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SOUND HITS
MAGAZINE

FEBRUARY 1983

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WITH
VAN HALEN'S
**DAVID
LEE
ROTH**

**THE WHO
TAVARES
ANNE MURRAY**

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SOUL: TRULY • I'M SO EXCITED • 1999 • I CAN'T WIN FOR LOSING • MAGIC IN
THE MOONLIGHT • LET'S GO DANCIN' (Ooh La La) • IN AND OUT
COUNTRY: THE BIRD • A LOVE SONG • LIKE NOTHING EVER HAPPENED •
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ASSOCIATE EDITOR/JoAnn Sando

ART DIRECTOR/Tony Marola
ART STAFF/Bernice Granatie, Robert D. Russell,
Kimberly Cascio
COPY EDITOR/Charlotte Waller
TYPOGRAPHER/Shirley Tyler

ADVERTISING PRODUCTION/Vic Sierkowski,
Carol Olechnowich
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
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POP SECTION

YOU CAN'T HURRY LOVE

(As recorded by Phil Collins)

EDDIE HOLLAND
LAMONT DOZIER
BRIAN HOLLAND

I need love, love
Ooh to ease my mind
And I need to find time
Someone to call mine
My mama said
You can't hurry love
No you'll just have to wait
She said love don't come easy
Well it's a game of give and take
You can't hurry love
No you'll just have to wait
Just trust in love give it time
No matter how long it takes
How many heartaches must I stand
Before I find the love
To let me live again
Right now the only thing
That keeps me hanging on
When I feel my strength
Ooh it's almost gone
I remember mama said
You can't hurry love
No you'll just have to wait
She said love don't come easy
It's a game of give and take
How long must I wait
How much more must I take
Before loneliness will cause my heart, heart to break
No I can't bear to live my life alone
I grow impatient for a love

To call my own
But when I feel that I, I can't go on
Well these precious words
Keep me hanging on
I remember mama said
You can't hurry love
No you'll just have to wait
She said love don't come easy
Well it's a game of give and take
You can't hurry love
No you'll just have to wait
Just trust in love give it time
No matter how long it takes
A-now break.

Now love, love
Don't come easy
But I keep on waiting
Anticipating
For that soft voice
To talk to me at night
For some tender arms
To hold me tight
I keep waiting
Ooh until that day
But it ain't easy
You know it ain't easy
My mama said
You can't hurry love
No you'll just have to wait
She said love don't come easy
But it's a game of give and take
You can't hurry love
No you'll just have to wait
She said love don't come easy
It's a game of give and take.

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IT'S RAINING AGAIN

(As recorded by Supertramp)

RICK DAVIES
ROGER HODGSON

It's raining again
Oh no my love's at an end
Oh no it's raining again
You know it's hard to pretend
Oh no it's raining again
Too bad I'm losing a friend
Oh no it's raining again
Oh will my heart ever mend.

You're old enough some people say
To read the signs and walk away
It's only time that heals the pain
And makes the sun come out again
It's raining again
Oh no my love's at an end

Oh no it's raining again
Too bad I'm losing a friend.

C'mon you little fighter
No need to get uptighter
C'mon you little fighter
And get back up again.

It's raining again
Oh no my love's at an end
Oh no it's raining again
Too bad I'm losing a friend.

C'mon you little fighter
No need to get uptighter
C'mon you little fighter
And get back up again
Oh get back up again
Oh fill your heart again.

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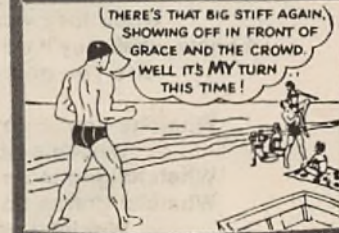
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WHATCHA GONNA DO

(As recorded by Chilliwack)

**BILL HENDERSON
BRIAN MacLEOD**

Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone
Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone.

There's no time for changing plans
I must leave
It's in your hands
I know you'll wait
But for how long

Whatcha gonna do when I'm gone
When I'm away you'll go and have a good time
What can I say
Will you remember you're mine
What will you do
When they wanna touch ya
What will you do
When they wanna get ya
I know what they'll do if you ever let 'em
Are you gonna let 'em.

Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone
Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone.

And when the boys all come to call
Will ya take them in at all
Or will you send them all away
Whatcha gonna do when I'm gone
Why don't you run
And do what you wanna do
Ain't nothin' wrong

'Cause I'll be doin' it too
If you give in
I don't wanna hear it
And if he wins
I don't wanna see it
Whatever you do maybe you could hide it
Try to keep it quiet.

Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone
Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone.

And when it's night and I'm not there
When the cold is in the air
Will you make the best of it
With someone there to keep you warm.

Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone, gone.

Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone
Where ya gonna be when I'm gone
Who will be with you
Whatcha gonna do when I'm gone
Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone
Where ya gonna be when I'm gone
Who will be with you
Whatcha gonna do when I'm gone
Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone
Whatcha gonna do when I'm gone.

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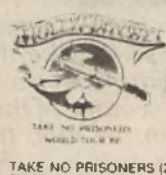
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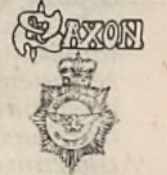
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EXCLUSIVE INTERVIEW

by Rich Sutton

What kind of all-American boy is David Lee Roth? He's the captain of the football team, the motorcycle gang leader and the club tennis pro all dressed in seatless black leather chaps. Do the fans come out to see the Van Halen team carry the rock and roll ball into the end zone? Try getting a ticket to one of their concerts. Since their days playing wet t-shirt contests in California as the West Coasts' premier bar band, their following has been legion and is still growing. Will Van Halen ride off of dead man's curve at the height of their popularity? What! — and wreck a great party! Without taking anything in moderation, the band seems to know the limit to their excesses. And will the club tennis pro give lessons after hours in his hotel room? I thought girls dressed in painted-on-pants with "let's do something dangerous" smiles tattooed on their faces only existed in Pink Floyd movies. David's not kidding when he shows you that policy with Lloyds of London for paternity suit insurance. "Van Halen" means party with a capital "good time."

David Lee Roth's sensuality and Van Halen's unwillingness to take themselves too seriously sets them apart from the heavy metal pack. They do share the scourge of the critics with their leather clad brethren. In fact, their music comes under constant attack from everyone but their fans. As far as Van Halen is concerned, five platinum albums are the valid critiques of their art. "Music critics are merely people who've been to school long enough that they generally have better vocabularies than the average working man," says Roth. The thunder of Van Halen's music reaches out and grabs you by the small of the neck and makes you MOVE. Like or dislike, Van Halen's music isn't the stuff of artsy magazines. It has a great beat and you can dance to it and as David says, "otherwise, it's just a question of haircuts and shoes."

Wearing his sneakers and sporting an "I'll comb it next week" hairdo, David Lee Roth gives an interview not unlike a kid playing pin the tail on the donkey. Half the fun is watching him wander toward the wall. But you know he's got you fooled 'cause he's peeking from behind the blindfold! The major problem is watching out that the tail doesn't end up pinned on your donkey's back! David will never avoid a question. I've got a feeling that a couple of times he was saying to himself, "I've got an answer to that question, but it's not as good as the answer I have to **this** question!" It's all part of the Van Halen philosophy, we'll make it up as we go along!

Van Halen's David Lee Roth



RS: I know some otherwise pretty straight-laced women who drool over David Lee Roth. What's the David Lee Roth appeal?

DLR: I think the David Lee Roth appeal is one that's not overly chauvinistic, one that's not victimizing constantly. There's a lot of rock stars out there afraid of women, so they speak to them through music purely and I think that, at least, females pick up on. We're gonna do damaging things to each other but it'll be a sharing experience. This I think separates it, at least lyrically, from a lot of other hard rock music.

RS: You can come across as, "we're both gonna have a good time!"

DLR: Oh, absolutely and it's not even just good time "good time." It's very possible to have a wonderful time without smiling all night.

RS: What kind of fan mail does Van Halen get?

DLR: It verges on the ludicrous and it goes to very serious critiques. It comes from twelve year olds and it comes from the twelve year old's parents. It comes from all points of the world. Obviously you can't read everything that comes in, but, if it passes through three or four different secretaries and everybody says, "Yeah, read this one," then it's usually passed around and the best Polaroids make it to the bulletin board.

RS: At one time it seemed to almost shock you that not only girls came backstage, but they brought their mothers with them looking for you. Does that still put a smile on your face?

DLR: The whole thing is that Van Halen, the philosophy behind why Van Halen works, I think, is that when you go on stage you don't try to draw attention directly to yourself. It's a lot more like hosting a party; you propose toasts, you make introductions and you make people aware of themselves and the other people standing next to them. That's why people make so much noise at Van Halen shows because they are very pleased when they hear the sound of 10,000, 20,000 people screaming together — that makes a far superior sound than any rock band could ever suppose. As they walk out the door they go, "hey thanks Dave, great night." Then you know they're

gonna be back the next night and people share that experience and why not bring mom and dad!

RS: Because fans are so much of that "Van Halen experience," when you get someone coming up to you, and I'm sure it's happened before, saying "ok, you guys are bad, but we're badder than you are" — how do you react to that?

DLR: Oh, that's just mere competition. A lot of this is like professional wrestling. And I love it — where the guy has the mask on and he weighs 322 pounds and he throws the other guy into the lockers and the guy jumps on his case and in between jumps the interviewer says, "no-no" and they both jump on the interviewer and insult each other and the little guy threatens to tear off the big guy's mask, therefore, revealing his identity and ruining his entire wrestling career and forcing him back into medical school before his time. Everybody's a heartless crippler and a mindless crusher and a destroyer of lives and homes and everything. And that's just the pre-flight interview! I love that. A lot of people fall into that mode without even knowing it. That's when you get the best out of people is when they really think they mean it.

RS: You mentioned somewhere that you thought groupies have become a thing of the past. Have you ever thought of a "bring back the groupies campaign?" Is that something you really miss?

DLR: Oh, it's not so much "groupies" as we've come to know them, they were the professionals that every band knew. When you came to town you saw Connie in Little Rock and on and on down the line. Now everybody's getting their ten cents worth and putting their two in. The more the merrier. You don't have to be a professional anymore. Amateur sports are well-developed these days!

RS: David, you'd make a great spokesperson for advertising just about any product. Obviously not a Robert Young type — first of all have you had any offers to hawk a product on TV?

DLR: No, I haven't. I actually see myself more as a talk show host interviewing other bands at some point in my life. Beyond that no one's ever really approached me. I'm not sure people ever will. My

sense of humor kind of leaks through regardless: "You've just hacked and clawed your way halfway across the Mekong Delta leaving a trail of ruined villages and ruined lives as never before paralleled in military history and now ... it's Miller Time!" I'd have to do it true to my own integrity, or what's left of it and I just can't foresee any major conglomerate wanting to bet on that coming out right.

RS: I don't know, I'd give yourself a little more credit than that.

I talked to friends of mine who've seen your TV appearances and were very impressed. You said you could see yourself in the interviewer situation — would you want to do TV or the movies?

DLR: I just like to do anything that's kind of entertainment oriented. Rock and roll is, of course, the foremost. It's my base. Anything else would just be a project. It's a different medium entirely. If you want to do television seriously, then you have to spend years learning how to quit moving your head around so much so it doesn't go in and out of the screen or, "I'm gonna change your channel!" You can't spend ten years in essence in a bar, like we have, perfecting one craft and then say, "well now I'm an internationally recognized expert on everything." Of course, if you ask me after the show, "Dave, are you a recognized expert on everything?" I'd say "internationally!" With a reasonable frame of mind you can't just do that. I've been flapping my arms since I was two years old. I can't ever remember wanting to be anything else but on stage. My parents finally gave up, they said, "Dave, you wanna be on stage? There's one leaving in ten minutes, be under it!" My great grand-daddy died dancing, actually. At the end of a rope — but that's a whole 'nother interview.

RS: How long would you say your attention span is?

DLR: My attention span has been re-developed since I got into rock and roll. People say, "Dave, whaddya think" and I usually say "10% slower since I started this business!" They say, "how far can you count?" I say "I'm no good at math, you've got to figure this out for me." I'm good with words but I'm no good with math. They say why aren't you good with math

and I say, "well, I can only count to four but in my job that's cool." You start over and nobody's the wiser. I have four accountants, four agents, four managers — that sounds like the beginning of the end! What was your question?

RS: I forget too. What's the best way to fill your span of attention?

DLR: I like human beings. More than any television, more than any radio show, more than any movie, more than any great dinner that we'll ever have. I appreciate other people and the first things that I look for in any people, male, female, or in-between, which is very popular these days, is you gotta have a sense of humor, there's a certain gentleness that I look for and the gift of fury. All of this is based firmly on the gift of fury. People who wanna do things. People who won't settle for no. People who won't settle for maybe. That's what I look for. If I find that, even a little teeny glimmer of that, then I'm good for four or five or six days. (laughter)

RS: What's an average night like getting ready for one of your shows?

DLR: That's difficult to say because every night is different. Some nights it's relaxed like this, sometimes you're just getting in to town an hour before the show. But there are a variety of little things that I do that cannot be changed at all or we'll have a terrible evening. For instance, my left shoe and my left sock go on first, period. If I go into the shower at the hotel one way, on the right of the curtain, I absolutely have to come out on the left-hand side. If there is no music playing on my stereo when I'm through taking a shower I won't come out. Somebody will have to play some sort of positive music before I'll get out of the shower. Now you can ask my security guys, you can ask my babysitters and everybody. When I leave the dressing room to go on stage a good song has to be on the stereo or I won't leave. No matter what time it is.

