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SOUND HITS

MAGAZINE

APRIL 1982

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WORDS TO OVER
80 HIT SONGS

CHARLTON



KISS

THE CARS

EARTH, WIND & FIRE REBA McENTIRE

POP: SWEET DREAMS • FEEL LIKE A NUMBER • SOMEWHERE DOWN THE ROAD • CRAZY (Keep On Falling) • POWER PLAY • FOR THOSE ABOUT TO ROCK (We Salute You) • TORA, TORA, TORA

SOUL: MIRROR, MIRROR • WAIT FOR ME • WE'LL MAKE IT • STAGEFRIGHT • THAT GIRL • BAD LADY

COUNTRY: I JUST CAME HOME TO COUNT THE MEMORIES • SHE LEFT LOVE ALL OVER ME • ONLY ONE YOU • LORD I HOPE THIS DAY IS GOOD • THROUGH THE YEARS



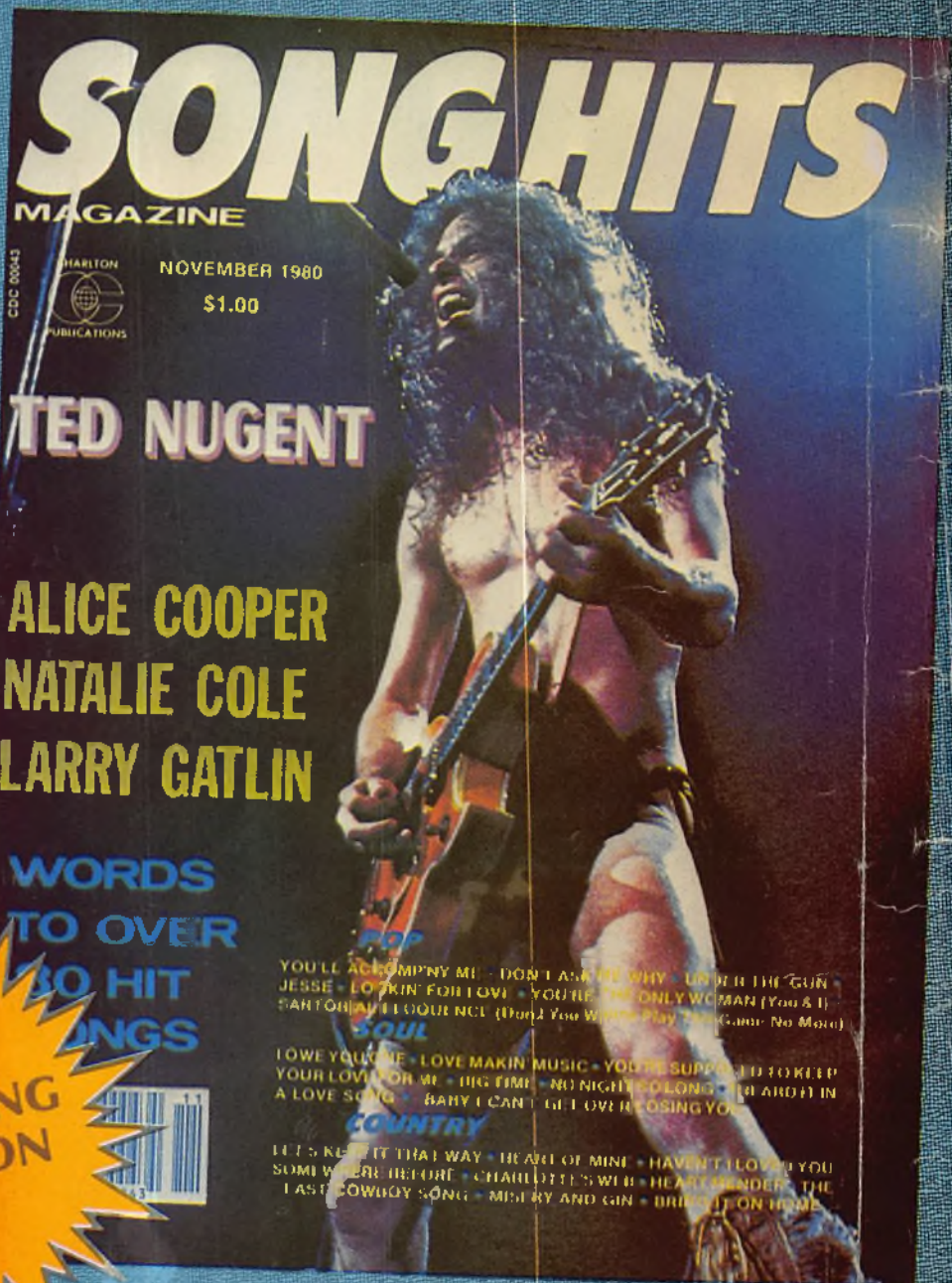
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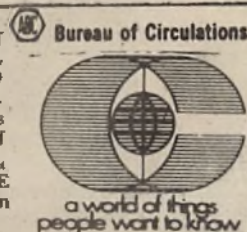
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POP SECTION

FOR THOSE ABOUT TO ROCK (We Salute You)

(As recorded by AC/DC)

MALCOLM YOUNG
ANGUS YOUNG
BRIAN JOHNSON

Yeah yeah
We roll tonite
To the guitar bite yeah yeah
Stand up and be counted
For what you are about to receive
We are the dealers
We'll give you everything ya need
Hail, hail to the good times
Cuz rock has got the right of way
Ain't no legend
Ain't no cause
We're just living for today.

For those about to rock
We salute you
For those about to rock
We salute you.

We rock at dawn on the front line
Like a bolt right outta the blue
The skies alight with the guitar bite
Heads will roll and rock tonite.

FEEL LIKE A NUMBER

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

BOB SEGER

I take my card and I stand in line
To make a buck I work overtime
"Dear Sir" letters keep comin' in the mail.

I work my back 'till it's racked with pain
The boss can't even recall my name
I show up late and I'm docked
It never fails.

I feel like just another
Spoke in a great big wheel
Like a tiny blade of grass
In a great big field.

To workers I'm just another drone
To Ma Bell I'm just another phone
I'm just another statistic on a sheet.

To teachers I'm just another child
To I.R.S. I'm another file
I'm just another consensus on the street.

Gonna cruise out of this city
And head down to the sea

For those about to rock
We salute you
For those about to rock
We salute you
For those about to rock
We salute you
Yes we do
For those about to rock
We salute you.

We're just a battery for hire with guitar fire
Ready and aimed at you
Pick up your balls and load up your cannon
For a 21-gun salute.

For those about to rock (fire)
We salute you
Oh for those about to rock
We salute you
For those about to rock (fire)
We salute you
Oh fire, we salute you
We salute you
For those about to rock
We salute you
For those about to rock
We salute you.

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Shout out at the ocean
"Hey it's me."

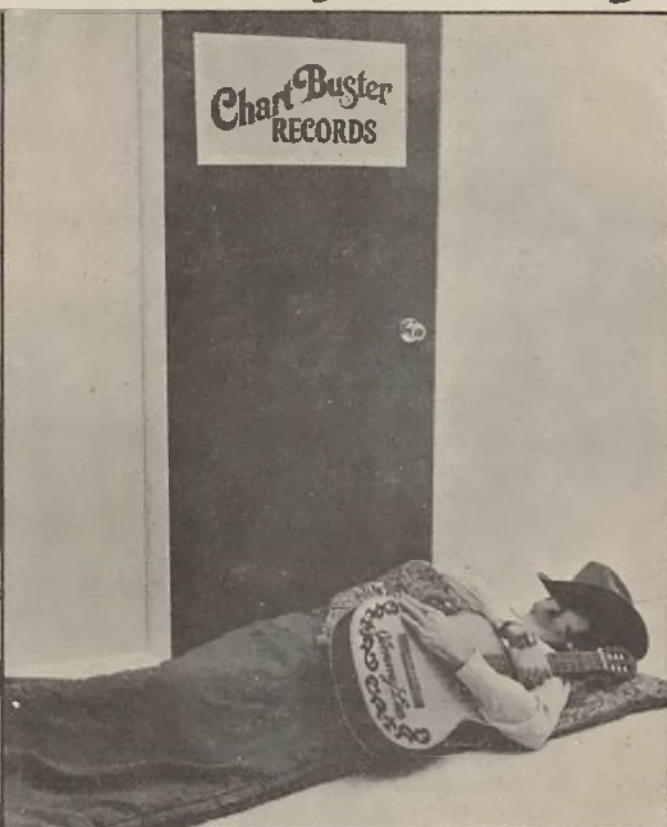
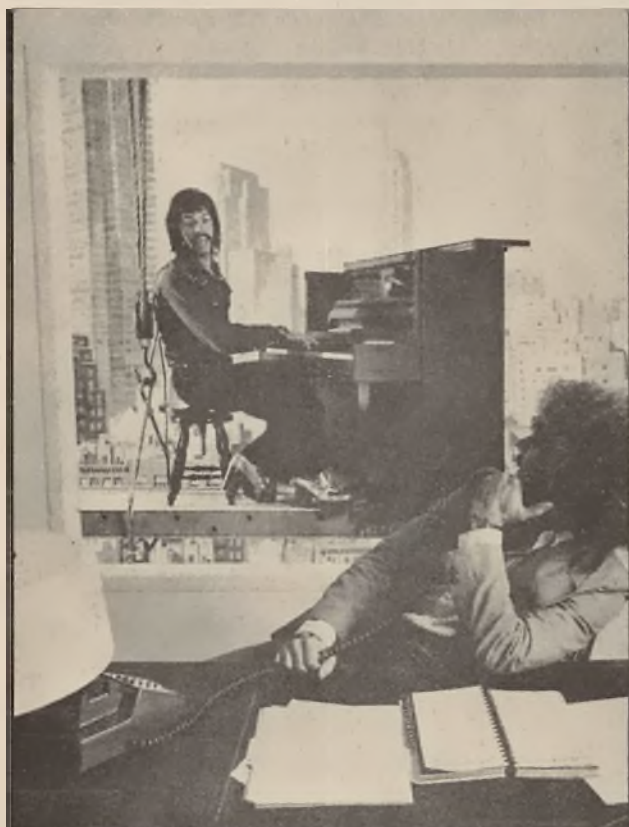
Feel like a number
Feel like a number
Feel like a stranger
A stranger in this land
I feel like a number
I'm not a number
I'm not a number
Damn it I'm a man
I said I'm a man.

Gonna cruise out of this city
And head down to the sea
Shout out at the ocean
"Hey it's me."

Feel like a number
Feel like a number
Feel like a stranger
A stranger in this land
I feel like a number
I'm not a number
I'm not a number
Damn it I'm a man.
I feel like it
Feel like it
Feel like it.

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KEY LARGO

(As recorded by Bertie Higgins)

ELBERT J. HIGGINS
SONNY LIMBO

Wrapped around each other
Tryin' so hard, hard to stay warm
That first cold winter together
Lyn' in each others arms
Watchin' those old movies
Fallin' in love so desperately
Honey I was your hero
And you were my leading lady.
We had it all
Just like Bogey and Bacall
Starring in our own late, late show
Sallin' away to Key Largo
Here's lookin' at you kid
Missin' all the things we did
We can find it once again I know
Just like they did in Key Largo
Honey can't you remember
Playin' all the parts
That scene of surrender sweet
When you gave me your heart
Please say you will
Play it again
'Cause I love you still
Baby this can't be the end
We had it all
Just like Bogey and Bacall
Starring in our own late, late show
Sallin' away to Key Largo
Here's lookin' at you kid
Missin' all the things we did
We can find it once again I know
Just like they did in Key Largo
We had it all.

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RESPECT ME IN THE MORNING

(As recorded by Molly Hatchet)

DUANE ROLAND
JIMMY FARRAR

Well I remember when I met you baby
Back a long time ago
Well you were telling me you loved me
I bet you just didn't know
Well now you say
That you've got news for me
Well I know it's the hurting kind
Well I know you're gonna tell me
Baby you can never be mine
And you keep on screaming at me
As I'm going out the door.
Respect me in the morning
Don't love you no more
Well I've been coming here
Loving you baby
Seven long night a week
But ev'rytime I leave you
You're right back out on the streets

SOUTHERN PACIFIC

(As recorded by Neil Young & Crazy Horse)

NEIL YOUNG

Down the mountainside to the coast line
Past the angry tide
The mighty diesel whines.

And the tunnel comes
And the tunnel goes
Around another bend
The glant drivers roll.

I rode the high ball
I fired the daylight
When I turned 65
I couldn't see right.

It was Mister Jones
We've got to let you go
It's company policy
You've got a pension though.

Roll on Southern Pacific
Roll on, on your silver rails
Roll on Southern Pacific
On your silver rails
Through the moonlight.

I put in my time
I put in my time
Now I'm left to roll
Down the long decline.

I ain't no brake man
Ain't no conductor
But I would be though
If I was younger.
(Repeal chorus)

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And you been saying you've been true to me
My friends say you're telling me lies
And if you don't straighten up your act
I think I'm gonna blacken your eyes
And you keep on screaming at me
As I'm walking out the door.

Well I remember when I met you baby
Back a long time ago
Well you were telling me you loved me
How much you just didn't know
But now you say that you've got news for me
Well I know that it's the hurting kind
I know you're gonna tell me
Baby you can never be mine
And you keep on screaming at me
As I'm going out the door.

Oh respect me in the morning
I don't want 'round it no more
And you keep on screaming at me
As I'm going out the door
Respect me in the morning
Or don't come 'round here no more.

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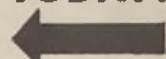
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KISS

POP STAR OF THE MONTH

In 1973, an unknown opening act called Kiss exploded onto the stage of New York's Academy of Music. At the end of the first number, the audience sat rigid and dumbfounded. From that point on it has been a steady climb to the top for this distinctive group.

The meteoric success of Kiss is nowhere better seen than on the record charts. Their first two albums, *Kiss* and *Hotter Than Hell*, each sold over a quarter of a million copies. *Dressed To Kill* topped the 300,000 mark and their fourth album, *Alive!* soared to the top, and they have continued to go strong for more than 15 albums.

Born late in 1973, Kiss began as a trio, with the original teaming of bass player, Gene Simmons, guitarist Paul Stanley, and drummer Peter Criss. Later, following exhaustive auditions, Ace Frehley was added as lead guitarist. After eight years the band is still unique. No one sounds like them, looks like them or performs like them. They have only undergone one personnel change in the time they have been together. Eric Carr has replaced Peter Criss as drummer.

The latest album from Kiss is *(Music From) The Elder* and it heralds the entry of Kiss into a whole new realm of rock music the band has never approached before. Making musical history as the first Kiss concept album, this lp's overall significance outdistances the effect of the individual songs combining to tell a story as simple and age-old as time itself.

The album is the powerful re-

sult of months of hard work and the combined intense efforts of Kiss and producer Bob Ezrin. It also marks the first recorded Kiss work with newest member Eric Carr, as well as reuniting the band with Ezrin, who produced their 1976 album *Destroyer*.

While the basic story is that of an orphan boy who, through a succession of events comes to save the world, the greater principles behind the tale relate timelessly to everyone. *(Music From) The Elder* is a series of songs excerpted from the larger, more complete tale of *The Elder*. The album weaves together new songs from Kiss to tell a story of heroism and self-realization. The full story of *The Elder* will someday be told on film, in a book, and as legend from one generation to another.

Kiss set about to put forth, in music and imagery, a hero with his own message to deliver — a hero concerned with the troubled times we live in, and the seeming lack of leadership and contemporary heroes we have to steer us through this bleak period of darkness.

Kiss has never been a band to conform, and there were many times when they came close to not being accepted. But they had the confidence to stick it out. When manager William Aucoin was first invited to see Kiss at New York's Hotel Diplomat, he took one look and was hooked: "Aside from being fantastically exciting musicians, they were super-showmen. The energy coming from that stage rocked the room."

By November of 1973, Casablanca Records' Neil Bogart had

signed the group to an exclusive recording contract. The power of their first album was reflected in successful concert dates across the country. Bogart remembers his excitement over those first concerts: "No matter where the group went, they never had an audience that didn't get up on its feet."

