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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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# SONG HITS

## MAGAZINE

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# 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.

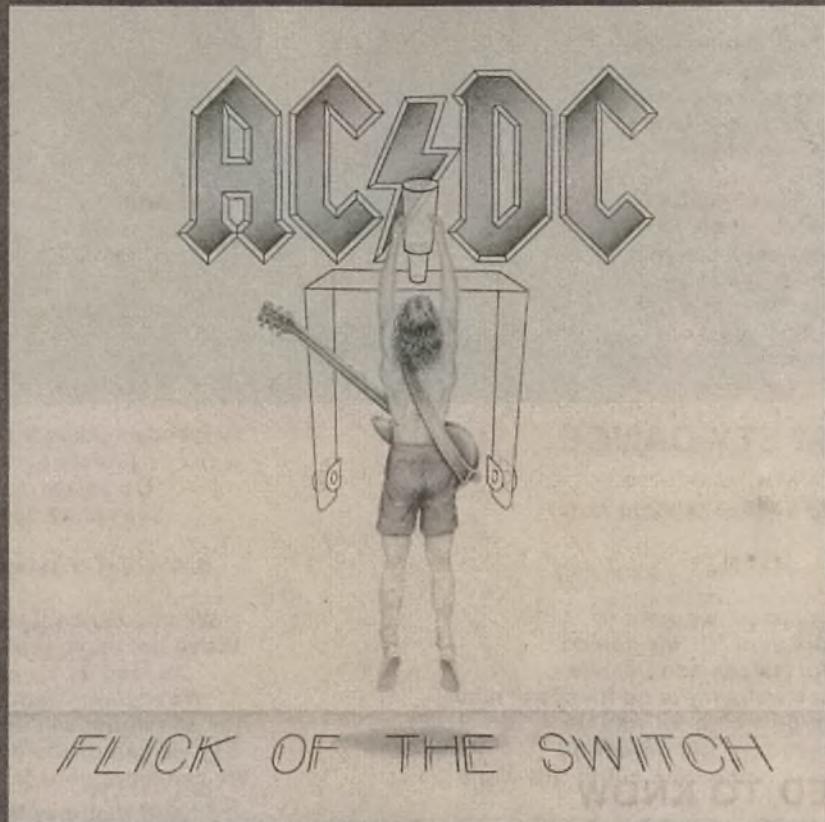
Look at these eyes  
They've never seen what mattered  
Look at these dreams  
So beaten and so battered  
I don't know much

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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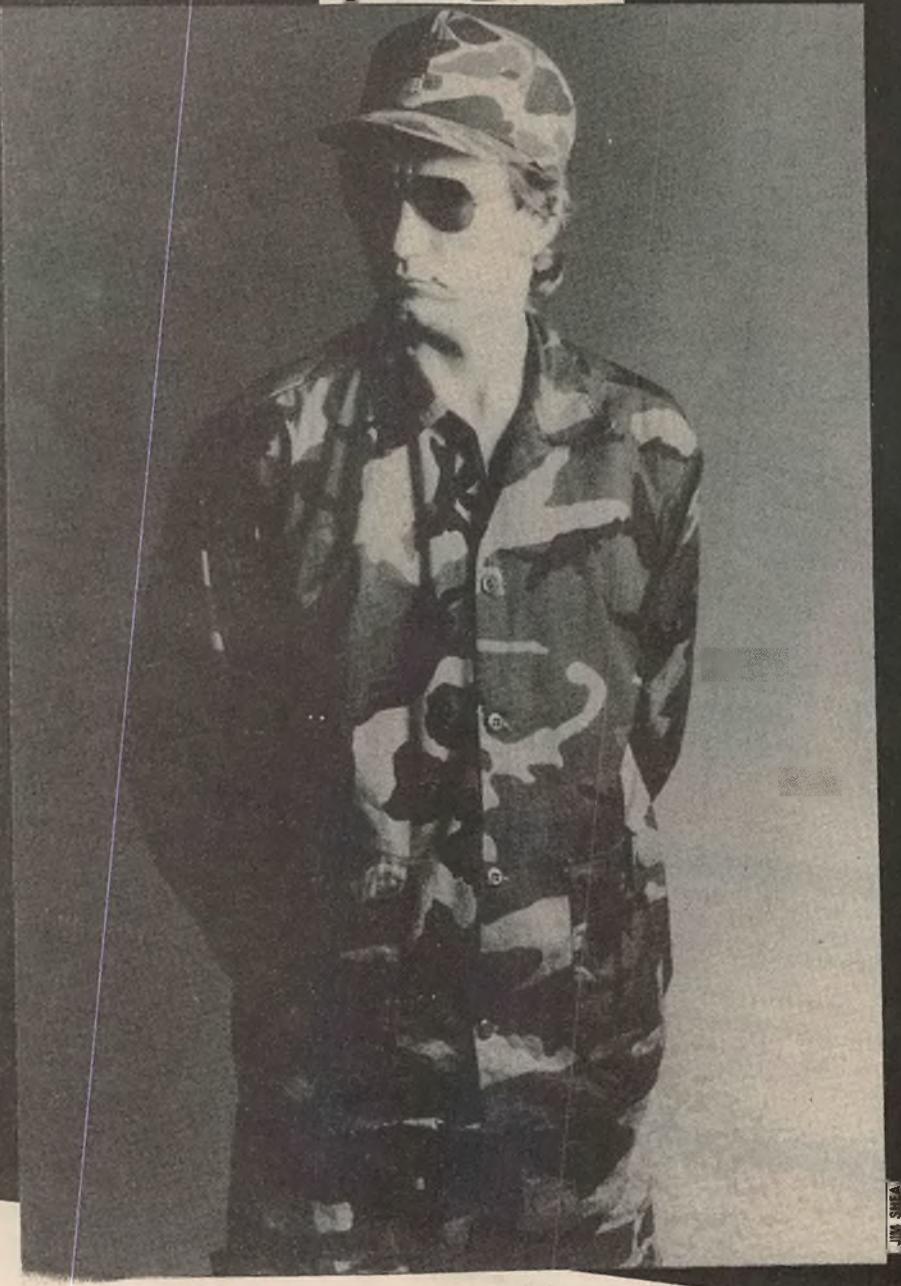
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# Exclusive Interview with Joe Walsh

by Vicki Greenleaf





JIM 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.

