

SONG HITS

MAGAZINE

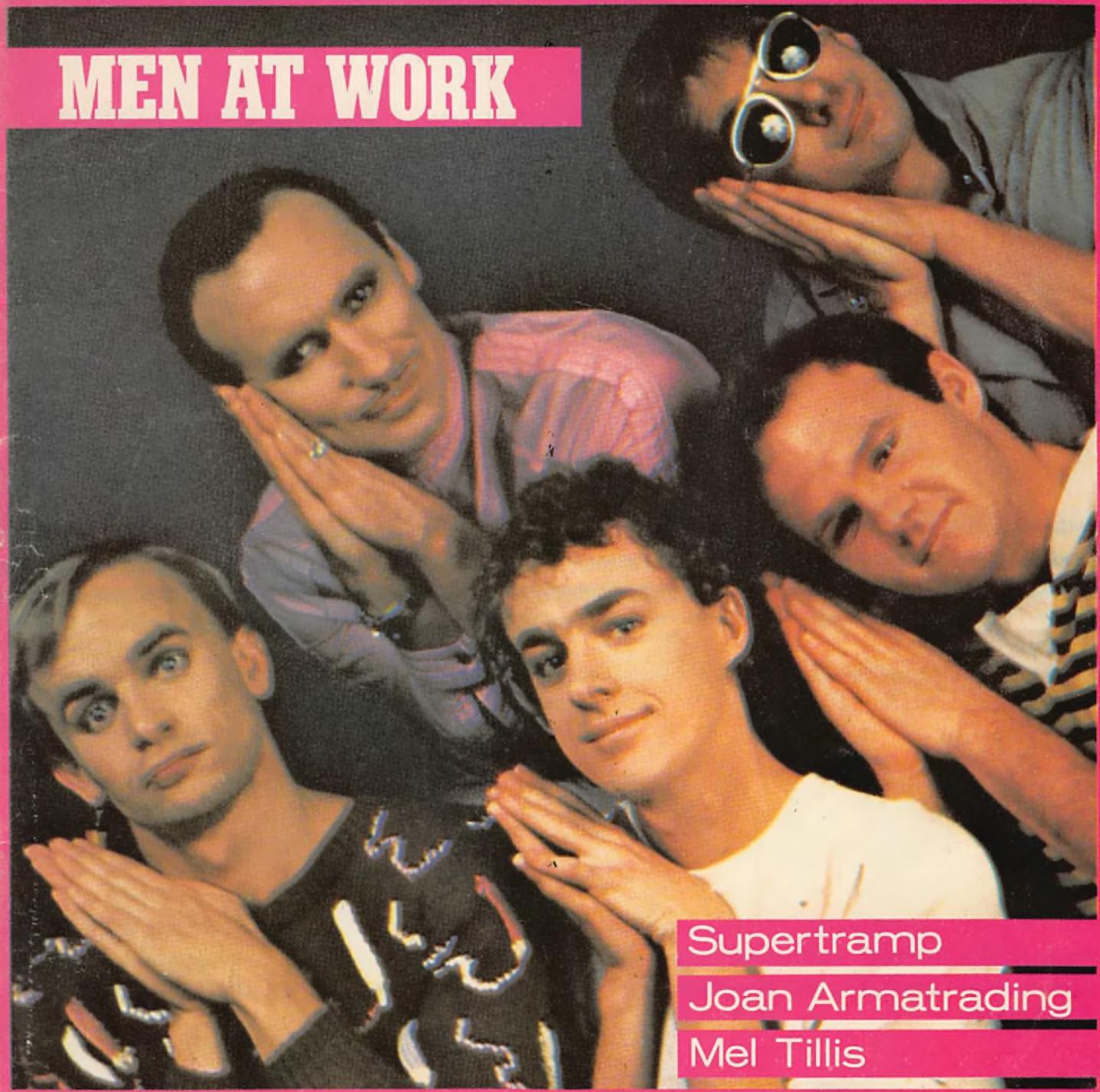
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MEN AT WORK



Supertramp
 Joan Armatrading
 Mel Tillis

WORDS TO OVER 80 HIT SONGS

POP: CHINA GIRL • OUR HOUSE • SAVED BY ZERO • WHITE WEDDING • ROLL ME AWAY • THE SALT IN MY TEARS • WE TWO

SOUL: HOW DO YOU KEEP THE MUSIC PLAYING • INSIDE LOVE (So Personal) • SAY YOU DO • CANDY MAN • TONIGHT I GIVE IN

COUNTRY: POTENTIAL NEW BOYFRIEND • EASY ON THE EYE • YOU'RE NOT LEAVIN' HERE TONIGHT • LEAVE THEM BOYS ALONE • I ALWAYS GET LUCKY WITH YOU



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MAGAZINE

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Cover Photo by Laura Levine

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PUBLICATIONS

POP SECTION

WISHING (If I Had A Photograph Of You)

(As recorded by A Flock Of Seagulls)

M. SCORE
A. SCORE
F. MAUDSLEY
P. REYNOLDS

It's not the way you look
It's not the way that you smile
Although there's something to them
It's not the way you have your hair
It's not that certain style
It could be that with you.

If I had a photograph of you
It's something to remind me
I wouldn't spend my life just wishing.

It's not the make-up

And it's not the way that you dance
It's not the evening sky
It's more the way your eyes
Are laughing as they glance
Across the great divide.

If I had a photograph of you
It's something to remind me
I wouldn't spend my life just wishing.

It's not the things you say
It's not the things you do
It must be something more
And if I feel this way for so long
Tell me is it all for nothing
Just don't walk out the door.

If I had a photograph of you
It's something to remind me
I wouldn't spend my life just wishing.

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THE ONE THING

(As recorded by Inxs)

ANDREW FARRISS
MICHAEL HUTCHENCE

Well, you know just what you do to me
The way you move soft and slippery
Cut the night just like a razor
Rarely talk and that's the danger.
It's the one thing
You are my thing.

You know your voice is a love song
It's a cat call from the past
There's no ice in your lover's walk
You don't look twice 'cause you move so fast.
It's the one thing
You are my thing.

You've got a dozen men behind you
You've got dead flowers on the floor
You're too pretty in the daylight
Keeps them comin' back for more.
It's the one thing
You are my thing.

THE SALT IN MY TEARS

(As recorded by Martin Briley)

MARTIN BRILEY

I never did it
No I won't admit it
Why should I lie for you anymore
You never loved me
You pushed and you shoved me
I see the woman I never saw
I saw you laugh when the knife was twisted
It still hurts but the pain has shifted
I'm looking back at the time that drifted by
But I won't cry for the wasted years
'Cos you ain't worth the salt in my tears.

Feeling neglected
Used and rejected
You need a shoulder to lean upon
Maybe you've picked him
Found your next victim

Don't worry someone will come alone
I broke the spell that you kept me under
I'd had enough of the rain and thunder
I lost track of the time and I wonder why
But I won't cry for the wasted years
'Cos you ain't worth the salt in my tears.

I'll sit around and drink a few more beers
Until the memory just disappears
'Cos you ain't worth the salt in my tears.

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SAVED BY ZERO

(As recorded by The Fixx)

CURNIN
WEST-ORAM
WOODS
GREENALL
AGIES

Maybe someday
Saved by zero
I'll be more together
Stretched by fewer
Thoughts that leave me
Chasing after
My dreams disown me
Loaded with danger.
So maybe I'll win
Saved by zero
Maybe I'll win
Saved by zero.

Holding onto
Words that teach me
I will conquer
Space around me.
So maybe I'll win
Saved by zero
Maybe I'll win
Saved by zero.
Maybe I'll win
Saved by zero
Maybe I'll win
Saved by zero.
So maybe I'll win
Saved by zero
Maybe I'll win
Saved by zero.

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STOP IN THE NAME OF LOVE

(As recorded by The Hollies)

EDDIE HOLLAND
LAMONT DOZIER
BRIAN HOLLAND

Oh baby I'm aware
Of where you go
Each time you leave my door
Watching you walking down the street
Knowing there's another guy you meet
This time before you run to him
Leaving me alone again
(Think it over)
Haven't I been good to you babe
(Think it over).
Stop in the name of love
Before you break my heart
Stop in the name of love
Before you tear it apart.

I'm trying hard
Hard to be patient
Wish you'd stop
This infatuation
But each time I think of you together
I see myself losing you forever
But this time before you leave my arms
And rush back into his arms
(Think it over)
Haven't I been good to you babe
(Think it over)
Haven't I been sweet to you baby.

Stop in the name of love
Before you break my heart
Stop in the name of love
Before you tear it apart.
(Repeat)

Stop in the name of love
Stop in the name of love.

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(Keep Feeling) FASCINATION

(As recorded by the Human League)

PHIL OAKY
JO CALLIS

If it seems a little time is needed
Decisions to be made
Hey, hey, hey, hey
The good advice of friends unneeded
The best of plans mislaid.

Just looking for new direction
In an old familiar way
Hey, hey, hey, hey
The forming of a new connection
To study or to play.

And so the conversation turned
Until the sun went down
And many fantasies were learned
On that day.

Keep feeling fascination

Passion burning love so strong
Keep feeling fascination
Looking, learning, moving on.

Well the truth may need some rearranging
Stories to be told
Hey, hey, hey, hey
And plain to see the facts are changing
No meaning left to hold.

And so the conversation turned
Until the sun went down
And many fantasies were learned
On that day.

Keep feeling fascination
Passion burning love so strong
Keep feeling fascination
Looking, learning, moving on.
(Repeat)

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317917 PHIL COLLINS HELLO I'M NOT GOING	315848 GO-GO'S VACATION	316771 CHICAGO	315855 FLEETWOOD MAC MIRAGE	319293 ORIGINAL SOUNDTRACK ROCKY III	319624 GEORGE JONES SHINE ON
318600 RIC OCASEK BEAUTITUDE	317438 ANNE MURRAY THE HOTTEST NIGHT OF THE YEAR	318030 RAY PARKER, JR. GREATEST HITS	317660 DEVO OH NO IT'S DEVO	317396 JUCE NEWTON QUIET LIES	318281 LAURA BRAGGAN BRAGGAN 2
318788 MICKEY GILLEY BIGGEST HITS	317263 DONALD FAGEN THE NIGHTFLY	317224 EMMYLOU HARRIS LAST DATE	317537 BOBBY SHERMAN & EARL PLUMLY TWO OF A KIND	317313 CASHING LIGHTS	319762 JOE JACKSON NIGHT AND DAY
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316414 THE WHO IT'S HARD	316455 BELLAMY BROTHERS GREATEST HITS	314443 NEIL DIAMOND 12 GREATEST HITS	314365 JOHNNY MATHIS FRIENDS IN LOVE	312801 JOHN JETT & THE BLACKHEARTS LOVE ROCK N' ROLL	318567 JOHN KLEMMER FRENESSE
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316208 DAVID FRIZZEL THE FAMILY'S FINE BUT THIS ONE'S ALL MINE	312231 Earth, Wind & Fire RAISED	308789 CARPENTER'S Made in America	306589 LINDA RONSTADT GREATEST HITS, VOL. 2	301473 CHRISTOPHER CROSS	318638 BILLY JOEL The Nylon Curtain
316703 MEL Tillis GREATEST HITS	313098 KENNY ROGERS LOVE OR SOMETHING LIKE IT	317880 MERLE HAGGARD & WILLIE NELSON PONCHO AND LEFTY	315705 GLENN FREY NO FUN ALONE	187068 BARRINA STREISAND'S GREATEST HITS	316819 MICKEY GILLEY PUT YOUR SCALES AWAY
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316686 ORIGINAL BROADWAY CAST NINE	311510 RANDI DOLLY: THE BIRTHDAY BOY	310219 390211 JOHNNY MATHIS 30TH ANNIVERSARY ALBUM	307918 JIM CROCE Down The Highway	313502 KENNY ROGERS Share Your Love	315112 CHUCK MANGIONE LOVE NOTES
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MGR/BJ

MGR/AF

MGR/ZE

MGT/ZF

pop star of the month

MEN AT WORK



When the five members of Men At Work finished performing a burning *live* version of their number one single "Down Under" at the Silver Anniversary broadcast of the Grammy Awards in February, there was no longer any doubt. It was only a few minutes later that the band was called in from the wings to collect their first Grammy award as "Best New Artist of the Year."

Despite the congratulations and thank-you's, group member Colin Hay had the last appropriate word before the boys left the stage: "We are the men, and we'll see you again!"

"Every so often," wrote Joel Selvin in the San Francisco *Chronicle*, "a new rock band comes out of nowhere and blows fresh air into the music scene." For Men At Work, 'nowhere' was Australia, a country that has always been represented on the pop music charts over the years. But no one from Australia has ever been greeted with the runaway acceptance and success experienced by Men At Work.

That acceptance is certainly confirmed by their Grammy award. Also, they received the same honors from Rolling Stone and Creem magazines in their year-end popularity polls. Topping it all off was their two consecutive number one smashes, "Who Can It Be Now?" and "Down Under."

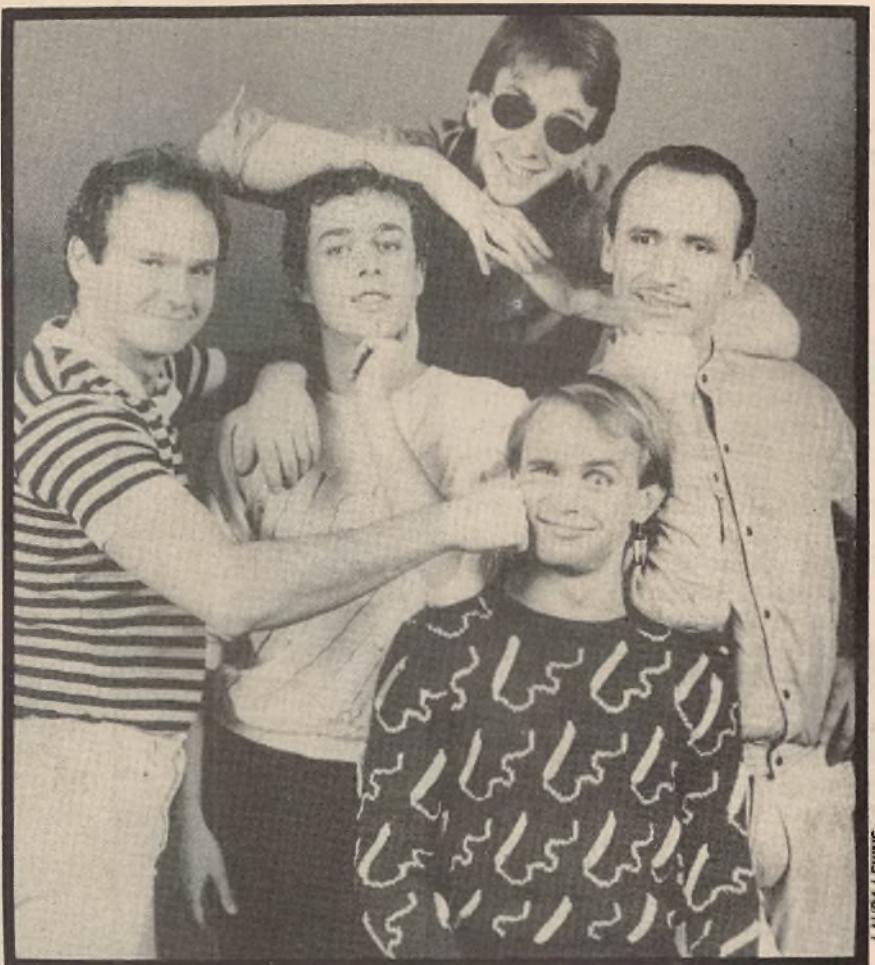
Lest anyone underestimates the importance of that accomplishment, be aware that until Men At Work happened along, the last group to chart a pair of number one singles from their debut album was the Monkees back in 1966! In fact, only five other acts in the last 10 years have logged a pair of number one singles from the same lp: Bee Gees, Eagles, Stevie Wonder, Donna Summer and Queen. That's not bad company to be in.

Responsible for all this good fortune is *Business As Usual*, the debut album of Men At Work. The album's success in the United States culminated in a triumphant 15-week stand in the number one position on Billboard's album chart. This matched the 15-week stint of Pink Floyd's *The Wall* in 1980 and is surpassed by only three other albums in the last decade: *Tapestry*, *Saturday Night Fever* and *Rumours*.

From an RIAA platinum-certified standpoint, *Business As Usual* deserves a quadruple plaque — as it slides past the four million sales mark in the U.S. as of April, 1983.

Cargo is Men At Work's long-awaited second lp. The first single from the lp, "Overkill," is already turning into a runaway hit. It is being greeted with the same approval that "Who Can It Be Now?" first experienced last summer.

The album's opening track, "Dr. Heckyll & Mr. Jive," whetted everyone's appetite as a prized import single during the winter of



'83. Now both tracks together, followed on side one by the folksy swing of "Settle Down My Boy," provide one of the most formidable introductions to a rock 'n' roll record in a long time.

"For a long time," Colin Hay once told a writer from Australia's RAM magazine, "it was just the

band and the band's fans; it was quite a close relationship. But when we made a record, a lot of people weren't too happy about it. They couldn't put you in their pockets anymore, they couldn't say 'this is our bank, this is our Thursday-night-payday-let's-go-see-Men-At-Work', y'know?"