A perfect example of this was an early booking at the Agora Club in Columbus, Ohio. Kiss went on as the opening act for Rory Gallagher. From the moment they stepped on stage, the crowd was wild with loud, angry insults. Casablanca executives, who had invited numerous top DJ's to attend, were understandably shaken. But Kiss was undaunted. They rose to the occasion by performing "Black Diamond," their closing number, the accompaniment of a tumultuous standing ovation.

As Kiss' reputation spread, headliners began refusing to follow the group on stage. It became apparent to all that Kiss were on their own. Kiss headlined for the first time in May, 1975 at

Detroit's Cobo Hall to a sold-out crowd of 12,500. Suddenly Kiss, with the frenzied motion, bizarre make-up, costumes, effects and hard-driving music, had made it.

Fans around the country began to find unique ways to express their loyalty and devotion for this unique group. In Cadillac, Michigan, the whole town turned out, led by the mayor, who extended the Key to the City to the band. The mayor, the superintendent of schools, the high school principal, the city manager and the football coach actually wore Kiss make-up at a parade down the main street of the city, which was renamed Kiss Blvd. for the day.

In Terre Haute, Indiana, a loyal fan named Bill Starkey and a handful of his friends began bombarding the radio stations with requests for more Kiss music. WVTS DJ Rich Dickerson responded by reading Starkey's letters on the air. The station was then flooded with thousands of calls from fans. Under Starkey's leadership a "Kiss Army" was formed. U.S. Army columnist Joe Molina got interested and ar-

ranged for an enormous Kiss Army and U.S. Army reception for the group when they arrived at the Terre Haute Airport for a concert date, which became "Kiss Day," by official mayoral proclamation.

After the release of their last album, *Unmasked*, in May of 1980, Kiss went on to expand their international conquests. July 1980 marked the debut of drummer Eric Carr in the band. With intensified energy, Kiss strode forth to win the hearts of fans throughout Europe on a 30-city concert tour that took them to 10 countries, playing in front of hundreds of thousands.

Never content to rest on their laurels, Kiss went on to capture yet another frontier on their first-ever tour of Australia. Box office records for concert attendance were broken nightly. After a well-deserved vacation, Ace Frehley, Gene Simmons, Paul Stanley and Eric Carr began working with Bob Ezrin on their most ambitious project to date — the writing and recording of the phenomenal (*Music From*) *The Elder*.





WORKING FOR THE WEEKEND

(As recorded by Loverboy)

PAUL DEAN
MIKE RENO
MATTHEW FRENETTE

Ev'ryone's watchin'
To see what you will do
Ev'ryone's lookin' at you ooo
Ev'ryone's wonderin'
Will you come out tonight
Ev'ryone's tryin' to get it right
Get it right.

Ev'rybody's workin' for the weekend
Ev'rybody wants a new romance
Ev'rybody's goin' off the deep end
Ev'rybody needs a second chance oh.

You want a piece of my heart
You better start from the start
You wanna be in the show
Come on baby let's go.

Ev'ryone's lookin'
To see if it was you
Ev'ryone wants you to come through
Ev'ryone's hopin'
It'll all work out
Ev'ryone's waitin' to hold it out.

Ev'rybody's workin' for the weekend
Ev'rybody wants a new romance
Ev'rybody's goin' off the deep end
Ev'rybody needs a second chance oh.

You want a piece of my heart
You better start from the start
You wanna be in the show
Come on baby let's go.
(Repeat)

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LITTLE DARLIN'

(As recorded by Sheila)

HOLLY KNIGHT
AMANDA BLUE

Would you know me in the passing crowd
Lonely faces that once were ours
From the moment that I caught your eye
I felt my loneliness fly
Tell me would you know me
Show me there's no need to be afraid.

Little darlin'
Would you love me forever
Little darlin'
Would you love me forever

Little darlin'
Never leave me, no never
Little darlin'
Would you love me forever.

You know it's empty out there on the street
But there was a magic where we used to meet
A year ago I didn't know your name
I was out there playing silly games
Hold me for a moment
I'm here with you
And everything just disappears.
(Repeat chorus)

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WHAT BECOMES A LEGEND MOST?

ALABAMA'S RANDY OWEN TALKS ABOUT HIT PARADER T-SHIRTS

Now, he didn't come right out and say it, but Alabama's Randy Owensure made us feel that his group's recent success and the addition of Hit Parader T-Shirts to the band's wardrobe were closely related.

Let's face it, Alabama has taken its place high up there with the leading southern rock bands. And, lately, whatever Randy and the boys release has turned to gold. Simply put, these days Alabama can do no wrong. What Randy did say was that nothing makes a better conversation piece than his **HIT PARADER T-SHIRT**.

Whether he's downing a few cold ones with his friends or when he's partying out, our T-Shirts help him stand out from the crowd. And isn't that the secret to success?

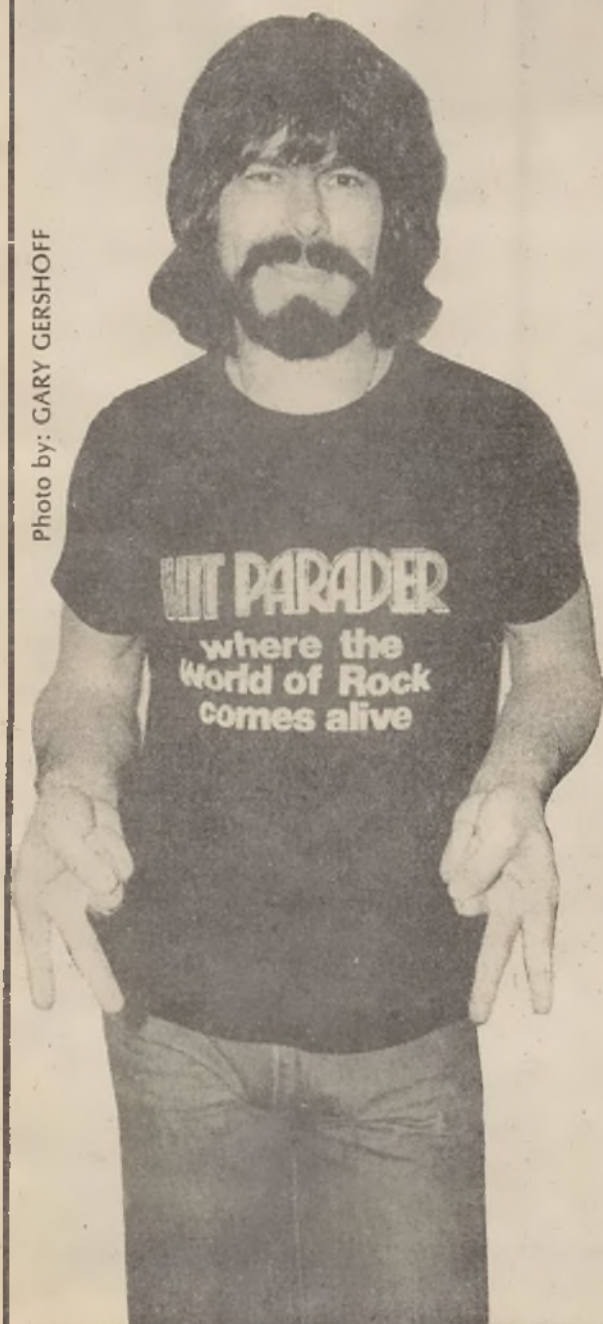
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SWEET DREAMS

(As recorded by Air Supply)

GRAHAM RUSSELL

This is the time when you need a friend
 You just need someone near
 I'm not looking forward to the night I'll spend
 Thinking of you when you're not here
 How many times will I think
 About the things I'd like to do
 Always denied the right to live my life the way I want
 I want to share it with you.

Close your eyes
 I want to ride the skies
 In my sweet dreams
 Close your eyes
 I want to see you tonight
 In my sweet dreams.

I'll think of your kiss as the days roll by
 And I'll write the words you love
 And what I can't say in a letter
 Will just have to wait till I get home.

There's not much time

To tell you half the things that I should
 Only that I'm so glad I fell in love with you
 And I'd do it again if I could.

Close your eyes
 I want to ride the skies
 In my sweet dreams
 Close your eyes
 I want to see you tonight
 In my sweet dreams.
 (Repeat)

Sleep like a child resting deep
 You don't know what you give me
 I keep for these moments alone.

Close your eyes
 I want to ride the skies
 In my sweet dreams
 Close your eyes
 I want to see you tonight
 In my sweet dreams.
 (Repeat)

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SHAKE IT UP

(As recorded by The Cars)

RIC OCASEK

Dance all night play all day
 Don't let nothing get in the way
 Dance all night keep the beat
 Don't you worry 'bout two left feet
 Just shake it up
 Dance all night get real loose
 You don't need no bad excuse
 Dance all night with anyone

Don't let nobody pick your fun
 Just shake it up
 Dance all night go go go
 Dance all night get real low
 Go all night get real hot
 Shake it up until you pop
 Dance all night whirl your hair
 Make the night cats stop and stare
 Dance all night go to work
 Do the move with the quirky jerk
 Just shake it up.

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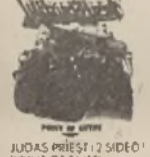
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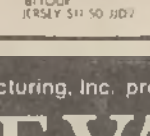
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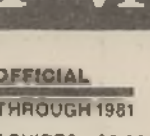
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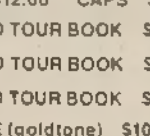
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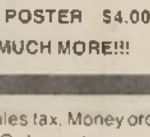
WHO (12 SIDED)
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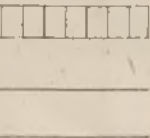
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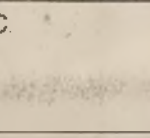
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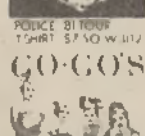
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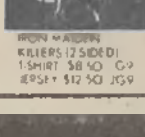
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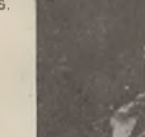
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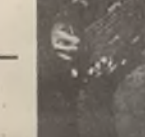
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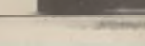
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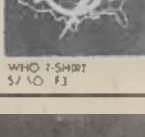
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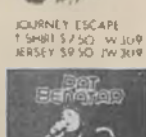
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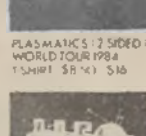
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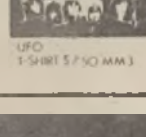
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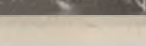
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(As recorded by Rod Stewart)

And tomorrow morning we won't cry
You go your way honey I'll go mine
I'm the one who didn't waste your time

(As recorded by Lulu)

Don't get me wrong
I don't pretend to know the future
But if you feel it half as much as I do
When your body touches me then you must know
It's worth at least a try

Tonight you're mine
Tonight you're mine
Do anything, do anything
Tonight you're mine
Tonight you're mine
Tonight always tonight you're mine
Do anything that ya, do anything that ya, do anything
that you want me to
You want me to, you want me to, you want me, want me,
want me
Just do anything
Anything your heart desires baby
Oh, oh, oh.

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THE J. GEILS BAND

LADY LUCK

(As recorded by Molly Hatchet)

DAVE HLUBEK

You can break a mirror
Light three on a match
Walk under a ladder
Kick a black cat
Try your luck in Vegas
Shoot nothing but craps
But I'll gamble on my lady
When my luck's running bad.

'Cause she's my lady luck
She must have come
From heaven above
Now she's my lady luck
My good luck charm
A winner at love.

Spin the wheel of fortune
Look for your pot of gold
Try to make the clock turn back
And never get old
Rolling 7's and 11's
'Til the dice grow cold
But I'll always be a winner
With the luck that I hold.

'Cause she's my lady luck
She must have come
From heaven above
Now she's my lady luck
My good luck charm
A winner at love.

You can break a mirror
Light three on a match
Walk under a ladder
Kick a black cat
Try your luck in Vegas
Shooting nothing but craps
But I'll gamble on my lady
When my luck's running bad.

'Cause she's my lady luck
She must have come
From heaven above
Now she's my lady luck
My good luck charm
A winner at love.

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Now she's my lady luck
She must have come
From heaven above
Now she's my lady luck
My good luck charm
A winner at love.



SOMEWHERE DOWN THE ROAD

(As recorded by Barry Manilow)

TOM SNOW
CYNTHIA WEIL

We had the right love
At the wrong time
Guess I always knew inside
I wouldn't have you for a long time.

Those dreams of yours
Are shining on distant shores
And if they're calling you away
I have no right to make you stay.

But somewhere down the road
Our roads are gonna cross again
It doesn't really matter when
But somewhere down the road
I know that heart of yours will come to see
That you belong with me.

Sometimes goodbyes are not forever
It doesn't matter if you're gone
I still believe in us together
I understand more than you think I can
You have to go out on your own
So you can find your way back home.

And somewhere down the road
Our roads are gonna cross again
It doesn't really matter when
But somewhere down the road
I know that heart of yours will come to see
That you belong with me
Letting go is just another way to say
I'll always love you so.

We had the right love
At the wrong time
Maybe we've only just begun
Maybe the best is yet to come.
'Cause somewhere down the road
Our roads are gonna cross again
It doesn't really matter when
But somewhere down the road
I know that heart of yours will come to see
That you belong
With me.

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TORA, TORA, TORA (Out With The Boys)

(As recorded by Rod Stewart)

ROD STEWART

Payday Friday and the weekend's here
I've been workin' all week tryin' to pay for this gear
Gonna raise hell on Union Street
Thirteen guys and a packet of three
And if I don't get laid I'll sure die trying
Tonight this city's gonna be all mine.

I wanna talk about motorbikes, cars and things
No sophistication or designer jeans
I'm no angel but I know what I like
A little rough and tumble on a Friday night
I'm like a cornered rat I gotta explode
Goodbye baby don't know when I'll be home
I don't know.

Tora, tora, tora
Out with the boys
Tora, tora, tora
Out with the boys
Tora, tora, tora
Out with the boys tonight.

By eleven o'clock I'll be flyin' high
Ain't nothin' in the world that I don't try
Jimmy got smashed took his trousers off ooh

Bar man said 'you boys have had enough'
Join the army get yourself a decent job
Indecent exposure in a parking lot oh no.
(Repeat chorus)

Bundle on the dance floor
A jaw got bust
Swear to God that it wasn't one of us
A seven-foot bouncer called the police
He got pulled in for disturbing the peace
Well if you can't take a joke
Then there ain't no point in living
Sunday morning and I woke up laughin' yeah.

Tora, tora, tora
Out with the boys
Tora, tora, tora
Out with the boys
Tora, tora, tora
Out with the boys tonight.

What d'you say
Tora, tora, tora
Where's my old man
Tora, tora, tora
Where's my old man
Tora, tora, tora
Out with the boys
Ha ha oh yeah.
(Repeat chorus)

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POWER PLAY

(As recorded by Molly Hatchet)

STEVE HOLLAND

What you gonna do
When you're feelin' blue
You think you're lookin'
At some river run dry
Well it's nothing new
Still the same old dues
There ain't no reason for asking why.

'Cause it's a power play
Just like yesterday
There ain't no second guessing now
Well you had your way
So what can you say
One shot is all you're allowed.

There's a catch 22
Just waitin' on you
Try talkin' your way out of this
For all those lies
There behind your eyes
I'll know it's something
I'll never miss.

'Cause it's a power play
Did you know your way
Did you burn all your bridges behind
Is there another way back
To that good old track
Or are we just wastin' our time.

What you gonna do

When you're feelin' blue
You think you're lookin'
At some river run dry
Well it's nothing new
Still the same old dues
There ain't no reason for asking why.

'Cause it's a power play
Just like yesterday
There ain't no second guessing now
Well you had your way
So what can you say
One shot is all you're allowed.

'Cause it's a power play
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One shot is all you're allowed.

'Cause it's a power play
Did you know your way
Did you burn all your bridges behind
Is there another way back
To that good old track
Or are we just wasting our time.

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The Cars

POP STAR OF THE MONTH

nearly every type of EQ and outboard equipment available.

On the main floor is the primary studio; at the bottom of a spiral staircase, at the far end of the room, is a second studio, which was added by the group. The two rooms are connected through the use of video monitors and two large mirrors placed together on the ceiling and strategically tilted so that the drummer (set up downstairs to insure

approach struck responsive chords not only among music journalists, but among millions of listeners and record buyers who grew up to expect and demand a sound in line with their ever-expanding tastes.