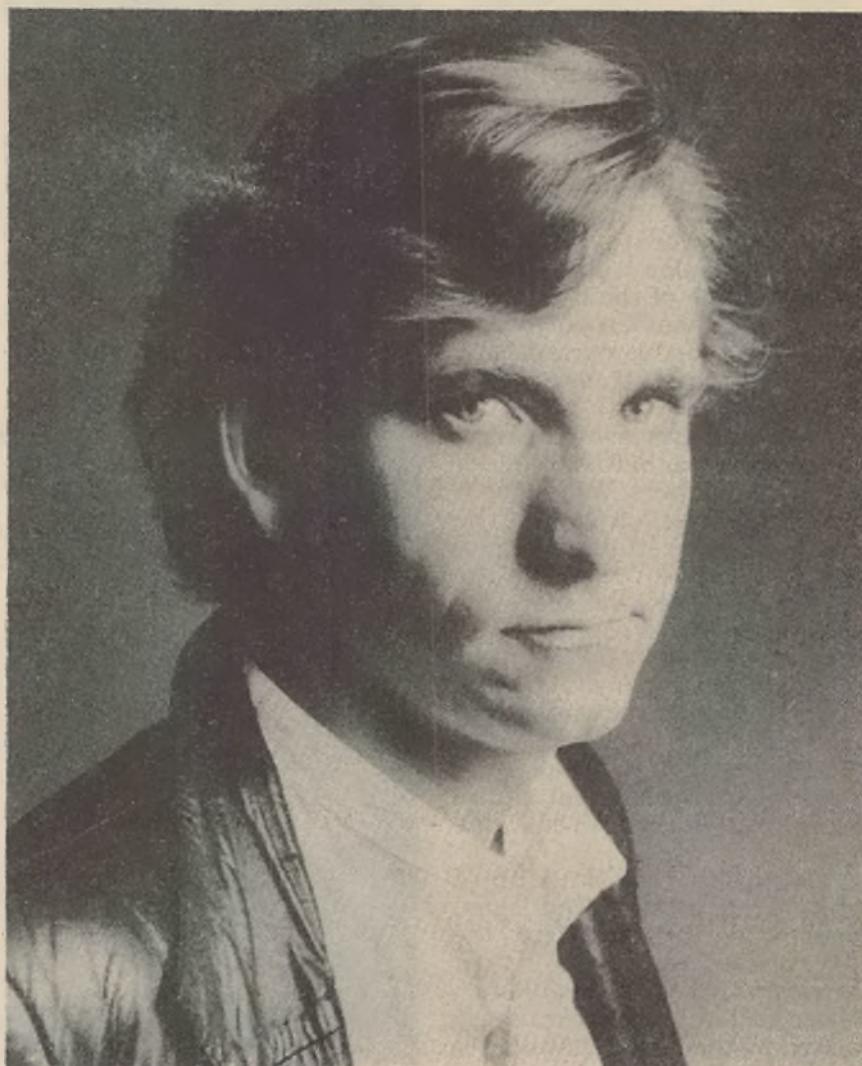
"A three-piece group is a risk, 'cause if you have a bad night, you really do. If you have a bad night with a five- or six-piece group, you can cover it up. This is good. I really have to play. This is tearing up my ego and throwing it in the wastebasket. That's what I think all of the guys in the Eagles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





## 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

## YOU BELONG TO ME

*(As recorded by the Doobie 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

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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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

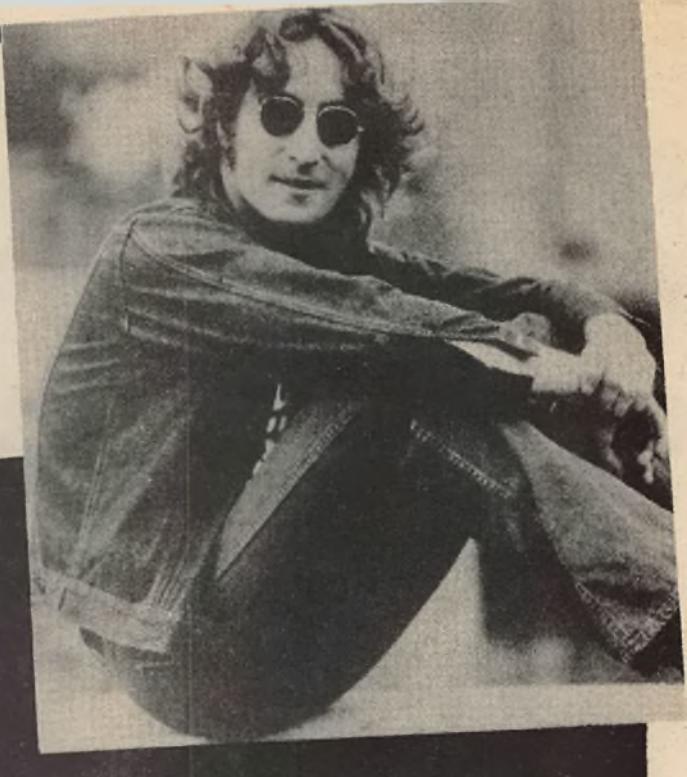
changed as the years went on.

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 Haystak 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 spiky 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  
LIMAHL  
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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# VIRGIN STEELE



Photo by: William F. Pickering

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."

*Creutz*

"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'Espresso (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 I 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."

*Archrocks (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 Sanka (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 turntables!"

*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 bear brand of metal on the bill. These guys are accomplished comedians and seem to have as many fans as the headliners."

*Goodtimes (New York)*

"A shade 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 fall 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. Stinking is the screaming voice of David Defeis which you can compare best to Rob Halford."

*Mugabeton (Holland)*

"Jack Starr of VIRGIN STEELE has a guitar style somewhere between Ritchie 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."

