

SONG HITS YEARBOOK

YEARBOOK
FALL 1982

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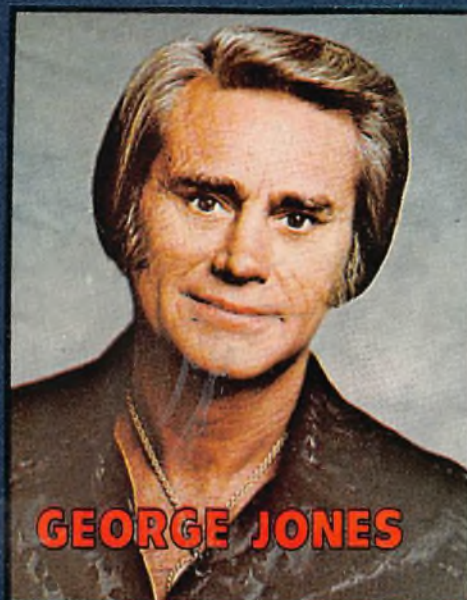
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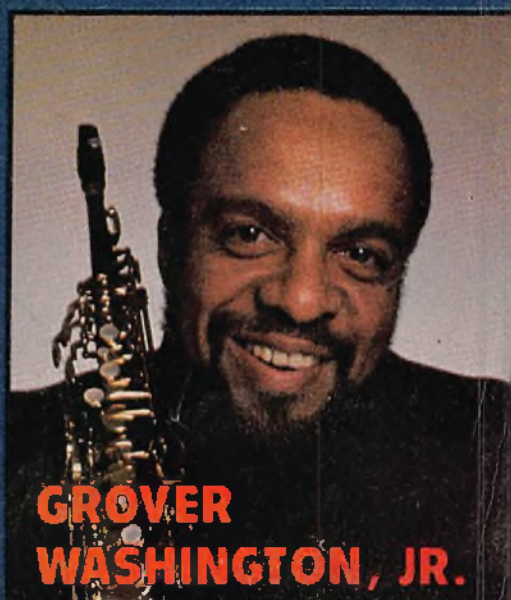
PAT BENATAR

QUINCY JONES

ROSANN CASH



GEORGE JONES



**GROVER
WASHINGTON, JR.**

POP

LEATHER AND LACE • URGENT • DON'T LET
HIM GO • JESSIE'S GIRL • START ME UP •
PRIVATE EYES • DIRTY DEEDS DONE DIRTY
CHEAP

SOUL

THAT OLD SONG • WE'RE IN THIS LOVE
TOGETHER • SLOW HAND • ENDLESS LOVE •
SHE'S A BAD MAMA JAMA

COUNTRY

ELVIRA • WHAT ARE WE DOIN' IN LOVE • STEP
BY STEP • SHARE YOUR LOVE WITH ME •
(There's) NO GETTIN' OVER ME



FOREIGNER



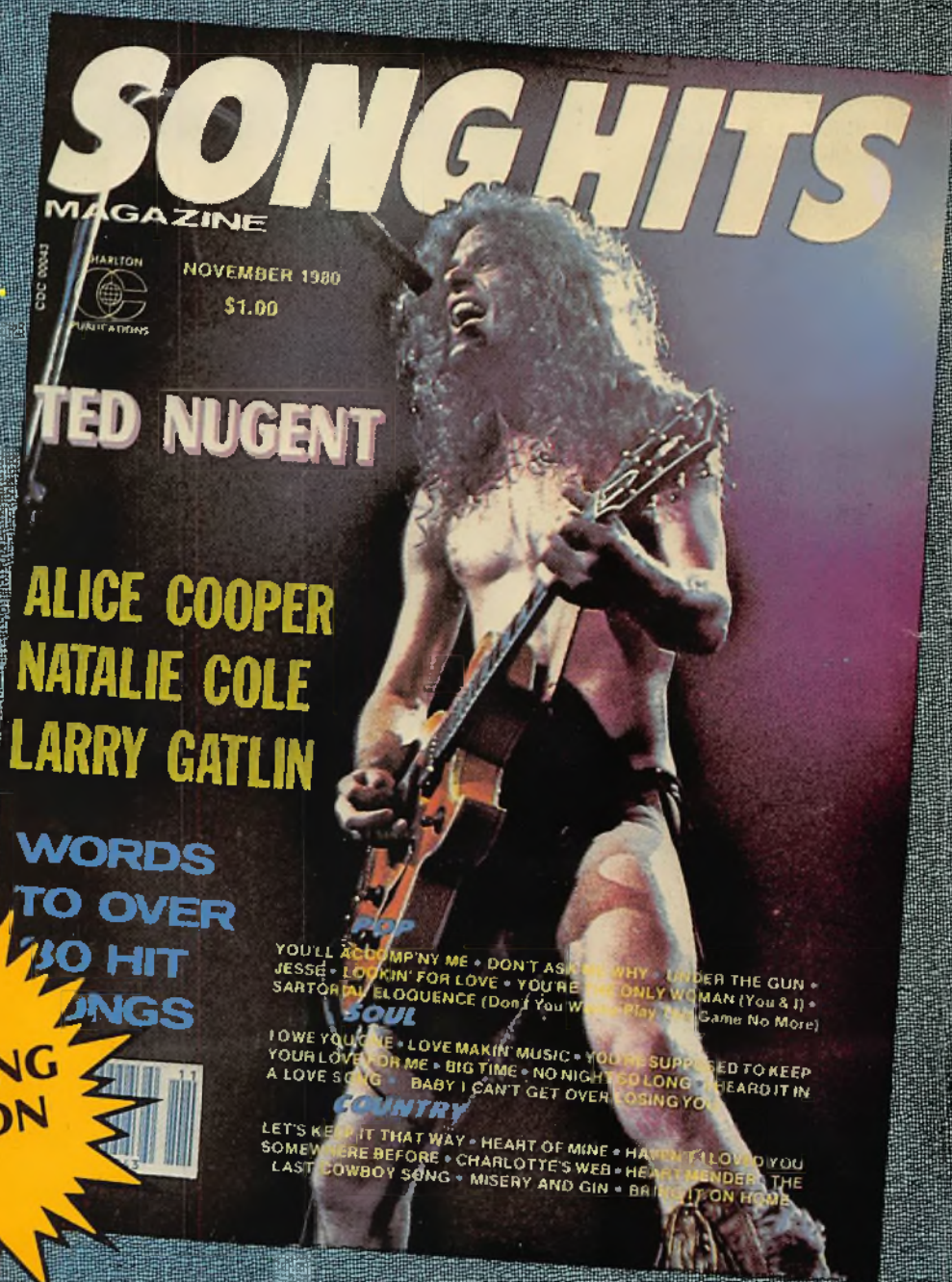
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POP SECTION

URGENT

GOT

(As recorded by Foreigner)

MICK JONES

You're not shy
You get around
You wanna fly
Don't want your feet on the ground
You stay up
You won't come down
You wanna live
You wanna move to the sound.

Got fire in your veins
Burnin' hot but you don't feel the pain
Your desire is insane
You can't stop until you do it again.

Sometimes I wonder
As I look in your eyes
Maybe you're thinking of some other guy
But I know yes I know how to treat you right
That's why you call me in the middle of the night.

You say it's urgent
So urgent
I know it's urgent
Just you wait and see
How urgent our love can be
It's urgent (urgent).

You're playing tricks on my mind
You're everywhere but you're so hard to find

You're not warm or sentimental
You're so extreme
You can be so temperamental
But I'm not looking for a love that will last
I know what I need
And I need it fast
Yeah there's one thing in common that we both share
That's in need for each other any time, anywhere.

It gets so urgent
So urgent
You know it's urgent
I wanna tell you it's the same for me
So oh oh oh urgent
Just you wait and see
How urgent our love can be
It's urgent.

You say it's urgent
Make it fast
Make it urgent
Do it quick
Do it urgent
Gotta rush
Make it urgent
Want it quick
Make it urgent, urgent
Emergency urgent, urgent
Emergency urgent, urgent, urgent, urgent
Emergency urgent, urgent, urgent, urgent
Emergency
So urgent
Emergency.

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PRIVATE EYES

GO

(As recorded by Daryl Hall & John Oates)

DARYL HALL
WARREN PASH
SARA ALLEN
JANNA ALLEN

I see you, you see me
Watch you blowing the lines
When you're making a scene
Oh girl you've got to know
What my head overlooks
The senses will show to my heart
When it's watching for lies
You can't escape my
Private eyes
They're watching you
They see your every move
Private eyes
They're watching you
Private eyes
They're watching you, watching you, watching you,
watching you.

You play with words, you play with love
You can twist it around baby that ain't enough
'Cause girl I'm gonna know
If you're letting me in or letting me go
Don't lie when you're hurting inside
'Cause you can't escape my
Private eyes
They're watching you
They see your every move
Private eyes
They're watching you
Private eyes
They're watching you, watching you, watching you,
watching you.

Why you try to put up a front for me
I'm a spy but on your side you see
Slip on into any disguise
I'll still know you
Look into my private eyes.

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GAIN ^{UP} _{TO} 5, 10, 15 POUNDS

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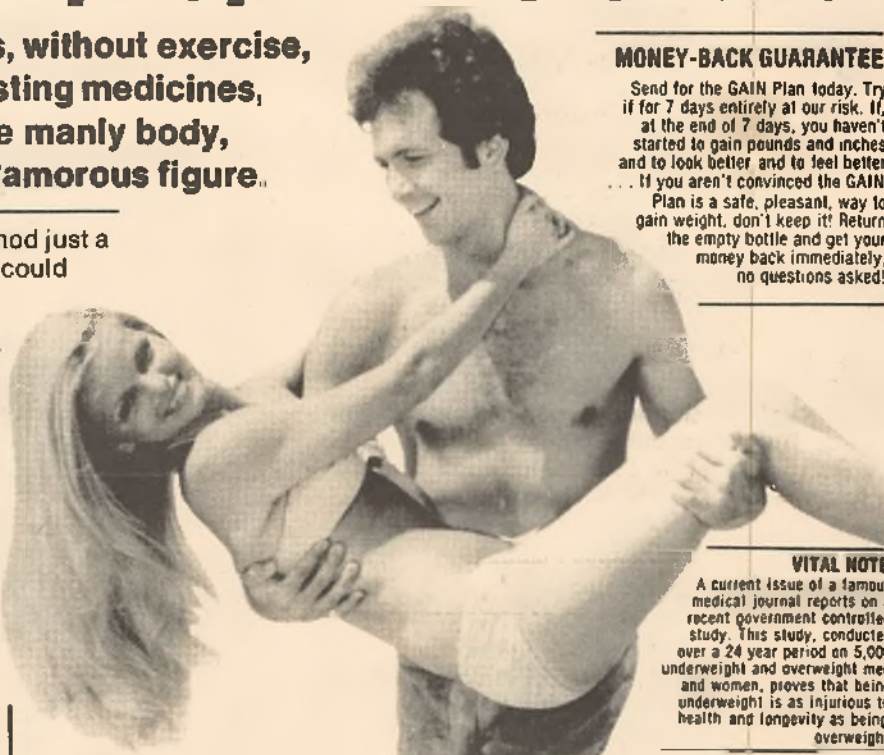
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MONEY-BACK GUARANTEE

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.

thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate people who can't wear all the new high style clothes you want to wear... if you are ashamed of the way you look in a bathing suit... embarrassed because your legs are too thin and spindly... your chest is too flat... your arms aren't the full, rounded limbs they were meant to be... If you long for a more attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayer!

Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh... so fulfilling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

HERE IS OUR OFFER...

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

Try the fabulous new GAIN Plan in your

GAIN IS SAFE

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

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.

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SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



... a skinny, scrawny body is no asset in social or business life. Give the GAIN Plan a chance to help build you up and put firm flesh on you.

START ME UP

(As recorded by The Rolling Stones)

MICK JAGGER
KEITH RICHARDS

GOT
If you start me up
If you start me up
I'll never stop
You can start me up
You can start me up
I'll never stop
I've been running hot
You got me just about to blow my top
You can start me up
You can start me up
I never stop, never stop, never stop, never stop
You make a grown man cry
You make a grown man cry
You make a grown man cry
Spread out the oil, the gasoline
I walk smooth ride in a mean, mean machine
Start it up.

Start me up
Kick on the starter
Give it all you've got, you got, you got
I can't compete
With the riders in the other heats
If you rough it up
If you like it you can
Slide it up, slide it up, slide it up, slide it up
Don't make a grown man cry
Don't make a grown man cry
Don't make a grown man cry
My eyes dilate
My lips go green
My hands are greasy
She's a mean, mean machine
Start it up.

Start me up
And you've got to, you've got to
Never, never, never stop
Start it up
Oh baby won't you start it up
Never, never, never
You make a grown man cry
You make a grown man cry
You make a grown man cry
Ride like the wind
At double speed
I'll take you places that you've never, never seen
Start it up.

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

Tough me up
Never stop, never stop.

You, you, you make a grown man cry
You, you make a grown man cry
You, you, you make a grown man cry.

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ROCK AND ROLL DREAMS COME THROUGH

GOT (As recorded by Jim Steinman)

JIM STEINMAN

You can't run away forever
But there's nothing wrong with getting a good head
start

You wanna shut out the night
You wanna shut down the sun
You want to shut away the pieces of a broken heart.

Think of how we'd lay down together
We'd be listening to the radio so loud and so strong
Every golden nugget coming like a gift of the gods
Someone must have blessed us when he gave us those
songs.

I treasure your love
I never want to lose it
You've been through the fires of hell
And I know you've got the ashes to prove it
I treasure your love
I want to show you how to use it
You've been through a lot of pain in the dirt
And I know you've got the scars to prove it.

Remember everything that I told you
And I'm telling you again that it's true
When you're alone and afraid
And you're completely amazed
To find there's nothing anybody can do
Keep on believing
And you'll discover baby.
There's always something magic
There's always something new
And when you really, really need it the most
That's when rock and roll dreams come through
The beat is yours forever
The beat is always new
And when you really, really need it the most
That's when rock and roll dreams come through for
you.

I treasure your love
I never want to lose it
You've been through the fires of hell
And I know you've got the ashes to prove it
I treasure your love
I want to show you how to use it
You've been through a lot of pain in the dirt
And I know you've got the scars to prove it.

Remember everything that I told you
And I'm telling you again that it's true
You're never alone 'cause you can put on the phones
And let the drummer tell your heart what to do
Keep on believing
And you'll discover baby.

There's always something magic
There's always something new
And when you really, really need it the most
That's when rock and roll dreams come through
The beat is yours forever
The beat is always new
And when you really, really need it the most
That's when rock and roll dreams come through.

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WATCHING THE WHEELS

(As recorded by John Lennon)

JOHN LENNON

601
People say I'm crazy
Doin' what I'm doin'
Well they give me all kinds of warnings
To save me from ruin
When I say that I'm o.k.
Well they look at me kind-a strange
"Surely you're not happy now
You no longer play the game."

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

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

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

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

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

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

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FOOL IN LOVE WITH YOU

(As recorded by Jim Photoglo)

BRIAN NEARY
JIM PHOTOGLO

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

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

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

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

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

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

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DON'T WANT TO WAIT ANYMORE

GO
(As recorded by The Tubes)

DAVID FOSTER
WILLIAM SPOONER
JOHN WAYBILL
VINCENT WELNICK

We could be the last two on earth to start a new world
Just you and me girl
Try and you can almost see how it could be
Just you and me.

Lost
Trapped in the freezing cold
Barely alive
Have to make love to survive
I'll show you how it's done
We'll take it as it comes
A rocket to the sun.
I don't want to wait anymore
I just don't think I have the strength
The strength to carry on
Oh I don't want to wait anymore
I've waited so long
Forgot what I'm waiting for.
Stranded on a desert isle
With no one around for thousands of miles
Imagine any place
If this is what it takes
But don't tell me to wait.

I don't want to wait anymore
I just don't think I have the strength
The strength to carry on
I don't want to wait anymore
I've waited so long
Forgot what I'm waiting for.
(Repeat)

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POP STAR

FOREIGNER

In rock & roll, as in everything else, the only real constant is change — hit today, gone tomorrow. Having sold close to sixteen million records worldwide — and monopolized the Top Five for months at a time with the albums, *Foreigner*, *Double Vision* and *Head Games*, as well as singles like "Hot Blooded" and "Cold As Ice" — Foreigner is not about to go away tomorrow.

After a major personnel shift and almost ten months of intensive rehearsal and recording, Foreigner is now out to prove that, as a rock & roll band, they have only begun to grow. According to Foreigner guitarist, songwriter and founder Mick Jones, their long-awaited new Atlantic album, 4, marks the beginning of a new era for the band, now a quartet following the departures last fall of charter members Ian McDonald and Al Greenwood.

"Things became a little too comfortable, and people became a little bit jaded and blasé about things," says Mick with pointed honesty. "I feel that what was coming off our records was becoming a bit predictable. This new album came out of a desire to get back the fire, the excitement that made the band in the first place. We are in a position where I feel that we have to move forward. If we came out with another 'Double Vision' or 'Feels Like The First Time,' we'd just be repeating ourselves. The important thing for me is to keep going ahead, to get better, to do new things."

This new lp, co-produced by Robert John "Mutt" Lange (AC/DC, Boomtown Rats, City Boy) and Mick Jones, was recorded at New York's Electric Lady studios. Foreigner's "heavy melody" sound, a combination of hard rock moxie and sharp commercial savvy, rings through loud

and clear on the rockers "Night Life" and "Juke Box Hero." Yet the band has also staked out new ground with songs like "Luanne," with its strains of vintage Buddy Holly, and "Urgent," a propulsive piece of heavy metal funk featuring a stunning solo by Motown sax great Junior Walker. (Other guest musicians include guitarist Hugh McCracken, English synthesizer whiz Tom Dolby, saxophonist Mark Rivera, synthesist Larry Fast, and keyboardists Michael Fonfara and Bob Mayo). As for the evocative ballad "Waiting For A Girl Like You," Mick admits, "It may be a little risky for us to do a ballad, but it is sincere. And the thing I want to get across with this album is the feeling and conviction behind it."

To capture that feeling and conviction on vinyl, Foreigner invested a lot of time and energy, working in the studio a good sixteen hours a day, often six days a week, for almost eight months, according to Lou Gramm (lead vocals). "We paid a lot of attention to arrangements," notes drummer Dennis Elliott. "We'd often take a break from a session, settle down to a game of darts or football, and ask ourselves, 'Is this really necessary on this track? Does that really work?'"

"The premise for me," continues Mick, "has always been to make albums you can listen to from one end to the other, not just listen to the hit singles. When somebody pays what it costs for an album or a tape these days, I want to be convinced that we have done the absolute best we can."

As producer, Mutt Lange was content to demand nothing less than the best from the band. He took an active role in helping Foreigner shape their new material, creating an artistic tension

in the studio that has resulted in some of the band's hottest and most honest performances to date. "He took our songs and stripped them down," Mick confesses, "but I realized that he was really into the band, and he wanted to make a super record. He was very right at that stage to criticize us, to be straight with me about things, and how they could be better."

Bass guitarist Rick Wills was also impressed by Lange's unique dedication to the project: "The album was a challenge for him. Here he had a band capable of selling millions of records, but he wanted to do more with it."

The band was also struck by the frankness of Tom Dolby, a new wave young buck who has played with Bruce Wooley & the Camera Club and recorded two experimental singles of his own. Says Lou, "Tom had no preconceived ideas of what Foreigner should be or sound like. He heard what he heard, played the way he wanted to, and it turned us on." Dolby went on to play on seven of the album's ten tracks.

