

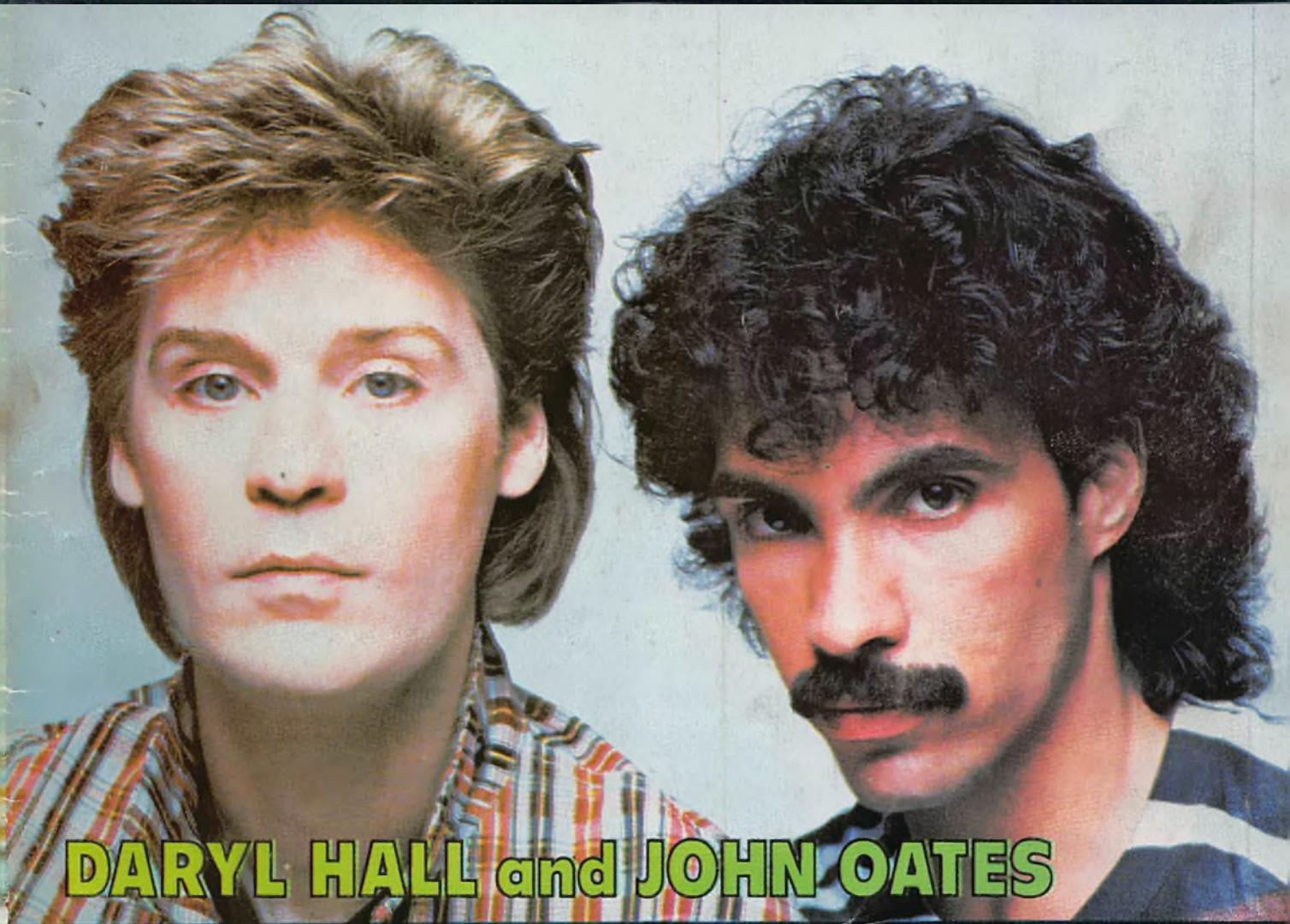
SONG HITS

MAGAZINE

FEBRUARY 1982 \$1.25

WORDS TO OVER
80 HIT SONGS

CHARTBUSTER
PUBLICATIONS



DARYL HALL and JOHN OATES

THE POLICE

SLAVE

MEL McDANIEL

02



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
MISSIED IT FOR THE WORLD • THE WOMAN IN ME • FOURTEEN CARAT
MIND

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YOUR LOVE FOR ME • BIG TIME • NO NIGHT TOO LONG • HEARD IT IN
A LOVE SONG • BABY I CAN'T GET OVER LOSING YOU