*Musiekkrant (Holland)*

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

*Metal Health (England)*

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

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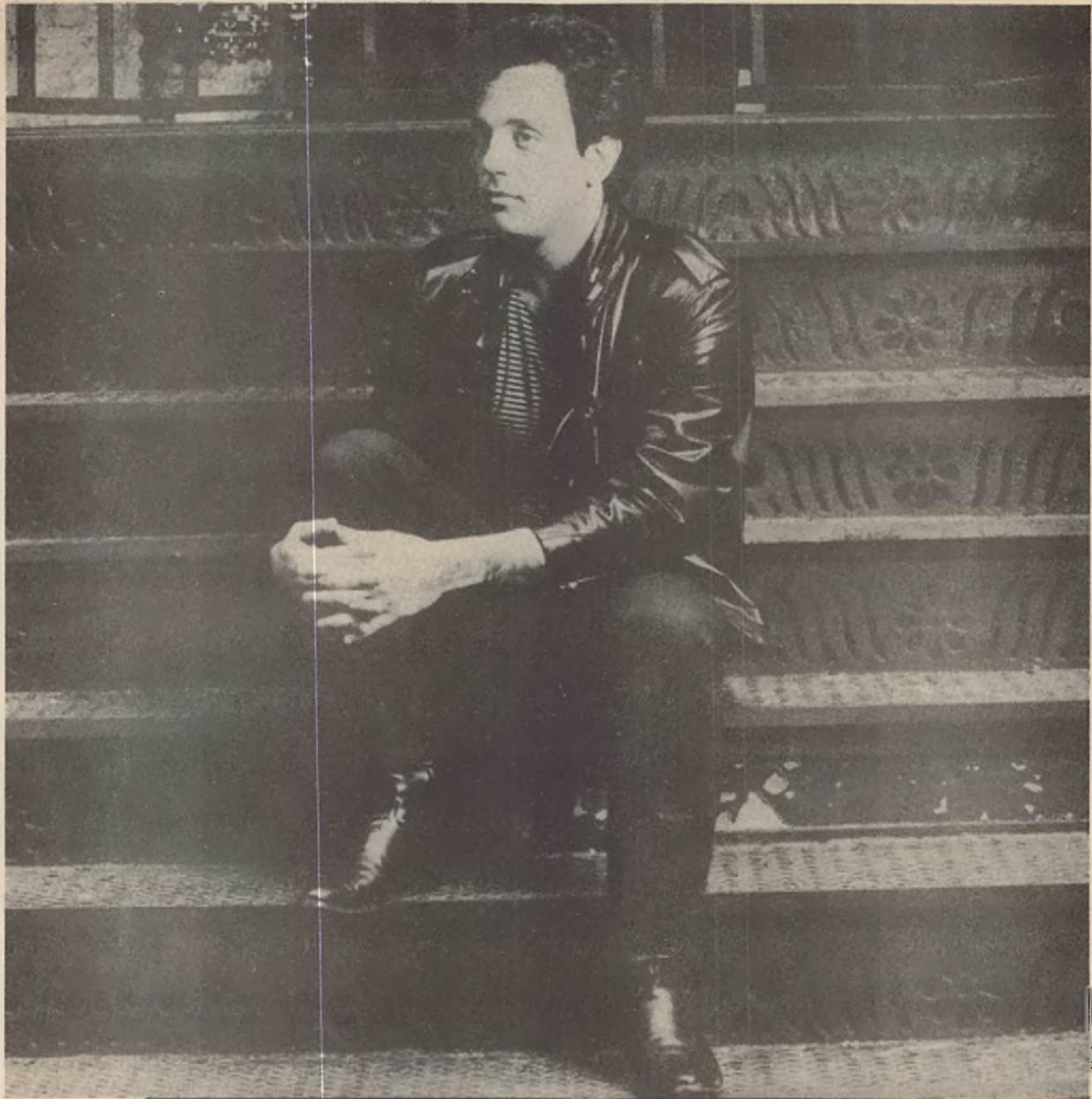
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GILES LAURAIN

# 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 bitingly 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 sashaying 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.



GILES LAFAYE

# 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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<input type="checkbox"/> Oct. 82	<input type="checkbox"/> April 83
<input type="checkbox"/> Nov. 82	<input type="checkbox"/> May 83

# 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 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

## 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

Hands, don't let her go  
'Cause in the midnight bay 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 performances at Knebworth, England, August 1979. The photos contained in his book range from that legendary concert to early press conference shots, *People* magazine portraits, and the picture used on Jimmy Page's passport!

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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Photo by Henry Diltz

## 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 car  
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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## 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 ah 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

