

SONG HITS

MAGAZINE

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**WORDS TO OVER
80 HIT SONGS**

**EXCLUSIVE
INTERVIEW WITH
JOE WALSH**

BILLY JOEL / EDDY GRANT / THE BELLAMY BROTHERS

POP: THE SAFETY DANCE • TOTAL ECLIPSE OF THE HEART • KISS THE BRIDE • GOLD AND CHAINS • ALL I NEED TO KNOW • SOMEONE BELONGING TO SOMEONE • HOW AM I SUPPOSED TO LIVE WITHOUT YOU

SOUL: COLD BLOODED • DON'T YOU GET SO MAD • LADY LOVE ME (One More Time) • PILOT ERROR • ALL NIGHT LONG

COUNTRY: ISLANDS IN THE STREAM • MIDNIGHT FIRE • IF IT WAS EASY • HOLD ON, I'M COMING • ANYBODY ELSE'S HEART BUT MINE



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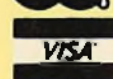
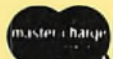
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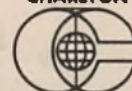
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CHARLTON



PUBLICATIONS

POP SECTION

STAND BACK

(As recorded by Stevie Nicks)

STEPHANIE NICKS
(p/k/a STEVIE NICKS)

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

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

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

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

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

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

So I walked on down the line
Away from you
Maybe your attention was more
Than I could do
One man did not call
Well he asked me for my love
That was all.

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

Well I need a little sympathy
Well I need a little sympathy
Well I need a little sympathy
Well you can be standing in
Well you can be standing in
Well you can be standing in
Why don't you take me home
Why don't you take me home
I need a little sympathy.

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ALL I NEED TO KNOW (a/k/a Don't Know Much)

(As recorded by Bette Midler)

CYNTHIA WEIL
BARRY MANN
TOM SNOW

Look at this face
I know the years are showin'
Look at this life
I still don't know where it's goin'
I don't know much
But I know I love you
And that may be
All I need to know.

Look at these eyes
They've never seen what mattered
Look at these dreams
So beaten and so battered
I don't know much

But I know I love you
And that may be
All I need to know.

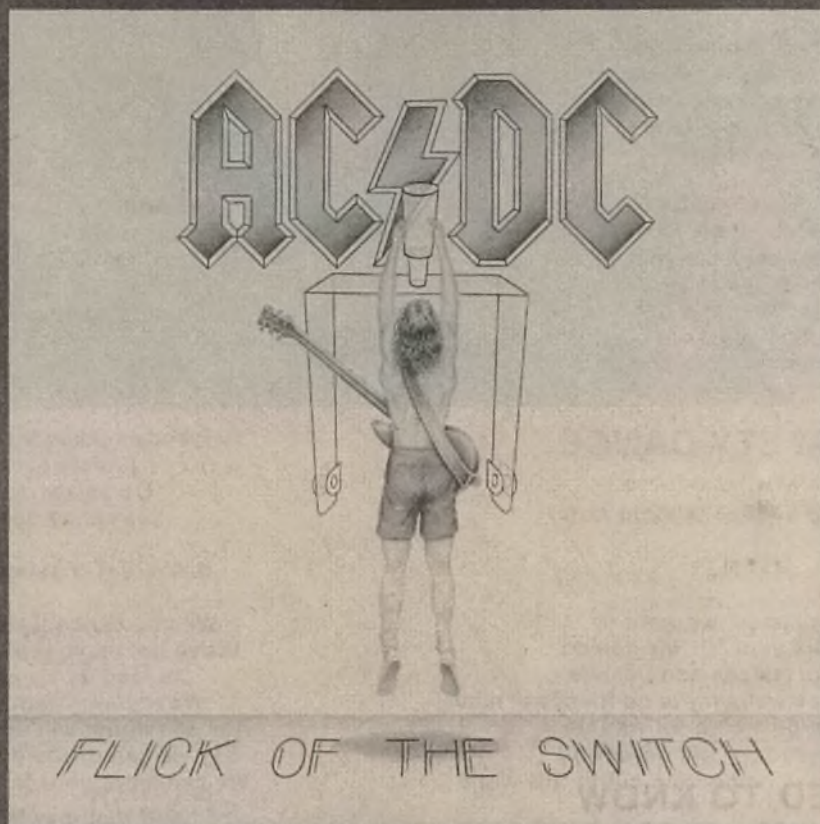
So many questions still left unanswered
So much I've never broken through
But when I feel you near me
Sometimes I see so clearly
The only truth I've ever known is me and you.

Look at this man
So blessed with inspiration
But look at this soul
Still searchin' for salvation
I don't know much
But I know I love you
And that may be
All I need to know
I don't know much
But I know I love you
And that may be
All there is to know.

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THE SAFETY DANCE

(As recorded by Men Without Hats)

IVAN

We can dance if we want to
 We can leave your friends behind
 'Cause your friends don't dance
 And if they don't dance well they're no friends of mine
 Say we can go where we want to
 A place where they will never find
 And we can act like we come from out of this world
 Leave the real one far behind
 And we can dance.
 (Repeat)

We can go when we want to
 The night is young and so am I
 And we can dress real neat from our hats to our feet
 And surprise them with the victory cry
 Say we can act if we want to
 If we don't nobody will
 And you can act real rude or totally removed
 And I can act like an imbecile.

Say we can dance
 We can dance
 Ev'rything's out of control
 We can dance
 We can dance
 They're doing it from pole to pole
 We can dance
 We can dance
 Ev'rybody look at your hands
 We can dance
 We can dance

Ev'rybody's taken the chance ah
 (Safety dance
 Oh safety dance
 Yes safety dance).

S-A-F-E-T-Y safety dance.

We can dance if we want to
 We've got all your life and mine
 As long as we abuse it
 We're never gonna lose it
 And ev'rything will work out right
 Say we can dance if we want to
 We can leave your friends behind
 'Cause your friends don't dance
 And if they don't dance
 Well they're no friends of mine.

Say we can dance
 We can dance
 Ev'rything's out of control
 We can dance
 We can dance
 They're doing it from pole to pole
 We can dance
 We can dance
 Ev'rybody look at your hands
 We can dance
 We can dance
 Ev'rybody's taken the chance ah
 (Safety dance
 Oh safety dance
 Yes safety dance).

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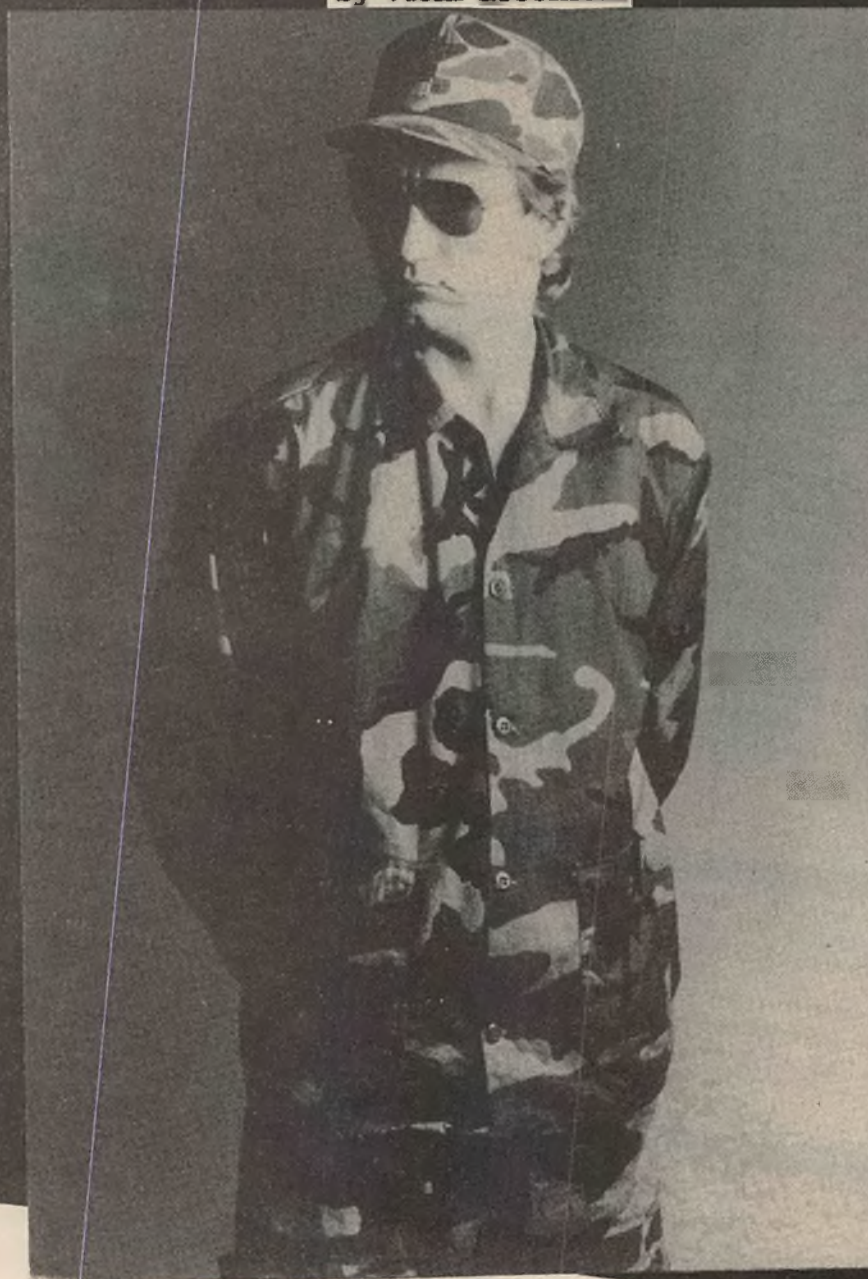
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*WHOLESALE INQUIRIES INVITED

Exclusive Interview with

Joe Walsh

by Vicki Greenleaf



B

JIM SIFA



JAM SHEA

LOS ANGELES — With rumor of financial ruin abounding, the lonely echo of footsteps through Francis Ford Coppola's Zoetrope Studios seemed somewhat expected. Yet it was 9 p.m. and perhaps daylight brought more life to the now-deserted movie lot. Somewhere in the shadows, however, there was some muffled rock 'n' roll to be heard. As the oversized door to Studio E swung open with some effort, there was former Eagle Joe Walsh tuning up with some of the industry's best-known session players in preparation for his current-tour co-billing songstress, Stevie Nicks.

Tsk-tsking over some musical indiscretion committed by one of the bandmembers, Walsh good-naturedly shuffled across the warehouse-like studio to apologize to guests for how late the rehearsal — the last before the tour's start — was running. After a few moments of casual conversation, Walsh promised to meet in the hotel where he was staying and returned to the stage to rehearse some of the new material from his latest album release, *You Bought It, You Name It*.

"Could I have a bathtub of white wine, please?" requested Walsh when he later entered the hotel restaurant. "Okay, I'll settle for a glass," shrugged the guitarist, whose well-known wit seemingly passed by the hovering waiter.

Pop Star of the Month

Walsh, a product of the '60s, who attended Kent State during the student riots, became best known as a musical satirist firmly entrenched in one of the most socio-politically outspoken bands of the '70s. The Eagles reflected the ideas of a decade with insight that had almost disappeared after the unsettled '60s. Walsh, however, while making equally valid observations on the world, did so in a more lighthearted manner.

The only member of the Eagles to initiate a solo career prior to the group's breakup — rumored for some time, but only confirmed last summer when founding band members Glenn Frey and Don Henley released their debut solo lps — Walsh alleviated the serious tone of the band's work with comic reflection. His hit single, "Life's Been Good" — written about his experiences as a rock superstar — from his first solo album, *But Seriously Folks* in 1978, best exemplifies his satiric humor.

In the song, he pointed out some previously taboo subjects, but always with levity: "I like to party sometimes until four. It's hard to leave when you can't find the door," he noted. Today, he feels he continues to make equally valid observations.

"Coming out of the Eagles, there was such a focus on lyrical intellect and melodic integrity and perfection," Walsh said. "I

couldn't help but get far enough away from all that brainwash. Not that that's wrong. We had been thinking in a certain way for three or four years and it worked. But you have to lighten up a bit or you'll go nuts."

The Eagles' formula did work and the band became the largest-selling American rock band of the last decade. Overall, the Eagles sold \$300 million in records, with *Hotel California*, selling 10 million copies alone and the album's title track winning a 1976 Grammy Award.

Walsh's acerbic wit is as apparent in person as it was in the Eagles, and continues to be in his solo work. His follow-up solo effort, *There Goes The Neighborhood*, in 1981 produced the cult classic, "A Life Of Illusion," which further asserted his social critique.

Not surprisingly, *You Bought It* continues in that vein with songs like "Space Age Whiz Kids," concerning the impact of video games on today's youth. Although somewhat whimsical, it is melodic and retains the unique style of some of the Eagle's work.

Walsh reflected on his time with the lyrically-outspoken Eagles and what he brought to the group, using his unsuccessful 1980 candidacy for the presidency as an example. "That was silly," he chuckled. "I was on stage one night and said, 'Wait a minute, I've got a great idea,' and they recorded my candidacy. My party name was Have A Party. Henley was very angry.

"But if I got 250 kids to think about it or to watch *60 Minutes* or to pay attention to what was being said or even just vote for me, I at least did something. There's an underlying thing that's wrong with this country: everybody is apathetic."

Currently, Walsh is on the road with a three-piece band — drums, guitar, and bass — with no keyboards or backup guitarist to fill in the gaps. According to Walsh, it was easy to produce a good sound with a band the size of the Eagles, but he's looking to play some hard-edged rock 'n' roll guitar and to prove something to himself.

"I used to play in a bar band for 20 bucks a night, four sets a night, four nights a week, and boy, I was good," he said, recalling his college days with the James

Gang. "To be good, you gotta live it, and I miss that, being backed into a corner. We were starving, and it was down to survival and we were testifying. Some of the happiest days of my life were in the early days of the James Gang. I'm still friends with the band members, and I see them whenever I go back to Cleveland.

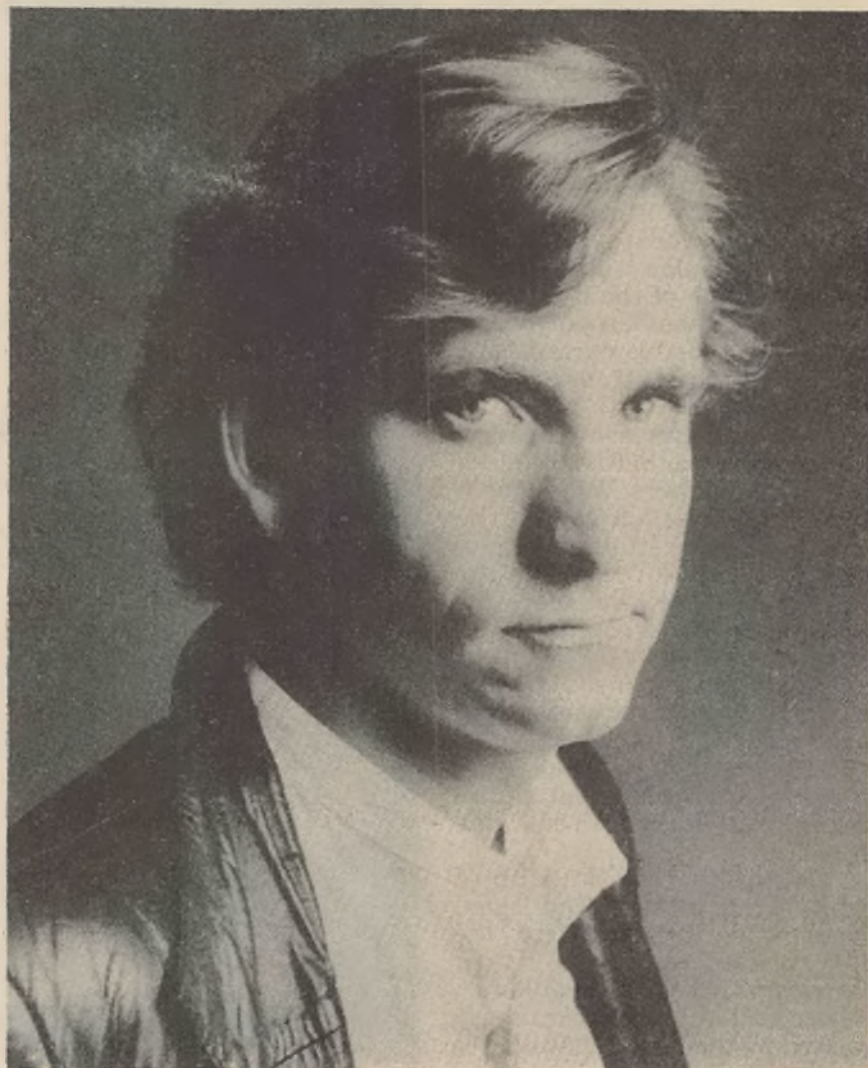
"A three-piece group is a risk, 'cause if you have a bad night, you really do. If you have a bad night with a five- or six-piece group, you can cover it up. This is good. I really have to play. This is tearing up my ego and throwing it in the wastebasket. That's what I think all of the guys in the Eagles needed."

The Eagles were known for lengthy recording efforts, and its last release, *The Long Run*, took a year in the studio. To get back to roots rock 'n' roll, Walsh took his band to Catalina Island, off the coast of California, and — with little rehearsal or the aid of advanced recording technology — put together *You Bought It*.

"In the Eagles there was the attitude that we could always fix it in the mix (the final step of recording an album, which corrects any problems). I don't want to go into the stuido," Walsh said, "because you play differently. I haven't played guitar like I can, like I know I can. Like I did in the James Gang.

"It was a gamble," he continued, "but all I know is that I like this album. I know that I'm not too old, that I can still play rock 'n' roll, and that I'm not done yet. When you look at people who sell records, my God, it's just staggering. I don't stand a chance against Kenny Rogers or Diana Ross or Lionel Richie or a lot of other people. But I refuse to believe that's because I'm old and burnt and that I should fade into history.

