

SONG HITS

MAGAZINE

WORDS TO OVER
80 HIT SONGS

LOVERBOY

OCTOBER 1983 \$1.50

CHARLTON
PUBLICATIONS



JOURNEY / AL JARREAU / T.G. SHEPPARD



POP: ROCK OF AGES • EUROPA & THE PIRATE TWINS • WAR GAMES • STANDBACK • CUTS LIKE A KNIFE • CHINA • EVERY BREATH YOU TAKE

SOUL: WANNA BE STARTIN' SOMETHIN' • SHE WORKS HARD FOR THE MONEY • GET DOWN SATURDAY NIGHT • RIDING THE TIGER • COMMUNICATION BREAKDOWN • GET IN TOUCH

COUNTRY: SHOT FULL OF LOVE • LYIN', CHEATIN', WOMAN CHASIN', HONKY TONKIN', WHISKEY DRINKIN' YOU • LOVE SONG • YOU'RE GONNA RUIN MY BAD REPUTATION • DREAM BABY (How Long Must I Dream)



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MAGAZINE

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Cover Photo by Bonnie Schiffman

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CHARLTON



POP SECTION

EUROPA & THE PIRATE TWINS

(As recorded by Thomas Dolby)

THOMAS DOLBY

I'll walk beside you in the rain
(Europa)
Far republique
(Europa)
We'll be the pirate twins again
(Europa)
Oh my country.

I was fourteen she was twelve
Father travelled hers as well
(Europa)
Down the beaches
Hands in hands
12th of never on the sand
The war took her away
We share a vow then.

We'll be pirate twins again
(Europa)
Oh my country
(Europa)
I'll stand beside you in the pain
(Europa)
Far republique
(Europa).

Five years after who'd I see
On the cover of a magazine
(Europa)
Buy her singles and see all her films
Paste her pictures on my windowsill
But that's not quite the same
(It isn't, is it)
Europa my old friend.

We'll be pirate twins again
(Europa)
Oh my country
(Europa)
I'll walk beside you in the rain
(Europa)
Far republique
(Europa).

She blew in from the houseport
She was back in London
Pushed past the paperman, showing her name
She smiled for the cameras, as the bodyguard grabbed
me
Eyes were gone forever as they drove her away.

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ALL THE WAY

(As recorded by Triumph)

RIK EMMETT
MIKE LEVINE
GIL MOORE

Where there's will
There's a way
Every dog will have his day
Those who wait are only wastin' time.

Pray for wisdom
Dig for gold
Can't buy freedom by selling your soul
You gotta be willin' to give them a piece of your mind.

Let a clearer conscience lead you
Don't let anyone deceive you
When your heart cries out you must obey.

Take it all the way
We can make it
All the way
We can take it
All the way
Come tomorrow
Come what may.

Right or wrong
You can't decide
The loser pays and the strong survive
So take your shot
Give it all you can.

You better watch out
You better look around
'Cause what goes up is gonna come down
Everybody lives by the law of supply and demand.

Once you've set a course don't change it
Luck will come to those who chase it
Don't let anything get in your way.

Take it all the way
We can make it
All the way
We can take it
All the way
Come tomorrow
Come what may.
(Repeat)

Power and glory and fortune and fame
There is a price you must pay
Where do you go when you know that you've gone all
the way
All the way.
(Repeat chorus)

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ROCK IN A HARD PLACE-W,J

TRIUMPH



TRIUMPH W
ALLIED FORCES-G,A
ALSO: B,PA,S

QUEEN



QUEEN J
ALSO: W

JOURNEY



JOURNEY W
MOTHERSHIP-W,J
ESCAPE-W,J
CAPTURED-W
DEPARTURE-W
ALSO: H,C,TB,KC

ALSO: PH,M,TP,TB,B,
BS,KC.

PAT BENATAR



NERVOUS W,J

IRON MAIDEN



BEAST ON THE ROAD-G



NUMBER OF THE BEAST-G,A
KILLERS-G,A
MAIDEN JAPAN-G,A
ALSO: H,P,BS,TP,B,PA,
S,TB,PH,TAP,KC

CULTURE CLUB



CULTURE CLUB G
ALSO P

FRIEND OR FOE-W,J

ALSO: P

THE WHO



THE WHO W



WHO '82 TOUR-J



WHO '82 TOUR-A



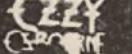
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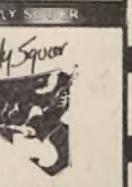
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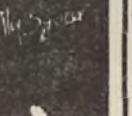
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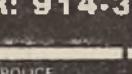
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STRAIGHT BETWEEN
THE EYES-G,A
DIFFICULT TO CURE-G,A

ALSO: P,H,BB,B,K,C

NEW



SCREAMING FOR
 VENGEANCE-G,A
 POINT OF ENTRY-G,A
 BRITISH STEEL-W,J
 ALSO: P,BS,TP,B,PA,H,
 TB,TAP,PH,KC

JUDAS PRIEST



WORLD TOUR-W,J
 MOB RULE-W,J
 HAND CROSS-W
 ALSO: H,PH,TP,P

POLICE



HOST IN THE
MACHINE-G,A
BADGE-W

ZENYATTA MONDATTA

W
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TP,TB,KC

PARTY

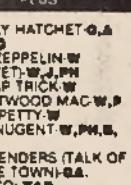


PARTY TILL YOU DIE W



BLACK SABBATH
 NAZARETH-G
 SEGER 1983 TOUR W
 SAMMY HAGAR W
 SAXON (STRONG ARM
 OF THE LAW) G,A
 ALSO: P,BS,B

PLUS



MOLLY HATCHET-G,A
ABC-G
LED ZEPPELIN-W
BOC (ET-W,J,PH,
CHEAP TRICK-W
FLEETWOOD MAC-W,
TOM PETTY-W
TED NUGENT-W,PH,E,
PA

PRETENDERS (ALK OF
THE TOWN)-G,A

ALSO: TAP
J GEILS-B,T,S,R,C,TAP
REO W,J,H,P,A,TB,PH,
RICK SPRINGFIELD-W
JOHN COUGAR-G,A
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GARY NUMAN-G,A
JOHN JETT-W,PH
KROKUS (ONE VICE AT
A TIME)-G,A

MOTELS-G,A

HUMAN LEAGUE-G,A
DOORS-W,TAP
MOODY BLUES-G,A
PAT TRAVERS-G
RODS-G

DIESEL-G

STARSHIP W
OUTLAWS-G,A
DEAD-W,J,H,P,PH,TB

U-2-G,A

HAIRCUT 100-G,A,P

LOVERBOY-G,B

BLACKFOOT-G,A,PA,N

UFO-W,P

GENESIS-G,TP,BB,G,A

BOB SEGER-W,PH,P,
H,PA

JETRMO TULL-TP

38 SPECIAL-G,A,TAP

HENDRIX-W,J,H,P,A

AIR SUPPLY-PH,PA

DOOBIE BROTHERS-W,
TP

RIOT-G,A

MOODY BLUES-G,A,TAP
GO GO-VACATION-W

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PENDANTS-W

GEORGE THOROGOOD-G



EVERY BREATH YOU TAKE

(As recorded by the Police)

STING

Every breath you take
Every move you make
Every bond you break
Every step you take.

I'll be watching you.

Every single day
Every word you say
Every game you play
Every night you stay.

I'll be watching you.

O can't you see
You belong to me
How my poor heart aches
With every step you take.

Every move you make
Every vow you break
Every smile you fake
Every claim you stake.

I'll be watching you.

Since you've gone I been lost without a trace
I dream at night I can only see your face
I look around but it's you I can't replace
I feel so cold and I long for your embrace
I keep crying baby, baby please.

O can't you see
You belong to me
How my poor heart aches
With every step you take.

Every move you make
Every vow you break
Every smile you fake
Every claim you stake.

I'll be watching you.

Every move you make
Every step you take
I'll be watching you
I'll be watching you
I'll be watching you.

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Loverboy

Pop Star of the Month

"The bottom line," says Loverboy lead guitarist, songwriter and producer Paul Dean, "is that we like to tour. But if you don't have a decent new album with decent songs to play — the touring days are gone."

Following the release of *Keep It Up*, Loverboy's third album for Columbia Records, and the nearly half-year touring schedule that followed, the band's bottom line looks like it's never been in better shape. Just five years after Dean first joined forces with keyboardist Doug Johnson and powerhouse lead singer Mike Reno, Loverboy has carved a place for itself in the company of the great megagroups. This winning combination of strong songwriting and strong visual image is emphasized by Loverboy's dense rhythmic attack, fronted by Reno and Dean, as the foundation is laid out by Johnson, bassist Scott Smith, and drummer Matt Frenette.

The results are all there in the universal rock 'n' roll pulse that Loverboy has perfected onstage every night. These results are also realized in a handful of numbers that have become rock standards — "Turn Me Loose," "The Kid Is Hot Tonite," and "Working For The Weekend" topping the list. Here is a band whose success on the radio and video airwaves is backed by one of rock's most grinding commitments on the radio. In 1982 alone, Loverboy logged more than 137 concerts since the end of January, in front of a staggering total of more than 1.7 million fans throughout the U.S., Canada, Hawaii, Japan and Germany.

Side by side with their success on the road are worldwide sales of more than seven million singles and albums combined. In the United States alone, their debut album *Loverboy* (1980), spent more than 100 weeks on the Billboard top LPs chart and has

sold more than 1.5 million copies: the second album, *Get Lucky*, on the chart for more than 80 weeks (with 40 weeks inside the top 20, and 15 weeks inside the top 10) is triple-platinum with a solid three million copies sold. The new LP, titled *Keep It Up*, means what it says.

Loverboy fans already know the deck is stacked in the band's favor, since several of the new albums' songs have been heard onstage before, if in slightly different form. "Queen Of The Broken Hearts" and "One-Sided Love Affair" are the first to come to mind. Next is Loverboy's first ballad, "It's Never Easy," a number sung by Mike that should become one of the centerpieces of the band's performance. Mike was also instrumental in writing the lyrics for this song and claims they were spurred on by his walking away from a ten-year relationship because he had "fallen out of love."



ANNE LEIBOVITZ

"Hot Girls In Love" is the first single choice as well as the first video from the new album. According to Paul "Hot Girls In Love" is a "sleazy love song," reflecting the way that almost all of Loverboy's songs seek to analogize the man-woman relationship to the world in general.

Similarly, the politics of rock, or rock's notion of politics, surface in "Strike Zone," a song written in Germany while Loverboy was filming the Eurovision satellite show. "We felt North America was on one side and the Russians were on the other," says Paul, "and we were in the middle. The feeling was pervasive. It's really a satirical look at war and it takes a pro-war stance to show the folly of it all."

This is not the first time Loverboy's politics have surfaced. Doug Johnson has been concerned with the proliferation of nuclear arms to the extent that, upon receiving one of their recent 1983 JUNO awards ("Best Group," "Best Album") last March, he announced his support for those who were participating in anti-nuclear demonstrations that same week. Add to this Scott Smith's unflagging support of environmental issues and you realize that there is more to Loverboy than party rock and leather pants.

"When I'm writing," says Paul Dean, summing up everyone's approach. "I try to envision the music *live*. I like to imagine that Mike is right there talking to the audience — because when we make an album, it's done, but then we are a *live* band, and we have to play to a *live* audience. That never changes."

Loverboy is renowned as one of the finest touring acts in rock 'n' roll today. This love of the road is responsible for a great deal of Loverboy's success. "We all love being out there," says drummer Matt Frenette. A sports fanatic, Matt never seems to be able to get enough of airplanes, hotel rooms and restaurant food. Even during his off-time, he thinks nothing of travelling to see a Stanley Cup hockey game or a prize fight or any other event that catches his fancy.

In February 1982, Loverboy set out on their first headlining tour of North America. Midway through that tour, Loverboy made Canadian recording history as they swept the 12th annual JUNO award in a half-dozen categories: Best Group, Best Album (the original Loverboy lp), best Single ("Turn Me Loose,") Best Composer (jointly Reno and Dean) Best Producer (jointly Dean and Bruce Fairbairn), and Best Engineering.

Always willing to take chances, Loverboy consented to what most industry insiders felt was a rather strange career move. "The Guiding Light," a CBS-TV daytime drama, contacted the band and asked if they would appear on a segment of the show. "It was different," said Mike, "but I think we learn from every new situation that we put ourselves into."

The same was true of Japan (later in the year), where Loverboy headlined six shows in October, in Tokyo, Nagoya, Osaka, and Kyoto. In addition to a full load of radio interviews in Japan, Loverboy was seen by millions of fans on the country's two biggest rock TV shows, "Let's Go Young" and "Best In U.S.A." Said Matt, "While we were over there I felt like a grain of sand on the beach — there were so many people. We had to rely on someone for everything, because of the language barrier, but I wouldn't trade the experience for anything."

Back in the U.S.A. in late-October, Loverboy was chosen to open for the Who in San Diego and Phoenix before a total of more than 90,000 marking the final two nights of the first leg of the Who's farewell tour. Later on in December, Loverboy travelled to Germany for a week of sold-out concerts despite it being their first visit there.

"You can get caught up in the real game of success," warns Paul Dean, a veteran of Canadian bands for years before Loverboy, "but then you have to drag yourself back to reality and say, 'Hey, we've got a record to make here, a tour to make, and that is what really matters.'"

Loverboy has set a high standard for aspiring young bands with an eye on the future, and they recognize that responsibility. With the guidance of the management team of Bruce Allen and Lou Blair, in Vancouver, Loverboy has penetrated deep into the hard rock hierarchy with multi-platinum record sales, 'round the world, advance sold-out concert tours, television exposure to the max, and a hit sound that radio thrives on, complemented by consistently creative video. But the prospect of getting back onstage, for a 1983 road schedule expected to last until the end of the year, has every one in the band more excited than ever.

