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MAGAZINE

JANUARY 1983

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**EXCLUSIVE INTERVIEW
WITH PHIL COLLINS
OF GENESIS**

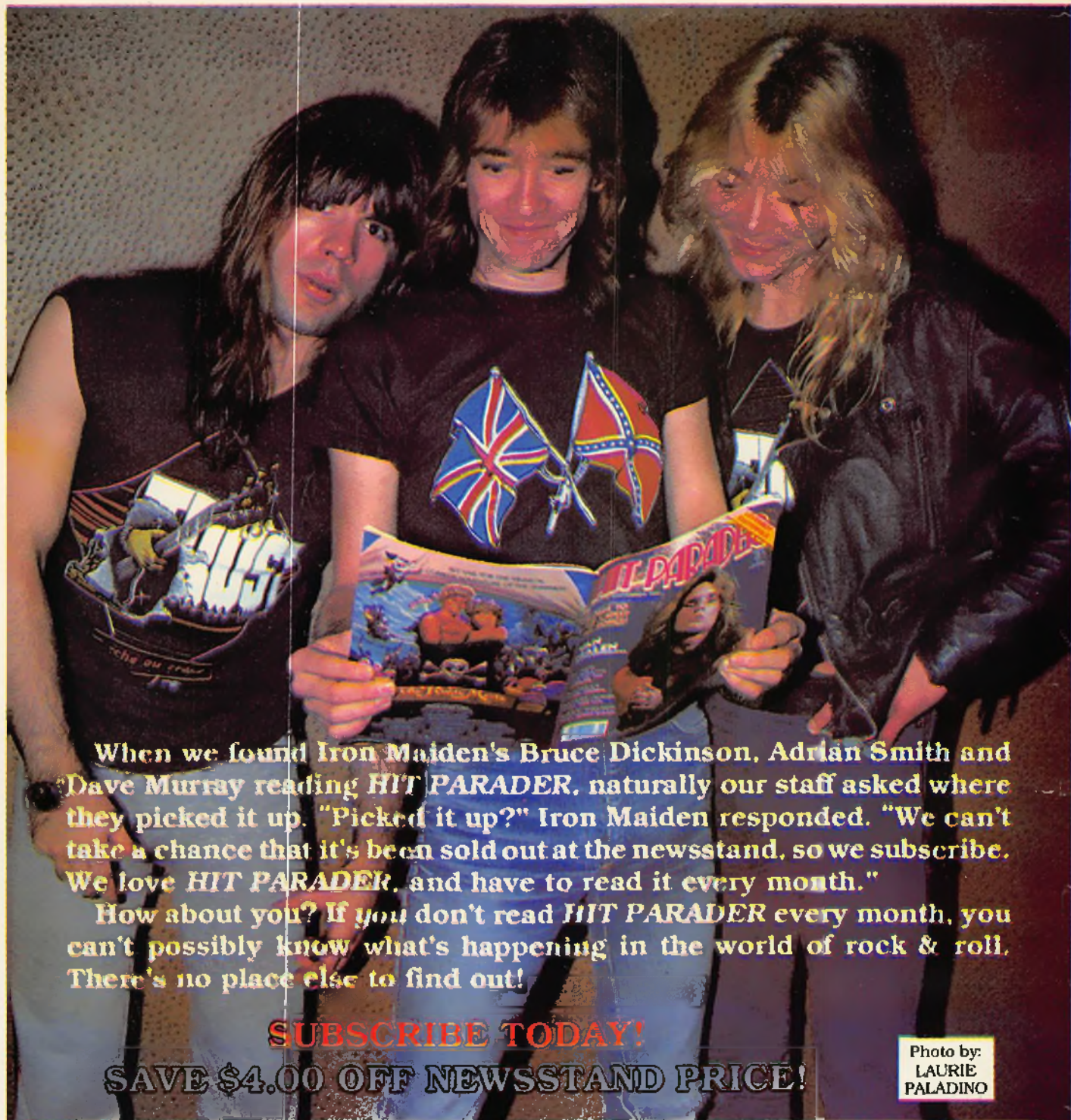
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COMPOSITORS/Judith Knecht, Emma
Moscarillo, Liz Bilinski
GRAPHICS/Ernest Pisacane
COVER DESIGN/Anthony Torcello

FEATURES

POP: EXCLUSIVE INTERVIEW WITH PHIL COLLINS	8
DON HENLEY	18
SOUL: ARETHA FRANKLIN	34
COUNTRY: BARBARA MANDRELL	44

POP SONGS

6/Break It To Me Gently
16/Cool Magic
17/Electricland
20/Everybody Wants You
14/Get Closer
24/Get Up And Go
15/Gypsy
25/Hot In The City
14/I Get Excited
6/I Ran
13/Look Of Love, The
21/Love Action
24/Machinery
20/Mickey
17/One You Love, The
21/Please Be The One
4/Pressure
24/Rock The Casbah
20/Rock This Town
16/Should I Stay Or Should I Go
14/So Much In Love
4/Southern Cross
22/Sweet Time
15/Take The L
17/Time Is On My Side
16/Voyeur
22/When I'm Holding You Tight

SOUL SONGS

28/A Penny For Your Thoughts
32/Baby I Need Your Loving
30/Change
37/Dock Of The Bay, The
39/Don't Hold Back

32/Gettin' To The Good Part
27/Help Me
33/Hot Spot
38/I Can Make You Feel Good
36/If This World Were Mine
31/It Should Have Been Me
31/Journey To Love
29/Keep Away Girls
36/Keep It Live
39/Lettin' It Loose
27/Li'l Suzy
37/Love Come Down
38/Love Has Found Its Way
29/Love Is In Control
33/On The Wings Of Love
32/Perfect Love
31/Red Hot Stuff
33/Ribbon In The Sky
39/Sad Hearts
30/Stop! Don't Tease Me
26/Very Special Part
37/Will You Kiss Me One More Time
26/Your Precious Love


COUNTRY SONGS

49/(I'm Not) A Candle In The Wind
42/A Woman's Touch
54/Can't Even Get The Blues No
More
42/Confidential
66/Cowboy In A Three-Piece Suit
52/Cry
42/Don't It Break Your Heart
42/Heartbroke
46/I Don't Remember Loving You

48/I Just Came Here To Dance
53/I Will Always Love You
54/I'd Do It All Again
47/I'm Takin' A Heart Break
49/Livin' In These Troubled Times
48/Love Busted
53/Love Will Turn You Around
57/Made In The U.S.A.
62/Making Love From Memory
58/Mistakes
51/Operator, Long Distance Please
50/Redneck Girl
41/Roll On Eighteen Wheeler
40/Sixteenth Avenue
55/She Can't Get My Love Off The
Bed
41/She Only Meant To Use Him
46/Some Days It Rains All Night
Long
49/Some Memories Just Won't Die
51/Step Back
50/Sure Feels Like Love
43/That's What I Get For Thinking
49/There I Go Dreamin' Again
43/Trouble With Hearts, The
40/War Is Hell On The Homefront
Too
60/We Did But Now You Don't
48/What's Forever For
56/Wild And Blue
47/Wish I Had A Job To Shove
47/Women In Love
43/You Put The Blue In Me
64/You're So Good When You're
Bad

SONG HITS MAGAZINE (ISSN 0038-1365) Volume 47, Number 203, January, 1983.

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POP SECTION

PRESSURE

(As recorded by Billy Joel)

BILLY JOEL

You have to learn to pace yourself
Pressure
You're just like ev'rybody else
Pressure
You've only had to run so far
So good
But you will come to a place
Where the only thing you feel
Are loaded guns in your face
And you'll have to deal with pressure.

You used to call me paranoid
Pressure

But even you cannot avoid
Pressure

You turned the tap dance into your crusade
Now here you are with your faith
And your Peter Pan advice
You have no scars on your face
And you cannot handle pressure.

All grown up and no place to go
Psych one psych two
What do you know
All your life is Channel Thirteen
Sesame Street
What does it mean
I'll tell you what it means
Pressure, pressure.

Don't ask for help you're all alone
Pressure

You'll have to answer to your own
Pressure

I'm sure you'll have some cosmic rationale
But here you are in the ninth
Two men out and three men on
Nowhere to look but inside
Where we all respond to pressure, pressure.

All your life is Time Magazine
I read it too
What does it mean
Pressure

I'm sure you'll have some cosmic rationale
But here you are with your faith
And your Peter Pan advice
You have no scars on your face
And you cannot handle pressure, pressure
One, two, three, four
Pressure.

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SOUTHERN CROSS

(As recorded by Crosby, Stills & Nash)

RICHARD CURTIS
MICHAEL CURTIS
STEPHEN STILLS

Got outta town on a boat going to Southern islands
Sallin' a reach before a following sea
She was makin' for the trades on the outside
And the downhill run to Papeete
Off the wind on this heading lie the Marquesas
We got eighty feet of the waterline
Nicely makin' way
In a noisy bar in Avalon I tried to call you
But on a midnight watch I realized
Why twice you ran away.

Think about, think about how many times I have fallen
Spirits are usin' me
Larger voices callin'
What heaven brought you and me
Cannot be forgotten
I have been around the world
Lookin' for that woman girl
Who knows love can endure
And you know it will.

When you see the Southern Cross for the first time
You understand now why you came this way
Because the truth you might be running from is so small
But it's as big as the promise
The promise of a comin' day
So I'm sailin' for tomorrow
My dreams are a-dying
And my love is an anchor tied to you
Tied with a silver chain
I have my ship and all her flags are a-flyin'
She is all that I have left
And music is her name.

Think about, think about how many times I have fallen
Spirits are usin' me
Larger voices callin'
What heaven brought you and me
Cannot be forgotten
I have been around the world
Lookin' for that woman girl
Who knows love can endure
And you know it will
And you know it will
Ooh ooh ooh ooh
Ooh ooh ooh ooh
So we cheated and we lied and we tested
And we never failed to fail
It was the easiest thing to do
You will survive being bested
Somebody fine will come along and make me forget
about lovin' you
And the Southern Cross.

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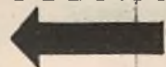
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I RAN

(As recorded by A Flock Of Seagulls)

SCORE
SCORE
MAUDSLEY
REYNOLDS

I walked along the avenue
I never thought I'd meet a girl like you
Meet a girl like you
With auburn hair and tawny eyes
The kind of eyes that hypnotise me thru'
Hypnotise me thru'.

And I ran
I ran so far away
I just ran
I ran all night and day
I couldn't get away.

A cloud appears above your head
A beam of light comes shining down on you
Shining down on you
The cloud is moving nearer still

Aurora Borealis comes in view
Aurora comes in view.

And I ran
I ran so far away
I just ran
I ran all night and day
I couldn't get away.
Reached out a hand to touch your face
You're slowly disappearing from my view
Disappearing from my view
Reached out a hand to try again
I'm floating in a beam of light with you
A beam of light with you.

And I ran
I ran so far away
I just ran
I ran all night and day
And I ran
I ran so far away
I just ran
I couldn't get away.

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BREAK IT TO ME GENTLY

(As recorded by Juice Newton)

DIANE LAMPERT
JOE SENECA

Break it to me gently
Let me down the easy way
Make me feel that you still love me
If it's just for one more day
Break it to me gently
So my tears won't fall too fast

If you go then go slowly
Let me love you till the last
The love we shared for oh so long
Is such a big part of me
If you must take your love away
Take it gradually
Break it to me gently
Give me time to ease the pain
Love me just a little longer
'Cause I'll never love again.

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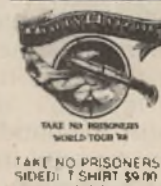
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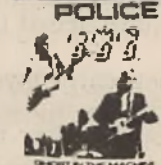


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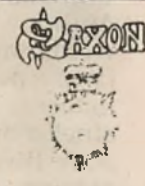
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An Exclusive Interview With **PHIL COLLINS** *Of GENESIS*

By Rich Sutton

Genesis is in the enviable position of being a successful band that makes music that is both artistically satisfying to the group and commercially viable to a large audience. The band evolved from a schoolboy friendship between Peter Gabriel, Tony Banks, Mike Rutherford and Anthony Phillips, and has undergone and survived numerous personnel changes. Genesis was first known for their incredible live performances, and it wasn't until later on that their singles brought the band mass recognition and some financial security. In spite of their elaborate staging (maybe because of it), the band never broke even until their *Trick Of The Tail* album. This was ironic because many critics spoke of Genesis in the past tense after the departure of Peter Gabriel. *Trick* was the first album the band made as a quartet.

The band has been a consistent target for critics ever since they started gaining a large following in Europe. First accused of being "dinosaurs of rock" in the mid-70s by the British press, many said they abandoned their fans when they tried to break new ground on the *Abacab* album. Characteristic of the most successful rock bands, Genesis is capable of numerous styles. Their tenacity about playing music for themselves and their willingness to branch out have defied the predictions of every doomsayer.

Only in their early days did the band bring in new members, as musicians left the band for various reasons. After the departure of Peter Gabriel and Steve Hackett, the remaining three decided to write and record within the confines of the trio. (Darryl Stuermer and Chester Thompson play guitar and drums with the band on tour, to give Collins and Tony Banks a chance to concentrate on vocals and keyboards.) The



JIM SHEA

result of this decision produced the band's first hit singles and a more cohesive and exciting sound.

Phil Collins filled the role of front man on stage after the *Seconds Out* lp. This added challenge brought Collins into the limelight as a fine songwriter as well as drummer and vocalist. He was the first of the trio to work with outside musicians as both a player and producer. His first solo album was extremely successful and has characterized a new era for the band, where the members can work individually and as Genesis and keep the material fresh and enthusiastic. Collins is an extraordinary drummer who has been called on by many other people, including Robert Plant, to lend his drumming to their projects. We talked by phone during their *Abacab* tour, and by the time you are reading this, his second solo album, *I Must Be Going*, should be in the stores. (The Genesis fanatics should treat themselves to a copy of *Genesis: I Know What I Like* by Armando Gallo, a book from which the background material for this interview was done.)

RS: Back when you first joined the band (Phil is not an original member), Tony Banks was quoted as saying that one reason you got the gig with the band was because you told the best jokes. Do you still?

PC: I think that it's a very important part: most drummers, in fact, sort of have that role with the group. They seem to be the goalkeepers; they are the personality blokes in a way. It just seems to work that way with most groups. I think. They're usually the most lighthearted of the musicians.

RS: (tongue in cheek) Do you keep a current favorite file of them, so to speak, or do you ad-lib?

PC: Well, I'm a big fan of certain comedians. The comedians I like are not joke tellers as such; the Steve Martins, the Tony Hancocks, (who's dead now; he's an English comedian) — they don't actually tell jokes. It's more of the way they tell them. But yeah, I've got a friend of mine — he used to be in a group with me called Ronnie Caryl — he was in the group I was with before Genesis (Flaming Youth). He keeps me stocked up with musician jokes every time I see him.

RS: That's great that you have your own "writer."

PC: Right! (laughter)

RS: While I was doing some reading about Genesis, you were referred to as drummer and child actor. What acting did you do when you were younger?

PC: I did various things really. When I was about fourteen I started off. The first thing I did was in the West End, which is like the equivalent of Broadway in London, in *Oliver*. I played the "Artful Dodger." That was on stage; I did that for seven months. I was doing amateur dramatics with my parents because they used to belong to a cruiser, a boat-cruiser club, and we used to do amateur clubs, and I was the youngest and was always given sort of the little parts.

RS: Do you think you'll do any more acting, a la David Bowie, Tim Curry?

PC: I don't know actually. Whenever people connect acting and rock and roll, I suppose because it's drumming, I suppose I always think of Ringo's films, which are a bit suspect (tongue in cheek)! I suppose Bowie is the respectable end of it, and he's a very, very talented bloke. The trouble with acting is that it's usually very time consuming and very boring. I like to do things, not that I haven't got a heavy concentration. It's not that I can't concentrate for any length of time, it's just the filming. For instance, I did some film when I was a teenager. Your fate is not in your own hands. Your best part might end up on the cutting-room floor. Whereas they may use something that looked a little better rather than your acting.

RS: I have to say that I didn't associate you with Ringo at all —

I right away said, "Alright, Phil Collins: David Bowie."

PC: Usually the Roger Daltrey's and stuff; it's usually that kind of part you get offered or that kind of film. Because I did the acting thing first, I've always been a musician — I've been playing drums since I was five. That's 24 years. I've always wanted to do that, but I couldn't because you couldn't play with a professional group when you're 14 or 15. So I had to wait until I was of age to go out professionally, as it were. By that time I'd kind of been put off by acting, by all the time wasted. The shows, the West End shows or Broadway shows, are different because they are spontaneous — you get the feedback from the audience.

RS: That is the kind of image that I think you and the band have. Even though you've become enormous commercially, most of your fans still respect you and look for the band to do changes. One of the big changes was, of course, on *Abacab* when you added the Earth, Wind & Fire horns. Were you afraid, when you came out with that album, that your audience might respond by saying, "Gee, that's not Genesis," or "That's not what they should be doing"?

PC: Well, to us it's always got a very strong Genesis mark because the songs are always written in the same kind of way. That is to say, we all sit down and knock around ideas. We don't go



through any big mental change from one album to the other, apart from the fact that we wanted to do something a little bit different. To us it's still a Genesis album because we're writing it. Sometimes it works both ways. We sometimes see more of a change inbetween albums than other people do. At the same time, we see less of a change because it's still identified as Genesis as far as we're concerned. It may sound a bit confused, but that's really the way we think about it. The horns were something that I thought would be good for the group. I just thought that it would be a nice idea if we needed to use horns, and there were a couple of tunes running around in our heads that looked like they might be contenders for that type of arrangement. I'd been using Earth, Wind & Fire on my thing. As a result of this, we'd used them on "Abacab" and "Paperlate." They live in LA and they played "Paperlate" and "No Reply At All" with us when they came down to the LA gigs. I just did a new album on my own (called *I Must Be Going*), and they did the horn tracks on that. That was the first time we'd ever used anyone else on stage, outside musicians. That was great fun and we might do it again in NY. I just see it as the beginning of just something different that we can do at any time. Everybody thinks of us as a certain type of group, and we've never really intended or pretended to be a certain type of group. We've always done very various things in terms of type of style of material as in "Supper's Ready" or "I Know What I Like," "Follow You, Follow Me" or "Paperlate." To me, they're all as good as each other. Just because you have a three-minute single that sells a lot of records doesn't mean it's any less a song than "Supper's Ready," which is a 25-minute piece.

RS: Do you think you'd ever do something as long as "Supper's Ready" again? You still do the seven-minute "Abacab"s.

PC: We're doin' "Supper's Ready" on this tour in terms of playing it. Yeah, we actually talked about it. Those songs that run into each on *Duke* — well, in fact, there's only two or three. When we went out on the *Duke* tour, we did all the songs that we originally ... let me get this in the right order:

when we were writing *Duke*, *Duke* was in fact a 25-minute piece that had lots of songs, and "Turn It On Again" was one of the songs, "Duke's Travels," "Duke's End" and "Behind The Lines." It was all part of a certain order, and we used to play it on stage like that. But then we decided for the balance of the album that it sounded a bit strange 'cause there was all this material on one side, and on the other side it was a bit lightweight, so we had to split it up a bit. It started off as a long tune because we felt, "Wouldn't it be nice to try it again?" Different type of thing; not as dynamic as "Supper's Ready" 'cause that's something we did in 1973, and we're not really writing the same type of thing now.