RS: What is a good song — what are you into this week?

DLR: Anything with 130 beats per minute.

RS: It's got a good beat, I can dance to it.

DLR: Yeah, that's a good way to sum up all kind of pop music



'cause otherwise it's just a question of haircuts and shoes. What kinda haircut, what kind of shoes does this band have. A lot of people judge bands purely on haircuts and shoes. "Well, I kinda like the music, but I could never admit it. I mean, look at their haircuts!"

RS: I liked your description of Van Halen as a "family-oriented band." How about an album of family-oriented songs like "Happy Trails" and "Big Bad Bill"? You guys thinking of ever doing something really weird like that?

DLR: There's a sense of humor that runs through just about everything Van Halen does. We do attempt to go out seriously, we approach all our music and our show seriously. But when you look at it in the rearview mirror, you realize what a bunch of colorful cards we are. Those colorful cut-up cuties are at it again. Let's join our four heroes now. Next stop Willoughbee. No really, we approach everything we do quite seriously and it just seems to gum up in the works. But then I guess, in retrospect, the best comedy is meant to be very serious. The Three Stooges never smiled once. They're always bangin' each other on the head with wooden planks and pouring plaster of paris into the soup — this is serious business. And it's a crack-up, it's a complete laugh. I've found that Van Halen has turned out a lot like that. Not by design, but then we haven't really

done very much by design ever.

RS: You've always been very willing to talk about whatever music you're making, whether it's serious or the comedy end of it. What does the press do that annoys you?

DLR: I've said it before and I have to say it again because I think I got it right that one time. It's that the press, music critics or rock critics, band critics are certainly no more intelligent or qualified to review rock bands or any other kind of music in that everybody gets turned on by something different. Who can say what a good melody is or isn't? Rock critics are merely people who've been to school long enough that they generally have better vocabularies than the average working man and are a little more adept at explaining why they don't like something. You get the kind who've made it all the way through their second year in junior college journalism and they use the old trick of let's say — when they translate the tape interview onto paper, they print verbatim, exactly as you spoke. Now if you've had a few drinks you know how you start saying "you know" more often? You know? You never notice it until somebody writes it down on paper. It'll make you look like a complete moron — you know? You invent ways to combat this. There's no reason to run, you don't play ostrich in real life. You know what happens to ostriches — they get kicked in the ass!!

They present you with such an inviting target. I have three answers when a critic or some reporter starts hitting me up with these spiked questions. The first answer is, "let me answer that this way," then I'll talk about whatever I want and the second one is, "before I answer that, let me say this." The third one is, "I think what you're trying to ask me is this..." Then I talk about whatever I want!

RS: Do you take seriously the influence your music can have on the people that listen to it?

I'm sure some people think that Van Halen music is gonna inspire kids to go out and get nuts.

DLR: Well first, let me say this. (laughter) Can't get away from me — now who's chasing who. This is the old movie where we're back to back and we're looking for each other in a dark room and we're both turning clockwise. Let me say this, if I didn't do it, nobody else can! (laughter) You talk about the influence — I am a reflection of what's going on out there. Hard rock, heavy metal, power pop, rock and roll, punk, new wave, reggae, these are all various forms of folk music delivered at different velocities, delivered with different amounts of knock down power, delivered with varying degrees of finesse or what have you. Some of them are delivered with great skill and others are just sort of served up like "laughing Jesus punch." Van Halen is no different. Van Halen makes high velocity, high impact folk music. We reflect our life and times and what goes on around us. Now some facets of our life and times are certainly going to



be more accessible to the audience as far as "Hey, I do that, I know what he's talking about," while certain facets of our existence may be more fun for us to sing about — ah-ha-ha!! This is where you may be trapped into thinking we're one dimensional. It's not that we are not singing and dancing about the same thing for every single song. I'm not here to lead the way, I'm part of the gang, I'm following too. It's like don't follow me baby, I'm lost too. But I'm dancin' as fast as I can!

RS: When I first saw the back of Billboard magazine with that great ad on it, with the pool and the girl and the bathing suit, I wondered how come you didn't use that for the cover of Diver Down.

DLR: We wanted something that would be a little more high visibility. We wanted something that was going to be very visible on the wall of the record store. We chose a flag which is the diver down flag — it's an internationally recog-

nized symbol for when somebody goes scuba diving they put that flag there. People say, "oh, Dave, that's just a gross obscenity, diver down my ass." I say, "well, yes it is." It's not just a gross obscenity, it also means that when you see that flag floating on the water, even though it may not be immediately apparent to your eye, there may be something going on underneath. That's kind of been Van Halen's tale to tell ever since the beginning.

RS: Is there anything that hasn't happened to you yet that you'd like to see happen?

DLR: Keeping in mind that I see this whole thing as professional wrestling, I harbor absolutely no personal convictions against any other musicians, everybody's beautiful by me. It's always summer with Dave. You ask me a question like this and I gotta say I'd love to see the day when Steve Perry presents me with my Grammys.

RS: Without any further ado, what is the Van Halen philosophy?

DLR: The Van Halen philosophy can be summed up by Slim Pickens riding the atomic bomb out of the airplane in "Doctor Strangelove" going "Wa-hoo" all the way down. Some people live their life with a lot of commas, some people live their lives with a period at the end of the sentence and that's where their sentence ends regardless of what words follow. Some people use a semicolon because they gotta think before what comes next. You just use exclamation points. That's how you live your life! On top of that, stay true to yourself and do plenty of tongue push-ups and you'll be okay.



Concert Review Van Halen

by JoAnn Sardo



Since their explosion onto the music scene several years ago, Van Halen has been touted as the ultimate party band and they proved it right at the start of their two hour concert at the New Haven (Ct.) Coliseum.

The always flamboyant David Lee Roth won the crowd over immediately when he mentioned that Connecticut was Van Halen's first gig on the east coast that would kick off their national

tour. He also made note of the fact that he had a birthday coming up and he couldn't think of a better place to be.

Dressed in tight-fitting black satin pants, Roth jumped and pranced around the stage, making maximum use of his athletic body, as he had the sold-out coliseum fans eating out of his hand.

Although the opening song, "Made To Please" was virtually

lost due to a poor sound system, Van Halen quickly recovered and broke into "Running With The Devil," which brought the crowd to its feet with fists raised. After "Jamie's Crying," it was clear that the audience didn't care how bad the sound was as long as the group stayed on the stage.

After "Where Have All The Good Times Gone" bassist Mike Anthony performed a tight guitar solo as the band briefly left the stage.

Drummer Alex Van Halen seemed to be the one person in the group that consistently kept the momentum going. Even as the rest of the guys left the stage, Alex played on. He did about three solos and just seemed to keep the pace set by Roth.

Eddie Van Halen, on guitar, came off with two solos that prove without a doubt why he is ranked with the all-time great guitarists.

Van Halen's lighting was another high point in the show. During one drum solo, the strobe lights came on and as Eddie and Mike gathered around Alex, David came out dancing to "Everybody Wants Some."

Hindered once again by the sound system, David started a rap, but had a problem with the mike, threw it, and started again.

The band also rolled through "Best Part Of A Man," "Save The Women And Children First," "Senorita," "Rhythm," "Hang Them High" and "Ice Cream Man."

Then came "Dance The Night Away" and the group left the stage. David came back on with a guitar and did a little back and forth with the audience. The rest of the guys came out and broke into "Passing By" and "Oh, Pretty Woman," and Eddie showed his stuff once again with another guitar solo.

Van Halen closed the show with "Bottoms Up" and "You Really Got Me." They broke off this last tune and started up with "Happy Trails" and the show was over.

Without a doubt, Van Halen's kick-off concert for their national tour was a success.

Opening for Van Halen was After The Fire, a four member band that used a lot of synthesizer sounding leads. Hailing from London, the band played cuts from their lp titled ATF, and received a warm reception from the crowd.

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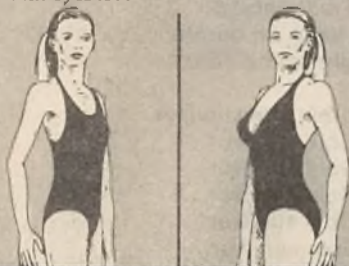
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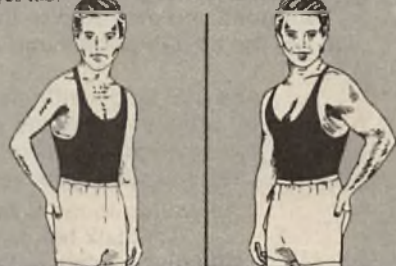
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TALK TALK

(As recorded by Talk Talk)

E. HOLLIS
M. HOLLIS

What did I tell you before I talked
Anxiety was bringing me down
I'm tired of list'ning to you talking around
Twisting 'round and make me think you're straight
down the line.

All you do to me is talk talk
Talk talk talk talk
All you do to me is talk talk
Talk talk talk talk
All you do to me is talk talk.
When other people you meet on the street
Don't show the rules of the game
All they wanna do is tell many lies
Can't see the other side
And they're just wasting my time.

All you do to me is talk talk
Talk talk talk talk
All you do to me is talk talk
Talk talk talk talk
All you do to me is talk talk.
What you choose to make is yours
Keep telling me what's wrong, what's wrong
But don't you ever stop to think about me
I'm not the kind of person you can cheat by me.

And you laugh with me woman
I see you when you take me when I'm down
I see you when you laugh with me woman
I see you when you cry for me.

All you do to me is talk talk
Talk talk talk talk
All you do to me is talk talk
Talk talk talk talk
All you do to me is talk talk.

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SOLE SURVIVOR

(As recorded by Asla)

JOHN WETTON
GEOFFREY DOWNES

When I ran the hounds of hell
Twist my foot, I nearly fell
I was lucky I was alive
One look back I could have died.

I was the sole survivor
Sole survivor
Sole survivor
Solitary fighter.

When I saw it I was amazed
One time glory right in my gaze
I saw the sorrow I saw the joy
Light in the darkness none could destroy.

I am the sole survivor
Sole survivor
Sole survivor
Solitary fighter.

And from the wreckage
I will arise
Cast the ashes
Back in their eyes
See the fire
I will defend
Just keep on burnin'
Right to the end.

I'll be the sole survivor
Sole survivor
Sole survivor
Sole survivor
Sole survivor
Sole survivor.

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FOREVER MINE

(As recorded by The Motels)

MARTHA DAVIS

They said before we met
How perfect we would be
There's no question
There's no answer
My forever mine
My forever mine.

Sweetly spoken lines
Erasing all the bad times
How long I've longed
For the longing to stop
My forever mine
My forever mine.

Take me in your arms
Whisper words like always

Stay until you go
Live forever
Love forever
My forever mine
My forever mine.

The memories are there
To prove how real how rare
Maybe just a place in time
My forever mine
My forever mine.

Take me in your arms
Whisper words like always
Stay until you go
Live forever
Love forever
My forever mine
My forever mine.
(Repeat)

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TOUGH WORLD

(As recorded by Donnie Iris)

MARK AVSEC
DONNIE IRIS
MARTY LEE HOENES

Baby what ya gonna do
Go ahead and make your move
First ya say ya love me
Say you'll never leave me
Now you say that we are through.

It's a tough world
Ain't it a rough world.

Without love it's true
I don't know what I would do
So if you're gonna leave me
Go ahead and leave me
'Cause I'm gonna find somebody new.

It's a tough world
Ain't it a rough world.

It's a tough world rough world
Stab you in the back world
Tough world
It's a hard world cold world
Get you where it hurts world
Rough world, tough world.

It's a tough life rough life
Try to make a buck life
Tough life
Get a job hot shot
Make it to the top
Rough life, tough life.

I'm gonna hold my chin up high
I'm gonna walk right out the door
And I'm gonna make it
Yeah I'm gonna make it
'Cause I don't need you anymore.

It's a tough world
Ain't it a rough world.

It's a tough world rough world
Stab you in the back world
Tough world
It's a hard world cold world
Get ya where it hurts world
Rough world, tough world
It's a tough life rough life
Try to make a buck life
Tough life
Get a job hot shot
Make it to the top
Rough life, tough life
It's a tough world rough world
Stab you in the back world
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It's a hard world cold world
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LOVE ME TOMORROW

(As recorded by Chicago)

DAVID FOSTER
PETER CETERA

She said it's lonely here tonight
She's always sad when she's alone
She said, "I need you here tonight"
She couldn't wait 'til I get home
She loves me
And that's all I need to know
She's part of my life
Just a part I won't let go
Then she said.

"Love me tomorrow
Won't you please promise me
Love me tomorrow like today
Love me tomorrow
Hurry back
Can't you see
I need you more than yesterday".

You know it's always cold at night
It's always lonely 'til the dawn
And though it's not what we both want
Knowing she's there I'll carry on
Because she loves me
And that's all I need to know
She's part of my life
Just a part I won't let go

Then she said.

"Love me tomorrow
Won't you please promise me
Love me tomorrow like today
Love me tomorrow
Hurry back
Can't you see
I need you more than any words could say".

She loves me
And that's all I need to know
She's part of my life
Just a part I won't let go
Then she said.

"Love me tomorrow
Won't you please promise me
Love me tomorrow like today
Love me tomorrow
Hurry back
Can't you see
Need you much more than yesterday".

Love me tomorrow
Love me tomorrow like today
Love me tomorrow
I need you much more than yesterday
Love me tomorrow
Love me tomorrow like today.