"This is the kind of thing bands go through when they're slogging around in clubs before anyone's heard of them," says Mick of the changes in both personnel and musical direction reflected on 4, "Because of our success, we've had to do it in public." Which is not to say anyone in Foreigner has not done time on the rock & roll grind.

Born and raised in England, Mick Jones is a hardened veteran of rock wars in Britain, Europe and America. Only four months after he left school, where he was training for a career as a surveyor, he had already hit the road with his first pro combo, Nero and the Gladiators (by Mick's count, he was their 24th guitarist). In Europe, he wrote songs



and did sessions for French pop idol Johnny Halliday, a kind of Gallic Elvis Presley, before returning to London for brief studio flings with Peter Frampton and George Harrison.

Next up for Mick was a short stint with Gary Wright, later of Spooky Tooth, in a band called Wonderwheel. The band moved to the U.S. and broke up for good after about a year. A short time later Island's Chris Blackwell contacted Mick and Gary to reform Spooky Tooth along with Mike Harrison — thus marking

Mick's "real first shot back on the English and American scene." The new group lasted for a couple of years, a time which Mick looks back on with largely good memories, although there were, as he puts it, "weird personality things" going on as well. The seeds for Foreigner were sown in early '76, when Mick finally decided to go his own way. Recording demos of his original songs, the project began taking shape as a permanent band with the early recruitment of Ian McDonald and Al Greenwood.

A native of Rochester, New York, Lou Gramm co-founded and sang with an Anglophilic hard rock band called Black Sheep, for which he originally doubled as singer and drummer. His rousing display of vocal bravado on the group's two mid-'70s albums convinced Mick that Lou had the pipes he wanted for his new band. Lou proved him right at the studio audition, where he got his first crack at songs like "Feels Like The First Time." The tape of Lou's audition eventually became the demo that helped Foreigner make their Atlantic connection.

Englishman Dennis Elliott, described by Mick as "the basic pulse of the band," played drums with a variety of name artists — including jazz-rock fusioners If, singer Linda Lewis and Roy Young, and Ian Hunter's Overnight Angels — before accepting Mick's offer to join Foreigner.

The band's third Briton, bass guitarist Rick Wills, joined the band in mid-1979, shortly before the *Head Games* sessions — and following stints with Peter Frampton, old mate David Gilmour of Pink Floyd, Roxy Music, and the reunited Small Faces. "The main thing with Foreigner has been its songs," says Wills. "We never do anything just for the sake of a riff or a special effect. I've seen stuff that took a week to get on keyboards that was thrown away in an hour."

That diligence has since paid off in spades. Released in March 1977, *Foreigner* set off a chain reaction in rock's global village, string three hit singles and going on to sell five million copies. Their second album, *Double Vision*, shipped platinum in June of 1978 and has so far sold an astonishing seven million copies. The multi-platinum *Head Games* followed in September 1979.

"I don't think we're losing the basic core, the flavor that started the band off," Mick insists. "But I want the music to be exciting, interesting, stimulating. When it becomes boring, I'll do something else."

HOLD ON TIGHT

(As recorded by Electric Light Orchestra)

JEFF LYNNE

Hold on tight to your dream yeah
Hold on tight to your dream
When you see a ship go sailin'
When you feel your heart is breakin'
Hold on tight to your dream umm.

It's a long time to be gone
The time to grow's on and on
When you need a shoulder to cry on
When you get so sick of trying
Hold on tight to your dream.

Couches toi, attends l'heure
Couches toi, attends l'heure

Quand tu vois le bateau partir
Quand tu sens ton coeur s'epulser
Couches toi, attends l'heure.

When you get so down
That you can't get up
And you want so much
But you're all out of luck
When you're so down-hearted and misunderstood
Just over and over and over you're good oh.

Hold on tight to your dream yeah
Hold on tight to your dream yeah
When you see the shadows falling
When you hear the cold wind calling
Hold on tight to your dream ooh yeah
Hold on tight to your dream yeah
Hold on tight to your dream.

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YOU MAKE MY DREAMS

(As recorded by Daryl Hall & John Oates)

DARYL HALL
JOHN OATES
SARA ALLEN

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

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

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

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

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

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STRANGER

(As recorded by Taxi)

JEFFREY NEAD
COLIN PAYNE

My pulse isn't normal
My blood is too hot
Break out in a sweat
I don't feel a lot
I'm stuck in a corner
I can't get away
Alone with a stranger
Who's got nothing to say.

All alone in a room
With a stranger
All alone in a room
With a stranger
I am alone
All alone with a stranger now
Her eyes wildly stare
I'd better beware
I'd better take care
Of the stranger now.

I know I ain't crazy
But I'm feeling so weird

My sight has gone hazy
It's just as I feared
The music is deafening
I beg for a rest
But there is no stop
My body put to the test.

All alone in a room
With a stranger
All alone in a room
With a stranger
I am alone
All alone with a stranger now
Her eyes wildly stare
I'd better beware
I'd better take care
Of the stranger now.

Sliding towards me
She whispers a word
Her look is so piercing
Invitation ignored
The lights are blinding
I just can't see
I can't find the door
Somebody help me.
(Repeat chorus)

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DON'T LET HIM GO

(As recorded by REO Speedwagon)

KEVIN CRONIN

So you figure that you've got him all figured out
He's a sweet-talkin' stud
Who can melt a girl's heart with his pout
He's the kind of lover that the ladies dream about
Oh yes he is.

He's got plenty of cash
He's got plenty of friends
He drives women wild
And he drives off in a Mercedes Benz
He's got a long wick with a flame at both ends
(He's hot).

GO
But don't let him go
Just give him a chance to grow
Take it easy, take it slow
And don't let him go
Don't let him go.

He makes you so angry
He makes you so sore
The wait may be worth it
But how can you wait anymore

When you're wondering what you're waiting for
Baby I don't know.

But don't let him go
Just give him a chance to grow
Take it easy, take it slow
And don't let him go
Don't let him go.

Baby don't let him go
Just give him a chance to grow
Take it easy, take it slow
And don't let him go
Don't let him go
Baby don't let him go
He just needs a chance to grow
Take it easy, take it slow
And don't let him go
Don't let him go.

Don't let him go
Don't let him go
Don't let him go
Don't let him go
Don't let him go
Don't let him go oh no.

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FIRE AND ICE

GO
(As recorded by Pat Benatar)

TOM KELLY
SCOTT SHEETS
PAT BENATAR

Ooo you're givin' me the fever tonight
I don't wanna give in
I'd be playing with fire
You forget, I've seen your work before
Take 'em straight to the top
Leave 'em cryin' for more
I've seen you burn 'em before.

Fire and ice
You come on like a flame
Then you turn a cold shoulder
Fire and ice
I wanna give you my love
But you'll just take a little piece of my heart
You'll just tear it apart.

Movin' in for the kill tonight
You got every advantage when they put out the lights
It's not so pretty when it fades away
'Cause it's just an illusion in this passion play
I've seen you burn 'em before.
(Repeat chorus)

So you think you got it all figured out
You're an expert in the field without a doubt
But I know your methods inside and out
And I won't be taken in by fire and ice.
(Repeat chorus)

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FOR YOUR EYES ONLY

(As recorded by Sheena Easton)

MICHAEL LEESON
BILL CONTI

For your eyes only can see me through the night
For your eyes only I never need to hide
You can see so much in me
So much in me that's new
I never felt until I looked at you.

For your eyes only, only for you
You'll see what no one else can see
Now I'm breaking free
For your eyes only, only for you
The love I know you need in me
The fantasy you've freed in me
Only for you, only for you.

For your eyes only
The nights are never cold
You really know me
That's all I need to know
Maybe I'm an open book because I know you're mine
But you won't need to read between the lines.

For your eyes only, only for you
You see what no one else can see
Now I'm breaking free
For your eyes only, only for you
The passions that collide in me
The wild abandoned side of me
Only for you
For your eyes only.

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DIRTY DEEDS DONE DIRT CHEAP

(As recorded by AC/DC)

MALCOLM YOUNG
ANGUS YOUNG
BON SCOTT

If you're havin' trouble with the high school head,
He's givin' you the blues
You wanna graduate but not in 'is bed.
Here's what you gotta do
Pick up the phone, I'm always home,
Call me anytime
(Just ring) three six two four three six o,
I lead a life of crime.

Dirty deeds done dirt cheap
Dirty deeds done dirt cheap
Dirty deeds done dirt cheap
Dirty deeds and they're done dirt cheap
Dirty deeds and they're done dirt cheap.

You got problems in your life of love
You got a broken heart

He's double-dealin' with your best friend,
That's when the teardrops start, fella
Pick up the phone, I'm here alone
Or make a social call
Come right in, forget about him,
We'll have ourselves a ball.

Dirty deeds done dirt cheap
Dirty deeds done dirt cheap
Dirty deeds done dirt cheap
Dirty deeds and they're done dirt cheap
Dirty deeds and they're done dirt cheap.

If you got a lady and you want her gone,
But you ain't got the guts
She keeps naggin' at you night and day,
Enough to drive you nuts
Pick up the phone, leave her alone,
It's time you made a stand
For a fee I'm happy to be your back door man.

(Repeat chorus)

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GOT SWEETHEART

(As recorded by Franke & The Knockouts)

F. PREVITE
W. ELWORTHY

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

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

Sweetheart
Who loved you from the start
Who treats you like a star
Oh sweetheart.

Who loves you baby
Who loves you wrong or right
'Cause you're the spark in my life
Yeah day and night.

And when trouble a-keeps knockin'
Down your door
Just call on me babe
And it won't be 'round no more.

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

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SIGN OF THE GYPSY QUEEN

(As recorded by April Wine)

GOT LORENCE HUD

Sign of the gypsy queen
Pack your things and leave
Word of the woman who knows
Take your gold when you go.

Lightnin' spokes on a hell ride
Brought the man with the warnin' light
Shoutin' loud you had better fly
While the darkness can help you hide.

Trouble's comin' without control
No one stayin' has got a hope
Hurricane at the very least
In the words of the gypsy queen.

Get my saddle and tie it on
Western wind who was fast and strong
Jump on back he's good and long
We'll be safe when we reach the dawn.

Runnin' seems like the best defence
Stayin' just don't make any sense
No one could ever stop it now
So the cards read in gypsy town.

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THE VOICE

(As recorded by The Moody Blues)

JUSTIN HAYWARD

Won't you take me back to school
I need to learn the golden rule
Won't you lay it on the line
I need to hear it just one more time
Oh won't you tell me again
Oh can you feel it
Oh won't you tell me again tonight.

Each and ev'ry heart it seems
Is bounded by a world of dreams
Each and ev'ry rising sun
Is greeted by a lonely one
Oh won't you tell me again
Oh can you feel it
Oh won't you tell me again tonight, tonight.
Make a promise take a vow
And trust your feelings
It's easy now
Understand the voice within
And feel the changes already beginning
Oh won't you tell me again
Oh can you feel it
Oh won't you tell me again tonight
Oh won't you tell me again
Oh can you feel it
Oh won't you tell me again tonight, tonight.

'Cause out on the ocean of life my love
There's so many storms we must rise above
Can you hear the spirit calling
As it's carried across the waves
You're already falling
It's calling you
Back to face the music
And the song that is coming through
You're already falling
The one that it's calling is you.

And how many words have I got to say
And how many times will it be this way
With your arms around the future
And your back up against the past
You're already falling
It's calling you
On to face the music
And the song that is coming through
You're already falling
The one that it's calling is you.
Each and ev'ry heart it seems
Is bounded by a world of dreams
Each and ev'ry rising sun
Is greeted by a lonely one
Oh won't you tell me again
Oh can you feel it
Oh won't you tell me again tonight
Oh won't you tell me again
Oh can you feel it
Oh won't you tell me again tonight.

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WALKING ON THIN ICE

(As recorded by Yoko Ono)

YOKO ONO

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

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

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

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

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PROMISES

(As recorded by Eric Clapton)

RICHARD FELDMAN
ROGER LINN

I don't care if you never come home
I don't mind if you just keep on rowin' away on a distant sea

Cuz I don't love you and you don't love me.

You cause a commotion when you come to town
You give 'em a smile and they melt
And your lovers and friends is all good and fine
But I don't like yours and you don't like mine.

La la la la la la
La la la la la la la la.

I don't care what you do at night
Oh I don't care how you get your delites
We'll leave it alone and just let it be
I don't love you and you don't love me.

I got a problem can you relate
I got a woman callin' love hate
We made a vow we'd always be friends
How could we know that promises end.

I tried to love you for years upon years
You refuse to take me for real
It's time you saw what I want you to see
I'd still love you if you'd just love me.

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LEATHER AND LACE

(As recorded by Stevie Nicks with Don Henley)

STEPHANIE NICKS a/k/a Stevie Nicks

Is love so fragile
And the heart so hollow
Shatter with words
Impossible to follow
You're saying I'm fragile
I try not to be
I search only for something I can't see.

I have my own life
And I am stronger than you know
But I carry this feeling
When you walked into my house
That you won't be walking out the door
Still I carry this feeling
When you walked into my house
That you won't be walking out the door.

Lovers forever
Face to face
My city or mountains
Stay with me stay

I need you to love me
I need you today
Give to me your leather
Take from me my lace.

You in the moonlight
With your sleepy eyes
Could you ever love a man like me
And you were right
When I walked into your house
I knew I'd never want to leave
Sometimes I'm a strong man
Sometimes cold and scared
And sometimes I cry
But that time I saw you
I knew with you to light my nights
That somehow I would get by.

Lovers forever
Face to face
My city or mountains
Stay with me stay
I need you to love me
I need you today
Give to me your leather
Take from me my lace.

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BREAKING AWAY

(As recorded by Balance)

PEPPY CASTRO

Don't put chains to keep me waiting
Can't explain
You know I've been saying that
Someday soon
You know I'll be breaking away
Every night you try to change me
It's not right
I feel you caging me
Don't tie me down.

'Cause you know I'll be breaking away
I'm breaking away
I'm breaking away
I'm breaking away
I'm breaking away.

There's no doubt about my leaving

I'm checking out
'Cause I've been feeling
That I should leave
And so I'll be breaking away
Just in case you think I'm foolin'
Don't give chase it's only provin'
That I should leave.

And so I'll be breaking away
I'm breaking away
I'm breaking away
I'm breaking away.

Don't put chains to keep me waiting
I can't explain
You know I've been saying that
Someday soon
You know I'll be breaking away
I'm breaking away
I'm breaking away
I'm breaking away
I'm breaking away.

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COOL LOVE

(As recorded by Pablo Cruise)

CORY LERIOS
DAVID JENKINS
JOHN PIERCE

A room full of faceless strangers
Here I am again
Suddenly my eyes meet yours
Looks like I found a friend
Warms up as the night wears on
We're both feelin' good
We're gonna take it to the end
This time we're gonna find out, find out
Just how good it is.

It's a cool kind-a love

It's like rain in the summertime comin' down
Yes it's a cool kind-a love
And cool love baby
That's what it's all about.

You don't have to say
You don't have to say a thing
It's just a feelin' that happens
And what that feelin' brings
Time ain't gonna change it
It ain't gonna take it away
It's gonna keep right on goin'
Every night and every day
Every night and every day.
(Repeat chorus)

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POP STAR

PAT BENATAR

Pat Benatar hasn't wasted any precious time in coming up with a blockbuster follow-up to her *Crimes Of Passion* lp. *Precious Time* is Benatar's third album on the Chrysalis label and after just three weeks on the Cash Box Top 100 lp chart it has skyrocketed to #1! The first single released from this lp, "Fire And Ice" is rapidly climbing all the charts and more hit singles will undoubtedly follow.

Precious Time makes a deliberately understated rock 'n' roll declaration. "It is much more of a reflective lp," states Benatar. "The pressure that was present on the second lp didn't exist this time. We were able to go back to what we wanted to do with our music. *Crimes Of Passion* was much more difficult. Pressure surrounded the project. We had created a winning formula with *In The Heat Of The Night* and we were expected to repeat it. With *Precious Time* we had time off since the last tour and went into the studio with seven tracks prepared. This time we only needed two more."

The album has just nine tracks, since "Precious Time" is six minutes long. It was one of three songs included on the album that was not written by the band. They chose it because of its brilliant lyrics. Benatar easily identified with the theme of privacy and spending time alone that runs throughout the title cut of the album. "I felt that way when stardom struck. I was obsessed

with privacy. I thought I'd love all the attention, but when confronted with it, I found it overpowering."

The band performs an electrifying rock 'n' roll version of the Beatles' "Helter Skelter," and the Raiders' "Just Like Me," a song the group performed on the last tour. "We chose it because we liked that musical period," says Benatar. "Fire And Ice" is a tempestuous track in which Benatar's voice starts out on fire and then turns cold. "Promises In The Dark," Benatar's favorite track, begins with a moody introduction and bursts into a dynamic rocker. Benatar said, "Neil and I wish we hadn't written it so that we could plug it." "Evil Genius" is highlighted by an arrangement embellished with horns and piano. "Neil is responsible for the ingenious arrangement," says Benatar.

Precious Time is very much a group effort with the entire band contributing to the tracks. Drummer Myron Grombacher co-wrote "Hard To Believe" with lead guitarist Neil Geraldo. Geraldo also co-produced the lp, along with Keith Olsen. Guitarist Scott Sheets wrote with Benatar on "Fire And Ice" and Geraldo and Benatar co-wrote "Promises In The Dark" and "Evil Genius." Geraldo also penned "It's A Tuff Life." Topping off this talented bunch is bassist Roger Capps.

As far as Benatar is concerned, her partnership with Geraldo is

instrumental in the band's ultimate overall success. "Together we make it happen. We work as a team on everything from lyrics and vocals to song selections."

Many of the tracks on *Precious Time* have been chosen for their live potential. Benatar's reflectively independent and assertive stage act evolved from being fed up with New York City grind and the agents. "Everyone told me I was a sweet kid with talent. Period. Being sweet doesn't pay the bills. I became defensive. That's how my stage presence emerged."

Benatar candidly admits that the vamp on stage is a fantasy. "The woman out front who sneers and struts is just a character. It's not me. I'm a real homebody," she says with a smile.

The real Pat Benatar was born in Brooklyn in 1953. She grew up in Long Island where she made the honor roll consistently in school and studied opera. "It was boring," she recalls, "but I learned how to sing rough without hurting my voice." After dropping out of her studies in health education at the State University of New York at Stonybrook, Pat moved to Richmond, Virginia where she worked at everything from a bank teller to a singing waitress ("I used to sing Liza Minnelli songs with the blue cheese dressing on my outfit," she recalls.)

In 1975 she returned to New York and was discovered when

she auditioned at Catch A Rising Star, a famous showcase for young talent. Club owner Rick Newman remembers the night: "It was about 2:45 in the morning. We had 30 performers and she was about #27. I was on the other side of the room drinking with some friends — then I suddenly heard this voice!" Newman booked Benatar again and again and eventually he became her manager.

After stunning the jaded Gotham City critics with her charms ("You can have Linda Ronstadt, Stevie Nicks, Grace Slick and the other queens of rock," wrote one dazed scribe, "I'll take Pat Benatar"), she landed a recording contract with Chrysalis.

Benatar hints at why she has such fresh impact: "I hardly ever

listen to the other female vocalists. It's British male rock singers I most admire — people like Robert Plant, Roger Daltrey, Lou Gramm. I try to be strong and masculine on stage like them, but somehow it comes out being very feminine." But not the delicate sort of femininity that dominates pop music today. Pat Benatar is here to rock and roll. "Low-key or laid-back I'm not. A lot of women singers today seem to be saying 'If you love me and hurt me, I'll die.' I say 'If you love me, then hurt me, I'll kick your ass.'"