WAR GAMES

(As recorded by Crosby, Stills & Nash)

STEPHEN STILLS

Can you stop your instincts
Can you man
You're that control sir
Can you give the last command
Or lie to a good soldier
I'm a doubter
I'm a fool
I am but a man
Cast me out or let me be
All that I am.

I am not so sure
What you want me for
Either your machine is a fool or me.

Now there is no time to wait
No time to think it over
Take the path and leave the map
You'll tell me when it's over
I'm a fighter
I have a question
Won't you answer me
I have earned the right to know
And tell you what I see.

I am not so sure
What you want me for
Either your machine is a fool or me.

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TELEPHONE OPERATOR

(As recorded by Pete Shelley)

PETE SHELLEY

Telephone operator
Why can't I see you later
Oh telephone operator
Why can't I see you later
Tell me is it wine
That wasn't so fine
Or is it control mi-i-i-i-me
Mi-i-i-i-me.

Telephone operator
You're my oral stimulator
Mystify my raison d'être
Tell me is it love that I feel
Because you're all I'm thinking of, of.

Telephone operator
Phone you up an hour later
Telephone operator
Phoned you up an hour later
Tell me is it love that I need
Because I'm only thinking of.

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CUTS LIKE A KNIFE

(As recorded by Bryan Adams)

ADAMS VALLANCE

Drivin' home this evening
Could-a sworn we had it all worked out
You had this boy believin'
Way beyond the shadow of a doubt yeah
Well I heard it on the street
I heard you might-a found somebody new yeah
Well who is he baby
Who is he and tell me what he means to you oh yeah
I took it all for granted
But how was I to know
That you'd be letting go.

Now it cuts like a knife
But it feels so right
Yeah it cuts like a knife
Oh but it feels so right.

There's times I've been mistakin'
There's times I tho't I'd been misunderstood ooh yeah
So wait a minute darlin'
Can't you see we did the best we could ooh we could
This wouldn't be the first time
Things have gone astray
Now you've thrown it all away.

Now it cuts like a knife
But it feels so right
Oh it cuts like a knife
Yeah but it feels so right
Oh it cuts like a knife
But it feels so right baby.

Took it all for granted
But how was I to know
That you'd be letting go.

Now it cuts like a knife
But it feels so right.

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DON'T CHANGE

(As recorded by INXS)

ANDREW FARRISS
TIM FARRISS
JON FARRISS
MICHAEL HUTCHENCE
KIRK PENGILLY
GARRY GARY BEERS

I'm standing here on the ground
The sky above won't fall down
See no evil in all directions
Resolution of happiness
Things have been dark for too long.
Don't change for you
Don't change a thing for me
Don't change for you
Don't change a thing for me.
I found a love I had lost
It was gone for too long
Hear no evil in all directions

Execution of bitterness
Message received loud and clear.

Don't change for you
Don't change a thing for me
Don't change for you
Don't change a thing for me.

I'm standing here on the ground
The sky above won't fall down
See no evil in all directions
Resolution of happiness
Things have been dark for too long.

Don't change for you
Don't change a thing for me
Don't change for you
Don't change a thing for me
Don't change for you
Don't change a thing for me.

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WAITING FOR YOUR LOVE

(As recorded by Toto)

DAVID PAICH
BOBBY KIMBALL

Hands, don't let her go
'Cause in the midnight icy winds will blow
Eyes, give every drop
To send a wave that's sure to make her stop
Arms, just let her know
That no one fills the place she used to grow
Smile, don't leave me now
'Cause you're the reason she's here anyhow.

Words be gentle when you're speakin' to her heart
'Cause if it breaks she may not come again.

I've been sittin' waitin' for your love and
All the while it's been here right in front of me.

Love, forget your pride
Or she might kiss the shore like evenin' tide

Song, be in her heart
Especially when we're apart
Lord, be by my side
'Cause if she leaves there ain't no place to hide
Soul, be with her now
'Cause you're the first one she knew.

Words be gentle when you're speakin' to her heart
'Cause if it breaks she may not come again.

I've been sittin' waitin' for your love and
All the while it's been here right in front of me.

I've been sittin' waitin' for your love and
All the time it's been here right in front of me.

Draw the line, I'll step across
Even farther I give in you got me
Separate us by ten thousand miles
You're not alone, girl, you got me
Guess I needn't tell you, child
I'm not around, I'm inside, you got me.

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ROCK OF AGES

(As recorded by Def Leppard)

STEVE CLARK
ROBERT JOHN LANGE
JOE ELLIOTT

Rise up
Gather round
Rock this place
To the ground
Burn it up
Let's go for broke
Watch the night
Go up in smoke
Rock on, rock on
Drive me crazier
No serenade
No fire brigade
Just-a pyromania.

C'mon
What do you want
What do you want
I want rock 'n' roll
Yes I do
Long live rock 'n' roll
Let's go let's strike a light
We're gonna blow like dynamite
I don't care if it takes all night
Gonna set this town alight.

C'mon
What do you want
What do you want
I want rock 'n' roll
Alright
Long live rock 'n' roll
Oh yeah, yeah.

Rock of ages
Rock of ages

Still rollin'
Keep rollin'
Rock of ages
Rock of ages
Still rollin'
Rock 'n' rollin'
We got the power
We got the glory
Just say you need it
And if you need it say yeah.

Now listen to me
I'm burnin', burnin'
I got the fever
I know for sure
There ain't no cure
So feel it
Don't fight it
Go with the flow
Gimme, gimme, gimme one more for the road.

What do you want
What do you want
I want rock 'n' roll
You betcha
Long live rock 'n' roll.

Rock of ages
Rock of ages
Still rollin'
Keep rollin'
Rock of ages
Rock of ages
Still rollin'
Rock 'n' rollin'
We got the power
We got the glory
Just say you need it
And if you need it say yeah.

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WE LIVE SO FAST

(As recorded by Heaven 17)

GLENN GREGORY
IAN MARSH
MARTYN WARE

Please don't ask me to stay
I'm leaving this town
Don't worry now
Believe me as I believe that
Luck is on my side
The future is mine
If I can find
A way through these strange days of my life.

We live so fast
Motion, motion
No time to waste
Use it, use it
We live so fast
Motion, motion

Make the first step and reach out for tomorrow
We live so fast
Motion, motion
We can't stand still
Move it, move it

We live so fast
Motion, motion
Move out of my way it's time to make it happen.

The street's deserted and cold
They're not paved with gold
But I don't care
For those who think young will still survive
Making their move
Hoping to prove
That they can face
This big city, small world, big time.
(Repeat chorus)

But now I know their ways
I found my place
Saw their true face
There's nothing to stay for so I'll go
I'll pick up the phone
Still searching for home
We live so fast
Alone but not lonely I move on.
(Repeat chorus)

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RADIO FREE EUROPE

(As recorded by R.E.M.)

R.E.M.

Beside yourself if radio's going to stay
 Reason it could polish up the grey
 Put that on your wall
 That this isn't country at all
 Keep me out of country in the word
 Deal the porch is leading us absurd
 Push that to the hull

That this isn't nothing at all
 Beside defying media too fast
 Instead of rushing palaces to fall
 Run that before all
 That this isn't fortunate all
 Disappoint is into us absurd
 Raving station beside yourself
 Straight off the boat where to go
 Calling on in transit radio free Europe.

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 permission.

MIDNIGHT BLUE

(As recorded by Louise Tucker)

TIM SMIT
 CHARLIE SKARBEK
 BEETHOVEN (trad. arr.)

Midnight blue
 So lonely without you
 Dreams fed by the mem'ries
 Oh let the music play
 Midnight blue
 Those treasured thoughts of you
 Gone now and forever
 Please let the music play
 Midnight, midnight
 I forgave you
 Couldn't save you
 Drove you from my mind.

Midnight blue
 So lonely without you
 Warm words from a fantasy
 Oh let the music play
 Midnight blue
 The tears come flowing through
 I'll never forget you
 Please let the music play
 Midnight, midnight
 I forgave you
 Couldn't save you
 Drove you from my mind.

Midnight blue
 Those treasured thoughts of you
 Gone now and forever
 Please let the music play.

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Andy Leibovitz

CHINA

(As recorded by Red Rockers)

DARREN HILL
JOHN GRIFFITH
JAMES SINGLETARY
DAVID KAHNE

Dance with wind and dance with fire
Kill the truth and the wire
Bleeding in its mystery
When the moon begins to fall.

Dreamers are not all they seem
Sleeping in her silent dreams
She locks it all inside
And hides it all away.

China, China
Calling out through history
Is that the way it'll always be
China, China
Question's right in my hand and then
Answer's gone 'till I don't know when.

Are you speakin' all you hear

Hand is strong and voice is clear
Unforgotten memory
And the moon begins to call.

Caught you right and caught you wrong
Time shatters saves your song
Don't lock it all inside
And hide it all away.

China, China
Calling out through history
Is that the way it will always be
China, China
Question's right in my hand and then
Answer is gone 'till I don't know when.

China, China
Calling out through history
Is that the way it'll always be
China, China
Question's right in my hand and then
Answer's gone 'till I don't know when
China, China.

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Skinny Men and Women

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with BODY BUILDER-P

THE THINNER YOU ARE, THE MORE YOU HAVE TO GAIN!

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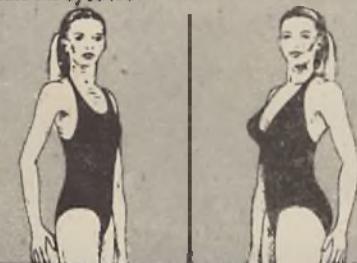
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• If you just need to gain a few pounds, or you really need to put on a lot of weight, **Body Builder-P** is for you!

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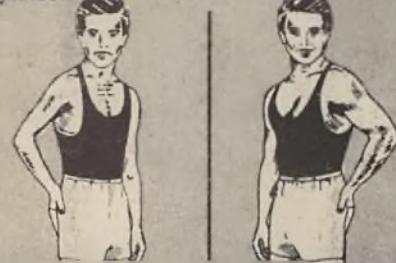
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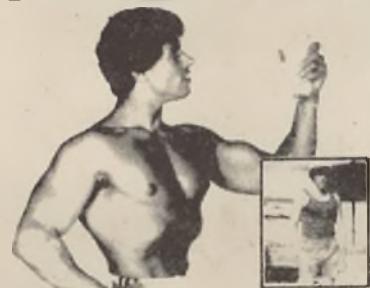
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Chris Sabatino, 1981, Class 1 NBA, Teenage Mr. America

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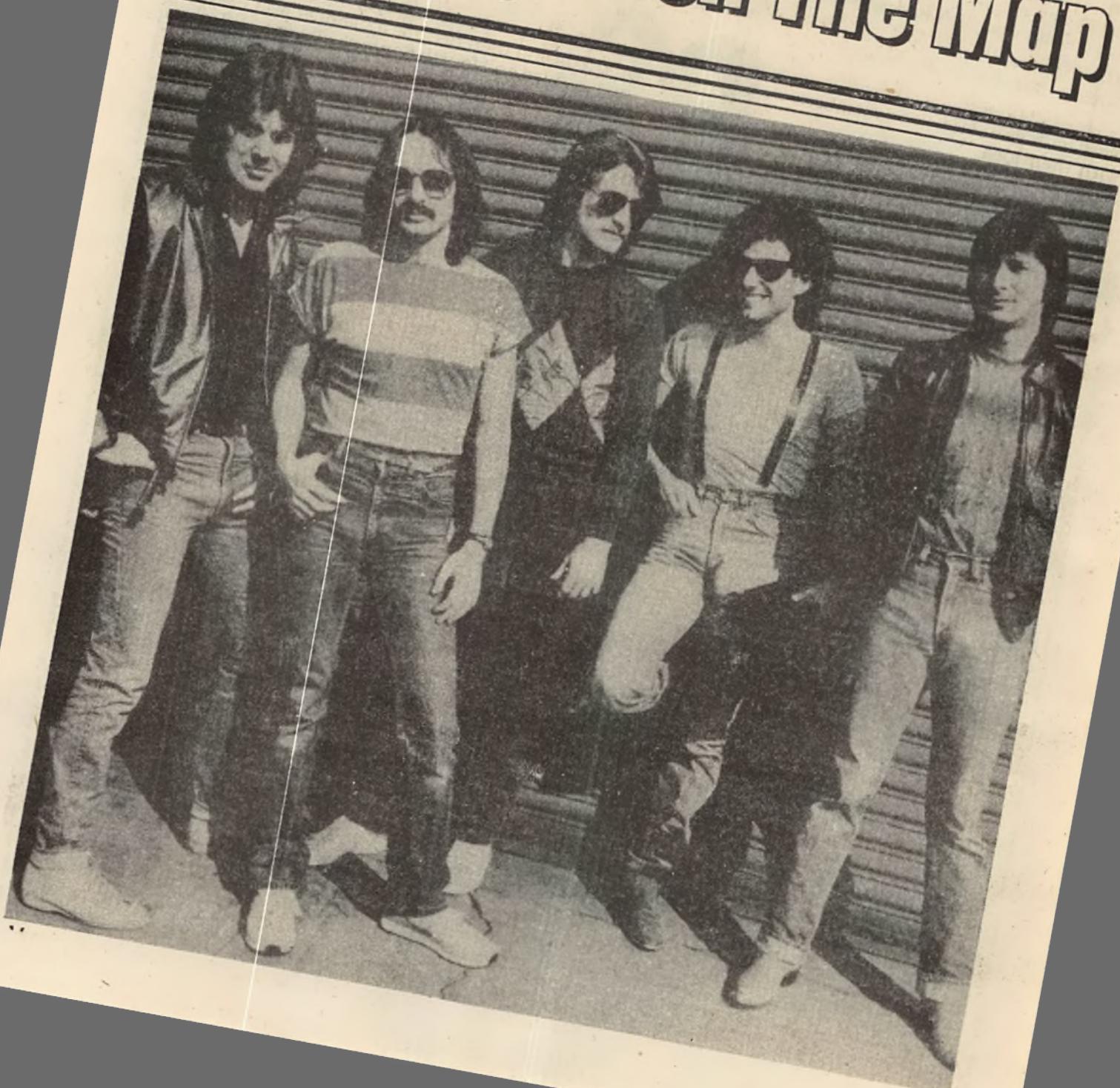
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JOURNEY

By Rich Sutton

Putting It On The Map



Each millionth record that Journey sells has made it easier for the individual group members to establish an identity with their fans. Journey is no longer a band without a face. Steve Perry, Neal Schon, and Jonathan Cain have deservedly earned recognition as major rock and roll personalities. Dig a little deeper and you'll find the names of Steve Smith and Ross Valory or even of producer Mike Stone or one-time knob twirler Roy Thomas Baker. However, the ardent Journey fan will tell you that the man largely responsible for putting Journey together and for creating a highly respected niche for them in the echelons of rock is band manager Herbie Herbert.