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SHAKIN'

(As recorded by Eddie Money)

EDDIE MONEY
RALPH CARTER
ELIZABETH MYERS

Rose Anna's daddy
Had a car she loved to drive
She stole the keys one night
And took me for a ride
Turned up the music
Just as loud as it could go
Blew out the speakers
On her daddy's radio.
She was shakin'
Snappin' her fingers
She was movin' 'round and 'round
That girl was shakin'.
We started drinkin'
Weren't thinking straight
She was doin' elgity
When she slammed on the brakes

We got so high
We had to pull to the side
We did some shakin'
Till the middle of the night.

She was shakin'
Snappin' her fingers
She was up and down, 'round and 'round
That girl was shakin'.
I got real nervous
She took her coat off
She looked so pretty.
I'm always talkin'
Maybe talkin' too much
I love that little girl
And just can't get enough
You take some lonely night
With nowhere to go
Just call Rose Anna
It's a hell of a show.
(Repeat chorus)

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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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TELL ME WHY

(As recorded by April Wine)

JOHN LENNON
PAUL McCARTNEY

Well I gave you ev'rything I had
But you left me sitting here all alone
Did you have to treat me so bad
All I do girl is hang my head and moan.

Tell me why you cried
And why you lied to me
Tell me why you cried baby
Tell me why you cried
And why you lied to me.

If it's something that I might have said
Just tell me girl and I'll apologize
If you don't I really can't go on
Holding back the tears, holding back the tears from my eyes.

Tell me why you cried
And why you lied to me
Tell me why you cried baby
Just tell me why'd you cry
And why'd you lie to me.

Well I beg you on my bended knees
Baby please, please listen to what I say
If there's anything that I can do
Just tell me girl
'Cos I'm so in love with you.

Tell me why you cried
And why you lied to me
Tell me why you cried baby
Just tell me why'd you cry
And why'd you lie to me.

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POP STAR OF THE MONTH



The Who

It's Hard, The Who's second Warner Bros. release is a stunning tour de force for one of rock music's most popular and enduring institutions.

The album's twelve cuts at once consolidate the creative strides made on 1981's *Face Dances*, while at the same time capturing the elemental energy and dynamic interplay of fundamental Who. *It's Hard* is further proof of the group's continued vitality and invention in the second decade of their existence.

Produced and engineered by Glyn Johns at his home studio in Warnham, Sussex, *It's Hard* was recorded during a three month period earlier this year, making it one of the fastest recorded efforts in The Who's history. The album features nine Pete Townshend originals. They are: "Cooks

County," "It's Hard," "Eminence Front," "I've Known No War," "One Life's Enough," "Why Did I Fall For That," "A Man Is A Man," "Cry If You Want" and "Athena."

This last tune is the first single that was released from the lp. "Athena" is making a rapid climb up the pop charts as The Who is currently embarking on a tour that is being called by some their last tour as a group.

Also on the album are three songs by John Entwistle — "It's Your Turn," "Dangerous" and "One At A Time." The group was assisted on the album by guitarist Andy Fairweather-Low and keyboardist Tim Gorman. All horn parts were performed by Entwistle.

The past few years have been tremendously productive for The Who, both collectively and indiv-

idually. Aside from the release of the popularly and critically acclaimed *Face Dances*, followed by a 1982 tour of the United Kingdom, the band's members have released a number of solo projects.

Pete Townshend's *All The Best Cowboys Have Chinese Eyes* is the artist's fourth solo album and has met with enthusiastic response on both sides of the Atlantic. The same can be said for *Too Late The Hero*, Entwistle's latest solo effort, which was recorded with guitarist legend Joe Walsh.

Roger Daltrey has likewise completed a new album slated for release later this year. Despite all this, by far the most exciting Who news, along with the release of *It's Hard*, is the extensive American tour that coincides with the lp's release. This is The Who's first stateside appearance since 1980.

The Who's current lineup is: John Entwistle, Roger Daltrey, Peter Townshend and Kenney Jones. Below is a year by year synopsis of The Who from the beginning:

1958 — Townshend and Entwistle meet and play together in a Dixieland band. They later formed a rock band with Entwistle on bass and Townshend on guitar.

1960 — The duo meet up with Roger Daltrey and play together as the Detours, with Daltrey doubling on trumpet.

1963 — By this time, the Detours have built a strong following in the Shepherd's Bush area.

1964 — The infamous Keith Moon joins the group, and their name is changed to The Who. First single is titled "I'm The Face" and sells well. It was at this time that Townshend initiated the guitar demolition.

1965 — Townshend writes "I Can't Explain" and Decca Records signs the group. The Who's first lp, *The Who Sings My Generation*, was cut in just one day.

1966 — Two more Who singles are released: "The Kids Are Alright," and "Substitute." "I'm A Boy" became a European success. The Who's second album, *A Quick*



One (U.S. title, *Happy Jack*), was released and featured the first ever rock mini-opera, "A Quick One While He's Away." The album included original tunes by Entwistle, Moon and Daltrey. Coinciding with this lp, the group left for their first U.S. tour.

1967 — After arriving in New York, The Who make an explosive appearance at the Monterey Pop Festival. At the same time, their single "I Can See For Miles" is released. This U.S. tour leads to a gathering number of fans in such musical strongholds as New York, Detroit and Cleveland.

1968 — The group records live at the recently opened Fillmore East. Decca released *Direct Hits* (U.S. title, *Magic Bus*, The Who On Tour.)

1969 — The transatlantic hit single "Pinball Wizard," is released this year, followed by the lp *Tommy*. The response to this album is overwhelming. The Who return to the States for another tour as *Tommy* tops the charts.

1970 — *Live At Leeds* is released. This best-selling lp contains the live recordings of "Summertime Blues" and "My Generation." The single "The Seeker" was also released that year as The Who embarked on another tour.

1971 — The Who's sixth album, *Who's Next*, was released. Singles on this lp included "Baba O'Riley," and "Won't Get Fooled Again," both are major chart and critical successes. It was also in 1971 that the members of The Who began to experiment with solo albums. The first was Entwistle's *Smash Your Head Against The Wall*. Topping off

this busy year was the release of a greatest hits package: *Meaty, Beaty, Big And Bouncy*.

1972 — Two more singles, "Behind Blue Eyes" and "Join Together," are released as Townshend cuts his first solo effort: *Who Came First*. Entwistle follows with his second lp, *Whistle Rhymes*.

1973 — The double album rock opera *Quadrophenia* was released. Hit singles from the lp are "Love Reign O'er Me" and "The Real Me." A busy Entwistle releases his third solo album, *Rigor Mortis Sets In* as Daltrey releases his first self-titled solo effort.

1974 — *Odds And Sods* album is released as The Who play a four



day stand at Madison Square Garden in New York.

1975 — The Who continue to record as a group and as individuals. The group releases *Who By Numbers*; Daltrey releases *Ride A Rock Horse*; Moon releases his first solo album, *Two Sides Of The Moon*. The Who continue ahead at full speed as they embark on a sold-out concert tour of the States in the fall.

1977 — Townshend cuts *Rough Mix* with Ronnie Lane. Daltrey releases his third lp, *One Of The Boys*.

1978 — *Who Are You* is released and the group is jolted in September of that year by the death of Keith Moon.

1979 — Kenney Jones joins the band as the new drummer. The soundtrack to The Who documentary, *The Kids Are Alright*, is released.



1980 — The Who leave Decca to take up with Warner Bros. Records. Townshend releases his third solo album, *Empty Glass* and scores a transatlantic hit with "Let My Love Open The Door." Work is also started on The Who's 14th album.

1981 — *Face Dances* is released, along with the single "You Better, You Bet." A tour of the U.K. is scheduled for this year. Entwistle releases *Too Late The Hero*.

1982 — Townshend releases *All The Best Cowboys Have Chinese Eyes* just before the group enters the studio to record their second album for Warner Bros. The album is titled, *It's Hard*, and it becomes an instant smash. The Who is currently in the middle of an extensive U.S. tour, that is sure to prove once again that they still have what it takes to stay at the top in an extremely competitive business.



RIGHT HERE AND NOW

(As recorded by Bill Medley)

CYNTHIA WEIL
BARRY MANN

While we stand here wond'ring why
And if it's wrong or right
The moment rushes by
And fades into the night
And the longer that we wait
The more we hesitate
The more chances we'll lose it
We've been given this time so let's use it.

Right here and now
Is all the truth we'll ever know
All we can do
Is trust in where the feeling's goin'
Right here and now
Is all that matters anyway
If tomorrow never comes
At least we've had today.

Everybody gets so scared
When somethin' happens fast
They're too afraid to care
Afraid that it won't last
And when it comes to you and me
We've got no guarantee
This love is gonna make it
But we've been given a chance so let's take it.

Right here and now
Is all the truth we'll ever know
All we can do
Is trust in where the feeling's goin'
Right here and now
Is all that matters anyway
If tomorrow never comes
At least we've had today.

And we could get lucky
If we make up our minds
We won't regret it
Don't ask too much
We just might get it all
Right here and now.

Right here and now
Is all that matters anyway
If tomorrow ever comes
At least we've had today
Right here and now
Is all the truth we'll ever know
Right here and now
All we can do is trust in today.

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BE MY LADY

(As recorded by Jefferson Starship)

PETE SEARS
JEANNETTE SEARS

I just look at you
And I'm hypnotized
Like I'm drowning now
Drowning in your eyes
You are beautiful
Past imagining
And I want you more
More than anything.

And I cannot speak
And I've lost my sight
All my senses gone
Lost in you tonight
And I want your love
Be my lady
Be my lady
Be my lady.

Do I ask too much
Do I want too much
Want to know you now
Want to feel your touch
You just look at me
Feel the fire start
Want to make you burn
Want to touch your heart.

And I cannot speak
And I've lost my sight
All my senses gone
Lost in you tonight
And I want your love
Be my lady yeah, yeah
Be my lady
Be my lady, lady
Come on girl.

Got a racing heart
And my mind's a roar
Never felt like this
Never loved before
And it's dangerous
I would willingly
Burn to ashes now
If you'll stay with me.

And I cannot speak
And I've lost my sight
All my senses gone
Lost in you tonight
And I want your love
Be my lady yeah, yeah
You know I love you now
Be my lady
Won't you be my love.

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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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SHE'S TIGHT

(As recorded by Cheap Trick)

RICK NIELSEN

When I'm down
I make a call
Got the number
Written on the wall
First it's busy
Then I try again
Oh, who's she talkin' to
Could it be him
I dial her number
And it starts to ring
I get excited
And I start to dream
I start to fantasize
On memory lane
Then she answers
And she says right away
She says I'm home on my own
Home all alone
So I get off the phone.
She's tight
She's ahead of her time
She's tight
She's one of a kind
She's tight
She's a talented girl
She's got her head down tight.
I had something
Got to say to you
Amnesia
And my train of thought
On the tip
The tip of my tongue
I had a vision
When I was young
You floated in
We floated up
In the window
And down the hall
I had a smoke
And went upstairs
Turned the door
And opened the key, she spoke
I'm on my own

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

Home all alone
So I got off the phone.
She's tight
She's ahead of her time
She's tight
She's one of a kind
She's tight
She's a talented girl
She's got her head down tight.
She's tight
She's givin' me the go
She's tight
She's givin' me the high sign
She's tight
We'll turn up the lights
She's tight
Pull down the shades
She's nice
She's tight
Turn on the camera
She's nice
She's tight
Get ready for action
She's nice
She's tight
Turn off the radio
She's nice
She's tight
Turn on the video
She's nice
She's tight
She's givin' me the go
She's nice
She's tight
She's givin' me the high sign
She's tight
We'll turn up the lights
She's tight
Pull down the shades
She's nice
She's tight
Turn on the camera
She's nice
She's tight
Get ready for action.

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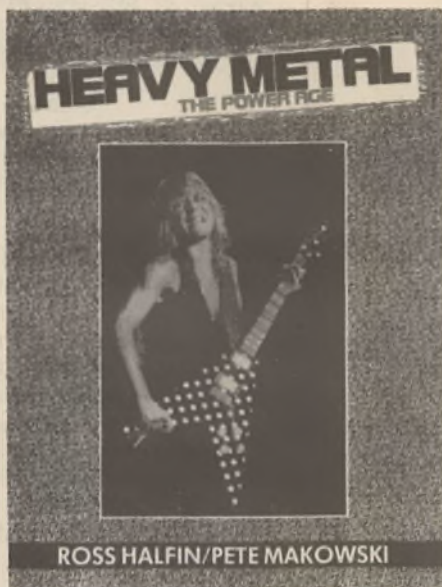
When you take me by the hand
Oh Mickey you're so pretty
Can't you understand
It's guys like you Mickey
Ooh what you do Mickey, do Mickey
Don't break my heart Mickey.
Now when you take me by the who's ever gonna know
And ev'ry time you move
I let a little more show
There's something you can use
So don't 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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Compiled by Paul Hume



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STAND OR FALL

(As recorded by The Flinx)

PETER GREENALL
ADAM WOODS
CYRIL CURNIN
CHARLES BARRETT
JAMES WEST-ORAM

The crying parents tell their children
"If you survive don't do as we did"
A son explains there'll be nothing to do too
A daughter says she'll be dead with you.
While foreign affairs are screwing rotten
Line morale has hit rock bottom
Dying embers stand forgotten
Talks of peace were being trodden.

Stand or fall
State your peace tonight
Stand or fall
State your peace tonight.

It's the euro theatre

It's the euro theatre
It's the euro theatre.

An empty face reflects extinction
Ugly scars divide the nation
Desecrate the population
There will be no exultation.

Stand or fall
State your peace tonight
Stand or fall
State your peace tonight.

Is this the value of our existence
Should we proclaim with such persistence
Our destiny relies on conscience
Red or blue what's the difference.

