

SONG HITS

MAGAZINE

WORDS TO OVER **80** HIT SONGS

APRIL 1983

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**Exclusive Interview with CRAIG CHAQUICO
of the JEFFERSON STARSHIP**

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**SUPERTRAMP****MARVIN GAYE****MERLE HAGGARD**

POP: DOWN UNDER • MISSING YOU • ALLENTOWN • ALL THOSE LIES •
PLEDGE PIN • I KNOW THERE'S SOMETHING GOING ON • I DO •
TWILIGHT ZONE

SOUL: THE WOMAN IN ME • SEXUAL HEALING • SINCE I LOST MY BABY
• I BELIEVE IN YOU AND ME • GOT TO GET UP ON IT • I LIKE IT

COUNTRY: IF HOLLYWOOD DON'T NEED YOU (Honey, I Still Do) • LIVIN'
FOR SATURDAY NIGHT • LYING HERE LYING • OLD HOME TOWN •
HEART OF THE NIGHT • HONKY TONK MAN



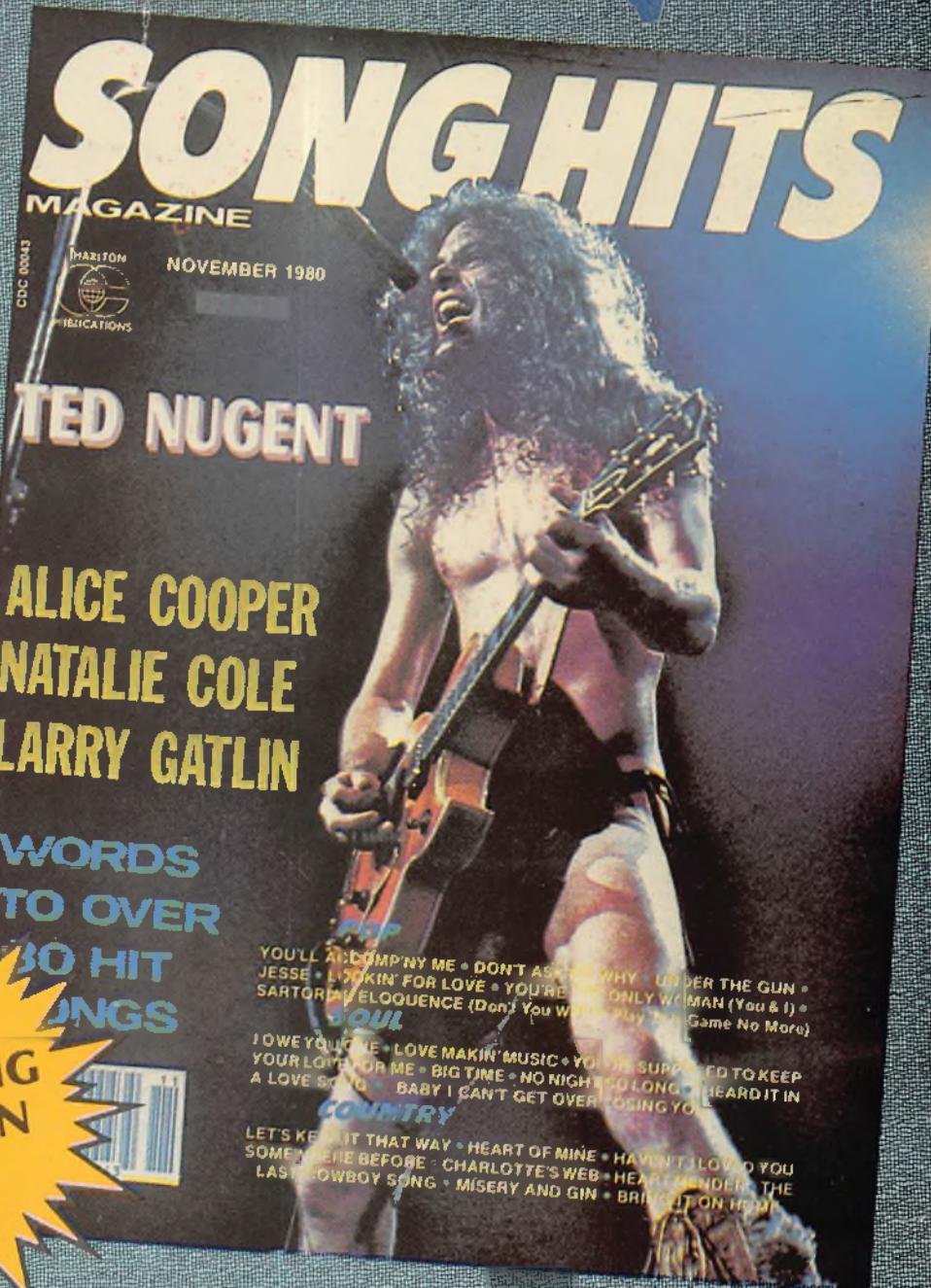
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MAGAZINE

FEATURES

- 8 POP: Exclusive Interview With Craig Chaquico Of Jefferson Starship
- 18 Supertramp
- 12 Concert Reviews
- 34 SOUL: Marvin Gaye
- 44 COUNTRY: Merle Haggard

Last month's interview with Ann Wilson was done by Rich Sutton.

SONG INDEX

POP SONGS

- 4/All Those Lies
- 22/Allentown
- 16/Down Under
- 23/Goody Two Shoes
- 14/I Do
- 6/I Know There's Something Going On
- 24/I'm Leaving
- 4/Maneater
- 6/Missing You
- 20/My Man
- 16/Pledge Pin
- 17/Psychobabble
- 22/Shoot For The Moon
- 17/Sleepwalk
- 20/Solid Love
- 22/Twilight Zone
- 24/You Got Lucky

SOUL SONGS

- 36/A Penny For Your Thoughts
- 29/Bad Boy
- 38/Betcha She Don't Love You
- 36/Funny How Time Slips Away
- 29/Girl Is Mine, The
- 38/Got To Be There
- 30/Got To Get Up On It
- 33/Heartbreaker
- 31/I Believe In You And Me

39/I Can't Win For Losing

- 26/I Like It
- 31/I'm So Excited
- 36/Keepin' Love New
- 39/1990
- 30/Nipple To The Bottle
- 31/Papa Was A Rollin' Stone
- 28/Sexual Healing
- 39/She's Just A Groupie
- 26/Since I Lost My Baby
- 32/Strokin'
- 31/There I Go
- 33/Turn To Me
- 28/Wild Nights
- 27/Woman In Me, The
- 37/You And I
- 38/Young Love

COUNTRY SONGS

- 51/Backslidin'
- 47/(Sittin' On) Dock Of The Bay, The
- 42/Ever, Never Lovin' You
- 41/Everything's Beautiful In Its Own Way
- 51/Faking Love
- 43/Feel Right
- 52/Gonna Have A Party
- 49/Good Old Days
- 55/Heart Of The Night
- 43/Here We Go Again

48/He's Not Entitled To Your Love

- 41/Honky Tonk Man
- 64/I Wish I Was In Nashville
- 50/I Wonder
- 54>If Hollywood Don't Need You (Honey, I Still Do)
- 48/Just Once
- 50/Like Nothing Ever Happened
- 56/Livin' For Saturday Night
- 65/Lost My Baby Blues
- 42/Lying Here Lying
- 40/Making A Living's Been Killing Me
- 52/New Will Never Wear Off Of You, The
- 42/Old Home Town
- 63/Ride Cowboy Ride
- 51/San Antonio Nights
- 59/Somebody's Always Saying Goodbye
- 47/Stay A Little Longer
- 49/Thank God For Kids
- 49/Today My World Slipped Away
- 53/Trouble With Hearts, The
- 52/Turn The Pencil Over
- 62/What She Don't Know Won't Hurt Her
- 43/What's Good About Goodbye
- 47/When It Comes To Love
- 40/When You're Not A Lady
- 60/With You
- 58/You're The Reason

SONG HITS MAGAZINE (ISSN 0038-1365) Volume 47, Number 206, April, 1983.

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Pop Section

ALL THOSE LIES

(As recorded by Glenn Frey)

GLENN FREY

I woke up shakin'
In a cold, cold sweat
I got so much goin' on
What did I forget
I know there's somethin'
But it got so late
I need someone to help me get my story straight
Who told Shorty
Who told you

And who else knows about the things I do
It's my own bus'ness
It's my own fun
So don't you breathe a word of this to anyone.

All those lies
I hope I can remember
All those lies
I'm a bad pretender
All those lies
Comin' back to haunt me
All those lies
I get the feeling like they want me.

Listen baby you can take my word
Don't you believe a single lie you heard
They're all out to get me
And then get you
There's just no tellin' what these kind of people will do

They're sayin' certain things behind my back
I can't believe you'd listen to those one-eyed jacks
They look you in the eye
Say it with a smile
They wanna see you sad and lonely all the while.

All those lies
I hope I can remember
All those lies
I'm a bad pretender
All those lies
It's a bad situation
All those lies
Try'n' to ruin my reputation.

There's some bad wheels in motion
Try'n' to run us down
Spreadin' dirty lies in this dirty little town
Ooh baby you know I wouldn't dare
You know how much I love you
You know how much I care.

All those lies
I hope I can remember
All those lies
I'm a bad pretender
All those lies
It's a bad situation
All those lies
Try'n' to ruin my reputation
All those lies:

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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 gettin' 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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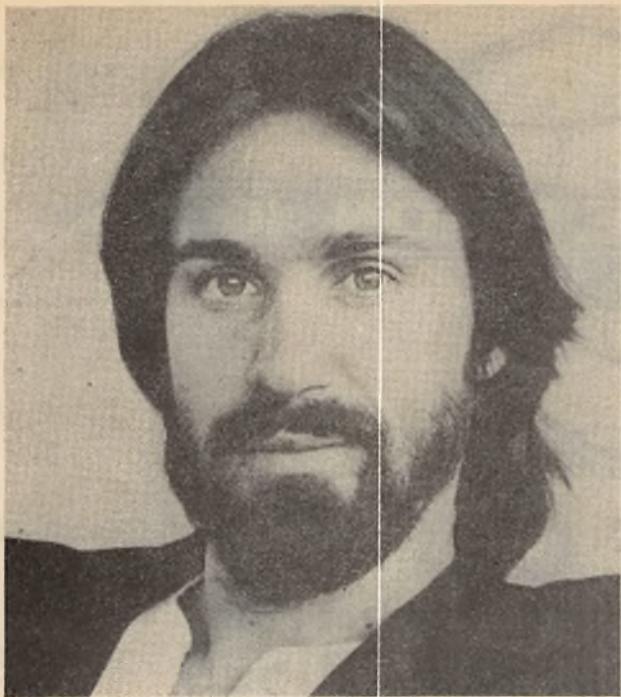
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MISSING YOU

(As recorded by *Dan Fogelberg*)

DANIEL FOGELBERG

Hard days I'm travelin' alone for too long
 Ooo I'm missing you
 I'm always somewhere that I never belong
 Ooo I'm missing you
 I'm moving so fast now it doesn't seem true
 Ooo I'm missing you
 I'm getting closer but I don't know what to do
 Ooo I'm missing you
 Oh if I had you beside me
 Then I just might sleep through the night
 Your love is the promise that guides me
 All of the days of my life.

This life I'm living's gettin' so hard to feel
 Ooo I'm missing you
 The days are empty and the nights are unreal
 Ooo I'm missing you
 Oh if I had you beside me
 Then I just might sleep through the night
 Your love is the promise that guides me
 All of the days of my life
 All of the days of my life.

Hard days I'm traveling alone for too long
 Ooo I'm missing you
 I'm always somewhere that I never belong
 Ooo I'm missing you
 Oh if I had you beside me
 Then I just might sleep through the night
 Your love is the promise that guides me
 All of the days of my life
 All of the days of my life
 All of the days of my life.

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I KNOW THERE'S SOMETHING GOING ON

(As recorded by *Frida*)

RUSS BALLARD

I can see that it won't be long
 You grow cold and you keep holding on
 You know you changed and your words they lie
 That's something you can't deny.

I call you're not at home
 You're at home but you're not alone
 If you wanna leave then why don't you say
 Your love is gone anyway.

I know there's something going on
 I know there's something going on
 I know it won't be long
 It won't be long before you've gone
 There's something going on
 There's something going on.

I know a good thing must come to its end
 But it's hard to take losing a friend
 I know what you think and what's in your mind
 So darling look why pretend.

I know there's something going on
 I know there's something going on
 I know it won't be long
 It won't be long before you've gone
 There's something going on
 There's something going on
 There's something going on
 There's something going on.
 (Repeat)

I know there's something
 I know there's something
 I know there's something.