We were excited at the prospect of interviewing Journey for a cover for *Song Hits*. We were more than skeptical when the group's publicists suggested we do a story about the Journey road show and interview the band manager. The band manager? We knew his name wasn't Brian Epstein, but someone remembered the name Herbie Herbert and said, "Wasn't he the guy that managed Santana?" Hoping that through osmosis we'd get a word with one of the band members, we went along with their idea.

We met backstage at one of the New York area concerts with the intention of doing a story on Journey and only running the interview if we spoke to the band. If we were surprised at our conversation with Herbie Herbert, you'll be impressed by his anecdotes, you'll laugh at his stories, and you'll get a different feel for one of the most successful bands in the world from the man who conceived Journey.

Song Hits: We want to do a piece on how a Journey show is different and/or better than any other show on the road. Because really that's what Journey has a reputation for. You'd be the best person to talk to about it since you — well, you tell me — what do you do? You coordinate the whole attack.

HH: I think that there are a number of things that make a Journey show better than the average rock and roll show. I think, number one, we all are so concerned for giving maximum value for the ticket dollar spent by our consumer. We try to give them the most show for the money. That can be done in a number of ways. Mostly through having great talent in the first place. Journey is not a novelty band. It's not like flamethrowers and special effects and novelty items. The bottom line is that they're great singers and songwriters and players and performers. What we do is try and use our theatrical knowledge to enhance and compliment that. We keep our feet on the street and try to determine who are the most viable up-and-coming talents. At one time we thought Styx was and they were our opening act, and so was Thin Lizzy. Van Halen's first tour that they ever did nationwide was as an opening act to Journey. When we're right — there's a classic example right there. Thin Lizzy went gold on our tour; Styx broke out to huge success. Van Halen went platinum almost as fast as Journey did on our '78 *Infinity* tour. In '80 we took Loverboy; in '81 we took Greg Kihn; and here we are in '83 with Bryan Adams and he just went gold. You're bringing the audience something that's much less than a throwaway.

SH: This afternoon Jonathan Cain mentioned that he looked at a Journey concert as "like getting psyched for the big game. They are all players in the big game and they got together and they went out and scored as many touchdowns as they could." Do you look at yourself as the coach of Journey?

HH: Definitely. I'm the coach, trainer, head cook, and bottle washer. That's the approach that was taken years ago when I conceived the idea of creating a band like this. I did that with Neal Schon, and just last night Neal came up to me and said, "Look what we did here — we started this out in 1973 and I sure am glad I'm right where I am." I sure take a lot of pride in what we do.

SH: How old were both of you when you started it?

HH: I started with Neal. I was doing all these same things in production for Santana from the beginning. I started when I was 15, and so did Neal. I'm 35 and he's 29. He was 15 when we were recording *Abraxas*, the second Santana album. He played around with us during the release of *Abraxas* and then became a member and recorded on the third and fourth Santana albums, and when he and Gregg Rolie left Santana, I remained for about another year, and then I decided to get back together with Neal and then we decided to get back together with Gregg and form Journey.

SH: Is Journey now what you had originally envisioned?

HH: Yes, and our original vision was to just make as many contributions to the state of the art on as many levels as we possibly could. With our songwriting, our performing, singing, playing. We wanted to make better records, better merchandise (that was an industry in its infancy at the time — we were the first San Francisco band doing it.) We have been a first at a lot of things, and I must tell you I relish in that. I want to think of these things like the video. We're not reinventing the wheel, but we're putting it on the map. I'm not going to take credit for inventing the T-shirt any more than I am for inventing the large-screen projection. We did it in Tanglewood with Santana in 1970. Thirteen years later, it's feasible to do that, to improve the vision to the people in the bad seats. You're so far away, your ears pop three times going to your seat. The stage becomes just a little postage stamp. We just decided that the investment in this large-screen projection was such a viable thing to do. The kids enjoy it — they get to see more of the concert than they would normally.

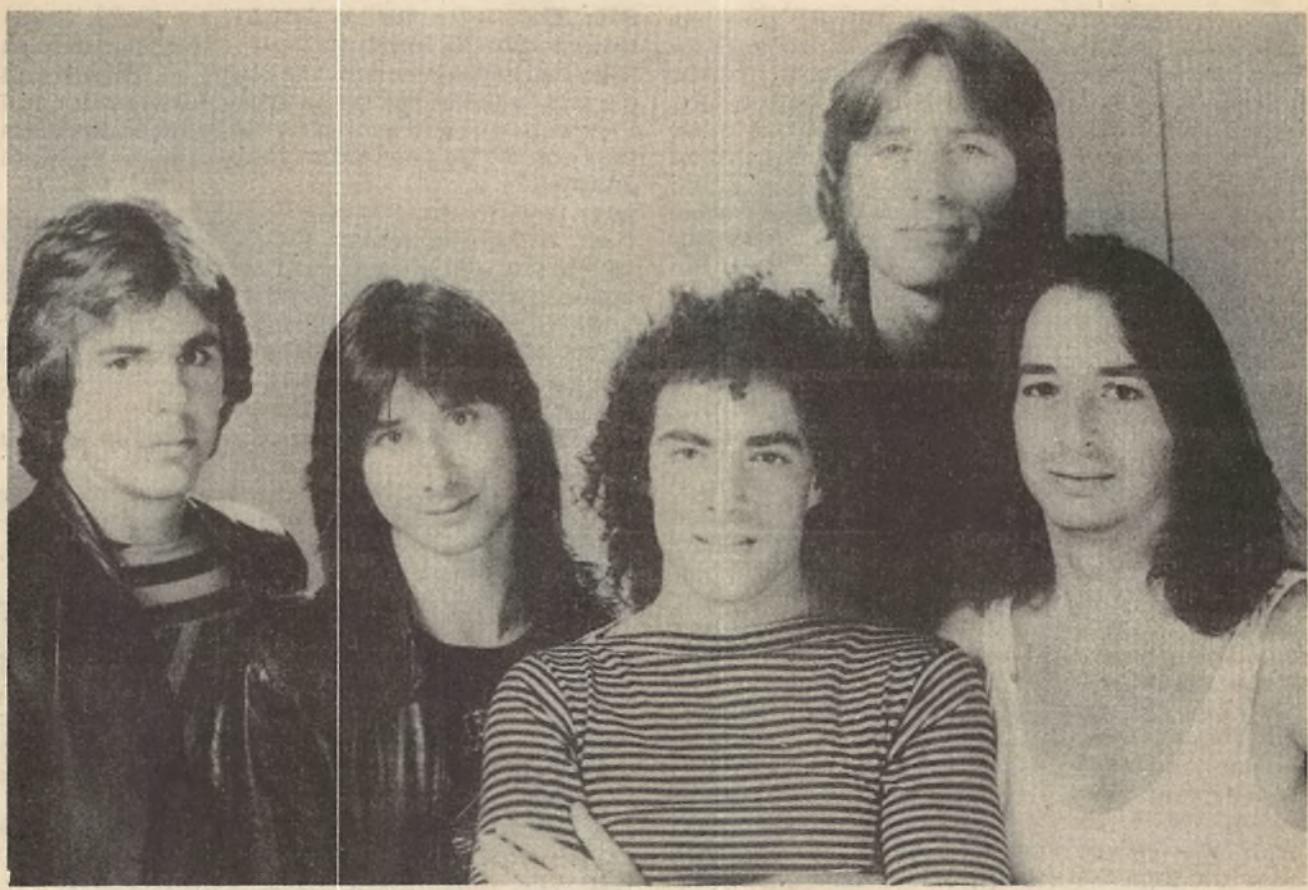
SH: I think that something a lot of people would like to know when they see a Journey show is, how much does one cost?

HH: I guess that the production that we bring here in our seven tractor trailers and unload and put up: twenty million dollars.

SH: How do you make sure all five guys are on stage at once?

HH: It's almost like "Mission Impossible." There is a network of personnel that coordinate their every move and make it very comfortable. They have their own private plane, and they always travel together.

SH: Some people's perception is that all the band does is get to the show and play and go back to the



hotel room and party. What is life on the road for Journey like?

HH: They're consummate professionals. I realize that a lot of fans look up there and they go. "That's all fun and no work." There's probably more pressure in contemporary music than there is in any other form of entertainment. I think everybody's pretty aware how the entertainment business in general makes everybody pretty crazy. You have rampant problems with drugs and breakdowns in the home. In rock and roll, every night you have to go on stage and play the best show of your life. If Burt Reynolds has a headache, "Let's not shoot today." You can't do that in rock and roll. These guys train for platinum just like athletes train for gold medals.

SH: Do you have much contact with the typical Journey fan?

HH: Hey, I just finished my third lap around the coliseum! I must've interviewed thirty or forty kids. Every day I go out and I look for bootleg T-shirts. I want to ask them what they've paid, how they feel about it now that they've seen the official merchandise. Visibility is credibility. I want a fan to come in and see a Journey show and say, "I know this is better." You never want to run a hundred yards, get the ball in the end zone, and then not have the scoreboard change.

SH: Your fans and radio have always loved Journey, but the press hasn't. How do you deal with that?

HH: It's a love-hate relationship. The press is a third-party endorsement of what you do, or a third-party slander. "A nice picture, spell the name right, and say what you will" is a prevalent philosophy. If

you get panned in *Rolling Stone*, it means imminent platinum success. They are so out of touch with the consumer. I would be honest if I was a journalist, but I wouldn't needlessly take shots. The press is so out of touch. The one I like is from David Lee Roth, who every now and then says something intelligent: "You know why the critics love Elvis Costello? Because all the critics look like Elvis Costello!" It doesn't hurt us, and there are guys who really go out of their way. They say these bad things — "music to take drugs by," "Steve Perry reminds me of seal torture!" C'mon, give me a break! He's a fine and sincere artist. Just say you don't like it.

SH: Since you are responsible for everything that goes on while Journey's on the road, do you sleep well at night?

HH: I was 21 when Santana was number one. Now I'm 35 and it's old hat. It's a good, solid, clean, professional business. I don't stand for any of the drugs or anything like that. I've gone through it all. Now, if you're wired ... you're fired! Smoke a reefer, have a beer, but don't be doing heroin or coke, amyl nitrate, or any of that nonsense. What happens if you go up on stage hyped on crank and then you get more hyped up from the show, and then you go out to dinner and you get high, and then it's seven in the morning and you're staring at the cracks in the ceiling, grinding your teeth, and the road manager calls and says, "Be down in the lobby in ten"? You can only take so much of that. What happens if Steve Perry gets ill and can't do three Meadowland shows? It only involves 750,000 dollars these kids have paid out. The concept here is, let's be responsible to our fans. No white-knuckle ride for me. I want it to be smooth and comfortable. Let's be good to these people — they've been awfully good to us.

JOURNEY

Concert Review

By Rich Sutton

A Journey concert looks like a rock and roll Super Bowl. Journey's newest member, Jonathan Cain, says, "We are all players in the big game, and we get together and score as many touchdowns as we can." Even group manager Herbie Herbert looks at himself as "coach, trainer, head cook, and bottle washer." You'd have a tough time playing Monday-morning quarterback with this team. With all the talented players on the field, who do you send out for the long pass?

The fifty-yard line about halfway up the bleachers gives you the full impact of lights, sound, and video for a Journey show. With the use of video in the live rock arena in its infancy, Journey uses its new-found toy well. Their show opens with the camera on the dressing-room door. Out come our heroes to take the playing field. "Chain Reaction" from the new album *Frontiers* led off the set and was followed with a strong "Wheel In the Sky" from back in the days when Journey's largest following was in the Bay Area of San Francisco.

Through the persistence of FM radio and fan support over their ten-year history, Journey can now claim all of America as its fan base. "Line Of Fire," the next song in their set, has never been a big radio tune and that's surprising, considering its explosive effect on the crowd. Steve Perry had no trouble hitting the high notes on "Send Her My Love," and his teammates helped him score on "Still They Ride."

At this point in the game, the referees should've penalized the band fifteen yards for face masking. Journey has removed the masks that have in the past made them a band with no strong



individuals for their fans to grasp onto. There have been a number of things which helped to wash away this faceless image. One way the individuals shone during the show was through the solos that each member took. Though "Open Arms" may be one of the schmaltziest numbers ever heard on rock radio, the ladies in the audience couldn't care less. Perry's powerful delivery makes him a convincing one-to-one performer, and "Open Arms" was the perfect vehicle for his talent. On "No More Lies" the spotlight turned on guitarist Neal Schon. Respected as a guitar hero since he was 15, Schon got great reaction from the crowd on his collaboratively-penned (with Jan Hammer) song the video of which has received considerable MTV play. Jonathan Cain played a fine keyboard intro to "Rubicon," and the simple stage lighting provided the right backdrop. Jonathan's no slouch on the guitar either, which he proved later on in the performance. "Rubicon" was also the vehicle for a drum solo. The spotlight turning on drummer Steve Smith might've signaled half time and given the crowd a chance to go get popcorn. Video close-ups kept this solo from becoming mundane.

