

In the sweet old country  
Where I come from  
Nobody ever works  
Nothing ever gets done  
We hang fire  
We hang fire.

You know marrying money is a full time job  
I don't need the aggravation  
I'm a lazy slob  
We hang fire  
A hang fire, hang fire, hang  
Put it on the wire baby  
Hang fire, hang fire  
Put it on the wire baby  
Hang.

Hang fire  
We got nothing to eat  
We got nowhere to work  
Nothing to drink  
We just lost our shirts

I'm on the dole  
We ain't for hire  
Say what the hell  
Say what the hell  
Hang fire, hang fire  
Hang fire, hang fire  
Put it on the wire baby  
Hang fire, hang fire, hang fire, hang fire, hang fire.

Doo do do doo do do  
Do do do do do do  
Do do do do  
Doo do do doo do do  
Do do do do do do  
Do do do do.

Hang fire, hang fire, hang fire  
Doo do do doo do do  
Do do do do do do  
Do do do do  
Hang fire, hang fire.

Yeah take a thousand dollars  
Go and have some fun  
Put it all on at a hundred to one.

Hang fire, hang fire, hang fire  
Put it on the wire baby  
Doo do do doo do do  
Do do do do do do  
Hang fire, hang fire  
Put it on the wire baby  
Doo do do doo do do  
Do do do do do do.

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## WHEN YOUR HEART SAYS IT'S RIGHT

(As recorded by The Michael Stanley Band)

KEVIN RALEIGH

We may not have tomorrow  
We ain't got yesterday  
We sit around and look into each other's eyes  
Then you tell me you can't stay  
Girl I know you've got your reasons  
When you tell them  
Well they seem so strong  
So once again you say you're leaving  
What's it take to show you you're so wrong.  
Honey when your heart says it's right  
You've got to listen to what it's sayin'  
Ooh when your heart says it's right  
Just let it lead you to love  
Lead you to love.  
We all hold on to something  
So afraid to change

You come and tell me you've been crying every night  
Why does that seem strange  
You're so afraid to reach your hand out  
Let me make you feel that you belong  
It hurts so bad when I can't touch you  
What's it take to show you you're so wrong.  
Honey when your heart says it's right  
You've got to listen to what it's sayin'  
Ooh when your heart says it's right  
Just let it lead you to love  
Lead you to love  
Where is the love now baby  
Where is the love.  
When your heart says it listen to what it's sayin'  
Ooh when your heart says it's right  
Just let it lead you to love  
Lead you to love  
When your heart says it's right  
When your heart says it's right  
When your heart says it's right  
You've got to listen to what it's sayin'.

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# MY GIRL

*(As recorded by Chilliwack)*

**BILL HENDERSON  
BRIAN MacLEOD**

Ever since she left me  
I sure feel all alone  
A little misunderstanding  
I can't get her on the telephone  
Hangin' out down on main street  
Livin' in a different world  
Hangin' around with the gang on the corner  
Talkin' about my girl.

My girl  
She was the world to me  
She's gone  
Away across the sea  
My girl  
Is just a memory  
She's been so long away.

She didn't have to leave me  
She didn't have to run

She didn't have to go  
Without a word to anyone.

I hope she's doin' all right  
Got no way to know  
Unless she gets to hear this song  
Hear it on the radio.

Well I hope she gets the message  
Gotta get her back you know  
Gonna track her down  
I'll find that girl  
Gonna tell her that I love her so.

Put the word on the grapevine  
Spread it all round the world  
Sooner or later I know I'm gonna get her  
Talkin' about my girl.

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# POP STAR OF THE MONTH

## DARYL HALL and JOHN OATES

*Private Eyes* is only Daryl Hall and John Oates' second self-produced album, so it should come as no surprise that this lp is a natural extension of the tuneful rock and soul catchiness that made their last album, *Voices*, such a huge success.

*Private Eyes* was recorded with essentially the same band in the same studio, New York's Electric Ladyland, as *Voices*, and should prove to be as much of a blockbuster as that lp.

According to Daryl, "It's an improvement on all the ground that we broke with *Voices*. It's a lot more intense."

It will be interesting to see how well *Private Eyes* fares with the fans and critics of Hall and Oates, since *Voices* was considered by many to be the crowning achievement of their career together. It was certified gold by the R.I.A.A., yielded four hit singles, three of which hit the Top 10, and "Kiss On My List," which captured the number one spot on the charts, as well as earning its own gold certification.

Although *Voices* was a singular, impressive feat that widely broadened their audience, Hall and Oates' first decade together, their previous nine albums, and Daryl Hall's solo album, *Sacred Songs*, have the mark of a highly successful, idiosyncratic collaboration.

Hall, who turned 32 this fall, and Oates, 31, were both raised in the Philadelphia area. Philly has long been known for its distinctive sound, a movement which began at about the same time as Hall and Oates were making their first forays into the music world. The Philly sound was a brand of "authentic" Chicago r&b, com-

plete with red silk suits and choreographed dance steps, plus a component of street corner singing.

Attracted to music at an early age, Hall and Oates listened to lots of local soul music and street corner do-wop. Eschewing the Top 10 music, they instead got their enjoyment from obscure records that often didn't make it onto even one radio station, let alone find their way outside Philadelphia.

Both Daryl and John began recording in the mid-60s for local labels. John explains that it was a lot easier to get signed back then. "I took a tape of my high school band to a guy who was standing in a record store behind the counter and I said, 'Here, listen to this.' They had a record label, they liked our tape, so we made a record for them." Daryl was signed for a time to Kenny Gamble and Leon Huff's Arctic Records where his stablemates included Barbara Mason and the Intruders.

Hall and Oates met soon after high school at a teen dance, where they were both playing in separate bands. A gang fight broke out, and they happened to make their escape at the same time via the service elevator. The year was 1967 and while John was still in college majoring in journalism, the two decided to begin writing songs together. At the same time, Daryl, who had just finished a stint in music school, started playing in various Jersey Shore bands and sought employment with a Philadelphia production company doing A&R, songwriting, and learning about the music business in general.

From writing songs together,

they progressed to performing together in clubs around Philly and soon established a substantial local following. In 1972, they signed a contract with Atlantic Records and moved to New York, where they have lived ever since. They currently reside in Greenwich Village.

Joining forces with producer Arif Mardin, they released their debut album, *Whole Oats*, in October of that year. This lp represented a reaction and fusion of their past musical experiences both separately and together and, John adds, "...seems innocent in retrospect. Some of the songs were written as much as three years before, so the album was a collection of our best material to that point." During that fall and winter, Daryl and John formed a live band and began their first major tour of the country.

Their second lp, *Abandoned Luncheonette*, was recorded in the summer of 1973, with Mardin again producing, assisted by Chris Bond. It was with this album that Daryl and John fully explored the potential of their r&b roots, amalgamating intimate ballads with progressive rock and electronic music. *Abandoned Luncheonette* also contained the hit song "She's Gone," which first brought them to national prominence as a major force, not only as performers, but songwriters as well. Not only was this tune an enormous hit for Hall and Oates, but it was also recorded successfully by Lou Rawls and again by the group Tavares, whose version made the song a major hit for the second time.

In 1974, Daryl and John met



fellow Philadelphian Todd Rundgren and decided that they would take a different musical direction. They contracted Rundgren to produce, engineer, and play lead guitar on their *War Babies* lp because they knew Todd could produce the sounds they wanted at the time. Although Todd's trademark of production on the record were obvious, the concept of *War Babies* was totally Daryl and John's.

was a reflection of their mental states — a direct result of the shift from Philadelphia to New York living which produced the harder, brasher sound.

*War Babies* proved to be the last lp Hall and Oates would do for Atlantic Records. In 1975, they signed with RCA Records.

Following this move, Hall and Oates recorded several albums with guitarist/producer Christopher Bond. The albums were: *Daryl*

songs," explains Hall. "Before, the songs would always be filtered through the perceptions of the producer and the session musicians he hired. So when *Voices*, which underwent none of that filtering process and which was recorded with our regular band, became such a major success, we were especially thrilled."

Coinciding with the release of *Private Eyes* is a Hall and Oates tour that will extend well into

©Lynn Goldsmith



*War Babies* was inspired by the collective consciousness that developed from a lifetime of TV media and war, as well as their personal reactions towards road experiences and the chaos of New York City life. The sound of the lp was attributed to the common environment that all three musicians once inhabited.

The abrupt change in musical styles between *Abandoned Luncheonette* and *War Babies*

*Hall And John Oates, Bigger Than Both Of Us, Beauty On A Back Street, Livetime, Along The Red Ledge* and *X-Static*. The last two records were done with David Foster. Four of the first six RCA lps went gold, as did the singles "Sara Smile" and "Rich Girl."

With *Voices*, Daryl and John struck out on their own as producers. "The music on *Voices* is closer to the music we hear in our heads when we compose the

1982. Following a lengthy trek around the United States, Daryl, John and company will travel to Australia, New Zealand, Japan, England and various European countries.

Hall and Oates' unique blend of pop, rock and soul has resulted in a number of high spots in their career, and *Private Eyes* will undoubtedly provide them with another round of public acclaim and personal satisfaction.





## TWILIGHT

*(As recorded by Electric Light Orchestra)*

JEFF LYNNE

The vision's dancing in my mind  
The early dawn the shades of time  
Twilight crawling thru my window pane  
Am I awake or do I dream  
The strangest pictures I have seen  
The nite is day and twilight's gone away  
With your head held high and your scarlet lies  
You can't yell to me from the open skies  
It's either real or it's a dream  
There's nothing that is inbetween.

Twilight  
I only meant to stay awhile  
Twilight  
I gave you time to steal my mind away from me

You brought me here but can you take me back again.

With your head held high and your scarlet lies  
You can't yell to me from the open skies  
It's either real or it's a dream  
There's nothing that is inbetween.

Twilight  
I only meant to stay awhile  
Twilight  
I only meant to stay awhile  
Twilight, twilight, twilight, twilight.

The crested night I saw your face  
You disappeared without a trace  
You brought me here but then you take me back  
Inside the image of your light  
That thou is day and once was night  
You leave me here and then you go away.

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## THE GIRL MOST LIKELY (Not To Succeed)

*(As recorded by The Greg Kihn Band)*

GREG KIHN  
STEPHEN WRIGHT  
DAVE CARPENDER  
LARRY LYNCH  
GARY PHILLIPS

Baby these are the best years of our lives  
I say baby I know it's hard to realize  
That every step we take  
We're getting closer to the day  
When we can do exactly what we want to do  
'Cause you're the girl most likely  
Not to succeed

Yeah you were the girl most (girl most) likely (likely) not

to succeed.

Baby for years you've struggled to survive  
Now baby fortune and fame are by your side  
I never doubted you could make it all along  
I guess this proves that you were right  
You were right and they were wrong  
'Cause you're the girl most (girl most) likely (likely) not  
to succeed  
Yeah you were the girl most (girl most) likely (likely) not  
to succeed.

'Cause you're the girl most likely not to succeed  
Yeah you were the girl (girl most) likely (likely) not to  
succeed  
(Whoa, whoa, whoa)  
You were the girl most (girl most) likely (likely) not to  
succeed.

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## TROUBLE

(As recorded by Lindsey Buckingham)

LINDSEY BUCKINGHAM

I really should be saying goodnight little girl  
I really shouldn't stay any more  
It's been so long since I felt this way  
I almost forgot what love is for.

I should run on the double  
I think I'm in trouble  
I think I'm in trouble.

So come to me darlin' hold me tight  
Let your honey keep you warm  
It's been so long since anyone touched me  
That I almost forgot what love is for.

I should run on the double  
I think I'm in trouble  
I think I'm in trouble.

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## SNAKE EYES

(As recorded by The Alan Parsons Project)

ERIC WOOLFSON  
ALAN PARSONS

Snake eyes seven eleven  
Don't let me down boys  
Gimme snake eyes seven eleven  
Don't let me down tonight  
No don't let me down tonight.

Just one minute more  
Give me just one minute more  
It's gonna be alright  
It's gonna be alright.

If ya gimme just one minute more  
Then I'll walk right through that door  
It's gonna be alright  
It's gonna be alright.

Snake eyes seven eleven  
Don't let me down now  
Gimme snake eyes take me to heaven  
Don't let me down tonight  
No don't let me down tonight.

Gimme one minute more  
Gimme one minute more  
Gimme one minute more  
It's gonna be alright.

Gimme one marker more  
Then I'll walk right thru that door  
Gimme one more  
Don't let me down  
It's gonna be alright, alright, alright.

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## PHYSICAL

(As recorded by Olivia Newton-John)

STEPHEN KIPNER  
TERRY SHADDICK

I'm saying all the things that I know you'll like  
Making good conversation  
I gotta handle you just right  
You know what I mean.

I took you to an intimate restaurant  
Then to a suggestive movie  
There's nothing left to talk about  
Less it's horizontally.

Let's get physical, physical  
I wanna get physical  
Let's get into physical.

Let me hear your body talk, your body talk  
Let me hear your body talk.  
(Repeat chorus)

I've been patient, I've been good  
Trying to keep my hands on the table  
It's getting hard this holding back  
You know what I mean.

I'm sure you'll understand my point of view  
We know each other mentally  
You gotta know that you're bringing out the animal in  
me.  
(Repeat chorus)

Let's get animal, animal  
I wanna get animal  
Let's get into animal  
Let me hear your body talk, your body talk  
Let me hear your body talk.

Let me hear your body talk, your body talk  
Let me hear your body talk.

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# I WANT YOU, I NEED YOU

(As recorded by Chris Christian)

CHRIS CHRISTIAN  
J. C. CROWLEY

It's a long, long way from heaven to  
heartache  
And that's a trip I never wanted to  
make  
Since I've been gone it just hasn't  
been the same  
And I'm afraid I've finally learned  
how a heart can break.

I want you, I need you  
I'll always be with you  
I found out the hard way  
I can't do without you  
I'll always be with you.

I've been walkin' on the wrong side  
of the highway  
Wakin' up on the wrong side of town  
But I could never find under any  
neon sign  
Anyone that I loved any more than  
you.

I want you, I need you  
I'll always be with you  
I found out the hard way  
I can't do without you  
I'll always be with you.

(Come back to me)  
At least now we both know I tried  
(Come back to me)  
I will be yours until I die.

I want you, I need you  
I'll always be with you  
I found out the hard way  
I can't do without you  
I'll always be with you.

Oh I want you, I need you  
I'll always be with you  
I found out the hard way  
I can't do without you  
I want you, I need you  
I'll always be with you.

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## SWEET MERILEE

*(As recorded by Donnie Iris)*

M. AVSEC  
D. IRIS

She comes on like daylight softly creeping  
Sneaking through the glass  
When I taste her lips  
I know the night time ain't for sleeping  
Cause morning comes too fast with Merilee  
Sweet Merilee.

Merilee please don't go  
Merilee please don't go  
I need you so  
You've got to know  
I'll never let you go.

Laying on her side  
The clouds desert the sky  
Washing her with moonlight  
In a Cinderella sleep  
The twilight kissed her eyes  
Dream a little dream of me tonight Merilee  
Sweet Merilee.

Merilee please don't go  
Merilee please don't go  
I need you so  
You've got to know  
I'll never let you go  
Merilee.

Will she leave me at the witching hour  
Cast a magic spell  
Before she disappears into her Ivory tower  
There's no way I can tell with Merilee  
Sweet Merilee.

Merilee please don't go  
Merilee don't you go  
I need you so  
You've got to know  
I'll never let you go  
Merilee  
Merilee please don't go  
I need you so  
You've got to know  
I'll never let you go  
Merilee  
Merilee.

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## ROSSINGTON COLLINS BAND



GARY ROSSINGTON ALLEN COLLINS DALE KRANTZ BILLY POWELL DEREK HESS BARRY HARWOOD LEON WILKESON



## UNDER PRESSURE

(As recorded by Queen and David Bowie)

FREDDIE MERCURY  
JOHN DEACON  
BRIAN MAY  
ROGER TAYLOR  
DAVID BOWIE

Pressure pushing down on me  
Pressing down on you  
No man ask for  
Under pressure  
That burns a building down  
Splits a family in two  
Puts people on streets.

It's the terror of knowing  
What this world is about  
Watching some good friends  
Screaming let me out  
Pray tomorrow gets me higher  
Pressure on people, people on streets.

