

# SONG HITS

MAGAZINE

WORDS TO OVER  
**80** HIT SONGS

## LOVERBOY

OCTOBER 1983 \$1.50

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**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  
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# POP SECTION

## EUROPA & THE PIRATE TWINS

(As recorded by Thomas Dolby)

THOMAS DOLBY

I'll walk beside you in the rain  
(Europa)  
Far republicque  
(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 republicque  
(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 republicque  
(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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IRON MAIDEN



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KILLERS Q,A  
MAIDEN JAPAN Q,A  
ALSO: N,P,SS,TP,B,PA,  
S,TS,PH,TAP,KC.

CULTURE CLUB



CULTURE CLUB Q  
ALSO P

THE WHO



THE WHO W



WHO '82 TOUR-J



WHO '82 TOUR-A

ADAM ANT



FRIEND OR FOE W,J  
ALSO P

ASIA

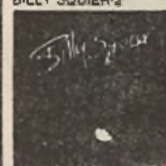


ASIA W

ASIA J



BILLY SQUIER J



BILLY SQUIER W



KNOW YOUR RIGHTS Q,A  
ALSO: PH

SCORPIONS



BLACKOUT W,J  
LOGO W,J  
ALSO: N,P,TP

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FOREIGNER W,J  
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AC/DC J  
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TRIUMPH



TRIUMPH W  
ALLIED FORCES Q,A  
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QUEEN



QUEEN J  
ALSO: W

JOURNEY



JOURNEY W  
MOTHERSHIP W,J  
ESCAPE W,J  
CAPTURED W  
DEPARTURE W  
ALSO: H,C,TS,KC.

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SCREAMING HEAD W,J  
DARK SIDE OF MOON W,J  
MARCHING HAMMERS W,J  
TEACHER GRINDER W,J  
COLLAGE W,J  
ALSO: PH,TS,B,SS,B,C.

VAN HALEN



B1 TOUR Q,A



B2 TOUR Q,A  
ALSO: PH,M,TP,TS,B,  
SS,KC.

PAT BENATAR



NERVOUS W,J

STRAY CATS



STRAY CATS J



FREEBIRD W  
GUN & BASEBALL W  
WHISKEY W,J  
ALSO: N,P,PH.



Code PH includes:  
PINK FLOYD  
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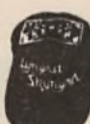
SIGNALS Q,A  
MOVING PICTURES W  
MAN & STAR W,J  
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SPEAK OF THE DEVIL W



EXECUTIONER W,J  
BLIZZARD OF OZZ W,J  
DIARY OF MADMAN W,J  
BAT W  
ALSO: N,P,C,TS,PH.

JAS PRIEST



SCREAMING FOR VENGEANCE Q,A  
POINT OF ENTRY Q,A  
BRITISH STEEL W,J  
ALSO: P,SS,TP,B,PA,B,  
TS,TAP,PH,KC.

POLICE



GHOST IN THE MACHINE Q,A  
BADGE W  
ZENYATTA MONDATT W  
ALSO: TAP,P,C,SS,B,H,  
TP,TS,KC.

PARTY



PARTY TILL YOU DIE W

BLACK SABBATH



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

PLUS

MOLLY HATCHMET Q,A  
ABC Q  
LED ZEPPELIN W  
BOC (ET) W,J,PH  
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PA  
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REO W,J,M,PA,TS,PH,B  
RICK SPRINGFIELD A  
JOHN COUGAR Q,A  
ALICE COOPER Q,A  
GARY NUMAN Q  
JOAN JETT W,J,P  
KROKUS (ONE VICE AT A TIME) Q  
MOTELS Q,A  
HUMAN LEAGUE Q  
DOORS W,TAP  
MOODY BLUES Q,A  
PAT TRAVERS Q  
RODS Q  
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STARSHIP W  
OUTLAWS Q,A  
DEAD W,J,C,H,PH,TS  
U2 Q,B  
HAIRLO 100 Q,A,P  
LOVERBOY Q,S  
BLACKFOOT Q,A,PA,H  
UFO W,P  
GENESIS P,TP,SS,B  
BOB SEGER W,J,PH,P,  
N,PA  
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38 SPECIAL KQ,TAP  
HENDRIX W,J,PA,P  
AIR SUPPLY PH,PA  
DOOBIE BROTHERS W,  
TP  
RIOT Q,A  
MOODY BLUES Q,A,TP  
GO GO  
VACATION W  
B1 TOUR Q,S,L,XL  
PENDANTS W  
GEORGE THOROGOOD Q  
NAZARETH Q  
SEGER 1983 TOUR W  
SAMMY HAGAR W  
SAXON (STRONG ARM OF THE LAW) Q,A  
ALSO: P,SS,B





