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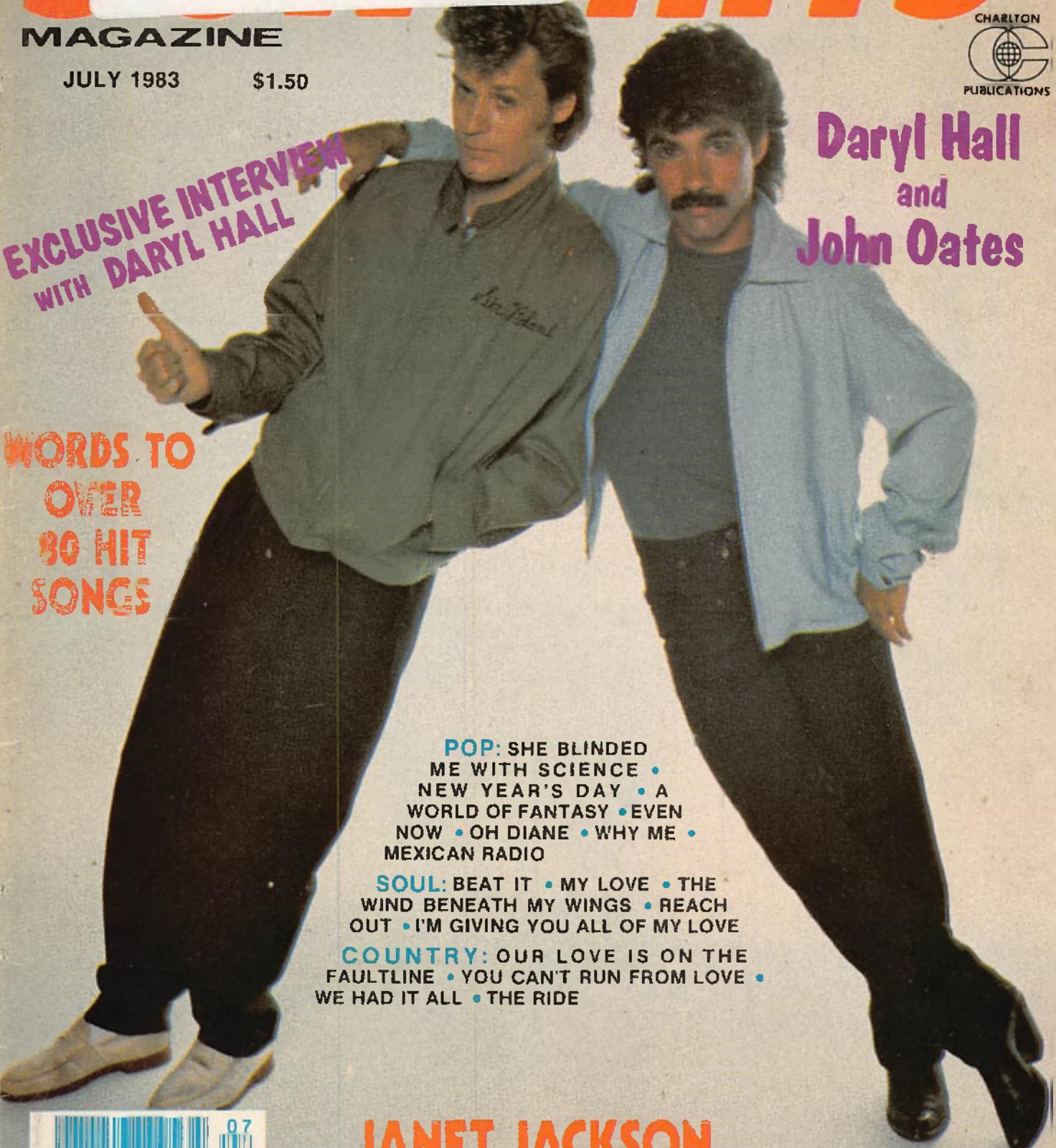
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MEXICAN RADIO

SOUL: BEAT IT • MY LOVE • THE
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COUNTRY: OUR LOVE IS ON THE
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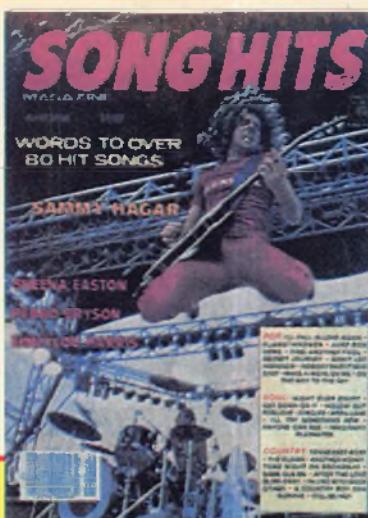
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 ASSOCIATE EDITOR/JoAnn Sardo

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POP SECTION

A WORLD OF FANTASY

(As recorded by Triumph)

RIK EMMETT
MIKE LEVINE
GIL MOORE
TAM PATRICK

I was out on my own
In a great big world
Thought I'd seen it all
Then along comes a woman, a fantasy
And I took the fall.

I was chasing a dream
I was fancy free
I was so naive
You were all wrapped up in a mystery
You looked good to me.

And I needed love
I wanted it desperately
But oh real love
You never came to me.

I was lost in your world of fantasy yeah, yeah
I was caught, caught in your game of make-believe
yeah, yeah
I was lost, lost in your world of fantasy.

Lost in your world of fantasy
Look what you've done to me

Look what you've done to me
Lost in your world of fantasy
Look what you've done to me.

You were drawin' me in
To your spider's web
With your hungry eyes
I was under your power
I was in your spell
I was hypnotized
And oh sweet love
You wore such a strange disguise
So neat love
The way I fell for your lies.

I was lost in your world of fantasy yeah, yeah
I was caught, caught in your game of make-believe
yeah, yeah
I was lost, lost in your world of fantasy.

Lost in a world of fantasy
Look what it's gone and done to me
All the times you lied
And all the tears I cried
I'm never gonna be the same again.

Lost in your world of fantasy
Look what you've done to me
Look what you've done to me
Lost in your world of fantasy
Look what you've done to me
Look what you've done to me.

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MEXICAN RADIO

(As recorded by Wall Of Voodoo)

JOE NANINI
STANARD RIDGWAY
CHAS T. GRAY
MARC MORELAND

I feel a hot wind on my shoulder
And the touch of a world that is older
I turn the switch and check the number
I leave it on when in bed I slumber
I hear the rhythms of the music
I buy the product and never use it
I hear the talking of the DJ
Can't understand
Just what does he say.

I'm on a Mexican radio
I'm on a Mexican woh oh radio.

I dial it in and tune the station
They talk about the U.S. Inflation
I understand just a little
No comprende
It's a riddle.

I'm on a Mexican radio
I'm on a Mexican woh oh radio
I'm on a Mexican radio
I'm on a Mexican woh oh radio.

I wish I was in Tijuana
Eating barbequed iguana
I'd take requests on the telephone
I'm on a wavelength far from home
I feel a hot wind on my shoulder
I dial it in from South of the Border
I hear the talking of the DJ
Can't understand
Just what does he say.

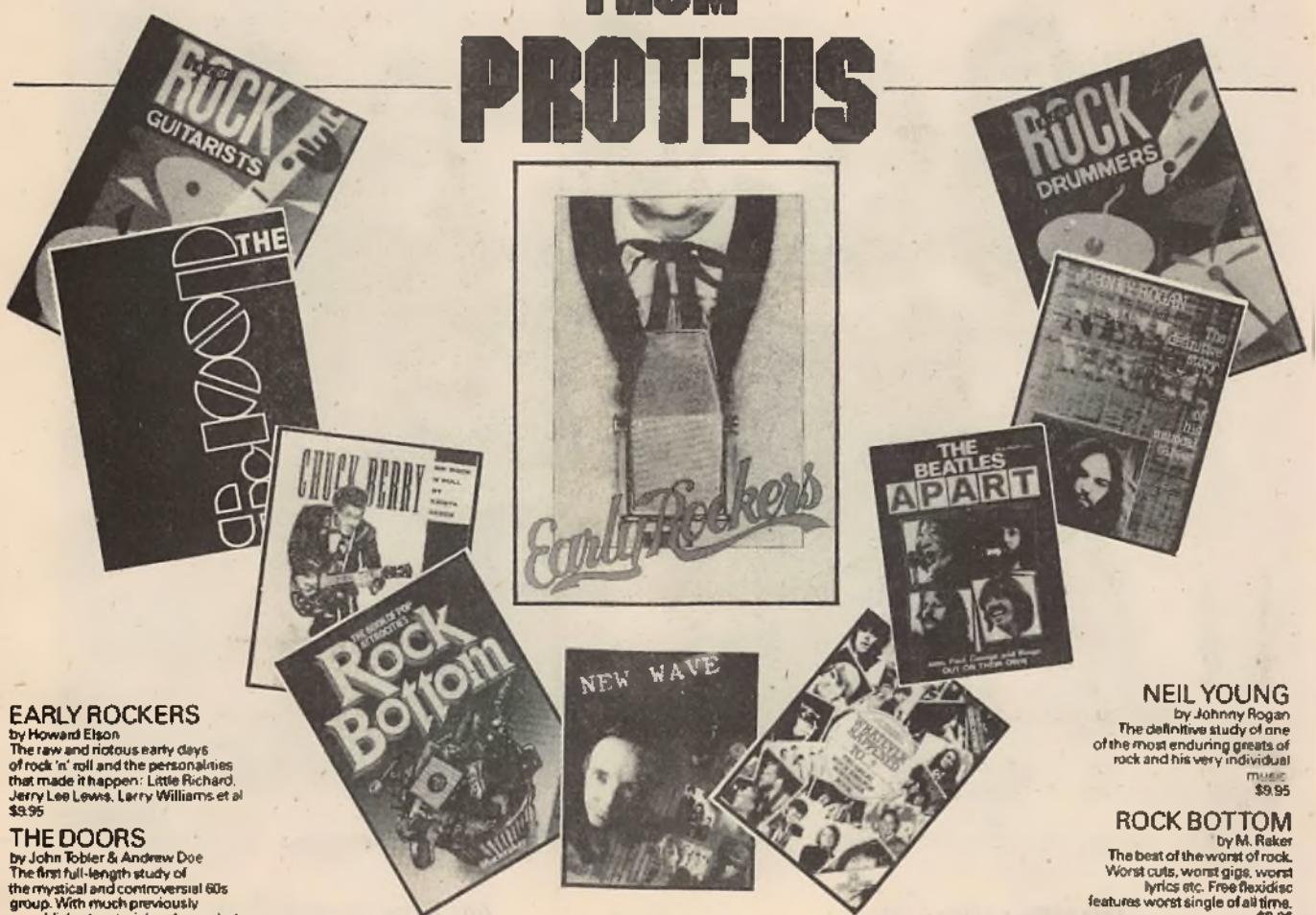
I'm on a Mexican radio
I'm on a Mexican woh oh radio
I'm on a Mexican radio
I'm on a Mexican woh oh radio
Radio, radio
Radio, radio
Radio, radio
Radio, radio

I'm on a Mexican radio
I'm on a Mexican woh oh radio.

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ROCK BOTTOM



WIND HIM UP

(As recorded by Saga)

JIM CRICHTON

MICHAEL SADLER

IAN CRICHTON

JIM GILMOUR

STEVE NEGUS

Aldo's standing at his table
And he's wondering if he's able
To pick the number right this time
He watches as the wheel stops spinning
Sees the number that is winning
As he reaches for his glass of wine
Once he starts it's hard to stop
He's keepin' up a pace like a tight wound clock
Be sure you don't step in his way
He'll keep those numbers rolling
This may be his last day.

As all the bets are taken
Aldo lights a smoke he's shakin'
From carnation right to the ground
He knows tonight holds one last chance
'N gives the wheel a final glance
Slippery fingers drop the money down
Once he starts it's hard to stop
He's keepin' up a pace like a tight wound clock

And as he leaves the table
"No luck today"
You can rest assured
He's comin' back to try again.

Wind him up he can't stop
He's wound up tight just like the clock
That's winding its second hand down.

Wind him up he can't stop
He keeps on going 'round the clock
He's winding his second hand down.

Wind him up he won't stop
He's wound up tight just like the clock
That's winding its second hand down.

Wind him up he won't stop
He keeps on going 'round the clock
He's winding his second hand down.

Wind him up he can't stop
He's wound up tight just like the clock
That's winding its second hand down.

Wind him up he can't stop
He keeps on going 'round the clock
He's winding his second hand.

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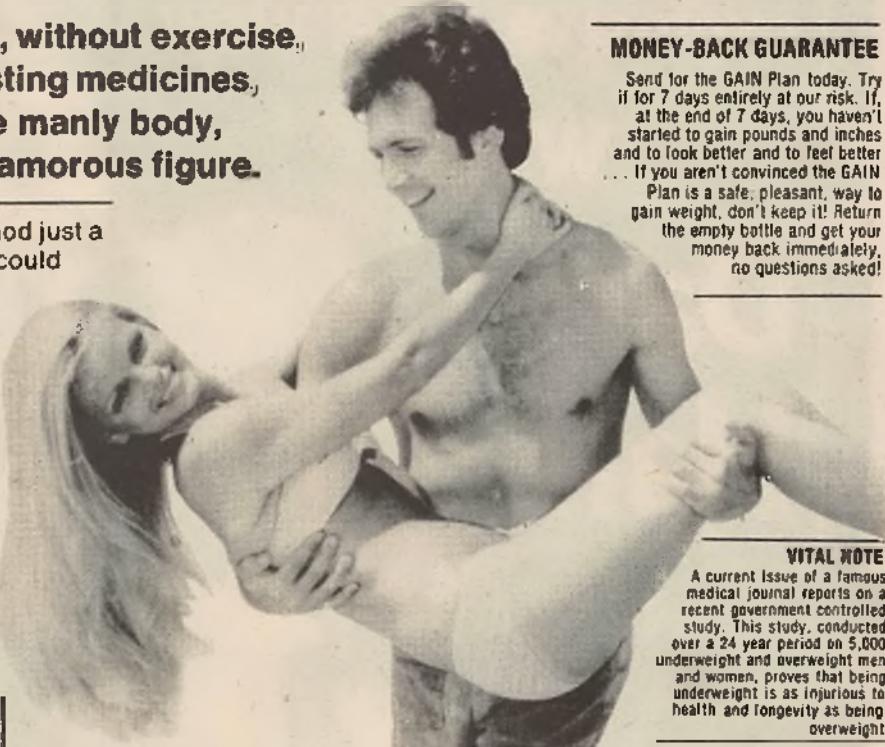
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POP STAR OF THE MONTH

exclusive interview
with
**Daryl
Hall**



JOANN SARDO

by Rich Sutton

Take two young musicians with a rock and soul influence from Philadelphia. Add ten years of growth and development. Fire the producer. Record three mega-successful albums. The result? Pop music's best selling duo, Daryl Hall and John Oates.

You also get two people who are by their own admission, "strangers at the party." The musical course that the two have chosen has always been a contradiction in terms. After establishing themselves with **Abandoned Luncheonette** as extremely promising singer-songwriters in the soft-rock vein, they release the hard-driving, Todd Rundgren produced **War Babies** to prove that they're capable of more. Ingrained in the minds of their public as a mainstream act, Daryl Hall

breaks away with **Sacred Songs** to make a personal statement with cult-hero Robert Fripp. With **Voices**, their first self-produced record, they've returned to the charts with a string of singles that most recently include "Maneater" and "One On One." Being at the top of the charts has never meant selling out for Hall and Oates. They create the music that makes them happy and it's been their good fortune that has pleased millions, too.

The duo have one of the most talked about live performances and their videos, as well as their albums, almost always meet with critical acclaim. This is a contradiction, too, because most commercially successful bands are scorned critically. Two striking looking music superstars who can stay out of the social limelight make them even more of an enigma. What's the story? Daryl Hall explains some of it in a telephone conversation.

RICH SUTTON: You've always been able to bridge that gap between being successful commercially and also being critically acclaimed. How do you think you've been able to do that?

DARYL HALL: That's hard to say. We have a distinct style which I think is always something that appeals to people who are interested in critical circles. My own feeling about it is it has to do with honesty. Trying to be honest in music. Searching out for a distinct way of putting things across. We haven't been overly concerned with commerciality. Commerciality is kind of a lucky result of what we've been doing rather than an object.

RS: I read where, at one time, both you and John were into very obscure music-collecting, obscure records. Now you're considered "hitmakers." Do you know what's going to be a hit when you do it? Do you say, "gee, that one should go to about number so-and-so."

DH: We never have any idea at all. When we write them we just put them on the record and then give it to the record company and say, "whaddya think?" Let them pick whatever they think is going to be a potential hit. We don't write any song saying, "this is a hit type of song," as opposed to "this is an album cut" or something like that. Every song is treated with the same attitude.

RS: Would you say you write what makes you happy?

DH: Right, exactly.

RS: A lot of people have two images of Hall and Oates: that of the soft-rock band from when you first started out with *Abandoned Luncheonette*, now there's that image of a slick, urban pop band. A lot of people also say, "what happened in between?" Obviously there were a lot of successes but there was a lot of time when we didn't hear from Hall and Oates.