In August 1980, the forward-sounding band took rock 'n' roll another step ahead with *Panorama*, The Cars' third E/A album, produced in New York and Los Angeles by Roy Thomas Baker,



While The Cars were shaping the material included in their fourth album, *Shake It Up*, workmen were getting the band's new recording facility, Syncro Sound into shape. As the construction progressed on the 36-track Boston studio, the group, with Roy Thomas Baker again in the control room, cut *Shake It Up*'s nine songs between mid-August and early October 1981.

Eight of those songs are by lead singer Ric Ocasek, with "This Could Be Love" an Ocasek/Greg Hawkes collaboration. All of the band's other material, with the exception of "Moving In Stereo" from *The Cars*, which was also penned by Ocasek/Hawkes, was written by Ocasek.

The Cars' new studio was designed by engineer/architect John Storky and is located in Boston's Back Bay. Syncro Sound is a completely remodeled duplex facility featuring state of the art equipment and ingenious use of space. In keeping with the group's quest for perfection in their music, there is a 36-channel, fully-automated MCI-636 board with eight separate wild faders, into which one can put all sorts of sound mixes. The facility also has

optimum sound separation) can see up, while his bandmates above can see down. There are also several other rooms within the building completely wired for recording and video connections.

"Doing the album while the studio was under construction was a little hectic," says Ocasek, "but I think everybody felt comfortable being at home to record. We figured that in the long run the studio will enable us to record at the point of inspiration."

The Cars emerged during a "point of inspiration" from the semi-directionless chaos that characterized much of popular music during the late seventies, seeking to make a valid and lasting contribution to rock 'n' roll, to show that experimentation could produce an original sound both eclectic and accessible.

Formed in January 1977 and signed by Elektra/Asylum the following December, this Boston-based fivesome share a concept that has landed them squarely in the vanguard of rock 'n' roll, that elusive place where art and commerciality share the same bed.

With their first two albums, *The Cars* (June '78) and *Candy-O* (June '79), The Cars' distinctive

who helmed sessions for the first two albums. All ten *Panorama* tunes were written by Ocasek.

The Cars' genesis can be traced back to Ohio in 1972, when Ocasek and Benjamin Orr met at a party and started jamming. "We found ourselves in the basement of this house," Ocasek recalls, "surrounded by musical instruments, and we just started playing. A week later, we formed our first band, playing original material."

Several months and a few bands later, Ocasek moved to Boston in search of a "better musical scene than the one we were in. I called Ben and he joined me there." The Boston area, with its abundant student population and attendant club scene provided an audience receptive to the duo's songs.

In 1974, after they'd been in Boston about a year and a half, they connected with Greg Hawkes, originally from Baltimore and well-versed in a wide range of reeds, woodwinds, guitars and keyboards. He had arrived in Boston a short time before, after going through several bands back in Baltimore. Immediately pre-Cars, Hawkes had worked

with Martin Mull and his Fabulous Furniture, and had been creating electronic soundtracks for experimental films aired on Boston public television.

The next to join the trio was left-handed guitarist Elliot Easton, from New York. The four changed their moniker to Cap'n Swing. The Cars' immediate antecedent. "All I've wanted to do since I was ten years old," says Easton, who designed many of

vowing this time to make it or break it. "For a lot of years," Ocasek explains, "all of us had spent a lot of time playing original music in various bands. We'd all come to know each other around town and had played and made tapes together. We went through one band after another without really thinking too much about the future potential of our efforts. But when we finally did form The Cars, we worked on the

for two months because their debut album was still doing so well.

This album debuted at #48 on the charts and peaked at #6. The Cars had arrived! *Candy-O* included the hit singles "Let's Go," "It's All I Can Do"/"Got A Lot On My Head" and "Double Life/"Candy-O," and was certified platinum less than two months after its release.

In 1980, the band released



the dozen or so guitars he uses on records and on the road, "is to be a lead guitarist in a rock 'n' roll band, and do it well, do it intelligently. I'm a guitar nut. At this point, I've probably absorbed nearly everything that's been played on the instrument, from blues to you-name-it. Eventually, I realized that how much you play isn't as important as knowing what to leave out."

Late in 1976, David Robinson joined the group, fresh from the Boston-based group DMZ. Before that he had been a member of the L.A.-based band The Pop. He was also one of the founding members of Jonathan Richman & The Modern Lovers, which he left when Richman decided to go acoustic. "I've always sought out situations that are challenging or experimental," notes Robinson, whose use of electronic drums has increased and progressed through The Cars' four albums. "The Cars' music is certainly different from that of any group I've played with, and it's the most satisfying."

Once The Cars' lineup was crystallized and rehearsed, the guys cut their first demo tapes and hit the Boston club circuit,

band 18 hours a day, honing down and synthesizing all the things we learned in the past, and decided to go out and get it instead of waiting for it to come to us. This time, we were seriously out to make a record."

Recognition was swift. The band played support and the headlining gigs, developing a strong grass-roots following at such clubs as Don Laws' The Paradise. The Cars refueled the word of mouth with band-created posters and car-shaped pins and sent their demo to the major Boston AOR stations.

Just about that time, the band performed their first major show; they were called upon to open for Bob Seger at the 4800-seat Music Hall. The Cars knew immediately where they stood when the crowd gave them a standing ovation.

In 1978 their first album, *The Cars*, was released, and what followed was a string of hit singles including "Just What I Needed," "My Best Friend's Girl," and "Good Times Roll."

The lp soared to #18 on the Hot 100 chart and The Cars were nominated for a Grammy in 1978 as "Best New Artist." The release of their lp, *Candy-O*, was delayed

their third lp, *Panorama*, which yielded "Touch And Go," a top 40 hit. During this time, the band also embarked on a five month international tour.

In discussing their latest lp, *Shake It Up*, Ocasek said, "the songs on this album go back to late last year and the beginning of this year ... we did bigger harmonies this year, and I think there's a bigger drum sound, for the most part."

"The songs on this record are romantic or anti-romantic. That seems to be the way 80% of the material turns out. Romance is one thing that's always on my mind. And that's why I always write about it and probably always will. There are some like 'A Dream Away' and 'Cruiser' which are basically about life situations, how people feel when they're caught in the middle of some sort of web and don't really understand why they're there. But it seems obvious to me why they're there."

And it seems obvious to the many fans of The Cars why they are here — to supply us with some of the most exciting and innovative music that's been heard in quite some time.

LET'S GET IT UP

(As recorded by AC/DC)

MALCOLM YOUNG
ANGUS YOUNG
BRIAN JOHNSON

Loose lips
Sink ships
So come aboard
For a pleasure trip
It's high tide
So let's ride
The moon is risin'
And so am I.

I'm gonna get it up
Never gonna let it up
Cruisin' on the seven seas
A pirate of my lovin' needs
I'll never go down
Never go down.

So let's get it up
Let's get it up
Get right up yeah
Let's get it up
Right to the top
Let's get it up
Right now.

Loose wires cause fires
Gettin' tangled in my desires
So screw 'em up and plug 'em in
Then switch it on and start all over again.

I'm gonna get it up
Never gonna let it up no
Tickin' like a time bomb ooh yeah
Blowin' out the fuse box
I'll never go down
Never go down.

So let's get it up
Let's get it up
Get it up oh oh
Let's get it up
Right to the top
Let's get it up
Right now.

Oh let's get it up
Come on
Let's get it up hey
Get, get it
Let's get it up
Switchin' it on
Start it up
Let's get it up.

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ABACAB

(As recorded by Genesis)

TONY BANKS
PHIL COLLINS
MIKE RUTHERFORD

Look up on the wall
There on the floor
Under the pillow
Behind the door
There's a crack in the mirror
Somewhere there's a hole in the window pane.

Do you think I'm to blame
Tell me do you think I'm to blame
(When we do it)
You're never there
(When you show it)
You stop and stare
(Abacab)
He's in anywhere
(Abacab).

If you're wrapping up the world
'Cause you've taken someone else's girl
When they turn on the pillow
Even when they answer the telephone
Don't you think that by now
Tell me don't you think that by now.

(When we do it)
You're never there
(When you show it)
You stop and stare
(Abacab)
He's in anywhere
(Abacab)
Doesn't really care.

You want it
You've got it
Now you know
You want it
You've got it
Now you know.

It's an illusion
It's a game
Or reflection
Of someone else's name
When you wake in the morning
Wake and find you're covered in cellophane
Well there's a hole in the somewhere
Yeah there's a hole in the somewhere
Baby there's a hole in the somewhere
Now there's a hole in the somewhere.

(When we do it)
You're never there
(When you show it)
You stop and stare
(Abacab)
He's in anywhere
(Abacab).

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CRAZY (Keep On Falling)

(As recorded by The John Hall Band)

JOHN HALL
JOHANNA HALL
ERIC PARKER
BOB LEINBACH

I'm crazy
Crazy 'bout the way you love me
Baby I shiver ev'ry time we touch
But sometimes I worry
When you're not around
I'm thinking is this love
Or something else we found.

But I keep on falling
Keep on falling in love
Falling back again
I keep on falling
Keep on falling in love.

Well you're crazy
So wild and free
It's not easy livin' with a man like me no
All those miles between us
And all the time alone
Seem to fade away
When I get back home girl.

And I keep on falling
Keep on falling in love
Falling back again
I keep on falling
Keep on falling in love.

I'm falling yeah, yeah.

When you hold me
Keep me up all night
You make it easy
To forget about the trouble that we see
Should anybody love somebody this much
That this madness is magic to me.

It's crazy
It feels like it will never end
And it's stronger, stronger than it's ever been
As the years go by it will lift us higher
And there's no (no) way (way) to ever, ever put out the fire.

And I keep on falling
Keep on falling in love
Falling back again
I keep on falling
Keep on falling in love.

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THOSE GOOD OLD DREAMS

(As recorded by The Carpenters)

JOHN BETTIS
RICHARD CARPENTER

As a child I was known for make believe
All alone I created fantasies
As I grew people called it self-deceivin'
But my heart helped me hold the memories
As I walk thru the world I find around me
Somethin' new yet familiar's in the air
I feel it ev'rywhere
Like a child's eyes on a Christmas night
I'm lookin' at you now
Findin' answers to my prayers.

It's a new day for those good old dreams
One by one it seems they're comin' true
Here's a mornin' that my heart had seen
Here's a mornin' that just had to come thru
Same ol' stage but what a change a scene
No more dark horizons only blue
It's a new day for those good old dreams
All my life I dreamed of lovin' you.

You're a spark of a long forgotten fire
You're a touch of a slowly growin' wind
You're a taste of the ever changin' seasons
Tellin' me there are some things that don't end
We have left all the darkness far behind us
All those hopes that we held along the way
Have made it to this day
Like an old love song gone for much too long
You hear it once again
And it carries you away.

It's a new day for those good old dreams
One by one it seems they're comin' true
Here's a mornin' that my heart had seen
Here's a mornin' that just had to come thru
Same ol' stage but what a change a scene
No more dark horizons only blue
It's a new day for those good old dreams
All my life I dreamed of you
It's a new day for those good old dreams
And it's all because of 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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COMIN' IN AND OUT OF YOUR LIFE

(As recorded by Barbra Streisand)

**RICHARD PARKER
BOBBY WHITESIDE**

I still can remember
The last time I cried
I was holding you and loving you
Knowing it would end
I never felt so good
Yet felt so bad
You're the one I love
And what makes it sad
Is you don't belong to me.

And I can remember
The last time I lied
I was holding you and telling you
We could still be friends
Tried to let you go
But I can't you know
And even though I'm not with you
I need you so
But you don't belong to me.

Comin' in and out of your life
Isn't easy
When there's so many nights
I can't hold you

And I've told you
These feelings are so hard to find.

Comin' in and out of your life
Will never free me
'Cause I don't need to touch you, to feel you
It's real with you
I just can't get you out of my mind.

But I can remember
The last time we tried
Each needing more than we could give
And knowing all the time
A stronger love just can't be found
Even though at times this crazy world
Is turning upside down
You'll always belong to me.

Comin' in and out of your life
Isn't easy
When there's so many times I can't hold you
And I've told you
These feelings are so hard to find.

(Comin' in)
Comin' in and out of your life
Will never free me
I don't need to touch you, to feel you
It's so real with you
I can't get you out of my mind
But I can remember.
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STUCK IN THE MIDDLE

(As recorded by Grand Funk Railroad)

MARK FARNER

True love won't pass you by
Must you eye every boy that passes
Why can't you be satisfied
You hurt my pride flirting between classes.

Cause you're stuck in the middle
Yea stuck in the middle
My baby's stuck in the middle again.

I never thought I'd find a better love
She had plenty of all the love was in her eyes boy

But blessings come from up above
You wanna be loved
But you're better off a wise boy.

Cause she's stuck in the middle
Yea stuck in the middle
My baby's stuck in the middle again.

Boy she's stuck in the middle
Yea stuck in the middle
My baby's stuck in the middle again.

My baby's stuck in the middle
Stuck in the middle
Yea stuck in the middle
My baby's stuck in the middle again.

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A WORLD WITHOUT HEROES

(As recorded by Kiss)

**PAUL STANLEY
LOU REED
BOB EZRIN
GENE SIMMONS**

A world without heroes
Is like a world without sun
You can't look up to anyone without heroes
A world without heroes
Is like a never ending race
Is like a time without a place
A pointless thing devoid of grace
Where you don't know what you're after
Or if something's after you

And you don't know why
You don't know in a world without heroes
In a world without dreams
Things are no more than they seem.

And a world without heroes
Is like a bird without wings
Or a bell that never rings
Just a sad and useless thing
Where you don't know what you're after
Or if something's after you
And you don't know why
You don't know
In a world without heroes
There's nothing to be
It's no place for me.

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Inc./Metal Machine Music.*

WAITING ON A FRIEND

(As recorded by The Rolling Stones)

MICK JAGGER
KEITH RICHARDS

Watching girls go passing by
It ain't the latest thing
I'm just standing in a doorway
I'm just trying to make some sense
Out of these girls passing by
The tales they tell of men
I'm not waiting on a lady
I'm just waiting on a friend
Mmmm a smile relieves a heart that grieves
Remember what I said
I'm not waiting on a lady
I'm just waiting on a friend.
I'm just waiting on a friend
Just waiting on a friend

I'm just waiting on a friend
I'm just waiting on a friend
Just waiting on a friend.

Don't need a whore
Don't need no booze
Don't need a virgin priest
But I need someone I can cry to
I need someone to protect
Oooh making love and breaking hearts
It is a game for youth
But I'm not waiting on a lady
I'm just waiting on a friend.
I'm just waiting on a friend
Just waiting on a friend
I'm just waiting on a friend
I'm just waiting on a friend
Just waiting on a friend.

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HARDEN MY HEART

(As recorded by Quarterflash)

MARV ROSS

Cryin' on the corner
Waitin' in the rain
I swear I'll never ever wait again
You gave me your word
But words for you are lies
Darlin' in my wildest dreams
I never thought I'd go
But it's time to let you know.

I'm gonna harden my heart
I'm gonna swallow my tears
I'm gonna turn and leave you here.

All of my life I been waitin' in the rain
I been waitin' for a feelin' that never ever came

It feels so close
But always disappears
Darlin' in your wildest dreams
You never had a clue
But it's time you got the news.

I'm gonna harden my heart
I'm gonna swallow my tears
I'm gonna turn and leave you here.

Darlin' in my wildest dreams
I never thought I'd go
But it's time to let you know.

I'm gonna harden my heart
I'm gonna swallow my tears
I'm gonna turn and leave you here.

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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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SHE'S GOT A WAY

(As recorded by Billy Joel)

BILLY JOEL

She's got a way about her
I don't know what it is
But I know that I can't live without her
She's got a way of pleasin'
I don't know why it is
But there doesn't have to be a reason anywhere.

She's got a smile that heals me
I don't know what it is
But I have to laugh when she reveals me
She's got a way of talkin'
I don't know why it is
But it lifts me up when we are walkin' anywhere.

She comes to me when I'm feelin' down
Inspires me without a sound
She touches me and I get turned around

She's got a way of showin'
How I make her feel
And I find the strength to keep on goin'
She's got a light around her
And ev'rywhere she goes a million dreams of love
surround her ev'rywhere.

She comes to me when I'm feelin' down
Inspires me without a sound
She touches me I get turned around
Oh oh oh.

She's got a smile that heals me
I don't know why it is
But I have to laugh when she reveals me
She's got a way about her
I don't know what it is
But I know that I can't live without her any way.