RS: You said that some people like to call Genesis one kind of band, and at one time you were criticized for that, specifically by the British press, and mainly after you became successful. They were big supporters of yours while Genesis was starting to get its following. What was your reaction to that, especially since they had been pretty supportive?

PC: When we started off, it was a different kettle of fish. We had bands like us, Yes and the Floyd. Not so much the Floyd because they were big pretty early. But Yes and us and Jethro Tull in the early '70s were to be found anywhere in England — clubs and stuff. The writers were different kind of writers. They were writing about music as opposed to ideals or about social comment or about the state of the world in general. Suddenly, one by one, they started to get replaced by radicals that basically, unless you're saying something with your songs, refused to believe that rock 'n' roll or pop songs, as it were, can be entertaining. They should really be serving a purpose and helping a cause. Which I don't particularly hold that; that isn't one of my principles. You can argue that it could help people in terms of making certain causes heard. Or it could be something that people go to to forget about all that crap and go have an entertaining evening. There are two ways of looking at it. I think the British press now, with all but one or two exceptions, are basically very young journalists. It cannot be

denied that they are out to make a name for themselves on the back of other people in terms of slagging certain bands off. It's very hard: I know a couple of really nice guys, journalists working for some of the papers, but just a couple. I used to know three or four people on every paper that were really nice and they'd give you a fair review. If they didn't like it — then they didn't like it. And it's not just like we want bland, straight reviews that praise us to the ground, because that's just as useless as a completely slagging review. You want something that's a bit objective.

RS: You seem to be in the enviable position of making music that's entertaining, but maybe you don't look at it seriously, and a lot of your fans take it seriously.

PC: Well, we take it seriously, very seriously.

RS: I don't mean that you don't take it seriously, but it's not meant to be anyone's Bible. Do you ever feel that you're put in the position of making music for three different audiences: for your fans, for your record company, and then for yourselves?

PC: No, ourselves definitely come top of the list. We're very, very cut off from all that when we're writing. We usually get together in a small rehearsal room. Although now we have our own studio, that's where we did *Abacab* and where we're gonna do the rest of our records. We don't see record-company people when we're not on the road, so we're not put under any pressure or feel any pressure to write any certain type of material. Sometimes people can come to that conclusion because when the record starts to sell well, then they'll assume that you're doing it for a reason. That you've thought about it and contrived to get something that actually sells. We were trying just as hard to make hit records in 1972-73 as we are now. It's just the fact that people seem to be listening to the music a lot more now than they did then. I think whereas before, and I mean a long, long time ago, some of the songs that we wrote then could probably have appealed to a much wider audience had we been a little cleverer enough to not gloss it up so much that people got lost in it.

RS: You said you thought "Your



"Own Special Way" might have been a hit if it were produced differently.

PC: We thought that songs like "Carpet Crawlers," "Your Own Special Way," "Ripples," and even before that, when Pete (Peter Gabriel) was still with us, "I Know What I Like" was kind of a hit in England. There were songs like that that probably could have been much more commercial had some producer taken us by the scruff of our necks and said, "Knock that bit out; cut out the funny time changes," but we were enjoying what we were doing back then and it didn't really

matter if they weren't successful. Now it doesn't really matter if it's successful or not. The albums really are the most important thing. The songs are written in the same way — I mean, they come from the same people. In the same way you might not dress or have the same ideals as you did five or six years ago, the same way bands like us don't write the same kind of music. We've obviously, over the last, say, six years — since Peter left — just got more people buying the records. We've also lost a few of the old fans because they like us to play the similar kind of thing. Their atti-

tudes toward songwriting and the way they write songs and what they want to say in songs change.

RS: You're one of a few bands who has stuck with the same producer through a number of albums: David Hentschel.

PC: We'd never really been happy with the productions on the albums until we met Dave. He was an engineer on *Nursery Cryme*, and from then on he was a close friend of mine. It wasn't until after the *Lamb* that we really wanted to — you know, we had to come back with what had become *A Trick Of The Tail*, sort of find

somebody. I'd been working with David and he'd got very good drum sounds, and he was working with Trident which was then a good studio. We stuck with him for four or five albums until *Duke*. To be honest, after we did *Duke* we all thought, "Oh, there's nothing wrong with the making of *Duke*"; we just figured that it was getting a bit automatic pilot. We'd go in there, he'd get the sound, and also he was the engineer-slash-producer; then I had my drums and Tony had his keyboards and Mike had his guitars and David had his mixing console. So we never really got a chance to muck about with the production ourselves. It was just like going through an interpreter. We figured with *Abacab*, we'd take the law into our own hands and start mucking about with the knobs and the faders. Our confidence grew, shown by the fact that we just mixed the live album in about two weeks, just doing things that we thought sounded good. I think the sound quality of the live album is fine. The next album we're gonna do, we're pretty much going to engineer it ourselves with one of the roadies.

RS: Are you a fanatic about your drum sound? Mick Fleetwood seems to have a reputation for spending literally days miking his drums.

PC: No. I'm almost the opposite. I know how much I want the drums to sound. It's better the less mikes you use, to my mind. My sound is, give me a room with a lot of stone and tiles on the floor or on the walls and the roof, and give me a couple of mikes on the ceiling, and then I'm alright. My sound is a lot of compressors and noise gates, basically mucking about with the sound rather than trying to get the sound perfect. I think you start going around in circles if you're still getting a drum sound two hours after you started; you're basically past it. I think it's the same with any kind of thing; if it's not happening within a couple of hours, I think maybe you should try someone else.

RS: With as many drumming styles as you're capable of — where do you look to now for new ideas with your drumming?

PC: With the Robert Plant thing, for instance, I heard the music that we had to record, and there

only seemed to be one way to play it. That was put on a certain type of hat; I like to play like that. It was a great opportunity for me to play, to get out of me all that kind of music that I hadn't got to play in the band, even. To me it's like having a dictionary in front of you and just flipping through the pages of the sounds you want. I've got different drum kits for different kinds of music: different cymbals, different snare drums, and I just play. That's why I like drummers like Steve Gadd so much, because they are capable of playing anything. I think it can only be a good thing to spread yourself around and play with different musicians.

RS: How did you hook up with Robert Plant?

PC: He just rang me up and asked me to do it, really. I said that I couldn't do it; I figured that he wanted quite a long commitment. I really would love to do it. I was a huge Zeppelin fan in the early days and saw their first few gigs in London and bought their first few albums, and then I started going off a bit and as much as I like their tunes, I never bothered to buy their albums. I was a huge fan of John Bonham, before Zeppelin even. When he asked me I thought it was great, but I didn't have the time 'cause I was in the middle of doing something else. He said, "Just three days; just give us three days and we'll do as much as we can." I went down to Wales, where he was recording, and for three days we had a great time. We all got to know each other very well. I think he's doing another album around January, which I'm supposed to be playing on.

RS: Again in January...

PC: That's what I've been told as of when we left England. And then he wants to go on the road.

RS: What is the status of Brand X (A jazz-rock fusion band for which Collins has drummed and lent vocals to; in a way, his band outside the band)?

PC: There's an album that's being compiled by Robin (Robin Lumley) and should be out in the not too distant future. He and I did some photographs for a press release before I left for the tour, so it should be any moment now. (Out as of the printing of this issue.) It's basically made up of material that didn't come out around "Product," and some live

recordings, too, which Robin has sort of honed into shape. There really isn't a group at the moment. I saw John Goodsall for the first time in a couple of years in Los Angeles. Percy I'll probably see in New York, but I haven't seen him in a couple of years, and Pete Robinson, who I see quite regularly because he played on my new album, he's gonna go out on the road with me.

RS: You mentioned that the new Brand X is culled from the "Product" sessions. Are all the new songs on Three Sides Live from the Abacab sessions?

PC: No, there are two that are from *Duke*, "Open Door," and "Evidence Of Autumn."

RS: Why did you decide to do a third live album?

PC: We just had the material, really. We record every tour just to make sure we've got it on tape. We filmed the last tour as well, and there's going to be a video, I think, and a TV film made. It was all there and we had to mix it for the film. We thought, "If the tracks sound good there, let's go ahead and put out a live album until we get a chance to go in for another studio one." It's not really the next Genesis album: it's like a little false start.

RS: Do you have any time for activities outside of music?

PC: Music. That's my only activity. I'm starting to learn to have holidays and things like that. Up until a couple of years ago, I'd never had a holiday. Mainly outside the group and my own thing; I usually have a lot of fun with other musicians doing other projects. I'm starting to produce a few things now which takes a bit of time.

RS: This has been a tremendous creative burst of energy in the past few years. After working with John Martyn, Gary Brooker, and Robert Plant and others, who else do you think you might work with, and what are you planning on doing in the next couple of months?

PC: There's an album that I did about March/April with Frida from Abba; that's her first solo album and I produced that. That will be out the end of August. I've been approached by the horn players to maybe produce an album for them. Just before I came on tour I finished my own album, which will be coming out in October. I've been very busy.

(As recorded by ABC)

MARK WHITE
MARTIN FRY
STEPHEN SINGLETON
DAVID PALMER

When your world is full of strange arrangements
And gravity won't pull you through
You know you're missing out on something
Well that something depends on you.

All I'm saying
It takes a lot to love you
All I'm doing
You know it's true
All I mean now

There's one thing yes one thing that turns this gray sky
to blue.

That's the look, that's the look, the look of love
That's the look, that's the look, the look of love
That's the look, that's the look, the look of love.

When your girl has left you out on the pavement
(Goodbye)

Then your dreams fall apart at the seams
Your reason for living's your reason for leaving
Don't ask me what it means.

Who got the look
I don't know the answer to that question
Where's the look
If I knew I would tell you
What's the look
Look for your information

That's the look, that's the look, the look of love
That's the look, that's the look, the look of love
That's the look, that's the look, the look of love.

(Repeat)

If you judge a book by the cover
Then you judge the look by the lover
I hope you'll soon recover
Me I go from one extreme to another.

And all my friends just might ask me
They say "Martin maybe one day you'll find true love"
And I say "Maybe there must be a solution to
The one thing, the one thing we can't find."

That's the look, that's the look
Sisters and brothers
That's the look, that's the look
Should help each other
That's the look, that's the look
Oh oh oh
Heavens above
That's the look, that's the look
Hip hip hooray ay
That's the look, that's the look
Yippee ai yippee alay
That's the look, that's the look
Be lucky in love
Look of love.

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I GET EXCITED

(As recorded by Rick Springfield)

RICK SPRINGFIELD

Well you admit you like a game
But you're not gonna play
You just ignore what your body's try'n' to say
I got the feeling that you play
And we're both gonna win
And I think this angel's about to sin.

I get excited
Just thinking what you might be like
I get excited
There's heaven in your eyes tonight
The fire's ignited down below
It's burnin' bright
Oh baby stay
We've got all night, all night
Baby please I can please you from on my knees tonight.
No baby you don't look that nervous when you bite your
lip
You keep 'em open when we kiss
You're a hypocrite
You've got my body dancing tangoes in three four time
This angel's gonna spread her wings tonight.

I get excited
Just thinking what you might be like
I get excited

There's heaven in your eyes tonight
The fire's ignited down below
It's burnin' bright
Oh baby stay
We've got all night, all night
We've got all night, all night
Baby please I can please you from on my knees tonight,
tonight, tonight.

Baby I can feel your heart beat
Can't you feel the heat
Baby's got the cold feet fire below.

Oh baby stay
We've got
Oh baby stay
We've got all night, all night
We've got all night, all night
Baby please
I can please you from on my knees
All night, all night
We've got all night, all night
Baby please I can please you from on my knees tonight,
tonight.

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SO MUCH IN LOVE

(As recorded by Timothy B. Schmit)

WILLIAM JACKSON
GEORGE WILLIAMS
ROY STRAIGIS

As we stroll along together
Holding hands walking all along
So in love are we two
That we don't know what to do
So in love
In a world of our own
As we stroll by the sea together
Under the stars twinklin' high above.

So in love are we two
No one else but me and you
So in love
So much in love
So in love
So much in love.

We stroll along together
I tell you I need you oh so much
I love, love you my darling
Can't you tell it in my touch
When we walk down the aisle together
We will vow to be together till we die.

So much love have we two
Just can't wait to say I do
So in love
So much in love
So in love
So much in love
So in love
So much in love.

GET CLOSER

(As recorded by Linda Ronstadt)

JONATHAN CARROLL

Want love
Get closer
Want love
Get closer
Hold her hand
Be forward
Come on be a man
Get closer.

Instead of worrying about those things you said
Follow your heart and forget your head
Maybe some things will jump out your mouth
To make her notice that you're crazy about her.

Want love
Get closer
You want love
Get closer.

You make a fuss when her eyes ain't on you
Well give her something to look forward to
Remember all those other girls who ran away
From something they didn't understand.

You want love
Get closer
You want love
Get closer.

Why you worrying about those things you said
Forget your heart and forget your head
Oh slide on over on the seat
She'll give you something that's oh so sweet.

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GYPSY

(As recorded by Fleetwood Mac)

STEVIE NICKS

So I'm back to the velvet underground
Back to the floor that I love
To a room with some lace and paper
flowers

Back to the gypsy that I was
To the gypsy that I was.

And it all comes down to you
Well you know that it does
Well lightning strikes, maybe once,
maybe twice

Ah and it lights up the night
And you see your gypsy
You see your gypsy.

To the gypsy that remains
Faces freedom with a little fear
I have no fear
I have only love
And if I was a child
And the child was enough
Enough for me to love
Enough to love.

She is dancing away from me now
She was just a wish
She was just a wish
And a memory is all that is left for
you now
You see your gypsy oh
You see your gypsy ooh ah.

Lightning strikes, maybe once,
maybe twice
And it all comes down to you
And it all comes down to you
Lightning strikes, maybe once,
maybe twice
And it all comes down to you.

I still see your bright eyes, bright
eyes
And it all comes down to you
I still see your bright eyes, bright
eyes
And it all comes down to you
I still see your bright eyes, bright
eyes
(She was just a wish)
(She was just a wish)
And it all comes down to you
Lightning strikes, maybe once,
maybe twice
And it all comes down to you.

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TAKE THE L

(As recorded by The Motels)

MARTY JOURARD
MARTHA DAVIS
JOYN CARTER

Watching my hands
Holding my face
One more evening gone to waste
No longer do I know my place.
Killing time and missing my cues
Watching her belong to you
Tears could only change my view.

Take the "L" out of lover
And it's over
Take the "L" out of lover

And it's over.
Growing up has always been tough
Good intentions never good enough
I would take you far away
Do anything to make you stay.

(Repeat chorus)

Every drink and cigarette
All those times we never met
There are things we should forget
Now it's over, over.

(Repeat chorus)

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VOYEUR

(As recorded by Kim Carnes)

KIM CARNES
DAVID ELLINGSON
DUANE HITCHINGS

When voices through the thin walls speak of aberrant
behavior

And the video's her only savior
She turns it on when they're all gone
And then she turns and slips her high heels on
Shadows fill the room
And she starts movin'.

Voyeur, voyeur
Are ya hot tonight
Dance, dance, dance
Till it makes ya feel good
Voyeur, voyeur

Who ya got tonight
Well love is still alive
It's just locked up inside.

Lingerie and loveliness still lookin' for a strange and
sweet caress

Her love life's hot but her life's a mess
She's got no minor vices
And she makes no excuses

And she concedes that she's the one she pleases.

Voyeur, voyeur
Are ya hot tonight
Dance, dance, dance
Till it makes ya feel good
Voyeur, voyeur
Who ya got tonight
Well love is still alive
It's just locked up inside.
(Repeat)

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COOL MAGIC

(As recorded by the Steve Miller Band)

GARY MALLABER
KENNY LEE LEWIS

I can't imagine how to tell my story now
And ah not fuss or fight
But I really wanna talk to you
You see I'm not in agreement with the law this morning
So don't be my judge and jury
Do I get through to you
But every time I try to build up my case
You tear it down with your pretty face
You stand your ground and show the lightning in your
eyes
And then I feel it.

Cool magic wins me over
Oh so silent always strong
And I tell ya
Cool magic wins me over
So I surrender to your charms.

I'm too defensive to give up without a fight
But you know my mofions
What am I gonna do
Although it seems it's never-ending
And I'm desperate
To live right here
Under your spell tonight
And every time I try to build up my case
You tear it down with your pretty face
You stand your ground and show the lightning in your
eyes
And then I feel it.
(Repeat chorus)

Just when I feel I'm 'bout to lose my mind
Then here it comes again one more time
I really need it.
(Repeat chorus)

Cool magic
Cool magic
Cool magic.

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SHOULD I STAY OR SHOULD I GO

(As recorded by The Clash)

PAUL SIMONON
TOPPER HEADON
JOE STRUMMER
MICK JONES

Darlin' you gotta let me know
Should I stay or should I go
If you say that you are mine
I'll be here 'til the end of time
So you gotta let me know
Should I stay or should I go.

Should I stay or should I go now
Should I stay or should I go now
If I go there will be trouble
And if I stay it will be double

So come on and let me know
Should I stay or should I go.

It's always tease, tease, tease
You're happy when I'm on my knees
One day is fine next day is black
So if you want me off your back
Well come on and let me know
Should I stay or should I go.
(Repeat chorus)

This indecision's bugging me
If you don't want me set me free
Tell me who I'm s'posed to be
Don't you know which clothes even fit me
So you gotta let me know
Should I cool it or should I blow.
(Repeat chorus)

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ELECTRICLAND

(As recorded by Bad Company)

PAUL RODGERS

The neon lights go flashing by
Electricland is in my eyes
The underground is on the move
And ev'rybody's got somethin' to prove yeah yeah
The taxi driver delivers the news
Somebody out there has blown a fuse
We're passing the scene
A man is dead
A .38 blew away his head.
A bolt of lightning sets me back a pace
Feel like a visitor from outer space
Please excuse me if I don't quite understand
I'm just a stranger in Electricland.

The ladies are willing to have a good time
You live for the moment
The moment is fine
You're up in your room
The lights are low
Before you know it
It's time for the show.

A bolt of lightning sets me back a pace
Feel like a visitor from outer space
Please excuse me if I don't quite understand
I'm just a stranger in Electricland.

Electricland
I've seen you
Electricland
I've been there.

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THE ONE YOU LOVE

(As recorded by Glenn Frey)

GLENN FREY
JACK TEMPCHIN

I know you need a friend
Someone you can talk to
Who will understand what you're going through
When it comes to love
There's no easy answer
Only you can say what you're gonna do.

I heard you on the phone
You took his number
Said you weren't alone but you'd call him soon
Isn't he the guy
The guy who left you cryin'
Isn't he the one who made you blue.

When you remember those nights in his arms
You know you gotta make up your mind.

Are you gonna stay with the one who loves you
Or are you goin' back to the one you love
Someone's gonna cry when they know they've lost you
Someone's gonna thank the stars above.

What you gonna say when he comes over
There's no easy way to see this through
All the broken dreams all the disappointment
Oh girl what you gonna do
Your heart keeps sayin' it's just not fair
But still you gotta make up your mind.

Are you gonna stay with the one who loves you
Or are you goin' back to the one you love
Someone's gonna cry when they know they've lost you
Someone's gonna thank the stars above.