DH: There was ten years of development in between. Hopefully, any artist is going to evolve radically in ten years. What we were doing was reflective of the musical climate when we started. We had to start from somewhere. I think our start was more a reaction against things that we had done previously. Our roots are in

urban music, soul music, rock and soul or whatever you want to call it. Even when we played a quieter music it was always urban sounding. You know what I mean?

RS: It was never folk.

DH: No, it was never folk. Urban music is a form of folk music — I don't think of it as traditional folk music. We moved away from that very quickly. We did *Abandoned Luncheonette* which was a very soft album and we immediately went to *War Babies*, which was a radically different kind of album that we wanted to do in order to offset any perceptions of us as just people who do soft music. Ever since then, we've been just doing any kind of music — we've been trying to stay close to the mood of the song as possible, no matter what that warrants. There's all kinds of moods; there's reflective, soft, sensual music and there's hard-edged music and we try to cover all of that depending on what we want to say musically.

RS: Do you think you'd ever go back to using another producer like you did with Todd Rundgren on *War Babies*? (*Voices* was the first self-produced Hall and

Oates album and the first of their last three monstrously successful albums which have made the duo among the most popular in contemporary music's history.)

DH: I don't think so. I don't really like to use producers any more. I don't think we need to. I don't think we ever did need to. At first, we didn't have a band so we needed someone to organize things for us. Now we have a band and they understand us and I don't think we really need any outside people.

RS: Was that a dictate of your record company, that you have a producer, someone who had a track record?

DH: No, not really. We never really had any outside pressure that way. It was more, like I said, it was just the two of us but we had different bands and they never really felt right for us in the studio so we had to rely on studio musicians. The only way you can really organize that is by having a producer. That's really to me what the function of a producer was, to organize. Getting all the studio musicians and kind of telling them what we wanted. Which I don't think worked out





all that well.

RS: You did at one time have a hassle with the release of your record *Sacred Songs* (a collaboration with King Crimson guitarist Robert Fripp). Do you still run into any problems like that with your record company?

DH: I don't know. I haven't done anything lately that bothers them so much that they don't want to release it. *Sacred Songs* really offended them for some strange reason. I guess because it didn't sound like Hall and Oates — and it wasn't supposed to. It wasn't particularly made to sell millions of records. It was a very personal statement that I didn't really care if it sold or not or whatever. It just went contrary to what they thought I should be doing at the time and that was their problem. I just bugged them enough until they released it. Who knows, I

don't think anything like that will happen again, but you never can tell. It's a very restricting thing when that happens to an artist. I certainly hope it never happens again.

RS: Do you think that has something to do with why you're as critically acclaimed as you are, because you'll do something like that?

DH: I think so. We're not afraid to take chances, that's for sure! We've always taken chances.

RS: The whole trilogy with Robert Fripp and Peter Gabriel is intriguing. You're obviously disappointed that it didn't work out the way you wanted it to. Do you have any thoughts of doing something like that again?

DH: I'm going to be doing more solo work when I have the time and I don't know who I'll be work-

ing with. That was our idea that Robert and I formed and Peter was involved a little. That was more Robert's concept when he talks about a trilogy. It was mainly just for us to work together and see what happened. I think he was thinking of that. I think he likes to verbalize these things certain ways. What it all really amounted to was that we all really wanted to work together in various ways and see what the combination would be.

RS: You said you'd do another solo record when you have time. I've seen you and John walking on the streets of Greenwich Village. It seems like when you're not together working or on the road, you're talking about your work. What else do you have time to do?

DH: Not much. That's the problem. I guess that's a good problem but it is a problem. We're working all the time. This year we had from mid-December to mid-January off. That's really the only time this year that we're going to have off. We're out on the road until August 19th and then we're back writing and probably back in the studio. It's pretty all encompassing.

RS: What did you do during that month off?

DH: Nothing! (laughter)

RS: The reason I ask is that it seems other pop musicians, certainly people who are as successful as you and John, you're always reading about them in the *National Enquirer*. You guys seem to keep yourself out of that. How?

DH: By not involving ourselves with it. I could really care less about having that kind of notoriety. I'm not even interested in it a little bit. That has nothing to do with any of our aspirations, to me it has nothing to do with music. If it doesn't have anything to do with music, then it's irrelevant to me. We don't go out of our way to hang out in the proper "scene." We're kind of strangers at the party.

RS: Are you offended when people ask you about your personal life?

DH: No. Not at all. I don't try and develop some kind of popular — I don't hang out, that's all.

RS: One of your personal interests is the occult. How do you

pursue that interest?

DH: First of all that word, occult, I don't know what that means. It used to mean something but now ... occult means secret or hermetic. I don't think there's anything that's secret anymore. There's been enough experiences and books written. I read and I have an open mind. I read everything from crackpot theories to quantum physics. That's all facets of the same thing.

RS: Would you tell me in your words the story about how you and John met?

DH: I had a record out, my first record and John had his first single out and we were still in Philadelphia going to school and in those days people used to do a lot of record hops to promote their singles. It was a record hop in West Philadelphia and one of us was ready to go on and a fight broke out and people started swinging chains and shooting guns off, which wasn't that uncommon in those days. We just decided it was time to leave when we heard the shots and that's how we met — in an elevator getting out.

RS: Do you find that there would be a difference if you were living in Philadelphia today?

DH: A complete difference. I don't know anything about Philadelphia anymore, I haven't lived there for 12 years. The few times I do go back there, which is usually just to play, it just doesn't seem like the same place at all to me. I don't know if it's changed for the better or worse. I couldn't even judge. New York is New York and there's no other place like it. It's an area that important things emanate from. Philadelphia's just a city.

RS: You've drawn influences from both of those cities. After that, you've been an influence on a lot of other musicians. What musicians do you listen to now that influence you?

DH: I'm not really influenced that much by musicians right now. To me, influences are more in the learning period. I hope I'm never out of the learning period. I have the tools so I don't really need to get ideas from other musicians. When I hear things, I like to hear things in a live circumstance. I go to a club and hear what people are dancing to, or hear what a

new band is playing. Kind of chance encounters with new music. I guess certain things filter into my head. Also, living in the city I hear things all the time on the street. You can never get away from it. It comes in through the window at night. It's more of a subliminal thing than actually sitting down and listening to people.

RS: When you cover a song, how do you choose one?

DH: We've only ever done two; "You've Lost That Loving Feeling" was like a classic. We did this new one, this Mike Oldfield song.

RS: "Family Man" — where did you first hear that?

DH: I heard it at my house. Somebody played it for me and I said, "Wow, that's an amazing record" and I really liked it and they told me it was Mike Oldfield and I listened to the rest of his record and it didn't sound anything like the rest of his record or actually like anything he'd ever done before. I said, "Why don't we do that?" It sounds like a song we would do. The kind of lyric that was involved was very similar to our kind of lyric — we rearranged it a little to suit us. The music just sounded great. If anything, it would be more exposed if we did it. I don't think that many people even knew about it on his album.

RS: That's too bad because he's real talented.

DH: He's really happy about this, he's doing fine.

RS: When you did "Maneater" was that done with someone specific in mind?

DH: No. That was written about a kind of person. Not about anybody specific. I guess I'm pretty close to dealing with a lot of opportunists and I see it around me. There's a lot of people who will do anything to get their picture in the paper or to get ahead in any manner possible — to use people. That's really what that song is about, it's about users.

RS: It's become an anthem of sorts because you can't walk in to a club and not hear the song and then see girls singing the words to it and pointing at guys.

DH: I know. There's a funny thing in that people relate to it in a lot of different ways. Girls will come up to me and say, "yeah I'm a man-eater" and all I can think of is "too bad!"

RS: (laughter)

DH: It's certainly not a good thing. People get all kinds of meaning out of songs. But the way we write lyrics, it's so people can do that. They can get whatever meaning they want. If they just want to take it on a superficial level, that's good. And if they wanna sit down and try to analyze it and use it in their life — it's there for them to do that too.

RS: There's a great video of "Maneater." Joe Jackson said about video that he thinks it detracts from the musicianship of a song. What do you think?

DH: I pretty much agree with that. I think that you have to be very careful with video. When we do videos, we try to cause a mood to happen visually that will turn the viewer back in to the music, as opposed to separate them from the music. There are two schools going on right now. One is the kind of mini-epic where you take all your record company budget money and sink it into this gigantic 3 to 5 minute epic and it really does detract from the music. People running around Sri Lanka with tigers and falling off bridges. What does that have to do with the song? Usually nothing. The song becomes background music to the video. We try and do the opposite. Our videos are hopefully secondary to the music.

RS: Lastly, are you conscious of releasing an album that's not a success. Do you consider the consequences?

DH: There are various consequences, some good — some bad. One thing that I found is that when you're out of the limelight, you're freer to expand and to experiment. It's easy to work and take chances when people don't have an expectation for what you're going to do next. On the other hand, it's not just me and John, people depend on us. A group of people who work with us, their salaries, depend on our success. We have a little responsibility towards that so I hope that we keep a certain amount of success so that everybody stays happy. This is our life, too. It's our career as well as our love. I like to sell records — it's good. But it's certainly not the motivating thing. I think that I can be perfectly happy in either situation.



DESPERATE BUT NOT SERIOUS

(As recorded by Adam Ant)

ADAM ANT
MARCO PIRRONI

If I ask you difficult questions
If I make improper suggestions
Would you find that a risk to your health
Would you put me upon the bookshelf
With the books and the plants.

Desperate but not serious
Your kisses drive me delirious.

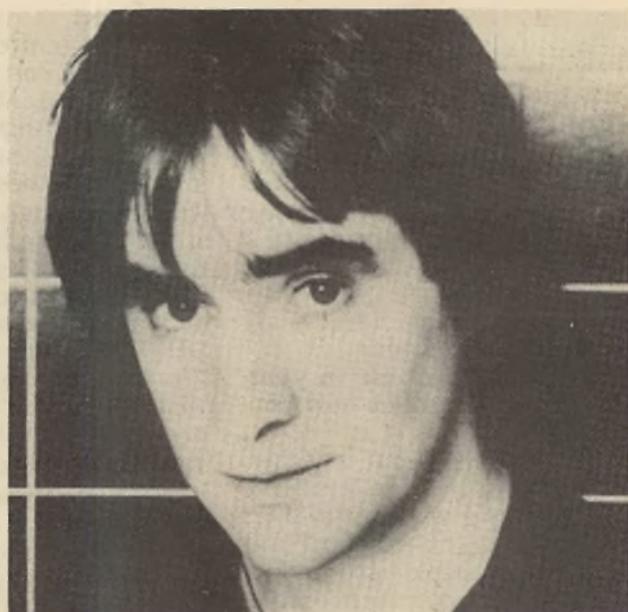
If I were kind and adoring
How would that be
Very boring
Mister Pressman with your penknife
Always asking about my sex life
And who with and how many times.

Desperate but not serious
Your kisses drive me delirious.

All the advice seems so unkind
"If you don't stop you will go blind"
They tell you it's none of their business
And console you with a big kiss on the lips
And on the back of your neck (oh heck).

Desperate but not serious
Your kisses drive me delirious.

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DON'T PAY THE FERRYMAN

(As recorded by Chris De Burgh)

CHRIS DE BURGH

It was late at night on the open road
Speeding like a man on the run
A lifetime spent preparing for the journey
He is closer now and the search is on
Reading from a map in the mind
Yes there's that ragged hill
And there's the boat on the river
And when the rain came down
He heard a wild dog howl
There were voices in the night
"Don't do it"
Voices out of sight
"Don't do it"
Too many men have failed before
Whatever you do.
Don't pay the ferryman
Don't even fix a price
Don't pay the ferryman
Until he gets you to the other side.
In the rolling mist
Then he gets on board
Now there'll be no turning back
Beware that hooded old man at the rudder
And then the lightning flashed
And the thunder roared
And people calling out his name
And dancing bones that jabbered and a-moaned on the water
And then the ferryman said
There is trouble ahead
So you must pay me now
"Don't do it"
You must pay me now
"Don't do it"
And still that voice came from beyond
Whatever you do.
(Repeat)

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ANDREW DOUGLAS

SHE BLINDED ME WITH SCIENCE

(As recorded by Thomas Dolby)

THOMAS DOLBY
JOE KERR

Spoken:

(Yes but as a noted scientist
It was a bit surprising that the girl blinded me with
science
Right-O.)

It's poetry in motion
When she turned her eyes to me

As deep as any ocean
As sweet as any harmony
She blinded me with science
And failed me in geometry.

When she's dancing next to me
(Science)
I can hear machinery
(Science).

It's poetry in motion
And now she's making love to me
The spheres are in commotion
The elements in harmony
She blinded me with science
(She blinded me with science)
And hit me with technology.

When I'm dancing close to her
(Science)

I can smell the chemicals
(Science).

It's poetry in motion

And now she's making love to me
The spheres are in commotion
The elements in harmony
She blinded me with science
(She blinded me with science)
And hit me with technology.

Spoken:

(Good heavens Miss Sakamoto you're beautiful
I don't believe it

There she goes again
She tidied up and I can't find anything
All my tubes and wires and careful notes
And antiquated notions.)

It's poetry in motion
When she turns her eyes to me
As deep as any ocean
As sweet as any harmony
She blinded me with science
(She blinded me with science)
She blinded me with.

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NEW YEAR'S DAY

(As recorded by U2)

BONO HEWSON
LARRY MULLEN
ADAM CLAYTON
"THE EDGE" EVANS

All is quiet on New Year's Day
A world in white
Gets underway

I want to be with you
Be with you night and day
Nothing changes
On New Year's Day
On New Year's Day.

I will be with you again
I will be with you again.

Under a blood-red sky
A crowd has gathered
Black and white
Arms entwined

The chosen few
Newspaper says, says, say it's true, it's true
And we can break through
Though torn in two
We can be one
I, I will begin again
I, I will begin again yeah.

Oh maybe the time is right
Oh maybe tonight
I will be with you again.
I will be with you again.

And so we are told this is the golden age
And gold is the reason
For the wars we wage
Though I want to be with you
Be with you night and day
Nothing changes
On New Year's Day
On New Year's Day.

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OH DIANE

(As recorded by Fleetwood Mac)

LINDSEY BUCKINGHAM
RICHARD DASHUT

Oh no here I go again
Fallin' in love again.

Love is like a grain of sand
Slowly slippin' through your hand
Oh oh whoa
Oh oh Diane
Oh oh Diane.

Will I love you I will always
Will you stand by me always.

'Cause love is like a grain of sand
Slowly slippin' through your hand
Oh oh whoa
Oh oh Diane
Oh oh Diane
(Talkin' 'bout Diane)
Oh oh Diane.

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MR. ROBOTO

(As recorded by Styx)

DENNIS DeYOUNG

Domo Arigato, Mr. Roboto
Mata ah-oo Hima de
Domo Arigato, Mr. Roboto
Himitsu wo Shirt tai.

You're wondering who I am
Machine or mannequin
With parts made in Japan
I am the Modern Man.

I've got a secret
I've been hiding
Under my skin
My heart is human
My blood is boiling
My brain I.B.M.
So if you see me
Acting strangely
Don't be surprised

I'm just a man who needed someone
And somewhere to hide
To keep me alive
Just keep me alive
Somewhere to hide
To keep me alive.

I'm not a robot
Without emotions
I'm not what you see
I've come to help you with your problems
So we can be free
I'm not a Hero

I'm not a Saviour

Forget what you know
I'm just a man whose circumstances went beyond his
control
Beyond my control
We all need control
I need control
We all need control.

I am the Modern Man
Who hides behind a mask
So no one else can see
My true identity.

Domo Arigato, Mr. Roboto, Domo Domo
Domo Arigato, Mr. Roboto, Domo Domo
Thank you very much oh Mr. Roboto
For doing the jobs that nobody wants to
And thank you very much Mr. Roboto
For helping me escape just when I needed to
Thank you
Thank you, thank you
I want to thank you
Please thank you oh.

The problem's plain to see
Too much Technology
Machines to save our lives
Machines de-humanize.

The time has come at last
To throw away this mask
Now everyone can see
My true identity
I'm Kilroy, Kilroy, Kilroy, Kilroy.

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SEPARATE WAYS (Worlds Apart)

(As recorded by Journey)

S. PERRY
J. CAIN

Here we stand
Worlds apart
Hearts broken in two, two, two.

Sleepless nights
Lisin' ground
I'm reachin' for you, you, you
Feelin' that it's gone-on-on
Can change your mind
If we can't go on-n to survive the tide
When love divides.

Some day love will find you
Break those chains that bind you
One night will remind you
How we touched and went our
sep'rate ways
If he ever hurts you
True love won't desert you
You know I still love you
Though we touched and went our
sep'rate ways.

Troubled times
Caught between confusion and
pain, pain, pain
Distant eyes
Promises we made were in vain, in
vain, in vain
If you must go
I wish you love
You'll never walk alone
Take care my love
Miss you love.

Some day love will find you
Break those chains that bind you
One night will remind you
How we touched and went our
sep'rate ways
If he ever hurts you
True love won't desert you
You know I still love you
Though we touched and went our
sep'rate ways.

Oh some day love will find you
Break those chains that bind you
One night will remind you.

If he ever hurts you
True love won't desert you
You know I still love you.