LET'S KEEP IT THAT WAY • HEART OF MINE • HAVEN'T I LOVED YOU
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FEATURES

POP: DARYL HALL and JOHN OATES	8
THE POLICE	18
SOUL: SLAVE	34
COUNTRY: MEL McDANIEL	42

POP SONGS

23/Alien
24/American Made
24/Cowboy And The Lady, The
23/Don't Stop Believin'
23/Every Little Thing She Does Is
Magic
10/Girl Most Likely, The (Not To
Succeed)
4/Hang Fire
13/I Want You, I Need You
21/In The Dark
17/Jam Was Moving, The
21/Little T & A
6/My Girl
20/No Reply At All
17/Old Songs, The
17/Outlaw
12/Physical
17/Save Your Love
24/Slip Away
12/Snake Eyes
25/Start Me Up
14/Sweet Merilee
22/Sweetest Thing, The (I've Ever
Known)
16/Talking Out Of Turn
12/Trouble
10/Twilight
16/Under Pressure
20/Up Periscope
21/Walking Wounded
4/When Your Heart Says It's Right
22/Wired For Sound
22/Yesterday's Song

SOUL SONGS

40/Aiming At Your Heart
37/Dancin' Free
29/Do You Love Me
38/Freeway
26/Ghetto Life
32/I Can't Live (Without Your Love)
27/I Will Fight
30/I'm Just Too Shy
41/It Must Be Magic
31/It Shows In The Eyes
33/It Was So Easy
29/It's Your Night
32/Let's Groove
40/Love All The Hurt Away
30/Meant For You
31/Nothin' But A Fool
31/Oh No
26/Portuguese Love
39/Searchin'
39/She's A Bad Mama Jama (She's
Built, She's Stacked)
30/Snap Shot
28/Star Of My Life
37/Stay The Night
40/Super Freak
28/Take My Heart
37/Take My Love
39/Time To Think
41/Turn Out The Nightlight
33/What A Surprise
38/What's Your Name
36/When She Was My Girl
32/Who's Sad
27/Why Do Fools Fall In Love
38/You Were Right Girl

COUNTRY SONGS

64/All Roads Lead To You
48/Best Bedroom In Town, The
60/Bet Your Heart On Me
58/Cheatin' Is Still On My Mind
47/Common Man
48/Down And Out
51/Everyone Gets Crazy
45/Fourteen Carat Mind
49/Honky Tonk Queen
64/Husbands And Wives
45/I Wanna Be Around
44/I Wonder If I Care As Much
52/I Wouldn't Have Missed It For
The World
58/Jesus Let Me Slide
56/Jumper Cable Man
55/Let The Little Bird Fly
49/Memphis, Tennessee
48/Mountain Dew
54/My Favorite Memory
44/Now That The Feeling's Gone
47/Rose Is For Today, The (My Love
Is For Always)
49/She's Steppin' Out
47/Them Good Ol' Boys Are Bad
48/This Must Be My Ship
44/Try Me
53/What Are We Doing Lonesome
62/Who Do You Know In California
62/(There's No Me) Without You
60/Woman In Me, The
55/Working Girl
46/Years Ago

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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 doo 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.