"Maybe I'm ahead of my time, I don't know; but I hope that this album does well — not for fame or money, but because there's some good music and there are some very valid observations made."



JIM SHEA



GOLD AND CHAINS

(As recorded by Taxxi)

JEFFREY NEAD
COLIN PAYNE

Telephone rings and I rip it from the wall
I don't want to talk
So there's no need to call
Persistence is sweet but I'm sorry to say
We're a one-trick pony
And that'll be all.

Telephone rings and I wake from my slumber
I don't know how or where you ever found my number
I told you politely
Don't you ever learn
This time you lose 'cause I won't surrender.

Your gold can't buy me
Your chains can't tie me down
Your gold can't buy me

Your chains can't tie me down.

Long distance operator calls me collect
Person to person but I won't accept
I told your boys to stop coming 'round
I burned your letters
They had no effect.

I know you'll get what you want
You got it made
If money can't buy it
You'll always trade
I've got to be tough to get you off my back
This is one territory you can't invade.

Your gold can't buy me
Your chains can't tie me down
Your gold can't buy me
Your chains can't tie me down.
(Repeat)

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YOU BELONG TO ME

(As recorded by the Dooble Brothers)

MICHAEL McDONALD

Why'd you tell me this
While you look for my reaction
What do you need to know
Don't you know I'll always be the one
You don't have to prove to me you're beautiful to
strangers
I've got lovin' eyes of my own.

You belong to me in this life
Anyone could tell

Any fool can see who you need
I know you all too well
You don't have to prove to me you're beautiful to
strangers
I've got lovin' eyes
And I can tell.

You belong to me
Tell him you were foolin'
You belong to me
You belong to me
Tell him he's a stranger
You belong to me.

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BOOK REVIEW

BY JOANN SARDO

JOHN LENNON



Surprisingly, it has taken nearly three years since the tragic death of John Lennon for the avalanche of "I knew the real John Lennon" books to hit the stands. First and foremost among these is *Loving John, The Untold Story*, (Warner Books, \$8.95), by May Pang and Henry Edwards.

In case the name doesn't ring a bell, May Pang is the woman who was the Lennon's secretary/assistant and later became Lennon's confidante and lover during an 18 month period in 1973 following his split from Yoko Ono. As can be expected, author Pang doesn't portray Yoko in a very flattering light. She describes in detail the bizarre hold Yoko seemed to have over Lennon, and how he, in turn, was quite content with their situation.

According to Pang, her affair with Lennon began at the urging of Yoko Ono herself. It started as a plan Yoko had to keep her husband happy while still maintaining control over him. She planned to do this by having Pang inform her of each step of the relationship.

Throughout their live-in relationship, Yoko kept tabs on the pair and knew exactly where they were and what they were doing. When Lennon and Pang went to Los Angeles for several months, Yoko made it a habit to call 15 to 20 times a day to talk to the couple. Despite the time and distance involved in her split with Lennon, Yoko herself never lost the hold

she had over him.

More than anything, this book is an interesting look at the life of an acclaimed superstar, even though it's just a slice of that life (from 1973-75). Apparently, John Lennon was a man who experienced unbelievable highs and incredible lows. According to Pang, when he drank, he went completely wild, destroying entire rooms. He would wake up the next morning and not remember a thing.

Yoko Ono's control was especially obvious during those times. Following one of Lennon's binges, Yoko would call Pang and tell her she had heard what had happened and then accuse Pang of not doing her job. Her job, apparently, was to take care of Lennon while Yoko was busy with other things.

When Lennon went to Los Angeles with Pang, he also took up with friends he hadn't seen since his marriage to Yoko. *Loving John* provides an interesting look at some of the company Lennon kept during this time. He socialized with people such as Elton John, Mick Jagger, Harry Nilsson and David Bowie. Pang also became friends with some of these people. In fact, it was Bowie she went to after hearing the news of Lennon's death in December of 1980.

Also, *Loving John* describes the kaleidoscope of different feelings the former Beatles all had for one another. Especially interesting is the relationship between Lennon and McCartney and how it

changed as the years went on.

Although Lennon seemed happy with Pang, Yoko was still the driving force in his life. In the same way she had originally encouraged the Lennon/Pang relationship, she terminated it. She accomplished this simply by telling Lennon he was allowed to come back home. So, he went home — back to the Dakota in New York and back to life with Yoko. His "lost weekend" ended in 1975.

From 1975 until his death in 1980, Pang claims that Lennon kept in touch with her and spent time with her. These liaisons were short and infrequent and usually occurred when Yoko was out of the country. The last time Pang saw Lennon was at the end of 1978 and the last time she talked to him was May of 1980.

Despite being authored by a former mistress of his, *Loving John* still turns out as the story of John Lennon and Yoko Ono. Lennon, as creative and intelligent a man as he was, desperately needed a Yoko Ono in his life. Even separated by a continent and 18 months, their attachment to each other remained intact.

Loving John is an over-sized, soft cover book with two 16-page black and white photo inserts. The photographs of Lennon are exceptional, considering that most of them are from Pang's personal collection. The book itself is interesting and worthwhile reading material for both Lennon and Beatles fans.

WHO'S BEHIND THE DOOR

(As recorded by Zebra)

RANDY JACKSON

We sailed away
We walked two thousand miles and then we slipped
away

We looked so hard
But couldn't seem to find just what the world was for
Now we know
Just what the journey's for.

Looking out to the stars
Think about what you are
What do they think of you
Animals in their zoo
They haven't got the time
Landing is not on their minds
How do they have the nerve

We're animals in preserve.

They watch us all
They're only making sure that we don't trip and fall
They look so hard
But they can't tell us why they're here and just what for
Because they don't know
Who opened up the door.

How can we find out more
Who owns the keyless door
Where does the circle end
Who are the unwatched men
Where do we go from here
Faith is a fading fear
Life is a waiting room
I hope they don't call me soon.

How much more do you really think you know about
who's behind the door.

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WHEN YOU WERE MINE

(As recorded by Mitch Ryder)

PRINCE

When u were mine
I gave u all of my money
Time after time
U done me wrong
Cause just like a train
U let all my friends come over and eat
And u were so strange
U didn't have the decency to change the sheets
Oh girl when u were mine
I used to let u wear all my clothes
U were so fine
Maybe that's the reason that it hurt me so
I know that you're goin' with another guy
But I don't care
Cause I love u baby that's no lie
Love u more than I did when u were mine

When u were mine
U were kindasorta my best friend
So I was blind
I let u fool around
I never cared
I never was the kind to make a fuss
When he was there
Sleepin' in between the two of us
I know that you're goin' with another guy
But I don't care
Cause I love u baby that's no lie
Love u more than I did when u were mine
When u were mine
U were all I ever wanted to do
Now I spend my time
Following him whenever he's with u
I know that you're goin' with another guy
But I don't care
Cause I love u baby that's no lie
Love u more than I did when u were mine.

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SHINY SHINY

(As recorded by Haysi Fantayzee)

PAUL CAPLIN
KATE GARNER
JEREMY HEALY

Good times come to me now
I ain't lying cos there ain't no time
No city
It's a pity
Cos I dress devine
City smokes
People choke
Big meanie he's a genle and we ain't got a hope.

No chance.

Shiny shiny bad times behind me
Shiny shiny sha-na-na-na.

You sure look fine your shoes they shine
I taste your face your love is mine

Mercury Dan with a spikey hand
I'm a hot retard
Marquis de Sade.

Saw a cop on the line
Machine Gun shine
I was dreaming not believing that I was alive
My mind broke
The cop he choked
"Get out of here boy or I'll use the colt."

You sure look fine your shoes they shine
No heat can compete with this blue-eyed liar
The child spoke
"We ain't got no hope
Press the button press the button
It's all remote."

No chance.

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SHEILA ROCK

HANG ON NOW

(As recorded by Kajagoogoo)

NICK BEGGS
LIMAH
KAJAGOOGOO

No sooner than
I turn my back and then
It's so hard to find
I'm on the decline with you
Were I to know your feelings
Is there something between me and you
Can't pretend you surprise me
And baby it's hurting me too.

Hang on girl meet my heart
It knows the best time for new love to start
Hang on now meet my heart
It knows the best time for us to start

Hang on girl
Won't you remain.

Those special moments together
I don't understand
But can't we go ahead as we had planned
I've questioned all your reasons
Underneath I can see
Somewhere my stolen lover
Who really should still be with me.

Hang on girl meet my heart
It knows the best time for new love to start
Hang on now meet my heart
It knows the best time for us to start
Hang on girl
Won't you remain.

Should I hang on should I stay
What's the ransom I will pay.

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Since their debut LP was released a year ago, VIRGIN STEELE has been receiving critical acclaim for its daring new approach to metal — Here's what they're saying...

"Heavy Metal with an I.Q."

Enrout

"VIRGIN STEELE has the knack for playing larger than life anthems with great musical proficiency — It's obvious that these guys are not fooling around"

Billboard

"VIRGIN STEELE is world class metal."

L'Esprit (France)

"VIRGIN STEELE has a lot of potential and will be one to break their way into the ranks of metal stardom."

Heavy Metal Times

"VIRGIN STEELE is the album Judas Priest should have made"

Kerrang

"I fully expect this album to mark the start of great things from VIRGIN STEELE"

Kerrang

"Children Of The Storm" is truly magnificent containing 6 minutes of sheer metal delight."

Aurthocks (Holland)

"Pulveriser... Jack Starr's guitar solo is more than a worthy match for Eddie Van Halen's eruption"

Rock Brigade (Venezuela)

"VIRGIN STEELE have the talent, songs and playing ability to become a major force in rock in the near future."

Metal Rendezvous (Calif)

"VIRGIN STEELE led by screamer Dave Defeis and guitar thrasher Jack Starr might just be one of heavy metal's bright hopes of the future."

Hit Parade

"VIRGIN STEELE has all the necessary ingredients for success. The VIRGIN STEELE tape was picked over five hundred demos for inclusion in the 'U.S. Metal II' album."

Mike Varney — heavy metal expert and President of Shrapnel Records

"VIRGIN STEELE is the best new metal band in years"

Ongaku Senko (Japan)

"The new wave of American metal is here and VIRGIN STEELE is at the top of the list."

Monster Magazine (Japan)

"If you're a true heavy metal fan you better pick up a copy of VIRGIN STEELE's up and coming LP 'Guardians Of The Flame.' It will melt your tumbles!"

Heavy Metal Hardware (North Carolina)

VIRGIN STEELE review of concert with Motorhead on July 15, 1983...

"Long Island's own bruising contribution to the bill was VIRGIN STEELE aided by some superb taste on the part of guitarist Jack Starr and throat stretching vocals by David Defeis delivered the best brand of metal on the bill. These guys are accomplished warriors and seem to have as many fans as the headliners."

Goodtimes (New York)

"A slice of pure sword and sorcery metal with a strong rhythm section and underlying keyboards to accompany the macho and hunky poses on the cover."

Sounds (England)

"With VIRGIN STEELE it seems as if the U.S. is at last able to compete neck to neck with British Heavy Metal. The artwork is amazing!"

Northwest Metal (Oregon)

"There are two kinds of metal bands. The first kind have a good sense of humor and their lyrics and image reflect it. Van Halen and AC/DC fell into that category, but then there are guys who take it dead serious. Keeping the sexuality and spewing out chords with veins in their teeth, VIRGIN STEELE is a new metal band from New York who compete in the second batch of Marshall Amp types"

The Aquarian

"VIRGIN STEELE's debut LP turned out to be a pleasant surprise. Striking is the screaming voice of David Defeis which you can compare best to Rob Halford."

Mugabeta (Holland)

"Jack Starr of VIRGIN STEELE has a guitar style somewhere between Richie Blackmore and Jimi Hendrix. His superfast, sustaining style is well supported by the thoughtful bass playing of Joe O'Reilly and the tight drum work of Joey Avazian"

Musiekbrant (Holland)

"VIRGIN STEELE contains red hot metal played with conviction and determination and above all CLASS"

Metal Heath (England)

"Defeis & Starr of VIRGIN STEELE are the only guitarist/vocalist duo that rival Plant & Page in the glory days of Zeppelin."

Rockville (Italy)

VIRGIN STEELE



Photo by: William F. Pickering

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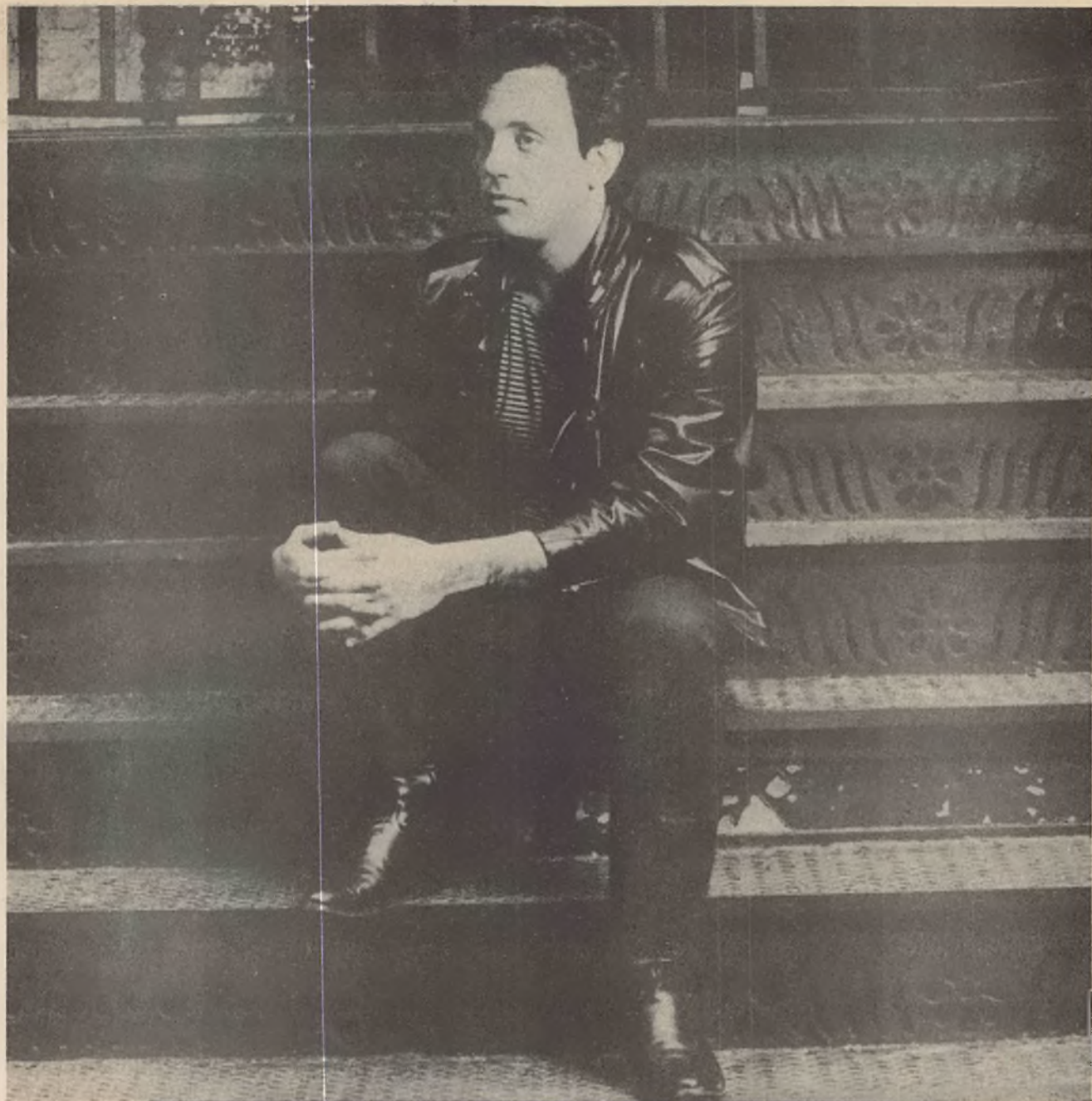
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CLIFF LARSEN

Billy Joel

Pop Star of the Month



An *Innocent Man* is the latest offering from a singer/songwriter whose contribution to contemporary rock has been more than substantial. With five Grammys to his credit and record sales of close to 40 million, Billy Joel's hit singles — "Piano Man," "Just The Way You Are," "Movin' Out," "Only The Good Die Young," "Honesty," "She's Always A Woman," "My Life," and "It's Still Rock And Roll To Me," — have become staples not only of Top 40 and FM radio, but of American popular culture.

"I never do the same thing twice," Joel has said. "To keep me interested, there always has to be something new, something different."

An *Innocent Man* is Joel's ninth Columbia album and it upholds that precept. Coming right on the heels of *The Nylon Curtain* — an album which contained biting topical songs like "Allentown" and "Goodnight Saigon" — Joel has turned full circle and created an lp about the joy and innocence of romance, with songs that are paens to the music he loved as a kid.

Whereas *The Nylon Curtain* seemed designed to provoke thought about some of the crucial issues of our time, *An Innocent Man* seems destined to charm and delight listeners with exuberance. "I decided I wanted to have as much fun as I could have," Joel relates, "and I wanted it to sound like I was having fun."

Everything wasn't always fun for William Martin Joel, although he has always been a tough man to stereotype. He was born at the height of the baby boom on May 9, 1949, in the post-WWII suburban settlement of Hicksville, Long Island, New York, in a working class environment.

Even from his earliest youth, Joel found relief from his drab surroundings in music. His father, a German-born engineer with General Electric, was an accomplished pianist who met his mother when she was singing in a Gilbert and Sullivan company in CCNY. Noticing Billy's fascination with a Mozart piece at age four, they enrolled him with a piano teacher.

At age seven, Joel's parents divorced and his father moved back to Europe. This left his mother to support and raise Billy and his older sister, which was a struggle in the middle-class community of Hicksville.