For most of 1980, Men At Work were the best-kept secret of Melbourne's inner-city suburb of Richmond. Night after night they packed them into the now-legendary Cricketers Arms Hotel pub, competing for a share of the rock 'n' roll following there. "They were looking for a warm and meaningful experience they share with someone," Hay was telling RAM. "... A meaningful, drunken experience," clarified woodwind/keyboardist Greg Ham, "they were looking for cheap drinks and no money on the door."

Such circumstances might have prevailed, had not CBS Records of Australia read the signs correctly: Consistently sold-out shows not only in Melbourne but across the small continent, coupled with Men At



Work's distinction as the highest-paid unrecorded band in Oz. Just as obvious was the careening sense of humor and stark originality springing from the lively imaginations of songwriters Hay, Ham and lead guitarist Ron Strykert.

Enter American Peter McLan, who had emigrated from his home in Los Angeles to Oz in order to produce a CBS artist there. Once on the streets, he was amazed by the number of small clubs around the wealth of local music, especially in Melbourne. "The competition just to survive," he told *Cash Box*, "is so stiff that only the best make it. With such a critical public, there is a tremendous pressure to keep on refining the act and creating new material. The bands there are real working bands with a different work ethic than we have here."

The immediate result was Men At Work's debut single, "Who Can It Be Now?" released in Australia on May 25, 1981. The single went on to spend five weeks in the number two spot, and a total of 10 weeks inside the top five; it was subsequently certified gold in Oz.

"Down Under," the second single, released November 8, did even better, staying number one in Australia for six weeks and certified gold; likewise number one in New Zealand for two weeks.

The success of *Business as Usual* was virtually guaranteed: Australia's number one LP for a full 10 weeks, with triple-platinum certification indicating sales in Oz of more than 150,000 copies. It should be noted that the album held the number one spot there longer than any domestic release except for Split Enz' *True Colors*. Another 'first' was in New Zealand, where Men At Work became the first Australian band to attain a number one album there. In fact, *Business As Usual* debuted in the number one position across the Tasman, spent seven weeks at the top, and was soon certified platinum in the spring of 1982.

That same season (April, 1982), marked the first issue of Men At Work on Columbia Records in the U.S. Released the first week in April, *Business As Usual* started its long climb. "Who Can It Be Now?" followed four weeks later. Both records broke the U.S.



LAURA LEVINE

charts in July and climbed into the top 20 just after Labor Day. This was perfect timing, considering Men At Work spent the month of September as the opening act for Fleetwood Mac's sold-out U.S. tour.

As October began, the band graduated to headlining status, starting up in the Pacific Northwest, and then into Canada for several weeks. Halloween weekend provided a treat, as "Who Can It Be Now?" became the country's number one charted single for the week.

Not only here — but around the world — in every corner of the globe that CBS distributes records, Men At Work is selling, and selling well.

Men At Work — Hay, Ham, Strykert, bassist John Rees, and drummer Jerry Speiser — have crossed the Rubicon into the international limelight. Yet *Cargo*, once again produced by Peter McLan, bristles with the muscle and wit that *Business As Usual* originated. "We are the men," Hay's words echo back, "and we'll see you again!"



OUR HOUSE

(As recorded by Madness)

CHARLES SMYTH
CHRISTOPHER FOREMAN

Father wears his Sunday best
Mother's tired she needs a rest
The kids are playing up downstairs
Sister's sighing in her sleep
Brother's got a date to keep
He can't hang around.

Our house
In the middle of our street
Our house
In the middle of our.

Our house it has a crowd
There's always something happening
And it's usually quite loud
Our Mum she's so house-proud
Nothing ever slows her down
And a mess is not allowed.

(Repeat chorus)

Our house
In the middle of our street
Something tells you that you've got to get away from it
Our house
In the middle of our.

Father gets up late for work
Mother has to iron his shirt
Then she sends the kids to school
Sees them off with a small kiss
She's the one they're going to miss

In lots of ways.

(Repeat chorus)

I remember way back then
When everything was true and when
We would have such a very good time such a fine time
Such a happy time
And I remember how we'd play
Simply waste the day away
Then we'd say
Nothing would come between us
Two dreamers.

Father wears his Sunday best
Mother's tired she needs a rest
The kids are playing up downstairs
Sister's sighing in her sleep
Brother's got a date to keep
He can't hang around.

Our house
In the middle of our street
Our house
In the middle of our street.
(Repeat)

Our house
Was our castle and our keep
Our house
In the middle of our street.

Our house
That was where we used to sleep
Our house
In the middle of our street.

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NOT NOW JOHN

(As recorded by Pink Floyd)

ROGER WATERS

F... all that

We've got to get on with these
Got to compete with the wily Japanese
There's too many home fires burning
And not enough trees
So f... all that
We've got to get on with these.

Can't stop, lose job, mind gone, silicon
What bomb, get away, pay day, make hay
Break down, need fix, big six
Clickity click, hold on, oh no, brrrrrrring bingo.

Make 'em laugh
Make 'em cry
Make 'em dance in the aisles
Make 'em pay
Make 'em stay
Make 'em feel ok.

Not nah John

We've got to get on with the film show
Hollywood waits at the end of the rainbow
Who cares what it's about
As long as the kids go
So not now John
We've got to get on with the show.

Hang on John
I've got to get on with this
Don't know what it is
But it fits on here like
Come at the end of the shift
We'll go and get pissed
But not now John
I got to get on with this.

Hold on John

I think there's something good on
I used to read books but
It could be the news
Or some other abuse
Or it could be reusable shows.

F... all that

We've got to get on with these
Got to compete with the wily Japanese
No need to worry about the Vietnamese
Got to bring the Russian bear to his knees
Well maybe not the Russian bear
Maybe the Swedes
We showed Argentina
Now let's go and show these
Make us feel tough
And wouldn't Maggie be pleased
Nah nah nah nah nah.

S'cusi dove il bar
Se para collo pou eine toe bar
S'il vous plait ou est le bar
Oí' where's the f... bar John.

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sion.

ROLL ME AWAY

(As recorded by Bob Seger & the Silver Bullet Band)

BOB SEGER

Took a look down a westbound road
Right away I made my choice
Headed out to my big two wheeler
I was tired of my own voice

Took a bead on the northern plains and just rolled that
power on.

Twelve hours out of Mackinaw City
Stopped in a bar to have a brew
Met a girl and we had a few drinks
And I told her what I'd decided to do
She looked out the window a long, long moment

Then she looked into my eyes
She didn't have to say a thing
I know what she was thinkin'.

Roll, roll me away
Won't you roll me away tonight
I too am lost
I feel double crossed
And I'm sick of what's wrong and what's right
We never even said a word
We just walked out and got on that bike.

And we rolled
And we rolled clean out of sight.

We rolled across the high plains
Deep into the mountains
Felt so good to me
Fin'ly feelin' free.

Somewhere along a high road
The air began to turn cold
She said she missed her home
I headed on alone oh.

Stood alone on a mountain top
Starin' out at the Great Divide
I could go east
I could go west
It was all up to me to decide
Just then I saw a young hawk flyin'
And my soul began to rise
And pretty soon
My heart was singin'.

Roll, roll me away
I'm gonna roll me away tonight
Gotta keep rollin' gotta keep ridin'
Keep searchin' till I find what's right
And as the sunset faded
I spoke to the faintest first starlight.

And I said next time
Next time
We'll get it right.

Roll me away
Roll me away.

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BANG THE DRUM ALL DAY

(As recorded by Todd Rundgren)

TODD RUNDGREN

Everybody now
 I don't want to work
 I want to bang on the drum all day
 I don't want to play
 I just want to bang on the drum all day.

Ever since I was a tiny boy
 I don't want no candy
 I don't need no toy
 I took a stick and an old coffee can
 I bang on that thing 'till I got
 Blisters on my hand because.

I don't want to work
 I want to bang on the drum all day
 Yes I do
 I don't want to play
 I just want to bang on the drum all day
 That's right.

When I get older they think I'm a fool
 The teacher told me I should stay after school
 She caught me pounding on the desk with my hands

But my licks were so hot
 I made the teacher wanna dance
 And that's why.

I don't want to work
 I want to bang on the drum all day
 I don't want to play
 I just want to bang on the drum all day.

I don't want to work
 I want to bang on the drum all day
 I don't want to play
 I just want to bang on the drum all day
 Listen to this.

Every day when I get home from work
 I feel so frustrated
 The boss is a jerk
 And I get my sticks and go out to the shed
 And I pound on that drum like it was the boss' head
 because.

I don't want to work
 I want to bang on the drum all day
 I don't want to play
 I just want to bang on the drum all day.
 (Repeat)

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SIGN OF THE TIMES

(As recorded by Belle Stars)

STELLA BARKER
 CLARE HIRST
 MIRANDA JOYCE
 EUGENIE MATTHIAS
 SARAH-JANE OWEN
 JUDY PARSONS
 LESLEY SHONE

As I lie here
 Thinking of you
 I realise
 That nothing is new.
 Lyin' in my bed
 Thinking of you
 I realise
 Nothing is new.

You say you love me
 But want success
 I say you're lyin'
 Nothing has changed.
 This is a sign of the times
 A piece of more to come
 This is a sign of the times
 A time to be alone.

This is a sign of the times
 A piece of more to come
 This is a sign of the times
 A time to be alone.
 We're strong in bed
 You're weak in love
 You give me nothing
 More than a shove.

I walk alone now

Thinkin' of you
 I realise now
 Nothing is new.

This is a sign of the times
 A piece of more to come
 This is a sign of the times
 A time to be alone.
 This is a sign of the times
 A piece of more to come
 This is a sign of the times
 A time to be alone.

Why do we go on
 With this useless love affair
 When it seems to me
 That you don't really care
 I realise now nothing's new
 Time to live my life
 Without you.
 I sit alone now
 Wond'rln' 'bout you
 I'm livin' my life
 What do you do
 You say you want me
 But need success
 I want your love boy
 Want nothing less.

This is a sign of the times
 A piece of more to come
 This is a sign of the times
 A time to be alone.
 This is a sign of the times
 A piece of more to come
 This is a sign of the times
 A time to be alone.

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IS THERE SOMETHING I SHOULD KNOW

(As recorded by Duran Duran)

DURAN DURAN

Please, please tell me now
Please, please tell me now
Please, please tell me now.

I made a break I run out yesterday
I tried to find my mountain hideaway
Maybe next year, maybe no go
I know you're watching me every minute of the day
yeah
I've seen the signs and the looks and the pictures
They give your game away yeah.

There's a dream that strings the road
With broken glass for us to hold
And I cut so far before I had to say.

Please, please tell me now
Is there something I should know
Is there something I should say
That would make you come my way.
Do you feel the same 'cause you don't let it show.

People stare and cross the road from me
And jungle drums they all clear the way for me
Can you read my mind
Can you see in the snow
And fiery demons all dance when you walk through that door
Don't say you're easy on me
You're about as easy as a nuclear war.

There's a dream that strings the road
With broken glass for us to hold
And I cut so far before I had to say.

Please, please tell me now
Is there something I should know
Is there something I should say
That would make you come my way
Do you feel the same 'cause you don't let it show.

Please, please tell me now
Is there something I should know
Is there something I should say
That would make you come my way
Please, please tell me now.

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SLIPPING AWAY

(As recorded by Dave Edmunds)

JEFF LYNNE

Ah I can feel you slipping away from me
A little bit further now ev'ry day
I'm holding on but I can't believe
This is how you want it to be.

Oh you're slipping away
Oh you're slipping away.

Ah well it feels like walking down a long dark road
You never talk to me the way you did before
You drive to the city with your head held high
And all I can do is watch you go by.

You're slipping away
You're slipping away.

I'm gonna give you all I've got to give
I've got to hold on
See what tomorrow brings
You're slipping away but give me one more try
One more chance to wipe these tears from my eyes
Wipe these tears from my eyes.

You're slipping away
Oh you're slipping away
You're slipping away.

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I'M STILL STANDING

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN

You could never know what it's like
Your blood like winter freezes just like ice
And there's a cold and lonely light that shines from you
You'll wind up like the wreck you hide behind that mask
you use.

Did you think this fool could never win
Well look at me I'm a-comin' back again
I got a taste of love in a simple way
And if you need to know while I'm still standing
You just fade away.

And don't you know I'm still standing
Better than I ever did
Lookin' like a true survivor
Feelin' like a little kid
And I'm still standing
After all this time

Pickin' up the pieces of my life without you on my mind
I'm still standing yeah, yeah, yeah
I'm still standing yeah, yeah, yeah
I'm still standing yeah, yeah, yeah.

Once I never could hope to win
You startin' down the road leavin' me again
The threats you made were meant to cut me down
And if our love was just a circus
You be a clown by now.

And don't you know I'm still standing
Better than I ever did
Lookin' like a true survivor
Feelin' like a little kid
And I'm still standing
After all this time

Pickin' up the pieces of my life without you on my mind
I'm still standing yeah, yeah, yeah
I'm still standing yeah, yeah, yeah
I'm still standing yeah, yeah, yeah.

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pop star of the month

Supertramp

by Rich Sutton

If asked to name the leader of The Rolling Stones you'd say Mick Jagger. Pink Floyd? "Mmmmm ... Roger Waters?" Here's a hard one — what about Supertramp? Of the most successful rock and roll bands in the past decade, the personalities of the individual members of Supertramp remain the most evasive. With the band embarking on what may be the last tour with songwriting/guitarist Roger Hodgson, it may be that Supertramp will become a band with a face.

The band's faceless image does not come from a lack of success. *Breakfast In America* sold over 16 million copies worldwide placing it in the top selling records of all time. The band doesn't suffer from being an overnight sensation either. Their career spans nearly 14 years.

Supertramp, the name comes from "The Autobiography of a Supertramp" published around the turn of the century, was formed in 1970. Nineteen seventy four brought their first record, *Crime Of The Century*, which was their first success and the first recording by the group in its present form. The second half of the '70s found the band no longer in the English homeland, but in Los Angeles. With their intensive touring schedule (Supertramp tours have set concert hall attendance records the world over), there is not much time for California.

The beginning of Supertramp's performing career was not so fortuitous. They played first in

Paris in 1971 to an audience of eight people — six of whom had free tickets. The recording of their live album *Paris* was done under somewhat different circumstances in the late '70s. In front of 50,000 plus enthusiastic Supertramp fans, the group gave a performance up to par with their finely honed studio records. A concert that was not flawed by the technical difficulties that are so prevalent on the road.

Supertramp is not a prolific band. Eight albums over ten years is not a lot by anyone's measure. In a promotional film from their 1979 tour Rodger Hodgson says, "there was that kind of mutual agreement that unless we could do it our way, and

do it well, do it properly, then we wouldn't bother doing it." That is pretty much the Supertramp story. The band is not only well known for finely crafted pop hits like "Dreamer," "The Logical Song," and "Take The Long Way Home," but also for their state of the art recordings of their albums. *Famous Last Words* was one of the first albums released simultaneously with a super high-quality cassette of the same material.

Famous Last Words is not the last Supertramp album. It is the last record by the group as we know them. At a recent press conference Dougie Thompson, the band's bass player, said the split from the band by Roger

Hodgson was an amicable one and that Roger wouldn't leave the band until after the current tour. Why would Hodgson leave such a successful band? Thompson explained it by saying that the stuff Roger was writing was "more acoustic and not what I would call Supertramp music."

It was evident that both Hodgson and Davies were looking to put their names in lights before the release of *Famous Last Words*. The 12-inch single that preceded the album highlighted the names of Hodgson and Davies in unusually large typeface. Said Hodgson, "yes, that's what it was. We wanted to get our names more out in the forefront." This doesn't mean that Davies will leave the band, at least not yet. He does not know, however, who will replace

Hodgson on guitar, "one thing I know is that it won't be me!"

Supertramp worked for over ten years to keep their private lives fairly anonymous. Now, says Roger Hodgson, "I have a lot of catching up to do." Most successful solo acts have done lots of publicity and other promotion that Supertramp as a band scorned for so long. The band minus Hodgson isn't faced with this problem. Is it all worthwhile for Roger? "Yes, so long as it's done tastefully," he concluded. Roger's songwriting material comprised half of what Supertramp put on record. Had he made a name for himself while selling those millions of albums, then his solo success would've nearly been assured. Now, to do it and to do it the way Roger wants,

it will take more than a little determination and at least a few hit songs.

Repeatedly, Supertramp has allowed their music rather than a band member do the talking for the band. After their 11 country tour, which should hit the States in August and September, Roger Hodgson is on his own and Rick Davies has the chance to become the leader of a very communal rock and roll band. After a decade of perfecting their songs, the efforts of which culminated in *Breakfast In America* and *Famous Last Words*, the revamped Supertramp line-up can only mean new challenges for the group members and good music for thousands of Supertramp fans.



JULES BATES

HOT GIRLS IN LOVE

(As recorded by Loverboy)

PAUL DEAN

BRUCE FAIRBAIRN

She's so young at heart
She likes the pleasure of his company
She cuts the inside groove
With her silver spoon
She likes her tapes on 10
And it's the same as her anatomy
She's on a rainbow bruise
All the way to my room.