Stand or fall
State your peace tonight
Stand or fall
State your peace tonight.

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AFRICA

(As recorded by Toto)

DAVID PAICH
JEFF PORCARO

I hear the drums echo into night
She is only whispers of some quiet conversation
She's comin' in twelve thirty flight
The moonlight wings reflect the stars that guide me
toward salvation

I stopped an old man along the way
Hoping to find some old forgotten words or ancient
memories

He turned to me as if to say
"Hurry boy it's waiting there for you."

Gonna take a lot to drag me away from you
There's nothin' that a hundred men or more could ever
do

I bless the rains down in Africa
Gonna take some time to do the things we never had.

The wild dogs cry out in the night
As they grow restless longing for some solitary
company

I know that I must do what's right
Sure as Killimanjaro rises like Olympus above the
Serengeti

I seek to cure what's deep inside
Frightened of this thing that I've become.

Gonna take a lot to drag me away from you
There's nothin' that a hundred men or more could ever
do

I bless the rains down in Africa
Gonna take some time to do the things we never had.

Hurry boy she's waiting there for you
Gonna take a lot to drag me away from you
There's nothin' that a hundred men or more could ever
do

I bless the rains down in Africa
I bless the rains down in Africa
I bless the rains down in Africa.

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I WOULDN'T BEG FOR WATER

(As recorded by Sheena Easton)

LEESON
VALE

I make friends
I make enemies
It doesn't matter all that much to me
I'm not the kind who deals behind the scenes
I won't sell my soul
I'd be nothing without my integrity.

I wouldn't beg for water
I wouldn't beg for water
If my soul was on fire

That's the last thing I would ever do

I wouldn't beg for water
I wouldn't beg for water
If my soul was on fire

But I'd get down on my knees for you.

I've got pride
It's not the foolish kind
I don't owe people favours
That's my peace of mind
I don't know why I deserve someone like you
But you're my one and only
The sole exception to all my rules.

I wouldn't beg for water
I wouldn't beg for water
If my soul was on fire
You know me well enough to know it's true.

True love is hard to find
As holding back the hands of time
But time can't change my life as much as you.
(Repeat chorus)

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SERVED. Used by permission.

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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SOUL SECTION

HEARTBREAKER

(As recorded by Dionne Warwick)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

I have to say it and it's hard for me
You got me cryin' like I thought I would never be
Love is believin' but you let me down
How can I love you when you ain't around.

And I get to the morning and you never call
Love should be ev'rything or not at all
And it don't matter whatever you do
I made a life out of lovin' you.

Only to find any dream that I follow is dyin'
I'm cryin' in the rain
I could be searchin' my world
For a love everlasting
Feeling no pain
When will we meet again.

Why do you have to be a heartbreaker
Is it a lesson that I never knew
Got to get out of the spell that I'm under
My love for you.

Why do you have to be a heartbreaker
When I was bein' what you want me to be
Suddenly ev'rything I ever wanted has passed me by
This world may end
Not you and I.

My love is stronger than the universe
My soul is cryin' for you and that cannot be reversed
You made the rules and you could not see
You made a life out of hurtin' me.

Out of my mind I am held by the power of you love
Tell me when do we try
Why should we say goodbye.

Why do you have to be a heartbreaker
When I was bein' what you want me to be
Suddenly ev'rything I ever wanted has passed me by.

Ooh, ooh, ooh
Why do you have to be a heartbreaker
Is it a lesson that I never knew
Suddenly ev'rything I ever wanted
My love for you.

Why do you have to be a heartbreaker
When I was being what you want me to be.

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USED TO BE

(As recorded by Charlene & Stevie Wonder)

RON MILLER
KEN HIRSCH

Superman was killed in Dallas
There's no love left in the palace
Someone took the Beatles' lead guitar.

Have another Chivas Regal
You're twelve years old and sex is legal
Your parents don't know where or who you are.

Used to be the hero of the ball game
Took the time to shake the loser's hand
Used to be that failure only meant you didn't try
In a world where people gave a damn.

Great big wars in little places
Look at all those frightened faces
But don't come here we just don't have the room.

Love thy neighbor's wife and daughter
Clense your life with holy water
We don't need to bathe, we've got perfume.

Used to be a knight in shining armor
Didn't have to own a shiny car
Dignity and courage were the measure of a man
Not the drugs he needs to hide the scar.

Can your teacher read
Does your preacher pray
Does your president have soul
Have you heard a real good ethnic joke today.

Mama took her speed
Daddy ran away
But you mustn't lose control
Let's cut a class. I got some grass
The kids are wild we just can't tame 'em.
Do we have the right to blame 'em.

We fed 'em all our indecision
We raped their minds with television
But what the hell
They're too young to feel pain.

Oh but I believe that love can save tomorrow
Ooh I believe the truth can make us free.

Someone tried to say it
Then we nailed him to a cross
I guess it's still the way
It used to be.

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ATTACK OF THE NAME GAME

(As recorded by Stacy Latfisaw)

NARADA MICHAEL WALDEN
JEFF COHEN

I was walkin' down the street keepin' time with my feet
When I heard the strangest sound
I saw a spaceship scene and a man in green
And a crowd was gathered round
Well I stepped up close just to get a little dose
Of his rhymin' kinda game
Then he winked all three of his eyes at me
And he said, "did you catch my name
It's clack it back I gotta clack attack
I gotta clee cly clo the clacker jack
Turn the tyde you gotta move the myde
You gotta wham bam funkify the tyde
Clyde".

I said hey Clyde you're sure outside
Your rap is truly meaner
Now try some more
He said for sure
Come on let's do Tina
"Tack it back I gotta lack attack
I gotta tee ty to the tacker jack
Turn the Tina gotta move the mina
Gotta wham bam funkify the fina
Tina".

Well how about Stevie
"It's easy"
"Stack it back I gotta stack attack
I gotta stee sty sto the stacker jack
Turn the tevie gotta move the mevie
Gotta wham bam funkify the fevie
Stevie".

Wooo but can you do Shirley
"Why surely"
"Shack it back I gotta shack attack I gotta shee shy
sho the shacker jack
Turn the tirley gotta move the mirley

Gotta wham bam funkify the tirley
Shirley".

I couldn't believe what he was sayin' to me
This dude sure came on hip
His threads were fine and electric lime
Was the color of his ship
And the rhymin' sounds that cat threw down
Were surely from above
So I said why'd you come here Clyde
And he said "to spread some love,
And that's lack it back I gotta lack attack
I gotta lee ly to the lacker jack
Turn the tove you gotta move the move
You gotta wham bam funkify the love
Love".

Yeah I got it check this out
Stack it back I gotta stack attack
I gotta stee sty sto the stacker jack
Turn the tacy gotta move the macy
Gotta wham bam funkify the facy
My name is Stacy
Can you get to that.

Now we got it
Try and see if you can do some names with me
How 'bout Slick Rick
Slack it back I gotta slack attack
I gotta slee sly slo the slacker jack
Turn the tick rick gotta move the mick rick
Gotta wham bam funkify the flick rick
Slick Rick.

Hey big sis give me a shot
I'm gonna show you what I got
Jack it back I gotta jack attack
I gotta jee jy jo the jacker jack
Turn the terry gotta move the merry
Gotta wham bam funkify the ferry
Jerry.

"Say, yo, I gotta go
But there's one more thing I want ya to know
Everybody come and take a chance
We all get down on the spaceman dance".

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YOUNG LOVE

(As recorded by Janet Jackson)

RENE MOORE
ANGELA WINBUSH

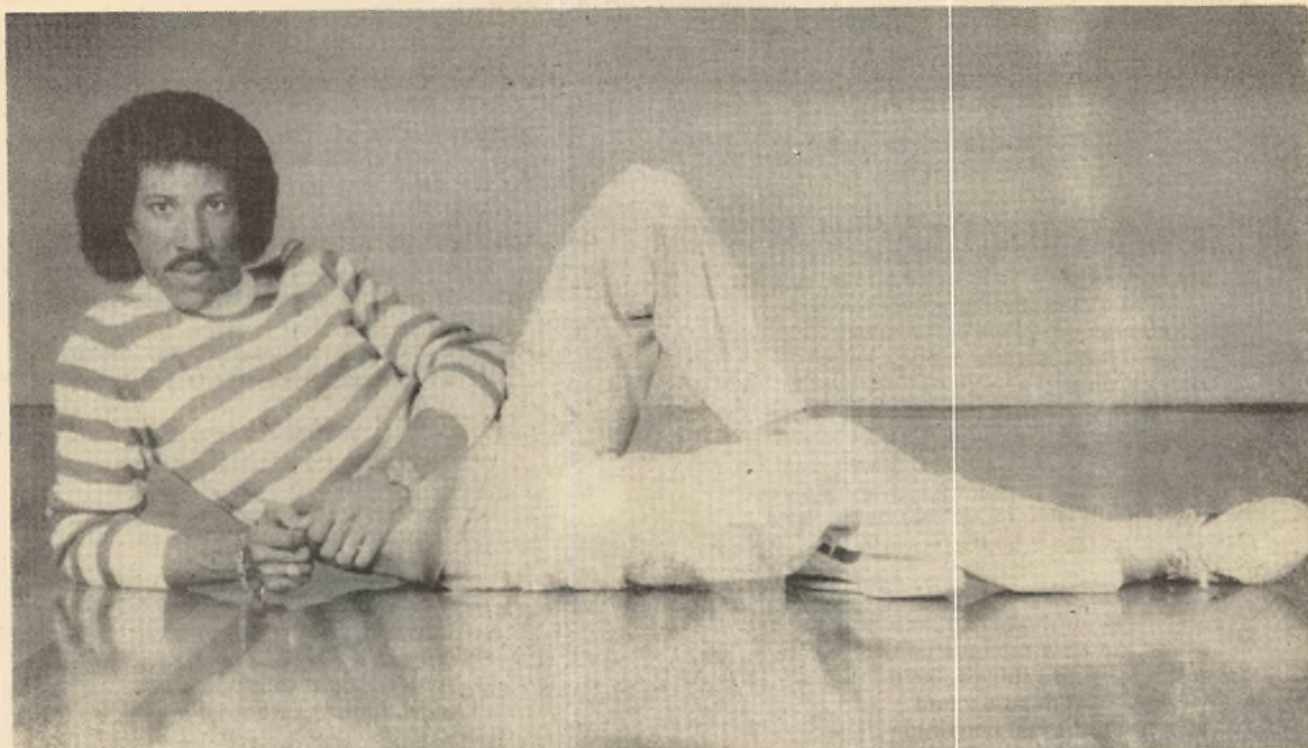
Young love
Young love
Young love.

I may be young but I'm not foolish
I can tell real love from a game
Not gonna let you use me
Heart break playmate
You know it's not the same
(Young love)
Ring around the roses
(Young love)
Searchin' for a heart so true
(Young love)
A pocket full of posies
(Young love)

It all adds up to me and you
Young love
Young love
Young love
Young love.

I traded all my childish treasures
For a burnin' love so true
It's gonna be my first time around
High risk high gain
(Young love)
Ring around the roses
(Young love)
Searchin' for a heart so true
(Young love)
A pocket full of posies
(Young love)
It all adds up to me and you
Young love
Young love.

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TRULY

(As recorded by Lionel Richie)

LIONEL RICHIE

Girl tell me only this
That I have your heart for always
And you want me by your side
Whispering the words
"I'll always love you"
And forever
I will be your lover
And I know if you really care
I will always be there.

Now I need to tell you this
There's no other love like your love

And I as long as I live
I'll give you all the joy
My heart and soul can give
Let me hold you
I need to have you near me
And I feel with you in my arms
This love will last forever.

Because I'm truly
Truly in love with you girl
I'm truly
Head over heels with your love
I need you
And with your love I'm free
And truly
You know you're all right with me.

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1999

(As recorded by Prince)

PRINCE

Don't worry
I won't hurt U
I only want U to have some fun.

I was dreamin' when I wrote this
Forgive me if it goes astray
But when I woke up this morning
I could have sworn it was judgement day
The sky was all purple
There were people runnin' everywhere
Tryin' to run from the destruction and U know
I didn't even care cuz they say
2000 zero zero party over oops out of time
So tonight I'm gonna party like it's 1999.

I was dreamin' when I wrote this

So sue me if I go too fast
But life is just a party
And parties weren't meant to last
War is all around us
My mind says prepare to fight
So if I gotta die I'm gonna listen to
My body tonight cuz they say
2000 zero zero party over oops out of time
So tonight I'm gonna party like it's 1999.

If U didn't come to party
Don't bother knockin' on my door
I got a lion in my pocket
And baby he's ready to roar
Everybody's got a bomb
We could all die any day
But before I'll let that happen
I'll dance my life away cuz they say
2000 zero zero party over oops out of time
So tonight I'm gonna party like it's 1999.

Mommy why does everybody have a bomb.

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I'M SO EXCITED

(As recorded by the Pointer Sisters)

ANITA POINTER
JUNE POINTER
RUTH POINTER
TREVOR LAWRENCE

Tonight's the night we're gonna make it happen
Tonight we'll put all other things aside
Give in this time and show me some affection
We're going for those pleasures in the night.

I want to love you feel you
Wrap myself around you
I want to squeeze you please you
I just can't get enough
And if you move real slow
I'll let it go.

I'm so excited
And I just can't hide it
I'm about to lose control
And I think I like it
I'm so excited
And I just can't hide it
I know, I know, I know, I know
I know I want you.

We shouldn't even think about tomorrow
Sweet memories will last a long, long time
We'll have a good time baby don't you worry
And if we're still playin' around boy
That's just fine.