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STYX



Dennis DeYoung John Panozzo James (J.Y.) Young Chuck Panozzo Tommy Shaw

As one of America's most popular rock and roll bands, Styx is usually written about in terms of sold-out concert tours and their long string of platinum albums. Impressive facts, certainly, but they tend to cloud a more basic issue. More than sales figures, musical consistency has been the greatest factor in the band's fifteen-year career.

Kilroy Was Here is Styx's eleventh and most ambitious album to date. Recorded in Chicago over a period of six months, the lp follows a conceptual story of Kilroy, the last rocker, impris-

oned in the near future when rock is banned from a technosociety. An accompanying 11-minute film, produced by Styx, was recently completed by British director Brian Gibson (*Breaking Glass*), with the group acting in character roles. Styx's live performances of *Kilroy Was Here* will begin with the film, and then explode into the group on-stage.

The first Styx album, *Styx I*, was released in 1970. The Chicago-based band had already been together several years. Vocalist-keyboardist-synthesizer player and Styx leader Dennis

Pop Star Of The Month

DeYoung heard the neighborhood jamming of twin brothers Chuck (bass) and John Panozzo (drums). DeYoung joined in, and the core of Styx, along with guitarist vocalist James "J.Y." Young, has been together ever since.

Styx 2 yielded the hit single, "Lady," a song that would influence more than a few bands to follow. Styx's style of hard-edged rock, technical prowess and superior songwriting built up an early reservoir of fan support. After several albums for an undernourished regionally-based label, the band signed with A&M Records in 1975.

Equinox began the next phase for Styx. The albums contained more early Styx favorites like "Lorelei" and "Suite Madame Blue." The band instituted a hard rock schedule, and it paid off in growing success.

Guitarist-vocalist Tommy Shaw joined in time for the next album, *Crystal Ball*. His addition to the band was quickly felt as both a musician and songwriter. Shaw's on-stage energy also fueled the band's live reputation. By 1977, many were waiting to see what the new Styx line-up would produce next.

Grand Illusion, the band's seventh album, was an important breakthrough. The hit single, "Come Sail Away," broadened the group's audience even more, and songs like James Young's "Miss America" and Tommy Shaw's "Fooling Yourself," helped make the album Styx's most-listened-to up to that date. As the band's success mounted, the group's early audience stayed aboard, too. The platinum-selling *Grand Illusion* meant larger halls, more exposure and more pressure. Again, Styx lived up to the challenge.

Pieces Of Eight and *Cornerstone*, which featured the change-

of-pace smash hit, "Babe," also went platinum. The musical contributions of DeYoung, Shaw and Young stretched into newer areas, and the band wasn't afraid to approach such issues as drug abuse and social decay in their songs. With *Cornerstone*, Styx had gracefully broken from the rock-me-baby tradition of most crowd-pleasing bands.

Paradise Theatre, Styx's tenth album, was the first culmination of the group's career. In an attempt to reach beyond the limits of most rock records, DeYoung settled on a musical metaphor — the now-closed Paradise Theatre in Chicago. Originally built for perpetuity in the '30s, the once-beautiful showcase became rundown and was finally torn down in 1958.

DeYoung thought it a fitting example of latter-seventies America, and the resulting theme grew in *Paradise Theatre*. Coming on the heels of being voted America's favorite rock band in the national Gallup Poll, Styx's *Paradise Theatre* album and tour was the group's biggest achievement up until that point.

Songs like James Young's "Half Penny, Two Penny" and DeYoung's "The Best Of Times" became radio standards. After a long struggle, the group became a household name.

Kilroy Was Here began with a concept by DeYoung. Fascinated by the Moral Majority's much-publicized lobbying for censorship in the arts, DeYoung conceived of a musical fantasy set in a time when rock had been banned from a robot-oriented society by a group called the Majority for Musical Morality — led by a crusading zealot named Dr. Everett Righteous.

He begins the ban on rock and roll by starting a cable TV program in the early '80s. He gets a ground support through his ban of rock

and roll because as the '80s progress into the '90s, the economic position becomes so poor in the U.S. that Americans, as always, are looking for easy answers to their problems.

The story begins with Kilroy in prison, and the prison is run by Japanese robots called "Mr. Roboto" (also the title of the first single released from the LP). While this is taking place, a kid named Jonathan Chance and his friends start an underground movement to bring back rock and roll.

They interrupt Righteous' nightly diatribe and they show old rock footage of the band Kilroy playing. Kilroy sees it in prison, and it rekindles the excitement in him. He decides to escape, tricks a Roboto and walks out of prison. He walks out to see that he's actually in prison in an oil tanker. The tanker is located in the dried up beds of Lake Michigan, off the shore of Chicago.

Kilroy escapes and starts leaving graffiti around. Jonathan and his buddy (played by Robert Romanus in the film) pick up the code Kilroy has been leaving. They meet in the Paradise Theatre, which has now been turned into Dr. Righteous' museum of rock pathology. That's when the live action begins on stage.

Styx spent many long hours writing and recording *Kilroy Was Here*. The result is an album they've been aspiring toward since those early beginnings in Chicago some twenty years ago.

DeYoung says of the album: "We want *Kilroy Was Here* to mean something, and it's worth the effort to put together a really powerful new album and show. It comes very close to rock theatre, and that's very exciting for us."

"I feel like we've earned a lot of credibility over the past few years. We don't want to squander it. We want to build on it."

WELCOME TO HEARTLIGHT

(As recorded by Kenny Loggins)

KENNY LOGGINS

I like the love
And I like the peaceful
I wish ev'ryone I know could
Stand in the heartlight
I hold the hand
I walk with the teacher
We welcome in the morning
Singing together.

Can you feel the love that's in my heart
Can you see the flame we got to start
Burning like a beacon in the night
Oh welcome to heartlight
Oh oooh heart of light oh oooh heart of light
Oh oooh heart of light oh oooh heart of light
Oh oooh heart of light oh oooh heart of light
Oh oooh heart of light
Oh welcome to heartlight.

I like the rain
'Cause I like your thunder
I know we've learned to live together
Here in the heartlight
Stand in the dark
I'll light a candle
And then we'll dance it in the moonlight
Until the sunrise.

Can you feel the love that's in my heart
Can you see the flame we got to start
Burning like a beacon in the night
Oh welcome to heartlight
Oh oooh heart of light oh oooh heart of light
Oh oooh heart of light oh oooh heart of light
Oh oooh heart of light oh oooh heart of light
Oh oooh heart of light
Oh welcome to heartlight.
(Repeat)

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I COULDN'T SAY NO

(As recorded by Robert Ellis Orrall with Carlene Carter)

ROBERT ELLIS ORRALL

You can get lucky baby you can get high
Sometimes it's better just to try and get by
You understand the way I'm feeling inside
You can't always fight it.

You're the main attraction but your head's in a swirl
You look for action in your everyday world
Some satisfaction you're not just another girl
You can't always find it.

You know where I'm going tonight
You can find me where it feels alright
I'm not about to watch you walk away
I thought I'd walk away from you someday.

Baby please let go
You make it harder this way
I didn't wanna do it but I couldn't say no
Baby please don't go

STRAIGHT FROM THE HEART

(As recorded by Bryan Adams)

BRYAN ADAMS ERIC KAGNA

I could start dreamin' but it never ends
As long as you're gone
We may as well pretend
I've been dreamin'
Straight from the heart.

You say it's easy but who's to say
That we'd be able to keep it this way
But it's easier
Comin' straight from the heart.
Oh give it to me
Straight from the heart
Tell me we could make another start
You know I'll never go
As long as I know
It's comin' straight from the heart.

I'll see you on the street some other time
And all our words would just fall out of line
While we're dreamin'
Straight from the heart.
Oh give it to me
Straight from the heart
Tell me we could make one more start
You know I'll never go
As long as I know
It's comin' straight from the heart
Give it to me.

Straight from the heart
Tell me we could make one more start
You know I'll never go
As long as I know
Give it to me now
Straight from the heart.

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Unless you mean it this time
I'd really wanna stop you but I couldn't say no
I couldn't say no.

I couldn't say no
I get the feeling you're not willing to try
It's so revealing in the way you satisfy
And now I'm kneeling here and asking you why
You're making me fight it.

There's another question you've forgotten to ask
You talk so tender then you run out of gas
I'm always looking for the man behind the mask
You won't let me find it.

You know where I'm going tonight
You can find me where it feels alright
I'm not about to watch you walk away
I thought I'd walk away from you someday.
(Repeat chorus)

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LITTLE TOO LATE

(As recorded by Pat Benatar)

ALEX CALL

I hear you had a good offer
Down on Third Avenue
You tell me that was the reason
For what you, you put me through
yeah

Now you come collapsin' back
I feel the heat of your attack
Want me to take you back
I'm givin' you the sack
So don't waste your time.

It's a little too little
It's a little too late
I'm a little too hurt
And there's nothin' left that I gotta
say

You can cry to me baby
But there's only so much I can take
Oh it's a little too little
It's a little too late.

You say you had a good time
Did ya' think it was for free
And how much did it get ya'
All their flattery
And now you come back
Runnin' for protection
You've been bitten by love
And stung by rejection
You can't connect
What did you expect
I'm just gettin' over you.

(Repeat)

It's a little too little
It's a little too late
I'm a little too hurt
And there's nothin' left that I gotta
say

Well you can cry to me baby
But there's only so much
Only so much I can take
Oh it's a little too little
It's a little too late.

It's a little too little
It's a little too late
I'm a little too hurt
And there's nothin' left that I gotta
say

Well you can cry to me baby
'Cause there's only so much
Only so much I can take
Oh it's a little too little
It's a little too little
It's a little too little
It's a little too late.

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I WON'T HOLD YOU BACK

(As recorded by Toto)

STEVE LUKATHER

If I had another chance tonight
I'd try to tell you that the things we had were right
Time can't erase the love we shared
But it gives me time to realize
Just how much you cared
Now you're gone I'm really not the same
I guess I have myself to blame
Time can't erase the things we said
But it gives me time to realize
That you're beyond instead.

You know I won't hold you back now
The love we had just can't be found
You know I won't hold you back now.

Now that I'm alone it gives me time
To think about the years that you were mine
Time can't erase the love we shared
But it gives me time to realize
Just how much you care
You know I won't hold you back now
The love we had just can't be found
You know I won't hold you back now.

You know I won't hold you back now
The love we had just can't be found.

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MINIMUM LOVE

(As recorded by Mac McAnally)

MAC MCANALLY
JERRY WEXLER

Well her face was not the face of an angel
But I saw an angel
And her eyes were not the eyes of a lady
But I was lookin' for a lady
So I saw a lady
She said.

Boy get your head out of the stars above
You get the maximum pleasure from a minimum love
Save your heart and let your body be enough
To get the maximum pleasure from the minimum love.

Well I knew that this was not as it should be
But then I thought how it could be
While I waited for my conscience to guide me
This voice I swore I heard inside me
Came from right beside me
It said.

Boy get your head out of the stars above
You get the maximum pleasure from a minimum love
Save your heart and let your body be enough
To get the maximum pleasure from the minimum love.

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PROMISED YOU A MIRACLE

(As recorded by Simple Minds)

JAMES KERR
CHARLES BURCHILL
MICHAEL MCNEIL
DEREK FORBES

I promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Chance
As love takes a train
Summer breeze and brilliant light
Only love she sees
He controls on love
Dove sails to a new life.

I promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Only love she sees
He controls on love
Life mirrors a cure
Ev'rything is possible with promises
Ev'rything is possible no.

I promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Chance reflects on them awhile
Love screams so quietly
Shipping back on golden times
Breathing with sweet memories.

Promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Only love she sees
He controls on love
Life mirrors a cure
Everything is possible in the game of life
Everything is possible oh no.

Chance lost pearls of great price
Take care of family
Only ashes for love
Love waits for lame
In chance, in chance they'll see.

I promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Only love she sees
He controls on love
Life throws a curve
Everything is possible in the game of life
A burning dream
You can be queen
Everything is possible.

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HIDEAWAY

(As recorded by Todd Rundgren)

TODD RUNDGREN

I've been watching how you dance
 Watching how you smile
 Watching how you carry yourself around in a crowd
 And watching what you say
 You've got something that's a secret
 To the average eye
 You've been saving something nobody's seen until now
 In a hideaway.

I'm not trying to invade your privacy
 There're things you have a right to hide
 But it's oh so cold
 Standing on the outside.

Will you show me to your secret hideaway
 I won't tell nobody where I'm going
 Won't you tell me that we're leaving right away
 For the heart of your hideaway.

Everybody's looking for a heaven on earth
 A slice of paradise where nobody gets hurt
 Someone to put the pieces back together again
 When your daydreams die.

Are you trying to get a message through the air to me
 Get me on your wavelength and tell me which way to go
 To your hideaway
 I can't stand another second in this tinker-toy world
 Give me your direction
 Don't make me wait anymore
 It seems so far away.

You can trust me with your secret fantasy
 But you will never know until you've tried
 But it's oh so cold
 Standing on the outside.

Will you show me to your secret hideaway
 I won't tell nobody where I'm going
 Won't you tell me that we're leaving right away
 For the heart of your hideaway.

Everybody's looking for a heaven on earth
 A slice of paradise where nobody gets hurt
 Someone to put the pieces back together again
 When your daydreams die.

I've been trying to get a message through the air to you
 Get on my wavelength
 And I'll tell you which way to go
 To my hideaway.

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DER KOMMISSAR

(As recorded by After The Fire)

FALCO
ROBERT PONGER
ANDREW PIERCY

One, two, three it's easy to see but it's nothin' I don't care so

'Cause I hear it all the time but they never let you know on the T.V. and the radio

Ja

She was jivin' her heart was pure but every night as bright she got

She said sugar is sweet you know we're rappin' to the beat then I knew that she was hot
She was singin'.

Don't turn around
(Oh, oh, oh)

The Kommissar's in town
(Oh, oh, oh)

Stare in his eyes and you'll know why the more you live the faster you will die

All ist klar, Herr Kommissar.

She said babe ya know I missed ya
Joe and all my funky friends

But my street understand was just enough to know what she really meant

And I got to thinkin' while she was talking then I know she told a story

But that special place that she goes

I mean she rides with others in the subway singing.

Don't turn around
(Oh, oh, oh)

The Kommissar's in town
(Oh, oh, oh)

If we don't see you you don't know why you say your life
Is gonna make you die
All ist klar, Herr Kommissar
Ja, Ja, Ja, Ja.

Well we meet Jill and Joe with brother Head with the whole cool gang and all

They're rappin' here they're rappin' there

But she's climbin' up the wall

It's a clear case, here Kommissar, 'cause all the children know

They're all slidin' down into the valley

They're all slippin' on the same slope hear the children.

Don't turn around
(Oh, oh, oh)

The Kommissar's in town
(Oh, oh, oh)

He's got the power and you're so weak
And your frustration won't let you speak

La la la la

Don't turn around
(Oh, oh, oh)

The Kommissar's in town
(Oh, oh, oh)

And if he don't see you then you'll know why the more you live the faster you will die.

Don't turn around
(Oh, oh, oh)

(Ja, Ja)

The Kommissar's in town
(Oh, oh, oh).

(Repeat)

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WHY ME

(As recorded by Planet P)

TONY CAREY

Why me

Sittin' up here

Watchin' all the lights blink down below

The earth is turning

Why does it go so slow

Thinkin' 'bout the girl I left behind

Houston can you hear me

Or have I lost my mind

Why me

Why me.

I was waiting on the pad

All systems were go

The man up in the tower

Was enjoying the show

Then I got this feeling

That I never had before

Hey let me out of here

What am I here for

Why me

Why me.

There must be a thousand other guys

Must be some other way

To look good in your eyes

Why am I up here

What do they see in me

Must be one thousand other places to be

Why me.

The last man to be here

Was never heard from again

He won't be back this way

Till 2010

And now I'm riding on a fountain of fire

With my back to the earth

I go higher and higher

Why me

Why me.

There must be a thousand other guys

Must be some other way

To look good in your eyes

Why am I up here

What do they see in me

Must be one thousand other places to be

Why me

Take anyone but me

Why me.

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EVEN NOW

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

BOB SEGER

There's a highway
A lonesome stretch of gray
It runs between us
And takes me far away
Out in the distance
Always within reach
There's a crossroad
Where all the victims meet
I close my eyes
And see her face
It's all I want to see
And deep inside
It still amazes me.

Even now
She's all that I want
She's all that I need
Even now
She's givin' it all
She's givin' it free
Even now
When everything's right
When everything's wrong
Even now
She's keepin' me straight
She's keepin' me strong
She gets to me
Somehow
Even now.

And through the darkness
Through all the endless days
Through all the changes
The pointless one act plays
I can still make it

I can still stand tall
'Cause I've got my girl
To get me through it all
Through all the doubt
And all the fear
And all that I can't say
Still somehow
She'll help me find my way.

Even now
She's still in my heart
She's still in my soul
Even now
She's still on my mind
Wherever I go
Even now
Through all of my days
And all of my nights
Even now
She's keepin' it real
She's keepin' it right
She gets to me
Somehow
Even now.

Even now
Oh even now
Even now
Oh she's all that I want
She's all that I need
Even now
She's givin' it all
She's givin' it free
When everything's right
When everything's wrong
She's keepin' it real
She's keepin' it strong
Oh even now.

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I WON'T BE HOME TONIGHT

(As recorded by Tony Carey)

TONY CAREY

Do you think I come running
At the drop of a hat
Baby don't you know me any better than that
You're hot one minute
You're cold the next
So tell me what do you expect.