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LEADER OF THE BAND

(As recorded by Dan Fogelberg)

DANIEL FOGELBERG

An only child alone and wild
A cabinet maker's son
His hands were meant for different work
And his heart was known to none
He left his home and went his lone and solitary way
And he gave to me a gift
I know I never can repay.

A quiet man of music
Denied a simpler fate
He tried to be a soldier once
But his music wouldn't wait
He earned his love thru' discipline
A thundering velvet hand
His gentle means of sculpting souls
Took me years to understand.

The leader of the band
Is tired and his eyes are growing old
But his blood runs thru' my instrument
And his song is in my soul
My life has been a poor attempt to imitate the man
I'm just a living legacy
To the leader of the band.

My brother's lives were different
For they heard another call
One went to Chicago and the other to St. Paul
And I'm in Colorado
When I'm not in some hotel
Living out this life I've chose
And come to know so well.

I thank you for the music
And your stories of the road
I thank you for the freedom
When it came my time to go
I thank you for the kindness
And the times when you got tough
And papa I don't think I said "I love you" near enough.

The leader of the band
Is tired and his eyes are growing old
But his blood runs thru' my instrument
And his song is in my soul
My life has been a poor attempt to imitate the man
I'm just a living legacy
To the leader of the band
I am the living legacy
To the leader of the band.

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YOU COULD HAVE BEEN WITH ME

(As recorded by Sheena Easton)

LEA MAALFRID

You're the seventh son of the seventh son
Maybe that's why you're such a strange and special one
You can even seem to love yourself.

And with a few exceptions
Not anybody else
You can lead a horse to water
But you cannot make him drink

You can give a man your whole heart and soul
But you cannot make him think.

You could have been with me
Instead of alone and lonely.

You could tell him the date of departure
Exactly the place and the time
He might really want to be there
But he misses every time
Is he a man or a paper tiger
When you need him will he run or stand beside you.

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I CAN'T GO FOR THAT (No Can Do)

(As recorded by Daryl Hall and John Oates)

DARYL HALL
JOHN OATES
SARA ALLEN

Easy, ready, willing, overtime
Where does it stop
Where do you dare me to draw the line
You got the body now you want my soul
Don't even think about it say no go
Yeah I'll, I'll do anything that you want me to
Yeah I'll, I'll do almost anything that you want me to yeah.

But I can't go for that no
No can do
I can't go for that no
No can do
I can't go for that no
No can do
I can't go for that
Can't go for that
Can't go for that
Can't go for that.

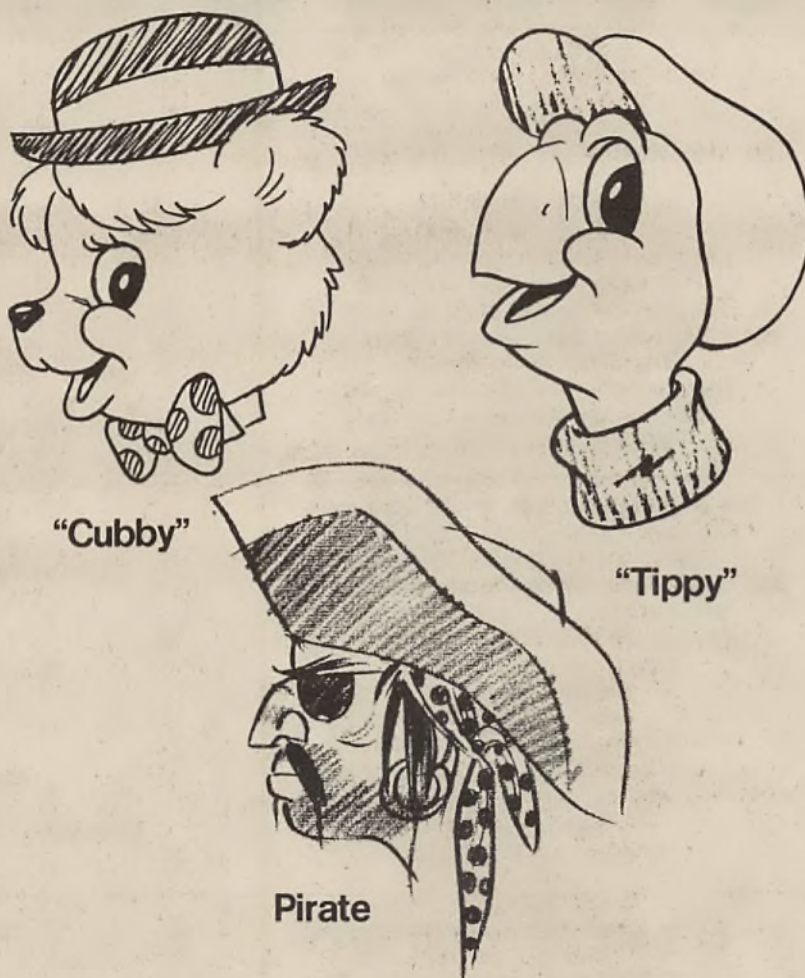
I can't go for being twice as nice
I can't go for just repeating the same old lines
Use the body now you want my soul
Oo forget about it now say no go
Yeah I'll, I'll do anything that you want me to
Yeah I'll, I'll do almost anything that you want me to yeah.

But I can't go for that no
No can do
I can't go for that no
No can do
I can't go for that no
No can do
I can't go for that
Can't go for that
Can't go for that
Can't go for that yeah.

Yeah I'll, I'll do anything that you want me to
Yeah I'll, I'll do almost anything that you want me to yeah.
(Repeat chorus)

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SOUL SECTION

THAT GIRL

(As recorded by Stevie Wonder)

STEVIE WONDER

That girl thinks that she's so fine
That soon she'll have my mind
That girl thinks that she's so smart
That soon she'll have my heart
She thinks in no time flat
That she'll be free and clear to start
With her emotional rescued love
That you'll leave torn apart.

That girl thinks that she's so bad
She'll change my tears to joy from sad
She says she keeps the upper hand
'Cause she can please her man
She doesn't use her love to make him weak
She uses love to keep him strong
And inside me there's no room for doubt
That it won't be too long
Before I tell her.

That I love her
That I want her
That my mind, soul and body need her
Tell her that I'd love to
That I want to
That I need to do

All that I have to, to win her love.
I've been hurting for a long time
And you've been playing for a long time
You know it's true
I've been holding for a long time
And you've been running for a long time
It's time to do
What we have to do.
That girl
That girl yeah yeah yeah yeah.

That girl knows every single man
Would ask her for her hand
But she says her love is much too deep
For them to understand
She says her love has been crying out
But her lover hasn't heard
But what she doesn't realize
Is that I've listened to every word
That's why I know I'll tell her.

That I love her
That I want her
That my mind, soul and body need her
Tell her that I'd love to
That I want to
That I need to do
All that I have to, to win her love.

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LET ME SET YOU FREE

(As recorded by The Four Tops)

**DAVID WOLFERT
SANDY LINZER**

Baby let me set you free
We'll be walking on air
I'll take you there.

Like a bird on high
You've been flying above me
Never alone deep down I know you're lonely
We are two of a kind you and me
Where's the reality
Climbing your way to the top of the ladder
There's no escape only love matters
Baby let me set you free.

Come on get close to me
Baby let me set you free
We'll be walking on air
I'll take you there.

Fortune and fame
It's a fool's game you're playing
It's easy to lose, lose sight of who you are
And baby who am I
Just a guy who thinks you're the greatest star

I'll just go on wishing and hoping
Don't need a key
The door's always open.

Baby let me set you free
I wanna love you forever
Baby let me set you free
I will always come through
Always love you.

Climbing your way to the top of the ladder
There's no escape only love matters
Baby let me set you free
Now's as good a time as any
Baby let me set you free
We'll be walking on air
I'll take you there
Baby let me set you free
I wanna love you baby
Baby let me set you free
We'll be walking on air
I'll take you there.

Baby let me set you free
Come on get close to me
Baby you can count on me
We'll be walking on air
I'll take you there.

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MIRROR, MIRROR

(As recorded by Diana Ross)

**MICHAEL SEMBELLO
DENNIS MATKOSKY**

Mirror, mirror
On the wall
You said you had the answer to it all
You never told me I'd take a fall
Mirror, mirror
On the wall.

You have turned my life into a paperback novel
Words that came to life inside your little melodrama
Chapter one
When I was young, I came to you with my problems
Chapter two
You promised me love and anything that I desired.

Tell me mirror, mirror
Mirror on the wall
Thought you said you had the answer to it all
Never told me I was gonna take a fall
Tell me mirror, mirror

Mirror on the wall.

You have nailed my heart upon the wall for your
pleasure
You have cast a spell that cannot ever be broken
And now my eyes grow tired
I watch my picture getting older
But I remain the same
Trapped in this mirror forever.

Tell me mirror, mirror
Mirror on the wall
Thought you said you had the answer to it all
Never told me I was gonna take a fall
Tell me mirror, mirror
Mirror on the wall.

I talk to you each night
And I follow your advice
You've been wrong
What's the price I have to pay
For this fairy tale thing called love
Let me go.
(Repeat chorus)

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WAIT FOR ME

(As recorded by Slave)

STEVE ARRINGTON
DANIEL WEBSTER
CHARLES CARTER
JIMMY DOUGLASS
MARK L. ADAMS

Oh baby wait for me
Oh baby wait for me
I know it's hard for you.

For me to leave so soon
But the road is where I gotta be
This is the gift God gave
For us to play this way
And we've got to use it naturally.

Alone in my room all night
Memories of our life
Days past but those memories last
To wait is all that I ask.

Oh baby wait for me
Oh baby wait for me.

Now I'm the kind of man

Who knows just who I am
Where I've been and your arms I'd like to be
While other guys tell you
That they want you too
I'm persistent baby
I know what to do, do, do.

Oh baby oh
I love you
Don't go nowhere baby please wait.

Oh baby wait for me
Oh baby wait for me
Oh ho, oh ho
Baby wait for me baby.

Alone in my room baby
I dream of you
Alone in my room all night
Fantasies of our lives
Days past but those memories last
To wait is all that I ask you.

Baby wait for me-e-e yeah
Oh baby wait for me
(Cause ya hold the key).
(Repeat chorus)

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THERE'S A WAY

(As recorded by Ronnie Laws)

DAVE BORUFF
RONNIE LAWS

You may not understand it
The reason sometimes hidden
Happiness in giving
Love that goes unending
Could it be in doing
Are you really willing.

'Cause there's a way
There's a way
There's a way
There's a way.

Movin' into action
Is my inspiration
It really doesn't matter
What you're going after
'Cause in the heart there's feeling
And feeling is believing.

La da, la da da
Da da da, la da da da
La da, la da da da da da
La da da la da la da da
Da da da.

EVERY HOME SHOULD HAVE ONE

(As recorded by Patti Austin)

DOMINIC BUGATTI
FRANK MUSKER

You're a young man, a sweet guy, handsome kinda guy
You got a nice car, a steady job
Money you got plenty of
What can I give the man with everything
Just one thing you need
You need one lovin' woman.

Every home should have one
Two hearts filled with passion
Make your house a happy home
You'll never be alone
When you love one lovin' woman
Every home should have one
(Every home should have one).

I'm a woman longin' for lovin', been longin'
I got ideas plenty of them
I can help you with your problem.

Ooh I'm gonna give to you my everything
Everything you need oh yeah you need.

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PARADISE IN YOUR EYES

(As recorded by Jermaine Jackson)

JERMAINE JACKSON

Ooo ooo ooo ooo
Paradise all in your eyes
Ooo paradise all in your eyes
Ooo ooo ooo
Ooo ooo ooo
Paradise in your eyes
Girl I love you
I love you
I love you
I love you
I love you.

Paradise in your eyes
Girl I love you
I love you
I love you
I love you
I love you.

I see life in your loving eyes
You're so beautiful to me
When I look at you I'm in heaven
I wanna spend my life with you
'Cause you got.

Paradise in your eyes
Girl I love
I love you
I love you
I love you
I love you.

Paradise in your eyes
Girl I love you
I love you
I love you

I love you
I love you.

We would be in a garden
Where we can kiss the day away
Ooo ooo ooo
Then you'll wrap your arms 'round me girl
Deep in your love is where I'll stay.

Ooo you got paradise
All in your eyes
Girl I love you
I love you
I love you
I love you
I love you.

Woo ooo
Paradise all in your eyes
Girl I love you
I love you
I love you
I love you
I love you.

My paradise is in your eyes.

I told myself that I'd find someone beautiful like you
There you were for me
Ooo ooo ooo
My paradise is in your eyes
In your eyes
Paradise
Ooo girl you got those loving eyes
Woo paradise
All in your eyes
Girl I love you
I love you
I love you
I love you
I love you.

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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.

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STAGEFRIGHT

(As recorded by Chic)

NILE RODGERS
BERNARD EDWARDS

My stagefright
Holds back me, all night
Stagefright
It's downright
Mind-boggling
My stagefright.

Ten thousand eyes stare down upon me
Five thousand pairs of peepers
Makes me feel a tingle in my spine
The lights are bright and so adorning
They hypnotize and make me realize
That things'll work out just fine.

The people's screams are like injections
Of magic stimulation
The fascination hits me right on time
Once I get out there gonna show them
That pound for pound there's no one else around
I'm puttin' it on the line.

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MY OLD PIANO

(As recorded by Diana Ross)

BERNARD EDWARDS
NILE RODGERS

Love is called my old piano
I have a ball with my old piano.

My baby entertains
And we're the life of my parties
But still retains all the dignity
It's international style
Exudes an air of royalty
Its eighty eight key smile
Is so pleasant to see.

Love is called my old piano
I have a ball with my old piano.

My old keyboard won't stand for a corner
He demands the middle of the room
Your heart dissolves while he tips you so gracefully
'Till you're involved in a magic grand affair.

Love is called my old piano
I have a ball with my old piano.

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IT'S MY TURN

(As recorded by Aretha Franklin)

MICHAEL MASSER
CAROLE BAYER SAGER

I can't cover up my feelings in the name of love
Or play it safe
For a while that was easy
And if living for myself is what I'm guilty of
Go on and sentence me
I'll still be free
It's my turn
To see what I can see
I hope you'll understand
This time's just for me
Because it's my turn
With no apologies
I've given up the truth
To those I've tried to please
But now it's my turn
If I don't have all the answers
At least I know I'll take my share of chances
Ain't no use in holdin' on
When nothin' stays the same
So I'll let it rain
'Cause the rain ain't gonna hurt me
And I'll let you go
'Though I know it won't be easy.

It's my turn
With no more room for lies

For years I've seen my life through someone else's eyes

And now it's my turn
To try and find my way
And if I should get lost
At least I'll own today
It's my turn
Yes it's my turn.

It's my turn
To see what I can see
I hope you'll understand
This time's just for me
Because it's my turn
To turn and say goodbye
I sure would like to know
That you're still on my side
Because it's my turn
It's my turn
It's my turn

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

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OH NO

(As recorded by The Commodores)

LIONEL B. RICHIE, JR.

I want you to want me
I'm goin' crazy knowin'
He will be your lover tonight
And when he comes I'll let you go
I'll just pretend as you walk out the door.

Oh no
I can't sleep
Oh no
I'm goin' crazy with love over you.

I need you to need me
I wanna hold you

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

Oh no
I can't think
Oh no
I'm goin' crazy with love over you.

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

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WIDE OPEN

(As recorded by Brick)

RAY L. RANSOM JR.
JAMES B. BROWN
RAY PARKER JR.
EDDIE IRONS JR.
REGI HICKMAN

This is Brick my friends
Gonna come on in and rock this place for you
We're here tonight to party right
Gonna tell you a thing or two
We ain't "J" for jive
We're "L" for live
Ev'rybody just get loose
We're gonna stretch you out without a doubt
So you can do what you want to do
Hey it's wide open.

Can you dig it, can you dig it
You can come on in to this funk
It's wide open
Don't you want it
Come in to this funk horn man
Wide open baby
Wide open baby
Grab a friend and let the rhythm into your body
An open mind will do it all the time
So let's party.

Let me say ladies and gentlemen
And all you cats and dogs
Red bugs and alligators
And all you jelly frogs
This is Brick my friends
And we got some more for your funky satisfaction
We're gonna open it up and let the vibes
It's time for the main attraction.