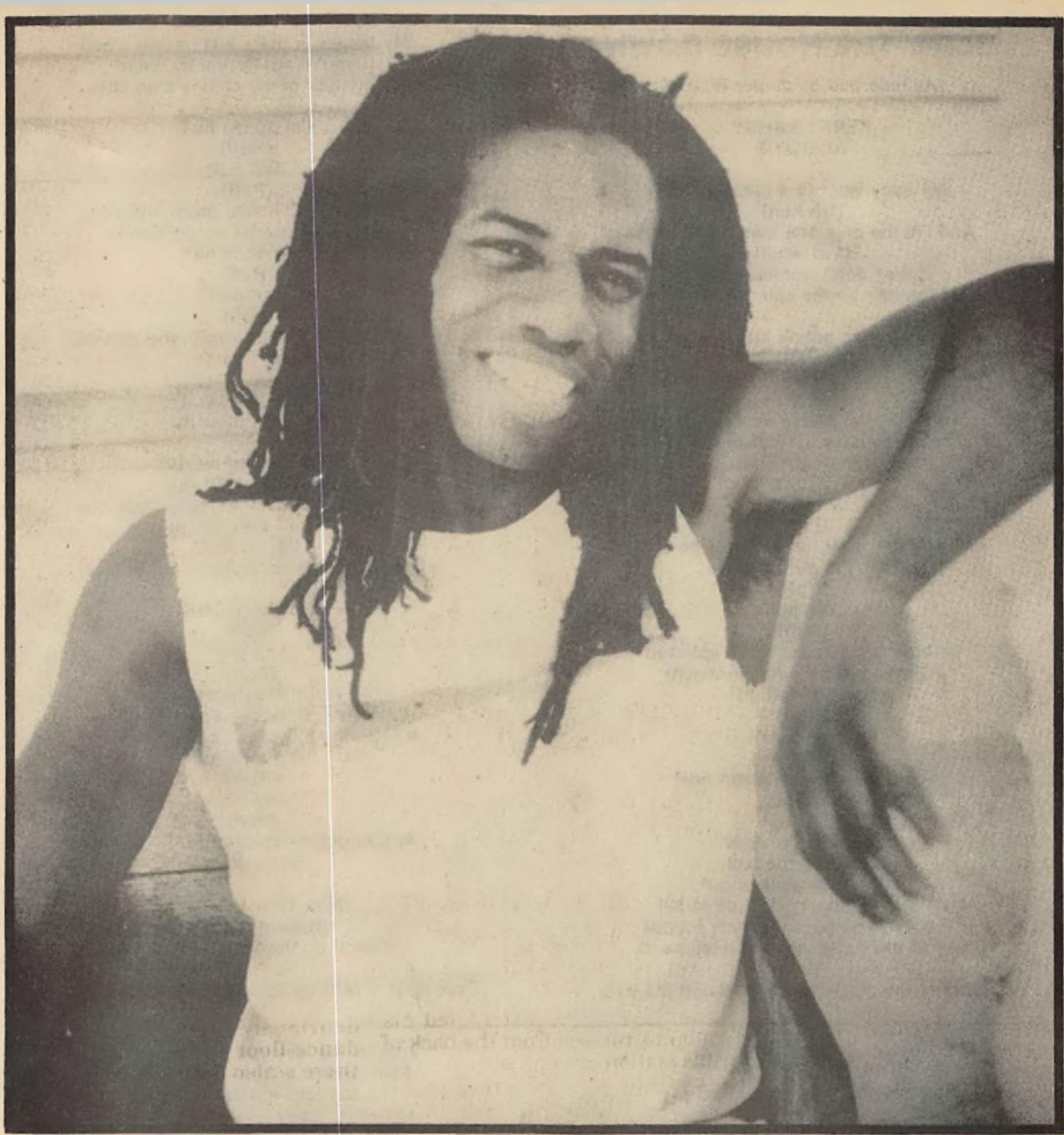
Just let me love you one more time  
Feel your heartbeat close to mine  
Lady love me all the time  
Lady love me.

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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## 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.

## 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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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 KINGSBERRY**

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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BOBBY HOLLAND

## 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.

## 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

## MIRACLES

(As recorded by Stacy Lattisaw)

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

## YOU AND I

(As recorded by O'Bryan)

STEVIE WONDER

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

Will it stay  
The love you feel for me  
Will it say

That you will be by my side to see me through  
Until my life is through  
Well in my mind  
We can conquer the world  
You and I  
You and I

You 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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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  
You and I.  
I only pray

That I have shown you a brighter day  
Because that's all that I am living for you see

Don't worry what comes to me

'Cause in my mind

You will stay here always

In love you and I

You and I

You and I

Well in my mind

We will stay here always

In love you and I

You and I

You and I

You and I.

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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.

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 Rulus 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 waitin' 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 (ee)  
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 LOVESHITH

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  
Lickety 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 Wariner)

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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## HOME GROWN 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.

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## I WONDER WHERE WE'D BE TONIGHT

(As recorded by Vern Gosdin)

VERN GOSDIN  
JIM SALES

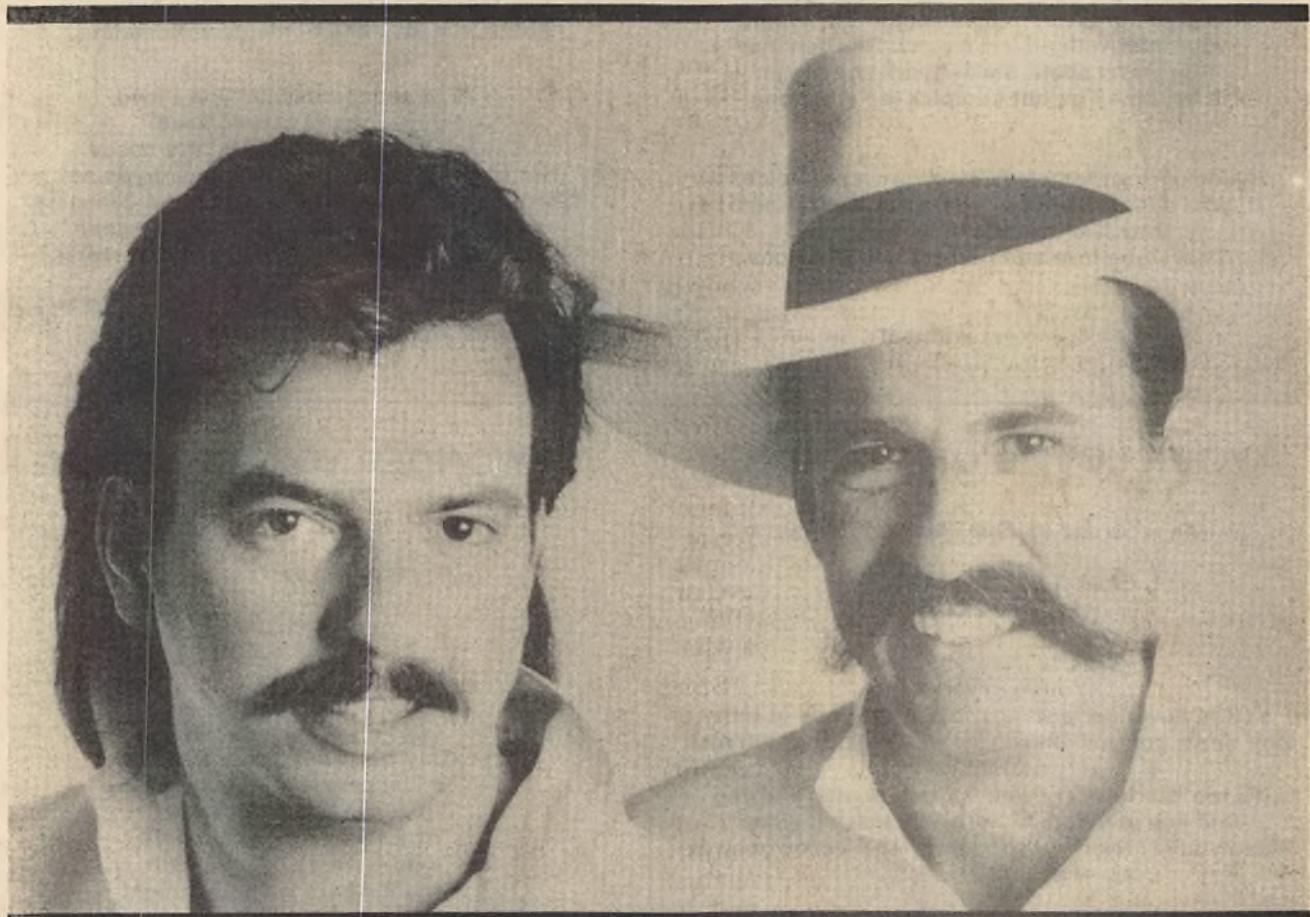
Time is sure passing slow  
Lord it's only half past ten  
One too many times tonight  
You just crossed my mind again  
I just can't help but wonder  
Why we had that final fight  
And if we hadn't given up  
Wonder where we'd be tonight.