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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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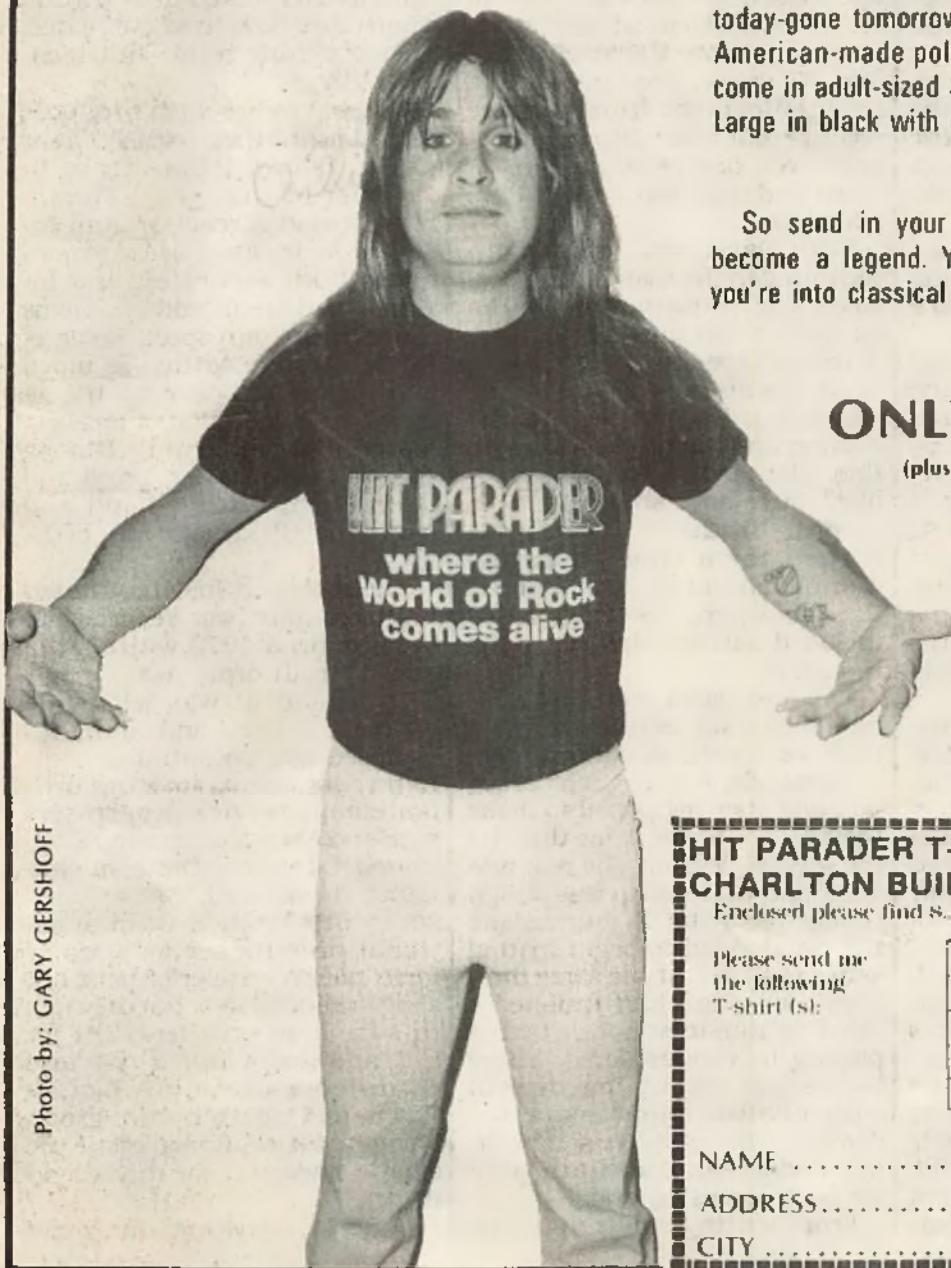


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POP STAR OF THE MONTH

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 CARPENTER
 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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JOEL DIAMOND'S CREDITS

Produced: Engelbert Humperdinck (platinum album and Grammy nomination, "After The Lovin'"). Helen Reddy, Billy "Crash" Craddock, Sister Sledge, Wayne Massey (Johnny Drummond), Britt Ekland, Eddy Arnold, Mike Douglas, Gloria Gaynor and other stars. Voted New York Magazine's Top Producer.

Published Songs Of: Frankie Valli, Johnny Mathis, Glen Campbell, Barry Manilow, Barbara Mandrell and The Mandrell Brothers.

Executive At: CBS Publishing Co., Mercury Publishing Co., and Warner Brothers Music.

Film Credits: Produced "Theme From Continental Divide" (MCA) and "Theme From Raging Bull" (Motown).



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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

Insanity 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'n' 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-hoppin' 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 Combo)

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-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-ark-ark-ark.

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Charles Bush

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 Taxxi)

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 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 cappuccino
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 Pareae
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 diff'rent 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 diff'rent 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 foot 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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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 subtilly
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 'till 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
Doo-hoo
Ooh
Doo-hoo
Ooh
Doo-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 fails 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 loo 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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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

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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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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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 Arlington — lead vocals, drums, percussion
Delbert 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 sparkly 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 trancel-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 "Funkentown."

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.
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
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
 Three'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
Got me love, got me lovin' you
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
Loving 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: Nae' 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 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 VIMMERSTEOT

I wanna be around to pick up the pieces
When somebody breaks your heart
Some 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 asunder,
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
stillis
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 Schneider)

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.

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 it
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 trickled 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.