It is this attitude and Benatar's ability to deliver any song she sings with any type of emotion she chooses that have drawn a legion of fans to her side. Her tough-but-feminine look fits with a voice that is capable of summoning compassion, anger,

sensuality, irony and of course, passion.

Tunes from *Crimes Of Passion*, such as "Hit Me With Your Best Shot" and "Treat Me Right" are both confident, romantic numbers that show Benatar has left the poor-poor-pitiful-me approach of yesterday's femme fatales far behind her in the dust of the '70s. From *Crimes Of Passion* alone Benatar had three hit singles, the two mentioned above and "You Better Run." The lp went triple platinum in the U.S. and established her once and for all as a major force in rock 'n' roll of the '80s.

Besides selling out concert tours all over the world, Benatar has also won over the majority of music critics across the country. The Detroit Free Press said that her voice was "full of raw power" and Time pronounced that she "sounds like all of (the girl groups) packed into one." One critic even gushed, "when the music begins, her transformation into the vampish, sensual bitch everyone wants to love and make love to is complete."

The rock 'n' roll scene of the '80s will ultimately belong to Pat Benatar. From her steamy debut album to *Precious Time* Benatar has let it be known that she is not merely another viable female singer, but is a major artist to be reckoned with by peers and programmers alike.

Since exploding into the music world, Benatar has won the coveted Grammy Award and was voted "Top New Female Vocalist" by Record World. Record World noted that "Benatar's voice has the power of Laura Nyro, the resonance of Linda Ronstadt and a three-octave range that is almost startling ... The lady has a definite affinity for good rock and roll." The Soho Weekly News had this reaction to Benatar's refreshing style: "She has a great voice and great looks, enormous taste in cover material, and a fine band. Best of all, she really can't be directly compared to any female singer I can think of."

Maybe this unique quality is what keeps the fans and the critics coming back for more. For whatever reason, life has suddenly become more active for Benatar and the band — and they've learned to follow their own advice: "Life's too short, don't waste precious time."



JESSIE'S GIRL

GOT (As recorded by Rick Springfield)

RICK SPRINGFIELD

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

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

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

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

Cause she's watchin' him with those eyes

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

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

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

Where can I find a woman like that.

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

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ARTHUR'S THEME (Best That You Can Do) (From "Arthur", an Orion Pictures release through Warner Bros.)

(As recorded by Christopher Cross)

BURT BACHARACH
CAROLE BAYER SAGER
CHRISTOPHER CROSS
PETER ALLEN

Once in your life you'll find her
Someone who turns your heart around
And next thing you know you're closin' down the town
Wake up and she's still with you
Even though you left her way across town
You're wonderin' to yourself
Hey what've I found.

When you get caught between the moon and New York
City
I know it's crazy but it's true

If you get caught between the moon and New York City
The best that you can do
The best that you can do is fall in love.

Arthur he does what he pleases
All of his life his master's toys
And deep in his heart
He's just, he's just a boy
Livin' his life one day at a time

He's showing himself a really good time
He's laughin' about the way they want him to be.

When you get caught between the moon and New York
City

I know it's crazy but it's true
If you get caught between the moon and New York City
The best that you can do
The best that you can do is fall in love.

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WHO'S CRYING NOW

GOT (As recorded by Journey)

STEVE PERRY
JONATHAN CAIN

It's been a mystery, and still they try to see
Why somethin' good can hurt so bad
Caught on a one-way street, the taste of bittersweet
Love will survive somehow, some way.

One love feeds the fire
One heart burns desire
I wonder, who's cryin' now
Two hearts born to run

Who'll be the lonely one
I wonder, who's cryin' now.

So many stormy nights, so many wrong or rights
Neither could change their headstrong ways
And in a lover's rage, they tore another page
The fightin' is worth the love they save.
(Repeat chorus)

Only so many tears you can cry
'Til the heartache is over
And now you can say your love
Will never die.

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FANTASY GIRL

(As recorded by .38 Special)

JEFF CARLISI
JIM PETERIK

Lately I'm learning that so many yearnings are never to
be
Childhood illusions are merely delusions of a girl that I
see
In my mind's eye I see clearly a vision of how it could be.

Me and my fantasy girl
Hold on to me
Be my fantasy girl
Don't set me free.

Now I've had my share but sometimes I swear that I've
had me enough
You end up in sorrow, broken tomorrows
Love can be tough
But my mind's eye sees a vision of true love and how it
should be.

Me and my fantasy girl
Hold on to me
Be my fantasy girl
Don't set me free
Be my fantasy.

Yeah yeah yeah
I see clearly a vision of how it could be yeah
Be my fantasy
Yeah yeah yeah
Yeah yeah
Be my fantasy girl
Hold on to me
You're my fantasy girl
Don't set me free
Be my fantasy girl
Hold on to me
You're my fantasy girl
Don't set me free yeah
Be my fantasy.

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STRAIGHT FROM THE HEART

(As recorded by The Allman Brothers Band)

DICKEY BETTS
JOHNNY COBB

You've heard ev'ry line before
My life's a revolving door
With no way out and no way in
You know just what's on my mind
Could you take a chance one more time
Maybe we could start all over again
Straight from the heart
Straight from the heart
Straight from the heart
Straight from the heart.

Your eyes can't tell a lie
I can see what you're feeling inside
Don't give up before we start

'Cause this time love is straight from the heart
Straight from the heart.

I know what they're telling you
I wish I could say that it's not true
Love is so hard to find
But I never took the time
I never let you in
Please let me try again
Straight from the heart.
(Repeat chorus)

I thought I knew about love
But I didn't know at all
Didn't take the time to see
Until I started to fall
Straight from the heart
Straight from the heart.

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TOUCH ME WHEN WE'RE DANCING

GOT (As recorded by The Carpenters)

TERRY SKINNER
J. L. WALLACE
KEN BELL

Play us a song we can slow dance on
We want to hold each other
Play us a groove so we hardly move
Just let our hearts beat together
Oh baby 'cause it feels so good
When we're close like this
Whisper in my ear and let me steal a kiss.

Come on and touch me when we're dancing
You know you've got that loving touch

Oh touch me when we're dancing
I want to feel you when I'm falling in love.

Tonight's the night and it feels so right
What my heart's saying to me
You're the one I've waited for so long
So let your love flow through me
Oh baby 'cause it feels so good
When we can be this close
You've got me up so high
I could fly coast to coast.

Come on and touch me when we're dancing
You know you've got that loving touch
Oh touch me when we're dancing
I want to feel you when I'm falling in love.

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GEMINI DREAM

(As recorded by The Moody Blues)

JUSTIN HAYWARD
JOHN LODGE

Long time no see
Short time for you and me
So fine so good
We're on the road like you knew we would
First night so long
A state of mind
What can go wrong
We're here
The time is right
To rock 'n' roll right through the n-n-night
Make it work out
Make it work
Make it work out
Make it work out
(For each other tonight)
Stage fright candlelight
You can't let go
Tonight's the night
Came back for you
Glad to see that you came too.
There's a place
A Gemini dream
There's no escaping from the love we have seen
So come with me
Turn night to day
You gonna wake up
You know you gonna wake up in a Gemini dream.
There's a place
A Gemini dream
There's no escaping from the love we have seen
So come with me
Turn night to day
You gonna wake up
You know you gonna wake up in a Gemini dream
Turned round to see where we've been and what we
believe in
Life, love
Take a chance
See it through
You'll be glad that you came too.
Long time no see
The lights go up for you and me
We're here
The time is right
To rock 'n' roll right through the n-n-night
Living it, believing it, wanting it
Make it work out
Make it work
Make it work out
Make it work out
(For each other tonight)
Long time no see
Short time for you and me
So fine, so far, so good
We're on the road like you knew we would.

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SAY YOU'LL BE MINE

(As recorded by Christopher Cross)

CHRISTOPHER CROSS

Say you'll be mine
Say you'll be mine until the sun shines
Say you'll be mine
And bring me the dream of a lifetime.

I just can't hide the truth no more
I've got to get my feet back down on the floor
I love you so
I need you so
I just don't think I can let you go.

It's you that keeps me feeling this way
I don't think I can take it even one more day
It don't seem right
That I should be alone tonight.

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THE KID IS HOT TONITE

(As recorded by Loverboy)

PAUL DEAN
BERNIE AUBIN

We just heard of a brand new way
And we hope it's here to stay
We'll have to wait and see
If it's half of what they say.

We heard he opened up a brand new door
Well you know that's what I'm lookin' for
We'll have to wait and see
If it makes you shout for more.

How do you like him so far
How do you like his show
How do you like the way he rocks
And the way he rolls
How do you like his image
How do you like his style
How do you like the way he looks
And the way he smiles.

The kid is hot tonite
Oh so hot tonite
But where will he be tomorrow.

And we just heard of a brand new fad
And they say it's gonna drive you mad
We'll have to wait and see
If it's the best you ever had.

And we just heard of a brand new wave
We heard it's headed for an early grave
We'll have to wait and see
If there's anything we can save.

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TIME

(As recorded by The Alan Parsons Project)

ERIC WOOLFSON
ALAN PARSONS

Time flowing like a river
Time beckoning me.

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

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

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

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

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STOP DRAGGIN' MY HEART AROUND

(As recorded by Stevie Nicks with Tom Petty & The
Heartbreakers)

T. PETTY
M. CAMPBELL

Baby you'll come knocking on my front door
Same old line you used to use before
I said ya ... well...
What am I supposed to do
I didn't know what I was getting into.

So you've had a little trouble in town
Now you're keeping some demon down
Stop draggin' my
Stop draggin' my
Stop draggin' my heart around.

It's hard to think about what you've wanted
It's hard to think about what you've lost
This doesn't have to be the big get even
This doesn't have to be anything at all.

I know you really want to tell me goodbye
I know you really want to be your own girl
Baby you could never look me in the eye
Yeah you buckle with the weight of the words.

Stop draggin' my
Stop draggin' my
Stop draggin' my heart around.

There's people running 'round loose in the world
Ain't got nothing better to do
Than make a meal of some bright eyed kid
You need someone looking after you.

I know you really want to tell me goodbye
I know you really want to be your own girl
Baby you could never look me in the eye
Yeah you buckle with the weight of the words.

Stop draggin' my
Stop draggin' my
Stop draggin' my heart around.

Stop draggin' my heart around.

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BETTE DAVIS EYES

(As recorded by Kim Carnes)

DONNA WEISS
JACKIE DE SHANNON

Her hair is Harlow gold
Her lips a sweet surprise
Her hands are never cold
She's got Bette Davis eyes
She'll turn her music on you
You won't have to think twice
She's pure as New York snow
She's got Bette Davis eyes.

And she'll tease you
She'll unease you
All the better just to please you
She's ferocious and she knows just what it takes
To make a pro blush
She's got Greta Garbo stand off sighs
She's got Bette Davis eyes.

She'll let you take her home
It whets her appetite
She'll lay you on her throne
She's got Bette Davis eyes
She'll take a tumble on you
Roll you like you were dice
Until you come up blue
She's got Bette Davis eyes.

She'll expose you
When she blows you
Off your feet with the crumbs that she throws you
She's precocious and she knows just what it takes
To make a pro blush
All the boys think she's a spy
She's got Bette Davis eyes.

She'll tease you
She'll unease you
Just to please you
She'll snow you
She knows you
She's got Bette Davis eyes.

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THE BREAKUP SONG (They Don't Write 'Em)

(As recorded by The Greg Kihn Band)

GREG KIHN
STEVE WRIGHT
GARY PHILLIPS

GOT
We had broken up for good
Just an hour before
Ah ah ah, ah ah ah ah, ah
Now I'm starin' at the bodies as they're dancin' 'cross
the floor
Ah ah ah, ah ah ah ah, ah
And then the band slowed the tempo
And the music took me down
Ah ah ah, ah ah ah ah, ah
It was the same old song with a melancholy sound
Ah ah ah, ah ah ah ah, ah.
They don't write 'em like that anymore
They just don't write 'em like that anymore.

We'd been livin' together for a million years
Ah ah ah, ah ah ah ah, ah
Now it feels so strange out in the atmospheres
Ah ah ah, ah ah ah ah, ah
And then the jukebox plays a song I used to know
Ah ah ah, ah ah ah ah, ah
And now I'm starin' at the bodies as they're dancin' so
slow
Ah ah ah, ah ah ah ah, ah.
They don't write 'em like that anymore
They just don't write 'em like that anymore.
Mm now I wind up starin' at an empty glass
Ah ah ah, ah ah ah ah, ah
'Cause it's so easy to say that you'll forget your past
Ah ah ah, ah ah ah ah, ah.
They don't write 'em like that anymore
No
They just don't write 'em like that anymore
They just don't
No they don't no no uh uh
They just don't write 'em like that anymore.

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THIS LITTLE GIRL

GOT
(As recorded by Gary U.S. Bonds)

BRUCE SPRINGSTEEN

Here she comes walkin' down the street
You know she's walkin' just like she's walkin' to come
and see me
Oh she's so young and she's so fine.
I know what's on your mind
Know what you want to do
But if you mess with her
I'm gonna mess with you
You better watch your step
You better stay in line.
This little girl is mine
Oh this little girl is mine
Oh this little girl
This little girl
This little girl is mine.

Well if the world was mine to do with what I want to do
sir
Well I'd wrap it up in a bow
And give it all to her yeah
And all my love
All of the time.

You know I'd hold her tight
I'd never let her go
And late at night
You know I'd love her so
Yeah I'd treat her right
So she'd never mind.
This little girl is mine
Oh this little girl is mine
Oh this little girl
This little girl
This little girl is mine, mine, mine, mine.

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

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

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

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

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

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

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

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

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TIME OUT OF MIND

(As recorded by Steely Dan)

WALTER BECKER
DONALD FAGEN

Son you better be ready for love
On this glory day
This is your chance to believe
What I've got to say.

Keep your eyes on the sky
Put a dollar in the kitty
Don't the moon look pretty.

Tonight when I chase the dragon
The water may change to cherry wine
And the silver will turn to gold
Time out of mind.

I am holding the mystical stone
It's direct from Lasa

Where people are rolling in the snow
Far from the world we know.

Children we have it right here
It's the light in my eyes
It's perfection and grace
It's the smile on my face.

Tonight when I chase the dragon
The water may change to cherry wine
And the silver will turn to gold
Time out of mind.

Children we have it right here
It's the light in my eyes
It's perfection and grace
It's the smile on my face.

Tonight when I chase the dragon
The water may change to cherry wine
And the silver will turn to gold
Time out of mind.

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ANOTHER TICKET

(As recorded by Eric Clapton and His Band)

ERIC CLAPTON

Why can't it stay like this forever
Why does it always have to change
Ev'ry time you think you've paid the price
Seems like you've always got to pay it twice
Ev'ry time you think you're near the end
You turn around and find another ticket.
Oh my love time is running out
Oh my love time is running out.

Why must we wait until tomorrow
When we already know the score
Ev'ry time you think you've paid the price
Seems you've always got to pay it twice
Ev'ry time you think you've got it made
Seems you're only lying in the shade.
Ev'ry time you think you've run the course
Seems you've got to ride another horse
Ev'ry time you think you're near the end
You turn around and find another ticket.

Oh my love time is running out
Oh my love time is running out.
Ev'ry time you think you've paid the price
Seems you've always got to pay it twice
Ev'ry time you think you've got it made
Seems you're only lying in the shade
Ev'ry time you think you've run the course
Seems you've got to ride another horse
Ev'ry time you think you're near the end
You turn around and find another ticket.

And oh my love time is running out
Oh my love time is running out
Oh my love time is running out.

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A MODERN GIRL

(As recorded by Sheena Easton)

BUGATTI
MUSKER

He yawns and says hello
Turns on the breakfast show
She fixes coffee while he takes a shower
Hey that was great he says
Wish we could stay in bed
But I got to be at work in less than an hour
She manages a smile as he walks out the door
She's a modern girl who's been through this movie before.

She don't build her world round no single man
But she's getting by doin' what she can
She is free to be what she wants to be
All she wants to be is a modern girl
Na na na na na na na na
Na na na na na na na na
It looks like rain again
She takes the train again
She's on her way again through London town
And she eats a tangerine flicks through a magazine
Until it's time to leave her dreams on the underground
She walks to the office like ev'ryone else
An independent lady taking care of herself.
(Repeat chorus)

She's been dreamin' 'bout him all day long
And as soon as she gets home
It's him on the telephone
He asks her to dinner
She says I'm not free tonight
I'm gonna stay at home and watch my T.V.
(Repeat chorus)

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HOLD ON LOOSELY

(As recorded by .38 Special)

DON BARNES
JEFF CARLISI
JIM PETERIK

You see it all around you
Good lovin' gone bad
And you believe it's too late
When you realize what you had.
And my mind goes back to a girl that I left some years
ago
Who told me
Just hold on loosely
But don't let go
If you cling too tightly
You're gonna lose control
Your baby needs someone to believe in
And a whole lot of space to breathe in.

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

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

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THE WAITING

GOT (As recorded by Tom Petty and The Heartbreakers)

TOM PETTY

Oh baby don't it feel like heaven right now
Don't it feel like something from a dream
Yeah I've never know nothin' quite like this
Don't it feel like tonight might never be again
Baby we know better than to try and pretend
Honey no one could-a ever told me 'bout this
I said yeah yeah yeah.
The waiting is the hardest part
Every day you see one more card
You take it on faith
You take it to the heart
The waiting is the hardest part.
Well yeah I might have chased a couple women around
All it ever got me was down
Yeah then there were those that made me feel good
But never as good as I feel right now
Baby you're the only one that's ever known how
To make me wanna live like I wanna live now
I said yeah yeah yeah.
The waiting is the hardest part
Every day you get one more yard
You take it on faith
You take it to the heart
The waiting is the hardest part.
Oh don't let it kill you baby
Don't let it get to you
Don't let it kill you baby
Don't let it get to you
I'll be your bleedin' heart
I'll be your cryin' fool
Don't let this go too far
Don't let it get to you.
Yeah yeah yeah yeah
The waiting is the hardest part
Every day you get one more yard
You take it on faith
You take it to the heart
The waiting is the hardest part
Yeah the waiting is the hardest part.

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LIVING INSIDE MYSELF

GOT (As recorded by Gino Vannelli)

GINO VANNELLI

In my life I've felt so self assured
But suddenly it's all changed
She's a cloud that hangs above my world
And I find myself wandering in the rain
And now I can't go on.
I am lost
Living inside myself
Living inside this shell
Living outside your love
I am lost
Somewhere inside my own dreams
Afraid of what life really means
Living without your love.
I need her guiding light
To shine on my darkest days
I was young and time was on my side
But like a fool I let it slip away
And now those days are gone.
I am lost
Living inside myself
Living inside this shell
Living outside your love
I am lost
Somewhere inside my own dreams
Afraid of what life really means
Living without your love.
In my life I've felt so self assured
But oh how the seasons change
And now I'm not that strong.
I am lost
Living inside myself
Living inside this hell
Living outside your love
I am lost
Somewhere inside my own dreams
Afraid of what life really means
Living without your love.

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SOMEBODY SPECIAL

(As recorded by Rod Stewart)

ROD STEWART
STEVE HARLEY
PHIL CHEN
GARY GRAINGER
JIM CREGAN
KEVIN SAVIGAR

How can you say life's getting you down
Get yourself out

Go along with the crowd
You're all dressed up got nowhere to go
You feel left out 'cause nobody showed
(Listen babe)

And when you think you're the only one
Who can't find love in this world
Tell yourself there's another one
Who's waiting for you somewhere.