Chippin' around  
Kick my brains around the floor  
These are the days it never rains but it pours  
People on streets  
People on streets.

It's the terror of knowing

What this world is about  
Watching some good friends  
Screaming let me out  
Pray tomorrow gets me higher  
Pressure on people, people on streets.

Turned away from it all like a blind man  
Sat on a fence but it don't work  
Keep coming up with love  
But it's slashed and torn  
Why, why, why  
Love  
Insanly laughs under pressure we're cracking  
Can't we give ourselves one more chance  
Why can't we give love that one more chance  
Why can't we give love.

Cause love's such an old fashioned word  
And love dares you to care for  
The people on the edge of the night  
And love dares you to change our way of  
Caring about ourselves  
This is our last dance  
This is our last dance  
This is ourselves  
Under pressure  
Under pressure  
Pressure.

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## TALKING OUT OF TURN

(As recorded by The Moody Blues)

JOHN LODGE

When I took a little loving from you  
Oh I never thought about the hurting inside  
But I took a little more than I should  
Oh why, can't explain that I would ever  
Let you slip through my fingers  
Let you escape like yesterday  
I would appreciate you knowing  
I thought your love had come to stay.

Talking out of turn  
Shot to pieces  
When will I learn  
Talking out of turn  
Shot to pieces  
When will I learn.

But I took a little more of you each day  
When I didn't see that I was breaking you apart  
With angry words of love I didn't mean  
Oh why, can't believe that I would ever  
Talk myself out of tomorrow  
Talked like a fool to yesterday  
And as the evening loses colour  
Your love began to fade away.

Talking out of turn  
Shot to pieces  
When will I learn  
Talking out of turn  
Shot to pieces  
When will I learn

Talking out of turn  
Talking out of turn.

If I upset you  
I didn't mean to hurt you  
I didn't mean to make you cry  
I don't need an alibi  
To start me talking out of turn.

When I took a little loving from you  
Oh I, can't believe that I would ever  
(Talk)  
Let you slip through my fingers  
(Talk)  
Let you escape like yesterday  
(Talk)  
I would appreciate you knowing  
(Talk)  
I thought your love had come to stay.

Talking out of turn  
Shot to pieces  
When will I learn  
Talking out of turn  
Shot to pieces  
When will I learn.

Talking out of turn  
Shot to pieces  
When will I learn  
Talk, talk, talk, talking out of turn  
Talk, talk, talk, talking out of turn.

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## OUTLAW

(As recorded by Riot)

**GUY SPERANZA  
MARK REALE**

Down below the border  
Robbed a bank in Mexico  
Half crazed on tequila  
Half a million in gold.

There's thunder in the ground  
I can hear the sounds  
A show down in the distance  
They're gonna ride 'em down.

Bet your life on a silver ball  
Spin it 'round the wheel  
Will it land on the black or the red  
Outlaw got no deal.

When he gambled with women  
Kept an ace up his sleeve  
Always got what he came for  
Never placed it clean.

Then he was blinded by passion  
Playin' in a game of fools  
Thought she was lucky, thought she was his best bet  
Guess you find out when you lose.

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## SAVE YOUR LOVE

(As recorded by Jefferson Starship)

**JEANNETTE SEARS  
PETE SEARS**

Go on out and gain the world  
But don't you lose your soul while you're tryin'  
Your truth is changin' ev'ry day  
But your heart will let you know when you're lyin'  
Well you're runnin', runnin' from me now  
Runnin' like you've got a race to win  
Now you tell me our romance is over  
Time for you to start again.

Save your love and tenderness  
Don't get lost in bitterness  
Save the dreams you had when we started  
Do the things you have to do  
But don't forget the love we knew  
Don't lose your love 'cause we've parted.

You say you can't tell right from wrong  
Confusion's pulled the reins tight in your soul  
You think it's gonna all make sense  
That accomplishments are gonna make you whole  
Followin', followin' confusion  
Runnin' from someone who looks like me  
Stop and take a look inside you  
Now tell me who it is you see.  
(Repeat chorus)

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## THE OLD SONGS

(As recorded by Barry Manilow)

**DAVID POMERANZ  
BUDDY KAYE**

Candles burning, glasses are chilled, and soon she'll be  
by  
Hope and pray she'll say that she's willing to give us  
another try  
And if all those plans I've made don't melt the lady's  
heart

I'll put on the old forty-fives.  
And maybe the old songs will bring back the old times  
Maybe the old lines will sound new  
Maybe she'll lay her head on my shoulder  
Maybe old feelings will come through  
Maybe we'll start to cry and wonder why we ever walked  
away

Maybe the old songs will bring back the old times  
And make her want to stay.  
It's been too long since I've seen her face light up when I  
come home

It's been too many hours I've wasted starin' at the phone  
Sweet old songs I'm counting on you to bring her back  
to me

I'm tired of list'nin' alone.  
Maybe the old songs will bring back the old times  
Maybe the old lines will sound new  
Maybe she'll lay her head on my shoulder  
Maybe old feelings will come through  
Maybe we'll start to cry and wonder why we ever walked  
away

Maybe the old songs will bring back the old times  
And make her want to stay, want to stay  
Well maybe we'll start to cry  
And wonder why we ever walked away  
Maybe the old songs will bring back the old times.  
And make her want to stay.

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## THE JAM WAS MOVING

(As recorded by Debbie Harry)

**BERNARD EDWARDS  
NILE RODGERS**

The order came directly from the CIA  
To start the following investigation  
Find out what's the hidden power lying in the grooves  
That drives 'em crazy all across the nation.

They found the jam was moving  
Go head now, go head now  
That makes the people keep groovin'  
Go head now, go head now.

The agent who was sanctioned to investigate  
When he came home he found to his amazement  
He found his own children live on colt 45  
And they were rock hip-hopplin' in the basement.  
(Repeat chorus)

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# THE POLICE

## POP STAR OF THE MONTH





*Ghost In The Machine* is the latest release from the Police, on A&M Records. The album represents the Police's form of "new music" which is turning out to be one of the most infectious sounds to emerge from the music world in recent memory.

"What we play now is modern music," notes Andy Summers, guitarist for the Police. "The sound of the group is a synthesis of many different elements that we've integrated into our own playing over the years. Our backgrounds and attitudes are different. It's the tensions between us that make the group special, not because we all come from the same background and are all expert at playing one kind of music. It's the difference between us that we blend together to make new music."

Apparently rock fans all over the world agree that the Police do indeed have that special blend, considering that they have topped charts from Australia to Belgium. Their world tour has placed them before audiences in Japan, India, Greece, Egypt, and Argentina as well as the usual rock consuming countries. After only three albums, singer/bassist Sting, guitarist Andy Summers, and drummer Stewart Copeland have become international superstars.

But as everyone knows, such things don't happen overnight, and in the case of the Police, years of individual and collective effort went into their success. Drummer Copeland first conceived the idea for a group that would keep things simple and inexpensive during the height of the punk upheaval.

The band had to form when it did as both the time and the state of the music business were right for it. During the seventies, the whole rock touring and recording scene had gotten completely out of hand. In the studio, vitality and spontaneity had been replaced by layers of note-perfect, over-arranged and over-produced music.

While Copeland was doing the thinking, Sting, a former school-teacher and longtime jazz bassist, was making a name for himself in Northern England with a group called Last Exit. Creative sparks flew when Stewart and Sting met up, and together with guitarist

Henri Padovani, they formed Police.

Stewart's concept was that of a band which would turn the clock back to keeping things simple and inexpensive, and at the same time produce fresh, vital, and interesting music.

The Police was the result. They wrote their own material, recorded it on their own label, and coordinated the business themselves in order to retain total control of their destiny. As Miles Copeland, Stewart's brother and then manager said at the time: "The groups had gotten too detached from the people. Rock had become big business and no fun at all."

The punk movement was started as a reaction against the old rock values and Stewart could see that, in many ways, the New Wave musicians were absolutely right. The kind of people he admired when he was starting out were groups like the Jimi Hendrix Experience and Cream, both three-piece units who played great rock music and yet who stuck, originally, to basic equipment, inspiring young musicians with a style that was financially within reach and not \$40,000 worth of equipment away.

So the group began touring France along with a band featuring Andy on guitar (a veteran of tours with the Animals, Kevin Ayers and Zoot Money). A mutual admiration society was struck, and Andy played with the group as a foursome until Henri left. On August 18, 1977, the blond trio played their first gig at Rebecca's Club in Birmingham, England.

The group received a warm reception and Miles attributes this to the fact that "the philosophy of the Police has been three-piece, condensed, recording cheaply, keeping everything basically as simple as possible, and capturing that element of what made rock music great in the first place."

Following their own advice, the group produced a stunning debut album, *Outlandos d'Amour*, for a mere \$6,000. They somehow managed to get to the top by breaking all the rules. "Roxanne," the group's first hit single, exploded worldwide and set the stage for the Police's low budget tour to hit the far corners

of the earth.

After having accomplished all of this, the Police then proceeded to do the impossible. They strolled into a recording studio without any songs or even one rehearsal and produced a second platinum album titled *Regatta de Blanc*. This lp earned the group their first American gold record and solidified their reputation as one of rock's most unique new voices.

Last year's *Zenyatta Mondatta* was a virtuoso blend of ensemble playing and provocative lyrics that was the biggest selling album in the U.K. for the year and also garnered the trio's first platinum album in the United States. Aided by the top ten hits "Don't Stand So Close To Me" and "De Do Do Do, De Da Da Da," as well as a number of album cuts that captured the FM airwaves, *Zenyatta Mondatta* confirmed the group's commercial success in the United States and furthered their career as an international supergroup.

Another convention that the Police have defied concerns the content of their songs. The unusual lyrical content — in story form — is a prime reason for the chart-topping of such tunes as the previously mentioned "Roxanne," "Message In A Bottle," "Walking On The Moon" and "Don't Stand So Close To Me."

Each Police album has out sold its predecessor, and the group's fourth lp, *Ghost In The Machine*, is certain to uphold the tradition. Recorded at George Martin's studio in Montserrat, the album was produced by the Police with Hugh Padgham sharing a co-producer's credit with the band. Sting is responsible for a large portion of the songwriting as well as the saxophone riffs on "Demolition Man," "Too Much Information," and "One World (Not Three)."

Other tracks on the album include "Spirits In The Material World," "Every Little Thing She Does Is Magic," "Invisible Sun," "Hungry For You," "Rehumanize Yourself," "Omegaman," "Secret Journey," and "Darkness."

The Police will kick off 1982 with a United States tour that will begin in January and continue through March. See for yourself what all the fuss is about.



## UP PERISCOPE

(As recorded by Novo Comba)

STEPHEN DEES

Far beneath in ocean world  
A ship without no sails  
Free in open sea, aqua-blue marine.

We while away our time  
It's peace we hope to find  
We're top security, in our submarine.

The captain he's o.k.  
But is it worth the pay  
His rules I cannot stand  
He's worse than my old man.

My room it's just a cell  
A long time before bail  
I long for liberty  
Three days in it-aly.

Up - down periscope  
Round, round we go  
Search high and low

Round, round and.

Up - down periscope  
Round, round we go  
Search high and low  
Round, round and.

I've got these duty blues  
And I know I can't refuse  
'Cause if I wave command  
I'll wind up in the slam.

The picture of my girl  
Is fading fast away  
I hope she waits for me  
I really cannot say.

Up - down periscope  
Round, round we go  
Search high and low  
Round, round and.

Up - down periscope  
Round, round we go  
Search high and low  
Round, round and.

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## NO REPLY AT ALL

(As recorded by Genesis)

TONY BANKS  
PHIL COLLINS  
MIKE RUTHERFORD

Talk to me  
You never talk to me  
Ooh it seems that I can speak  
But I can hear my voice shouting out  
But there's no reply at all.

Look at me  
You never look at me  
Ooh I've been sitting, staring  
Seems so long  
But you're looking thru me  
Like I wasn't here at all  
No reply  
There's no reply at all.

Dance with me  
You never dance with me  
Ooh it seems that I can move  
I'm close to you  
Close as I can get  
Yet there's no reply at all  
There's no reply at all.

I get the feeling you're trying to tell me  
Is there something that I should know  
What excuse are you trying to sell me  
Should I be reading stop or go  
I don't know.

Be with me  
Seems you're never here with me  
Ooh I've been trying to get over there  
Ah but it's out of my reach

And there's no reply at all  
There's no reply at all.

I get the feeling you're trying to tell me  
Is there something that I should know  
What excuse are you trying to sell me  
Should I be reading stop or go  
I don't know.

Maybe deep down inside I'm trying  
For no one else but me  
Too stubborn to say  
The buck stops here  
It's not the one you're looking for  
But maybe deep down inside I'm lyin'  
To no one else but me  
Oh but my back is up  
I'm on my guard  
With all the exits sealed.

Listen to me  
You never listen to me  
Ooh and it seems there's no way out  
I've been trying but we cannot connect  
And there's no reply at all  
There's no reply at all  
There's no reply at all  
No reply at all.

Is anybody listenin' oh oh  
There's no reply at all  
Is anybody listenin' oh oh  
No reply at all  
Is anybody listenin' oh oh  
No reply at all  
Is anybody listenin' oh oh  
No reply at all  
Is anybody listenin' oh oh  
No reply at all.

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## LITTLE T & A

*(As recorded by The Rolling Stones)*

MICK JAGGER  
KEITH RICHARDS

She's my little rock and roll ah ah ah  
Oh she's my little rock and roll baby.

The heat's raiding  
Tracks are fading  
Joint's rocking  
Could be any time at all  
But the bitch keeps bitching  
The snitcher keeps snitching  
Dropping names and telephone numbers and all well.

She's my little rock and roll ah ah  
Oh she's my little rock and roll ah ah ah.

Dope dealing, dealer's squealing  
The pools in but the pallo ain't dry  
Well the sense is sensing that the juice keeps pumping

And I know why.

She's my little rock and roll ah ha  
My tits and ass with soul baby  
She's my little rock and roll ah ha  
Oh she's my little rock and roll ha  
You got to shock dem, show dem  
She's my little rock and roll yeah  
Shock, shock, shock, my my.

Well the sense is sensing that the juice keeps pumping  
And I know why hey  
The bitch keeps bitching  
The snitcher keeps snitching  
Dropping names and telephone numbers and all.

She's my little rock and roll ah ha  
My tits and ass with soul baby  
She's my little rock and roll yeah  
You got to shock dem, show dem  
She's my little rock and roll ah ha.

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## WALKING WOUNDED

*(As recorded by Taxxi)*

DAVID CUMMING

You wanna see me bleed  
To prove I really am  
Exactly what you need  
A sacrificial lamb  
You wanna see a show  
You wanna have some fun  
Well I don't wanna stop  
Now action has begun.

Though I'm still just as eager to please  
I'm walkin' wounded  
But you can't get me down on my knees  
I'm walkin' wounded yeah.  
You wanna set me up

You wanna clean me out  
Another willing sucker  
Don't know what it's about  
You wanna test my nerve  
You wanna squeeze me dry  
I'll take what I deserve  
And I'll be satisfied.

And I'll consider it no thanks to you  
I'm walkin' wounded  
Cos I'm closin' ranks with the few  
The walkin' wounded yeah.

Though I'm still as eager to please  
I'm walkin' wounded  
But you can't get me down on my knees  
I'm walkin' wounded yeah.  
(Repeat)

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## IN THE DARK

*(As recorded by Billy Squier)*

BILLY SQUIER

Life isn't easy from the singular side  
Down in the hole some emotions are hard to hide  
It's your decision  
It's a chance that you take  
It's on your head  
It's a habit that's hard to break.  
Do you need a friend  
Would you tell no lies  
Would you take me in  
Are you lonely in the dark, in the dark, in the dark, in the  
dark.

You never listen to the voices inside  
They fill your ears as you run to a place to hide  
You're never sure if the illusion is real  
You pinch yourself but the mem'ries are all you feel  
Can you break away from your alibis

Can you make a play  
Will you meet me in the dark, in the dark, in the dark, in  
the dark, in the dark, in the dark-ark-ark-ark.

Don't-cha need me hey hey  
Don't-cha need me oh yea  
Don't-cha leave me hey hey  
Don't-cha need me oh yea.