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TIME IS ON MY SIDE

(As recorded by The Rolling Stones)

NORMAN MEADE

Time is on my side
Yes it is
Time is on my side
Yes it is.

You're searching for good times
But just wait and see
You'll come running back
You'll come running back
You'll come running back to me.

Time is on my side
Yes it is
Time is on my side
Yes it is.

'Cause I got the real love
The kind that you need
You'll come running back
You'll come running back
You'll come running back to me.

Go ahead baby go ahead
Go ahead and light up the town
Baby do anything your little heart desires
Remember I will always be around
And I know like I told you so many times before
You're gonna come back baby
You're gonna come back
Knockin' right on my door.

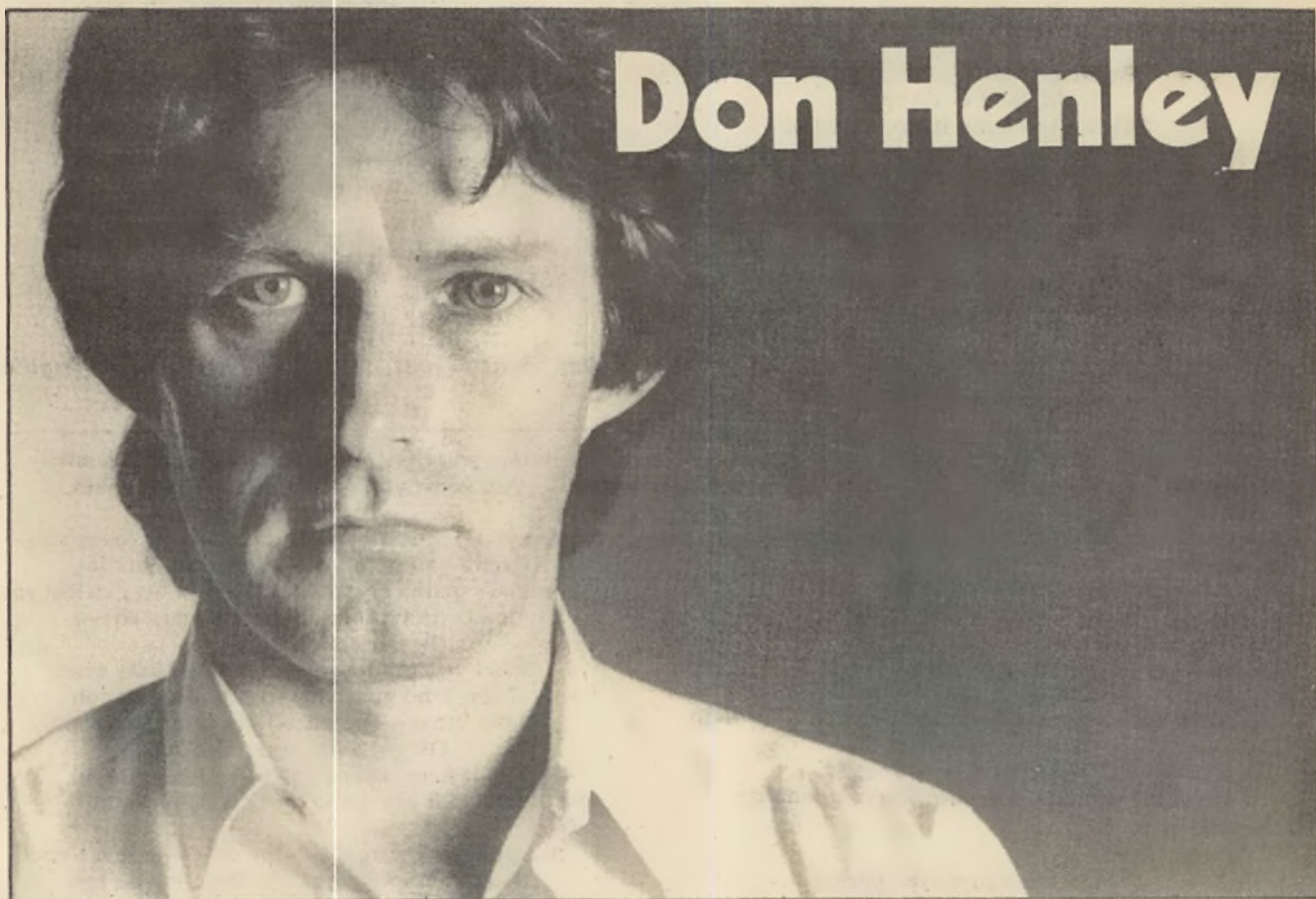
Time is on my side
Yes it is
Time is on my side
Yes it is.

'Cause I got the real love
The kind that you need
You'll come running back
You'll come running back
You'll come running back to me.

Time, time, time is on my side
Yes it is
Time, time, time is on my side
Yes it is
Time, time, time is on my side
Yeah.

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POP STAR OF THE MONTH



Few rock groups have ever earned the commercial success and critical praise that the Eagles did during their decade-long existence. Singer/writer/drummer Don Henley was an integral part of the trend-setting group throughout its history. He co-wrote such standards as "Desperado," "Best Of My Love" and "Hotel California," in addition to handling the majority of the Eagles' lead vocals.

Henley's first solo album on Elektra/Asylum is titled *I Can't Stand Still* and is a departure that is full of energy and new musical approaches. Career and personal tribulations tested Henley's spirit during his early post-Eagles days. *I Can't Stand Still* reflects both those trying times and his resolve to grow as an artist. "It gave me a reason to go on," he says of the lp.

On *I Can't Stand Still* Henley handles rock, country and even Irish folk with equal conviction. He is assisted on the lp by some seasoned studio heavyweights

including guitarist/writing partner Danny Kortchmar, keyboardist Benmont Tench and drummer Russ Kunkel, among others.

The lyrical incisiveness and melodic flair Henley demonstrated in his early work with the Eagles is obvious in *I Can't Stand Still*, as is the insistence on high technical quality. Henley and Kortchmar produced the lp along with Greg Ladanyi.

The album itself contains 11 songs, eight of which Henley co-wrote with Kortchmar, J.D. Souther and/or Bob Seger. Recently, Henley commented on some of the songs on the lp: "'I Can't Stand Still' is a song for the Robert Armstrongs, the Fay Wrays and the King Kongs everywhere. Some great Farfisa by Kootch and a drum sound I can be proud of."

About "Long Way Home" Henley remembers that, "I wrote most of the music and about half the words several years ago. Kootch added the bridge and the

beautiful baritone guitar solo.

"Someone once said, 'Maintenance is the hallmark of civilization.' What civilization was that? Hardly anyone is interested in maintaining anything any more — not toasters, not cars, not relationships. If it breaks, get a new one. Hell, we can't even elect and maintain a government we can trust and maintain. Of course, if we took more pride in our work, we wouldn't need all the maintenance. Still, they promise us on television that we can and should have everything now. More and more we seem to be laboring under the delusion that man's natural state here in America is supposed to be one of perpetual bliss. Therefore, more and more people are unhappy. Gregory Peck said it in 'Mirage': 'If you're not committed to anything, you're just taking up space.' Burt Lancaster struggled with it in 'The Swimmer.' Maybe Jim Morrison said it best: 'We want the world and we want it now.'

"But the song is about a guy who can't find his car keys."

Moving along to "Nobody's Business," Henley says that "This one also started around four years ago when Seger, Frey, Timothy Schmit and I jammed one night in Frey's living room. 'Monster Superior,' a.k.a. Bill Szymczyk, was presiding. The song was left lying around, so I picked it up. I was stuck for words, so J.D. helped me out."

"Talking To The Moon" is another tune written by Henley and Souther. According to Don, "J.D. and I finished this one four years ago at 10 a.m. in his living room in Beachwood Canyon. We'd actually carried around our respective pieces of the song for three or four years prior to that. We were crazy about a book titled *All My Friends Are Going To Be Strangers* by Larry McMurtry. We were trying to get the movie made and this song was to be in the soundtrack. We held onto it for years hoping the movie would eventually be made, but we finally decided the tune should be heard."

When it comes to a song titled "Dirty Laundry," Henley has quite a lot to say: "A lot of people are walking around confused these days. In extreme cases, some of them can't separate fantasy from reality (with a President who's an actor, it's certainly a fine line). The media isn't helping any by heaping so much attention on certain disturbed types, thereby giving them exactly what they seek in making it glamorous for others inclined to follow in their footsteps. 'Monkey see — .' The local news especially has turned into a macabre variety show: 'Coming up next, those six children who were dismembered by their father, packaged and then sent to a local cafeteria!' Or 'A jetliner crash (present tense) today killing 96 people and destroying several homes! Film at 11!' Or 'Details of that rape-suicide when we return!' Of course, it's the dark side of human nature — we're all drawn in some weird way to a good car wreck, and the media knows how to play on it."

"After the news, we usually get a joke or a little clever banter leading into the sportscast, followed by the confused weatherman who insists on ignoring the

laws of nature by constantly extolling the virtues of sunshine and badmouthing the rain. A frail grasp on the big picture. The worst thing about that kind of reporting is not the subject matter per se, but the odd phenomenon of the emotionless, remorseless, robot-like way in which news is reported. Sometimes there's a twinkle in the eye and even the hint of a smile when a certain woman newscaster in Los Angeles reports even the most morbid of disasters. I'm not looking for tears, mind you (although Walter Cronkite cried on occasion), but are those real people? The way that several recent 'celebrity deaths' were handled is especially despicable."

"Johnny Can't Read" was written by Henley and Kortchmar and is the first single released from the lp. According to Henley, this song is "not a new subject, maybe, but one that won't just go away. Just being able to pronounce the words isn't enough. Understanding is part of reading. A guy once told me he figured 'Desperado' was about the Symbionese Liberation Army. I didn't argue with him."

"Once again, Kootch brought out that wonderful, raggedy Farfisa, and it worked. He was amazed that I liked it. Mark T. Williams (son of John Williams), is a force to be reckoned with on the drums. We did this one in French and Spanish, too."

The rest of the songs on the lp are "Them And Us," "La Eile," "Lilah," "The Unclouded Day," and "You Better Hang Up."

Don Henley was raised in the small east Texas town of Linden, where he grew up listening to both the blues and country tunes. Restless during his school years, he was drawn to rock 'n' roll as an outlet for expression.

"I listened to Beatles records every morning just to get me through the day," he recalls. "I kept waiting until the day I could get out of school and out of town — to someplace where I would fit in better."

Henley began playing with rock bands while in high school, sticking with music while fulfilling his parents' dream of his attending college (he went for four years, but didn't graduate). With schooling behind him, he and his band, Shiloh, went to Los Angeles in the

early '70s at the encouragement of Kenny Rogers.

With Rogers producing, Shiloh recorded a forgettable album for the soon-defunct Amos Records, the same label for which Henley's future Eagles partner Glenn Frey cut an album with J.D. Souther as the duo Longbranch Pennywhistle. The Shiloh lp sold poorly, leaving Henley discouraged until Frey asked him to join Linda Ronstadt's touring band. The promise of a steady \$200 a week was too good to pass up.

From there, the history of the group later to be hailed as "America's premier band" began. While rooming together during the subsequent two-month Ronstadt tour, Henley and Frey decided to form the Eagles. After working on tracks included on the *Linda Ronstadt* lp, the two of them joined with ex-Poco member Randy Meisner, and former Burrito Brother Bernie Leadon (then also a part of Ronstadt's band) to launch the group.

As co-lead vocalist and drummer, Henley's contribution was vital to the band from the beginning. At first, his songwriting involvement was minimal — "Witchy Woman" (co-written with Leadon) is his sole composition on the group's debut, *Eagles*. By the release of the Eagles' second lp, *Desperado*, however, Henley came into his own as a writer, penning with Frey the now-classic title track. He also went on to compose some of the band's most famous tunes through their final album, *The Long Run*.

As an Eagle, Henley was part of a band which recorded eight million-plus-selling albums, several of which topped the U.S. lp charts; many #1 singles (three of which earned gold certification); four Grammy awards; extensive worldwide touring; and wins of music-oriented popularity polls across the globe. To date the Eagles have sold more than 50 million records worldwide.

I Can't Stand Still gives Henley a chance to speak his mind about the Eagles years. One track especially, "Nobody's Business," refers to the struggle to keep privacy in the face of stardom.

Some album titles are merely offhand, but Don Henley's first solo lp is most fittingly titled. Creatively, Henley's very much on the move.

MICKEY

(As recorded by Toni Basil)

NICKY CHINN
MIKE CHAPMAN

You've been around all night
And that's a little long
You think you've got the right
But I think you've got it wrong
Why can't you say goodnight
So you can take me home Mickey
'Cause when you say you will
It always means you won't
You're givin' me the chills
Please baby don't
But ev'ry night you still leave me all alone Mickey.

Oh Mickey what a pity
You don't understand
You take me by the heart

When you take me by the hand
Oh Mickey you're so pretty
Can't you understand
It's guys like you Mickey
Ooh what you do Mickey, do Mickey
Don't break my heart Mickey.
Now when you take me by the who's ever gonna know
And ev'ry time you move
I let a little more show
There's something you can use
So don't say no Mickey
So come on and give it to me
Any way you can
Any way you want to do it
I'll take it like a man
But please baby please
Don't leave me in this jam Mickey.
(Repeat chorus)

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ROCK THIS TOWN

(As recorded by the Stray Cats)

SETZER

Well my baby and me
Went out late Saturday night
I had my hair piled high and my baby just looks so right
We'll pick you up at ten
Gotta get you home by two
Mama don't know what I got in store for you
Well that's all right 'cos we're looking as cool as can be
Well we found a little place that really don't look half
bad
I'll have a whisky on the rocks and change of a dollar for
the jukebox
Well I put a quarter right into that can
But all it played was disco
Man c'mon pretty baby let's get out of here right away.
We're gonna rock this town
Rock it inside out
We're gonna rock this town
Make 'em scream and shout
Let's rock, rock, rock man rock
We're gonna rock till we pop
We're gonna roll till we drop
We're gonna rock this town

Rock it inside out.
Well we're having a ball just bopping on the big dance
floor

Well there's a real square cat
He looks a nineteen seventy four
Well you look at me once
You look at me twice
You look at me again
And there's a gonna be a fight
We're gonna rock this town
We're gonna rip this place apart.

We're gonna rock this town
Rock it inside out
We're gonna rock this town
Make 'em scream and shout
Let's rock, rock, rock man rock
We're gonna rock till we pop
We're gonna roll till we drop
We're gonna rock this town
Rip this place apart.

We're gonna rock this town
Rock it inside out
We're gonna rock this town
Rock it inside out.

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EVERYBODY WANTS YOU

(As recorded by Billy Squier)

BILLY SQUIER

You see 'em comin' at you every night
Strung on pretension they fall for you at first sight
You know their business
You think it's a bore
They make you restless
It's nothin' you ain't seen before
Get around town spend your time on the run
You never let down
Say you do it for fun
Never miss a play though you make quite a few
You give it all away when everybody wants you yeah.
You crave attention you can never say no
Throw your affections anyway the wind blows
You always make it you're on top of the scene
You sell the copy like the cover of a magazine ooh
Puttin' on the eyes 'til there's nobody else

You never realize what you do to yourself
The things that they see make the daily reviews
You never get free when everybody wants you.

Everybody knows you
Everybody snobs you
Everybody needs you, leads you, bleeds you.
Nights of confusion and impossible dreams
Days at the mirror patchin' up around the seams
You got your glory you paid for it all
You take your pension in loneliness and alcohol
Say goodbye to conventional ways
You can't escape the hours
You lose track of the days
The more you understand seems the more you like you
do

You never get away
Everybody wants you ooh.
Everybody wants you
Everybody wants you.

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PLEASE BE THE ONE

(As recorded by Karla Bonoff)

KARLA BONOFF

You spend your days and nights alone
You think it's easy that way
But that cold feeling in your bones
I said I could take away.

I said please be the one
Please be the one
Please be the one.

Well if your world's a lonely place
It's something you never show
And love could stare you in the face
And baby you'd never know.

I said please be the one
Please be the one
Please be the one.

All the years they took their toll on you
Your innocence has all disappeared
Tell me why you had to learn
Your love was something to fear.

Well some day the tables here will turn
And I won't want to play
And for my sweet kiss you will yearn
When it's too late to say
Please be the one.

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WHEN I'M HOLDING YOU TIGHT

(As recorded by the Michael Stanley Band)

KEVIN RALEIGH

I get this feeling whenever I touch you
I keep believing
That someday you'll feel it too
You kept the fire burning deep in my heart
I never knew
You played along and took what you needed
I was wrong to think I could ever get through
You've got this way of making your lies feel true.

When I'm holding you tight
When I'm holding you tight now girl
I can't let you know that I'm on to you
I can't let you go
You make it so that
When I'm holding you tight baby yeah
When I'm holding you tight now girl
I can't let you know that I'm on to you
I can't let you go
When I'm holding you tight.
So many nights alone in the darkness
Just me and you
We both had someone to use
We played a game with no rules
That we couldn't lose
I needed a love you wanted a lover
I needed someone
And there couldn't be another like you
You've got this way of making your lies feel true.
(Repeat chorus)

When I'm holding you tight
You make me feel like I'm someone
And it all seems so right
We close our eyes and we take some
And I guess that ain't bad
If we have each other
Whatever reasons we had
We still needed one another baby.
(Repeat chorus)

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LOVE ACTION

(As recorded by The Human League)

PHIL OAKEY
IAN BURDEN

When you're in love you know you're in love
No matter what you try to do
You might as well resign yourself to what you're going
through
If you're a hard man or if you're a child
It still might get to you
Don't kid yourself you've seen it all before
A million mouths have said that too.
I've had my hard times in the past
I've been a husband and a lover too
I've lain alone and cried at night over what love made
me do
And the loved ones who let me down
And couldn't share my point of view
But this is Phil talking
I want to tell you what I've found to be true.
I love your love action

SWEET TIME

(As recorded by REO Speedwagon)

KEVIN CRONIN

When I awaken
Feelln' no pain
Visibly shaken
Waitin' to touch you again
My temperature's risin'
But I'm fallin' a bit behind
And that ain't so surprising
We're gonna take our own sweet time.
Baby we can take our own sweet time
And spend it when we want to
'Cus it's yours and mine
Let our love come easy and we find
We can make it
And we'll take our own sweet time.
I know when I hold you
It's a feelin' I can't explain
But I never told you
I couldn't take it again
So I'm holdin' steady
And we're gonna take our own sweet time.
Baby we can take our own sweet time
And spend it when we want to
'Cus it's yours and mine
Let our love come easy and we find
We can make it
And we'll take our own sweet time.
(Repeat)
Baby we can take our own sweet time
And spend it when we want to
'Cus it's yours and mine
Let our love come easy and we find
We can make it
And we'll take our own
We can make it
And we'll take our own
We can make it
And we'll take our own sweet time.

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But now I am ready
I am ready to make you mine
Lust's just a distraction
No talking just looking
Watching your love action.
I believe, I believe what the old man said
Though I know that there's no Lord above
I believe in me
I believe in you
And you know I believe in love
I believe in truth
Though I lie a lot
I feel the pain from the push and shove
No matter what you put me through
I still believe in love.
And I say I love your love action
Lust's just a distraction
No talking just looking
Watching your love action.