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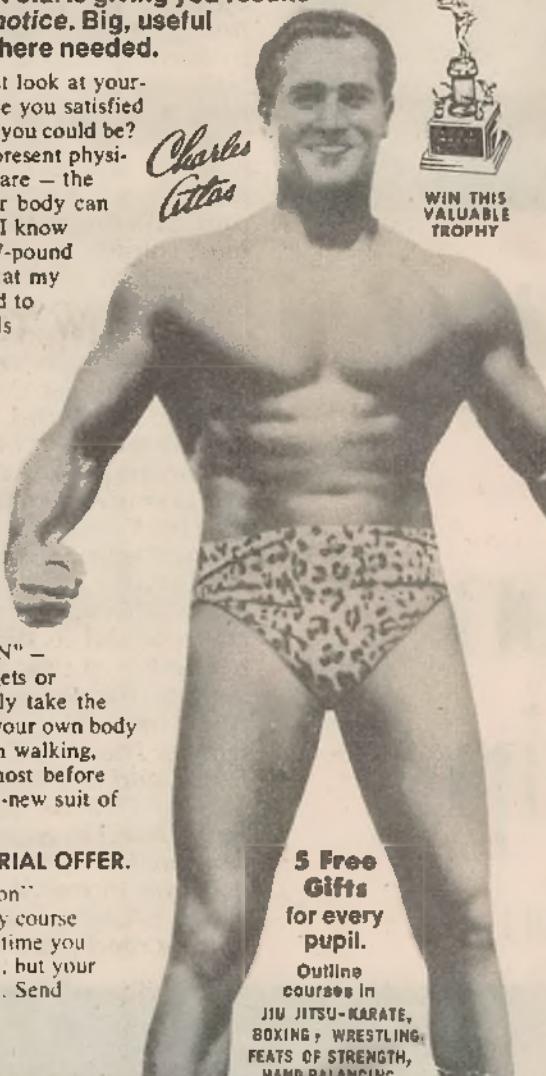
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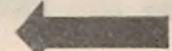
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Pop Star Of The Month

EXCLUSIVE
INTERVIEW

Craig Chaquico of Jefferson Starship

by Rich Sutton



As the Jefferson Starship were leaving the stage after a practice gig for the *Winds of Change* tour, the Santa Anna winds blew a Ventura County fire up over a hilltop so the flames were now visible to the band and the audience. On the night before the first scheduled date on the tour, the band arrived in Normal, Illinois and made camp in front of a television set. A local preacher was denouncing rock and roll as the "devil's music" and to visualize his statement he burned an album on camera. The album turned out to be one of the Starship's. A precarious start at best for one of rock and roll's longest lived and certainly one of rock's most volatile bands. "What me worry? Only a far lesser band would've let the fire or the brimstone delay the Starship's '82 tour of America.

The first incarnation of the Starship was, of course, the Jefferson Airplane. The Airplane grew out of the West Coast "psychedelic" era of the 1960s. The band spawned rock classics like "Somebody To Love," "White Rabbit," and "Volunteers." With the departure of Jack Cassady and Jorma Kaukonen, who started giggling around as Hot Tuna, the Airplane spent some much needed repair time in their hangar.

The early 1970s watched the gradual evolution of the Jefferson Starship. Though not as politically controversial as the Airplane, the group produced a number of crowd pleasing, as well as, top ten singles. The unmistakable vocal styling of Grace Slick and Marty Balin together on vinyl was terrific. The late '70s witnessed the departure of Balin, and eventually, Gracie and the addition of Mickey Thomas on vocals. There have been so many band changes that it is nearly impossible to recount them without some sort of family tree. One constant in the Starship has been lead guitarist Craig Chaquico, who is the highlight of their current road show.



CC: It's not as crazy as it is where we are. We're in Normal, Illinois and some guy from the church last night got on the news and was burning our damn record saying how we were coming into town and trying to influence all the kids to follow Satan.

RS: Are you serious?

CC: He came on TV and made a big deal and challenged Grace Slick to a debate. Grace didn't go because she didn't want to get harassed, but Paul went and debated with this religious guy on the local radio station and we've just been listening to it for the past two hours going back and forth. This guy thinks we're trying to get everyone to follow the devil and Paul's going, "we're just playing rock and roll; we're not trying to do any of that, man!" It was totally ridiculous. It got to be real funny there for awhile. If you think it's weird where you are — it's real weird where we are!

RS: Where did he get this from, did he get it from the show or from one of the albums.

CC: He got it from the albums because we haven't played here yet. It's the first show of the tour. We came in expecting, "oh, another tour," and all of this stuff, this guy's on the news burning one of our records, he's pointing at the lyrics. He's even going back to Jefferson Airplane lyrics. He was taking all this material out of context and trying to make us look bad.

RS: I'd never ever heard anything about the devil in connection with the Starship or the Airplane. I don't know if you know but there's the Congressman who's trying to get this bill introduced where they'll put a warning label on records that'll say, "Warning, this record may contain subliminal messages that may corrupt your kids."

CC: I'd been hearing about that but they'd never really pointed us out. Having this first hand experience is like the book burners. They come out and they're trying to blame us for everything that's ever happened at a rock and roll concert or for everyone that's ever died of a drug overdose because they're trying to say that our music has encouraged that kind of behavior.

RS: Do you have any specific examples they used?

CC: Everything was real general, but they said that by our attitudes and our lifestyles we promote kids to alienate themselves from their parents and we break up the family unit and our music encourages people to take drugs. That our words and our album covers just encourage people to get stoned and totally disregard all the Christian virtues.

RS: He's just against rock and roll and you guys are around so you got the axe?

CC: That's it! Next week when somebody else comes to town they're probably gonna get it too! What I think is ironic is that the things we believe in as a group and a lot of the things we promote, by playing music and having a good time are very similar to what the church does. At a rock concert, a lot of people can get together and just experience this thing together and there's a lot of brotherly love going on or whatever you want to call it, just a good feeling of being in the same place with a lot of people and enjoying the same kind of energy. It's not all that different from some of these religious meetings where a lot of people get together and party and have a good time and share in their belief in the lord of the divine light or whatever they call it.

RS: Did you give them tickets to the show?

CC: We told them we'd let him go to the show and he could see for himself what went on but he had his own version of a rock concert to go to.

RS: There's a lot of science fiction that runs through your music and that's about the only connection I can make.

CC: I don't think he got so specific about our lyrics. As for the science fiction, I suppose in a way that if they're really into the doctrine then anything science fiction would go against what they think they'd read in the Bible. He was just upset with us in general. He didn't point out the science fiction lyrics.

RS: What happened to Aynsley Dunbar?

CC: Aynsley isn't in the band anymore and it's kind of a touchy situation. Most of the reasons he isn't in the band aren't musical. There was a point where he didn't get along and some of the people in the band didn't get along together as well. It just seemed like the right thing to do was part ways. Musically it was unfortu-

nate because after four years of playing with him I really got into his style. He really kicked my ass, he made me play real well. His energy was inspirational and when you play with somebody that long and then suddenly you don't play together anymore, it's sort of a let down at first. I was really depressed when Aynsley wasn't in the band. My reaction was, "man, how are we ever going to find a drummer that good? We did, we've got a great drummer! I would be the most critical person, probably, and I feel like the guy we have now is every bit as good as Aynsley, if not better. It's hard to say really good things about the new drummer without making it sound like I'm putting Aynsley down and I'm not doing that because Aynsley's great. I'm saying that I'm happy with the way things are going now. I think that our new drummer, Donny Baldwin, is really happening and he's really working out. It's going to be a real good combination now that he's in the band and I'm looking forward to the next four years.

RS: When decisions like that (replacing Aynsley) are made in the Starship, how is that done?

CC: Since I've been in the band for the last eight or nine years, it's been a democracy. Sometimes one or two people will feel really strongly about something and they'll lobby real strongly for that particular point of view, like whether it's a concert we're supposed to do or when we're supposed to leave or what songs will go on the album. It's pretty much a democracy and we all respect each other's opinions. Sometimes it can get a little sticky. It's just like anything else, where a bunch of people work together where they share the responsibility and the credit.

RS: What kind of problems do you run into working in a group where all the members are strong individuals who are probably capable of sustaining solo careers?

CC: What usually happens is that everyone else acts like an a-hole except for me? But other than that ... that's a real good question because with so many people in the band with strong egos, maybe not so much egos, but strong ideas about how things should go, it can get to be a bit touchy. I think that those are the kind of



things that make it exciting. I think that's the kind of friction that brings on the heat, in a real good sense. Things always get worked out. There are never any grudges or long term problems. There might be things here and there that come up. I remember one time we sort of couldn't decide about one song that had a real long instrumental in it — "Save Your Love." We wondered if on an album it maybe wouldn't get old after a while or if we should really put that much instrumental on the record. The singers were saying, "it's too long" and Anysley, Pete and I were standing in front of the tape recorders like the James Gang trying to keep people from making any edits. Sometimes it can come down like that. We kept the instrumental on.

RS: There was a quote from a few years ago attributed to Grace, something she said tongue-in-

cheek that the Starship went in to make an album any time you needed money — the rest of the time you just hung out. What prompted *Winds Of Change*, what sent you into the studio to do that?

CC: It's not so much that we hang out so much when we're not working — the way it works out is that we're always working. Whenever we're not touring, or rehearsing and that doesn't leave much time left over. Whatever time is left over we don't hang out that much — everybody goes their own way. I think that's what helps keep us together. What happened with *Winds Of Change* — after the last tour we had some time off. During those few weeks we all wrote and had so many songs we didn't know what to do with them. *Winds Of Change* was the final product of all that creative energy. One thing that certainly inspired us is that all last

year Grace Slick was in the band touring with us and being a member of the group. *Winds Of Change* is the first album in the last few years where she was really involved in the recording process.

RS: There always seem to be these wild stories running around about Grace both on and off the road. What kind of mischief is in the making for this *Winds Of Change* tour?

CC: There have been a lot of wild stories about Grace and there's no denying that she's a pretty high energy person. She's definitely responsible for sparking a lot of excitement on the road and it's all real positive and healthy these days. There was a time, though, when it was a little self-destructive and that was one of the reasons she left the band for awhile. In the old days there were times when you wouldn't be sure if she was gonna show up for the

concert. Well, I can't really honestly say that because there was only one time when she didn't make it for a show. And when she did make it she'd be real out there — but people loved it anyway. Now she can be way out there and still be dependable and make it for the show. It's something we all have to do sometime. We all have to go over the line before you know where the line is. Everything within spec is still real exciting about her.

RS: With all of Gracie's energy, what's it like working on stage with her?

CC: I love it! It's real inspirational to have someone to bounce off of on stage and exchange some of that energy. Mickey is that way too. And that would've been fine with us to just go on like that. When Grace started hearing us on the radio with Mickey she said, "wow, you guys are really good, why didn't you do music like that when I was in the band?" Now that she's back in the band with Mickey, it's just that much better with two people who are real enthusiastic and both of them lead singers. I don't think there are too many bands now that have a lead male and a lead female singer.

RS: When you joined the Starship were you at all afraid of playing in the shadow or the reputation of the Jefferson Airplane?

CC: I wasn't in one band and then the next day I was in Jefferson Starship. It was a gradual thing and when Jefferson Starship officially formed it wasn't a shock to the audience. Therefore, there wasn't all that pressure to sound like Jefferson Airplane.

RS: I know about your *Child Of Nature* solo album, has there been any solo work for you since then?

CC: No, not really. The solo work I've done has been on other people's solo albums. I'm working with Paul on his new project and I'll be working with Grace on hers. As far as I'm concerned I'm spending all my energy on Jefferson Starship. Anything I write ends up getting used by the band. I would eventually like to do a project where there's more room for the lead guitar, where there's more room for the guitar sounds in general.

RS: What can you tell me about Paul Kantner's *Planet Earth*



Rock And Roll Orchestra?

CC: In a way, it's a continuation of *Blows Against The Empire*. (An early Kantner solo album which teamed together the future members of the Starship.) Similar in that it's a concept album. The album tells a story like a book or movie and there is some energy in the direction of a movie or a book to be written around the album. When you were a kid, remember buying the *Bugs Bunny* album that came with the coloring books, then you'd be able to look at the book while you were listening to the album? It's a science fiction story about a rock and roll band, any resemblance to any existing band is purely coincidental, who somehow are able to share this discovery of a fundamental law of the universe that no one else is able to decipher.

RS: What goals do you have for yourself with the Starship?

CC: I think if we can just keep playing together and having as much fun as we are now, I guess the bottom line is giving our audience what they want to hear. If we can just keep doing that, everything will be okay. Recording in the studio is a lot of fun but it can really get to you. When you finally get out on the road and you're playing your material in front of people — it's the ultimate payoff. In the studio, if you do a ripping guitar solo the most you can expect is a few blinking lights. It always reminds me of working on your car in your garage with all these parts laying on the floor and you're trying to get this machine together. That's like working in the studio. But

when you're on the road, the album's done and you're playing in front of people, it's like when your car's finished and you're cruising down the freeway and the wind's blowing in your face and you're driving to the beach or going up to the mountains in this machine that you helped build — that's what touring is like!

RS: What effect have all the member changes had on you and the group?

CC: The only person who's come and gone and come back again really was Grace. Marty joined early on and then left after the *Earth* album. The effect of him leaving was, I think, real positive. Not that we didn't like his contributions before, but when he did leave it gave us the freedom to step out and be a little more aggressive with the kind of music we were writing. With Marty in the band everything seemed to go toward a real mellow folk music vein. We're proud of that material, but it was leaving us with an identity crisis because we wanted to step out and rock and roll a little bit more. As a lead guitar player, there are only so many times I can play "Miracles" and "Count On Me" before I want to walk back to the amp and turn it up and play "Johnny B. Goode!" I think every change that has happened in the band has always been positive. When Grace was gone it gave us an opportunity to introduce Mickey Thomas in to the band and that was real positive. The *Winds Of Change*, everything that happens in this band always seems to work out for the better.