You take no int'rest  
No opinion's too dear  
You make the rounds and you try to be so sincere  
You guard your hopes and you pocket your dreams  
You'd trade it all to avoid an unpleasant scene  
Can you face the fire  
When you see me there  
Can you feel the fire  
Will you love me in the dark, in the dark, in the dark, in  
the dark, in the dark, in the dark, in the dark, in the dark,  
in the dark-ark-ark-ark.

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## THE SWEETEST THING (I've Ever Known)

(As recorded by Juice Newton)

OTHA YOUNG

When I see you in the morning  
With the sleep still in your eyes  
I remember all the laughter and the tears we shared last night

And as we lie here  
Just two shadows in the light before the dawn  
The sweetest thing I've ever known is loving you.

Now you and I we're not children  
We have both been loved before  
We have given and we have taken many rides on troubled shores

But all the heartache and temptation  
Only make me love you more  
The sweetest thing I've ever known is loving you.

And I have never been afraid of losing  
I have never wanted love to be a chain  
I only know that when I'm with you  
You're my sunshine, you're my rain  
The sweetest thing I've ever known is loving you.

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## YESTERDAY'S SONGS

(As recorded by Neil Diamond)

NEIL DIAMOND

Yesterday's songs don't stay around long not much anymore

Yesterday's words don't make themselves heard like they did before

Baby yesterday's blues may be yesterday's news  
But the truth always stays the same  
And the good things will never change  
Like sayin' I love you  
Sayin' I love you.

Yesterday's songs don't seem to belong  
They're here and they're gone  
Yesterday's moves don't stay in the grooves  
They keep moving on  
Maybe yesterday's rhyme was for yesterday's time  
And the future's not ours to see  
But there's some things that always will be  
Like sayin' I love you  
Sayin' I love you.

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## WIRED FOR SOUND

(As recorded by Cliff Richard)

TARNEY  
ROBERTSON

I like small speakers  
I like tall speakers  
If they've music they're wired for sound  
Walkin' about with a head full of music  
Cassette in my pocket and I'm gonna use it  
Stereo out in the street you know woh oh woh  
Into the car got to work and I'm cruisin'  
I never think that I'll blow all my fuses  
Traffic flows into the breakfast show woh oh woh  
Power from the needle to the plastic  
A.M. — F.M. I feel so ecstatic now  
It's music I've found  
I'm wired for sound.

I was small boy who don't like his toys  
I could not wait to get wired for sound.

I met a girl and she told me she loved me  
I said you love me then love means you must like what I like  
My music is dynamite woh oh woh.

She said I'm not a girl you put on at a stand-by  
I'm a girl who demands that her love is amplified  
Switch in to overdrive woh oh woh.

Power from the needle to the plastic  
A.M. — F.M. I feel so ecstatic now  
It's music I've found  
I'm wired for sound.

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## DON'T STOP BELIEVIN'

(As recorded by Journey)

S. PERRY  
N. SCHON  
J. CAIN

Just a small town girl  
Livin' in a lonely world  
She took the midnight train goin' anywhere  
Just a city boy  
Born and raised in South Detroit  
He took the midnight train goin' anywhere.

A singer in a smoky room  
The smell of wine and cheap perfume  
For a smile they can share the night  
It goes on and on and on and on.

Strangers waiting  
Up and down the boulevard  
Their shadows searching in the night  
Streetlight people  
Living just to find emotion  
Hiding somewhere in the night.

Working hard to get my fill

Everybody wants a thrill  
Payin' anything to roll the dice  
Just one more time  
Some will win, some will lose  
Some were born to sing the blues  
Oh the movie never ends  
It goes on and on and on and on.

Strangers waiting  
Up and down the boulevard  
Their shadows searching in the night  
Streetlight people  
Living just to find emotion  
Hiding somewhere in the night.

Don't stop believin'  
Hold on to that feelin'  
Streetlight people.

Don't stop believin'  
Hold on  
Streetlight people  
Don't stop believin'  
Hold on to that feelin'  
Streetlight people.

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## EVERY LITTLE THING SHE DOES IS MAGIC

(As recorded by The Police)

STING

Well I've tried before to tell her  
All the feelings I have for her in my heart  
Every time that I come near her  
I just lose my nerve as I've done from the start.

Every little thing she does is magic  
Everything she do just turns me on  
Even though my life before was tragic  
Now I know my love for her goes on.

Well I have to tell the story  
Of a thousand rainy days  
Since we first met  
It's a big enough umbrella  
But it's always me that ends up getting wet.

Every little thing she does is magic  
Everything she do just turns me on  
Even though my life before was tragic  
Now I know my love for her goes on.

I resolve to call her up a thousand times a day  
And ask her if she'll marry me in some old fashioned way

But my silent fears have gripped me  
And before I reach the phone  
And before my tongue has tricked me  
Must I always be alone.

Every little thing she does is magic  
Everything she do just turns me on  
Even though my life before was tragic  
Now I know my love for her goes on.  
(Repeat)

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## ALIEN

(As recorded by the Atlanta Rhythm Section)

BUDDY BUIE  
RANDY LEWIS  
STEVE McRAY

The sun just went behind a cloud again  
Down crowded streets he walks alone  
Like a stranger out of place  
A number not a face  
And all day long, all day long  
He's feeling like an alien  
Feeling like he don't belong  
"Mercy" cried the alien  
Heaven help him find his way back home.

The feeling that he feels  
He can't explain  
Sunday, Monday, Tuesday  
They're all the same  
He's lost and all alone  
A heart without a home  
Standing like a statue in the rain.

Now and then we all are aliens  
Feeling like we don't belong  
"Mercy" cries the alien  
Heaven help him find his way back home.

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## AMERICAN MADE

*(As recorded by Txxxl)*

JEFFREY NEAD  
COLIN PAYNE

Tight blue jeans  
Burning seams  
Hot-waxed car  
Outside the singles bar  
Pants pressed neat  
Breath tastes sweet  
Hair in curls  
Just like the other girls.  
You're a magazine creation  
A spring sensation oh  
It's just a dream  
Baby you're American  
(You're American)  
Baby you're American  
(You're American)  
Baby you're American  
(You're American)  
You're American made.

TV eyes

Practiced lies  
Sunset stares  
As your AM blares  
You attract  
With your sultry act  
Disco cruise in  
Your high heel shoes.  
(Repeat chorus)

Drink cappucino  
With new guy Gino  
Life ain't cruel  
'Cause you're no fool  
Swallow a mandy  
Chase with a brandy  
That does the trick  
That's LA chic.  
(Repeat chorus)

Baby you're American  
(You're American)  
Baby you're American  
(You're American)  
Baby you're American  
You're American made.

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## THE COWBOY AND THE LADY

*(As recorded by John Denver)*

BOBBY GOLDSBORO

In the airport lounge she sat in a Marlene Dietrich hat  
The grandest lady I had ever seen  
Outside the heavy rains had grounded all the planes  
So I asked her if she'd like some company.

In my rhinestone studded suit, my cowboy hat and boots  
I must have been a sight for her to see  
But she said, "Pull up a chair"  
As she fumbled with her hair  
A more unlikely pair you'll never see.

I was Mogen David wine, she was Chablis Fifty-nine  
But there we sat, the cowboy and the lady  
She was ski resorts in Aspen and summers in Pared  
I was Grand Ole Opry, Nashville, Tennessee.

The cowboy and the lady  
As different as could be  
But it seemed so right that rainy night in Tennessee.

Then somewhere in between her Harvey's Bristol  
creme

And the seven beers I ordered for the lady  
We somehow came together  
For a night of stormy weather  
Now there's a little bit of class in this old cowboy  
And there's a little bit of cowboy in the lady.

The cowboy and the lady  
As different as could be  
But it seemed so right that rainy night in Tennessee.

And when the thunder had all gone  
And the night turned into dawn  
I woke up all alone without the lady  
She'd left a note for me  
Said it was nice in Tennessee  
But it could never be for you and me  
No it could never be for a cowboy and a lady.

The cowboy and the lady  
As different as could be  
But it seemed so right that rainy night in Tennessee.

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## SLIP AWAY

*(As recorded by Pablo Cruise)*

DAVID JENKINS  
JOHN PIERCE  
CHUCK LUTZ

I'm lookin' back over my shoulder  
Thinkin' of years gone by  
One more fool taking someone for granted  
How could I be so blind  
And I didn't believe that you'd really need me  
When it felt so right.  
I let you slip away from my love baby

I let you get away  
I let you slip away from my love baby  
I let you get away.  
They say there's a reason  
For all the pain in our lives  
I guess I believe it's true  
But where does that leave me  
Now that I know the reason that I lost you  
I could have given you more  
Could have loved you better  
But I missed my cue.  
(Repeat chorus)

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# START ME UP

(As recorded by The Rolling Stones)

MICK JAGGER  
KEITH RICHARDS

If you start me up  
If you start me up  
I'll never stop  
You can start me up  
You can start me up  
I'll never stop  
I've been running hot  
You got me just about to blow my top  
You can't start me up  
You can start me up  
I never stop, never stop, never stop, never stop  
You make a grown man cry  
You make a grown man cry  
You make a grown man cry  
Spread out the oil, the gasoline  
I walk smooth ride in a mean, mean machine  
Start it up.  
Start me up  
Kick on the starter  
Give it all you've got, you got, you got  
I can't compete with the riders in the other heats  
You rough it up  
If you like it you can  
Slide it up, slide it up, slide it up, slide it up  
Don't make a grown man cry

Don't make a grown man cry  
Don't make a grown man cry  
My eyes dilate, my lips go green  
My hands are greasy  
She's a mean, mean machine  
Start it up.

Start me up  
And you've got to, you've got to  
Never, never, never stop  
Start it up  
Start it up  
Never, never, never  
You make a grown man cry  
You make a grown man cry  
You make a grown man cry  
Ride like the wind at double speed  
I'll take you places that you've never, never seen.

Start it up  
Love the day when we will never stop, never stop  
No never, never stop.

Tough me up  
Love the day when we will never stop, never stop  
No never, never stop.

You, you, you make a grown man cry  
No never, never stop.

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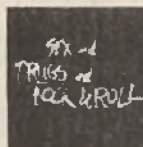
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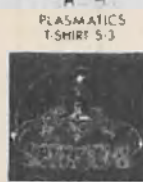
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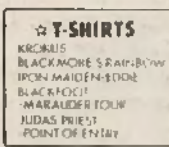
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T-SHIRT S-3



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LYNYRD SKYNYRD  
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RUSH T-SHIRT M&I  
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AC/DC HAT

JETHRO TULL T-SHIRT B3



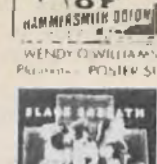
POLICE T-SHIRT B1



AC/DC T-SHIRT



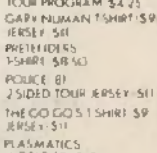
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# SOUL SECTION

## GHETTO LIFE

*(As recorded by Rick James)*

RICK JAMES

When I was a young boy  
Growin' up in the ghetto  
Hangin' out on corners  
Singin' with the fellas  
Lookin' for the cute chicks  
Tryin' to find me big fun  
Looking for some trouble  
From anyone who'd give me some  
I was young and crazy  
(In the ghetto)  
Didn't know what my life would be  
I was dumb and oh so lazy  
Something had a spell on me  
You all know what I'm talkin' 'round  
Ghetto life  
You all know what I'm singin' 'bout  
Ghetto life.

When I was a young man  
Kind of free and fancy  
I met this little cute girl  
Said her name was Nancy  
She had pigtails to her shoulders  
She couldn't have been much older  
She taught me what I had to know  
To make a girl not want to go  
She was young and kinky  
She laid her pigtails down on me  
And I was young and oh so sneaky  
I had to see what love could be.

I knew it all along  
That my game was strong  
But I was wrong that time  
I knew I had to play and get myself away  
Did you think I was man enough  
Did you think I was smart enough  
Did you think I was strong enough  
Did you think that I want to get out.

When I was a young boy  
Tenement slums and corner bums  
Playing tag with winos  
Was the only way to have some fun  
One thing 'bout the ghetto  
You don't have to hurry  
It'll be there tomorrow  
So brother don't you worry.

Ghetto life  
Ghetto life  
Ghetto life baby.

## PORTUGUESE LOVE

*(As recorded by Teena Marie)*

TEENA MARIE BROCKERT

On a starry winter night in Portugal  
Where the ocean kissed the southern shore  
There a dream I never thought would come to pass  
Came and went like time spent thru' an hour glass  
You made love to me like fire and rain  
Ooh you know you've got to be a hurricane  
Killing me with kisses oh so subtly  
You made love forever baby  
You made love forever  
I ain't gonna let you go that easy  
You've got to say you love me too  
I ain't gonna let you go that easy  
I'm gonna give it all to you Portuguese love  
Won't you say it to me  
Say it to me  
Say you love me baby  
Portuguese love oh won't you say it to me  
Say it to me  
Say you love me baby  
Portuguese love oh won't you say it to me  
Say it to me  
Say you love me baby  
Portuguese amore Portuguese  
Say you love me baby  
Amore Portuguese  
Say you love me  
Yo quiero a laser amor  
A feeling too hard to ignore  
Say amor in Portuguese  
You've got to say you love me.

Harbor nights we made love 'til the morning star  
Then you crooned a song to me on your guitar  
Was it so familiar calling soft my name  
Sunlight dancing slowly through love's window pane  
You made love to me like sugar and spice  
Hush my broken heart this must be paradise  
Killing me with kisses oh so tenderly  
You make love forever baby  
You make love forever.

You knew that you felt good to me  
From the first kiss to the last I'm trembling  
'Cause you made love to me like no other man  
And if you please I'd like to go back there again  
Killing me with kisses oh so tenderly  
You make love forever baby  
You make love forever.  
(Repeat chorus)

Portuguese love amore, amore Portuguese aye  
Just say you love me Portuguese  
Portuguese love.





## I WILL FIGHT

(As recorded by Gladys Knight & The Pips)

NICKOLAS ASHFORD  
VALERIE SIMPSON

I will fight to the end  
If it means our love will win  
I will do, do my best  
Put me to any test  
I will fight to the end  
If it means our love will win  
I will do, do my best  
Put me to any test.

Baby I'm with you  
Though times are hard  
I'll do my part to stay here  
Baby I'm with you  
We will survive keep it alive  
Just hold on  
Baby I'm with you

Love is the key  
Just you and me  
I'm ready, ready and willing.  
(Repeat chorus)

Baby I'm with you  
Mistakes we'll make  
It's give and take  
Believe me  
Baby I'm with you  
Tears in our eyes  
Faith will arrive  
On time  
Baby I'm with you  
Forget the past  
We'll make it last  
Forever and ever.

I will fight  
Baby, baby I will fight  
I will fight  
I will fight.

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## WHY DO FOOLS FALL IN LOVE

(As recorded by Diana Ross)

FRANKIE LYMON  
MORRIS LEVY

Oo-wah, oo-wah, oo-wah  
Oo-wah, oo-wah, oo-wah  
Why do fools fall in love.  
Why do birds sing so gay  
And lovers await the break of day  
Why do they fall in love  
Why does the rain fall from up above  
Why do fools fall in love

Why do they fall in love.  
Love is a losing game  
Love can be a shame  
I know of a fool you see  
For that fool is me  
Tell me why  
Tell me why  
Why do fools fall in love.  
Why does my heart skip a crazy beat  
For I know it will reach defeat  
Tell me why  
Tell me why  
Why do fools fall in love.  
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## TAKE MY HEART

(As recorded by Kool & The Gang)

CHARLES SMITH  
JAMES TAYLOR  
GEORGE BROWN  
KOOL & THE GANG

Has there ever come a time when you feel real nice  
And you want to let someone know that you really  
appreciate them

All you have to do is just moan a little bit for me  
It goes something like this.

Oooh  
Ooo-hoo  
Oooh  
Ooo-hoo  
Ooh  
Ooo-hoo  
Ooh  
Ooo-hoo.

You see no time for wastin' baby  
We've gone all through those moves  
I'm offering satisfaction darling  
Girl I'm giving you all my love.

Anytime is the right time baby  
Come on and take my heart  
It's all yours if you want it baby  
My heart is tearing all apart

I say oooh  
You can have it  
Yeah if you want it  
If you want it  
Come and get it baby  
But if you want it  
You can have it

Ah come and get it girl yeah  
If you want it  
Yeah.

See darling  
There's no time for wastin' baby  
Come on please make up your mind  
Good loving is so pleasing baby  
Girl I'm giving you all my time.