Joel recalls that "we were blue collar poor people, which is different from poor, poor people. You don't go to welfare when you're blue collar poor. You somehow work. You never ask for a handout — you would die first. Your kids would starve to death first."

"It was very hard for my mother," he continued. "We were the gypsy family; the only family where there had been a divorce, the only one that wasn't Catholic, the only one without a driveway."

Meanwhile, Joel's musical interests were quickly straying from the classics. He became influenced by the Elvis Presley records his sister brought home. Later, the influence of such acts as the Righteous Brothers, the Ronettes, Sam and Dave, Otis Redding and Wilson Pickett would be felt on *An Innocent Man*.

The turning point for Joel came when he saw the Beatles on the Ed Sullivan Show in 1964. "I thought, these guys don't look like Fabian. They don't look like they were manufactured in Hollywood. I would see this look in John Lennon's eyes that told me something. They were irreverent, a bunch of wise guys like me and my friends!"

Joel left behind his ten years of classic piano training, traded in his Beethoven for boogie-woogie, and started his first band, the Echoes, at 14. It didn't take long before he was out all night playing bars before he was of age. This resulted in a good deal of time out of school, or, when he was there, sleeping through it.


"I would come into school missing three classes and my eyes were red," he remembers. "Teachers thought I was a drug addict. 'You look stoned,' they'd say. I said, 'I'm not stoned. That's just the way I look naturally.' I went all the way to the 12th grade, but I was not allowed to graduate."

"I felt bad because my mother wanted me to graduate, but I told them, 'The hell with it. If I'm not going to Columbia University, I'm going to Columbia Records and you don't need a high school diploma over there.'"

Of course, Joel's prediction came true and the irony would become apparent on the night of his ten-year high school reunion. Joel was unable to attend because he was playing "Just The Way You Are" for close to 20 million people on *Saturday Night Live*. But at the age of seventeen he was more than happy to pick up a few extra bucks for his family with his music, even playing in Levittown with producer George "Shadow" Morton on a Shangri-Las session.

At the same time, Joel also started boxing as an amateur, scoring 22 wins, two decisions and two losses by knockout of 28 fights, breaking his nose to its now familiar shape. Meanwhile, the Echoes became the Lost Souls, and by 1968, Joel and his bassist moved on to the well-known Long Island band the Hassles.

Joel stayed with the Hassles for two years and two albums — *The Hassles* and *Hour Of The Wolf*. As other classic Long Island bands such as the Rascals, the Vagrants and Vanilla Fudge started to disintegrate, Joel and the Hassles' drummer Jon Small formed a power trio called Atilla, who released one album on Epic Records. Throughout this time, Joel also supplemented his income as a musician with



a variety of odd jobs: he painted Piping Rock Country Club in Locust Valley, worked in a factory, wrote some criticism for *Changes Magazine*, and recorded a pretzel commercial with Chubby Checker.

More than anything, Billy Joel wanted to be recognized as a songwriter. A tape of his songs landed him a contract with Family Productions in 1971, and resulted in his first album of original songs: *Cold Spring Harbor*, named for a village on Long Island's North Shore.

Released in 1972, the album was somehow speeded up in the mastering process, making Joel sound like Alvin and the Chipmunks. Nonetheless, Joel assembled a band and took to the road for six months promoting it. As an unknown quantity opening concerts, "We had to get pretty good quick," recalls Joel.

At the Mar y Sol festival in Puerto Rico in 1972, Joel was heard by Columbia Records, who also heard him again at a Philadelphia concert broadcast live on WMMR-FM, where one of his new songs, "Captain Jack," was a runaway hit with the audience. For months afterward, WMMR played a tape of the song regularly.

Although Columbia was interested in recording Joel, his deal with Family Productions had turned sour amidst a legal wrangle over publishing and tour profits (he saw none). Joel coped with the situation the only way he could — disappearing to Los Angeles with his girlfriend Elizabeth.

Meanwhile, back east, "Captain Jack" had become an underground hit, so Columbia tracked Joel down on the West Coast and signed him. He went into the studio with producer Michael Stewart and arrangers Michael Omartian and Jimmie Haskell and a crew of the finest session players in the city. Spurred by the Top 20 single, "Piano Man," the resulting album of the same title stayed on the chart for the first half of 1974, yielding other singles such as "Travelin' Prayer," "The Ballad of Billy the Kid" and the by-then legendary "Captain Jack." The *Piano Man* lp was eventually certified gold by the RIAA.

In the summer of 1974, Joel recorded his second lp, *Streetlife Serenade*, which yielded the single, "The Entertainer." By the end of the year, Joel earned such industry honors as Cash Box's "Best New Male Vocalist," Music Retailer's "Male Artist Of The Year," and "Album Of the Year" from Stereo Review. Ascending to headliner status as a live act, Joel sold out Carnegie Hall and Lincoln Center in New York, Kiel Opera House in St. Louis and Toronto's Massey Hall.

With Joel producing himself, he went into the studio with his band to record *Turnstiles*. This lp celebrated Joel's departure from L.A. with the Phil Spector-ish "Say Goodbye To Hollywood." This tune was later recorded on a historic single by Ronnie Spector of the

Ronettes, backed by Bruce Springsteen's E Street Band. The album also embraced New York with such songs as "New York State Of Mine" and "Miami 2017 (Seen The Lights Go Out On Broadway)."

In June 1976, Joel launched a year-long tour with a live broadcast on WNEW-FM from New York's Bottom Line. From there he went on to sell out 108 shows and return triumphant for a three-night stand at New York's Carnegie Hall, which was sold out months in advance.

For Joel's next album, he recruited producer Phil Ramone, who recorded *The Stranger* with Joel and his band. "Phil liked my guys right off the bat," says Joel. "He heard them play some songs and said, 'Don't play any different than you play on the road — be rock 'n' roll animals that you are.' We did five takes instead of 15. He was one of the guys. We'd throw around ideas, kick the song around, try them different ways and get them right. Sometimes we'd throw pizza at each other."

If any one thing could pinpoint the turning point in Joel's career, it was the release of *The Stranger*. The first single from the lp was "Movin' Out (Anthony's Song)." It did not initially win widespread radio acceptance, so six weeks after its release, a new single, "Just The Way You Are," was issued.

It jumped into the charts, reigned high for four months, and *The Stranger* went gold. By early 1978, the single went gold and "Movin' Out" was reissued and hit the Top 20. By the time "Only The Good Die Young" hit the charts in May of 1978, Billy Joel had arrived. He had all three singles on the charts and the album held a steady slot in the top 10.

No sooner did Joel go back into the studio to record a follow-up to *The Stranger*, than the album yielded a fourth hit single, "She's Always A Woman" while racking up platinum and multi-platinum sales. When *52nd Street* was released late in 1978, it topped all three industry trade charts spurred on by the first single, "My Life." Two more followed — "Big Shot" and "Honesty" — while duplicating the multi-million sales of its predecessor.

Spurred by comments that "Just The Way You Are" was the product of a pop crooner's consciousness, Joel decided to "throw a rock at the image people have of me as a mellow balladeer" and recorded the hard-rocking *Glass Houses* lp, once again with Ramone. The lp yielded the single "It's Still Rock And Roll To Me," and went on to sell five million copies.

He followed *Glass Houses* with a live album *Songs In The Attic*. This lp featured stage versions of some of Joel's material from his early albums, and enjoyed moderate success.

Taking a well-earned break from the road, Joel started writing songs for his next album. "I feel like I almost died making *The Nylon Curtain*," he said.



"The thing you don't have control over is writing — you have to pull it out of yourself, stretch yourself ... you pace the room with something like the dry heaves, having no control over the muse, horrified that it won't come. You're always in the desert looking for the oasis, and all that's out there with you is the piano — this big black beast with 88 teeth. You have to lay your guts on the table and go through them eleven times on an album. 50,000 packs of cigarettes later, you start getting it.

During the making of *The Nylon Curtain*, Joel had a very real brush with death when his motorcycle collided with a car on Long Island. "I felt absolute helplessness while I watched myself flipping over the car and bang, I landed on my back. Right before I hit, I had a flood of images, jumbled up thoughts. I thought I was going to die and I was pissed off at the car, which looked the size of Brooklyn to me. I thought, 'You can't do this to me, I'm not ready to die.'"

The accident produced a series of fractures that necessitated extensive surgery, but it didn't stop Joel from finishing *The Nylon Curtain*. When the album was released, it struck a raw nerve in the American consciousness. Congresswoman Barbara Boxer of California wrote Joel to explain that the song had helped inspire her to co-sponsor legislation to compensate Vietnam veterans suffering from Agent Orange-related disabilities.

"Allentown," which became perhaps the only topical commentary song to go top 40 in the '80s, also expressed a gnawing anxiety in the American consciousness. The editor of America's leading magazine for steel workers and producers wrote Joel to say that the song expressed the feelings he'd heard from hundreds of men in the mills. Sixteen thousand citizens of Allentown signed a petition asking Joel to add the city to his 1982 tour schedule.

An *Innocent Man* finds Joel in a starkly different mood. "On every album I adopt a different sort of character," he explains, "and the character on this album is sort of a sweet person who is in love and feeling good. It's a guy enjoying the courtship rituals — making out, dating, slow dancing — and the insecurities that go with it — the gamut of passions that come with romance. I wrote ten songs in about seven weeks, which I've never done before. It just came pouring out of me."

To best convey this spirit, Joel has turned to the atmosphere of the music he loved most as a teenager — the soul, r&b, and rock of the late '50s and early '60s. "It doesn't really ape anything," he says of the album's style. "It just feels like it. There actually isn't a standard chord progression in the lp. It's musically pretty complex. The challenge for me was making it feel so simple."

On *An Innocent Man*, Joel creates fresh

songs that hark back to moods once evoked by the hits of the Drifters, Otis Redding, James Brown, Little Anthony and the Imperials and Frankie Valli and the Four Seasons. But whereas Joel says "singers like Frankie Valli were always going to give up their life for the girl and get married by the end of the song," the songs on his lp reflect a less naive decade.

"Leave A Tender Moment Alone," for example, is about that self-conscious moment when, as Joel says, "You say something really tender and affectionate and a part of you thinks 'I don't believe I said something that corny,' so ... you've got to make some kind of humorous comment to cover yourself."

The first single from the lp is "Tell Her About It." This tune, says Joel, says "You should communicate your feelings to somebody you're in love with, despite the insecurity that brings."

"Keeping The Faith" — the final cut on the lp, sums up Joel's reasons for sashin' new sounds from his '50s and '60s roots. "The song says I'm not living in the past, I'm celebrating today. I'd never have had the fire if I'd never hung out with the wild boys and heard the old music."

In other words, without the years of living on the poor side of town, of boxing, of staying out on the road seemingly forever, and finally of succeeding, while trying never to do the same thing twice, he wouldn't be Billy Joel.



CHANGE

(As recorded by Tears For Fears)

ROLAN ORZABAL

You walked into the room
I just had to laugh
The face you wore was cool
You were a photograph
When it's all too late
It's all too late
I did not have the time
I did not have the nerve
To ask you how you feel
Is this what you deserve
When it's all too late
It's all too late.

Change
You can change

And something on your mind
Became a point of view
You lost your honesty
I lost the life in you
When it's all too late
It's all too late
We walk and talk in time
I walk and talk in two
Where does the end of me
Become the start of you
When it's all too late
It's all too late.

What happened to
The friend that I once knew
Has he gone away.

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TELL HER ABOUT IT

(As recorded by Billy Joel)

BILLY JOEL

Listen boy
Don't want to see you let a good thing slip away
You know I don't like watching
Anybody make the same mistakes
I made.
She's a real nice girl
And she's always there for you
But a nice girl wouldn't tell you what you should do.

Listen boy
I'm sure that you think you got it all
Under control
You don't want somebody telling you
The way to stay in someone's soul.

You're a big boy now
You'll never let her go
But that's just the kind of thing
She ought to know.

Tell her about it
Tell her everything you feel
Give her every reason to accept
That you're for real.

Tell her about it
Tell her all your crazy dreams
Let her know you need her
Let her know how much she means.

Listen boy
It's not automatically a certain guarantee
To insure yourself
You've got to provide communication constantly.

When you love someone
You're always insecure
And there's only one good way
To reassure.

Tell her about it
Let her know how much you care

When she can't be with you
Tell her you wish you were there.

Tell her about it
Every day before you leave
Pay her some attention
Give her something to believe.
Cause now and then
She'll get to worrying
Just because you haven't spoken
For so long
Though you may not have done anything
Will that be a consolation when she's gone.

Listen boy
It's good information from a man
Who's made mistakes
Just a word or two that she gets from you
Could be the difference that it makes.
She's a trusting soul
She's put her trust in you
But a girl like that won't tell you
What you should do.

Tell her about it
Tell her everything you feel
Give her every reason
To accept that you're for real.
Tell her about it
Tell her all your crazy dreams
Let her know you need her
Let her know how much she means.

Tell her about it
Tell her how you feel right now
Tell her about it
The girl don't want to wait too long
You got to tell her about it
Tell her now and you won't go wrong
You got to tell her about it
Before it gets too late
You got to tell her about it
You know the girl don't want
To wait you got to
Tell her about it.

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TOTAL ECLIPSE OF THE HEART

(As recorded by Bonnie Tyler)

JAMES STEINMAN

Turn around
Every now and then I get a little bit lonely and you're
never coming round
Turn around
Every now and then I get a little bit tired of the listening
to the sound of my tears
Turn around
Every now and then I get a little bit nervous that the best
of all the years have gone by
Turn around
Every now and then I get a little bit terrified
And then I see the look in your eyes.
Turn around bright eyes
Every now and then I fall apart
Turn around bright eyes
Every now and then I fall apart.
Turn around
Every now and then I get a little bit restless and I dream
of something wild
Turn around
Every now and then I get a little bit helpless and I'm
lying like a child in your arms
Turn around
Every now and then I get a little bit angry and I know I've
got to get out and cry
Turn around
Every now and then I get a little bit terrified but then I
see the look in your eyes.
Turn around bright eyes
Every now and then I fall apart
Turn around bright eyes
Every now and then I fall apart.
And I need you now tonight
And I need you more than ever
And if you only hold me tight
We're holding on forever
And we'll only be making it right cause we'll never be
wrong
Together we can take it to the end of the line
Your love is like a shadow on me all the time.
I don't know what to do and I'm always in the dark
We're living in a powder keg and giving off sparks
I really need you tonight
Forever's gonna start tonight
Forever's gonna start tonight
Once upon a time I was falling in love
But now I'm only falling apart

There's nothing I can do
A total eclipse of the heart
Once upon a time there was light in my life
But now there's only love in the dark
Nothing I can say
A total eclipse of the heart.

Turn around
Every now and then I know you'll never be the boy you
always wanted to be
Turn around
But every now and then I know you'll always be the only
boy
Who wanted me the way that I am
Turn around
Every now and then I know there's no one in the
universe as magical and wondrous as you
Turn around
Every now and then I know there's nothing any better
There's nothing that I just wouldn't do.
Turn around bright eyes
Every now and then I fall apart
Turn around bright eyes
Every now and then I fall apart.
And I need you now tonight
And I need you more than ever
And if you'll only hold me tight
We'll be holding on forever
And we'll only be making it right
Cause we'll never be wrong together
We can take it to the end of the line
Your love is like a shadow on me all the time
I don't know what to do and I'm always in the dark
We're living in a powder keg and giving off sparks
I really need you tonight
Forever's gonna start tonight
Forever's gonna start tonight

Once upon a time I was falling in love
But now I'm only falling apart
Nothing I can do a total eclipse of the heart
Once upon a time there was light in my life
But now there's only love in the dark
Nothing I can say
A total eclipse of the heart
A total eclipse of the heart.
Turn around bright eyes
Turn around bright eyes
Turn around.

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SWEET DREAMS (Are Made Of This)

(As recorded by Eurythmics)

A. LENNOX
D.A. STEWART

Sweet dreams are made of this
Who am I to disagree
I travel the world and the seven seas
Ev'rybody's looking for something.

Some of them want to use you
Some of them want to get used by you
Some of them want to abuse you
Some of them want to be abused.

Hold your head up
Keep your head up
Movin' on
Hold your head up
Movin' on
Keep your head up
Movin' on
Hold your head up
Movin' on
Keep your head up
Movin' on
Hold your head up
Movin' on
Keep your head up.

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CHINA GIRL

(As recorded by David Bowie)

IGGY POP
DAVID BOWIE

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

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

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

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

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

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

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SOMEONE BELONGING TO SOMEONE

(As recorded by the Bee Gees)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

I know how I feel
Lonely in the black of night
There can be no love for me now
Nobody listens when the words ain't right
And you get into someone else
It's hard for me to know who's lovin' who
And where do I stand.

What did I do it all for
There's no one I could love more
I did it for your heart alone
All that I try to be
Growin' inside of me
I can be strong if you're there.

And there is someone belonging to someone
And I got no one belonging to me
I live in a world where the face of an angel
Is all that a fool can see
You got the power to find me
Whenever I'm lost where are you

Who are we.

I believe in time
Can eat away a heart of stone
And baby if I leave you too late
It's just a feather and the bird has flown
It's colder when the fire dies
With all the trouble I'm in
If I lose you too then what is my life.

If I don't wanna go through anything without you
Couldn't be a life at all
I could be relyin' on
You are the only one
We didn't make it by chance.

And there is someone belonging to someone
And I got no one belonging to me
I'm caught in a world on the edge of tomorrow
It's all that a fool can find
I don't belong in the arms of a love
That is lost
Nowhere to cry
There must be something we can say my love
Something except goodbye
Oh what is my life.

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AFTER THE FALL

(As recorded by Journey)

S. PERRY
J. CAIN

So now love is gone
Think I can't go on
Love is gone
I want to say
Now it's just too late
Waited far too long
Should have told you then I knew
Should have told you right from the start yeah
But the words didn't come out right
So I'll tell you
Straight from my heart.

You meant more to me
Than I let you see
You held on somehow
All your tenderness
And your sweet caress
I miss you now
But a headstrong stubborn man
Only works it out
The best he can
Valentines he never sent
There's not enough time
He's a workin' man.