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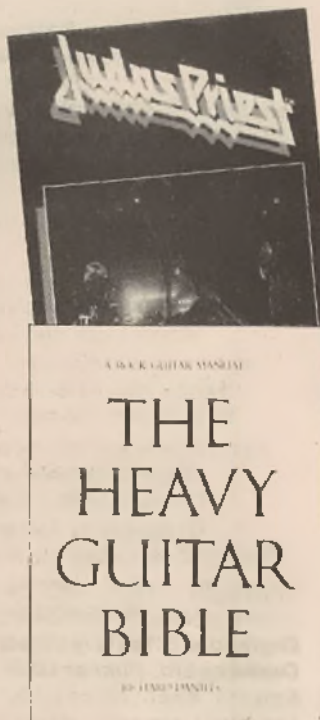
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GET UP AND GO

(As recorded by the Go-Go's)

CHARLOTTE CAFFEY
JANE WIEDLIN

If you get up and walk away
Leave the past behind
Go ahead and take a ride
No telling what you'll find.

The words you say don't mean a thing
They fly right by my eyes
Look in the mirror don't look at me
Maybe then you'll realize.
So get up and go
If you're so tired of moving slow
Go
If you're so tired of moving slow
Go
Get up and go.

I was on the inside
Looking out for you
But you're the one to make a change
There's nothing I can do.
Now's the time for you to move
Actions shout out loud
So cut the talk and move your feet
'Cuz words get lost in crowds
Quit talking
Start walking now
Quit talking
Start walking now.
So get up and go
If you're so tired of moving slow
Go
If you're so tired of moving slow
Go
Get up and go
Hey, hey, hey.

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ROCK THE CASBAH

(As recorded by The Clash)

PAUL SIMONON
TOPPER HEADON
JOE STRUMMER
MICK JONES

Now the king told the boogie men
You have to let that raga drop
The oil down the desert way
Has been shakin' to the top
The sheik he drove his Cadillac
He went a-cruisin' down the ville
The muezzin was a standin' on the radiator grille.
Shareef don't like it
Rock in the Casbah
Rock in the Casbah
Shareef don't like it
Rock in the Casbah
Rock in the Casbah.
By order of the prophet
We ban that boogie sound
Degenerate the faithful
With that crazy Casbah sound
But the Bedouin they brought out the 'lectric camel

drum
The local guitar picker got his guitar picking thumb
As soon as the Shareef had cleared the square
They began to wail.
(Repeat chorus)
Now over at the temple oh
They really pack 'em in
The in crowd say it's cool
To dig this chanting thing
But as the wind changed direction
And the temple band took live
The crowd caught a whiff
Of that crazy Casbah jive.
(Repeat chorus)
The king called up his jet fighters
He said you better earn your pay
Drop your bombs between the minarets
Down the Casbah way
As soon as the Shareef was chauffeured outta there
The jet pilots tuned to the cockpit radio blare
As soon as the Shareef was outta their hair
The jet pilots wailed.
(Repeat chorus)
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MACHINERY

(As recorded by Sheena Easton)

JULIA DOWNES
Woh, woh
Woh, woh

Waiting for the peace of the night to be shattered
I do believe my illusions are in tatters
When I see the pale moonlight in the sky
I know it's gonna come like a hurricane hittin'
I breathe a sigh 'cause it's only the beginning
When I see reflection deep in his eyes.
I know he's got the power to hit, hit, hit, hit, hit
I don't believe what he said to me
I'm feeling like a piece of machinery
Gotta get in closer 'cause I can't see
When you're telling me the truth I refuse to believe.

Running underground with my innocence fading
I do believe there is something I am gaining
When I get that red hot fever inside
I wanna give it hell and behave just like a goner
I wanna stay and deduce the things I wanna
When I see the pale moonlight in the sky.
I know he's got the power to hit, hit, hit, hit, hit
I don't believe what he said to me
I'm feeling like a piece of machinery
Gotta get in closer 'cause I can't see
When you're telling me the truth I refuse to believe.
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HOT IN THE CITY

(As recorded by Billy Idol)

BILLY IDOL

Stranger, stranger
Stranger, stranger.

It's hot here at night
Lonely, black and quiet
On a hot summer night
Don't be afraid of the world we've
made
On a hot summer night
Cause when a long legged lovely
walks by
Yeah you can see the look in her eye
Then you know that it's.

Hot in the city
Hot in the city tonight (tonight)
Hot in the city
Hot in the city tonight (tonight).

Stranger, stranger.

For all the dreams and schemes
people are as they seem
On a hot summer night
Don't be no fun
Don't forget you're young
On a hot summer night
A sometime someone you're not
Don't wait to see what you've got
Cause you know that you're.

Hot in the city
Hot in the city tonight (tonight)
Alright
Hot in the city
Hot in the city tonight (tonight).

Well I walk until my feet drop
I'm a train when I'm hateful
Yeah lay it right down now
And I'll ride until your head breaks
And I'll walk until my brain pops
And I'll move with the beat now
I'm a train when I'm hateful
And I really feel the heat now
New York.

Hot in the city
Hot in the city tonight (tonight) little
girl
Hot in the city
Hot in the city tonight (tonight) yeah
Hot in the city
Hot in the city tonight little girl
(tonight) little girl
Hot in the city
Hot in the city tonight little girl
(tonight)
I really love you baby
Hot in the city
Hot in the city tonight (tonight).

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SOUL SECTION

VERY SPECIAL PART

(As recorded by Jermaine Jackson)

KERRY ASHBY
BENNY MEDINA
CLIFF LILES
WILLIAM E. BICKELHAUPT

Ooo oh baby
I wanna talk to you
Tell ya' what I'm gonna do
About the way I feel
I wanna give you my love
Honey I'm thinkin' of
More than you can believe (yeah)
I wanna spend my life with you
Do all the things that lovers do
You're the only one who made me care
You're the one who should be there
Let's explore
What's in store
So much more (baby).

I'd like to get into makin' you
A very special part of my life
I'd like to get into giving you
A very special part of my heart
Doo doo doo doo
Doo doo doo doo.

You're giving me such a thrill
I'll holler from the highest hill
Want you to be my girl
Every day that goes by
I wanna be the guy
Who can fulfill your needs (yeah)
Everytime that I'm with you
I get a feeling yes I do
And there's only one thing I can say
Want to love you every day
And there's no other way
There's no price that I won't pay.
(Repeat chorus)

I just wanna hold ya
I just wanna touch ya
I just wanna need ya
And give ya my heart.

Please let me hold ya
Please let me touch ya
Please let me love ya
And give ya my heart
Oh oh.

Dum dum dum
Dum dum dum.

I just wanna hold ya
I just wanna touch ya
I just wanna love ya
And give ya my heart.

I just wanna touch ya
Please let me love ya
I just wanna hold ya
And give you my heart
Ooo.

(Repeat chorus)

Baby let me love ya
Baby let me hold ya
Baby let me touch ya
I just wanna love ya
And give ya my heart.

Spoken:

You know girl
All this time I been wanting to hold you
This feeling inside is building up
I can't explain it
Just makes me wanna
It gets so strong
Makes me wanna ooo
Makes me wanna ooo.
(Repeat chorus)

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YOUR PRECIOUS LOVE

(As recorded by Al Jarreau and Randy Crawford)

VALERIE SIMPSON
NICKOLAS ASHFORD

Every day there's something new
Honey to keep me lovin' you
And with every passing minute
So much joy wrapped up in it
(Both) Oh heaven must have sent you from above
Oh heaven must have sent your precious love.

And now I've got a song to sing
Tellin' the world about the joy you bring

And you gave me a reason for living
And oo you taught me the meaning of giving.

To find a love like yours is rare these days
'Cause you've shown me what happiness is
In so many ways
(Girl) I look in the mirror and I'm glad to see
Laughter in the eyes where tears used to be
(Boy) What you've given me I could never return
'Cause there's so much girl I've yet to learn
(Girl) And I want to show my appreciation
'Cause when I found you I found a new inspiration
(Both) Oh heaven must have sent you from above
Oh heaven must have sent your precious love oh.

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L'I SUZY

(As recorded by Ozone)

CHARLES GLENN, JR.
JAMES S. STEWART, JR.
PAUL M. HINES
BENNY L. WALLACE
RAY C. WOODWARD
THOMAS BUMPASS
WILLIAM C. WHITE, JR.
GILBERT "SKIP" STARKEY
HERMAN "HB" BROWN
ART STEWART

Oh you're rich and I'm loaded
Anything I want to try
Is no problem for me
I'm in love with little Suzy
She look pretty love loosely
She just a little teaser
Out to have some fun
She's a wack-o you know.

L'I Suzy (I'I Suzy)
Suzy cutie (I'I Suzy)
L'I Suzy (I'I Suzy)
Tootle fruity (I'I Suzy)
Suzy said she thinks I'm cute

'Cause my lips were made to play the flute
Ha ha ha

And if I would form a group
She would be all mine
My Suzy's not a floosie
But she paints with two stroosie
Always at the rock shows
Tryin' to get that stage
(My I'I Suzy's something)
Hey little Suzy do you like the snow when it's fallin'
down
She said "no are you crazy
You don't even faze me
But you know I really like a horn sound"
Hey little Suzy do you want to go to free base town
She said "man are you crazy
I'm really a lady
But you know I really like to get down"
(She's a rich girl you know)
She's a cutie I'I Suzy
Tootle fruity
I really rock great bass
So I could see the look on Suzy's face
Her fav'rite music's rock 'n' roll
But she says my rock has too much soul
Wanna hear me play baby
I'm a bass player you know.

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Derglenn Music Co.

HELP ME

(As recorded by Shalamar)

JOEY GALLO
LEON SYLVERS, JR.
JODY WATLEY
NIDRA BEARD

There comes a time in all of our lives when we realize
In love you just can't stand alone
You need someone to call your own
And I want to be the one you need
But you gotta open up to me
'Cause it takes the two of us to make it happen.

Help me
Show me what you want me to do baby

And I'll do it all

Help me

I know you're searching for the same thing too girl
Won't you help me out.

For too long I've been lost in a love
Filled with many changes
But since I met you girl I can't deny
I sense a new beginning

So from here we can conquer our every dream
With a love that no one else can bring
So let's build a life together you and I
Won't you.

Help me
Do us both a favor right now
Your love I'll never doubt
But you gotta help me

It takes the two of us
To make it work out um.

Help me oo baby show me
Exactly what you want me to do
Won't you oo baby show me
Baby tell me that with me is where you want to be.

Understanding is the key
I'll give it all to you
But you gotta help me.

Understanding is the key
I'll give it all to you
But you gotta help me.

Understanding is the key
I'll give it all to you
But you gotta help me.

I don't care what my friends think I should do
When it comes to you girl
'Cause I just want to be right by your side
As your lover and your guide
I've been looking for all of your qualities
And I know you can bring out the best in me
'Cause a love like ours could last
If you'll just give in and.

Help me
Show me what you want me to do baby
And I'll do it all
But you gotta help me
I know you're searching for the same thing too
Me baby help me.

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Trip Music.



A PENNY FOR YOUR THOUGHTS

(As recorded by Tavares)

KENNY NOLAN

I've got to know where I stand
 I just got to know where I am with you
 So here's a penny for your thoughts
 A nickel for a kiss
 A dime if you tell me that you love me
 A penny for your thoughts
 A nickel for a kiss
 A dime if you tell me that you love me.

Walkin' holdin' hands
 You say you're mine, all mine
 But soon another face steals your eyes away
 It's like a guessin' game
 And I can't help feelin' used
 Love shouldn't be
 So darn confused.

So here's a penny for your thoughts
 A nickel for a kiss
 A dime if you tell me that you love me
 A penny for your thoughts

A nickel for a kiss
 A dime if you tell me that you love me.

People love to talk
 They say you're usin' me
 Though face to face you claim
 I'm the only one
 If I had a crystal ball
 I would gaze into your mind
 And see what you were thinkin'
 Find out if my ship was sinkin'
 If you're leavin' me behind
 So here's a penny for your thoughts
 A nickel for a kiss
 A dime if you tell me that you love me
 A penny for your thoughts
 A nickel for a kiss
 A dime if you tell me that you love me girl
 It should be so damn easy to do
 If you love me like I love you.

So here's a penny for your thoughts
 A nickel for a kiss
 A dime if you tell me that you love me.

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KEEP AWAY GIRLS

(As recorded by Stephanie Mills)

NICKOLAS ASHFORD
VALERIE SIMPSON

Keep away girls
This one's all mine
Keep away girls
This one's all mine

I understand when you look at my man
It's a physical attraction
Your friendship ceases
Desire increases
And you want him bad
Oh so bad
I don't think you can fit in my shoes
If we're gonna be friends
Don't you know here's, here's the first rule.

Keep away girls
This one's all mine
Keep away girls
This one's all mine.

I'm not calling no names
But I recognize a woman's games
We try to be clever, witty and wise
Ain't no telling what we'll do or try
So don't knock on my door
Think I'm not home
Don't think I'll be dumb enough
To leave this man alone.
(Repeat chorus)

I know there are things we have in common
I've been dying to be friends with someone
We can dish the dirt
Shop at Bloomingdales and hang around to catch the
sales
Have tea
The social life is fine with me
We'll be friends forever
Girl Scouts too
But hands off my guy
Don't be fool enough to try
I'm warning you
I'm warning you, you, you.
(Repeat chorus)

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LOVE IS IN CONTROL (Finger On The Trigger)

(As recorded by Donna Summer)

ROD TEMPERTON
QUINCY JONES
MERRIA ROSS

I've hung around with big shots
Never knew love was in the sights
I guess I missed the target
Caught up in a diff'rent line of fire
But I know since I've been aiming
For the sweetness in your soul
Your name is on my bullet
And it's gettin' ready to explode
There's been a change inside my life
And I just wanna let you know.

I've got my finger on the trigger
Love is in control
I've got my finger on the trigger
Love is in control
Baby let's have some fun
A-won't-cha be my, my number one.

Mama used to tell me
Girl ya better load your gun upright
She said ya, ya gotta come out smokin'
Hit it with your best shot ev'ry time
Well I, I didn't understand her
Till you walked right into range
I saw your love at twenty paces
And I knew I'd won the game
You better raise your heart up high
Or love will blow you right away.

I've got my finger on the trigger
Love is in control
I've got my finger on the trigger
Love is in control.

Leave off that safety catch
There ain't no risk
We're gonna have some fun
(Gonna have some fun oo)
I've got-cha love's begun
So stay with me until the mornin' sun
(Stay till mornin')
You're super bullet number one
Baby let's have some fun
A-won't-cha be my, my number one.

There's been a change inside my life
And I just wanna let you know
I've got my finger on the trigger
Leave off that safety catch
There ain't no risk
We're gonna have some fun
I've got-cha love's begun
So stay with me until the mornin' sun.

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STOP! DON'T TEASE ME

(As recorded by DeBarge)

ELDRA DeBARGE

Every time I call you
You don't ever answer
'Cause you always got to go
First time that I called you
You went to a party
After you went to the show
The second time I called ya
Your brother said he told ya
So baby you got to know
Girl if you just don't like me
Don't care too much for me
Don't play with my feelings
Let me know.

Stop don't tease me baby
You've got to please me
My body's burnin' for your love
Stop don't tease me baby
You've got to please me
Oh you know you really turn me on
You turn me on, on, on, on.

When you said you liked me
Girl it pierced right through me
I made plans for me and you
Like walkin' out on air
There was nothin' really there
Now I feel just like a fool
And I thought that I was walkin' out on concrete
You pulled it from under me
Why you wanna lead me on
Girl if you just don't like me

Don't care too much for me
Don't play with my feelings
Let me know.

Stop don't tease me
You've got to please me
Oh baby don't you know
You better stop
(Give it to me)
Don't tease me
You've got to please me.

'Cause I need more than just a taste
You turn me on, on, on, on
You turn me on, on, on, on.

Gotta get a little
I know you're gonna love it.

Ah ooo I'm climbin' up the ceiling
Oh what a feelin' you're giving me
And oh you got to stop this teasin'
Now's the time for pleasing me.

Stop don't tease me
You've got to please me
Stop
(Give it to me)
Don't tease me
You've got to please me
Baby don't you want my lovin'
Now you got to stop this teasing baby
Stop
(Give it to me)
Don't tease me
You've got to please me
Baby won't you stop.

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CHANGE

(As recorded by Barry White)

BARRY WHITE
CARL TAYLOR
JOHN LOPEZ

Change
It's time for change
Change
Nothin' stays the same.
(Repeat)

Something new is happening in the 80s
Just for you but you can't get lazy
All you do is just make up your mind
It's time.

The key to life is your attitude
Make sure you're doing what you wanna do
And watch your goals unfold right before your eyes
Yes oh yeah.

Education don't forget it
'Cause if you do you will regret it
Technology has gone ston' mad
If you miss this
That's tough, too bad.

Money talks no doubt about it
And bull... walks
Nothin' without it
Don't let your life just slip away
All you got to say is.

Change
It's time for change
Change
Nothin' stays the same
Change, change, change, change.

Determination will keep you strong
Dedication keeps you movin' right along
Ain't it time that you made up your mind
Yeah oh yeah.

Communicate every day you're living
Appreciate the life God has given you
You're gonna find all things come true in time
Make up your mind to.

Change
It's time for change
Change
It's time for change
Change, change, change, change
Nothin' stays the same
Change
It's time for change
Change.

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RED HOT STUFF

(As recorded by Magic Lady)

MICHAEL STOKES
JACKIE BALL
LINDA STOKES
KIMBERLY BALL

(Put your body in it)
I been waiting for you
Can't you see by the look in my eye
You need satisfaction baby
Ooh because my rhythm's so tough
You can't get enough
(Put your body in it)

And give me a try.

Red hot stuff
Ooh that's what they call me
Hot stuff
Got what-cha need
Red hot stuff
Ooh come and get it baby
Hot stuff

I got what-cha need
Takin' you out on the floor with us
You don't need no ticket to move your stuff
I won't ever, no not ever, bring you down oh yeah, yeah.

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IT SHOULD HAVE BEEN YOU

(As recorded by Gwen Guthrie)

DARRYL THOMPSON

It should have been you
It could have been you
It should have been you
It could have been you.

When we first got together
We thought our love could stand the test
Wait, ain't it personal
Couldn't say the same again
No one else could make me feel
The way you do
Broke my heart in two
When you said our love is through.

Ooh it should have been
The way you deal with heartache
You say our love will last ooh
Let's find a new beginning
And live in the past
With my back to the wind
I face a new horizon
Believe me when I tell you it's true
Even though our love was through.

It should have been you
It could have been you
It should have been you
It could have been you.

It should have been you
It could have been you
It should have been you
It could have been you.

I've been searchin' such a long time
Wonder will I ever find
A man so warm and true
Who'll love me like you used to do.

It could have been you
It should have been you
It could have been you.

JOURNEY TO LOVE

(As recorded by High Inergy)

KEITH ECHOLS
ALICE SANDERSON

The more you look at me
The more you're gonna like my style
'Cause I'm what ya need
You'll never be fooled with me
Her love was in your dreams
And she was your fantasy
But I'm real babe
I got the stuff
Take me babe
And you'll forget
You need a journey to love yeah.

I'll take you there
On a journey to love
I'll take you there
On a journey to ecstasy
There yeah
On a journey to love
I'll take you there
Take you there
C'mon now reach for me.
(Repeat)

We're wasting precious time
And time is neither yours nor mine
Come lay your confusion down
And let me touch you where it really counts
You've got to go for it
Wake up to reality
(I got the stuff)
I know that we're gonna make it to love yeah.