Journey moved through the third quarter with the title track from *Escape* and then turned to

three of their slower tunes: "Faithfully", "Who's Cryin' Now," and "Don't Stop Believin'." Jonathan Cain takes some of the writing credit on "Faithfully" and, knowing that his wife, Tane, travels in her own rock and roll band, makes the song even more believable. Cain definitely radiates an aura of sincerity on stage. His combination of musicianship and showmanship makes him an incredibly strong replacement for Gregg Rolie. Cain's interplay with bassist Ross Valory on the concert intro to "Who's Cryin' Now" also accented the band's solo virtuosity.

After two more songs the band left the stage, only to return for their encores which included "Lovin', Touchin', Squeezin'," "Anyway You Want It," and Journey's strongest rocker yet, "Separate Ways (Worlds Apart)." Steve Perry's gravel tones on the recorded version had fans thinking that he'd sung the national anthem one time too many. Apparently the gruffness was intentional, because he had no problem belting out "Separate Ways (Worlds Apart)" live.

Superb lighting, innovative use of video, great showmanship, and familiar songs add up to one score after another. The final score: Fans 28, Journey 24. The crowd went wild!

STANDBACK

(As recorded by Stevie Nicks)

STEPHANIE NICKS
(p/k/a STEVIE NICKS)

No one looked as I walked by
Just an invitation would have been just fine
Said no to him again and again
First he took my heart and then he ran.

No one knows how I feel
What I say unless you read between my lines
One man walked away from me
First he took my hand
Take me home.

Standback, standback
In the middle of my room
I did not hear from you
It's alright, it's alright
To be standing in a line
(Standing in a line)
To be standing in a line
I would cry
La, la, la, la, la, la.

Do not turn away my friend
Like a willow I can bend
No man calls my name
No man came.

So I walked on down away from you
Maybe your attention was more
Than you could do
One man did not call
He asked me for my love

And that was all.
Standback, standback
In the middle of my room
I did not hear from you
It's alright, it's alright
To be standing in a line
(Standing in a line)
To be standing in a line
I would cry
La, la, la, la, la, la
So I walked on down the line
Away from you
Maybe your attention was more
Than I could do
One man did not call
Well he asked me for my love
That was all.
Standback, standback
In the middle of my room
I did not hear from you
It's alright, it's alright
To be standing in a line
(Standing in a line)
To be standing in a line
I would cry.
Well I need a little sympathy
Well I need a little sympathy
Well I need a little sympathy
Well you can be standing in
Well you can be standing in
Well you can be standing in
Why don't you take me home
Why don't you take me home
I need a little sympathy.

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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 nah.

S'cus dove il bar
Se para collo pou einc toe bar
S'il vous plait ou est le bar
Ol' where's the f... bar John.

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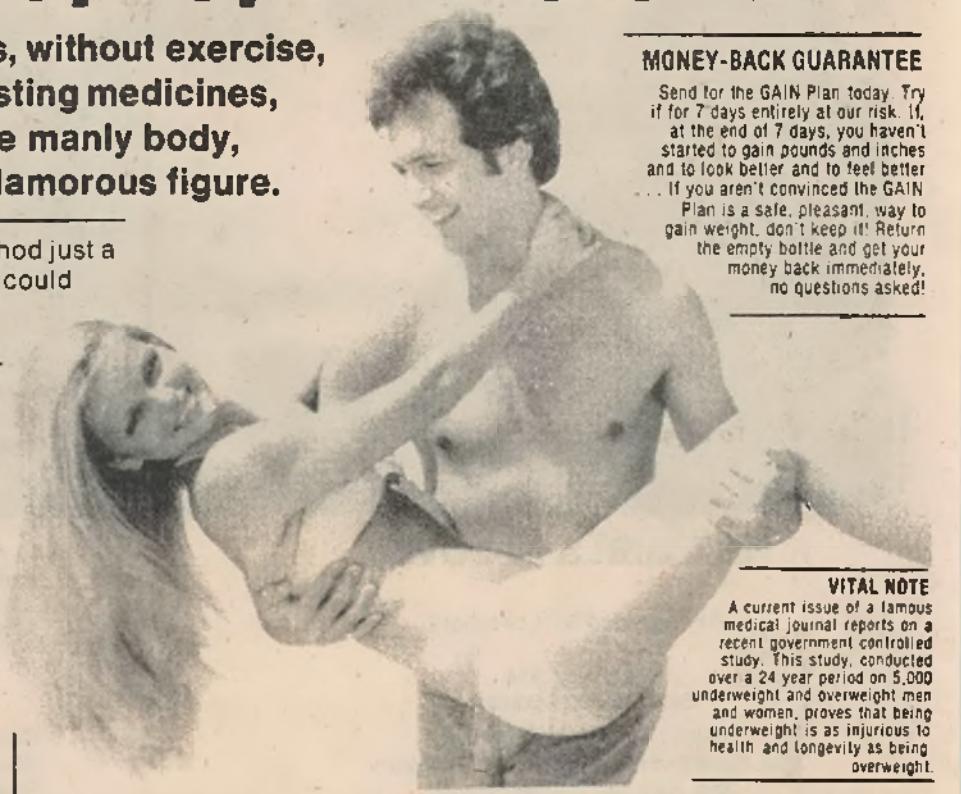
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MONEY-BACK GUARANTEE

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

VITAL NOTE

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

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THINK OF WHAT THIS CAN MEAN TO YOU

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

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

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GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

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

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

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

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Ariele Lubowitz

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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THE CELTIC SOUL BROTHERS

Seemed it, dreamed it, schemed it, been at it.

(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
devout.

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 devouted
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

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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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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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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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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(Keep Feeling) FASCINATION

(As recorded by the Human League)

PHIL OAKLEY
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

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.

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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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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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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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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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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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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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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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 Marion Brendo
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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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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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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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

You're slipping away
You're slipping away
You're slipping away
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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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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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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SOUL SECTION

GET IN TOUCH

(As recorded by Collage)

LEE PETERS
LARRY WHITE

You say you're looking for a lover
Someone you can talk to
Who can soothe you
Well, I'm just that kind of fellow, girl
I'm at your rescue, just want the best for you
I'll work hard to earn your love, ooo
You're gonna say girl
A job well done
I'm the best at what I do
Girl, I'm gonna make it real smooth, yeah
I'm the kinda guy you're looking for
I know exactly what you need
If a helpin' hand is what you want
Call on me, oh
If you believe in love
I will never tear it down
I just wanna build you up
You can call me, get in touch with me
Baby, call me anytime
You can always get in touch with me
Baby, I don't mind no baby.

Ten days have passed since I first met you
Some say you wanna turn me out
Girl don't hurt me
I'm not into the he said, she said
I feel I'm really into you
But I won't be your fool
I'll work hard to earn your love, ooo

You're gonna say girl
A job well done
I'm the best at what I do girl
I'm gonna make it really smooth, yeah
I'm the kinda guy you're looking for
I know exactly what you need
If a helpin' hand is what you want
Call on me, oh
If you believe in love
I will never tear it down
I just wanna build you up, ooh
You can call me, get in touch with me
Baby I don't mind no baby.

You never knew love
So let love begin
Your time has come
Girl let our bodies blend
And I've tried to make you see
Baby if lovin's what you want
You can always count on me, baby
You can call me, get in touch with me, baby
Call me anytime
You can call me, get in touch with me, baby
Baby just drop a dime.

I'm ready girl whenever you want it
You can call me, call me
Some say you turn me out and girl
Without a doubt you can
Call on me anytime
Baby just call
Baby just call
Baby just call.

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COMMUNICATION BREAKDOWN

(As recorded by Junior)

JUNIOR GISCOMBE
ROBERT CARTER

There ain't no solution.
T.V.'s broke down
Won't see the news at ten tonight
Ink's running from the paper dropped in the street
tonight
Seeds of fulfillment for food for thought I won't receive
Picked up the phone to find out the time
There's no tone and all I hear is
There ain't no solution.

Questions are asked
He turns and says he knows them all
Facing the corner

He's told not to speak at all
What did he do
That was so wrong for him to be standing there
He understood what she said but can only speak
French
And she speaks Spanish
There ain't no solution.

Years pass
You both meet and talk of what you have done
Finding the paths you've both chose don't hike up as
one
Changes you've both gone through
Make it you don't see eye to eye
There in the back of your minds
You're both wondering how you once shared so much
There ain't no solution.

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SHE WORKS HARD FOR THE MONEY

(As recorded by Donna Summer)

DONNA SUMMER
MICHAEL OMARTIAN

She works hard for the money
So hard for it honey
She works hard for the money
So you better treat her right.
(Repeat)

Onetta there in the corner stand
And she wonders where she is
And it's strange to her
Some people seem to have everything.

Nine a.m. on the hour and
And she's waiting for the bell
And she's looking real pretty
Just waiting for her clientele.

She works hard for the money
So hard for it honey
She works hard for the money
So you better treat her right.

She works hard for the money
So hard for it honey
She works hard for the money
So you better treat her right.

Twenty eight years have come and gone
And she's seen a lot of tears
Of the ones who come in
They really seem to need her there.

It's a sacrifice working day to day
For little money just tips for pay
But it's worth it all
Just to hear them say that they care.

She works hard for the money
So hard for it honey
She works hard for the money
So you better treat her right.

She already knows
She seen her bad times
She already knows
These are the good times.

She'll never sell out
She never will
Not for a dollar bill
She works hard.

She works hard for the money
So hard for it honey
She works hard for the money
So you better treat her right.
(Repeat)

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AL

Soul Star of The Month

JARREAU



With the release of *Jarreau*, Al Jarreau continues to consolidate his position as one of the most popular and enduring writers, performers and 'vocal musician' in any category of contemporary music. Two singles released from the LP have already made their successful mark on the fans and on the charts.

These singles are "Mornin'" and "Boogie Down," and more will undoubtedly follow. The following is an interview with Jarreau.

Q: We've heard that you started singing at age four. Were there strong musical influences in your family?

J: Yeah, my mother and father were both players and singers. My father was a minister, and he sang with his congregation and to his congregation and my mother was the church pianist. They were first, then my older brothers and sisters, were much older than I, and pretty well into instruments and singing and playing by the time my younger brother and I came along. In the family there were lots of players and singers of music and it all really kind of began there when I was very young. I did my first recital when I was four years old. It was a fund raising for the church, but it did begin a long time ago, and my first musical influences were my family.

Q: Do you consider yourself a Jazz musician?

J: I think I'm a Jazz musician and I'm not sure if I should say that I'm primarily a Jazz musician. Jazz has been a very big influence in my life and I really enjoy working in that vein. Probably Jazz is

prominent in everything that I do, but I just can't limit myself to only Jazz. I feel something for lots of different kinds of music — for rhythm and blues and for popish kinds of music. I feel something for religious and sacred music, gospel and other religious music. I found myself thinking here recently that sometime I might even venture some things that are in the real classical kind of tradition, which would be a real break from and departure from what I'm doing. But again, it's an extension of what I think I can do and do well. I might venture in that kind of direction too.

Q: You were educated, and had begun to build a career, in the field of psychology. Why did you leave that field?

J: I wanted to educate myself in the traditional kind of fashion. My folks wanted that for me too, so I grew up kind of taking in some values about education that were really prevalent in my house. I took a degree in psychology and then went on to do a graduate degree in rehabilitation counseling, but I had always sung music as a kind of hobby. During high school and during college and in the college years I began to do a lot of work in night clubs but my eye was still on completing my degrees, which I finally did. At

night I was singing in Jazz clubs in San Francisco. A very important part of my singing career took place in San Francisco, while I was working as a counselor. But after three or four years of working as a counselor, I really began to feel a little out of place. I wasn't a real good bureaucrat in lots of ways. I really didn't keep good statistics, forms and papers were a real bother to me. And hello and good morning in triplicate, you know, carbon copied hellos and good mornings. I got along real well with my clients. But I just didn't do so well as an agency staff person and my work suffered. It was that thing going on in my life and then also the fact that I was really doing well as a singer in San Francisco. At that time you have to remember, in '65 and '66, San Francisco was having a hey-day for music. It was really almost like the musical hub of certainly the United States and maybe even the world. Out of San Francisco at that time came the Jefferson Airplane, Janis Joplin, Grace Slick and the Grateful Dead. San Francisco was a very important music center. The fact that I was doing well musically in San Francisco was really an important thing in my life and I was really happy. I was being accepted as a singer with great people around even though I was doing

Jazz and not rock 'n' roll. This really kind of influenced me to make a decision to break from counseling. I turned in my resignation and just decided to do only the music. I didn't starve, in fact I made more doing that one job than I was making doing both jobs. Not that money is the criterion. So that's basically what happened and here I am.

Q: What part of your work — writing, singing, recording or performing — do you like best?

J: I love all aspects of the work that I'm involved in — I like the writing, and the singing and the performing, and the recording. I have been a performer longer than I've been a writer or recording artist and probably I have

J: I'm not sure if it's correct to say that I was more successful internationally than I was in America. I think what happened that gives that appearance, is that I think there were probably far more people in America at any one time than in the rest of the world combined. America is an eminence music market and there can be a million or so people interested in what you're doing and you may not be having national success. On the other hand, smaller numbers of people in other countries can give you a real national success. In Germany or in France I think that was what was going on in my career for a long time and now it's catching up in America.

I think that's a very important factor. The other thing I think was finding myself with a new producer, Jay Graydon has been a real important part of my success. We sat down and analyzed what it is that I do, and in a nutshell, what we did, was we began to try to highlight and spotlight the particular things that I do. I like to Jazz, I like to scat, since I'm with Jay Graydon I've learned to discipline myself in the studio and not scat on every song. Here is a ballad and just sing the ballad like Al Jarreau/ Frank Sinatra would sing the ballad, here's an r&b tune, sing it with the r&b licks that you feel and do your r&b thing. It's not so confusing anymore.