You're standing there telling me
You're home for good
Do you think I believe you
Do you think I would
You can turn it right around
Where you come from
Cause you and me are over and done.

I won't be home tonight
I'll get along just fine without you
Don't bother calling me tonight
Oh baby take it somewhere else
Take it somewhere else.

You think it's so easy

All you ever got to do
To make every man roll over for you
You tell them something nice
Show your baby blues
But baby I got news for you.

I won't be home tonight
I'll get along just fine without you
Don't bother calling me tonight
Oh baby take it somewhere else, somewhere else
Baby take it somewhere else.

I won't be home tonight
I'll get along just fine without you
Don't bother calling me tonight
Oh baby take it somewhere else
And I won't be home tonight
I'll get along just fine without you
Don't bother calling me tonight
Oh baby take it somewhere else, somewhere else
Baby take it somewhere else
I won't be home tonight
I won't be home tonight
I won't be home tonight.

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ONE ON ONE

(As recorded by Daryl Hall and John Oates)

DARYL HALL

I'm tired of playing on the team
 Oh it seems I don't get time out anymore
 Ooh what a change if we set the pace face to face
 No one even trying to score
 Oh, oh I can feel the magic of your touch mm mm
 And when you move in close a little bit means so much
 Ooh yeah you've got to understand baby
 Time out is what I'm here for.

One on one I wanna play that game tonite
 One on one I know I wanna play that
 One on one I wanna play that game tonite
 One on one so slow ooh.

You can't tell me you don't miss me girl

WHAT LOVE IS

(As recorded by Marty Balin)

BROCK WALSH
GREG PRESTOPINO

Love is not the thrill of the first connection
 Love is not the shiver of the first embrace
 Love is never lost in the first rejection
 And if you're thinking love comes easy
 It's gonna disappear without a trace.

Because what love is
 It's the spark that survives
 (Love is)
 It's the keeping alive of the fire
 When rain is pouring in from every side
 What love is
 Is admitting we're blind
 (Love is)
 What love is.

Now I know you've been captured by a vague suspicion
 But you know you heard it from a jealous liar
 Can't we start improving on our hearts condition
 Can't we stop wasting all this precious fire.

Because what love is
 It's the spark that survives
 (Love is)

DON'T TELL ME YOU LOVE ME

(As recorded by Night Ranger)

JACK BLADES

It ain't the way you move
 It ain't the way that you move me
 Oh no
 It ain't the way you shake
 It ain't the way that you shake me
 Oh no
 I lived twenty five years
 I'm a kid on the run
 I gotta pick up her action.
 Don't tell me you love me
 Don't tell me you love me
 Don't tell me
 I don't wanna know.

No I think I might know you too well
 I (wonder what) you'd say if you knew that I was coming
 tonite
 (Want to)
 I want you can't you tell.

One on one I wanna play that game tonite
 One on one I know I wanna play that
 One on one I wanna play that game tonite
 One on one so slow ooh
 That's all you need to know now.

'Cause if it's really right
 There's nothing else
 One on one I wanna play that game tonite ooh mm mm
 One on one I wanna play that game tonite ooh
 One on one I wanna play that game tonite ooh.

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It's the keeping alive of the fire
 When rain is pouring in from every side
 What love is
 Is admitting we're blind
 (Love is)
 When we're trying to find
 What love is.
 What love is
 Is it the fear of living all alone year after year
 I just don't know but I know I want her here beside me
 Is it the need to fill an empty place
 Where does it lead I've got to know
 And only together can we ever hope to see.
 That what love is
 It's the spark that survives
 (Love is)
 It's the keeping alive of the fire
 When rain is pouring in from every side
 What love is
 Is admitting we're blind
 (Love is)
 Waiting for us tonight
 And what love is
 You'll have to help me to find out
 Just what love is.

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I love the way you use
 I love the way that you use me
 Oh yeah
 I love the way you shoot
 I love the way that you shoot to kill me
 Oh yeah
 I've taken miles of lives to learn the right from the wrong
 I'll keep you hangin' on.
 Don't tell me you love me
 Don't tell me you love me
 Don't tell me
 I don't wanna know.
 Don't tell me you love me
 Don't tell me you love me
 Don't tell me
 I don't wanna know.
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POISON ARROW

(As recorded by ABC)

MARTIN FRY
STEVE SINGLETON
MARK LICKLEY
MARK WHITE

If I were to say to you
"Can you keep a secret"
Would you know just what to do or what to keep
If when I say I love you call a situation
Hey girl I thought we were the right combination.

Who broke my heart
You did you did
A bolt to the target blame Cupid, Cupid
You think you're smart but you're stupid, stupid
Shoot that poison arrow through my heart
Shoot that poison arrow
Shoot that poison arrow through my heart
Shoot that poison arrow.

No rhythm in cymbals no tempo in drums
Love on arrival she comes when she comes
Right on the target but wide of the mark
What I thought was fire was only the spark.

The sweetest melody is a one word refrain

So lower your sights yeah and raise your aim, raise your aim.

Who broke my heart
You did you did
A bolt to the target blame Cupid, Cupid
You think you're smart but you're stupid, stupid
Shoot that poison arrow to my heart
Shoot that poison arrow
Shoot that poison arrow to my heart
Shoot that poison arrow.

"I thought you loved me but it seems you don't care"
"I care but you know I will never love you"
Who broke my heart
You did you did
A bolt to the target blame Cupid
You think you're smart that's stupid
Right from the start when you knew we would part.

Shoot that poison arrow through my heart
Shoot that poison arrow
Shoot that poison arrow through my heart
Shoot that poison arrow
Ah shoot that poison arrow
Shoot that poison arrow.

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MY KIND OF LADY

(As recorded by Supertramp)

RICK DAVIES
ROGER HODGSON

Ooo let me tell you what I want to say
You're the only one who could make me feel this way
 My kind of lady
 No better love could I embrace
 No better heart no other face
 Can quite compare with you
You came along and then you mend my broken dreams
 I was so down and then as foolish as it seems
 You gave me your affection
 Yeah baby you came through.
 We'll make it you'll see
 In spite of those who say it's wrong
 This time we feel that we belong
 Now we can truly say
We'll be together and that's all we'll ever need
 We'll love each other
 That's the way it's gonna be
 And nothin' under the sun and moon
 Can make us be apart.

 Oh my honey
 You know I'll love you every day
 When things go wrong we'll find a way
 I'm so glad I met you
 Much more than I can ever say.

We're making plans and holding hands just like before
 We'll try again

We'll make amends along the road
 It's feelin' good just like it should
 This time we know
We'll share each other's happiness
 For now and evermore

I've been wasting my life away
 I've got a message for you today
 To tell you that you are
 My kind of lady
 I'm not the same since I met you
 All of my dreams had fallen through
 And then you came along
 One magic night when things went right
 it was so fine
 Looked in your eyes and realized
 That you were mine
 And nothin' under the sun and moon
 Can make us be apart.
 Oh my baby
 You know I'll love you all the way
 When times get hard we'll smile and say
 I'm so glad I met you
 I'll love you more and more each day.

We're making plans and holding hands just like before
 We'll try again
 We'll make amends along the road
 It's feelin' good just like it should
 This time we know
 We'll share each other's happiness
 For now and evermore.

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IT'S HARD

(As recorded by The Who)

P. TOWNSHEND

And tough can fight
 Few can play
 Any fool can fall
 Few can lay
Any stud can reproduce
 Few can please
 Anyone can pay
 Few can lease.
 It's hard
(It's a hard, hard hand to hold
 It's a hard land to control).

Any man can claim
 Few can find
 Any girl can blink
 Few can lie
Anyone can promise
 Few can raise
 Anyone can try
 But a few can stay.
 Any brain can hide
 Few can stand
 Any kid can fly
 Few can land
Any gang can scatter
 Few can form

Any kid can chatter
 Few can inform.
 It's hard
It's very, very, very, very hard
 So very hard.

 It's hard
(It's a hard, hard hand to hold
 It's a hard land to control).
 Any soul can, can sleep
 Few can die
 Any wimp can weep
 Few can cry
 Everyone complains
 Few can state
 Anyone can stop
 Few can wait.

 It's hard
It's very, very, very, very hard
 So hard.
 Anyone can do anything
 If they hold the right card
So I'm thinking about my life now
 I'm thinking very hard
 Deal me another hand Lord
 This one's very hard
 Deal me another hand Lord
 This one's very hard.

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LET ME GO

(As recorded by Heaven 17)

MARSH
WARE
GREGORY

Once there was a day
We were together all the way
An endless path unbroken
But now there is a time
A tortureless sublime
Our souls are locked and frozen.

Once we were years ahead
But now those thoughts are dead
Let me go
(Let me go)
All hopeless fantasies are making fools of me
Let me go
I walk alone and yet never say goodbye
Let me go
(Let me go)
A change of heart a change of mind
And heaven fell that night
Let me go.

I tried but could not bring
The best of everything
Too breathless then to wonder
I died a thousand times
Found guilty of no crime
Now everything is thunder.

Daytime all I want is nighttime
I don't need the daytime

All I want is nighttime
I don't need the daytime
All I want is nighttime
I don't need the daytime
All I want is nighttime
I don't need the got to, got to, got to, got to
Let me go.

Once we were years ahead
But now those thoughts are dead
Let me go
(Let me go)
All hopeless fantasies are making fools of me
Let me go
I walk alone and yet never say goodbye
Let me go
(Let me go)
A change of heart a change of mind
And heaven fell that night
Let me go.

The best years of our lives
The hope of it survives
The facts of life unspoken
The only game in town
I'll turn the last card down
And now the bank is broken (broken)
Found guilty of no crime
They were the best years of our lives
I'll turn the last card down.

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LIES

(As recorded by the Thompson Twins)

TOM BAILEY
ALANNAH CURRIE
JOE LEEWAY

You told me you loved me
So I don't understand
Why promises are snapped in two
And words are made to bend
The bigger the better
Some stolen from Japan
Collected from around the world
They'll catch you if they can.

Lies, lies, lies, yeah
Lies, lies, lies, yeah
Lies, lies, lies, yeah
Lies, lies, lies, yeah.

Try not to catch you out
To know what's on your mind
Well Cleopatra died for Egypt
What a waste of time
The white ones and red ones
Some you can't disguise

Twisted truth and half the news
Can't hide it in your eyes.

Lies, lies, lies, yeah
Lies, lies, lies, yeah
Lies, lies, lies, yeah
Lies, lies, lies, yeah.

You say you'll try harder
But I think it's just too late
The car is revving in the drive
And I'm not the sort to wait
The bigger the better
Some nicked from old Saigon
Collected from around the world
Love lies on and on and on and on and on.

Lies, lies, lies, yeah
They're gonna get you
Lies, lies, lies, yeah
They won't forget you
Lies, lies, lies, yeah
They're gonna get you
Lies, lies, lies, yeah
Lies, lies, lies, yeah
Lies, lies, lies, yeah.

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SOUL SECTION

CRY NOW LAUGH LATER

(As recorded by Grace Jones)

GRACE JONES
BARRY REYNOLDS

Cry now laugh later
Time now to return the favour
You've got me crying now
Laugh, laugh later
I don't know why I'm laughing
I'm still wet from the rain
I don't know why I'm laughing
I'm still spotted from the stain
I don't know why I'm laughing
I'm burning from the pain
I don't know why I'm laughing
I've got the storm running through my veins.

Cry now laugh later
Sign out I'll see you later
Time now to return the favour
You know I ain't lying
It's so unreal on the other side
I'll tell you why I'm crying
Dad's ten grand on a four wheel drive
I thought they wanted money
Two thieves as they were passing by
They tied me up so lonely
And took the car right from under my eyes.

Cry now laugh later
Cry now and I'll get you later
I'm just too tired now to return the favour
Cry now last laugh later.

I don't know why I'm laughing
Immigration breathing down my back
Ain't got no money for a pay off
Stay in jail until they send me back
I don't know why I'm laughing
I'm still hurting from the pain
A foreigner in this hell hole
He ain't never gonna touch me again.

Cry now laugh later
It's time now to return the favour
You've got me crying now
I'll laugh at you later
Time now to return the favour.

SHE TALKS TO ME WITH HER BODY

(As recorded by Bar-Kays)

JAMES ALEXANDER
LARRY DOBSON
WINSTON STEWART
HARVEY HENDERSON
MICHAEL BEARD
MARK BYNUM
LLOYD SMITH
SHERMAN GUY
CHARLES ALLEN
FRANK THOMPSON
ALLEN A. JONES
MICHAEL TOLES

She talks to me with her body
She says what you want I've got it
So come on boy take me home
I guarantee you'll be turned on
There's no doubt about it.

She talks to me with her body
It says what you want I've got it
So come on boy take me home
I guarantee I'll turn you on
Even if it takes me all night long.

She talks to me without ever sayin' a word
But you better believe
That the girl is always
She's got a smile
But the devil's in her eyes
She's got a way of sayin' I'm available
For anything you want to try.

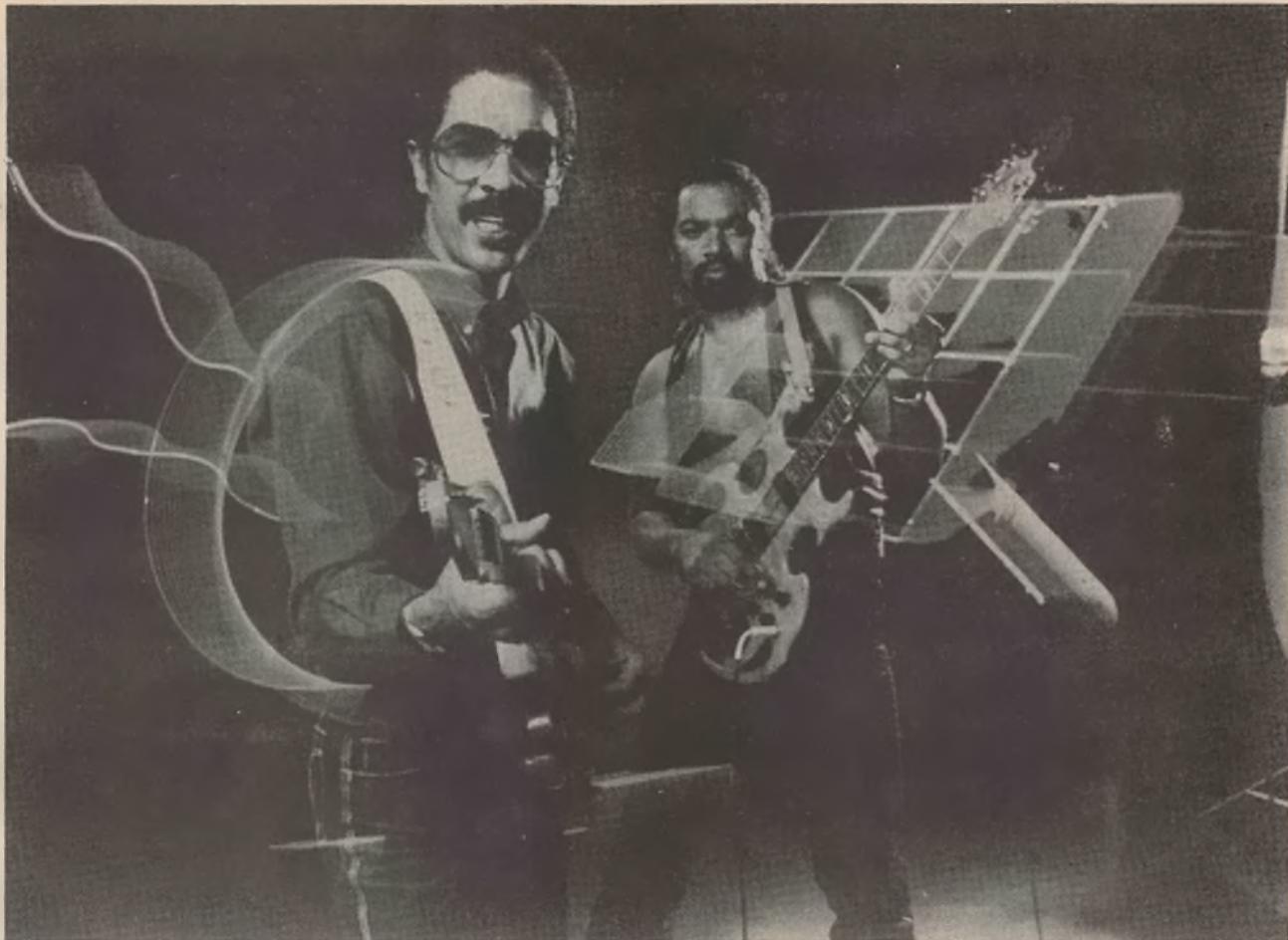
She talks to me with her body
It says what you want I've got it
So come on boy take me home
I guarantee I'll turn you on
Even if it takes me all night long.

The way she walks
It just drives me up the wall
From her lips to her hips
Her body movement says it all
Like she gets me up
She really excites my love
She makes me tremble
Ev'ry move I remember
She's all that I'm thinkin' of.

She talks to me with her body
It says what you want I've got it
So come on boy take me home
I guarantee I'll turn you on
Even if it takes me all night long.