I'll take you there
On a journey to love
I'll take you there
On a journey to ecstasy
There
On a journey to love
I'll take you there
Take you there
C'mon now reach for me.

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BABY I NEED YOUR LOVING

(As recorded by Carl Carlton)

EDDIE HOLLAND
LAMONT DOZIER
BRIAN HOLLAND

Baby I need your loving
Baby I need your loving
Although you're never near
Your voice I often hear
Another day another night
I long to hold you tight
'Cause I'm so lonely.

Baby I need your loving
Got to have all your loving
Baby I need your loving

Got to have all your loving.

Some say it's a sign of weakness
For a man to cry
Then being weak I'd rather be
If it means having you to keep
'Cause lately I've been losing sleep.
(Repeat chorus)

When you see me smiling
You know things have gotten worse
Yeah any smile you might see
Have all been rehearsed
Darling I can't go on without you
This emptiness won't let me live without you
This loneliness inside me darling
Makes me feel half alive.
(Repeat chorus)

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PERFECT LOVE

(As recorded by Atlantic Starr)

ALLEE WILLIS
GREG PHILLINGANES

I was attracted cuz she played it cool
Nothing could make her compromise her rules
She gave me freedom living for myself
She called me when she needed someone else
Rumor has it she's so strong
As I watch her laugh and sing her song
I know she won't be alone too long.

I will make her mine
I know one day she will listen
Take the time let her know what she is missing
She will find that this just could be the perfect love
I won't try to prove I'm the one to make her over

Got to move now's the time to really show her
We can't lose oh this just could be the perfect love.

They say that understanding is the key
She knows that I'll take care of all her needs
Always talkin' 'bout what she's been through
Perish the thought of those weekend blues
If indeed she'd only trust
And remove the mask that hides so much
I would never give her up.
(Repeat chorus)

If there's a chance that she will come around
My love won't fade away
As long as it takes I'll be waiting for the day.
(Repeat chorus)

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GETTIN' TO THE GOOD PART

(As recorded by Herbie Hancock)

ROD TEMPERTON
HERBIE HANCOCK

We're at the ending of another day
No more working hours
Inhibitions start to slip away
Feel those moonlight powers
We'll find a nice place to dine
Get out the candlelight
A little music and wine
We're gonna do just fine.

Got to ease into the dance
And give love's groove a chance
Cuz in a moment all the magic's gonna start
We're gettin' to the good part.

It's time to really let your hair hang down
Got to set your soul loose
Just relax into the evening sound
Feel the music take you

There ain't no problems tonight
Just put your trust in me
We're gonna make it alright
Oh baby can't you see.
(Repeat chorus)

Tonight there's a message written up in the stars
It's time for us to open our hearts reach out
Got to let our feelings take us up high
No doubt we got the power to fly.

So baby move your body close to mine
Feel that warm sensation
Let me take that worry from your mind
Give in to temptation
Forget the clock on the wall
Let's turn the lights down low
We're gonna have us a ball
If we just take it slow.

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HOT SPOT

(As recorded by Midnight Star)

BO WATSON
MELVIN GENTRY
VINCENT CALLOWAY
REGINALD CALLOWAY
BELINDA LIPSCOMB

Take me to your hot spot
Baby take me
Take me to your hot spot
Baby take me.

'Cause we're not here to mess around
We just want to boogie down and get hot
Take you where the lights are low
Where the party people go to get hot
You'd better believe it.

Take me to your hot spot
Baby take me
Take me to your hot spot
Baby take me.

Baby just point your finger and lead the way
Let me know if I'm getting hot
Don't be shy 'cause you can't hide
I know you've got a favorite spot
Down in the basement that's where to go to rock
And get hot

I'm here to tell you that Joe is punching the clock
Nine to five ain't no lie.

Take me to your hot spot
Baby take me
Take me to your hot spot
Baby take me.

Turn it up
Get on up
Burnin' up
Turn it up
Get on up
Burnin' up.

Take me to your hot spot
Baby take me
Take me to your hot spot
Baby take me.

'Cause we're not here to mess around
We just want to boogie down and get hot
Take you where the lights are low
Where the party people go to get hot
You'd better believe it.

Take me to your hot spot
Baby take me
Take me to your hot spot
Baby take me.

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ON THE WINGS OF LOVE

(As recorded by Jeffrey Osborne)

JEFFREY OSBORNE
PETER SCHLESS

Just smile for me and let the day begin
You are the sunshine that lights my heart within
And I'm sure that you're an angel in disguise
Come take my hand and together we will ride.

On the wings of love
Up and above the clouds
The only way to fly
Is on the wings of love
On the wings of love
Only the two of us
Together flying high
Flying high upon the wings of love.

You look at me and I begin to melt
Just like the snow when a ray of sun is felt
And I'm crazy 'bout you baby can't you see
I'd be so delighted if you would come with me.
(Repeat chorus)

Yes you belong to me
And I'm yours exclusively
And right now we live and breathe each other
Inseparable it seems
We're flowing like a stream running free
Travelling on the wings of love.

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RIBBON IN THE SKY

(As recorded by Stevie Wonder)

STEVIE WONDER

Oh so long for this night I prayed
That a star would guide you my way
To share with me this special day
Where a ribbon's in the sky for our love
If allowed may I touch your hand
And if pleased may I once again
So that you too will understand
There's a ribbon in this sky for our love.

Doo doo doo doo
Doo doo.

This is not a coincidence
And far more than a lucky chance
But what is that was always meant
Is our ribbon in the sky for our love
Love we can't lose with God on our side
We'll find strength in each tear we cry
From now on it will be you and I
And our ribbon in the sky
Ribbon in the sky
A ribbon in the sky for our love.

Doo doo doo doo
Doo doo.

There's a ribbon in the sky for our love.

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SOUL STAR OF THE MONTH



Aretha Franklin

The name Aretha Franklin conjures up — for millions across the world — images of emotion, intensity and fire: the pure essence of that elusive quality known as soul. Indeed, the two have become synonymous to the point where Aretha has been known to fans and critics alike as the Queen of Soul for the past decade and a half, and not without reason.

Acknowledged as an outstanding and brilliant interpreter and creator of music through close to an incredible two dozen gold records and an astonishing eleven Grammy Awards, as well as television appearances and sell-out performances throughout the world, Aretha's contribution to contemporary music is undeniable. Franklin's influence as one of the forerunners of black music today has earmarked her as a true legend in her own time.

As one newspaper put it, "Like Billie Holiday before her, Aretha Franklin became the high water-

mark of her generation, and those after it, against which all other women singers in the r&b and soul idiom are measured." Since joining Arista Records, she has reasserted her claim to the throne with her albums *Aretha* and *Love All The Hurt Away* (which earned her a Grammy for her performance of the Sam & Dave hit "Hold On, I'm Coming").

Now she's back with another crowning achievement, a collaboration with Luther Vandross, an important new force in contemporary black music. Produced by Vandross, *Jump To It* combines the best of the classic soul sound (including a new Smokey Robinson song, and a vocal comingling with Levi Stubbs and The Four Tops) with the most up-to-date musical excitement. The title song became an instant summer of '82 smash, and the rest of the lp demonstrates the continuing supremacy of Aretha.

Even before she became a

familiar name to music lovers around the globe, Aretha Franklin was stunning members of her father's congregation at New Bethel Baptist Church in Detroit while still in her teens. One of five children of the Reverend C.L. Franklin (a renowned and respected figure within the gospel field, with numerous gold records to his credit), Aretha's musical education unquestionably began in church.

Indeed, it has been the intensity of gospel music which has been the backbone of Aretha's instantly recognizable vocal style. By the time she was fourteen, Aretha had cut her first record. The album, *The Gospel Sound of Aretha Franklin* is still acclaimed as one of the finest examples of the richness of Aretha's style and talent. Spending some of her adolescent years traversing the country with her father as a gospel star, Aretha decided to turn her many talents to other

styles of music, encouraged by such notables as the late Sam Cooke, one of the many fine entertainers who would visit the Franklin household in Detroit. Indeed, with visitors such as Dinah Washington and Mahalia Jackson and Clara Ward in the house, it was hardly surprising that the young Aretha heard so much good music while growing up.

In 1960, Aretha came to New York and auditioned for John Hammond at Columbia Records and instantly, Hammond recognized genius and talent evident in the young vocalist. Aretha stayed with the label for some six years, recording ten albums for the company including the critically acclaimed *Tribute To Dinah Washington*, and scoring chart success with singles such as "Rock-a-Bye Your Baby With A Dixie Melody," "Try A Little Tenderness" and "Runnin' Out Of Fools," her biggest hit for the label in 1964.

In 1966, she signed with Atlantic Records and working with producer Jerry Wexler, arranger Arif Mardin and Tom Dowd, Aretha began a decade that has guaranteed her a place in musical history. Wexler explained: "I took her to church, sat down and let her be herself." The immediate result was a gold record in "I Never Loved A Man (The Way I Love You)," released in early 1967, with the album of the same name giving Aretha another gold smash, the now-classic "Respect" (penning by Otis Redding) as well as achieving gold status itself. "Respect" went on to establish Aretha internationally as a major force, and the string of hits that followed simply reinforced her natural ability as a vocalist and musician of extraordinary dexterity.

Her second album *Aretha Arrives* yielded further hits in "(You Make Me Feel Like) A Natural Woman" and "Baby I Love You" (another million seller), and was quickly followed by *Lady Soul* (another gold album) which featured "Chain Of Fools" and "Since You've Been Gone" (two more additions to her gold collection). During Aretha's first year with the company, she earned an unprecedented five gold records



and was the recipient of her first Grammy.

Through the end of the '60s, Aretha continued to produce gold record after gold record: "Think" (featured in her movie debut, *The Blues Brothers* in 1980), "I Say A Little Prayer," "See Saw"; albums such as *Aretha Now* and chart-sellers like *Soul '69*, *Aretha In Paris* (recorded during her first European smash visit in 1968) and "This Girl's In Love With You." At the turn of the decade, Aretha added hits like "Call Me," "Spirit In The Dark," "Don't Play That Song," "Bridge Over Troubled Water," "Spanish Harlem" and "Rock Steady" to her incredible repertoire and her *Live At The Fillmore West* (complete with guest appearance by Ray Charles) and *Young, Gifted & Black* are acclaimed Franklin classics.

By the mid-'70s, Aretha Franklin had amassed an astounding six gold albums (including the album recorded with the Reverend James Cleveland, *Amazing Grace* which is still featured on gospel music charts some eight years after its initial release) and fourteen gold singles as well as racking up numerous music industry awards (NARM, NATRA, trade publications and further Grammy Awards). Her soulful and energetic live performances resulted in rave reviews and standing ovations throughout the country at all major concert halls and stadiums — including Madison Square Garden, Radio City Music Hall and Carnegie Hall, alongside overseas appearances in Canada, Australia and Europe.

Aretha's recording career in the '70s with Atlantic resulted in collaborations with such musical luminaries as Quincy Jones (*Hey Now Hey* in 1973), Curtis Mayfield (*Sparkle* in 1976 which gave Aretha yet another gold single in "Something He Can Feel," and *Almighty Fire* in 1978), Lamont Dozier (*Sweet Passion* in 1977) and the late Van McCoy and Charlie Kipps with her final album for the label, *La Diva* in 1979. Throughout her career with Atlantic, Aretha's creative skills became increasingly evident: she wrote many of the songs which went on to become million sellers and co-produced some of the albums toward the end of her tenure with the label.

The new decade found Aretha making new departures. Signing with Arista, she put out an album, *Aretha*, that displayed her vocal power at its most thrilling on the Grammy-nominated "Can't Turn You Loose," the hit singles "United Together" and "Come To Me," and a sizzling version of "What A Fool Believes." She also made her motion picture debut in *The Blues Brothers*, winning raves for her performance. Her second album for the label was *Love All The Hurt Away*, produced by her long-time associate Arif Mardin and featuring a duet with George Benson on the title song.

Luther Vandross, who leapt to the forefront of modern music with his solo lp debut *Never Too Much*, has long been a fan of Aretha, and has produced an album that brings out her full force as an interpretive vocalist. The album includes four songs composed or co-composed by Vandross, plus an Aretha original "I Wanna Make It Up To You," The Isley Brothers' "It's Your Thing," Smokey Robinson's "Just My Daydream," and "If She Don't Want Your Lovin'," written by Sam Dees ("Love All The Hurt Away").

If soul music is to experience the popular resurgence it so justly deserves, it will be albums like *Jump To It* that'll lead the way. No other singer carries the soul banner with more assurance than the queen, who says, "I feel we're getting back to good music — music that will move you."

KEEP IT LIVE (On The K.I.L.)

(As recorded by Dazz Band)

REGGIE ANDREWS
BOBBY HARRIS
KENNY PETTUS
MICHAEL WILEY

Sing la la la
La la la la
Sing la la la
La la la
Sing la la la
La la la la
Sing la la la
La la la ooo.

If you came to
Jam like us oh
Got to keep it
Live or bust
If you came to
Jam like us oh
Got to keep it
Live or bust.

Romancin' and dancin'
Romancin' and dancin'
Is the main dress
Romancin' and dancin'
Romancin' and dancin'
Is the main dress.

Now if ya' came to
Jam like us oh
Got to keep it
Live or bust.

Keep it live
Like our music
Keep it live
Don't use it
Keep it live
Dig it use it
Keep it live.

(Now you sing)
Keep it live
Like our music
Keep it live

Don't use it
Keep it live
Dig it music
Keep it live.
Sing la la la
La la la la
Sing la la la
La la la
Sing la la la
La la la la
Sing la la la
La la la
Sing la la la
La la la
Sing la la la
La la la.

Halt oh yeah
There's no cure
On the K.I.L. machine
Cause really all around
Now it's your turn
To get down
Get ready
K (K) I (I) L (L)
What's that mean
Keep it live
Alright one more time
K (K) I (I) L (L)
What's that mean.
Keep it live alright
Keep it live
Like our music
Keep it live
Don't use it
Keep it live
Like our music
Keep it live
Keep it live
Like our music
Keep it live
Don't use it
Keep it live
Like our music
Keep it live
Keep it live
Like our music
Keep it live
Like our music
Keep it live.

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IF THIS WORLD WERE MINE

(As recorded by Cheryl Lynn)

MARVIN GAYE

If this world were mine
I would place at your feet
All that I own
You've been so good to me
If this world were mine
I'd give you the flowers, the birds and the bees
For with your love inside me
That would be all I need
If this world were mine
I'd give you anything.

If this world were mine
I would make you a king
With wealth untold

You could have anything
If this world were mine
I'd give you each day so sunny and blue
And if you wanted the moonlight
I'd give you that too
If this world were mine
I'd give you anything.

Oh you're my inspiration
And I feel so much sensation
When I'm in your arms
When you squeeze me
Oh the way that you do.

Oh ho ho ho
Gimme plenty lovin' baby
Gimme plenty lovin' honey
Keep on lovin' me
Lovin' me the way you do.

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LOVE COME DOWN

(As recorded by Evelyn King)

KASHIF

(Love come down)
No sleep last night
Been dreaming of you
Please hold me tight
'Cause I can't help the way that I feel
I just can't help the way that I feel.

Deep in the night
You took my heart
Now danger's in sight
'Cause I can't help the way that I feel
I just can't help the way that I feel

Do do dit dit dit dit
Dit dit do do do.

Baby you make my love come down
Oh you make my love come down
Make it come all the way down
Oh you make my love come down
Baby you make my love come down
Oh you make my love come down.

Can't do without your tender love
There's no way out
And I can't help the way that I feel
I just can't help the way that I feel.

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(Sittin' On) THE DOCK OF THE BAY

(As recorded by The Reddings)

OTIS REDDING
STEVE CROPPER

So I'm jus' gon' sit on the dock of the bay
Watchin' the tide roll away ooh
Just sittin' on the dock of the bay
Wastin' time.

Sittin' in the morning sun
I'll be sittin' in the evenin' calm
Watchin' the ships roll in
Then I'll watch 'em roll away again
Yeah I'm sittin' on the dock of the bay
Watchin' the tide roll away ooh
Just sittin' on the dock of the bay
Wastin' time.

I left my home in Georgia
Headed for the Frisco Bay
I've had nothin' to live for
Looks like nothin's gonna come my way

Looks like nothin's gonna change
Ev'rything still remains the same
I can't do what ten people tell me to do
So I guess I'll remain the same.

Sittin' here a-restin' my bones
And this loneliness won't leave me alone
It's two thousand miles I've roamed
Just to make this dock my home
Now I'm jus' gon' sit on the dock of the bay
Watchin' the tide roll away ooh
Just sittin' on the dock of the bay
Wastin' time.

WILL YOU KISS ME ONE MORE TIME

(As recorded by Lou Rawls)

THOM BELL
DENIECE WILLIAMS

Five o'clock and I can't wait
I've been working hard all day
But I'm feeling good inside
Called my lady on the phone
Told her that I'm coming home
She's the sweetest thing in my life
My friends don't understand
Why I love her so

When she's near the feeling starts to grow
When we close the door
Hold each other tight
The girl just makes me feel all right
A kiss from her just makes it right
Will you kiss me one more time
Because I like it fine

Will you kiss me one more time
Girl you just blow my mind
Kiss me, kiss me one more time.

I spent my sleepless nights chasing after party lights
Then I met that girl of my dreams
Now the party's just for two
Baby girl it's me and you
You're the precious love that I need
My friends don't understand
Why I love her so
There are things that they will never know
When we close the door
Hold each other tight
You girl make me feel that way
A kiss from you and I just say
Will you kiss me one more time
Because I like it fine
Will you kiss me one more time
Girl you just blow my mind
Kiss me, kiss me one more time.

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Music.

LOVE HAS FOUND ITS WAY

(As recorded by Dennis Brown)

DENNIS BROWN
YVONNE BROWN

Love has found its way
In our hearts today yeah
Love has found its way
In our hearts today.

When your love is beautiful
There's nothing, nothing that can go wrong
When two hearts beat together
It's like an everlasting song
It's like an everlasting song.

The moon shines bright over yonder yeah
And it makes me feel so fine
I'm so thankful, so thankful baby
That Jah has made you mine
I'm so thankful
That Jah has made you mine.

'Cause love has found its way
In our hearts today
Love has found its way
In our hearts today
In our hearts today.

Oh baby please let me stay with you
This love is so hard to resist
Let me feel your loving kindness
And all your tenderness
I said all your tenderness.

Oh lady you made me so very happy
Even a blind man could see
That love can be so beautiful
Love that's meant to be
Oh love that's meant to be.

Love has found its way
In our hearts today
Love has found its way
In our hearts today
In our hearts today.

Oh lady, oh lady you bring me up
You bring me up
I never, I never gonna let you slip through my finger
No way no no no no no no
Oh lady let me stay
Let me stay in your heart
Love is so hard to resist.

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I CAN MAKE YOU FEEL GOOD

(As recorded by Sitalamar)

WILLIAM SHELBY
HOWARD HEWETT
RENWICK JACKSON

Are you the kind who puts your heart on the line
Or one who stays out of reach
Unlike other guys I won't waste your time
I just want to practice what I preach.
Girl love can be such a challenge
A game where there can be two winners
Unlike any sport it depends on the prize
And knowing where the real thing lies
To make a long story short.