Let's get excited
We just can't hide it
I'm about to lose control
And I think I like it
I'm so excited
And I just can't hide it
I know, I know, I know, I know
I know I want you.

Ooh boy I want to love you feel you
Wrap myself around you
I want to squeeze you please you
I just can't get enough
And if you move real slow
I'll let it go.

I'm so excited
And I just can't hide it
I'm about to lose control
And I think I like it
I'm so excited
And I just can't hide it
I know, I know, I know, I know
I know I want you.

I'm so excited
Look what you do to me
I just can't hide it
You got me burning up
I'm about to lose control
And I think I like it.

I'm so excited
How did you get to me
And I can't deny no, no, no
I've got to give it up
I know, I know I want you.

I'm so excited
Look what you do to me
Oh boy
You got me burning up
Burning up hey, hey
I think I like it.

I'm so excited
How did you get to me
I got to give it up
Ooh I like it boy.

I'm so excited
Look what you do to me
You got me burning up.

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SHE'S JUST A GROUPIE

(As recorded by Bobby Nunn)

BOBBY NUNN

She's very pretty
And she sits behind a desk from nine to five uh huh
But when the night comes
She lets her hair down and she really comes alive oh
yeah
We go to concerts
And she screams and shouts and jumps right off her
seat

She says that Michael
Is the only one who makes her body weak
(All my friends keep sayin').

She is just a groupie
But you know I love her so
She is just a groupie
And I just can't let her go
She is just a groupie
She is such a lovely sight
She is just a groupie
She wants to get down tonight.

All I'm tryin' to say
(You know I really wanna say it to you baby)
Is I love her anyway oh
She is just a groupie
She is just a groupie
She's just a groupie.

She pulls her hair out
She'd do anything if Prince would take her home
That's what she says
She says that Stevie
Is a man and that she can't leave him alone oh no
She's at the stage door
And she says that she is their number one fan
She wants to make out
With each and every fellow in the band
(You know all my friends just keep on sayin').

She is just a groupie
She is just a groupie.

You know you wanna
You wanna get up
Get into this funky stuff.
(Repeat chorus)

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SPECIAL OCCASION

(As recorded by Millie Jackson)

SAM DEES

Baby I'm sorry I forgot about it
Don't worry honey
It's only an anniversary
And besides.

My gift is you
Wrapped in a love that's true
I make my home in your arms
You see I live for you
And nothing can compare
To what we share
We're in a world of our own
So much love is there
See baby you are my life
To live without you I wouldn't try
What would I be without you
Let me make this toast to you.

You're what I celebrate
You're like a never ending holiday
You're my forever
Special occasion
You're what I celebrate
You're like a never ending holiday
You're my forever
Special occasion.

See what you mean to me
Nothing but the very air I breathe
Lord nothing means a thing
If our love can't be
And if I could I'd suffer your pain
I'd gladly hurt in your place
My love for you could withstand anything
My devotion will never change
It will always be the same
For all that I live to do
Is to pay homage to you.
(Repeat chorus)

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STATE OF INDEPENDENCE

(As recorded by Donna Summer)

JON ANDERSON
VANGELIS

State of life may I live may I love
Comin' out the sky I name me a name
Comin' out silver word for what it is
It is the very nature of the sound, the game
Sha-bla-mi-di, sha-bla-mi-da
Sha-bla-mi-di, sha-bla-mi-da
Sha-bla-mi-di, sha-bla-mi-da.

Siamese, Indonese to Tibet treat the life as a game
If you please
Hey.

Coming up Caribee such a freedom derives from a
meditative state
Movin' on believe that's it
Call it magic (third world) it is
I only guessed it
Sha-bla-mi-di, sha-bla-mi-da
Sha-bla-mi-di, sha-bla-mi-da
Sha-bla-mi-di, sha-bla-mi-da.

Shot to the soul the flame of Oroladian
The essence of the word
The state of independence
(Dig, dig, dig, dig, dig, dig)
Dig, dig, dig, dig, dig, dig
Dig, dig, dig, dig, dig, dig).

Sounds like a signal from you
Bring me to meet your sound
And I will bring you to my heart
Love like a signal you call
Touching my body my soul
Bring me to you to meet me here
Home be the temple of your heart
Home be the body of your love
Just like holy water to my lips
Hey hey
Yes I do know how I survive
Yes I do know why I'm alive
To love and be with you
Day by day by day by day.

Time time again
It is said we will hear
We will see
See it all in His wisdom hear
His truth will abound the land
His truth will abound the land
This state of independence shall be
This state of independence shall be
Say yeah-e-yay, yeah-e-yo
Yeah-e-yay, yeah-e-yo
Be the sound of higher love today yeah yeah
(Hey hey).

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MAGIC IN THE MOONLIGHT

(As recorded by the Spinners)

KENI ST. LEWIS

When the magic in the moonlight dies
Sweet hello will be bitter goodbye
When the magic in the moonlight fades
You and your baby will be walking separate ways now.

When the magic in the moonlight dies
All you have to do is look into her eyes
Get ready for the hurt inside
When your love light burns dimmer than dim
When the magic in the moonlight dies
It's all over my friend.

Ask anyone who's ever been in love
If there ain't magic in the moon above
They'll surely tell you one kiss can make you feel
Like you're walking on a cloud
Have your heart spinning like a ferris wheel.

When the magic in the moonlight dies
That's another story, that's the other side
When the magic in the moonlight fades
Nothing you can do, nothing you can say.

When the magic in the moonlight dies
All you wanna do is run away and hide
Get ready for the hurt inside
Love will let you go
When the magic in the moonlight dies
The whole world will seem cold.

I used to walk in the silver moonlight
Me and my baby holding hands so tight
I thought we'd be together always
Then a change of heart left me in the dark
Now I see you as clear as day.

When the magic in the moonlight dies
Sweet hello will be a bitter goodbye
When the magic in the moonlight fades
You and your baby walk in separate ways.

When the magic in the moonlight dies
Nothing you can do about that
When the magic in the moonlight dies
Everything's over
When the magic in the moonlight fades
That warm shoulder suddenly gets colder
When the magic in the moonlight dies
Whooo oooo
Bad news.

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LET'S GO DANCIN' (Ooh La, La, La)

(As recorded by Kool & The Gang)

AMIR BAYYAN
JAMES TAYLOR
KOOL & THE GANG

Oh yeh
Ooh la la la
Let's go dancin'
Ooh la la la
Reggae dancin'
Ooh la la la yeh
Let's go dancin'
Ooh la la la come on
Reggae dancin'.

Went down to the park
Everything was dark oh yeh
All of a sudden
On came the lights
And everything was feeling right
The people started dancin'
They call me over to join in
They said, "JT don't you feel good man
C'mon and join the reggae jam"
I heard them singing.

Ooh la la la
Let's go dancin'
Ooh la la la
Reggae dancin'
Ooh la la la
Let's go dancin'
Ooh la la la
Said reggae get down
Ooh la la la
Let's go dancin'
Get your dancin' shoes, get your dancin' shoes
Reggae dancin'
Ooh la la la ooh let's go dancin'
Go get your dancin' shoes, get your dancin' shoes
Reggae dancin'.

I wanna get to know you
C'mon let's reggae down oh yeh
Get better acquainted
So that everything will be fine
Hey baby what's your name
Is it a misses or is it miss eh
If you're by yourself I'd like to take you for a ride
We could check the scene and we can reggae down
And we'll be singing.

Ooh la la la
Let's go dancin'
Ooh la la la
C'mon let's go reggae dancin'
Ooh la la la
Let's go dancin'
Ooh la la la

Reggae dancin'
Ooh la la la ooh let's go dancin'
Get your dancin' shoes, get your dancin' shoes
Reggae dancin'
Ooh la la la ooh let's go dancin'
Go get your dancin' shoes, get your dancin' shoes
Reggae dancin'
It's a special
Such a happy
It's a special
Such a happy
You wanna come dancin'
Yeh yeh yeh yeh let's go dancin'
Reggae dancin' yeh yeh yeh yeh
Reggae dancin'

Do you wanna come dancin'
Yeh yeh yeh yeh let's go dancin'
Reggae dancin'
Yeh yeh yeh yeh reggae dancin'
Now we on the floor
Gimme, gimme some more oh yeh
The world is yours for dancin' yeh
The music makes for a little romancin'
I heard her say
Get, get your dancin' shoes
It's time to party
C'mon and get your dancin' shoes yeh
If you wanna join, join the jam yeh
Just let that music take you
Can't you hear 'em singing.

Ooh la la la
Let's go dancin'
Ooh la la la
We are reggae, reggae dancin'
Ooh la la la
Let's go dancin'
Ooh la la la
Reggae dancin'
Ooh la la la
Ooh let's go dancin'
Get your dancin' shoes, get your dancin' shoes
Reggae dancin'

Ooh la la la ooh let's go dancin'
Go get your dancin' shoes, get your dancin' shoes
Reggae dancin'
Oh it's a special
Such a happy
It's a special
Such a happy
Ooh la la la
Yeh yeh yeh yeh
Let's go dancin'

Ooh la la la
Yeh yeh yeh yeh
Reggae dancin'
Ooh la la la
Yeh yeh yeh yeh
Let's go dancin'
Ooh la la la
Yeh yeh yeh yeh
Reggae dancin'.

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IT'S OUR OWN AFFAIR

(As recorded by Ray Parker Jr.)

RAY PARKER JR.

It's our own affair
It's our own affair.

Nobody knows how much we care
It's our own affair
Don't try to base this relationship
On things you see your girlfriends do
What's right for them
May not be right for me and you
Naw baby 'cause when it comes to advice
Sometimes it's nice
But you'd better beware from who
'Cause that friend you think is close
The one you trust the most
Will try and steal your man from you
Our own, it's our own
Our own, own affair.

I'm not ashamed to do
Anything to you

Long as we're behind closed doors
It's gotta be
Just between you and me
You see the trouble begins
When you tell your friends
What we do when we're alone
Girl you never will believe
The calls I receive
Soon as you're away from home.

Let's keep it private baby
No one else should ever know
It's just between me and you
It's our own affair what we do.

So when problems arise
I'm sure that you and I
Can work things out alone
So tell your relatives and friends
Not to butt in
We've gotta work it out on our own.

We've gotta keep the whole thing private
No one else should interfere
It's just between me and you baby
It's our own affair.

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GOT TO BE THERE

(As recorded by Chaka Khan)

ELLIOT WILLENSKY

Got to be there
Be there in the morning ooh.

Got to be there
(Got to) be there in the morning
When he says hello to the world
Got to be there
(Got to) be there
Bring him good times
And show him that I'm his girl.

Oh what a feeling there'll be
The moment I know he loves me
'Cause when I look in his eyes
I realize
I need him sharing the world beside me
That's why I've got to be there
(Got to) be there in the morning
And welcome him into the world
And show him that I'm his girl
When he says hello world, world.

The moment I know he loves me
'Cause when I look in his eyes
I realize
I need him sharing the world beside me
That's why I've got to be there
(Got to) be there where love begins
And that's ev'ry where he goes
I've got to be there so he knows
That when he's with me he's home
He's home
Got to be there
Got to be there
Got to be there.

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I CAN'T WIN FOR LOSING

(As recorded by Teddy Pendergrass)

J. WHITEHEAD
G. McFADDEN
V. CARSTARPHEN

I can't win for losing
Must be the stuff I've been using
Although it may seem a bit confusing
I can't win for losing.

All my life I've tried and tried again
But I just can't win
I don't know what my problem is
I'm always getting pulled down
By my so called friends
I just don't fit in
They won't let me in
Where do I begin.

I can't win for losing
Must be the stuff I've been using
Although it may seem a bit confusing
I can't win for losing.

People always say that chances go around
But why am I still waiting while they're getting down
I can never say that I've been a lucky guy
But I still hang on and I try and I try
Lord knows I try.

I said I can't win for losing
Must be the stuff I've been using
Although it may seem a bit confusing
I can't win for losing.

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SOUL STAR OF THE MONTH

Tavares

During the past eight years, Tavares has scored their fair share of hits on the r&b and pop charts. Some of their more memorable tunes include "Heaven Must Be Missing An Angel" and the Bee Gees-penned "More Than A Woman." This last song was featured in the smash

film *Saturday Night Fever*.

Despite these past successes, the five Tavares brothers felt that the time had come for some changes, so they took matters into their own hands. These changes resulted in new management, a new label, RCA, and a refreshingly different new album

entitled *New Directions*.

Tavares has always been known for their deft r&b rhythms, smooth harmonies and pop buoyancy. This is probably best exemplified by their powerful reworking of Hall & Oates' classic "She's Gone."

After listening to a lot of r&b material and brain-storming with their new managers, Ron Weisner and Freddy DeMann, the group decided to emphasize what might be called their "brown-eyed pop" side on their first RCA release.

According to Ralph Tavares, "more or less, the album's a complete changeover." Five of the



songs were written and produced by Kenny Nolan and Jay Senter. Nolan co-wrote the hit "Lady Marmalade" for LaBelle in addition to having had his own successes as a pop artist. There is no doubt that Tavares' first collaboration with Nolan and Senter will broaden the group's pop audience.

Despite the pop focus, *New Directions* will not totally obscure Tavares' r&b heritage. Two songs on the lp were written and produced by Rick Wyatt, a protégé of Freddie Perren. Also, Tavares once again worked with Benjamin Wright, Jr., who produced four tunes on their 1980 *Super-*

charged and *Love Uprising* lps. On *New Directions*, Wright produced one cut.