## 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 take  
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 take  
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."





"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 *Del 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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## MIDNIGHT BLUE

(As recorded by Louise Tucker)

TIM SMIT  
CHARLIE SKARBK  
BEETHOVEN (trad. arr.)

Midnight blue  
So lonely without you  
Dreams fed by the memories  
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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## 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 'til 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 'til 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 'til I don't know when  
China, China.

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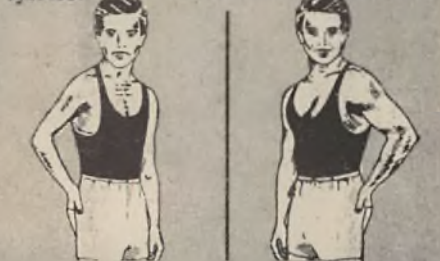
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# JOURNEY

By Rich Sutton

## Putting It On The Map





**E**ach 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 novel 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, brrrrrrrrr 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 eine toe bar  
S'il vous plait ou est le bar  
O! where's the f... bar John.

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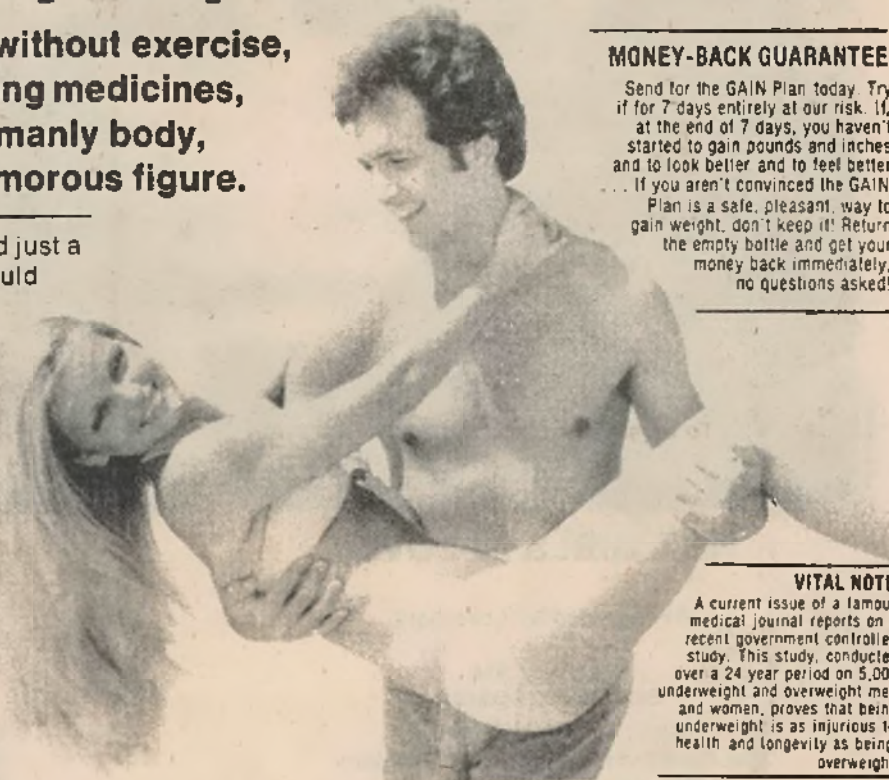
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## MONEY-BACK GUARANTEE

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.