She's turnin' on the heat
She's got the magic touch
She's turnin' on the heat
And it's a little too much
She's turnin' on the heat
And it's a hundred above yeah
Hot girls in love
I'm in love.

Too many men to please
She counts them all on her rosary
You know you might get burned
So be careful where you touch
She gets it when she can
Don't need no anniversary
And she deserves the best yeah
A cut above the rest.

She's turnin' on the heat
She got the magic touch
She's turnin' on the heat
Ooooh it's a little too much
She's turnin' on the heat
It's a hundred above
Hot girls in love
And baby I'm in love.

Some say she do
Some say she don't

Some day she will
And some say she won't
Some say she can't
Well I know she can
I say I got to be
Her lovin' man.

She's turnin' on the heat
She got the magic touch
She's turnin' on the heat
Ooooh and it's a little too much
She's turnin' on the heat
It's a hundred above
Hot girls in love
Hot girls in love
It's a hundred above
Hot girls in love yeah
Be careful where you touch
'Cause it's a little much.

Hot girls in love
Hot girls in love
It's a hundred above
Hot girls in love.

I need a hot, hot girl in love
I want a hot, hot girl in love
I gotta hot, hot girl in love
Gimme a hot, hot girl in love.

Hot girls in love, in love
Hot girls in love, in love
Hot girls in love, in love
Hot girls in love, in love.

Hot girls in love, in love
Aaaahhh
In love
In love.

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LOVE NEVER FAILS

(As recorded by the Greg Kihn Band)

GREG KIHNS

STEVE WRIGHT

LARRY LYNCH

GARY PHILLIPS

GREG DOUGLASS

Have you ever been as lonely as the man up on the hill
Ain't got no warmth or affection
And I guess he never will
Just sits there in his overcoat
And looks down at his shoes
He don't have to read the papers
He's already heard the news.

Love, love never fails
Love, love never fails
Love, love never fails
Love, love never fails.

There's a sky as bright as every color in the sun
And the mountains in the distance
Their eyes have seen as one.

But they get right on a-movin'
They've got justice in their eyes
And every man's a family man
And they all realize.

Love, love never fails
Love, love never fails
Love, love never fails
Love, love never fails.

You can climb the highest mountain
You can swim the deepest sea
You can save up all your money
It don't mean a thing to me
There are good times
There are bad times
There are times that can't be found
If you get 'em don't forget 'em
And don't let 'em bring you down.

Love, love never fails
Love, love never fails
Love, love never fails
Love, love never fails.

(Repeat)

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CHINA GIRL

(As recorded by David Bowie)

IGGY POP
DAVID BOWIE

I could escape this feeling
With my China girl
I feel a wreck without my little China girl
I hear her heart beating
Loud as thunder
Saw the stars crashing.

I'm a mess without my little China girl
Wake up in the morning where's my little China girl
I hear her heart's beating
Loud as thunder
I saw the stars crashing down
I feel a tragic like I'm Marlon Brando
When I look at my China girl.

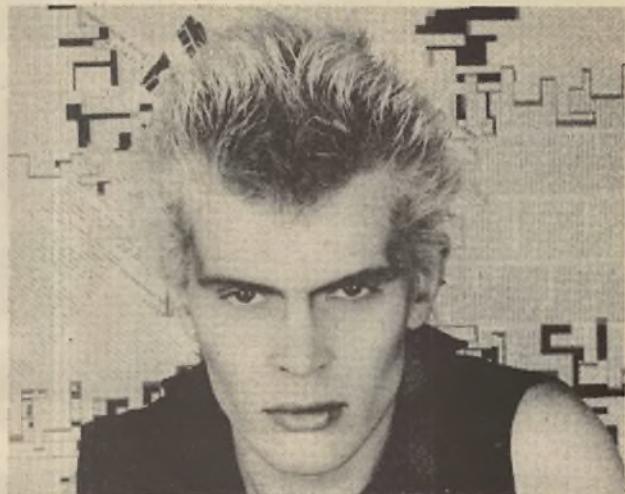
I could pretend that nothing really meant too much
When I look at my China girl.

I stumble into town
Just like a sacred cow
Visions of swastikas in my head
Plans for everyone
It's in the white of my eyes.

My little China girl
You shouldn't mess with me
I'll ruin everything you are
I'll give you television
I'll give you eyes of blue
I'll give your man who wants to rule the world
And when I get excited
My little China girl says
Oh baby just you shut your mouth
She says shhh
She says shhh
She says:
She says.

And when I get excited
My little China girl says
Oh baby just you shut your mouth
And when I get excited
My little China girl says
Oh baby just you shut your mouth
She says shhh
She says.

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WHITE WEDDING (Part 1)

(As recorded by Billy Idol)

BILLY IDOL

Hey little sister what have you done
Hey little sister who's the only one
Hey little sister who's your superman
Hey little sister who's the one you want
Hey little sister shotgun.

It's a nice day to start again
It's a nice day for a white wedding
It's a nice day to start again.

Hey little sister who is it you're with
Hey little sister what's your weisse wish
Hey little sister shotgun oh yeah
Hey little sister who's your superman
Hey little sister shotgun.

It's a nice day to start again
It's a nice day for a white wedding
It's a nice day to start again oh.

Pick it up
Take me back home yeah.
Hey little sister what have you done
Hey little sister who's the only one
(only one)
I've been away for so long (so long)
I've been away for so long (so long)
I let you go for so long.

It's a nice day to start again
Come on it's a nice day for a white wedding
It's a nice day to start again wow.

There is nothing fair in this world
There is nothing safe in this world
And there's nothing sure in this world
And there's nothing pure in this world
Look for something left in this world
Start again come on.

It's a nice day for a white wedding
Wow it's a nice day to start again
It's a nice day to start again
It's a nice day to start again.

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THE WOMAN IN YOU

(As recorded by the Bee Gees)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

The woman in you
Brings out the man in me
It's the woman in you
And the finer parts of your anatomy.

But baby sharper than a knife
Help me to know you
Show me the night
To satisfy a sinner with the flash of an eye
There'll never be another me.

I never knew love could wind me up
I don't do my stuff 'till you go walkin' by
And maybe old enough to try
I never knew anyone in between the devil and the angel
all in one

And maybe old enough that I can ride your love
Let me burn
Let me slide down to your soul
You can pull me in
You can rush me out
But your baby needs love
Somebody to hold
Show me what to do.

The woman in you

Brings out the man in me
It's the woman in you
And the finer parts of your anatomy.

But baby stronger than the wind
Burn in the fire
Out of the night
I'll teach you how to tremble
If you give me the right
There'll never be enough to me.

I never knew I could find the best
But searchin' out the rest there is no doubt
And maybe we can sweat it out
I never knew we could find a way
This crazy situation over me
And we forget about the world outside
My love in your eyes
There's no world there is no time
You can hold me in
You can throw me down
But your baby needs love
Somebody to love
Show me what you do.

The woman in you
Brings out the man in me
It's the woman in you
And the finer parts of your anatomy.

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THE CELTIC SOUL BROTHERS

(As recorded by Dexy's Midnight Runners)

KEVIN ROWLAND
JAMES PATERSON
MICHAEL BILLINGHAM

Ladies and gentlemen
I give you the Celtic Soul Brothers and the strong
devoted.

More please and thank you
We're coming through
How do you do
More please and thank you.

Introducing the Celtic Soul Brothers
Featuring the strong devoted
Ladies and gentlemen would you now please take your
leave
Because we've sat back looking and nearly been took in
And even been scared.

But now I don't care
And I'm telling anyone who'll listen
I've seen what's on shore and that's no one to know
And I've been there
I've been seen there
Seemed it, dreamed it, schemed it, been at it.

Excuse me please
You're standing in my space
So step aside
For now your time's up
Come on my friends
I would now like to propose a toast
To the strength that I feel
That's surrounding me
'Cause I've been scared.

But now I don't care
And I'm telling anyone who'll listen
I've seen what's on show
And there's no one to know
And I've been there
I've been seen there
Seemed it, dreamed it, schemed it oh.

You see I know this to be true
And now would I lie to you
And I'm not waiting for approval from you
We're coming through
More please and thank you.

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(There's) ALWAYS SOMETHING THERE TO REMIND ME

(As recorded by Naked Eyes)

HAL DAVID
BURT F. BACHARACH

I walk along the city streets
You used to walk along with me
And ev'ry step I take
Reminds me of just how we used to
be

Oh how can I forget you
When there is always something
there to remind me
Always something there to remind
me.

When shadows fall I pass the small
cafe
Where we would dance at night
And I can't help recalling
How it felt to kiss and hold you tight
Oh how can I forget you girl
When there is always something
there to remind me
Always something there to remind
me.

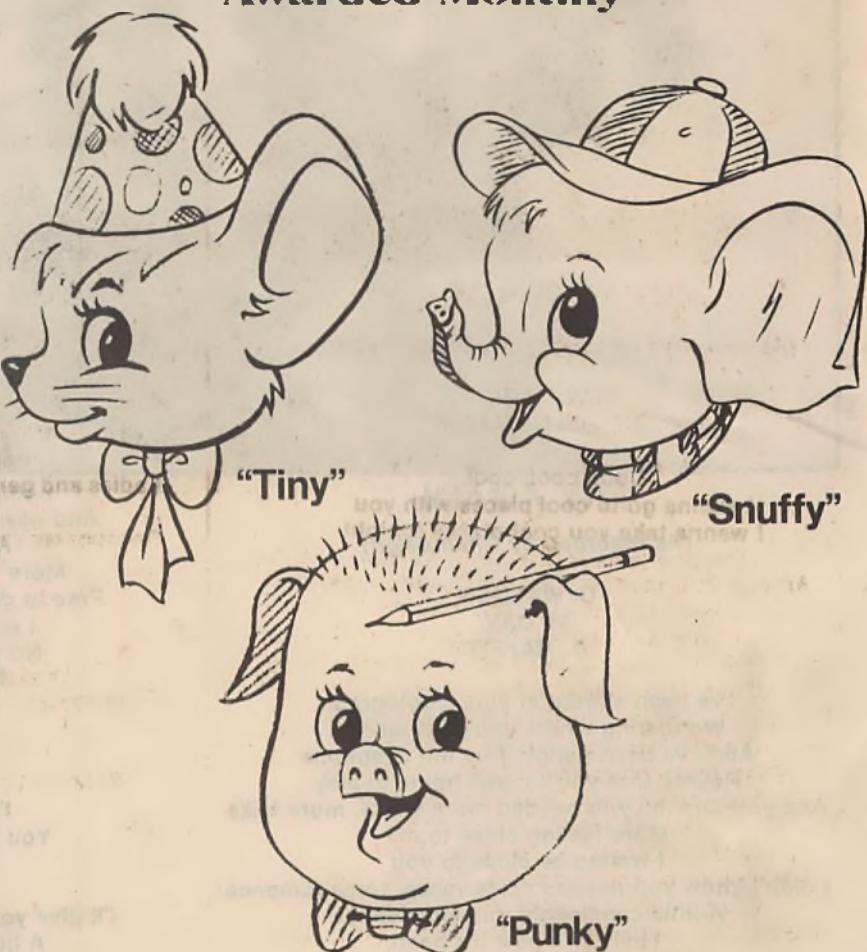
I was born to love her
And I will never be free
You'll always be a part of me
Wo wo wo.

If you should find you miss the
sweet and tender love we used to
share
Just come back to the places
Where we used to go and I'll be there
Oh how can I forget you girl
When there is always something
there to remind me
Always something there to remind
me.

I was born to love her
And I will never be free
You'll always be a part of me
'Cause there is always something
there to remind me
Always something there to remind
me
Always something there to remind
me
Always something there to remind
me.

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TRY AGAIN

(As recorded by Champaign)

D. WALDEN
M. DAY
R. MAFFIT

I've been staring at your photograph
Wondering where you're at tonight
And I've been hanging by the telephone
Hoping that you'll come home to stay
And you told me you needed more walks, more talks
More feeling close to me
I wanna be close to you
I didn't know you needed some roses, some romance
A little candlelight and slow dance
That's not how it's been
But maybe we can try again
Try, try
Maybe we can try again.

I remember all the days gone by
And I'm wonderin' why I couldn't see

I could search the whole world over
And never find what you're always givin' me
And I know you, you needed
More time, more space, more freedom
Free to do, free to do girl whatcha wanna do
I gave you no roses, no romance
No candlelight and no slow dance
But that's just how it's been
Maybe we can try again
Try, try
Maybe we can try again.

I'm rememberin' you told me
You needed more walks, more talks
More feelin' close to me
I wanna be close to you
I'll give you some roses, a whole lotta romance
A little candlelight and slow dance
Don't let this be the end
Maybe we can try again
Try, try
Maybe we can try again.

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NO TIME FOR TALK

(As recorded by Christopher Cross)

CHRISTOPHER CROSS

Well I read it in town
In the melancholy news
The front page story is our love is through
The hand of time is cold
I can't stand to hear the truth
Somehow I won't believe it
Till I've heard it from you.

There's no time for talk
And there's no place for tears
And there's no reason to wonder
After all of these years
Sure we had some good times
And so who's to blame
It's so hard to tell when you both feel the pain.

After the years have come and gone

The struggle to forget you will have just begun
We had our ups and downs
But one thing's for sure
No one will ever love you more.

There's no time for talk
And there's no place for tears
And there's no reason to wonder
After all of these years
Sure we had some good times
And so who's to blame
It's so hard to tell when you both feel the pain.

Well I read it in town
In the melancholy news
The front page story is our love is through
The hand of time is cold
I can't stand to hear the truth
Somehow I won't believe it
Till I've heard it from you.

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SWEAR YOUR LOVE

(As recorded by Kenny Loggins)

KENNY LOGGINS

I got a letter from my love
 It said, "Exactly what I'm thinking of
 No words can say"
 Well darlin' I'll find a way
 You see your diamond ring
 I'm here to say that doesn't mean a thing
 Without your love
 'N If that's all we really got
 Then take it off
 Tear it off.

Swear your love
 Say you don't need no diamond baby
 If some piece of paper's keepin' us together
 I ain't buyin' it baby
 Swear your love
 All you really got after it's said and done
 Is what you tell each other when it's one on one
 Darlin' won't you swear your love.

I know a lady in Spokane

She thought that happiness would find her when
 She caught a man
 Security second hand
 She got her diamond ring
 It's sad to say
 That was the only thing
 I guess she forgot
 You gotta believe enough
 To swear your love.

Swear your love
 Say you're with me forever baby
 No legal paper
 Pressure from your friends
 'I'll ever keep us together
 Swear your love
 That's the only way to hold on babe
 Promise me you'll be my only lady
 Darlin' won't you swear your love.

This ain't no ticket out
 Is that what you think our love is about
 Think twice before you call
 Girl get it straight
 Or don't get it at all
 No more.

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NEVER GONNA LET YOU GO

(As recorded by Sergio Mendes)

**CYNTHIA WEIL
BARRY MANN**

I was as wrong as I could be
 To let you get away from me
 I'll regret that move for as long as I'm livin'
 But now that I've come to see the light
 All I wanna do is make things right
 So just say the word
 And tell me that I'm forgiven.

You and me
 We're gonna be better than we were before
 I loved you then
 But now I intend to open up
 And love you even more.

This time you can be sure
 I'm never gonna let you go
 I'm gonna hold you in my arms forever
 Gonna try and make up for the times I hurt you so
 Gonna hold your body close to mine
 From this day on
 We're gonna be together
 Oh I swear this time
 I'm never gonna let you go.

Looking back now it seems so clear
 I had it all when you were here
 Oh you gave it all and I took it for granted
 But if there's some feeling left in you
 Some flicker of love that still shines through
 Let's talk it out
 Let's talk about second chances.

Wait and see

It's gonna be sweeter than it was before
 I gave some then
 But now I intend to dedicate myself to givin' more.

This time you can be sure
 I'm never gonna let you go
 I'm gonna hold you in my arms forever
 Gonna try and make up for the times I hurt you so
 Gonna hold your body close to mine
 From this day on
 We're gonna be together
 Oh I swear this time
 I'm never gonna let you go.

Oh so if you'll just say you want me too
 I'm never gonna let you go
 I'm gonna hold you in my arms forever
 Gonna try and make up for the times I hurt you so
 Gonna hold your body close to mine
 From this day on
 We're gonna be together
 Oh I swear this time
 I'm never gonna let you go.

(Never gonna let you go)
 Never gonna let you go
 (I'm gonna hold you in my arms forever)
 Hold you in my arms forever
 (Gonna try and make up for the times I hurt you so)
 I know I hurt you so
 (Hold your body close to mine)
 Hold your body close to mine
 (From this day on we're gonna be together)
 We're gonna be together
 (Oh I swear this time I'm never gonna let you go)
 Oh never, never, never.

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FOOL MOON FIRE

(As recorded by Walter Egan)

WALTER EGAN

I once was a fresh young kid
Nothin' could drag me down
I lived and I loved what I did
No one could turn it 'round
I laughed and I joked with my friends
They don't suspect a thing
Alone by the light of the moon
A change comes over me.

How can I spend this lunacy
Feeding my dark desire
Look at the night turn scarlet cool
It's the fool moon fire.