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I'M GIVING YOU ALL OF MY LOVE

(As recorded by Brothers Johnson)

GEORGE JOHNSON
EDDIE NOBLE, JR.

One love to remember
Few words make it new
Two hearts walking together
Sharing a dream come true
Now that you've become a part of my life
And I've become a part of you
Let's fill each other's hearts
With the best of our love
And make every day feel brand new.

I'm giving you all of my love
Along with a ring to remember
Nothing in this world but your love
Is all I want from now on.

One kiss that lasts forever
How I've waited for so long
Side by side 'n your hand in my hand
This is where you belong.

Now that you've become a part of my life
And I've become a part of you
Let's fill each other's hearts
With the best of our love
And make every day feel brand new.

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THE WIND BENEATH MY WINGS

(As recorded by Lou Rawls)

LARRY HENLEY
JEFF SILBAR

It must have been cold there in my shadow
To never have sunlight on your face
You've been content to let me shine
You always walked a step behind.

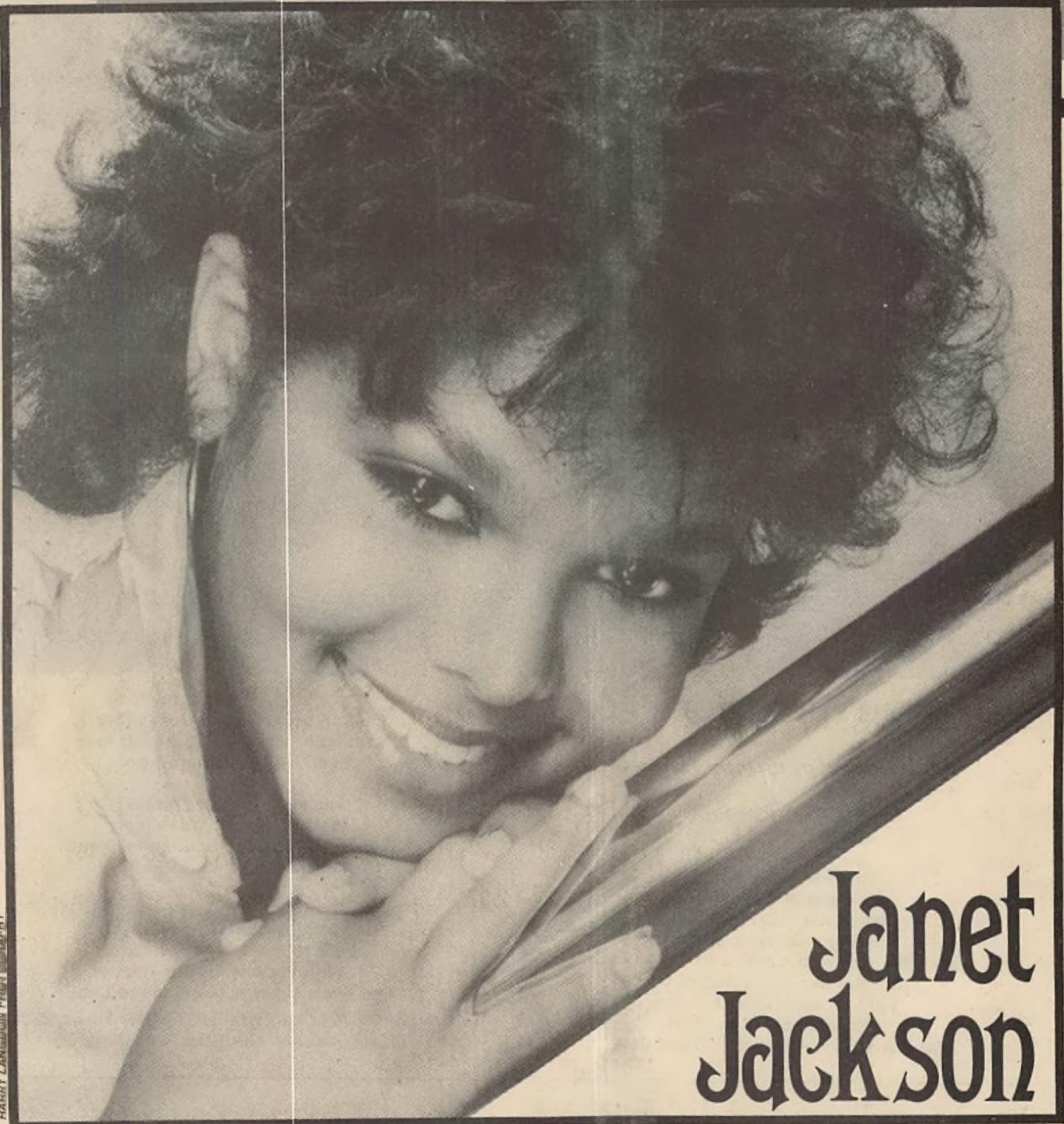
I was the one with all the glory
While you were the one with all the strength
Only a face without a name

I never once heard you complain.

Did you ever know that you're my hero
And everything I'd like to be
I can fly higher than an eagle
But you are the wind beneath my wings.

It might have appeared to go unnoticed
But I've got it all here in my heart
I want you to know I know the truth
I would be nothing without you.

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Janet Jackson

Janet Jackson knew she had a lot to live up to when she went into the studio to record her debut album. Her immediate family has been the source of some of most popular and prolific music of the past 20 years. While she could have enlisted the help of her talented brothers and/or sisters, Janet chose to rely solely on her own talent.

There are no duets with Michael, or background vocals by Jermaine and Tito on *Janet Jackson*. The eight songs simply feature the poised voice of a very dynamic individual.

The album utilizes two separate production teams. Foster Sylvers and Jerry Weaver produced one side and Rene and Angela produced the other. Janet

SOUL STAR OF THE MONTH

spent many days with both duos choosing material, and completed the record after three months of recording.

"I felt it very necessary to make the songs mine," observed the youngest member of the Jackson family.

Although Janet is just 17 years old, she is a veteran entertainer who began performing at the age of seven. Her stage debut came when she joined her brothers and sisters at the MGM Grand Hotel in Las Vegas in a family revue.

She recalls, "We did impressions of different performers like Mae West, and Sonny and Cher. Then, when I was nine, we did the first of our Jackson Family specials."

Although she comes from a singing family, Janet's career actually began in television. During one of her family's specials, TV producer Norman Lear spotted Janet. She was exactly what Lear had in mind for the part of character Penny Gordon in the hit show *Good Times*. She was all of ten years old when she won the part. She played on the series for two years, and ultimately made the switch to the popular comedy *Different Strokes*, where she continues to appear weekly.

Even while she continued to develop her acting abilities and her television career bloomed, Janet never lost touch with her musical skills. Between school and tapings, the determined artist continued to work on her voice and piano.

When she performed an irresistible version of "Magic Is Working" on *Different Strokes*, it was apparent that she was more than ready to establish her musical career.

Janet's father, Joe, took her into a studio in Los Angeles and produced a demo-tape that sig-

naled her emergence as a great singer in her own right. When Joe Jackson Productions offered A&M Records the first chance to sign the young singer, they quickly responded.

Reared in Gary, Indiana by Joseph and Katherine Jackson, Janet comes from a very talented and very large family. She has six brothers and two sisters, and they are all people whose names are very familiar to the record buying public. They are: Michael, Tito, Jackie, Jermaine, Marlon, Randy, LaToya and Maureen.

What would soon be known as the Jackson Five started to take shape in 1969. Prior to this, the five brothers, Michael, Tito, Jackie, Jermaine and Marlon, were singing with their parents as the Jackson Family. When the parents stopped performing, the boys took their show on the road to such tough testing grounds as the Apollo in New York and the Uptown in Philadelphia. Winning these traditionally hardcore audiences over, the brothers built a strong reputation as performers.

They signed with Motown Records in 1970 and made history as the Jackson Five. They charted four consecutive #1 singles — "I Want You Back," "ABC," "The Love You Save" and "I'll Be There." "ABC" won a Grammy for Best Pop Song in 1971.

Other hits followed, including "Never Can Say Goodbye," "Mama's Pearl," "Get It Together" and "Dancing Machine." A string of successful albums followed the singles — *Diana Ross Presents The Jackson Five*, *ABC*, *Goin' Back To Indiana*, *The Jackson Five's Greatest Hits* and *Moving Violation*.

In 1971, the group received commendations from the United States Senate and House of Representatives for "contributions to American youth." Significant of

their worldwide impact, the brothers appeared in a command performance before Queen Elizabeth at King's Hall in Glasgow, Scotland, during Great Britain's Silver Jubilee.

Domestically, the group headlined and broke house records at the above-mentioned Celebrity Room at the MGM Grand Hotel in Las Vegas and starred in their own successful summer variety series on CBS-TV.

In 1976, the brothers signed with Epic Records and became the Jacksons. One brother, Jermaine, remained with Motown and launched a successful solo career. Brother Randy Jackson then joined the group, which carried their Motown success right over to Epic and continued with the hits.

Throughout all of this, the Jackson sisters remained semi-removed from the music scene and their brothers' international fame. LaToya recently stepped into the musical mainstream by releasing her self-titled album in 1980 and a followup the next year.

Now, Janet is following close behind with her own album and her own success. She has kept a watchful eye while her siblings went on to greater and greater fame. With the release of his album *Thriller*, brother Michael is at the very pinnacle of success — singing, writing, producing and doing anything that will keep him in the recording studio.

Now, it is Janet's turn. With the release of *Janet Jackson*, this multi-talented young lady shows off the maturity and soul of any one of her talented brothers or sisters. She demonstrates an enormous amount of enthusiasm and ability for that which is closest to her heart — her music.

It shouldn't be long before her music is close to everyone's heart.

THE PEOPLE NEXT DOOR

(As recorded by Ray Parker Jr.)

RAY PARKER JR.

I wanna bang on the walls
Rock on the floor
I wanna party
Like the people next door
Wake up my neighbors at a quarter of four
I wanna party
Like the people next door.

I live room two-o-three
I got two cute girls livin' next door to me
One's name is Lucy and the other's Kim
Late at night you can hear them
So loud they oughta be ashamed
Makin' strange noises
Sounds like a choo-choo train
Now I'm not complainin'
All I'm really sayin' is
I wanna do it too
I wanna
Come on, come on, come on

Come on wake up baby
I wanna party
Like the people next door
I've tried but I can't get no sleep
I know the feelin'
I need a woman umm to fulfill my needs
I know the feelin'
Don't let me go to bed hungry
I'm starvin' for something to eat
Don't let me go to bed lonely
'Cause I need some company to help me.
Let me tell ya 'bout my old lady
When we first met
We used to go head up
Every chance we'd get
Now times have passed
And we're slowin' down
Sometimes two weeks go by
Before we fool around
You're darn right I'm envious
'Cause what I'm hearin' through my walls
Sounds like happiness
Don't keep me waitin' baby
You're drivin' me crazy
'Cause I wanna do it too.

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LOVE ON MY MIND TONIGHT

(As recorded by The Temptations)

DENNIS LAMBERT
PETER BECKETT

Disconnect the phone
I can't wait to get you alone
Put the music on and make the groove real slow
Tonight I'm here to stay
So put on your naughty negligee
Open up the wine and just let it flow
The world can go and fall apart
I won't even hear it start oh no.

'Cause I got love on my mind tonight
There ain't no way to conceal it
I got love on my mind tonight
One look at you and I feel it

I got love on my mind tonight
On my mind tonight.

These are crazy days
It's like you're runnin' through an endless maze
Comin' home to you just in the nick of time
So come and fill your cup
All day long I felt it building up
Let me melt your body into mine
Forget about the world outside
Inside each other we can hide.

'Cause I got love on my mind tonight
There ain't no way to conceal it
I got love on my mind tonight
One look at you and I feel it
I got love on my mind tonight
On my mind tonight.

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HAVE IT YOUR WAY

(As recorded by The S.O.S. Band)

JOHN SIMPSON

Ev'rything was going fine
Until another caught your eye
Surprised as I was
It was plain to see
Your mind was on another
You couldn't wait to be free
But how could you after lovin' me
Wanna just up an' leave so.
If this is the way you want it
You got to have it your way
Do what you wanna do
But you'll be sorry.
If this is the way you want it
You got to have it your way

You can go if you wanna go.
You'll be sorry
For leavin' me alone
In a cold world
Where no one cares
About the sorrow and the pain one has to bear
I did nothing wrong
When you needed love
I was there so.
If this is the way you want it
You got to have it your way
Do what you wanna do
But you'll be sorry.
I may never discover
What it means you didn't see
That made you just up, up and wanna leave
Up, up and wanna leave me.

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BEAT IT

(As recorded by Michael Jackson)

MICHAEL JACKSON

They told him
"Don't you ever come around here
Don't wanna see your face
You better disappear"
The fire's in their eyes
And their words are really clear
So beat it
Just beat it
You better run you better do what you can
Don't wanna see no blood
Don't be a macho man
You wanna be tough
Better do what you can
So beat it
But you wanna be bad.

Just beat it, beat it
No one wants to be defeated
Showin' how funky and strong is your fight
It doesn't matter who's wrong or right
Just beat it
Just beat it

Just beat it
Just beat it.

They're out to get you
Better leave while you can
Don't wanna be a boy
You wanna be a man
You wanna stay alive
Better do what you can
So beat it
Just beat it
You have to show them that you're really not scared
You're playin' with your life
This ain't no truth or dare
They'll kick you then they beat you
Then they'll tell you it's fair
So beat it
But you wanna be bad.

Just beat it, beat it
No one wants to be defeated
Showin' how funky and strong is your fight
It doesn't matter who's wrong or right
Just beat it, beat it.
(Repeat)

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CHEEK TO CHEEK

(As recorded by the Dazz Band)

BOBBY HARRIS
ERIC FEARMAN
STEVE COX
SENNIE "SKIP" MARTIN
KENNY PETTUS
HESHIMU
KEITH HARRISON

Hey pretty lady
Where you learn to dance
(Cheek to cheek)
(Cheek to cheek)
I could tell you could boogie
From my very first glance
(Cheek to cheek)
Can I dance a little closer
Is that okay
(Cheek to cheek)
(Cheek to cheek)
Tryin' to figure out
What makes you move that way
(Cheek to cheek)
Shake it baby
Shake it
Drive me crazy
Shake it baby
I can tell the way you move
Just what you want to do
It feels right
(Cheek to cheek)
(Cheek to cheek)
(Cheek to cheek).

Dancin' with my baby
Really makes me smile
And the way you look at me
I think you like my style
Can we dance a little closer
Am I askin' too much
Girl you drive me crazy
When our bodies touch
(Cheek to cheek)
Shake it baby

Shake it
Drive me crazy
Shake it baby
I can tell the way you move
Just what you want to do
It feels right
(Cheek to cheek)
(Cheek to cheek)
(Cheek to cheek).

Just wanna hold you close girl
And dancin' cheek to cheek is the only way
(I just want to dance with you)
Cheek to cheek is the way to me
We can make this a love song
And baby you can see
Now I wanna get closer to you
I just want to dance with you
Cheek to cheek with you
So shake it baby
Shake it
You drive me crazy
Shake it baby
I can tell the way you move
Just what you wanna do
That's right
(Cheek to cheek)
Sounds a little wacky but that's all right
Cheek to cheek
Cheek to cheek
But all I wanna do is to hold you tight
Cheek to cheek
Move a little closer
Till we're cheek to cheek
Cheek to cheek
Cheek to cheek
Things are getting hot
You're gonna reach your peak
Cheek to cheek.

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EENIE MEENIE MINIE MO

(As recorded by Jeffrey Osborne)

RAYMOND POUNDS
MICHAEL SEMBELLO

You won my heart
It's just the start babe
There's much more to love
Than the way you're thinkin' of
To wear my ring
Worth somethin' special
Now you close the door
The ring thrown on the floor.

But if it's alright with you
I won't take a second chance
I won't have to take it
And you don't have to fake it anymore.

Eenie meenie minie mo
Catch a lover by the toe
That's the game of love we play

It doesn't have to be that way.

We took a vow
Never to part babe
Now you're tellin' me
That you have a change in heart
Now it's my turn
I feel like cryin'
Hope someday you'll see
What you meant to me.

But if it's alright with you
I won't take a second chance
I won't have to take it
And you don't have to fake it anymore.

Eenie meenie minie mo
Catch a lover by the toe
That's the game of love we play
It doesn't have to be that way.

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AL DIAZ/UFU

LITTLE RED CORVETTE

(As recorded by Prince)

PRINCE

I guess I should have known
By the way U parked your car sideways
That it wouldn't last
You're the kinda person
That believes in makin' out once
Love 'em and leave 'em fast
I guess I must be dumb
Cuz U had a pocket full of horses
Trojan and some of them used
But it was Saturday night
I guess that makes it alright and U say
"What have I got to lose?"

I say
Little red Corvette
Baby you're much too fast
Little red Corvette
U need a love that's gonna last.

Guess I should have closed my eyes
When U drove me to the place
Where your horses run free
Cuz I felt a little ill
When I saw all the pictures of the jockeys
That were there before me
Believe it or not
I started to worry
I wondered if I had enough class
But it was Saturday night
I guess that makes it alright and U say
Baby have U got enough gas oh yeah.

I say
Little red Corvette
Baby you're much too fast

Little red Corvette
U need a love that's gonna last.