Jefferson Starship/38 Special

by Rich Sutton



Since the inception of the Jefferson Starship in 1974, the band has been trying to eclipse the glow of the Jefferson Airplane in the eyes of many of their fans. When asked if playing in the shadow of the Airplane was a problem, Craig Chaquico said, "naturally with Grace Slick in the band and Paul Kantner writing a lot of their material, their input and influence were such motivating forces in the Airplane and also being the Jefferson Starship, they're going to have a similarity of styles and there'll be that continuity. But we weren't forced to sound like Jorma and Jack or anything. We were definitely encouraged to bring our own styles into the band." Be that as it may, cries from the crowd for "White Rabbit" and "Somebody To Love" continued through all of the Starship's material. The show got off to a promising start with two of the Starship's strongest numbers, "Ride The Tiger" and "Fast Buck Freddie". After songs like "Take My Love" and "Find Your Way Back" the set was pleading for a "Miracles" or a "Caroline". Since the release of those tunes the band has opted generally for a

harder sound. As lead guitar player in the band, this new direction is just fine for Craig Chaquico, who claims it gives him an opportunity to step out and rock and roll a bit more. In light of that, it's interesting that the first single release from *Winds Of Change* is "Be My Lady", a mellow rocker that the band gave a very lackluster treatment to on stage.

The crowd's reaction to "Somebody To Love" was so obligatory that it seemed pathetic that the band even performed it. In fact, the band that your parents hired to play your bar mitzvah would have covered it better. The audience expected to hear a wailing Gracie screaming, "when the truth is found to be lies," which is a bona fide rock and roll anthem and she let the crowd down. Never a consistent performer, Grace was certainly not having a good night. At one time her onstage non-sequiturs like, "Hello to the Warm Jets" might've fit into someone's cosmic reality, but not to this half-empty New England coliseum on a bleak Thursday night. She was given much of the vocal duties and rarely rose to the

occasion. By the way, when you close your eyes it's nearly impossible to distinguish the voice of Mickey Thomas from Grace's. At the end of the night a double check with a pair of binoculars verified that she hadn't broken a sweat.

Donnie Van Zant and 38 Special worked up a sweat and did an admirable job of warming up for the Starship. On stage they are more of a "southern rock" band than their string of pop singles might lead you to believe. Although the two drummers seemed a bit cliche and looked like two marionettes, it didn't detract from a crowd pleasing stage show which included Van Zant swinging out over the audience in a precarious looking cable rig. The crowd was on their feet when 38 Special grabbed their guitars and their Jack Daniels and headed for the hotel.

Many of those feet had headed for the doors or were comfortably parked on chair backs when the Starship got to "Girl With The Hungry Eyes" and "Jane." "Lite The Sky On Fire" suffered from a drum solo that was too long. The band was anxious to showcase new drummer Donny Baldwin but the crowd was missing Aynsley Dunbar. Craig Chaquico's guitar work was the one stand out of the night. It was obvious that he was in to what he was playing and his enthusiasm spread into the crowd. However, when only one cylinder in the engine is firing, it's tough to get the car out of the parking lot.

The parking lot was 75% empty when the Starship returned for their only encore. There were empty rows on the floor not more than ten heads away from the stage. "White Rabbit" was the only spirited number of the evening. The crowd, many of whom were seemingly just waking up, started to get moving. They tried unsuccessfully to bring the Starplane back for a second time. A barrage of boos upon their failure said it all. The *Winds Of Change* have blown the Starship off course which is a shame considering the talent within the band.

Concert Review Concert Review Con

Reo Speedwagon

by JoAnn Sardo

Hartford, CT — In recent years, REO Speedwagon has gained fame and many fans for their antics on the road as well as for their music. During a recent concert, their familiar pop/rock tunes were at their finest, but their stage show left a little to be desired.

Following a standing ovation, REO opened the show with "Good Trouble," the title track from their latest lp. The next song, "Don't Let Him Go," brought the crowd to its feet. The group had no trouble winning over the packed house. The audience was theirs even before they walked out on stage.

REO Speedwagon consists of guitarist/vocalist Kevin Cronin, guitarist/vocalist Gary Richrath, guitarist Bruce Hall, keyboardist Neal Doughty and drummer Alan Gratzer.

After "Keep Pushin'," and "Let's Be-Bop" Kevin did a short rap and explained to the audience that the sixth member of REO is the people they play for. The crowd loved this and screamed in appreciation to prove it.

The band then played a tape of the "Little Rascals (Hearts Are Thumps)," song. This was followed by "Tough Guys," a tune written and sung by Bruce. Then Kevin introduced the group's next single, "The Key," from the *Good Trouble* album.

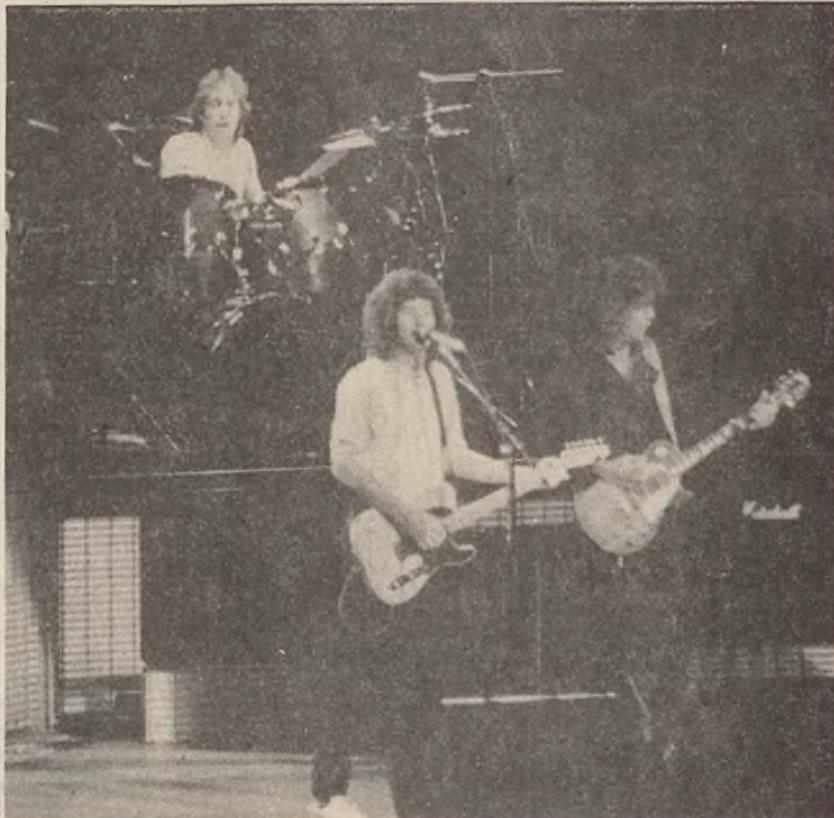
Next came the real crowd-pleasers: "Take It On The Run" and "Time For Me To Fly," (which brought the crowd to its feet once again) and "Keep On Loving You." During "Time For Me To Fly," smoke poured out over the stage, framing Kevin, who was out there alone. It added a nice effect to the tune.

"Keep The Fire Burnin'" brought the crowd up yet another time. Gary played lead guitar while Kevin took over the keyboards. "Flying Turkey Trot," was

JoAnn Sardo



JoAnn Sardo



the next tune — an instrumental with Gary on guitar doing a solo.

"I'll Follow You", with Gary again on lead was next, then in quick succession, "Stillness Of The Night," "Back On The Road Again." Bruce again took over the vocals for this tune.

The band left the stage after "Ridin' The Storm Out," then returned to do "Roll With The Changes" and "Shakin' It Loose,"

before calling it a night.

During the last song, Kevin seemed to finally come alive. He be-bopped around the stage and climbed on the speakers and really gave the crowd something to look at. This probably would have been better if he had done something like that earlier in the show, but either way, REO Speedwagon left a lasting impression on their fans in Hartford.

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A HOME STUDY PROGRAM

I DO

(As recorded by the J. Geils Band)

JOHNNY PADEN
FRANK PADEN
JESSE SMITH
WILLIE STEPHENSON
MELVIN MASON

Two one two three four
Do do do do do do do do
Oh do I love you
With all my heart
I do, I do now
Yes I do.

Do I want you
To stay by my side
I do, I do now
Yes I do.

Do I want you
To be all mine
I do, I do now
Yes I do
And I love you my baby
Yes I do
And I want you my baby
Yeah, yeah I do now.

Oh do I want you
To stay by my side
I do, I do now
Yes I do.

Do I want you
To be all mine
I do, I do now
Yes I do now.

Do do do do do do do do
Do do do do do do do do
Do do do do do do do do
Yeah, yeah, yeah
Yeah, yeah, yeah
And I love you my baby
Yes I do
And I need you my baby
Yes I do
Yeah, yeah, yeah baby
Yeah, yeah, yeah baby
Do do do do do do do
Do do do do wah.

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Contains all the songs from the two albums. Lots of color and photos and lyric section. Titles include *Dust In The Wind*, *Carry On Wayward Son*, *The Wall*, *Opus Insert*, *Questions Of Childhood*, *Cheyenne Anthem*, *The Spider*.

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DOWN UNDER

(As recorded by Men At Work)

COLIN HAY
ROY STAYKERT

Traveling in a fried-out combie
On a hippie trail head full of zombie
I met a strange lady
She made me nervous
She took me in and gave me breakfast
And she said, "Do you come from a land down under
Where women glow and men plunder
Can't you hear, can't you hear the thunder
You better run, you better take cover."

Buying bread from a man in Brussels
He was six foot four and full of muscles
I said, "Do you speak-a my language"
He just smiled and gave me a vegemite sandwich
And he said, "I come from a land down under
Where beer does flow and men chunder"

Can't you hear, can't you hear the thunder
You better run, you better take cover yeah."

Lying in a den in Bombay
With a slack jaw and not much to say
I said to the man, "Are you try'n' to tempt me
Because I come from the land of plenty"
And he said, "Do you come from a land down under oh
yeah"

Where women glow and men plunder
Can't you hear, can't you hear the thunder
You better run, you better take cover."

Living in a land down under
Where women glow and men plunder
Can't you hear, can't you hear the thunder
You better run, you better take cover.
(Repeat)

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PLEDGE PIN

(As recorded by Robert Plant)

ROBERT PLANT
ROBBIE BLUNT

Watch them go
'Cause one by one they rise to fall
Hearts in tow
It's just a game
She's only having fun
She laughs and turns away
Surprised she mocks
It's all the same
Tonight's the loss, tomorrow's gain
And in the end it's so oh.

Stand in line

'Cause one by one they march in time
In the wing
I stand and watch these foolish things go by
Just preparing for the play
Alone she moves the confidante
With practice steps the memory dance
She executes her role oh.

As the cavalcade begins to thin
Do you stop and look around
Free to choose but not to win
You're just too late
Your show is at an end
Now you're the victim of your game
Through your fingers watch them slip
Familiar routes just hit and miss
For the one who never shows.

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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
Try'n' 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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SLEEPWALK

(As recorded by Peter Frampton)

PETER FRAMPTON
MARK GOLDENBERG

Eight fifteen alarm clock
Can't move can't talk
Can't remember can't walk
Gotta get off-a my back
And on to the rack
Gotta job I'm going to it
Don't know why I always do it
Life is a wringer I'm going thru it
Pressure, pressure building up
Starting to crack.
Sleepwalk

Won't someone wake me up.
In the club I check it out
Fall in love I crawl out
Had some stuff it ran out
Where's my Colombian friend
Right to the end
Start talking I can't stop
I drive home I'm wired up
I go to bed I'm staring up
I wish I could go to sleep
Start over again.

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Pop Star Of The Month

SUPERTRAMP



Jules Bates

The band, from left: John A. Helliwell, saxophones and synthesizers/Rick Davies, keyboards and vocals/Roger Hodgson, keyboards, guitars and vocals/Bob Siebenberg, drums and percussion/Dougie Thomson, bass.

The genius of Supertramp lies somewhere in their ability to be at once acerbic and lush, familiar and adventuresome and comforting and analytical.

By the standards that we judge rock and roll bands, they are one of the great groups to emerge in the last ten years. They have sold tens of millions of records and concert tickets and have been a worldwide phenomenon since the release of *Crime Of The Century* in 1974.

With songs such as "Dreamer," "Bloody Well Right," "Give A Little Bit," and "The Logical Song," they have won a permanent place in the pop rock mosaic of their time. Unlike most of the handful of bands of their stature, Supertramp accomplished all this without the flamboyance of a star personality to embody the group in the public mind. (Pink Floyd is another example.)

Supertramp has always been resolute in presenting themselves as a single unit with the individuals submerging themselves in a group identity.

It is important to note that their frontman in concert, saxophonist John A. Helliwell, neither sang nor wrote the songs he introduced. Like the cover of their new album, *Famous Last Words*, Supertramp is a balancing act in which it is absolutely crucial that no single element be allowed to dominate.

To acute observers and listeners, it is obvious that the songs of Supertramp are the work of two separate writers. In fact, Rick Davies and Roger Hodgson have not written together since the early seventies. Despite this, their work is so complimentary and so well balanced, and the group's sound so distinct and detailed, it is easy to accept the implications of the writing credits which have always read "Davies-Hodgson."

Famous Last Words is Supertramp's first studio album since 1979's monumental *Breakfast In America*. One of the initially striking aspects of *Famous Last Words* is that Rick and Roger's songs emerge as more distinctly their own than ever before. The new album takes a turn toward leaner production, allowing the differences between their work to

shine through in sharper relief.