Somebody special is thinking of you
Somebody special is dreaming of you
Somebody special is longing for you
Somebody special, special.

Magazine dreams are easy stuff
But heaven knows they ain't good enough

Picture yourself from reel to reel
And get your hands on that driving wheel
When it's hard to satisfy
A simple, simple fantasy
Somebody somewhere is on your side
Waiting for you crying.

Somebody special is looking for you
Somebody special is searching for you
Somebody special is waiting for you
Somebody special
Somebody special.

Maybe your heart's tormenting you
Why should it have any reason
To wipe off that negativity
Put on some positivity
And when you think you're the only one
Who can't find love in this world
Tell yourself there's another one
Who's waiting for you somewhere, somewhere.

Somebody special is dreaming of you
Somebody special is looking for you
Somebody special is waiting for you
Somebody special
Somebody special.

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ARC OF A DIVER

(As recorded by Steve Winwood)

STEVE WINWOOD
VIV STANSHALL

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

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

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

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

Because with you I'm stronger.

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

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

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

But jealous night and all her secret chords
I must be deaf on the telephone
I need my love to translate.

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

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SOUL SECTION

SOMETHING TO REMEMBER

(As recorded by Dynasty)

GENE DOZIER
NIDRA BEARD
LINDA CARRIERE

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

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

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

Just a little something
To remember
Said I'm giving you
Something to remember.
Sounds like we're breaking up
But sugar we've just begun
And you can bet that I'll put love on your mind
'Cause I believe in layin' it on the line.

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

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

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

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

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WHAT ARE YOU GONNA DO WITH IT

(As recorded by Betty Wright)

STEVIE WONDER
BETTY WRIGHT

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

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

I wanna trust you above any man
But it appears to me you just wanna take the best of my love
Now you're a fine man and I'm sure you're in demand
But being hurt again is all that I can think of
I've been let down before
My heart's down on the floor
So before I give anymore
Just tell me.
(Repeat chorus)

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

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

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SLOW HAND

(As recorded by The Pointer Sisters)

GO
MICHAEL CLARK
JOHN BETTIS

As the midnight moon was driftin' through
The lazy sway of the trees
I saw the look in your eyes lookin' into mine
Seelin' what you wanted to see
Darlin' don't say a word
'Cause I already heard what your body's sayin' to mine
I'm tired of fast moves
I've got a slow groove on my mind
I wanna man with a slow hand
I wanna lover with an easy touch
I want somebody who will spend some time
Not come and go in a heated rush
I want somebody who will understand
When it comes to love
I wanna slow hand.

On the shadowed ground with no one around
And a blanket of stars in our eyes
We are drifting free
Like two lost leaves on the crazy wind of the night
Darlin' don't say a word
'Cause I already heard what your body's sayin' to mine
If I want it all night

A WOMAN NEEDS LOVE

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

GO
RAY PARKER, JR.

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

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

When her eyes are begging for affection
Don't put her off
Don't make her wait
Don't try to give her that worn out excuse
About being tired and workin' late
I tell ya
One day you'll come home
Early from work
Open up the door and get your feelings hurt.

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

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Please say it's all right

We've got the time

'Cause I got a man with a slow hand
I got a lover with an easy touch
I've got somebody who will spend some time
Not come and go in a heated rush
I've found somebody who will understand
When it comes to love
I wanna slow hand.

If I want it all night

Please say it's all right

It's not a fast move

But a slow groove on my mind.

'Cause I got a man with a slow hand
I got a lover with an easy touch
I've got somebody who will spend some time
Not come and go in a heated rush
I've found somebody who will understand
When it comes to love
I wanna slow hand.

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ENDLESS LOVE

(Theme From The Motion Picture
Soundtrack)

GO

(As recorded by Diana Ross and Lionel Richie)

LIONEL RICHIE

My love there's only you in my life
The only thing that's right
My first love you're ev'ry breath that I take
You're ev'ry step I make
And I, I want to share all my love with you
No one else will do
Your eyes tell me how much you care
Oh yes you will always be my endless love.

Two hearts, two hearts that beat as one
Our lives have just begun
Forever I hold you close in my arms
I can't resist your charms
And love I'd be a fool for you
I'm sure you know I don't mind
'Cause you, you mean the world to me
I know, I know I found in you my endless love.

Oh and I, I want to share all my love with you
No one else will do
And yes you'll be the only one
Oh no I can't deny this love I have inside
And I'll give it all to you my love
My endless love.

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SOUL STAR

GROVER WASHINGTON, JR.

Grover Washington, Jr. may have one of the most recognizable, stylish and satisfying sounds in contemporary music, but his success is based on far more than fashion consciousness. His music reflects a personal history rich with the study and practice of a wide variety of musical forms, a combination of integrity and hard work enhanced by a considerable talent.

Born in Buffalo, New York, December 12, 1943, Washington had (and has) a musical family. "My mother always sang in church choirs," he recalls, "and my father, who today is only 56, has always played saxophone. We came out of the ghetto, but despite that fact, and despite Buffalo's cold winter climate, the city had a warm, creative atmosphere as far as I was concerned.

"My father bought me a saxophone when I was ten years old. After I started playing, I'd sneak into clubs and see guys like Jack McDuff, Harold Vick and Charles Lloyd. My professional life began at the age of 12. I played a lot of r&b when I was with a singing group, and I also played with a blues band — even funkier than the blues, we called it 'gut-bucket.' We played in every key every night. It was a perfect training ground. I'd play in a club until three o'clock in the morning, then be at school at a quarter to eight. I'd play classical music during the day.

"In the afternoon, I'd stay outdoors as long as I could," Washington continues. "I'd play basketball all afternoon, get my clothes dirty, maybe tear my pants, and did I get my ass beat! I was always into anything that involved movement, whether it was riding a bike, playing marbles, handball, whatever." Now, Washington runs with his huskle every morning and during basketball season, he works out with

the Philadelphia 76ers — he and Julius Erving are close friends. Last year, Washington played the national anthem at 20 home games, and the 76ers were victorious in 17 of them.

Washington's first musical love was jazz. "I still listen to the classics — Coleman Hawkins, Ben Webster, Don Byas, Lester Young, Charlie Parker, John Coltrane. Those are the masters and they'll always be relevant, have something to say. What I strive for in my own music is to always tell a story, to portray my inner feelings."

His down-to-earth attitude is reflected by the fact that he still practices daily to perfect the fundamentals of his craft. And since early 1980 he's been absorbed in study, having enrolled in a Temple University program through which he'll earn a composition doctorate after five years.

To listen as Washington describes his early training, one might guess he'd make an excellent teacher in the future, if he so chose: "To play correctly, I had to have the right posture and play long tones for hours without even moving my fingers. I had to get my body into the right habits, not just pushing the air out, but trying to put shadings and colorings on each note. Then I worked the scales up and down, inside out, working them every which way in order to be heard distinctly, no matter how fast or slow. The main thing," he emphasizes, "is not to play a tune just to be playing it, but to be really saying something."

When he was 16, Grover left Buffalo to play with a group called The Four Clefs. He traveled a great deal, but was based in Ohio. A few years later, he was drafted into the Army. He spent two years based at Fort Dix, New Jersey, playing saxophone with the Army

band. "I did a little moonlighting in New York and Philadelphia," he says, "playing all kinds of music. I got friendly with Billy Cobham and got to know a lot of important New York musicians."

After the Army, Washington settled in Philadelphia, married and worked a few gigs in addition to his regular job with a record wholesaler. Then, he was hired to fill a vacancy in the band led by organist Charles Earland, and cut the *Living Black* lp with the band. Washington's reputation grew after a few more albums as a sideman, and then he cut the *Breakout* lp with Johnny Hammond. That album became a best-seller and established Washington as a major new voice on the saxophone.

Creed Taylor, Hammond's producer, was so impressed by Washington that he offered the young saxist a contract to record as a group leader. Washington's first solo lp, *Inner City Blues*, was successful enough to allow him to put together his own band and hit the road. He was 25 years old.

Washington's energy, soulfulness and sophistication combined to make him one of the few instrumentalists whose sound defined the mood of the '70s. His next three albums — *All The King's Horses*, *Soul Box* and especially *Mr. Magic* (which sold in the neighborhood of a million copies) — enabled him to make the transition from the club circuit to headlining concert halls.

Before signing with E/A and recording *Paradise* (March '79) and his latest, *Winelight* (November '80), Washington recorded eight albums for CTI as a leader and worked on selected sessions with musicians including Bob James, Randy Weston, Eric Gale, Ralph McDonald and Dave Grusin. His own albums have charted a consistently evolutionary course as a player, composer,



Don Hunstein

producer, and (though much of his modest lifestyle downplays it) a star.

Washington still likes to talk more about what he'd like to do than what he's accomplished. "I began studying at Temple in January, 1980. I haven't retired from performing — I still plan to play at special events — but I want to take some time out to get some more things under my fingers. I'm going to classes, doing about three hours of homework a day and still practicing as much as before. There are many composers I've been listening to — Schoenberg, Prokofiev and

Hindemith. I'm a big fan of his because he combines all the forms of music — the established, the contemporary, the abstract, different time signatures to create different moods and tonal colors.

"Studying can be tedious, with all the hours of poring through page after page of exercises. It requires patience and discipline, but I know it'll be worth it.

"I've formed a production company, which is going to stay small so I can give each artist or group I work with the time and effort they deserve. My first production project will be with a Philadelphia

trio called Pieces Of A Dream. They're really on target, doing straight-ahead jazz, good rock, ballads with good vocals, you name it. We start working together in Philadelphia in December. The group's members are about 17 years old, and they should be heard now, not after they get out of college. They're doin' it!

"Ultimately," Washington concludes, "I'd like to be able to write a serious score for a motion picture and be able to use all aspects of music, not just the jazz and blues and pop idioms. I don't want to limit myself in any way."

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

(As recorded by Carl Carlton)

LEON HAYWOOD

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

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

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

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

Look at her

Looks like she's poured into the clothes she wears
The essence of beauty oo such lovely hair
She's foxy, classy, oh sexy, sassy
She's heavenly
A treat for the eye to see.
She's built oh she's stacked
Got all the curves a man likes
She's built oh she's stacked
Got all the curves a man likes.
Oh wee she's a bad mama jama
Just as fine as she can be
She's a bad mama jama
Just as fine as she can be
Ya ho la la la la
La la la la la la la
Ya ho.

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YOUNG LOVE

(As recorded by Teena Marie)

TEENA MARIE BROCKERT

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

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

I remember promises
The way I'd feel when we'd caress

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

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

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THAT OLD SONG

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

RAY PARKER, JR.

A good song and a love affair
Go hand and hand together
When you think you've gotten over one
The other holds on to you forever
I've tried hard to forget ever lovin' you
But just when I convinced myself it's over with
Then I hear that old song
That they used to play on the radio
Just about everyday
And whenever I hear it
All I can do is reminisce about lovin' you.
That old song that they still play
Keeps me longing for the good old days

The lyrics and the melody reminding me
How in love we used to be
Think of you and me everytime I hear that song
I recall the good times
When I hear that song that song
Making me realize that I want you back
Everytime I hear that song that they used to play.

I shouldn't be telling you this
I know that I'm out of place
But when I love another woman
I can still see your face
Maybe this is a sign for us
To try and get back together
You can't imagine what those memories do to me
Everytime I hear that song that they used to play.

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NEXT TIME YOU'LL KNOW

(As recorded by Sister Sledge)

NARADA MICHAEL WALDEN
ALLEE WILLIS

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

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

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

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SHOESTRINGS

(As recorded by Ray, Goodman & Brown)

HARRY RAY
AL GOODMAN
WILLIAM BROWN
L. WALTER

So this is it this is how it ends
Maybe I'll see you somewhere down the line
Let's just forget I have no regrets
We all make mistakes from time to time.

Oh but the next time
If there's a next time
We're gonna make sure shoestrings are tied
So we won't trip and fall down the road to romance.

Go first class the next time we fly
And I won't step on your toes
The next time we dance.

I think about the times we had
But our love just can't survive on memories
So before the lies constructed alibis
Let's leave with a friendly kiss goodbye.

So that the next time
If there's a next time
We're gonna make sure shoestrings are tied
So we won't trip and fall down the road to romance.

Go first class the next time we fly
And I won't step on your toes the next time we dance.

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YOUR LOVE IS ON THE ONE

(As recorded by Lakeside)

STEPHEN SHOCKLEY
FRED ALEXANDER

Maybe first but never last
There you sit
(Hey pretty woman)
In the highest class.

Right up front never behind
Girl you're right on time
(Hey pretty woman)
And the bottom line is.

Your love can't be contested
You've got the best of love
Hey you got the best
Talkin' 'bout your love
Can't be contested
You got the best of love.

I believe you know
Where I'm comin' from
You know everything to do girl
To keep me lovin' you baby
You know where I'm comin' from pretty baby
Your love is on the one.

You start my every day
Girl you light my way
(You are my sunshine)
Burning all the time.
My first star in the night
Always shining bright
(Even the night time)
You light up my life with your love.

I must confess that
I have been blessed with you
Of all the rest I have found the best in you
I'm such a lucky man baby.

And I'm quite sure
You know where I'm coming from
It ain't hard to understand
Why your love is in demand
You know where I'm comin' from
Your love is on the one.

Baby lovin' you is fun
It's on the one
I believe you know
Where I'm comin' from
You know everything to do
To keep me lovin' you baby
Your love is on the one.

You're the one
You are the first thought that I think each day
You're the one
Only you can make me feel this way
You're the one
You are the sunshine that lights my way
You're the one
As I go on from day to day
You're the one baby.

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WE'RE IN THIS LOVE TOGETHER

(As recorded by Al Jarreau)

ROGER MURRAH
KEITH STEGALL

It's like a diamond ring
It's a precious thing
And we never want to lose it
It's like a favorite song
That we love to sing
Every time we hear the music.
We're in this love together
We got the kind that'll last forever

We're in this love together
And like berries on the vine
It gets sweeter all the time.
It's like a rainy night
And candlelight
Ooo it's so romantic
We got the whole thing
Working out so right
Just the way we planned it.
(Repeat chorus)

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SOME CHANGES ARE FOR GOOD

(As recorded by Dionne Warwick)

CAROLE BAYER SAGER
MICHAEL MASSER

Didn't you ever want to climb
The highest mountain you could find
Didn't you ever want to do it all
Didn't you ever want to do it all
Long ago I heard a voice
Tellin' me I had no choice
Take a chance 'cause even if you fall
At least you know you tried to do it all.

Some changes are for good
And this I know for sure
Some things in life are meant to be
Some changes set you free
And free means I can fly
And sometimes say goodbye
I wouldn't hold on if I could
Some changes are for good.

Didn't you ever want to feel
Just the part of life that's real
After all we're dealing with the truth here
Isn't it the truth we're goin' for
If somewhere along the line
Your dreams are lyin' close to mine
Maybe you and I could have it all
Maybe you and I could have it all.

Some changes are for good
And this I know for sure
Some things in life are meant to be
Some changes set you free
And free means I can fly
And sometimes say goodbye
I wouldn't hold on if I could
Some changes are for good
Some changes are for good.

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LADY'S WILD

(As recorded by Con Funk Shun)

MICHAEL V. COOPER
FELTON PILATE
GARRY JACKSON

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

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

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

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

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

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

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

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TAKE IT TO THE TOP

(As recorded by *Kool & The Gang*)

RONALD BELL
KOOL & THE GANG

Climbing, climbing, climbing
Keep moving up
Don't you ever stop
Whatever it is
Take it to the top
Keep moving up
Don't you ever stop
Whatever it is
Take it to the top.

The world's out there waiting
And it's yours for the taking
So come on
Get up
It's time to go.

Stop hesitating and anticipating
To the top
That's your mark
Get ready, set, go
So let's go
Take it to the top
Don't stop
(Cause we'll be moving)
You can make it to the top
Don't stop
(We'll be grooving)
We're gonna reach that higher ground
Take it on up
Take it on up a little higher
Take it on up
Take it on up

We will climb together
Take it on up
Take it on up
To your highest dreams
Take it on up
Take it on up
So let's go to the top
Climbing, climbing, climbing
Keep moving up.

You can do what you want to
In your heart it will come true
If you reach for the stars
You can go far.
(Repeat chorus)

I can feel it in my bones
So come on along
Take it on up
Take it on up a little higher
Take it on up
Take it on up
We will climb together
Take it on up
Take it on up
To your highest dreams
Take it on up
Take it on up
So let's go to the top
Climbing, climbing, climbing
Let's go
Take it to the top
Don't stop
(Cause we'll be moving)
You can make it to the top
Don't stop
(We'll be grooving).

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YOU LIKE ME DON'T YOU

(As recorded by *Jermaine Jackson*)

JERMAINE JACKSON

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

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

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

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

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

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SOUL STAR

Quincy Jones

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

To put the background as briefly as possible, he was born in 1933 in Chicago and was raised in Seattle. There, by the age of fourteen, the band that he had formed with his sixteen-year-old buddy Ray Charles was dominating the local circuit. He absorbed music every way he could: babysitting for a conductor so he could study his charts ... hanging out at stage doors where he'd get in by talking some player into letting him carry his axe. By the age of fifteen he was ready to hit the road with Lionel Hampton, who had accepted one of his arrangements. That plan was foiled by an irate Mrs. Hampton who threw him from the bus and sent him packing back to school. Consequently, he ended up on scholarship at the Berklee College of Music in Boston.

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

and the greats of the era became Quincy's classroom and teachers.

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

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

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

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

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

When the energy and opportunities for this nerve-bending exercise finally evaporated, Quincy, who was seriously in debt as a result of the tour, returned to New York and the world of records — this time as Vice-President in charge of A&R at the Mercury label. The financial misadventures of the dubiously

named "Free And Eâsy" tour provided Quincy with the motivation to develop his legal and financial chops to match his musical ability. At Mercury he became a student of the business side of "the business," and travelled some 250,000 miles per year in a largely administrative capacity. Always the chameleon, he still found the time to record a series of albums unparalleled in their time for big band creativity. Included in the series are the Grammy nominated albums *Big Band Bossa Nova*, *Hip Hits*, and *Quincy Jones Explores The Music Of Henry Mancini*, as well as Ray Charles' *Gentus + Soul =*

My Party." Concurrent with all of this was his recording of some of the most highly regarded jazz albums in the industry. With a special release from his contract at Mercury, he recorded the ABC/Impulse series of three albums including, *Go West Young Man*, *This Is How I Feel About Jazz*, and *Quintessence*, winner of two Grammy nominations. The latter two of these albums were touted by famed jazz critic Leonard Feather as "pinnacle albums in the development of new directions in jazz."

During the closing years of his tenure as the first black vice-president at a major label, Quincy

Blood," "The Eyes Of Love," "For Love Of Ivy," and "The Wiz," were nominated for the Oscar. Also, the soundtracks to "Golden Boy," "In The Heat Of The Night," "Mackenna's Gold," and "The Lost Man" were recipients of Grammy nominations. Quincy spent the years 1963 to 1969 immersed exclusively in scoring, but ultimately it was impossible for him to ignore the other outlets for his talent. In 1969 he signed as an artist to A&M Records.