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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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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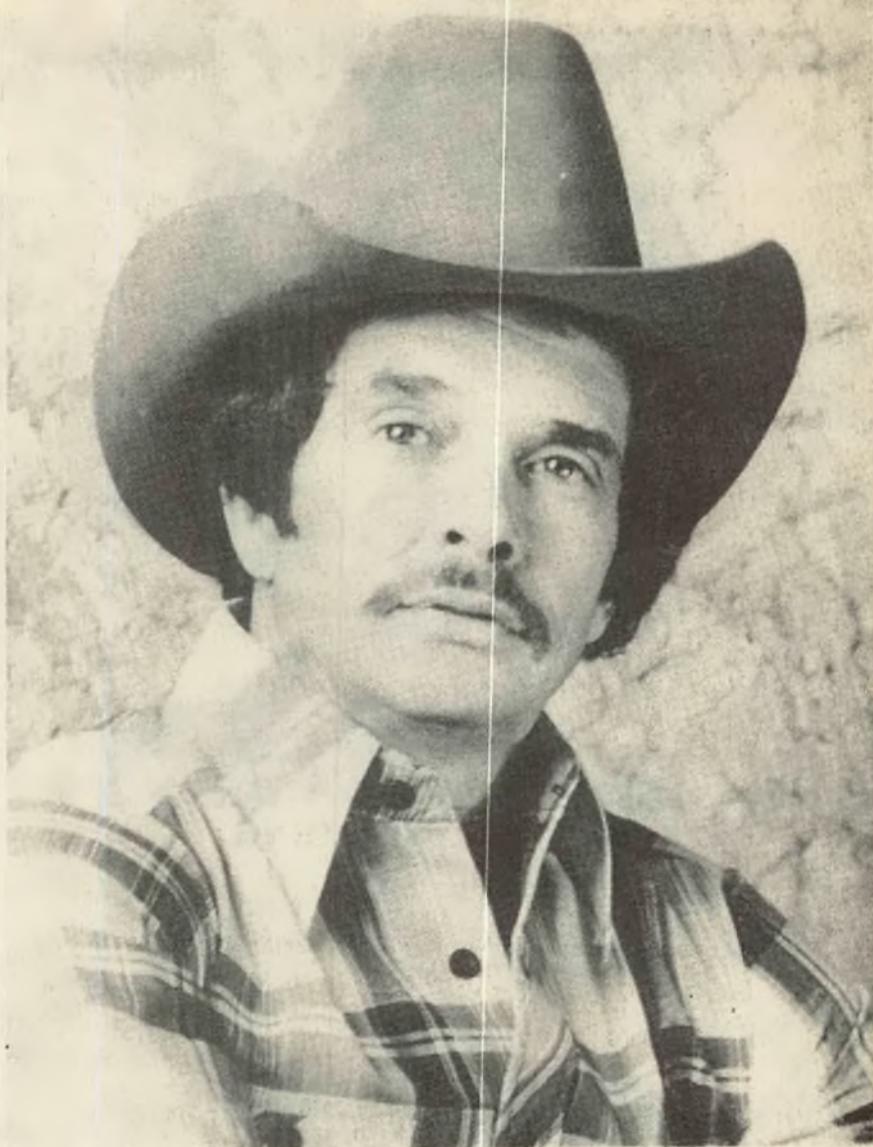
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MY FAVORITE MEMORY

(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 Dotsey)

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 Freddicks, 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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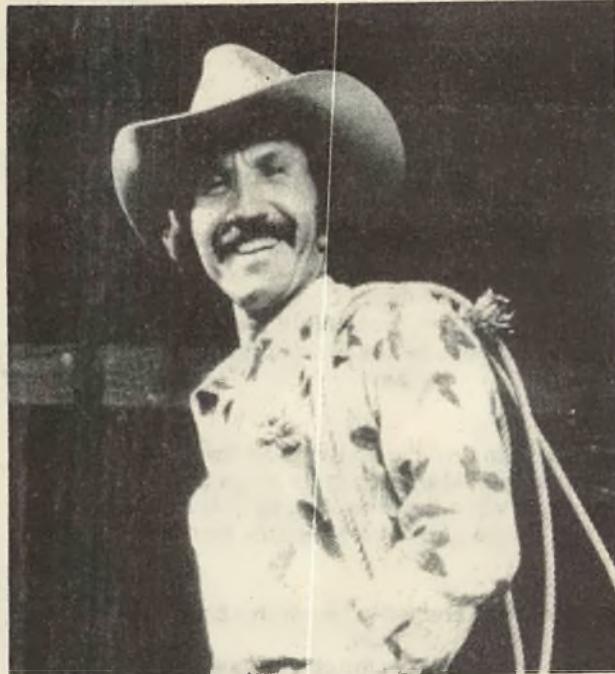