Q: You recorded some magical tracks with Randy Crawford on an album called *Casino Lights*. What was it like to work with Randy, and how did the project start in the first place?

J: I did an album with Randy Crawford. It was a pet child of a producer that I used to work with named Tommy Lipuma. He and Al Schmit, who is a former producer of mine too and an engineer had this idea of recording several Warner Brother's acts who were going to be in Montreux, at the Montreux Jazz Festival and making an album of that stuff. So, that's what we did. It was very hard, lots of rehearsing and I did three songs with Randy Crawford and she's a joy to work with. She's enthusiastic and gentle and we had a lot of fun.



more energy and emotion tied up in that thing called performing than I have in writing or recording. Those are relatively new for me. I've only been recording since 1975. I've been singing since 1945, '44 actually. I've really come to love the writing and the recording, that other creative process.

Q: At a certain point in your career you were more successful internationally than in America. Why do you think international audiences accepted your music more readily?

Q: What has happened since then to create the popularity you're now experiencing in America?

J: There are at least a couple or three things, to point to — I think momentum for one. I've managed to stay alive in the industry even though I haven't had "you know" had Top 10 records. I've managed to stay alive and I've been a snowball sort of going down hill getting bigger. People are finding out about my music, and so more and more people are being drawn to it.

Q: Do you like to record classic songs? What, in your opinion, makes a classic song?

J: On one album we did "Spain" and "Teach Me Tonight". For me, a classic song is one that is not necessarily a real popular song. It should contain some real sensitive music and lyrics. I think chord changes and melody that are interesting and take the listener somewhere, that's important. And then lyric or a message that says something too and it doesn't have to be really complex. Some of the most famous and classic pieces are things with simple changes and simple lyrics. But basically those are the elements — that's my criterion. It has to satisfy those things for me to want to perform them and sing them and for me to think that they're real classics.



Q: Your recent albums contain original Jarreau compositions. When and how did you start writing?

J: I only started writing in 1970, but by comparison to the length of time that I've been singing and performing, it's a pretty short time. I started doing that as a result of a need. I was with a group of people and we wanted to record together and we knew that we needed original material to record, so I just decided I was gonna write. These days, I write on my own and I write a lot with other people. Probably more than anyone. I write with Jay Graydon, my producer, and Tom Channing who's my piano player and has been my musical director for years. When I'm writing on my own, I follow what might be a kind of interesting procedure. If you have a musical instrument you can probably sit down to the piano and figure out chord changes and maybe you can even write, notate what the chord changes are or what the melody is. But I have a little tape recorder and I sing the melody into the tape recorder and I'm hearing what the chord changes are so I

sing the chord changes in arpeggio fashion and then I can relate that to my piano player when we get together later and it works for me.

Q: Did you write any of the songs on your new record?

J: I was involved in about 90% of the writing. There are a couple of tunes that were written, words and lyrics by other people, so the new album really is different in that there are more collaborations than ever before. But yes I'm involved in quite a lot of the writing on the new album.

Q: What process do you go through in selecting material?

J: People send tapes. But there's very little stuff that I take from the many hundreds of tapes that are submitted. I try to listen to all the tapes. I don't get to listen to every single one of them, but there are people who help me who know what I need and what I want. Those things that are closer to what I might be interested in. I listen to myself. But there are very few things that I take. In fact, there has only been one that has come in that way. More often it's been people who have been very close to my production team, who are musicians and writers who really are tuned into what I do, right now, today and these people have presented tunes and material and I found myself using those things.

Q: Tell us about your new album. Where was it recorded, who produced it, and what musicians play on it?

J: My new album has the title Jarreau. I don't know where we came up with that name. We thought it would be a catchy title. We recorded this album in Los Angeles, like the other albums at Garden Rake studios which Jay Graydon built and operates. I really like this album. I'm excited about it for lots of reasons. I think that we have a selection of tunes on here that have been really satisfying for me to perform, which is a very important thing for me to do. I'm really anxious to see how this album is received. On this album I used nearly the same rhythm section that's worked on previous albums. Especially since I've been working with Jay Graydon, so we have Abe Laboriel on bass and Steve Gadd played drums, on some of the things Jeff Porcaro played

and Carlos Vega on one of the other tunes and we used George Duke on piano and David Foster and Tom Canning. A horn section of six or eight or 10 different people at different times and synthesizer programmers and all kinds of things. Our first single was a tune called "Mornin' Mr. Radio" and it was a tune that David Foster and Jay Graydon wrote a few years ago and recorded on a Japanese release. I heard the tune and liked it so much that I wanted to do a lyric for it. It's a very happy good morning song, in fact we were going to animate it, in cartoon fashion for video. That's "Mornin' Mr. Radio." Then there's another tune that was written by a guy named Mike Omartian — incredible producer, musician, piano player and composer and he wrote this funky little tune called "Get My Boogie Down" and I did the lyric for it, and it's hot!

Q: What do you think of the many different trends in music today?

J: Even though it is experiencing a slump, the music industry in America and in the world, has been privileged enough and been lucky enough to be able to contain lots of different forms of music. Almost any individual can find something new to satisfy his musical tastes, but a lot of the trendy things I'm not really into.

Q: What kind of music do you listen to in your leisure time?

J: I don't have a real big record collection myself, but I listen to the radio. I really listen more to the music going on inside of my head than anything, but I recently went out and purchased some things for someone else. I bought some things that I thought they would enjoy. Their names happen to be: Donna Summer, Stevie Wonder, Roberta Flack, Michael Jackson and Keith Jarrett and I also bought an old Miles Davis album.

Q: Would you like to extend any special message to your fans?

J: If there's any special message that I want to extend to my fans, it's probably that message that I was just trying to speak about a few moments ago, for anyone who has the time to seek out those beliefs and those philosophies and those religions, that's what it's all about and that's what I want to talk about in my music, and say to anyone who's listening to me in a bar or on record.

GET DOWN SATURDAY NIGHT

(As recorded by Oliver Cheatham)

OLIVER CHEATHAM
KEVIN McCORD

Get down it's Saturday night
Saturday night
Saturday night
Get down it's Saturday, Saturday night
Saturday night.

Saturday morning
Friday's at an end
Housework is callin' me
Where to begin
Kids are out of school
Tryin' to find a friend
Everybody's busy
Can't wait for the night to begin
(To begin).

You work all week long
You work your fingers to the bone
Friday's at an end
I can't wait for Saturday to begin
Oh ho.

I'm gonna have myself some fun, fun, fun
Make love 'till the mornin' come
I'm gonna have myself some fun, fun, fun, fun, fun
Make love 'till the mornin' come.

I like to party uh, huh
Everybody does
You can wait for the weekend
(O Lord)
See what you get into
But you got to be down, down, down, down
Even if you stay at home
Make love and listen to some music
You got to let yourself go, go, go.

You work all week long
You work your fingers to the bone
Friday's at an end
I can't wait for Saturday to begin
Oh ho.

I'm gonna have myself some fun, fun, fun
Make love 'till the mornin' come
I'm gonna have myself some fun, fun, fun, fun, fun
Make love 'till the mornin' come.

I can't wait for Saturday to begin
I can't wait for Saturday to begin
I can't wait for Saturday to begin.

You work all week long
You work your fingers to the bone
Friday's at an end
I can't wait for Saturday to begin
Oh ho.

I'm gonna have myself some fun, fun, fun
Make love 'till the mornin' come
I'm gonna have myself some fun, fun, fun, fun, fun
Make love 'till the mornin' come.



THERE'S NO EASY WAY

(As recorded by Michael Wycoll)

RICHARD JON SMITH
LOL MASON

I feel so broken in two
I don't want to see it die
But there's no words you can use
When it's time to say goodbye
We lost all the power to try again
Maybe we ran out of ways
And I can't pretend.
There's no easy way
To say goodbye, say so long
And no matter how we wonder why
There's no easy way
I'd do anything to make it right
But it's wrong
And there's no easy way.
Did we leave it too late, or decide to call it off too soon
I can't sleep in a bed with the taste of your perfume
Still lingering on in my memories
Telling me I've been a fool
When will I be free.
There's no easy way
To say goodbye, say so long
And no matter how we wonder why
There's no easy way
I'd do anything to make it right
But it's wrong
And there's no easy way.
Hurt every minute of every day
Holding the pillow at night
As I lie awake.
There's no easy way
To say goodbye, say so long
And no matter how we wonder why
There's no easy way
I'd do anything to make it right
But it's wrong
And there's no easy way.
I'd do anything to make it right
But it's wrong
And there's no easy way.



David Zeller

DEAD GIVEAWAY

(As recorded by Shalamar)

JOEY GALLO
LEON F. SYLVERS III
MARQUIS DAIR

How long you gonna carry on
This one on one charade
Let's don't and then say we did
That's the game you like to play.

We've been through this so many times
The end results always the same
I always end up complaining
When I've got myself to blame.
You're just a dead giveaway
You'd think I'd learn to handle this by now
You're just a dead giveaway.

Girl you can't deny it
(Even though you try)
You keep trying to hide it
(Baby we know why).

I get a call about 2 a.m.
Saying you don't want to be alone
Now I'm tired and half asleep
But emotions are just a little too strong.

I figure that I'd call your bluff
Cause you want me to come on by
Girl you know it's your love I've always wanted
And this time I won't be denied.

Cause you're a dead giveaway
Girl you want me like I want you
A dead giveaway.

You're scared but you won't admit it
(Even though you try)
But tonight you're committed
(Baby we know why).

Cause you're just a dead giveaway.

You're not that naive girl
(I'm finding out)
Is playing deceiver
(What you're all about).

Well now that you're serious
It's time to take off that disguise
You want more than mental stimulation
I can see it in your eyes.

For years I've been your analyst
I've been as patient as I've been kind
For years you've played off believing
That I loved you for only your mind.

Cause you're a dead giveaway.
I can tell by the look in your eye
That you're a dead giveaway.

I'm finding out
What you're all about.

You're just a dead giveaway.

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INSIDE LOVE (So Personal)

(As recorded by George Benson)

KASHIF

Using our private line
Made plans for a quite night
Sound whispers and lovers sigh
And it was so personal
It sounded so personal
And when we're face to face
Let not a moment waste
I feel like it's lover's fate
'Cause it's so personal
Sincere and personal.
Seems like a stronger force
Stronger than you and me
We'll let it take it's course
Building Intensity
Inside love.
Just the two of us in our love
Inside love
I can't help but feel it's forever love
Inside love
Just the two of us living in our love

Inside love
You know it's in our hearts.
Of topics that we discussed
My fav'rite is always us
We're building an inside love
Making it personal
And keeping it personal
Honey I sure would like for us to take the night
And hide from those prying eyes
Making it personal
Sincere and personal.
Just the two of us living in our love
Inside love
You know it's in our hearts
Inside love.
Just the two of us in our love
Inside love
I can't help but feel it's forever love
Inside love
Just the two of us living in our love
Inside love
You know it's in our hearts.

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PARTY RIGHT HERE

(As recorded by the Dazz Band)

BOBBY HARRIS
ERIC FEARMAN
HESHIMU

There's a party right here in your town tonight
There's a party right here in your town tonight
There's a party right here in your town tonight
There's a party right here in your town tonight
And you can come
And you can come
And you can come, come ev'ryone
There's a party right here in your town tonight.

Did you come here to party
I'm the one ev'rybody
Have yourself a party tonight
Get on your feet
Let's take it to the street
Hey watcha say
Have yourself a party tonight
Now if you feel the same.

There's a party right here in your town tonight

There's a party right here in your town tonight
So let's make some noise
And let them know that there's a party goin' on
We're havin' a party
And the groove is really strong
So let me hear you say
Do you party
Say yeah
Do you party
Say oooh
Do you party
Say yeah
Do you party
Say oooh.
What city is this
Do you party here
We do
We do
We do
Where's the party at
The party's over here
The party's over here baby
Where's the party at
The party's over here
The party's right here baby.

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FREAK-A-ZOID

(As recorded by Midnight Star)

VINCENT CALLOWAY
REGGIE CALLOWAY
BILL SIMMONS

Z-O-I-D-S
I'll be your freak-a-zoid
Come on and wind me up
I'll be your freak-a-zoid
Come on and wind me up.

Kick up your heels, baby relax your mind
Leave all your worries to me
Cause I am programmed, to take care of you

And all of your physical needs (you see).

I'll be your freak-a-zoid
Come on and wind me up
I'll be your freak-a-zoid
Come on and wind me up.

So baby come here, let me satisfy you
I know just what you need
I'll never get tired, I'm rechargeable
My senses are ready to please.

I'll be your freak-a-zoid
Come on and wind me up
I'll be your freak-a-zoid
Come on and wind me up.

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WANNA BE STARTIN' SOMETHIN'

(As recorded by Michael Jackson)

MICHAEL JACKSON

I said you wanna be startin' somethin'
You got to be startin' somethin'
I said you wanna be startin' somethin'
You got to be startin' somethin'
It's too high to get over
(Yeah, yeah)
Too low to get under
(Yeah, yeah)
You're stuck in the middle
(Yeah, yeah)
And the pain is thunder
(Yeah, yeah).

It's too high to get over
(Yeah, yeah)
Too low to get under
(Yeah, yeah)
You're stuck in the middle
(Yeah, yeah)
And the pain is thunder
(Yeah, yeah).

I took my baby to the doctor with a fever
But nothing he found
By the time this hit the street
They said she had a breakdown
Someone's always tryin'
To start my baby cryin'
Talkin', squealin', lyin'
Sayin' you just wanna be startin' somethin'.