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 8½ 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 lift 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 sing-songs at Amelia Baptist Church, joiks 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 wordplay. "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-

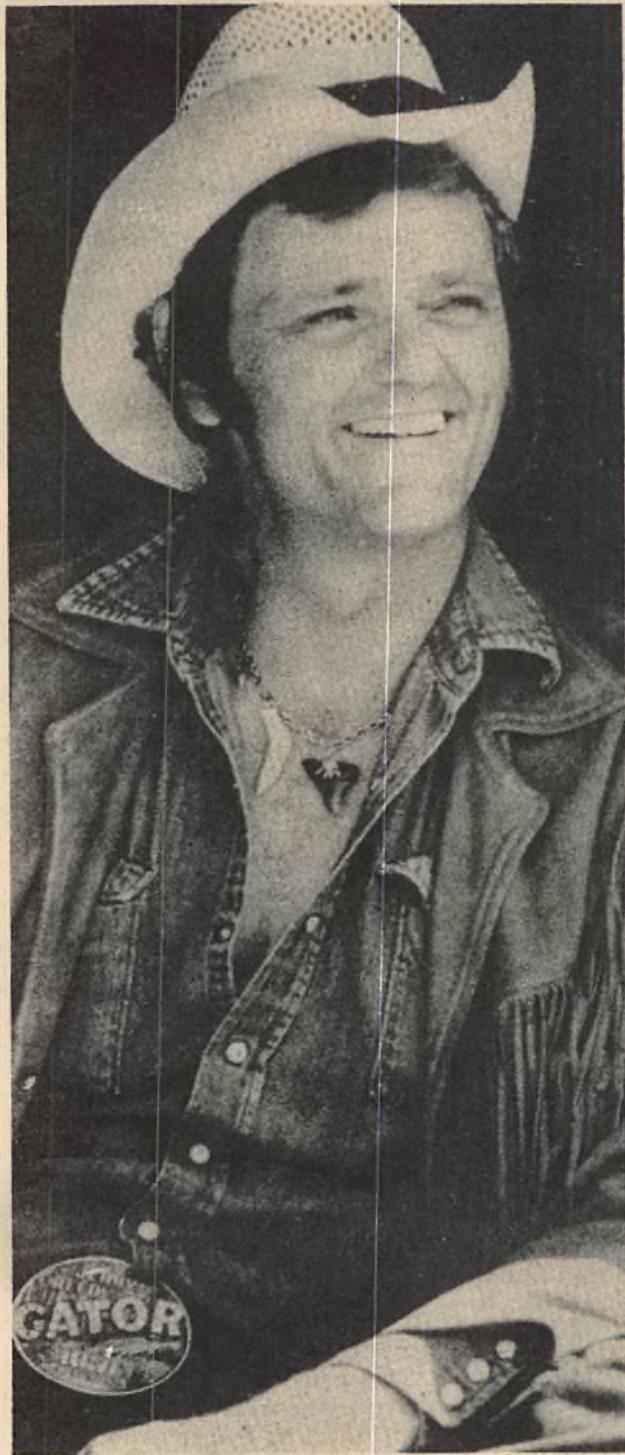
lationships while David's "The Night They Killed Country Music" questions the long term effects of the nation's faddish embrace of Country music during the *Urban Cowboy* boom.

"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'  
Reach 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 Nall)