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

## THINK OF WHAT THIS CAN MEAN TO YOU

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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 full-filling 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,

## HERE IS OUR OFFER...

We honestly believe the GAIN Plan to be the finest and most effective product of its type sold anywhere in the world today, and to prove our confidence, we are backing that statement up with this honest, straightforward offer...

Try the fabulous new GAIN Plan in your

## GAIN IS SAFE

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

What could be fairer than that? The next move is up to you. Once and for all, determine to do something about your underweight! We know you'll be happy you did.

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

KEVIN ROWLAND  
JAMES PATERSON  
MICHAEL BILLINGHAM

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

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

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

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

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'.

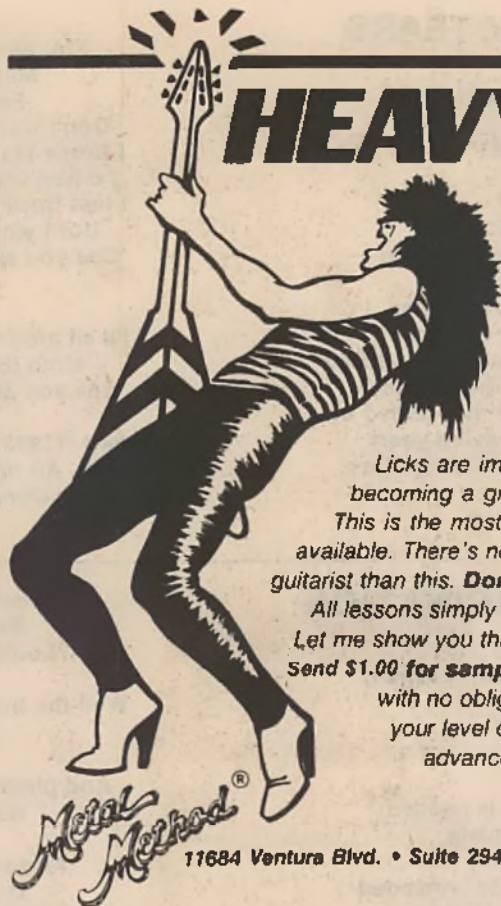
Roll, roll me away  
I'm gonna roll me away tonight  
Gotta keep rollin' gotta keep ridin'  
Keep searchin' till I find what's right  
And as the sunset faded  
I spoke to the faintest first starlight.

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 along  
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

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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## STOP IN THE NAME OF LOVE

(As recorded by The Hollies)

EDDIE HOLLAND  
LAMONT DOZIER  
BRIAN HOLLAND

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

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

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

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

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

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## 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 white 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 Marlon Brando  
When I look at my China girl.  
I could pretend that nothing really meant too much  
When I look at my China girl.  
I stumble into town  
Just like a sacred cow  
Visions of swastikas in my head  
Plans for everyone  
It's in the white of my eyes.  
My little China girl  
You shouldn't mess with me  
I'll ruin everything you are  
I'll give you television  
I'll give you eyes of blue  
I'll give your man who wants to rule the world  
And when I get excited  
My little China girl says  
Oh baby just you shut your mouth  
She says shhh  
She says shhh  
She says  
She says.  
And when I get excited  
My little China girl says  
Oh baby just you shut your mouth  
And when I get excited  
My little China girl says  
Oh baby just you shut your mouth  
She says shhh  
She says.

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## 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 starting 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  
You're slipping away  
You're slipping away  
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 'til 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.

**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.



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



## THERE'S NO EASY WAY

(As recorded by Michael Wycoff)

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.





## 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 decelver  
(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', declinin'  
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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songs/Pass It On Music.

## 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 tearing me apart  
And it feels just fine  
And it's you  
I've waited oh so long to say it's you  
You're ev'rything I ever dreamed  
And tonight I give into the feelings  
Tonight I give into the thrill of loving you  
Tonight I give into believing  
I'll hear you say you'll always stay  
Somebody turned my life around  
And I'm not the same  
Suddenly I don't hear a sound  
Only your name  
And I really need you.