Quincy went to A&M with a career total of fifteen Grammy nominations and one Grammy to his credit. Since then his work has brought in fifty-one nomina-



Eubay Holland

Jazz, his own *Birth Of A Band* and the classic, *Newport 1961*. He produced and arranged the renowned series of Frank Sinatra albums that includes *Live At The Sands In Las Vegas* with Count Basie. Also with Basie he cut the Grammy-winning "I Can't Stop Loving You." Quincy dispelled any notions that his ears were only for jazz or be-bop when he found a demo on a young lady named Leslie Gore and cut "It's

began his move into another territory formerly closed to blacks — the world of film scores. His love for film had been nurtured since the childhood days he spent in theatres with his eyes closed, identifying composers by their styles. He scored his first film, Sidney Lumet's "The Pawnbroker," in 1963 and went on to score a total of thirty-three major motion pictures. His scores for four of those films, "In Cold

tions and six awards. His first three albums at A&M, *Walking In Space*, *Gula Matari*, and *Smackwater Jack*, brought in four of those nominations and two Grammys. The second Grammy, which he won in 1971 for *Smackwater Jack*, was especially significant in that, being awarded for best pop instrumental performance, it foreshadowed the future evolvement of Quincy's music. More and more, his music

embraced elements of the pop mainstream and, by 1974, the album *Body Heat* demonstrated that the crossroads had in fact been met and crossed. The huge orchestral arrangements, once Quincy's trademark, were replaced by a funky, driving rhythm section, searing synthesizers, and guitars.

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

His next release, *Mellow Madness* (1975), continued in the pattern that *Body Heat* had established and also served to introduce two hitherto unknown musicians that proved to be an overnight sensation ... The Brothers Johnson. Quincy cut *Look Out For #1* with The Brothers in 1976. The album went platinum with astonishing speed and began a series of platinum productions to Quincy's credit that remains unbroken at eight straight. There were the three subsequent Brothers Johnson albums, all million or million-plus sellers, and then his own *Sounds ... And Stuff Like That*. 1979 saw the release of his phenomenally successful production of Michael Jackson's *Off The Wall* for Epic Records. That album is in its seventy-fifth week on the charts at this writing and has sold over seven million worldwide. The Rufus and Chaka album, *Masterjam* for MCA brought the count to seven platinum straight. Q's productions were by now so dominant on the nation's airways and enjoyed such mass appeal that he was able in 1980 to form his own label, Qwest Records. He cut George Benson's *Give Me The Night* as Qwest's debut. That album took his platinum streak to eight and brought in eight Grammy nominations, including his third as "Producer of the Year." In the eleven years since signing with A&M, Quincy's work, either as an artist or producer, has sold over thirty-five million records.

That count, of course, does not include *The Dude*, Quincy's present and final album for A&M. *The Dude* offers a tuneful potpourri that will entice a variety of musical palates. The pre-release single, "Al No Corrida," features the vocals of Charles May and "Dune." Its infectious rhythm and unforgettable hookline have made it the Chartmaker Of The Week at each of the trades. Stevie Wonder contributed another driving up tempo tune, "Betcha"

the *Off The Wall* album, contributed three more songs on the album, all of which feature Patti Austin on vocals. "Something Special," "Turn On The Action," and the irresistibly chant-like "Razzamatazz" show the remarkable talent and range of this very gifted writer. Two ballads are performed by a singer of awesome ability, James Ingram: they are the almost overwhelming "Just Once" and the sweetly seductive "One Hundred Ways." Rounding



Wouldn't Hurt Me," featuring the sweeping vocals of the incomparable Patti Austin. The title song, "The Dude," was written by Quincy Rod Temperton, and Patti Austin. It is a riotously colorful and humorous rap tune with driving rhythms and contagious melody lines that back up a narrative offering a veritable aural picture of life in "The Community." Rod Temperton, Quincy's studio side-kick since

out the album is an instrumental by Brazilian writers Ivan Lins and Vitor Martins, which features an extraordinarily sensual and serene harmonica lead by the legendary "Toots" Thielemans.

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

CRYIN' MY HEART OUT FOR YOU

(As recorded by Diana Ross)

MICHAEL MASSER
ALLEE WILLIS

Every time you come too close
I just run away
I need you so much
And that's so hard to say
There is me and there is you
And I get confused
And sooner or later I know that I'll have to say
You know it's true.

I'm cryin' my heart out for you
What can I do
I'm losin' myself over you
Over and over again
I'm cryin' my heart out for you
No one in love likes to lose
But how do you live with a broken heart.

And I can't honestly say
I want to be on my own
Back to a bare existence
When I was all alone
I know you're not askin' me
To just live for you
But it's always how I've loved
And all I know how to do
You know it's true.

I'm cryin' my heart out for you
What can I do
I'm losin' myself over you
Over and over again
I'm cryin' my heart out for you
No one in love likes to lose
But how do you live with a broken heart.

Once again I'm fallin' in love
Like a fool I'm fallin' in love
And I don't know what I'm doin'
Once again it's somebody else that I need
I'm losin' myself and I'm scared of what I'm feelin'
It's true I'm cryin' my heart out for you
What can I do
I'm losin' myself over you
Over and over again
I'm cryin' my heart out for you
No one in love likes to lose.

Once again I'm fallin' in love
Like a fool I'm fallin' in love
And I don't know what I'm doin'
Once again it's somebody else that I need
I'm losin' myself and I'm scared of what I'm feelin' about
you
I'm cryin' my heart out for you
What can I do
I'm losin' myself over you
Over and over again
I'm cryin' my heart out for you
What can I do.

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I AIN'T GONNA STAND FOR IT

(As recorded by Stevie Wonder)

STEVIE WONDER

Don't wanna believe what they're tellin' me
That somebody's been pickin' in my cherry tree
Don't wanna mistrust nobody by mistake
But I hear tell someone's been diggin' round in my cake.

And I ain't gonna stand for it baby
And I ain't gonna stand for it baby
And I ain't gonna stand for it baby nah
And I ain't gonna stand for it baby
And I ain't gonna stand for it baby
I ain't gonna stand for it baby nah nah.
Don't wanna believe what somebody said
But somebody said somebody's shoes was under my bed
Don't wanna cause nobody no bodily harm
But somebody's been rubbin' on my good luck charm.

And I ain't gonna stand for it baby
And I ain't gonna stand for it baby
And I ain't gonna stand for it baby nah
And I ain't gonna stand for it baby
And I ain't gonna stand for it baby
I ain't gonna stand for it baby nah nah
Oh my my my my my my
Oh my my my my my my
Oh my my my my my my
Oh my my my my my my.

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THE REAL THING

(As recorded by The Brothers Johnson)

GEORGE JOHNSON
LOUIS JOHNSON

So glad we got a good thing
You know you make my heart sing
You are the real thing
You make me make my heart sing.
I've longed to have this chance with you
I feel romance
It's all for love
And I want it bad
Seeing you
It's just a turn on
And loving you
I want to hold on
There's a feeling in my heart
That just won't let you go
Ya ya ya ya ya ah
I'll hold on
I'll keep on
I'm holding on
I'll hold on
I'll keep on
I'm holding on
I'll hold on
I'll keep on
I'll hold on.

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GIVE IT TO ME BABY

(As recorded by Rick James)

RICK JAMES

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

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

I'll make you holler you've had enough

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

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

Give me that stuff that funk that sweet that funky stuff

Give it to me

Give me that stuff that funk that sweet that funky stuff

Give it to me

Give it to me

Give it to me

Give it to me

Give me that stuff

That sweet funky stuff.

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

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

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LATELY

(As recorded by Stevie Wonder)

STEVIE WONDER

Lately I have had the strangest feeling
With no vivid reason here to find
Yet the tho't of losing you's been hanging round my
mind

Far more frequently you're wearing perfume
With you say no special place to go
But when I ask will you be coming back soon
You don't know never know.

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

Lately I've been staring in the mirror
Very slowly picking me apart
Trying to tell myself I have no reason
With your heart

Just the other night while you were sleeping
I vaguely heard you whisper someone's name
But when I ask you of the thoughts you're keeping
You just say nothing's changed.

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

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WHEN 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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WHATCHA' GONNA DO FOR ME

(As recorded by Chaka Khan)

HAMISH STUART
NED DOHENY

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

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

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

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675 JUST ONCE

(As recorded by Quincy Jones with James Ingram)

CYNTHIA WEIL

I did my best, but I guess my best wasn't good enough,
'Cause here we are back where we were before
Seems nothing ever changes
We're back to being strangers,
Wondering if we ought to stay,
Or head on out the door.
Just once, can't we figure out what we keep doin'
wrong?
Why we never last for very long
What are we doin' wrong?
Just once, can't we find a way to fin'ly make it right?
To make the magic last for more than just one night
If we could just get to it,
I know we could break thru' it.
I gave my all, but I think my all may have been too much,
'Cause Lord knows, we're not getting anywhere
It seems we're always blowin'
Whatever we've got goin'
And it seems at times, with all we've got,
We haven't got a prayer.

Just once, can't we figure out what we keep doin'
wrong?

Why the good times never last for long,
Where are we going wrong?
Just once, can't we find a way to fin'ly make it right?
To make the magic last for more than just one night
I know we could break thru' it,
If we could just get to it.

Just once, I want to understand why it always comes
back to goodbye
Why can't we get ourselves in hand
And admit to one another we're no good without each
other,
Take the best and make it better,
Find a way to stay together?

Just once, can't we find a way to fin'ly make it right?
Oh, to make the magic last for more than just one night
I know we could break thru' it,
If we could just get to it just once
Woh, we can get to it just once.

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JUST BE MY LADY

(As recorded by Larry Graham)

LARRY GRAHAM

Just be my lady
Everything will be alright
Just be my lady
I love you every day and night
Just be my lady
I promise you that everything will be alright
Just be my lady
That's really what you ought to do
Just be my lady
This love I have was meant for you
Just be my lady
Everything you ask of me
Sweetheart I'll do for you
My promise to you is I'll always be true
No matter what no one, no one tries to do

Til death do us part
You can have my heart forever
And that's a long, long time
Just be my lady
I said all that I'm going to say
Just be my lady
Just take my hand
And I'll lead the way
Just be my lady
And there's no better time to start than today, today
Just be my lady
All mine
Just be my lady
All mine
Just be my lady
All mine
Just be my lady
All mine
Just be my lady
All mine.
Just be my lady
All mine.

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DO YOU LOVE ME

(As recorded by Patti Austin)

ROD TEMPERTON

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

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

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

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

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WHEN WILL MY LOVE BE RIGHT

(As recorded by Robert Winters & Fall)

ROBERT WINTERS
TONY SAUNDERS
WALTER TURNER

How can you say that loving this way
Why must it be hurt for a little while
My love is true, why not yours too
I don't think it's fair to go on.

So I'll say to you
What will my love do
When you tell me that your love was for real
And so won't you please, please tell me the truth.

You toyed with my heart
Hurling me so
Why should I be just a friend
Left up to you that's all I would do
A one sided love always ends.

So I'll say to you
What will my love do
When you tell me that your love is for me
And so won't you please, please tell me the truth.

What can I do
To prove this to you
Why must you make this a game
I try to be strong
It's hard holding on
At the same time to face the shame.

So I'll say to you
What will my love do
When you tell me that your love is for me
And so won't you please, please tell me the truth
When will my love be right
When will my love be right
When will my love be right
When will my love be right
So I say to you
When will my love be right.

HEAVY LOVE AFFAIR

(As recorded by Marvin Gaye)

MARVIN GAYE

Very heavy love
Very heavy love affair
Very heavy love
Very heavy love affair
Very heavy love
Very heavy love affair
Very heavy love.

Look in your eyes and I see the lies
But in my mind it's a mystery
Feelin' the pain and I feel the love
And once again you're the world to me
What is this thing I'm feelin' baby
What are these strange emotions
Lovin' the pleasure sweetly
Lovin' the pain as deeply
It's almost midnight and my love is comin' down
Lots of ladies love me
But it's still a lonesome time
(Very special love)
(Very special love affair)
(Very special love)
(Very special love affair).

You've got me lookin' for love
Though you're my soul's desire
Looking for love and the girl for me
You've got me lookin' for love
And my soul's on fire
Looking for love and the girl for me
Memories of our love upsets me
Thoughts of us sending all the time
Day by day then to your soul my dear
Then you really never could be mine.

Very heavy love
Very heavy love affair
Very heavy love
Very heavy love.

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WINNING

(As recorded by Santana)

GOT

RUSS BALLARD

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

I had a dream but it turned to dust
And what I thought was love
That must have been lust
I was living in style
When the walls fell in
And when I played my hand
I looked like a joker
Turn around fate must have woke her
'Cause lady luck she was waiting outside the door.
I'm winning
I'm winning
I'm winning
I'm winning and I don't intend losing again.

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

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ONE DAY IN YOUR LIFE

(As recorded by Michael Jackson)

SAMUEL F. BROWN III
RENEE ARMAND

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

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

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

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

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SUPER FREAK

(As recorded by Rick James)

RICK JAMES
ALONZO MILLER

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

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

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

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SQUARE BIZ

(As recorded by Teena Marie)

TEENA MARIE BROCKERT
ALLEN MCGRIER

Flash back who's that dancin' to the latest
Suave debone the greatest ooh he sure is movin' me
That's what I said tho' you didn't know yet
Our love it was kismet soon to be made history.

So don't you have no doubt
I'm gonna spell it out
I'll hip you to the tee
That is I got the best
The most baby from coast to coast
And I don't want to boast
But I love you square biz
I'm talkin' square biz to you baby
Square, square biz
I'm talking love that is
Square, square biz
I'm talkin' square biz to you
Baby square, square biz
I'm talkin' love that is
Square biz
Square biz
Square biz
I'm talkin' love
Square biz
Square biz
Square biz
Square biz
I'm talkin' love.

Baby what's happening
Entre vous lady tee
I've heard a boat load of other ladies raps
But they ain't got nothin' on me

I'm less than five foot one
A hundred pounds of fun
I like sophisticated funk
I live on Dom Perignon, caviar, fillet mignon
And you can best believe that's bunk
Here's what I'm talkin' baby
Square biz, square biz.

So shy oh my had to change that real quick
Had to use a few tricks
You know like me femme fatale
Phase two me you dancin' on a cloud
I'm gonna sing it loud
'Cause my love is on the wow.

Phase three ooh wee on a love oasis
Joy upon our faces sent from up above
Bombs burst, fireworks big production thing
I'm talking horns and strings
Orchestration is my love.

I've been called Casper, Shorty, Little Bit
And some they call me Vanilla Child
But you know that don't mean my world to me
'Cause baby names can't cramp my style
I love chicken and buffs
Collard greens, a little hot water, corn bread
I love you too cat daddy
But don't you let that go to your head.

You know I like spirituals and rock
Sarah Vaughn, Johann Sebastian Bach
Shakespeare, Maya Angelou and Nikki Giovanni just to
name a few
I'm wild and peaceful lady tee
I got to keep my irons in the fire you see
I got the point, the scam, the low, the deal
What you feel
Say what.

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I LOVE YOU MORE

(As recorded by Rene & Angela)

RENE MOORE
ANGELA WINBUSH

I love you more
More than you know
Gonna let it show
I love you more hey
I love you more
More than you know
Gonna let it show
I love you more hey.

You turned my mind inside and out
I can't hide it
One of a kind but there's no doubt
I can't fight it
Your point of view in love is true
Seems you planned it
And when we touch it's just enough to understand it
Don't you know.

I love you more

More than you know
Gonna let it show
I love you more hey
I love you more
More than you know
Gonna let it show
I love you more hey.

From the outset the day we met I knew I loved you
The stage was set I can't forget what made me want you
Love's mysteries gave you and me a new beginning
Now can't you see how it can be a happy ending
Don't you know.

I love you more
More than you know
Gonna let it show
I love you more hey
I love you more
More than you know
Gonna let it show
I love you more hey.

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GO LADY (You Bring Me Up)

(As recorded by The Commodores)

WILLIAM KING
HAROLD HUDSON
SHIRLEY KING

Lady you bring me up when I'm down
Maybe you're gonna change my life around.

You came to me when I was lonely
And no one cared
You made me see that I was only just runnin' scared
I saw your face and somethin' told me
You were the one
You smiled at me and now I see
My life's begun.

Lady you bring me up when I'm down
Maybe you're gonna change my life around
Lady you bro't me in from out the rain
Maybe my life will never be the same.
Once I was filled with desperation

A solitary man
You gave me hope and inspiration
Like only true love can
Now I believe in what you're sayin'
I'm ten feet tall
This love don't need no explainin'
We've got it all
We've got it all.

Lady you bring me up when I'm down
Maybe you're gonna change my life around

La la la la la
La la la la la
La la la la la la
La la la la la
La la la la la
La la la la la la.

Lady you bring me up when I'm down
Maybe you're gonna change my life around
Lady you bro't me in from out the rain
Maybe my life will never be the same.

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YOU ARE FOREVER

(As recorded by Smokey Robinson)

WILLIAM "SMOKEY" ROBINSON

Even mountains will crumble
Rivers will dry and stars will fall
And the kings will be humble
The meekest of men will be standing tall.

Time changes, rearranges
Mountains and kings, everything
But you are forever
Baby you are my now and then oh
You are forever
I cannot remember when I didn't ooh, ooh love you.

Yesterday is a memory
Tomorrow will come and fade away

But my love is eternal
I promise you it will always stay
Time changes, rearranges
Things come and go
But one thing I know is.

Time changes, rearranges
Mountains and kings, everything
But you are forever
Baby you are my now and then oh
You are forever
I cannot remember when I didn't ooh, ooh love you,
love you, love you.

You are forever
Baby you are my now and then oh
You are forever
I cannot remember when I didn't love you.

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PULL UP TO THE BUMPER

(As recorded by Grace Jones)

KOO KOO BAYA
GRACE JONES
DANA MANO

Driving down those city streets
Waiting to get down
You want to ditch your big machine
Somewhere in this town
Now in the park and lock garage
We found the proper place
Follow all the written rules
You fit into the space.

Pull up to the bumper baby
In your long black limousine
Pull up to the bumper baby
And drive it in between.

Pull up to it

Don't drive thru it
Back it up twice
Now that fits nice.

Operate around the clock
So all of you come in
Lots of space for everyone
And one for you my friend
My lines are short, I'll fix you up
So won't you please come on shiny sleek machine
You wheel, I've got to blow your horn.

Pull up to it
Don't drive thru it
Back it up twice
Now that fits nice
Grease it, spray it
Let me lubricate it
Pull up to the bumper baby
Pull up.

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COUNTRY SECTION

WHAT ARE WE DOIN' IN LOVE

GO
(As recorded by Dottie West)

RANDY GOODRUM

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

We're like paper and matches
We'll prob'ly have our share of fights
We're like roses and switches
It's gonna be hard but we've got to try
Oh, what are we doin' in love
What are we doin' in a mess like this
What are we doin' in love
What are we gonna tell all our friends

You don't have to like someone to love someone
That rule was made to be broken
But if we have to say goodbye to a life we've gotten used to

What are we doin' in love then.

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

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SHARE YOUR LOVE WITH ME

GO
(As recorded by Kenny Rogers)

DEADRIC MALONE
AL BRAGGS

It's an ill wind that blows no good
And it's a sad heart that won't love like it should
Oh how lonesome you must be
And it's a shame
If you don't share your love with me.

It's a heartache when love is gone
And it can get even worse
If it keeps on
Blinder than he who won't see

And it's a shame
If you don't share your love with me.

I can't help it
If he is gone
You must try to forget
You must live on
It's a good thing to love someone
But it's bad and even sad
When it's not returned
Oh how lonesome you must be
And it's a shame
If you don't share your love with me
And I said it's a shame
If you don't share your love with me oh yeah.

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BLESSED ARE THE BELIEVERS

GO
(As recorded by Anna Murray)

RORY BOURKE
CHARLIE BLACK
SANDY PINKARD

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

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

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

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

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

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ELVIRA

(As recorded by the Oak Ridge Boys)

DALLAS FRAZIER

Elvira Elvira
My heart's on fire for Elvira.