Baby I can make you feel good
Let me lay this good love on you
Baby I can make you feel good
You can say I really want you.

There's guys that offer you diamonds and pearls
Those are the wants but not the needs
Other guys say that they can give you the world
Well a world of love is what you'll get from me.

Girl those material things meant more to me
Before the day I found you
Now I truly believe all the money in the world
Can't comfort you the way I wrap my arms around you
And I'll always be there.

Baby I can make you feel good
Let me lay this good love on you
Ah baby I can make you feel good
You can say I really want you
Let me make you feel good
I can make you feel good.

Oh so good
Whoo now baby
Let me lay it on you baby.

Let me make you feel good
I can make you feel good
Let me make you feel good
I can make you feel good.

Are you the kind who puts your heart on the line
Or one who stays out of reach
Unlike other guys I won't waste your time
I just want to practice what I preach.
'Cause love can be such a challenge
A game where there can be two winners
Unlike any sport it depends on the prize
And knowing where the real thing lies
To make a long story short.

Baby I can make you feel good
Forget about what he did wrong
Baby I can make you feel good
A love that is oh so strong.

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SAD HEARTS

(As recorded by the Four Tops)

MARC BLATTE
LARRY GOTTLIEB

Sad hearts don't belong
So they sing a sad, sad song
Oh baby you can take this sad heart
Make it a glad heart
Sad hearts reminisce
About the love that the sad hearts miss
Oh baby you can take this sad heart
Make it a glad heart.

Sad hearts cry, sad hearts sigh
Ever since the day you said goodbye
Oh baby, oh girl (woo...)
Sad hearts been through it all
Can't you hear this sad heart call
Oh baby you can take this sad heart
Make it a glad heart
Take this sad, sad heart
Oh baby you can take this sad heart
Make it a glad heart.
(Repeat chorus)

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DON'T HOLD BACK

(As recorded by Mike and Brenda Sutton)

MICHAEL SUTTON
BRENDA SUTTON

It's late and I know what you're thinkin'
But I just can't wait
It's right what we both are feelin'
So don't hold back.

The night is slowly dying
It's been a long one
Soon the morning sun will be shining
And you'll be long gone.

Let yourself go
Don't you know
Love is here
To turn our midnight into day.

Don't hold back
Got to have your love tonight

Don't say it's wrong
Cause the time is right
Don't hold back
Got to have your love tonight.

When we slow danced I got excited
It kind of felt real nice
Now it ain't no way I can fight it
Baby no dice.

Now you got me up on this cloud
And I'm flyin'
It's your love
Can't come down without it
I ain't lyin'.

Let yourself go
Don't you know
Love is here
To turn our midnight into day.
(Repeat chorus)

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LETTIN' IT LOOSE

(As recorded by Heatwave)

ROD TEMPERTON

Have you got
Pains inside your head
Caused by having no bread
And being fired by your employer
Is there a lady in your life
Who is known to your wife
Better find yourself a lawyer.

But if you think
That you can make it thru the night
Just hit the city streets
And join the people
Livin' the life
Start lettin' it loose
Start lettin' it loose.

Was that you
Dancin' out of beat
Have you got two left feet
Do you find your friends ignore you
Is there an ulcer on the way
Has your hair been turned to grey
Did the neighbor's cat just claw you.
Open your eyes we'll show you

What you need to do
There's one solution
That is guaranteed to carry you thru
Start lettin' it loose
Start lettin' it loose.

So put a smile on your face
Cuz that's the only
Thing that you need
Can't you see
Don't have to carry the load
Just leave it till tomorrow
Live out tonight in a dream.
(Repeat chorus)

Is that the landlord at your door
Like he's ready for war
Do you feel like you're a failure
You got no money got no job
People call you a slob
And the tax man's tryin' to nail you
Well if you think that
You can make it thru the night
Just hit the city streets
And join the people livin' the life
Let it let it loose.

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COUNTRY SECTION

SIXTEENTH AVENUE

(As recorded by Lacy J. Dalton)

THOM SCHUYLER

From the corners of the country
From the cities and the farms
With years and years of living
Tucked up underneath their arms
They walk away from everything
Just to see a dream come true
So, God bless the boys
Who make the noise on 16th Avenue.

With a million dollar spirit
And an old flat-top guitar
They drive to town with all they own
In a hundred dollar car
'Cause one time someone told them
About a friend of a friend they knew
Who owns, you know
A studio on 16th Avenue.

Now some are born to money
They've never had to say "Survive"
And others swing a nine pound hammer
Just to stay alive
There's cowboys, drunks, and christians
Mostly white and black and blue
They've all dialed the phone
Collect to home from 16th Avenue.

But, then one night in some empty room
Where no curtains ever hung
Like a miracle some golden words
Roll off of someone's tongue
And after years of being nothing
They're all looking right at you
And then for a while
They'll go in style on 16th Avenue.

It looks so uneventful
So quiet and discreet
But a lot of lives were changed
Down on that little one-way street
'Cause they walk away from everything
Just to see a dream come true
So, God bless the boys
Who make the noise on 16th Avenue.

From the corners of the country
From the cities and the farms
With years and years of living
Tucked up underneath their arms
They walk away from everything
Just to sing for me and you
So, God bless the boys
Who make the noise on 16th Avenue.

WAR IS HELL ON THE HOMEFRONT TOO

(As recorded by T.G. Sheppard)

CURLY PUTMAN
DAN WILSON
BUCKY JONES

It was July hot in Georgia in nineteen forty-two
All the men were off to war
And the women had nothin' to do
I was sixteen and hungry
Lookin' for my first taste of love
And when I brought the groceries to her door
I didn't know how close I was.

Her long blond hair was flowin'
And she smelled like sweet perfume
When I laid her groceries down
She said, "you don't have to leave so soon"
She said, "A woman sure gets lonely
When her man's gone off to fight"
She reached out for my tremblin' hand
As the teardrops filled her eyes.

Then she said
War is Hell on the homefront too
God only knows what a woman goes thru
She still needs what a man who's gone can't do
I can't fight this fire alone
Stay with me until it's gone
Oh war is Hell on the homefront too.

It was July hot inside me
As she led me to her bedroom door
To satin sheets and pleasures
I never knew I could feel before
My first taste of lovin'
Was everything it should have been
But when a woman's fightin' loneliness
It's a battle she can't win.

I'll always remember
What she did and what she said
But the one thing I remember most
Is the way she turned his picture over
Face down on the table by her bed.

Now she said
War is Hell on the homefront too
God only knows what a woman goes thru
She still needs what a man who's gone can't do
I can't fight this fire alone
Stay with me until it's gone
Oh war is Hell on the homefront too.

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SHE ONLY MEANT TO USE HIM

(As recorded by Wayne Kemp)

DALLAS CODY
CHARLES QUILLEN

She was young and she was pretty
And she met him in the city
Somehow, he fit right into her plan
She knew she'd hit it lucky
He owned half of Kentucky
Best of all, he was a sixty year old man.

She let him think he'd caught her
And she led him to the altar
Totin' seven carats on her hand
All dressed up in satin
Ah, the good Lord wasted that one
But she knew she'd be the winner, in the end.

'Cause she only meant to use him
She only meant to use him
And she didn't care if what she did was wrong
Yes, she only meant to use him
And she knew what she was doin'
In a few years, she'd be rich and he'd be gone.

In their million-dollar palace
The man grew old and jealous
And he never let her leave the house alone
She was in her prime and holding
But she knew that he was old
And chances were, he wouldn't be around that long.

As the days and nights grew longer
The greed in her grew stronger
And it even crossed her mind to take his life
But he found out he'd been taken
And his pride was badly shaken

And he knew she never meant to be a wife.

'Cause she only meant to use him,
She only meant to use him
But he knew just what she wanted in the end
Yes, she only meant to use him
But he knew what she was doin'
And he swore she'd never have a dime to spend.

Tormented by frustration
She watched her beauty wastin'
As the lines upon her face began to show
She turned to heavy drinkin'
Her ship was slowly sinkin'
And the bottle was the only place to go.

Now, twenty odd years later
The headlines in the paper
Said they laid her soul to rest at fifty-three
And when they wheeled him to her coffin
He took her diamond off
And he just smiled and finally died at ninety-three.

'Cause she only meant to use him
Lord knows she meant to use him
But she died with seven carats on her hand
All dressed up in satin
Oh, the good Lord wasted that one
But her husband died a satisfied old man.

Yes, she only meant to use him
Lord knows she meant to use him
But she died with seven carats on her hand
All dressed up in satin
Oh, the good Lord wasted that one
But her husband died a satisfied old man.

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ROLL ON EIGHTEEN WHEELER

(As recorded by Randy Parton)

DAVE LOGGINS

It's Monday morning
He's kissin' mama goodbye
He's up and gone with the sun
Daddy drives an eighteen wheeler
And he's off on a midwest run
Then three sad faces gather round mama
And they ask her when daddy's comin' home
Daddy drives an eighteen wheeler
And they sure miss him when he's gone
But he calls them every night
And tells them that he loves them
And he taught 'em this song to sing.

Roll on highway
Roll on along
Roll on daddy 'til you get back home
Roll on family
Roll on crew
Roll on mama like I asked you to do
Roll on eighteen wheeler roll on.

Well it's Wednesday evening

And mama's waitin' by the phone
It rings but it's not his voice
It seems the highway patrol
Has found a jack-knifed rig
In a snowbank in Illinois
But the driver was missing
And the search had been abandoned
'Cause the weather had everything at a stall
And they had checked all the houses and local motels
And when they had some more news they'd call
And she told them when they found him
To tell him that she loves him
And she hung up the phone singing ... to tell.

Mama and the children would be waitin' up all night
long
Thinkin' nothing but the worst was comin'
With the ringing of the telephone
But the man upstairs was listening
As mama asked him to bring daddy home
When the call came in
It was daddy on the other end
Asking her if she'd been singing this song.

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DON'T IT BREAK YOUR HEART

(As recorded by Steve Wariner)

ARCHIE JORDAN
MACK DAVID

Don't it break your heart
Don't it make you sad
When a love is good
And the love goes bad.

Don't it break your heart
Don't it make you cry
When they play your song
And she dances by.

And the dreams
All of your this is forever dreams
Suddenly came apart at the seams
That's how it goes when love goes
And it rains and rains
And the sun won't shine
Don't it break your heart
Well it sure broke mine.

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A WOMAN'S TOUCH

(As recorded by Tom Jones)

JERRY FULLER

Right from the first day
One man stood alone
And somehow he missed what didn't exist
How could he have known
He looked all around him
Then lifted his head
For he heard a voice
And he rose to rejoice
As somebody said.

This place needs a woman's touch
To share in the plan
For without a woman's touch
Life don't mean much to a man.
Up through the ages
The story's the same
A king to himself
Alone with his wealth
Is living in vain
His castle will crumble
And he'll wonder why
'Cause wealthy or poor
There's one thing for sure
You just can't deny.

The need of a woman's touch
To share in the plan
For without a woman's touch
Life don't mean much to a man.

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HEARTBROKE

(As recorded by Ricky Skaggs)

GUY CLARK

Who wouldn't notice the fire in your eyes
Or the bitter direction of impending goodbyes
I'm fallen and folded
I'm witted in place
At this sight of you standing with streaks down your
face.

Heartbroke and runnin' from the reason
Heartbroke don't give up on believin' in me
Heartbroke who kept me from leavin' with my
heartbroke.

Pride is a bitch and a bore when you're lonely
Sheer madness prevails up on reason to yield
But all is not lost it's only mistaken
That's small consolation but I know how you feel.

Heartbroke and runnin' from the reason
Heartbroke don't give up on believin' in me
Heartbroke who kept me from leavin' with my
heartbroke.

Nobody said it was goin' to be easy
We all have feelings that need a softer touch
But nobody said that it would be worth it
The human condition continues as such.

Heartbroke and runnin' from the reason
Heartbroke don't give up on believin' in me
Heartbroke who kept me from leavin' with my
heartbroke.

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CONFIDENTIAL

(As recorded by Con Hunley)

DORINDA MORGAN

Confidential, as a church at twilight
Sentimental, as a rose in moonlight
My love for you will always be
Confidential to me
Confidential, as a mother's prayer
Too beautiful for other eyes to share
My love for you will always be
Confidential to me.

Our love's a precious secret
A beautiful thing apart
There is no need for prying eyes
To look into my heart.

Confidential, as a baby's cry
Sacred and moving as a lover's sigh
My love for you will always be
Confidential to me
Confidential to me.

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THE TROUBLE WITH HEARTS

(As recorded by Roy Head)

LARRY KINGSTON
JERRY DAVIS
"LATHAN"

The trouble with hearts
They can't see where they're goin'
They fall into love
Without even knowin'
They believe any lie
When the right words are spoken
The trouble with hearts
They're so easily broken.

I said I'm a rock
My heart's made of stone
She can't control me
No woman can hold me
But there's nothing so blind
As the heart of a man
She turned stone to sand
In the palm of her hand.

The trouble with hearts
They can't see where they're goin'

They fall into love
Without even knowin'
They believe any lie
When the right words are spoken
The trouble with hearts
They're so easily broken.

They say that a heart
Has a mind of its own
It'll take up with strangers
Ignoring the dangers
But when a heart loses love
It's lost everything
It'll break in the strain
Like a bad link of chain.

The trouble with hearts
They can't see where they're goin'
They fall into love
Without even knowin'
They believe any lie
When the right words are spoken
The trouble with hearts
They're so easily broken.

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YOU PUT THE BLUE IN ME

(As recorded by The Whites)

RICK CARNES
JANIS CARNES
CHIP HARDY

I was alone 'til you found me
Nothin' but gray sky around me
But with you I found a rainbow in the rain.

Safe in your arms I discovered
There was a world so full of color
But I never found the blue 'til you went away.

You put the gold in the mornin' sunlight
You put the green in the willow tree
You put the red in the summer roses but
You put the blue in me
You put the blue in me.

I got a blue sky above me
To remind me that you loved me
And the mem'ry of your blue eyes still remains.

But there's a blue teardrop stainin'
The picture that you painted
And now my whole world has taken a different shade.

You put the gold in the mornin' sunlight
You put the green in the willow tree
You put the red in the summer roses but
You put the blue in me
You put the blue in me.

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43

THAT'S WHAT I GET FOR THINKING

(As recorded by The Kendalls)

TERRY SKINNER
KEN BELL
J.L. WALLACE

I thought when I found you that I'd found paradise
And no one could tell me differently
And everytime you held me it was awful nice
And I thought for sure that you were meant for me.

That's what I get for thinkin'
I never thought the ship would soon be sinkin'
It's enough to make a good girl start drinkin'
That's what I get for thinkin'.
Well I thought that you were just heaven in my arms
And I thought that you thought I was too
My friends all told me you were cheating on me bad
But I thought I was woman enough for you.

That's what I get for thinkin'
I never thought the ship would soon be sinkin'
It's enough to make a good girl start drinkin'
That's what I get for thinkin'.
Well I thought you meant it when you apologized
And said paradise was just not meant for three
You held me darling and you looked into my eyes
You made me think you cared a lot for me.

That's what I get for thinkin'
I never thought the ship would soon be sinkin'
It's enough to make a good girl start drinkin'
That's what I get for thinkin'.

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COUNTRY STAR
OF THE MONTH

BARBARA MANDRELL

As one writer has said of Barbara Mandrell, "the lady is a champ." She has parlayed her talent, determination, and beauty into a winning combination. She has managed to successfully cross musical styles and bridge entertainment mediums to establish herself as a leader in the field of contemporary entertainment.

Barbara has had bestowed on her virtually every honor and award granted to country music performers and just performers in general. Some of these include three 1982 People's Choice Awards in the categories of "Favorite All-Around Female Entertainer," "Favorite Female TV Personality" and "Favorite Female Musical Performer." She

has also received three Music City News Awards and a Tennessee Sports Hall of Fame Award, and 1982 isn't even over yet!

In a fashion similar to her musical success, Barbara has won over the world of television as well. She has been a guest on, among others, "The Mike Douglas Show" (which she co-hosted), "The Merv Griffin Show,"

"The Tonight Show," and the Grammy Awards presentations.

Her highest achievement in television, however, has been her own successful series, "Barbara Mandrell and the Mandrell Sisters" for NBC. It is a revival of the family-oriented variety show format that has been absent from television for some time.

The series was voted the Best Country Music TV Program for 1981 by the Music City News' readers poll and the three Mandrell sisters, Barbara, Louise and Irlene were awarded Best Comedy Act of the Year. Considering that her family is a big part of Barbara's life, it's no surprise the show has been a success.

Barbara was born in Houston, Texas, on December 25, 1948. Her mother, Mary, began teaching Barbara the accordion before she could even read. Her father, Irby, sang and played guitar. Her family moved to Oceanside, California, while Barbara was still a youngster, where her father bought a music store.

By the time Barbara had reached her teens she had learned to play steel guitar, saxophone, banjo, and bass guitar. She made her television debut at age 11, on a live local show called "Town Hall Party," and appeared, at age 12, on ABC's "Five Star Jubilee."

Her father eventually formed a family musical group, "The Mandrells," with Barbara, her mother and father and two young men on guitar and drums.

In 1967, Barbara married the drummer, Ken Dudney, and temporarily gave up her musical aspirations to become a serviceman's wife. Ken was overseas in the Navy when she moved with her family to Nashville. During a subsequent visit to the Grand Ole Opry she felt the tug of the footlights once again. Halfway through the show Barbara turned to her father and said, "Daddy, if you'll manage me, I'd like to try to get on the other side of the microphone again. I wasn't cut out to be in the audience."

About mixing her career with a husband and family, Barbara recently said, "My husband gave up something that was very important to him in life so that I could have my career. He was very happy as a Navy pilot, but it would have been impossible for me to have had my career as a Navy wife.

"I respect him very much, and respect is essential if there is to be love in a marriage. He's very bright in business matters. He's unimpressed with show business, because he realizes it is a business — which requires a lot of hard work and dedication. Ken sometimes wishes he could shoulder more of my responsibilities and frustrations or share my joys, but it just isn't possible for one person to always feel what another is feeling..."

Following that fateful day in Nashville, Barbara began performing in Music City, where she caught the eye and ear of producer Billy Sherrill, and was signed to CBS Records. She signed with MCA (then ABC Records) in 1975 and began working with producer Tom Collins.



Collins' sophisticated production techniques and Barbara's mature and eclectic approach to music proved to be a supremely winning combination. Also, Barbara's warm, urbane musical style, which mixes country, pop, r&b and gospel with amazing credibility, has made her a hit right across the board, with practically every kind of audience.

The chart successes of her single releases are a particular testimonial to her popularity and versatility. "If Loving You Is Wrong (I Don't Want To Be Right)," released in 1979, hit the number one spot in the country charts and crossed over to make a healthy showing in the pop charts, as did her earlier number one hit "Sleeping Single In A

Double Bed."

Two of her earlier r&b flavored singles, "Woman To Woman" and "Married But Not To Each Other," not only hit the number two spot in the country charts, but also got some airplay on black radio stations in New York, Chicago and Los Angeles.

"My main concern is cutting number one country records," says Barbara, whose clear-headed ambition and youthful energy level are tempered by her striking good looks and the vulnerability of her feminine appeal. "But I'm enjoying crossover success and I'll never lie to anyone about that. Just because my roots are in country music doesn't mean my branches can't go elsewhere."