Tonight I give into the feelings  
Tonight I give into the thrill of loving you  
Tonight I give into believing  
We'll always stay in love this way  
Tonight I give into the feelings  
Tonight I give into them all  
So hold me  
Tonight I give into believing darling  
You're ev'rything I ever dreamed would come to me, to  
me  
Somebody walked into my life.

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

(As recorded by James Ingram and Patli 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

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 stay  
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  
You and I.  
Well in my mind  
We will stay here always  
In love you and I  
You and I  
You and I  
You and I  
You and I.  
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 watching you baby  
And the joy that I get  
Watching the skies of blue  
And then there's a joy oh my darling  
Of a crying baby  
And the joy of a child that's born to you  
Then there's a joy of a beautiful lady

And the joy of the morning dew  
It's something like the joy of loving you baby  
Ooh joy of dancing too  
It's something like the joy of loving you baby yeah  
Ooh joy of being with you oh baby oh  
Baby oh my darling I'll overcome darkest nights ooh  
Just to see your love's alright  
I've got a love to give  
You know I love to live  
There's something 'bout the joy of loving you baby.

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## SAY YOU DO

(As recorded by Janet Jackson)

RENE MOORE  
ANGELA WINBUSH

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

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

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

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

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

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

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## 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 kind of 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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## 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.

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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## 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  
Nighttime too  
I love you and I'm dreamin' of you  
That won't do

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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## 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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## 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

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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The Space Suit Slenderizing System is a new way to temporarily or permanently lose weight and keep it off. It's up to you. Even though diet and exercise play a key role in any medically sound reducing program, it is the addition of the Space Suit Slenderizer that helps you to lose as much as 4-8 lbs. in the first hour and subsequently change bad eating patterns, while the System lets you take off as much weight as you want and keep it off!

### Slim and trim your whole body!

Just take that first step into the Space Suit Slenderizer. It's a glittering, 2-piece suit made of thermally superactive material that you can use like a Turkish bath or costly Finnish sauna. Just start the easy exercise program and the heat builds up. You burn up pockets of excess fat and flab while eliminating pounds of fluid—as much as 4-8 lbs. of fat and fluid in the first hour, as you get properly conditioned! Believe it or not, when you follow directions, you will not only keep most of that

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—Barbara Gronlie,  
Hot Springs, Ark.

*"I lost 45 pounds, 8" from my waist, 7" from my hips, and 7" from my thighs, and no hunger on the diet."*

—Kathryn Rusyniak,  
Brentwood, Ca.

*"I lost: buttocks, 3"; waist, 3"; hips, 2". I've lost 22 pounds! I am very satisfied, and so is my husband!"*

—Kathleen Ryerson,  
Hudson Falls, N.Y.



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Indicate waist size: \_\_\_\_\_

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_



## 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 difference 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 difference 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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## 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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## 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

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  
Yeh, 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  
Yeh, they'll run like water thru a mountain stream.

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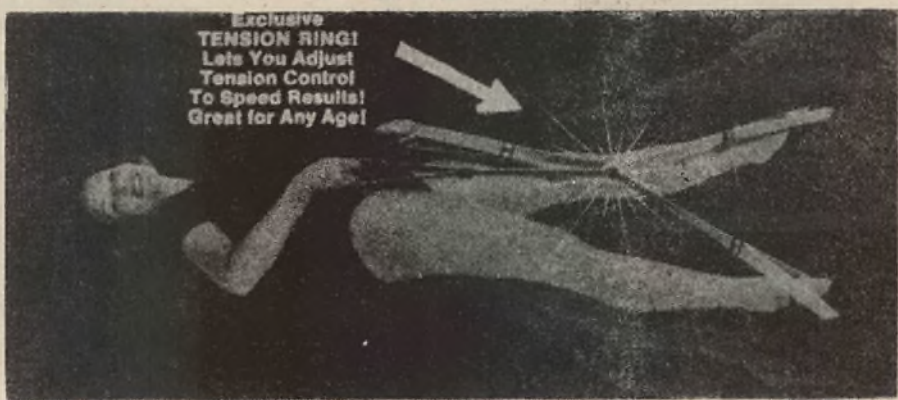
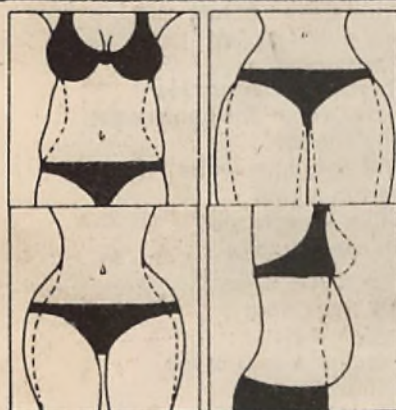