Countertenor Butch, first tenor Chubby, second tenor Ralph, baritone Tiny and basso Pooch grew up in New Bedford, Massachusetts. Aside from them, there were also two other brothers — Victor, who recorded a solo album for Polydor and, as Ralph puts it, John, "Who has a real job," and three sisters.

Except for Chubby, who lives in Fort Lauderdale, Florida, all of the group members still live in the Boston area. For years, before the group signed their first recording contract in 1973, they played all over the country, putting on a soulfully arranged Top 40 show of songs by other artists.

"We beat on doors for nine years before we got our first recording contract," remembered Ralph Tavares, the eldest member of the group and its unofficial spokesman. "We used to go to New York and take different floors of an office building, knocking on doors to see if people were looking for groups. Most would say, 'No.' When somebody would say 'Yeah, let me hear you,' guys would be running all through the building trying to find the rest of the group. We would audition right there, but they would always say we were too modern. We'd go home disappointed, but we'd still keep on singing."

Their tenacity paid off in 1974 when their then-manager Brian Panella brought them to the attention of Capitol Records. They burst onto the recording scene with a vengeance as *Check It Out*, their extraordinary Johnny Bristol-produced debut lp lodged in the r&b top 20, crossed over to the pop charts, and spun off a top 5 single in its title track. Not bad for a debut album.

Since that time, Tavares has been a virtual hitmaking factory and hardly a year goes by without one of their hits running the family name up the charts.

In 1975, it was the number one "It Only Takes A Minute," that was drawing attention to the group. Just one year later, "Heaven Must Be Missing An Angel," became their first gold single. In 1977 it was another number one with the smash "Whodunnit." By the end of that

year, they had compiled enough chart monsters to release a greatest hits package.

Not content to stop at a greatest hits package, Tavares picked up right where they left off the year before. After opening a show for the Bee Gees at Madison Square Garden in New York City, a cassette appeared in their mailbox. On the tape was a song the appreciative brothers Gibb had written for the brothers Tavares. That song, "More Than A Woman," was featured on the multi-platinum *Saturday Night Fever* soundtrack as well as on Tavares' own *Future Bound* in 1978.

Their string of hits continued with "Never Had A Love Like This Before" and "Bad Times." Undoubtedly, the most impressive achievement up until that point in time for Tavares was their 1976 album, *Sky-High!* As it was mentioned previously, this lp contained the hits "Heaven Must Be Missing An Angel," "Don't Take Away The Music" and "She's Gone."

In 1980, Tavares further solidified their standing in the music world with the lp *Love Uprising*. This lp was also very successful, with its title track becoming a hit a full month prior to the official release date of the album.

Just what is the secret to Tavares' enduring success? Part of their appeal must be attributed to the positive attitude which permeates their projects. "We like to do good music, happy music," contends Ralph. "Our music reflects exactly what we do in everyday living."

Perhaps another reason lies in their perspicacious choices of material. "We all get together and decide if a song sounds like us," explains Ralph. "We listen to a lot of material before we go into cut. We try to put ourselves in the place of the audience. If we feel comfortable with a song, then it's going to make the audience feel comfortable."

Recently, Tavares has been making new audiences feel very comfortable and very excited with their appearances in Lake Tahoe and Reno.

Now, with *New Directions* and RCA firmly behind them, Tavares is poised to solidify their position as one of America's foremost vocal groups.



IN AND OUT

(As recorded by Willie Hutch)

WILLIE HUTCH

In and out
Up and down
Around and around
For love.

Now girl you make me feel alright
When you treat me to your love delight
The love you give is good to the bone
Much too good to leave alone.

Here we go
In and out
Up and down
Around and around
For love.

Now girl your love is outta sight

When you're makin' love you make it right
You don't believe in holdin' back
So let me give to you girl what you like.

Here we go
In and out
Up and down
Around and around
For love, for love, for love
Here we go
In and out
Up and down
Around and around
For love, for love, for love.
(Repeat chorus)

Yeah hmm baby
I know you need my lovin', lovin', lovin', lovin', lovin'
I can see it in your eyes girl
Come on, come on hey.
(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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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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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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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 ecstacy
There
On a journey to love
I'll take you there
Take you there
C'mon now reach for me.

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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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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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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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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 givin' 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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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 (li' Suzy)
Suzy cutie (li' Suzy)
L'I' Suzy (li' Suzy)
Tootie fruity (li' 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 li' 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 li' Suzy
Tootie 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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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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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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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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COUNTRY SECTION

THE BIRD

(As recorded by Jerry Reed)

HAL COLEMAN
BARRY ETRICS

Well, my throat was dry
And it was gettin' late
And I was at this bar
On the interstate
When this guy with a bird
On his shoulder walked in the door
And he proceeded to tell me
The strangest thing, he said
"Sir, this bird of mine
Can sing like no other bird
You've ever heard before!"
Well, I just looked at the guy
And said, "Oh, really?"
And he turned to the bird
And said, "Do Ole Willie"
When that bird started singing
I almost hit the floor.

Whiskey River
Take my mind
Don't let her memory torture me
Whiskey River
Don't run dry
You're all I got to take care of me.
I thought, son
What a heck of a thing
A man could get rich
Making that bird sing
And I could feel
This wild idea coming on strong
I said, "I'm just sittin' here
With two weeks pay
And I'd probably blow it all anyway

AIN'T LOVE FINE

(As recorded by Shylo)

RONNY SCAIFE
JERRY HAYES
DON SINGLETON

Well I don't like the job I'm workin'
It ain't hardly worth my time.
But when the whistle blows it's for certain
I'm gonna run to that woman of mine.

'Cause ain't love fine
Woah ain't love fine
When the rest of the world gets so unkind
Ain't love fine.

Now I don't like the big city traffic
I never liked to stand in line
But a beer and my sweet baby's magic
Make my troubles disappear everytime.

I'll buy that bird
If he'll do one more song."

Maybe I didn't hold you
Quite as often as I should have
You were always on my mind
You were always on my mind.

I said, "well
That does it sir, yep
I'd like to buy that bird
Would \$500 take him off of your hands?"
Well, he thought for a while
And he said, "alright"
He handed me the bird
And he said, "goodnight"
Counted the money
And out the door he ran.

I was thinkin'
I'd found the rainbow's end
My ship would soon be rolling in
When that bird sailed out the door
And he was gone
And as I watched him leave
I got boilin' mad
'Cause I knew right then
That I'd been had
And as he faded in the night
He was singing this song.

On the road again
I just can't wait
To get on the road again
The life I love is makin'
Money with my friend
And I can't wait
To get on the road again.

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And woah ain't love fine
It's the one thing
Keepin' this boy alive
Ain't love fine.

Now the daylight comes too early
The night time goes too fast
Well the whole world is in such a hurry
But love can make the good times last.

And woah ain't love fine
It's the one thing
Keepin' you satisfied
Ain't love fine.

And woah ain't love fine
It's the one thing
Keepin' this boy alive
Ain't love fine.

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A CHILD OF THE FIFTIES

(As recorded by The Statler Brothers)

DON REID

I grew up a child of the fifties
Learned to dance to the beat of rock and roll
Television was my friend
I love Lucy, Rin Tin Tin
Kissed my first girl
When I was ten years old.

Took a turn for the worse in the sixties
Saw some real people die on TV
Learned love's hard, cold facts
Paid my first income tax
One small step for the man I'm gonna be.

And I'll never feel bad
'Bout the times that we had
I'll never look back in regret
The Heaven you gave
I will treasure and save
'Cause it might be as close as I get.

The seventies were ten years of reruns

The news of Watergate was nothing new
The democrats got in
We fell in love again
When Elvis died
We all knew that we could too.

Now I'm facing the most of the eighties
Old enough to run for president
It's hard to think it's me
The father of three
Oh America
I don't know where it went.

And I'll never feel bad
'Bout the times that we had
I'll never look back in regret
The Heaven you gave
I will treasure and save
'Cause it might be as close as I get.

The Heaven you gave
I will treasure and save
'Cause it might be as close as I get.

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IT'S BEEN ONE OF THOSE DAYS

(As recorded by Bobby Smith)

TIM DuBOIS
CHESTER LESTER

Stuck in the traffic
Late on the job again
The boss started yelling at me
The moment I walked in
Now my head is aching
And everything I do is all wrong
But I know that you'd make it alright
If I can just make it home.

It's been one of those days
When I need one of your nights
I won't have to say what I need
When we turn out the lights
I don't know how you know what to do
But you sure do it right
And after one of those days
You always give me one of your nights.

Sometimes it seems like the day will just never end
Somedays it feels like a fight
That I'll never win
And when the world gets crazy
And I need to leave it behind
I come home to you
And you love it right out of my mind.

It's been one of those days
When I need one of your nights
I won't have to say what I need
When we turn out the lights
I don't know how you know what to do
But you sure do it right
And after one of those days
You always give me one of your nights.

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CLOSE ENOUGH TO PERFECT

(As recorded by Alabama)

CARL CHAMBERS

Sometimes her mornin' coffee is way too strong
And sometimes what she says
She says all wrong
But right or wrong
She's there beside me
Like only a friend would be
And that's close enough to perfect for me.

Well she's been known to wear her pants too tight
And drinkin' puts her out like a light
Heaven knows she's not an angel
But she'd really like to be
And that's close enough to perfect for me.

She kisses me each mornin'
And smiles her sleepy smile
She don't have to say it
I can see it in her eyes
So don't you worry about my woman
Or what you think she ought to be
'Cause she's close enough to perfect for me.

Sometimes she gets down and starts to cry
But then again a woman has a right
She's everything I ever wanted
And all I'll ever need
She's close enough to perfect for me.

She kisses me each mornin'
And smiles her sleepy smile
She don't have to say it
I can see it in her eyes
So don't you worry about my woman
Or what you think she ought to be
'Cause she's close enough to perfect for me.

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COUNTRY STAR OF THE MONTH

Anne Murray



Anne Murray's latest release on Capitol Records is titled *The Hottest Night Of The Year*, and if the cover photo is any indication, it's an album that shows a different side to the country/pop superstar.

The first single released is called *Hey! Baby!* and it's an uptempo tune that will have Murray fans snapping fingers and slapping knees. Other notable cuts from the album are the title song, "Fallin' In Love (Fallin' Apart)," "Easy Does It," "Heart On The Line" and a pretty ballad titled "Somebody's Always Saying Goodbye" that should gather its share of attention.

Some time ago, Anne Murray noted that her "time had come," but her career attests to the fact that she's been right in tune all along. As the blonde Canadian songstress enters her second decade of music, she has collected more than 20 American chart hits, three Grammy Awards, sixteen Juno Awards, six gold and two platinum albums.

Add to all of that the countless numbers of devoted fans she has attracted from Monte Carlo to Minneapolis and the modesty in that quote is quite noticeable.

"I've gotten to the point where I can say, hey — this is how I should have been doing it all along," Anne notes with conviction. Yet, the simple truth is that she has been doing things correctly from the start.

Her first single, "Snowbird," launched her as a singer without stylistic bounds. She scores regularly on the pop, country and adult contemporary charts, and

also earned the first U.S. gold record ever awarded to a female Canadian artist.

After a string of hit singles, Anne won her first Grammy for "Love Song," in 1974. It wasn't until after the birth of her first child in 1976 that the entire world began to sing along with her number one tunes. "My career never really took off until I got my life together," says Anne.

When it finally did take off, there was just no stopping the lady. In 1978, she earned three Grammy nominations — "Best Pop Vocal Performer, Female," "Record Of The Year" and "Best Country Vocal Performer, Female."

The following year she was nominated for and won the Grammy for "Best Pop Performer, Female," for the blockbuster ballad "You Needed Me." This was a major victory for Anne because she was pitted against such superstars as Barbra Streisand, Olivia Newton-John and Carly Simon.

Also to her credit, in 1979, Anne had more solo hit singles on the charts than any other female vocalist except Donna Summer. She had reached the big time, and it was obvious that she planned to stay there for quite awhile.

1980 saw Anne winning yet another Grammy, this time for "Best Country Vocalist, Female," for the hit "Could I Have This Dance." Back home in Canada the next year, she also swept the Canadian Juno Awards with a total of four.

These awards are her homeland's equivalent of the Grammy. Her grand total of sixteen coveted Junos spurred the Toronto Sun to suggest the award be renamed the "Annies." Considering the fact that she has won in more categories than any other artist, this isn't such a bad idea.

As Anne has arrived, so have the type of records she has made all along. "Crossover" to her no longer means country songs becoming pop hits. What it does stand for is country music becoming part and parcel of pop.

"My first record was a crossover hit," says Anne, "and so was my last record." As for "Hey! Baby!", that single too is already a hit on two charts, with the possibility of making it onto a third before too

long.

Always true to form, her repertoire contains the best elements of today's music: up-tempo pop numbers, well-crafted country cuts, and the always-irresistible Anne Murray ballads.

Anne Murray was born and raised in the coal mining town of Springhill, Nova Scotia. She grew up in an environment not all that unlike the rural American south. "Singing was a natural part of life for anyone from that town," Anne recalls, "and country music was always big there, although I wasn't so aware of it. I heard some of the best singers I know in that little town."

For her, however, singing was something to do for fun, not for a living. While she continued to pursue music as a hobby, she attended the University of New Brunswick, graduating with a degree in physical education to teach high school. She returned to her alma mater in 1977 to receive an Honorary Doctorate of Letters.

Even after being discovered by the Halifax CBC television show "Singalong Jubilee" and cast as a regular, Anne continued to teach, as yet unconvinced that the terms "music" and "career" were really meant to go hand in hand. She later married the TV producer who sought her out for the show, Bill Langstroth.