For all her success, Barbara has retained a good perspective on how it has been accomplished and she is quick to credit the members of what she calls her "personal team."

"I think my father does an excellent job as manager. My agent, Dick Blake, is a master at promotion. And my producer, Tom Collins, is as innovative and creative as any I've ever known. When people enjoy what I do, they are enjoying the work of all these people."

Barbara also feels professional responsibility, ultimately, to her fans. "I play for the people. They're the ones paying to hear you. I have always tried to be an entertainer as well as a musician and as well as a singer — it is just as important."

Barbara sums up her success when she notes, "I do know that I am a professional and I know my job, and I'm good at my job. I like to entertain and I know how to do it, but that's as far as that goes. You know, it's like saying I'm a good nurse and I know it. I feel very strongly that no one is more special than anyone else simply because of what they do. What I consider is the way people are as people. I know that I'm just me and the reason that I've been able to do it is because God let me do it."

Barbara's latest album, released on the MCA-distributed Songbird label, takes the entertainer into a whole new area of music. The album is titled *He Set My Life To Music*, and it's her first all-gospel LP. It's just one more plateau that Barbara will undoubtedly conquer.



I DON'T REMEMBER LOVING YOU

(As recorded by John Conlee)

HARLAN HOWARD
BOBBY BRADDOCK

I don't remember loving you
And I don't recall the things you say you put me thru
You tell me that you've had a guilty conscience for so
long

You say that you walked out on me
You say you did me wrong
Well I just don't see how that could be true
Cause I don't remember loving you.

I don't remember loving you
I heard you mention children
Did you say there's one or two
You say I quit my job
Then I drank myself insane
You say that I ran down the highway
Screaming out your name
That's not the sort of thing that I would do
No I don't remember loving you.

I don't remember loving you
You might talk to my doctor
He drops by each day at two
I get a funny feeling
When I look into your eyes
There's something in your smile
That gives my stomach butterflies
You must look like someone I once knew
But I don't remember loving you.

I don't remember loving you
I absolutely positively know
That can't be true
But everyone I know here
In this place is very strange
If you'll hand me my crayons
I'll be glad to take your name
In case I run across the guy you knew
But I don't remember loving you.

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SOME DAYS IT RAINS ALL NIGHT LONG

(As recorded by Terri Gibbs)

ED PENNEY

Sometimes I know how the melody goes
But I don't know the words to the song
Some days go by
Not a cloud in the sky
And some days it rains all night long.

Sometimes it seems like it's just you and me
And nothing could ever go wrong
But love is so strange
Sometimes it stays
And some days it rains all night long.

Sometimes our best isn't all it could be
And sometimes we don't even try
But somehow or other we find what we need
To keep us from saying goodbye.

Sometimes it's good
And sometimes it's sad
But somehow we keep hangin' on
Waiting for rainbows that follow the storm
But some days it rains all night long.

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WOMEN IN LOVE

(As recorded by Kin Vassy)

BOB MCDILL

Women are strong
I know it's so
They may try to hide it
But believe me I know
Women are smart
Though they pretend
They only play dumb
To please the men
But everyone knows
There's one weakness they've got
There's one time in life
When they all fall apart.

Women in love are blind
And foolish and weak
What they don't overlook
They simply don't see
Women in love are fools
What else could it be
When a woman like you
Loves a man like me.

Women are deep
Though it doesn't show
They know things in life
That a man never knows
Women are tough
Though they hide it somehow
They'll stand up and fight
When the chips are down
But with all that they know
It's always the same
A man comes along
And they throw it all away.

(Repeat chorus)

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WISH I HAD A JOB TO SHOVE

(As recorded by Rodney Lay)

RONNIE ROGERS
BILLY RAY REYNOLDS

Johnny, I'm in need of a paycheck
This unemployment just don't get me by
I've always been a steady hard-workin' man
Not the kind for standin'
In some welfare line.

I've been known to turn some bolts up in Detroit
And dig in some Coal Kentucky Mine
But that assembly line she's still
And that mine's boarded up
Sure wish I had a job to shove.

Hey Johnny I'm in need of a paycheck
I'm missin' that jingle in my jeans
The life and the times
Of a poor boy's gettin' rough
I wish I had a job to shove.

I'm lookin' in the mirror every morning
At a strong man with two willin' hands
And it's tearin' up my pride
Starin' at the classifieds
And findin'
There ain't nothin'
For me to do again
Wish they'd open that old factory in the mornin'
Let mama put that lunch box in my hand
I'd turn them nuts and bolts
With a whole lotta love
I wish I had a job to shove.

I'm sure enough in need of a paycheck
This unemployment just don't get me by
My pocket book's as empty
As the tank on my old truck
Sure wish I had a job to shove.

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I'M TAKIN' A HEART BREAK

(As recorded by Terry Gregory)

MARK SHERRILL
LINDA KIMBALL
JOSH WHITMORE

I guess you'd never know it
To see me here tonight
I'm usually good company
When everything's alright
But my heart is freshly broken
And it's hard to hide the pain
Until I'm free don't look for me
To fall in love again.

I'm takin' a heart break
Just lettin' my heart ache
Just passin' the time

Easin' my mind
'Til the hurtin' is through
I'm takin' a heart break
Just lettin' my heart ache
When I start lookin' for love
Don't you know I'll be lookin' for you.

I feel the need to touch you
If just to hold your hand
I sure do need your sympathy
After all I'm just a woman
There's just too many memories
Standin' in my way
When my heart mends
We'll start again
But tonight I'll have to say.
(Repeat chorus)

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I JUST CAME HERE TO DANCE

(As recorded by David Frizzell and Shelly West)

TERRY SKINNER
J.L. WALLIS
KEN BELL

I was feeling lonely and I was new in town
I was just lookin' for a friend
When the music started and I saw you in the crowd
My heart just opened up and let you in.

Oh, I just came here to dance I didn't want a lover
Oh, I just came here to dance and now I can't recover
I was caught up in the music
Captured by the magic in your eyes
I wasn't lookin' for romance I just came here to dance.

I may be acting crazy maybe I'm insane
To lose my heart so easily
But when we started dancing and I held you in my arms
I don't know what came over me.
(Repeat chorus)

Oh, it felt so right when the disco lights
Went spinning 'round and 'round
When the night was through it was me and you
And the new love we had found.
(Repeat chorus)

I just came here to dance.

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WHAT'S FOREVER FOR

(As recorded by Michael Murphey)

RAFE VANHOY

I've been looking at people
And how they change with the times
And lately all I've been seeing are people
Throwing love away and losing their minds.

Or maybe it's me that's gone crazy
'Cause I can't understand why
All these lovers keep hurting each other
When good love is so hard to come by.

So what's the glory in loving

Doesn't anybody ever stay together anymore
And if love never lasts forever
Tell me what's forever for.

I've been listening to people
And they say love is the key
And it's not my way to let them lead me astray
It's only that I want to believe.

But I see love-hungry people
Trying their best to survive
While in their hands is a dying romance
And they're not even trying to keep it alive.
(Repeat chorus)

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LOVE BUSTED

(As recorded by Billy "Crash" Craddock)

ALAN RHODY
RED LANE

I try to call you on the telephone
Ring, ring, ring, ring nobody home
Daylight midnight all of the time
Grabbin' for the phone
When you cross my mind
I remember when you loved me so
Now I can't even get one hello.

Love busted again
Love busted again
An achin' armed broken hearted
Empty handed brain drain
Love busted again.

Here I sit paper and pen in hand
Scribble scratch tear 'em up
Throw 'em in the trash can
Write you letters baby everyday

Lick 'em and kiss 'em and mail 'em away
Here comes the postman and he's almost cryin'
With his return to sender letters every time.
(Repeat chorus)

Just when I think it's all over
Just when I think we're all through
At four in the mornin'
Comes a knock on my door
I can't believe it's true
It's really
You know what to do
Baby whip it on me
Hod a mighty.

Love busted again
Love busted again
You hit my heart like
A runaway freight train
Love busted again.

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THERE I GO DREAMIN' AGAIN

(As recorded by Jan Gray)

JOHNNY WILSON
JOHNNY MACRAE
BOB MORRISON

Here we are we're all alone
I can feel the fire as your lips touch mine
You are mine and mine alone
And I know love will stand the test of time.

There I go dreamin' again
Thinkin' 'bout the way things might have been
You cross my mind more than now and then
And there I go dreamin' again.

Even though we're far apart
And you say you don't love me as you did before
You'll soon have a change of heart
And one day you'll come walkin' through my door.
(Repeat chorus)

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LIVIN' IN THESE TROUBLED TIMES

(As recorded by Crystal Gayle)

SAM HOGIN
PHILIP DONNELLY
ROGER COOK

It takes all the faith that's in you
Takes your heart and it takes mine
It takes love to be forgivin'
Livin' in these troubled times.

When it rains on the rain
And it snows in the spring
You're reminded again it's just a march of dimes
Livin' in these troubled times.

Brings you down to buy a paper
If you read between the lines
No one seems to have the answer
To livin' in these troubled times.

Still you try and you try
And you do what you must do
It's a march of the dimes
Livin' in these troubled times
And lovin' in these troubled times.

It takes a man it takes a woman
Took your heart and it took mine
It takes love to be forgiven
Livin' in these troubled times.

Ooh, ooh, ooh, ooh, ooh, ooh
It's a march of the dimes
Livin' in these troubled times
And lovin' in these troubled times.

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SOME MEMORIES JUST WON'T DIE

(As recorded by Marty Robbins)

BOBBY SPRINGFIELD

You say it's over
You say it's through
It was a long long time ago
And he means nothing to you
Oh but I heard you
Whisper someone's name
In your sleep late last night
Baby admit it.

Some memories just won't die
And some memories just won't die
Some feelings just won't leave
Oh no matter how hard you try
And I know
Every now and then
You still think of him
I see it in your eyes
Some memories just won't die.

I thought my lovin'
Would help you forget
But something tells me
You're not over him yet
Something's haunting you
Way down deep inside
Am I losing you.
(Repeat chorus)

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(I'm Not) A CANDLE IN THE WIND

(As recorded by Bobby Bare)

BILL RICE
MARY S. RICE

'Neath your feet you feel the world is shakin'
And your dreams slowly sifting through your hands
But there's a place you'll never be forsaken
I'm a warm fire a' burnin'
Not a candle in the wind.

And I'll be waiting here
With arms that ache to hold you
Till forever turns around and starts again
Should you need someone who'll never harm you
I'm a warm fire a' burnin'
Not a candle in the wind.

Life can be a silver river winding
With a dark side a'waiting round the bend
But for you a light is always shining
I'm a warm fire a'burnin'
Not a candle in the wind.
(Repeat chorus)

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Norman Seef

SURE FEELS LIKE LOVE

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

LARRY GATLIN

Sure feels like love
Best I remember
Sure feels like love
Best I recall
It's so good
It feels like the first time
I reached out and really went for it all
It sure feels like love
'Cause I don't remember
The last time when love felt this strong

So you're either gonna have to stop
What you're doin' to me right now
Or you're gonna have to keep doin' it all night long.

You're drivin' me crazy
And you're not even tryin'
I know you're a lady
There's no way of denyin'
I don't remember
The last time love felt this strong
So you're either gonna have to stop
What you're doin' to me right now
Or you're gonna have to keep doin' it all night long.

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REDNECK GIRL

(As recorded by the Bellamy Bros.)

DAVID BELLAMY

Redneck girl
Likes to cruise
In daddy's pickup truck
Any redneck girl
Plays her luck
Living for Friday afternoon
She's gonna show one old boy
That weekend moon
And I pray that some day
I will find me a redneck girl.

Give me, yeah
Give me, yeah
Give me a redneck girl
Give me, yeah
Give me, yeah
Give me a redneck girl.

Redneck girl
Likes to stay out
All night long
She makes sweet rock and roll

While she listens to them country songs
She's waiting for that moment of surrender
Her hand's all calloused
But her heart is tender
And I pray that some day
I will find me a redneck girl.

Give me, yeah
Give me, yeah
Give me a redneck girl
Give me, yeah
Give me, yeah
Give me a redneck girl.

Redneck girl
Got her name
On the back of her belt
She's got a kiss on her lips
For her man and no one else
A coyote howling out on the prairie
A-first comes love
And then comes marriage
And I pray someday
I will find me a redneck girl.

(Repeat chorus)

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STEP BACK

(As recorded by Ronnie McDowell)

CRAIG MORRIS

She's thirty-five but going on twenty
 It seems she finally found the way
 No strings to bind her
 She hasn't got any
 She signed the papers yesterday
 She's breaking out
 She knows she can
 She's starting over and over again.
 Step back
 Get out of the way
 She's comin'
 There's no more crawling for her
 She's runnin'
 Step back
 Get out of the way
 She's comin'
 Step back.
 Six months ago her husband decided
 His secretary was his type
 He fooled around and tried to hide it
 Oh, but someone told his wife
 Then all the trouble began
 It got out of hand
 And that's what set her free.
 Step back
 Get out of the way
 She's comin'
 There's no more crawling for her
 She's runnin'
 Step back
 Get out of the way
 She's comin'
 Step back.
 She's on her own
 The tears behind her
 She's an eighties modern girl
 Just look around
 I know you'll find her
 Taking on the world
 Nothing can stand in her way
 Her mind's made up
 To be all she can be.
 Step back
 Get out of the way
 She's comin'
 There's no more crawling for her
 She's runnin'
 Step back
 Get out of the way
 She's comin'
 Step back.

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OPERATOR, LONG DISTANCE PLEASE

(As recorded by Barbara Mandrell)

KYE FLEMING
 DENNIS MORGAN

I woke up alone
 The bed was so cold
 I learned a lot in just one night
 I don't like T.V.
 I don't like to read
 And I don't like this single life
 And I don't even mind
 If he says I told you so
 I gave it one night
 That's long enough to know.
 Operator, long distance please
 Could you ring this number for me
 I've been calling all afternoon
 Something's wrong
 I can't get through
 Operator, long distance please
 I can't wait for him to call me
 I only need a second or two
 That's all it takes to say I love you.

I called yellow cab
 To see where they had taken him last night
 I called the airlines
 They checked his flight
 He was on the 8:09
 I called the hotel
 Where he stays
 When he goes to L.A.
 They said he checked in
 Late last night, Room 245.

(Repeat chorus)

I've got to keep dialin', tryin'
 Can't you see
 If I can just reach him
 He'll come back to me.

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CRY

(As recorded by Tanya Tucker)

DOMENIC BUGATTI
FRANK MUSKER

I heard her cry at night
I heard him slam the door
There was a screech of tires
But he'll be back for sure
Now thru my apartment wall
I can hear the sweet tears starting to fall.

So cry baby
Wash out your heart
Hang your life out to dry
And make a new start.

Then came the telephone ring
It was the logical thing
I left it for awhile
I let her hang up and redial
And then I picked up the telephone
And I said don't worry honey no no no
No no no no no no no no no you're not alone.

So cry baby wash out your heart
Hang your life out to dry
And have a new start.

Yeah doo doo doo I really feel for you
Doo doo doo and what you're going through
Doo doo doo and this sad situation
Is all part of a sentimental education.

This is a tale of woe
You've heard it all before
And nothing I can say
Can ever ease the pain
But still I picked up the telephone
And I said don't worry honey
No no no no no no no no no no no no no you're not alone.

So cry baby wash out your heart
Hang your life out to dry
And have a new start.

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LOVE WILL TURN YOU AROUND

(As recorded by Kenny Rogers)

KENNY ROGERS
EVEN STEVENS
THOM SCHUYLER
DAVID MALLOY

You can run you can hide
Never let it inside
Keep living your life in the dark
But sooner or later
That gentle persuader
Is gonna catch up with your heart
Make you a dreamer believer
Believer in love.

Right when a man's doing
Just what he planned
And he thinks he's got
All that he needs
Life will deliver a shot
That will shiver him
Driving him down to his knees
Make him start giving
Living, living again.

It's your mind
That tricks you into
Leavin' every time

Love will turn you around
Turn you around
It's your heart
That talks you into stayin' where you
are
Love will turn you around
Turn you around.

Out of the blue
She reaches for you
And you tell her you
Don't have the time
You give it the gas
You get away fast
But you can't get her
Off of your mind
Thoughts are burning
Turning, turning around.

How do you know when
To stay or to go
How do you know when it's real
You don't need a sign
To make up your mind
You got your heart at the wheel
You wanna start sharing
Caring, caring again.
(Repeat chorus)

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I WILL ALWAYS LOVE YOU

(As recorded by Dolly Parton)

DOLLY PARTON

If I should stay I would only be in
your way
So I'll go but I know
I'll think of you each step of the way.

And I will always love you
I will always love you.

Bittersweet memories
That's all I am taking with me

Goodbye, please don't cry
We both know that I'm not what you
need.

And I will always love you
I will always love you.

I hope life treats you kind
And I hope that you have all that
you've ever dreamed of
I wish you joy and I wish you
happiness
But above all of this I wish you love.
(Repeat chorus)

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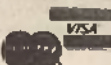
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CAN'T EVEN GET THE BLUES NO MORE

(As recorded by Reba McEntire)

RICK CARNES
THOMAS WILLIAM DAMPHIER

I walk into the kitchen
The silverware is gone
The furniture is missin'
I guess you got it all
This is where it oughta hurt
Seems like everytime you leave me
You try to think of somethin' worse.

I can't even get the blues no more
I try to worry like I did before
But nothin' happens when I walk the floor
So what am I supposed to do
I toss and turn but then I fall asleep
I'm goin' under but it's not too deep
You want to hurt me but it's just no use
I can't even get the blues.

This time ain't no different
No sun up in the sky
Sittin' on the backporch
Clouds are rollin' by
This is where it oughta rain
But it doesn't matter
Pretty soon
It's all the same.

I can't even get the blues no more
I try to worry like I did before
But nothin' happens when I walk the floor
So what am I supposed to do
I toss and turn but then I fall asleep
I'm goin' under but it's not too deep
You want to hurt me but it's no use
I can't even get the blues.

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I'D DO IT ALL AGAIN

(As recorded by Jerry Lee Lewis)

JERRY FOSTER
BILL RICE

The band was on it's final break
When he came walking in
With eyes that showed more than his age
He was gaunt
And worn and thin
He took the guitar from the stage
And fumbled for a note
And he said "Would somebody buy me a drink boys
To kinda help me clear my throat"
Then he said.

What would you give to hear a song
What price do memories bring
It ain't every day you get to hear
A living legend sing
I may forget a line or two
Or a few words now and then
It takes a drink to make me think
And live it all again
This gray you see don't bother me
And neither do these lines
I may have seen some better days
But I ain't reached my prime
I got some scars from all the bars
And playin' one night stands
Lord only knows if I had the time
I'd do it all again.

I still could make 'em dance
Like I did in San Antone
And I still can make 'em cry
And touch 'em with a song
I can still yet turn 'em on
The way I did back then
Lord only knows if I had the time
I'd do it all again.