Day after day it's no use
At night there's something changed
I just gotta play it loose
Be cool but it's gettin' strange
I know it won't be long before the world can see
Alone in the light of the moon

My mad lycanthropy.

How can I spend this lunacy
Feeding my dark desire
Look at the night turn scarlet cool
It's the fool moon fire.

Now my friend you know
It's so, so hard to say
'Cause sometimes darkness beats
Defeats the light of day.

How can I spend this lunacy
Feeding my dark desire
Look at the night turn scarlet cool
It's the fool moon fire
Fool moon fire
Fool moon fire
Fool moon fire
Fool moon fire.

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WE TWO

(As recorded by Little River Band)

GRAHAM GOBLE

All alone on my own
Since I walked out on you
I walked out on me
Now it's gone
And you, what to do
There's so much time and so many nights to get through

Oh why do we play and why do we lose
It's a dangerous life we live
We two.

We are fools
We make all these rules
We make it so hard to find love, to feel free
To be fresh out of school
And now, what of romance
Do we know that life is sweeter when we're taking a chance
So why do we run and why do we cry

It's a crazy life we live
You and I.

Carousels and wishing wells were the things we loved
To fly away in a big balloon was what she talked of.

Alone, out on my own
I just wander the streets and stare at the places we've known
And now, what of myself
Can I go on pretending a love for somebody else
Oh why do we play and why do we lose
It's a dangerous life we live
We two.

Carousels and wishing wells were the things we loved
Why did we play
Why did we stay alone, we two
To fly away in a big balloon was what she talked of
Why did we love and leave the memory of we two
Now she is gone
I'm left to carry on.

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TIME (Clock Of The Heart)

(As recorded by the Culture Club)

CULTURE CLUB

Don't put your head on my shoulder
Sink me in a river of tears
This could be the best place yet
But you must overcome your fears.

Ooh in time
It could have been so much more
The time is precious I know
In time it could have been so much more
The time has nothing to show
Because time won't give me time
And time makes lovers feel
Like they've got something real
But you and me we know they've got nothing but time
And time won't give me time

Won't give me time (time).

Don't make me feel any colder
Time is like a clock in my heart
Touch we touch was the heat too much
I felt I lost you from the heart.

Ooh in time
It could have been so much more
The time is precious I know
In time it could have been so much more
The time has nothing to show
Because time won't give me time
And time makes lovers feel
Like they've got something real
But you and me we know they've got nothing but time
And time won't give me time
Won't give me time.

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GIMME ALL YOUR LOVIN'

(As recorded by ZZ Top)

BILLY GIBBONS
DUSTY HILL
FRANK BEARD

I got to have a shot
Of what you got
It's oh so sweet
You got to make it hot
Like a boomerang I need a repeat.

Gimme all your lovin'
All your hugs and kisses too
Gimme all your lovin'
Don't let up until we're through.

You got to whip it up

And hit me like a ton of lead
If I blow my top
Will you let it go to your head.

Gimme all your lovin'
All your hugs and kisses too
Gimme all your lovin'
Don't let up until we're through.

You got to move it up
And use it like a screwball would
You got to pack it up
And work it like a new boy should.

Gimme all your lovin'
All your hugs and kisses too
Gimme all your lovin'
Don't let up until we're through.

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FAITHFULLY

(As recorded by Journey)

J. CAIN

Highway run
Into the midnight sun
Wheels go round and round
You're on my mind
Restless hearts
Sleep alone tonight
Sendin' all my love
Along the wire.

They say that the road
Ain't no place to start a family
Right down the line
It's been you and me
And lovin' a music man
Ain't always what it's supposed to be
Oh girl you stand by me
I'm forever yours
Faithfully.

Circus life
Under the big top world

NEVER GIVE UP

(As recorded by Sammy Hagar)

ALAN PASQUA
KEITH OLSEN

Gotta see how far I can go
Gonna make it to the late show
Need to find a new romance
Then I saw you all alone
How can I make any feelin's known
And not leave it up to chance.

Should I call your bluff
And let you know what I'm thinkin' of
It's black and white and I'm not lyin'
If it takes all night I'll keep on tryin'.

I'll never give up
No I'll never give up on you
I'll never give up
No I'll never give up
I just gotta be with you.

TOO SHY

(As recorded by Kajagoogoo)

LIMAHL BEGGS
NICK BEGGS
KAJAGOOGOO

Tongue tied or short of breath
Don't even try
Try a little harder
Something's wrong I'm not naive
You must be strong
Ooh baby try
Hey girl
Move a little closer.
You're too shy, shy
Hush, hush eye to eye
Too shy, shy hush, hush

We all need the clowns
To make us smile
Through space and time
Always another show
Wondering where I am
Lost without you.

And being apart ain't easy
On this love affair
Two strangers learn to fall in love again
I get the joy of rediscovering you
Oh girl you stand by me
I'm forever yours
Faithfully.

Oh, oh, oh, oh
Faithfully
I'm still yours.

I'm forever yours
Ever yours
Faithfully.

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Had my share of ups and downs
Don't tell me that I'm out of bounds
You're no master of deception
I can see what's in your eyes
Kinda makes me want to fantasize
'Cause I know there's no exception.

Gonna call your bluff
And tell you what I'm thinkin' of
It's black and white and I'm not lyin'
If it takes all night I'll keep on tryin'.

I'll never give up
No I'll never give up on you
I'll never give up
No I'll never give up
I just gotta be with you.

Stop and look around you
And see if you can find
Someone who cares about you
A love you can't deny.
(Repeat chorus)

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Too shy, shy
Hush, hush eye to eye
Too shy, shy hush, hush.

Modern medicine fails short of your complaint

Try a little harder
You're moving in circles won't you dilate
Ooh baby try
Hey girl
Move a little closer.
You're too shy, shy
Hush, hush eye to eye
Too shy, shy hush, hush
Too shy, shy
Hush, hush eye to eye
Too shy, shy hush, hush.
(Repeat)

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WHIRLY GIRL

(As recorded by Oxo)

ISH ANGEL

Let me tell you 'bout the girl I know
She's been to Paris, France
And she can really dance
Like a spin top
She's got no stop
She picks you up
And then she let's you drop
Listen.

Let me tell you 'bout the girl I know
'Cause she's really hip
And she can go go go
Like a straight shooter
She's got her's down
Won't hesitate to put you on the ground
She's been with the Rolling Stones
On their tours and in their homes
Won't tell you where she's bound
'Cause she ain't lost and don't wanna be found
But.

Let me tell you 'bout the girl I know
She's been to Paris, France and she can really dance
Like a spin top

She's got no stop
She picks you up
And then she let's you drop
This girl just combs her hair
And takes her tea with millionaires
She's sittin' in the latest styles
With open legs and mysterious smiles.

Ooo maybe tonight
Yeah she'll find the time
To give me her phone
So I can call her at home
But she's so whirly, whirly, whirly, whirly girl
Whirly girl!
Whirly girl!
Whirly, whirly, whirly, whirly girl
Whirly girl!
Whirly girl!
Whirly, whirly, whirly, whirly girl
Hoo whirly, whirly
Hoo whirly, whirly,
Whirly, whirly, whirly, girl
Whirling off in a her own world
Watch her go go go
Watch her go go go.

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SOUL SECTION

I NEVER FORGOT YOUR EYES

(As recorded by Larry Graham)

**ED FOX
ALAN ROY SCOTT**

Not sure what you wore
Forgot the time and place
My mind was somewhere else
So enchanted by your face.

Been livin' since then
Just to see you again
Some time some day.

I wish that I were him
Sitting there with you
Seemed your glances said
That you wished I were too.

Just two perfect strangers
But I saw that night
A haunting look I'd remember
The rest of my life.

I never, never, never forgot your eyes
Didn't know where to find you
But I knew I had to try
I never, never, never forgot your eyes
I held on to the memory
Now I'm holding you tonight.

Now I know your touch
Now I know your name
You're much more than I dreamed
Yet a little the same.

As you passed me this evening
I felt it was you
And the moment our eyes met
I instantly knew.

I never, never never forgot your eyes
Didn't know where to find you
But I knew I had to try
I never, never, never forgot your eyes
I held on to the memory
Now I'm holding you tonight.

I used to lie awake and wonder
How long I'd have to fantasize
I thought of all the things I'd say to you
But after all this time
I've forgotten all my lines.
(Repeat chorus)

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SAY YOU DO

(As recorded by Janet Jackson)

**RENE MOORE
ANGELA WINBUSH**

If you love me
If you love me
Say you do
Baby if you want me
If you want me
Say you do
Won't you say you do.

Your body chemistry, your history, your smile
I like, I like it
I like your style
Magnetic mystery
You're a hypnotistic child
I dig it
You drive me wild.

If you love me
If you love me
Say you do
Just say you do
If you want me
If you want me
Say you do
Just say you do.

If you need me
I need to hear it
Say you do
Just say you do
Yeah if you love me yeah yeah
Baby say you do
Just say you do.
(Repeat chorus)

Say you do, say you do
Say you do, say you do
Say you do, say you do
If you need me
Say you do
If you love me
Say you do
If you want me
Say you do
If you want me
Say you do.

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BOBBY HOLLAND

SIDE BY SIDE

(As recorded by Earth, Wind & Fire)

MAURICE WHITE
WAYNE VAUGHN
WANDA VAUGHN

One year ago love was touch and go
Time made me see
Solved the mystery
Taught me that love and time
Will change your mind and make it right
Bring your darkness to the light!
My heart sings in the night
My love I bring to you.

With this lovin' I dedicate to you
For believing in me
I will make you mine
Side by side
For love we waited
Side by side
We're dedicated
Side by side
Now we can make it
Side by side
We gonna shake it on down

Get down, get down, get down, get down tonight.

I can hardly wait to pick you up at eight
For this rendezvous, candlelight and you
It took me a long time to see it clear
That love will last for many years
Dreams can come true
So I bring my heart to you.

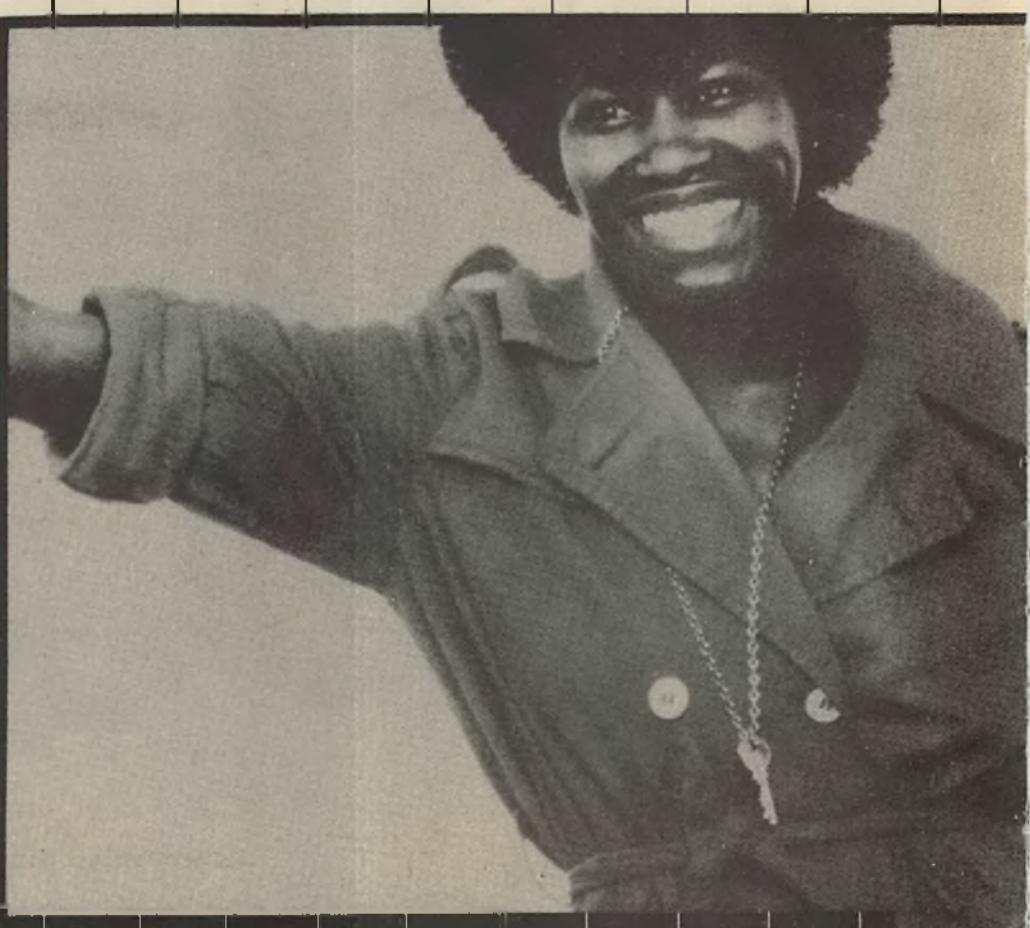
With this lovin' I dedicate to you
For believing in me
I will make you mine
Side by side
For love we waited
Side by side
We're dedicated
Side by side
Now we can make it
Side by side
We gonna shake it on down

Get down, get down, get down, get down tonight.

We finally found our sunny day
And your love lights up the way
So I thank you today for
You believed in me.

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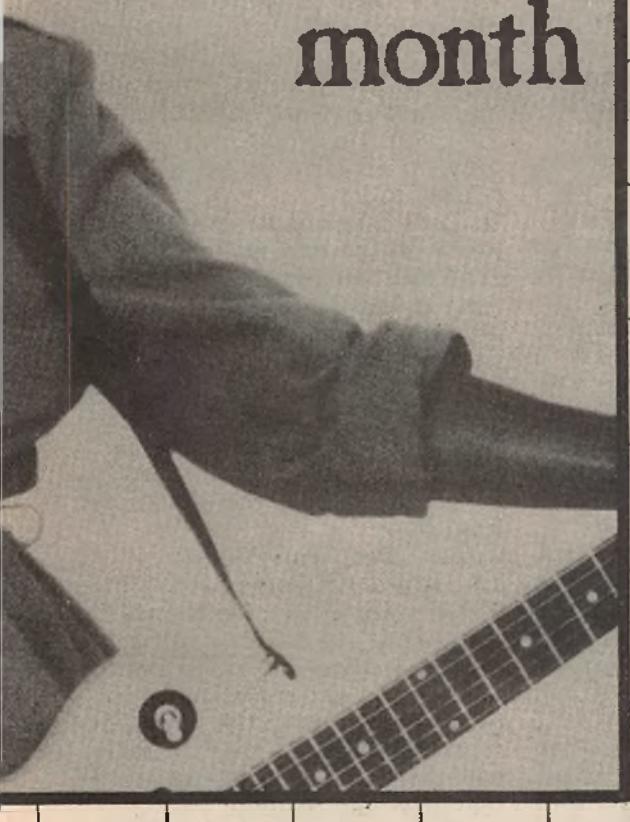
Joan Armatrading



There have been few constants in the artistic life of Joan Armatrading. One is the quality of her songs, singing, guitar playing and performances. Another is the extraordinary acclaim with which each new effort has been greeted. All else has been change, expansion and evolution. Now there is *The Key*, her ninth A&M album. Produced by Steve Lillywhite and Val Garay, *The Key* is further evidence that Joan Armatrading can't stand still.

The third of six children, Joan Armatrading was born December 9, 1950 on the Caribbean island of St. Kitt's. Her father was a St. Kitt's native, while her mother was from Antigua. In early 1958, when Joan was seven, the family moved to Birmingham, England, and it was there in the United Kingdom that her musical career began to take shape.

soul star of the month



Although her father had been a working musician, playing bass and guitar, Joan recalls that her father made a habit of hiding his guitar away at home. Joan got her own guitar by trading in several baby carriages that were sitting around the house. She taught herself to play and began absorbing such disparate influences as Jim Reeves, English pop star Tommy Steele, Nat King Cole and Van Morrison.

Joan's very first song, "When I Was Young," was written at age 14. From the first, she thought of herself primarily as a songwriter, not a performer, but at the urging of her friends, she began playing live shows in the Birmingham area. She developed a style of singing, writing and playing that critics, ever eager to pigeonhole, compared to everyone from Joni Mitchell and Elton John to Nina Simone, Jimi Hendrix and even Thelonious Monk. Clearly, Joan Armatrading was a unique talent.

Armatrading's first album, *Whatever's For Us* (1973), featured the lyrics of collaborator Pam Nestor. By her second lp, *Back To The Night* (1975), she was writing almost exclusively on her own, with the exception of two collaborative efforts.

With the third, *Joan Armatrading* (1976), she was writing everything. She began a three-lp association with veteran producer Glyn Johns. She began to assert herself on record as a guitarist of considerable and unusual ability. *Joan Armatrading*, according to one reviewer, "cut through the opposition like a flame thrower burning through blotting paper."

Show Some Emotion (1977), revealed an artist who was becoming increasingly confident as a complete performer. At the same time, according to New Musical Express, the lp "cajoled in a more direct, discreet fashion" than Joan's previous works.

The final lp produced by Johns, *To The Limit* (1978), was described as "another in a series of outstanding albums from an absolutely unclassifiable artist." *To The Limit* incorporated more and more of the rhythms of Armatrading's West Indian heritage, and while her music became more accessible, she remained an artist with a charm that insinuates, not obliterates.