I said you wanna be startin' somethin'
You got to be startin' somethin'
I said you wanna be startin' somethin'
You got to be startin' somethin'
It's too high to get over
(Yeah, yeah)
Too low to get under
(Yeah, yeah)
You're stuck in the middle
(Yeah, yeah)
And the pain is thunder
(Yeah, yeah)
It's too high to get over
(Yeah, yeah)
Too low to get under
(Yeah, yeah)
You're stuck in the middle
(Yeah, yeah)
And the pain is thunder
(Yeah, yeah).

You love to pretend that you're good
When you're always up to no good
You really can't make him hate her
So your tongue became a razor
Someone's always tryin'
To keep my baby cryin'
Treacherous, cunnin', declinlin'
You got my baby cryin'.

I said you wanna be startin' somethin'
You got to be startin' somethin'
I said you wanna be startin' somethin'
You got to be startin' somethin'
It's too high to get over
(Yeah, yeah)

Too low to get under
(Yeah, yeah)
You're stuck in the middle
(Yeah, yeah)

You're a veg'table
You're a veg'table
Still they hate you
You're a veg'table
You're a buffet
You're a veg'table
They eat off of you
You're a veg'table.

Billie Jean is always talkin'
When nobody else is talkin'
Tellin' lines and rubbin' shoulders
So they call her mouth a motor
Someone's always tryin'
To start my baby cryin'
Talkin', squealin', spyin'
Sayin' you just wanna be startin' somethin'.

I said you wanna be startin' somethin'
You got to be startin' somethin'
I said you wanna be startin' somethin'
You got to be startin' somethin'

It's too high to get over
(Yeah, yeah)

Too low to get under
(Yeah, yeah)

You're stuck in the middle
(Yeah, yeah)

And the pain is thunder
(Yeah, yeah)

It's too high to get over
(Yeah, yeah)

Too low to get under
(Yeah, yeah)

You're stuck in the middle
(Yeah, yeah)

And the pain is thunder
(Yeah, yeah).

You're a veg'table
You're a veg'table
Still they hate you
You're a veg'table
You're a buffet
You're a veg'table
They eat off of you
You're a veg'table.

If you can't feed your baby
Then don't have a baby
And don't think maybe
If you can't feed your baby
You'll be always tryin'
To stop that child from cryin'
Hustlin', stealin', lyin'
Now baby's slowly dyin'.

(Repeat chorus)

Lift your head up high and scream out to the world

"I know I am someone"
And let the truth unfurl
No one can hurt you now
Because you know what's true
Yes, I believe in me
So you believe in you
Help me sing it.

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RIDING THE TIGER

(As recorded by Phyllis Hyman)

NARADA MICHAEL WALDEN
JEFFREY COHEN
DWAYNE SIMMONS

Riding the tiger
Mess with me you fall in love
Riding the tiger
Are you brave enough.
(Do you burn in the night)
Try to tangle with me
(Would you put up a fight)
I'm not afraid to be free
(Do you grin when you bite)
Jump off and you'll see.
(Do you know where you been)
Gotta hunt every day
(Is a pleasure a sin)
Gonna make you my prey
(Can you tell when you win)
I don't let nothin' stand in my way.
Sometimes lovin' ain't so sweet
Might knock you off your feet
If you can't stand the heat

Get off my back.

Riding the tiger
Mess with me you fall in love
Riding the tiger
Are you brave enough.

(Do you scratch when you're mad)
I can't say what I'll do
(Are you good when you're bad)
My emotions are true
(Who's the best that you've had)
Hold on, and it might just be you.

Sometimes lovin' ain't so sweet
Might knock you off your feet
But if you can't stand the heat
Get off my back.

Riding the tiger
Mess with me you fall in love
Riding the tiger
Are you brave enough.

I move deliberately among the shadows and trees
In the forests of rain
You'll feel the fear of my name.

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SURFACE THRILLS

(As recorded by the Temptations)

DENNIS LAMBERT
HAROLD PAYNE

You been busy chasin' somethin'
You really don't wanna find
You been lookin' too close at the body and not at the
mind
It's time to break away
You better start today
'Cause you been standin' still
Don't you think you had enough of those surface thrills.

When you wake up in the mornin'
With a stranger layin' by your side
And you don't even remember where you were or what

you did last night
One day you'll pay the bill

Don't ya think you had enough of those surface thrills.

I'm not tellin' you how to run your life
Everybody needs a little time to party
But I'm gonna give you some brotherly advice
The bed you make you're gonna have to sleep in.

You been livin' for the minute
Ignorin' all the danger signs
Hittin' too hard on the bottle and layin' the lines
Don't look for no one else
If you don't help yourself
You know, nobody will
When you gonna get enough of those surface thrills.

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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.

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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 learing 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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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

FROM THE ROOTER TO THE TOOTER (You're A Bad Motor Scooter)

(As recorded by Chi-Lites)

EUGENE RECORD

I thought I had seen everything
Everything but outer space
But since I met you fine woman girl
I believe that I've been to the place.

I can't hardly stand to walk with you
I get jealous at the drop of a hat
I've never seen nothing like the look in their eyes
But you can't help looking like that.

From the rooter to the tooter
You're a bad motor scooter, straight up
From the rooter to the tooter
You're a bad motor scooter.

From the rooter to the tooter
You're a bad motor scooter, straight up
From the rooter to the tooter
You're a bad motor scooter.

You turn me on just like a light
Lighting me up oh so out of sight
If I had a choice between night or day
Give me twenty four hours of night.

When loving you I go past heaven
Guess infinity is best to say
Nobody else can give me the feeling
No one, no how, no way.

From the rooter to the tooter
You're a bad motor scooter, straight up
From the rooter to the tooter
You're a bad motor scooter, straight up.

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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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SUPER LOVE

(As recorded by Johnny Gill)

FREDDIE PERREN
KENI ST. LEWIS
ELLIOT WOLFE

Super love
We go together like a hand in glove
Me and you yes we do, girl
Super love
You're like an angel from up above
Who came down to see me through
Super love
The things you do and the way you talk
I never knew someone like you no
Super love
And you're the only one I'm thinking of
You and your super love girl
Pretty little thing you make my heart sing
Sweet songs of love and laughter
Came into my life and made my wrongs all right
And now you're all that really matters
When I look at you deep inside I'm moved
Girl your manner is so mellow
When you look at me honey can't you see
You make me one happy fella.

Super love
True happiness surrounds us yes it does
Because of you I'm never blue, no
Super love
You nipped my sadness in the bud
Baby thanks to you it's
Super love
You're like a flower a gentle dove.
You're too good to be true yeah
Super love
You're the only one I'm thinking of
You and your super love girl
Girl I would not lie not a day goes by
That you're not on my mind
That you're not on my mind girl
Honey if you leave I would surely grieve
For what would be a long, long time
My heart skips a beat each and everytime we meet
That flame keeps burning higher — up so high that
I could touch the sky girl
I could touch the sky girl
Super love
Super duper, super duper love
Super love, yeah
You blow me away
What can I say
Super love.

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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

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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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 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.
Well in my mind
We 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.
Well in my mind
We 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.

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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 watchin' 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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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.

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)

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.

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.

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

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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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COUNTRY SECTION

NEW LOOKS FROM AN OLD LOVER

(As recorded by B.J. Thomas)

RED LANE
GLORIA THOMAS
"LATHAN"

Early this morning I opened my eyes
And caught you watching me sleep
I'm getting new looks from an old lover again
I love you

I want you forever and always
Was written all over your face
I'm getting new looks from an old lover again.

Such a good feeling knowing that I can still win
What I've already won
It's great to know we still can be lovers and friends
Such a good feeling knowing it's better than
I ever thought it could be

Because of new looks from an old lover again.

I feel your fingers touching my body and mind
As they brush thru my hair
I'm getting new looks from an old lover again
Deep in your eyes I see the hunger that only true love
can feed
I'm getting new looks from an old lover again.

Such a good feeling knowing that I can still win
What I've already won
It's great to know we still can be lovers and friends
Such a good feeling knowing it's better than
I ever thought it could be
Because of new looks from an old lover again.

I love those new looks from an old lover again.

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HITTIN' THAT OLE HIGHWAY

(As recorded by Joe Sun)

JOE SUN
KYLE FREDERICK

Hey lately been a little crazy
From sittin' still and wastin' all my time
Been thinkin' about leavin' and driving myself out of
this state of mind.

I'll be hittin' that ole highway
Oh, she's a friend of mine
This twisted ragged road I've been a travelin'
Needs to unwind
'Cause I know there's something out there

Gotta be a whole lot better than what I'm leavin' behind.

Oh for goodness sakes
Don't you hit them breaks
Slowin' it down just messes with my mind
Keep on rollin'
Wherever it's goin'
If you ever wanna get it there in time.

(Repeat chorus)

Well once you loose
Them crawlin' blues
She'll run it smoothe right on down that line
But it's a fact
Don't you ever look back
If you ever wanna keep your peace of mind.

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YOU'RE GONNA RUIN MY BAD REPUTATION

(As recorded by Ronnie McDowell)

JEFF CROSSAN

The bartender down at the Starlight Lounge
Is probably wonderin' where I've been
Every Saturday night he broke up the fights
Sometimes he let me win
Well he'd sure be shocked if he could see me
Sippin' iced tea and watchin' T.V.
It's Saturday night and I'm takin' it easy
Home alone with you.

You're gonna ruin my bad
reputation
With the good love you're givin' me
I used to be a hell raiser

A heartbreaker
Footloose and fancy free
You're gonna ruin my bad
reputation

They say my crazy days are through
Ooh it's all over town
I'm settlin' down
All I'm crazy 'bout is you.

I know the desk clerk well at the Paradise Motel
He calls me Mr. Smith
Whenever I check in he winks and grins
At the latest Mrs. Smith I'm with
He probably won't believe it's true
When he hears I gave a ring to you
There'll be no more motel rendezvous
For this Mr. Smith.

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FLIGHT 309 TO TENNESSEE

(As recorded by Shelly West)

RONNIE SCOTT

He was a city boy
Me ... I was his pride and joy
She ... came in between
She was a Hollywood dream
She was a Hollywood dream.

Flight 309 to Tennessee
Hold back that aeroplane for me
Ticket-maker make a ticket out
'Cos I'm about to leave behind me
The kinda love a girl can do without
Goin' where
He'll never find me on
Flight 309 to Tennessee
Hold back that aeroplane for me
Seen enough of those city lights
The party types
The endless talking
In the middle of a sleepless night
I'm up — I'm down
Alone and walking away.

He tried to make me stay
Me ... I very nearly gave away
She ... came in between
She was a Hollywood dream
She was a Hollywood dream.

Flight 309 to Tennessee
Hold back that aeroplane for me
Ticket-maker make a ticket out
'Cos I'm about to leave behind me
The kinda love a girl can do without
I'm goin' where
He'll never find me on
Flight 309 to Tennessee
Hold back that aeroplane for me
Seen enough of those city lights
The party types
The endless talking
In the middle of a sleepless night
I'm up — I'm down
Alone and walking away.

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DREAM BABY (How Long Must I Dream)

(As recorded by Lacy J. Dalton)

CINDY WALKER

Dream baby
Got me dreamin' sweet dreams
The whole day through
Dream baby
Got me dreamin' sweet dreams
Nightime too
I love you and I'm dreamin' of you
That won't do

YOU CAN'T TAKE THE COUNTRY BOOGIE OUT OF ME

(As recorded by Guy Shannon)

BOB McDILL

You can take my boots
And my gold jump suit
You can take my custom P.A.
Take my old french harp
My union card
I'm gonna boogie anyway
Well you can take my van
My music stand
My piano and my diamond ring
But you can't take the country boogie out of me.

You can't take the country boogie out of me
'Cause when the sun goes down my eyes get round
I get as frisky as a pup, my hair stands up
I gotta' play and sing, I got to do my thing
Lawd I got to feel that beat
You can't take the country boogie out of me.

But you can cut my wire
Take my amplifier
Take my old piano stool
Take my real tight pants
And my foster-grants
My diploma from a music school
You can take my comb
And my microphone
My Lincoln and my old blue jeans
But you can't take the country boogie out of me.

You can't take the country boogie out of me
'Cause when the sun goes down my eyes get round
I get as frisky as a pup, my hair stands up
I gotta' play and sing, I got to do my thing
Lawd I got to feel that beat
You can't take the country boogie out of me.

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I gotta' play and sing, I got to do my thing
Lawd I got to feel that beat
You can't take the country boogie out of me.

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Dream baby
Make me stop my dreamin'
You can make my dreams come true.

Sweet dream baby
Sweet dream baby
Sweet dream baby
How long must I dream.

Sweet dream baby
Sweet dream baby
Sweet dream baby
How long must I dream.

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NIGHT GAMES

(As recorded by Charley Pride)

BLAKE MEVIS
NORRIS D. WILSON

When the neon sun comes up in the evening
And the warm red wine and the memories start to flow
You'll find me there with all the others
Looking for love in the only way we know.
Oh, we're playing night games
A love at first sight game
The only way to fight the pain under the neon lights
Oh, we're playing night games
Lookin' for the right thing
Hoping that it might bring two hearts together tonight.
If you're sittin' alone tonight and feelin' lonely
And you can hear that jukebox calling you
If you think it's time you found somebody
Just come on down and do what we all do.
Oh, we're playing night games
A love at first sight game
The only way to fight the pain under the neon lights
Oh, we're playing night games
Lookin' for the right thing
Hoping that it might bring two hearts together tonight.