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**IKE BERGER** explains  
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EASY speed method for figure  
beauty**

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**The Science of SYNOMETRICS**

I later learned the scientific reason for this amazing result. It's called SYNER-

GISM—meaning that when you combine two methods the result is greater than the both of them separately. I now called my new discovery SYNOMETRICS and developed a special exercise unit I call the SPEED SHAPER. And that's just what it is...a speed method to give you results in minutes, NOT hours! Now...build yourself a "fantastic looking body" with the incredible SYNOMETRICS—the invention that works on the exciting new scientific concept of ISOTONIC + ISOMETRIC.

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## 

(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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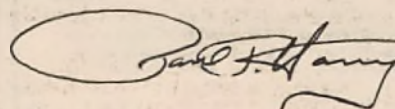
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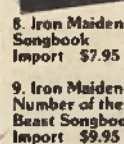
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## LET'S GET OVER THEM TOGETHER

(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  
'til 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  
'til their good ole girls go bad.


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

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

Good ole boys will be good ole boys  
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## YOU'VE STILL GOT ME

(As recorded by David Rogers)

### HARRY SHIELDS

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You've still got me  
I know I said I'd never take you back  
How blind I must be  
For the good times out weight the bad things  
Oh can't you see  
The one who loves you won't turn his back this time  
You've still got me  
The one who'll be there when that need to be a woman  
creeps all over you  
When loneliness becomes a word too hard to bare  
And when you need that certain smile to ease your  
slightest pain  
Just call on me  
The one who loves you  
I'll take you back again.

You know honey  
It's so easy to get caught up in this fast pace of life  
And forget to say I love you ev'ry mornin' and ev'ry night  
But if you'll take me back  
I'll change all that  
Just you wait and see  
For the good times out weigh the bad things  
Oh can't you see  
The one who loves you won't turn his back this time  
You've still got me  
The one who'll be there when that need to be a woman  
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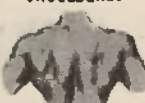
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**LYIN', CHEATIN', WOMAN  
CHASIN', HONKY TONKIN',  
WHISKEY DRINKIN' YOU**

(As recorded by Loretta Lynn)

**PAT McMANUS  
GENE DOBBINS**

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 waiting 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'  
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It's lyin', cheatin', woman chasin', honky tonkin',  
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(Repeat chorus)

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(As recorded by Dottie West)

JOHN DURRILL  
DEWAYNE BLACKWELL

An old photograph, a faded rose and a memory  
They're all pressed between the pages of what used to be  
I'll never have what I had then  
I'll never feel that way again  
But, I'll always remember when.

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

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

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## I ALWAYS GET LUCKY WITH YOU

(As recorded by George Jones)

FREDDIE POWERS  
GARY CHURCH  
TEX WHITSON  
MERLE HAGGARD

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

I keep two strikes against me  
Most all of the time  
But when it's down to a phone call I'm minus the dime.  
I've been turned on and turned down  
When the bars close at two  
But I always get lucky with you.  
There'll be good days and there's bad days  
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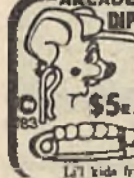
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