How Cruel was an EP issued by A&M in 1979. By Joan's admission, it was then she began heading toward a more powerful, rock-formed styled, although the flavor of jazz, reggae and other sounds continued to make itself known as well. With *Me Myself I* (1980), produced by Richard Gottehrer (*Blondie*, Robert Gordon,) she again "stretched herself as far as she could go," in Gottehrer's words, and the title track was undoubtedly her most compelling rock statement to date.

Walk Under Ladders (1981) found Joan working with Steve Lillywhite, a young producer who had made a name with such forward-thinking rockers as Peter Gabriel, U2 and the Psychedelic Furs. "I want to keep evolving," Armatrading said at the time, and with the aid of musicians bassist Tony Levin (now with King Crimson) and others, she did

just that. She also began experimenting with a Prophet 5 synthesizer, composing several *Walk Under Ladders* songs with that instrument.

For *The Key*, Joan again worked primarily with Lillywhite, only the second time she has used the same producer for two consecutive albums. Val Garay, who was responsible for Kim Carnes' Grammy-winning "Bette Davis Eyes," also contributed to *The Key*, producing "Drop The Pilot" (the first single and video) and

"What Do Boys Dream."

Musicians included some *Walk Under Ladders* veterans (Levin, drummer Jerry Marotta,) as well as such stellar figures as drummer Stewart Copeland (Police) and guitarists Adrian Belew (King Crimson, Talking Heads and solo fame) and Daryl Stuermer (Genesis). In the following interview, Joan discusses many aspects of *The Key* — the songs, the producers, the players — as well as some more general aspects of her career.

Q: You've changed producers quite often. Is that part of your search for perfection, or at least your search for new ideas?

Joan Armatrading: Yes — new ideas. I try and come up with the new ideas, and if I think I've come up with something different, then I want to hear it differently.

If I want to sound different, then I've got to get somebody who has a different sound. Steve sounds the way he sounds; Glyn sounds the way he sounds. I'm always there, but because the songs sound different, I'll sound different as well. I don't play my songs to anybody — I don't need somebody else to tell me if I like the song. Once I've decided that it's good, and I like it, then it's a matter of finding the best person for that particular song — as a producer and as a musician.

Q: Is it fair to say that you "use" a producer?

JA.: Well, we work together — we must. Obviously, I say what I want. But at the same time, the people that I work with are not the sort of people that you dictate to, or that I would want to dictate to; I'm the sort of person that they can't dictate to, either, so we have to work together.

Q: Why did you choose Steve Lillywhite?

JA.: Initially, when we did *Walk Under Ladders*, it was through the record company. They suggested Steve, and we met — and I immediately liked him, because he was young. Everybody else that I'd worked with, I'd always been the youngest. And then I like his sound, how he made the different instruments sound, because he's got a very individual style. It sounds as if he's using loads of echo, but it's just his way of making things sound. He does use lots of different effects, but he knows how to control them.

Q: Is there a track on *The Key* that you think shows Steve Lillywhite

at his best?

JA.: Well, "The Dealer" — that's a great one. The atmosphere on there is incredible. When I did the demo at home, I actually got good atmosphere on it as well, but in the studio it really scares you — you're sort of looking over your shoulder when you listen to it.

Q: You also worked with Val Garay on a couple of tracks (a move that was also suggested by the record label). How are he and Lillywhite different?

JA.: Well, Steve's sound is raw, and I think very exciting. Val's sound is a little more polished.

Q: Were the musicians on the Garay tracks picked by him, or by you — or both?

JA.: Both. I wanted (bassist) Brian Garofalo, but Val had worked with him as well. The others were mostly people that Val's worked with.

Q: How about some of the other players on the record, like Stewart Copeland and Adrian Belew?

JA.: Stewart I've known for years. Tony Levin and Jerry Marotta worked on *Walk Under Ladders*; we tried to get Adrian Belew for *Walk Under Ladders*, but we couldn't. We did manage to get him for this one.

Adrian's got his sound — when you work with him, you know you're going to get his style of playing, and you have to want that style. But at the same time, he can play out of the style that you know him for.

Q: For *Walk Under Ladders*, you composed some tunes on a Prophet 5. Did you use it this time as well?

JA.: Well, "I Love My Baby" is all synthesizer — that's how I wrote it.

Q: And you're still writing on guitar, too?

JA.: Yes, and on the keyboard. I think you can tell which songs were written on what instruments; like "Everybody Gotta Know" was obviously written on the piano.

Q: How's your guitar playing these days?

JA.: It's good!

Q: Well, you once said that Glyn Johns had really helped you realize your abilities as a player. Have you continued to take your playing further and further?

JA.: I've been playing the electric guitar since the last tour. I've just continued to do that, and it seems to be getting better. I'm doing more solos — I play a solo on "Tell Tale" on the album, and I'll be playing electric guitar on this current tour.

Q: Let's talk about some of the tunes on the new album. What's "The Key" all about?

JA.: It has to do with the key around my neck, which I've been wearing since I was 9 or 10. Everybody has asked me what this key is for, and the standard line is, "Oh, is that the key to your heart?" So I thought, "I've gotta write this song." It's actually the key to my front door.

Q: And "Drop The Pilot"?

JA.: I have no idea.

Q: One more: "Call Me Names."

JA.: That's a difficult song to explain — it took me a long time to write it. It's about two blokes — they're not gay, they're just friends. They're continually calling each other names; it's a real love-hate relationship.

Q: This is your ninth album. Can you put *The Key* in perspective vis-a-vis your other records? In other words, how does it fit in?

JA.: Well, I hope it shows a development. I wouldn't like to think that 10 years on, I sound exactly like my first album. That'd be terrible. If you listen to the record, I think you'll hear the difference. I'm getting to the point where people can hear an album a couple of times and like it, rather than needing to hear it quite a few times to appreciate it. Then again, familiarity is part of it; people are getting used to me and the sound that I make.

REMEMBER

(As recorded by Peaches & Herb)

DAVID WOLFERT
SANDY LINZER

If we have the chance to start again
Would you take me to your heart again
And hold me in your arms
The way you used to do
You promised always to remember
If you still feel the need inside for me
Won't you put aside your pride for me
And take me all the way
Back into your life
It used to be so right
Remember.

Remember how we used to fall in love
Ev'ry time your eyes met mine
Remember how we used to tell each other
This love of ours will last till the end of time
Baby don't you know you're still the reason that I live
Can't we learn to forget
Can't we learn to forgive.

You could turn and walk away from me now
We'll say the lessons learned that stay with me now
And hold me in your arms
The way you used to do
You promised always to remember.

Remember how we used to fall in love
Ev'ry time your eyes met mine
Remember how we used to tell each other
This love of ours will last till the end of time
Baby don't you know you're still the reason that I live
Can't we learn to forget
Can't we learn to forgive.

Now we have the chance to start again
Won't you take me to your heart again
And hold me in your arms
The way you used to do
You promised always to remember
'Cause baby after all
After all is said and done
You're still the only one
Remember
Remember
Remember.

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1999

(As recorded by Prince)

PRINCE

Don't worry
I won't hurt U
I only want U to have some fun.
I was dreamin' when I wrote this
Forgive me if it goes astray
But when I woke up this morning
I could have sworn it was judgement day
The sky was all purple
There were people runnin' everywhere
Tryin' to run from the destruction and U know
I didn't even care cuz they say
2000 zero zero party over oops out of time
So tonight I'm gonna party like It's 1999.
I was dreamin' when I wrote this
So sue me if I go too fast
But life is just a party
And parties weren't meant to last
War is all around us
My mind says prepare to fight
So if I gotta die I'm gonna listen to
My body tonight cuz they say
2000 zero zero party over oops out of time
So tonight I'm gonna party like It's 1999.
If U didn't come to party
Don't bother knockin' on my door
I got a lion in my pocket
And baby he's ready to roar
Everybody's got a bomb
We could all die any day
But before I'll let that happen
I'll dance my life away cuz they say
2000 zero zero party over oops out of time
So tonight I'm gonna party like It's 1999.
Mommy why does everybody have a bomb.

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HEARTBREAKER

(As recorded by Musical Youth)

FREDERICK WAITE SENIOR

Don't cry 'cos she leaves you
She's a heartbreaker
Don't let her hurt you no.

Help me if you can
'Cos I'm lonely
I need somebody
I want somebody to love.

Don't cry 'cos she leaves you
She's a heartbreaker
Don't let her hurt you no.

You know I would have died for you
You know I would have cried for you
But now you're gone
Out of my life
Now you're gone
Out of my life.

Don't cry 'cos she leaves you
She's a heartbreaker
Don't let her hurt you no.

There's gotta be someone out there
Who's gonna love me
And I know deep down inside
She'll treat me good.

Don't cry 'cos she leaves you
She's a heartbreaker
Don't let her hurt you no.

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HOW DO YOU KEEP THE MUSIC PLAYING (From the Motion Picture "Best Friends")

(As recorded by James Ingram and Patti Austin)

ALAN BERGMAN
MARILYN BERGMAN
MICHEL LEGRAND

How do you keep the music playing
How do you make it last
How do you keep the song from fading too fast
How do you lose yourself to someone
And never lose your way
How do you not run out of new things to say
And since we know we're always changing
How can it be the same
And tell me how year after year
You're sure your heart will fall apart

YOU AND I

(As recorded by O'Bryan)

STEVIE WONDER

Here we are
On earth together
It's you and I
God has made us fall in love It's true
I've really found someone like you.

Will it stay
The love you feel for me
Will it say
That you will be by my side to see me through
Until my life is through
Well in my mind
We can conquer the world
You and I
You and I

YOU ARE THE ONE

(As recorded by Con Funk Shun)

FELTON PILATE
NITA WELLS-PILATE
RAY MILES

You've got the eyes that hypnotize
You've got the look of a lady
The clothes you wear
Your sexy stare
You're 'bout to drive me crazy
You, you are the one for me girl
You, you are the one for me now baby.

I can't believe what you do to me
You've got my mind going hazy
I can't resist your tender kiss
You've got to be my baby
You, you are the one for me yeah
You, you are the one for me now baby
You, you are the one for me now sugar
You, you are the one for me now girl yeah.

Each time you hear his name.

I know the way I feel for you
It's now or never
The more I love
The more that I'm afraid
That in your eyes
I may not see forever, forever
If we can be the best of lovers
Yet be the best of friends
If we can try with ev'ry day to make it better as it grows
With any luck then I suppose the music never ends.

How do you keep the music playing
How do you make it last
How do you keep the song from fading
Keep the song from fading too fast
If we can be the best of lovers
Yet be the best of friends
If we can try with ev'ry day to make it better as it grows
With any luck then I suppose the music never ends.

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You and I
You and I.

I only pray
That I have shown you a brighter day
Because that's all that I am living for you see
Don't worry what comes to me
'Cause in my mind
You will stay here always
In love you and I
You and I
You and I
You and I.

Well in my mind
We will stay here always
In love you and I
You and I
You and I
You and I
You and I.

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Ahh you are the one
You are the one.

The way you touch is just too much
You know you're some kinda lady
You're super fine
You're right on time
You got to be my one and only
You, you are the one
You are the one for me
You, you are the one
Bet you know you're some kinda lady.

(You, you are the one)
Gonna let you know
Wanna let you know
Gotta let you know
That you're some kinda lady
(You, you are the one)
Wanna let you know
Gotta let you know
Wanna let you know
That you're some kinda lady.

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JOY

(As recorded by Marvin Gaye)

MARVIN GAYE

Hey, hey, hey
There is a joy
In a sweet word that's been spoken
And the joy in a dream that's come true
There's a joy that I get
When I'm watching you baby
And the joy that I get
Watching the skies of blue
And then there's a joy oh my darling
Of a crying baby
And the joy of a child that's born to you
Then there's a joy of a beautiful lady
And the joy of the morning dew
It's something like the joy of loving you baby!
Ooh joy of dancing too
It's something like the joy of loving you baby yeah
Ooh joy of being with you oh baby oh
Baby oh my darling I'll overcome darkest nights ooh
Just to see your love's alright
I've got a love to give
You know I love to live
There's something 'bout the joy of loving you baby.

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STONE LOVE

(As recorded by Kashif)

LALA KASHIF

You say that you wanna be mine
You're gonna feel love like you
Never felt before
This is the beginning
Of love with no endings
True love that time cannot erase.

Girl I've waited all night
For love to find its place
Guess I'll make that sole sacrifice
This lovin' will sustain.

Girl you got me so in love with you
It's stone love
I'm stoned in love with you
Girl I'm stoned in love
So in love.

And you're so special
You're someone I treasure
And no one will ever take your place
Let's stay here together
Make love here forever
True love that time cannot erase.

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TONIGHT I GIVE IN

(As recorded by Angela Bofill)

LANA BOGAN LOUIE SHELTON

Somebody walked into my life
And he's right on time
Somebody looked into my eyes
And he read my mind
And it's true
I only need to tell you that it's you
You're ev'rything I ever dreamed would come to me
Somebody walked into my heart
And to my surprise
Somebody's tearing me apart
And it feels just fine
And it's you
I've waited oh so long to say it's you
You're ev'rything I ever dreamed
And tonight I give into the feelings
Tonight I give into the thrill of loving you

Tonight I give into believing
I'll hear you say you'll always stay
Somebody turned my life around
And I'm not the same
Suddenly I don't hear a sound
Only your name
And I really need you.

Tonight I give into the feelings
Tonight I give into the thrill of loving you
Tonight I give into believing
We'll always stay in love this way
Tonight I give into the feelings
Tonight I give into them all
So hold me

Tonight I give into believing darling
You're ev'rything I ever dreamed would come to me, to
me
Somebody walked into my life.

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YOU CAN'T HIDE (Your Love From Me)

(As recorded by David Joseph)

DAVID JOSEPH

You can't hide your love
You can't hide your love
You can't hide your love
You can't hide your love.

And now your time has come for me
 Girl your love I adore
You fill me with such ecstasy girl
 'Cause I want you for more
 You can't hide your love
You can't hide your love away from me.

You can't hide your love
You can't hide your love

You can't hide your love
You can't hide your love.

And now your time slips gently by
 It's just like being alone
Our hearts and minds they both entwine
 That's for being in love
 You can't hide your love
You can't hide your love away from me.

You can't hide your love
You can't hide your love
You can't hide your love
You can't hide your love.

Oh girl
 Bu-dup, bu-dup, bu-dup
 Bu-dup, bu-dup, bu-dup, bu-dup
 Bu-dup, bu-dup-ee.

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CANDY MAN

(As recorded by Mary Jane Girls)

RICK JAMES

When I wake up in the morning
You bring me breakfast in my bed
 And when I need a little sugar
 That's when you go to my head
 You're the sweetest man I know
 And I'll never let you go
Just say you'll stay with me forever
 And our love will surely grow.

Ooh
You can be my candy man
Ooh
'Cause I really know you can
Hey.

When you wake up in the morning
And affection's on your mind
You just call me up now baby
 And I'll always find the time
 You're the sweetest man I know
 And I thought I'd tell you so
Just say you'll stay with me forever
 And our love will surely grow.

Ooh
You can be my candy man
Ooh
'Cause I really know you can
 Oh yeah, yeah be my
 Be my candy man
 Oh
 'Cause I oh I know you can
 You know, you know you can.

Let me be, let me be
The one that you come home to
 Let me be, let me be
 Your one and only love.

HE'S A PRETENDER

(As recorded by High Inergy)

GARY GOETZMAN
MIKE PICCIRILLO

He appears to be straight from heaven
But everybody says there's a devil in his eyes
 They try me on for size.

He opens his mouth and there's magic
 A beautiful smile and looks
 That go on for days
But everybody says (they say).

He's a pretender
Doesn't mean a word of it
Out to take a heart tonight.

It might as well be mine
Pretender take mine.

Now I might be crazy
But out on the floor
This guy's movin' like he wants to do more than dance
 I think I got a chance.

He moves in close for a slow one
And I can't believe what he's whisperin' in my ear
 His words are so sincere
 How can they say
 He's such a pretty pretender.

My heart was made for the lovin' boy
 Not for breakin'
So if you think you're gonna hurt me boy you're mistaken.

But I turn around and my angel was gone
I can't believe that he'd leave my love high and dry
 Tell me the reason why.
 (Repeat chorus)



BOBBY HOLLAND

BANGING THE BOOGIE

(As recorded by Rene & Angela)

RENE MOORE
ANGELA WINBUSH

Oh shake it
Wake up you know that I'm alive
Here to keep you rollin'
Upon a midnight drive
Magic space set the pace
The voice of radio
With your favorite D.J.
Goin' with the flow.

Bangin' on the boogie
I'm bangin', bangin'
All night, all night long
Don't you know
Bangin' on the boogie
I'm bangin', bangin'
All night, all night strong
Bangin' on the boogie
I'm bangin', bangin'

All night, all night long
Don't you know
Bangin' on the boogie
I'm bangin', bangin'
All night, all night strong
Ah.

Celebrate, celebrate
The groove is awful strong
Don't hesitate when you hit the gate
Jump out sing along
Shout it out strong and loud
From east coast to west
The key to our survival is lovin'.