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BAD LADY

(As recorded by Con Funk Shun)

FELTON C. PILATE II
DANNY THOMAS
LINDA L. McCALL

Bad lady
Bad lady
Such a good bad lady
You've got me in your spell
Bad lady
Keep it up now baby
'Cause you do it so well
Bad lady
When you're good you're very good
But when you're bad you're better yeah
Bad lady
Low down classy sweet and sassy
You've got it all together well.

Such a good bad lady
She's gonna drive you crazy.

Bad lady
I want you baby
'Cause you're an angel you see
Bad lady
You make me crazy
Bring out the devil in me
Bad lady
When you're good you're very good
But when you're bad you're better yeah
Bad lady
Heaven's friend satan's kin
You've got it all together babe
Bad lady
Such a sweet, sweet bad lady.

Bad lady
Keep it up now baby
Bad lady.

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YOU'RE MY LATEST, MY GREATEST INSPIRATION

(As recorded by Teddy Pendergrass)

**KENNETH GAMBLE
LEON HUFF**

I've been many places
I've seen so many things
But none quite so
Beautiful as you
More beautiful than the
Mona Lisa
More worth than
A pot of gold
An' my eyes had the
Pleasure to behold.

You're my latest, my greatest
My latest, my greatest inspiration.

Things never looked clearer
Peace within never felt nearer
My burden gone it's turned
To a song
Tender as a baby's touch
I needed you oh so much

At last the load is so light.

You're my latest, my greatest
My latest, my greatest inspiration.

I plan to give you
All that I have.

I'll be everything
You think I am.

You make life
A joy to live.

I'm thankful, I'm blessed
Just to know you.

I've been so many places
I've seen so many things
But none quite so
Beautiful as you
More beautiful than the
Mona Lisa
More worth than
A pot of gold
An' my eyes had the
Pleasure to behold.

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WE'LL MAKE IT

(As recorded by Michael and Brenda Sutton)

MICHAEL SUTTON
BRENDA SUTTON

It's been rough
But we can't give up on each other
Strong enough
To keep lovin' one another.

It's been a hard road comin'
But we can't stop runnin' for the goal
And we can't go wrong
Let's keep movin' on
We can do it.

Hold your head up high
We're gonna be reachin' for the sky
Keep movin' on
We can't go wrong.

We'll make it
Ain't no turnin' back

We'll make it
Take my word at that
We'll make it
Gonna go all the way.

Hey we've got
So much inside that we wanna give
Now take my hand
And walk with me in the positive.

Baby hang on in
Cause we're gonna win it together
And we can't go wrong
Let's keep movin' on
We can do it.

Hold your head up high
We're gonna be reachin' for the sky
Keep movin' on
We can't go wrong.
(Repeat chorus)

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SHARING THE LOVE

(As recorded by Rufus with Chaka Khan)

KEVIN MURPHY

Take it from me I've had the experience
Finding the right love ain't easy to do
I've been looking and looking and searching around
since
Nature started teaching me just what to do.

I can feel it bubbling up
All this love needs somewhere to live
Come and take a drink from my cup
I have a heart with so much to give.

All the love is here so take it
Darlin' you know we can make it.

I knew the minute I saw you
You were the one who'd be
Sharin' the love
I have the feeling inside me
You'll be beside me
Sharin' the love.

I never believed in love at first sight
It's a foolish dreamer's fantasy
But one look at you showed me the light
And made a foolish dreamer of me.

I can feel it bubbling up
All this love needs somewhere to live
Come and take a drink from my cup
I have a heart with so much to give.

All the love is here so take it
It would be a sin to waste it.
(Repeat chorus)

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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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EARTH, WIND & FIRE

Earth, Wind & Fire has come through once again with another blockbuster album that is hanging tough in the number one slot on the soul album charts and has eased into the top five on the hot 100 charts.

Raise! is the group's latest album, and was released by Columbia Records. The first single released from the lp is "Let's Groove," and is thus far proving to carry on the chart-topping consistency that Earth, Wind & Fire has become accustomed to.

Earth, Wind & Fire are at the

SOUL S



pinnacle of an incredible musical career. In the past five years they have risen to international 'mega' stardom as the most electrifying combination in contemporary music today. Coupled with their prolific track record on the best-selling singles and album charts over the years, EW&F have left an indelible mark on the music world and served as purveyors of previously unconquered musical territories for all musicians.

The magnificence of EW&F rests in the souls and spirits of the nine members and four-man horn section, who have crystal-

lized around the genius and uncanny artistry of the group's founder, Maurice White.

The current EW&F lineup features Maurice on lead vocals, drums and kalimba; brothers Verdine White on bass and Fred White on drums; Philip Bailey, lead vocals, percussion and congas; Larry Dunn, piano, moog synthesizer; Roland Bautista, guitar; Ralph Johnson, percussion; Johnny Graham, guitar; and the EW&F horn section: Andrew Woolfolk, tenor saxophone; Don Myrick, alto, tenor and baritone saxophones; Louis

schoolmate Booker T. Jones, who later went on to form Booker T. and the MGs.

When he moved to Chicago he briefly shelved his musical beginnings for a career in medicine. He enrolled at Roosevelt University, but soon exited to return to Chicago's Conservatory of Music where he studied percussion, piano and composition for three years with the goal of becoming a music teacher.

Once again, Maurice changed his course and by 1963 was playing in jazz and blues clubs in Chicago. He eventually penetrat-

TAR OF THE MONTH



Satterfield, trombone; and Rahmlee Michael Davis on trumpet.

Guided by their spiritual beliefs, EW&F has meshed the diverse talents of its members into one unified body whose beauty lies in the message and the creative celebration of their music. The charismatic aura of the group has touched the world on a universal scale and their international recognition and countless awards are a remarkable achievement for one lifetime.

Since the release of the group's first album in 1972, they have sold more than 14 million albums, which have included five double-platinum albums (for sales of more than two million), four gold albums and eight gold singles.

While the EW&F sound is progressively becoming an institution in contemporary music, the roots and the history of the group dates back to Maurice's childhood in Memphis.

Maurice White was born in Memphis, Tennessee on December 19, 1944. His father was a doctor and one of his grandfathers was a honky tonk pianist from New Orleans. He began singing gospel at the age of six and was touring the Southern circuit by age 12. Shortly after this, his parents moved to Chicago, but Maurice remained in Memphis and was reared by his grandmother until he was 16. He started playing drums at eleven, and was in a five-piece band with

ed the Chicago recording session scene as a session drummer for Chess Records. While with Chess, White was featured on recordings with Billy Stewart, Chuck Berry, Muddy Waters, Howlin' Wolf, Sonny Stitt, Buddy Guy, Etta James, Koko Taylor and Fontella Bass. He also cut albums with Curtis Mayfield and The Impressions and with Motown stars such as the Supremes, Martha & The Vandellas and the Four Tops.

During the same period, White sat in for Elvin Jones (one of his earliest influences) for a week with John Coltrane, a week which he says changed his whole attitude toward life and music. It was following his brief stint with Coltrane that White began working with road bands and was invited to join Ramsey Lewis at the time of his classic hit, "The In Crowd."

Maurice stayed with the Lewis Trio for four years and cut about ten albums while Lewis was recording for Cadet Records. While performing with Lewis, Maurice was first introduced to the "kalimba," a small finger piano originating from Africa.

Maurice finally decided to form his own group, The Salty Peppers, which featured Wade Flemons and Don Whitehead. The group enjoyed two local Chicago hits with "La La" and "Love Is Life." He also formed his publishing company, Hummit Productions, before the group split. White later changed the group's name to

"Fire," taken from his astrological chart, added "Earth" and "Wind," and in 1970 migrated to Los Angeles.

The original EW&F were signed to Warner Brothers Records and cut two albums — *Earth, Wind & Fire* and *The Need Of Love*. After about eighteen months White became disenchanted with the group.

White then began making plans to assemble a new EW&F. He brought in his brother Verdine on bass, Philip Bailey, Larry Dunn, Ralph Johnson and Jessica Cleaves (vocals) as well as Roland Bautista and Ronnie Laws (reeds). In the spring of 1972, they were signed to CBS Records by Clive Davis, followed by the release of their debut Columbia album *Last Days And Time*.

This album was designed to showcase the groups' diversity and highlighted the ethereal sound of the kalimba. Before the release of their second CBS album the band underwent some personnel changes: Jessica Cleaves left to get married, Ronnie Laws decided to pursue his solo career and guitarist Roland Bautista also left, although he has since rejoined the EW&F lineup. Andrew Woolfolk replaced Laws on reeds, Al McKay was added in place of Bautista and Johnny Graham was added as an extra guitarist/percussionist.

Head To The Sky, the group's second album, showed the enormous potential in their music. "Evil" and "Keep Your Head To The Sky" became hit singles, while the message-oriented album went on to reach the top of the r&b album charts.

Open Our Eyes, their third album, jettied the group into national prominence. The album became #1 on the r&b charts and entered the top 30 of the pop album charts. It also yielded three singles including "Mighty Mighty," "Kalimba Story" and "Devotion." The spiritual message of the group had reached full bloom on the single "Devotion" which remains one of EW&F's most memorable ballads. At this time, Charles Stepney, the tremendously talented arranger and co-producer, joined forces with EW&F.

In the early part of 1975 the group's fourth album, *That's The*

Way Of The World, was released. The album was conceived originally as a soundtrack for a motion picture and also saw the addition of the third White brother, Freddie, as a second drummer. *That's The Way Of The World* continued the group's progressive cross-over, once again reaching #1 on the r&b charts. "Shining Star," the album's top single, went on to become a #1 pop and r&b hit. The single was also certified gold and captured the group's first Grammy for "Best R&B Vocal Performance by a Group."



By this time, EW&F had also become accomplished live performers, and their electrifying and mystical stage presentation was cited as "theatrical magic." It was the combination of their burgeoning recording and performing success that ignited their first live album, *Gratitude*, a double-record set which was released at the end of 1975. The single "Sing A Song" became the group's second gold single and another pop hit. "Can't Hide Love" helped establish *Gratitude* as a platinum album.

Spirit was EW&F's sixth album and it yielded their third gold single, "Getaway," but the success was overshadowed by the loss of producer Charles Stepney, who had been a spiritual and integral part of the group since their fourth album. (Stepney died of a heart attack while the album was still being recorded). The group dedicated the album to Stepney and the message of "Getaway" still seems timeless.

Arrangers Tom Washington and Eunir Deodato were brought in to replace the magic of Stepney

and Verdine White and Larry Dunn took over as production assistants.

In 1977, EW&F released *All 'N All* which went on to become their fifth platinum album in succession. This lp showcased the group's horn section on the single "Jupiter," while they scored major hits with the singles "Serpentine Fire" and "Fantasy."

Finally, the inevitable occurred with the release in 1978 of *The Best Of Earth, Wind & Fire, Volume One*, which fused nine of the group's most memorable tunes and two new compositions.

"September" and "Love Music." The album was certified double platinum and "September" became another gold single.

In May, 1979, *I Am* was released. Two gold singles are included in this lp, "Boogie Wonderland," which features a duet with The Emotions, and "After The Love Is Gone," which won a Grammy for "Best R&B Vocal Performance by a Group." *I Am* is certified double platinum.

Faces was released in 1980 and included the singles "Let Me Talk" and "And Love Goes On." The group toured South America and played to standing room only crowds. Meanwhile, the album is certified gold.

With the release of *Ratse!*, EW&F has embarked on a major North American concert tour to support the album. The future for EW&F is to continue to broaden and introduce new musical sounds. Says Maurice, "We want to continue to progress and create new things in the studio. We hope to get more involved in theater and film and hopefully we'll create the sound of the 1980s."



SWEETER AS THE DAYS GO BY

(As recorded by Shalamar)

**L. CARRIERA
R. SMITH**

They can spend the money
But it don't mean a thing without the honey
If you know what I mean
Cause your kiss is like the taste of aged wine
And with the start of another day
You got me thinkin' your vintage is hard to find.

Your love gets sweeter as the days go by
I'm telling you girl
Your love is sweet and I know it won't die
Your love gets sweeter as the days go by
As the days go by.

There are pretty faces on T.V.
But compared to the way you look girl
They don't mean a thing to me
Right here with you is where I wanna be
Cause you're the only girl I've ever known
That I can't call sugar free.

Your love gets sweeter as the days go by
I'm telling you girl
Your love is sweet and I know it won't die
Your love gets sweeter as the days go by
As the days go by.

So sweet, so sweet, so sweet
As the days go by.

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TURN YOUR LOVE AROUND

(As recorded by George Benson)

JAY GRAYDON
BILL CHAMPLIN
STEVE LUKATHER

You got the love
You got the power
But you just don't understand
Girl you've been chargin' by the hour
For your love.

I'm trying to show how much I love you
Still believin' in romance
You're takin' 'way too many chances
With our love
I remember when you used to be the talk of the town
All you get is lonely.

Turn your love around

Don't you turn me down
I can show you how
Turn your love around.

Without the woman I can make it
But I need the girl to stay
Ah don't you let the lady take it all away
When the woman needs a taste of yesterday
And he stays at home
All they get is lonely.
(Repeat chorus)

Ah girl you know me
I'm alone until you show me
That you're still in love with me
We're gonna make it
We're gonna take it
Back where we belong
Turn your love around.

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KICKIN' BACK

(As recorded by L.T.D.)

CARLE VICKERS
JIMMIE DAVIS

Kickin' back, kickin' back
Kickin' back, kickin' back
Ain't nobody home y'all
Don't ring the telephone
Ain't got time to pass the day
Night time, honey, is on its way

Kickin' back
My time to relax
Only one
I'm gonna have myself a little fun
(Kickin' back)
Don't need no help tonight
(Got it made)
I'm pullin' down the window shade.

Gonna rock it steady y'all
It's the only way I know to go
Everything I need is right there
And there ain't nobody goin' nowhere yeah.

Midnight won't catch me alone tonight
I might not sleep till the mornin' light
I might not sleep till the mornin' light
Don't waste my time if the stuff ain't right
Because tonight I intend to play
And if you listen by the break of day
You might hear me say.

Kickin' back
Only one
Kickin' back
Got it made.

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ONE HUNDRED WAYS

(As recorded by Quincy Jones featuring James Ingram)

KATHY WAKEFIELD
BENJAMIN WRIGHT
TONY COLEMAN

Compliment what she does
Send her roses just because
If it's violins she loves let them play
Dedicate her fav'rite song and hold her closer all night
long
Love her today
Find one hundred ways.

Don't forget there could be an old lover in her memory
If you need her so much more why don't you say
Maybe she has it in her mind
That she's just wasting her time
Ask her to stay

Find one hundred ways.

Bein' cool won't help you keep a love warm
You'll just blow your chance
Take the time to open up your heart
That's the secret of romance
Sacrifice if you care
Buy her some moonlight to wear
If there's one more star she wants go all the way
In your arms tonight she'll reflect that she owes you
The sweetest of debts if she wants to pay
Find one hundred ways.

In your arms tonite she'll reflect that she owes you
The sweetest of debts if she wants to pay
Find one hundred ways
Ya gotta believe it whoa
Love her today
Find one hundred ways.

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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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BREAKIN' AWAY

(As recorded by Al Jarreau)

AL JARREAU
TOM CANNING
JAY GRAYDON

Look what you've done for me
You're makin' more fun for me
Troubadour me destined to be
Set in my ways, stuck in my daze.

You were the butterfly winkin' at me
Makin' my fires fly
Brought me romance, taught me to dance
Makin' me win, makin' me grin
Schoolin' me.

Breakin' away
Your love has opened eyes that couldn't see
Breakin' away
Your beacon in the night discovered me.

Show me some parachutes
(Away today, sail away)
As long as I'm here
Bring me some climbing boots
Open the door, give me some more
Pull for me.

Breakin' away
Your love has opened eyes that couldn't see
Breakin' away
Your beacon in the night discovered me.

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PORTUGUESE LOVE

(As recorded by Teena Marie)

TEENA MARIE BROCKERT

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

Amore Portuguese
Say you love me
Yo quiero a laser amor
A feeling too hard to ignore
Say amor in Portuguese
You've got to say you love me.

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

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

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

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LA LA LA (Means I Love You)

(As recorded by Tierra)

WILLIAM HART
THOMAS BELL

Many guys come to you
With a line that wasn't true
And you passed them by
Though you're in the center ring
And the lines don't mean a thing
Let me try
Now I don't wear a diamond ring
I don't even know a song to sing.