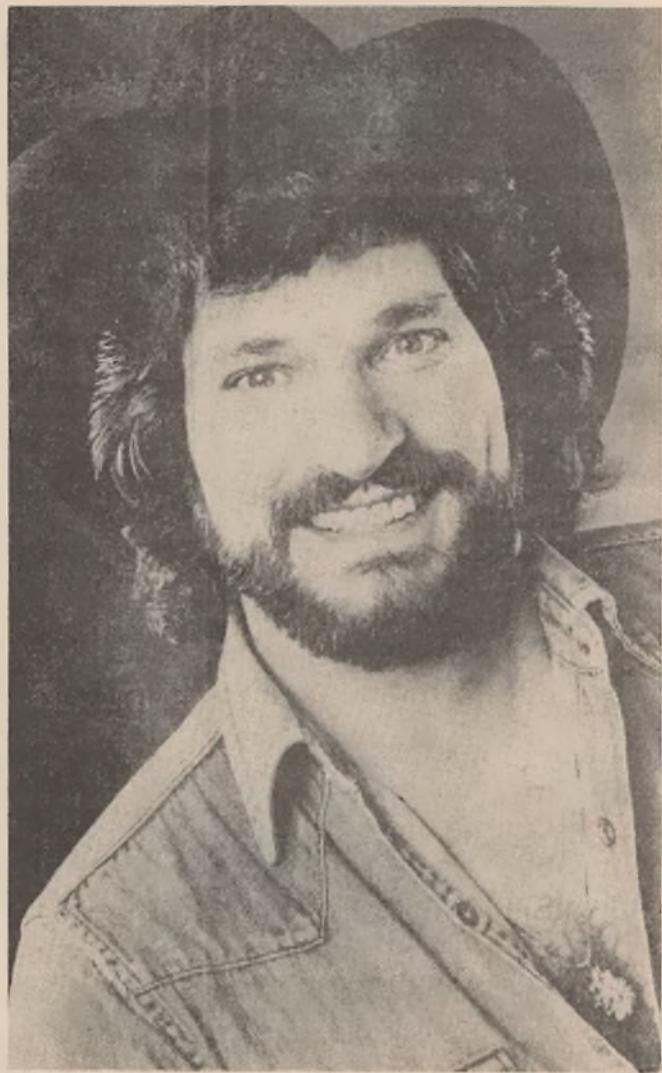
GLENN SUTTON

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'  
Loving' 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'  
Loving' 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 Everett)

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.

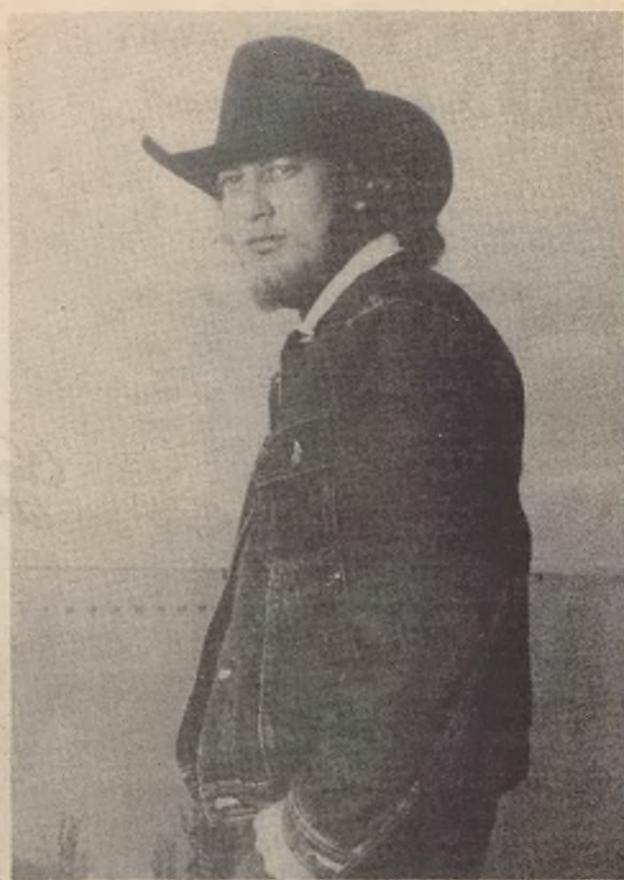
Baby, I'm yours  
And I'll be yours until two and two is three  
Yours until the mountains crumble to the sea  
In other words, until eternity  
Baby, I'm yours.

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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## 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 aching 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 lime 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

IRON MAIDEN



BEAST ON THE ROAD • G  
NUMBER OF THE  
BEAST • G, A  
KILLERS • G, A  
MAIDEN JAPAN • G, A  
ALSO: H, P, B, T, P, B, P, A,  
S, T, P, T, P, K, C.

ADAM ANT



FRIEND OR FOE • W, J, N  
ALSO: P

THE WHO



WHO '82 TOUR • A  
THE WHO • W  
WHO '82 TOUR • J

VAN HALEN



82 TOUR • G, A  
81 TOUR • G, A  
ALSO: P, M, H, T, P, T, B,  
B, S, K, C.

BILLY SQUIER



BILLY SQUIER • J  
BILLY SQUIER • W  
OZZY OSBOURNE

AC/DC



AC/DC • J  
FOR THOSE ABOUT TO  
ROCK • W

ALSO: T, P

BLACK SABBATH



WORLD TOUR • W, J, M  
MOB RULE • W, J  
HAND CROSS • W  
LIVE EVIL • W  
ALSO: H, P, R, T, P, P

JUDAS PRIEST



SCREAMING FOR  
VENGEANCE • G, A, M  
POINT OF ENTRY • G, A  
BRITISH STEEL • W, J  
ALSO: P, B, S, T, P, B, P, A,  
T, P, T, P, H, K, C.

JOURNEY



FRONTIERS • W, J  
MOTHERSHIP • W, J  
ESCAPE • W, J  
CAPTURED • W  
DEPARTURE • W  
ALSO: H, C, T, S, K, C.

RUSH



SIGNALS • G, A  
MOVING PICTURES • W  
MAN & STAR • W, J  
ALSO: H, P, B, S, T, P, B, P, A,  
T, P, T, P, H, S, K, C.