Bangin' on the boogie
I'm bangin', bangin'
All night, all night long
Don't you know
Bangin' on the boogie
I'm bangin', bangin'
All night, all night strong.

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DROP THE PILOT

(As recorded by Joan Armatrading)

JOAN ARMATRADING

I'm right on target
My aim is straight
So you're in love
I say what of it
Things can change
There's always changes
And I wanna try
Some rearranging.

I say drop the pilot
Try my balloon
Drop the monkey
Smell my perfume
Drop the mahout
I'm the easy rider
Don't use your army
To fight a losing battle.

Animal, mineral
Physical, spiritual
I'm the one you need
I'm the one you need.

You're kissing cousins
There's no smoke no flame
If you lose that pilot
I can fly your plane
If you want solid ground
Come on and try me
Oh I can take you so high

That you're never gonna wanna come down.

I say drop the pilot
Try my balloon
Drop the monkey
Smell my perfume
Drop the mahout
I'm the easy rider
Don't use your army
To fight a losing battle.

Animal, mineral
Physical, spiritual
I'm the one you need
I'm the one you need.
(Repeat)

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KEEP ON LOVIN' ME

(As recorded by The Whispers)

WARDELL POTTS, JR.
WILLIAM ZIMMERMAN
KEVIN SPENCER

When times get tough you want to give it up
Just can't let it go like that
You know how long it took to build it up
There must be some reason why we come back.

Love of my life
The only thing I've ever done
That still feels right
Must be set in my way
I'm just a stubborn kind of fella

Needs love every day.

So just keep on lovin' me
Just keep on lovin' me.

I dreamed last night that I lost your love
It upset me 'cause it seemed so real
I jumped out of bed I had to call you up
And make sure you know just what I feel.

How many times I took for granted
That you knew our love was sound
Stay by my side
That lovin' feelin' puts my feet on solid ground.

So just keep on lovin' me
Just keep on lovin' me.

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DON'T BE SO SERIOUS

(As recorded by Starpoint)

ERNESTO PHILLIPS

Hey there, talkin' to ya
With your smile turned upside down
Got the whole world on your shoulders
Just relax we'll show you how
Gotta get down, gotta get down
(Just let the music deep inside your soul)
Gotta get down, shake it on down
You only live once
Let good times take control.

Don't be so serious
Come on have a little fun
Don't be so serious

You know the party's just begun.

I know what you're feelin'

Seems like nothin's goin' your way
And there ain't no use complaining
Have some fun let's celebrate
Gotta get down, gotta get down
Just let the music deep inside your soul
Gotta get down, shake it on down
You only live once
Let good times take control.

Don't be so serious
Come on have a little fun
Don't be so serious
You know the party's just begun.

Don't you be so serious
Come on let your body go
Don't you be so serious
Come on let the good times roll.

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FLASHDANCE ... WHAT A FEELING

(From the Paramount Motion Picture "Flashdance")

(As recorded by Irene Cara)

KEITH FORSEY
IRENE CARA
GIORGIO MORODER

First when there's nothing but a slow glowing dream
That your fear seems to hide deep inside your mind

All alone I have cried silent tears
Full of pride in a world made of steel
Made of stone.

Well I hear the music
Close my eyes
Feel the rhythm
Wrap around
Take a hold of my heart.

What a feeling
Bein's believin'
I can have it all now
I'm dancing for my life
Take your passion and make it happen
Pictures come alive

ALL THIS LOVE

(As recorded by DeBarge)

ELORA DEBARGE

I had some problems
And no one could seem to solve them
But you found the answer
You told me to take this chance
And learn the ways of love
My baby and all that it has to offer
In time you will see that love
Won't let you down.
You said that you loved me
Said hurt only came to pass me
It sounded so convincing
That I gave it half a chance
And learned the ways of love
My baby there is so much love inside me

B.Y.O.B. (Bring Your Own Baby)

(As recorded by Sister Sledge)

MICHAEL GARVIN
TOM SHAPIRO

I've been noticin'
You been hittin' on every man in the room
Now you're working on mine
And it's time we did some talkin' me and you
I guess you didn't read the invitation carefully
Let me tell you how the invitation reads
This party is strictly.

B.Y.O.B.
That means bring your own baby
B.Y.O.B.

You can dance right through your life.

Now I hear the music
Close my eyes
I am rhythm
In a flash
It takes hold of my heart.

What a feeling
Bein's believin'
I can have it all now
I'm dancing for my life
Take your passion and make it happen
Pictures come alive
Now I'm dancing through my life.

What a feeling
What a feeling
Bein's believin'
(I am music now)
(I am rhythm now)
Pictures come alive
You can dance right through your life
What a feeling
What a feeling
I can really have it all.

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Now all that I have I'll give
My all to you.
All, all my love baby
And all this love is waiting for you
My baby
My darlin'
And all this love is waiting for you.
All this love is waiting for you
And all this love is waiting for you
As the sun has its place in the sky
I love you so dearly
And all the same there's no need to wonder why I need
you
Please hear me, say you really love me
Baby say you really love me darlin'
'Cause I really love you baby
Oh I really love you darlin'.

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That means bring your own girl
B.Y.O.B.
That means bring your own baby
B.Y.O.B.
Don't try
To take away mine.

You come struttin' in
Actin' like you're the best thing happenin' tonight
Better think again
If you think you can leave with anyone you like
The man is stayin' here
'Cause he's in love with me
For what you're out looking for
This ain't the place to be
This party is strictly.
(Repeat chorus)

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COUNTRY SECTION

GOOD OLE BOYS

(As recorded by Jerry Reed)

J.L. WALLACE
TERRY SKINNER
KEN BELL

I'm sorry I hit ya honey
I was swinging at the man
He shouldn't've said the things he did
But on the other hand
You shouldn't've led him on like that
It really makes me mad
Good ole boys will be good ole boys 'till their good ole girls go bad.

You never should have danced with him
That was your first mistake
'Cause when he put his hands on you
It was more than I could take
When they helped him off the floor
He was looking awful sad
Good ole boys will be good ole boys 'till their good ole girls go bad.

Good ole boys will be good ole boys 'till their good ole girls do wrong
I might've even let him off
If you hadn't've led him on
But you just kept on flirting
And I guess I lost my head
Good ole boys will be good ole boys 'till their good ole girls go bad.

Well thanks to you we've gotta go
They won't let us come back
And we ain't going out no more
'Till you learn how to act
I don't know where you left your old purse
Hot damn you make me mad
Good ole boys will be good ole boys 'till their good ole girls go bad.

Good ole boys will be good ole boys 'till their good ole girls do 'em wrong
I might've even let him off
If you hadn't've led him on
Well I hope you've learned your lesson
Remember what I said
Good ole boys will be good ole boys 'till their good ole girls go bad.

Good ole boys will be good ole boys 'till their good ole girls go bad.

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POTENTIAL NEW BOYFRIEND

(As recorded by Dolly Parton)

STEPHEN KIPNER
JOHN PARKER

Got my eyes on a boy
He's eyelin' me back
It's lookin' real good
This could be it and I know that-a all of you girls would love to steal him away.

He bought me a drink
I thanked him real sweet
It's always so fine when you first meet
And I know that all of you women would love to steal him away
So I'm warnin' you I'm warnin' you
Better keep your hands off my
Better keep your hands off my
Better keep your hands off my potential new boyfriend
Building up an appetite
You can look but you can't bite
Better keep your hands off my potential new boyfriend.

Pretty as a picture he's comin' on so strong
Twisted my ignition key turned my motor on
Anyone can see all his attention's on me
Give us some privacy
Better keep your hands off my
Better keep your hands off my
Better keep your hands off my potential new boyfriend
I feel you crowding in on me
Hovering suspiciously
Better keep your hands off my potential new boyfriend.

Leave us alone tonight
If it don't work out right
He's all yours
But 'till then
Better keep your hands off my
Better keep your hands off my
Better keep your hands off my potential new boyfriend
Better keep your hands off my
It's a waste of time to try
Better keep your hands off my potential new boyfriend
Workin' up an appetite
You can look but you can't bite
Better keep your hands off my potential new boyfriend
Better keep your hands off my
Better keep your hands off my
Better keep your hands off my potential new boyfriend
I feel you crowding on me
Now hovering suspiciously
Better keep your hands off my potential new boyfriend.

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HIGHWAY 40 BLUES

(As recorded by Ricky Skaggs)

LARRY CORDLE

Well these highway forty blues
I've walked holes in both my shoes
Counted the days since I've been gone
And I'd love to see the lights of home
Wasted time and money too
Squandered youth in search of truth
But in the end I had to lose
Lord above I paid my dues
Got the highway forty blues.

The highway called when I was young
Told me lies of things to come
Your fame and fortune lies ahead
That's what the billboard lights had said

Shattered dreams my mind is numb
My money's gone stick out my thumb
My eyes are filled with bitter tears
Lord I ain't been home in years
Got them highway forty blues.

You know I've rambled all around
Like a rolling stone from town to town
Met pretty girls I have to say
But none of them could make me stay
Well I've played the music halls and bars
Had fancy clothes and big fine cars
Things a country boy can't use
Dixieland I sure miss you
Got the highway forty blues.

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THE CLOSER YOU GET

(As recorded by Alabama)

JAMES P. PENNINGTON
MARK GRAY

The closer you get
The further I fall
I'll be over the edge now
In no time at all
I'm falling faster and faster and faster with no time to stall
The closer you get
The further I fall.

The things that you say to me
The look on your face
Brings out the man in me
Do I see a trace in your eyes of love
The closer you get.

Could I be dreamin'
Is this really real
'Cause there's something magic
The way that I feel in your arms here tonight
The closer you get.

The closer you get
The further I fall
I'll be over the edge now
In no time at all
I'm falling faster and faster and faster with no time to stall
The closer you get
The further I fall, fall
The closer you get
The further I fall
Keep falling
Yes I'm fallin'
Yes I'm fallin'.

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IF I DIDN'T LOVE YOU

(As recorded by Gus Hardin)

RAFE VANHOY
DEBORAH ALLEN

I can't believe it's really me telling you goodbye
I've run out of reasons to defend your alibi
I can't go on pretending everything is still okay
Now I know the truth behind all the games you've played
It wouldn't be so hard for me to turn my heart away
If I didn't love you.

Looking back it's easy now for me to understand
Why you got so angry when I asked you where you'd been
You told me my suspicions were only jealousy
And used the way I trusted you to make a fool of me
You closed my eyes to lies that I could never have believed
If I didn't love you.

Cause if I didn't love you
I'd a walked away a long time ago
And if I didn't love you
I never would have let you hurt me so.

Now the time has come for me to tell you that we're through
Leave this broken dream behind and go find someone new
Oh and I could see that it would be an easy thing to do
If I didn't love you.

Cause if I didn't love you
I'd a walked away a long long time ago
And if I didn't love you
I never would have let you hurt me so.

If I didn't love you
If I didn't love you
If I didn't love you.

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DON'T YOUR MEM'RY EVER SLEEP AT NIGHT

(As recorded by Steve Wariner)

RANDY HATCH
STEVE DEAN

It's daybreak and I'm still awake
Another night like the night before
When I get home I'm not alone
'Cause your mem'ry greets me at the door
I go to bed to get away from my thoughts
But when I want to sleep your mem'ry just wants to talk.

Don't your mem'ry ever sleep at night
It never lets me out of its sight
It goes from room to room, turnin' on the lights

Don't your mem'ry ever sleep at night.

Your mem'ry keeps remindin' me
How good love used to be
It keeps me good company
But it don't know when to leave
I'd go to bed but I know I couldn't rest
'Cause that's when your mem'ry's at its heartbreakin' best.

Don't your mem'ry ever sleep at night

It never let me out of its sight
It goes from room to room, turnin' on the lights
Don't your mem'ry ever sleep at night.

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WHATEVER HAPPENED TO OLD FASHIONED LOVE

(As recorded by B.J. Thomas)

LEWIS ANDERSON

We live in a modern age
Where love is fast like a turning page in a magazine
We've hardly seen.

The friends we used to know
They disappear, they come and go like the times we had
It's kind of sad.

Whatever happened to old fashioned love
The kind that would see you through
The kind of love that my momma and daddy knew
Yeah, whatever happened to old fashioned love
The kind that would last through the years
Through the trials
Through the smiles
Through the tears.

Today is all we plan
We said tomorrow we'll understand

If it all should end
And we're alone again.

Whatever happened to old fashioned love
The kind that would see you through
The kind of love that my momma and daddy knew
Yeah, whatever happened to old fashioned love
The kind that would last through the years
Through the trials
Through the smiles
Through the tears.

For now the tenderness has been replaced
With something less
And it's hard to find
What we left behind.

Whatever happened to old fashioned love
The kind that would see you through
The kind of love that my momma and daddy knew
Yeah, whatever happened to old fashioned love
The kind that would last through the years
Through the trials
Through the smiles
Through the tears.

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OH BABY MINE (I Get So Lonely)

(As recorded by The Statler Brothers)

PAT BALLARD

Oh baby mine
I get so lonely
When I dream about you
Can't do without you
That's why I dream about you
If I could only put my arms about you
Life would be so fair.

If you were here
We two could hug and kiss
And never tire
I'm on fire
You are my one desire
I get so lonely
When I dream about you
Why can't you be there.

Tossin' an' turnin' in my slumber
Holdin' you it seems
I give you kisses without number
But only in my dre-a-e-e-aems.

Oh baby mine
I get so lonely
When I dream about you
Can't do without you
That's why I dream about you
If I could only put my arms about you
Life would be so fair.

Oh baby mine
Life would be so fair
Oh baby mine
Life would be so fair.

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When Mel Tillis first hit Nashville in the late '50s, he was told by a number of producers that a man who stuttered could never make it in the music industry. Mel's stuttering has since become a comical trademark, for when he sings, "with the instruments playing along, the rhythm and everything moving, my voice just seems to flow with it."

Tillis' latest album on MCA Records is titled *After All This Time* and is proving once again how wrong those producers were. The first single from the lp, "In

and was written by Tillis in Dover, Florida, following a trip to Nashville where he was rejected as a recording artist.

1956 seemed to mark the beginning of the music career that Tillis had been working toward. Also in that year, he got his first paid writing job with Cedarwood Music Publishing in Nashville. He was paid \$75 a week.

In 1957, Tillis made a permanent move to Nashville, where he worked as an independent songwriter. He also worked from time to time as a band member with such country greats as Minnie Pearl, Judy Lynn, and The Duke

award from the Academy of Country Music that same year.

In 1979, Tillis signed with Elektra/Asylum Records and released his debut with them titled *Me And Pepper*. Next with E/A came *Your Body Is An Outlaw*, which marked a return to Tillis' country roots. While still with E/A Tillis released an album titled *Mel & Nancy*, which he recorded with Nancy Sinatra. Together they had the hit song, "Texas Cowboy Night."

Aside from being a singer/songwriter/guitarist, the multi-talented Tillis has also appeared in several motion pictures. These include: "Cotton Pickin' Chicken Pickers," "W.W. & The Dixie Dancekings," "Every Which Way But Loose," "The Villain," "Smokey & The Bandit II," and

country star of the month

The Middle Of The Night," is already a top 20 hit.

Lonnie Melvin Tillis was born August 8, 1932 in Tampa, Florida, and was raised in Pahokee, Florida. His father was a baker by trade and he had one brother and two sisters.

Tillis' first public appearance came at the age of 16, in a Pahokee talent contest at the Prince Theater. As a youth, Tillis also entered talent contests held on local radio stations.

Between the years 1951-'55 Tillis was in the United States Air Force. While there, he worked as a baker after applying to flight school and being told "the Air Force doesn't need stuttering pilots."

Tillis' first paid music job occurred during his stint with the Air Force. While stationed on Okinawa, he formed a band, The Westerners (five pieces plus himself), and entertained weekends and evenings in local clubs. Tillis sang and played the acoustic guitar during these sessions.

Before making a name for himself in country music, Tillis worked in Florida as a strawberry picker, fireman on a railroad, milkman, and as a driver for a cookie company.

Finally, in 1956, the first Mel Tillis song was recorded by Webb Pierce. It was titled "I'm Tired,"

Me! Tillis

of Paducah.

Tillis began his recording career with Columbia Records in 1958 and made three hits for the label, before signing with Ric Records and recording "Wine." His next stop was Kapp Records, where he scored hit after hit. As the years went on, Tillis became a sought-after performer and writer and in 1970 he signed with MGM.

While at MGM, Tillis teamed up with Sherry Bryce for a string of hit duets, including "Take My Hand," "Living And Learning," "Don't Let Go" and "Anything's Better Than Nothing." Tillis later shared the mike with Webb Pierce for their 1973 hit "How Come Your Dog Don't Bite Nobody But Me."