All I know is la la la la la
It means I love you
La la la la la
It means I love you.

Ever saw a girl
That I needed in this world
One for me
Let me hold you in my arms
And I'll thrill you with my charms
You will see
The things I am sayin' are true
And the way I explain them to you.
(Repeat chorus)

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BEWARE

(As recorded by Barry White)

JO ANN BELVIN

I love your style
And baby I love your smile
I dig the way you talk
So exciting the way you walk
Beauty is in the eye of the beholder, baby
And I want you to know that
All I see is you
And what I see I like
You are what's missin' in my life
So.

Beware
I'm out to get you
Take care
I can't resist you, your touch
Ooo I love you too much
You're too much
Better beware.

Beware
I need you
I want you to know dear
I swear I do
I really do dear, your touch
Ooo I love you too much
So beware.

Now I'm not a king on a throne no
No treasures do I own
But if I had your love
I know I would be
The richest man in history.

So beware yeah
I'm out to get you
So take care
Cuz I can't resist you, your touch
Mmm I love you too much
Really you're too much
I want you to know
That I love you so
So beware.

CONTROVERSY

(As recorded by Prince)

PRINCE NELSON

I just can't believe all the things people say
Controversy
Am I black or white
Am I straight or gay
Controversy
Do I believe in God
Do I believe in me
Yeah controversy.

I can't understand human curiosity
Controversy
Was it good for you
Was I what you wanted me to be
Controversy
Do you get high
Does your daddy cry
Controversy.

Controversy, controversy
Do I believe in God
Do I believe in me yeah, yeah
Some people wanna die
So they can be free
I said life is just a game
We're all just the same
Don't ya wanna play
Controversy, controversy.

Our Father who art in heaven hallowed be thy name
Thy kingdom come thy will be done
On earth as it is in heaven
Give us this day our daily bread
And forgive us our trespasses
As we forgive those who trespass against us
Lead us not into temptation and deliver us from evil
For thine is the kingdom
And the power
And the glory forever and ever.
(Repeat chorus)

People call me rude
I wish we all were nude
I wish there was no black and white
I wish there were no rules.
(Repeat)

TAKE MY HEART

(As recorded by Kool & The Gang)

CHARLES SMITH
JAMES TAYLOR
GEORGE BROWN
KOOL & THE GANG

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

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

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

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

Anytime is the right time baby
Come on and take my heart
It's all yours if you want it baby
My heart is tearing all apart
I say ooh
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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IT'S THE LONG RUN

(As recorded by Ashford & Simpson)

NICKOLAS ASHFORD
VALERIE SIMPSON

It's the long run
It's the finish that counts baby
It's the long run
It's the finish that counts
In the end.

Some folks walk through life with their eyes closed
Giving up the moment a little bit of trouble shows
Oh it's too rough
Oh it's too tough
They complain constantly
Never going the distance

Or far enough to see.

It's the long run
It's the finish that counts baby
It's the long run
It's the finish that counts
In the end.

You have the right to feel
The joy and the tears
But a moment can't carry
The weight of the tender years
You can't take it
You can't make it
You won't try to see the light
Rather throw your hands up
And give up without a fight.

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COUNTRY SECTION

THROUGH THE YEARS

(As recorded by Kenny Rogers)

STEVE DORFF
MARTY PANZER

I can't remember when you weren't there
When I cared for anyone but you
I swear we've been through everything there is
Can't imagine anything we've missed
Can't imagine anything the two of us can't do
Through the years
You've never let me down
You've turned my life around
The sweetest days I've found
I've found with you
Through the years
I've never been afraid
I've loved the life we've made
I'm so glad I've stayed right here with you
Through the years.

I can't remember what I used to do
Who I trusted who I listened to before
I swear you've taught me everything I know

I can't imagine needing someone so,
But through the years it seems to me
I need you more and more
Through the years
Through all the good and bad
I knew how much we had
I've always been so glad to be with you
Through the years
It's better everyday
You've kissed my tears away
As long as it's okay I'll stay with you
Through the years.

Through the years
When everything went wrong
Together we were strong
I knew that I belonged right here with you
Through the years
I never had a doubt
We'd always work things out
I've learned what love's about
By loving you
Through the years.

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A GIRL LIKE YOU

(As recorded by Sonny Throckmorton)

BUZZ CASON
FREDDY WELLER

I need to have a girl like you
One I can tell my troubles to
You'd understand what this world has put me through
I need to have a girl like you.

I'd even try to tow the line
Livin' with you would be so fine
I've never seen any eyes quite as blue
I need to have a girl like you.

What are you doin' the rest of the night
What are you doin' all of your life.

Seems like I've known you for so long
Tho' this is our first night here alone
You are the kind I could tell would be true
I need to have a girl like you.

What are you doin' the rest of the night
What are you doin' all of your life.

ALL I'M MISSING IS YOU

(As recorded by Eddy Arnold)

WAYLAND HOLYFIELD

I go to places we liked to go
I do the things we liked to do
Familiar faces we both know
All I'm missing is you.

Don't ask me how I'm getting along
'Cause there's really nothing new
Ev'rything's about the same since you've gone
All I'm missing is you.

The same old mem'ries are just as strong
The same old dreams don't come true
That old feelin' goes on and on
All I'm missing is you.

Don't ask me how I'm getting along
'Cause there's really nothing new
Ev'rything's about the same since you've gone
All I'm missing is you.

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I JUST CAME HOME TO COUNT THE MEMORIES

(As recorded by John Anderson)

GLENN RAY

I saw roses choking in the grass
Flaking paint, a broken window pane
A mailbox barely standing by the driveway
I can almost see the name
A swing set and forgotten toys
Where little boys and girls played happy games
Everything I gave a damn about is gone,
But all the mem'ries still remain.

I just came home to count the memories
That I've been counting in my mind
Just came home to count the mem'ries
From a better day and time.

The old man from the house across the street asked,
"How's it goin'," and I said, "Fine,"
But the expression on his face would make me think
That he could almost read my mind

That Johnson boy from down the road
Was asking if the kids could come and play
Lord, I wish I could have told him yes,
But I just said, "I guess son, not today."

I just came home to count the memories
That I've been counting in my mind
Just came home to count the mem'ries
From a better day and time.

Birds that sang a pretty song aren't singing
Like they did when we were here
'Cause there's no happiness in music
If somebody isn't close enough to care
I picked a ragged daisy from it's home
Out in the corner of the yard
She loves me, she loves me not
Now I don't have to wonder anymore.

I just came home to count the memories
That I've been counting in my mind
Just came home to count the mem'ries
I guess it's time to say goodbye.

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TOO MANY HEARTS IN THE FIRE

(As recorded by Bobby Smith)

TIM DuBOIS
JIM HURT
WOOD NEWTON

I've got too many hearts in the fire
I can't control my desire
As much as I've been thru you'd think I'd learn
I've got too many hearts in the fire
And every kiss makes the flames glow higher
Sooner or later I know I'm gonna get burned.

Midnight at my place I'm s'posed to be alone,
But I'm undercover with a brand new lover
When I hear the phone
Gotta think of a story
And try to keep it straight,
But I let it ring 'cause it's too hard to concentrate.

(Repeat chorus)

I got a good woman waitin' for me
She's willin' to give me
Everything I'll ever need
And all she's askin' is that I be true
But that's the one thing
That's so hard for me to do.

I've got too many hearts in the fire
I can't control my desire
As much as I've been thru you'd think I'd learn
I've got too many hearts in the fire
And every kiss makes the flames glow higher
Sooner or later I know I'm gonna get burned.

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FIRE IN THE NIGHT

(As recorded by Narvel Felts)

DON EARL

Baby you're a fire in the night
You go around turnin' on those heavenly lights
You warm the coldness with a heat just right
Baby, you're a fire in the night.

I can't say that I ain't been in love before
'Cause honey, that's a natural plan,
But I never saw the lightnin', felt the rocket soar
Till I felt the heat of your hands.

(Repeat chorus)

I felt the sparks ignite the first time we met
I could feel my temperature climb
And it's a-goin' higher the closer we get
Till I'm about to lose my mind.

(Repeat chorus)

You got me hopin', honey, mornin' never comes
'Cause your love brings the night alive
And if it lasts forever it ain't long enough
To cool the fire I feel inside.

You warm a world that's turnin' colder every day
And wrap me in a passionate blaze
You melt away the icy feel of loneliness
And move me in some fiery ways.

Baby you're a fire in the night
You go around turnin' on those heavenly lights
You warm the coldness with a heat just right
Baby, you're a fire in the night.

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Rising country star Reba McEntire is continuing her hot streak following the release of the second single from her most recent lp, *Heart To Heart*.

Following close on the heels of the successful "Today All Over Again," is "Only You (And You Alone)." This heart-warming vocal has already become a Top 40 country hit after just a short time on the charts.

Reba's rise to stardom came rather suddenly considering that she signed to her first record company, Mercury/Polygram Records, at the end of 1975 and had her debut single released in 1976.

It might have happened quickly, but not quickly enough for Reba. "My Mama always said to me, 'Reba, I'm living my life through you.' People used to say that my Mama could have been just as big as Patsy Cline if she'd had any breaks, but she was teaching school and raising a family. It was unfair and unjust for her not to go on with her singing.

"Well," continues Reba, "God gave my mother a voice and my mother passed it on to me. I know that I can make it with my voice if I just use it."

Despite being a country girl, Reba made an easy transition when the time came to hit the road to go on tour. Although she lives on a cattle ranch near Chockie, Oklahoma, where she was born and raised, Reba spent much of her early life travelling around.

"I'm a third-generation rodeo brat," she laughs. "My Daddy rodeoed and his Daddy before him. I was a barrel racer myself until I gave it up for singin'. Now, I'm married to a rodeo cowboy. So I'm sorta used to travellin'.

"There were four kids, Mama and Daddy," she recalls. "We didn't have the fancy campers and pick-ups they do now a days. We had an old green Ford and we'd travel all night.

REBA McENTIRE

COUNTRY STAR OF THE MONTH





Mama and Daddy would sit up front. Me and Suzy were the smallest, so we'd have to share the floorboards. Alice and Pake got the back seat. That's the way we slept at night. It was fun to me, bein' a kid. I didn't know there was any better way to do it."

Reba had her first taste of music when her Mama led her and her two sisters and brother in singing while they were touring with their Dad at the rodeo. Reba was five years old when she belted out a chorus of "Jesus Loves Me" in the lobby of a Cheyenne, Wyoming hotel. "Someone gave me a nickel," she adds. "That just amazed me."

Young Reba was hooked and from that point on she sang at fairs, concerts and rodeos.

Reba majored in education at Southeastern State University in Oklahoma but admits now she was "just killing time. My heart was in singing."

When an opportunity arose for Reba to sing the national anthem at the National Finals Rodeo in Oklahoma City, she grabbed it, and there was no turning back. It was at that event, in her senior year at college, that she met her mentor, Red Steagall. Later Reba and her brother and sister asked Steagall if there was any way he could help them get into the

music business.

"But at the time," Reba remembers, "he told us he was having a hard enough time himself and there wasn't much he could do for us."

So Reba went back to college to work on her degree in elementary education. In the meantime, Steagall reconsidered and called Reba's mother to see if the kids were still interested in getting into music as a career. But Reba's brother was working on his rodeo career and her sister was still in high school, so she was the only one left who was still interested.

Reba and her mother went with Steagall to Nashville in early 1975 to record a demonstration record and then she returned once again to school. "Red said to play like nothing had happened and that time would fly. So, I studied for exams and killed more time," she says.

It took almost eight months for Steagall to get someone at Mercury/Polygram Records to listen to the tape, but when they finally did, they signed her. This took place in the fall of 1975, her first single was released in 1976 and a self-titled debut album appeared the following year.

1976 turned out to be a banner year for Reba. She graduated from college, she got married and last but not least, she had her

first chart record, "I Don't Want To Be A One Night Stand."

In her five years with Mercury/Polygram, Reba has had a number of hits, including "Runaway Heart," "Sweet Dreams," "(You Lift Me) Up To Heaven," "I Can See Forever In Your Eyes" and "I Don't Think Love Ought To Be That Way."

Following the release of her debut album, *Reba McEntire*, Reba realized a dream come true when she performed at the Grand Ole Opry in September 1977. "It was September 17, 1977," she recalls. "Exactly 30 years to the day that my father won his first big roping award."

It wasn't until her second album, *Out Of A Dream*, that Reba was established as a star to watch. The lp yielded four hit singles, each a large step toward Top 10 stature: "Sweet Dreams," "Last Night, Ev'ry Night," "Runaway Heart" and "That Makes Two Of Us," a duet with Jacky Ward.

It was with *Feel The Fire*, her third album, that Reba finally fulfilled her vast potential, arriving hot on the heels of a Top 10 single, "(You Lift Me) Up To Heaven." Produced by Jerry Kennedy in Nashville, the album was a compilation of both new tunes and revitalized old songs that helped to catapult Reba to the stardom she deserved.

"I always thought I'd get there sooner or later," she admits, "but I didn't expect it to turn out as fast as it did. I was sure excited about it all!!!"

Even with all her success, when Reba's not on the road promoting her records, you're still apt to find her in the world in which she grew up. She'll probably be off at a rodeo with her husband, Charlie Battles, or helping out on their Oklahoma ranch.

While the hits keep coming, with each of her records seeming to get higher on the charts than the one before, Reba's music remains honest, sincere and open, which makes her a rarity in today's pop world. She is a gifted songstress who is making it on her own without the current popular trappings.

When asked about any restrictions she experienced by being called a country artist, Reba just shrugged, "I'm a country and western singer," she says. "I can sing anything."

IT'S NOT THE SAME OLD YOU

(As recorded by Johnny Rodriguez)

TROY SEALS
RICHARD KERR

Charmers come around to charm you
They say you have such beautiful eyes
Fools come around to fool you
They say "my oh my, my oh my."

Takers come around to take you
Anywhere you want to go
Lovers come around to love you
And you tell me that you tell them no.

Oh, but baby, it's not the same old feelin'
I don't believe I'm gettin' through like I used to
It's not the same old do that again and again
And again and again
It's not the same old you
No, it's not the same old you.

Players come around to play you
Any kind of game you want
Magicians come around for magic
Now I see you, now I don't.

Send all your fools and your charmers away
Tell them you've got something to do
Forget about the lovers, the takers, and others
And let's talk about me and you — what ya say.

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ONLY ONE YOU

(As recorded by T.G. Sheppard)

BUCKY JONES
MICHAEL GARVIN

I've seen this world from corner to corner
There ain't much ground that I haven't covered
I've drank its wine, I've tasted its pleasures
I've known some love and I've known some lovers
If there's one lesson in the livin' I've done
The best things only come along in numbers of one.

There's only one Eiffel Tower
One finest hour
One New York Town, one 5th Avenue
There's only one Mona Lisa
One leaning Tower of Pizza, one Paris
And there's only one you.

I've been a king, and I've been a pauper
And everything there is in between
It took some time to know what is timeless
But, I found you and learned what that means
I'll never leave you, girl, 'cause I know the catch
The wonders of this world don't ever come with a
match.

There's only one Eiffel Tower
One finest hour
One New York Town, one 5th Avenue
There's only one Mona Lisa
One leaning Tower of Pizza, one Paris
And there's only one you.

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IF YOU'RE WAITING ON ME (You're Backing Up)

(As recorded by The Kendalls)

KEN BELL
TERRY SKINNER
J.L. WALLACE

If you're waitin' on me, you're backin' up
'Cause I've already fell in love a long time ago
And you didn't even notice me
You don't have to worry 'bout jumpin' the gun
I've been head-over-heels since seventy-one, in love
with you

That's a long, long time to wait
So come over here, I said enough's enough
If you're waitin' on me, you're backin' up.

If you're waitin' on me, you've been waitin' too long
I'm not the kind of girl to be leadin' you on,
But I want you so to want me
This hangin' around is gettin' old
If you're the kind of man who has to be told
I'm tellin' you in no uncertain terms
So come over here, I said enough's enough
If you're waitin' on me, you're backin' up.

Well, here I come ready or not
This waitin' around has got to stop
If you want me like I want you
The time has come to make your move.