You can have it  
If you want it  
Just come and get it  
And baby it's yours yeah  
I've got it to give  
And if you want it  
I know that you're gonna love it  
Just come on girl.

One night while I was sleeping baby  
Had a dream of you and I  
Found myself asking you baby  
"Take my hand and be my wife".

Oh I, I knew you'd like it  
Oh baby you got me sayin' something like  
You can have it  
If you want it  
You can have it  
Baby you really want my loving  
If you want it  
It's all yours baby  
You can have it any time of the day  
If you want it  
Don't matter what place it is baby  
You can get it baby  
You can have it  
Come on girl and get it  
If you want it  
If you want it you can have it  
You can have it  
Cause I will make you feel all right  
If you want it  
Can't you tell that I need it  
You can have it  
Come on darlin' take my heart  
If you want it oh yeah  
You can have it  
Come on darlin' satisfaction guaranteed  
If you want it  
Ooo wee baby  
You can have it oooo  
If you want it  
Oh you're such a pretty little girl baby  
You can have it  
If you want it  
Come on and take my heart baby.

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## STAR OF MY LIFE

(As recorded by Marlon McClain)

MARLON McCLAIN  
JEFFREY NEAD

I want to be there  
When the sun lights up your eyes  
Kiss you on your sweet lips  
Fill you with desire.

Your touch, your tender touch  
Makes it all complete  
I could stay here forever  
Your love so sweet yeah.

I want to be there  
I want to be there

I want to be there  
Be there when you smile.

We will laugh together  
Sharing all the while.

Our love a special love  
Seems to be so clear  
You bring me comfort  
And wipe away my fears.

You, you are the star of my life  
Shining on me so bright.

Just keep shining  
Shine your ever loving light on me.

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## DO YOU LOVE ME

(As recorded by Patti Austin)

ROD TEMPERTON

Do you love me  
Can we still be a part of tomorrow  
Do you want me ba-a-a-by  
Or is this just a thing of the past.

Need to feel your arms around me  
I can't stand it whenever you're gone  
Ever since the day you found me  
I've been hooked on your kiss  
But I know now that this can't go on  
Bin watchin' all my dreams slip right away  
Seems so wrong  
How all the good times live inside of yesterday.  
(Repeat chorus)

Said you wouldn't let love burn me  
Like a fool I believed it was true  
Can't you see just how you hurt me  
Got a sensitive heart  
And it's tearing apart over you  
I need to see that sunshine like before  
Don't be cruel  
Don't give up on the things we've both bin livin' for.  
(Repeat chorus)

Is it so hard to show what you feel  
Can't you understand that I still care  
You've got to tell me this love is real  
Or are tears the only thing we can share.  
(Repeat chorus)

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## IT'S YOUR NIGHT

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

RAY PARKER, JR.

Turn it out it's alright  
You're free to do whatever you like  
Cause it's your night to get down.  
Loosen up it's alright  
You can groove all you like  
Feel free cause it's your night to get down.  
Well if you're a square or you're just not sure how to  
boogie  
It's alright just relax  
The fun has just begun mmm yea  
Cause honey I'm gone pump you all night long with a  
groove so strong  
That by midnight even Cinderella's gone have to funk  
ow.

Now when the music jams  
Strange things happen at a party  
People change  
Even very plain Jane  
Can turn into a freak  
And wear you out  
So don't be scared  
To let yourself get loose  
It's alright  
Have a good time  
Cause that's what it's all about  
Aw yea.  
Everybody on the scene  
L.A., D.C.  
It's your night  
London, Tokyo, New York and the Big "D"  
It's your night  
Paris Reo everybody  
It's your night to get down yea  
Party right  
It's your night  
Party right  
It's your night.

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## I'M JUST TOO SHY

(As recorded by Jermaine Jackson)

JERMAINE JACKSON  
PAUL M. JACKSON, JR.

It never falls when I'm with you  
I just freeze up inside  
And you're waiting there with your arms open wide  
My bashful feelings just won't let me hide  
You look as if you're surprised at me  
I know it's not the way it's s'posed to be.  
But didn't you know by now  
Girl I'm just too shy  
Didn't you know by now  
Girl I'm just too shy  
Maybe time will bring a change in me

Loving you is not as easy as I tho't it would be.

I love to hold your hand and tell you you're mine  
But I just can't seem to make that move or to say those words

Something inside me just holds me back  
I want to say so much from within  
I'm lost for words I just can't begin.

But didn't you know by now  
Girl I'm just too shy  
Didn't you know by now  
Girl I'm just too shy  
You look as if you're surprised at me  
Didn't you know by now  
Girl I'm just too shy.

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## MEANT FOR YOU

(As recorded by Debra Laws)

DAVID LASLEY  
ROXANNE JOY SEEMAN

In my mind see a face  
There's that old reminder  
Love so kind you're still mine  
In my heart made a home  
Simple song a ringing love reborn, love reborn  
Babies crawl horses race  
Jigsaw puzzle pieces fall in place  
It was meant that way.

Meant for you  
Surely I am meant for you  
More than an intuition  
More than a clue  
Meant for you

Surely I am meant for you  
I was meant for you baby  
I, I was meant for you baby.

Don't we take the time to go  
Looking when we want to know  
Don't we make time for high hopes  
Even tho it's plain to see  
Ain't it always me for you and you for me  
It was meant to be.

Meant to be  
Surely we were meant to be  
More than an intuition  
It was destiny  
Meant for you  
Surely as dreams come true  
I was meant for you baby  
I was meant for you baby.

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## SNAP SHOT

(As recorded by Slave)

MARK ADAMS  
FLOYD MILLER  
CHARLES CARTER  
STEVE ARRINGTON  
JIMMY DOUGLASS

Come on over here baby  
I'm focused in on you  
Your sexy smile  
Turn a little left babe  
Blend into the light  
I'd like to do you perfectly rite.  
And I want to snap you  
Say I want to snap you.  
Come a little closer  
The color of your face  
Expose your beauty and grace awe.  
You say I want snap you.  
I got the total view  
Like to get a shot of you  
Your jeans they fit so tight  
Let me develop you

In my dark room  
Turn out the light.

Said I want to snap you  
Say I want to snap you.

The upper persuasion  
For the lower invasion awe.  
You say I want to snap you oh ho.

Gonna use my telephoto  
Zoom it in on you  
All accessories too uh ho.  
Gotta have your picture  
Cause I'm stuck on you  
A shot of you  
You sexy thing.

And I want to snap you  
I want to snap you I do  
I'm focused baby  
I'm so high  
Thinking about this snap shot of you  
Um ha the upper persuasion  
For the lower invasion.

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## IT SHOWS IN THE EYES

(As recorded by Ashford & Simpson)

NICKOLAS ASHFORD  
VALERIE SIMPSON

Know you don't think nobody sees ya  
Act as if it's all so far beneath ya  
Say you don't care well I declare  
Some people talk and sass around like it don't matter  
You're the only one who's all together  
Say it's never love that you're thinking of  
But it shows in the eyes  
It shows in the eyes  
Just a hint of tears you cry  
It shows in the eyes  
It shows in the eyes  
That's a mirror to your soul  
And it's something you can't disguise.  
Try to wear a face without no passion  
Masquerade around like love's old fashioned  
Just because it's not something you got  
Don't knock it  
Try to second guess  
What people see all the time  
It's just your vanity  
No one's impressed  
And you wonder why.  
Well it shows in the eyes  
It shows in the eyes  
That's the mirror to your soul  
And it's something you can't disguise  
That's a mirror to your soul  
And it's something you can't disguise.  
It shows in the eyes  
It shows in the eyes  
That's a mirror to your soul  
And it's something you can't disguise.  
What you hiding for behind the door  
Come on out  
Don't be scared no more  
Somebody's looking, somebody sees  
And you can't push it up your sleeve  
It shows in the eyes  
It shows in the eyes.

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## NOTHIN' BUT A FOOL

(As recorded by Natalie Cole)

BILL AMESBURY

So what do ya think  
Maybe he'll buy you a drink  
And run his fingers through your hair  
Apologize for havin' to stare  
He's never seen such a face  
What's it doing in such a place  
Says he knows a little spot  
That he thinks you'll like a lot  
So he takes you in his car  
Says it isn't far and you end up at his home  
But you knew that's where you were goin'  
And he turns his stereo on  
Makes you feel like you belong  
And you end up in bed  
You're great was all he said.  
Oh you're nothing but a fool  
If you think that he loves ya  
Oh you're nothing but a fool  
If you think that he cares  
Oh you're nothing but a fool  
If you think that he wants ya  
Oh you're nothing but a fool  
If you think he cares.  
So he lights a cigarette and turns on the T.V. set  
You just want to be held for awhile  
He don't even want a smile  
So you try to tell a joke  
He just lights another smoke  
It's getting colder in that bed  
You're great was all he said.  
(Repeat chorus)  
Now you'd really love to stay  
But he said he's got a busy day  
He'll call you tomorrow night  
You make sure he's got your number right  
He gives you money for a cab ride home  
Suddenly you're all alone waiting for his call  
You're staring at the wall  
You're nothing but a fool.  
(Repeat chorus)

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## OH NO

(As recorded by The Commodores)

LIONEL B. RICHIE, JR.

I want you to want me  
I'm goin' crazy knowin'  
He will be your lover tonight  
And when he comes I'll let you go  
I'll just pretend as you walk out the door.  
Oh no  
I can't sleep  
Oh no  
I'm goin' crazy with love over you.  
I need you to need me  
I wanna hold you

But you're holdin' someone else in your arms  
When I close my eyes I see your face  
I'm just not sure how much my heart can erase.

Oh no  
I can't think  
Oh no  
I'm goin' crazy with love over you.  
Oh honey  
Oh sugar  
Oh no  
I can't sleep anymore baby  
Oh no  
I can't think anymore baby  
Oh no  
I'm goin' crazy with love over you.

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## LET'S GROOVE

*(As recorded by Earth, Wind & Fire)*

MAURICE WHITE  
WAYNE VAUGHN

Let this groove get you to move  
It's all right, all right  
Let this groove set in your shoes  
Stand up all right.

Gonna tell you what you can do  
With my love all right  
Let you know girl you're looking good  
You're out of sight and all right.

Move yourself and glide like a 747  
Loose yourself in the sky among the clouds in the  
heavens.

Let this groove light up your fuse all right  
Let this groove set in your shoes  
Stand up all right.

Let me tell you what you can do  
With my love all right  
Gotta let you know girl you're looking good  
You're out of sight, you're all right.

Tell the D.J. to play your favorite tune  
Then you know it's okay  
What you found is happiness now.

Let this groove get you to move all right  
Let this groove set in your shoes  
Stand up all right.

You will find peace of mind on the floor  
Take a little time  
Come and see, you and me, make a little sign  
I'll be there after awhile if you want my love  
We can boogie on down, down, down, down  
Let's groove tonight  
Share the spice of life  
Baby slice it right  
We're gonna groove tonight.

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Music.

## I CAN'T LIVE (Without Your Love)

*(As recorded by Teddy Pendergrass)*

LEON HUFF  
CECIL WOMACK

Baby I oh I, I can't live without your love  
See I'm smiling on the outside  
While I'm just cryin' on the inside  
Facing the world without your love  
See the truth has come to light.

You're the reason nothing's right  
Alone again tonight  
Just because of some silly fight  
Nothing can replace that love, that love, that love that I  
lost  
You're my life you mean so much to me  
And I can't go it alone

This winding, winding road is so long  
So pack it up baby get it together  
Let's start all over again  
I oh I, I don't wanna live without your love  
While I'm smiling on the outside  
I'm just cryin' on the inside  
Facing the world without your love  
See I'm fightin' sleepless nights  
Tears have washed all hope from sight  
Wouldn't it be, wouldn't it be so right  
If I had you right here with me tonight  
If you only reach out your hand  
And save a heart-broken man.

I oh I, I don't wanna give without your love  
See I only pretend just to fool my friends  
Don't know what to do with myself without your love  
There's a wounded empty space.

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## WHO'S SAD

*(As recorded by Smokey Robinson)*

MIKE PICCIRILLO  
GARY GOETZMAN

I just can't get used to losin' you  
All of the dreams we had  
Turned out so bad  
Couldn't read the writing on the wall  
I got caught off guard and it hit me so hard  
There's not a smile left in my world  
Ever since I lost you girl.

Sad who's sad  
Not me  
Just because you left my love behind  
Sad who's sad  
Not me  
Just a couple more years and I'll be fine.

I wake up my bad dream just gets worse  
Walkin' the same old street  
Where we used to meet  
Nothin' seems to matter anymore  
When something deep inside has withered and died  
There's not a smile left in this world  
Ever since I lost you girl.

Sad who's sad  
Not me  
Just because you left my love behind  
Sad who's sad  
Not me  
Just a couple more years and I'll be fine.  
There's no runnin' away  
No way to forget  
Forget that I'm empty inside  
My life has no love  
No love without you  
Without you here in my life.

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# WHAT A SURPRISE

*(As recorded by The Pointer Sisters)*

ANITA POINTER  
JUNE POINTER  
TREVOR LAWRENCE

When I was first introduced to you  
It was a hot summer night  
And I was just having fun  
I thought you were too.

Just the sound of your voice  
Gave me sweet sensations  
But I thought I couldn't win  
I wouldn't let you in.

How did you do it  
Didn't see it in your eyes  
Your approach didn't let me know  
You gave me time to think it over  
And my mind's made up  
I'm gonna give it up and let it go.

What a surprise  
You just came into my life  
What a surprise  
Here before my very eyes  
What a surprise  
Never thought I'd give my heart  
What a surprise  
You have taken every part.  
Like the coming of the night  
You can count on me to always treat you right  
I'm gonna do my part  
Like the warmth that comes with dawn  
I can count on you  
You always turn me on  
You opened up my heart.

I was looking through the window  
Tryin' to find a reason  
Why I shouldn't let my feelings grow.

Tenderly you touch me  
So nice you didn't rush me  
Tonight the world will know.

What a surprise

Have you here before my eyes  
What a surprise  
You have captured me inside  
What a surprise  
Never thought I'd give my heart  
What a surprise  
You have captured every part.

You loved me on the telephone  
Your conversation went on and on  
Without a word I heard you say  
That in your arms is where I belong.

You were in charge  
I was in love  
You had me hooked and I didn't know.

I loved you hard  
You loved me slow  
This won't be easy come, easy go.  
Ooh what a surprise  
Like a diamond in the sand  
What a surprise  
Oh what a very special man  
Such a surprise  
Just like magic you appeared  
What a surprise  
Oh it's so good to have you here.

How did you do it  
Didn't see it in your eyes  
Your approach didn't let me know  
You gave me time to think it over  
And my mind's made up  
I'm gonna give it up and let it go.

Ooh what a surprise  
Never thought I'd go this far  
What a surprise  
Ooh baby you are my shining star  
What a surprise  
Suddenly it's oh so clear  
What a surprise  
No more doubts and no more fears  
What a surprise  
Take me all the way  
What a surprise  
What a surprise.

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# IT WAS SO EASY

*(As recorded by Stacy Lattisaw)*

BILLY THOMAS  
BOBBY REEDER  
JULIE REEDER

Oh baby there's no mistakin'  
When it comes to you and me  
I never could get enough  
I remember you drove me crazy with the little things  
you'd do  
We really had somethin'  
Some kind of love  
Too young to be afraid of openin' up  
Too young to be afraid of fallin' in love  
And now I realize how precious it was

Oh it was so easy  
So easy.

We never had time to worry  
No reason to be sad  
We just took what we had  
Oh we were just playing around  
And we didn't even know  
We really had somethin'  
Some kind of love  
Too young to be afraid of opening up  
Too young to be afraid of fallin' in love  
And now I realize how precious it was  
Oh it was so easy, so easy, so easy  
Oh so easy.

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# Slave



## SOUL STAR OF THE MONTH

Mark L. Adams — the talking lead, bass guitar, keyboards  
Danny Webster — guitar, lead vocals, percussion  
Floyd Miller — horns, percussion, vocals  
Charles C. Carter — keyboards, reeds, vocals  
Steve Arington — lead vocals, drums, percussion  
Delburt Taylor — keyboards, horns, vocals  
Roger Parker — drums, percussion  
Sam Carter — keyboards, percussion, vocals  
Kevin Johnson — guitar

In the four short years following the release of their debut album, Slave has become one of America's most popular dance-rock bands. Their new lp is titled *Show Time* and the initial signs are that it will fare well on the charts.