TRIUMPH



TRIUMPH • W  
ALLIED FORCES • G, A  
ALSO: B, P, A, B

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G	2 sided T-SHIRT \$10.50	P	FULL COLOR POSTERS (over 200 in stock) \$5.00
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STYX

DOUBLE ROBOT • W, M

LED ZEPPELIN • W

BOC (ETI) • W, J, P

CHEAP TRICK • W

FLEETWOOD MAC • W, P

TOM PETTY • W

TED NUGENT • W, P, B,

PA

PRETENDERS (TALK OF  
THE TOWN) • G, A

ALSO: TAP

J GEILS • G, T, B, K, C, TAP

REO W, J, H, P, A, T, B, P, M

RICK SPRINGFIELD • A

JOHN COUGAR • G, A

ALICE COOPER • G, A

GARY NUMAN • G

JOAN JETT • W, J, P

KROKUS (ONE VICE AT  
A TIME) • G

MOTELS • G, A

HUMAN LEAGUE • G

DOORS • W, T, P

MOODY BLUES • G, A

PAT TRAVERS • G

ROD • G

DIESEL • G

STARSHIP • W

OUTLAWS • G, A

DEAD • W, J, C, H, P, T, P

U-2 • G, A

HAIRCUT 100 • G, A, P

SCREAMING HEAD • W, J

DARK SIDE • W, J, M

MARCHING HAMMERS •

W

TEACHER GRINDER • W, J

COLLAGE • W, J

ALSO: P, T, S, B, S, G, C,

PARTY TILL YOU DIE • W

PINK FLOYD

SCREAMING HEAD • W, J

DARK SIDE • W, J, M

MARCHING HAMMERS •

W

ALSO: TAP, S, B, S,

G, H, T, B, P, M

PAUL McCARTNEY • G, A

MICHAEL SCHENKER • G, A

MEN AT WORK • W

LOVERBOY • B, G, A

KINKS • G, A

MOLLY HATCHET • G, A

STRAY CATS • W, J

LYNYRD SKYNYRD •

FREEBIRD • W, M

GUN & BASEBALL • W

WHISKEY • W, J

ALSO: H, P, T, P

CULTURE CLUB • G, P

ASIA • W, J

CLASH • KNOW YOUR  
RIGHTS • G, A

ALSO: P, C, A

SCORPIONS

BLACKOUT • W, J

LOGO • W, J

ALSO: H, P, T, P

FOREIGNER • W, J, T, P

RAINBOW

STRAIGHT BETWEEN  
THE EYES • G, A

DIFFICULT TO CURE • G

ALSO: P, M, B, S, B, S, C

POLICE

GHOST IN THE MACHINE

• G, A

BADGE • W

ZENTATTA MONDATTA •

W

ALSO: TAP, S, B, S,

G, H, T, B, P, M

PAUL McCARTNEY • G, A

MICHAEL SCHENKER • G, A

MEN AT WORK • W

LOVERBOY • B, G, A

KINKS • G, A

MOLLY HATCHET • G, A

STRAY CATS • W, J

LYNYRD SKYNYRD •

FREEBIRD • W, M

GUN & BASEBALL • W

WHISKEY • W, J

ALSO: H, P, T, P

CULTURE CLUB • G, P

ASIA • W, J

CLASH • KNOW YOUR  
RIGHTS • G, A

ALSO: P, C, A

SCORPIONS

BLACKOUT • W, J

LOGO • W, J

ALSO: H, P, T, P

FOREIGNER • W, J, T, P

RAINBOW

STRAIGHT BETWEEN  
THE EYES • G, A

DIFFICULT TO CURE • G

ALSO: P, M, B, S, B, S, C

POLICE

GHOST IN THE MACHINE

• G, A

BADGE • W

ZENTATTA MONDATTA •

W

ALSO: TAP, S, B, S,

G, H, T, B, P, M

PAUL McCARTNEY • G, A

MICHAEL SCHENKER • G, A

MEN AT WORK • W

LOVERBOY • B, G, A

KINKS • G, A

MOLLY HATCHET • G, A

STRAY CATS • W, J

LYNYRD SKYNYRD •

FREEBIRD • W, M

GUN & BASEBALL • W

WHISKEY • W, J

ALSO: H, P, T, P

CULTURE CLUB • G, P

ASIA • W, J

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LOGO • W, J

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**Skinny Men and Women**

# **GAIN WEIGHT FAST!**

**with BODY BUILDER-P**

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

• At last, the weight gain program that you've been waiting for. If you've tried everything you could think of... and tried... and tried... and couldn't gain weight, **Body Builder-P** is for you!

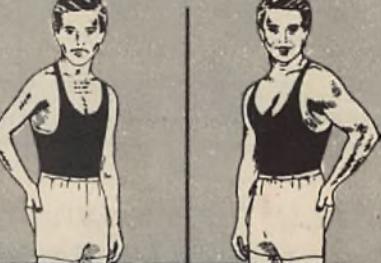
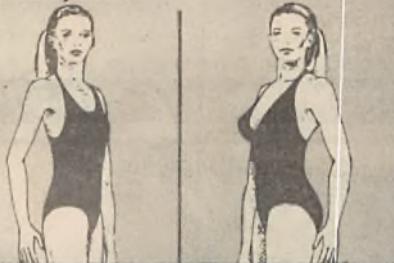
• If you've been waiting for the right weight gain product, the one that will work with your body (not against it) to put on extra pounds as fast as you possibly can, **Body Builder-P** is for you!

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

### **FOR WOMEN**

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

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



## **WHICH BODY DO YOU WANT?!**

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

### **THIN and BONY to BODY BEAUTIFUL**



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

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

### **YOU HAVE EVERYTHING TO GAIN!**

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

This high powered natural food supplement contains rich protein, concentrated and fortified with 12 vitamins and 7 minerals, as well as all 8 essential amino acids. It blends into a delicious shake with juice or milk. And, it gives you added energy and leaves you feeling great!

You'll be amazed! This incredible formula goes to work immediately. Start to see results THE VERY FIRST DAY! In just a few days, you'll be looking at yourself in the mirror and you'll start to understand the incredible power of **Body Builder-P**! Then you'll get on the scale and realize that you've added pounds and pounds of impressive, attractive flesh.

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

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

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The Body Shoppe, Dept. PGH338  
P.O. Box 1049, Scarsdale, N.Y. 10583  
Yes, I want to gain weight fast! Rush my **Body Builder-P** as indicated below. If I am not 100% satisfied, I can return the unused portion within 30 days for a prompt refund, **NO QUESTIONS ASKED!** My check or M.O. is enclosed (NY residents add sales tax)

#928, 7 day supply of **Body Builder-P** at \$12.95 + \$1.75 p&h (Total: \$14.70)

#9282, 14 day supply of **Body Builder-P** at \$21.95 + \$2.65 p&h (Total: \$24.60)

#9283, 21 day supply of **Body Builder-P** at \$29.95 + \$2.95 p&h (Total: \$32.90)

Mr. Mrs.  
Miss Ms.