Can't stop fallin'

Heartache's callin'
Finds you after the fall
Saints or sinners
Take no pris'ners
What's left after you fall
No not much no.

Oh I say love is gone
I can't go on
Now love is gone
I want to say
That it's just too late
Waited far too long
Should have told you then I knew
Should have told you right from the start yeah
But the words didn't come out right
So I'll tell you straight from my heart.

Can't stop fallin'
Heartache's callin'
Finds you after the fall
Saints or sinners
Take no pris'ners
What's left after you fall
No not much no
Oh no not much
After the fall
After you fall
After you fall.

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WAITING FOR YOUR LOVE

(As recorded by Toto)

DAVID PAICH
BOBBY KIMBALL

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

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

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

Love, forget your pride
Or she might kiss the shore like
evenin' tide
Song, be in her heart
Especially when we're apart
Lord, be by my side
'Cause if she leaves there ain't no
place to hide
Soul, be with her now
'Cause you're the first one she knew.

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

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

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

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

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Led Zep Like You've Never Seen Them!

Led Zeppelin: Portraits by Neal Preston

The Tour Photographs 1970-79
Introduction by Cameron Crowe

Rock-At-Home! - bringing rock 'n' roll to your doorstep - is proud to announce the exclusive October 1983 release of the ultimate Led Zep collector's item, the limited-edition, bound portfolio collection of Neal Preston's historic photographs of Led Zeppelin. Over two years in the making, the stunning *Led Zeppelin: Portraits* is a jumbo 11 x 14 inch book, printed on the highest quality photo-reproduction paper. It features more than 72 beautiful black and white pictures of Page, Plant, Jones, and Bonham, most of which have never been seen before, and many whose negatives were printed especially for this volume. It will be published in a limited edition of 5,000 copies numbered and signed by Mr. Preston, and costs \$25.

Neal Preston served as Led Zep's official tour photographer, travelling with the band from 1973 through their final major performance at Knebworth, England, August 1979. The photos contained in his book range from that legendary concert to early press conference shots, *Rolling Stone* magazine portraits, and the picture used on Jimmy Page's payphone!

LED ZEPPELIN



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KISS THE BRIDE

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN

Well she looked a peach in the dress she made
When she was still her mama's little girl
And when she walked down the aisle
Ev'rybody smiled at her innocence and curls
And when the preacher said
"Is there anyone here got a reason why they shouldn't
wed"

I should have stuck up my hand
I should have got up to stand
This is what I should have said.

I wanna kiss the bride yeah
I wanna kiss the bride yeah
Long before she met him she was mine, mine, mine
Don't say "I do"
Say "bye bye bye"
And let me kiss the bride yeah
I wanna kiss the bride yeah.

Underneath her veil I could see a tear
Trickling down her pretty face
And when he slipped on the ring
I knew ev'rything would never be the same again
But if the groom would have known he'd have had a fit
About his wife and the things we did
And what I planned to say
Yeah on her wedding day
Well I thought it but I kept it hid.

I wanna kiss the bride yeah
I wanna kiss the bride yeah
Long before she met him she was mine, mine, mine
Don't say "I do"
Say "bye bye bye"
And let me kiss the bride yeah
I wanna kiss the bride yeah.
(Repeat)

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HOW AM I SUPPOSED TO LIVE WITHOUT YOU

(As recorded by Laura Branigan)

MICHAEL BOLOTIN
DOUG JAMES

I could hardly believe it
When I heard the news today
I had to come and get it straight from you
They said you were leavin'
Someone's swept your heart away
From the look upon your face
I see it's true

So tell me all about it
Tell me 'bout the plans you're makin'
Then tell me one thing more before I go.

Tell me how am I supposed to live without you
Now that I've been lovin' you so long
How am I supposed to live without you
How am I supposed to carry on
When all that I've been livin' for is gone.

I didn't come here for cryin'
Didn't come here to break down
It's just a dream of mine is coming to an end
And how can I blame you
When I built my world around
The hope that one day we'd be so much more than
friends

And I don't wanna know the price
I'm gonna pay for dreaming
When even now it's more than I can take.

Tell me how am I supposed to live without you
Now that I've been lovin' you so long
How am I supposed to live without you
How am I supposed to carry on
When all that I've been livin' for is gone.

And I don't wanna face the price
I'm gonna pay for dreaming
Now that your dream has come true.

Tell me how am I supposed to live without you
Now that I've been lovin' you so long
How am I supposed to live without you
How am I supposed to carry on
When all that I've been livin' for is gone.

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IT'S A MISTAKE

(As recorded by Men At Work)

COLIN HAY

Jump down the shelters to get away
The boys are cockin' up their guns
Tell us general is it party time
If it is can we all come.

Don't think that we don't know
Don't think that we're not trying
Don't think we move too slow
It's no use after crying.

Saying It's a mistake
It's a mistake
It's a mistake
It's a mistake.

After the laughter has died away
And all the boys have had their fun
No surface noise now
Not much to say
They've got the bad guys on the run.

Don't try to say you're sorry
Don't say he drew his gun

They've gone and grabbed old Ronnie
He's not the only one.

Saying It's a mistake
It's a mistake
It's a mistake
It's a mistake.

Tell us commander what do you think
'Cos we know that you love all that power
Is it on then are we on the brink
We wish you'd all throw in the towel.

We'll not fade out too soon
Not in this finest hour
Whistle your favourite tune
We'll send a card and flower.

Saying It's a mistake
It's a mistake
It's a mistake
It's a mistake.

It's a mistake
It's a mistake
It's a mistake
It's a mistake.

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DO YOU COMPUTE

(As recorded by Donnie Iris)

M. AVSEC
D. IERACE

Do I have to say
Don't you already know it
Do I have to spell it out
Oh don't you think I show it.

Can't you see it's you I want tonight
You have to read it
You have to read it in between the lines.

Do you compute
What does it take to make you understand
Do you compute
I'm trying to tell you I'm in love with you.

I ain't no good with words
No I'm no good at talking

I'm misunderstood
Misunderstood too often.

Now baby if you'll open up your eyes
Then you would feel
Then you would feel the way I feel inside.

Do you compute
What does it take to make you understand
Do you compute
I'm trying to tell you I'm in love with you.

Now baby if you'll open up your eyes
Then you would feel
Then you would feel the way I feel inside.

Do you compute
What does it take to make you understand
Do you compute
I'm trying to tell you I'm in love with you.
(Repeat)

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SHARP DRESSED MAN

(As recorded by ZZ Top)

BILLY GIBBONS
DUSTY HILL
FRANK BEARD

Clean shirt, new shoes
I don't know where I am goin' to
Silk suit, black tie
I don't need a reason why
They come runnin' just as fast as they can
Coz every girl crazy 'bout a sharp dressed man.

Gold watch, diamond ring

I ain't missin' not a single thing
Cuff links, stick pin
When I step out I'm gonna do you in
They come runnin' just as fast as they can
Coz every girl crazy 'bout a sharp dressed man.

Top coat, top hat
I don't worry coz my wallet's fat
Black shades, white gloves
Lookin' sharp and lookin' for love
They come runnin' just as fast as they can
Coz every girl crazy 'bout a sharp dressed man.

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22 MAY 1982

THE BORDER

(As recorded by America)

RUSS BALLARD
DEWEY BUNNELL

You must be lost in a faraway land
I'll search forever for your footprints in the sand
I feel you need me
I have to answer
A desperate call that I do not understand.

A burning bridge, a lonely highway
Another dark night thinking alone
What could have happened
Am I just dreaming
It doesn't matter
But there's one thing that I know.

If I could make it to the border
If I could make it to the coast
If I could make it to the border
I'd be in the arms of the girl I love the most.

So on and on I keep on runnin'
To make the border before the night
Just one more river then I can make it
Again you'll be in my arms tonight.

If I could make it to the border
If I could make it to the coast
If I could make it to the border
I'd be in the arms of the girl I love the most.
(Repeat)

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TAKE ME TO HEART

(As recorded by Quarterflash)

MARV ROSS

You won't forget my eyes
Ooh deep inside you realize
You're gonna see me wherever you go
You're gonna hear me on your radio
There you are in your ear
You hear a voice that's calling
"Do you want me
Do you want me."

Take me to heart
I promise you a miracle
Take me to heart
You're gonna be mine
Take me to heart
You know it's just a matter of time.

I'm always on your mind
I'm the chill that never left your spine
In the building where you live and breathe
I'm the sound that never lets you sleep
Down the hall through the walls
You hear a voice that's calling
"Do you want me
Do you want me."

Take me to heart
Don't deny the miracle
Take me to heart
What more can I say
Take me to heart
Surrender's just a motion away.
(Repeat)

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HOT GIRLS IN LOVE

(As recorded by Loverboy)

PAUL DEAN
BRUCE FAIRBAIRN

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

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

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

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

Some say she do
Some say she don't

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

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

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

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

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

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

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FAKE FRIENDS

(As recorded by Joan Jett and the Blackhearts)

J. JETT
K. LAGUNA

When you were down
They were never there
When you're all alone
You really get to learn
If you get back up
They gonna come around
All the sycophants they love to make romance
To the ugly sound of 'em
Tellin' you what you wanna hear and you pretend.

Cuz they all agree
You're supposed to have a better life
But you're feelin' worse
And they build you up 'till you fool yourself
That you're something else
And it's like a curse

Cause you can't live up to what they made of you
And they tell you that you're losin' friends.

Losin' friends, losin' friends
You got nothin' to lose
Ya don't lose when ya lose fake friends.

Ya go an tell 'em you were king of the hill
When ya need a hand
That was yesterday
Ya see 'em laugh while you're on your knees
An it breaks ya heart cuz ya gave so much
An ya can't believe that ya hit the ground
An ya notice ya been losin' friends.

Losin' friends, losin' friends
You got nothing to lose
You don't lose when you lose fake friends
Fake friends, fake friends.

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ROCK 'N' ROLL IS KING

(As recorded by Electric Light Orchestra)

JEFF LYNNE

Listen everybody let me tell you 'bout the rock 'n' roll
 Feel that rhythm and it's really gonna thrill your soul
 She said come along with me to a land of make believe
 She said rock 'n' roll is king.

She loves that rock 'n' roll and she plays it all night long
 That's all she ever tells me when I call her on the
 telephone

She says feel that jumpin' beat and git up on your feet
 She says rock 'n' roll is king.

Oh let those guitars play
 Play for me play for me
 Oh let that song ring out

That's how it's meant to be.

It rolls like a train that's comin' on down the track
 She rolled over Beethoven and she gave Tchaikovsky
 back

She loves that drivin' beat
 She goes dancin' on down the street
 She said rock 'n' roll is king.

Oh let those guitars play
 Play for me play for me
 Oh let that song ring out
 That's how it's meant to be.

When she comes around and I'm listenin' to the radio
 She says you can't do that cos all I wanna do is rock 'n'
 roll

Now here I'm gonna stay where the music starts to play
 She says rock 'n' roll is king.

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THE METRO

(As recorded by Berlin)

JOHN CRAWFORD

I'm alone sitting with my empty glass
 My four walls follow me through my past
 I was on a Paris train
 I emerged in London rain
 And you were waiting there
 Swimming through apologies.

I remember searching for the perfect words
 I was hoping you might change your mind
 I remember a soldier sleeping next to me
 Riding on the Metro.

You wore white smiling as you took my hand
 So removed we spoke of wintertime in France
 Minutes passed with shallow words
 Years have passed and still the hurt

Oh I can see you now
 Smiling as I pulled away.

I remember the letter wrinkled in my hand
 "I'll love you always" filled my eyes
 I remember a night we walked along the Seine
 Riding on the Metro.

I'm alone sitting with my empty glass
 My four walls follow me through my past
 I was on a Paris train
 I emerged in London rain
 And you were waiting there
 Swimming through apologies.

I remember a feeling coming over me
 The soldier turned then looked away
 I remember hating you for loving me
 Riding on the Metro.

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SHIP TO SHORE

(As recorded by Chris DeBurgh)

CHRIS DE BURGH

Ship to shore
Do you read me anymore
This line is bad and fading
Ship to shore
Answer my call
Send me a signal
A beacon to bring me home.

I have been to see the world
Tasted life at every turn
And all the time
Your face came back to haunt me.

Day by day the feeling grew
I know I'm still in love with you
The further that I go
The more I know it
I wanna show it.

Ship to shore
Do you read me anymore
This line is bad and fading
Ship to shore
Answer my call
Send me a signal

A beacon to bring me home.
Moving fast all systems go
You and I had time to grow
Before there was a breakdown in transmission.

How I wish that we could turn
The clock back to the days when
We were lovers in the true sense
Of the meaning
You must believe me.

Ship to shore
Do you read me anymore
This line is bad I'm drowning
Ship to shore
Answer my call
Send me a signal
A beacon to bring me home.

Ship to shore
Ship to shore
Ship to shore.

A cannot believe my eyes
But I think I see a light
You are everything I've always
Wanted in my life.

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ROCK OF AGES

(As recorded by Def Leppard)

STEVE CLARK
ROBERT JOHN LANGE
JOE ELLIOTT

Rise up
Gather round
Rock this place
To the ground
Burn it up
Let's go for broke
Watch the night
Go up in smoke
Rock on, rock on
Drive me crazier
No serenade
No fire brigade
Just-a pyromania.
C'mon
What do you want
What do you want
I want rock 'n' roll
Yes I do
Long live rock 'n' roll
Let's go let's strike a light
We're gonna blow like dynamite
I don't care if it takes all night
Gonna set this town alight.
C'mon
What do you want
What do you want
I want rock 'n' roll
Alright
Long live rock 'n' roll
Oh yeah, yeah.
Rock of ages
Rock of ages

Still rollin'
Keep rollin'
Rock of ages
Rock of ages
Still rollin'
Rock 'n' rollin'
We got the power
We got the glory
Just say you need it
And if you need it say yeah.
Now listen to me
I'm burnin', burnin'
I got the fever
I know for sure
There ain't no cure
So feel it
Don't fight it
Go with the flow
Gimme, gimme, gimme one more for the road.
What do you want
What do you want
I want rock 'n' roll
You betcha
Long live rock 'n' roll.
Rock of ages
Rock of ages
Still rollin'
Keep rollin'
Rock of ages
Rock of ages
Still rollin'
Rock 'n' rollin'
We got the power
We got the glory
Just say you need it
And if you need it say yeah.

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SOUL SECTION

GET IT RIGHT

(As recorded by Aretha Franklin)

LUTHER VANDROSS
MARCUS MILLER

Let's get this thing to working
There's no reason to wait
The time is now to start it
We all could use the change.

From right now till the dawn
We're gonna really carry on
And we won't stop
Not until we get it right
Out to be on the one
It's not over till it's done
It's gonna be so good when we
Get it right.

We gotta be willing to try
Even if we get up early and work overtime
Do it till we get it right
It's an incredible high
There's no limit to what's in it
It's yours and mine
So let's do it till we get it
Get it right
Get it, get it, get it right.

I know just how to do it
To make it really nice
There's no mystery to it
Here's how to get it right.

Make it scream, make it shout
Toss it, turn it inside out
Never quit, stay with it
And get it right
Don't give up, never stop
We can make it to the top
If we just take the time
And get it right.

Oh don't give up now
We can make it, we can take it
Right to the top, hey and never stop
Honey let's reach for the sky
If we keep believing we can never go too high
Yeah let's give it a try
Come and let's keep reaching up
Even if it lasts forever it's never too much
No way to get enough
Do it till we get it right
Even if it takes from morning till way into night
We gotta do it till we get it
Get it right.

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Music & Thriller Miller Music.

CRAZY

(As recorded by the Manhattans)

JOHN V. ANDERSON
STEVE R. WILLIAMS

Girl I can't believe
The love you're givin' me
Took me by surprise
For your love wears no disguise.

And ahh you turn my head around
You blow my mind with a love
That makes me feel so good
My world is upside down
And the feeling's strong
You really got me going.

Crazy
About your lovin' girl it's crazy
Please stay my lady
Without your love I'll just go crazy.

Thinking back in time
When loneliness was mine
My life was bare
Without a love to share.

But now you turned my life around
You build me up
And I know I'm really winning
In you the love I've found
I'm all shook up
My head is spinnin' girl it's just.

Crazy
How much I love you girl it's crazy
Please stay my lady
Without your love I'll just go crazy.

So let me hold you in a warm embrace
In our love all fears erase
For as the sun shall surely rise
Never a tear shall touch your eyes
'Cause I'm.

Crazy
About your lovin' girl it's crazy
Please stay my lady
Without your love I'll just go crazy
Crazy
How much I love you girl it's crazy
Please stay my lady
Without your love I'll just go crazy.

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BLOW THE HOUSE DOWN

(As recorded by Junior Walker)

KERRY ASHBY
AL BOYD

My baby went to a party tonight
(Uh huh)
And I'm the only one they didn't invite
(Say what)
If they don't wanna let me in
By the hair on my chinny chin chin.

I'm gonna huff
(Huff)
And puff
(Puff)
I'll blow your house down children
(Gonna blow the house down)
I'm gonna huff
(Huff)
And puff
(Puff)
I'll blow your house down now
Oh I'm gonna huff
(Huff)
And puff
(Puff)
I'll blow your house down children
(Gonna blow the house down)
I'm gonna huff
(Huff)
And puff
(Puff)
I'm gonna blow it down now
Yeah.

Bang on the door
And ring the bell
Somebody peeked out
Said get back or you'll go to jail
I thought you guys were my friends
Why in the world won't you let me in.

Oh I hear the music comin' through the wall

My baby's in there just having a ball
If you're not gonna let me in
By the hair of my chinny chin chin.

I'm gonna huff
(Huff)
And puff
(Puff)
I'll blow your house down children
(Gonna blow the house down)
I'm gonna huff
(Huff)
And puff
(Puff)
I'm gonna blow it down to the ground
Here I come.