This is not to imply that Supertramp have become minimalists. To the contrary, they are as painstaking as ever. Their ever-maturing sophistication of concept and technique has brought them to a new place where one brushstroke does the work of five perhaps less perfect ones. Supertramp has evolved, and enjoyed success to a level that finally encourages openings in its tightly knit facade.

From its first song, "Crazy," *Famous Last Words* is unmistakably the work of Supertramp at the height of their powers. The harmonies soar, seduce and caress the melodies of Hodgson and Davies.

Together, they mine the same vocal/instrumental vein that first rewarded the Beach Boys and the Beatles. Heart's Ann and Nancy Wilson join them on "Put On Your Old Brown Shoes" and "C'est Le Bon." Throughout the lp, there is an immaculate completeness to their arrangements and production, as if the very best possibilities available were extracted from any given idea.

Perhaps it is this sorting of permutations that makes their album projects such arduous and lengthy tasks.

Emotionally, *Famous Last Words* is wide and varied in the tradition of their previous work. Although Rick and Roger's songs have become more distinguishable, they seem more than ever, to resolve and compliment each other. To make identification simple, "Crazy" is Roger's, while "Put On Your Old Brown Shoes" is Rick's. These two tunes alternate through to the end of the lp.

Hodgson continues his concern with identity and the complexities of modern life. He seems less overwhelmed by his observations than he did in, say, "The Logical Song." His "C'est Le Bon," in some ways, answers the former song's questions. In "Know Who You Are," he offers advice and solace in a gentle, ethereal hymn: "Weep If You Can/Let The Tears Fall Behind You." He takes his own advice in favor of direct, emotional truthfulness in the lp's closing cut, the raw and starkly urgent, "Don't Leave Me Now."

Davies is both more playful and more ominous than Hodgson. His meanings are more veiled and his piano figures more bluesy. "Bonnie" is a tart '80s answer to the song Judy Garland sang to Clark Gable, "You Made Me Love You." "My Kind Of Lady" sways in a '50s style, with answer-and-response energy that culminates in a searing saxophone solo from Helliwell.

The album's darkest song, the tension charged "Waiting So Long," debates the shortcomings of new music, and offers a brooding gray-black sky that is eventually cut by the lightning of Hodgson's snarling guitar solo.

The other three members of Supertramp weld and transform the differing visions of Roger and Rick into a unified whole. Bassist Dougie Thomson and drummer Bob Siebenberg are the band's engine — the source of both the propulsion and the machinery of the music.

John Helliwell's sax-playing is the "voice" that bridges the emotional gap between the two writers' songs, a spark that flits between the two poles illuminating each with its own bright color.

Famous Last Words is Supertramp's eighth album. As with all Supertramp projects, the sound is dazzlingly clear, due in no little part to the efforts of Russel Pope and Peter Henderson. Pope has done the group's live sound for 12 years and always functions as their technical ombudsman.

Henderson co-produced *Breakfast In America* with the band, *Paris* with Pope, and again, co-produced *Famous Last Words*. It was recorded for the most part at Unicorn Studios, the facility Roger built at his home in Northern California. Additional recording was done at Bill Schnee's, at Rumbo Recorders, and at The Backyard, the studio Rick built in his house.

Fans of Supertramp might be dismayed by the title of their latest studio effort and also by the scissors threatening to snap shut on its cover. They need only listen to be reassured. Supertramp is as inventive, supple, and richly creative a band as ever. *Famous Last Words* is anything but.



SOLID LOVE

(As recorded by Joni Mitchell)

JONI MITCHELL

We got a break unbelievable
We got a break
Right in the middle of this Hollywood heartache
We've got this solid love
All around the town good hearts are goin' under
Love bandits con and plunder
Let nobody put asunder this solid love.

We got a chance hot dog darlin'

We got a chance
No more, no more fly by night romance
We've got this solid love
Love has always made me feel so uneasy
I couldn't relax and just be me
More like some strange disease than this solid love.

Tested and blessed darlin' I'm gonna give you my very
best
You're my hope, you're my happiness
You open my heart
You do open my heart
You do yes you do.

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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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ALLENTOWN

(As recorded by Billy Joel)

BILLY JOEL

Well we're living here in Allentown
And they're closing all the factories down
Out in Bethlehem they're killing time
Filling out forms
Standing in line
Well our fathers fought the Second World War
Spent their weekends on the Jersey shore
Met our mothers in the USO
Asked them to dance
Danced with them slow
And we're living here in Allentown
But the restlessness was handed down
And it's getting very hard to stay.

Well we're waiting here in Allentown
For the Pennsylvania we never found
For the promises our teachers gave
If we worked hard

If we behaved
So the graduations hang on the wall
But they never really helped us at all
No they never taught us what was real
Iron and coke and chromium steel
And we're waiting here in Allentown
But they've taken all the coal from the ground
And the union people crawled away.

Ev'ry child had a pretty good shot
To get at least as far as their old man got
But something happened on the way to that place
They threw an American flag in our face.

Well I'm living here in Allentown
And it's hard to keep a good man down
But I won't be getting up today.

And it's getting very hard to stay
And we're living here in Allentown.

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SHOOT FOR THE MOON

(As recorded by Poco)

RUSTY YOUNG

I hear tell it's far away
And no one goes there now
But if we set our sights you know
We'll get there somehow.

So come on darlin'
Let's take our chances
We'll take them all the way
And shoot for the moon
We'll shoot for the moon.

Remember nights you blinked your eyes
And the moon winked back at you
Now it was not so distant then

If your aim was true.

So come on darlin'
Let's take our chances
We'll take them all the way
And shoot for the moon
We'll shoot for the moon
Let's shoot for the moon.

Let's throw our dreams together
And seal it with a kiss
There's no way we can miss
We'll shoot for the moon
Shoot for the moon
Let's shoot for the moon
We'll shoot for the moon.

I hear tell it's far away
And no one goes there now.

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TWILIGHT ZONE

(As recorded by Golden Earring)

G. KOONYMANS

Somewhere in a lonely hotel room
It's two a.m.
The fear has gone
I'm sitting here waitin'
The gun is still warm
Maybe my connection is tired of taking chances
Yeah there's a storm on the loose
Sirenes in my head
I'm wrapped up in silence
All circuits are dead
Cannot decode my whole life spins into a frenzy.

Help I'm steppin' into the twilight zone
The place is a madhouse
Feels like being cloned
My beacon's been moved under moon and star
Where am I to go

Now that I've gone too far
Soon you will come to know
When the bullet hits the bone
Soon you will come to know
When the bullet hits the bone.

I'm falling down a spiral
Destination unknown
A double crossed messenger
All alone
Can't get no connection
Can't get through where are you.

Well the night weighs heavy
On his guilty mind
This far from the borderline
And when the hitman comes
He knows damn well he has been cheated
And he said.
(Repeat chorus)

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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 ev'ryone 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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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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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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7 STEPS TO PSYCHIC MIND CONTROL Will Have YOU Scoring At Work, Parties, Or On The Streets!

It's incredible, but true! 7 STEPS TO PSYCHIC MIND CONTROL gives you 7 simple principles any man can learn in just ONE HOUR! And you can put 'psychic mind control' to work for you immediately! These 7 principles guide you step by step until YOU find yourself meeting loads of women . . . the ones you only dreamed of being with before. And they will want you . . . they will laugh at your jokes . . . you will turn them on. And you will be confident you can do it EVERY TIME!

It Works Within 5 Minutes!

Knowing you will have such success with beautiful women will change your entire life. Really, it doesn't matter how well or how poorly you've done with women in the past. In fact, it doesn't even matter why. Once you have read, re-read and practiced the 7 STEPS (only one hour's work) you can look for the most outrageous dream girl possible—and she'll be yours WITHIN 5 MINUTES!

Sound impossible? Here is just one of the testimonials to the power of 7 STEPS TO PSYCHIC MIND CONTROL from J.M. in Madison, Conn:

"I'm not what you would call handsome, but I'm not ugly either. And I have a good sense of humor. But somehow, I was never able to get that date I really wanted or to score with the REALLY beautiful women who turned me on. Maybe I was shy, or just awkward, I'm not sure, but I could never just walk up to that kind of woman. I'd dream about it, but I never really knew what would work. Finally, I gave up trying. I just wasn't the type of guy who picks up that really dynamite piece of ass."

"Was I wrong! Your 7 STEPS TO PSYCHIC MIND CONTROL has given me powers I never knew I could have with women. I don't worry about dates anymore. If I don't have one, I know I can get one at a moment's notice. Now, I'm surrounded by beautiful women all the time."

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There is no reason why the results enjoyed by J.M. can't be YOURS! And it's so simple. Doctors know we use only 10% of our brainpower. 90% of our mental strength lies untapped. Now I can't show you how to use all of your mental strength—but I can show you how to harness just that extra bit . . . to get that "edge" and use it to turn women into putty. You will approach women differently than ever before. You will be confident of success with ANY WOMAN YOU DESIRE!

Just read these 7 STEPS TO PSYCHIC MIND CONTROL a few times and give it a try. After your first few conquests it will come naturally to you. And women will think you've always had this gift. Sometimes when you use the powers of 'psychic mind control' you won't have to say a thing. She will feel it, be moved by it, and

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Soul Section

I LIKE IT

(As recorded by DeBarge)

RANDY DeBARGE
ELDRA DeBARGE

I've been thinkin' about you for quite awhile
You're on my mind every day and every night
My every thought is you
The things you do
Seems so satisfying to me
I must confess it girl.

Ooo and I like it
You send chills up my spine everytime I take one look at
you
Ooo and I like it
Girl you're blowin' my mind with the things you say to
me
I like the way you comb your hair
And I like those stylish clothes you wear
It's just the little things you do
That show how much you really care
Like when I'm all alone with you
You know exactly what to do
You put that fire inside of me
And make it more than just a dream.

Ooo and I like it
Ooo and I like it.

Girl I'll do honest by you
Just one more time
You're on my mind every day and every night

My every thought is you
The things you do
Seems so satisfying to me
I must confess it girl.

Ooo and I like it
You send chills up my spine every time I take one look
at you
Ooo and I like it
Girl you're blowin' my mind with the things you say to
me
I like the way you comb your hair
And I like those stylish clothes you wear
It's just the little things you do
That show how much you really care
Like when I'm all alone with you
(I like it, I like it)
You know exactly what to do
(I really, really like it)
You put that fire inside of me
(I'm for it, adore it)
And make it more than just a dream
(Come and enjoy it).

I like it
I like it
I really, really like it
I'm for it
Adore it
So come and enjoy it.

Ooo I like it
Ooo I like it
Ooo and I like it.

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SINCE I LOST MY BABY

(As recorded by Luther Vandross)

WILLIAM "Smokey" ROBINSON
WARREN MOORE

The sun is shining
There's plenty of life
A new day is dawning
Sunny and bright
But after I've been crying all night
The sun is cold and the new day seems old
Since I lost my baby
Oh since I lost my baby ooh.

The birds are singing and the children are playing
There's plenty of work and the bosses are paying
Not a sad word should a young heart be saying yeah
But fun is a bore and with money I'm poor
Since I lost my baby
Oh since I lost my baby, my baby.

Next time I'll be kinder

Won't you please help me find her
Someone just remind her
Of this love she left behind her
'Til I find her I'll be tryin'
Every day I'm growing
I'm more inclined to find her, inclined to find her,
inclined to find my baby
I've been a-looking ev'rywhere
Baby I really, really care.

My determination is fading fast, so fast
Inspiration is a thing of the past
I can't see how my hope's gonna last
Good things are bad and what's happy is sad, so sad, so
sad
Since I lost my baby
Oh since I lost my baby
I feel so bad
Oh I feel so sad yeah
'Cause everything is a-wrong
It's hard, it's hard to carry on
Oh I'm as lost as can be
What's gonna happen to me oo baby yeah.

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THE WOMAN IN ME

(As recorded by *Donna Summer*)

MICHAEL CLARK
JOHN BETTIS

Dancing close feeling restless
It's a slow sultry night
It'll be a lifetime till sunrise
If you don't stay with me tonight.

I feel your breath caress my shoulder
As your heart reads my mind
You don't have to tell me anything
I can see ev'rything in your eyes.

It's so easy with you
I don't need an excuse
To be the woman in me
It's so hard to believe
That I'm feeling so free
To be the woman in me
Baby there's so much no man has ever touched
Of the woman in me.

I might be tremblin' but I'm not scared
Just my desire breakin' free

I've never had a chance like this before
To unlock all the doors to the woman in me.

It's so easy with you
I don't need an excuse
To be the woman in me
It's so hard to believe
That I'm feeling so free
To be the woman in me
Baby there's so much no man has ever touched
Of the woman in me
Like the dark side of the full moon
Never shown what I'm showing to you.

It's so easy with you
I don't need an excuse
To be the woman in me
It's so hard to believe
That I'm feeling so free
To be the woman in me
It's so easy with you
To be the woman in me.

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SEXUAL HEALING

(As recorded by Marvin Gaye)

MARVIN GAYE
ODELL BROWN

Wake up, wake up, wake up, wake up
Oh baby now let's get down tonight
Ooo baby I'm hot just like an oven
I need some lovin'
Baby I can't hold it much longer
It's gettin' stronger and stronger
When I get that feelin'
I want sexual healing, sexual healing
Oh baby makes me feel so fine
Helps to relieve my mind
Sexual healing baby is good for me
Sexual healing is something that's good for me.