After many successful records with MGM, Tillis joined MCA in 1976. His first number one single for that label was "Good Woman Blues," which helped him garner the Entertainer Of The Year

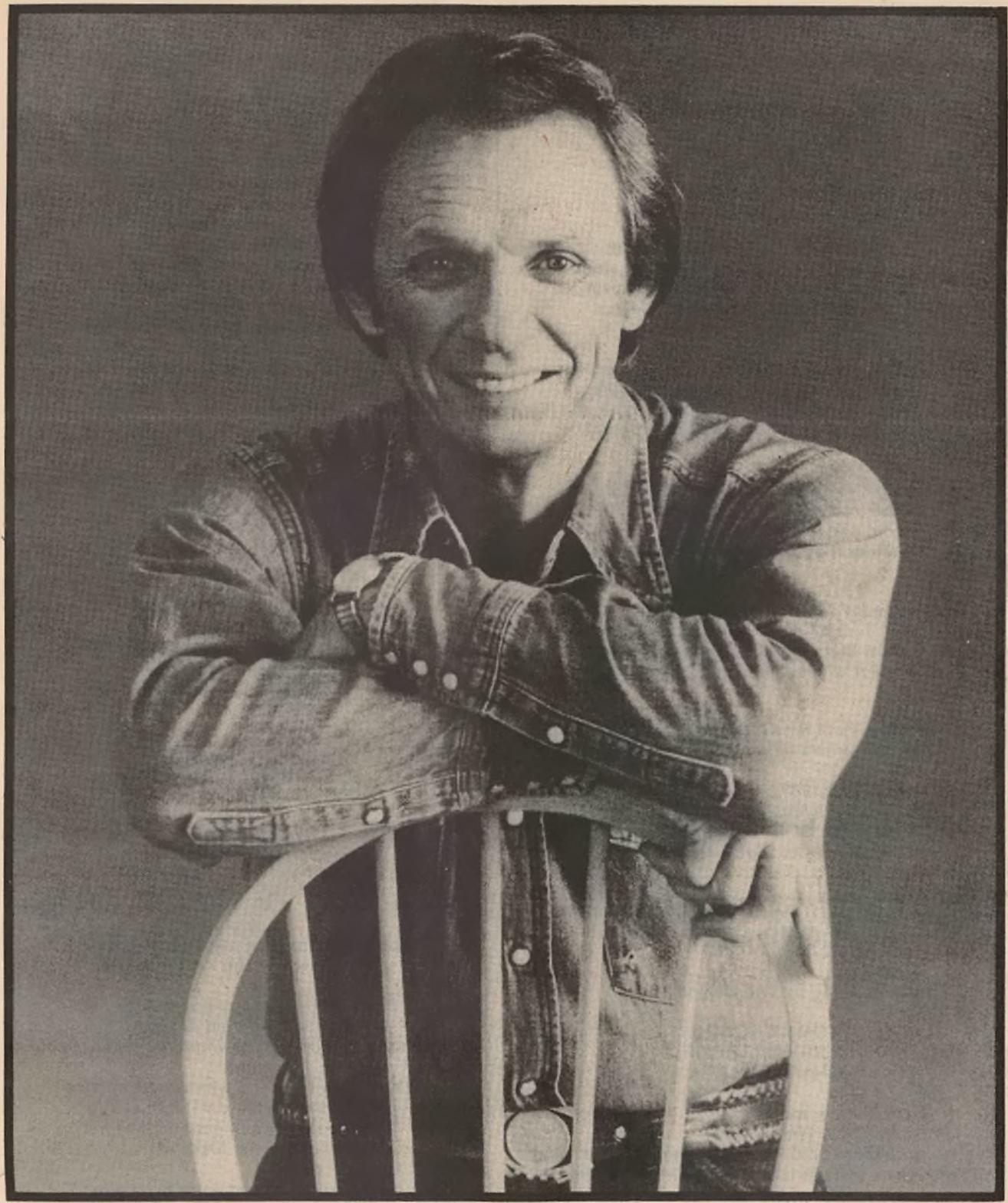
"Cannonball."

He has also appeared on just about every major talk show including "The Tonight Show," "Mike Douglas," "The Today Show," "Merv Griffin," "Pop Goes The Country," "Dinah," "Hollywood Squares," "Donnie & Marie Show," "20/20," and "The Dolly Parton Show," to name a few.

Tillis spends approximately 200 days a year on the road, traveling primarily via his King Air A-100 Beechcraft plane, nicknamed "Stutter One." Tillis is also with MCA again, having resigned in 1982.

Tillis travels with The Statesiders, his touring band, named for Mel's 1963 hit single, "State-side," on the Kapp Label. The award winning band travels aboard a customized Silver Eagle bus driven by James Gregg.

The Statesiders are: Ken Sears, fiddle; Paul Franklin, steel; Jim Garstang, acoustic piano; Rob Hajakas, fiddle; Ernie Rowell,



bass guitar; Brian Sterling, lead guitar; Johnny Gore, saxophone; Ty Corbett, drums; Dennis Pratt, electric keyboard; and George Beasley, harmonica.

Mel Tillis' famous stuttering is the question he is asked about most often. He explains when he first started stuttering: "It happened right after I caught malaria when I was about three. I also had a friend by the name of LeRoy English who stuttered and I hon-

estly don't know whether I started stuttering from being around LeRoy so much or from the malaria ... I think it's a bit of both.

"My mother was busy with us kids and whatever and when I'd call her when I was down in bed, if she didn't answer or didn't come right in I guess I repeated it, 'M-M-Mother!', and it worked. So I thought that was the right way to talk."

Always the consummate enter-

tainer, Tillis was asked what part of the music business he liked best. He said, "I like it all and that's the truth, but I have to remember that television appearances have added greatly to my career ... I like TV. I really enjoy doing guest shots. It's fun for me and I hope to do more and more."

The many fans of Mel Tillis also hope that he continues to sing and entertain and be as good as he's always been.

I WONDER WHO'S HOLDIN' MY BABY TONIGHT

(As recorded by The Whites)

DONNIE CLARK
VICKIE CLARK
JOE HALTERMAN

Tonight I'll be facin' a sad situation
I don't know how much more I could stand
Is he stayin' or leavin' or makin' believin'
That I don't know where he's been.

Out with an old friend he's gone for the weekend
I wonder who kissed him good night
Don't he know that I miss him and need to be with him
I wonder who's holdin' my baby tonight.

Dancin' and drinkin' he's not really thinkin'
Of the love here at home he could find
I'm cold and lonely and think of him only
I wonder if baby's got me on his mind.

I guess he feels lonely 'cause often he's told me
Just by the look in his eyes
Don't he know that I miss him and need to be with him
I wonder who's holdin' my baby tonight.

Don't he know that I miss him and need to be with him
I wonder who's holdin' my baby tonight.

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SHE'S READY FOR SOMEONE TO LOVE HER

(As recorded by The Osmond Bros.)

TOMMY ROCCO
JERRY GILLESPIE
CHARLIE BLACK

Her heart has had more knocks than a gypsy's tambourine
Yet it's worth more gold than any rich man's ever seen
And though no one has fallen for her like she's fallen for them
She says her heart isn't broken, it's only broken in.

She's ready for someone to love her
Someone to hold her tight
Someone to curl up next to when her feet get cold at night

She's weathered the whirlwind romance
Stood through the one-night stands
She's ready for someone to love her
Who'll be the lucky man.

Well she has had her fill of those unfulfilling men
You know the kind who come calling never to call back again

IT'S YOU

(As recorded by Kieran Kane)

BRUCE CHANNEL
KIERAN KANE
RICHARD KANE

Everybody passed me by
No one stopped to ask me why
I was crying alone
I was dying alone
And you reached out and took my hand
Helped a fool to understand
He wasn't crying alone
He wasn't trying along.

It's you, stand or fall
If my back's to the wall
It doesn't matter at all
It's you, cloudy or blue
I'll be seeing it through
With you.

I tried to live my life alone
Didn't like it on my own
That's not for me
I'll tell you what's for me.

It's you, stand or fall
If my back's to the wall
It doesn't matter at all
It's you, cloudy or blue
I'll be seeing it through
With you.

It's you, cloudy or blue
I'll be seeing it through
With you.

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Oh she's bound and determined not to be fooled anymore
And poor thing she'll keep that promise
The same way she kept it before.

She's ready for someone to love her
Someone to hold her tight
Someone to curl up next to when her feet get cold at night
She's weathered the whirlwind romance
Stood through the one-night stands
She's ready for someone to love her
Who'll be the lucky man.

She's ready for someone to love her
Someone to hold her tight
Someone to curl up next to when her feet get cold at night
She's weathered the whirlwind romance
Stood through the one-night stands
She's ready for someone to love her
Who'll be the lucky man.

You know she's ready for someone to love her.

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I'VE GOT THAT OLD TIME FEELING

(As recorded by Rex Gosdin)

REX GOSDIN
CAROLE HALUPKE

I've got that old time feeling in my heart
It started when I first laid eyes on you
I've got that old time feeling in my heart
The one that's a way over due.

I've got no way of knowing if you know the way I feel
I guess now's the time to speak my mind
Come closer to me baby 'cause I'm headed straight for
love
And I don't want to go alone this time.

I've got that old time feeling in my heart
It started when I first laid eyes on you
I've got that old time feeling in my heart
The one that's a way over due.

I can't begin to tell you that I've never loved before
And what I have to give is not brand new
And nothing short of your loving can mend this heart of
mine
And nothing ever felt as good as you.

I've got that old time feeling in my heart
It started when I first laid eyes on you
I've got that old time feeling in my heart
The one that's a way over due.

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DON'T SAY YOU LOVE ME (Just Love Me Again)

(As recorded by Mike Campbell)

CLAIRE CLONINGER
JERRY CRUTCHFIELD

I know words of love can turn to life
I'd rather have the love that's in your eyes
Don't promise me that tonight will never end
Don't say you love me, just love me again.

I feel your love in every kiss and touch
There's a fire inside that we both need so much
But promises will only bring us pain
Don't say you love me, just love me again.

Once those words are spoken, someone will be hurt
Dreams and hearts are broken with words.

This love I feel for you is gonna grow
And I won't have to tell you, you'll just know
So let our love say everything and then
Don't say you love me, just love me again.

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JOHNNY WALKER HOME

(As recorded by Randy Howard)

RANDY HOWARD
TRACY PARKER

Johnny Walker home 'cause I ain't able
Make sure that she makes it there all right
Johnny Walker home 'cause I ain't able
I've had too much of you again tonight.

Me and you old buddy
We've been through it all before
We've heard 'em cuss us both and heard the slamming
of the door
I don't guess we'll ever find a woman
Who could stand the kind of love that's grown between
a bottle and a man.

Johnny Walker home 'cause I ain't able
Make sure that she makes it there all right
Johnny Walker home 'cause I ain't able
I've had too much of you again tonight.

You were here when all the others turned and walked
away
You pulled me through some lonely nights to face
another day
So if she wants to leave I guess there's nothing we can
do

I don't need her anyway old buddy I've got you.
Johnny Walker home 'cause I ain't able
Make sure that she makes it there all right
Johnny Walker home 'cause I ain't able
I've had too much of you again tonight.

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WE'RE STRANGERS AGAIN

(As recorded by Merle Haggard and Leona Williams)

MERLE HAGGARD
LEONA WILLIAMS

First we were strangers down on our luck
And both in need of a friend
We promised each other too much to live up to
And now we're strangers again.

I came like a stranger and you took me in
And I felt at home in your arms
We had nothing but good times as long as the sun
shined
But we just couldn't weather the storm.

You came like a stranger and I took you in
And you gave me some reasons to live
I gave the good times you gave the sunshine
'Til we ran out of good things to give.

First we were strangers down on our luck
And both in need of a friend
We promised each other too much to live up to
And now we're strangers again.

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WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS

(As recorded by David Frizzell)

MILTON L. BROWN
STEPHEN H. DORFF
H. RICHARD THORN
SNUFF GARRETT

(Spoken):

It's been a while since we went our separate ways
And just when I think I've finally gotten over you
I think of all the things I never will get to say.

What goes on in your mind
When they ask about me
Do you break down and cry
When nobody can see
Do the good times still haunt you
In so many ways

Tell me where are you spending your nights these days.

Do you fight the same mem'ries that keep tearing me

down

After the late show
Do the blues come around
Do you live with a heartache
That just won't go away
Tell me

Where are you spending your nights these days.

I paint on a smile
And call an old friend on the phone
But while the phone is still ringing
I hang up and just take in a movie alone
It's an upside down world

That's turning my heart inside out

There are so many things that I'd like to ask you about
Where are you spending your nights these days.

Do you still need my shoulder
When the going gets tough
Do you feel like nobody else loves you enough
The pain comes and goes
But the loving you stays
Tell me

Where are you spending your nights these days.

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LOVERS AGAIN

(As recorded by Brice Henderson)

DAVID C. GILLON

Girl I remember sweet summer nights
A two room apartment in soft candle light
Waking each mornin' to your warm gentle touch
These are the mem'ries I'm missin' so much.

Lovers again
Lovers again
Oh how I want it to be like back then
Two people searchin' for a place to begin
Both of us wanting to be lovers again.

Seems we were livin' on little but love
A few simple dreams but those dreams were enough
We had our battles but we both would win
'Cause we'd always end up as lovers again.

Lovers again
Lovers again

Oh how I want it to be like back then
Two people searchin' for a place to begin
Both of us wanting to be lovers again.

You and me workin' six days a week
Holdin' the ends up but the ends hardly meet
Too tired for talkin' at the end of the day
Too much in a hurry in the mornin' when we wake up.
(Repeat chorus)

Oh what we need is a night on the town
Champagne and soft lights dancin' around
Lovin' till sunrise sleepin' past noon
Start all over and I know soon.
(Repeat chorus)

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LOVER IN DISGUISE

(As recorded by Wayne Massey)

BLAKE MEVIS
JIM DOWELL

There's a secret that I know
'Bout the lady I love so
And I'm the only one she's shown her secret to
She's gentle and she's kind
She's proper and refined
But she lets down more than her hair alone in our room.

'Cause she's more than a lady
There's a fire that burns behind those eyes
She's more than a lady
And every night when we lay down
And she slips off her satin gown
Oh she proves she's a lover in disguise
She's a lover in disguise.

When she goes out somewhere
Men may stop and stare
But they see she's a lady so they leave her alone
She's more than she seems
And in their wildest dreams
They could never dream of what it's like to take her home.

'Cause she's more than a lady
There's a fire that burns behind those eyes
She's more than a lady
And every night when we lay down
And she slips off her satin gown
Oh she proves she's a lover in disguise
She's a lover in disguise.

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BE HAPPY FOR ME

(As recorded by Gene Kennedy and Karen Jeglum)

MARK GIBBONS
JERRY WINN

Be happy for me
I've found what I need
Kiss me goodnight
Say goodbye and wish me god speed
I've found a new love
And I hope you will too
'Cause deep in my heart
There's a part of me that still wants you.

Whatever we had is gone
So why hold on
When we both know it's wrong
Can't you see
Be happy for me.
It's over for us
It's time to begin
To make a new life
Let's go out the way we came in
We gave it a try
But it's not meant to be
I'm leaving but need you to say
You'll be happy for me.
Whatever we had is gone
So why hold on
When we both know it's wrong
Can't you see
Be happy for me
Be happy for me
Be happy for me.

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YOU TAKE ME FOR GRANTED

(As recorded by Merle Haggard)

LEONA WILLIAMS

My legs and my feet have walked 'till they can't hardly move from tryin' to please you
And my back is sore from bendin' all over backwards to just lay the world at your door.

I've tried so hard to keep a smile on a sad face while deep down it's breakin' my heart
And as sure as the sun shines I'll be a lifetime
Not knowin' if I've done my part.

'Cause you take me for granted And it's breakin' my heart As sure as the sun shines I'll be a lifetime
Not knowin' if I've done my part.

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JIM SHEA

LEAVE THEM BOYS ALONE

(As recorded by Hank Williams, Jr.)

**DEAN DILLON
HANK WILLIAMS, JR.
GARY STEWART
TANYA TUCKER**

Now they say Hank Junior has strayed away
From all them songs that put his daddy in an early grave
But his daddy would be proud if he could see Bocephus now.

Why don't you leave that boy alone
Let him sing his song.

Oh, Waylon has been known to play half time
He been known to get out of his mind
Don't know whether he's right or wrong
He's got a string of hits about two miles long
Why don't you leave that boy alone
Let him sing his song.

Why don't you leave them boys alone
Let 'em sing their song
You know they're gonna do whatever they want
If you don't like the way they sing
Who's gonna cast the first stone
Why don't you leave them boys alone
Let 'em sing their song.

Hank Williams was the king of country soul
My dad took me to see him in Lubbock but he didn't show
How the people got mad and they all went home
The first thing we did was put his records on
I guess we should have left him alone
And let him sing his songs.