(Blow it, blow it)
(Blow it, blow it).

They locked me out
So they could see
If they could steal my baby from me
Now I ain't joking
I'm for real
Even if this house is made out of steel.

I'm gonna huff
(Huff)
And puff
(Puff)
(Puff, blow it down)
I'll blow your house down children
(Gonna blow the house down)
I'm gonna huff
(Huff)
And puff
(Puff)
I'm gonna blow it down to the ground
Here I come.

(Now blow it, blow it)
(Blow it, blow it)
(Blow it on down to the ground).

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LADY LOVE ME (One More Time)

(As recorded by George Benson)

JAMES NEWTON HOWARD
DAVID PAICH

If you're asking me to say
Living life without you girl is alright
And if you really want to know
I'd have to say it's dangerous to my mind.

So before you turn and walk away
Just let me love you one more time
Feel your heartbeat close to mine
Let me love you all the time
Baby love me.

Yes I'm asking you to stay
Remembering it used to be so right
If you're asking for the truth
I'd have to say I won't believe it's goodnight.

So before you turn and walk away

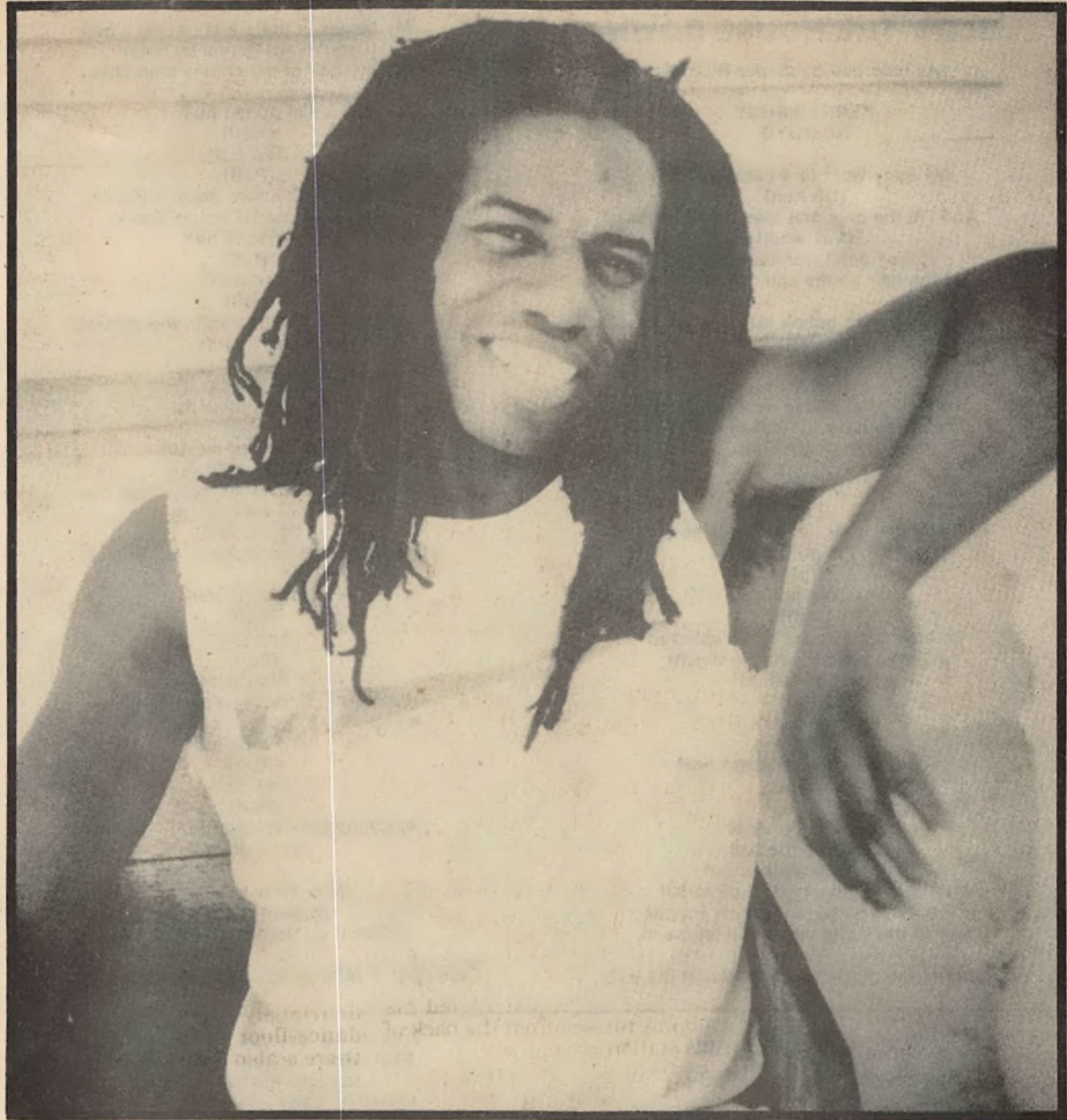
Just let me love you one more time
Feel your heartbeat close to mine
Lady love me all the time
Lady love me.

If you're asking me to say
Living life without you girl is alright
And if you really want to know
I'd have to say it's dangerous to my mind.

So before you turn and walk away
Just let me love you one more time
Feel your heartbeat close to mine.

Lady love me all the time
Love me lady all the time
Let me love you one more time
Hold me closer now you're mine
Lady love me one last time
Lady love me
Oh love me lady.

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Eddy Grant

Riding high on the success of *Killer On The Rampage* singer/songwriter Eddy Grant has a great deal to be excited about. His lp earned a top ten berth on the album charts, while the first single, "Electric Avenue," became a runaway hit, reaching the number two slot on the singles charts. His second single, "I Don't Wanna

Dance," is undoubtedly slated for the same success. If past performance is any indication, then Grant has got it made. This single marked his reemergence as a solo performer when it hit number one in England late last year.

Eddy Grant was born March 5, 1948 in Plaisance, Guyana, a British colony at the time. Life

there was what some may call "backwards," as well as poverty-stricken. Despite this, everyone knew everyone else and there was a communal, easy-going pace to life.

At age 12, Grant moved with his family to London, like so many other thousands of immigrants trying to find a better

Soul Star of the Month

life in Britain. Six years prior to this move, Grant had started trumpet lessons, influenced by his father, who played the horn in a dance band.

Fortunately, once in England, Grant was exposed to the rock and roll and r&b that dominated the charts and he decided he wanted to play guitar. Eddy's father said no. Undaunted, he made a move of dogged self-determination that set the tone for his life. He refused to take no for an answer and proceeded to build himself his first guitar in school during woodworking classes.

Grant's innate musical ability was such that within a few years, he'd joined with some friends in the pop group The Equals. They had a string of early and mid-60s British hits including "Baby Come Back," "Viva Bobby Joe" and "Black-Skinned Blue-Eyed Boy." This last tune, with its racial/political overtones, caused some controversy when Grant refused to alter the lyrics for a performance on the British TV show *Top of the Pops*.

During this time there were also two incidents which further demonstrated Grant's politically committed vision and determination. When a British pop pundit was heard to remark that Blacks lacked "the bottle" (a British/slang term for guts), to be really big in the wake of the controversy over "Black-Skinned Blue-Eyed Boy," Grant publicly challenged ultra-conservative, outspoken British politician Enoch Powell to a debate — a challenge Powell declined.

The Equals broke up in 1971, mainly because of Grant's health, which he now attributes to "the stress of dealing in that kind of showbiz situation." Grant learned from the "showbiz situation" that he would do everything his way, or not at all.

Keeping this in mind, Grant set about studying the music business. As he explains it, "with The Equals, I was manipulated the way every artist is manipulated, but I also found that I had a

degree of freedom, since I was the one who wrote the songs and produced the music.

"I didn't get the credits for writing and production, but I was the one that did it. I soon realized that every artist could control as much as is physically possible of his own artistic process. So, as time went on, I thought 'I'll put myself in that position.' So bit by bit I learned about the music business, so that I'd never be put in the position so many artists find themselves in, where they blindly do whatever the businessmen tell the artist to do."

Grant took a few years off from performing to study the entire music business. He bought a house in North London with an adjacent coach house, which he converted into Coach House Studios. This was the first Black-owned recording studio in Europe. While there, he produced records for the re-formed Equals (of which he was no longer a member) and the reggae group The Pioneers.

In 1974, with the financial aid of an old Guyanese friend, Grant formed his own record label. Called Ice Records, they released albums by The Equals and the Pioneers, as well as Grant's first solo albums. Grant also built his own pressing plant, and, when the need arose, distributed his albums himself from the back of his station wagon.

With business matters under his control, the only thing Grant needed now was a hit. It finally came in 1978 with the album *Living On The Front Line*. On this lp, Grant played all the instruments and wrote and produced every song. The title song became a hit in England, inspiring The Clash to cover Grant's "Police On My Back" a few years later on their *Sandinista!* album.

In 1982, Brooklyn funksters Rockers Revenge had a huge commercial dance hit all over the world with a cover of "Walking On Sunshine" from *Living On The Front Line*.

1981 was the year of some of Grant's biggest hits to that date. Included among these were "Can't Get Enough," from the *Do You*

Feel My Love album. At this time Grant moved his family back to Barbados, where he is now a national hero. He receives mail simply addressed to "Eddy Grant, Barbados," with no problem.

The people there hold him in awe, yet greet him as a friend wherever he goes. He'd just barely finished rebuilding his house and its adjoining studio when he was approached by a few people about a problem they were having. Apparently, the Barbadian government was coming down hard on local people who were selling coral and other tropical wares on the beach. It was disturbing the rich colonists who'd built estates on the beaches.

Grant promptly co-wrote and produced a soca (soul-calypso) record for a local called The Mighty Gabby, titled "Jack (Dah Beach Is Mine)." The song became a huge hit in Barbados, selling more than 30,000 copies (equivalent to triple platinum) and "Jack, Dah Beach Is Mine!" t-shirts sold like hotcakes.

Now comes *Killer On The Rampage*, as apt an indication of the kind of musical talent frequently termed "monster." First, there's "Electric Avenue," an ode to London's Black ghetto of Brixton in the form of a murderously, deliriously powerful chunk of dance-floor funk. By contrast, there's also the sweet, catchy, funky beat of "I Don't Wanna Dance."

In addition, there's the hard-hitting political rock-reggae of "War Party," and an equally political but more reflective "Another Revolutionary." There is also the sparse, yet hook-filled dub-sound of "Drop Baby Drop," the romantic pop of "It's All In You" and the self descriptive stomps of "Funky Rock 'N' Roll" and "Killer On The Rampage."

All the music on the album is composed, arranged, produced, played and sung by Eddy Grant. The songs reflect a staggering diversity of influences, from soul to rock to reggae to calypso to African highlife to funk to pop, all ignited by one central source — Eddy Grant.

PRIVATE PARTY

(As recorded by Bobby Nunn)

BOBBY NUNN

This party's invitation only
This one's for members only love
Let's make this night go on forever, forever
'Cause it's me and you I'm thinkin' of
Come on baby.

We'll have a private party
We'll have a private party
We'll have a private party
We'll have a private party tonight.

We won't spend time on party crashers
We'll lock the doors for this affair
Now I only want one invitation
And there's gonna be some wild things happenin' here
So come on baby.

We'll have a private party
(Just me and you)
We'll have a private party
We'll have a private party
(Just me and you)
We'll have a private party
Party, party, party
Yeah.

Gonna get it baby
Gonna get it
Gonna get it baby
Gonna get it.
(Repeat)

Private party tonight
Private party tonight
Private party tonight
Private party tonight.
(Repeat)

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THIS TIME

(As recorded by the Whispers)

GRADY WILKINS
PERCY SCOTT

I've known love before
It's come and it's gone
For all that it's been
It's never been very long
What always seemed to come is goodbye.

But I believe in this love
It's not like before
My journey is done
I've come to the end of the road
'Cause without you there's just nowhere to go.

And this time love won't walk out on me again
'Cause this time I know I can win
Sure as there's stars in the sky
With you and I.

With each gentle kiss I'll show you I've missed
The warmth of your touch
And now it's plain to see
I need the love you're giving to me.

I won't measure the love I feel inside
For one thing I've learned it may only last for
A while or maybe for the rest of our lives.

And this time love won't walk out on me again
'Cause this time I know I can win
Sure as there's stars in the sky.

And this time I really believe that I've found love
And it's best and so now
Love is forever this time.

Now that you're with me
I'll never again be alone.

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ON THE LINE

(As recorded by G.T.)

GARY TAYLOR

You were not the first
And you sure won't be the last
To have my love
I give you ev'rything you want
But you act just like you never get enough
Girl I'm tired of playin' a good guy
Cuz you know that good guys always finish last
I know you think you're fine
But that thought is just a mem'ry in my past.

Cuz tonight I'm gonna reconstruct
Gonna break it down
Tell you what is what
Gonna face this subject matter on your mind
That's right without a doubt
I'm gonna have to lay it on the line.

Tonight I'm gonna reconstruct
Gonna break it down
Tell you what is what
Gonna tell you just what's goin' thru your mind
That's right just to turn you out
I'm gonna have to lay it on the line.

You think you know it all
But there's so much more that you have got to learn
I give you all the love you need
But you never give me nothin' in return
Girl I'm well aware of all the things
That make you think and act just like you're hot
The thought that you're a ten wearin' thin
I'm here to tell you that you're not.

You were once the fairest maiden in the land
Then all at once you started in with your demands
Now it seems when you're around my life's a bore
It's sad to say I just can't sing no more.

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PILOT ERROR

(As recorded by Stephanie Mills)

PETER KINGSBERY

You are lost
You've been bouncing off the high roof tops
On a plan to disaster
You will crash
I was thinking 'bout it as you passed my way
You will drop if you can't turn the engine prop
Then you're really in danger
So I stand tho' I'd like to make your landing safe
Oh.

Lots of runway
Room to spare
Trouble due to pilot error
Approach is good
They've cleared the air
Trouble due to pilot error.

You're distressed and are tipping bad from right to left
While you look for an answer
Coming down you can see the people on the ground go
by
You have doubts
Take a miracle to pull you out
You can't go any faster
I can see that you haven't any wings to fly
Oh.

Almost home
Without a care
Trouble due to pilot error
Partly cloudy
Skies to fair
Trouble due to pilot error.

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DAVID J. PHILLIPS

DON'T YOU GET SO MAD

(As recorded by Jeffrey Osborne)

JEFFREY OSBORNE
MICHAEL SEMBELLO
DON FREEMAN

We were having such a good time baby
Oh yes we were
Then you went and spoiled the whole thing baby
In front of ev'ryone
You tell me that I was wrong
And that all night long I was staring at somebody else
Well even if you were right
There's no need to fight
There's no need to get upset.

Don't you get so mad about it
Don't you get so mad about it
Don't you get so mad about it
Don't you get so mad about it.

You should learn to control your feelings
Respectably arguing in public is embarrassing
It's always the same thing baby
Accusing me out of jealousy
I never will understand why you make so much out of
such a little thing.

Don't you get so mad about it
Don't you get so mad about it
Don't you get so mad about it
Don't you get so mad about it.

It's all so crazy now
Somehow it's got to change
Take a look at yourself
Carrying on this way
I know you care about the love we're building here
So why get all upset
It's just not worth it
Listen to me my dear.

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(Our Hearts) WILL ALWAYS SHINE

(As recorded by Ozone)

CHARLES GLENN, JR.
JAMES S. STEWART, JR.
PAUL M. HINES
BENNY L. WALLACE
RAY C. WOODARD
THOMAS BUMPASS
WILLIAM C. WHITE, JR.
HERMAN "HB" BROWN
GILBERT "SKIP" STARKEY
JOSEPH W. FOXWORTH
DARREN RAY DURST

We'll, we'll last forever more
We'll stay together on
Our hearts will always shine.

You love's so real
My thoughts I can't conceal
I'll never give you up baby
No, no
(Never give you up).

Angel from above
My one and only love
I got to let you know
I'm always gonna show you.

We'll, we'll last forever more
We'll stay together on

Our hearts will always shine.
(Repeat)

With love we hold the key
We've got all it takes to be
The cream of the crop baby
I know we'll never stop
(Never stop).

A word beautiful
That's our love and it will surely grow
To heights above the sky baby
Together you and I.
We'll, we'll last forever more
We'll stay together on
Our hearts will always shine.

We'll, we'll last forever more
We'll stay together on
Our hearts will always shine.

Together you and I.
We'll, we'll last forever more
We'll stay together on
Our hearts will always shine.

We'll, we'll last forever more
We'll stay together on
Our hearts will always shine.

We'll, we'll last forever more
We'll stay together on
Our hearts will always shine.

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ALL NIGHT LONG

(As recorded by the Mary Jane Girls)

RICK JAMES

Hey boy would you meet me on the roof tonight
I got a surprise for you.

Something's got me so excited baby
A feeling I've been holding back so long
You got me shook up, shook down, shook out on your
lovin'

And boy I can't wait to get started
Loving you
'Cause all night long
I've waited for your love to come
Up to the roof to show you the proof
It's you that I love, I love
And now that I can feel you comin'
Closer to me I'm not runnin'
Boy may I say I can't wait to get it on
All night long
All night long
All night long
I wanna give it to you
I wanna give it to you
I wanna give it to you.

Something's got me so delighted baby
I see your face in everything I do

You got me shook up, shook down, shook out on your
lovin'

And boy there is no way I'll ever
Get over you
'Cause all night long
I waited for your love to come
Up to the roof to show you proof
It's you that I love, I love
Up on the rooftop I'll be waiting
For your love, anticipating
Hurry up and come
'Cause I can't wait to get it on
All night long
All night long
All night long
All night long
All night long.

Climb up on the ladder don't stop
My love's waiting when you reach the top
All night long
Climb up on the ladder honey
What I've got is better than money
All night long
Come on up boy don't be late
What I've got for you won't wait
All night long.

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MIRACLES

(As recorded by Stacy Latifshaw)

GARY BENSON
FRANK WILDHORN

You are my best idea
The moment I became inspired
And we've created something special here
A love to take us through the years.