If you're waitin' on me, you're backin' up
The time is right for fallin' in love
Whatcha waitin' on, you're just wastin' time
So come over here, I said enough's enough
If you're waitin' on me, you're backin' up.

Well, here I come ready or not
This waitin' around has got to stop
If you want me like I want you
The time has come to make your move.

If you're waitin' on me, you're backin' up
The time is right for fallin' in love
Whatcha waitin' on, you're just wastin' time
So come over here, I said enough's enough
If you're waitin' on me, you're backin' up.

So come over here, I said enough's enough
If you're waitin' on me, you're backin' up.

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WHERE THERE'S SMOKE THERE'S FIRE

(As recorded by R.C. Bannon & Louise Mandrell)

KYE FLEMING
DENNIS MORGAN

I've heard she's back in town
Bad news gets around
She's got no bus'ness here except with you
You say she's in the past,
But she keeps comin' back
And I can see that look in your misty blues.

Where there's smoke there's fire
Where there's an old flame there's desire
She's heating up what used to be
By stirring up old memories
Where there's smoke there's fire.

You say she's long forgotten,
But I know there's no stoppin'
The same fire that burned once burns twice
I know that you love me,
But you've got curiosity
And you can't deny what's building up inside.

Where there's smoke there's fire
Where there's an old flame there's desire
She's heating up what used to be
By stirring up old memories
Where there's smoke there's fire.

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WHEN YOU WERE BLUE AND I WAS GREEN

(As recorded by Kin Vassy)

EARL CONLEY

You said you could do without ev'rything but me
While your dreamy eyes turned ev'ry young man's head
For you were unbelievable, and I was seventeen
So I believed in ev'ry word you said
Yeah, you had your experience and I just had to see
What lies behind an older woman's dreams
So all my thoughts were colored by the love you gave to
me

Back when you were blue and I was green
I hear you're in Chicago going thru the change
You fin'ly found a man to fit your dreams
Me, I'm in the middle of this song that you arranged,
Back when you were blue and I was green
That was back when you were blue and I was green.

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LOVE WAS BORN

(As recorded by Randy Barlow)

FRED KELLY
RON D. EDEN

Getting up slow from the edge of the bed
Thinking of all the things we said
And did last night
Felt so right, oh what a night.

Didn't know when I asked you to stay
Come morning I'd feel this way
About someone who I hardly knew
Honey it's true.

Love was born sometime before dawn
A one night stand has turned into forever and ever
Love was born sometime before the dawn
When you open your eyes you'll find us here together,
forever.

Two lonely people too lonely too long
One thing in common the need to belong
To something real
And nothing can kill the way we feel.

Love was born sometime before the dawn
A one night stand had turned into forever and ever
Love was born sometime before the dawn
When you open your eyes you'll find us here together,
forever.

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DROPPING OUT OF SIGHT

(As recorded by Bobby Bare)

TOM T. HALL

I'll be dropping out of sight for awhile
I'll be crying and crying's not my style
If he asks you how I took it, say I smiled,
But I'll be dropping out of sight for awhile.

This town can do without me for a laughing stock
Since she's gone I'm in a funny state of shock
I'm so troubled I could walk a thousand miles
So I'll be dropping out of sight for awhile.

If you don't see me living like I did
You'll know the coward in me went and hid
Before this same old circle drives me wild
I'll be dropping out of sight for awhile.

This town can do without me for a laughing stock
Since she's gone I'm in a funny state of shock
I'm so troubled I could walk a thousand miles
So I'll be dropping out of sight for awhile.

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IT'S HIGH TIME

(As recorded by Dottie West)

BRENT MAHER
RANDY GOODRUM

Well, it's high time to get back on my feet
And quit worryin' 'bout me and you
And it's about time I get myself together
'Cause I got a lot of livin' to do
And it's about time for a change in the weather,
Need sunshine more than rain
Well, it's high time to let the good times roll again.

You never told me, but it was easy to guess
'Cause when you'd hold me babe, your arms would
confess
So don't try some new trick to cover up your tracks
Don't start denyin' not while I'm cryin'.

It's high time to get back on my feet

And quit worryin' 'bout me and you
And it's about time I get myself together
'Cause I got a lot of livin' to do
And it's about time for a change in the weather,
Need sunshine more than rain
Well, it's high time to let the good times roll again.

I wouldn't listen to what my friends would say,
But I had a feeling it would end up this way
You've been up to no good I can see it in your eyes
Don't start denyin' not while I'm cryin'.

Well, it's high time to get back on my feet
And quit worryin' 'bout me and you
And it's about time I get myself together
'Cause I got a lot of livin' to do
And it's about time for a change in the weather,
Need sunshine more than rain
Well, it's high time to let the good times roll again.

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I CAN'T SAY GOODBYE TO YOU

(As recorded by Terry Gregory)

BECKY HOBBS

You say it would be better if we stopped seein' each
other

If you had only met me first when you were free
'Cause now you've got commitments
And I should not expect things from you
That you can't give to me
But, oh baby can't you see.

I can't say goodbye to you
No matter how I try you're such a part of me
Without you I'd die
Deep in the heart of me I know that you and I
Were meant to be forever
I can't tell you goodbye.

Neither of us planned that we would fall in love this way,
But since we did why should we be apart

Sometimes some things happen
That can never be explained
Now it's too late for me
I've already given you my heart.

And who knows why we choose when we choose the
ones we love
And who knows why we do the things we do when we're
in love

I know that you're a decent man
And you're tryin' to do what's fair,
But how can I forget all the feelings we shared
I can't say goodbye.

I can't say goodbye to you
No matter how I try you're such a part of me
Without you I'd die
Deep in the heart of me I know that you and I
Were meant to be forever
I can't tell you goodbye.

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GONNA TAKE MY ANGEL OUT TONIGHT

(As recorded by Ronnie Rogers)

RONNIE ROGERS

Gonna take my angel out tonight
Kick our heels and have us a good time
Gonna take my angel out tonight
She's way over-due to unwind
Gonna take my angel out tonight
And show off the lady I'm so proud of
Gonna take my angel out tonight
Have a drink, a dance and then make a little love.

Lord knows, here lately, we just ain't had the money to
party

It's been takin' every penny that we make just to pay the
debts we owe
Between the kids goin' back to school and the car
breakin' down
Lord, we've had nothin',
But the income tax came back today
And I got her slippin' into her party clothes.

Gonna take my angel out tonight
Kick our heels and have us a good time
Gonna take my angel out tonight
She's way over-due to unwind
Gonna take my angel out tonight
And show off the lady I'm so proud of
Gonna take my angel out tonight
Have a drink, a dance and then make a little love.

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IT'S WHO YOU LOVE

(As recorded by Kieran Kane)

CHARLIE BLACK
RORY BOURKE
KIERAN KANE

Lying here beside her I've come to understand
If you want to be happy you can
It don't take living like a king
It don't cost you anything
All it takes is a woman and a man.

Because it's who you love and who loves you
It's where you are if she's there too
It's not who you know or what you do
It's who you love and who loves you.

This modern world we live in is in a sad state of affairs
Everybody wants what isn't theirs
While they race for money and success
In search of happiness
We turn out the light and go upstairs.

(Repeat chorus)

So we'll hold each other tight
And own the world tonight
'Cause love is all that matters anyway.

Because it's who you love and who loves you
It's where you are if she's there too
It's not who you know or what you do
It's who you love and who loves you.

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sion.

EVERYBODY MAKES MISTAKES

(As recorded by Lacy J. Dalton)

LACY J. DALTON
BILLY SHERRILL

Break my heart, hearts get broken
Steal me blind, the money is just the token
That the stranger that I loved is even stranger than he
seemed
The honesty I thought we had was some crazy thing I
dreamed

Another "B" grade movie for life's big silver screen
Where the king of hearts, he always takes the queen
Oooo baby, oooo baby.

Ev'rybody makes mistakes
Ev'rybody makes mistakes
Ev'rybody makes mistakes
Ev'rybody takes and takes.

Take my love, love's for takin'
Break my heart, a heart's for breakin'
And the strangers that we love are often stranger than
they seem

The honesty we talk about is someone's crazy dream
Another "B" grade movie for life's big silver screen
Where the king of hearts, he always takes the queen
Oooo baby, oooo baby.

Ev'rybody makes mistakes
Ev'rybody makes mistakes
Ev'rybody makes mistakes
Ev'rybody takes and takes.

(Repeat chorus)

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RED NECKIN' LOVE MAKIN' NIGHT

(As recorded by Conway Twitty)

TROY SEALS
MAX BARNES

Hello baby Conway here
Let me lay this in your ear
Get ready to go 'cause we're gonna roll about sundown
I got some boogie woogie music on the old eight track
yeah

I got the top laid back we'll go cruisin'
We'll go foolin' around.

Well it's a red neckin' love makin' night
Ya ain't had much 'til you've been touched in the
moonlight

You feel it the most when ya get real close
And you hold on tight

Well it's a red neckin' love makin' night
It's a red neckin' love makin' night.

Here I am baby you ready to play
Slide it on in let it slip away

We got to get it we ain't got a minute to waste
I got a six-pack 'o long necks in the trunk on ice ooo,
But you sure look nice makes me wanna hug ya

Kiss you all over your face.

(Repeat chorus)

The stars in your eyes
The wind in your hair
Oh what a down home love affair
When we go out walking we know
What we're talking about.

(Repeat chorus)

Listen to the whippoorwills how they sing
Just like us

They're doin' their thing
We know what we got
When the nights get hot down South.

Well it's a red neckin' love makin' night
Ya ain't had much 'til you've been touched in the
moonlight

You feel it the most when ya get real close
And you hold on tight

Well it's a red neckin' love makin' night
It's a red neckin' love makin' night.

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YEARS AGO

(As recorded by The Statler Brothers)

DON REID

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

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

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

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

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

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

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HEADED FOR A HEARTACHE

(As recorded by Gary Morris)

JIM DOWELL
KENT BLAZY

I'm headed for a heartache
I better stop before it's too late
It's a chance that I've got to take
'Cause I fell in love
Now I'm headed for hard times
That girl just blows my mind
I'm blinded by love this time
And I'm headed for a heartache.

The moment I met her I longed to love her,
But I told myself I better take it slow
She had a reputation as a one-night wonder
Well, it may not last, I'm falling so fast
And my heart's running out of control.

I'm headed for a heartache
I better stop before it's too late
It's a chance that I've got to take

'Cause I fell in love
Now I'm headed for hard times
That girl just blows my mind
I'm blinded by love this time
And I'm headed for a heartache.

I should have listened when my friends warned me
They swore she'd take my heart and run,
But she was so tempting I didn't heed their warning
Now she's got me right where I want to be
And my trouble's just begun.

I'm headed for a heartache
I better stop before it's too late
It's a chance that I've got to take
'Cause I fell in love
Now I'm headed for hard times
That girl just blows my mind
I'm blinded by love this time
And I'm headed for a heartache.

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SOMEONE COULD LOSE A HEART TONIGHT

(As recorded by Eddie Rabbitt)

EDDIE RABBITT
EVEN STEVENS
DAVID MALLOY

There's a full moon out tonight
And love is movin' in the shadows
I got no place to run
And it's following me everywhere that I go
There's something in the air
I can feel it everywhere
All the conditions are right
Someone could lose a heart tonight
Someone could lose a heart.

With all this kissin' and huggin' and heavy breathin'
Fallin' under the spell of the love you're weavin'
It's gonna get crazy baby if you don't stop

Someone could lose a heart tonight
Someone could lose a heart.

Lookin' in your eyes tonight
Don't ya know you got me hypnotized
Didn't mean to fall in love,
But who could leave this paradise
I can feel it when we touch
Oh, it's too much
All the conditions are right
Someone could lose a heart tonight
Someone could lose a heart.

With all this kissin' and huggin' and heavy breathin'
Fallin' under the spell of the love you're weavin'
It's gonna get crazy baby if you don't stop
Someone could lose a heart tonight
Someone could lose a heart.

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CATCH ME IF YOU CAN

(As recorded by Tom Carille)

TOM CARLILE

Oh, I remember when we were children
Across the street I'd see her wavin' her hand
She'd call me over, when I'd get closer
She'd turn and run a-callin'
Catch me if you can.

And I chased her for half of my life
I only caught her once,
That's when I made her my wife
And I'll never understand
What kept me runnin' ev'ry time she called
Catch me if you can.

We went to high school, I'd see her walkin'
I'd hide behind the old pine tree that was my plan
Jump and get her, didn't upset her
She just took off a-callin'
Catch me if you can.

Oh, I remember when we were married
She started runnin' with some other man
I caught her with him, and when I hit him
She took off runnin' callin'

Catch me if you can.

Then she left me, she took the money
And took off with the baby to Birmingham
The night I found her, men all around her
Strippin' to a song called
Catch me if you can.

I went to her, then something hit her
And when I caught her there was blood on my hands
I started cryin'
When she was tryin' to whisper to me
Catch me if you can.

And I chased her for half of my life
And when I caught her twice,
The last time she took her life
And I'll never understand what kept me runnin'
Ev'ry time she called
Catch me if you can.

Well, it's over and we're alone now
A little girl, a lonely man
And I remember when she calls me
Hey, come on daddy
Catch me if you can.

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IT'S ALL I CAN DO

(As recorded by Anne Murray)

RICHARD LEIGH
ARCHIE JORDAN

It's been a while, how have you been
It's really good you know to see you again
You'd think by now those old feelings had died,
But it only takes just one look in your eyes.

And it's all I can do to talk about the weather,
To keep myself together when I'm falling apart
And it's all I can do to smile and say I'm fine
When I'm really losing my mind
It's all I can do to keep this heart from just breaking in
two.

To see the lips I used to kiss
Doesn't make it easy to just stand here like this
I get to thinking I'm doing alright,
Then I see the arms that once held me so tight.

And it's all I can do to talk about the weather,
To keep myself together when I'm falling apart
And it's all I can do to smile and say I'm fine
When I'm really losing my mind
It's all I can do to keep this heart from just breaking in
two
All I can do,
It's all I can do to keep this heart from just breaking in
two.

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WATCHIN' GIRLS GO BY

(As recorded by Ronnie McDowell)

BUDDY KILLEN
RONNIE McDOWELL

Watchin' girls go by, me oh my
What a lovely way to spend an afternoon
Watchin' girls go by, that's how I spent my time
Pickin' out the ones I'd like to make love to.

When I was just a boy I put away my toys
'Cause I had been affected by the opposite sex
And I had found my mouth began to water
Those sweet young things were better
I knew past time had turned my head around.

(Repeat chorus)

A little older, a little tamed,
But it's still the same old game
'Cause I am still attracted to
Those sexy lasses all around.

Now I don't just stand there dreaming
I got what I been needin'
I'm just comparing them to what I found.

Watchin' girls go by, me oh my
What a lovely way to spend an afternoon
Watchin' girls go by, that's how I spend my time
Now you're the only one I want to make love to.

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ONLY WHEN I LAUGH

(As recorded by Brenda Lee)

DAVID SHIRE

So it's finally over
Had to happen, but no big deal
After all of that off again and on
What else is new
Well, I say will you catch me cryin'
Not this kid
Will I soon forget you
I just did
Does it really hurt me
Only when I laugh.

Is my heart fin'ly numb yet
Yeah, I don't think I feel one thing
After too long of running cold then hot,
Then cold, you end up blue
So I'll just change names on my mailbox
Suits me fine
And since you've gone your way
I'll go mine
Does it really hurt me
Only when I laugh.

Ev'ry time I fell in love
I never fell completely
The joke is I was saving something
For a person I thought was you
Well, I guess I was dreaming
Glad the fantasy's dead and gone
And if my mind keeps running back and forth,
And back and forth, don't take that as a clue
It was a minor operation
I pulled through
Opened up my life and took out you
My only scar's a heart that's neatly torn in half
Does it really hurt me
Only when I laugh.

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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 growin' up
They're only growin' old
'Cause underneath their outlaw skin
There beats a heart of gold
They need their fun 'cause everyone's a school of hard
knocks grad.

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

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I WISH YOU COULD HAVE TURNED MY HEAD

(As recorded by Peggy Forman)

SONNY THROCKMORTON

I wish you could have turned my head
And left my heart alone
'Cause ever since I've met you, baby
You have done me wrong
You walked by and shook that thing
You know you turned me on
But, I wish you could have turned my head
And left my heart alone.