Eyes that look like heaven
Lips like cherry wine
She can sure nuff make my little light shine
I get funny feelings
Up and down my spine
'Cause I know that my Elvira's mine.

Elvira Elvira
My heart's on fire for Elvira
Gi-di-up oom pa-pa oom pa-pa mow mow
Gi-di-up oom pa-pa oom pa-pa mow mow
Hi yo silver away!

Tonight I'm gonna meet her
At hungry house cafe
And I'm gonna give her all the love I can
She's gonna jump and holler
'Cause I saved up two dollars
And we gonna search and find that preacher man.

(Repeat chorus)

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STEP BY STEP

(As recorded by Eddie Rabbitt)

EDDIE RABBITT
EVEN STEVENS
DAVID MALLOY

She seems a million miles away,
When she walks by, you don't know what to say
You gonna make a move, you better make it now
Don't be afraid 'cause love will show you how.

You take the first step,
Ask her out and treat her like a lady
Second step,
Tell her she's the one you're dreamin' of
Third step,
Take her in your arms and never let her go
Don't you know, step by step,
Step by step, you'll win her love.

She looks too beautiful to touch,
But your heart keeps talkin' to you "Now don't give up"
You think you see something in her eyes
But you will never know until you try.

(Repeat chorus)

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I DISCOVERED YOU

(As recorded by Charley Pride)

KENT ROBBINS

Columbus discovered America
When he was sailing the blue,
Landed down in the islands back in fourteen ninety-
two,
Somebody shouted, "Land Ho,"
Oh, what a happy crew,
That's just the way I felt
When I discovered you.

I discovered you, paradise in a girl,
I discovered you, and found a brand new world,
I found sugar, spice, I found everything nice,
And best of all you loved me too,
I'm a lucky man, I discovered you.

Way out in California, back in '49,
Lying there in a stream bed,
Oh, how that gold did shine
Somebody shouted, "Eureka,"
All my troubles are through
That's just the way I felt
When I discovered you.

(Repeat chorus)

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WIND IS BOUND TO CHANGE

(As recorded by Larry Gatlin)

LARRY GATLIN

When you have taken everything you can stand
Stand your ground, hold the fort, withstand the pain
And, if, when you're runnin', it seems the wind is always
in your face,
Just keep on runnin', 'cause the wind, the wind is bound
to change.

Hold on, with all your strength,
To all the things the wise men have taught you
And keep searchin', though your searchin' might be in
vain
And when you're in doubt, just keep on dancin' with the
one who brought you
And keep runnin', 'cause the wind, the wind is bound to
change bound to change.

When you think you have taken everything you can
stand
Stand your ground, hold the fort, withstand the pain
And, if, when you're runnin', it seems the wind is always
in your face,
Just keep on runnin', 'cause the wind, wind is bound to
change.

(Repeat chorus)

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Few performers in any field of entertainment find a life time of commercial success and the respect and adoration of their peers. Some reach the heights of stardom but few truly become superstars.

George Jones has attained the ultimate as an entertainer, and proof of these unique qualities has struck again in the form of Jones' new lp, *Encore*, which is on the Cash Box Top 75 country lp charts after just two weeks!

Jones knows only too well that country singers come and go, but his collective successes, his unique stylism and his consistent ability to relate emotion to his fans have made him a true living legend in country music.

In 1956, Jones' single, "Why, Baby, Why" reached the national top ten charts and virtually every record since then has ascended to the same heights. In the last twenty years George has recorded over 500 songs on more than 100 albums and sold millions of records. Literally no one, including Jones, knows how many records have been released.

Despite the success he has enjoyed, Jones is one of the few entertainers in his field who has steadfastly refused to sacrifice the purity of his style for the sake of a cross-over hit. Remarked Patrick Carr, "It's worth owning one George Jones album just to know once and for all, how ... country music should be sung and how good it can be..."

"When you hear George Jones sing," wrote Emmylou Harris, "you are hearing a man who takes a song and makes it a work of art — always ... George Jones is a singer of country music. He does it better than anyone else."

The professional music career all started for George as a teenager in the late 1940's, when radio station KTXJ in Jasper, Texas gave him an afternoon show. From there it was on to bigger things — sharing a half hour program with Eddie and Pearl in Beaumont for room and board and \$17.50 a week, and working a little in his free time in local

George Jones

clubs. In November 1950, he enlisted in the Marines, beginning the only interruption in a career that has shown consistent growth.

George Jones was born in the southeast Texas town of Saratoga, not far from Beaumont, on September 12, 1931. Introduced to music early, George knew it was what he always



wanted to do. He said, "There was never anything but music for me as far back as I can remember. I didn't think about making money at it till I got out of the Marines, but even as a kid music was it."

His church pianist mother and his truck-driver/pipefitter father who played guitar in his own time, got him a guitar of his own and he soon was picking, singing, writing and performing with a group of his own.

George was working as a house painter and just getting back into the club circuit in 1953 in Texas when he was discovered by the founders of a new record label in Beaumont — music business

veteran Harold W. "Pappy" Daily and his partner Jack Starnes. The discovery was looked on as the reincarnation of the spirit the world thought it had lost when Hank Williams died at the beginning of the same year.

In February, George cut his first record, "There Ain't No Money In This Deal." Unfortunately, there wasn't, but George was undeterred. "I guess I was fortunate there," recalls George, "I didn't go into this business even thinking about money, what I would do or where I would go. I just wanted my guitar in my hand and to keep going. I just wanted to sing."

His first album, *Grand Ole Opry's New Star* was also Starday's first. Still there was no great breakthrough, but George kept singing and 1955 brought him "Why, Baby, Why," which was his first big hit. From that time on the hits have continued. Many of them have been written or co-written by George. In 26 years he has gone through three labels, Starday, Mercury, United Artists, and his current label, Epic Records. George has been with Epic since 1971.

In August of 1956 George was offered a job at the Grand Ole Opry in Nashville. George continued to churn out country hits for the next quarter of a century. He has done many duets during his career, but his most famous, both professionally and personally came in 1968 when he married Tammy Wynette. Their first single was released in 1971 and was titled "Take Me." After that came nine albums and thirteen



a much-noted ability to wring suffering sorrow and rebellious joy out of himself through tightly clenched teeth, doesn't even have to open his mouth to create his art."

The *New York Times* said "Mr. Jones was introduced ... as 'the greatest country singer in the world.' Showbiz introductions are supposed to be exaggerated, but in this case the exaggeration isn't all that crude ... palpable hints of greatness kept coming through ... Mr. Jones has such a dextrous baritone that he can insert all manner of subtle inflections into a vocal line without compromising the inherent simplicity of country music. Mostly, he holds back, insinuating his songs as much as singing them. But often enough, he lets loose and the result has a thrilling honky-tonk fervor."

The *Los Angeles Times* had this to say: "What do Willie Nelson, Linda Ronstadt, Elvis Costello and Waylon Jennings have in common? They all agree that the best pure singer in country music is George Jones... (and) the best pure singer in country music is back."

The *Village Voice* best summed up the essence of George Jones: "Although he'll yuk it up and gloss it over with the worst of them, George Jones is at his best, giving his all, when he finds a song full of bitterness and gets to twist it just right; on those occasions his immense self-pity, anger and offended pride slash through the bland veneer of the country format and you get a chilling glimpse of how he and a lot of other foxes really feel about the hounds."

Despite all this time in the business, George is still coming up with firsts. In July of 1981 he received his first-ever gold album award for *I Am What I Am*. This was presented to George during his recent "Farewell Nashville" concert. The concert was held because George is moving to Ft. Worth, Texas.

What could possibly be next for this remarkable and talented man? With *Encore* climbing the charts so fast, it probably won't be long before George is awarded another gold album. In the meantime, his fans just hope he continues to entertain the way he has in the past for the next twenty-five years.

singles released from this popular and talented duet.

When George Jones sings of heartaches, he knows what he is talking about. He has been married three times and has four children: Susan born to his first wife Dorothy in 1951, Jeffrey born in 1955 and Bryan born in 1958 to his second wife Shirley, and Tamela Georgette born in 1970 to Tammy, his third wife. He is currently single and living in Florence, Alabama.

In 1980, George made what the

country music world hailed as a comeback. He took the country music world by storm all over again and won rave reviews wherever he appeared. The *Chicago Tribune* said: "George Jones. The name seems plain when followed by its credentials. Summarized randomly, they include ... greatest country singer of all time, spiritual heir to the late, great Hank Williams — by virtue not only of artistry but of volatile unpredictability and a weakness for the bottle. A vocalist who, because of

J. Clark Thomas

RICH MAN

(As recorded by Terri Gibbs)

ED MATTSON

I can still remember the morning in September
On the day I turned sixteen,
I had a brand new dress and I guess that you could say
That I was lookin' like you know what I mean,
My Mama said, "Girl, I can see you're a woman
And there's something that I want you to know,
I spent twenty-seven years with a no-account gambler
And we ain't got nothin' to show.

You got to get yourself a rich man,
You got to marry you a rich man,
You got to live your life, if you're gonna be a wife
I know you got to have love,
But it's just as easy lovin' you a rich man
You got to get yourself a rich man."

If you're a poor man's wife you live a poor man's life,
You can never get your hands on a dime,
You can sing the blues, and you can pay your dues,
But you can never pay the rent on time,
You can look in the window, but you can't buy,
You'll be wishin' in the palm of your hand,
But there ain't no reason for doin' without

If you're married to the man who's got the dollar in his hand.

And that's a rich man,
You got to marry you a rich man,
You got to shop around, and when you think you've found
The kind of fellow you need,
You know you better check and see if he's a rich man
You got to get yourself a rich man.

When I stop and think of all the places in the world
That I'd like to get a chance to see,
Of all the brand-new cars and all the high-class bars
Out in the world just a-waitin' for me,
Then I think about Mama in her raggedy dress,
Out in the kitchen working down on her knees,
Then I make me a rule, that no destitute fool
Is gonna ever put a ring on me.

I'm gonna get myself a rich man,
I'm gonna marry me a rich man,
I'm gonna look so fine, I'm gonna take my time,
I'm gonna fish in the sea,
I'm gonna wait until I catch me a rich man
I'm gonna get myself a rich man.

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SINCE I DON'T HAVE YOU

(As recorded by Don McLean)

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

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

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

I don't have happiness and I guess I never will ever
again
When you walked out on me
In walked the misery
And he's been here since then.

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

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(There's) NO GETTIN' OVER ME

(As recorded by Ronnie Milsap)

TOM BRASFIELD
WALT ALDRIDGE

Now you can walk out on me tonight
If you think that it ain't feeling right
But darling there ain't no gettin' over me.

You can say that you need to be free
But there ain't no place that I won't be
Sweet darling there ain't no gettin' over me.

I'll be the bill you forgot to pay
I'll be the dream that keeps you awake
I'll be the song on the radio
I'll be the reason that you tell the boys no
Don't you know.

You can tell everyone that we're through
You might even believe it too
But darling there ain't no gettin' over me
Sweet darling there ain't no gettin' over me.

I'll be the face that you see in a crowd
I'll be the times that you cry out loud
I'll be the smile when there's no one around
I'll be the book that you just can't put down.

So you can walk out on me tonight
If you think that it ain't feelin' right
But darling there ain't no gettin' over me
But darling there ain't no gettin' over me.

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I OUGHT TO FEEL GUILTY

(As recorded by Jeanne Pruett)

BILL ZERFACE
JIM ZERFACE
BOB MORRISON

Well, I've been a lady ever since I was a girl
My Momma done raised me in a ladylike world
But honey, you touched me and I knew that it was right
You made a lady into a woman last night.

And honey, I ought to feel guilty,
I ought to feel wrong,
But I'm only sorry I waited so long
I ought to feel guilty,
I know that I should,
But I can't feel guilty when I'm feelin' so good.

Yes, I'm a believer in wide-eyed innocence,
But when we kissed, temptation made sense
You knew without askin', if you asked me to, I would
I ought to feel guilty, but you feel too good.

(Repeat chorus)

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JUST A COUNTRY BOY

(As recorded by Rex Allen, Jr.)

REX ALLEN, JR.

Oh, married at eighteen, I tell the world I'm a man
I had to leave that small desert town to find out just what
I am

A poor country boy, I'm off with a big city band
So it's divorce at twenty, lookin' for love when I can
Now New York, Chicago, they all look the same to me
The people and dishes all out-number the trees
I sing my songs to no one, only deaf ears
Well, I would go home, but no one there ever cares
I'm just a country boy
I'm just a country boy.

No one out there gives a hand for,
No one out there gives a damn for,
Oh, the country boy
Oh, I work in a fact'ry,
'Cause it gives me money to eat,
While I sing on the weekends, hopin' for my big break
Living, singing, dreaming are one and the same
And I won't go home until I've made me a name
I'm just a country boy
I'm just a country boy.

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SOMETIMES WHEN WE TOUCH

(As recorded by Stephanie Winslow)

DAN HILL
BARRY MANN

You ask me if I love you,
And I choke on my reply
I'd rather hurt you honestly
Than mislead you with a lie
And who am I to judge you
On what you say or do?
I'm only just beginning
To see the real you.

And sometimes when we touch,
The honesty's too much
And I have to close my eyes and hide
I wanna hold you till I die,
Till we both break down and cry
I wanna hold you till the fear in me subsides.

Romance and all its strategy
Leaves me battling with my pride
But through the insecurity
Some tenderness survives
I'm just another writer
Still trapped within my truths
A hesitant prizefighter
Still trapped within my youth.

And sometimes when we touch,
The honesty's too much
And I have to close my eyes and hide
I wanna hold you till I die,
Till we both break down and cry
I wanna hold you till the fear in me subsides.

At times I'd like to break you
And drive you to your knees
At times I'd like to break through
And hold you endlessly.

At times I understand you,
And I know how hard you've tried
I've watched while love commands you,
And I've watched love pass you by
At times I think we're drifters,
Still searching for a friend,
A brother or a sister,
But then the passion flares again.

And sometimes when we touch,
The honesty's too much
And I have to close my eyes and hide
I wanna hold you till I die,
Till we both break down and cry
I wanna hold you till the fear in me subsides.

At times I'd like to break you
And drive you to your knees
At times I'd like to break through
And hold you endlessly.

And sometimes when we touch,
The honesty's too much
And I have to close my eyes and hide
I wanna hold you till I die,
Till we both break down and cry
I wanna hold you till the fear in me subsides.

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COUNTRY STAR

Rosanne Cash

Rosanne Cash has received a great deal of attention from the media since the release of her debut album, *Right Or Wrong*, in 1980. Yes, she is the daughter of country music legend Johnny Cash, and yes, her husband, Rodney Crowell, has established himself as an artist, writer and producer of great merit. But the essence of this attention has focused on the fact that Rosanne Cash is one of the breed of new country music supertalents who possesses the professional poise to truly communicate with and through her music.

Rosanne was born in Memphis, Tennessee, May 24, 1955, about the time her father was beginning to establish a career in the country field. When she was 11 years old, her parents divorced and she was raised in Ventura, California, by her mother, though she still retained a close relationship with her father.

The day after she graduated from high school, Rosanne joined her father's show on the road and worked in the wardrobe department until her father started putting her half sister Rosey and her on the show singing backup. Recalled Rosanne to *Laura Eipper for Country Music Magazine*, "I hadn't planned to be on the show at all. Rosey and I were scared to death. Eventually he had us opening up for him, and I was still scared, but it was fun and I learned a lot. It was an incredibly protective atmosphere where I didn't have to go out and fall on my face."

Rosanne spent some three years or so with her father's show, then an interest in acting prompted her to move to London, where she intended to attend drama school.



Barry Parker

Instead, she spent six months hanging out and working at CBS on the Wembley Country Music Festival. During those six months Rosanne notes, "I had a good time, got depressed and gained a lot of weight."

Following this period, she returned to the U.S. and enrolled at Vanderbilt University in Nashville, planning to study drama and creative writing. However, her term at Vanderbilt was only to last a year before she left to study acting seriously at the Lee Strasberg Theatre Institute in Hollywood. Recalled Rosanne to Chet Flippo of *Rolling Stone*, "That was the best thing I ever did. The self-awareness was incredible. It was like being introduced to someone I didn't know: myself."

Her drama career intentions were soon to be interrupted however when German-based Ariola Records expressed an interest in hearing a demo tape of hers that was recorded in Nashville in 1978 under the production of Rodney Crowell. Impressed by the tape, Ariola flew Rosanne to Munich, Germany to cut the album. A trip, according to Rosanne, that proved to be a "big mistake." "I didn't know any of the musicians and there was a huge gap between the producer and myself about where our hearts lay in music. I freaked out and had to go to bed for a week. I still can't listen to that record."

The album was never released in the U.S., much to the relief of Rosanne, but her time in Munich wasn't entirely disastrous as

fate was later to prove. With the album's completion, Rosanne was slated for a television and promotional tour of Europe. During this time, she stayed in touch with Crowell, who was back in the States, and their relationship blossomed through their correspondence. When she returned home, "it was like love at first sight." They married in early 1979, and have worked closely together ever since. Additionally, Rosanne's Munich experience later brought her to the attention of her father's record company, who signed her in 1979.

With her return to the States (Los Angeles), Rosanne was still a bit shaken with her first recording experience and began playing with Crowell's band, The Cherry Bombs, around California. She remembers that often she was so frightened that she would play entire evenings with her guitar amplifier turned off. Slowly, however, with the encouragement and guidance from Crowell, she realized what she was capable of if she would just try. Recalled Rosanne to Laura Eipper (*Country Music Magazine*), "He pushed me, and I finally began to push myself."

With her inking with Columbia Records, Rosanne's culminated experiences and influences seemed to settle into a comfortable niche. Her debut album, produced by her husband, became one of the year's most acclaimed sleepers, delivering three hit singles: "I Couldn't Do Nothin' Right," a duet with fellow Columbia artist Bobby Bare, "No Memories Hangin' Round," and "Take Me, Take Me." Within this package, Rosanne included four of her husband's tunes, her favorite of her father's tunes, "Big River," and one self-penned offering, "This Has Happened Before."

Particularly notable of the album's success is the fact that it succeeded without the benefit of any promotional tours by Rosanne, due to her pregnancy. She recalled to Laura Eipper (*Country Music Magazine*), "It's not what you call perfect timing, I

guess, but having the baby has turned out to be a good thing in terms of my career. Usually you get a big push going when a record comes out. I didn't get to do that, but the album did well anyway in a steady and progressive sort of way. That's the way I'd rather have it, instead of a big splash that goes away suddenly."

With the release of her second Columbia album, *Seven Year Ache* (which is also the first single from the lp), Rosanne clearly demonstrates a serious

contention for her own defined place in the music world. "In my mind, this is a subtle concept record," she notes. "It's a story about relationships and the sometimes painful changes they cause. But it's all ultimately for the better."

Produced by Crowell, *Seven Year Ache* exemplifies her increasing confidence in herself, her songwriting (with two self-penned tunes included), and her determination to grow musically.



Beverly Parker

I STILL BELIEVE IN WALTZES

(As recorded by Conway Twitty & Loretta Lynn)

MICHAEL DENNIS HUGHES
JOHNNY MACRAE
BOB MORRISON

She pushed me away and tearfully said
"I'm just not that kind of girl
You might think I'm square, 'cause you've been around
And you're wise in the ways of the world
I know that makin' it's taken for granted
It's all easy come, easy go,"
But I pulled her close and whispered,
"Now, darlin' there's somethin' I want you to know.

I still believe in waltzes
And girls with old-fashioned ways
I still believe in love songs
And the good in the good ol' days
I've always liked happy endings
And somebody's dream comin' true

I still believe in waltzes
And dancin' the last one with you."