Guess I should have closed my eyes
When U drove me to the place
Where your horses run free
Cuz I felt a little ill
When I saw all the pictures of the jockeys
That were there before me
Believe it or not
I started to worry
I wondered if I had enough class
But it was Saturday night
I guess that makes it alright and U say
Baby have U got enough gas oh yeah.

A body like yours ought to be in jail
Cuz it's on the verge of being obscene
Move over baby
Give me the keys
I'm gonna try to tame your little red love machine.

I say
Little red Corvette
Baby you're much too fast
Little red Corvette
U need a love that's gonna last.

Guess I should have closed my eyes
When U drove me to the place
Where your horses run free
Cuz I felt a little ill
When I saw all the pictures of the jockeys
That were there before me
Believe it or not
I started to worry
I wondered if I had enough class
But it was Saturday night
I guess that makes it alright and U say
Baby have U got enough gas oh yeah.

IF YOU WANNA GET BACK YOUR LADY

(As recorded by the Pointer Sisters)

JOHN LEWIS PARKER
BRIAN POTTER

If you wanna get back your lady
Your lady needs to know oh yeah
Ah if you really love her
You know you gotta tell her so
Yes you do
If you wanna get back your lady
Communicate for real
Ah ain't no way your lady's gonna find out
How you really feel ooh.

Young shy girl, I thought I found my world in you the day we met
You were so cool and wise
One look into your eyes and my heart started gettin' upset
Yeah never had no trouble tellin' you "I love you"
But you never did me the same
You kept it all inside
As if you had to hide your love
And that's a cryin' shame
Now we're apart what can I do
But get this message straight to you.
If you wanna get back your lady
Your lady needs to know
Ah yeah ah if you really love her
You know you gotta tell her so
Yes you do.

If you wanna get back your lady
Communicate for real
Hey baby ah ain't no way
Your lady's gonna find out how you really feel oh.
Take some time and figure out if I'm the one you really miss
It's gettin' four a.m.
And I'm lyin' here again
Oh I can't take much more of this
Didn't mean to hurt you
Walk out and desert you
But I didn't know what else to do
It's just the chance I'm takin'
Hopin' I can wake you up
To what I'm goin' through
If you could find a way to start
The door's still open to my heart.

If you wanna get back your lady
Your lady needs to know oh yeah
Ah if you really love her
You know you gotta tell her so
Yes you do
If you wanna get back your lady
Hey yeah.

If you wanna get back your lady
Communicate for real oh
Ain't no way your lady's gonna find out
How you really feel oh
If you wanna get back your lady
Hey yeah.

If you get your lady back
Oh get your lady back.

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FALL IN LOVE WITH ME

(As recorded by Earth, Wind & Fire)

MAURICE WHITE
WAYNE VAUGHN
WANDA VAUGHN

I can tell you that love is too deep to be played on
Down the line you'd find time would reveal who to count on
I'm well inclined to use the lines
That comes from the learning tree yeah yeah
Let the seed that grows and ages old
Give us our destiny
Baby you know I could pick you up
Turn your life around
If you fall in love with me
I would build you up
Never let you down
If you fall in love with me.

If you're having second thoughts from the past
I can cool you out
I've been there before right down to the core
I can sing and shout
I can't hold back what I feel
I bring experience
I'll be your rock when Gibraltar falls
Baby give me cause.

Baby you know I could pick you up
Turn your life around
If you fall in love with me

I would build you up
Never let you down
If you fall in love with me
Baby in love with me
Find yourself a part of me
Baby in love with me
Help yourself to all of me
(I've got your number and I wanna shout)

Falling in love oh
(I dig you baby)
Come and check me out)
Falling in love baby, baby.

I could pick you up
Turn your life around
If you fall in love with me
I would build you up
Never let you down
If you fall in love with me
Baby in love with me
Find yourself a part of me
Baby in love with me
Help yourself to all of me
Ba ba ba ba ba ba ba
Ba ba ba ba ba ba ba
I would build you up
Turn your life around
If you fall in love with me
Ba ba ba ba ba ba ba
Ba ba ba ba ba ba ba
I would build you up
Never let you down
If you fall in love with me.

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& Wenkewa Music.



MY LOVE

(As recorded by Lionel Richie)

LIONEL RICHIE

I've been through so many changes in my life woman
It's a wonder I ain't lost my mind
And I ain't never said how much I need you sugar
I sho' need you by my side.

My love
Just thinkin' about you baby
Just blows my mind
My love
Just thinkin' about you baby
Just blows my mind
All the time.

Life with me I know for sure it ain't been easy
But you stayed with me anyway
Even though you ain't gonna lose too much by leaving
I'm so glad you stayed.

My love
Just thinkin' about you baby
Just blows my mind
My love
Just thinkin' about you baby
Just blows my mind
All the time.

You've been my friend and you've been my lover oh lawd
Honey you're everything I need
You've made my love so strong
Now I know where I belong
Oh girl you'll never have to worry
Oh baby any more
Any more.

My love
Just thinkin' about you baby
Just blows my mind oh yea
My love
Just thinkin' about you baby
Just blows my mind
All the time
Oh yeah.

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TOUCH THE SKY

(As recorded by Smokey Robinson)

WILLIAM "Smokey" ROBINSON

Touch the sky
Touch the sky
Touch the sky
Touch the sky.

Somebody sold you a bill of goods
It turned out bad
But don't you know you're not the only fool
Love ever had
Love let you go
So you're sinking low
But hold on to me and together we can.

Touch the sky
Touch the sky
Baby we can both touch the sky
Touch the sky.

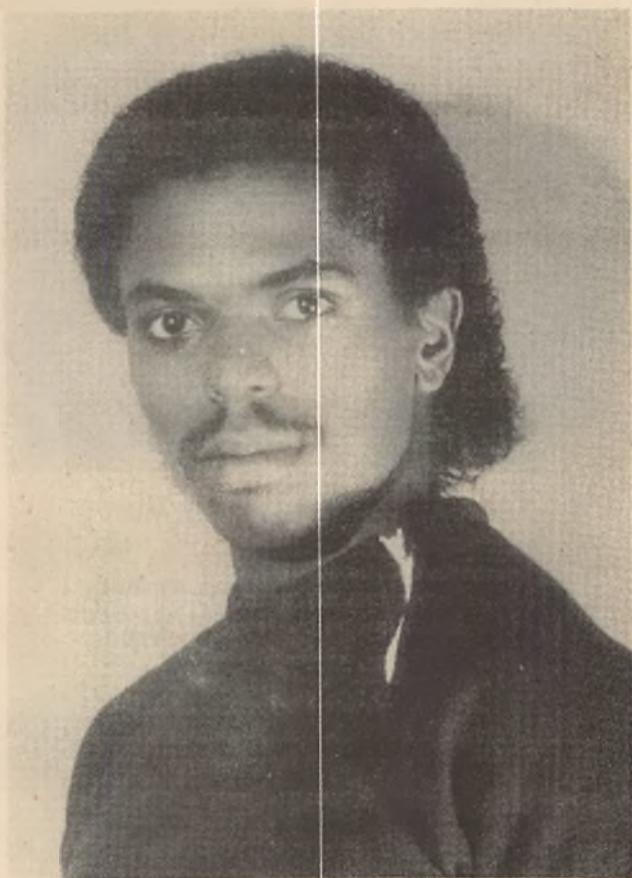
Reach up and grab a piece of it
Take you a share
Don't you know you're within reach of it
From anywhere
You're just out of touch
From hurtin' so much
But take my hand and you know you can.

Touch the sky
Touch the sky
Baby we can both touch the sky
Touch the sky.

Down in the dumps is a crowded place
You're one of the crowd
Why be among them when you could be
High on a cloud
You're in a rut
How come and for what
You don't have to be
Come lovin' with me and.

Touch it
Touch it, touch it, touch it
You and I can touch the sky
Baby we can both touch the sky
Touch the sky
Touch the sky.

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I AM SOMEBODY

(As recorded by Glenn Jones)

KOSSI GARDNER

I woke up one morning
And saw the hand writing on the wall
Time was passing me by so fast
But I wasn't moving at all
I looked in the mirror
And I said to myself
"To live in this world you got to believe in your self"
Believe in your self.

I am somebody
And the universe is mine
I am somebody
And the world belongs to me.

When I realized that he was me
My life began to change
There was nothing I couldn't be
If you're listening to this song
And your life is going wrong
Just look in the mirror
And sing this magic song.

I am somebody
And the universe is mine
I am somebody
And the world belongs to me
I am somebody
And the universe is mine
I am somebody
And the world belongs to me.



REACH OUT I'LL BE THERE

(As recorded by Narada Michael Walden)

BRIAN HOLLAND
LAMONT DOZIER
EDDIE HOLLAND

Now if you feel that you can't go on
Because all your hope is gone
And your life is filled with much confusion
Until happiness is just an illusion
And your world around is crumbling down.

Well darling reach out
Come on girl
Reach on out for me
Reach out for me
Reach, reach, reach, reach.

I'll be there
To always see you through
Said I'll be there
To love and comfort you
All right.

I can tell the way you hang your head
You're alone now you're afraid
And through your tears you look around
But there's no peace of mind to be found

I know what you're thinking
You're alone
No love of your own
Well darling reach out
Come on girl
Reach on out for me
Reach out for me
Reach, reach, reach, reach.

I'll be there
To give you all the love you need
Said I'll be there
You can always depend on me.
(Repeat)

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STREET KIDS

(As recorded by Kool & The Gang)

GEORGE BROWN
JAMES TAYLOR
KOOL & THE GANG

Street kids
Street kids
(Talkin' street kids)
(Street kids)
They like to play Captain Video
(Street kids)
They like to play Hi ho Silver
(Street kids)
They like to wear outrageous fashions
They like to do the Motor Roller.
Who's that wired for sound
Street kids
Who's that throwin' down

Street kids
It doesn't matter where you come from
Big city or the country life
There's a little kid in all of us
Take a chance, 'cause it feels so right.

Ya see he's into funk
She's into punk
C'mon, let me see your body rock
(Street kids)
He's into funk
She's into punk
C'mon, let me see your body work
(Street kids).
Street kids out in the street
Shake it down to the beat
Street kids out in the street
Shake it down to your feet
Street kids.

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SO CLOSE

(As recorded by Diana Ross)

DIANA ROSS
BILL WRAY
ROB MUNSEY

Oh, oh, oh, oh aah
So close
When I look into your eyes
So close
I feel I'm hypnotized
I want to stay here for the rest of my life
So close
When you smile at me that way
So close
It takes my breath away
I love you more with every beat of my heart
Ooh I remember the night we met
I knew I'd never ever be the same
Ooh I remember the night you said you loved me

In an instant my whole world changed
So close
Feel your body next to mine
So close
Oh I lose all sense of time
I want to stay here for the rest of my life
Oh, oh, oh, oh aah
I want to stay here for the rest of my life
Ooh I remember the night we met
I knew I'd never ever be the same
Ooh remember the first time you said you loved me
I love you darlin'
In an instant my whole life changed
So close
Being here with you near me
So close
And there's nothin' I'd rather do
Than make you stay here
And I'll keep you always
So close
Ooh, ooh, oh, ooh, oh aah.

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TONIGHT

(As recorded by The Whispers)

JERRY KNIGHT

Tonight
We're gonna paint the town
No more messin' around tonight
I wanna show the world this love of mine.

When I first laid eyes on you
Chills ran up and down my spine
I couldn't find the words to say
But yet still you read my mind.

And now we have a date
I can hardly wait
All day long I thought of you
To have a real good time
Is my state of mind
This could be the start of love

Tonight.

Tonight
We're gonna paint the town
No more messin' around tonight
I wanna show the world this love of mine.

At first I tried to play it cool
To try and make you want me more
But I got trapped by my own game
Cuz you're the one that I adore.

I wanna take it to the edge of your fantasy
Let me take it anywhere
You think we should be
I think that we could make it tonight
Tonight
I think that we could make it tonight
Tonight.

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BILLIE JEAN

(As recorded by Michael Jackson)

MICHAEL JACKSON

She was more like a beauty queen from a movie scene
 I said don't mind but what do you mean
 I am the one who will dance on the floor in the round
 She said I am the one who will dance on the floor in the round
 She told me her name was Billie Jean as she caused a scene
 Then ev'ry head turned with eyes that dreamed of being the one
 Who will dance on the floor in the round
 People always told me
 Be careful of what you do
 And don't go around breakin' young girls' hearts
 And Mother always told me
 Be careful of who you love
 And be careful of what you do
 'Cause the lie becomes the truth hey.

Billie Jean is not my lover
 She's just a girl who claims that I am the one
 But the kid is not my son

I LIKE IT

(As recorded by DeBarge)

RANDY DeBARGE
 ELDRA DeBARGE

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

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

Ooo and I like it
 Ooo and I like it.

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

She says I am the one
 But the kid is not my son.

For forty days and for forty nights
 Law was on her side
 But who can stand when she's in demand
 Her schemes and plans
 'Cause we danced on the floor in the round
 So take my strong advice
 Just remember to always think twice
 She told my baby we danced till three
 And she looked at me
 Then showed a photo
 My baby cried
 His eyes were like mine
 Can we dance on the floor in the round
 People always told me
 Be careful of what you do
 And don't go around breakin' young girls' hearts
 But you came and stood right by me
 Just a smell of sweet perfume
 This happened much too soon
 She called me to her room hey.
 (Repeat chorus)

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

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

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

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

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COUNTRY SECTION

OUR LOVE IS ON THE FAULTLINE

(As recorded by Crystal Gayle)

REECE KIRK

Well I, I hear it comin'
An' I can feel it in my bones
An' it's weighin' heavy on me
Like a sack full of stones
An' I see it in your eyes baby
Each time we meet
An' I sense somethin' movin'
Underneath our feet.

Baby our love is on the faultline
An' you're sayin' that the fault's mine
I can't believe that you're so blind
Can't believe, can't believe
You been stirrin' up an earthquake
You been cookin' up a heartbreak
An' I hope it ain't too late
For our love, for our love.

Now there's a chilly wind blowin'
An' it's whippin' up a gale
Storm clouds are brewin'
An' I know it's gonna hail
An' I see it in your eyes baby
Each time we meet
An' I sense somethin' movin'
Underneath our feet.

Baby our love is on the faultline
An' you're sayin' that the fault's mine
I can't believe that you're so blind
Can't believe, can't believe
You been stirrin' up an earthquake
You been cookin' up a heartbreak
An' I hope it ain't too late
For our love, for our love.

Ooh, I feel it in my bones
I see it in your eyes
Comin' up behind
Here it comes, hold on tight now.

You been stirrin' up an earthquake
You been cookin' up a heartbreak
An' I hope it ain't too late
For our love, for our love.

Baby our love is on the faultline
An' you're sayin' that the fault's mine
I can't believe that you're so blind
Can't believe, can't believe
You been stirrin' up an earthquake
You been cookin' up a heartbreak
An' I hope it ain't too late
For our love, for our love.

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STRANGER IN MY HOUSE

(As recorded by Ronnie Milsap)

MIKE REID

There's a silence here between us
I've never heard before
And I can't find the love
In her eyes anymore.

There's some changes goin' on
I'm beginning to understand
When I'm holding her I swear
I feel the presence of another man.

There's a stranger in my house
Somebody here that I can't see
A stranger in my house
Somebody here tryin' to take her away from me.

She sits staring out the window
A million miles away
And when I ask if she's alright
She never has too much to say.

Is it somebody we both know
Or somebody she just met
Is she lovin' him in her mind
While she's lyin' here in my bed.

There's a stranger in my house
Somebody here that I can't see
A stranger in my house
Somebody here tryin' to take her away from me.

She sits staring out the window
A million miles away
And when I ask if she's alright
She never has too much to say.

Is it somebody we both know
Or somebody she just met
Is she lovin' him in her mind
While she's lyin' here in my bed.

Suspicions lead to questions
Questions to alibis
Is it my imagination
Or has her love turned into lies.

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THE RIDE

(As recorded by David Allan Coe)

GARY GENTRY
JOHN B. DETTERLINE, JR.

Well I was thumin' from Montgomery
I had my guitar on my back
When a stranger stopped beside me in an antique
Cadillac
He was dressed like 1950
Half drunk and hollow-eyed
He said "it's a long walk to Nashville
Would you like to ride, son."

I sat down in the front seat
He turned on the radio
And them sad old songs comin' out of them speakers
was solid country gold
Then I noticed the stranger was ghost-white pale
When he asked me for a light
And I knew there was somethin' strange about this ride.

He said "drifter can you make folks cry when you play
and sing
Have you paid your dues
Can you moan the blues
Can you bend them guitar strings"
He said "boy can you make folks feel what you feel
inside
'Cause if you're big-star bound
Let me warn you
It's a long hard ride."

Then he cried just south of Nashville
And he turned that car around
He said "this is where you get off boy
'Cause I'm goin' back to Alabama"
As I stepped out of that Cadillac
I said "mister many thanks"
He said "you don't have to call me mister, mister
The whole world called me Hank."

He said "drifter can you make folks cry when you play
and sing
Have you paid your dues
Can you moan the blues
Can you bend them guitar strings"
He said "boy can you make folks feel what you feel
inside
'Cause if you're big-star bound
Let me warn you
It's a long hard ride."