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- 1A. TITLE OF PUBLICATION — SONG HITS
2. DATE OF FILING — 9/30/82
3. FREQUENCY OF ISSUE — Monthly
- 3A. NO. OF ISSUES PUBLISHED ANNUALLY — 12
- 3B. ANNUAL SUBSCRIPTION PRICE — \$15.00
4. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION (Street, City, County, State and ZIP Code) (Not printers) — Division Street, Derby, New Haven, Connecticut 06418
5. COMPLETE MAILING ADDRESS OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS (Not printers) — Division Street, Derby, New Haven, Connecticut 06418
6. FULL NAMES AND COMPLETE ADDRESSES OF PUBLISHER, EDITOR, AND MANAGING EDITOR
PUBLISHER John Santangelo, Division St. Derby, CT 06418
EDITOR Mary Jane Canetti, Division St. Derby, CT 06418
MANAGING EDITOR
7. OWNER (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.)
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Edward D. Konick



SHE CAN'T GET MY LOVE OFF THE BED

(As recorded by Dottie West)

DEBBIE HUPP
BOB MORRISON

Thank you for makin' this easy for me
I needed this time to myself
Time to look over the polaroid smiles
Proudly arranged on the shelf
I can't help but wonder as I look around
How you could bring somebody new
Into a house full of old memories
Mem'ries of me loving you.

I can take my cotton gown from the closet
She can hang her salin there instead
I can take this ring off of my finger
But she can't get my love off the bed
I can take this ring off of my finger
But she can't get my love off the bed.

Maybe our love didn't go anywhere
But I think it's still hangin' on
Here in this house, in the walls in the air
I'll still be here when I'm gone
You tell me you've talked it over with her
And she doesn't mind movin' in
I just don't see how somebody could love
Where somebody's love has been.

I can take my cotton gown from the closet
She can hang her salin there instead
I can take this ring off of my finger
But she can't get my love off the bed
I can take this ring off of my finger
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WILD AND BLUE

(As recorded by John Anderson)

JOHN SCOTT SHERRILL

Way across town
The phone rings off the wall
If you know he ain't home
Why do you keep callin'
You're gonna drive yourself crazy
You know it's true
It's just makin' you wild and blue
Wild and blue
And it's no wonder
Look at the things that you do
They could just take you up yonder, honey
You're already wild and blue.

In somebody's room
On the far side of town
With your minds all made up
And the shades all pulled down
Someone is tryin' to satisfy you
He don't know you're just wild and blue.

(Repeat chorus)

It's four in the morning
And you're all alone
With no place to go
Why don't you come home
I'll be right here baby waitin' for you
I know you've been wild and blue.

(Repeat chorus)

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MADE IN THE U.S.A.

(As recorded by the Wright Brothers)

**CHIPS MOMAN
BOBBY EMMONS**

My old Chevy seven fails to start
But when it does I can find the part
Get back on the road before it gets too dark
If my Chevy fails to start.

I don't drink imported wine
New York and California's taste just fine
And right on the bottle they always say
"Made in the U.S.A."

Thank God for Chevrolet, Harley Davidson and R.C.A.
They ain't perfect
But they still say
"Made in the U.S.A."

I'm so proud it hurts
My chest keeps poppin' buttons off my shirt
I may get loud in a crowd
I am American
I was born here and I'm proud.

I'll keep dreamin' my daddy's dream
As long as there's a singer sewin' machine
Puttin' labels in my blue jeans
"Made in the U.S.A."

Thank God for Chevrolet, Harley Davidson and R.C.A.
They ain't perfect
But they still say
"Made in the U.S.A."

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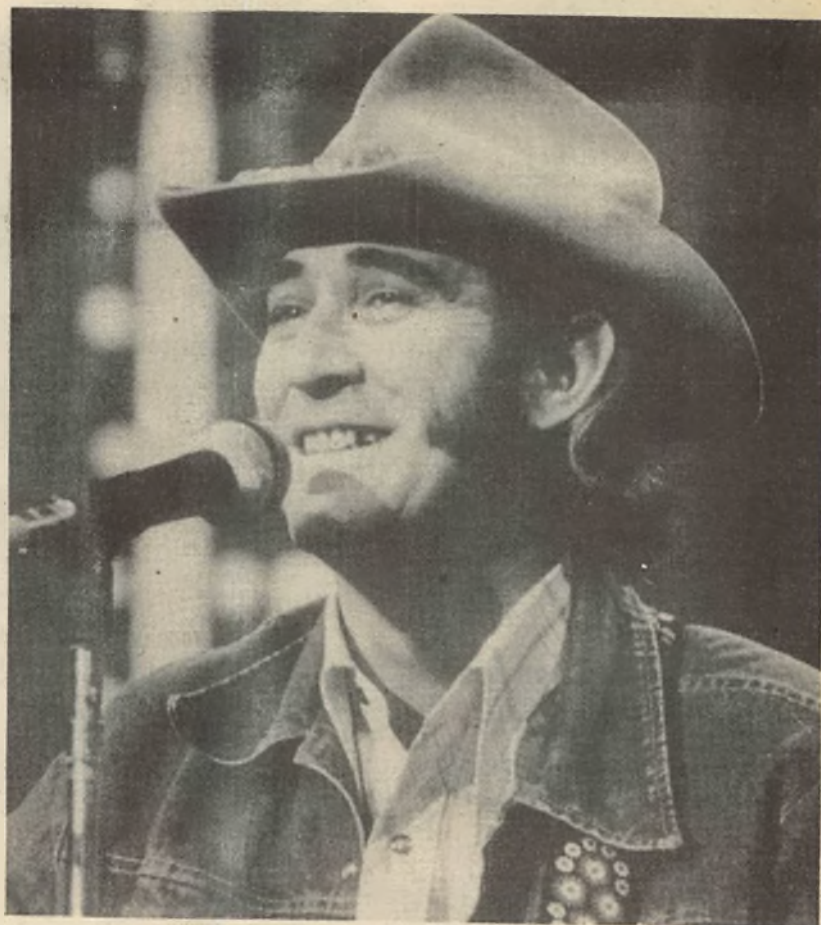
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MISTAKES

(As recorded by Don Williams)

RICHARD FELDMAN

People tell me boy you're crazy
Some people say that I'm nuts
For tryin' to get back together with you baby
They say that once is enough.

I never should've left you
Because now I need you
Sometimes it happens that way
I come back feelin' like a fool who is believin'
No matter what they might say.

I don't want to hear another word
Don't need your well thought out advice
And though I thank you all for being kind
I can make mistakes myself just fine.

I got a good friend who knows my trouble
He thinks I'm wastin' my time
He said go out and have some fun
She's not the only one
But I can't leave her behind.

I don't want to hear another word
Don't need your well thought out advice
And though I thank you all for being kind
I can make mistakes myself just fine.

(Repeat)

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Songs, Sweet Carol Music.

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 AT READY 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
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- 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

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Dennis Carney

WE DID, BUT NOW YOU DON'T

(As recorded by Conway Twitty)

**BERNI CLIFFORD
 WOODY BOMAR
 PAT McMANUS**

Falling into love so young
 Seemed so right
 How could we know we'd grow up and grow apart
 All we really wanted
 Was each other in the night
 But it's plain to see we've had a change of heart.

The day we said "I do"
 I really did and so did you
 Love came so easy coming true
 I wish we could find that love again
 But I'm afraid we won't
 'Cause when we said "I do"
 We really did
 But now you don't.

Wedding vows are just no good
 If you let 'em fade
 And rings don't mean a thing when feelings die
 They're just a grim reminder
 Of the love that we once made
 And the loneliness ahead for you and I.

The day we said "I do"
 I really did and so did you
 Love came so easy coming true
 I wish we could find that love again
 But I'm afraid we won't
 'Cause when we said "I do"
 We really did
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ALL THE LUCK YOU WANT!

For the life of me, I can't figure out how my LUCK-KEY miraculously changes bad luck into incredible good luck.

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A few short years ago, nothing (and I really mean nothing) was going right for me.

My boss was loading me down with tons of work with no raise, no bonus.

My wife was constantly crying about our terrible financial situation.

I was getting very fat and smoking like crazy.

Even worse, my health was going downhill. I was really scared silly!

It was the lowest point of my entire life—with no end in sight.

THEN: THE MIRACLE OF LUCK-KEY!

Just as I was at my wits end, it happened. Suddenly, with no warning or signals, I stumbled upon LUCK-KEY.

I'll remember that day as long as I live!

Like magic, everything started to turn around. FAST!

How I discovered it is a secret. I promised myself never to reveal it even for lots of money.

But I can reveal to you exactly how LUCK-KEY began to swamp me with instant luck all the time. Today, I'm the luckiest man in the world. Here's why:

- My boss came through with a whopping raise and a percentage of the business!
- My wife has all the money she needs... and much, much more!
- I own a magnificent home furnished to the hilt in the best part of town!
- My health is fabulous. In fact, I jog over twenty-five miles a week!

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INCREDIBLE! LUCK-KEY IS REALLY INCREDIBLE!

My LUCK-KEY never seems to stop bringing me huge amounts of great good luck.

It keeps on working day-after-day, week-after-week, year-after-year! Seemingly FOREVER!

For instance:

1) After years of trying to have a baby, my wife and I became the proud parents of a beautiful baby boy. How much luckier could I get than the gift of life? Probably a lot luckier. We're thinking of number two!

2) I drive around in a luxurious sports car loaded with all the "options" only the rich can afford.

3) And to top it off, I even went out and spent thousands of dollars for a magnificent fur coat. Was that a thrill!

To tell you the truth, I can't really believe this is happening to me. Everyday unfolds another fantastic surprise! Does LUCK-KEY work? You'd better not ask me! You know my answer!

YES! LUCK-KEY IS AVAILABLE RIGHT NOW!

I feel 100% absolutely certain that LUCK-KEY can work for you! That's why I've taken the time to write and pay for this announcement. How else could I tell you about my thrilling discovery?

Right now, you are probably saying to yourself that I'm in this just for the money. Not so!

If I were, I could charge \$25.00 or even more for LUCK-KEY and you would be happy to pay it.

But, LUCK-KEY has been very good to me. So I'll be more than happy to send you a replica for a mere \$2. Yes, just two dollars complete—and I'll even pay the postage!

DOUBLE MONEY-BACK! 100% GUARANTEED!

Now I couldn't sleep tonight if I felt that you were going to risk any of your hard-earned money. Especially these days. Therefore, you can order LUCK-KEY on my incredible DOUBLE MONEY-BACK GUARANTEE!

As soon as LUCK-KEY arrives, try it out. Put it through your most demanding tests. Prove to yourself that everything in this announcement is 100% true. If you don't like it, just mail it back to me ANYTIME for DOUBLE YOUR MONEY BACK!

If I were you, I wouldn't live another day without LUCK-KEY. It's just too precious not to have. Order RIGHT NOW, before this offer expires.

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MAKING LOVE FROM MEMORY

(As recorded by Loretta Lynn)

**NILDA DANIEL
 SIDNEY L. LINARD**

How can one bed be so lonely
 With two people lyin' side by side
 How can my arms feel so empty
 When we're holdin' each other tight.

Now we go through the motions
 Doin' all the things we've done before
 But we're just makin' love from memory
 For we don't feel love anymore
 We're makin' love from memory
 Playin' a part we've memorized
 Yes we're just makin' love from memory
 Love without the feelings inside.

Somehow we've lost that sweet desire
 That we took for granted for too long
 Now we're just makin' love from memory
 Making love when love's already gone.

Now we go through the motions
 Doin' all the things we've done before
 But we're just makin' love from memory
 For we don't feel love anymore
 We're makin' love from memory
 Playin' a part we've memorized
 Yes we're just makin' love from memory
 Love without the feelings inside.

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Now, Even If You Have Been Thin For Years, You Can

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

without dangerous drugs, without exercise,
without unpleasant tasting medicines,
MEN—an impressive manly body,
WOMEN—a curvier, glamorous figure.

If you had started this amazing method just a few short weeks ago, right now you could be up to 5, 10, even 15 pounds heavier or more!

At last, no matter what you have tried, no matter what you have done, if you are a normally healthy person, you can gain up to 5, 10, 15 pounds or more safely, surely, pleasantly, and that's a guaranteed money-back fact.

Yes now, even if you have been thin for years, you can have the fuller, more attractive body you have always wanted without dangerous drugs, without heart-straining exercise, without unpleasant tasting medicines!

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

HERE'S ALL YOU DO

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

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

As you follow your GAIN Plan which includes nutritional high calorie menus, You add pounds and inches to your arms, legs, chest, hips, everywhere. You'll be amazed at the fantastic transformation that occurs... as thin, unattractive areas start to develop into new magnetic appeal. You'll be

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.

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 full-filling 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.

MONEY-BACK GUARANTEE

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

VITAL NOTE

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

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

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

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

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

MAIL NO-RISK COUPON TODAY

GAIN PRODUCTS CORP. Dept. G569
Box 2346, Carbondale, Ill. 62901

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

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- ☐ SAVE \$5.00! Order 3 for \$25.00

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YOU'RE SO GOOD WHEN YOU'RE BAD

(As recorded by Charley Pride)

BEN PETERS

You're a lady
You're an Angel
Bringin' sunshine to my life
You're the closest thing to heaven I ever had
Oh but sometimes you're a devil
When you reach and dim the light
And Um-Um you're so good when you're bad.

You would never hurt anybody
You're too gentle sweet and kind
Still I keep on doing things
That make you sad
But you don't hold back
On your feelings
When there's lovin' on your mind.

I would say that you're the perfect woman
If you're not it's just because of me
'Cause I'm hung up on the perfect woman
And I don't know how I deserve to be.

I see other pretty women
And they still look good to me
And there's some ladies
That can drive some man mad
But when an Angel let's her hair down
Lord that's somethin' else to see
And Um-Um you're so good when you're bad.

(Repeat chorus)

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I wouldn't mind if The BUDDHA didn't work. But it does! These testimonials from folks like yourself prove it over and over again. So if you have any doubts, read what these true believers say now. Even if you are skeptical, send for yours today. That next money miracle could happen to you!

- * Thanks to The BUDDHA, I WON \$10,000.00 in a Canadian Sweepstakes! — L.W., Fla.
- * I purchased The BUDDHA for mother. She WON \$5,000.00 at BINGO! — B.S., Can.
- * My husband was showered with \$10,000.00 in the STREET! — A.F., N.Y.
- * I WON \$3,500.00 in the Michigan LOTTERY! — G.W., Mich.
- * Received unexpected \$1,000.00! — M.H., Ala.
- * My husband and I WON \$2,053.00! — J.K., Pa.
- * We received \$2,500.00! — P.H., N.Y.
- * I WON \$2,000.00 at BINGO! — M.D., Va.
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- * I got \$1,060.00! — I.C., Va.
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- * Received two checks for \$684.00 — W.H., Ky.
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ALL TRUE! ALL ON FILE! ALL RUBBED THE BUDDHA!

Now it's your turn! For the very first time, you can possess the long-renowned BUDDHA... acclaimed by many for its magic powers of mysteriously attracting GREAT wealth and unbelievable riches to anyone who gently rubs his belly!

But before I go on, let me ask you this:

How much money do you REALLY want?
\$100.00, \$1000.00, even \$10,000.00 or more?

Don't be shy. Just name the amount, ANY amount. Then join me in a unique Research Experiment to find out if the BUDDHA legend is really true.

And listen to this: To make this offer so unbelievably attractive that you'll clip and mail the coupon Right Now, I'm going to gamble my own money on you, a perfect stranger.

That's right! You MUST agree that the legend is absolutely true — that The BUDDHA actually

brings you money by rubbing his belly — or I'll pay you for your time and trouble GUARANTEED!

But first, let me assure you of this. I know exactly what I'm doing. I wouldn't dare make such an offer if I thought for one minute that I would lose! So for your own sake, simply mail the coupon to receive your very own BUDDHA and the Research Experiment Forms.

Do you want lots of money NOW? Then starting immediately, and continuing for as long as you rub The BUDDHA, you'll have this sensational opportunity to possibly rub away your financial problems forever. Imagine the excitement and thrill of turning your cash situation RIGHT AROUND merely by rubbing The BUDDHA's belly as part of the Experiment.

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\$\$\$ When you want to buy a new car, TV, boat, or whatever you wish, simply rub The BUDDHA!

LET ME KNOW EVERY TIME THE BUDDHA BRINGS MONEY!

Whenever The BUDDHA miraculously puts fist-loads of cash right in your pocket... whenever you enjoy the glorious thrill of paying off a nagging bill collector... whenever you joyfully catch up on your monthly payments... just report the actual MONEY MIRACLE.

You have absolutely nothing in the world to lose. Not even a penny of your hard-earned money. Because from the very moment you receive The BUDDHA, you must receive a fantastic moneyblessing, or I'll pay you for your time and trouble. GUARANTEED!

And here is the best part of all! It doesn't matter who you are, where you live, how much you need! You MUST agree that the BUDDHA legend is true RIGHT AWAY, or I'll return your money PLUS pay you for participating in this unusual Research Experiment.

SEND FOR YOUR BUDDHA AT ONCE WITHOUT RISK!

Right now, this very second, mail the coupon for your very own BUDDHA. For total 100% confidentiality, your BUDDHA will be rushed back to you in a private unmarked package—in YOUR name only. No one will be allowed to use it, except you. Then



Metallized enlarged for detail

merely take The BUDDHA into your right hand and gently rub his magic belly. It's that simple!

DOUBLE MONEY-BACK! 100% GUARANTEED!

I can't imagine anyone passing up this unique chance to join the Research Experiment and use the legendary BUDDHA every single day. So the only thing holding you back is taking a risk. I'm going to eliminate that completely!

To prove to you that I mean every word I've said — I'll give you this fantastic DOUBLE MONEY-BACK GUARANTEE: The BUDDHA must work a money miracle for you within 14 days, or I'll return ALL your money PLUS ANOTHER \$7.00 for your time and trouble. That's right! You'll receive DOUBLE YOUR MONEY BACK with no strings attached!

If you've never thought of clipping a coupon before, do it NOW. It may be the answer to ALL your money problems.

ORDER RIGHT NOW FOR IMMEDIATE DELIVERY!

- 1.) Print your name and address on the coupon below.
- 2.) Attach your cash, check or money order payable to The BUDDHA for just \$7.00 complete. (Price includes postage and handling!)
- 3.) Mail to: The BUDDHA, 49 West 37th St., New York, N.Y. 10018

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The BUDDHA
49 West 37th St., Dept. A-252
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RUB THE BUDDHA FOR MONEY!

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COWBOY IN A THREE PIECE BUSINESS SUIT

(As recorded by Rex Allen Jr.)

DEWAYNE BLACKWELL

Though he sounds like New York
City

In his mind he's speaking with a
western drawl

His colleagues think he's witty
When he grins and greets them with
a how y'all

Though he's never rode a horse
He grew up with Gene Autry on the
range

And when herds of secretaries
Say he's suave and debonaire he just
feels strange.

He's a cowboy in a three piece
business suit

Who longs to sing and rope and ride
and shoot

He's a ramrod heading up a cattle
drive

Oh a man can go insane from nine to
live.

He's the chairman of the board
And he calls them all to order once
again

Like his father did before
And his father's father did way back
when

But lately all the pressures
Chase him back into his dreams
more frequently

Now he's speaking to a posse
As he once again slips from reality.

He's a cowboy in a three piece
business suit

Today he came to work in cowboy
boots

Some just had to smile and turn
aside

Those who loved him didn't show it
but they cried.

He bought a nice chunk of Seattle
Then he traded it long distance on
the phone

Then his chair became a saddle
And he rode the hills 'till everyone
was gone

Then outside he saved a lady
But her runaway buckboard
knocked him off his feet

And he died with his boots on
In the middle of a busy New York
street.

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