I slipped into bed, she turned over and said,
"I'm worried, you're workin' so late
Is it just your job that keeps you away,
Lord, I know temptations are great
I'm just a wife and I'm just a mama
That's not too exciting, I know,"
But I pulled her close and whispered,
Those same words I told her that night long ago.

"I still believe in waltzes
And girls with old-fashioned ways
I still believe in love songs
And the good in the good ol' days
I've always liked happy endings
And somebody's dream comin' true
I still believe in waltzes
And I'll dance the last one with you."

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SLEEPIN' WITH THE RADIO ON

(As recorded by Charly McClain)

STEVE DAVIS

My heart beats with the lonely rain,
Wishin' I could see your face again
Change the dial on the radio,
Find something playin' kinda bluesy and slow
Fell on a station playin' hard rock and roll,
But it really don't matter to me
I won't be sleepin' that much tonight,
Tossin' and turnin' with a memory.

And I'll be sleepin' with the radio on
It's the only way I can make it till dawn
Sleepin' with the radio on,
Because you're gone, I've been sleepin' with the radio
on.

If things were only like they used to be,
We'd be lyin' in love tonight

I wish you'd call me on the telephone
I don't wanna spend another night alone.

(Repeat chorus)

You're on my mind, and I can't forget you
It's gettin' late, almost quarter to four,
And I hear a knock at the door
I stumbled in the dark and heard your voice again
Open up the door and let the sun shine in
Take me in your arms and make love nice and slow
It's so good to be this close to you
No more nights of sleepin' alone
No more days with these lovesick blues.

'Cause we'll be sleepin' with the radio on
Let's take the rest of the day to get it back together
And I'll unplug the telephone
Now that you're here, I'm gonna love you forever
Sleepin' with the radio on.

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I DON'T HAVE TO CRAWL

(As recorded by Emmylou Harris)

RODNEY CROWELL

Then you look at me
As if you don't know me
And you talk to me
Like you've never met me
I can leave you alone if I try
If I try I can tell you goodbye
If I wanted to
I could be long gone.

I don't have to be nobody's fool
I won't make no exception of you
I don't have to crawl
I can just walk away.

Then you call on me
As if I should run to you
And you make your moves
As if I should follow you
I don't have to get down on my knees
I will not be a peasant to please you
I don't have to crawl
I might just walk away.

I don't have to be nobody's fool
I won't make no exception of you
I don't have to crawl
I can just walk away
No, I don't have to crawl
I can just walk away.

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TEXAS COWBOY NIGHT

(As recorded by Mel Tillis & Nancy Sinatra)

MEL TILLIS
BUDDY CANNON
RALEIGH SQUIRES

(Female)

Hey there Mister cowboy, I sure do like your smile
I'm from New York City and I'll be here for a while
It's my first night in Houston and I've heard about your town

Could you get into showin' me around.

(Male)

Thank you pretty lady, I'm glad you like my smile
I don't hardly know you, but I kinda like your style
Could you get into western swing and a longhorn rodeo
Well climb upon my hoss and we will go.

We'll shuffle 'cross a dance floor while the lonesome
fiddles play

Get lost inside a dance hall, dancin' the night away
You and me together and everything will be alright
In the middle of a Texas cowboy night.

(Female)

Thank you Mister cowboy, but here comes the sun
You just showed this city girl how the west was won.

(Male)

I'm glad you had a good time and if you think that it's
alright
I'll come again and we'll go on a Texas cowboy night.

We'll shuffle 'cross a dance floor while the lonesome
fiddles play

Get lost inside a dance hall, dancin' the night away
You and me together and everything will be alright
In the middle of a Texas cowboy night.

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TIGHT FITTIN' JEANS

(As recorded by Conway Twitty)

MIKE HUFFMAN

She tried to hide it by the faded denim clothes she wore
But I knew she'd never been inside a bar before
And I felt like a peasant who just had met a queen
And she knew that I saw right through her tight fittin'
jeans.

I asked her what's a woman like you doing here
I see you're used to champagne, but I'll buy you a beer
She said you've got me covered, I'm not what I seem,
But for a dance I'll tell you about these tight fittin' jeans
Then she said I married money and I'm used to wearing
pearls,

But I've always dreamed of being just a good ole boys'
girl

So tonight I left those crystal candle lights to live a
dream

And pardner there's a tiger in these tight fittin' jeans.

Well we danced every dance and lord the beer that we
went through

I'm satisfied I did my best to make her dream come true
As she played out her fantasy before my eyes it seemed
A cowgirl came alive inside those tight fittin' jeans.

In my mind she's still a lady and that's all I'm going to
say,

But I knew that I'd been broken by the time we parted
ways

And I know I held more woman than most eyes had ever
seen

The night I knew a lady wearing tight fittin' jeans.

Now she's back in her world and I'm still stuck in mine,
But I know we will always remember the time
A cowboy once had a millionaire's dream
And she was my cowgirl in tight fittin' jeans.

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I WANT YOU TONIGHT

(As recorded by Johnny Rodriguez)

STEVE DAVIS

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

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

I want you tonight...
I want you tonight
Take a chance give your heart to me
You'll never know till you try
I want you tonight...
I want you tonight
I can't promise it'll last forever,

I just want you tonight.
The touch of silk a trace of perfume
She danced on flames burnin' in the room
She walked up next to me,
Smiled and ordered Chablis
We started talkin' I bought her a drink
She came on so warm, I didn't have to think
She looked into my eyes you'll never guess what she
said,
She said, "I want you tonight."
She said, "I want you tonight
I'll take a chance and give my heart to you
We'll never know till we try"
She said, "I want you tonight"
She said, "I want you tonight
I can't promise it'll last forever,
I just want you tonight"
I want you tonight, I want you tonight,
I want you tonight.

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MIDNIGHT HAULER

(As recorded by Razy Bayley)

TIM DuBOIS

Well it's eighteen wheels rollin' heavy thru the desert
night

I been drivin' all day, but I won't shut her down tonight
I just pulled outa Santa Fe

I'm gonna make it home by the break of day
'Cause the midnight hauler is cannon ballin' her home.

Got my load strapped down and my Peterbilt's wound
up tight

Got my saddles full of diesel and a belly full of coffee
and whites

And I'm talkin' on the radio
Keepin' track of old smokey Joe
'Cause the midnight hauler is cannon ballin' her home.

Got a little woman waitin' back in ole K.C.
That sweet and gentle woman don't love nobody but me
Just called her on the telephone
Said tomorrow night she wouldn't be alone

'Cause the midnight hauler is cannon ballin' her home.

The highway's deserted it's a Saturday night
Nobody but the moon and the truckers in sight
I'm streakin' 'cross the desert
Like a lightning flash
Comin' home to mama, got to get there fast.

Well it's eighteen wheels rollin' heavy thru the desert
night

I been drivin' all day, but I won't shut her down tonight
I just pulled outa Santa Fe

I'm gonna make it home by the break of day
'Cause the midnight hauler is cannon ballin' her home.

Got my load strapped down and my Peterbilt's wound
up tight

Got my saddles full of diesel and a belly full of coffee
and whites

And I'm talkin' on the radio
Keepin' track of old smokey Joe
'Cause the midnight hauler is cannon ballin' her home.

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WE DON'T HAVE TO HOLD OUT

(As recorded by Anne Murray)

A. MASON
G. ADAMS

Opportunities
So few and far between
The chance for real love
So hard to believe in
Ev'ry broken heart needs some time for mending
But if we wait too long
This moment may be gone.

We don't have to hold out any longer
Oh it feels like this is the moment
We don't have to stay out in the cold anymore
Let's just take this chance and never let it go.

All the memories
The good and bad keep coming back
The past will never leave
As long as we let it last
But we could let it go
Pack up all the make believe
Send it on its way
And think about today.
(Repeat chorus)
Now we could hide away
Live our lives alone
Thinking it's the only way
But I can't let it go any more.
We don't have to hold out any longer
Oh it feels like this is the moment
We don't have to stay out in the cold anymore
Let's just take this chance and never let it go
Let's just take this chance and never let it go.

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MY HEART CRIES FOR YOU

(As recorded by Margo Smith)

CARL SIGMAN
PERCY FAITH

If you're in Arizona I'll follow you,
If you're in Minnesota I'll be there too
You'll have a million chances to start anew,
Because my love is endless for you.

My heart cries for you,
Sighs for you, dies for you,
And my arms long for you,
Please come back to me.

The birds have left my window since you left me
I'm lonely as a sailboat that's lost at sea,
I'm lonely as a human can be.

(Repeat chorus)

An unimportant quarrel was what we had,
We have to learn to live with the good and bad
Together we were happy, apart we're sad,
This loneliness is driving me mad.

My heart cries for you,
Sighs for you, dies for you,
And my arms long for you,
Please come back to me.

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The bloom has left the roses since you left me,

HEY JOE (Hey Moe)

(As recorded by Moe Bandy & Joe Stampley)

BOUDLEAUX BRYANT

Hey Joe, where'd ya find that pearly girlie?
Where'd ya get that jolly dolly?
How'd ya rate that dish I wish was mine?
Hey Joe, she's got skin that's creamy dreamy
Eyes that look so lovey dovey,
Lips as red as cherry, berry wine
Now, listen Joe I'm not a heel
But old buddy, let me tell you how I feel
She's a honey, she's a sugarpie,
I'm warning you I'm gonna try to steal her from you
Hey Joe, though we've been the best of friends
This is where that friendship ends,
I've gotta have that dolly for my own.

Hey Joe, come on let's be buddy, dudie,
Show me you're my palsy walsy
Introduce that pretty little chick to me
Hey Joe, quit that wallin', hesitatin'
Let me at 'er, what's the matter,
You're as slow as any Joe can be
Now, come on Joe let's make a deal
Let me dance with her to see if she is real
She's the cutest girl I've ever seen,
I'll tell you face to face I mean to steal her from you
Hey Joe, we'll be friends until the end
But this looks like the end my friend,
I've gotta have that dolly for my own.

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OLDER WOMEN GOT

(As recorded by Ronnie McDowell)

JAMIE O'HARA

Older women are beautiful lovers
Older women they understand
I've been around some and I have discovered
That older women know just how to please a man.

Everybody seems to love those younger women
From eighteen on up to twenty-five
Well, I love 'em too,
But I'm tellin' you
Learning how to really love
Takes a little time.

(Repeat chorus)

So baby don't you worry about growin' older
Those young girls ain't got nothin' on you
'Cause it takes some livin'
To get good at givin'
And givin' love is just
Where you could teach them a thing or two.

(Repeat chorus)

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TAKE ME AS I AM (Or Let Me Go)

(As recorded by Bobby Bare)

BOUDLEAUX BRYANT

Why must you always try to make me over?
Take me as I am, or let me go
While lilies never grow on stalks of clover
Take me as I am, or let me go.

You're tryin' to reshape me in a mold, love
In the image of someone you used to know
But I won't be a standin' for an old love
Take me as I am, or let me go.

You've tried to change me ever since you met me
Take me as I am, or let me go
If you can't overlook my faults, forget me
Take me as I am, or let me go.

You're tryin' to reshape me in a mold, love
In the image of someone you used to know
But I won't be a standin' for an old love
Take me as I am, or let me go.

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SHE CAN'T GIVE IT AWAY

(As recorded by Roy Clark)

CURLY PUTMAN
SONNY THROCKMORTON

She stands there in the doorway of a cheap hotel,
And both have seen their day
One-time southern beauty filled her eyes,
But now there's just a trace
Sometimes for almost nothing,
She offers her love to passersby
She's an old and fading sunset
That once lit up the whole Savannah sky.

It's still there upon her lips,
In the movement of her hips,
And though she's twenty years past a lady,
Her love once was in demand
It bought diamonds for her hand,
But now she can't give it away.

In a big Chicago mansion lies a man
With a woman he don't love,
But his thoughts go back to a pretty Georgia girl,
When all he had was not enough
He remembers all the good times
And the pleasures she gave him in the night
God, he loved that woman
That once lit up the whole Savannah sky.

(Repeat chorus)

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SURROUND ME WITH LOVE

(As recorded by Charly McClain)

WAYLAND HOLYFIELD
NORRIS D. WILSON

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

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

Just as long as you surround me with love.

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

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

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STORMS NEVER LAST

(As recorded by Jessi Colter & Waylon Jennings)

JESSI COLTER

Storms never last, do they baby
Bad times all pass with the wind
Your hand in mine stills the thunder,
And you'd make the sun want to shine
I've followed you down so many roads, baby
I've picked wildflowers and sung you soft sad songs
And ev'ry road you took I know your search was for the truth

And the cloud that's brewing now won't be your last.

Mm storms never last, do they baby
Bad times all pass with the wind
Your hand in mine stills the thunder,
And you'd make the sun want to shine

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

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

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MOBILE BAY (a/k/a Mobile Bay, Magnolia Blossoms)

(As recorded by Johnny Cash)

CURLY PUTMAN
DAVE KIRBY

We were gathered 'round a garbage can passing 'round the bottle

We were burning anything that was dry enough to burn
A shakin' man said he had left his family back in Boston
I knew I'd hear a whole lot more before it came my turn.

The bearded man in his army coat said "The answer boys is Jesus"

And one called Joe said "All I know, ain't January hell"
One guy said "Let's have a drink to Flagstaff, Arizona"
I thought I might freeze to death before I'd get to tell 'bout.

Mobile Bay, magnolia blossoms
Cool summer nights, sweet Rosa Lee
And all my dreams and how I'd lost 'em
Mobile Bay, magnolia leaves, sweet Rosa Lee.

The sun was barely coming up on the wrong side of Chicago
A ragged man was coming down he could barely move his feet
People passed and pointed, said "There's another wino"
But they didn't know he was going home one last time in his sleep back to.

Mobile Bay, magnolia blossoms
Cool summer nights, sweet Rosa Lee
And all his dreams and somewhere he's lost 'em
Mobile Bay, magnolia leaves, sweet Rosa Lee.

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HOOKED ON MUSIC

(As recorded by Mac Davis)

MAC DAVIS

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

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

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

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

When I heard Jerry Lee Lewis singin' "Whole Lotta
Shakin' Goin' On"
It turned me on
I've been hooked on music, hooked on music
From that moment on.

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

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

Just to make a little money to take my little honey to a
rock and roll show

And I hung around that skatin' rink where Buddy Holly
played

I could not believe one man could have such fun and
still get paid

When I heard that local D.J. playin' "That'll Be The Day"
It turned me on, it turned me on

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

Well, I finally got some tickets to see Elvis live and hot
And my girlfriend almost jumped my bones going back
to the parking lot

And I knew that it was not my great physique, good
looks and charm

That left that Texas teeny-bopper's nailprints on my
arm.

So I bought myself a guitar and I wrote me a lady's song
And I could change the name to fit my latest flame and
that sucker never came out wrong

I'd sit back singin' soft and low
I'd watch 'em as it slowly turned 'em on
It turned 'em on

And I've been hooked on music, hooked on music
From that moment on.

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WHISKEY CHASIN'

(As recorded by Joe Stampley)

BUDDY CANNON

Seems like this bad rainy weather kept everyone else in
I'd hoped someone would come along

To fill this space in me where your love's been
I'm sittin' in a bar in the middle of the day,
Whiskey chasin' all my troubles away.

Another shot of Southern Comfort, water on the side
It's crazy when a man allows himself

To be so taken for a ride
But love's so strong, it does what it wants to
Whiskey chasin' mem'ries of me and you.

The music in the background
Sounds like it's pourin' out of my heart
Seems like everytime the saddest song has played,
A sadder one will start.

I wonder what's happening in the bar across the street
There's got to be a place in town

Where broken-hearted people go to meet
One more round when you're down at this end
Whiskey chasin' the world away again.

The music in the background
Sounds like it's pourin' out of my heart
Seems like everytime the saddest song has played,
A sadder one will start
Some more Southern Comfort when you're down at
this end,
Whiskey chasin' my troubles away again.

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MONA LISA

(As recorded by Willie Nelson)

JAY LIVINGSTON
RAY EVANS

In a villa in a little old Italian town
Lives a girl whose beauty shames the rose
Many years to love her but their hopes all tumble down
What does she want?
No one knows!

Mona Lisa, Mona Lisa men have named you,
You're so like the lady with the mystic smile
Is it only 'cause you're lonely they have blamed you
For that Mona Lisa strangeness in your smile?
Do you smile to tempt a lover, Mona Lisa?
Or is this your way to hide a broken heart?
Many dreams have been brought to your doorstep
They just lie there, and they die there
Are you warm, are you real, Mona Lisa,
Or just a cold and lonely, lovely work of art?

Mona Lisa, Mona Lisa men have named you,
You're so like the lady with the mystic smile
Is it only 'cause you're lonely they have blamed you
For that Mona Lisa strangeness in your smile?
Do you smile to tempt a lover, Mona Lisa,
Or is this your way to hide a broken heart?
Many dreams have been brought to your doorstep
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GUITAR MAN

(As recorded by Elvis Presley)

JERRY R. HUBBARD

Well I quit my job down at the car wash
Left my mama a goodbye note
By sundown I'd left Kingston
With my guitar under my coat
I hitchhiked all the way down to Memphis
Got a room at the Y.M.C.A.
For the next three weeks
I went a-haunting them night clubs
Looking for a place to play
Well I thought my picking would set 'em on fire
But nobody wanted to hire a guitar man.
Well I nearly 'bout starved to death down in Memphis
I run out of money and luck
So I bummed me a ride down to Macon, Georgia
On an overloaded poultry truck
I thumbed on down to Panama City
Started checking out some of them all night bars
Hoping I can make myself a dollar
Making music on my guitar

Got the same old story at them all night piers
There ain't no room around here for a guitar man
(We don't need a guitar man son).

So I slept in the hobo jungles
Bummed a thousand miles of track
'Til I found myself in Mobile, Alabama
In a club they call "Big Jack's"
A little four piece band was jamming
So I took my guitar and I sat in
I showed 'em what a band would sound like
With a swinging little guitar man
(Show 'em son).

So if you ever take a trip down to the ocean
Find yourself down around Mobile
Well make it on out to the club called "Jack's"
If you got a little time to kill
Just follow that crowd of people
You'll wind up out on his dance floor
Digging the finest little five piece group
Up and down the Gulf of Mexico
And guess who's leading that five piece band
Why wouldn't you know
It's that swinging little guitar man.

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I LOVE MY TRUCK

(As recorded by Glen Campbell)

JOE RAINEY

It'll just get you down if you let life get to you
Everyone sayin' somethin', none of it's true
I just don't care when the times get hard
'Cause I got everything I need
Right out in the yard.

I love my truck, it's right outside
Ain't got much luck, but I shore got a ride
Don't matter who left, don't matter who lied
I got my truck right by my side.

Now you got Sally and you got Sue and I got a
Chevrolet
Takes me home after work, don't never miss a day
She don't care what I am, don't care what I ain't
And she ain't no cheap pickup hoss
She just needs a couple coats of paint.

(Repeat chorus)

Now she don't care if I don't work a lick
And she starts every time if the choke don't stick
And I know she won't never, never doubt me
'Cause she never leaves home without me.

(Repeat chorus)

I love my truck, it's right outside
Ain't got much luck, but I shore got a ride
Don't matter who left, don't matter who lied
I got my truck right by my side.
I got my truck right by my side.

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DIXIE ON MY MIND

(As recorded by Hank Williams, Jr.)

HANK WILLIAMS, JR.