He said "drifter can you make folks cry when you play
and sing
Have you paid your dues
Can you moan the blues
Can you bend them guitar strings"
He said "boy can you make folks feel what you feel
inside
'Cause if you're big-star bound
Let me warn you
It's a long hard ride."

If you're big-star bound
Let me warn you
It's a long hard ride.

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IN THE MIDDLE OF THE NIGHT

(As recorded by Mel Tillis)

BOB CORBIN

Maybe I'm crazy I don't know
Maybe I shouldn't but I want you so
How can this be wrong
If it feels so right in the middle of the night
Maybe I'm playin' the fool again
After jumpin' out
I'm jumpin' right back in.

How can it be wrong
If it feels so right in the middle of the night
Oh my head keeps tellin' me
"You oughta leave the girl alone"
But my heart won't let it be
I wanna take you home
Maybe I'm crazy I don't know
Maybe I shouldn't but I want you so
How can it be wrong
If it feels so right in the middle of the night
Middle of the night.

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(Touch Me) I'LL BE YOUR FOOL ONCE MORE

(As recorded by Tom Jones)

AL DOWNING

Touch me
And my world stands still
I know I'm your fool once again
Hold me
And it seems as though we're together once again
My darling I should know the score
It's been this way before
So darlin' touch me
And I'll be your fool once more.

Now take me for I'm just a toy
That you play with when there's no one else around
And my world will be waiting here
When your world comes tumblin' down
I said I beg you
Please don't leave
But it's only make believe
So darlin' touch me
And I'll be your fool once more.

You know just how to keep me dangling on your string
Oh your puppet yeah
Has danced for the last time
For the heartaches that you bring
I know it's wrong to love you so
But I just can't let you go
So darlin' touch me
And I'll be your fool once more.

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COMMON MAN

(As recorded by John Conlee)

SAMMY JOHNS

As the maid poured wine
And we prepared to dine
I knew I was feeling out of place
At a table as large as a river barge
And "I love you" written all over your face
I appreciate your hospitality
But I wish that we would go
Let me buy us two McDonalds
And I'll talk to you concerning something you should
really know.

I'm just a common man
Drive a common van
My dog ain't got a pedigree
If I have my say
Gonna stay that way
'Cause high browed people lose their sanity
And a common man is what I'll be.

I'll take a Chevrolet just anyday
So give your daddy back his Mercedes Benz
And there's some common people that I hang out with
They're my good time buddies
They're my friends
And I'd rather chug-a-lug a mug of Budweiser beer
Than sip a crystal glass of wine
So won't you make your mind up to believe in me
And leave this high living world behind.

I'm just a common man
Drive a common van
My dog ain't got a pedigree
If I have my say
Gonna stay that way
'Cause high browed people lose their sanity
And a common man is what I'll be.

Yes I'm happy just being free
And I'm happy just being me
And I hope that you will see.

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I'M MOVIN' ON

(As recorded by Emmylou Harris)

HANK SNOW

That big eight wheeler rollin' down the track
Means your true lovin' daddy ain't comin' back
I'm movin' on
I'll soon be gone
You were flyin' too high
For my little old sky
So I'm movin' on.

That big loud whistle as it blew and blew
Said hello, Alabama, we're comin' to you
We're movin' on
Oh hear my song
You had the laugh on me
So I've set you free
And I'm movin' on.

Mister engineer take that throttle in hand
This rattler's the fastest in the southern land

Keep movin' on
Keep rollin' on
You're gonna ease my mind
So put me there on time
Keep rollin' on.

I warned you baby from time to time
But you just wouldn't listen or pay me no mind
I'm movin' on
I'm rollin' on
You have broken your vow and it's all over now
So I'm movin' on.

But someday baby when you've had your play
You're gonna want your daddy but your daddy will say
Keep movin' on
You stayed away too long
I'm through with you
Too bad you are blue
So keep movin' on.

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LUCILLE

(As recorded by Waylon Jennings)

ALBERT COLLINS RICHARD PENNIMAN

Lucille
Won't you do your sister's will
Oh Lucille
Won't you do your sister's will
Well you ran away and left
I love you still.

Lucille
Please come back where you belong
Oh Lucille
Please come back where you belong
I been good to you baby
Please don't leave me alone.

Lucille
Baby satisfy my heart
Oh Lucille
Baby satisfy my heart
I slaved for you baby
And gave you such a wonderful start.

I woke up this morning
Lucille was not in sight
I asked her friends about her
But all their lips were tight
Lucille
Please come back where you belong
I been good to you baby
Please don't leave me alone.

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COUNTRY STAR OF THE MONTH

Shelly West

West By West is the debut solo album on Warner Bros./Viva Records by one half of the most famous duo in modern country music. Shelly West's country credentials have already been well established on such Frizzell & West mega-hits as "You're The Reason God Made Oklahoma," "A Texas State Of Mind," "Husbands And Wives," "Another Honky Tonk Night On Broadway" and "I Just Came Here To Dance."

Despite these past successes, *West By West* is something entirely new for this sensational vocalist. "I'm glad I had two years to work with David and to learn the ropes," explains West, "but ever since I started singing, I've had someone up on the bandstand with me, whether it was my mom (Dottie West), my husband Allen or David.

"It's been great," she says with a laugh, "but I'm kind of looking forward to the elbow room."

West is destined for a lot more than just elbow room following the release of *West By West*. The lp's ten selections are a dazzling showcase where her vocal talents are at their sparkling best.

A willowy redhead with a breathtakingly pure country voice, West brings her own distinctive touch to the honky tonk ballads and lovestruck laments of *West By West*. The lp was produced by Snuff Garrett and Steve Dorff, which is the same team behind the board for Frizzell & West.

Standout selections on *West By West* include the hit single,

"Jose Cuervo," which is West's first solo single. Also sure for success is "Flight 309 From Tennessee," "Don't Let Her Hurt You," "When He Kissed Me," and the heart-stopping "Sexy Song." *West By West* is undoubtedly a hit-bound album by an artist who knows first-hand the meaning of success.

The daughter of Dottie West, one of country music's best known singers and songwriters, Shelly West comes from a blue-blooded line of country artists. Her father is steel guitarist Bill West, while her brothers Kerry and Morris are talented musicians in their own right. All of the West offspring have toured with their mother at one time or another.

Shelly's turn came in 1975 when she toured for two years with Dottie as a back-up singer. It was during this time that she met Allen Frizzell, brother of the late legendary country singer Lefty Frizzell and the soon-to-be legendary country singer David Frizzell.

Allen and Shelly were married, and in 1978 they became singing partners and headed to California to try their wings independently as musicians. After a short time, they teamed up with David Frizzell. The rest is hit-making history, country style.

By the time David asked the couple to team up with him, nightclub work had strengthened Shelly's voice dramatically. When David was making a

demonstration tape of a duet called "We're Lovin' On Borrowed Time," he asked her to sing it with him.

The unusual combination of husky alto and honky-tonk baritone caught the ear of Snuff



Garrett when manager Jack Brumley played the demo for him, and country music's newest duo was born.

Three albums came next which yielded a bumper crop of number one country singles, making

Frizzell & West one of the hottest properties in the business. The albums were — *Carryin' On The Family Name*, *The David Frizzell & Shelly West Album* and 1982's *Our Best To You*.

The response to their work

together was almost immediate. Following the release of their first smash single, "You're The Reason God Made Oklahoma," Nashville's Music City News touted Shelly West as "The Most Promising Female Artist Of The Year." It was just a sign of things to come.

When David Frizzell decided to record a solo album, Shelly was encouraged to do the same. His album, *The Family's Fine, But This One Is All Mine*, experienced across-the-board success and Shelly decided the time was right for her to go solo.

Late last year she entered the studio to cut *West By West*. Time out was taken for a cameo role in the Clint Eastwood film *Honky Tonk Man*. In this successful motion picture, Frizzell and West appear, appropriately, as a duo auditioning for the Grand Ole Opry.

When Frizzell & West returned to the concert stage in early 1983, audiences were in for a surprise. "We took our original Frizzell & West band and made it into two groups by adding some musicians," explains Shelly.

"We open the show now with two solo slots and then come together to perform as a duo. It's really like having the best of both worlds." That's a statement that their fans will certainly agree with.

"Doing a solo act is really refreshing," continues Shelly. "It gives me a lot of room to express myself."

The question that many fans of the duo's would like answered is will Frizzell & West continue as a team? "Of course," is Shelly's reply. "We're having too good a time to quit now."

"Whether she's one half of a top country duo or one hundred percent on her own, Shelly West delivers the kind of music that never goes out of style. This is evident on *West By West*. Like the woman herself, the album is fresh, appealing and straight from the heart."



AMERICAN MADE

(As recorded by The Oak Ridge Boys)

BOB DIPIERO
PAT McMANUS

Seems ev'rything you buy these days
Has got a foreign name
From the kind of car I drive
To my video game
I've got a Nikon camera
A Sony color T.V.
But the one I love is from the USA
And layin' next to me.

Oh, my baby's American made
Born and bred in the USA
From her silky long hair
To her sexy long legs
My baby's American made.

She looks good in her tight jeans

She bought in Mexico
And she loves wearin' French perfume
Ev'rywhere we go
But when it comes to the lovin' part
One thing is true
My baby's genuine USA
Red white and blue.

Oh, my baby's American made
Born and bred in the USA
From her silky long hair
To her sexy long legs
My baby's American made.

Oh, my baby's American made
Born and bred in the USA
From her silky long hair
To her sexy long legs
My baby's American made.

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IT HASN'T HAPPENED YET

(As recorded by Rosanne Cash)

JOHN HIATT

You said that I would be sorry
If you went away
You said I wouldn't be happy
Without hell to pay
You said the teardrops would fall
Between the bedroom walls
You said that I would regret
But it hasn't happened yet.

Your friends come over and offer
To take me to eat
They seem so sorry I'm sufferin'
So much misery
They say to just give a call
Next time that I start to crawl
I always say yeah you bet
But it hasn't happened yet.

I don't have anyone
I'm havin' fun
Nobody's into me
No one's a mystery
I see you on the street
My heart don't skip no beat
Love and hostility
Don't mean a thing to me.

I find it hard to remember
The good times we had
Call me insensitive
Now that it's over, I'm glad
You said when big shadows fell
It would be too hard to tell
My life from your silhouette
But it hasn't happened yet.

Don't hold your breath, baby.

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YOU CAN'T LOSE WHAT YOU NEVER HAD

(As recorded by Lynn Anderson)

MICHAEL GARVIN
CHRIS WATERS
TOM SHAPIRO

Waking me up
Packing your suitcase
You say goodbye like a slamming door
You think I'll cry
Like I'm the loser
Just 'cause you won't be back no more
Ah, but I won't be sad
You can't lose what you never had
Oh, how could I feel bad
You can't lose what you never had.

This ain't the first I've heard about her
You keep a secret like a fish keeps dry
If she's got your heart
She's got a heartache
Don't say you're sorry just say goodbye.

I won't forget you
But I can let you go
And I won't be sad
You can't lose what you never had
Oh, how would I feel bad
You can't lose what you never had.

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THANK YOU DARLING

(As recorded by Bill Anderson)

TOM LAZAROS

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

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

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

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

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I DON'T THINK MUCH OF HER ANYMORE

(As recorded by Shylo)

RONNY SCAIFE
DON SCAIFE
PHIL THOMAS

No I don't think much of her anymore
And I don't need her like before
She tore my heart apart
But now a new love heals the soul
And I don't think much of her anymore.

Last night I was lyin' by my sweet baby's side
She gently kissed me
And looked into my eyes
Well she said I love you
But I just have to ask
About a certain lady in your past.

I said no I don't think much of her anymore
And I don't need her like before
She tore my heart apart
But now a new love heals the soul
And I don't think much of her anymore.

Sometimes she stares at me
And I'll turn to her and smile
I know what she's thinkin'
So I hold her for awhile
I tell her I love her
Can't no memory take her place
But I can see some doubts still on her face.

I said no I don't think much of her anymore
And I don't need her like before
She tore my heart apart
But now a new love heals the soul
And I don't think much of her anymore
No I don't think much of her anymore.

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THE WAYWARD WIND

(As recorded by James Galway with Sylvia)

HERB NEWMAN
STAN LEBOWSKY

Oh the wayward wind is a restless wind
A restless wind that yearns to wander
And he was born the next of kin
The next of kin to the wayward wind.

In a lonely shack by a railroad track
He spent his younger days
And I guess the sound of the outward bound
Made him a slave to his wand'rin' ways.

Oh I met him there in a border town
He vowed we'd never part
Tho he tried his best to settle down
I'm now alone with a broken heart.

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YOU CAN'T RUN FROM LOVE

(As recorded by Eddie Rabbitt)

EDDIE RABBITT
DAVID MALLOY
EVEN STEVENS

I took a plane around the world
Trying to lose her memory
But everywhere that I touched down
I found it waiting there for me.

You can't run from love
There's just no place in this world
You can hide
You can't run from love
When it's looking for you
All you can do
Is give up.

Sail across the seven seas
Climb upon the mountain high
Build a wall around your heart

A TENDERNESS PLACE

(As recorded by Karen Taylor-Good)

LARRY HENLEY
MARK MATHIS

I'm gonna find me a place to lay down in
And let my heart rest
I think it's best that I don't see her anymore
She'll hurt me like she did before
I know for sure there's gotta be some place somewhere
to erase the thought of her
I gotta find me a soft nest
I can let my heart rest in.

It's going to find you every single time.

(Repeat chorus)

You can travel in a time machine
Disappear without a trace
It won't matter where you go
It's gonna find you any place.

You can't run from love
There's just no place in this world
You can hide
You can't run from love
When it's looking for you
All you can do is give up.

You can travel in a time machine
Disappear without a trace
It won't matter where you go
It's gonna find you any place.

(Repeat chorus)

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Well I laid down among the flowers for hours and hours
And the showers just drove me away
Hey do you know where I can find peace of mind for a
time
A kind of a tenderness place.

A space that's just nat'rally made for me
Just big enough for my love
I gotta find me a soft nest
I can let my heart rest in.

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THIS COWBOY'S HAT

(As recorded by Porter Wagoner)

JAKE BROOKS

I was sittin' in a coffee shop
Havin' a cup and passin' time
Swappin' rodeo stories
With this cowboy friend of mine
When some motorcycle rider
Started snickerin' in the back
And started pokin' fun at my friend's hat.

One ol' boy said "hey Tex
Where'd you park your horse"
My friend just pulled his hat down low
But they couldn't be ignored
One husky dude said
"Maybe I'll just rip that hat right off your head"
And that's when my friend turned around and said.

You'll ride a black tornado
Across the western skies
You'll rope an ol' blue norther
And milk it 'till it's dry
Bulldog the Mississippi
And pin its ears down flat
Long before you take this cowboy's hat.

He said "Pardner this ol' hat
Is better left alone
It used to be my daddy's hat
But last year he passed on
My nephew skinned the rattle
That makes up the hatband
But in sixty-nine he died in Vietnam
I got this eagle feather
From an Indian friend of mine
Somebody ran him down
Close to the Arizona line

And a real special lady
Gave me this hat pin
And I don't know if I'll see her again."

You'll ride a black tornado
Across the western skies
You'll rope an ol' blue norther
And milk it 'till it's dry
Bulldog the Mississippi
And pin its ears down flat
Long before you take this cowboy's hat.
Now if your leather jacket means to you
What this old hat means to me
Then we understand each other
And we'll just let it be
But if you still think it's funny
Then my back's against the wall
But you touch my hat
And you'll have to fight us all.

Well I caught a little sadness
In that gangleader's eyes
Then he turned back to the others
And they shuffled on outside
And when my friend turned back towards me
I noticed that his brim
Was turned up like a big ol' Texas grin.

You'll ride a black tornado
Across the western skies
You'll rope an ol' blue norther
And milk it 'till it's dry
Bulldog the Mississippi
And pin its ears down flat
Long before you take this cowboy's hat.

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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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THE BLUES DON'T CARE WHO'S GOT 'EM

(As recorded by Eddy Arnold)

**DICKEY LEE
WAYLAND HOLYFIELD**

Outside my window
Lord it's raining
And somehow the cold rain seems right
Inside my lonely heart is aching
Oh how I miss you tonight.

Oh the blues don't care who's got 'em
Tears don't care where they fall
And you don't care my heart is breaking in two
No you and the blues don't care at all.
The wind don't know where it's blowing
And rivers don't care where they flow
And you don't care my heart is aching
'Cause you don't care anymore.

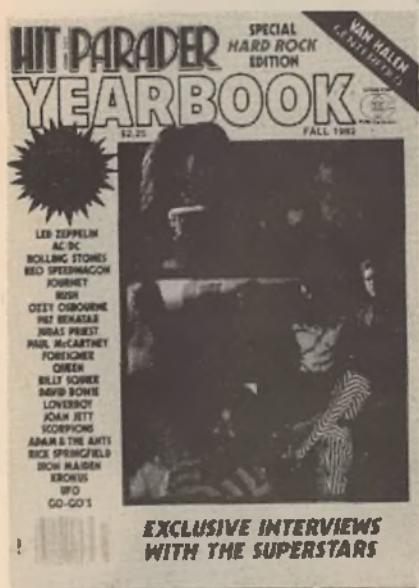
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No you and the blues don't care at all.

