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SOUL HITS

MAGAZINE

MARCH 1983

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EXCLUSIVE
INTERVIEW
WITH
**ANN
WILSON
OF
HEART**

**MICHAEL
McDONALD**

**LIONEL
RICHIE**

**HANK
WILLIAMS, JR.**

POP: MY MAN • LOVE IN STORE • INDUSTRIAL DISEASE • EMINENCE FRONT • YOU GOT LUCKY • I KNEW YOU WHEN • I'M LEAVING • GOODY TWO SHOES

SOUL: BAD BOY • STROKIN' • TURN TO ME • 1990 • THERE I GO • NIPPLE TO THE BOTTLE

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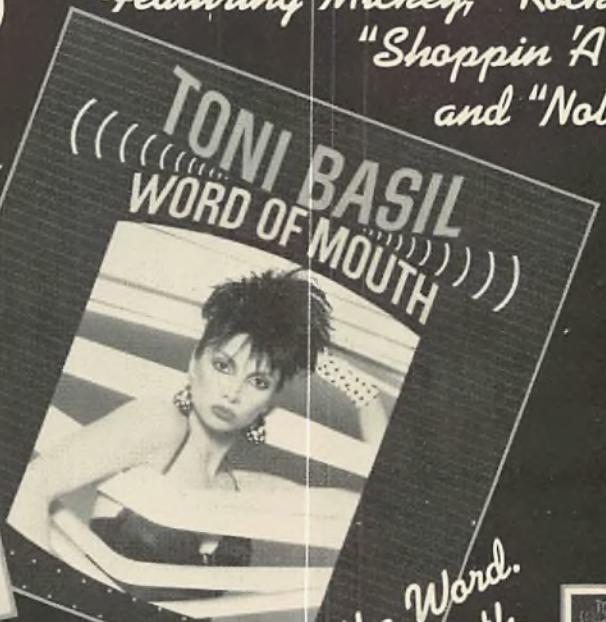
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FEATURES

POP: EXCLUSIVE INTERVIEW WITH ANN WILSON	8
MICHAEL McDONALD	18
CONCERT REVIEWS	11
SOUL: LIONEL RICHIE	34
COUNTRY: HANK WILLIAMS, JR.	44

Cover photo: Neal Preston

POP SONGS

- 22/A Space Age Love Song
 20/American Heartbeat
 16/(You're So Square) Baby I Don't Care
 16/Back On The Chain Gang
 23/Ball & Chain
4/Dirty Laundry.
 20/Do You Really Want To Hurt Me
 13/Does It Make You Remember
 6/Eminence Front
6/Goody Two Shoes
 17/Hand To Hold On To
 20/I Knew You When
 4/I'm Leaving
 24/Industrial Disease
 17/Love In Store
 22/Maneater
 16/My Man
 24/Peek-A-Boo
 22/Psychobabble
 16/Slipped, Tripped And Fell In Love
 17/You Got Lucky

SOUL SONGS

- 36/A Penny For Your Thoughts
 28/Bad Boy
 29/Betcha She Don't Love You
 39/Change
 30/Funny How Time Slips Away
 29/Girl Is Mine, The
 38/Got To Be There

- 30/Heartbreaker
 39/Help Me
 38/I Can't Win For Losing
 32/I'm So Excited
 38/Journey To Love
 26/Keepin' Love New
 30/1990
 37/1999
 27/Nipple To The Bottle
 37/She's Just A Groupie
 36/Stop! Don't Tease Me
 26/Strokin'
 29/There I Go
 31/Truly
 27/Turn To Me
 31/Used To Be
 31/You And I
 33/Young Love
 37/Your Precious Love

COUNTRY SONGS

- 62/A Good Night's Love
 40/Ain't No Trick (It Takes Magic)
 53/American Dream, The
 64/Backslidin'
 41/C.C. Waterback
 64/Carolina Dreams
 61/(Sittin' On) Dock Of The Bay, The
 52/Don't Plan On Sleepin' Tonight
 56/Ever, Never Lovin' You
 42/Faking Love
 58/Feel Right

- 61/Going Where The Lonely Go
 48/Gonna Have A Party
 50/Good Old Days
 48/He's Not Entitled To Your Love
 50/Here We Go Again
 42/Honky Tonk Man
 40/I Wish I Was In Nashville
 63/I Wonder
 43/Inside
 47/Keep On Rollin' Down The Line
 63/Like Nothing Ever Happened
 50/Lost My Baby Blues
 54/Lying Here Lying
 41/New Way Out
 62/New Will Never Wear Off Of You, The
 51/No Room To Cry
 51/Old Home Town
 51/Only If There Is Another You
 65/Please Surrender
 43/Poor Boy
 49/Ride Cowboy Ride
 65/Romance
 42/San Antonio Nights
 55/Somebody's Always Saying Goodbye
 59/Stay A Little Longer (The Hoe Down Fiddle Song)
 47/Thank God For Kids
 43/Till I Can Gain Control Again
 48/Today My World Slipped Away
 52/Trouble With Hearts, The
 60/Turn The Pencil Over
 49/Velvet Chains
 41/Why Baby Why

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POP SECTION

DIRTY LAUNDRY

(As recorded by Don Henley)

DON HENLEY
DANNY KORTCHMAR

I make my livin' off the Evening News
Just give me somethin', somethin' I can use
People love it when you lose
They love dirty laundry.

Well I could-a been an actor
But I wound up here
I just have to look good
I don't have to be clear
Come and whisper in my ear
Give us dirty laundry.

Kick 'em when they're up
Kick 'em when they're down
Kick 'em when they're up
Kick 'em when they're down.

Kick 'em when they're up
Kick 'em when they're down
Kick 'em when they're up
Kick 'em all around.

We got the bubble-headed bleach-blond who comes on
at five
She can tell you 'bout the plane crash with a gleam in
her eye
It's int'resting when people die
Give us dirty laundry.

Can we film the operation
Is the head dead yet

You know the boys in the newsroom got a running bet
Get the widow on the set
We need dirty laundry.

You don't really need to find out what's goin' on
You don't really want to know just how far it's gone
Just leave well enough alone
Eat your dirty laundry.

Kick 'em when they're up
Kick 'em when they're down
Kick 'em when they're up
Kick 'em when they're down.

Kick 'em when they're up
Kick 'em when they're down
Kick 'em when they're stiff
Kick 'em all around.

Dirty little secrets
Dirty little lies
We got our dirty little fingers in ev'rybody's pie
We love to cut you down to size
We love dirty laundry.

We can do "The Innuendo"
We can dance and sing
When it's said and done we haven't told you a thing
We all know that crap is king
Give us dirty laundry.

Kick 'em when they're up
Kick 'em when they're down
Kick 'em when they're up
Kick 'em when they're down.
(Repeat)

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Kortchmar Music. All Rights Reserved.

I'M LEAVING

(As recorded by Taxxi)

JEFFREY NEAD
COLIN PAYNE

While the city sleeps
I wander the streets
Wanting it some other way
My clothes in a bag
Tired muscles sag
I've come to the end of my stay.

I walk through the rain
Time pours down the drain
Exhausted but I can't close my eyes
I know that I tried
But there's too much to hide
And I want to stop feeding you lies.

I don't know how to say I'm leaving

Oh I don't know how to say I'm leaving.

It still feels the same
There's smoke but no flame
You know that I'll never belong
Your fire so warm
My shelter from storm
Whatever the cost I'm not wrong.

I don't know how to say I'm leaving
Oh I don't know how to say I'm leaving.

Any words I choose
Still both of us lose
They're my dreams we both have to pay
My driving ambition
Leaves no choice in decision
I won't face another cold day.

I don't know how to say I'm leaving
I don't know how to say I'm leaving.

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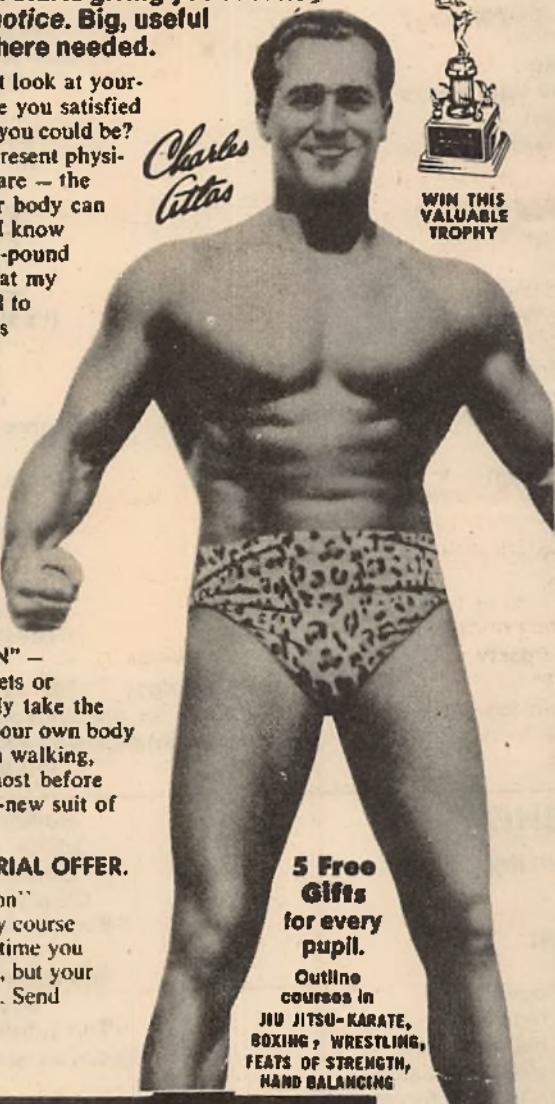
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EMINENCE FRONT

(As recorded by The Who)

PETE TOWNSHEND

The sun shines
People forget
The spray flies as the speedboat glides
People forget
Forget they're hiding
The girls smile
People forget
The snow packs as the skier tracks
People forget
Forget they're hiding

Behind an eminence front
Eminence front
It's a put on
It's an eminence front
It's an eminence front
It's a put on
An eminence front
Eminence front
It's a put on
Eminence front
It's an eminence front
Eminence front
It's a put on
It's a put on
It's a put on.

Come and join the party
Dress to kill
Won't you come and join the party
Dress to kill
Dress to kill.

The drinks flow
People forget
That big wheel spins
The hair thins
People forget
Forget they're hiding
The news slows
People forget
The shares crash
Hopes are dashed
People forget
Forget they're hiding.
Behind an eminence front
Eminence front
It's a put on
It's an eminence front
An eminence front
It's a put on
Eminence front
Eminence front
It's a put on
Eminence front
It's an eminence front
It's a put on
It's a put on
It's a put on.
Come and join the party
Dress to
Come and join the party
Dress to kill
Dress yourself to kill.

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GOODY TWO SHOES

(As recorded by Adam Ant)

ADAM ANT
MARCO PIRRONI

With the heartbreak open
So much you can't hide
Put on a little makeup, makeup
Make sure they get your good side, good side
If the words unspoken get stuck in your throat
Send a treasure token, token,
Write it on a pound note, pound note.
Goody two, goody two
Goody, goody two shoes
Goody two, goody two
Goody, goody two shoes
You don't drink, don't smoke
What do you do
You don't drink, don't smoke
What do you do
The subtle innuendos follow
There must be something inside.
We don't follow fashion
That would be a joke
You know we're gonna set them, set them
So everyone can take note, take note
When I saw you kneeling
Crying words that you mean
Opening the eyeballs, eyeballs
Pretending that you're Al Green, Al Green.

Goody two, goody two
Goody, goody two shoes
Goody two, goody two
Goody, goody two shoes
You don't drink, don't smoke
What do you do
You don't drink, don't smoke
What do you do
The subtle innuendos follow
There must be something inside.

No one's gonna tell me
What's wrong and what's right
Or tell me who to eat with, sleep with
Or foul up on the big fight, big fight
Look out or they will tell you you're a superstar
Two weeks and you're an all time legend
I think the games have gone much too far
If the words unspoken get stuck in your throat
Send a treasure token, token
Write it on a pound note, pound note.

Don't drink, don't smoke
What do you do
You don't drink, don't smoke
What do you do
The subtle innuendos follow
There must be something inside, inside.

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EXCLUSIVE
INTERVIEW

ANN WILSON OF HEART

POP STAR OF THE MONTH

*When the point has been reached in your rock and roll career where your work in the studio has, by your own admission, become stale, what do you do? Is it possible to balance your desire to be accepted in artistic musical circles with your need to have fun playing rock and roll? If you're Ann and Nancy Wilson of Heart, you answer those two questions by changing and strengthening your band and by releasing an album called **Private Audition**. Ann Wilson and I spoke about the band backstage after a sold-out show in Connecticut.*



Mark Andes

Ann Wilson

Nancy Wilson

Denny Carmassi

Howard Leese

RS: All bands go through a lot of phases in their career, both personally and professionally. What phase is Heart in now?

AW: We're not a new band anymore, obviously. We've been around since 1976 making records and we've had seven albums now. I'd say we're in the phase where we're there and we're trying to keep it there, and we're trying to continue to climb. Take the next leap up to the next level. Higher than being a pop group which is being an artistic group.

RS: You've said that *Private Audition* was a departure for you. Was it in that artistic direction?

AW: We tried some things on *Private Audition* that we wouldn't have dared try earlier, just for fear of not selling or something. That isn't the prime concern anymore. At the start the motivation was sort of the money — let's get out of debt. Now it's more, "let's really try something musically." We actually have succeeded with *Private Audition* in establishing ourselves in the artistic community, in a much cooler way and place than we were.

RS: Is that something that's more satisfying to you?

AW: Yeah, but it's also very satisfying to have hit albums. I wouldn't lie to you.

RS: What are some ideas that came out of the *Private Audition* sessions that you'd like to continue on your next album, or are you going to try something completely different?

AW: I think the next album will carry on the rock and roll parts of it like "Cities Burning," "Fast Times," "The Situation" ... the idea of rock and roll, of course, will be carried through to the next album and probably to a lot larger degree because of Denny, our new drummer, he plays so heavy.

RS: You mentioned "Cities Burning," which is a song about John Lennon, a pretty personal song. Do you find it harder to do songs on stage that are real personal?

AW: It's about John Lennon indirectly. It's written about a couple's reaction to hearing the news of his murder. It's kind of a screaming out against urban violence. That particular incidence

in particular. No, it isn't hard, it's harder to be impersonal.

RS: The party tunes where you just get out there and rock and roll are just for fun and the others are the ones you find easier.

AW: Like "Even It Up" and stuff like that? It's all fun — even the personal ones. Nothing that we do on stage gets real dead-dead serious. I don't want to bum people out or be bummed out myself, so everything we do feels good somehow.

RS: You mentioned that "being apolitical is a luxury you can't afford anymore."

AW: Things are bad! By saying that, I'm not going to get out and start passing out leaflets on street-corners and playing anti-nuke benefits necessarily. What I meant was that there are ways of speaking out for and against things in your music that might get someone thinking — that might help. Songs like "Cities Burning," that's an example, that's a song that's full of violence, of this feeling of being freaked out about somebody being murdered in the street. I

think Nancy and I continue to scream about the things that bug us.

RS: It seemed like you were having a lot of fun with the new album. Where'd the title *Private Audition* come from?