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(As recorded by Marty Robbins)

MARTY ROBBINS

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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 sparks is
lost

I can charge it up in no time
'Cause I'm the jumper boss

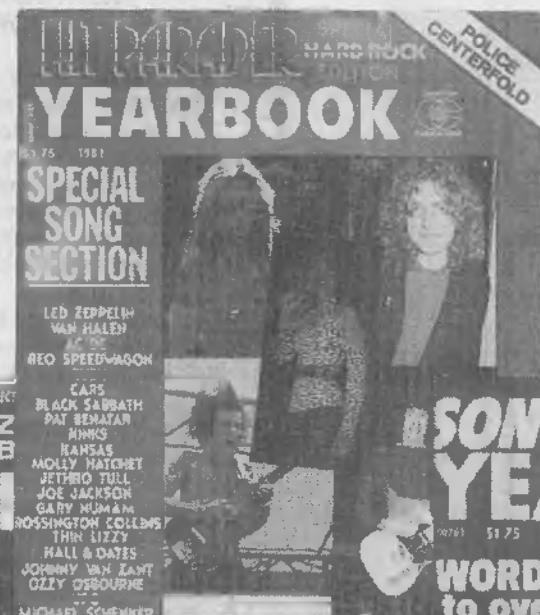
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Call me when you need me I'm your jumper cable man.

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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, 'till 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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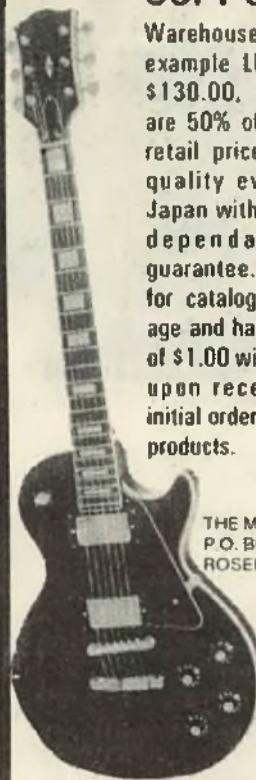
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WHO DO YOU KNOW IN CALIFORNIA

(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.

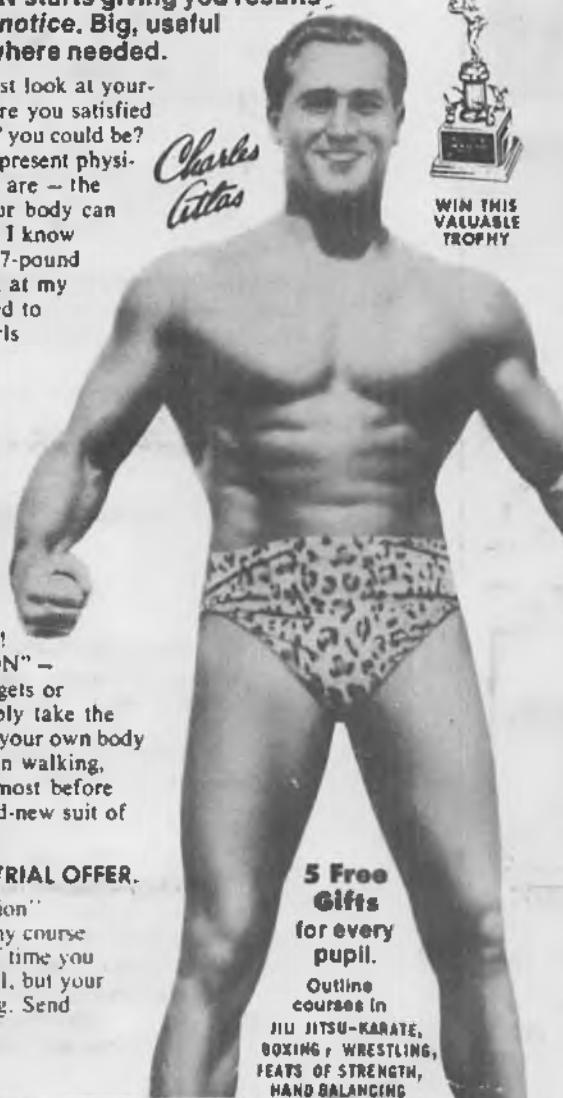
Without you, it would only take a minute
To know my life without you in it
Wouldn't be worth anything at all
Because without you think of all the love I'd miss
I'd have no reason to exist
It's no use, there's no me without you.