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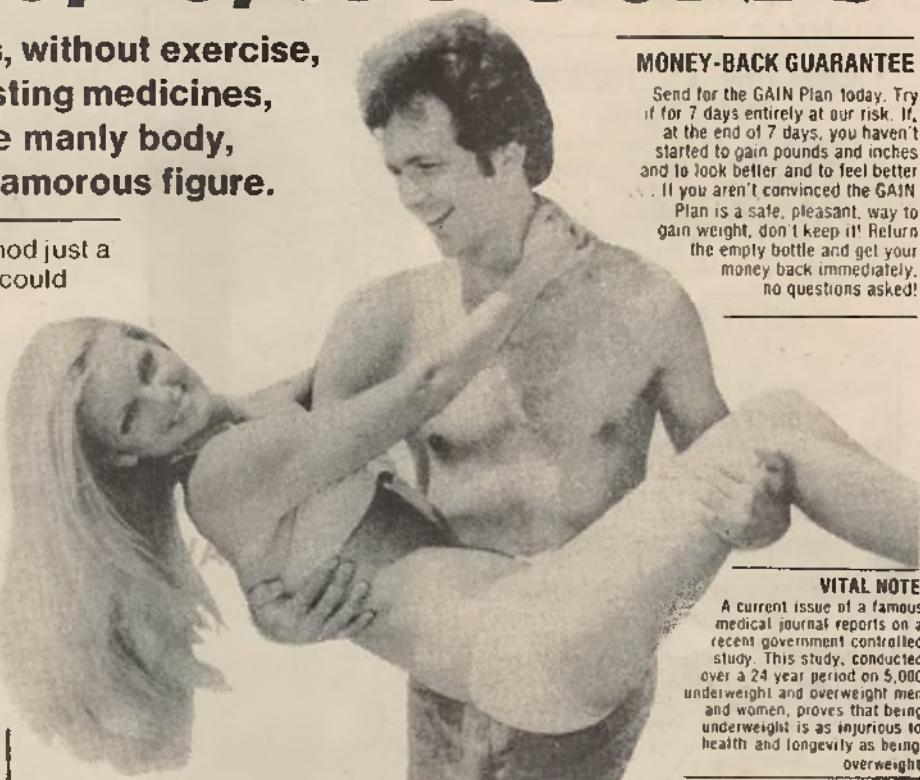
Those high-calorie GAIN tablets are rich in body-building materials! They not only add weight themselves, but they sharpen your appetite! You look forward to meal-times, and without even realizing it, you start to eat more and almost immediately the weight gaining process begins!

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

SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



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



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Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better . . . if you aren't convinced the GAIN

Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

VITAL NOTE

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

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

THINK OF WHAT THIS CAN MEAN TO YOU

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

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

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

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TULSA BALLROOM

(As recorded by Dottie West)

JOHN DURRILL
DEWAYNE BLACKWELL

An old photograph, a faded rose and a memory
They're all pressed between the pages of what used to be

I'll never have what I had then
I'll never feel that way again
But, I'll always remember when.

One night, I fell in love with you
In a Tulsa ballroom we danced till dawn
You held me close while the band played our song
I still hear the music, but now you're gone.

This old photograph, can never make us laugh like we did then
This faded rose I wore will never get its color back again
But, your lovin' memory, time will never take from me
Cause, I'll always remember when.

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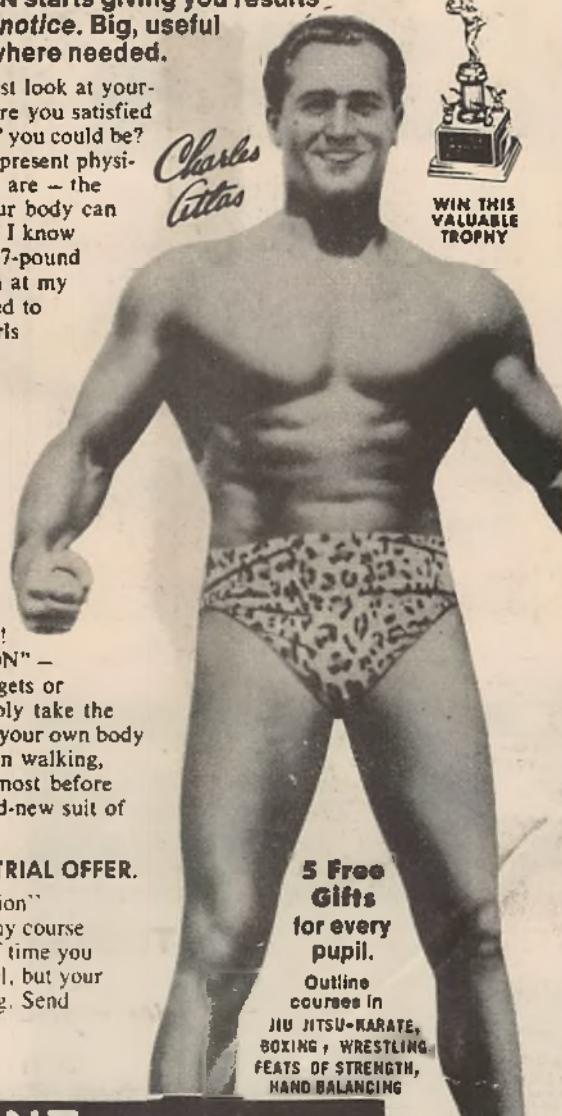
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STAY WITH ME

(As recorded by Tammy Chaparro)

**CHUCK DEAL
DONNY CUMMINGS**

I can tell you made up your mind
about leavin'
You really don't want to hear what
I've gotta say
You're takin' everything I believe in
And I know I'll lose it all if you go
away.

Stay with me till I get used to bein' by
myself
Until there's no one here to talk to
Stay with me until I touch you and
the feelin's gone
Until my memory forgets you.

It's hard to imagine me here without
you
And nothing here would ever be the
same

I'll do anything you want me to do
Can't you see how much I am willing
to change.

Stay with me till I get used to bein' by
myself
Until there's no one here to talk to
Stay with me until I touch you and
the feelin's gone
Until my memory forgets you.

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LITTLE OLD FASHIONED KARMA

(As recorded by Willie Nelson)

WILLIE NELSON

There's just a little old fashioned karma coming down
Just a little old fashioned justice going 'round
A little bit of sowing
A little bit of reaping
A little bit of laughing
And a little bit of weeping
Just a little old fashioned karma coming down
Coming down
Coming down.

Just a little old fashioned karma coming down
It really ain't hard to understand
If you're gonna dance
You gotta pay the band
It's just a little old fashioned karma coming down.

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THANK YOU DARLING

(As recorded by Bill Anderson)

TOM LAZAROS

Thank you darling
For lovin' me
And for showin' me what true love
can really be
Thank you darling
Thank you darling
For lovin' me.

Sometimes I just stop
And realize how much I've got
Thank you darling
Thank you darling
For lovin' me

For all the things that you do for me
The way you make each day brand
new
And for all the hurt that I know
you've gone thru for me
The only thing I know how to say is
"I love you."

And thank you darling
For just being you
And bringing me happiness that I
never knew
Thank you darling
Thank you darling
For lovin' me.

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SINGING THE BLUES

(As recorded by Gall Davies)

MELVIN ENDSLEY

Well I never felt more like singing the
blues
'Cause I never thought that I'd ever
lose your love
Dear why'd you do me this way
Well I never felt more like crying all
night
'Cause ev'rything's wrong and
nothing ain't right without you
You got me singing the blues.

The moon and stars no longer shine
The dream is gone I thought was
mine
There's nothing left for me to do
But cry over you
Well I never felt more like running
away
But why should I go
'Cause I couldn't stay without you
You got me singing the blues.

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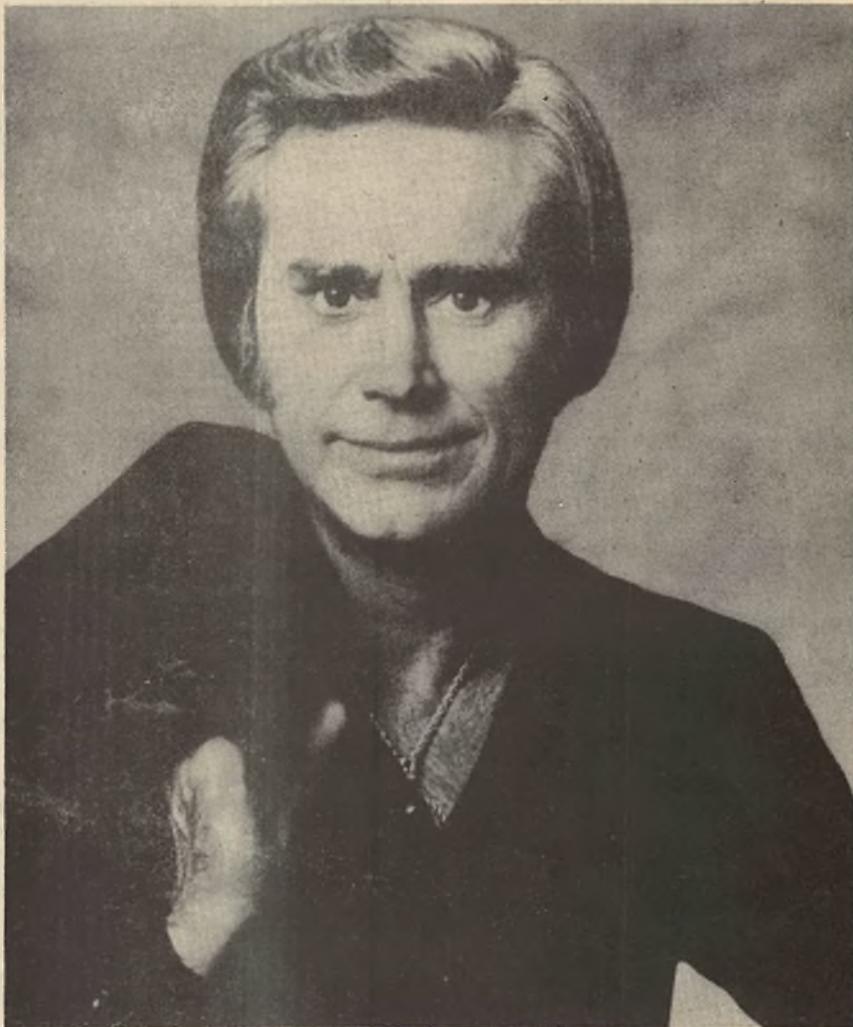
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I ALWAYS GET LUCKY WITH YOU

(As recorded by George Jones)

FREDDIE POWERS
GARY CHURCH
TEX WHITSON
MERLE HAGGARD

I've had good luck and no luck
I've had bad luck it's true
But I always get lucky with you.

I've had good love
I've had bad love
I've had no love it's true
But I always get lucky with you.

I keep two strikes against me
Most all of the time
But when it's down to a phone call
I'm minus the dime.

I've been turned on and turned down
When the bars close at two
But I always get lucky with you.

There'll be good days and there's bad days
But when the day is all through
Honey, I'll always get lucky with you.

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ONE YEAR, TWO MONTHS & ELEVEN DAYS

(As recorded by Wayne Carson)

WAYNE CARSON
RONNIE RENO

I woke up this morning thinkin'
about you
I ain't done that since I don't know
when
After all this time livin' without you
I never dreamed you'd cross my
mind again.

The more I thought it over, Lord, it
scared me
I should never let me feel this way
You should be the last thing on my
mind
After a year, two months and eleven
days.

One year, two months and eleven
days
Your sweet voice still sounds the
same
I don't know who I thought I was
foolin'
After a year, two months and eleven
days.

I made a new life with a new love
No sad mem'ries
Thought I'd cured myself from
markin' time
And damned if that old feelin' didn't
strike again
Burnin' up my heart and my mind.

Somethin' told me when I picked
that phone up
This was wrong leave it alone let it
lay
But I just had to see if I was over you
After a year, two months and eleven
days.

One year, two months and eleven
days
Your sweet voice still sounds the
same
I don't know who I thought I was
foolin'
After a year, two months and eleven
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EASY ON THE EYE

(As recorded by The Gatlin's)

LARRY GATLIN

Lord she love me

And for the life of me I don't know why
 She protects me and keeps me safe until the storms
 pass by

Lord she hold me with velvet chains

When madness bids me fly
 And on top of it all the good she is
 Lord she's mighty easy on the eye.

She don't worry when I come home late

And don't kiss her goodnight

She believes me and she knows inside that ev'rything's
 all right.

She surrounds me with walls of love too high from harm
 to climb

And on top of the good she is

Lord she's mighty easy on the eye
 Lord she loves me and for the life of me I don't know
 why.

She protects me and keeps me safe until the storms
 pass by

Oh she holds me with velvet chains

When madness bids me fly

And on top of all the good she is
 Lord she's mighty easy on the eye.

And on top of all the good she is
 She is easy on the eye.

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Skinny Men and Women

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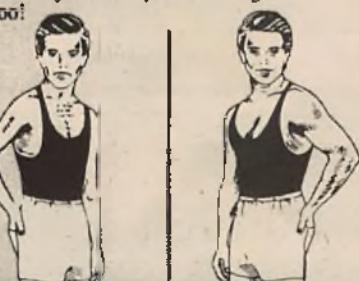
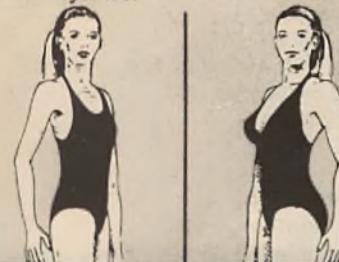
• If you've been waiting for the right weight gain product, the one that will work with your body (not against it) to put on extra pounds as fast as you possibly can, **Body Builder-P** is for you!

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

FOR WOMEN

Think about it...knobby legs...flat chest...less hips...sunken in face...the list goes on!

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



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

FOR MEN

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

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

WHICH BODY DO YOU WANT?!

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

YOU HAVE EVERYTHING TO GAIN!

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

THIN and BONY to BODY BEAUTIFUL



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

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

Body Builder-P is used to gain weight (not fat) and build body mass as part of the exercise program of champion bodybuilders. Imagine what it will do for you, whether you need curves or muscles.

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

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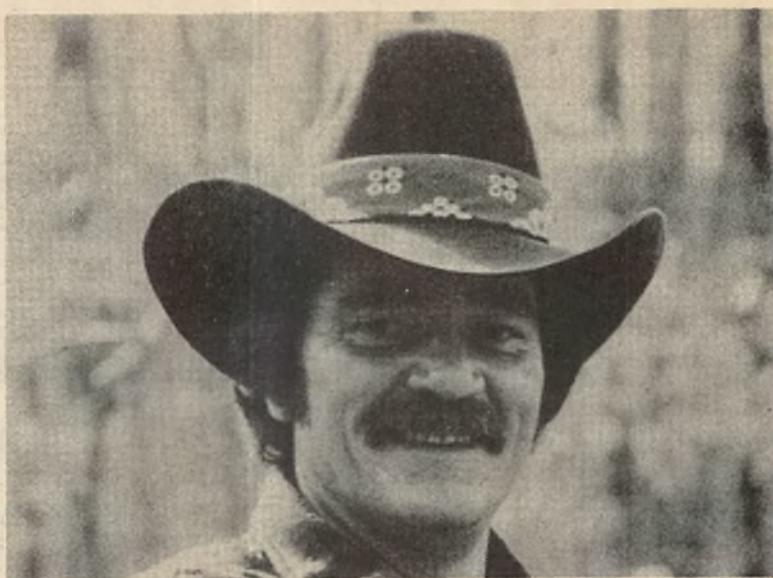
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YOU'RE NOT LEAVIN' HERE TONIGHT

(As recorded by Ed Bruce)

TOMMY ROCCO
KERRY CHATER
CHARLIE BLACK

There's no way back
'Cause we've come too far
We'll watch the last bridge burn in a midnight fire
Any thought of saying good night was lost
When we closed the door
And I'm sure.

You're not leavin' here tonight
Not 'till I hold you tight
Not 'till the sun burns brighter than this old candlelight
I really don't care how long
It takes 'till the moon is gone
With lovin' so near
You're not leavin' here tonight.

The light is soft layin' on your skin
We're close enough to go where we've never been
We feel the love that's waitin' for us
Why wall a moment more I think we're sure.

You're not leavin' here tonight
Not 'till I hold you tight
Not 'till the sun burns brighter than this old candlelight
I really don't care how long
It takes 'till the moon is gone
With lovin' so near You're not leavin' here tonight.

You're not leavin' here tonight
Not 'till I hold you tight
Not 'till the sun burns brighter than this old candlelight
I really don't care how long
It takes 'till the moon is gone
With lovin' so near
You're not leavin' here tonight.

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I NEED THAT SHOULDER AFTER ALL

(As recorded by Ronnie Reno)

WAYNE CARSON
RONNIE RENO

I guess I'm not as strong as I used to be
'Cause here I am I'm down on my bended knees
I guess there ain't no graceful way to crawl
I think I need that shoulder after all.
I thought I'd found a love to love my whole life through
Now I see I've lived much longer than I intended to
Now I'm knockin' on your door out here in the hall
I think I need that shoulder after all.
I gave up a good love for a strange woman's touch
Lord knows I've been a fool
I just never knew how much.
It hurts my pride you had to see me so small
I think I need that shoulder after all
I know I need that shoulder after all.

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COME AS YOU WERE

(As recorded by Jerry Lee Lewis)

PAUL CRAFT

I'm giving a party tonight
With champagne and pink party lights
I hope you'll attend if you're free
Come as you were
Before you stopped loving me.

The party is B.Y.O.L.
So bring your old love you once felt
Don't bother to R.S.V.P.
Just come as you were
Before you stopped loving me.

If you're sorry you hurt me
And you've seen the light
Do me a party favor
Love me tonight
My party could be such fun
If only you'd just say you'll come
If here is where you long to be
Come as you were
Before you stopped loving me
Come as you were
Before you stopped loving me.

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