AW: We were looking for a title, the songs are so varied, that would tie things all together. Our first idea was *Variety Club* but then there's a real *Variety Club* and it's too close to *Sergeant Pepper*. We thought of an audition, there's this bare stage with an auditioner and all these acts go by and audition.

RS: I liked the idea that you and Sue Ennis (writes with Ann and Nancy) got together in secret to write the song that you wrote about your sister. How did that all come about?

AW: Sue's idea was to write a song about Nan because she (Nancy) just recently found a new man friend and is a changed woman — it's great to see her so happy!

RS: Does Sue perform with you ever?

AW: The first group Nancy and I ever had was when I was 15. Nancy was 11, and we had a group — kind of folk-rock, strictly acoustic guitars and tambourines. I met Sue at school, she's my age, and asked her to come over and be in my group and meet my sister 'cause we're best friends. We thought, "great, she can be in the group with us — three good friends in the group. WOW! It'd be just like the Beatles." She said "no." She's way too shy. She'd never ever get up — in fact, she's still too shy to sing in front of anyone but us.

RS: Her outlet is writing with you?

AW: Yes, and writing by herself — not music — she's writing a screenplay.

RS: You're all working on a movie. What's that all about?

AW: She's (Sue Ennis) actually writing the screenplay while we're out here on tour. What it's about is, as far as I can gather, is friendship. A friendship between two women that grows from being little girls who liked the Beatles together into womanhood and they both have boyfriends and husbands. It has nothing to do with anything gay. It's just real friendship. She has some really cool ideas perking up.

RS: What can you tell me about Nancy's children's book?

AW: It's a story about a magical horse. She's got the story written and she's going to record it with songs on a record with narration. She'll either do it herself or find someone with a great narrating voice.

RS: Are you friendly with Stevie Nicks? That story sounds familiar.

AW: Oh yeah — she's a buddy! She's been real sick with bronchitis which took the Mac tour off the road.

RS: She takes it to the max.

AW: You've gotta take care of yourself.

RS: I take it that's how you keep your pipes in condition.

AW: I'm just lucky, too — I'm pretty hearty. I can cut myself easy if I do the wrong things — anybody could. I'm just lucky enough to be moderately strong!



RS: A lot of people center questions around your personal life rather than your musical life. Does that bother you?

AW: It bothers Nancy more than it bothers me. Nancy's a very private person. It doesn't bother me. I expect it. I think that when I was a kid and wanted to do this I think that one of the things I wanted was to be noticed. Like Pete Townshend says, you turn around when you're a star and say, "leave me alone," how can you do that? It isn't fair.

RS: You've been called a feminist in the past; is that a fair label?

AW: Not in the militant sense. But I do believe in women and women's rights. I think that that should just be a given of life. I can't believe there's even a question about it. That blows my mind.

RS: I'm referring to the times that people have mentioned your militant stance. I don't think anyone intelligent would bring up something like that.

AW: I'm definitely not a militant feminist but I believe that there's no reason in the world why men and women shouldn't be thought of as being equals. Name one! It's just illogical. There are, unfortunately, still so many people who don't agree with that. It'll be a long time before things are changed.

RS: Was that one of the reasons why you changed band members because there were problems with equality?

AW: Yes, but it wasn't a political thing. It was just that one guy was tired of being in Heart in general — he was just tired of it. He wanted to just play rock and roll — forget the ballads. The other guy we felt was not growing musically enough. We'd have to go in the studio and he'd do all his parts and we'd have to re-do them all. It was a drag. It was hard to do and it was a couple of years overdue. It still pains me because they were our friends and back home in Seattle it's just a snake pit of hatred for Heart because we did that.

RS: How is Seattle? It just doesn't seem like the雨iest city in the nation should be the natural place for people who sing basically happy stuff.

AW: People that talk about Seattle as the雨iest city in the country are talking it up a bit. It's like Paris has the Eiffel Tower and with Seattle it's rain.

RS: You've done a lot and become quite successful. What things are you looking to do next?

AW: We have the screenplay which we hope to make a movie from. We're going in the studio as soon as we get off the road and make another album. Also we're going to do a whole bunch of live videos with the new band. I want to get the new band out there. What I'd like to do is write a series of short novels on rock for kids. Fictional stories, not like Harlequin Romances, not that cheesy, but that kids can get their minds around. That'd be fun.

RS: A lot of people have seen your videos and said it looks like you're having a lot of fun.

AW: It's gotta be fun or ... knock it on the head!

rt Review Concert Review Concert R

Heart/John Cougar

by Rich Sutton



Heart has just completed several weeks of touring in England and Europe in support of their latest album, *Private Audition*, when, after their performance at England's Milton Keynes arena, Robert Plant stopped by to visit with the group. Pictured above are Ann Wilson, Robert Plant, Nancy Wilson, Mark Andes, Denny Carmassi and Howard Leese.

When "Tell It Like It Is" was released as a single from Heart's *Greatest Hits/Live* album, suspicious minds were pondering change a-brewing in the band fronted by Ann and Nancy Wilson since 1976. The release of *Private Audition* and the release of two band members bore out those suppositions. How would Denny Carmassi and Mark Andes perform with the platinum selling band that many critics were already writing off as a dinosaur. (Carmassi is a veteran of Gamma, Montrose and Sammy Hagar's band and Andes was the bass player for Spirit and Firefall.) Would the crowd get to hear some of the band's adventurous new material? Were there more doo-wop inspired gems in the Heart repertoire? After a well-played, hard driving set by John Cougar, whose *American Fool* was at the height of its popularity, what

Heart fans wanted to know was if the band could still rock and roll!

From the opening chords of "Cities Burning" there was little doubt that the reign of Ann and Nancy Wilson as rock and roll's leading ladies isn't over yet. Heart played a well-staged show which highlighted their lesser known and newer material without leaving out the chart toppers.

"Cities Burning," which is about one couple's reaction to the murder of John Lennon and a song that wails against urban violence, was a strong opener. It allowed Ann to test her pipes and Nancy to let the band fall in behind her groove. "Even It Up" and "Bebe Le Strange" were performed true to the original vinyl. They followed those with "Straight On" which had never been a personal favorite. By shortening it up and giving it some "punch" the group suc-

ceeded in bringing new life to one of the hits from their *Dog And Butterfly* album.

"Magic Man" was a disappointment for the same reason that "Straight On" sounded so good. "Magic Man" lost its excitement given the shorter treatment and the band seemed to rush through it. However the low point of "Magic Man" gave rise to three of the highlights of the set. "Love Alive" along with "Dog And Butterfly" brought a strong response from the audience and the fog machine and subdued lighting were the complete compliment to a classically inspired guitar solo by Nancy Wilson.

Heart worked hard to keep the crowd's attention through the less familiar songs like "Raised On You" and "The Situation". The crowd was standing by the second chord of "Crazy On You" and rocked and roared through "Barracuda". One major complaint with the set was that the band didn't work as hard at getting their hits across. It's fine that Heart was able to keep the audience's attention through the off-tracks. Their fans were there to see the hits and that's when they should have really shined.

The Wilson sisters have never been afraid to admit their influences or show their rock and roll roots. (Ann carries a "Yellow Submarine" lunchbox as a purse.) Hints of the Beatles and Zeppelin appear in their writing and the band did versions of "Rock And Roll" and "The Rover" that might have put a smile on John Bonham's face. A high energy version of "Born To Be Wild" finished the first encore and "Sweet Darlin'" let the crowd down easy as the night's finale.

The musical changes and personal indulgences of *Private Audition* are not a part of the Heart stage show. A band that sells as many records as Heart knows where their strength is and what will keep the crowd coming back. In a year that has generally been a poor one for bands on the road, the Heart/John Cougar tour was one of the year's big successes. It's easy to see why.

Barry Manilow

by JoAnn Sardo



JoAnn Sardo

The man may not write *all* the songs, but he certainly makes the whole world sing. Ask anybody who attended the Barry Manilow concert recently at the New Haven (Ct.) coliseum. From the minute that the band started playing a medley of Manilow standards, the crowd was wild.

The king of mellow bounded out onto the circular stage dressed in a short white jacket with black leather pants. He shed the jacket almost immediately to reveal a black shirt, with the pink collar and cuffs of another shirt visible underneath.

After his opening number, Manilow took his place behind his now-familiar white piano and broke into "Jump, Shout Boogie," "The Old Songs" and "I Don't Want To Walk Without You."

Laying his microphone aside, he proceeded to do a tap dance that he said he had been practicing. From the looks of it, a little more practice won't hurt. He then sang "Let's Hang On," and then a nice touch was added when he broke back into "The Old Songs." Manilow continued to do this throughout the show and it came across really well.

Throughout his faster paced songs such as "Jump, Shout Boogie," and "Let's Hang On," Manilow never stopped moving. He literally ran in circles around the stage, which revolved almost constantly, making sure he didn't miss anyone in the sold-out crowd.

Next on the singer/songwriter's list of hits was his latest single, "Memory," the same song from the current Broadway smash, *Cats*. Manilow executed a magnificent rendering of this beautiful song and the audience reaction was overwhelming.

Before breaking into his next tune, "Oh, Julie," Manilow explained to the audience that he first heard the tune in London, and knew immediately that he would have to record it. As a youngster growing up in Brooklyn, he had been infatuated with a girl in his class whose name was Julie Ann Knockwurst, or so the story goes. Anyway, he dedicated the tune to Julie Ann, wherever she may be.

During these last two songs, props came down from the ceiling of the coliseum to give everyone that back-home-in-Brooklyn feeling. A pizza sign, a park bench, a fire escape and a window fit nicely into the set.

Manilow then "dazzled" the audience with a "brilliant" clarinet solo which made everyone realize why he decided to take up the piano. After this brief sidetracking, he did "No Other Love," interrupted it nicely with "Mandy" and then went back to "No Other Love."

He ended the first half of his show with "Beautiful Music" and "I Made It Through The Rain."

As was expected, he opened the second half of his show with "Copacabana (At The Cop)" and was dressed for the part in a white jacket with puffed sleeves that glittered brilliantly under the bright lights. To highlight this number, Manilow did a quick little two-step with one of his backup singers, a girl named Muffy.

"Weekend In New England," "Can't Smile Without You," and a tune from his new album "I'm Gonna Sit Right Down (And Write Myself A Letter)" followed this. In quick succession came "It's A Miracle," "American Bandstand," "Daybreak," "Tryin' To Get The Feeling Again," "Looks Like We Made It," "Could It Be Magic" and "I Write The Songs."

Although Manilow obviously had the crowd in the palm of his hand, he put the icing on the cake when he came out on stage at one point wearing a Yale University t-shirt. This sent the Connecticut crowd into wild cheering.

When he finally left the stage, the cheers of the crowd and a well-deserved standing ovation brought him back out. He sang "Let's Take All Night (To Say Goodbye)" and "One Voice." At this point the North Haven (Ct.) choir rose from somewhere below the stage and began singing with him. It was an unexpected touch that pleased the crowd.

Manilow then did a reprise of "It's A Miracle" and left the stage, promising that he would be back to Connecticut. Let's hope so, because it was obvious from his two-hour show that the audience just couldn't get enough of this multi-talented performer.

DOES IT MAKE YOU REMEMBER

(As recorded by Kim Carnes)

KIM CARNES
DAVE ELLINGSON

I've heard talk goin' 'round about you
They say you've taken up with somebody new
And they say you're still crazy
But I'm still crazy 'bout you
And do you remember.

The heart abused of a heart unused
When it's all said and done
I know what I'd choose
So why did you run to her
Is she just an excuse.

To help you remember
Make you forget
Just bring a tear to your eye
With the pain and the pleasure
Do you ever regret
When you see how love pass'd you
by
Does it make you remember
Does it make you remember.

I saw your car from my window last night

You were drivin' real slow
And I hid from your lights
Was it bringing you back
I was hoping it might.

Make you remember
Make you forget
Just bring a tear to your eye
With the pain and the pleasure
Do you ever regret
When you see how love pass'd you
by.

I've heard talk goin' 'round about you
They say you've taken up with somebody new
And they say you're still crazy
But I'm still crazy 'bout you.

Does it make you remember
Make you forget
Just bring a tear to your eye
With the pain and the pleasure
Do you ever regret
When you see how love pass'd you
by

Does it make you remember
Does it make you remember
Oh someone is waiting
Waiting for you
Someone is waiting for you.

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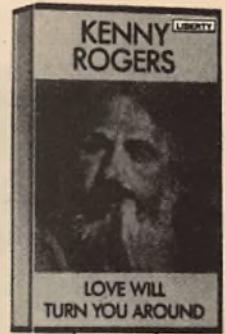
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BACK ON THE CHAIN GANG

(As recorded by The Pretenders)

CHRISSIE HYNDE

I found a picture of you oh
What hijacked my world that night
To a place in the past
We've been cast out of oh
Now we're back in the fight
We're back on the train yeah oh.
A circumstance beyond our control oh
The phone, TV and the news of the world
Got in the house like a pigeon from hell oh
Threw sand in our eyes and descended like flies
Put us back on the train yeah oh
Back on the chain gang.
The powers that be
That force us to live like we do
Bring me to my knees
When I see what they've done to you.
But I'll die as I stand here today
Knowing that deep in my heart
They'll fall to ruin one day
For making us part.
I found a picture of you oh
Those were the happiest days of my life
Now we're back on the train
Oh back on the chain gang.
Like a break in the battle was your part oh
In the wretched life of a lonely heart
Now we're back on the train
Oh back on the chain gang.

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MY MAN

(As recorded by Yoko Ono)

YOKO ONO

My man is the best in the world
He's got the sun in his heart and the moon in his soul
His head's in the clouds
But his feet on ground
And when he speaks all the birds come around, I love
you.
My man is the best in the world
His eyes got the shine of the ancient stars
His heartbeat is the beat of the ocean
He smells like an Aztec magic potion, I love you.
BabaluBabaluBabalu, I love you
BabaluBabaluBabalu, I love you.
My man is the best in the world
He knows me like the palm of his hand
When I'm good he's so very good
And when I'm bad, he laughs and says don't be sad, I
love you.
BabaluBabaluBabalu, I love you
BabaluBabaluBabalu, I love you.

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SLIPPED, TRIPPED AND FELL IN LOVE

(As recorded by Foghat)

GEORGE JACKSON

I knew from the very beginning
What you had in mind
But I said to myself
Baby you're gonna just waste your time
But somehow during the night baby
Things started to get out of hand
And I found myself falling in love again.
Yeah I slipped, tripped, fell in love
Fell in love with you baby
Yes I did
Slipped, tripped, fell in love
Fell in love with you baby oh yeah.
Getting stuck on you baby
Was the last thing I had in mind
But now you got me wanting you
Baby wanting your love all the time
When you touch me baby I just lose control
And I find myself wanting more of you down in my soul.
Yeah I slipped, tripped, fell in love
Fell in love with you baby
Yes I did
Slipped, tripped, fell in love
Fell in love with you baby oh yeah.

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(You're So Square) BABY I DON'T CARE

(As recorded by Joni Mitchell)

JERRY LEIBER
MIKE STOLLER

You don't like crazy music
You don't like rockin' bands
You just wanna go to a movie show
And sit there holdin' hands
You're so square
But baby I don't care.

You don't like hot rod racin' or drivin' late at night
You just wanna park where it's nice and dark
You just wanna hold me tight
You're so square
But baby I don't care.