Whenever blue teardrops are falling
And my emotional stability is leaving me
There is something I can do
I can get on the telephone and call you up baby
Say honey I know you'll be there to relieve me
'Cause the love you give to me will be
If you don't know the thing you're dealing
I can tell you darlin'
That it's sexual healing
Get up, get up, get up, get up
Let's make love tonight
Wake up, wake up, wake up, wake up 'cause you do it
right.

Baby I got sick this mornin'
A sea was stormin' inside of me
Baby I think I'm capsizin'
The waves are risin' and risin'
And when I get that feelin'
I want sexual healing, sexual healing
(It's good for me)
Makes me feel so fine
(It's sumpcherous)
Helps to relieve my mind
(And it's good for us)
Sexual healing baby is good for me
Sexual healing is something that's good for me.

And it's good for me
And it's so good to me my baby
Oh oh come take control
Just grab a hold of my body and mind
Soon we'll be makin' it honey
Oh we'll be doin' fine
You're my medicine
Open up and let me in
Darlin' you're so pretty
I can't wait for you to operate
Let's make love tonight
Wake up, wake up, wake up 'cause you do it
right.

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WILD NIGHTS

(As recorded by One Way)

AL HUDSON
WILLIS HALL
JACK HALL
LYNN WHITE

We know what we must do
That's why we're hanging around
We're gonna bring it to you
To help you shake it down
Tonight's gonna be the wildest night you've ever seen
It's gonna take your mind
Beyond your wildest dream
The whole night we'll be wild
From beginning to end
And by the time the night is over
We'll be more than friends.

We can't help the way we feel
When the moon replaces the sun
When we start thinking of going out
Our fun has already begun.

Wild party night
That's what it's all about
Sometime during the night
I erase your every doubt
We've got just what you need
To have a good old time
And in time you'll see
We'll have you feeling fine
It's gonna be a wild night

We'll shake it up till dawn
We'll party so hard
We won't see daylight come
Hey yell.
(Repeat chorus)

Wild night having fun
Everyone getting down wild night oh oh
Wild night having fun
Everyone getting down wild night hey hey hey
Ladies love my love
Wanna give it to you
I'll give you all my love
For this wild night for you and I
We know what we must do
What we must do
That's why we're hanging around
We're gonna give it to you
To help you shake it down
Hey yell it's gonna be a wild night lady
It's got to be a wild night lady
Hey hey hey wild night
It's gonna be wild.

Oh yell oh lady lady love na na na na na
Ho ho ho ho wild night for everyone
It's got to be a wild night for everyone hey hey hey
Wild night for everyone
Lady love my my love
Wild night
This is what we got to do.

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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 time
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 time
Because the doggone girl is mine.

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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 ahead 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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GOT TO GET UP ON IT

(As recorded by Bobby Nunn)

BOBBY NUNN
KENNY STOVER

Got to get up on it
Got to get up on it
Got to get up on it.
I get off on this switchin' baby
And I thank you God
What I've been missin' baby
So much power in your clutch
Now don't rush it
Put it up close
I just wanna touch it

You know how to make your body move so tough
I watch you for hours and never get enough.

Get on up
Got to get up on it
Got to get up on it
Get up on it baby
Got to get up on it
Got to get up on it oh
Got to get up on it
'Cause you know I really want it.

Lookin' high lookin' low
My private eye watchin' you where you go
So much power when you shake it

Don't break it
Oh no my heart can't take it
Girl you turn me on
Run chills thru' my bones
I'll do anything just to take you home.
(Repeat chorus)

I'll be right there with your everything
Girl we're wasting time
Comin' thru' like a hurricane
It's 'bout to blow my mind.

Got to get up on it
Got to get up on it.

I just had a taste of your smilin' face
Now I just can't stop until I put you in my space
Put your red dress on
Don't you take too long
Girl I'm gonna get you
Put you right where you belong.

I love the way you movin' baby
Oh oh
Got to get up on it
Got to get up on it
Got to get up on it
Got to get up on it.

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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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THERE I GO

(As recorded by Alie Siles)

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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PAPA WAS A ROLLIN' STONE

(As recorded by Wolf)

NORMAN WHITFIELD
BARRETT STRONG

It was the third of September
That day I'll always remember
'Cause that was the day that my daddy died
I never got a chance to see him
I never heard nothin' but bad things about him
Mama I'm depending on you
To tell me the truth
Mama just looked up and said son.

Papa was a rollin' stone
Wherever he laid his hat was his home
And when he died all he left us was alone.
(Repeat)

Mama, mama, mama
I heard papa call himself a jack-of-all-trades
Tell me is that what sent papa to an early grave
Folks say papa would beg, borrow or steal to pay his
bills
And I wanna know mama
Folks say papa never was much on thinkin'
Spend most of his time chasin' women and drinkin'
Mama I'm depending on you to tell me the truth
Mama just looked up and said son.

Papa was a rollin' stone
Wherever he laid his hat was his home
And when he died all he left us was alone.
(Repeat)

I BELIEVE IN YOU AND ME

(As recorded by the Four Tops)

DAVID WOLFERT
SANDY LINZER

I believe in you and me
I believe that we will be in love eternally
As far as I can see
You will always be the one for me
I believe in dreams again
I believe that love will never end
And like the river finds the sea
I was lost now I'm free
I believe in you and me.

I will never leave your side
I will never hurt your pride
When the chips are down
I will always be around
Just to be right where you are my love
I will never leave you out
I will always let you in
To places no one's ever been
Deep inside can't you see
I believe in you and me.

Maybe I'm a fool to feel the way I do
But I would play the fool forever
Just to be with you forever
I believe in miracles
And love's a miracle
And baby you're a dream come true
I was lost now I'm free
I believe in you and me
I was lost now I'm free
I believe in you and me.

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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.

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's 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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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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SOUL STAR OF THE MONTH

Marvin Gaye



Midnight Love heralds the return of Marvin Gaye to the top of the charts. Gaye was one of the hottest selling soul/pop artists of the '60s and a prime innovator with several number one records in the '70s.

Now he begins the '80s with his first release on Columbia Records, an album that's sure to reaffirm the tradition of greatness that has turned his name into a legend.

"This music reflects my outlook and my fighting spirit," he says, describing his first album in three years. "It also reflects some of the new directions I'm going in, particularly the Caribbean influence in 'Sexual Healing' and 'Third World Girl.' On this album I did something I've never done before because I deliberately set out to make the most commercial album that I could. I wanted to give my new record

company a monster."

He has succeeded in doing just that. With the first single, "Sexual Healing," leading the way, Marvin Gaye is winning back old fans and converting new ones with music that delivers on the promise of his proud history.

New songs like "Turn On Some Music" and "Till Tomorrow" confirm his inimitable mastery of the kinds of ballads he first made famous years ago with "Let's Get It On" and "Distant Lover." "Rockin' After Midnight," "Joy," and "Third World Girl" prove that when it comes to up- or mid-tempo tunes, Gaye can still "Give It Up."

The intriguing title of "Sexual Healing" comes from an idea he got from a friend who, upon hearing the track, exclaimed, "Hey, that sounds like sexual healing." It's another arousing masterpiece from the man who elevated the words "I Want You" from cliche to come-on.

As he has done with most of his work since "Let's Get It On," Gaye has once again produced himself, this time with the assistance of longtime friend and discoverer, Harvey Fuqua. Larkin Arnold, who signed Gaye to Columbia, served as executive producer, supervising every stage of the project from selecting the material from among hundreds of finished and unfinished songs that Gaye had on tape, right up through approving the final mix and mastering.

For the first time since he started recording, Gaye plays most of the instruments including drums, synthesizers, piano, organ, vibes, orchestra bells and percussion. He says he did it like that because he chose to record in Europe where he's now living. After bringing over musicians from the U.S. to cut a few tracks, he felt he could get exactly what he wanted by doing most of it himself. Since he also does 95% of the background voices and choruses, as he has done for the last decade, the result is the purest expression of Marvin Gaye's phenomenal talent ever committed to vinyl.

Gaye started his career at the top and has remained there ever since. He was signed to Motown Records by Berry Gordy in 1961, after Gordy heard him singing with Harvey Fuqua's Moonglows. As the son of a Washington, D.C. preacher, Gaye was brought up

singing and playing organ in the church along with his two brothers and two sisters.

He left the church at 17 for a stint in the Army, but was soon back singing and within a few years was one of the first to join the hit factory in Detroit. The hits came at once and never stopped. Some of them were: "Stubborn Kind Of Fellow," the first big one, followed by "Hitch Hike," "Pride And Joy," and the phenomenal "Can I Get A Witness." This tune virtually defined the synthesis that Motown was creating as the fervor and energy of gospel met the popular music sensibilities of the songwriters, producers, and artists that had flocked to the Motown banner.

While he continued to release albums and singles as a solo artist, including "Ain't That Peculiar," and "I'll Be Doggone," Gaye was also quite willing to work in duets with female singers. He hit the charts with Mary Wells ("What's The Matter With You Baby"), Kim Weston ("It Takes Two") and later with Diana Ross.

Despite these couplings, it was with Tammi Terrell that he had his biggest duet hits and developed a relationship that would alter his approach to music. Their string of smash records included "Ain't No Mountain High Enough," "You're All I Need To Get By," "If I Could Build My Whole World Around You," "If This World Were Mine," "Ain't Nothing Like The Real Thing," "Heaven Must Have Sent You," and "Your Precious Love."

When Tammi died at the peak of their success after a long illness during which Gaye had stopped performing onstage, it moved him toward the more personal and spiritual music that marked the second half of his career. Even though the period of his retirement had resulted in the biggest hit of his career to that date ("I Heard It Through The Grapevine," released in 1968), Gaye was resolved to start doing things his way.

The result was 1971's *What's Going On* album. It produced three hit singles, "Mercy Mercy Me," "Inner City Blues" and the title track. More important than the chart success was the sensation it caused. This album marked the first time that a black artist of Gaye's stature and popu-

larity had addressed social issues as directly and with such finesse.

"Tammi's death had a great deal to do with *What's Going On*," Gaye says. "My state of being was very profoundly affected because I love her. I felt it was time to come out as an artist. God was talking to me and guiding me. It was a very spiritual period of my life."

The phenomenal acceptance of *What's Going On* gave him the artistic control he had been working for. Two years later he followed it up with another concept album, *Let's Get It On*. The title track resulted in another number one pop single.

The '70s were as good to Gaye as the '60s had been. "Got To Give It Up" also went to number one on the pop charts in 1977, and before that "I Want You" was an instant classic. By the time he released his last album for Motown in 1979, Gaye's pop chart hit output had been so prolific that he was rated number five in sales and popularity behind Elvis Presley, the Beatles, James Brown and Pat Boone! He had 17 top 10 hits and more than 50 pop-charters.

Even with that kind of track record, Marvin Gaye has more to offer, and in spite of all the personal problems he has faced and overcome in the past three years, he's ready to make music.

"There is a lot of music I'd like to do," he says. "The Caribbean influence I put into a couple of songs on this album came about because I have been listening to a lot of Bob Marley. I'm thinking of going more in that direction. I may even do an entire album of reggae funk."

"The chord changes to 'Til Tomorrow' are based on classical music. At some point I may want to do an entire album of songs based on classical music. Since I'm living in Europe, I can't help but be influenced by European music. It's really quite an amazing culture. But I never stay in any one direction. I really do believe that I'm an artist and I'm really just interested in being true to my art."

If art imitates life, then Marvin Gaye's life and art will continue to be a reflection of each other, because he's in love with both.

"I'm in love with life and I'm in love with music," are his parting words.

We have a lot to look forward to, even as we enjoy *Midnight Love*.

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
 Ev'ry 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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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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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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I'M SO EXCITED

(As recorded by the Pointer Sisters)

ANITA POINTER
JUNE POINTER
RUTH POINTER
TREVOR LAWRENCE

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

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

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

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

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

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

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

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

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

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

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

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

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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 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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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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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.

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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GOT TO BE THERE

(As recorded by Chaka Khan)

ELLIOT WILLENSKY

Got to be there
Be there in the morning ooh.

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

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

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

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I CAN'T WIN FOR LOSING

(As recorded by *Teddy Pendergrass*)

J. WHITEHEAD
G. McFADDEN
V. CARSTARPHEN

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

All my life I've tried and tried again
But I just can't win
I don't know what my problem is
I'm always getting pulled down
By my so called friends
I just don't fit in

They won't let me in
Where do I begin.

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

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

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

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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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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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Country Section

WHEN YOU'RE NOT A LADY

(As recorded by Jim Glaser)

PAT McMANUS
LEFTY PEDROSKI

Well, you look just like a woman
In a fashion magazine
And your clothes just kinda whisper
They don't make a scene
Well, you're always prim and proper
Always right in style
And if your momma only knew
The kind of things that you do
To make a man smile.

And I like it
When you're not a lady
You drive me crazy
When we're makin' love
Oh, I like it
When you're not a lady
You drive me crazy
When we're makin' love.

When we're out among the people
You wear a smile up on your face
And all the guys that we see look at you
Then me, they'd like to take my place
Oh, I like it when you sit up straight
But, baby, I can hardly wait
To be with you
When you're not a lady.

And I like it
When you're not a lady
You drive me crazy
When we're makin' love
Oh, I like it
When you're not a lady
You drive me crazy
When we're makin' love.

Oh, I like it, mm
Yes, I like it, mm
Oh, I like it
When you're not a lady.