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BABY WHAT ABOUT YOU (a/k/a Everybody Thinks I'm Crazy)

(As recorded by Crystal Gayle)

WENDY WALDMAN
JOSH LEO

Ev'rybody thinks I'm crazy
It's goin' around
The boy is headed for a heartbreak
And he's goin' down
Say I'm always wantin' somethin' that I can't have
Baby what about you.
Ev'rybody says you really ought to go home
And tell the woman that you love her
And you're all alone
I don't really think that that's somethin' I could do
Baby what about you
Sometimes late at night
When I'm missin' you and I'm callin' out your name
I don't know if it's wrong
I don't know if it's right
But I'll follow my heart just the same.
I don't really think I'm crazy for takin' my time
I'm just lookin' for the answer that I got to find
They say it's gonna be a long hard ride
Baby what about you.
I don't really think I'm crazy for takin' my time
I'm just lookin' for the answer that I got to find
They say it's gonna be a long hard ride
Baby what about you
Baby what about you
Baby what about you.

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LOVE SONG

(As recorded by Oak Ridge Boys)

STEVE RUNKLE

Tell you why I called on you
This is what we're going to do
Take this lovely gift of love
Sent to us from Heaven above
I said
Ev'ry man should have a good woman
Ev'ry woman should have a good man
Won't you stand along beside me
Let me do the best I can.

I want to sing just a little love song
I want to sing for a little while
Back up and toe the line for you
I want to be your all in all.

Bless you babe, I love you so
Love from whom all blessings flow
Me to you and you to me
This is how it's going to be
I said

Ev'ry man should have a good woman
Ev'ry woman should have a good man
Won't you stand along beside me
Let me do the best I can.

I want to sing just a little love song
I want to sing for a little while
Back up and toe the line for you
I want to be your all in all.
(Repeat chorus)

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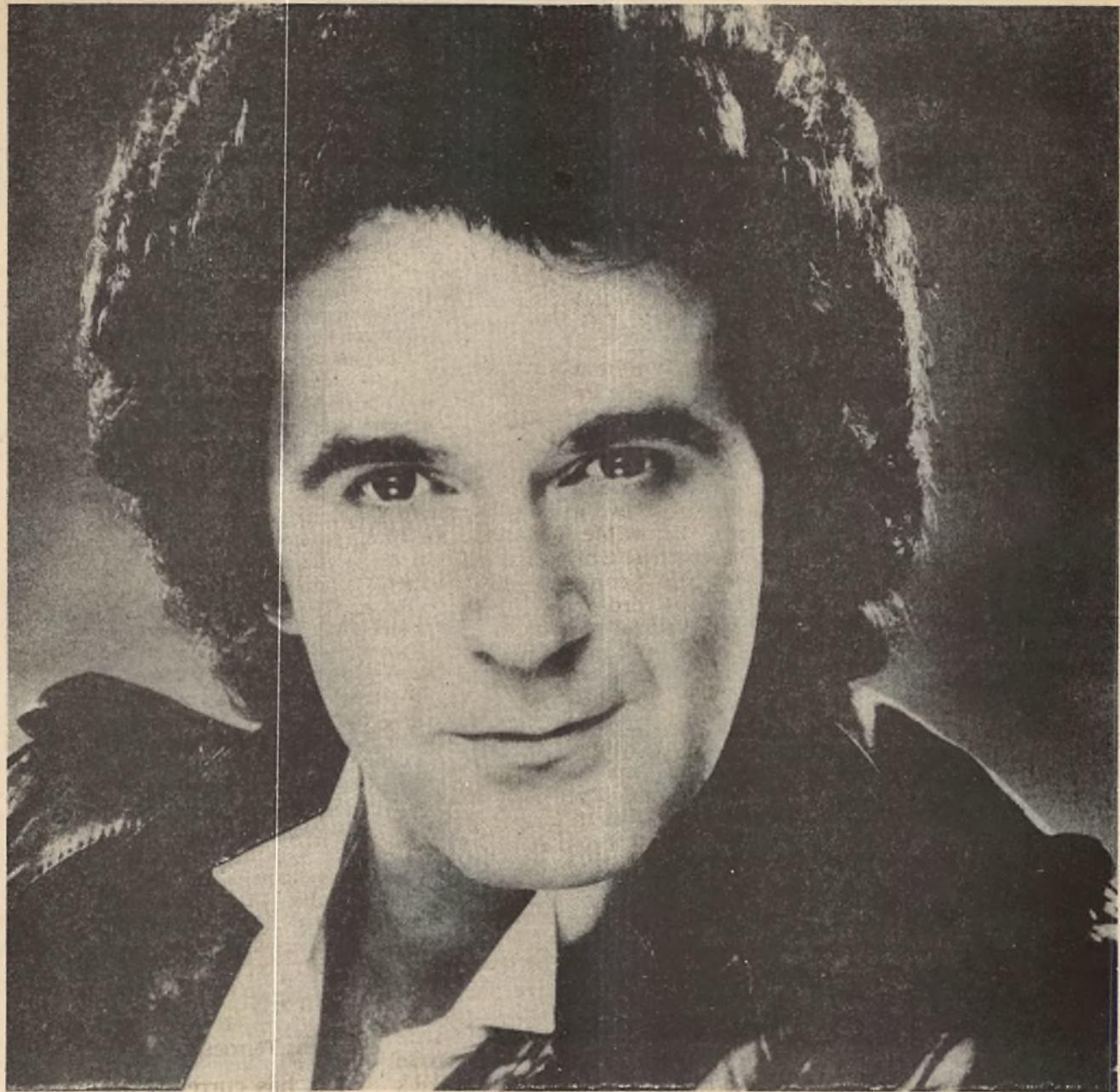
YES

(As recorded by Billy Swan)

BILLY SWAN
DON ROBERTSON

Will I love you when the winter's in your hair
When the journey's almost over
Will I be there
When you're smiling
Does the sunshine
When you cry
Does my heartache too
Yes, oh, my darling
Oh, yes
Am I reaching to be better
Are you good for me
Does my future look brighter than ever before
Have you given me a reason to be more than I've ever
been
Yes, oh, my darlin'
Oh, yes
Oh, my darlin'.

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T.G. Sheppard

A momentum-building wave of success has established T.G. Sheppard as one of the hottest attractions on the concert circuit today. This same wave has brought T.G. to the added optimum spotlight of nationally syndicated, network and cable television. All of this interest was sparked by an incredible string of number one hits and the qualities T.G. Sheppard lends to his craft: sincerity, confidence and dedication.

Sheppard's latest release on Warner/Curb Records is a testimony to the fact that this artist will be around for a long time to come. *T.G. Sheppard's Greatest Hits* chronicles one of the most remarkable track records for hits in country music. Ten of T.G.'s best known songs are included in this glittering package, including such smash recordings as "I Loved 'Em Every One," "Finally," "Last Cheater's Waltz," "Without You," and "You Feel Good All Over."

Country Star of the Month

There can be little question that T.G. Sheppard ranks high among the hottest talents in country music today.

He has done just about everything on his way to becoming one of the best in country music — guitarist in a traveling band, promotion man, production company owner, recording artist and top drawing live attraction.

His musical roots lie in Jackson, Tennessee, where his mother, a piano teacher, reserved Sunday afternoons for musical get-togethers. By the time he was in his midteens, he had outgrown the local music scene and moved to Memphis, where he joined the Travis Wammack Band as a singer and guitarist.

Sheppard spent considerable time on the road and in the studio before taking a job as a promotion man with Hotline Distributors. Although he was singing and writing songs from the very beginning, he found the record promotion business provided a more stable livelihood. In this line of work he subsequently ended up as RCA Record's Southern regional promotion rep. He was later to form his own independent production and promotion company, Umbrella Promotions, where he mastered the fine points of music marketing and merchandising.

It was around this time that T.G. came across the work of a young songwriter named Bobby David. David had written a tune called "Devil In A Bottle" that appealed to Sheppard's musical instincts.

Unfortunately, no one heard the hit potential he did, and after being turned down by eight record companies, T.G. decided to cut the tune himself. The result was a number-one country song. This was to be just the first of many for the artist-turned-businessman-turned-artist.

While still holding down his promotion career, Sheppard began working dates on weekends. When he scored a second hit with "Tryin' To Beat The Morning

Home" he began to think seriously of switching professions and returning permanently to his first love. His debut album yielded two more chart-toppers, "Another Woman," and "Motels And Memories." From that point on there was no question as to which direction T.G. Sheppard was heading.

By 1976 he was forced to give up Umbrella Promotions to concentrate on a thriving career that included numerous television appearances. Two albums, *Motels And Memories* and *Solitary Man*, produced two more hits, including "Show Me A Man." Shortly after this, Sheppard signed a recording contract with Warner Bros. Records.

His debut release for the label was simply titled *T.G.* and contained the country charter "Mr. D.J." T.G.'s follow-up lp, *Daylight*, included "When Can We Do This Again." *Daylight* also happens to be the name of T.G.'s excellent road band. By 1979, with the release of his third Warner Bros. effort, *3/4 Lonely*, T.G.'s hit-making track record was one of the most impressive in country music.

The release of *Smooth Sailin'* in the fall of 1980 continued Sheppard's hit-making trend. This lp garnered no less than four hit singles — "I Feel Like Lovin' You Again," "Do You Want To Go To Heaven," "I'll Be Coming Back For More," and the classic "Last Cheater's Waltz."

I Love 'Em All, which hit the streets in the spring of 1981, repeated the trick with the smash "I Love 'Em Everyone." This single was not only a number-one country hit, but a top-40 pop and Adult Contemporary contender as well. "Party Time," T.G.'s follow-up single, also found its place at the top of the country charts.

Additionally, his television appearances have made him something of a music and talk show staple. He made three appearances on the "John Davidson Show," in addition to a dozen or so other network and syndicated

TV appearances that included both the Academy of Country Music and the Music City News award shows, "Mike Douglas," "Dinah Shore," "Nashville On The Road," "Pop Goes The Country," "Toni Tennille," "Solid Gold," "Midnight Special," "Merv Griffin" and "Country Countdown '81."

Beyond the statistics, however, is the real T.G. Sheppard story. He has worked a number of concert packages with Conway Twitty and has done equally well with his own headline dates, which have included some of America's top nightclubs. His show is meticulously planned and produced with plenty of room for spontaneity. Sheppard quickly establishes a rapport with the audience at hand. The tone of the show has as much to do with what he finds on their side of the footlights as with what they find on his side.

If one word best depicts what happens at the juncture point of these two sides, it's fun — a sheer celebration of being alive. Seeing that power work night after night could have a distressing effect upon less secure people prone toward arrogance as a defense mechanism. But not T.G. Sheppard, whose success has simply strengthened the basics of life he learned on the family farm in West Tennessee.

T.G. has currently been keeping himself busy. He recently co-hosted a two-hour syndicated special, "Country Jamboree," which will be aired sometime this year, and also guested on a recent Bob Hope special. Add to this a nearly constant touring schedule including a number of recent opening spots for the Oak Ridge Boys and you have a man whose talent and popularity are together reaching new heights.

There is no question that T.G. Sheppard is among the most energetic, creative and likable entertainers in country music today. His flair for success has not only taken him to the top but should keep him there for a long time to come.

THE LEGEND OF MARTY ROBBINS

(As recorded by Johnny Hardy)

JOHN M. HARDY
DONALD E. COX

He wrote of the bad lands of old Mexico
Arizona was his place of work
Stories of the cowboys and outlaws he told us
Will always live on this earth.

He gave us love songs and ballads to cling to
Like 'Don't Worry About Me'
Though Marty's gone, his legend lives on
He's a cowboy now ridin' free.

He wrote of the Mexican maiden
Felina in 'El Paso'
He sang 'The Songs of the Islands'
Down where the trade winds blow.

His memory will live forever
Though Marty's gone from our lives
There's a lady he sang of, and it reminds me of
'My Woman, My Woman, My Wife.'

He came to Nashville a stranger
Though he had a record or two
Then they heard the power of Marty
When they heard 'Singing The Blues'.

'A White Sport Coat and Carnation'
His songs they were a great choice
And from that day you could hear people say
He's a man with a tear in his voice.

He wrote of the Mexican maiden
Felina in 'El Paso'
He sang 'The Song of the Islands'
Down where the trade winds blow.

A heart full of memories he gave us
Then one day the master called
His work here is done, his crown's been won
Marty Robbins his legend stands tall.

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SHOT FULL OF LOVE

(As recorded by Nitty Gritty Dirt Band)

BOB McDILL

Once I had a heart cold as ice
Love to me was only for fun
I'd make a mark for each broken heart
Like notches on the butt of a gun.

Once I had a trick up my sleeve
And a reputation all over town
I was heartless and cold wherever I'd go
I shot down every young girl I found.

Yes, I used to be a moonlight bandit
I used to be a heartbreak kid
Then I met you an' the next thing I knew, there I was

WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK

(As recorded by Sam Neely)

STEVE CLARK
JOHNNY MACRAE

Well I remember wakin' in the mornin'
To the sound of a rooster's crow
Mama cookin' in the kitchen
And Arthur Godfrey on the radio.

Me and Dad were just like strangers
We never did see eye to eye
We came to blows one Sunday morning
So I packed my bag and I said goodbye.

And when you leave that way
You can never go back
A train won't run on a torn-up track
Sometimes I wish I'd never roamed, oh, no
'Cause when you leave that way
You can never go home.

Then I met a girl in Knoxville
Oh, we set our wedding day
I left her standin' at the altar
With her baby on the way.

And how I'd love to see my mom and daddy
And what I'd give to hold that boy of mine
I'd get down on my knees and say I'm sorry
If I could only go back one more time.

But I killed a man in Houston
When he caught me with his wife
And I told a preacher man to go to hell
When he came to read my rights.

And he said, "Son, when you leave this way
You can never come back
A soul won't roll on a torn-up track
All through eternity, you'll roam alone
'Cause when you leave this way
You can never come home."

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Oh, shot full of love.

Well, who'd have thought that someone like you
Could take a desperado like me
But, oh, here I am, I'm as meek as a lamb
With my bleeding heart there at your feet.

Yes, I used to be a moonlight bandit
I used to be a heartbreak kid
Then I met you an' the next thing I knew, there I was
Oh, shot full of love.