You don't know any dance steps that are new
But no one else can love me like you do
I don't know why my heart flings
I only know it does
I wonder why I love you babe
I guess it's just because you're so square
And baby I don't care.

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HAND TO HOLD ON TO

(As recorded by John Cougar)

JOHN COUGAR MELLENCAMP

You can laugh and joke and make fun of your friends
Spin in the middle when the troubles begin
Take it nice and easy and always pretend
That you're cool, so cool, so cool.

Say I'm alone and I'm wild and I will not be pained
Talk like a jerk or an educated brain
Be an old girl driving the young boys insane
Be a joker, a preacher it does not matter.

Everyone needs a hand to hold on to
Everyone needs a hand to hold on to
Don't need to be no strong hand
Don't need to be no rich hand
Everyone just needs a hand to hold on to.

Having good luck with your financial situation
Play the ponies, be president of the United Nations
Go to work and be a Hollywood stud

Drive your four wheel drive right into the mud.

Everyone needs a hand to hold on to
Everyone needs a hand to hold on to
Don't need to be no strong hand
Don't need to be no rich hand
Everyone just needs a hand to hold on to.

And them those hours when you're alone
And there's nobody there except yourself
I know it
You wanna pick up the phone
And say talk to me, talk to me
Somebody please talk to me yeah.

Oh yeah
Everyone needs a hand to hold on to
Everyone needs a hand to hold on to
Don't need to be no strong hand
Don't need to be no rich hand
Everyone needs a hand to hold on to.
(Repeat)

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YOU GOT LUCKY

(As recorded by Tom Petty and the Heartbreakers)

TOM PETTY
MIKE CAMPBELL

You better watch what you say
You better watch what you do to me
Don't get carried away
Girl if you can do better than me
Go
Yeah go
But remember.

Good love is hard to find
Good love is hard to find
You got lucky babe
You got lucky babe
When I found you.

You put a hand on my cheek
And then you turn your eyes away

If you don't feel complete
If I don't take you all of the way
Then go
Yeah go
But remember.

Good love is hard to find
Good love is hard to find
You got lucky babe
You got lucky babe
When I found you.

Yeah go
Just go
But remember.

Good love is hard to find
Good love is hard to find
You got lucky babe
You got lucky babe
When I found you.

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LOVE IN STORE

(As recorded by Fleetwood Mac)

CHRISTINE McVIE
JIM RECOR

All I know is the way that I feel
Whenever you're around
You've got a way of lifting me up
Instead of bringing me down
(Instead of bringing me down).

I can't fight it anymore
Since you've been around
We've got love in store.

You're the only one I ever felt
Could be special to me

You look at me and I just melt
I'm scared of feeling that way.

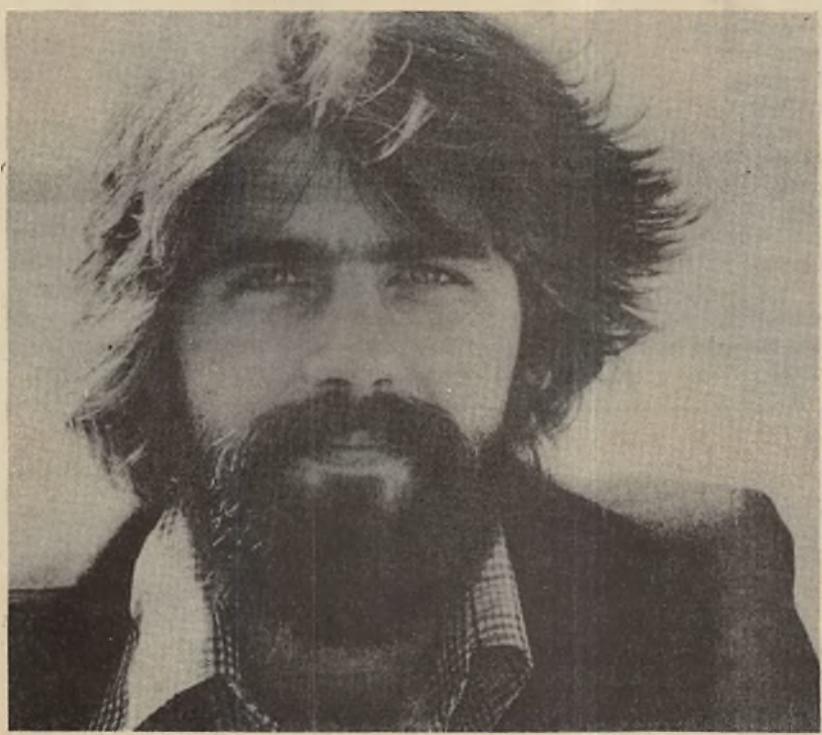
I can't fight it anymore
Since you've been around
We've got love in store.

Never take your love away
Beggin' you baby
Never take your love away
Oh darlin'
Never take your love away
Beggin' you baby
Never take your love away.
(Repeat)

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Pop Star Of The Month

Michael McDonald



Currently riding high on the list of group-performers-turned-solo-artists is former Doobie Brother Michael McDonald. In his first outing as a solo act, McDonald has scored big.

His first single, titled "I Keep Forgettin'," blasted onto the pop charts, and quickly made its way into the top ten. The tune also scored on the adult contemporary and the soul charts!

The album that spawned this blockbuster single is *If That's What It Takes*. On this lp, McDonald expands the now-familiar sound that helped firmly establish the Doobie Brothers on the music scene.

If That's What It Takes allows McDonald to branch out further than ever before. The lp explores the depth and sensitivity of this brilliant artist. The hit single that made such an impact was co-written by McDonald with Ed Sanford, formerly of The Sanford/Townsend Band. Also, McDonald's youngest sister Maureen, a member of the RCA

recording group, makes her own impact with a fine handling of the background vocals on this tune.

McDonald also co-wrote another tune on the album with Sanford entitled "Playin' By The Rules." The diversity of style on the album is very apparent and a welcome change from what first-time soloists usually present.

Songs such as the poignant "I Can Let Go Now," the soulful title track, "If That's What It Takes," as well as the bluesy ballad, "Losin' End," all help to demonstrate the incredible versatility of this singer-songwriter/keyboardist. Rounding out the album are two more noteworthy tunes — "Love Lies" and "I Gotta Try," which is the current single following in the footsteps of "I Keep Forgettin'."

Also collaborating with McDonald were several talented artists who assisted with the songwriting chores. Along with the Sanford collaborations, McDonald co-wrote "If That's What It Takes" with Grammy Award winning composer Jackie

De Shannon, "I Gotta Try" with Kenny Loggins and "Love Lies" with Randy Goodrum.

In 1980, McDonald received a Grammy Award himself for writing "What A Fool Believes" with Kenny Loggins. This tune was also named Song Of The Year. He was also awarded an additional Grammy for Best Arrangement Accompanying Vocalists, also for "What A Fool Believes."

Along with the Doobie Brothers, he received two other Grammy Awards for Record Of The Year ("What A Fool Believes") and Best Pop Vocal Performance by a Duo, Group or Chorus for "Minute By Minute." In his first year of nomination, McDonald won an unprecedented four Grammy Awards.

Although he is best known for his distinctive vocals on Doobie Brothers' hits, McDonald is also responsible for writing many of their blockbusters. Included in his songwriting category are such hits as "Real Love," "Takin' It To The Streets," "It Keeps You Runnin'" and "Minute By Minute."

As a testimony to his talents as a songwriter, his compositions have been recorded by a diverse group of artists including Aretha Franklin, Quincy Jones, Pablo Cruise, Kenny Loggins, Carly Simon, Nicolette Larson, Millie Jackson, Amy Holland and a host of others.

He also co-wrote several hits that others performed. Tunes such as Carly Simon's top single, "You Belong To Me" and Kenny Loggins' top ten hit "This Is It," all have the distinctive Michael McDonald stamp. He has also written tunes with Burt Bacharach, Paul Anka, Christopher Cross, Randy Goodrum and various others.

McDonald's involvement with the Doobie Brothers began when he was summoned by them to replace an ill Tom Johnston dur-

ing the spring portion of their 1975 tour. He had just exited Steely Dan and was anxiously looking for something new. Fortunately, a call came from the Doobies and he was soon off to New Orleans. McDonald was called because he had known former Doobie Jeff Baxter from their Steely Dan days, and Jeff had recommended him to the group.

They rehearsed for two straight days and worked McDonald into what had previously been an all-guitar outfit. While there is piano and organ on various albums, it was added as an over-dub and at no time did the band ever engage a keyboard player on a full-time basis prior to McDonald. Two days after their initial rehearsal, the group played a date at the LSU Assembly Center to a packed house of 18,000. They received four standing ovations that evening, and everyone involved knew the combination was finally right. Michael McDonald became an official Doobie Brother.

While growing up in St. Louis, McDonald was encouraged by his family to pursue a musical career at an early age. By the time he was five, he was playing banjo as a duet with his vocalist father, who performed briefly with Bob Crosby's Bobcats. It was a simple step from banjo to piano, but after growing bored with formal tutelage, McDonald took on the labors of learning the instrument himself.

His first professional experience came as a stand-up singer with an r&b band. By the time he was 17, he knew exactly where his life should be heading. He left high school and began performing the circuit with a band called Blue.

In 1970, McDonald attained a recording contract with a major label, and moved to Los Angeles. Shortly after, he recorded an album's worth of material which the label never released. He remained in Los Angeles, earning money by securing recording session dates with the likes of Jack Jones and David Cassidy. Through these sessions, Steely Dan spotted him.

The rest is history and the man is undoubtedly set to make more of the same in the very near future. With the release of *If That's What It Takes*, he's off to a good start.



Jim Shea

DO YOU REALLY WANT TO HURT ME

(As recorded by Culture Club)

CULTURE CLUB

Give me time to realise my crime
Let me love and steal
I have danced inside your eyes
How can I be real.

Do you really want to hurt me
Do you really want to make me cry
Precious kisses words that burn me
Lovers never ask you why.

In my heart the fire is burning
Choose my colour find a star
Precious people always tell me
That's a step, a step too far.

Do you really want to hurt me
Do you really want to make me cry

Do you really want to hurt me
Do you really want to make me cry.

Words are few
I have spoken
I could waste a thousand years
Wrapped in sorrow
Words are token
Come inside and catch my tears
You've been talking but believe me
It it's true you do not know
This boy loves without a reason
I'm prepared to let you go.

If it's love you want from me
Then take it away
Everything's not what you see
It's over again.
(Repeat chorus)

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AMERICAN HEARTBEAT

(As recorded by Survivor)

FRANKIE SULLIVAN III
JIM PETERIK

The night's alive with wind and fire
We telegraph our heart's desire
Through the night with our eyes
Wheels are turnin' fast and hard
Hearts are burnin' on the boulevard
Hear them pound young and proud
It's the American heartbeat
Chart the stars, head out for the action
Hit the streets and find some satisfaction.

It's the American Heartbeat
The American heartbeat
It's the American heartbeat
Oh the American heartbeat.

The stage is set the roles are chosen
The lights grow hot as the midnight's closin' in at last
It comes so fast
Poundin' harder as the midnight's strikin'
It hits us like a bolt of lightning
Deeper down it's the sound of the American heartbeat
Chart the stars, head out for the action
Hit the streets and find some satisfaction.

It's the American heartbeat
The American heartbeat
American heartbeat
Oh the American heartbeat.
(Repeat)

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Corp. All Rights Reserved.

I KNEW YOU WHEN

(As recorded by Linda Ronstadt)

JOE SOUTH

Yeah, yeah, yeah, yeah, yeah, yeah yeah, yeah, yeah
I knew you when you were lonely
I knew you when you were only
A boy all alone without love
I knew you when.

I knew you when
You were sad and all alone
You didn't have anyone
That you could call your own
I knew you when
Your heart belonged to only me
But that was many tears ago
Now your love is just a memory.

Yeah, yeah, yeah, yeah, yeah
I knew you when you were lonely
I knew you when you were only
A boy all alone without love
I knew you when.

I knew you when
We used to have a lot of fun
But someone came and offered more
Now I'm the lonely one.

I knew you when
I was just a scared little girl
I used to be your only love
Before you came up in the world.

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah
I knew you when you were lonely
I knew you when you were only
A boy all alone without love oh.

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Skinny Men and Women

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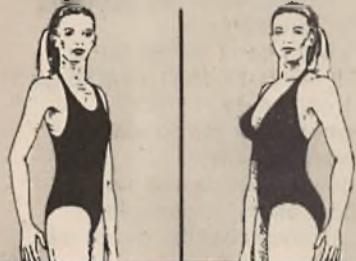
• If you've been waiting for the right weight gain product, the one that will work with your body (not against it) to put on extra pounds as fast as you possibly can, Body Builder-P is for you!

• If you just need to gain a few pounds, or you really need to put on a lot of weight, Body Builder-P is for you!

FOR WOMEN

Think about it...knobby legs...flat chest...no hips...sunken face...the list goes on!

Why worry and hide in baggy clothes when you could be showing off a beautiful body? You'll see what a difference Body Builder-P can make in just one week! You can look forward to those feminine curves...see the seductive new you blossom right before your eyes...and just as important...right before his eyes too!



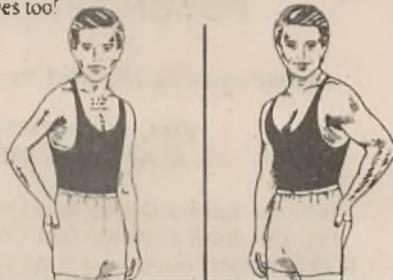
The fact is, Body Builder-P is for anyone who has ever wanted or needed to gain weight...because it's easy, because it's fast, because it's safe and most important of all because it works!

With Body Builder-P, you'll put on pounds faster than you ever dreamed possible. Now, there's no reason to wait and suffer the embarrassment of being too thin for one minute longer!

FOR MEN

Spindly legs...weakling arms...scrawny chest...don't suffer when you can do something about it and become the man you want to be.

Women love men with some "meat on their bones." And you'll feel a new sense of pride and self confidence when your fantastic full, masculine body appears quickly...right before your eyes...and just as important...right before her eyes too!



WHICH BODY DO YOU WANT?!

WOMEN—If you picked the curvaceous, full figured body, but right now your chest is too flat, your legs are too thin, and your hips don't exist, Body Builder-P will change your life!

THIN and BONY to BODY BEAUTIFUL



Chris Sabatino, 1981, Class I NBA, Teenage Mr. America

"I was down to 135 lbs. of skin and bone when I built up 37 lbs. of muscle and became a champion. Now, you can use my Body Builder-P as part of your exercise program to gain weight and put some flesh on those bones. Girls, add curves, fill out, and get the figure you always wanted. Men, add inches of muscle and get an impressive manly body. You can do it! But don't wait. Order NOW!"

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Body Builder-P is used to gain weight (not fat) and build body mass as part of the exercise program of champion body builders like Chris Sabatino, 1981, Class I NBA, Teenage MR. AMERICA.

This high powered natural food supplement contains rich protein, concentrated and fortified with 12 vitamins and 7 minerals, as well as all 8 essential amino acids. It blends into a delicious shake with juice or milk. And, it gives you added energy and leaves you feeling great!