Working with "Singalong Jubilee's" musical director, Brian Ahern (now noted for his Grammy Award-winning work with his wife, Emmylou Harris), Murray recorded her first album, *What About Me*, in 1968. In 1970, came "Snowbird," which was followed by a string of Ahern-produced hits.

Soon Hollywood beckoned Anne and she became a semi-regular on Glen Campbell's television show. During this time, she would commute from her Nova Scotia home to Los Angeles. The weekly flights did not last long, however, because the Hollywood lifestyle was not for her. Anne, who now insists on recording in her homeland, said at the time: "I'm just a small town girl and I always will be."

She knew in her heart she could only truly be happy living in Canada because success without love was a hollow reward. Actually, recording in Toronto does not

seem like a strange idea when one considers a few of the hit singles she has recorded there. Among them are "Danny's Song," "Love Song," "You Won't See Me," "Shadows In The Moonlight," "Daydream Believer," "You Needed Me" and "Could I Have This Dance."

Putting her family foremost, Anne still continues to record at Eastern Sound in Toronto with producer Jim Ed Norman, whose credits include the Eagles, Mickey Gilley, Charlie Rich and Johnny Lee. Anne also notes that, "the musicians in Toronto are as good as those you'd find anywhere, there just aren't as many."

So unlike many artists, Anne has always enjoyed the respect of her fellow singers and other respected entertainers both in and out of the music world. Sitting ringside at her concerts, one might see such diverse personalities as Billie Jean King, Alice Cooper, Christopher Cross, Harry Nilsson or Burt Reynolds.

Anne's TV credits read like her list of hits, with appearances on "The Tonight Show," "Saturday Night Live," "Merv Griffin," "Solid Gold," (host), "The Muppet Show" and "The Mike Douglas Show," (co-host).

She's also appeared on specials with such talents as Kris Kristofferson, Mac Davis, Johnny Cash, Chicago, Perry Como and has hosted her own Christmas special. Her Christmas special was so successful that CBS is now planning to air a second one during the 1982-'83 season.

Anne Murray is one of the few stars who manage to shine without glitter. She makes no compromises when it comes to her husband and children, whom she believes deserve most of her attention. She even plans tours around them.

Anne attributes her success to her insistence that her family comes first. "My fans see me as down-to-earth and sensible, with my feet on the ground. I'm one of them. I know that they want to see me grow, but they also want me to remain that nice girl-next-door."

The Hottest Night Of The Year is a very upbeat collection of tunes that should not only satisfy all the present Anne Murray fans, but should succeed in recruiting a whole legion of new ones.

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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WE HAD IT ALL ONE TIME

(As recorded by The Charlie Daniels Band)

CHARLIE DANIELS

Your calves are all branded
Your broncs are all rode
And the grass is all mowed
In the yard
And you're sittin' there
In that old rockin' chair
Noddin' your head
And dreamin' hard
Let me see, was she twenty
Or was she twenty-one
When I met her
In Tulsa that day
It won't bother your head
'Cause you'll wake up instead
And all you can think of to say.

We had it all one time
We tasted life's sweetest wine

Wherever the trail would wind
Was all right by me.

Your spurs are all rusted
And your boots are all worn
And your face is all wrinkled
And lined

And the hell-raisin' fights
And the Saturday nights
Only exist in your mind
Life went flying by
In the blink of an eye
But blowin' hot
Like a wild desert wind
It's damn sure been good
You wouldn't change if you could
But you'd sure like to do it again.

We had it all one time
We tasted life's sweetest wine
Wherever the trail would wind
Was all right by me.

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THERE'S NO SUBSTITUTE FOR YOU

(As recorded by The Younger Brothers)

W.T. DAVIDSON
MARK SAMETH

If I ain't got no cream for my coffee
A little milk will do just fine
And if I can't afford to buy me some brandy
I'll pick up a little bottle of wine
But if I should ever lose your love girl
Nothin's gonna pull me thru
Girl, there's just no substitute for you.

If I ain't got the money for a t-bone steak
A burger's gonna be alright
And if they're out of my brand of cigarettes
I ain't gonna get uptight

But if you run out of love for me girl
I'll be permanently blue
Girl, there's just no substitute for you.

Cars and clothes and money
They're not what my life's about
Woman, you're the only thing I can't live without
If a storm knocks down the power lines
I got a cupboard full of candle sticks
If I can't afford a brand new car
I'll just get my old one fixed
But if you ever leave me lonely
No other love will do
Girl, there's just no substitute for you.

Girl, there's just no substitute
Girl, there's just no substitute
Girl, there's just no substitute for you.

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WALK ME 'CROSS THE RIVER

(As recorded by Jerri Kelly)

DANNY STOCKARD

By the way you look
I can tell you're my kind of man
Take a look
Make me your woman.

It's been so long
Since I felt that feeling
Come along
Take me by the hand.

I want you to walk me
Walk me 'cross the river
Come on and take me
Take me to the sea
I need you to help me
Help me climb the mountain
When I'm blind, make me see
When I'm down, let it be all right
All right, all right, all right
Mm.

Bad times
Too many sad times
And the hard times
All look the same.

But I can have some good times
I know it would be so fine
If you were just mine
Come along with me.

I want you to walk me
Walk me 'cross the river
Come on and take me
Take me to the sea
I need you to help me
Help me climb the mountain
When I'm blind, make me see
When I'm down, let it be all right
All right, all right, all right
Mm.

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MARINA DEL REY

(As recorded by George Stralt)

DEAN DILLON
FRANK DYCUS

We said goodbye in Marina Del Ray
I had a good time
Was the last thing I heard her say
As I walked away
And on the plane back to Tennessee
My mind comes across her memory
And yesterday in Marina Del Ray.

In a hidden beach
Under a golden sun
She spread a blanket
That we laid down on
And loved the world away
In Marina Del Rey
And as we looked into each other's eyes
Found our bodies lost in paradise
Like castaways
In Marina Del Rey.

Like the ocean tides highs and lows
Love sometimes comes and goes away
In Marina Del Rey
And as this plane is touching down
Tears touch my eyes for I have found
My heart has stayed in Marina Del Rey.

In a hidden beach
Under a golden sun
She spread a blanket
That we laid down on
And loved the world away
In Marina Del Rey
And as we looked into each other's eyes
Found our bodies lost in paradise
Like castaways
In Marina Del Rey
We said goodbye
In Marina Del Rey.

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LOVE'S GONNA FALL HERE TONIGHT

(As recorded by Razzy Bailey)

KENDAL FRANCESCHI

Does that look on your face mean
What I think it means
If it does let's not hesitate
If you're waiting for me
To make the first move
Honey consider it made.

No need using some used up old line
There's nothing you haven't heard
And there's something between us
That can't be described
The feeling's much stronger than words.

You and the wine and the music's so good
It feels like the timing is right
If fate works its magic
Hold on to your heart
Love's gonna fall here tonight.

Your skin is as warm as your breath on my cheek
And as soft as the sound of your name
And something keeps pulling me closer to you
Like a moth being drawn to the flame.

You and the wine and the music's so good
It feels like the timing is right
If fate works its magic
Hold on to your heart
Love's gonna fall here tonight.

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THE BEER DRINKIN' SONG

(As recorded by Mac Davis)

MAC DAVIS

Ooh, why don't we all just get stoned
Get drunk and sing beer drinkin' songs
Between Brezhnev and Begin
Khomeini and Reagan
We might as well all just get sto-oh-oh-oned.

You can't even look at the T.V. these days
Without getting scared half to death
The eyewitness news
Leaves me used and abused
And I find myself gasping for breath
There's strikes and inflation
And strife between nations
The world's in a hell of a mess
No matter who's hurtin'
There's one thing for certain
The whole world'll blame the U.S.
Ooh.

The Russians don't like us
And we don't like them
The Israeli's hate the Arabs
Iran and Iraq are on each other's back
And El Salvador's still up for grabs.

I wish they'd take Idi Amin and Khomeini
And Kaddafy and all of the rest
And tie 'em all to a chair
And make 'em stare at Yassar Arafat
Till he uglier the whole bunch to death.
Oooh!

(What about cleaning up our own backyard, folks)
There's mass unemployment
And crime in the streets
Inflation gets worse ev'ryday
They're taking us maximum
And Congress ain't axing 'em
They take mosta my paycheck away.

Now social security has become an obscurity
Where the hell's all the money we paid
Lord, if the commies don't take us
Reaganomics 'll break us
We ain't got a chance either way.
Oooh!

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SOMEWHERE BETWEEN RIGHT AND WRONG

(As recorded by Earl Thomas Conley)

RANDY GOODRUM
BRENT MAHER

Well I met her in a small town bar
Not far from home
She was havin' second thoughts about a man
Who was always gone
Said the only way to get him
Was the telephone
So she held on to me
When she coultin't hold her own.

Said I can be had
But I can't be bought
And I can be bad
Lord if I don't get caught
But I'd rather be loved
Than left alone
Than be here in the middle
Somewhere between right and wrong.

She said you know I never was the kind
To spread it around
But I'll let you get to me
As long as you don't let me down
She said I got the kind of love it takes
To make it real slow
But don't care how you get me there
Just as long as I go.

Said I can be had
But I can't be bought
And I can be bad
Lord if I don't get caught
But I'd rather be loved
Than left alone
Than be here in the middle
Somewhere between right and wrong.

Yea, her kind of love keeps me comin' back
Time after time
Just like a beautiful song
I can't get out of my mind
But I worry a lot about love
You have to wait on
And I got second thoughts
About a woman that's always gone.

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SMOKE GETS IN YOUR EYES

(As recorded by Narvel Felts)

JEROME KERN

They asked me how I knew
My true love was true
I of course replied
Something here inside
Cannot be denied.
They said someday you'll find
All who love are blind
When your heart's on fire

You must realize
Smoke gets in your eyes.
So I chaffed them and I galley laughed
To think they could doubt my love
Yet today my love has flown away
I am without my love.
Now laughing friends deride
Tears I cannot hide
So I smile and say
"When a lovely flame dies
Smoke gets in your eyes."

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Jim Shore

THE AMERICAN DREAM

(As recorded by Hank Williams Jr.)

HANK WILLIAMS, JR.

Too many lawyers in football
Baseball's got a few
The pitcher got a million dollars
And the quarterback, he got two
The pitcher threw his arm away
And the quarterback ruined his knee
And this they did
So that they can live
The American Dream.
Now, there are some preachers
On TV with a suit
A tie and a vest
They want you to send your money
To the Lord
But they give you their address
'Cause all of your donations
Are completely tax free
God bless you all
But most of all
Send your money.
Do you really want it
Do you really need it?

You got to keep on grindin'
Just to try to keep it
You got no time for yourself
You got more for old Jim Beam
You're goin' crazy dreamin'
The American Dream.
Reagan is a cuttin' the budget
Makin' the democrats scream
Says we gotta control inflation
Quit spendin' our money on ev'rythin'
But this year's tax increase
Why it's the biggest in history
Around and around we go
Where we stop who knows?
The American Dream.
Do we really want it
Do we really need it?
We got to keep on grindin'
Just to try to keep it
We got no time for ourselves
We got more for old Jim Beam
We're goin' crazy dreamin'
The American Dream.

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IF HEAVEN AIN'T A LOT LIKE DIXIE

(As recorded by Hank Williams Jr.)

BILLY MADDOX
DAVID MOORE

If heaven ain't a lot like Dixie
I don't want to go
If heaven ain't a lot like Dixie
I'd just as soon stay home.
I was one of the chosen
Few to be born in Alabam
I'm just like my daddy's son
I'm proud of who I am
I went through a lot of good women
I shook ole Jim Beam's hand
If I never see The Pearly Gates
I'll walk through the Promised Land.
If they don't have a Grand Old Opry
Like they do (down) in Tennessee
Just send me to Hell or New York City
It would be about the same to me.

I got wild honey trees

And crazy little weeds
Growin' around my shack
These dusty roads ain't streets of gold
But I'm happy right where I'm at
All these pretty little Southern Belles
Are a country boy's dream
They ain't got wings or halos
But they sure look good to me.
If they don't have a Grand Old Opry
Like they do (down) in Tennessee
Just send me to Hell or New York City
It would be about the same to me.
If heaven ain't a lot like Dixie
I don't want to go
If heaven ain't a lot like Dixie
I'd just as soon stay home.
If they don't have a Grand Old Opry
Like they do (down) in Tennessee
Just send me to Hell or New York City
It would be about the same to me.

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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 satin 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 satin 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.

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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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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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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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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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ARE WE IN LOVE (Or Am I)

(As recorded by Charlie Ross)

DON PFRIMMER
CHARLES QUILLEN

You don't close your eyes when we kiss
Your touch has lost its tenderness
Each day we're drifting more apart
What's going on inside your heart.

Are we in love, or am I
Did one of us let the fire die
Are we in this thing together
Or did somebody lie
Are we in love, or am I.

You don't seem to need me anymore
It's cold behind our bedroom door
Are we still one or are we two
I've got to know who's loving who.

Am I wrong in thinking
I'm in love all by myself
Something's come between us
Is it you and someone else.

Are we in love, or am I
Did one of us let the fire die
Are we in this thing together
Or did somebody lie
Are we in love, or am I.

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(Lost Her Love) ON OUR LAST DATE

(As recorded by Charlie Ross)

CONWAY TWITTY
FLOYD CRAMER

It's over, our love affair
Too late now, I find I care
Her sweet love never more, I'll share
Now she's gone, I'm alone
I was wrong, should have known
Took her home after our last date.
I searched for a simple way
To tell her what I had to say
I kissed her, then I turned away
Set her free, foolishly, destiny
Misery, tragedy on our last date.