Outside my window
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And somehow the rain seems right
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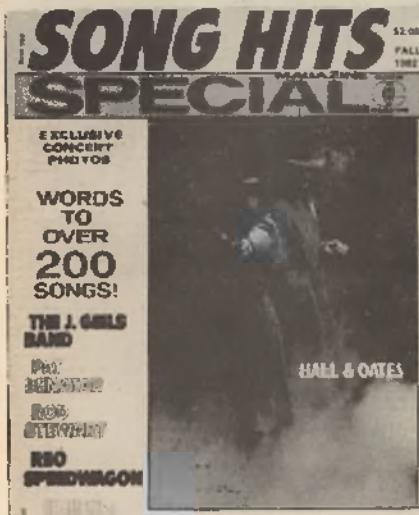
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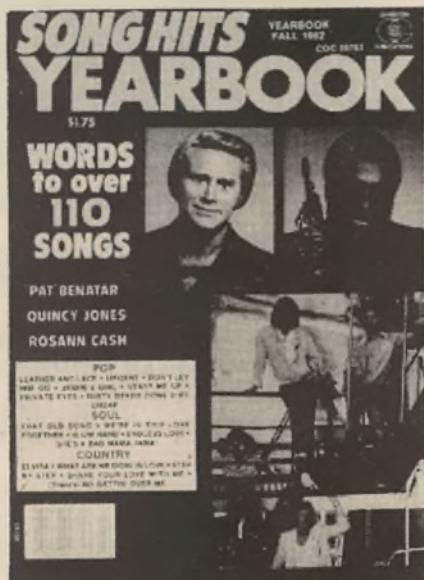
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WE HAD IT ALL

(As recorded by Conway Twitty)

**TROY SEALS
DONNIE FRITTS**

I can hear the wind a-blowing in my mind
Just the way it used to sound through the Georgia pines
And you were there to answer when I called
You and me Lord knows
We had it all.

Remember how I used to touch your hair
While reaching for the feeling that was always there
You were the best thing in my life I can recall
You and me
We had it all.

I know that we can never live those times again
So I let these dreams take me back to where we've been
Then I'll stay there with you just as long as I can
Oh it was so good
Oh it was so good
Oh it was so good
When I was your man.

And I'll never stop believing in your smile
And even though you didn't stay
It was all worthwhile
You were the best thing in my life I can recall
Ooh you and me
We had it all.

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November, 1982

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Robert Plant/Lost & Found
Judas Priest/No Batteries Necessary
Def Leppard/Higher & Higher
Journey/Special Delivery

August, 1982

Is Satan In Rock?
AC/DC/Past, Present & Future
Triumph's Rik Emmett/Mini-Series Exclusive
Iron Maiden/Strange Days
J. Geils Band/Altered States

October, 1982

REO Speedwagon/Large Craft Warning
Police's Sting/Mini-Series Exclusive
Riot/Girlschool/Double Trouble
Heart/Missing Persons
Crosby, Stills & Nash/Here Today, Gone Tomorrow

July, 1982

Led Zeppelin/The Second Coming
The Police/Do Or Die
Pretenders/Rhythm & Booze
Thin Lizzy/Step By Step
John Cougar/Foolish Behavior

September, 1982

Van Halen/Wild & Wonderful
Black Sabbath/War Of The Worlds
Squeeze/Good Humor Men
Billy Squier/Full Speed Ahead
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SAN ANTONIO ROSE

(As recorded by Ray Price)

BOB WILLS

Deep within my heart lies a melody
A song of old San Antone
Where in dreams I live with a memory
Beneath the stars all alone
It was there I found beside the Alamo
Enchantment strange as the blue up above
A moonlit pass that only she would know
Still hears my broken song of love
Moon in all your splendor, know only my heart
Call back my rose, rose of San Antone
Lips so sweet and tender, like petals falling apart
Speak once again of my love, my own
Broken song, empty words I know
Still live in my heart all alone
For that moonlit pass by the Alamo
And rose, my rose of San Antone.

(Repeat)

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AMARILLO BY MORNING

(As recorded by George Strait)

TERRY STAFFORD
P. FRASER

Amarillo by morning
Up from San Antone
Ev'rything that I got
Is just what I've got on
Oh when the sun is high in the Texas sky
I'll be buckin' in the county fair.

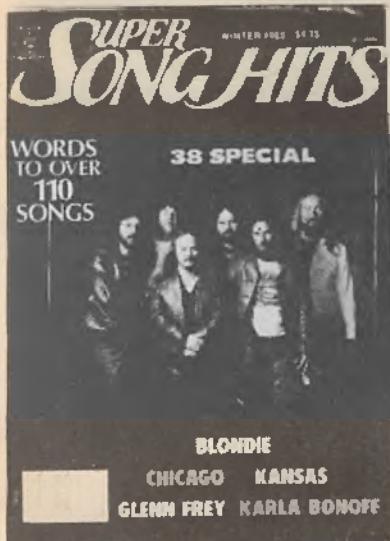
Amarillo by morning
Amarillo I'll be there
Turned my saddle in Houston
Broke my leg in Santa Fe
I lost my wife and a girl friend
Somewhere along the way
But I'll be looking for aid
When they pull that gate
And I hope the judge ain't blind.

Amarillo by morning
Amarillo on my mind
Amarillo by morning
Up from San Antone
Ev'rything that I got
Is just what I've got on
I ain't got a dime and what I got is mine
I ain't rich but Lord I'm free.

Amarillo by morning
Amarillo is where I'll be.

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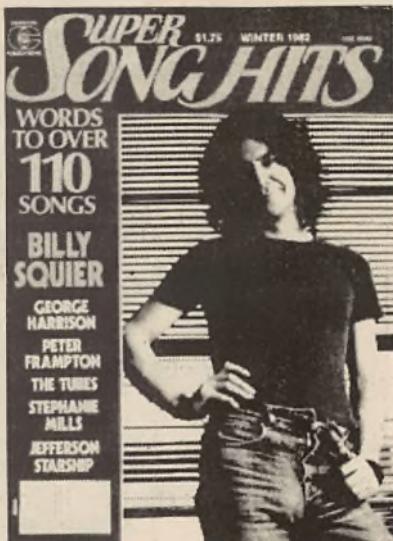
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JIM SHEA

GONNA GO HUNTN' TONIGHT

(As recorded by Hank Williams, Jr.)

HANK WILLIAMS, JR.

I'm gonna shine up my boots
Pick out my best hat
Goin' to a place called "The Old Briar Patch"
Gonna get loose
And I'm gonna have fun
Gonna go huntin'
But I won't need a gun now.
Hey the season's always open
And there ain't no limit you see
And they can be more challenging than a rocky mountain sheep
I have hunted them four legged deer
But the two legged are a lot more fun
Gonna go huntin' tonight
Lord but I ain't takin' no gun.
Hey the kind of game I'm a lookin' for
Is not that hard to snare
But they can be more dangerous than a big old grizzly bear
They got long claws
Long legs and a skin already tanned in the sun
I'm gonna go huntin' tonight
Lord and I ain't takin' no gun.
Big old beautiful wild cat
They're the kind that are hard to track
The joint is crawlin' with the other hunters
And the she cals are doublin' back
Now is the time for patience
Don't fire on the first one
Don't waste your powder on a little bitty baby
Get a full grown wo-wo-woman.
Hey the kind of game I'm a talkin' about
It ain't that hard to snare
But they can be more dangerous than a big old grizzly bear
They got long claws
Long legs and a skin already tanned in the sun
I'm gonna go huntin' tonight
Lord but I ain't carryin' my gun.

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I STILL LOVE YOU (In The Same Ol' Way)

(As recorded by Moe Bandy)

VIRG WARNER

I saw you for the first time in a long time yesterday
I felt it all again but couldn't think of much to say
I had figured time would ease the hurt and cool the
flame

But I still love you in the same ol' way.

I felt again the way your touch can thrill me
As you kissed my cheek the hunger made me weak
Then it just happened I couldn't fight the feelin'
I still love you in the same ol' way.

I packed my memories and sent them sailin' on the wind
But seein' you has brought them blowin' thru my mind
again

It's over for the record so I let the record play
But I still love you in the same ol' way.

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MY FIRST TASTE OF TEXAS

(As recorded by Ed Bruce)

ED BRUCE
RONNIE ROGERS

My first taste of Texas
Had blue eyes and golden hair
Beneath the Tennessee silver moon
We found a feelin' we could share
And age made no difference
I'd been around and she was young
And my first taste of Texas
Still lingers in my heart and on my tongue.

Her gentle heart was broken
In a way a tender lady shouldn't have to know
And mine was someone in between
Somethin' I should hold on to or let go.

Her talkin' blue eyes told me
The story of the love she failed to find
And without conversation, I suppose
The lines on my face told her mine.

(Repeat chorus)

'Cause we're not done
We've only just begun
Begun to love
Now the two of us are one.

And age had made no difference
We're still around and love's still young
And my first taste of Texas
Still lingers in my heart and on my tongue.

(Repeat chorus)

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BABY, I'M GONE

(As recorded by Terri Gibbs)

GLENN Worf

Well, you took so many chances
With this poor old heart of mine
Your five and dime romances

Always kept me on the line
Yeah, you almost had me fooled
But you fooled around too long

We had a good thing goin'
But now it's gone, gone, gone.

Baby, I'm gone
Yeah, I'm gone, gone, gone
Bye baby, bye bye
Now it's your turn to cry
Your hand-me-down love
Used to keep me hangin' on
Now I've had enough
And I'm gone, gone, gone.

Lovin' you is risky business
A gamble I can't take

'Cause I'm the one who always has to pay
For your mistakes
You knew all the right ways
To do your woman wrong
But let's see how you do
When I'm gone, gone, gone.

Baby, I'm gone
Yeah, I'm gone, gone, gone
Bye baby, bye bye
Now it's your turn to cry
Your hand-me-down love
Used to keep me hangin' on
Now I've had enough
And I'm gone, gone, gone.

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I LOVE HOW YOU LOVE ME

(As recorded by Glen Campbell)

BARRY MANN LARRY KOLBER

I love how your eyes close whenever you kiss me
And when I'm away from you I love how you miss me

I love the way you always treat me tenderly

But darling most of all

I love how you love me.

I love how your heart beats whenever I hold you
I love how you think of me without being told to
I love the way your touch is always heavenly

But darling most of all

I love how you love me

I love how you hug me

I love how you squeeze me, tease me, please me, love
How you love me
I love how you love me.

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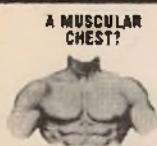
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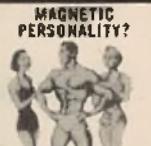
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FINDING YOU

(As recorded by Joe Stampley)

JUSTIN DICKENS
ANSLEY FLEETWOOD

Hey lady this old heart of mine
Never dreamed it would ever find
Someone who'd love me like you do
And teardrops I've cried my share
Looking for someone who cares
Searchin' for the love I've found with you.

Finding you
It was worth the hurting I went through
Cause when I see the love that's in your eyes
I don't regret one single tear I've cried

Finding you
It took me a broken heart or two
But all it took to make my dreams come true
Was finding you.

So baby wrap your arms around me
And love away old memories
The ones it took to get me here to you.

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IT'S A DIRTY JOB

(As recorded by Bobby Bare and Lacy J. Dalton)

DON COOK
RAFE VANHOY

Many nights I've thought about it
Tried to find a way around it
Tried to make believe we're lovers
When the feelin's gone away
It's a no win situation
A hopeless game we're playing
'Cause we both know it's over
But neither one will say.
It's a dirty job
But someone's got to do it
Someone has to leave
And someone has to cry
Oh it's a dirty job
But someone's got to do it
Someone has to be the one
To say goodbye.

When the bitter words are spoken
And all the promises are broken
When you realize the good times will never be again
How long can we keep lying
And say it isn't dying
Someone has to be the one to say we've reached the end.

It's a dirty job
But someone's got to do it
Someone has to leave
And someone has to cry
Oh it's a dirty job
But someone's got to do it
Someone has to be the one
To say goodbye.

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DIXIELAND DELIGHT

(As recorded by Alabama)

RONNIE ROGERS

Rollin' down a back woods
Tennessee by-way
One arm on the wheel
Holdin' my lover
With the other
A sweet, soft, southern thrill.
Worked hard all week
Got a little jingle
On a Tennessee Saturday night
Couldn't feel better
I'm together
With my dixieland delight.
Gonna spend my dollar
Park in a holler
Neath the mountain moonlight
Hold her up tight
Make a little lovin'
A little turtle dovin'
On a mason-dixon night
Fits my life, oh so right
My dixieland delight.
White tail buck deer
Munchin' on clover
Red tail hawk
Settin' on a limb
A chubby old ground hog
Croakin' bull frog
Free as the feelin' in the wind.
Home grown country girl
Gonna give me a whirl
On a Tennessee Saturday night
Lucky as a seven
Livin' in heaven
With my dixieland delight.

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HOW LONG WILL IT TAKE

(As recorded by Tennessee Express)

WARNER MCPHERSON

Well, you keep tellin' me your love I'm winning
Then turn right around and treat me hard and cold
Well, I ain't got but one life here I'm living
So if you're gonna love me, baby, I wanna know.
How long will it take (how long will it take)
To make you want me?
How much longer has this old heart got to break?
How long will it take (how long will it take)
To make you need me?
I keep waitin' and wond'rin' how long will it take?
Now there ain't a thing on earth that don't need lovin'
And baby, I'm no exception to the rule
But if you keep puttin' everything above me
Well, how in the world will I ever get through to you?

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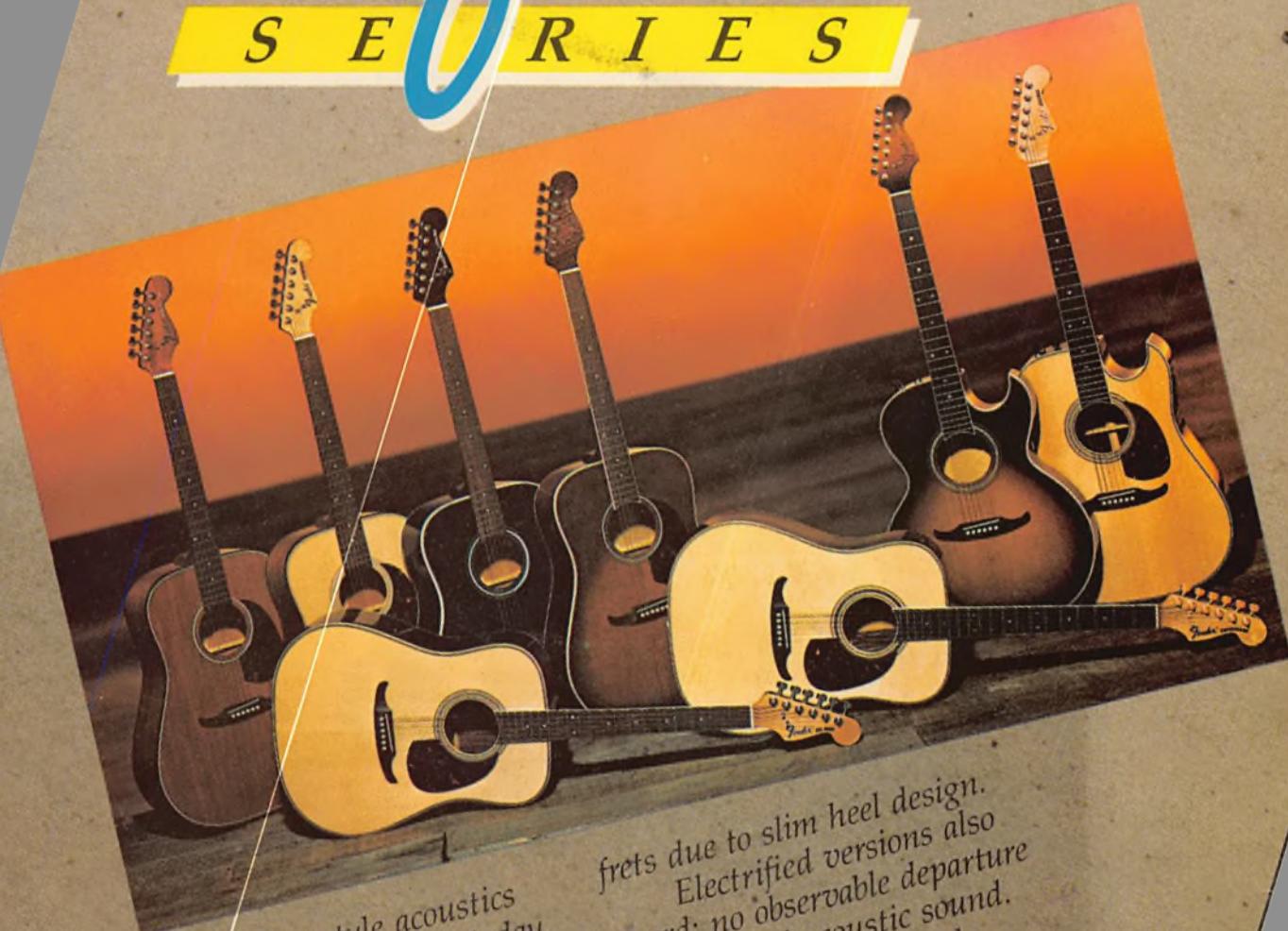
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