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So, don't wait even one more minute. Order your Body Builder-P NOW! If for any reason you're not 100% satisfied, simply return the unused portion within 30 days for a prompt refund (less p&h, of course), NO QUESTIONS ASKED! Don't delay. Mail in the coupon today!

MEN—If you picked the handsome, manly body, but right now you look like a skinny weakling, Body Builder-P will make you the man you want to be!

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The Body Shoppe, Inc. Dept. PGH301
P.O. Box 1046, Scarsdale, N.Y. 10583

Yes, I want to gain weight fast! Rush my Body Builder-P as indicated below. If I am not 100% satisfied, I can return the unused portion within 30 days for a prompt refund, NO QUESTIONS ASKED! My check or M.O. is enclosed (N.Y. & Ct. residents add sales tax)

- #928, 7 day supply of Body Builder-P at \$12.95 + \$1.75 p&h (Total: \$14.70)
 #9282, 14 day supply of Body Builder-P at \$21.95 + \$2.65 p&h (Total: \$24.60)
 #9283, 21 day supply of Body Builder-P at \$29.95 + \$2.95 p&h (Total: \$32.90)

Mr. Mrs. _____
Miss Ms. _____

Address _____

City _____

State _____ Zip _____

M.C. VISA (min. \$20) Expir. date _____

Account # _____

MANEATER

(As recorded by Daryl Hall & John Oates)

DARYL HALL
JOHN OATES
SARA ALLEN

She'll only come out at night!
The lean and hungry type
Nothing is new
I've seen her here before
Watching and waiting
She's sitting with you
But her eyes are on the door
So many have paid to see
What you think you're getting for free
The woman is wild
A she-cat tamed by the purr of a Jaguar
Money's the matter
If you're in it for love
You ain't gonna get too far.

Oh here she comes
Watch out boy she'll chew you up
Oh here she comes
She's a maneater

Oh here she comes
Watch out boy she'll chew you up
Oh here she comes
She's a maneater.

I wouldn't if I were you
I know what she can do
She's deadly man
And she could really rip your world apart
Mind over matter
The beauty is there
But a beast is in the heart.

Oh here she comes
Watch out boy she'll chew you up
Oh here she comes
She's a maneater
Oh here she comes
Watch out boy she'll chew you up
Oh here she comes
She's a maneater.
(Repeat)

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PSYCHOBABBLE

(As recorded by the Alan Parsons Project)

ERIC WOOLFSON
ALAN PARSONS

Tell you 'bout a dream that I have ev'ry night
Tell you 'bout a dream that I have ev'ry night
It ain't Kodachrome and it isn't black and white
Take me for a fool if you feel that's right
Well I'm never on my own
But there's nobody in sight
I don't know why I'm scared of the lightning
Try'n' to reach me
I can't turn to the left or the right
I'm too scared to run and I'm too weak to fight
But I don't care
It's all psychobabble rap to me
(Psychobabble).

Tell you 'bout a dream that I have ev'ry night
It's in Dolby stereo but I never hear it right
Take me for a fool
Well that's alright
Well I see the way to go

But there isn't any light
I don't know why I'm scared of the lightning
Tryin' to reach me
Help me find what I don't wanna know
You're taking me there but I don't want to go
I don't care
It's all psychobabble rap to me.
(Psychobabble)
Psychobabble all psychobabble
Psychobabble all psychobabble
I don't care it's all psychobabble rap to me

You're reading my mind
You won't look in my eyes
You see lots of things that I don't realise
But I don't care
It's all psychobabble rap to me
Psychobabble all psychobabble
Psychobabble all psychobabble
You're lighting a scene that's faded to black
I threw it away cause I don't want it back
But I don't care
It's all psychobabble rap.

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A SPACE AGE LOVE SONG

(As recorded by A Flock Of Seagulls)

M. SCORE
A. SCORE
F. MAUDSLEY
R. REYNOLDS

I saw your eyes
And you made me smile
For a little while
I was falling in love.

I saw your eyes
And you touched my mind
Although it took a while
I was falling in love.

I saw your eyes
And you made me cry
And for a little while
I was falling in love
I was falling in love
Falling in love
I was falling in love.

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for the world.

BALL & CHAIN

(As recorded by Elton John)

ELTON JOHN
GARY OSBORNE

I got a ball and chain
Hanging around my heart
You were the one to blame
For tearing my world apart.

I got a heart so true
You got a heart of ice
A little more love from you
It could've been paradise.

I got a ball and chain
Hanging around my heart
And if it's all the same
Maybe we should part
And I'm singing do do do do do do do
Do do do do do do yeah
I'm singing do do do do do do
Do do do do do do.

You had to tie me down
Inside a cage of doubt
I'm sick of being kicked around
So this is where I get out.

Oo ee baby
You tried to hold me

But you were slowly
Driving me insane
Oo ee baby
I got a ball and chain
Hanging around my heart
You were the one to blame
For tearing my world apart
I got a heart so true
You got a heart of ice
A little more love from you
It could've been paradise.

I couldn't take your pain
You couldn't take my love
So I'm gonna quit this game
'Cause baby I've had enough.

I got a ball and chain
Hanging around my heart
And if it's all the same
Maybe we should part
And I'm singing do do do do do do do
Do do do do do do yeah
I'm singing do do do do do do
Do do do do do do
I got a ball and chain
Hanging around my heart
I got a ball and chain
Hanging around my heart

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INDUSTRIAL DISEASE

(As recorded by Dire Straits)

MARK KNOPFLER

Now warning lights are flashing down at quality control
Somebody threw a spanner and they threw him in the hole

There's rumors in the loading bay and anger in the town
Somebody blew the whistle and the walls came down
There's a meeting in the board room they're try'n' to trace the smell

There's a leak in the washroom
There's a sneak in personnel

Somewhere in the corridors someone was heard to sneeze

Goodness me could this be Industrial disease.

Caretaker was crucified for sleeping at his post
Refusing to be pacified it's him they blame the most
Watchdog got a rabies, the foreman got a the fleas
Ev'ryone's concerned about industrial disease

There's panic on the switchboard, tongues in knots
Some come out in sympathy

Some come out in spots

Some blame the management, some the employees
Ev'rybody knows it's the industrial disease.

The work force is disgusted down tools walks
Innocence is endured experience just talks
Everyone seeks damages and everyone agrees
That these are 'classic symptoms of a monetary squeeze'

On ITV and BBC they talk about the curse
Philosophy is useless theology is worse
History boils over there's an economic freeze
Sociologists invent words that mean 'industrial disease.'

Doctor Parkinson declared 'I'm not surprised to see you here'

You've got smoker's cough from smoking
Brewer's droop from drinking beer

I don't know how you came to get the Bette Davis knees
But worst of all young man you've got Industrial disease'

He wrote a prescription he said 'You are depressed
But I'm glad you came to see me to get this off your chest'

Come back and see me later, next patient please
Send in another victim of industrial disease' ha.

And I go down to Speaker's Corner I'm thunderstruck
They got free speech, tourists, police in trucks

Two men say they're Jesus one of them must be wrong
A protest singer singing a protest song, he says

'They wanna have a war keep their factories

They wanna have a war keep us on our knees

They wanna have a war to stop us buying Japanese

They wanna have a war to stop industrial disease.

They're pointing out the enemy to keep you deaf and blind

They wanna sap your energy incarcerate your mind

Give you rule Britannia, gassy beer, page three

Two weeks in Espana and Sunday strip tease'

Meanwhile the first Jesus says 'I'd cure it soon'

Abolish Monday mornings and Friday afternoons'

The other one's out on hunger strike he's dying by degrees

How come Jesus gets Industrial disease.

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PEEK-A-BOO!

(As recorded by Devo)

MARK MOTHERSBAUGH
GERALD CASALE

Peek-a-boo
I can see you
And I know what you do
So put your hands on your face
And cover up your eyes
Don't look until I signal.

Peek-a-boo
Ha ha ha ha
Ha ha ha ha
Peek-a-boo.

The way that we weren't
Is what we become
So please pay attention
While I show you some of what's about to happen.

Peek-a-boo
I know what you do

'Cause I do it too
So put your hands on your face
And cover up your eyes
Don't look until I signal.

Peek-a-boo
Ha ha ha ha
Ha ha ha ha
Peek-a-boo.

Laugh if you want to or say you don't care
If you cannot see it you think it's not there
It doesn't work that way.

Peek-a-boo
I can see you
And I know what you do
So put your hands on your face
And cover up your eyes
Don't look until I signal.
(Repeat chorus)

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How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may not want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not why!

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command" . . . Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just minutes away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the Invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formulas for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice



contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him?

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John G. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

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Soul Section

STROKIN'

(As recorded by Dynasty)

RICHARD RANDOLPH
RICKY SMITH
GLEN BARBEE
VINCENT BRANTLEY

You can't take for granted baby
The little things that keep a love strong
And I know that I've been short on attention lately
But that doesn't mean that the thrill is gone
Just means that I got to tighten up
Put back the meaning to I love you
Certain words that I've never said enough
But only 'cause I thought that for sure you knew
But baby sometimes.

Strokin'
Is the only way
Got to be there
Strokin'
24 hours a day.

Like when I'm on the job
You see it gets hard
To keep my head above water
Especially when the tide is high
And it seems like there's no getting over
Sometimes I barely can make it by
That's when I know that I've got to keep a grip
And hold a little tighter
Though it seems like I'm on a sinking ship
You'll never see me going under
I'll be too busy.

Strokin'
And never giving up
I got to keep

Strokin'
Even though conditions are rough, so tough
Just keep on strokin'.

Strokin'
Is the only way
Strokin'
24 hours a day.

Strokin'
Never giving up
Strokin'
Even though conditions are rough.

Sometimes you can't go for broke
Got to back off and rely on the stroke
Depends on what you focus on
'Cause I can't choose for you
But the bottom line is
When it's time to get the job done
You find yourself the strokin' one.

I got to keep
Strokin'
Either way it goes
There's gonna be
Strokin'
If you want to keep it under control.

Keep it right there in the groove
Keep on strokin' 'cause I'm in the mood.

Baby sometimes
Strokin' is the only way
I got to keep on strokin'
Strokin'
24 hours a day.

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Music.

KEEPIN' LOVE NEW

(As recorded by Howard Johnson)

KASHIF

When I kiss you hug you sometimes I can't decide
Confession, expression love, just having you inside
You've got me I'm blinded
Your love it shines so bright
My days are filled with fantasies of loving you all night
But I need you
There's no place I'd rather be
Evry day my love keeps rolling
Baby, baby meaning me.

When I kiss and hold you tight
(Keepin' love new)
Bring you wine, roses, candlelight
(Keepin' love new)

Keepin' love new
(Keepin' love new)
I wanna keep my love
(Keepin' love new).

Gifts and flowers to show you're on my mind
I'm buying open time
Romance is doing fine
Prayed, got married, can't see for all the tears
So glad we do the thing that keep love strong
Through all the years
Broken lens in your eyes
You're my magic mystery talk
In the land of your lovin'
It never rains it just pours.
(Repeat chorus)

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NIPPLE TO THE BOTTLE

(As recorded by Grace Jones)

GRACE JONES
SLY DUNBAR

Colour and warmth came into your world
It makes me crazy
When you don't get what you want you scream and you shout
You're still a baby.

Don't give me a line
Keep the lid on the bottle this time
I'm still a lady
I won't do it tonight
I won't do it tonight
No way baby.

I won't give in and I won't feel guilty
Rant and rave to manipulate me
From the nipple to the bottle never satisfied
From the nipple to the bottle now the cow must die.

Power and wealth surrendering myself
It ain't easy
Embarrassing my store by opening up my door
When it's breezy.

You've showed me your force
Exaggerated stamina and energy
No place for that
No place for that
It's not that easy.

I won't give in and I won't feel guilty

Rant and rave to manipulate me
From the nipple to the bottle never satisfied
From the nipple to the bottle now the cow must die.

I ain't gon give it
You ain't gon get it
If I don't give it
You ain't gon get it.
(Repeat chorus)

Colour and warmth came into your world
It makes me crazy
When you don't get what you want you scream and you shout
You're still a baby.

Don't give me a line
Keep the lid on the bottle this time
I'm still a lady
I won't do it tonight
I won't do it tonight
Nowhere baby.

I won't give in and I won't feel guilty
Rant and rave to manipulate me
From the nipple to the bottle never satisfied
From the nipple to the bottle now the cow must die.

You ain't gon get it
I ain't gon give it
If I don't give it
How you gon get it
You ain't gon get it
I ain't gon give it.

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TURN TO ME

(As recorded by Maxine Nightingale featuring Jimmy Ruffin)

LORI LIEBERMAN
GARY SCOTT

Here I go again
Talkin' myself out of you again
Just when I thought we had it all in our hands
Something inside me knew you wouldn't stay
There you are again
All of my dreams are filled with you
Wondering where to turn and who to turn to
If only this time you wouldn't turn away.

Turn to me
For I'm the one who's always loved you
Turn to me
From the first time that we met
Now it's out of my hands
And it's up to your heart, your heart.

If you take a chance
What does it cost you
It's just a chance
And baby I'll love you more than anybody can
What can I do to make you understand.

Turn to me

For I'm the one who's always loved you
Turn to me
From the first time that we met
Now it's out of my hands
And it's up to your heart, your heart.

Time and again this world will keep on turning
The big clock on the wall will spin the hours away
And you and I could keep our endless searching
Just to find what's right in front of us today, today.

Turn to me
For I'm the one who always loved you
Turn to me
From the first time that we met
Turn to me
I'm the one who's always loved you
Turn to me
From the first time that we met
Now it's out of my hands
And it's up to your heart, your heart
Turn to me
For I'm the one who's always loved you
Turn to me
From the first time that we met
Now it's out of my hands
And it's up to your heart, your heart.

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BAD BOY

(As recorded by Ray Parker, Jr.)

RAY E. PARKER, JR.

I've been a bad boy
Now I wanna come back home
I've been a bad boy
Now I wanna come back home.

I admit that I was messin' around
Playing macho man and being cool
But all along you knew right from the start
She was just playin' me for a fool
Now that the love affair is over
Here I come runnin' to you
So go ahead girl and punish me
'Cause I deserve to be hurt too.

I've been a bad boy
Now I wanna come back home
Please let me in
I've been a bad boy
If you let me come back home
I'll never do it again.

I don't know what came over me
Let my friends tell me what to do
But I swear it'll never happen again
'Cause your love's too valuable to lose
I know it's hard to forgive me
'Cause I acted like a spoiled brat
Soon as the other woman left me
I had the nerve to come runnin' back.

I've been a bad boy
Now I wanna come back home
I know I've done wrong
I've been a bad boy
Now I wanna come back home

Where I belong.

Bad boy
I'll do the dishes baby yeah
Bad boy
Now I got to be punished
So come on and spank me, whoop me
Let me come back home
Break out the leather baby
Go ahead spank me, whoop me
Let me come back home
Where I belong.

I was just so young
But I am a man now baby
I'm a whole lot more mature
Now I know how to treat a lady
Oh we've been together for so long girl
Give me one more chance
Never again will I do wrong oh.

I've been a bad boy
Now I wanna come back home
Please let me in
I've been a bad boy
If you let me come back home
I'll never do it again
Spank me, whoop me
Let me come back home
Break out the leather baby
Go 'head spank me, whoop me
Let me come back home
Come on and hurt me if you want to.