Took my ring from her trembling finger
Brushed the tears from my baby's eyes
Walked away, didn't know that soon I'd miss her so
I guess I was too young to realize
So blind I just couldn't see
How much she really meant to me
That soon she would always be
On my mind, in my heart
I was blind from the start
Lost her love on our last date.

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TIE YOUR DREAM TO MINE

(As recorded by Marty Robbins)

TIM DuBOIS
VAN STEPHENSON
SAM LORBER
JEFF SILBAR

If we spend all our lives
Trying to make it on our own
Our dreams are bound to come undone
When the storm clouds gather
You need someone to lean on
And two hearts are stronger than one.

Tie your dream to mine
See how high we can climb
Together we can rise above it all
One step at a time
Leave the world behind
If you'll tie your dream to mine.

It's a crazy world
And it would be so easy
For love to get scattered in the wind
But we'll stand tall
If our dreams start to fall
Side by side we'll just build 'em back again.

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I'M LEARNING

(As recorded by Marie Osmond)

CHARLES QUILLEN
JOHN SCHWEERS

I'm learning an airline ticket's not the answer
It couldn't take me far enough
You just can't fly away from love.

I'm learning, that a smile can't hide a heartache
Everyone can see the pain
When somebody speaks your name.

I'm learning, I'm learning
And I'm smart enough to know I've been a fool
I'm learning, I'm learning
Just how much I'm still in love with you.

I'm learning, someone new won't solve the problem
I've tried time and time again
But they're not you so why pretend.

I'm learning, that good-bye don't mean it's over
And just because you close your eyes
Don't mean you fall asleep at night.

I'm learning, I'm learning
And I'm smart enough to know I've been a fool
I'm learning, I'm learning
Just how much I'm still in love with you.

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FOR A DRINK?"**

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(As recorded by Linda Ronstadt)

SMOKEY STOVER

Just when the sun shines the brightest
And the world looks alright again
Then the clouds fill the skies
You can't believe your eyes
Sometimes you just can't win.

My love never meant much to you dear
To you I was always a friend
Why did I fail
You have no heart at all
Sometimes you just can't win.

I can't live like this any longer
Not knowing just where I stand
I know I shouldn't care
But sweetheart it don't seem fair
Sometimes you just can't win.

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FIGHTIN' FIRE WITH FIRE

(As recorded by Kenny Rogers)

BOBBY HARDEN

You came here on purpose
In front of me Diana
To be seen with some other man
You're wanting me to watch him enjoy the freedom
You're letting him take with his hands
Should you tell or must I tell him, Diana
Or does it matter to that kind of man
Anyplace he touches or kisses, Diana
Is someplace I've already been.

You're just fightin' fire with fire
Over something that broke us apart
But at least I was hidin' and tryin', Diana
To keep it from breaking your heart.

I was foolish Diana for takin' advantage
Of the fact that you weren't around
But she was soft and pretty
And she made a promise
She'd never utter a sound
Can you tell or must I tell you Diana
It's a hot burning hell that I'm in
'Cause anyplace he touches, or kisses Diana
I'd gladly crawl back there again.

You're just fightin' fire with fire
Over something that broke us apart
But at least I was hidin' and tryin', Diana
To keep it from breaking your heart.

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SOUTHERN FRIED

(As recorded by Bill Anderson)

BILL ANDERSON

When the sun goes down
Across Dixie land look out
The good old boys come out of the woods
And the girls sneak out the house
And they all get together
And they roll their own
And drink that Tennessee shine
And when the sun comes up
Everybody's southern fried.

They love Richard Petty
And Conway Twitty
And the Charlie Daniels Band
Giggin' frogs, "How 'bout them dogs"
And "Roll tide" through Alabam'
Black Jack whiskey kiss my grits
Nashville Saturday night
Take me back to Dixie, Lord
I want to get southern fried.

In Rockingham tonight
They're racing their cars
In Muscle Shoals
They're layin' it on
Pickin' them hot guitars
In every little joint from Hattiesburg
To Charleston, South Caroline
Everybody's sayin'
"Hot damn, baby
Let's get southern fried."

They like law and order
And the coal miner's daughter
Miss Loretta Lynn
Rock'n roll and bless my soul
And Baton Rouge is the tigers' den
Elvis Presley's still the king
They say so with pride
Take me back to Dixie, Lord
I wanta get southern fried.

They love Richard Petty
And Conway Twitty
And the Charlie Daniels Band
Giggin' frogs, "How 'bout them dogs"
And "Roll tide" through Alabam'
Black Jack whiskey kiss my grits
Nashville Saturday night
Take me back to Dixie, Lord
I want to get southern fried.

Take me back to Dixie
Cook me extra crispy
Roll me out
And pronounce me southern fried.

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A LOVE SONG

(As recorded by Kenny Rogers)

LEE GREENWOOD

Why do people cry
When they hear the word goodbye
In a love song
Tears are sure to fall
When you know they gave it all
In a love song
Somehow two lovers get a chance
At a beautiful romance
And you wish it could be you
'Cause ev'rybody's needin'
What the singers all are singin'
In a love song.

It can tear you apart
'Cause a word can break a heart
In a love song
They say all the things you feel
And they make it sound so real
In a love song
It seems that ev'rything they say
Is said in such a way
That we believe it's true
'Cause ev'rybody's needin'
What the singers all are singin'
In a love song.

Each of us know
There's no guarantee
We'll ever find love
And in the songs that we share
The heartache is there
To remind us
New love brings a thrill
And we know it always will
In a love song
Happiness can leave
But it helps if we believe
In a love song
There's a part of you and me
In ev'ry memory
That tells us who we are
And ev'rybody's needin'
What the singers all are singin'
In a love song.

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IT AIN'T EASY BEIN' EASY

(As recorded by Janie Fricke)

SHAWNA HARRINGTON
MARK GRAY
LES TAYLOR

Surely you can sit down a while
Maybe you can even smile
And I'll try to pretend
That you love me again
But it might take me a little while
I know you'll be holdin' me tight
You know when the moment is right
When I was broken in two
It was all because of you
But baby I need you tonight.

And it ain't easy bein' easy, no
You're the one who took my heart and my soul
Walked away and left me out of control
And it ain't easy bein' easy, no
No, it ain't easy when you're needin' someone
And it ain't easy bein' under the gun
And I'll surrender
Even though I should run
And it ain't easy bein' easy.

I might end up lonely again
Though once you were my only friend
So I'll hold you and cry
With the truth in my eyes
Hoping you'll love me again.

And it ain't easy bein' easy, no
You're the one who took my heart and my soul
Walked away and left me out of control
And it ain't easy bein' easy, no
No, it ain't easy when you're needin' someone
And it ain't easy bein' under the gun
And I'll surrender
Even though I should run
And it ain't easy bein' easy.

Oh, it ain't easy bein' easy
No, it ain't easy bein' easy.

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YOUR PICTURE STILL LOVES ME (And I Still Love You)

(As recorded by Billy Swan)

BILLY SWAN
JOHN CRUTCHFIELD
DON ROBERTSON

It's been so long since I've held you
 Tho' you're here ev'ry day
 Keeping me company, in a sad kind of way
 Your smile never changes
 Even now that we're through
 Your picture still loves me
 And I still love you.

It's the last thing I see
 Before I go to sleep
 And it's the last thing you gave me
 That I'll always keep.

You signed it "forever"
 And tho' it's not true
 Your picture still loves me
 And I still love you.

Your closet is empty
 My whole world is too
 But your picture still loves me
 And I still love you.

Yes, your picture still loves me
 And I still love you.

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YOU STILL GET TO ME IN MY DREAMS

(As recorded by Tammy Wynette)

A.L. "DOODLE" OWENS
BILL SHORE

From our first kiss in the morning
To our last kiss at night
She knows how to keep you
From crossing my mind
From sunup to bedtime
She's my everything
Oh, but darlin', you still
Get to me in my dreams.

When sleep overtakes me
You take over again
And you love me all over
Till she steps back in
She makes me a prisoner
Of the love that she brings
Oh, but darlin', you still
Get to me in my dreams.

She takes good care of my passion
'Cause she wants love to live
She always takes less
Than she's willing to give
She tries to protect me
From dangerous things
Oh, but darlin', you still
Get to me in my dreams.

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SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



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

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 prayers!

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

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

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Try the fabulous new GAIN Plan in your

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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 a least you have had the satisfaction of trying it at our expense.

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LIKE NOTHING EVER HAPPENED

(As recorded by Sylvia)

KYE FLEMING
DENNIS W. MORGAN

We meet on the street
You introduce her to me
And my heart sinks inside
As I say to her it's nice to meet you
You call me an old friend
I guess that's the way you look at it
Just like nothing ever happened.

Like nothing ever happened
Between you and me
You forget easily
Like nothing ever happened
There's no look in your eyes
No feelings to hide
Here I am falling apart
Forcing a smile while there you are
Acting like nothing ever happened.

I think about the times
I lay there by your side
You held me in your arms
You said to me I'll always love you
Now here we stand her hand in your hand
Just like nothing ever happened.

Here I am falling apart
Forcing a smile while there you are
Walking away like nothing ever happened.

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Beverly Parker

I WONDER

(As recorded by Rosanne Cash)

LEROY PRESTON

Everytime I'm near you
My heart jumps all about
My mind can't figure out what to do
'Cause I've been disillusioned
Enough by love turned blue
Your love could be true
But I wonder.

Am I supposed to think
That your love will be true
And deny the part of me
That says you'd leave me too.

'Cause yesterday reminds me
That what I've lost is gone
Your love may linger on
But I wonder.

I've heard all your stories
They ring well in my ears
But raise certain fears and doubts.

'Cause yesterday reminds me
That what I lost is gone
Your love may linger on
But I wonder.

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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 'till 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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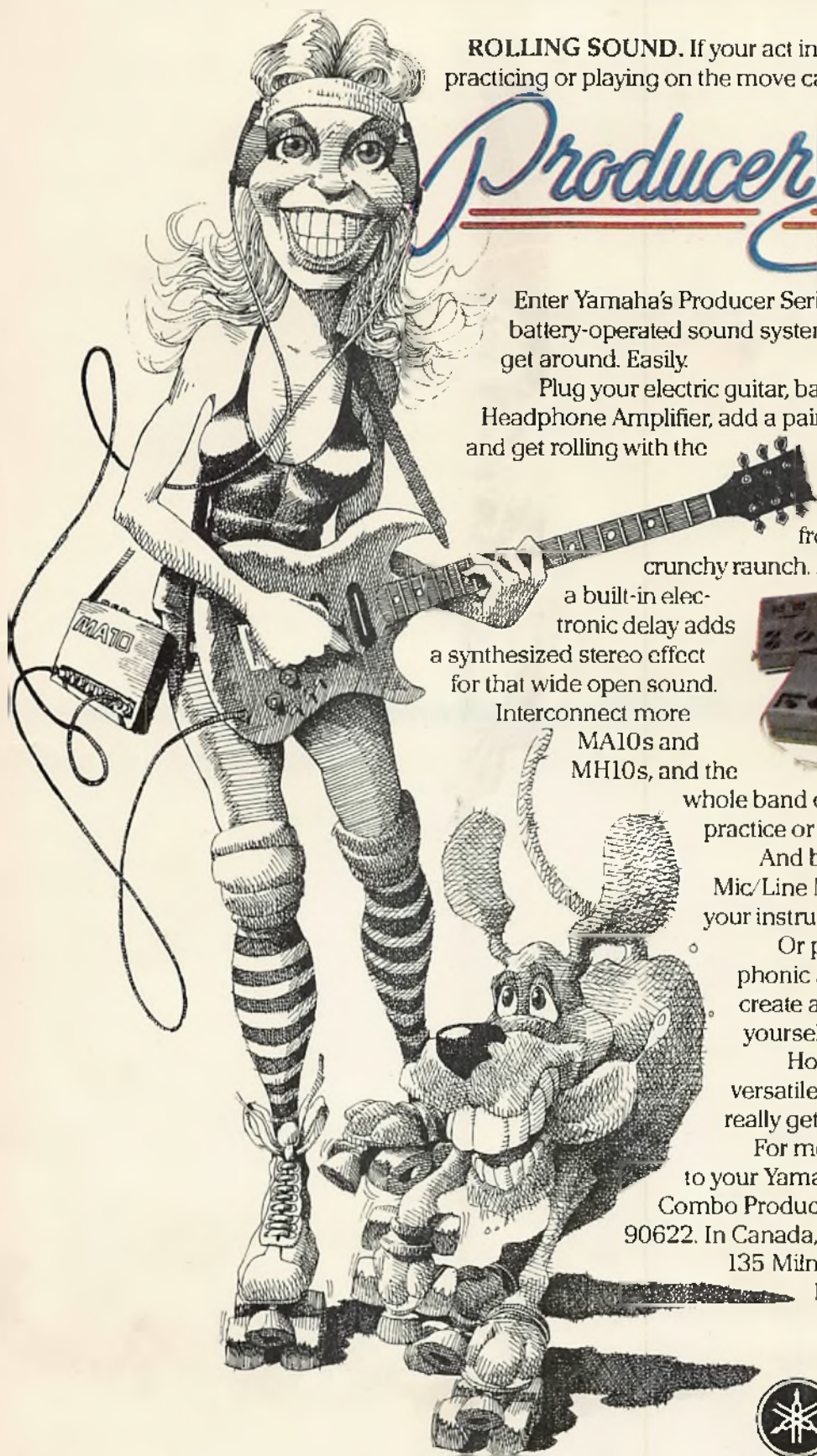
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