The saga of this funky group

began in 1975 in Dayton, Ohio, where the Slave line-up gradually came together, holding their first official rehearsal in November of that year.

On April Fool's Day in 1976, Slave made their live debut at Roth High School in Dayton. Just one month later the group

brought a demo tape to Jeff Dixon, a good friend and then program director of WNJR in New Jersey. Dixon was impressed enough to bring the demo to Cotillion President Henry Allen, who inked the band to a contract immediately.

It took Slave virtually no time at all to establish themselves in the music world. Their 1977 debut album, *Slave*, reached the upper levels of the national charts and was certified RIAA gold, becoming the reactivated Cotillion label's first gold record.

Meanwhile, two singles from the lp, "Slide" and "Son Of Slide," established the cold and spanky bass lines and slow funky grooving for which Slave has become



so well known. By year's end, the band had copped a slew of major awards, including Record World's "R&B Album — Top New Male Group" and NATRA's "Male Group of the Year." On tour, they were already distinguishing themselves with an elaborate, visual stage presentation.

Slave's second album, *The Hardness Of The World*, was released in 1977, and the group expanded their funk chops with the keyboard-led rave-up "Baby Sinister" and the all-out blues jam "Volcano Rupture." They gave fans a third taste of their sliding bass style in "The Party Song," indulged in a sensitive mood in "Can't Get Enough Of You," and talked about the lessons in their lives in "Life Can Be Happy" and "The World's On Hard." As with their impressive debut, *The Hardness Of The World* enjoyed both heavy R&B and heavy pop airplay and sales.

Working practically non-stop, Slave toured extensively during the liveliest funk-band concert seasons of the decade, yet still managed to produce their third album in less than 18 months. The lp, titled *The Concept* was released in 1978 and here they began to take their dance-rock energy right to rival bands as they continued to modify their songwriting and their style. In "Stellar Funk," they summed up the Ohio Players' entire fun-and-games career, adding a jazzy string of breaks and solos of their own. In "Just Freak," they updated those early 1970's Kool & The Gang jive talks with cold, syncopated bass and trance-paced voice chants.

In 1977, with the release of *Just A Touch Of Love*, Slave turned totally around and surprised fans with their romanticism and delicacy. This lp also marked the return of producer Jimmy Douglass to the Slave family. Douglass had contributed to the success of the group's first album. *Just A Touch Of Love* hit the Top 10 on the r&b listings as it cruised around on the national pop charts for four months.

The title track on this lp cut across the soul, pop and dance music charts with its catchy New York-styled set-up — choir boy back-ups, a coolly crooning dapper lead, and a drum-and-bass rhythm section minus rock guitar. Slave continued this date

with Manhattan urbanity on "Are You Ready For Love?," adding acoustic piano and salsa-like rhythms to their repertoire.

"Funky Lady (Foxy Lady)," the second single, allowed Mark Adams to show off his spacey bass while also alluding to Jimi Hendrix. In "Roots," "Thank You" and "Shine," the band displayed its songwriting intricacy, blending funk and jazz with the delicate love affair and lullaby melodies to which the album was dedicated. Not only was *Just A Touch Of Love* a sales success — the album cover became the first record jacket to win the prestigious CEBA Award (Communication Excellence to Black Audiences).

By the time 1980 rolled around, Slave had pretty well rested its case of having to prove they could do the funk and the jazz as well as anyone around. Now it became necessary to talk about a "Slave style," and that's exactly what *Stone Jam* did for the group. They had developed a walking drum and sliding bass rhythm duet able to carry off just about any mood or tone or song the band cared to write, even a string-backed ballad like "Starting Over." "Watching You," an R&B/pop smash single, found the band neatly writing a message pun into a sexy come-on lyric. That song touched off an entire album side that included "Dreamin'," "Never Get Away" and the title cut. It was an album of walk and slide, progressive soul/funk — raunchy and loud, but also mellow-grooved and easy-paced.

Not surprisingly, *Stone Jam* became Slave's second RIAA gold winner, remained a Top 10 national chart item for over two months and rode the pop charts for over six months.

Now, in 1981, Slave has come through once again with *Show Time*. Recording of the band's sixth lp took place at Atlantic Studios in New York, with Jimmy Douglass once again at the production helm. All eight cuts on the album are Slave "Jam Patrol" originals, ranging from the smooth 'n' groovin' funk of the first single pick, "Snap Shot," to the cool ballad "For The Love Of U." Other show-stoppers include the big 'n' brassy dance moves of "Party Lites," the rock-flavored "Spice Of Life," the laid back feel

of "Wait For Me," and the self-descriptive "Funken Town."

With the release of *Show Time*, Slave has taken the opportunity to look back at how far they've come in just six short years. Slave is not the first successful group to come out of Dayton, Ohio. The Ohio Players came from there, and their success inspired other young Daytonians interested in music. They showed others that with enough talent, dedication and togetherness they could make it all the way, too. Dayton has since spawned a whole school of such bands — bands specializing in an ebullient, rock/funk/jazz style of pop music. Besides Slave, there are Heatwave, Lakeside, Zapp and others. Group member Mark Adams says, "when each one of us makes a hit, it inspires a still younger band to do the same."

Mark describes Dayton as "a more or less laid back city, peaceful and friendly. That's why we love to play live — to work off all that energy that builds up when your home's so laid back." That energy took Slave away from Dayton, out onto the road and into life; and Mark says that taught the band a lot of hard lessons, but also won them many new friends. It also gave them a lot to write about, and Mark notes that all of Slave's songs and album titles come from "the way we were raised, what we've learned, and the way we feel about ourselves. Slave's a very true group. We all play emotionally and write about things we encounter every day."

"In our new album, *Show Time*, we're showing what we have done and learned in our musical career. It's emotional music. Hopefully we can inspire a lot of people."

All of this comes from a band whose members were scarcely into high school when they first started, and who are still dealing with turning 21. Evidently, Dayton doesn't believe in keeping kids waiting to get out into the world or to talk about dealing with the world. Imagine how experienced Slave must now sound to this year's freshmen at Roth High School, and how much inspiration the success of the group can be to future musicians who have their eye on the same dream that first caught hold of Slave.





## WHEN SHE WAS MY GIRL

*(As recorded by The Four Tops)*

MARC BLATTE  
LARRY GOTTLIEB

She used to be  
Everything to me  
When she was my girl  
When she was my girl.

I held her near  
Told her how much I cared  
When she was my girl

When she was my girl.

When she was my girl  
There was laughter and lovin' in my world every day  
When she was my girl  
What joy she would bring  
Now I've lost everything  
She's gone, gone, gone, gone, gone.

I'll spend the night  
Dreaming how she used to be  
When she was my girl  
When she was my girl.

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## DANCIN' FREE

(As recorded by The Brothers Johnson)

LOUIS JOHNSON

I want to dance  
Dance with you  
I want to dance  
(Dancin' free tonight)  
I want to dance  
Dance with you  
I want to dance  
(Dancin' free tonight).  
So take her arms and swing her around  
It's a party  
Dancin' free tonight  
It's your time so don't mess around  
Go on and do it

Dancin' free tonight  
All I need is my dancin' partner  
Dancin' free tonight  
So let's take a chance  
We got to dance to the music  
Dancin' free tonight  
Every night is the night.

Even dj's can't stop replays groovin', movin'  
Dancin' free tonight  
Girls everywhere giving you that dancin' stare  
I want to dance with you  
Dancin' free tonight  
Fever's touched everyone in the world  
Dancin' free tonight  
All you guys get up and get you a girl  
Dancin' free.

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## TAKE MY LOVE

(As recorded by Melba Moore)

KASHIF

I kept makin' excuses  
But you kept hangin' around  
Wouldn't take no for an answer  
When I turn you down  
So one day I finally gave in  
And had a taste of your love  
Funny how the tables turned  
Now I can't get enough.

You said you want me baby well  
You want it  
You got it  
Take my love  
Say you want me for yourself  
I'll give it to no one else

You want it  
You got it  
Take my love  
Take all my love  
Take all my love.

When you wrapped your arms around me  
I melted from your kisses  
You must have had the idea on your mind  
To show me what I had been missing  
You never pressured me baby  
You won me over with determination  
Now I think of no one else  
But you always have an open invitation.

The more I get  
The more I want it  
I ain't gonna ever get enough  
So I'm leavin' it up to you baby  
To satisfy me with your touch.

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## STAY THE NIGHT

(As recorded by LaToya Jackson)

KEN GOLD  
BILLY OCEAN

You are to me as sweet as apple pie  
You, next to me, we'll reach the highest high  
Oh, can't you see, it could be ecstasy  
You and I, you and I  
You and I, you and I.  
Turn down the light, we'll turn it way down low  
No need to fight, we'll take it nice and slow  
Baby, tonight, we're gonna let go  
Do you know, do you know  
Do you know, do you know.  
Stay the night, you're a man, I'm a woman  
Stay the night, we can do what nature planned  
Stay the night, stay the night  
Stay the night, oh, oh, oh.  
We're all alone there's only you and I,  
Pull out the phone and kiss the world goodbye  
We'll stay at home and make it on our own

You and I, you and I  
You and I, you and I.

(Repeat chorus)

Turn down the light, we'll turn it way down low  
No need to fight, we'll take it nice and slow  
Baby, tonight, we're gonna let go  
Do you know, do you know  
Do you know, do you know.  
Stay the night, you're a man, I'm a woman  
Stay the night, we can do what nature planned  
Stay the night, stay the night  
Stay the night, oh, oh, oh  
Stay the night, stay the night  
Everything's gonna be alright  
Stay, stay the night  
You're a man, I'm a woman  
We can do what nature planned  
Stay the night, stay the night  
Stay the night, oh, oh, oh.

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## WHAT'S YOUR NAME

*(As recorded by The Stylistics)*

DEXTER WANSEL  
CYNTHIA BIGGS

What is this that I'm feeling girl  
Who are you shaking up my world  
Like to get to know you  
Baby let me show you  
That the two of us can have a real good time  
I may be a stranger  
But there is no danger  
I'll treat you right  
You're sure to like

When we get together tonight.

What's your name  
Ooh what's your name  
What's your name  
What's your name.

Where're you from  
What's your neighborhood  
The way you look  
It must be Hollywood  
Out on the floor  
You got me hypnotized  
The way you move  
Your body from side to side.

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## YOU WERE RIGHT GIRL

*(As recorded by Natalie Cole)*

MIKE PICCIRILLO  
GARY GOETZMAN

It's hard to say  
How long it's been  
But once upon a time  
You were my best friend  
I'm sorry I hurt you  
But I loved him, loved him  
You said I'd get hurt in the end.

You tried to warn me  
With good advice  
Instead of listenin'  
I paid the price  
You told me back then  
You said he'll love you, leave you  
You said his heart was cold as ice.

You were right girl  
He played me for a fool  
You were right girl  
It all came true  
You were right girl  
I shoulda known it all along  
You were right girl  
You were right and I was wrong.

I thought you blamed him  
For your mistakes  
All your put downs  
Were just sour grapes  
You told me back then  
There'll be lyin', cryin'  
And it won't be his heart that breaks.  
(Repeat chorus)

What made me think that I was  
Different from you  
That I could make him do what  
He wouldn't do for you  
You told me back then I'd never change him, change  
him  
But he'd change me before he's through.  
(Repeat chorus)

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## FREEWAY

*(As recorded by Peaches & Herb)*

KENI ST. LEWIS  
MELVIN RAGIN

We're on the freeway  
Freeway to love  
And if smokey don't get us  
We'll keep gettin' up  
Like on a speedway  
Two happy hearts  
Movin' in the fast lane  
Got a real good start  
You've got my motor runnin' baby  
And you really started somethin'  
Girl I've got the power  
I'll pour it on  
Hour after hour.

Boy I'm possessed by your love  
And your tenderness it's drivin' me insane  
I used to feel that my life was all uphill  
But it's straight ahead again  
On the freeway, freeway.

We're on the freeway, freeway to love  
And if smokey don't get us  
We'll keep gettin' up  
Like on a speedway cruisin' along  
Can you dig a little music baby you're my song  
Don't worry baby I won't run out of gas  
I've got two arms full of love  
All you've got to do is ask  
I want to know are you readin' all the signs  
Do you know where you're goin'  
And what you're tryin' to find  
Well I'm tryin' to find a way closer to your heart  
Don't lose me baby  
There's no turnin' back  
Boy you're on the right track  
Keep movin' on.

Freeway, freeway  
We're on the freeway  
Freeway to love  
Freeway.

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## SEARCHIN'

*(As recorded by Santana)*

DEVADIP SANTANA  
ALAN PASQUA  
ALEXANDER J. LIGERTWOOD  
CHRIS SOLBERG

Searchin'  
I'm always searchin'  
Searchin'  
For my beloved  
I'm going to keep on searchin'  
'Cause I need your love yeah.

Listen  
My heart is callin'  
Longing  
To have you near me

Please believe me what I'm sayin' is true.

Every morning I wake up to you  
(Searchin', searchin', searchin', searchin')  
Every afternoon you help me through  
(Searchin', searchin', searchin', searchin')  
Every night my thoughts return to calling you.

Lover  
Don't keep me waiting  
You must hear what I'm saying  
I'm gonna keep on searchin' 'till I win your love yeah  
I can almost hear her gentle voice  
Searchin', searchin', searchin', searchin'  
I can almost see her smile of light  
Searchin', searchin', searchin', searchin'  
I can almost feel the love reach out to me.

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## TIME TO THINK

*(As recorded by Rockie Robbins)*

ROCKIE ROBBINS  
RON KERSEY

When we were together  
We had a good thing  
We were rather clever  
We had a good thing  
When problems came our way  
Both of us would say  
I need some time to think about it  
I need some time to think  
Think on it.

Just when we were strong  
You turned and left me  
What did I do wrong  
Were you trying to test me girl  
I was so confused

I thought my love was being used  
You know I know I needed time to think about it  
I needed time to think.

I thought it over and over and over  
Then the answer came to me  
I can't allow myself to suffer  
In useless misery  
I must be happy with myself  
I can't control the thoughts of someone else  
No no no no no no no no.  
Now you're back again  
You say you need me  
But I won't let you in girl  
And darling believe me now  
You hurt me once before  
But you'll never hurt me anymore  
Now take some time to think about us baby  
Take some time to think about it.

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## SHE'S A BAD MAMA JAMA (She's Built, She's Stacked)

*(As recorded by Carl Carlton)*

LEON HAYWOOD

Yeah ooo ooo look at her  
She's a bad mama jama  
Just as fine as she can be  
She's a bad mama jama  
Just as fine as she can be.

Her body measurements are perfect in every dimension  
She's got a figure that shonuff get attention  
She's poetry in motion  
A beautiful sight to see  
I get so oh excited, viewing her anatomy.

She's built oh she's stacked  
Got all the curves a man likes  
She's built oh she's stacked

Got all the curves a man likes.

Look at her  
Looks like she's poured into the clothes she wears  
The essence of beauty oo such lovely hair  
She's foxy, classy, oh sexy, sassy  
She's heavenly  
A treat for the eye to see.

She's built oh she's stacked  
Got all the curves a man likes  
She's built oh she's stacked  
Got all the curves a man likes.

Oh wee she's a bad mama jama  
Just as fine as she can be  
She's a bad mama jama  
Just as fine as she can be  
Ya ho la la la la  
La la la la la la la la  
Ya ho.

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# LOVE ALL THE HURT AWAY

(As recorded by Aretha Franklin & George Benson)

**SAM DEES**

I see myself in your face  
A reflection of pain  
Somebody made you cry  
Over and over again  
Still you and I made it thru  
All of this for a reason  
Could it be that we create  
An affair for all seasons.

'Cause you and I were meant to be lovers  
The search is over for us

There's no others  
We're fin'ly at the rainbow's end  
Baby together we'll mend all the cracks in our heart  
And just a love all the hurt away.

Woman you are all the things  
That I hoped and prayed for  
Fate brought your love  
And my life is a place of peace and happiness  
You'll be my strength  
And I'll be your shoulder to lean on  
We'll build a world and fill  
The whole place with love.  
(Repeat chorus)

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# AIMING AT YOUR HEART

(As recorded by The Temptations)

**JOSEPH JEFFERSON  
CHARLES SIMMONS  
RICHARD ROEBUCK**

Tell me how you been  
Well it's so good to me seeing you again  
Lady you're so fine  
I wish there was a way I could share your time.