Bad boy
If you let me come back home
I'll do the dishes baby oh
Bad boy
Please honey let me come back home
I'll take out the trash
Bad boy.

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BETCHA SHE DON'T LOVE YOU

(As recorded by Evelyn King)

KASHIF

Betcha she don't love you like you know I love you
Betcha she would never do all the things I do for you.

Did she buy you those furs
And she drives a new car
Has it never occurred to you baby
She might break your heart.

Ohh it won't be too long
Like the calm that's before the storm
She's gonna break your heart.

THERE I GO

(As recorded by Alie Sillas)

JOHN LEWIS PARKER
BRIAN POTTER

Just thought I'd give you a call
It's been so long after all
But when I saw you today
The time just melted away
Maybe I was wrong to phone you
But it's still the same old me
I only want to touch you
Wanna love you endlessly.

But there I go
I'm rushing in again
Before I count to ten
Trying to hold back
But there I go
Chasing you away
Losing you the way I lost you then
But there I go again.

Please don't hang up till I'm thru
Give me a minute or two
I just had so much to say
Guess I got carried away
Maybe I should say I'm sorry
But I can't apologize
For wanting you to know
The love that's burning deep inside.

But there I go
I'm rushing in again
Before I count to ten
Trying to hold back
But there I go
Chasing you away
Losing you the way I lost you then
There I go again
We never did get it right
We'd always end in a fight
But I'm gonna break through
There I go.

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Did you tell her 'bout me
Does she know about us
How in the heat of the night ohh baby
We been making love.

You said my kiss was one of a kind
And that my love was so hard to find.

So you think you've found a new love
Well one night is just not enough.

Ohh in the middle of the night
When the lovin's just not right
You're gonna miss my touch.

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THE GIRL IS MINE

(As recorded by Michael Jackson/Paul McCartney)

MICHAEL JACKSON

Ev'ry night she walks right in my dreams
Since I met her from the start
I'm so proud I am the only one
Who is special in her heart
The girl is mine
The doggone girl is mine
I know she's mine
Because the doggone girl is mine

I don't understand the way you think
Saying that she's yours not mine
Sending roses and your silly dreams
Really just a waste of time
Because she's mine
The doggone girl is mine
Don't waste your lime
Because the doggone girl is mine.

I love you more than he
Take you anywhere
Well I love you endlessly
Loving we will share
So come and go with me
Two on the town
But we both cannot have her
So it's one or the other
And one day you'll discover that she's my girl forever
and ever.

Ah don't build your hopes to be let down
'Cause I really feel it's time
I know she'll tell you I'm the one for her
'Cause she said I blow her mind
The girl is mine
The doggone girl is mine
Don't waste your lime
Because the doggone girl is mine.

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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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1990

(As recorded by Dr. America)

NORMAN WHITFIELD

We got trouble in the White House
Poverty in the ghetto
When will it end nobody knows
People are asking now

How can you spend another dollar on the space race
With families at home starving right in front of your face
Where is your heart America
Thousands of jobless people walking the street
With no food or a place to sleep
What will become of them America
I heard some people say they had the solution
All we got to do is change the Constitution
What about air pollution America.

America
Don't get me wrong I still love you
In spite of all your troubles and woes
In my eyes you're still the greatest of them all
America
I ain't ashamed to say that I love you
There ain't another place on earth I'd rather be
Amen, amen
We won all the battles there were to win
Please let the war stay at an end
That's the people's prayer
Listen to them America.

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FUNNY HOW TIME SLIPS AWAY

(As recorded by the Spinners)

WILLIE NELSON

Well hello there
My it's been a long, long time
How'm I doin'
Oh I guess I'm doin' fine
It's been so long now
But it seems like it was only yesterday
Ain't it funny, it's so funny
How time can slip right away.

How's your new love
I hope he's doin' fine
I heard you told him
That you were gonna love him till the end of time
Oh that's the same thing that you told me
It seems like just the other day
Ain't it funny, it's so funny
How time can just slip right away.

I've gotta go now
Guess I'll see you somewhere around
You never can tell
Never know when I'll be back in town
Please remember what I told you
In time you're gonna pay
Ain't it funny, so funny
How time slips away.

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YOU AND I

(As recorded by Switch)

BOBBY DeBARGE
GREGORY WILLIAMS

You know I was listening on the radio the other day
And I heard the words that she said
I'm your night time lover
And here's something I wrote especially for you and me.

You and I, you
and I together forever
Will we stay, will we stay, will we stay
Love this way, will we stay in love this way together
forever
You and I

You and I
You and I
You and I.

The first time we looked into each other's eyes
We knew that we were meant to be together
But we shouldn't worry 'bout tomorrow
Being apart could bring our hearts together
Forever you and I
You and I
You and I.

I hate it when we miss each other
Da da da da da da of being apart
Could bring our hearts together
But when we finally see each other
We've gotta make this moment last forever
And ever you and I.

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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
Cleanse your life with holy water
We don't need to bathe, we've got perfume.

Used to be a knight in shining armor

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

You and I
You and I
You and I.

The first time we looked into each other's eyes
We knew that we were meant to be together
But we shouldn't worry 'bout tomorrow
Being apart could bring our hearts together
Forever you and I
You and I
You and I.

I hate it when we miss each other
Da da da da da da of being apart
Could bring our hearts together
But when we finally see each other
We've gotta make this moment last forever
And ever you and I.

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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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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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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.



Harry Langdon Photography

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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SOUL STAR OF THE MONTH

Lionel Richie



The history of Lionel Richie is no secret to anyone who's ever turned on a radio. His first assignment as a record producer outside the Commodores was Kenny Rogers' multi-million selling "Lady." Written by Richie, the song achieved the number one position on the pop, soul, country and adult contemporary charts.

Richie's first film credit was as composer and producer of two songs he sang as part of an unbeatable duet with Diana Ross in Franco Zeffirelli's *Endless Love*. Significantly, "Endless Love" holds the longest number one position, on Billboard's pop charts, in Motown history, with an incredible nine consecutive weeks at the top spot.

During 1981, Richie earned another impressive distinction: he became the first artist in

Billboard chart history to simultaneously appear in the top ten as composer, performer and/or producer of three different records. They were, "Endless Love," Kenny Rogers' "I Don't Need You" (which Richie produced) and the Commodores buoyantly funky "Lady, You Bring Me Up" (which Richie produced and sang lead on). This last song was from the last Commodores album *In The Pocket*. (Just released this winter is an *All The Great Hits* album that contains two brand new singles, along with many of the old standards tracing the history of the Commodores.)

More honors followed for Richie: He won two American Music Awards for "Best Pop Single" and "Best Soul Single" for "Endless Love," and earned the People's Choice Award for "Best Song," also for "Endless Love," for

the fourth consecutive year. Additionally, Richie was nominated for seven Grammy Awards, while "Endless Love" received an Oscar nomination for "Best Song." Billboard also cited Richie in 1981 as both the Number One Producer and Number Two Publisher for the success of his company, Brockman Publishing.

Rather than rest comfortably on these accomplishments, Richie advances his artistry with his solo debut album. Featuring nine songs either written or co-written by Richie, the LP is notable for its rich emotional heart and musical scope.

"With this record I had the chance to paint the whole picture," says Richie. "I think the record pretty much captures what I'm about — it's got my insides all over it and it's not diluted in any way."

Produced by Richie and the Commodores' longtime co-producer James Carmichael, the new album moves from the assertive rhythm and blues/pop of "It Serves You Right" and "You Are" to such classically influenced ballads as "Truly" and "You Mean More To Me," to a song like "My Love," which contains subtle country stylings.

A stellar collection of musicians including guitarists Joe Walsh and Richie Zito assisted Richie. Kenny Rogers sings second lead and backing vocals on "My Love." Tennis ace Jimmy Connors contributed background vocals on "Tell Me." Richie also drew on resources closer to home, writing "You Are," with his wife Brenda, who also served as production assistant on the album. This is a job familiar to her, since she has served as production assistant on Kenny Rogers' last three albums.

"I didn't want a cast-of-thousands production," Richie points out. "The challenge was to find musicians who were willing to sweat and pull off precisely what I was looking for. The piano I played," adds Richie, "was an old brown beat-up one — it turned out to be the piano Carole King used on *Tapestry*."

More highlights of *Lionel Richie* include "It Serves You Right," which is a hard-nosed romantic song; also, the above mentioned "Truly," which pulls on the heartstrings and immediately brings the audience in close. About "It Serves You Right," Richie says, "I wanted to begin the album with a straight-to-the-gut approach.

"For me," he continued, "R&B lyrics as well as country lyrics are the most direct in the world — they go straight from one person's mouth to another's ears." "Wandering Stranger" is a strong vehicle for Richie's seductive vocals and moving lyrics. "This song sums up my inner feelings. It deals with my search and I think the search of a lot of people right now who are wandering around the streets without a clue as to what's going on."

The album ends quietly but powerfully with "Just Put Some Love In Your Heart." This is an uplifting, almost spiritual ballad with a direct message to its audience.

The Lionel Richie story began on June 20, 1949, on the campus of Tuskegee Institute, near Montgomery, Alabama. Richie's grandfather worked in the university business department with founder Booker T. Washington; the Richie family home (in which his grandmother still lives) sits on land purchased from Washington, one half mile from George Washington Carver's laboratory.

The son of an army captain and systems analyst (now retired) and recently retired school principal, Richie was asked to join a band called the Jays while he was in his freshman year at Tuskegee. At this time, he was considering becoming either a marketing executive, fighter pilot, or Episcopal priest.



During summer vacations, the group worked in Canada and Europe and recorded one album for Atlantic Records. They were signed as opening act for a series of Jackson 5 concerts and toured with them for two and a half years. Motown Records, then the Jackson 5's label, eventually signed the group, who were later renamed the Commodores.

Richie became a protege of Motown songwriters Norman Whitfield and Hal Davis and by the time the Commodores were ready to record, they were equipped to cut hits. *Caught In The Act*, their second Motown lp,

turned gold in 1975, as did their *Movin' On*, the same year. "Sweet Love," a ballad from that lp, became their first vocal hit, beginning one of the great pop music success stories of recent years with a string of classic hits and sales of millions of records.

As Richie's success as a composer won extensive recognition, and other artists began covering songs like "Sail On" and "Still," he received numerous offers to produce outside acts. Perhaps the most surprising one came from Kenny Rogers.

"You don't think of someone who's that successful keeping track of who's making hit records, and who's writing them," says Richie. "But Kenny follows that very carefully and really knows and cares about music."

The resulting collaboration was the ballad, "Lady," which became Rogers' fastest-selling single and an instant standard covered by performers around the world. "Lady" was the only new track on Rogers' greatest hits album. A worldwide smash, it has already sold more than 15 million copies worldwide. Richie also produced Rogers' *Share Your Love* album, a platinum album featuring four Richie compositions.

Richie's career accelerated tremendously when he was asked to submit a theme for the soundtrack of *Endless Love*. "I didn't experience the impact the song had right away because I was out on the road with the Commodores," recalls Lionel. "When I returned to Los Angeles, I was told 'Mr. Richie, this is what 'Endless Love' had done.' It was amazing." As might be expected, Richie is planning to continue writing and producing music for films.

With the arrival of his debut solo album, *Lionel Richie* has begun an exciting new chapter in his musical journal. "I used to think I knew this guy called Lionel Richie. Now I think I'm going to sit back and figure out who he is all over again because he's surprising me now. I thought I used to know my limitations.

"It's one thing to own a Ferrari and it's another to take it as fast as it can go. I've found that I've had this Ferrari for a long time, but I've only been going 60 miles per hour in it. I'm testing it now — to see how far it can really go."

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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 Downtown Music Co.

STOP! DON'T TEASE ME

(As recorded by DeBarge)

ELDRA DeBARGE

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

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

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

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

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

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

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

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

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

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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.

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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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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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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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JOURNEY TO LOVE

(As recorded by *High Energy*)

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

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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Glenwood Music Corporation.

I'll take you there
Take you there
C'mon now reach for me.
(Repeat)

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

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

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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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200 West 51st Street, New York, NY 10019).

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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COUNTRY SECTION

AIN'T NO TRICK (It Takes Magic)

(As recorded by Lee Greenwood)

STEVE PIPPIN
JIM HURT

Ain't no big deal to lose
I keep tellin' myself
I get used to the blues
I won't stay on the shelf
I'll find someone else
They say that love is sweeter
The second time around
I got past that number somehow
You'd think that even a fool
Like me should'a found
True lovin' by now.

Ain't no trick
To make love come to you
No matter what the people say
Ain't no trick
To make love come to you
It takes magic
To make it stay
It takes magic
It's just part of the game
I keep tellin' myself

Hard times found out my name
I let my bridges burn
But I'll just live and learn
They say that love is sweeter
The second time around
Got way past the
No you'd think that even a fool like me
Should'a found true lovin' by now.

Ain't no trick
To make love come to you
No matter what the people say
Ain't no trick
To make love come to you
It takes magic
To make it stay
It takes magic.

Ain't no trick
To make love come to you
No matter what the people say
Ain't no trick
To make love come to you
It takes magic
To make it stay.

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I WISH I WAS IN NASHVILLE

(As recorded by Mel McDaniel)

BOB McDILL

I went to see my honey dew
She lived just down the way
I got stuck and my truck froze up
And I only got halfway
Sittin' here on a muddy road
Stuck here all alone
Rain won't stop
It's beatin' on the top
And I should've stayed at home.

I wish I was in Nashville
A guitar on my back
Maybe someday I will
Ride in the back of a big Cadillac, Oh.

Must have been a half a day
Before I got back home
The road's all mud
The creek's gonna flood
And I'm still here alone
Sure feel good a' gettin' back
To my old shack again
I'm all soaked my radio's broke

And the rain keeps pourin' in.

I wish I was in Nashville
A guitar on my back
Maybe someday I will
Ride in the back of a big Cadillac, Oh.

Gonna' get out my old Fender
Learn me another chord
Gonna' pick and grin and play to win
Like I've done it all before
They'll put me on the opry
The minute I hit town
Buy me some boots
And rhinestone sulls
And throw my money around.

I wish I was in Nashville
A guitar on my back
Maybe someday I will
Ride in the back of a big Cadillac, Oh.

I wish I was in Nashville
A guitar on my back
Maybe someday I will
Ride in the back of a big Cadillac, Oh.

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C.C. WATERBACK

(As recorded by George Jones and Merle Haggard)

MERLE HAGGARD

C.C. Waterback
One tequila sunrise
One's for my aching head
The other's for my bloodshot eyes.

Last night I let it all hang out
I guess that's how my head got sore
C.C. Waterback
I can't stand the pain no more.

Last night we got invited
To a party at the Jones' place
For fun and games and booze and things
I guess I must have drunk a case.

That lady of mine drank warm red wine
'Til she couldn't even find the door
She passed out on the Jones' bed
And I wound up on the floor.

C.C. Waterback
One tequila sunrise
One's for my aching head
The other's for my bloodshot eyes.

Last night I let it all hang out
I guess that's how my head got sore
C.C. Waterback
Can't stand the pain no more
C.C. Waterback
Can't stand the pain no more.