And I like it
When you're not a lady
You drive me crazy
When we're makin' love
Oh, I like it
When you're not a lady
You drive me crazy
When we're makin' love.

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MAKING A LIVING'S BEEN KILLING ME

(As recorded by McGuffey Lane)

ZACK VAN ARSDALE
MARSHALL MORGAN
NANCY MONTGOMERY

I'm sick and tired
Of punchin' that clock
Makin' more money
But the bills won't stop
And I'm tryin' to get ahead
But I'm still behind
Now the foreman tells me
That it won't be long
'Fore three hundred more
Are laid off and gone
Waitin' our turn
In the unemployment lines.

And this making a living's been killing me
I'm underpaid for overtime in a factory
It takes all my time to make a dime
Still it won't buy me peace of mind
Making a living's been killing me.

There's too many people
At the top it seems
Holdin' onto much more
Than they need
While the little man pays the taxes
Lord, woe's me
You can see it in the paper
Nearly every day
When the price goes up
We're the ones who pay
And the rich folks just get richer
You can guarantee.

(While) making a living's been killing me
I'm underpaid for overtime in a factory
It takes all my time to make a dime
Still it won't buy me peace of mind
Making a living's been killing me.

Well, I'm goin' back down
To the Flat River bottom land
Ain't nothin' there standin' in my way
Goin' back down to the Flat River bottom
Where it don't make a damn
What the boss man say.

(Repeat chorus twice)

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EVERYTHING'S BEAUTIFUL IN ITS OWN WAY

(As recorded by Dolly Parton and Willie Nelson)

DOLLY PARTON

When I look out over
A green field of clover
Or watch the sunset
At the end of the day
I get kind of moody
When I see such beauty
Everything's beautiful
In its own way.

When I see a fountain
Flow from a mountain
Or see April showers
Bring flowers in May
I can't help but ponder
Life is such a wonder
Everything's beautiful
In its own way.

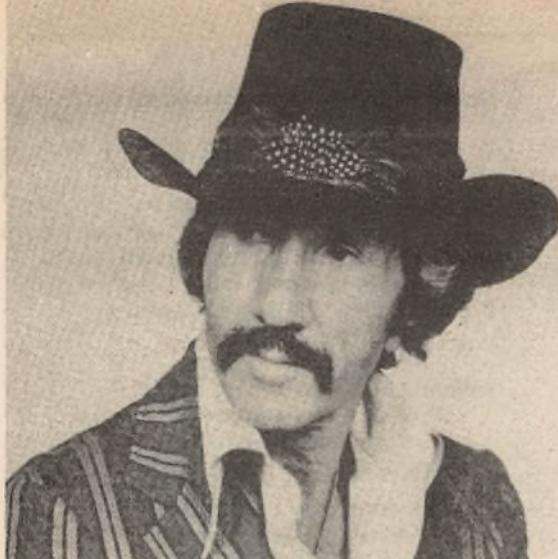
Words can't describe
What I feel inside
When I see the beauty
Of each coming day
What my eyes behold
Can't be bought or sold
Everything's beautiful
In its own way.

When I see the clouds
Form a black summer windstorm
That uproots the harvest
And hurls it away
In the midst of such anger
Destruction and danger
The storm's even beautiful
In its own way.

When I see the leaves drop
From out of the treetops
Or see the snow fall
On a cold winter's day
My thoughts seem to wander
Into the blue yonder
God made all things beautiful
In their own way.

Words can't describe
What I feel inside
When I see the beauty
Of each coming day
What my eyes behold
Can't be bought or sold
Everything's beautiful
In its own way.

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Beverly Parker

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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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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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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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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WHAT'S GOOD ABOUT GOODBYE

(As recorded by Cindy Hurl)

CHARLIE CRAIG

You put the love into loving
You put believe in believing
We had it going good
And you were good to me
Till you put the leave into leaving.

What's good about goodbye
What's fair about farewell
I'll take a hello any time
So longs last too long
They leave and just stay gone
But you keep coming home in my mind
Baby tell me
What's good about goodbye.

You put the sun in my sunshine
You sparkled every starry night
I thought forever
Was laying in your arms
Till you walked right out of my life.

What's good about goodbye
What's fair about farewell
I'll take a hello any time
So longs last too long
They leave and just stay gone
But you keep coming home in my mind.

What's good about goodbye
What's fair about farewell
I'll take a hello any time
So longs last too long
They leave and just stay gone
But you keep coming home in my mind
Baby tell me
What's good about goodbye.

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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.

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.

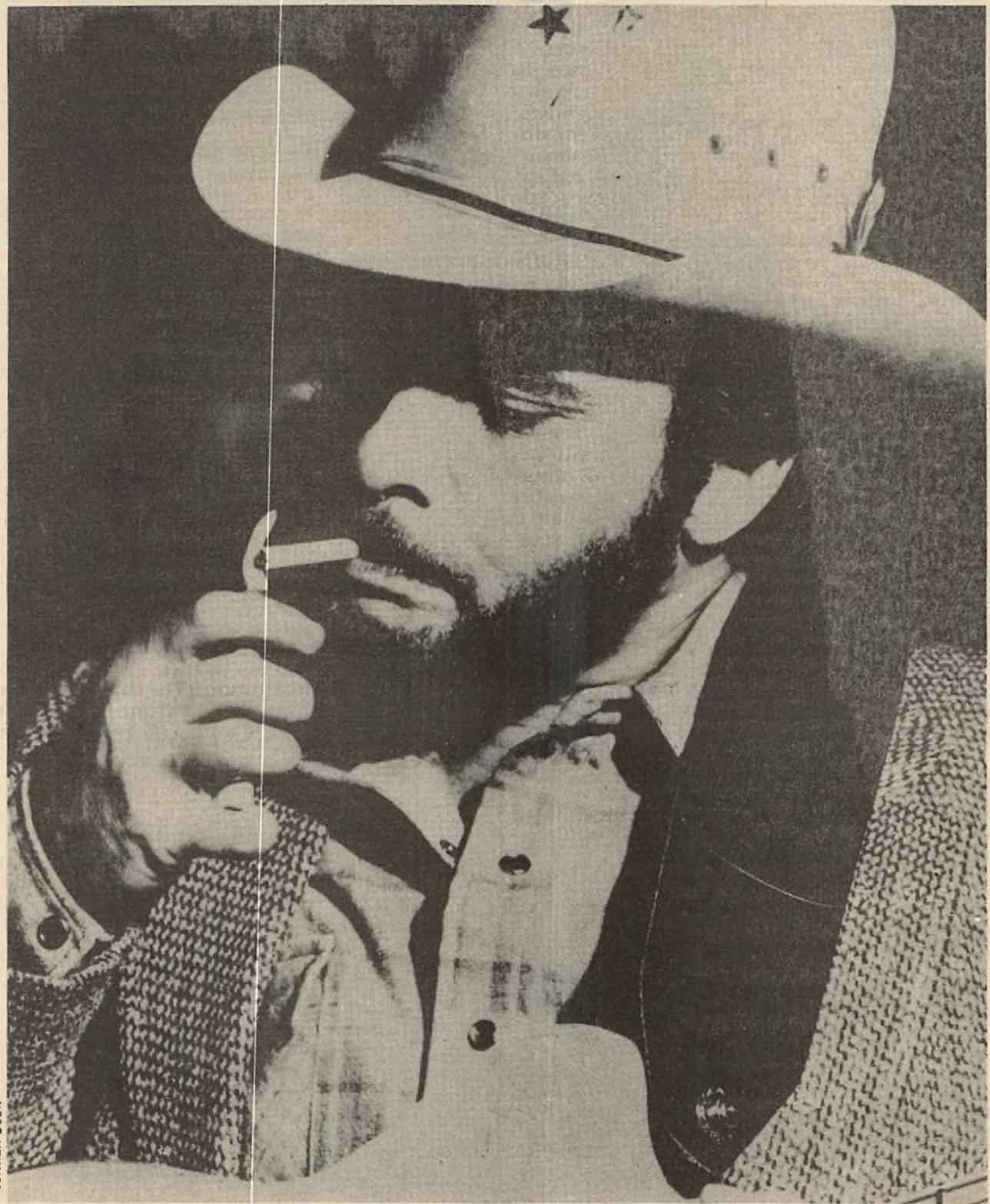
Well now take my hand and show me
The things you do so well
You might just learn to love me
Only time will tell.

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.

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COUNTRY STAR OF THE MONTH

Merle Haggard



Norman Seeff

There are few, if any, musicians working in the field of country music today who have distinguished themselves in so many different dimensions of their chosen craft as Merle Haggard has. His accomplishments as a singer, songwriter, bandleader, instrumentalist, and even as a musical historian, all reflect his singular sense of dedication and perfectionism.

Haggard's weather-beaten face, his home-made tattoos, and the soft sense of pain in his eyes are all testimonials to the places he's been in his lifetime. The fact is, he's travelled up and down all the rough roads, been in and out of all the tight squeezes and lived through all the heartbreak and hard times that he writes and sings about so well.

"I'm not in the music business for glamour," says Merle. "I'm in it to play music, to be in a band, to be around people I've admired for years ... I just don't care about the fame. And I don't want my musical career to be based on my political views or religious views or whatever. I'd like it to be based totally on my artistic ability, my talent."

His talent has not only been appreciated by his fans but by his peers as well. He has been presented with the coveted "Entertainer of the Year" award from both the Country Music Association and the Academy of Country Music. In fact, the Academy of Country Music has bestowed 20 awards on Merle including "Male Vocalist of the Year" in 1982.

In the years between 1966 and 1982, Haggard has hit the number one spot on the country singles chart more than 29 separate times — and most often with songs that he's written himself. All told, he's had more than 50 chart records, including well-known classics such as "Mama Tried," "Okie From Muskogee," "It's Not Love (But It's Not Bad)," "Tonight The Bottle Let Me Down," and "The Roots Of My Raisin'."

Recent Haggard hits include: "Misery And Gin," "Barroom Buddies" (a duet with Clint Eastwood from the soundtrack of the feature film *Bronco Billy*), "The Way I Am," "Big City," "My Favorite Memory," and "Yesterday's Wine," his duet with George Jones.

As a songwriter, Haggard's

range, in terms of both style, subject matter and lyric and melodic sophistication, has been similarly remarkable. He has written hundreds of songs over the years. His huge catalog of originals includes classic love songs such as "Today I Started Loving You Again," which to date, has been recorded by nearly 400 different artists; prison songs such as "Sing Me Back Home," and "Branded Man"; and social commentaries like "Okie From Muskogee," "The Fightin' Side Of Me," and "A Workin' Man Can't Get Nowhere Today."

As noted musicologist Peter Gurainick observes in his book, *Lost Highway*: "There is no one in contemporary music who has created a more impressive legacy, or one that spans a wider variety of styles ... taken as a whole, the body of work that he has created is absolutely staggering." Or, as Kris Kristofferson once noted: "He (Merle) has written some of the best folk songs that's ever been written."

An outstanding lead guitarist and proficient fiddle player, Haggard prides himself on having assembled over the years one of the most sophisticated and accomplished road bands in country music: The Strangers. The Strangers' membership includes some of the most distinguished veteran musicians of this era; and in concert, they produce a highly original, improvisatory and free-wheeling style of music which Haggard himself is fond of referring to as "country jazz."

It is because of his accomplishments as a musician and a bandleader that Haggard, in May of 1980, became the first country artist to appear on the cover of *Downbeat*, the respected jazz magazine.

In spite of his dedication as a musician and his strong reservations about playing the role of celebrity, Haggard has nonetheless loosened up now and then and made some light-hearted, but well-received excursions into the Hollywood side of the entertainment world. In 1980, he made a cameo appearance and also sang a duet with Clint Eastwood in the film, *Bronco Billy*, as mentioned before. Haggard also appeared in significant dramatic roles in network television productions such as "The Waltons" and "Centennial." Recently, he

was featured on "20/20," ABC's contemporary news magazine and interviewed on the popular "Donahue" show.

Haggard's reflections and reminiscences of his life are told in his autobiography, *Sing Me Back Home*, written with Peggy Russell and published by Times Books in 1981. The book is a heart-wrenching story of the distance he's covered and the difficulties he's overcome from his impoverished beginnings in a converted railroad boxcar in Bakersfield, California, to his prestigious performance at the White House.

The death of his father when Merle was nine left him with a severe sense of loss. He became restless, confused, and unruly and was constantly running away from home. He hitch-hiked, hopped freights, and hung out in the world of hobo jungles and labor camps. He worked in fruit orchards and oil fields, he pitched hay, drove a potato truck, was a short order cook, and more or less got by any way he could.

"There's just no way I could've stayed in one place," Merle recalls, "because as a kid, I'd spent all my time glued to the radio, listenin' to those great country singers like Lefty Frizzell and Jimmie Rodgers talkin' about hoppin' freights, travelling and seeing the big cities. It was just in my blood to be out there on that road, too."

The life of restless ramblings led young Merle into lots of trouble and he spent a total of nearly six years in confinement at various reformatories and penal institutions. The charges against him ranged from burglary to escape and auto theft. He even cracked a safe once and made off with \$500.

His life of crime came to an end one night when he and some friends got drunk on wine and attempted to burglarize a tavern that was still open. "It was only 11:00 p.m., but we were so drunk, we thought it was three in the morning!" says Haggard.

As a result of this incident, Haggard ended up, at the age of 20, as California #845200, serving an undetermined six-month to 15-year sentence at San Quentin State Penitentiary. Ironically, he was in the audience when Johnny Cash came there to perform and record a live album.