Yes, I used to be a moonlight bandit
I used to be a heartbreak kid
Then I met you an' the next thing I knew, there I was
Oh, shot full of love.

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—Kathryn Rusyniak,
Brentwood, Ca.

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—Barbara Gronlie,
Hot Springs, Ark.

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—Kathleen Ryerson,
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WHAT IF I SAID I LOVE YOU

(As recorded by Marty Robbins)

CHARLIE BLACK
TOMMY ROCCO

Do you mean what you say
You're still leaving today
There's no feeling inside you
Where love used to be
Packin' bags and goodbyes
With no tears in your eyes
You must know in your heart what that's doing to me.

But what if I said I love you
Would it make any diff'rence at all
What can I say to keep you from going away
What if I said I need you
Is there really no changing your mind
What if I said I love you
Just one more time.

Never say never more
Leave me one open door
Leave me one thread of hope
I can hold with my heart
Well I know that you cared
It's a feeling we shared
We may find it again if you stay where you are.

Oh what if I said I love you
Would it make any diff'rence at all
What can I say to keep you from going away
What if I said I need you
Is there really no changing your mind
What if I said I love you
Just one more time.

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ROLL WITH THE TIDE

(As recorded by The Rangers)

BILL TAYLOR
BUCK MOORE
ROBERT E. KEEL

Have you ever been down in the heart of Alabama
Have you ever heard of the TVA
Like our chicken southern fried
Like to roll with the tide
From Muscle Shoals down to Mobile Bay.

You got to roll with the tide
Down in Alabama that's the way we all survive
We don't swim against the current
When the river gets too wide
We just lay back and roll with the tide.

We got the possum, Bocephus too
Still got the stills that make the Alabama moon

WHY YOU BEEN GONE SO LONG

(As recorded by Jerry Lee Lewis)

MICKEY NEWBURY

Ev'rytime it rains
Lawd, I run to my window
All I do is wring my hands and moan
Listen to that thunder roll
And I can hear that lonesome wind blow
Tell me baby
Why you been gone so long.

Tell me baby
Why you been gone so long
You been gone so long now
Tell me baby
Why you been gone so long
Wolf is scratchin' at my door
And I can hear that lonesome wind blow
Tell me baby
Why you been gone so long.

Someone said they thought they saw you roarin' down
in Reno
With a big oil man from San Antone
They tell me I'm a fool to pine for you
But what do they know
Tell me baby
Why you been gone for so long.

There ain't nothing I wanna do
Oh, I guess I could get stoned
And let the past paint pictures on my head
Kill a fifth of Thunderbird and try to write a sad song
Tell me baby
Why you been gone so long.

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Long hair and red necks drink side by side
They get laid back and roll with the tide.

You got to roll with the tide
Down in Alabama that's the way we all survive
We don't swim against the current
When the river gets too wide
We just lay back and roll with the tide.

From the southern shores to the Tennessee line
Alabama women sure are fine
We love 'em right and they know we care
When the tide begins to roll, we all love the bear.

You got to roll with the tide
Down in Alabama that's the way we all survive
We don't swim against the current
When the river gets too wide
We just lay back and roll with the tide.

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UNWED FATHERS

(As recorded by Tammy Wynette)

**BOBBY BRADDOCK
JOHN PRINE**

In an Appalachian Greyhound Station
She sat there waitin' in a fam'ly way
Goodbye brother tell Mom I love her
Tell all the others I'll write someday.

From teenage lover to unwed mother
Kept under cover like some bad dream
But unwed fathers they can't be bothered
Yeah, they'll run like water thru a mountain stream.

In a cold and grey town
A nurse says "lay down,
This ain't no playground
This ain't home"
Someone's children
Having children
In an old grey building
All alone.

From teenage lover to unwed mother
Kept under cover like some bad dream
But unwed fathers they can't be bothered
Yeah, they'll run like water thru a mountain stream.

On a somewhere else bound
Nighttime Greyhound
She bows her head down
Humming lullabies
Scared and crazy
She holds her baby
Says I think maybe
You got your daddy's eyes.

From teenage lover to unwed mother
Kept under cover like some bad dream
But unwed fathers-they can't be bothered
Yeah, they'll run like water thru a mountain stream.

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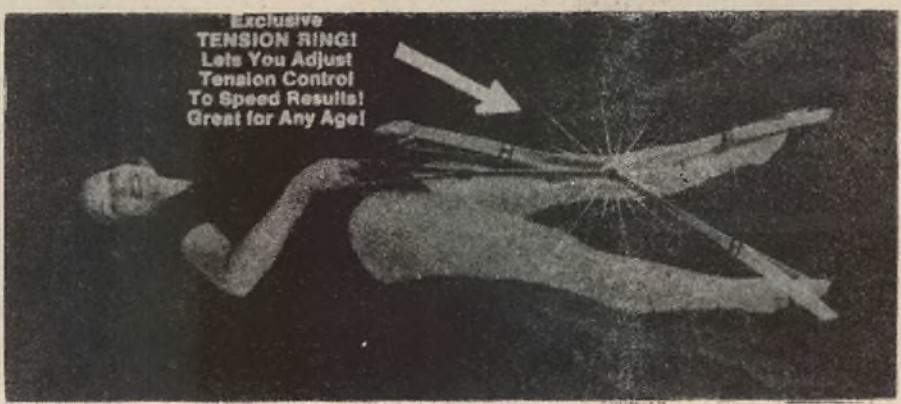
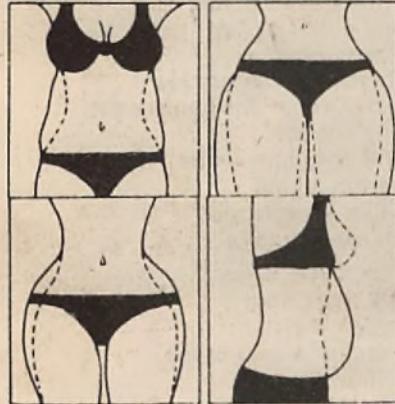
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20TH CENTURY FOX

(As recorded by Bill Anderson)

BILL ANDERSON

I was standin' on the bandstand
Actin' like a big man
Singin' my fans a song
Pickin' it real loud for a big crowd
But feelin' all alone
When I saw her walkin' in the door
Lookin' like nothin' I'd seen before
And I said to my guitar picker
"I'm takin' her home".

She was a real live twentieth century fox
And I've always been the kind of a man who jumps when
opportunity knocks

Long black hair and tight blue jeans
Tied my heart in a knot
She looked just like a movie star
This twentieth century fox.
I flew across the dance floor
Pointed to the stage door
I said, "pardon me hon
But would you join me for a spot of tea
After the next show's done?"
She flashed me the biggest smile
I had seen in a long long while
And she said "jolly well, that might be fun".

She was a real live twentieth century fox
Easy to talk to and easy to love and that's what I did until
seven o'clock

Big blue eyes and soft pink lips
Turned me hotter than hot

And left me hopelessly in love with this twentieth
century fox.

She was a real live twentieth century fox
And I've always been the kind of a man who jumps when
opportunity knocks

Long black hair and tight blue jeans
Tied my heart in a knot
She looked just like a movie star
This twentieth century fox.
Oh her charm was universal
Her beauty was paramount
And she was a fox.

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MORE AND MORE

(As recorded by Charley Pride)

WEBB PIERCE
MERLE KILGORE

More and more
I'm forgetting the past
More and more
I'm living at last
Day by day
I'm losin' my blues
More and more
I'm forgettin' 'bout you.

But oh how I tried
To keep you by my side
And tho' how I cried
The day you said goodbye
Day by day
I'm losin' my blues
More and more
I'm forgettin' 'bout you.

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NO FAIR FALLING IN LOVE

(As recorded by Jan Gray)

JOHN SCOTT SHERRILL

If you want me to
I will hold your hand
After all you're prob'ly my best friend
And if you get lonely
I'll be there
If you get bored
Well, we'll go out somewhere.

But no fair falling in love
Come on, now baby what do you say
No fair falling in love
Please don't look at me that way.

But honey, if you want someone to
tell your troubles to
You can count on me
And you know that's true
If you need somebody late at night
I will come to you and hold you tight.

But no fair falling in love
Come on, now baby what do you say
No fair falling in love
Please don't look at me that way.

Let's just say we won't go walkin'
with the moon up above
Haven't we been through that enough

All I wanted was a little kiss
Oh girl I didn't want to feel like this.
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For The Songwriter/Composer

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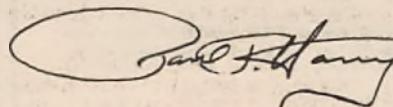
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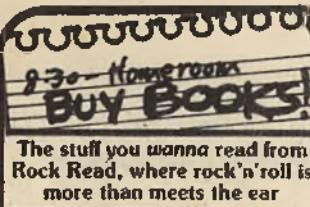
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Sincerely,



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LET'S GET OVER THEM TOGETHER

(As recorded by Moe Bandy)

CHARLIE CRAIG
KEITH STEGALL

I don't know if we can make it
But baby let's give it a good try
We're both coming off of losing
And it ain't easy telling love goodbye.

You don't look a thing like her
And I don't guess I measure up to him
Oh but then
Maybe together
We can get each other over them.

Let's get over them together
And bury two old memories
Let's get over them together
I'll help you and you help me.

I'm glad we found each other
We both need someone to hold tonight
So lay your head on my shoulder
And let's go somewhere that's out of sight.

Before this night is over
Who knows two losers might win
And smile again
Maybe together
We can get each other over them.

Let's get over them together
And bury two old memories
Let's get over them together
I'll help you and you help me.

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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 gals 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

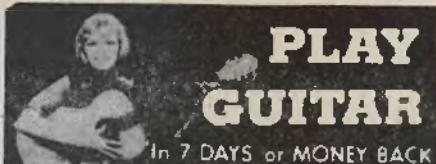
Hot damn you make me mad
Good ole boys will be good ole boys
'till their good ole girls go bad.

Good ole boys will be good ole boys
'till their good ole gals 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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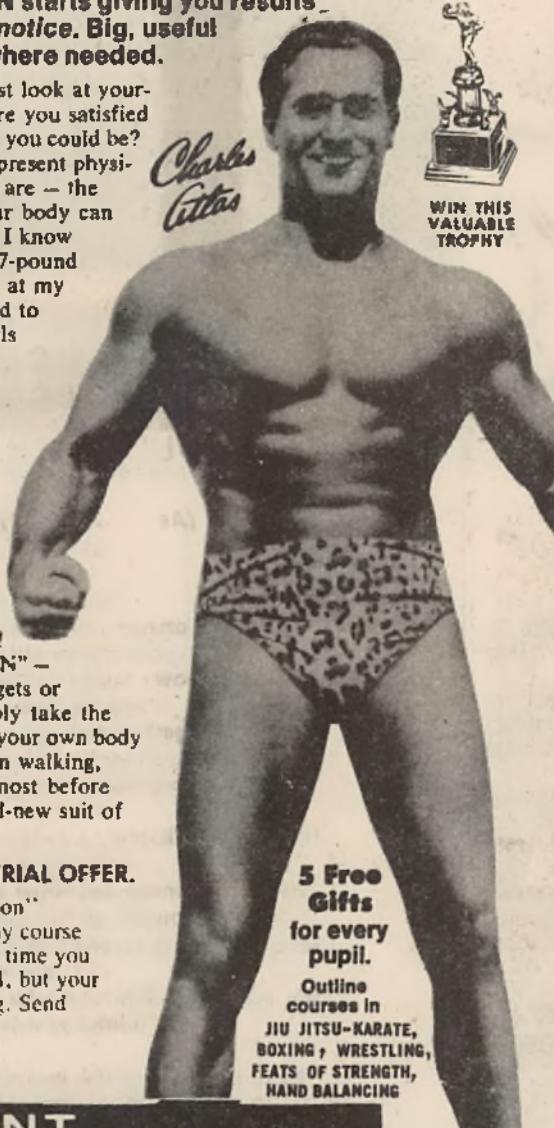
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On the radio today
A singer sang another hurtin' song
About a wife who sits and cries
While her husband lays out all night long
When he finally staggers in
He begs her to forgive him one more time
It's like I've heard it all before
'Cause guess who I've got pictured in my mind.

It's lyin', cheatin', woman chasin', honky tonkin',
whiskey drinkin' you
Somebody must be takin' notes
While watchin' all the low down things you do
Who's the sorry so and so responsible for what I'm goin'
through
It's lyin', cheatin' woman chasin', honky tonkin',
whiskey drinkin' you.

Ev'ry time I hear the one about your cheatin' heart
It sure hits home
The radio sure tells it like it is
Ev'ry time I turn it on
Some woman's always hangin' on
While waitin' for a man who's hangin' out
It's not hard to realize who those country singers sing
about.

It's lyin', cheatin', woman chasin', honky tonkin',
whiskey drinkin' you
Somebody must be takin' notes
While watchin' all the low down things you do
Who's the sorry so and so responsible for what I'm goin'
through
It's lyin', cheatin', woman chasin', honky tonkin',
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(Repeat chorus)

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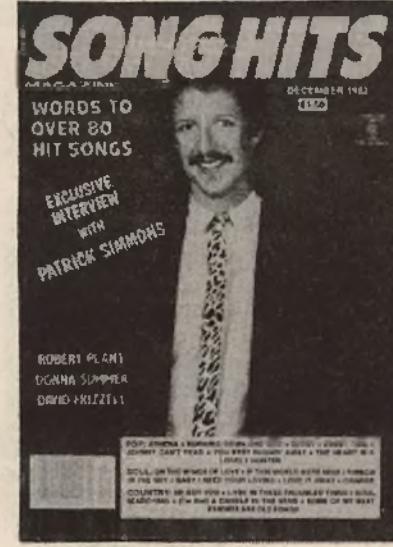
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