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NEW WAY OUT

(As recorded by Karen Brooks)

RANDY SHARP

I know how hard she'll take it
When she finds out I can't stay
So I don't want to tell her
If there's any other way.
Is there any new way out
Where hearts are never broken
Is there any new way out
Where no one's ever hurt in anger
Is there any new way out
Marsh words are never spoken
Is there any new way out.
Now it only stands to reason
With all the plans that miss
That someone might have stumbled
On a better way than this.
Is there any new way out
Where tears are never needed
Is there any new way out
And no one ever need surrender
Is there any new way out
And neither side's mistreated
Is there any new way out.

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WHY BABY WHY

(As recorded by Charley Pride)

GEORGE JONES
DARRELL EDWARDS

Well, I got a crow
I want to pick with you
Just like last time
When the feathers flew
You're running wild
A kickin' up your heels
A leavin' me home
With a handful of bills
I can't live without you
And you know it's true
But there's no livin' with you
So what'll I do?
I'm goin' honky tonkin'
Gettin' light as I can
And maybe by then
You'll 'preciate a good man.

Tell me why, baby
Why baby
Why, baby
Why you make me cry
Baby, cry
Baby, cry
Baby cry
I can't live without you
Till the day I die
But tell me why, baby
Why, baby
Why, baby, why?

Well, now I don't know
But I've heard say
That ev'ry little dog's
A gonna have his day
You better pay attention
Don't you dare forget
'Cause I'm just a little baby
Puppy yet
I caught you honky tonkin'
With my best friend
The thing to do was leave you
But I should a left then
Now I'm too old to leave you
But I still get sore
When you come home a feelin'
For the knob on the door.

Tell me why, baby
Why baby
Why, baby
Why you make me cry
Baby, cry
Baby, cry
Baby cry
I can't live without you
Till the day I die
But tell me why, baby
Why, baby
Why, baby, why?

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HONKY TONK MAN

(As recorded by Marty Robbins)

DEWAYNE BLACKWELL

Now I've never seen
You look quite so sad
And I've never felt
Me feel quite so bad
I know we both we feel
That we have been had
I guess they were
Just not that strong.

So, I lost my woman
And you lost your man
Who knows who's right
And who's wrong
But, I've still got my guitar
And I've got a plan
Throw your arms 'round
This honky tonk man.

Throw your arms 'round

This honky tonk man
And we'll get through this night
The best way we can
It's the best ol' pain killer
Since hurtin' began
Throw your arms 'round
This honky tonk man.

Now, I miss that woman
And you miss him too
But, there's not a hell
Of a lot we can do
But cling to each other
'Til the hurtin' is through
And the hurt can only last
Just so long.

So you be my woman
And I'll be your man
Even if just for a while
I still got my guitar
And I've got a plan
Throw your arms 'round
This honky tonk man.

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FAKING LOVE

(As recorded by T.G. Sheppard and Karen Brooks)

BOBBY BRADDOCK
MATRACA BERG

You turn down the covers
And I'll turn down the lights
As we turn to each other
There's no turning back tonight
I lay on I love you
And you lay on your charms
As we lie here in each other's arms.

Faking love
Hold me tight, dear
Faking love
Just tonight, dear
Only temporary lovers
As we lie here to each other
We're just faking love.

You put on the coffee
And I'll put on a smile
We'll put each other on
And laugh and talk a little while
There's no use in crying
For a feeling that's all gone
We both knew we were lying all along.

Faking love
Hold me tight, dear
Faking love
Just tonight, dear
Only temporary lovers
As we lie here to each other
We're just faking love.

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SAN ANTONIO NIGHTS

(As recorded by Eddy Raven)

EDDY RAVEN

Standing in the shadows
Like a bandit
Looking like the cover
Of a magazine
Sparkle and shine
Soft silk and satin
Wearing knee-high Mahan boots and jeans.

San Antonio nights
Another shot of tequila
Another night in your arms
Another night of your love
I keep telling myself
Tomorrow I'm leaving
One more's always too much
One more's never enough.

You got a lot of flesh
And that makes me crazy
Everything I want
And not a thing I need
You've got that look
That gets attention
Woman, you just scare the hell out of me.

San Antonio nights
Another shot of tequila
Another night in your arms
Another night of your love
I keep telling myself
Tomorrow I'm leaving
One more's always too much
One more's never enough.

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POOR BOY

(As recorded by Razzy Bailey)

MARK GRAY
DOBIE GRAY
JERRY MICHAEL

Way down in Dixie
Where I was born
We had cotton
Blue-jeans were torn
I was a dreamer
Singin' my songs in the sun.
Mississippi moon shinin'
In the riverboats passin' by
As the wheat on girls
Kept on cryin'
Son you'd better reach for the sky
Poor boy poor boy
All alone just a song.
Way up in Memphis
They were singin' the blues
So I bought me a guitar
Put on my shoes
Just like the river

Reckon I was born to run.
Mississippi moon shinin'
In the riverboats passin' by
As the wheat on girls
Kept on cryin'
Son you'd better reach for the sky
Poor boy poor boy
Movin' on by a song.
I keep on singin'
All that I can
Makin' my music
And playin' with bands
And livin' the kind of life
I've always believed in
Just like the sunshine
Sits in the west
Somethin' keeps me burnin'
Won't let me rest
At a picnic Yokels
I've got to hold on
To the feeling.

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INSIDE

(As recorded by Ronnie Milsap)

MIKE REID

She tries for the honesty
But, the truth gets in the way
'Cause I know inside
What she can't bring herself to say.
There's something dyin' deep in her heart
I feel it when I touch her hand
So, I tell her a lie
When I tell her I understand.
But, inside
I die a little each day
Inside
I feel her slippin' away
Inside
If she knew I hurt this way
Inside
She'd find a reason to stay
And, so I must keep

The broken heart
Down deep inside.
She turns to look at me
Trying to speak her mind
A thousand reasons
In search of a single rhyme.
Suddenly, it occurs to me
She's trying to say goodbye
So, I give her a smile
And tell her that I'll be alright.
(Repeat chorus)

Sometimes love will slip away
It's hard to say just why
Is it something that's said
Or is it instead
Something that just simply dies.
(Repeat chorus)

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TILL I CAN GAIN CONTROL AGAIN

(As recorded by Crystal Gayle)

RODNEY CROWELL

Just like the sun
Over the mountain tops
You know I'll always come again
You know I love
To spend my morning time
Like sunlight dancing on your skin
I've never gone so wrong
As for telling lies to you
What you've seen is what I've been
There is nothing
I could hide from you

You see me better than I can.

Out on the road
That lies before me now
There are some turns
Where I will spin
I'd only hoped
That you can hold me now
Till I can gain control again.

Like a light house
You must stand alone
Landmark a sailor's journeys end
No matter what seas
I've been sailing on
I'll always roll this way again.

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COUNTRY STAR OF THE MONTH

Hank Williams, Jr.

The hardest way to get to the top is not necessarily from the bottom up. Sometimes it's a lot harder starting at the top. Ask Hank Williams, Jr., who began at the top at the tender age of eight and spent the next 20 years discovering how little it meant.

Before explaining that, one quick observation: in a business that changes course almost hourly, Hank Williams, Jr. can do it all. Without skipping a beat, he can shift his voice from a high lonesome wail to a gut-level growl, and his music from a slow, mournful country ballad to a hell-raising rocker. His own songwriting, often autobiographical, has been described as powerful and haunting, and his interpretations of other's material — such as his out-



standing version of Steve Young's "Montgomery In The Rain" — are considered classics. Call his style what you will. The fact remains he's one of American music's finest practitioners.

At the ripe old age of 33 (he was born May 26, 1949), Hank Jr. has seen more of the insides of honky-tonks than any ten men are bound to see in two or three lifetimes. He's been on the road

since he was eight, and by age 16 was acknowledged as one of country music's all-time biggest stars; by then, he'd already debuted on the Grand Ole Opry, had a million selling album (*Your*

Cheatin' Heart, the soundtrack lp from the movie of the same name), two Grammy nominations and become the youngest winner of BMI Songwriter's Award. At 18 he teamed with Johnny Cash to do a sold-out show in Detroit's 20,000-seat Cobo Hall that grossed more than \$100,000, which stood for years as the single biggest grosser in the history of country music. He went on to receive four more BMI Awards, "Entertainer of the Year" citations from English *Playboy* and *Billboard* magazines, and hot country singles awards from *Billboard* and *Cash Box* magazines.

So what's all that have to do with Hank Williams, Jr. in 1982?

Just this: At the height of his career, he realized that his success didn't amount to much. In the words of his autobiographical tune "Living Proof," Hank Jr. "sang them ole songs of Daddy's 'till it seems they've all come true..."

"...I'd been singing Daddy's songs almost every night for the past 15 or 16 years and I thought I knew everything there was to know about it," Hank says in *Living Proof*, his 1979 autobiography (with writer Michael Bane, now in its third printing (New York: G.P. Putnam's Sons). "What I'd forgotten was that knowing is not the same as feeling. I thought I knew my father, but I had let his soul slip away from me, and a lot of other people had found it..."

That was in the early 70s, a very strange time for country music. People were up in arms and musical styles had become battle anthems. Quite suddenly Hank found himself on the wrong side of the generation gap.

"They were polarized times, and the music was (and still is) cutting the edge of the times. If you listened to country music, you were a redneck, and if you listened to rock'n'roll, you were a hippie freak. So what happened to the Allman Brothers in Macon, Georgia was of no concern to the pickers in Nashville, Tennessee, just a couple of hundred miles up the road. But it was important to me, because those Georgia boys were trying to tell me something..."

Hank Jr. listened. In the face of overwhelming criticism and a collapsing personal life, he left Nashville in '74 and pointed his pickup south the the tiny town of

Cullman, Alabama, where he linked up with an old fishing and hell-raising buddy named James R. Smith. J.R.'d already made a name for himself in the trucking business and had settled down to an early retirement when Hank showed up at his door. Together, they set to rearranging Hank's career to suit Hank instead of Nashville, and they're still at it today.

Next, Hank Jr. launched an album project entirely different from any he'd done before — a fusion of his daddy's country blues, some r&b, rock 'n' roll, Cajun and a few hundred other more subtle musical influences he'd picked up along the way. The landmark *Hank Williams Jr. And Friends* lp, recorded in Muscle Shoals with, among others, Toy Caldwell of the Marshall Tucker Band, Charlie Daniels and Chuck Leavell of Sea Level (then with the Allman Brothers Band), was released in '75. The album represented a triumphant personal statement proclaiming his emergence from the shadow of his legendary father and his determination to make music his way.

His new musical direction was a fusion Nashville was still a few years away from tolerating, much less embracing. (Waylon Jennings, for example, cut a hit version of Toy Caldwell's "Can't You See" after Hank Jr.'s record company refused to release Hank's version from the *Friends* lp.) Hank refused to compromise, though — he'd already spent too many years being someone else's person, he said, and he wasn't about to lose himself again.

Just when it seemed as though he was about to get both feet on the ground and make Nashville shut up and listen, fate tossed in its two-cents' worth. On August 7, 1975, Hank Jr. headed for the Continental Divide between Montana and Idaho for one last fling before the *Friends* lp was released and he'd have to hit the road to introduce the "new" — or rather the "true" — Hank Jr. Since he'd spent a lot of time hiking and hunting in the Montana Rockies, he figured the time off would help him prepare mentally and physically for the pressures of the road.

The next day, while hiking along the Divide at 11,000 feet with companions Dick Willey and

Dick's son Walt, a snowfield collapsed underneath Hank's feet and he plummeted down the side of Ajaz Mountain. He fell more than 500 feet, most of the distance in the air, and crashed face-first into a boulder.

To capsulize (Hank Jr. recounts the incident in great detail in the pages of *Living Proof*), the elder Willey was able to get help and Hank survived to be lifted off the mountain by helicopter. Five hours after the fall, he finally made it to the closest hospital's operating table, where it took three surgeons seven and a half hours to make just the basic repairs. Defying his doctor's not-so-hopeful prognoses for full recovery, Hank decided to pick up where he'd left off, and it took him nearly two years of reconstructive surgery and recuperation to get back to that Square One. Luckily there was no damage to the brain, but he had to learn the basics of speaking all over again. Catalytic in his beating the odds was his guitar, which he started playing in his hospital bed within days after the first operation. He re-emerged a much better guitarist.

When he finally returned to the stage, he was with a new label, Elektra/Curb, which allowed him the artistic freedom to be Hank Williams, Jr. When you hear him perform onstage or on record, you realize he's telling autobiographical stories, not just singing a string of unrelated songs: April '79's *Family Tradition*, his first lp for his new label, recounted some of the similarities between his father's path and his; October 79's *Whiskey Bent And Hell Bound* documented '71-'75, the years he struggled to arrive at his own identity; and May 80's *Habits Old And New*, on the one hand, showed him finally coming to terms with being the son of Hank Williams, and on the other, zeroing in on a style that, while appreciative of Hank Sr.'s legend, belongs to no other man other than Hank Williams, Jr.

Critical and popular reaction following the release of each single and lp affirmed that Hank Jr. not only was accepted on his own terms, even in Nashville, but by a much larger audience of record buyers and concert goers than he'd previously enjoyed. *Family Tradition*'s title track hit the country Top 5 and yielded Hank a Nashville Songwriters' Assoc-



ation award while the *Whiskey Bent...* title track hit #1 as the lp went Top 10. And *Habits* hit the pop lp charts as well as the country Top 5, spawning a pair of Top 10 country singles in the title track and the thundering remake of "Kaw-Liga."

If all that's not enough, consider this: In January '81, as E/C prepped Hank Jr.'s new *Rowdy* lp (his fourth in less than two years), all three previous E/C

albums were still riding hard on America's country charts.

Hank Jr. can now look back with gratitude and pride at his accomplishments of the last couple of years, above and beyond record sales and concert attendances. He's done a great deal of television, appearing on such shows as "Soundstage," "Austin City Limits," "Midnight Special," "American Sportsman" (he's an avid hunter, gun collector and

fisherman as well as mountain-climber), "Sesame Street," "The Mike Douglas Show," "The Toni Tennille Show," "Good Morning America," "That Nashville Music," and "Pop! Goes The Country."

Hank's especially proud of the two-hour "Hank Williams: The Man And His Music" television special he hosted in '80. The highly-rated show honored the senior Williams and featured many country stars and Williams' friends, including Waylon Jennings, Kris Kristofferson, Johnny Cash, Brenda Lee, Teresa Brewer, Minnie Pearl, Roy Acuff, Little Jimmy Dickens and Faron Young.

Hank Jr. was also inducted into the Stars Hall of Fame in Orlando, Florida, where his signature, handprints and footprints were immortalized in concrete with those of other notables including Humphrey Bogart, John Wayne, Robert Redford and Elizabeth Taylor.

On the awards front, *Music City News* honored Hank by naming him 1980's "Most Promising Male Artist" and *Cash Box* honored him with its "Outstanding Artistic Achievement In The Progressive Field" award.

The National Wild Turkey Association requested Hank act as its Honorary Chairman, and he accepted; he's had to turn down many offers for commercial endorsements because his hectic schedule leaves no time.

A licensed pilot, Hank added a pressurized twin-engine Beechcraft Baron to his touring equipment, which also includes a pair of customized Silver Eagle buses and a sound truck. Between his Bama Band and road crew, he travels with more than 20 people and the group is growing every day as his career progresses. He performs about 200 gigs a year for capacity audiences at venues ranging from honky-tonks to stadiums, playing as many as 10 instruments per show.