I need someone in my life  
And I'm lonely for your lovin'

You make me feel to alive  
You're the woman and nobody else will do  
That's why I'm aiming at your heart  
I'm aiming  
Aiming at your heart aiming, aiming  
Aiming at your heart  
I'm aiming, aiming at your heart.

Why don't you love me, don't be shy  
Like the wing of an eagle let your feelings fly  
Precious shining star  
Do I need me a rocket to be where you are.  
(Repeat chorus)

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# SUPER FREAK

(As recorded by Rick James)

**RICK JAMES  
ALONZO MILLER**

She's a very kinky girl  
The kind you don't take home to mother  
She will never let your spirits down  
Once you get her off the street  
She likes the boys in the band  
She says that I'm her all time fav'rite  
When I make my move to her room  
It's the right time  
She's never hard to please  
That girl is pretty wild now  
(The girl's a super freak)  
The kind of girl you read about  
(In new wave magazines)  
That girl is pretty kinky  
(The girl's a super freak)  
I'd really love to taste her  
Ev'ry time we meet she's alright, she's alright  
That girl's alright with me yeah  
She's a super freak  
Super freak  
She's super freaky  
Super freak  
Super freak.  
She's a very special girl

From her head down to her toenails  
Yet she'll wait for me backstage  
With her girlfriends in a limousine  
There's not a crowd to her she said  
Room 714 I'll be waiting  
When I get there she's got incense, wine and candles  
It's such a freaky scene  
That girl is really kinky  
(The girl's a super freak)  
The kind of girl you read about  
In new wave magazines  
That girl is pretty wild now  
(The girl's a super freak)  
I'd really like to taste her  
Every time we meet  
She's alright, she's alright  
That girl's alright with me yeah  
She's a super freak  
Super freak  
She's super freaky.

Temptations sing  
Super freak  
Super freak  
The girl's a super freak  
She's a very kinky girl  
The kind you won't take home to mother  
And she will never let your spirits down  
Once you get her off the street.

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## IT MUST BE MAGIC

(As recorded by Teena Marie)

TEENA MARIE BROCKERT

You say my kisses taste like magic well stop  
That's got to be the classic line  
Please no more presto chango  
Now that I'm in love baby  
'Cause that would really blow my mind  
I'd pull a rabbit out my hat or cross a black cat's path to  
find you  
And darling you can best believe there's nothing up my  
sleeve but love.

It must be magic

It must be magic

You got me under your spell

It must be magic

It must be magic

Ooh you got me tilting just like a pinball machine  
Keep working my love such a magical feeling  
You've got me tilting just like a pinball machine

And I love it, love it, love it

It must be magic baby

'Cause it feels so good

It must be magic baby

'Cause it feels so good

It must be magic baby

'Cause it feels so good

It must be magic baby

'Cause it feels so good.

You say you know I got the potion well stop

No baby don't stop don't you dare

Aladdin, Houdini and Merlin The Magician

To you they never could compare

I see no long black flowing cape

Yet still I can't escape those two eyes

And we don't need no crystal ball

'Cause we have said it all in love.

(Repeat chorus)

I can't get enough of it, of it no no no

It must be magic

It must be magic

You got me under your spell

It must be magic

It must be magic

Our good fortune I can feel

It must be magic

'Cause it feels so good to me

It must be magic

Got me love, got me lovin' you

It must be magic

'Cause it feels so good to me

It must be magic

Got me love, got me lovin' you

Teena went to Wonderland the plot is getting thick

Mel the king of punk rock and he taught her all the  
tricks

She feels the heat there's magic in her feet

Now she's groovin' always movin' to the funky beat

Under your spell ooh

It must be magic

Under your spell

What is it, what is it

Under your spell ooh

It must be magic

What is it, what is it

What is it, what is it

It must be magic

'Cause it feels so good to me

It must be magic

Got me under your spell baby

It must be magic

'Cause it feels so good to me

It must be magic

Our good fortune I can tell baby

It must be magic

We're gonna take it to the top

It must be magic

Don't you let the magic stop

It must be magic

Got me love, got me lovin' you

Got me love, got me love, got me lovin' you

It must be magic

'Cause it feels so good to me

It must be magic

Got me under your spell baby

It must be magic

'Cause it feels so good to me

It must be magic.

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## TURN OUT THE NIGHTLIGHT

(As recorded by Tavares)

BUNNY HULL

ANDREW WOOLFOLK

Turn out the nightlight let's put on our song  
Turn on the lovelight and rock me all night long  
Turn out the nightlight (girl) I wanna make love to you.

Turn out the nightlight it's been a lonely day  
Turn on the lovelight no more fussin' and fightin' that  
way  
I wanna make you feel right, I need you closer and  
closer to me.

So won't you please let me in,

Let me in your heart again

We should always be the best of friends

Let's keep it together it's so much better.

Turn out the nightlight my you look so fine  
Turn on the lovelight and let's sip a little wine  
Lovin' in the moonlight, makes me want you over and  
over again.

So won't you please let me in,

Let me in your heart again

We should always be the best of friends

Let's keep it together it's so much better.

You know I need you love, it's been such a lonely, lonely  
day

And you look so fine, I know you're mine

I want you over and over and over and o---ver

Ooh hoo.....

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# MEL McDANIEL

## COUNTRY STAR OF THE MONTH

In these times of upheaval in country music, with terms like progressive country, middle-of-the-road country and hardcore country being tossed about, many artists hesitate to tack a label on their own music.

Many country artists today cut tunes that they hope will be crossovers, that is, popular on both the country charts as well as the pop charts.

Not Mel McDaniel.

"I'm a country singer and I'm going to stay a country singer," says McDaniel. "If my records become successful in other areas of music, that's great."

*I'm Countryfied* is McDaniel's latest lp on Capitol Records and is proving to be one of his most successful to date.

The title track from the album is a hot little ditty about what it means to be countryfied: walking barefoot, rolling your own, hearing sweet fiddles and going fishing on a lazy afternoon. In other words, countryfied means just plain old feeling good about yourself and life in general. That's exactly what *I'm Countryfied* is all about.

Mel McDaniel is a regular old boy from Oklahoma. He was born in Checotah and raised in Okmulgee and Tulsa. His interest in music began when he started playing the trumpet in the fourth grade. But this instrument proved to be too loud for his family and surrounding neighbors, so he switched to the guitar. While still in high school, he formed his own group. They played at local sock hops and any other place that would take them.

At age 19, having finished high school, McDaniel married his childhood sweetheart and began playing in clubs in the Tulsa area. All of this was taking place in the early 1960s. During this time McDaniel also recorded several singles on independent labels in the area including one called "Lazy Me" which was written and produced by local legend J. J.



Cale.

"I wanted to make a record, but I didn't know anything about how to do it," McDaniel recalled. "So someone suggested I go to him (Cale). He sang the song 'Lazy Me' and we cut it. I thought that was going to put me in the big time. I thought it was a good song. We cut it at (radio station) KVOO and we had a good song. I thought to myself, 'We'll get to hooking it now.'"

That was not to be, however. The song did well in Tulsa, but was never picked up by a national label. In 1969, McDaniel took his family, which now included a

daughter, and moved to the one place where he hoped he could finally make it big: Nas' ville.

Nashville didn't turn out the way McDaniel hoped it would either. "I pumped gas out at the airport and my brother would send me twenty dollars a week for groceries," he remembers. "I was trying to get into the music business but the timing wasn't right."

The next few years in Nashville tested the will of this bighearted young man with the deep, rich voice and comfortable delivery.

After deciding he was going



nowhere fast, McDaniel took his family and relocated in, of all places, Alaska. His brother had moved to Anchorage and invited Mel and his family to join him.

In Alaska, McDaniel found what he was looking for. He was hired on a full-time basis in various clubs around the Anchorage area. "I performed a six-hour set the second night I was there. I

was drinking a quart of tequila a day and he knew he'd better leave if he wanted to live. "It took me a long time to realize I didn't need a drink to do something."

Living modestly, and making \$80 a night almost every night, McDaniel decided the time was right to try Nashville again. "I worked in the Holiday Inn for nine months and got so discour-

demo singer." The result of those sessions was a single called "Have A Dream On Me" and a contract with Capitol Records.

Mel's first lp, *Gentle To Your Senses*, contained a brace of hits in the title track, "God Made Love," and "Soul Of A Honky Tonk Woman." His second album, the appropriately titled *Mello*, was right on target again, as he scored with "Bordertown Woman" and "The Farm."

Among his many talents, McDaniel is also a songwriter. In the past few years several of the songs which he's written or co-written have been recorded by other artists including "Roll Your Own" (Hoyt Axton and Commander Cody And His Lost Planet Airmen), "In A Place Where Love Has Been" (Arleen Harden), and "The Grandest Lady Of Them All" which was a hit for Conway Twitty.

Although he's only met him once, McDaniel lists Kris Kristofferson as the man who inspired him. "I said, 'Well, if Kris could make it, by golly, maybe I can make it, too.' His music and his songwriting gave me the uplift I needed — when I needed it most.

"I'm not a pretty guy," he drawled in his deep, rich voice. "And I don't sing pretty. But Kris' music said to me, 'Boy, you can do it, too.' Then it took me a long time to get away from that influence — and get into my own thing."

McDaniel is certainly into his own thing following the release of *I'm Countryfied*. In describing the record Mel enthuses, "I'm Countryfied is my best album yet. I'm awful proud and pleased." And he has every reason to be. He is going to make a lot of people feel good about being countryfied.

Mel is a perfectionist when it comes to performance and sound, which is the reason why he personally hand-picked each member of his sensational touring band, Oklahoma Wind. The result is a dynamic performance each time Mel McDaniel and Oklahoma Wind step on stage. Audience reaction has ranged from encores to standing ovations to special honorary citations. Mel McDaniel has finally gotten into his own thing, and country music will undoubtedly be better because of it.



had to learn a lot of new songs fast," he recalls with a smile. "They love country music in Anchorage. Every night the club would be packed — hippies on one side, cops on the other side — it seemed like everybody in town was coming out. It gave me a lot of encouragement.

"I had always before had a band, but this gig I was working six hours a night alone, sometimes for two weeks at a time without a day off. I loved the people and some nights I'd sing straight through without hardly a break."

After several years he found he

aged I got sick and tired and quit. Then I ran into (songwriter) Don Devaney, who liked me well enough to take me into a studio to demo some of his tunes. It was my first studio work ever."

Devaney was impressed with McDaniel's easy and distinctive way with a song, so he introduced him to Johnny MacRae of the Combine Music Group. Soon, McDaniel was not only working with Combine but he became one of the most sought-after demo singers in Nashville. He also found himself at his first master session with MacRae, who told McDaniel he was "more than a



# COUNTRY SECTION

## NOW THAT THE FEELING'S GONE

(As recorded by Billy "Crash" Craddock)

CHARLES MICHAEL BUCKINS  
RANDY LYN McCORMICK

I never thought I needed love  
Never knew it could matter, and still be free  
How could I be so uncertain of something so easy  
Something so good for me.

Baby, but now I'm living a life without loving someone,  
Living my life and not having someone next to me  
Baby, I've been so wrong,  
And darling you know that  
Now that I know I really need you,  
How could I go on living without your love in my life  
Now that the feeling's gone.

Now that you're gone I realize,  
While I wasn't looking, something was dying  
I should have seen it in your eyes,  
But after so long, I guess you stopped trying.

Baby, you know I'm living a life without loving  
someone,  
Living my life and not having someone next to me  
Baby, I've been so wrong  
And darling you know that  
Now that I know I really need you,  
How can I go on living without your love in my life  
Now that the feeling's gone.

I can't go on, living my life this way  
'Cause I'm living a life without loving someone  
Living my life and not having someone next to me  
Baby, I've been so wrong,  
And darling you know that  
Now that I know I really need you,  
How can I go on living without your love in my life  
Now that the feeling's gone.

Baby, you know that I'm living a life without loving  
someone  
Living my life and not having someone next to me  
Baby, I've been so wrong,  
And darling you know that  
Now that I know I really need you,  
How can I go on living without your love in my life  
Now that the feeling's gone.

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## TRY ME

(As recorded by Randy Barlow)

RANDY BARLOW  
FRED KELLY

You say your broken heart is on the mend  
You're ready for the hurtin' to end  
If you're lookin' for a lover and a friend  
Try me, try me!

I really love you, babe, I've wanted you so long  
I waited till your heart was free  
Come where you belong  
I really need you, babe  
And if you agree that love is giving all you got  
You got to try me.

I can't promise paradise, it's true,  
But I'll give every ounce of me to you  
And I'll bring love to everything you do  
Try me, try me!

(Repeat chorus)

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## I WONDER IF I CARE AS MUCH

(As recorded by Dickey Lee)

DON EVERLY

Last night I cried myself to sleep  
For the one that makes me weep  
I dried my eyes to greet the day  
And wondered why I had to pay  
The tears that I have shed by day  
Give relief and wash away  
The mem'ry of the night before  
I wonder if I'll suffer more  
I wonder if I care as much  
As I did before.

My pride is made to say, "Forgive"  
And take the blame for what you did  
It's your mistake I'm thinking of,  
I wonder if I'm still in love  
My heart can't thrive on misery,  
My life it has no destiny  
When things get more than I can bear  
I ask myself, "Do I still care"  
I wonder if I care as much  
As I did before.

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## I WANNA BE AROUND

(As recorded by Terri Gibbs)

JOHNNY MERCER  
SADIE VIMMERSTEDT

I wanna be around to pick up the pieces  
When somebody breaks your heart  
Somebody twice as smart as I  
Somebody who will swear to be true  
Like you used to do with me  
Who'll leave you to learn

That mis'ry loves company, wait and see!  
I wanna be around to see how she does it  
When she breaks your heart to bits  
Let's see if the puzzle fits so fine  
And that's when I'll discover that revenge is sweet  
As I sit there applauding from a front row seat  
When somebody breaks your heart  
Like you broke mine.

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## FOURTEEN CARAT MIND

(As recorded by Gene Watson)

DALLAS FRAZIER  
LARRY LEE

I still recall the mornin' that I met you  
Standin' out in front of Wilson's five and dime  
Starin' through the window at the jewelry  
Hungry for the things you couldn't buy  
Just like a fool I thought that I could please you  
I saw you had an eye for things that shine  
I paid seven saw mill dollars for a bracelet  
Just to satisfy your fourteen carat mind.

Layin' by these railroad tracks in Denver  
With a hurtin' head and a half a pint of wine

Everything except my soul has been surrendered  
Just to satisfy your fourteen carat mind.  
The cabin that I built in West Virginia  
Was not enough to keep you satisfied  
'Cause a man that's got a saw mill occupation  
Can't afford to feed a rich girl's appetite  
I wonder if you're still with Willie Jackson  
Sometimes I wonder if he's still alive  
Ol' Willie he gave up his wife and children  
Just to satisfy your fourteen carat mind.

Layin' by these railroad tracks in Denver  
With a hurtin' head and a half a pint of wine  
Everything except my soul has been surrendered  
Just to satisfy your fourteen carat mind.

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## YEARS AGO

*(As recorded by The Statler Brothers)*

**DON REID**

I didn't come to kiss the bride  
So don't seat me on either side  
I just came by to see the show  
I'm close enough, I'll stand right here  
I can see and I can hear  
'Course I heard it all years ago.

I hear the organ play a minor melody  
Is that the one they call their song  
Church vows always make love sound so easy,  
But as long as you live is so long.

I didn't come to kiss the bride,  
Nor come to call the groom outside  
And, no, I can't stay to say hello

That's not the reason I came by,  
I came today to say goodbye  
To something that happened years ago.  
I hear the organ play a minor melody  
Is that the one they call their song  
What God joins together let no man put assunder,  
But it sure put us under, right or wrong.

Give the bride and groom my best  
And tell her mom and all the rest  
That I was here, but really had to go  
Reception line's too long outside  
And I didn't come to kiss the bride  
I did all that years ago.

There's no reason I should stay,  
The groom won't shake hands anyway  
And I kissed the bride years ago.

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## MOUNTAIN DEW

*(As recorded by Willie Nelson)*

**SCOTT WISEMAN  
BASCOMB LAMAR LUNSFORD**

It hurts to see her go, but it helps for me to know  
I've found another love that I can turn to  
A love so warm and true, picks me up when I feel blue  
And I call it that good ole mountain dew.