Our hearts are in the right place
Beyond the shadow of a doubt
Some kind of magic taken over me
I feel this wave of ecstasy baby.

We can make miracles together

We're supernatural tonight
A real life fantasy
The first time I saw you I knew
I'd found a miracle in you.

(You are a perfect reason)
An everlasting sun that shines
We are reborn again
Look what we've begun
Two worlds have now become as one.

We can make miracles together
We're supernatural tonight
A real life fantasy
The first time I saw you I knew
I'd found a miracle in you.

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YOU AND I

(As recorded by O'Bryan)

STEVIE WONDER

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

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

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

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COLD BLOODED

(As recorded by Rick James)

RICK JAMES

Sexy, sexy, sexy
Sexy, sexy, sexy.

Who do you girl
Who do you belong to
My point of view is girl
I think you're hot, if we talked
What words could I describe
There's no dictionary book to explain
How you look.

Girl I think you're so sexy
Cold blooded
What more can I say
Sexy, sexy, sexy
Cold blooded.

The way you walk
The way you talk baby
Mama you're too cold for me
(Freaky baby)
Who are you
(You look like a movie star)
Girl what's your name and number
Is it true that you think I'm hot
If we tried to get to know each other
You might find you wouldn't trade me for another
'Cause I think you're sexy
Sexy, sexy, sexy
Cold blooded
What more can I say baby
Sexy, sexy, sexy
Cold blooded
Holy smoke and gee wiz

Sexy, sexy, sexy
Cold blooded
Freeze.

Baby don't you know that you're too much
You're too hot don't you know
You're like a candle
I'm the only man that handles you baby.

You're so hot you burn me up
Just burn me up
Baby, baby, baby, baby
Don't be so cold blooded
Ooh la, la, la, la, la, la.

Who do you girl
Who do you belong to
My point of view is girl
I think you're hot if we talked
What words could I describe
There's no dictionary book to explain
How you look
Girl I think you're sexy.

Sexy, sexy, sexy
Cold blooded
In my dictionary
Sexy, sexy, sexy
Cold blooded.

What else can I say baby
Sexy, sexy, sexy
Cold blooded.

Holy smokes and gee wiz
Sexy, sexy, sexy
Cold blooded
The way you walk.

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Angeles, Calif. All Rights Reserved.

AIN'T NOBODY

(As recorded by Rufus with Chaka Khan)

DAVID WOLINSKI

Effortlessly that's the way it was
Happened so nat'rally I didn't know it was love
The next thing I felt was you holdin' me close
What was I gonna do I let myself go
And now we fly through the stars
I hope this night will last forever.

I've been waiting for you it's been so long
I knew just what I would do when I heard your song
My heart with a kiss you gave me freedom
You knew I could not resist I needed someone
And now we're flyin' through the stars
I hope this night will last forever
Hah hah hah ha ah.

Ain't nobody
Could love me better
Make me happy
Makes me feel this way
Ain't nobody
Could love me better than you.

At first you put your arms around me

Then you put your charm around me
I can't resist this sweet surrender
My nights are warm and tender
We stare into each other's eyes
What we see is no surprise
We've got a feelin' most would treasure
And a love so deep we cannot measure.

Ain't nobody
Could love me better
Make me happy
Makes me feel this way
Ain't nobody
Could love me better than you.

I wait for night time to come
That brings you to me
I can't believe I'm the one
I was so lonely
I feel like no one could feel
I must be dreamin'
I want this dream to be real
I need this feelin'
I make my wish upon a star
And hope this night will last forever.

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BABY I WILL

(As recorded by Michael Lovesmith)

MICHAEL LOVESMITH

If he don't love you like you want it honey

You know
Baby I will
I will baby
Baby I will

If he don't give it when you need it

Like I know you need it
You know
Baby I will
Hey I will
Baby I will.

I ain't got to tell you baby

(Sure got good lovin')
What I can do

(Sure got good lovin')

You had it thru' and thru'

I made you holler
(Sure got good lovin')

I made you scream

I loved you right girl

(Sure got good lovin')

Like a love machine

And when the mood struck you

I never missed

I never let you go out like this.

If he don't love you like you want it honey

You know
Baby I will
I will baby
Baby I will

If he don't give it when you need it

Like I know you need it
You know
Baby I will
Hey I will
Baby I will.

'Cause there's special things

(Sure got good lovin')

I know you like

(Sure got good lovin')

And if you're unhappy baby

(Sure got good lovin')

He ain't doin' it right

You like to groove

(Sure got good lovin')

All night long

(Sure got good lovin')

'Cause you're the kind of lady

(Sure got good lovin')

That likes it good and strong

And hey baby when your love takes a fall

You know my number darlin'

Give me a call.

If he don't love you like you want it honey

You know
Baby I will
I will baby
Baby I will

If he don't give it when you need it

Like I know you need it
You know
Baby I will
Hey I will
Baby I will.

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BEVERLY PARKER

TONIGHT I CELEBRATE MY LOVE

(As recorded by Peabo Bryson & Roberta Flack)

**MICHAEL MASSER
GERRY GOFFIN**

Tonight I celebrate my love for you
It seems the natural thing to do
Tonight no one's gonna find us
We'll leave the world behind us
When I make love to you.

Tonight I celebrate my love for you
And hope that deep inside you feel it too
Tonight our spirits will be climbing

To a sky lit up with diamonds
When I make love to you tonight.

Tonight I celebrate my love for you
And soon this old world will seem brand new
Tonight we will both discover
How friends turn into lovers
When I make love to you.

Tonight I celebrate my love for you
And the midnight sun is gonna come shinning through
Tonight there'll be no distance between us
When I want most to do is to get close to you tonight.

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PIECES OF ICE

(As recorded by Diana Ross)

MARC JORDON
JOHN CAPEK

Walking blind across this silver room
Looking through a smoke menagerie
Looking at your face inside of me
In the darkness you're Tunisia.

Nights are long entropic
I can't seem to cope
It's cold when I look in your eyes.

Pieces of ice
Pieces of ice
Pieces of ice
Pieces of ice.

Where the zebra lightning strikes the room
Foreign words are stuttered through the gloom
Women swooping down like birds of prey

Never close but never far away.

Nights are long entropic
I can't seem to cope
It's cold when I look in your eyes.

Pieces of ice
Pieces of ice
Pieces of ice
Pieces of ice.

Nights are long entropic
I can't seem to cope
It's cold when I look in your eyes.

Pieces of ice
Pieces of ice
Pieces of ice
Pieces of ice.

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CRAZY DAZE

(As recorded by Motivation)

MELVIN SHAW
JIM BONNEFOND
EARL TOON, JR.

Crazy daze
Walking around doing nothing
Crazy daze
I don't know where I'm going
Crazy daze
Day in, day out
I wonder when it's gonna end.

My life has been a jigsaw puzzle
So hard to find what is true
I need someone to be the love of my life
I'll take her for my wife
That's what I'll do
Can't wait too long
I've got to be strong
Gonna find a way.

Crazy daze
Walking around doing nothing

Crazy daze
I don't know where I'm going
Crazy daze
Day in, day out
I wonder when it's gonna end.

Someone to bless my life with harmony
There's somebody out there who cares
I know that someday I'm gonna find her
Likely split
You know I'll be there
I can't wait too long
I've got to be strong
Gonna find a way.

Crazy daze
Walking around doing nothing
Crazy daze
I don't know where I'm going
Crazy daze
Day in, day out
I wonder when it's gonna end.

I can't wait too long
I've got to be strong
In this world today.

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SURFACE THRILLS

(As recorded by the Temptations)

DENNIS LAMBERT
HAROLD PAYNE

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

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

you did last night
One day you'll pay the bill
Don't ya think you had enough of those surface thrills.

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

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

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COUNTRY SECTION

ISLANDS IN THE STREAM

(As recorded by Kenny Rogers with Dolly Parton)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

Baby when I met you there was peace unknown
I set out to get you with a fine tooth comb
I was soft inside
There was something goin' on
You do something to me that I can't explain
Hold me closer and I feel no pain
Ev'ry beat of my heart
We got something goin' on
Tender love is blind
It requires a dedication
All this love we feel
Needs no conversation
We ride it together hah
Makin' love with each other hah.

Islands in the stream
That is what we are
No one in between
How can we be wrong
Sail away with me
To another world
And we rely on each other hah
From one lover to another hah.

Islands in the stream
That is what we are
No one in between

How can we be wrong
Sail away with me
To another world
And we rely on each other hah
From one lover to another hah.

I can't live without you if the love was gone
Ev'rything is nothing when you got no one
And you walk in the night
Slowly losin' sight of the real thing
But that won't happen to us and we got no doubt
So deep in love and we got no way out
And the message is clear
This could be the year for the real thing
No more will you cry
Baby I will hurt you never
We start and end as one
In love forever
We can ride it together hah
Makin' love with each other hah.

Islands in the stream
That is what we are
No one in between
How can we be wrong
Sail away with me
To another world
And we rely on each other hah
From one lover to another hah.

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DON'T YOU KNOW HOW MUCH I LOVE YOU

(As recorded by Ronnie Milsap)

DAN E. WILLIAMS
MICHAEL STEWART

Why must you disappear
Why must you go
When I need you here with me
Don't you know how much I love you.

And why must you say goodbye
Once you saved my life
Now you're leavin' me to die, girl
Don't you know how much I love you.

You give me just enough to keep me hopin'
Enough to make me forget
The promises you've broken.

So why must you come around
To pick me up
So you can watch me hit the ground girl
Don't you know how much I love you.

Don't you know know
Don't you know know
Don't you know know
Don't you know know
Don't you know
Don't you know
Don't you know how much I love you.

You give me just enough to keep me hopin'
Enough to make me forget
The promises you've broken.

So how long must this go on
I'm so far gone
I'm on my knees now baby
Don't you know how much I love you.

Don't you know know
Don't you know know
Don't you know know
Don't you know know
Don't you know
Don't you know
Don't you know how much I love you.

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IT AIN'T REAL IF IT AIN'T YOU

(As recorded by Mark Gray)

MARK GRAY
EDDIE SETSER

Almost called you last night baby
But I'd have only brought you down
All this freedom makes me crazy
Tryin' to find my way around.

Now when the sun goes down you
Find me where the lights are shining bright
Tryin' to drink away the heartaches
With a new love ev'ry night.

All these lights don't hold a candle
They just burn the night in two
Love's the hardest thing to handle
'Cause it ain't real if it ain't you.

Well tonight I thought I saw you
And I nearly lost my mind
Thinking how I'd trade my whole world
Just to have you one more time.

All these lights don't hold a candle
They just burn the night in two
Love's the hardest thing to handle
'Cause it ain't real if it ain't you.

Love's the hardest thing to handle
'Cause it ain't love if it ain't you.

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HOW TO LIVE TO BE 100

(As recorded by George Burns)

GEORGE BURNS

Everybody wants to live to be a hundred
Everybody's lookin' for the key
We all want to jump in the fountain of youth
And come out lookin' like we're twenty-three
Everybody wants to stick around forever
Believe me it's quite a chore
So listen and I'll give you some advice
On how to live to be a hundred or more.

Some say you've got to be a tea-totaler
And let booze completely alone
But I see more old drunks
Than I do old doctors
And a martini a day
Keeps me goin' strong
Some say that stress is the number one killer
But don't let that get you down
Just don't worry about the things
That you can't change
Get out and live it up
While you're still around.

Everybody wants to live to be a hundred
Everybody's lookin' for the key

LONELY HEART

(As recorded by Cedar Creek)

PAUL OVERSTREET

The one who said he'd rather be alone
Is rather lonely now
There's no one around he can love
When she really wanted him to care
He was on the run
Didn't need no one
But now he does.

Oh you lonely heart
Where were you all those nights
When she wanted you to lay down with her
And turn out the lights
Now lonely nights have put you in the mood
But she's not there to turn to
You lonely fool.

You spent every minute of your time
Trying to get somewhere
Running here and there but you couldn't see
The only thing that matters in the end
Is your woman's love
But you give it up selfishly.

Oh lonely heart
What did you do with your nights
When you should have been holding her close to you
And turning out her lights
Now empty nights have put you in the mood
But she's not there to turn to
You lonely fool.

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We all want to jump in the fountain of youth
And come out lookin' like we're twenty-three
Everybody wants to stick around forever
Believe me it's quite a chore
So listen and I'll give you some advice
On how to live to be a hundred or more.

As you get older
Your romantic powers may not be quite as sharp
You may have to look at what you used to touch
But even lookin' keeps you young at heart
Just keep a positive mental attitude
And smile wherever you go
Jog a little, swim a little
Love a little, live a little
And you might make the big 1-0-0.

Everybody wants to live to be a hundred
Everybody's lookin' for the key
We all want to jump in the fountain of youth
And come out lookin' like we're twenty-three
Everybody wants to stick around forever
Believe me it's quite a chore
So if you want my advice
It's all in my book
On how to live to be a hundred or more.

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IF IT WAS EASY

(As recorded by Ed Bruce)

LARRY KINGSTON
HARLAN SANDERS

I wish there was a way to love a lot
And only hurt a little
When love lets you down
I wish there was a way to love and run
And not find the hurt behind you
When you turn around.

But I guess I know why love's the way it is
I think I know why love is such a game of hit and miss

If it was easy
Everyone would do it
If it was easy
Everyone would be in love.

If it was easy
I'd be the first to do it
If it was easy
I'd gladly go back through it

If it was easy
Everyone would be in love.

I wish love was a part that you could play
And then just walk away
When the curtain falls
I wish that you could take it as it comes
And leave it when it goes
Without a second thought.

But I guess that's not the way it's meant to be
I try my best but love just seems to get the best of me

If it was easy
Everyone would do it
If it was easy
Everyone would be in love.

If it was easy
I'd be the first to do it
If it was easy
I'd gladly go back through it
If it was easy
Everyone would be in love.

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THANK GOD FOR THE RADIO

(As recorded by The Kendalls)

MAX D. BARNES
ROBERT JOHN JONES

At the wrong end of the highway
When the long night has no end
When there's no one right beside me
Till I hold you once again.

Thank God for the radio
When I'm on the road
When I'm far from home
Feelin' blue
Thank God for the radio
Playin' all night long
Playin' all the songs that mean so much

To me and you.
There's a song we first danced to
There's a song that played the night we met
There's the song we fell in love to
That's the song I'll never forget.

Thank God for the radio
When I'm on the road
When I'm far from home
Feelin' blue
Thank God for the radio
Playin' all night long
Playin' all the songs that mean so much
To me and you.
Playin' all the songs that mean so much
Till I feel your tender touch
All the songs that mean so much to me and you.

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MIDNIGHT FIRE

(As recorded by Steve Warner)

DAVE GIBSON
LEWIS ANDERSON

Midnight fire
Love's sweet desire
Burning holes in the heart of the night
Once the flames are burning bright
There's no running from the light of a midnight fire.

Temptation's got a hold of us now
We're fighting but we're losing ground somehow
We're both wearing wedding rings
And our hearts are filled with doubt
But the fire's a gettin' hotter
And we just can't put it out.

In the daylight we could never touch like this

But there's a magic in the night we can't resist
There's a danger in the darkness knowing only
shadows see
That the cheating fire we're building is controlling you
and me
(Just won't set us free).

Midnight fire
Love's sweet desire
Burning holes in the heart of the night
Once the flames are burning bright
There's no running from the light of a midnight fire.

Oh midnight fire
Midnight fire
Midnight fire
Oh midnight fire.

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HOMEGROWN TOMATOES

(As recorded by Guy Clark)

GUY CLARK

Ain't nothin' in the world that I like better
Than bacon and lettuce and homegrown tomatoes
Up in the mornin' out in the garden
Get you a rip one don't get a hard one
Plant 'em in the spring eat 'em in the summer
All winter without 'em's a culinary bummer
I forget all about the sweatin' and diggin'
Everytime I go out and pick me a big one.

Homegrown tomatoes, homegrown tomatoes
Wha'd life be without homegrown tomatoes
Only two things money can't buy
That's true love and homegrown tomatoes.

I've been out to eat and that's for sure

But it's nothin' a homegrown tomato won't cure
Put 'em in a salad put 'em in a stew
You can make your very own tomato juice
Eat 'em with eggs eat 'em with gravy
Eat 'em with beans pinto or navy
Put 'em on the side put 'em in the middle
Put a homegrown tomato on a hotcake griddle.

Homegrown tomatoes, homegrown tomatoes
Wha'd life be without homegrown tomatoes
Only two things money can't buy
That's true love and homegrown tomatoes.

If I's to change this life that I lead
I'd be Johnny tomato seed
Cause I know what this country needs
Homegrown tomatoes in every yard you see
When I die don't bury me in a box in a cemetery
Out in the garden would be much better
I could be pushin' up homegrown tomatoes.

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YOUR LOVE'S ON THE LINE

(As recorded by Earl Thomas Conley)

EARL THOMAS CONLEY
RANDY SCRUGGS

You've never cheated
You've never lied
You've never had feelings that you've had to hide
Boy she's got you thinkin' of something so diff'rent
tonight
It's too late to worry what's right or what's wrong
And you're a little too crazy to leave it alone
When you're looking at something and it's too good to
push it aside.

She's got your head in the clouds
And your heart in a bind
How come you're feeling so proud
When your love's on the line.

Do you still think your first love's the best in your life
When you know you should hurry but you can't say
goodbye
And you know you can't go back and feel like you're
where you belong
Now the sweet taste of freedom is hard to control
When the touch of a woman's so tender to hold
And she won't even let you remember how long you've
been gone.

You've got your head in the clouds
And your heart in a bind
How come you're feeling so proud
When your love's on the line.

I WONDER WHERE WE'D BE TONIGHT

(As recorded by Vern Gosdin)

VERN GOSDIN
JIM SALES

Time is sure passing slow
Lord it's only half past ten
One too many times tonight
You just crossed my mind again
I just can't help but wonder
Why we had that final fight
And if we hadn't given up
Wonder where we'd be tonight.