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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 Wariner)

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!

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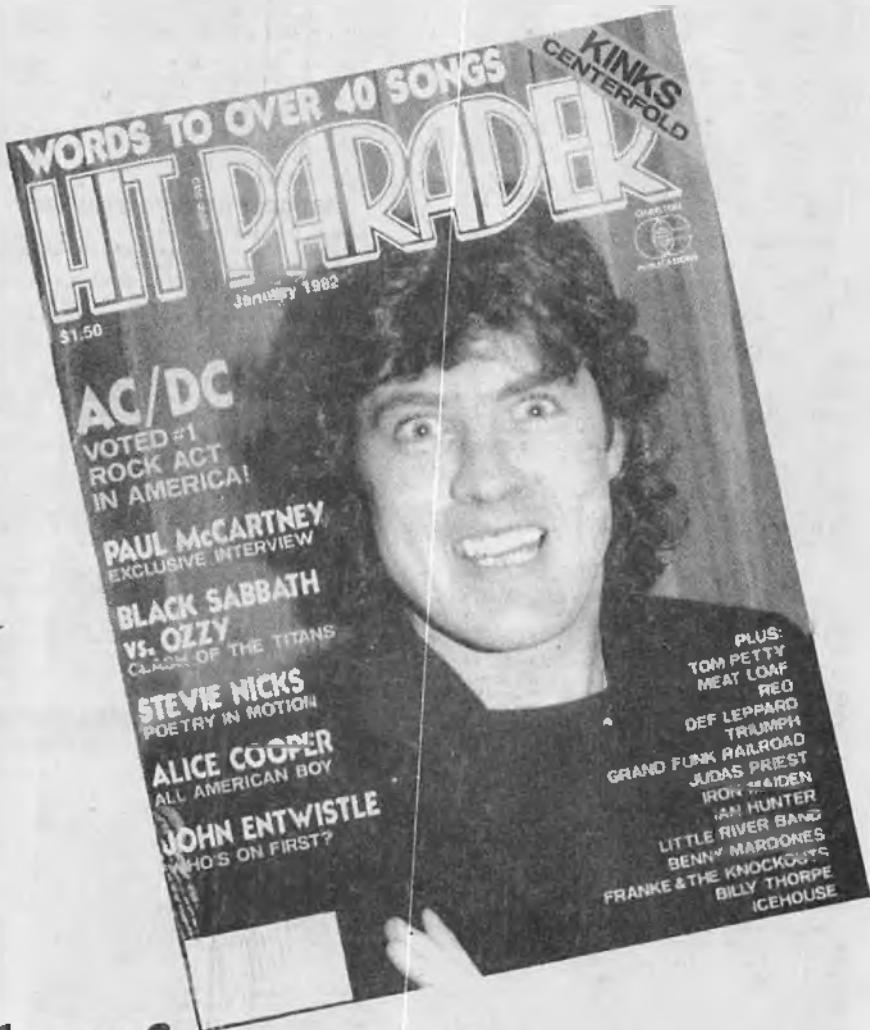
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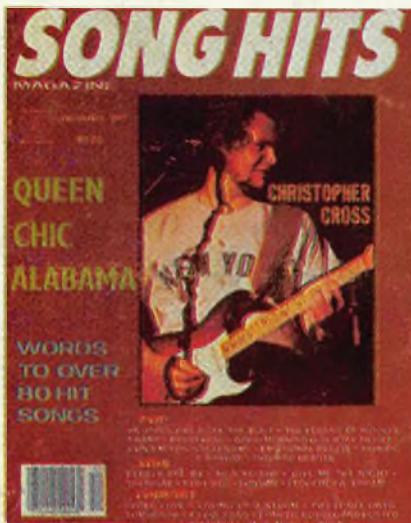
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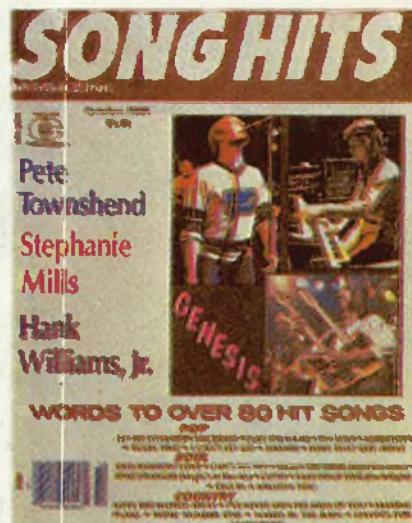
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