My Uncle Bill's got a still on the hill  
Where he turns out a gallon or two  
I'm so alone I'm headin' straight to  
His home for that good ole mountain dew.

There's an old holler tree down the road here from me,  
Where you lay down a dollar or two,  
Then you drive 'round the bend when you come back  
again,  
There's your jug full of good ole mountain dew.

Oh, they call it that ole mountain dew  
And them that refuse it are few

Oh, I'll shut up my mug  
If you'll fill up my jug  
With that good ole mountain dew.

Now there's old cousin Mort, he is sawed off and short  
He measures 'bout four foot two,  
But he thinks he's a giant when he gets him a pint  
Of that good ole mountain dew.

Now if you are the sort who can relish a snort  
Here's a piece of advice that is true  
Get it straight from the hills where the moonshiner's  
stills  
Make a drink called that mountain dew.

*(Repeat chorus)*  
Oh, they call it that ole mountain dew  
And them that refuse it are few  
Oh, I'll shut up my mug  
If you'll fill up my jug  
With that good ole mountain dew.

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## COMMON MAN

(As recorded by Sammy Johns)

SAMMY JOHNS

As the maid poured wine and we prepared to dine  
I knew I was feeling out of place  
At a table as large as a river barge  
And "I love you" was written all over your face  
I appreciate your hospitality,  
But I wish that we would go  
Let me buy us two McDonalds and I'll talk to you  
Concerning something you should really know.

I'm just a common man, drive a common van  
My dog ain't got a pedigree  
If I have my say gonna stay that way  
'Cause high browed people lose their sanity  
And a common man is what I'll be.

I'll take a Chevrolet just anyday  
So give your daddy back his Mercedes Benz  
And there's some common people that I hang out with  
They're my good time buddies, they're my friends  
And I'd rather chug-a-lug a mug of Budweiser beer  
Than sip a crystal glass of wine  
So won't you make your mind up to believe in me  
And leave this high living world behind.

(Repeat chorus)

Yes, I'm happy just being free  
And I'm happy just being me  
And I hope that you will see  
I'm just a common man, drive a common van  
My dog ain't got a pedigree  
If I have my say gonna stay that way  
'Cause high browed people lose their sanity  
And a common man is what I'll be.

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## THEM GOOD OL' BOYS ARE BAD

(As recorded by John Schnalder)

JEFF HARRINGTON  
JEFF PENNIG  
KIM ESPY

It's Friday night the parking lot behind the Dew Drop Inn

There's Dwight and Dwayne and Jimmy James  
The best and worst of friends  
They don't behave like they were raised to act  
By Mom and Dad.

Oh, Lord them good ole' boys are bad  
Sippin' whiskey from a dixie cup and lyin' to each other  
Till long past sun up  
Playin' stud for two weeks pay  
Well, that's okay they wake up late  
And have to ask what kind of time they had  
Oh, Lord them good ole' boys are bad.

The ladies come the ladies go they never seem to stay  
The boys'll give 'em plenty,  
But they won't give their hearts away,  
But when they leave  
At least they leave unsatisfied not sad.

But maybe they ain't growing up  
They're only growin' old  
'Cause underneath their outlaw skin  
There beats a heart of gold  
They need their fun 'cause everyone's a school of hard  
knocks grad.

Oh, Lord good ole' boys ain't bad  
Sippin' whiskey from a dixie cup and lyin' to each other  
Till long past sun up  
Playin' stud for two weeks pay  
Well, that's okay they wake up late  
And have to ask what kind of time they had  
Oh, Lord them good ole' boys are bad  
Oh, Lord them good ole' boys are bad.

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## THE ROSE IS FOR TODAY (My Love Is For Always)

(As recorded by Jim Chesnut)

JOHN SCHWEERS

I surprised her at work today  
And brought her a red rose  
Then for an hour we slipped away  
And had lunch just for two  
Well, no, didn't get the job, babe  
So that new dress'll have to wait  
Though she planned to wear it Sunday  
She just smiled and said o.k.

She knows the rose is for today,  
But my love is for always  
And a rose is all I can give  
Till better times come our way  
She knows I'll still be needing her  
Long after all the petals fade  
The rose is for today,  
But my love is for always.

When we're home and the day is gone  
She hugs my neck 'cause she knows I'm down  
Talking low and letting feelings show  
She says my love is all that counts,  
But I want a mansion to shelter her,  
And babe, we'll have it all someday  
And for ev'ry petal on the rose  
I promise you'll have a bouquet.

She knows the rose is for today,  
But my love is for always  
And a rose is all I can give  
Till better times come our way  
She knows I'll still be needing her  
Long after all the petals fade  
The rose is for today,  
But my love is for always.

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## DOWN AND OUT

(As recorded by George Strait)

DEAN DILLON  
FRANK DYCUS

Well, I'm out on a tear 'cause she's tearing me apart  
If I look rough on the outside you ought to see my heart,  
And this look in my eyes shows beyond a doubt  
Since my woman left I'm down and out.

I'm down at the bar, out of my mind  
Tighter than an eight-day clock with no way to unwind  
That jukebox cries the blues like it knows what I'm

about

Since my woman left I'm down and out.

Well, I'm down to my last dollar, but I don't really care  
My friends have all got whiskey and they don't mind if I  
share  
They know how it feels to have your heart torn inside  
out,

And since my woman left I'm down and out.

(Repeat chorus)

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## THE BEST BEDROOM IN TOWN

(As recorded by Judy Bailey)

CHARLIE CRAIG

That TV only picks up channel nine  
The washing machine don't wash half the time  
The roof on the porch is halfway falling down,  
But we've got the best bedroom in town.

That old Sedan just drinks up gasoline  
There ain't no extra cash for anything  
Two dollar jeans and a JC Penney gown  
But we've got the best bedroom in town.

A cozy place for sleeping lazy nights  
Or shut the door for a little peace and quiet,  
But the best part of all  
That room at the end of the hall  
That's where you and me

Make everything alright.

Two mother-in-laws that never do agree  
The only thing that's right for you and me  
Are four little loving kids running around  
'Cause we've got the best bedroom in town.

A cozy place for sleeping lazy nights  
Or shut the door for a little peace and quiet,  
But the best part of all  
That room at the end of the hall  
That's where you and me  
Make everything alright.

We can't afford good wine or pink champagne  
We ain't got no open fireplace flame,  
But we celebrate the happiness we've found  
Every night in the best bedroom in town.

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## THIS MUST BE MY SHIP (a/k/a It Must Be My Ship)

(As recorded by Diana Trask)

ROGER MURRAH  
SCOTT ANDERS  
TINA MURRAH

I've searched my soul  
And I've searched for gold  
Looks like I've finally found it  
I've seen a rainbow end  
Time and again  
And walked completely around it.

I've been insane  
In Georgia in the rain  
I know that's hard to define  
I've been on the wrong road  
Lonely and cold,  
But giving up never crossed my mind.

Oh, this must be my ship  
This must be my ship  
This must be my ship coming in  
This must be my ship  
I say it must be my ship  
This must be my ship coming in.

I found a gypsy black rose  
And near the garden where it grows  
Lives an old man and they say he's crazy  
You can't prove it by me  
'Cause in my memory  
He's the one who taught me the truth  
That finally saved me.

He said love is how you measure  
The gold in the treasure  
And nothing but the truth will set you free  
It's a hard and high load  
When you come to life's last  
crossroad  
And it's a matter of how you turn  
As to where it leads.

Oh, this must be my ship  
This must be my ship  
This must be my ship coming in  
This must be my ship  
I say it must be my ship  
This must be my ship coming in.

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## SHE'S STEPPIN' OUT

(As recorded by Con Hunley)

W. ALDRIDGE  
T. BRASFIELD

She's spending lots of time with friends I never knew  
she had  
When I'm working nights these days she never seems  
sad

Even when I try to I can't make her mad anymore  
She says she needs her space these days, some time on  
her own

Well, I can understand a woman's needs, but  
something's goin' on  
'Cause when I'm laying by her I feel so alone.

She's steppin' out

I can see it in her eyes  
She's steppin' out  
I can hear it in her lies  
Without a doubt she's steppin' out  
And someone's steppin' in.

There's a new dress in the closet that I never saw her  
wear

She's got a new way of walking and fixin' her hair  
And there's a smile on her face that I didn't put there.

(Repeat chorus)

And even though I love her I don't know her anymore.

(Repeat chorus)

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## MEMPHIS, TENNESSEE

(As recorded by Fred Knoblock)

CHUCK BERRY

Long distance information give me Memphis,  
Tennessee

Help me find the party trying to get in touch with me  
She could not leave her number, but I know who placed  
the call

'Cause my uncle took the message and he wrote it on  
the wall.

Help me information get in touch with my Marie  
She's the only one who'd phone me here from  
Memphis, Tennessee

Her home is on the south side, high up on a ridge  
Just a half mile from the Mississippi Bridge.

Help me information more than that I cannot add  
Only that I miss her and all the fun we had  
But we were pulled apart because her Mom did not  
agree

And tore apart our happy home in Memphis,  
Tennessee.

Last time I saw Marie she's waving me goodbye  
With hurry home drops on her cheek that trick'd from  
her eye

Marie is only six years old, information please  
Try to put me through to her in Memphis, Tennessee.

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## HONKY TONK QUEEN

(As recorded by Moe Bandy & Joe Stampley)

ROBBIE HICKS

Everything was going my way  
So I pressed my luck and called Moe today  
To see if he was still around

Well I shouldn't have answered the telephone  
I knew when I did that it was wrong  
When I found out who it was.

Well it was just a matter of time  
And we were out on the town drinking wine  
When I saw my dream come true  
She was walking in the Do Drop Inn  
When Joe hit the brakes and we went in a spin  
And ended up in the parking lot.

Ah, she's a beauty — she's a skag  
She's got class — come on now  
That little honky tonk queen

Well Moe I've looked far and wide  
You better look again when you ain't high  
At that honky tonk queen.

We went inside and she was sitting there  
With lovely makeup and beautiful hair  
So I asked that gal to dance  
I tried my best to really stress  
That girl didn't look right in that dress  
But you never heard a word.

As they danced he took her hand  
Spun her around and pulled her in  
Then he spun her a little too hard  
And I started wondering when she said her  
Name was Bill, then her wig came off and I was ready to  
kill

That joker dressed like a female.

She's a beauty — not so loud  
She's got style — come on pal  
That little honky tonk queen  
Well, Joe, you've looked far and wide  
But I won't look again, Moe, when I'm high  
For a honky tonk queen.

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**BET YOUR HEART ON ME**

(As recorded by Johnny Lee)

**JIM McBRIDE**

You took a chance on him  
He broke your heart  
And he left you cryin'  
You ain't even tryin'  
All you need is someone  
Who will love you tenderly  
Well here I am take my hand  
And bet your heart on me.

You can bet your heart on me  
Honey, you can be a winner  
Forget about the last time out  
You were just a beginner  
Don't be afraid, you've got it made  
If you just let it be  
Lay your love down one more time  
And bet your heart on me.

Love is more than just a game  
That's why it hurt so much to lose it,  
But I've got something for the pain  
So why don't you use it  
Lucky stars are shinin'  
Shinin' so you can believe  
That my love is a sure thing girl  
So bet your heart on me.

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**EVERYONE GETS CRAZY  
(a/k/a Everyone Gets Crazy Now  
And Then)**

*(As recorded by Roger Miller)*

**KEVIN WELCH**

Look here, is that you I see  
You sure seem down to me  
Would you like to tell it to a friend  
I can help you, if anyone can  
'Cause I understand  
Everyone gets crazy now and then.

I know those empty nights get lonely  
Sometimes you feel like you're the only one  
To lose more than he wins  
And yes, these troubled times get scary,  
But that's just ordinary  
Everyone gets crazy now and then.

And who can say they've never stumbled  
Never fallen to their knees  
Your dreams, like castles when they crumbled  
Well I know what you mean  
I know how hard it can seem.

Sometimes I get crazy, just like you  
Get feelin' lost and lonely too  
Like some old flag left flying in the wind,  
But time has taught me this for sure  
Time itself is the only cure  
All your blues will turn to gold again  
Everyone gets crazy now and then.

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## I WOULDN'T HAVE MISSED IT FOR THE WORLD

(As recorded by Ronnie Milsap)

**KYE FLEMING  
 DENNIS MORGAN  
 CHARLES QUILLEN**

Our paths may never cross again,  
 Maybe my heart will never mend,  
 But I'm glad for all the good times  
 You brought me so much sunshine  
 And love was the best it's ever been.

I wouldn't have missed it for the world  
 Wouldn't have missed loving you girl  
 You made my whole life worthwhile  
 With your smile, I wouldn't trade one memory  
 'Cause they mean too much to me  
 Even though I lost you girl  
 I wouldn't have missed it for the world.

They say that all good things must end  
 Love comes and love goes just like the wind  
 You've got your dreams to follow,  
 But if I had the chance tomorrow  
 You know I'd do it all again.

(Repeat chorus)

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## WHAT ARE WE DOING LONESOME

(As recorded by Larry Gatlin & The Gatlin Brothers Band)

LARRY GATLIN

We both look like grown-ups to me  
And we both look like we're both in need  
Of a little bit of company  
Since we both look like  
We both know what to do,  
What are we doin' lonesome,  
What are we doin' blue?  
What are we doin' blue?

I came in here to kill a little time  
Maybe find a heartbeat, some other vital sign  
To make sure we're still livin' after all, after the fall  
We shared a drink and a little bit of conversation,  
But what we're feelin' now really don't need no  
explanation  
Since we both look like we both know what to do,  
What are we doin' lonesome,  
What are we doin' blue?  
What are we doin' blue?

'Cause we both look like grown-ups to me  
And we both look like we're both in need  
Of a little bit of company  
Since we both look like  
We both know what to do,  
What are we doin' lonesome  
And what are we doin' blue  
(Why are we still blue)  
What are we doin' blue?

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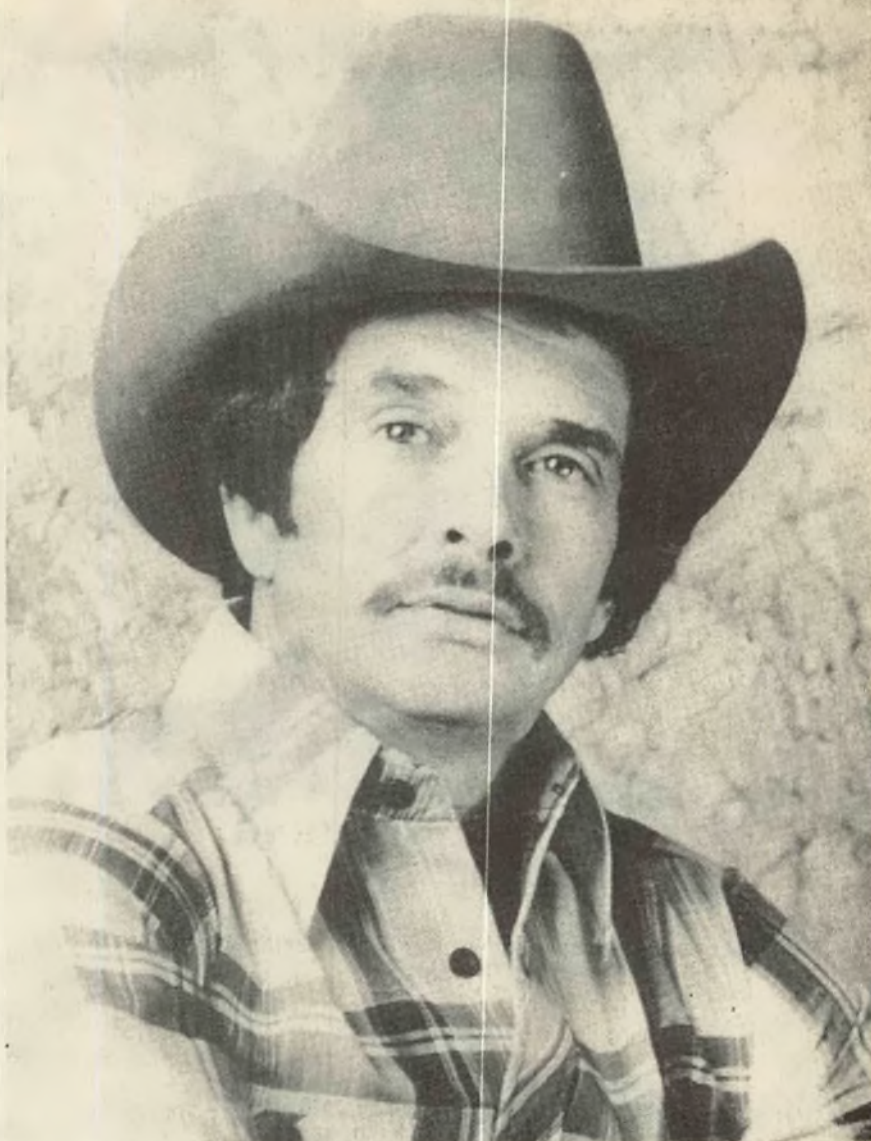
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## MY FAVORITE MEMORY

(As recorded by Merle Haggard)

**MERLE HAGGARD**

The first time we met  
Is a favorite memory of mine  
They say time changes all it pertains to,  
But your memory is stronger than time  
I guess everything does change  
Except what you choose to recall  
There's a million good daydreams to dream on,  
But, baby, you are my favorite memory of all.