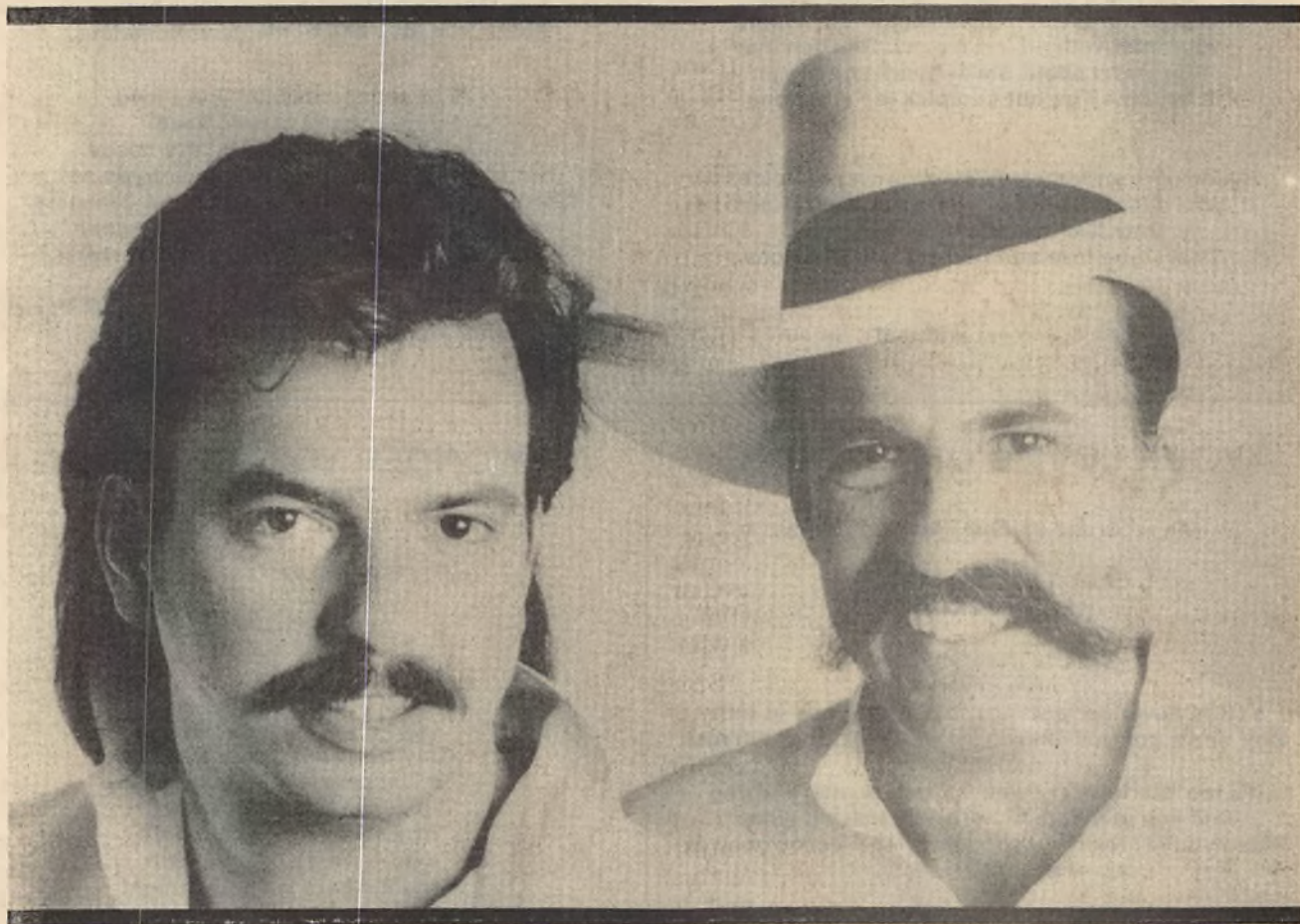
It's just about all I can do
To keep from picking up the phone
'Cause I'm afraid that if you answer
I might find you're not alone
I can't stand the thought that someone else
Could make your world seem right
And if we were still together girl
Wonder where we'd be tonight.

How would it be
Would we still love the way we used to
Would you believe in me
Could I still be inside the heart of you
Would you take me in your lovin' arms
And make everything all right
And if we were still a hangin' on
Wonder where we'd be tonight
I just can't seem to get you off my mind
God I wonder where you are tonight.

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The Bellamy Brothers



Homer Bellamy often drove his family fifty miles into Tampa to see country music shows at Fort Homer Hesterly Armory. He was a bluegrass picker himself and his sons, Howard and David, learned to play while youngsters. "The first show we saw was Webb Pierce with a couple other acts," remembered Howard. "Later David and I used to go there to see soul shows — James Brown, Sam and Dave — in the same armory. Same experience, just that everybody's face was a different color. Except ours."

"The wide range of The Bellamy Brothers' musical tastes and experience gives their music a special richness. They are as respectful of their roots as they are of the 85 acre farm in Darby, Florida, where they were raised and still live. Despite this, they draw on influences from the

Beatles and Van Morrison to the reggae that lends a special lilt to their latest album, *Strong Weakness*.

The Bellamy Brothers are now the most successful duo in country music with seven albums and eight number one records to their credit. If you listen to their mother, Frances, they were born singing and if you listen to their records, you believe it. You can hear the inflections they learned at all-night sings at Amelia Baptist Church, jolts of emphasis Otis Redding might have injected, the harmonic sophistication of Crosby, Stills and Nash — the sum of all they've heard and loved — but the core of their magic is the blend of their voices.

From the Everlys and The Beach Boys to The Mandrell Sisters, there is something utterly un-

mistakable about siblings singing together. The connection they achieve transcends the definable. Even the Bellamys shake their heads at it: "It's a little spooky sometimes," said Howard. "We'll be singing and David will make a mistake — sing the wrong verse or something — and I'll make the mistake right along with him. I can feel it coming up and no one ever knows we didn't plan it."

Those signature harmonies, a blend as rich and nuanced as fine whiskey, are the thread that connects all of their work, from their debut album with its number one hit, "Let Your Love Flow," to *Strong Weakness*. Over the eight years since their first album, The Bellamy Brothers have matured, experimented and refined their craft.

The road was not without its bumps and detours. The Bellamy

Country Star

Brothers left home in 1969 after being in a series of local bands. "We didn't start out to be a brother act but we were always the guys left. We ran those bands into the ground," smiled David. "It's tough but we had both the endurance and the love for it." They moved to Atlanta where they formed a group called Jericho which gigged through the South with a number of other struggling bands including The Allman Brothers. This "hippie period," gave them a look and a presence that country music traditionalists were slow to warm to in the mid-seventies.

Their first national success came when Jim Stafford recorded David's song "Spiders And Snakes" and topped the charts with it. A contract with Warner/Curb followed and their first release hit the jackpot as "Let Your Love Flow" headed for number one. Success brought pressure as well as exultation, pressure to move their music into a pop/rock groove. "Like everybody else, we grew up on rock and roll," says David, "but our country roots came first and run real deep. Also, the rock artists who impressed us the most, ones like the Beatles, James Taylor and Joni Mitchell, really wrote great songs which is something we could relate to because in country music, the songs were always solid."

So, faced with a Nashville establishment that didn't know what to make of them and an industry that wanted them to be something they weren't, Howard and David decided to go where they could be themselves. Europe was the answer. "It's strange, but it was easier to be accepted over there than it was here," said David. Between 1977 and 1979,

while America was in the thrall of disco, The Bellamy Brothers toured extensively through Europe, becoming major stars on the continent and in Great Britain, where a BBC poll recently named them Top American Country Group.

When they returned to the United States, they formed a band of Florida players and began recording albums that truly reflected who they were: a pair of gifted singer-songwriters with a style all their own. The Bellamy style is a hybrid of Howard and David's personalities. Older brother Howard says he's "a better writer of subtle, sincere material," compared to David's penchant for cleverness and word-play. "We're a strange pair," Howard continued, "He picks me up to a level and I tone him down. That's what makes The Bellamy Brothers what they are."

Since "Spiders And Snakes," the Bellamy sense of humor has been as much a trademark as their harmonies. Even ardent feminists can appreciate the multiple ironies of "If I Said You Had A Beautiful Body (Would You Hold It Against Me?)" Sometimes the humor is more subtle: "Almost Jamaica" details the devices a working girl employs to convince herself she's on vacation but the chuckles really come from the sultry Caribbean rhythms that pulse through the music. David calls these songs, "almost disposable. They're just little short stories, observations."

As writers, they are just as effective dealing with more serious themes and emotions. Howard's "Lazy Eyes" and "Long Distance Love Affair" explore different sides of personal re-

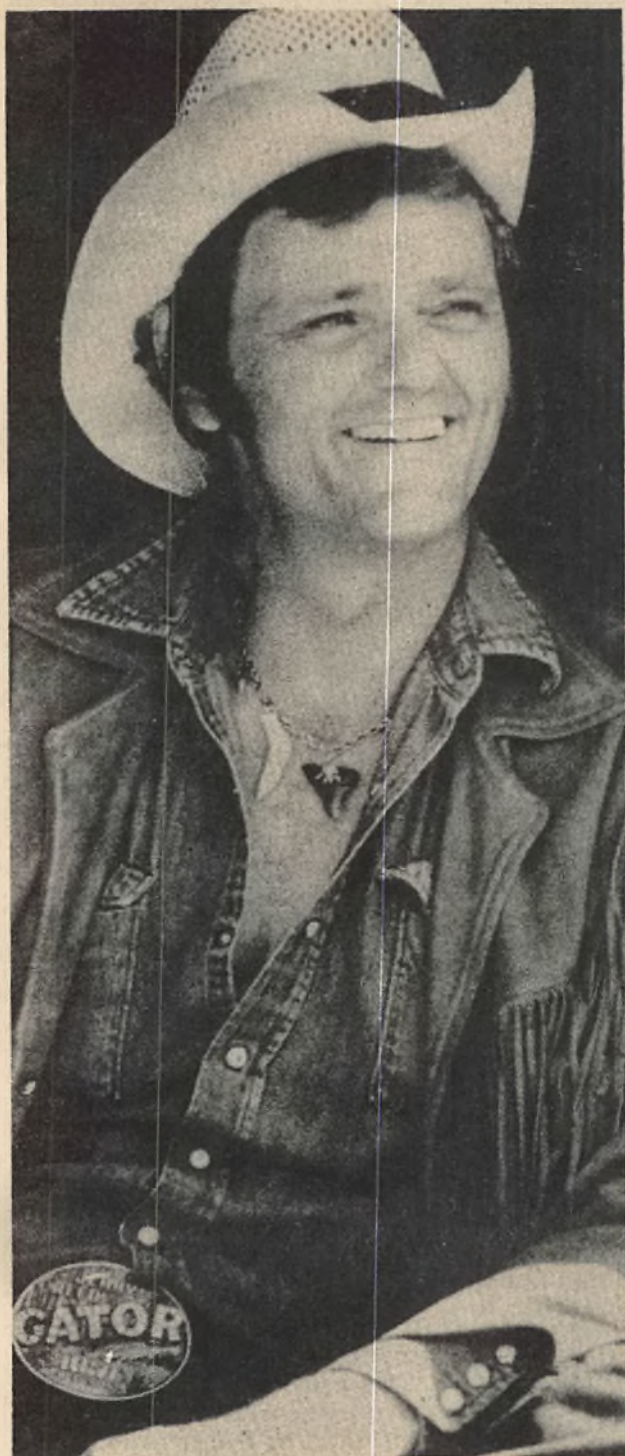
lationships while David's "The Night They Killed Country Music" questions the long term effects of the nation's faddish embrace of Country music during the *Urban Cowboy* boom.

"In the end result," explained Howard, "If you can't raise a few bumps, you haven't done anything. That's when it counts to me, when you reach in there. That's what I like people to do to me."

The Bellamy Brothers "reach in there" all the time. They have soul, maturity and a self-possessed contentedness that comes from knowing who you are, where you've come from, and where you're going. Both still make their homes on the family farm in Darby (pop. 100 and named after their paternal great-grandfather). Howard and wife Ilona have a four year old daughter, Cheyenne, while David and Janet Bellamy are raising three sons, Jessie David, Noah Frank and Cole Abraham.

The farm, with its gleaming tour bus parked in the yard, 24 track studio nicknamed The Shack, and collection of exotic animals (a spider monkey and an ostrich among them) is not your typical agrarian establishment, but then few farmers have had more hits than any other duo in the history of country music. "There's something spiritual that draws us back here," said Howard. "This place helps the rest of our lives make a little more sense." The Bellamy Brothers represent the very best of modern country music, embracing the integrity of its past while expressing the vitality of its present. Their experimentation and willingness to incorporate new musical elements also make them its future.

of the Month



HOLD ON, I'M COMING

(As recorded by Waylon Jennings & Jerry Reed)

ISAAC HAYES
DAVID PORTER

Don't you ever feel sad
Lean on me when times are bad
When the day comes and you're down
In a river of trouble and about to drown
Just hold on I'm comin'
~~Hold on I'm comin'~~
Push out to me
For satisfaction, yea



Call my name now
For quick reaction.

I'm on my way your lover
If you are cold I will be your cover
Don't have to worry
'Cause I'm here
No need to suffer
'Cause I'm here
Just hold on I'm comin'
Hold on I'm comin'.

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LOVE TEN FEET AWAY

(As recorded by Gary Wolf)

TROY SEALS
BILLY SHERRILL
MAX D. BARNES

Alone at a corner table
She was watching me watching her
I was singing about an old flame burnin'
She was hanging on to every word
I was pouring out my feelings
And she was pouring out the wine
Through the smoke and the beer
It was perfectly clear
We were touching each others mind.

It was love just ten feet away
Imagine her in my arms
With the look on her face
Lying somewhere in some shadowy place
Oooohh love ten feet away.

I just knew my closing song would do it
I knew that I was heaven bound
I could tell she was moved
But before I was through
A stranger walked up and sat down
He was trying his best to impress her
But she never took her eyes off me
When he got up and left
I said to myself
Oh what a night this will be.

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LOVIN', LOVIN', LOVIN'

(As recorded by Linda Nail)

GLENN SUTTON

You put a fire in my heart with your kiss
You're givin' me something that I can't resist
And I'm closer to heaven than I've ever been before
You put a smile on a face that was sad
You gave me something that I needed bad
All the lovin', lovin', lovin', lovin'
Lovin' I'd been lookin' for.

'Cause I was cryin', cryin', cryin', cryin'
Cryin' when you came along
But now I'm lovin', livin', livin', lovin'
Livin' right where I belong.

You put a song in a heart that was blue
And gave it something to look forward to
You're the answer to my prayers
And a lonely girl's dream come true
You make me happy in so many ways
And I want to spend the rest of my days
Givin' all my lovin', lovin', lovin', lovin' lovin' to
you.

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THE LADY SHE'S RIGHT

(As recorded by Leon Everette)

CHRISTOPHER C. RYDER
V.L. HAYWOOD

She believes that I can't make it without her
That she's the reason I lay awake at night
And she thinks that I wish I could hold her one more
time

And the worst part of it all
The lady she's right.

She thinks I'm like a child
That's lost in a crowd
That I'm helpless without her
To watch over me
She believes that in time
I'll go out of my mind
And the truth of the matter is
The lady she's right.

She just called me up to see how I was doing
As I lied to her
She read between the lines
And I can't believe I heard her sweet voice saying this
time we'll make it
And the best part of it all
The lady she's right.

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BABY, I'M YOURS

(As recorded by Tanya Tucker)

VAN McCOY

Baby, I'm yours
And I'll be yours until the stars fall from the sky
Yours until the rivers all run dry
In other words, until I die.

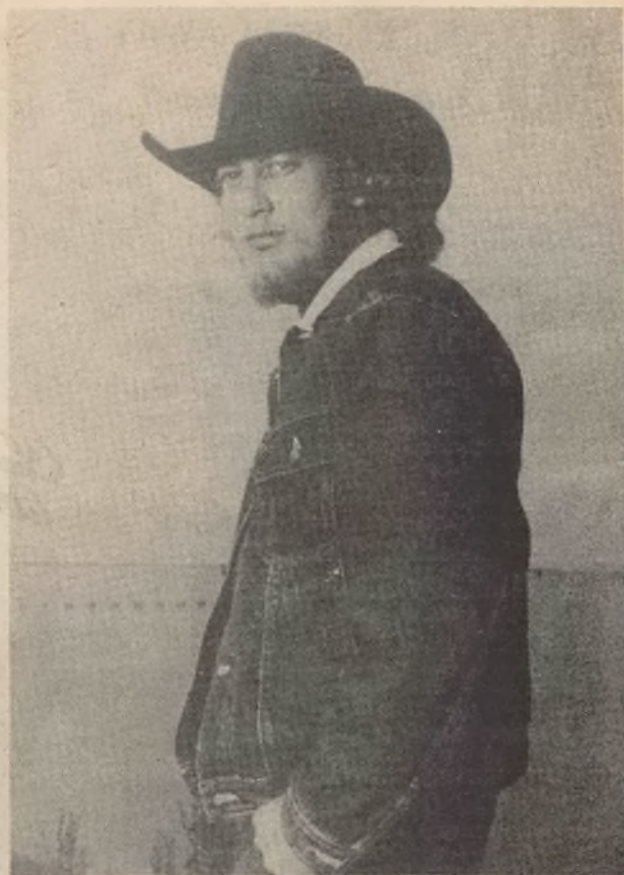
Baby, I'm yours
And I'll be yours until two and two is three
Yours until the mountains crumble to the sea
In other words, until eternity
Baby, I'm yours.

Baby, I'm yours
And I'll be yours until the sun no longer shines
Yours until the poets run out of rhyme
In other words, until the end of time.

I'm gonna stay right here by your side
Do my best to keep you satisfied
Nothing in the world can drive me away
'Cause ev'ry day you'll hear me say.