Haggard was finally paroled in

1960, at age 22. More than a decade later, in 1972, he was granted a full pardon signed by Ronald Reagan, who was then Governor of the state of California. "I'm not sure it works that way very often, but I'm one guy the prison system straightened out," Haggard says today. "I know damned well I'm a better man because of it."

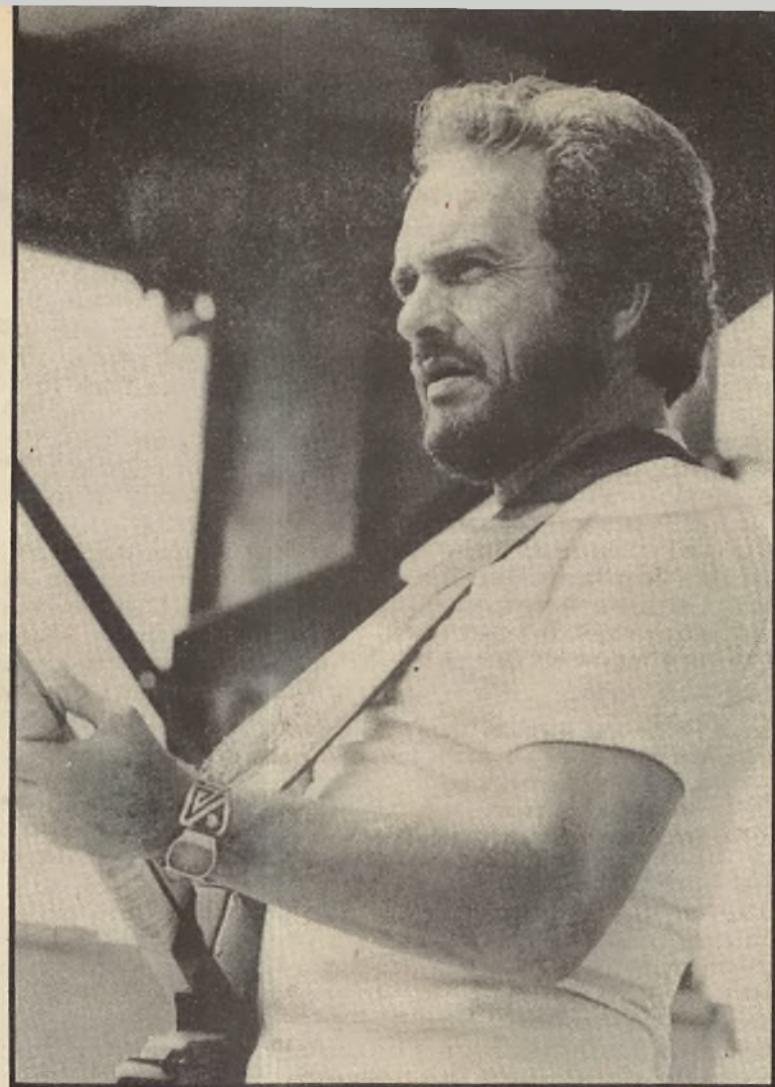
In 1963, "Sing A Sad Song" became Haggard's first national hit, reaching number 19 on Billboard Magazine's hot country singles chart. In 1965, Haggard met and married recording artist Bonnie Owens, his second of three wives.

That same year, his third chart single, "(All My Friends Are Gonna Be) Strangers," became a top 10 record. Around that time, Capitol Records, which twice previously had passed on an opportunity to sign Merle, bought his contract from Tally Records. Two of his 1966 releases, "Swinging Doors" and "The Bottle Let Me Down," attained the top five spot. Also that year, Haggard finally made it to the top when "I'm A Lonesome Fugitive" became his first number one single. To finish off the year, Haggard was the winner of the Academy of Country Music's "Top Male Vocalist of the Year" award.

As his stature as a recording artist grew, Haggard began to mature as a songwriter, drawing more directly from his own past. The result was a string of brilliant original tunes like "Branded Man," "Sing Me Back Home," "Mama Tried," "Hungry Eyes" and "Daddy Frank (The Guitar Man)," all of which were number one records in one national trade magazine or another.

Then one day in 1969, while riding in his tour bus through Oklahoma, Haggard, with the help of bandmember Eddie Burris, came up with a song called "Okie From Muskogee." This was the tune that changed Merle Haggard's life.

Released during the height of the domestic unrest brought on by the Vietnam war, the song was described as everything from "an unabashed call for old-fashioned patriotism" to "a reactionary shit-kicker's anthem," and it put Haggard in the storm's eye of controversy. His concerts were sometimes picketed by those op-



Frank Hatter

posing the war whose wrath he had incurred with his implicit pro-Vietnam songs.

In 1969, Haggard saluted the late Jimmie Rodgers, one of his all-time musical heroes and major influences, with a two-record set, *Same Train, Different Time*.

His 1970 lp, *A Tribute To The Best Damn Fiddle Player In The World (Or, My Salute To Bob Wills)*, played a significant role in the revival of western swing music. 1973 brought the release of *A Land Of Many Churches*, Haggard's gospel album, which was recorded with members of the famous Carter family on location in several rural churches around the country.

In 1974 Haggard journeyed to New Orleans where he cut his album tribute to Dixieland music, *I Love Dixie Blues*. "I've always been interested in history, especially when it comes to music," Haggard explains during one of his narrations on the lp. "I find a great connection between popular music today in all fields,

and the music that originated here in New Orleans over half a century ago."

Throughout his musical excursions, Haggard has remained consistently in the top of the national charts. He has had at least one top five record every year since 1966.

Other Merle Haggard albums include *Sing Me Back Home*, *Songs For The Mama That Tried* and *A Taste Of Yesterday's Wine*, which was a duet album with George Jones.

In 1981, Haggard became associated with Epic Records. His second record for the label, *Going Where The Lonely Go*, is one he has spent a lifetime composing.

For Christmas of '82, Haggard prepared a special treat for his fans — *Getin' Home For Christmas*. Six of his own holiday tunes were blended in with four Christmas classics to provide something for everybody.

This, of course, is the reason for Merle Haggard's longevity — he does not merely sing to his audience, he is a part of it.

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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WHEN IT COMES TO LOVE

(As recorded by Thom Bresn and Lane Brody)

THOM SCHUYLER

My very first time
Behind the driver's wheel
I put my daddy
Through the windowshield
I had my momma screaming
Won't you please slow down
My first time out
I couldn't get the touch
I slammed the brakes
And I popped the clutch
I had the sirens
Screaming all over town
It took me some time to learn
How to signal, how to turn
But, finally I know my way around.

But, when it comes to love
There's nothing like the first time
When it comes to love

(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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It happens naturally
And when it comes to love
There's nothing like the first time
When you laid down with me.

The very first time
I used a frying pan
I burned the bacon
I burned my hand
I poured a cup of hot coffee
On the kitchen floor
The toast was black as I recall
I fried an egg the shell and all
I got my momma's apron
Caught in the oven door
But, I've come
A long, long way
Now I can simmer and saute'
And everybody's
Asking me for more.

(Repeat chorus)

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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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JUST ONCE

(As recorded by John Wesley Ryles)

CYNTHIA WEIL
BARRY MANN

I did my best
But I guess my best wasn't good enough
'Cause here we are back where we were before
Seems nothing ever changes
We're back to being strangers
Wond'ring if we ought to stay
Or head on out the door.

Just once can't we figure out what we keep doin' wrong
Why we never last for very long
What are we doin' wrong
Just once can't we find a way to fin'ly make it right
To make the magic last for more than just one night
If we could just get to it
I know we could break through it.

I gave my all
But I think my all may have been too much
'Cause Lord knows, we're not getting anywhere
It seems we're always blowin'
Whatever we've got goin'
And it seems at times with all we've got
We haven't got a prayer.

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

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

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

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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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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

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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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.

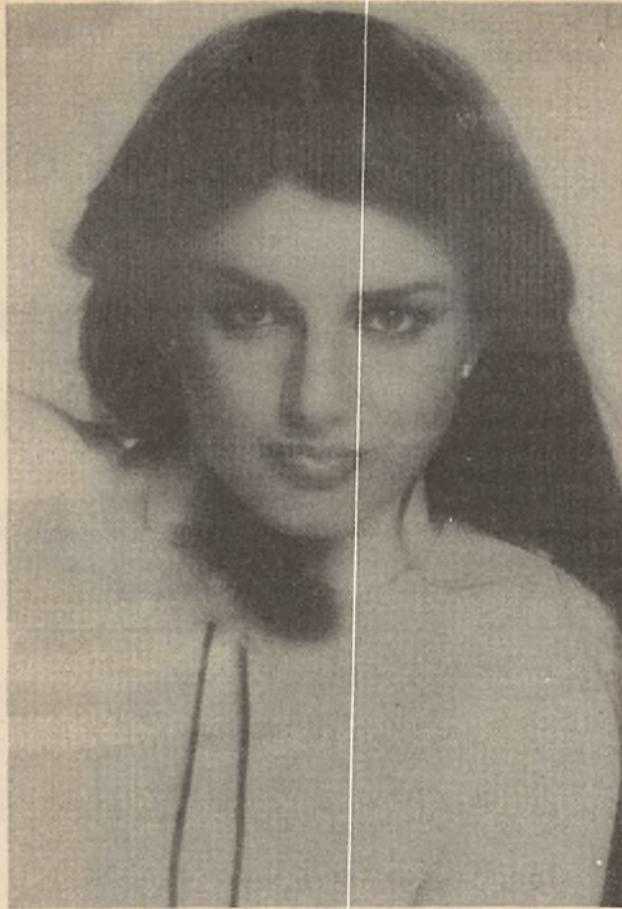
('Cause) today my world slipped away
We buried the plans we'd made
And tonight I'm alone and afraid
'Cause today my world slipped away.

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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LIKE NOTHING EVER HAPPENED

(As recorded by Sylvia)

KYE FLEMING
DENNIS W. MORGAN

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

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

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

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

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Beverly Parker

I WONDER

(As recorded by Rosanne Cash)

LEROY PRESTON

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

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

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

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

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

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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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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 light, 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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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.

I'm backslidin'
Right back into your arms
Oh baby backslidin'
Right back into your arms.

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
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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.

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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.

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THE NEW WILL NEVER WEAR OFF OF YOU

(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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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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THE TROUBLE WITH HEARTS

(As recorded by Roy Head)

LARRY KINGSTON
JERRY DAVIS
"LATHAN"

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

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

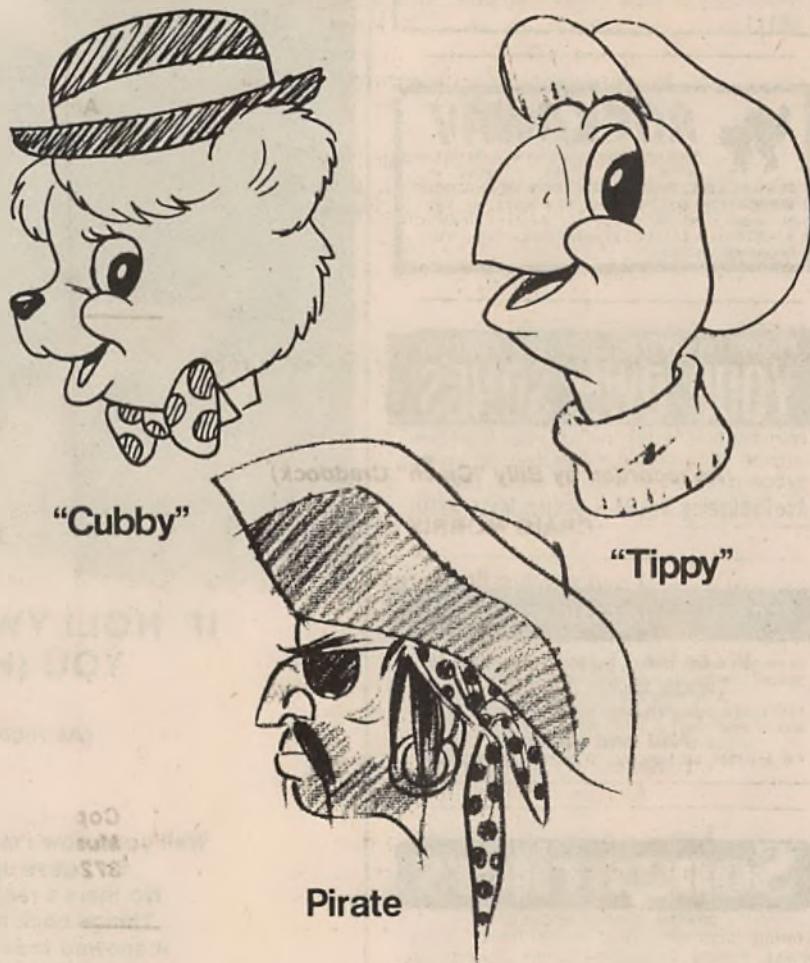
The trouble with hearts
They can't see where they're goin'
They fall into love
Without even knowin'
They believe any lie
When the right words are spoken
The trouble with hearts
They're so easily broken.

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

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

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IF HOLLYWOOD DON'T NEED YOU (Honey, I Still Do)

(As recorded by Don Williams)

BOB MCDILL

Well you know I'm not much good at writing letters
So I gave up and decided that I'd call
No there's really not much news to tell you
Things back here they never change at all
It snowed today, it's cold here for November
But I hear the weather's warm out there.