Like the night we made love in the hallway  
And slept all night long on the floor  
Like the winter we spent on Lake Shasta alone  
Closer than ever before  
And I remember that London vacation  
It was you that made the whole thing a ball  
There's a million good times I could dwell on,  
But, baby, you are my favorite memory of all.

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# LET THE LITTLE BIRD FLY

(As recorded by Dottyay)

**DON WAYNE  
BOBBY FISCHER**

As a child I climbed a tree and robbed a robin nest  
Not thinking I was stealing what most living things love best

I took away its freedom, locked it in a cold wire cage  
And I still recall those gentle words I heard my father say.

Let the little bird fly, let it spread its wings  
Let him find the free song he longs to sing  
His destination be controlled by you and I  
Let the little bird fly, let the little bird fly.

I turned seventeen and fell in love with a travelin' music man,

But I knew he couldn't bear the chain of a wedding band  
So I never let him make a choice between his dream or me

And these words are the rock I lean on when I set him free.

(Repeat chorus)

Sittin' by my window, watchin' while my boy named Robin plays

Like a little bird I know he'll fly away from me someday  
He'll go chasing dreams just like the travelin' music man I knew

And once again I'll seek the wisdom in these words to see me through.

(Repeat chorus)

Let the little bird fly, let it spread its wings  
Let him find the free song he longs to sing  
His destination be controlled by you and I  
Let the little bird fly, let the little bird fly.

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# WORKING GIRL

(As recorded by Dolly Parton)

**DOLLY PARTON**

Some men find her sexy, some men disagree,  
But if she's not, it's not because she doesn't want to be  
She wears a push-up bra from Fredricks, five-inch high heel shoes,

Maybelline and Rubinstein and Avon's best perfume,  
And she's a working girl.

She's a working girl, she is single and free,  
She's a mother and wife  
And proud to be a working girl.

Some find her too aggressive, she don't know how to stop

'Cause she's the kind that don't look down until it's from the top

She's elegant and stylish, french perfume and a fur,  
Designer clothes by Halston and Diane Von Furstenberg,  
And she's a working girl.

(Repeat chorus)

She has taken her place among the tallest of trees,  
But she weeps like a willow when she's brought to her knees,

But she's a working girl.

You'll find her dressed according to standard uniform,  
'Cause she must dress in comfort for the job she must perform

She has so many faces, she wears so many names, she goes so many places,

And she does so many things 'cause she's a working girl.

(Repeat chorus)

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## JUMPER CABLE MAN

(As recorded by Marty Robbins)

**MARTY ROBBINS**

Well, when you wake up in the mornin'  
You find out your wheels won't roll,  
Can't get your engine turnin' 'cause your battery is too low  
Well, I am listed under repairs wrecker service delight  
And I work on sickly engines and I'm open day and night  
And my fee is small enough to fit your financial plan  
Call me when you need me I'm your jumper cable man.

Well, I'll pull up to your front door,  
And I'll raise up your hood, make a few connections  
That I know would do some good, check your voltage regulator  
See what your puttin' out, if it needs to be worked on  
I can fix it there's no doubt  
And the fee is small enough to fit your financial plan  
Call me when you need me I'm your jumper cable man.

I've got a reputation I believe is hard to beat  
I know what wires to work with  
When your battery needs some heat  
I work in snow or sunshine, a customer I won't dodge  
You can either come to my place or I can work in your garage  
I'm strictly at your service satisfaction is my plan  
Call me when you need me I'm your jumper cable man.

I can hook up to a battery when you think all the spark is lost  
I can charge it up in no time  
'Cause I'm the jumper boss  
I'm proud of my profession and I do it with care  
I'll fix what has to be fixed with ever lovin' car  
And like I said my fee will fit your financial plan  
Call me when you need me I'm your jumper cable man.

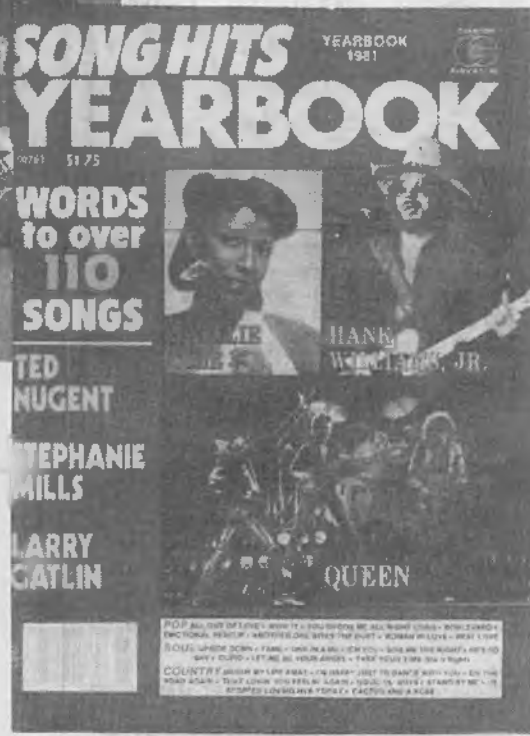
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## JESUS LET ME SLIDE

(As recorded by Dean Dillon)

**DEAN DILLON  
FRANK DYCUS  
AL GORE**

I'm dressed in my Sunday best,  
Saturday lasted all night long  
Been lookin' for a place,  
To have one more drink 'fore I go home  
Then I see a sign that says  
"Open, you're welcome anytime,"  
And I stop the car and bow my head  
As I hear the Church bells chime.

Jesus let me slide one more time  
For my cup runneth over with the wine  
That ole slick tongued talkin' devil's got me out of my  
mind  
Jesus let me slide one more time.

I can hear my mama prayin'  
"Forgive him Lord, he knows not the way,  
He always was a good boy,  
Lord, 'til a fallen angel led him astray  
Deliver him from evil for his path  
Is darkened by the neon signs  
Forgive him for his sins  
And Jesus let him slide one more time."

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## CHEATIN' IS STILL ON MY MIND

(As recorded by Cristy Lane)

**ROBERT JENKINS**

My life is a fairytale tangled in knots  
Wanting to be someone I'm not  
All I can think of are warm sweet nights  
Somewhere alone holding you tight  
Holding you tight.

We meet at a rendezvous table for two  
Over and over I'm dancing with you  
I whisper I love you and you reach out your hand  
When I open my eyes I'm dreaming again  
I'm dreaming again.

Dreaming is all I can do  
Fantasize cheatin' with you  
I know I can't cross the line  
But cheatin' is still on my mind.

Maybe I'm going through some kind of stage  
I feel like I'm chained locked in a cage  
The excitement you offer is tempting to me  
But I've never cheated except in my dreams.

(Repeat chorus)

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## THE WOMAN IN ME

(As recorded by Crystal Gayle)

**SUSAN MARIE THOMAS**

Seems to me no matter what I do  
I pick the wrong time to do it  
In a minute I will be alright  
If you will let me think it through  
I could comb my hair  
And walk right out of here so fast  
Let the silence tell you  
That I've grown up at last.

You'll never break the woman in me  
Though you might break a smile  
You'll never hurt the woman in me,  
But you might hurt the child.

Can I help it if it feels good  
To have your arms wrapped around me  
When you touch me I'm a little girl  
And there's so much that I still need  
Give me room to touch my own heart  
I'm not so weak  
I could fly away and leave you  
With a kiss on the cheek.

(Repeat chorus)

You'll never break the woman in me  
Though you might break a smile  
You'll never hurt the woman in me,  
But you might hurt the child.

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## WHO DO YOU KNOW IN CALIFORNIA

(As recorded by Eddy Raven)

EDDY RAVEN

Living with me isn't always easy  
Bless her heart she tries  
I've put her through some crazy times  
She always let it slide,  
But early this morning I could hear her  
Banging on the pots and pans  
Something had finally gotten to her  
She'd taken all that she can stand.

She said who do you know in California  
What's she doing calling here  
Some people got a lot of nerve  
Some people just don't care  
I don't understand what makes a man  
Do some of the things you do  
Who do you know in California  
What does she want with you?

Hiding behind the morning paper  
Hanging on her every word  
Trying to find a real good answer  
One that wasn't too absurd  
To look in her eyes and tell her a lie  
I don't know if I can  
She knows just enough to know too much  
Now it's about to hit the fan.

(Repeat chorus)

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## (There's No Me) WITHOUT YOU

(As recorded by Sue Powell)

KYE FLEMING  
DENNIS W. MORGAN

Without you, I wouldn't even have a prayer  
I wouldn't last a day out there  
Without you, without you, without you  
Think of all the love I'd miss  
I'd have no reason to exist  
It's no use, there's no me without you.

Without you, I'd never have a dream come true  
I'd have nothing to look forward to  
Without you, without you, without you  
A smile would never cross my mind  
Life would be a waste of time  
It's no use, there's no me without you.

Without you, it would only take a minute  
To know my life without you in it  
Wouldn't be worth anything at all  
Because without you think of all the love I'd miss  
I'd have no reason to exist  
It's no use, there's no me without you.

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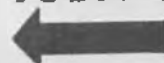
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## HUSBANDS AND WIVES

(As recorded by David Frizzell & Shelly West)

ROGER MILLER

Two broken hearts, lonely looking like houses where  
nobody lives  
Two people, each having so much pride inside,  
Neither side forgives  
The angry words spoken in haste,  
Such a waste of two lives  
It's my belief, pride is the chief cause  
And the decline in the number of husbands and wives.

A woman and a man  
A man and a woman  
Some can and some can't  
And some can't.

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## ALL ROADS LEAD TO YOU

(As recorded by Steve Warner)

KYE FLEMING  
DENNIS MORGAN

Blacktop's burnin', heatwaves rise,  
Pick up my shovel, put my back to the grind,  
Got another job in Flagstaff when this one's paved  
I work the freeway, the pay's all right,  
But I can't get you off my mind  
'Cause every stretch of highway ends the same.

All roads lead to you  
I thought I could forget, but it's no use  
Your memory is there wherever I go  
Whatever I do, all roads lead to you,  
And while I make a living I'm dying too  
There's no future in looking back,  
But that's all I do  
'Cause all roads lead to you.

The boss says one more mile to go  
The last one always goes so slow  
If I could just turn off my mind I'd be all right,  
But I keep wondering what went wrong  
Who's holding you now that I'm gone  
There's not a minute that goes by you don't cross my  
mind.

Sun's gettin' to me  
I think I see you in every car that passes by  
No way around it, I'll always love you  
Any fool can read the signs.

(Repeat chorus)

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# How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

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

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may not want to follow your instructions, they carry them out to a "T" every time!

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

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

## CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

## FUN POWER—TOO!

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

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

## NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

## ABOUT THE AUTHOR

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

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

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

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

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

## INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

## HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

## MORE AMAZING CASE HISTORIES!

And it's all just minutes away!  
Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

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

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

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

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

## YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

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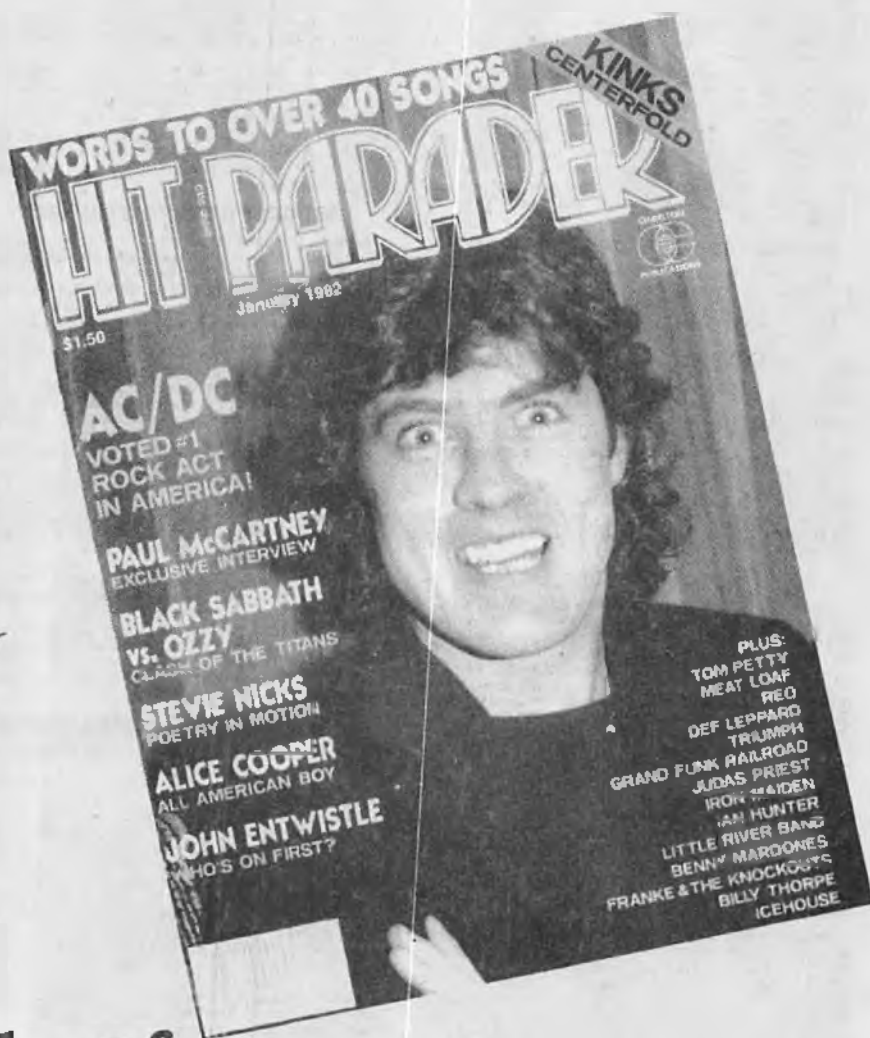
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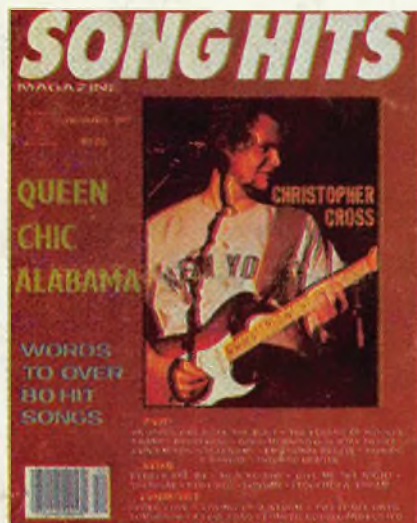


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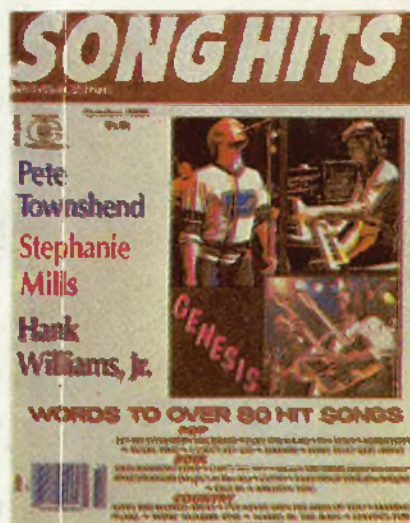
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