Baby, I'm yours
And I'll be yours until two and two is three
Yours until the mountains crumble to the sea
In other words, until eternity
Baby, I'm yours.

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GOIN' DOWNHILL

(As recorded by John Anderson)

X. LINCOLN
JOHN ANDERSON

It all started at a corner table
Sippin' on a Jack and Coke
When the sun found us the next mornin'
We were actin' like married folk
The weekend we can make
And drain me of my will
You got me goin' downhill
I'm goin' downhill
And still I can't get my fill of you.

I've spent all my money
I've lost my respect
You've got me walkin' in circles honey
Now I'm a nervous wreck
I stay just one step ahead of a welfare dollar bill
Yeah, I've been goin' downhill
I'm going downhill
And still I can't get my fill of you.

And I was voted "most likely" back in seventy-nine
And I was headed right for the top honey
All I needed was time.

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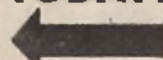
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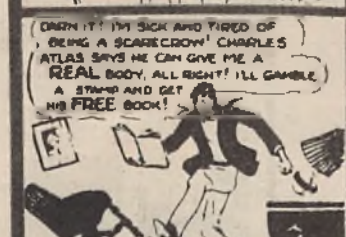
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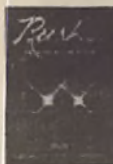
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WILD MONTANA SKIES

(As recorded by John Denver & Emmylou Harris)

JOHN DENVER

He was born in the Bitterroot Valley
In the early mornin' rain
Wild geese over the water
Headed north and home again
Bringin' a warm wind from the south
Bringin' the first taste of the spring
His mother took him to her breast and softly she did sing.

Ooh Montana give this child a home
Give him the love of a good family
And a woman of his own
Give him a fire in his heart
Give him a light in his eyes
Give him the wild wind for a brother
And the wild Montana skies.

His mother died that summer
And he never learned to cry
He never knew his father
And he never did ask why
And he never knew the answers that would make an easy way
But he learned to know the wilderness
And to be a man that way.

His mother's brother took him in to his family and his home

Gave him a hand that he could lean on
And a strength to call his own
And he learned to be a farmer
And he learned to love the land
And he learned to read the seasons
And he learned to make a stand.
(Repeat chorus)

On the eve of his twenty-first birthday
He set out on his own
He was thirty years and runnin'
When he found his way back home
Ridin' a storm across the mountains
And an achin' in his heart
Said he came to turn the pages
And to make a brand new start.

Now he never told the story
Of the time that he was gone
Some say he was a lawyer
Some say he was a john
There was somethin' in the city
That he said he couldn't breathe
There was somethin' in the country
That he said he couldn't leave.
(Repeat chorus)

Now some say he was crazy
And they're glad that he is gone
And some of us will miss him and we'll try to carry on
Giving a voice to the forest
Giving a voice to the dawn
Giving a voice to the wilderness
And the land that he lived on.
(Repeat chorus)

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t-shirts and posters

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 ADAM ANT	 82 TOUR-Q,A 81 TOUR-Q,A ALSO: PH,H,TP,TS,B, BS,KC.	 SPEAK OF THE DEVIL-W EXECUTIONER-W,J BLIZZARD OF OZZ-W DIARY OF MADMAN-W,J BAT W,M ALSO: H,P,C,TS,PH.	 BLACK SABBATH
 JOURNEY	 RUSH	 TRIUMPH	 JUDAS PRIEST
 FRONTIERS-W,M MOTHERSHIP-W,J ESCAPE-W,J CAPTURED W DEPARTURE W ALSO: H,C,TS,KC.	 SIGNALS-Q,A MOVING PICTURES W MAN & STAR-W,J ALSO: H,P,BS,TP,B,PA, TS,TAP,PH,S,KC.	 TRIUMPH W ALLIED FORCES-Q,A ALSO: B,PA,S	 SCREAMING FOR VENGEANCE-Q,A,M POINT OF ENTRY-Q,A BRITISH STEEL-W,J ALSO: P,BS,TP,B,PA,S, TS,TAP,PH,KC.

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JOAN JETT-W,J,P
KROKUS (ONE VICE AT A TIME)-Q
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PAT TRAVERS-Q
RODS-Q
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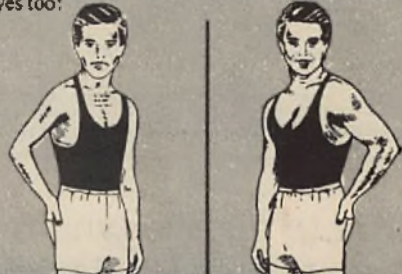
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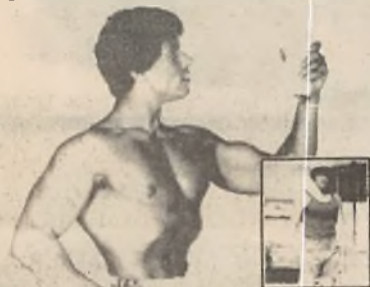
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At last, no matter what you have tried, no matter what you have done, if you are a normally healthy person, you can gain up to 5, 10, 15 pounds or more safely, surely, pleasantly, and that's a guaranteed money-back fact.

Yes now, even if you have been thin for years, you can have the fuller, more attractive body you have always wanted without dangerous drugs, without heart-straining exercise, without unpleasant tasting medicines!

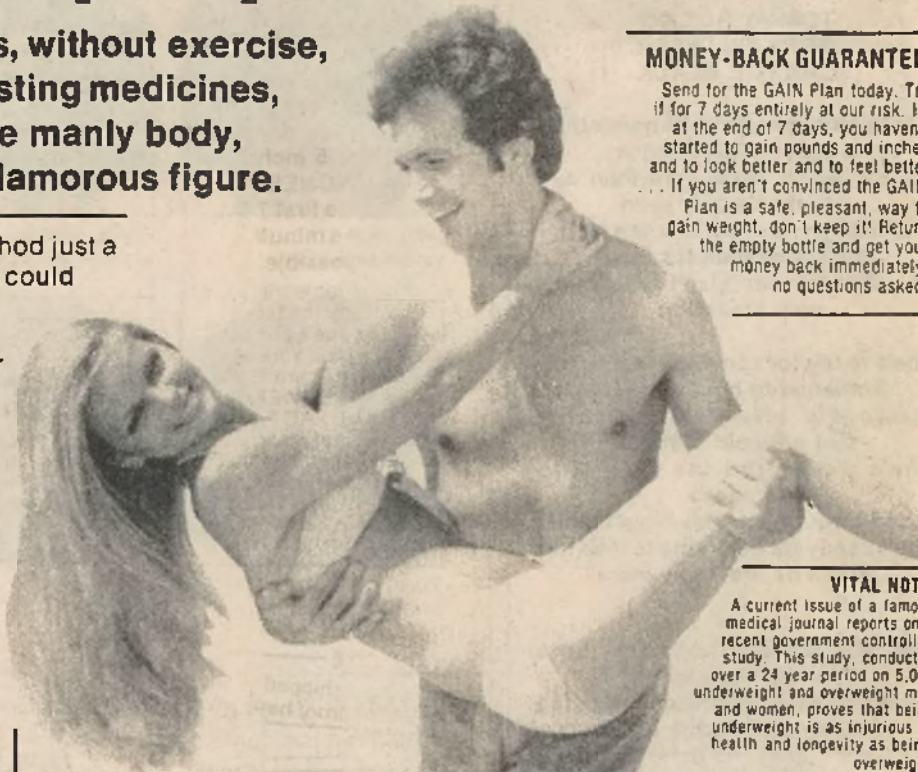
This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

HERE'S ALL YOU DO

Before meals, or whenever you feel like it, you take delicious, chewable, nutritionally fortified GAIN tablets and that's it! No other medication to take, Nothing difficult or unpleasant to do, and without even being aware of it, a wonderfully exciting change takes place.

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

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



MONEY-BACK GUARANTEE

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

VITAL NOTE

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

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

THINK OF WHAT THIS CAN MEAN TO YOU

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

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

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

HERE IS OUR OFFER...

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

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

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

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

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

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

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EVERYBODY'S DREAM GIRL

(As recorded by Dan Seals)

VAN STEPHENSON
DAVE ROBBINS
DAN SEALS

When she walks in the room
Everybody gets quiet
You can hear hearts start beating inside
And the way that she moves
You just can't deny it
They all wish that they could hold her
You can see it in their eyes.

She's everybody's dream girl
Everybody's dream girl
Everybody's dream girl
I'll see you in my dreams tonight.

Well I woke up this morning
Bound and determined
That today was gonna be the day
I gathered all my courage
And walked right up to her
I stumbled and I tumbled
For the right words to say
One way or another
Gonna tell her that I love her
I'll keep trying every day
Till I find a way.

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NIGHT GAMES

(As recorded by Charley Pride)

BLAKE MEVIS
NORRIS D. WILSON

When the neon sun comes up in the evening
And the warm red wine and the memories start to flow
You'll find me there with all the others
Looking for love in the only way we know.

Oh, we're playing night games
A love at first sight game
The only way to fight the pain under the neon lights
Oh, we're playing night games
Lookin' for the right thing
Hoping that it might bring two hearts together tonight.

If you're sittin' alone tonight and feelin' lonely
And you can hear that jukebox calling you
If you think it's time you found somebody
Just come on down and do what we all do.

Oh, we're playing night games
A love at first sight game
The only way to fight the pain under the neon lights
Oh, we're playing night games
Lookin' for the right thing
Hoping that it might bring two hearts together tonight.

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ANYBODY ELSE'S HEART BUT MINE

(As recorded by Terri Gibbs)

WALT ALDRIDGE

If it was any other night
You wouldn't tempt me
If it was any other time
I'd turn you down
But tonight I've been feeling kinda empty
And it wouldn't be cold with you around.

If you were any other girl
I wouldn't worry
If I were anybody else
I'd buy your lines
I could overlook the way you hurt me
If it were anybody else's heart but mine.

I'd be trading
One night with you for a hundred more alone
Waiting like a fool hoping you might phone
And I just might lay it on the line
If it were anybody else's heart but mine.

Well I told you once before I didn't need you
You'd think it was a lesson easy learned
But you draw me like a moth to a candle
With no idea how bad it's gonna burn.

Now there's always that chance you're on the level
And you've had a change of heart and change of mind
I might gamble with a silver tongued devil
If it were anybody else's heart but mine.

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WHY DO I HAVE TO CHOOSE

(As recorded by Willie Nelson)

WILLIE NELSON

Why do I have to choose
The everybody blues
The walk around and cry the blues
Well, darling, I refuse
Love is hard to find
Love of any kind
A love like yours and mine
Creates it's own design
So why do I have to choose
See everybody lose
The walk around and sing the blues.

Well, darling, I refuse
And when I think of her
Then I think of you
The love is not the same
But either love is true.

Why do I have to choose
The everybody blues
The walk around and sing the blues
Well, darling, I refuse.

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LYIN', CHEATIN', WOMAN CHASIN', HONKY TONKIN', WHISKEY DRINKIN' YOU

(As recorded by Loretta Lynn)

PAT McMANUS
GENE DOBBINS

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

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

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

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

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SON OF THE SOUTH

(As recorded by Bill Anderson)

BILL ANDERSON

I was born eatin' gravy and black-eyed peas
Cracklin' bread and turnip greens
Washin' 'em down with a big
I'm a son of the south
I've picked tomatoes off of the vine
Watermelon in the summertime
Ate 'em in the shade of a Georgia pine
I'm a son of the south.

I'm a son of a son of a son of a son of the south
For generations of "bless your heart"
And "honey chile, hush your mouth"
My great granddaddy knew Robert E. Lee
I knew Elvis and he knew me
I learned about Jesus at my mama's knee
Like ev'ry good son of the south.

I had one granddaddy was a preacher man
He loved the Lord and he hated sin
He used to let me go to church with him
He was a son of the south
My other grandpappy ran a moonshine
Still up in the woods high on a hill
He took me there once and that was a thrill
He was a son of the south.
Now I've got a little boy six years old
He knows and he didn't have to be told
He was born with a whole lot of soul
He's a son of the south
He's already picked cotton and a little guitar
Drank his milk from a mason jar
He knows good and well where his roots are
He's a son of the south.

Spoken:

Save your confederate money, boys
I'm a son of the south.

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NOBODY BUT YOU

(As recorded by Don Williams)

JOHN JARRARD
J.D. MARTIN

Who just be touching my hand
Makes me understand
Questions my heart is asking
Who opened my eyes
And made me realize
Love is everlasting.

Nobody but you, nobody but you
There's nobody else who could love me like you do

Nobody but you could love me so true
All my life through
I won't need nobody but you.

Who comes just close enough
And shows me that love
Is nothing to be afraid of
Who holds me so tight
Every night

And shows me what love is made of.

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HE'S A HEARTACHE (LOOKIN' FOR A PLACE TO HAPPEN)

(As recorded by Janie Fricke)

LARRY HENLEY
JEFF SILBAR

You can't deny how good he looks
You couldn't find another on the cover of a book
Believe me
I've almost loved him once or twice.

But don't be fooled by his innocent smile
He's clever as a devil and just as wild
He's crazy
But a little crazy's kinda nice.

He's a heartache
Lookin' for a place to happen
Lookin' for a little action
Livin' for the moment
Not for lovin'
He's a heartache
Lookin' for a place to happen
Temporary satisfaction
If you try to hold on

He's gone.

If he wants to hold you let it be
Don't pass up the opportunity
To know him
You won't forget him all your life.

I might as well tell someone else
I know I'll never have him for myself
Not likely
But I wouldn't mind just one more night.

Whatever you do be wise enough
Not to fall in love.

He's a heartache
Lookin' for a place to happen
Lookin' for a little action
Livin' for the moment
Not for lovin'
He's a heartache
Lookin' for a place to happen
Temporary satisfaction
If you try to hold on
He's gone.

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WHATEVER HAPPENED TO OLD FASHIONED LOVE

(As recorded by B.J. Thomas)

LEWIS ANDERSON

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

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

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

Today is all we plan
We said tomorrow we'll understand
If it all should end
And we're alone again.

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

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

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

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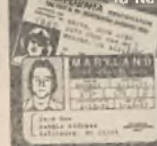
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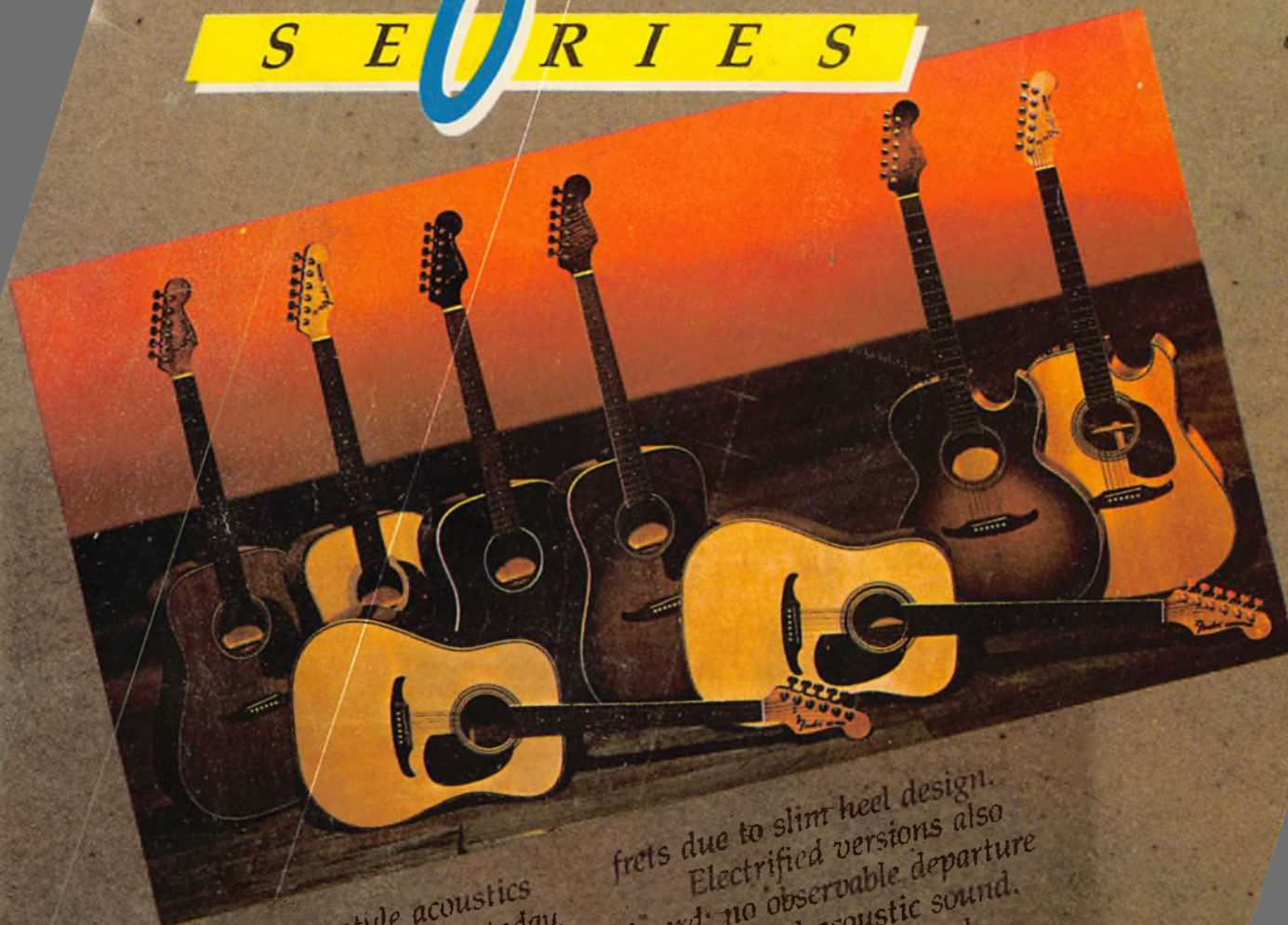
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