Hank Jr.'s on the right track with his career, he's happily married with a family and, when he's not on the road, knows how to relax back home in Cullman, Alabama. After a life lived in a country music Peyton Place, Hank Williams, Jr. is finally his own man living his own life, and playing his music as he hears it.



THANK GOD FOR KIDS

(As recorded by Oak Ridge Boys)

EDDY RAVEN

If it weren't for kids
Have you ever thought
There wouldn't be no Santa Claus
Or "look what the stork just brought"
Thank God for kids
And we'd all live in a quiet house
Without Big Bird or Mickey Mouse
And Kool Aid on the couch
Thank God for kids.

Thank God for kids
There's magic for a while
A special kind of sunshine in a smile
Do you ever stop to think or wonder why
The nearest thing to heaven is a child.

Daddy, how does this thing fly?
And a hundred other wheres and why
You really don't know but you try
Thank God for kids
When you look down in those trusting eyes
That look to you, you realize
There's a love that you can't buy
Thank God for kids.

Thank God for kids
There's magic for a while
A special kind of sunshine in a smile
Do you ever stop to think or wonder why
The nearest thing to heaven is a child.

When you get down on your knees tonight
To thank the Lord for his guiding light
And pray they turn out right
Thank God for kids.

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KEEP ON ROLLIN' DOWN THE LINE

(As recorded by Boxcar Willie)

BOXCAR WILLIE

My baby's been gone
With someone new
That's why I sing
The dog-gone blues
So keep on a'rollin'
Down the line
Keep on a'rollin'
All the time
'Cause since my baby said goodbye
All I do is sit an' cry

Well keep on a'rollin'
Down the line.

Hummin' of the driver's wheel
Makes me forget
Just how I feel
So keep on a'rollin'
Down the line
Keep on a'rollin'
All the time
'Cause since my baby left alone
All I do is sit an' moan
Well keep on a'rollin'
Down the line.

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GONNA HAVE A PARTY

(As recorded by Kieran Kane)

CLIFF COCHRAN
KIERAN KANE
BRUCE CHANNEL

Gonna have a party
A rockin' little jamboree
Gonna have a party
Come on along with me
Gonna have a good time
Everybody feelin' right
Gonna have a party
A week from Saturday night.

Thought I'd call you early
Make sure that you know
There's gonna be a party
And I'd love for you to go
I just wanna give you time
To get your story right
There's gonna be a party
And it might last all night.

Gonna have a party
A rockin' little jamboree

Gonna have a party
Come on along with me
Gonna have a good time
Everybody feelin' right
Gonna have a party
A week from Saturday night.

There's gonna be some music
And we can sing along
I bet before the night is through
They'll play our favorite song
When they play that slow dance
And I'm holdin' you so tight
That's when the party's startin'
And it might last all night.

Gonna have a party
A rockin' little jamboree
Gonna have a party
Come on along with me
Gonna have a good time
Everybody feelin' right
Gonna have a party
A week from Saturday night.

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HE'S NOT ENTITLED TO YOUR LOVE

(As recorded by Johnny Rodriguez)

STEVE DAVIS
BOBBY WHITLOCK
SAM HOGIN

He gives you everything
Everything you're dreamin' of
All those dreams were not enough for you
There's just some things he can touch.

And he promised you the world
All the stars that shine above
His kind of heaven
Ain't enough for you
He gives you everything but love.

He's not entitled to your love
He don't deserve to be with you
He's not the one you're worthy of
He's not entitled to your love.

He's no good for you
He'll only hurt you when he leaves
He'll break your heart if you believe
The things he's saying
'Cause he ain't never told the truth.

Oh come with me
I only want what's best for us
He gives you everything
But everything just ain't enough for you
He gives you everything but love.

(Repeat chorus)

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TODAY MY WORLD SLIPPED AWAY

(As recorded by Vern Gosdin)

MARK WRIGHT
VERN GOSDIN

We made it final today
I gave you all I had
You made your getaway
All the love we once made
Turned to memories today.

I left the courtroom
And went straight to the church
I hit my knees
And told God how much I hurt
There's nothing left of my heart
It's gonna' be so hard
To make a new start.

(Cause) today my world slipped away
We buried the plans we'd made
And tonight I'm alone and afraid
'Cause today my world slipped away.

My friends say I'll be all right
I'll recover and start a new life
But that'll be so hard to do
'Cause living ain't worth living without you.

And tonight I'm alone and afraid
'Cause today my world slipped away.
'Cause today my world slipped away.

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RIDE COWBOY RIDE

(As recorded by Rex Allen, Jr.)

DENNY DEMARCO
REX ALLEN, JR.
CURTIS ALLEN

Up every mornin' at the break of day
You'll hear a big bearded cowboy
At the chuck wagon say
"Gather 'round, boys
The coffee's hot on the fire
There's a full day of brandin'
We're heatin' the irons."
I wanna smell that scorched hair
And burnin' hide
The horses are grained
You know they're ready to ride
Roll up your bed rolls
And jump in your boots
Daylight is awastin', boys
It's out of the shoots.

Come on and ride
Cowboy ride
Roll up your rieltas
And pull your sombrero down tight
We're gonna ride, ride
Ride where the trail will wind
You better drive, drive
Drive, or we'll leave you behind

Come on and ride
Cowboy ride.

It's a beautiful mornin'
And you've had a good rest
You ropers get ready to be at your best
Let's saddle them ponies
And tighten the cinch
Put on your gloves
And take your hat off the fence
We'll get the cattle to market
And after they're sold
You can let your hair down
Get lazy or bold
Ride into town
And find a lady or two
To take you by the arm
And shake the dust off your boots.

Come on and ride
Cowboy ride
Roll up your rieltas
And pull your sombrero down tight
We're gonna ride, ride
Ride where the trail will wind
You better drive, drive
Drive, or we'll leave you behind
Come on and ride
Cowboy ride.

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VELVET CHAINS

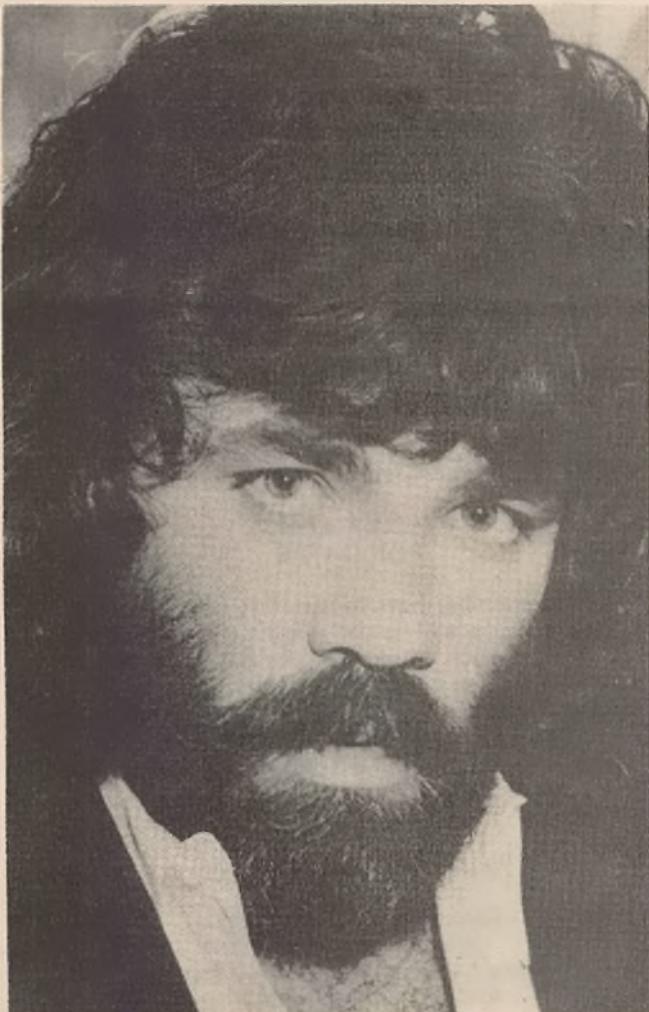
(As recorded by Gary Morris)

KEVIN WELCH
RON HELLARD

Velvet chains
Softly hold me
Keep me from strayin'
To another one's arms
Locked in your love
I will remain
I don't want to be free
From your velvet chains.

You leave the doors wide open
You don't keep me in
I come and go
You never ask me where I've been
You know I'm faithful
I'm bound to be
Your lovin' arms
Put these velvet chains on me.

Velvet chains
Softly hold me
Keep me from strayin'
To another one's arms
Locked in your love
I will remain
I don't want to be free
From your velvet chains.



LOST MY BABY BLUES

(As recorded by David Frizzell)

BEN PETERS

I just stare at the bottom
Of my glass on the table
And wonder why
I can't get over you
And I know that I should have
Gone on home while I was able
Instead of tryin'
To drink away the blues.

But I can't shake it
And I can't take it
I still love you
No matter what I do
I can't hide it
Lord knows I've tried it
I've got a bad case
Of lost my baby blues.

I look around at the doorway
When I hear somebody walk in
Hopin' you'll be there
To take me back again
All alone in this bar room
With the laughter and the talkin'
Honey, you don't know
How bad it's been.

But I can't shake it
And I can't take it
I still love you
No matter what I do
I can't hide it
Lord knows I've tried it
I've got a bad case
Of lost my baby blues.

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GOOD OLD DAYS

(As recorded by Cristy Lane)

LYNDA K. LANCE
RON OATES

I remember how you used to hold me
'Cause you're still holdin' me the same old way
And it's such a hold that you've got on me
It just gets stronger ev'ry day
Don't you see the way that we get stared at
Holdin' hands and actin' this a way
Ain't it funny
How these hearts of ours
Lost track of time.

We find that we're still lovin'
In the good old days
Back in the good old days
When love was young
We had so many roads to run
And we ran them together

HERE WE GO AGAIN

(As recorded by Roy Clark)

RUSSELL STEAGALL
DON LANIER

Here we go again
She's back in town again
I'll take her back again
One more time
Here we go again
The phone will ring again
I'll be her fool again
One more time
I've been there before
And I'll try it again
But any fool knows
That there's no way to win
Here we go again
She'll break my heart again
I'll play the part again
One more time.

Here we go again
She's back in town again
I'll take her back again
One more time
Here we go again
The phone will ring again
I'll be her fool again
One more time
I've been there before
And I'll try it again
But any fool knows
That there's no way to win
Here we go again
She'll break my heart again
I'll play the part again
One more time.

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Just like they tell us on the T.V.
The love between us
Hasn't gotten old
It just keeps gettin' better
Ain't it funny
How these hearts of ours
Lost track of time
We find we're still lovin'
In the good old days.

You were so good lookin' when I met you
You were something special from the start
After all this time you still look so good
How I love you babe with all my heart
There are those who say we've just been lucky
But we know our love's been right all the way
Ain't it funny
How these hearts of ours
Lost track of time.

(Repeat chorus)

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NO ROOM TO CRY

(As recorded by Mike Campbell)

MIKE CAMPBELL

I'm closing the door
I left open for so long
'Cause I finally realized
That you ain't comin' home
I'll just sit for a while
And chase out of my mind
Those once cherished memories
That you left behind.

There's no room in this house for you
To stay anymore
No room for you to walk out of
Just like you did before
There's no room with a welcome sign
Placed upon the door
And I'll make sure there ain't no room
For me to cry anymore.

Our life was so close
Just as long as you were near
But even temptation caught you
Slipping away from here
Yes, it's true that I've tried
To pretend you didn't go
But pretending can't ease the pain
When the tears begin to flow.

There's no room in this house for you
To stay anymore
No room for you to walk out of
Just like you did before
There's no room with a welcome sign
Placed upon the door
And I'll make sure there ain't no room
For me to cry anymore.

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OLD HOME TOWN

(As recorded by Glen Campbell)

DAVID POMERANZ

Oh you're so damn sweet
To come home to
You're just like an old home town
What a welcome relief
From the daily run around 'ound
I wanna take you
And twirl you forever
Wanna kiss you up and down
Oh you're so damn sweet
To come home to
You're like an old home town.

Each workin' day I think about
Just how fine it's gonna be
When the whistle blows
And I feel you close to me
I'm a boy again in a pile of leaves
Runnin' through the snow
On Christmas Eve
When my life is fallin' all apart
You take me home
Back to my heart.

You're so damn sweet
To come home to
You're just like an old home town
What a welcome relief
From the daily run around 'ound
I wanna take you
And twirl you forever
Wanna kiss you up and down
Oh you're so damn sweet
To come home to
You're like an old home town.

Honey you
(So damn sweet
To come home to)
(Yeah)
You're just like an old home town
(Honey you)
You're just like an old home town.

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ONLY IF THERE IS ANOTHER YOU

(As recorded by Moe Bandy)

DAN MITCHELL

Don't ask me if I'd ever love another
Don't wonder if I'd ever be untrue
Don't make me admit it
'Cause I'd do it in a minute
But only if there is another you.
Only if the same two arms could hold me
Just an imitation wouldn't do
Could someone steal my heart
Tear our world apart
Well, only if there is another you.
Would I walk out
On what took us a lifetime
And find love in the arms of someone new
Darling I won't lie
I could say goodbye
But only if there is another you.

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THE TROUBLE WITH HEARTS

(As recorded by Roy Head)

LARRY KINGSTON
JERRY DAVIS
"LATHAN"

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

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

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

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

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



DON'T PLAN ON SLEEPIN' TONIGHT

(As recorded by Steve Wariner)

GLORIA SKLEROV
SAM KUNIN

Hello darlin'
Oh it's good to hear your voice
Oh of course I love you too
The job finished early
And I'm drivin' right on through
And traffic isn't heavy
I'll be home this side of ten
And I'll be counting ev'ry mile
'Til I'm in your arms again.

So darlin'
Don't plan on sleepin' tonight
We've got too much catchin' up to do
So darlin'
Don't plan on sleepin' tonight
Want to make up for the time we lost
All the nights I turned and tossed
'Cause tonight I'm comin' home to you.

I've been dreamin' how good it's gonna be
To feel your lovin' touch
All I want to do is hold you
'Cause I missed you much too much
You know that ev'ry time I go away
I'm almost torn apart
And it takes a couple nights with you
To fill my empty heart
So darlin' there's an endless road
Of telephone poles
One by one I'm getting closer
One by one the waiting's over.

Don't plan on sleepin' tonight
We've got too much catchin' up to do
So darlin'
Don't plan on sleepin' tonight
Want to make up for the time we lost
All the nights I turned and tossed
'Cause tonight I'm comin' home tonight
I'm comin' home to you.

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'rything

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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LYING HERE LYING

(As recorded by Mac Davis)

WALT ALDRIDGE
MAC DAVIS

Forever, till death do us part
The words keep spinning
Around in my head
'Cause you'll never
Be out of my heart
How could I be so blind.
I couldn't see you were
The best thing in my world
I had a woman
And I left her for a girl.
And now I'm lying
Lying here lying
Pretending to love her
When it's you I'm thinking of
I'm just lying
Lying here lying
Making believe
Instead of making love.
You're gone now
I've lost you for sure
But I love you
And it's breaking my heart
And somehow
I've got to tell her
'Cause it's tearing me apart.
And now I lay here
Feeling guilty in the night
I'm holding her instead of you
And it ain't right.
Oh, I'm lying
Lying here lying
Pretending to love her
When it's you I'm thinking of
Oh, I'm lying
Lying here lying
Making believe
Instead of making love.