Oh, the stations up here they don't sign off with Dixie
The way they did in Sweet Home Alabama
And the people here don't sip Jack Daniels whiskey
The way they do in the Tennessee mountain land
I'd always heard a lots about the Big Apple
So I thought I'd come up here and see,
But all I see so far is one big hassle
Wish I was camped out on the Okeechobee.

If this is the promised land I've had all I can stand
And I'm headed back below that Dixie line
I just don't fit in and I'll never come back again,
But I'm busted here and I got Dixie on my mind
Lord, I'm stuck up here and I got Dixie on my mind.

These people never smile or say a word
They're all too busy tryin' to make an extra dime
Oh, I'd love to haul 'em all down around Spartanburg
And show 'em how to raise hell in Caroline
Oh, the things you know that I miss most of all
Is the freedom of the rivers and the pine
They don't do much huntin' and fishin' up here ya know,
But I have met a few squirrels and one pine.

If this is the promised land I've had all I can stand
And I wish I was down in Houston town tonight
I just don't fit in and I'll never come back again,
But I'm busted here and I got Dixie on my mind
Lord, I'm stuck up here and I got Dixie on my mind.

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A TEXAS STATE OF MIND

(As recorded by David Frizzell & Shelly West)

CLIFF CROFFORD
JOHN DURRILL
SNUFF GARRETT

I'm in a Texas state of mind
Been gone way too long this time
California's too damn far from you and that old lone star
I'm in a Texas state of mind.

Your dreams are much more than mine
And each one leaves me farther behind
I need to hold you again so come home while you're in
A Texas state of mind.

Just as soon as I see the lights of Big "D"
I know honey you'll have me smilin' again
Don't forget that you're mine
Down at Sunset and Vine
Keep me in mind when you see those L.A. women
Don't worry 'cause I'm in.

(Male)
A Texas state of mind.

(Female)
It's so good to hear your voice on the line.

(Male)
I'm seein' your face.

(Female)
I'm countin' the days.

(Male)
In a Texas state of mind.

I'm in a Texas state of mind.

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GETTING OVER YOU AGAIN

(As recorded by Ray Price)

WARREN ROBB
DAVE KIRBY

Here you are again just when your memory
Wasn't sleeping with me now and then
Please don't look at me or say you love me
I don't think I can go through getting over you again.

Here you are again
When I was ready to make it without leaning on a friend
Don't play games with me 'cause I can't take it
I don't think I can go through getting over you again.

'Cause I already know, you just come and go
You're just passing through like the wind
Here you are again and I still love you
I hope I never go through gettin' over you again.

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HOME-BODY

(As recorded by Bill Anderson)

BILL ANDERSON

I used to get my kicks hangin' out in honky tonks,
Feeding that hungry old jukebox and sippin' that ice
cold beer

I used to chase anything in a skirt that came walkin' by,
But I moved out of the honky tonks,
Moved right out of those honky tonks
When she asked me to move in here.

And I became a home-body,
A stay at home-body,
When I found me somebody who treated me right
So right that I became an old home-body,
A home-body,
Now I take my body home to her every night.

Somehow it seems like the beer tastes better when my
baby pours it
A big night for us is sitting at home together watching tv
Homemade dinner and homemade lovin' and sleepin' in
her arms

I have to look in the mirror sometimes
Look at myself in the mirror sometimes
To make sure I'm still me.

(Repeat chorus)

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YOU DON'T KNOW ME

(As recorded by Mickey Gilley)

CINDY WALKER
EDDY ARNOLD

You give your hand to me and then you say hello,
And I can hardly speak, my heart is beating so,
And anyone could tell you think you know me well,
But you don't know me.

No, you don't know the one who dreams of you at night
And longs to kiss your lips, and longs to hold you tight
To you I'm just a friend, that's all I've ever been,
But you don't know me.

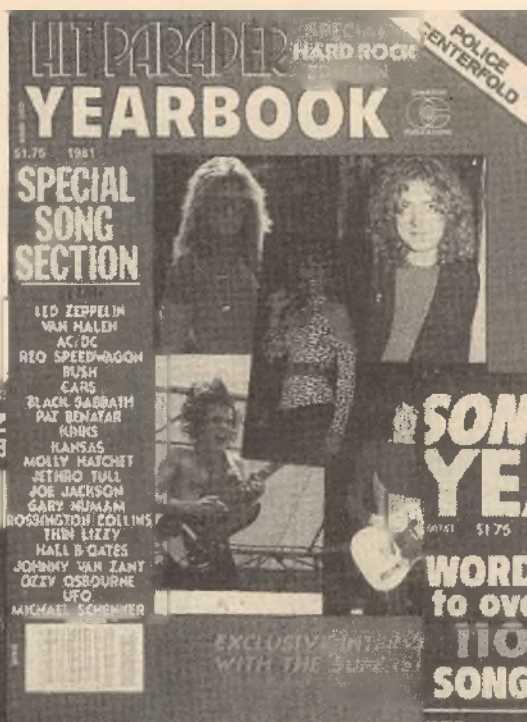
For I never knew the art of making love,
Though my heart ached with love for you
Afraid and shy, I let my chance go by,
The chance you might have loved me too.

You give your hand to me and then you say goodbye
I watch you walk away beside the lucky guy
To never never know the one who loves you so
No, you don't know me.

(Repeat)

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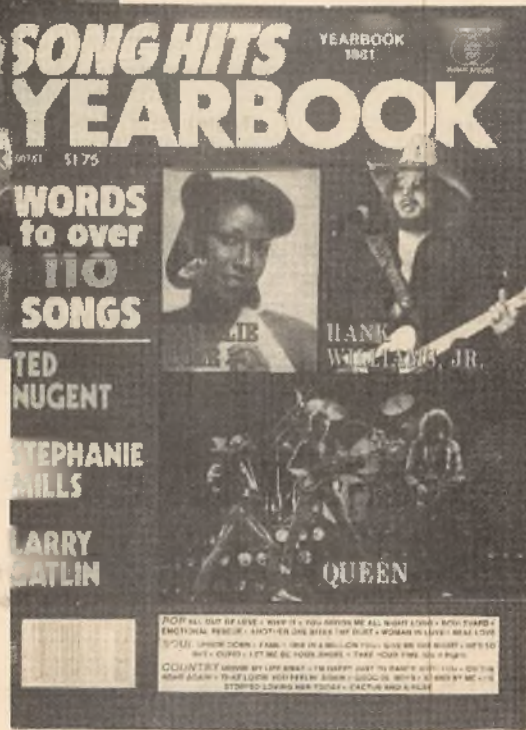
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TAKE IT EASY

(As recorded by Crystal Gayle)

DELBERT McCLINTON

Take it easy lovin' me
Don't start thinkin' I'm somethin'
That I'll never be
Need me as much as need be
Take it easy lovin' me.

Many's the woman who's cried herself crazy at night
Some kind of a man
Who she says ain't treatin' her right
Expectin' of someone is quick to be takin' its toll
And if you're not careful you'll wake up lonely and old.

(Repeat chorus)

Dreamin' and plannin' are things I guess all of us do
Sooner or later we all play
The part of a fool
But those in a hurry to unpack their bag full of dreams
Are quick to be victim of the lies and the lust and the schemes.

Take it easy lovin' me
Don't start thinkin' I'm somethin'
That I'll never be
Need me as much as need be
Take it easy lovin' me.

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SWEET NATURAL LOVE

(As recorded by Mick Lloyd & Jerri Kelly)

T. FAIA

What a sight what a thrill
Lyn' back on a bed of daisies
Up the road down the hill
We stumbled on heaven, baby ooo.

I can hear the wind blowin' through the trees
I can hear your heart whisperin' to me
Touch me like the sun, warm me through and through
Kiss this wild flower like the mornin' dew
Give me love give me love give me sweet natural love
Give me love give me love give me sweet natural love.

Look at you, look at me
Spreadin' out in the sunshine baby
Lazy day time to play
We're young and we're feelin' crazy ooo.

I can hear the wind blowin' through the trees
I can hear your heart whisperin' to me
Touch me like the sun, warm me through and through
Kiss the wild flower like the mornin' dew
Give me love give me love give me sweet natural love
Give me love give me love give me sweet natural love.

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PRISONER OF HOPE

(As recorded by Johnny Lee)

STERLING WHIPPLE
GERALD METCALF

My friends say she's sophisticated and free
Never fall for an outlaw like me
Too high and refined
I'm wastin' my time
Forget her, but I'm kinda caught in a web
The lady has gone to my head
I no longer cope, I'm a pris'ner of hope
Since I met her.

I'm a pris'ner of hope
Just tryin' to win the smile in her eyes
The touch of her skin
If she would just count me one of her friends
Somehow I know where the friendship would end
With her in my arms with her by my side
With her in my days with her in my nights
Makin' up love out of pure fantasy
Pris'ners of hope never want to be free.

Yesterday I caught her in a glance,
More than mere coincidence
But she turned away as if to say,
"I'm above it"
She says love's a trick of night,
It's all done with mirrors and lights
But when I act a fool like a kid back in school
Well, she loves it.

(Repeat chorus)

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YOU ASKED ME TO

(As recorded by Elvis Presley)

WAYLON JENNINGS
BILLY JOE SHAVER

Long ago and far away
In my ole common labor shoes
I turned the world all which away
Just because you asked me to.

Like unto no other feel
Simple love is simple true
There's no end to what I'd do
Just because you asked me to.

Let the world call me a fool
But if things are right with me and you
That's all that matters and I'll do
Anything you asked me to.

Knowing how much I love you
And after all that I've been thru
I'd turn and walk away from you
Just because you asked me to.

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Television Psychic Bob Ferguson shows you

MAGIC WORDS TO COMMAND MIRACLES OF WEALTH, LOVE, AND HEALTH—IN MINUTES!

Here is staggering proof, based on actual reported miracles, that what has worked for thousands will absolutely work for you!

Yes, how would you like to say some magic words, and be showered with hundreds of dollars in as little as 45 minutes? Or use amazing healing words, and get rid of crippling ailments instantly? Do you realize that it is possible to instantly and secretly command others to do your bidding... punish evil doers... see behind closed doors... be anything and have anything you heart desires... with magic words so simple yet so powerful, they can only be described as miracles?

Yes, soon miracles will be happening to you every day, with the amazing secret of **PSYCHIC TELEMETRY!** My name is Robert A. Ferguson. You may have seen me on TV. I have shown hundreds how to use this amazingly simple power to command instant miracles to happen in minutes!

Impossible! I have staggering proof that it's not only possible but absolutely true and that this **MIRACLE POWER WILL ABSOLUTELY WORK FOR YOU**—to change your life from poverty to riches, from poor health to radiant new health, to bring whatever you desire almost instantly! I'm not exaggerating when I say the sky's the limit!

POSITIVE PROOF THAT WHAT I SAY IS TRUE!

Right now, I'm going to *prove* to you how easily **PSYCHIC TELEMETRY** works for you. Remember, I cannot profit by exaggeration. What I tell you has got to be true, and it costs you nothing to find out for yourself.

• **HUNDREDS OF DOLLARS IN 45 MINUTES!** I have a report here from Mary D. who needed \$400 quickly. She had no idea where she could get the needed money. Her sister gave her a **Psychic Telemetry Enchantment** to say. In only 45 minutes, she received \$400 from an unexpected source!

That's chickenfeed compared to the staggering results many others have achieved with these magic words! Dave E. had been unable to find a job, and had only 1 day left before having to pay a big bill. He didn't have a cent. In one session, I showed him how to use the **Psychic Telemetry Prosperity Ritual**. The next morning, he was all smiles, as he reported a sudden windfall of \$2,000—more than enough to pay the bill. A miracle? Of course! Yet just a very average example of the power of these magic words!

Dave used the **Prosperity Ritual** at about 9:00 P.M. At 9:00 A.M. the following morning, he got the money! As simple as that! I HAVE HUNDREDS OF CASES ON FILE, PROVING HOW EASILY MIRACLES HAPPEN with these magic words! Before I give you the next case, let me say this: **DO YOU NEED MONEY?** Say the powerful words on page 37. With this secret, money is always available to you! You can get any amount of money at any time you need it! I am telling you the sky's the limit on how much money you can ask for and receive quickly with this power! Proof?

HOW AGNES C. WON OVER \$500,000 WITH THE WORDS FOR WINNING CONTESTS!

Agnes C. was told about enchantments and spells, but insisted that she possessed no psychic powers and never had any psychic experiences. Here's what happened; she kept dreaming of a man in a flowing robe with dollar signs all over it, holding up 7 fingers, saying, "A dollar a day keeps poverty away!" She purchased a one-dollar lottery ticket.

"I simply could not believe it when my number was drawn for the grand prize (17 days later). I still can't believe it," she says. "I won over a half-million dollars!" Agnes and her family are now enjoying their new lakefront home with its private beachhouse and dock. They have two expensive autos and all the other luxuries money can buy.

The point is: **YOU CAN USE THE SAME SECRET!** You'll find the very words she used on page 37 of my book, and it won't cost you a single cent to find out what they are, and how they'll work for you!

MAGIC WORDS FOR MIRACLE HEALING!

Before I tell you how YOU may achieve a **MIRACLE HEALING**, let me tell you how a man was healed of arthritis in FIFTEEN MINUTES! A friend of mine, Louise A., tried the power **Ritual for Magnetic Healing** on page 146 on his next-door neighbor, Ken, who was confined to a wheelchair with arthritis. In a matter of minutes, the crippled man was **WALKING!** "I haven't been able to walk for months," he said, "and you got me out of my wheelchair."

Since that day, Louise has been able to heal "incurable" diseases! **AND YOU CAN DO THE VERY SAME THING!** This is just an average case. With this power, you can command healings like this on almost a daily basis. I'm telling you this power is **FANTASTIC!**

Look what you can do, with exact words I give you on page

139-140.

- Cure ulcers, nervous headache, and insomnia! Calm the nerves!
- Cure diseases of the liver and spleen—stop bleeding!
- Strengthen the eyes! control epilepsy and disorders of the stomach!
- Cure heart disease, increase circulation, and heal gout!
- Heal burns, conditions of the nose, throat and sinns, treat hay fever and asthma!

...and much more! With these words, you ask great rays of healing power to unfold you, pulsating within every nerve and cell of your body, cleansing, soothing and healing! Whatever you are trying to heal, you know the job will be done.

MIRACLE CURES REPORTED!

Do you realize that it is possible to get rid of crippling ailments almost instantly with healing words? You can command that all sickness and disease be banished from your body! Here is a force so powerful that it almost defies description! It can heal a withered limb or return sight to the blind... raise the crippled from their beds! It has brought miracle cures to the suffering and the lame! • **KIDNEY MIRACULOUSLY HEALED!** Evelyn's only hope was to find a suitable kidney donor. She was so weak, it took two people to almost carry her to the hospital for her frequent treatments. There seemed to be little hope for her. With this method, she says—

"My whole body began to tingle—it felt like little electric shocks were playing games at the small of my back... suddenly... I knew I was healed! I leapt from my bed and ran into the living room screaming, 'I'M HEALED, I'M HEALED!' Our house was filled with tears of joy that night!"

Today she is so healthy, she can hike and even climb mountains! It happens all the time with **PSYCHIC TELEMETRY!** • **HOW HARVEY C. ASTHMA WAS CURED!** Harvey C. suffered asthma all his life. He could never run more than a few steps, without gasping for breath. Doctors were unable to cure it. I was so positive Harvey's asthma could be cured, I merely had him say the words on page 139-140. He never had another asthma attack! Now he can run and even play tennis!

• **HAROLD SAW HIS LUNG SPOT VANISH!** Harold F. was shocked, when told he had a spot on his lung, and needed an immediate operation. His wife quickly used the amazing healing words on page 145. The day before the operation, when x-rays were taken, the doctor was baffled. "I don't know how to explain this," he said. "Your lungs are perfectly clear."

MAGIC FORCES THAT WORK MIRACLES

Once you call on them, powerful forces stand ready to fulfill your every command. You can be confident that they will work a miracle.

• **HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 44!** Bob Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 22, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7's. He walked away with \$800!

Anyone can use these magic words. When you use them, what you command *does* happen! You can count positively on real results. It always works! It is not evil—nor is it Black Magic. Like electricity, it is simply a power given by nature to make life easier!

• **MAGIC WORDS GIVE YOU POWER OVER OTHERS:** Say the magic words on page 44 to make others do your bidding. With this Enchantment, you send forth mystic rays of power to impress those whom you command to bend to your will at all times. It makes other people like putty in your hands! No one can resist you! Let me show you how easily this happens!

To use this power is simplicity itself! Say the magic words—then just sit back and relax. Within seconds, minutes at most, you will have a willing, obedient slave!

You can stand next to a person and place a thought in his or her mind. When others are asleep, you are free to speak directly to their subconscious mind. Your voice is remembered upon awakening. People obey your commands. It's fantastic!

• **MAGIC WORDS THAT BRING YOU LOVE!** Say the magic words on page 47, to command and guide the perfect partner to you... to command him or her to be blind to your shortcomings, and fulfill your every need and your every desire!

• **MAGIC WORDS FOR SECRET KNOWLEDGE!** The magic words on page 164 allow you to become an invisible traveler to anywhere in the world. You can listen to conversations and you can see what's going on, completely undetected. You will experience the ability to walk through walls and doors. Nothing can be kept secret from you—there is no longer such a thing as a locked door. You can enter any place at will. If you wish to know about



ABOUT THE AUTHOR

ROBERT A. FERGUSON, author, lecturer, and Psychic Telemetry teacher, has been involved in the occult field for over thirty years. He has been a frequent guest on many television talk shows, and has had articles published in magazines such as *Natural Enquirer*, *Occult*, *Psychic World*, and others. Mr. Ferguson has been called, "The leading authority in this field" by a number of prestigious Societies in England. He has also acted as psychic consultant to top American corporations and entertainment personalities.

others, you can secretly and invisibly watch their every move and hear their every word!

• **MAGIC WORDS PROTECT YOU FROM EVIL!** Say the magic words on page 51, for attunement with the pure rays of power that come to you from the Great Cosmic Mind... to affirm protection from every curse or evil influence... Say them to command divine protection, and that no evil will be able to penetrate your shield of power, and that those who would send you evil shall be powerless, and their evil shall return to them a hundredfold.

• **MAGIC WORDS TO SEE INTO THE FUTURE!** There is no need to blindly stumble into the future. When you say the magic words on page 62, your psychic eyes will open, and you will see actual visions of future events. Vision upon vision will flash brilliantly into your mind. If there is danger ahead, Cosmic Mind will flash you the warning so a possible catastrophe can be avoided. If there is tremendous goodness in the future, all will be revealed to you!

THE AMAZING SECRET OF COSMIC DUST!

On page 204, I tell you the amazing secret of Cosmic Dust: how to make it and USE it to bring great fortune, punish evil doers, and heal the sick. The 3 needed ingredients are easy and inexpensive to obtain. (You may already have them, in your kitchen or basement storage areas.) Put a level teaspoon of each in a bowl and mix well. Your Cosmic Dust is then ready to work amazing miracles for you!

You owe it to yourself to try it! Could anything be fairer? Why not send in the No-Risk Coupon—TODAY!

—MAIL NO RISK COUPON TODAY!

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Gentlemen: Please rush me a copy of **PSYCHIC-TELEMETRY: New Key to Health, Wealth and Perfect Living** by Robert A. Ferguson! I enclose \$10.95 plus \$2 postage and handling. I may examine this book for a full 30 days or return it for prompt refund of purchase price.

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

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

Dear Friend:

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

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

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

CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

FUN POWER—TOO!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

ABOUT THE AUTHOR

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

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

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

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

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

MORE AMAZING CASE HISTORIES!

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

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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

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

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

Scott Reed

MAIL NO RISK COUPON TODAY!

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