The first time I laid eyes on you
Got caught up in your sway

Thought I didn't have a chance
And then you looked my way
From the longing to the lovin'
Boy, we've made it all the way
But, for all the hunger in my eyes
My heart has had to pay.

I wish you could have turned my head
And left my heart alone
'Cause ever since I've met you, baby
You have done me wrong
You walked by and shook that thing
You know you turned me on
But, I wish you could have turned my head
And left my heart alone.

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YOU'RE MY FAVORITE STAR

(As recorded by The Bellamy Brothers)

DAVID BELLAMY

Well I go to the movies and I watch tv
And I listen to the radio
'Cause I like all them superstars
Showbiz thrills me so
Yes, Sophia Loren gets me shaky within
And-a Elvis is a pleasure to hear,
But guess who's at the top of the list
And in my heart so dear.

You're my favorite star
Even tho' the rest of the world don't know who you are
You're my favorite star
And the way we're makin' sweet love tonight is gonna

take us far.

They got sexy girls all over the world
Like Farrah and Brigit Bardot,
But you come along and steal my heart
And I just let 'em go
We got country singers with-a golden fingers,
But way down deep inside
I'm beggin' Dolly's Pardon
If I'm hurtin' Charley's Pride.

Oh, you're my favorite star
Even tho' the rest of the world don't know who you are
You're my favorite star
And the way we're makin' sweet love tonight is gonna
take us far.

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MOUNTAIN DEW

(As recorded by Willie Nelson)

SCOTT WISEMAN
BASCOMB LAMAR LUNSFORD

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

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

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

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

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

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

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

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

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SEND ME SOMEBODY TO LOVE

(As recorded by Calamity Jane)

TIM KREKEL

I've been a little lazy, been a little crazy
Out to parties every night
It's got me some stories, moments of glory
Now I want some love in my life
I'm stuck in this small town, with nary a soul around
I'm prayin' to God up above
It's too late for the game, so if it's all the same
Please send me somebody to love.

Send me somebody, send me somebody
Send me somebody to love
Send me somebody, send me somebody
Send me somebody to love.

I know some men, they come by now and then
I've had more than my share of good times
I'm quick with the wit, I just roll when I'm hit

And move on to friendlier climes,
But love when it leaves you, will burn you then freeze
you
I shiver to think that he's gone
It's too late for the game, so if it's all the same
Please send me somebody to love.

(Repeat chorus)
Well, you can send in the clowns, and they're hangin'
around
It'll do me for a night or two,
But when it gets this low, and I'm scrapin' my soul
I need someone I can talk to-oo.

Oh, so won't you send me somebody, send me
somebody
Send me somebody to love
Send me somebody, send me somebody
Send me somebody to love.

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DO ME WITH LOVE

(As recorded by Janie Fricke)

JOHN SCHWEERS

Words are cheap and "I love yous" are free
So unless you mean it, well, don't spend 'em on me
Don't look twice if you're keepin' score
'Cause heartaches are high-priced and I've paid it before.

Do me with love, don't do me wrong
You know my heart's been broken too long
And I've had one too many tears to fall
So do me with love, do me with love
Or don't do me at all.

I've taken some wrong roads and I've lost track
Of lovers who gave their hearts and then wanted 'em back

So I need someone who needs someone too,
But spare me the memories if you're just passin' through.

Do me with love, don't do me wrong
You know my heart's been broken too long
And I've had one too many tears to fall
So do me with love, do me with love
Or don't do me at all.

(Repeat chorus)

Do me with love, do me with love
Or don't do me at all.

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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 Paroe
I was Grand Ole Opry, Nashville,
Tennessee.

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

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

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

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

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

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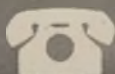
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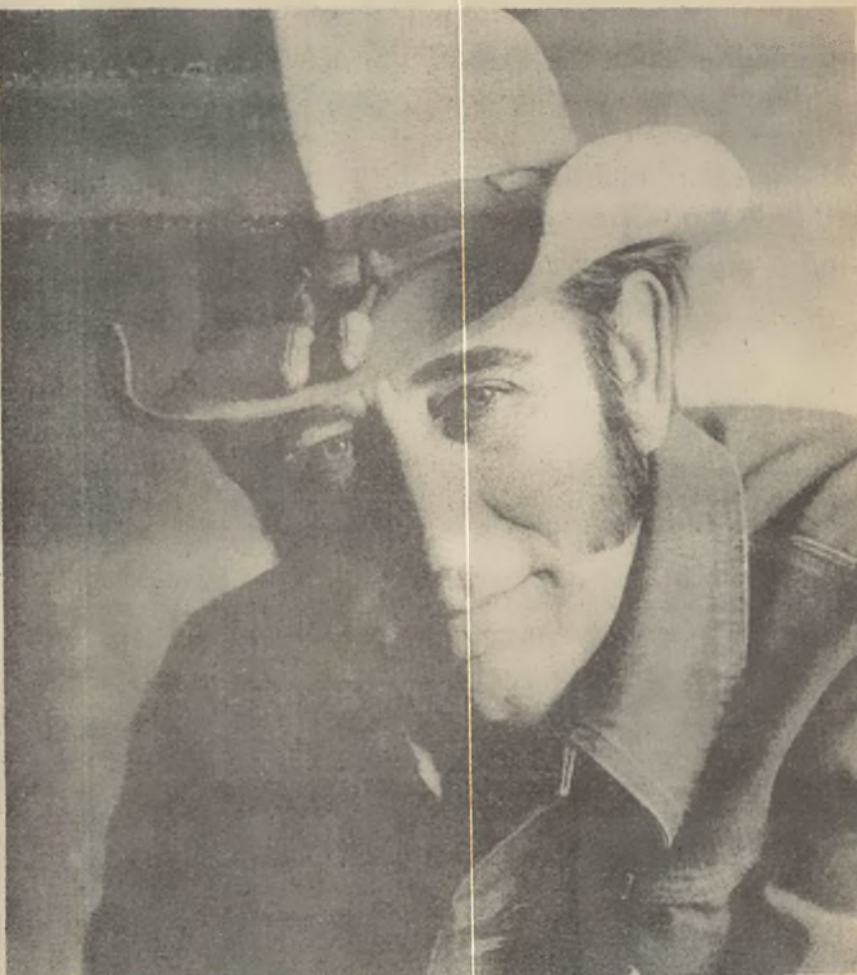
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LORD, I HOPE THIS DAY IS GOOD

(As recorded by Don Williams)

DAVE HANNER

Lord, I hope this day is good
 I'm feelin' empty like you knew I would
 I should be thankful, Lord, I know I should,
 But Lord, I hope this day is good.

I don't need fortune and I don't need fame
 Send down the thunder, Lord, send down the rain,
 But when you're planning just how it will be
 Plan a good day for me.

Lord, have you forgotten me
 I've been prayin' to you faithfully
 I'm not sayin' I'm a righteous man
 Lord, I know you understand.

You've been the King since the dawn of time
 All that I'm asking is a little less crime
 It might be hard for the devil to do,
 But it would be easy for you.

Lord, I hope this day is good
 I'm feelin' empty like you knew I would
 I should be thankful, Lord, I know I should,
 But Lord, I hope this day is good.

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**YOU'RE THE BEST BREAK THIS
OLD HEART EVER HAD**

(As recorded by Ed Bruce)

WAYLAND HOLYFIELD
RANDY HATCH

Oh, there were others some were friends
Some were merely lovers,
But they all helped me discover
It's so hard to find someone who'll be true.

I said, "No way would I fall again oh, no, no way"
There's just too many heartaches
And I don't like the way it feels
To feel my heart break
Then there was you.

You're the best break this old heart ever had
You're all the good luck that I'll ever need to have
Never thought I'd ever love like that
You're the best break this old heart ever had.

All around me
My world was crumbling down all around me
Oh, but then you found me
And with love you mended my heart.

You're the best break this old heart ever had
You're all the good luck that I'll ever need to have
Never thought I'd ever love like that
You're the best break this old heart ever had.

(Repeat chorus)

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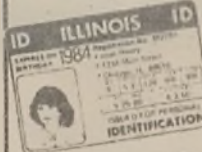
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SHE LEFT LOVE ALL OVER ME

(As recorded by Fizzy Bailey)

CHESTER LESTER

Her lips were soft, her lips were warm
Her kiss burns deep inside of me
Her touch was gentle as the finest satin
Lord, I still feel her touching me
Oh, and I still hear the rhythm
That our hearts beat when we were so near
I still feel her warm breath
The way it touched me when she was here.

And she left love all over me
From my head down to my feet
I've been sleeping with a dream
And she left love all over me.

My soul is cryin' to have her body lyin'
So close to me once again
My body's achin', Lord, how it's shakin'
When I think of lovin' her again
And I can't think of nothin' else
Except the way I felt at the time
And I still smell the perfume on the memory
The lady left behind.

And she left love all over me
From my head down to my feet
I've been sleeping with a dream
And she left love all over me.

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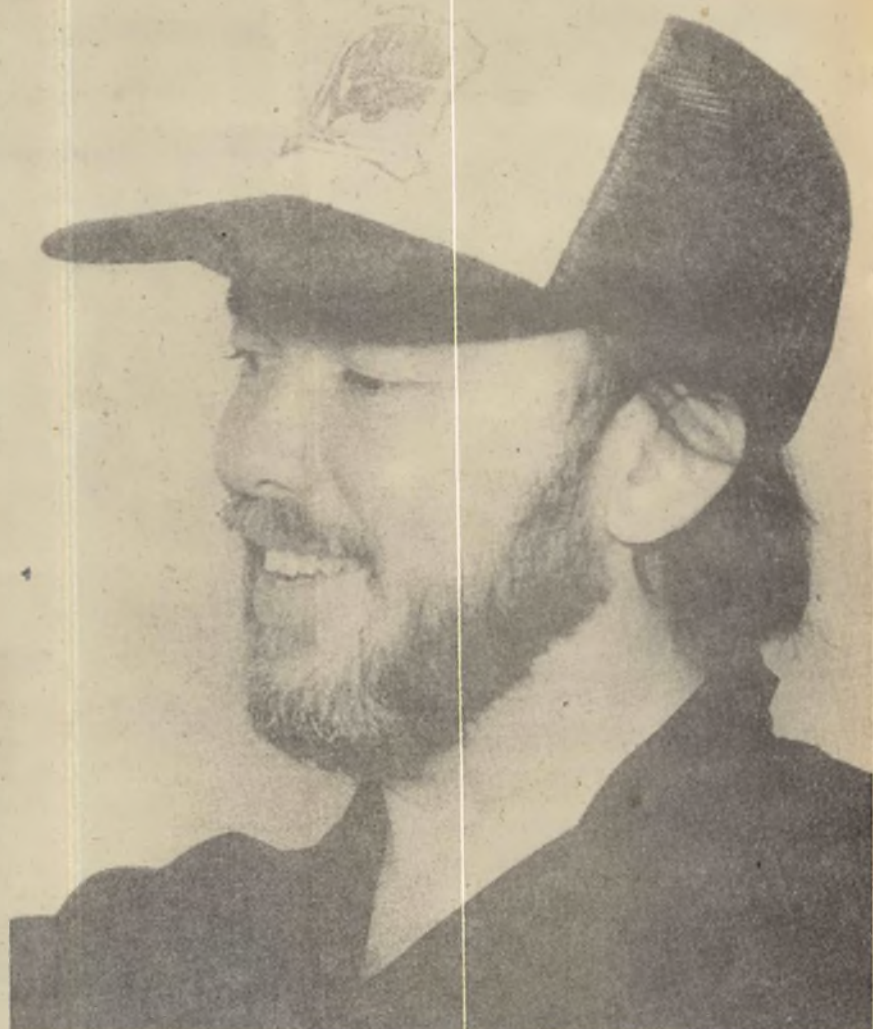
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Todd Everett

STUCK RIGHT IN THE MIDDLE OF YOUR LOVE

(As recorded by Billy Swan)

**BOB MORRISON
JOHNNY MACRAE**

Saw the fire flashin' in your eyes
Just one look took my heart by surprise
Here I am stuck right in the middle of your love
O-wo-wo-wo just a touch and my heart stood still
Shook my soul, took control of my will
Here I am, baby, stuck right in the middle of your love.

Oh, oh, I used to be a high-steppin' mother
Played it loose and fancy free
Then you stopped me in my tracks
Your lovin' got a hold on me, on me
Now I'm caught and I can't get away, feels so good
Maybe I'm gonna stay where I am
Baby, stuck right in the middle of your love.

U-huh-u-huh here I am in a jam, baby
Stuck right in the middle of your love
U-huh-u-huh I'll be damned, here I am, baby
Stuck right in the middle of your love.

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LOVE NEVER COMES EASY

(As recorded by Helen Cornelius)

JOHNNY MACRAE
BOB MORRISON

I used to think that love would come so easy
Just find another heart and soon you'll fall,
But finding love is really not that simple
And holdin' love's the hardest thing of all.

Love never comes easy
You better believe me
I'm wishin' it would, it would
Love never comes easy
'Cause anything easy just couldn't be good.

Ev'rytime I thought I'd found forever
It ended up just one more sad goodbye,
But you're worth every heartache when you hold me
I'm glad I had it in me to give love one more try.

Oh, love never comes easy
You better believe me
I'm wishin' it would, it would
Love never comes easy
'Cause anything easy just couldn't be good.

(Repeat chorus)

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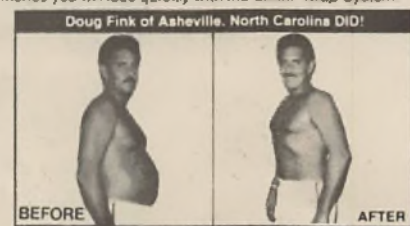
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LADY LAY DOWN

(As recorded by Tom Jones)

RAFE VANHOY
DON COOK

Too many times I didn't try to hold you
 I never kept the promises I told you
 Now it's time I give in, I know
 To the words that I should have said long ago.

Lady, lay down beside me
 Feel what I feel inside me
 I need you to stay
 Don't turn away from me now
 Lady, lay down.

You've been alone, I guess I've known about it
 You gave me love and learned to live without it
 Now that you've turned to go
 Let me beg you to stay the best way I know.

Lady, lay down beside me
 Feel what I feel inside me
 I need you to stay
 Don't walk away from me now
 Lady, lay down.

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MONEY-BACK GUARANTEE

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

VITAL NOTE

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

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

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

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

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

MAIL NO-RISK COUPON TODAY

GAIN PRODUCTS CORP. Dept. G401
Box 2346, Carbondale, Ill. 62901

Please send my package of GAIN Plan immediately with the understanding that if I am not satisfied, I may have my money back, no questions asked.

- ☐ One GAIN PLAN for \$9.98
☐ SAVE \$2.00! Order 2 for \$17.96
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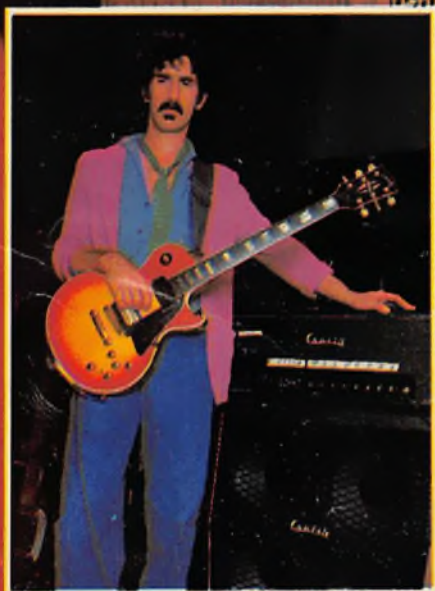
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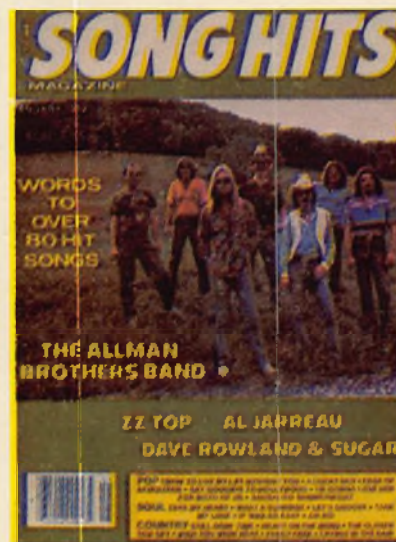
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