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SOMEBODY'S ALWAYS SAYING GOODBYE

(As recorded by Anne Murray)

BOB McDILL

Railroad stations midnight trains
Lonely airports in the rain
And somebody stands there
With tears in their eyes
It's the same old scene
Time after time
That's the trouble
With all mankind
Somebody's always saying goodbye.
Take two people
Like me and you
We could have made it
We just quit too soon
Oh the two of us
We could've had it all
If we'd only tried.
Taxi cabs they leave in the night
Greyhound buses with red tail lights
And someone's leaving
And someone's left behind
Well I don't know
How things got that way
But every place
You look these days
Somebody's always saying goodbye.
Take two people
Like me and you
We could have made it
We just quit too soon
Oh the two of us
We could've had it all
If we'd only tried.
But that's the way
Love is it seems
Just when you've got
A real good thing
Somebody's always saying goodbye
Somebody's always saying goodbye.

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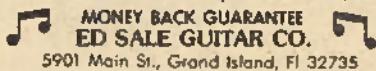
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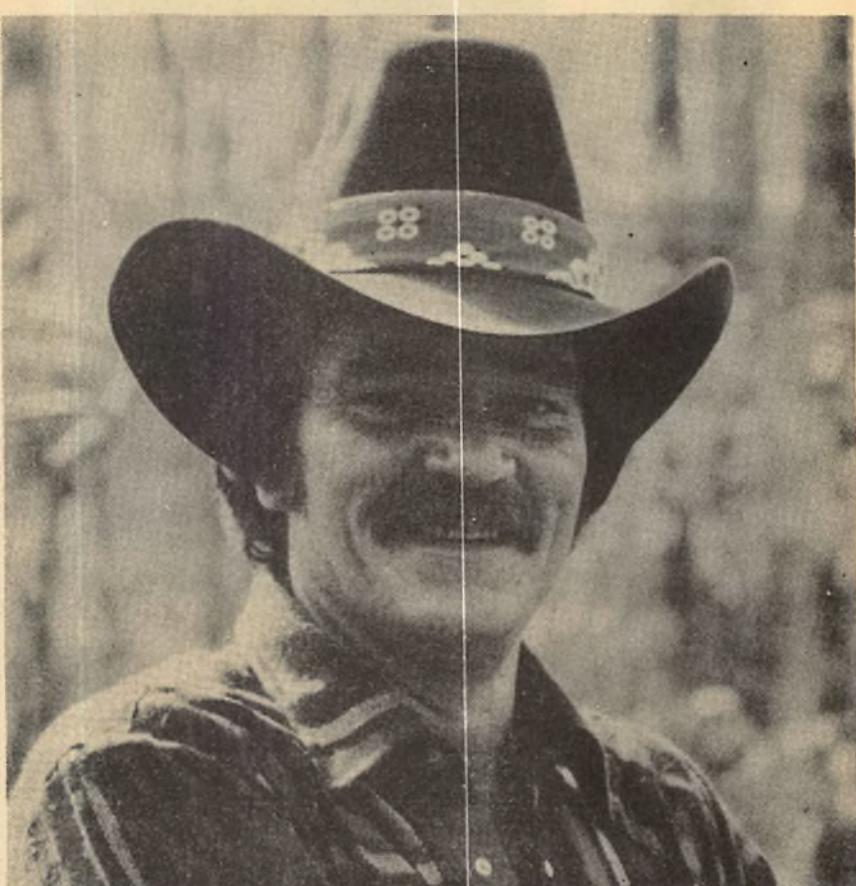
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EVER, NEVER LOVIN' YOU

(As recorded by Ed Bruce)

**ED BRUCE
PATSY BRUCE
GLENN RAY**

It must be
I have always loved you
Just never knew
Where I would find you
You've always been the one
Babe, now that I've found you
I can't remember
Ever, never lovin' you.

I always knew
How much I loved you
But up till now
I didn't know you
How could I show you.

There may have been
Someone before you
But I can't recall
Because she wasn't more you
It's either you or none
Babe, now that we're one
I can't imagine
Ever, never lovin' you
But I can't remember
Ever, never lovin' you.

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FEEL RIGHT

(As recorded by Tanya Tucker)

LARRY BYROM

You know I want you baby
I can't help but feel this way
I got my eyes on you darlin'
Can't wait another day
Gonna wrap my arms around you
Squeeze you through the night
Love you till the morning
I wanna make you
Feel right.

Well now take my hand and show me
The things you do so well
You might just learn to love me
Only time will tell.

I wanna kiss you all over
It's gonna feel oh so nice
You know it's hard on me baby
Come on and make me
Feel right.

Well now take my hand and show me
The things you do so well
You might just learn to love me
Only time will tell.

You know I want you baby
I can't help but feel this way
I got my eyes on you darlin'
Can't wait another day
Gonna wrap my arms around you
Squeeze you through the night
Love you till the morning
I wanna make you
Feel right.



STAY A LITTLE LONGER (The Hoe Down Fiddle Song)

(As recorded by Mel Tillis)

TOMMY DUNCAN

You ought to see my blue eyed Sally
She lives away down on Shinbone alley
The number on the gate
The number on the door
And the next house over is a grocery store.

Stay all night
Stay a little longer
Dance all night
And dance a little longer
Pull off your coat
And throw it in the corner
Don't see why you don't stay a little longer.

You can't get home if you're goin' by the mill
'Cause the bridge washed out at the foot of the hill
The big creek's up
And the big creek's level
Fly my corn with the double shovel.

(Repeat chorus)

Settin' in the window singin' to my love
A trash bucket fell from the window up above
Mule and a grasshopper eatin' ice cream
And the mule got sick and we laid him on a bean.

(Repeat chorus)

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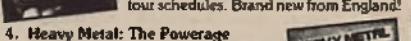
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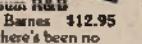
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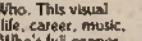
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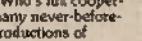
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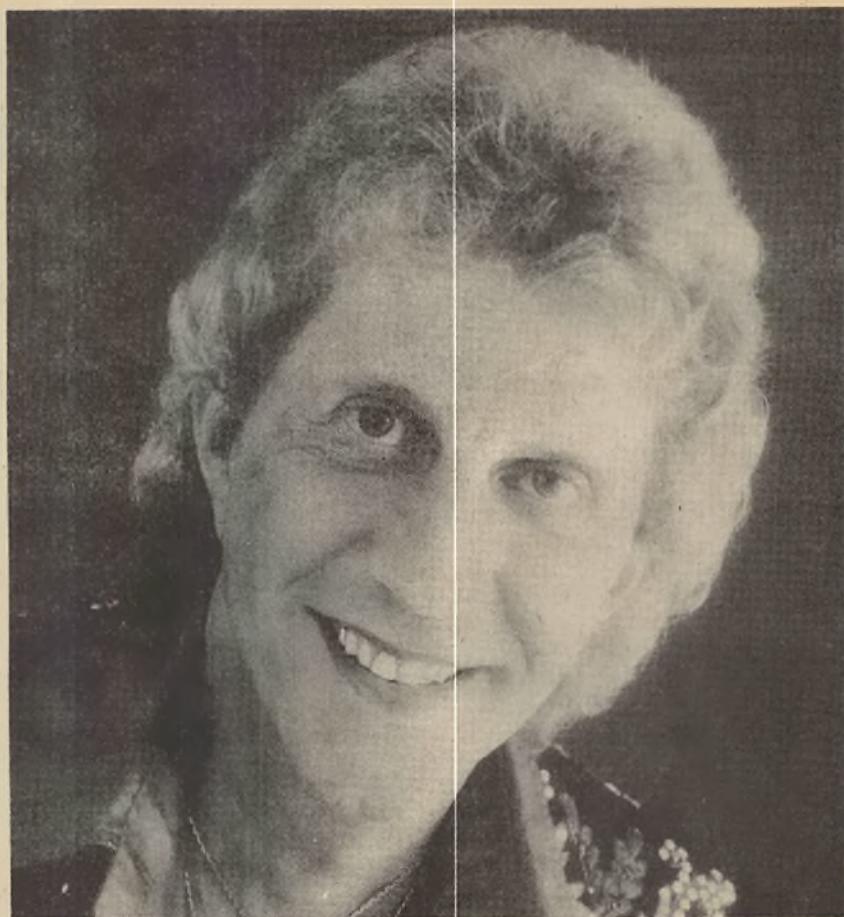
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TURN THE PENCIL OVER

(As recorded by Porter Wagoner)

DEWAYNE BLACKWELL

My children were drawing some pictures
And each had a pencil in hand
And I could hear Christy tell Jimmy
In words that he'd understand
"Now, this is our house
See the windows
Now, you draw the sun in the sky"
But, when they drew mommy and daddy
Little Christy started to cry, she said.

"Turn the pencil over
Erase the sun from the sky
Now, this is a cloud
See it's raining
These are tears in daddy's eyes
So, turn the pencil over
I guess it's time to begin
To erase her out of the picture
Mommy's gone again".

I picked up both of my babies
And I got 'em ready for bed
Then, I picked up those pencils and papers
And remembered what Christy had said, she said.

(Repeat chorus)

So, erase her out of our picture
Mommy's gone again.

(Sittin' On) THE DOCK OF THE BAY

(As recorded by Waylon and Willie)

OTIS REDDING
STEVE CROPPER

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

I left my home in Georgia
Headed for the Frisco Bay
I've had nothin' to live for
Looks like nothin's gonna come my way
So I'm jus' gon' sit on the dock of the bay
Watchin' the tide roll away ooh
Just sittin' on the dock of the bay
Wastin' time.

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

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

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GOING WHERE THE LONELY GO

(As recorded by Merle Haggard)

MERLE HAGGARD
DEAN HOLLOWAY

Rolling with the flow
Going where the lonely go
Anywhere the lights are low
Going where the lonely go
Making up things to do
Not running in all directions
Trying to find you
I'm just rolling with the flow
Going where the lonely go.
I've got to keep going
I can't lay down
Sleep won't hardly come
Where there is loneliness all around
I've got to keep going
Traveling down this lonesome road
I'll be rolling with the flow
Going where the lonely go.

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(As recorded by Billy "Crash" Craddock)

CRAIG MORRIS

I can see the fire burning
I can feel the champagne working
I swear it's like the first time
It's as tho I have never felt a woman's touch
Please touch me and tell me you're mine
All those years we've been together
And one thing that still holds true
I always feel just like a young boy
Anytime that I'm with you.

Oh, the new will never wear off of you
Oh, the new will never wear off of you
When the children that you gave me
Are having children too
Still the new will never wear off (of) you.

While you're busy there at home
You care enough to telephone
Just to say I love you
And it's a glad song
And when my workin' day is thru
I know I can depend on you
To make it better
No matter what's wrong.

Oh, the new will never wear off of you
Oh, the new will never wear off of you
When the children that you gave me
Are having children too
Still the new will never wear off (of) you.

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A GOOD NIGHT'S LOVE

(As recorded by Tammy Wynette)

CHESTER LESTER
TIM DUBOIS

I can tell by looking
This old day has brought you down
You've had your fill of cooking
Cleaning house
And running kids all over town
You don't have to tell me
I know exactly what you need
So let's get the kids in bed tonight
And leave the rest up to me.

What you need is a good night's love
Everything's gonna look a little better
When the sun comes up
I'm here to see
That you get enough
'Cause what you need
Is a good night's love.

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BACKSLIDIN'

(As recorded by Joe Stampley)

**PAUL CRAFT
LEWIS ANDERSON**

We called it quits
 We called it enoughs
 First thing you know
 I'm calling you up
 Backslidin'
 Right back into your arms.
 I go through the motions
 With somebody new
 Find myself wishing she was you
 I'm backslidin'
 Right back into your arms.
 It's an uphill climb
 Every step of the way
 I take one step forward
 But then my willpower slips out
 From under my heart
 I go sliding back down again.
 Well I'm fighting the feeling
 But it's coming too strong
 I'm trying not to love you
 But I can't hold on
 I'm backslidin'
 Right back into your arms.
 It's an uphill climb
 Every step of the way
 I take one step forward
 But then my willpower slips out
 From under my heart
 I go sliding back down again.
 Well I'm fighting the feeling
 But it's coming too strong
 I'm trying not to love you
 But I can't hold on
 I'm backslidin'
 Right back into your arms.
 I'm backslidin'
 Right back into your arms
 Oh baby backslidin'
 Right back into your arms.



CAROLINA DREAMS

(As recorded by Ronnie Milsap)

**KYE FLEMING
DENNIS W. MORGAN
MARIE TOMLINSON**

I can smell the pines
 Sweet Carolina on my mind
 I still feel that mountain breeze
 Whispering through the trees
 Tears fell from her eyes
 I held her as we said goodbye
 She knew I didn't want to go
 But here I am tonight alone.

Dreaming
 Carolina dreams
 In Tennessee
 Someday soon
 I'll have her here with me
 Until then she knows I miss her
 And tonight I'll go to sleep
 Dreaming
 Carolina dreams
 In Tennessee.

The cotton mill shut down
 Laid off folks for miles around
 I had to leave to find some work
 The hardest part was leaving her
 Nashville, Tennessee
 It'd be beautiful if she was with me
 But alone it's just another place
 'Til I close my eyes and see her face.

(Repeat chorus)

Though we're miles apart
 We're sharing the same moon
 When it's shining on her
 It's shining on me too.

(Repeat chorus)

ROMANCE

(As recorded by Louise Mandrell)

JOE HUFFMAN
CHRIS WATERS

Romance, romance
It's not in style to love like that
But I would take that chance
To find romance.

To hold hands and slow dance
To see forever in a glance
To walk round in a trance
Well that's romance.

What ever happened to love today
Too busy ending to begin
But the love we've lost along the way
Could find our hearts again
Like it did back when there was romance.

Romance, romance
That sweet old fashioned circumstance
Well, someday I've got plans
To cry romance.

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PLEASE SURRENDER

(As recorded by David Frizzell and Shelly West)

CLIFF CROFFORD
JOHN DURRILL
SNUFF GARRETT

Let's put all our pride aside
And cross that old dividing line
How can we both survive
With no peace of mind.

Let's reach across this no man's land
Before dawn's early mornin' light
Let's mend each other's broken hearts
And both of us unite.

Please surrender
And lay down your arms tonight
The battle's over
Let's join forces
And make things right
Let down your defenses
And move over to my side
Please surrender
And love me tonight.

Let's end this useless civil war
And together we'll raise that flag of truce.

Let's build a fortress stronger than before
Inside these bedroom walls.

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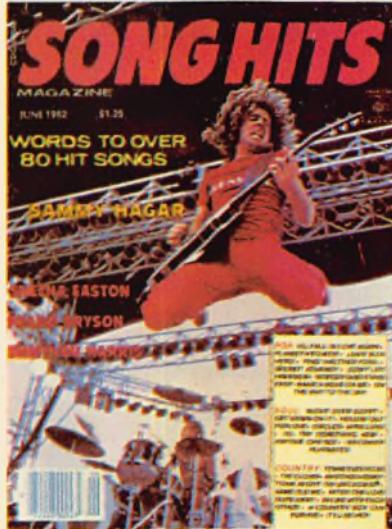
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