Oh and if you see Burt Reynolds
Would you shake his hand for me
And tell ol' Burt I've seen all his movies
Well I hope you make the big time
I hope your dreams come true
But if Hollywood don't need you
Honey, I still do.

Last night I drove the truck to Amarillo
Some friends and I we had a laugh or two
But lately we don't cut up like we used to
'Cause all that I can think about is you
I know this is what you've always wanted
But I know now that all I want is you.

So if you see Burt Reynolds
Would you shake his hand for me
And tell ol' Burt I've seen all his movies
Well I hope you make the big time
I hope your dreams come true
But if Hollywood don't need you
Honey, I still do.

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HEART OF THE NIGHT

(As recorded by Juice Newton)

MICHAEL CLARK
JOHN BETTIS

Dark city streets
Twist and moan in the heat
As night descends
Two searching eyes
Cut their way into mine
Inviting me in
Dancing so close
We already know how good it will be
We slip out
From the unseeing crowd
We've found what we need.

In the heart of the night
We run like bandits
Two hungry hearts
Under the gun
In the heart of the night
When we find each other
We're stealing love
On the run
In the heart of the night
Heart of the night.

The cool city moon
Lays its touch on the room
Your eyes reach to me
Two shadows fall
Saying nothing at all
We know what we need
Tender release
Two pris'ners are free from the darkness
One more escape
Surviving the heartache
And madness.

In the heart of the night
We run like bandits
Two hungry hearts
Under the gun
In the heart of the night
When we find each other
We're stealing love
On the run
In the heart of the night
Heart of the night
In the heart of the night.

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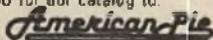
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59 E Main St., Grand Island, NY 32735



LIVIN' FOR SATURDAY NIGHT

(As recorded by John Schneider)

**JEFF HARRINGTON
JEFF PENNIG**

Well, I'm puttin' my jeans on
Shinin' my boots up
Flashin' a smile at the mirror
The good times are waiting
Town needs a painting
Now that the weekend is here
Give me music and neon
Soon I will be on
Top of the world feeling right
I'm livin' for Saturday
Livin' for Saturday night.

Got five long days
I get no relaxation
My time ain't my own
'Till I'm through
Got too much work
Without no recreation
And when that six-day sunset comes
It's time for me to have some fun.

So, I'm puttin' my jeans on
Shinin' my boots up
Flashin' a smile at the mirror
The good times are waiting
Town needs a painting
Now that the weekend is here
Give me music and neon
Soon I will be on
Top of the world feeling right
I'm livin' for Saturday
Livin' for Saturday night.

All week long I just do
What I'm supposed to
I don't get a chance to be me
The same old grind
That everyone goes thru
And when that six-day sunset comes
It's time for me to have some fun.

(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, health, protection, and much more!

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

MORE AMAZING CASE HISTORIES!

And it's all just minutes away! Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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

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

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

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

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power, let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

— MAIL NO RISK COUPON TODAY! —

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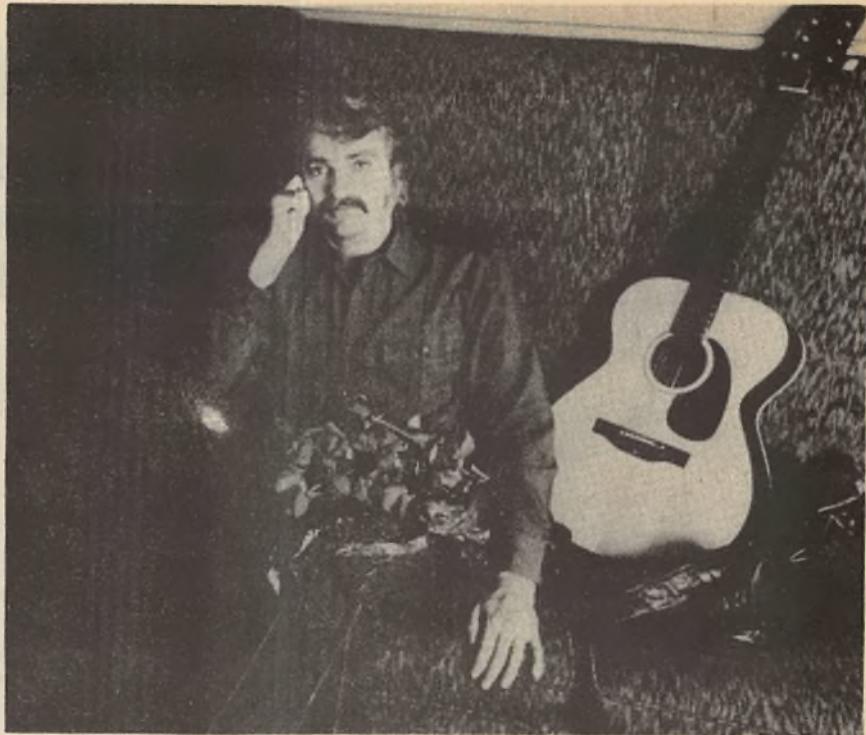
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YOU'RE THE REASON

(As recorded by Marvin Gaye)

BOBBY EDWARDS

MILDRED IMES

FRED HENLEY

TEARY FELL

I just lay here at night

Toss and I turn

Loving you so

How my heart yearns

You're the reason

I don't sleep at night.

Walkin' the floor

Feelin' so blue

Smoke cigarettes

And drink coffee, too

You're the reason

I don't sleep at night.

I'm bettin' you're not losin'

Sleep over me

But if I'm wrong don't fall to call

Come over and keep me company

Sometimes I go for a walk

Take a look at the moon

Strum my guitar

And sing our love tunes

Honey, you're the reason

I don't sleep at night.

Walkin' the floor

Feelin' so blue

Smoke cigarettes

Drink coffee, too

Strum my guitar

Look at the moon

Losin' sleep over you.

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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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WITH YOU

(As recorded by Charly McClain)

LARRY SHELL
RON MUIR

I love the starry night
Warm red wine and candlelight
With you, with you.

I love a summer rain
Snowflakes on a window pane
With you, with you.

With you all of my skies are blue
With you all of my dreams come true
I've got it all when I'm with you.

Never felt this way before
I found all I was looking for
With you, with you.

Everything we do feels right
Can't wait to spend the rest of my life
With you, with you.

With you all of my skies are blue
With you all of my dreams come true
I've got it all when I'm with you.

With you all of my skies are blue
With you all of my dreams come true
With you, with you.

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Television Psychic Bob Ferguson shows you

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

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

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

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

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

POSITIVE PROOF THAT WHAT I SAY IS TRUE!

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

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

That's chickenfeed compared to the staggering results many others have achieved with these magic words! Dave E. had been unable to find a job, and had only 3 days left before having to pay a big bill. He didn't have a cent. In one session, I showed him how to use the Psychic Telemetry Prosperity Ritual. The next morning, he was all smiles, as he reported a sudden windfall of \$2,000—more than enough to pay the bill, and a miracle! *Get me a copy of my amazing example of the power of these magic words!*

Dave used the Prosperity Ritual at about 9:00 P.M. At 8:00 A.M. the following morning, he got the money! As simple as that! I HAVE HUNDREDS OF CASES ON FILE, PROVING HOW EASILY MIRACLES HAPPEN with these magic words! Before I give you the next case, let me say this: **DO YOU NEED MONEY?** Say the powerful words on page 37! With this secret, money is always available to you!

You can get any amount of money at any time you need it! I am telling you the sky's the limit on how much money you can ask for and receive quickly with this power! Proof!

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

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

"I probably could not believe it when my number was drawn for the grand prize (7 days later). I still can't believe it," she says. "I won over a half-million dollars!" Agnes and her family are now enjoying their new lakefront home with its private beachhouse and dock. They have two expensive autos and all the other luxuries money can buy.

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

MAGIC WORDS FOR MIRACLE HEALING!

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

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

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

139-140...

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

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

MIRACLE CURES REPORTED!

Do you realize that it is possible to get rid of crippling ailments almost instantly with healing words? You can command that all sickness and disease be banished from your body! Here is a force so powerful that it almost defies description! It can heal a withered limb or return sight to the blind... raise the crippled from their beds! It has brought miracle cures to the suffering and the lame!

• **KIDNEYS MIRACULOUSLY HEALED!** Evelyn's only hope was to find a suitable kidney donor. She was so weak, it took two people to almost carry her to the hospital for her frequent treatments... she seemed to be little hope for her. With this method, she says...

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

Today she is healthy, she can hike and even climb mountains! It happens all the time with PSYCHIC TELEMETRY!

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

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

MAGIC FORCES THAT WORK MIRACLES

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

• **HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 36!** Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 22, turned around, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7s. He walked away with \$800!

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

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

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

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

• **MAGIC WORDS THAT BRING YOU LOVE!** Say the magic words on page 47, to command and guide the perfect partner to you... to command him or her to be blind to your shortcomings. Nothing can pull you apart! You'll never need and your every desire!

• **MAGIC WORDS FOR SECRET KNOWLEDGE!** The magic words on page 154 allow you to become an invisible traveler to anywhere in the world. You can listen to conversations and you can see what's going on, completely undetected. You will experience the ability to walk through walls and doors. Nothing can be kept secret from you—there is no longer such a thing as a locked door. You can enter any place as will. If you wish to know about



ABOUT THE AUTHOR

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

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

• **MAGIC WORDS PROTECT YOU FROM EVIL!** Say the magic words on page 51, for attunement with the pure rays of power that will bring you from the Great Cosmic Mind... to affirm protection from every curse or evil influence. Say them to command divine protection, and that your evil will be penetrated by your shield of power, and that those who would send you evil shall be powerless, and their evil shall return to them a hundredfold.

• **MAGIC WORDS TO SEE INTO THE FUTURE!** There is no need to blindly stumble into the future. When you say the magic words on page 62, your psychic eyes will open, and you will see actual visions of future events. Vision upon vision will flash brightly into your mind. If there is danger ahead, Cosmic Mind will flash you the warning so a possible catastrophe can be avoided. If there is tremendous goodness in the future, all will be revealed to you!

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WHAT SHE DON'T KNOW WON'T HURT HER

(As recorded by Gene Watson)

**DAVE LINDSEY
ERNIE ROWELL**

**My woman thinks I wouldn't cheat
On her when we're apart
But there's a secret hidden
In the shadows of my heart
The truth is catching up with me
And it's hard to hide my shame
What she don't know won't hurt her
But it's driving me insane.**

**My mind can't take my body
Running 'round anymore
That guilty feeling's waiting
For me right outside my door
So, let's just call it off tonight
And let my conscience be
What she don't know won't hurt her
But it's destroying me.**

**It bothers me everytime
I hear the doorbell ring
That someone might be dropping by
To tell her everything
I stay upset
'Cause I don't know if anybody sees
What she don't know won't hurt her
But it's destroying me.**

**My mind can't take my body
Running 'round anymore
That guilty feeling's waiting
For me right outside my door
So, let's just call it off tonight
And let my conscience be
What she don't know won't hurt her
But it's destroying me.**

**What she don't know won't hurt her
But lord it's killing me.**

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RIDE COWBOY RIDE

(As recorded by Rex Allen, Jr.)

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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
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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 suits
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.



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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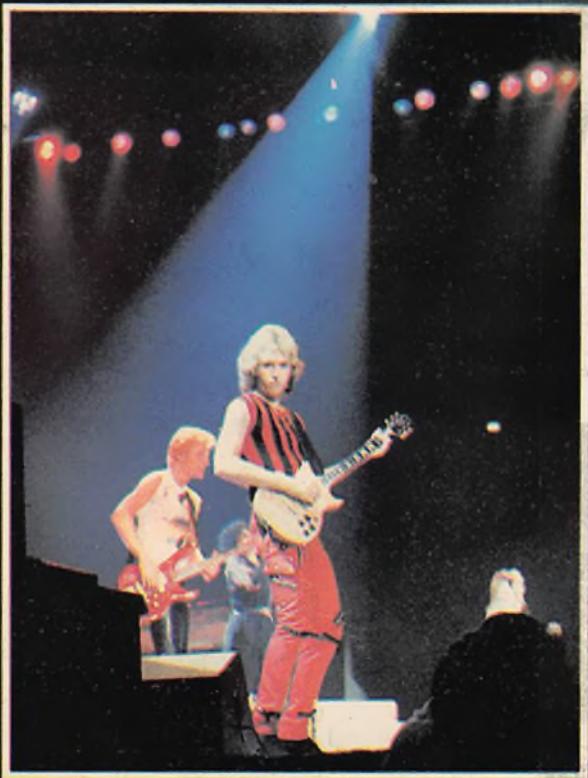
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First, there's the way they look. We combined the classic headstock of the Telecaster® with the sensuous body shape of the Stratocaster® to give the Bullets an exciting design all their own.

And there's a real feel of quality in every Bullet. The necks use the same one-piece hard rock maple construction as our finest instruments. And Bullet bodies are sculptured from solid select hardwoods, and dressed in a choice of classic Fender finishes.

There's no shortage of excitement in the electronics, either. You can choose from a wide variety of pickup options, from the classic Fender single-coil sound to versatile split humbuckers.

The Bullet Series includes five guitars plus short- and long-scale basses. Go crank one up at your Fender dealer's soon. You won't believe how little it costs to own a piece of the Fender legend.



Fender®

THE SOUND THAT CREATES LEGENDS