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

M.C.  VISA (min. \$20) Expir. date \_\_\_\_\_

Account # \_\_\_\_\_

# SHE'S READY FOR SOMEONE TO LOVE HER

(As recorded by The Osmond Bros.)

TOMMY ROCCO  
JERRY GILLESPIE  
CHARLIE BLACK

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

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

Well she has had her fill of those  
unfulfilling men  
You know the kind who come calling  
never to call back again  
Oh she's bound and determined not  
to be fooled anymore  
And poor thing she'll keep that  
promise  
The same way she kept it before.

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

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

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

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yellow embroidery



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w/hot pink raised embroidery



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# Now, Even If You Have Been Thin For Years, You Can **GAIN UP TO 5, 10, 15 POUNDS**

**without dangerous drugs, without exercise,  
without unpleasant tasting medicines,  
MEN—an impressive manly body,  
WOMEN—a curvier, glamorous figure.**

If you had started this amazing method just a few short weeks ago, right now you could be up to 5, 10, even 15 pounds heavier or more!

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



## SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



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

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 fulfilling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

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

## HERE IS OUR OFFER . . .

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

Try the fabulous new GAIN Plan in your

## GAIN IS SAFE

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

## 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.

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.

— — — MAIL NO-RISK COUPON TODAY — — —  
**GAIN PRODUCTS CORP. Dept. G723  
Box 2346, Carbondale, Ill. 62901**

Please send my package of GAIN Plan immediately with the understanding that if I am not satisfied, I may have my money back, no questions asked.

One GAIN PLAN for \$9.98  
 SAVE \$2.00! Order 2 for \$17.96  
 SAVE \$5.00! Order 3 for \$25.00  
Enclosed is \$\_\_\_\_\_

cash,  check or  money order

NAME \_\_\_\_\_  
please print

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

# DISCOVER HOW YOU CAN LOSE 10-25-50, EVEN 100 POUNDS OR MORE WITH THE FASTEST WEIGHT LOSS METHOD IN TODAY'S MEDICAL WORLD!



1 POUND LOSS EVERY 8 HOURS, 10 POUNDS IN TWO DAYS, 4 SIZES SMALLER IN ONLY TEN DAYS. The Star Slim concept is a Revolutionary, Progressive approach to the treatment of Cellulite and Body Fat. One pill in the morning will quickly wash the fat down the drain... 10, 25, 50 or more pounds easily and safely. The AMAZING thing is the SPEED AT WHICH THE PILL WORKS. In seven days you will shrink your figure - 6 inches off your waistline, 4 inches off your stomach, 5 inches off your buttocks, 6 inches off hips - 5 inches off your thighs. A TOTAL OF 26 INCHES OF FAT AND FLAB! You will lose up to 10 pounds the first 48 hours, up to 20 pounds the first 7 days, and continue to lose 50, 70, 100 or more ugly pounds without going hungry for a minute. You will burn off body fat hour by hour—more fat and fluid than you ever dreamed possible. You will have more energy, more stamina, more sex drive.

Star Slim #100 the same miracle medical pill that has been relied on by the famous rich beautiful people of Europe's London, Paris, Rome and America's New York, San Francisco and Hollywood—Share Their Secret Now! MORE THAN A POWERFUL PROMISE BUT A MEDICAL FACT. Why exhaust yourself with diets that make you suffer and Don't Work while Star Slim #100 once a day pill lets you eat satisfying meals and still lose, lose, lose all that fat and extra bulges fast. Melts Down Fat Like Hot Water Melts Ice! And the foods you eat no longer ever will turn to fat. You will finally be Body Beautiful. JOIN THE BEAUTIFUL PEOPLE NOW! Order the Star Slim #100 Jet Set Progressive Formula Today—

#### VITAL NOTE

All of our products are shipped in double-sealed, tamper proof bottles

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P.O. BOX 1164  
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Yes, I want to lose all my fat and flab fast. I must lose all the pounds and inches I desire or my money back. Rush me your Jet Set Star Slim formula. I enclose:

30 Day Supply \$10       60 Day Supply \$15  
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 (We pay all postage and handling.)

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We're sure that you want to grab some of our great ROCK ITEMS! The newest look—sleeveless MUSCLEMAN T-Shirts. Fantastic baseball jerseys, T-shirts and rock posters.



All the groups listed below are available on T-shirts, jerseys, posters.

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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 stumbled  
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 hurnin' 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 walting 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 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  
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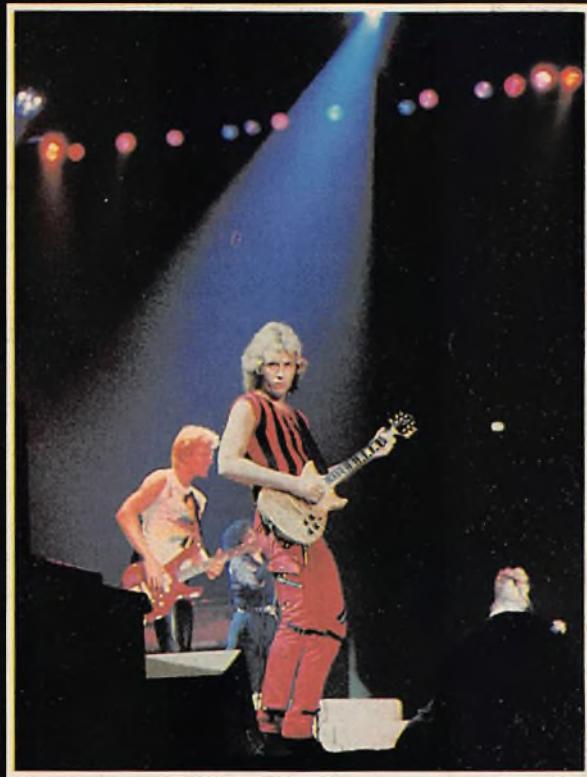
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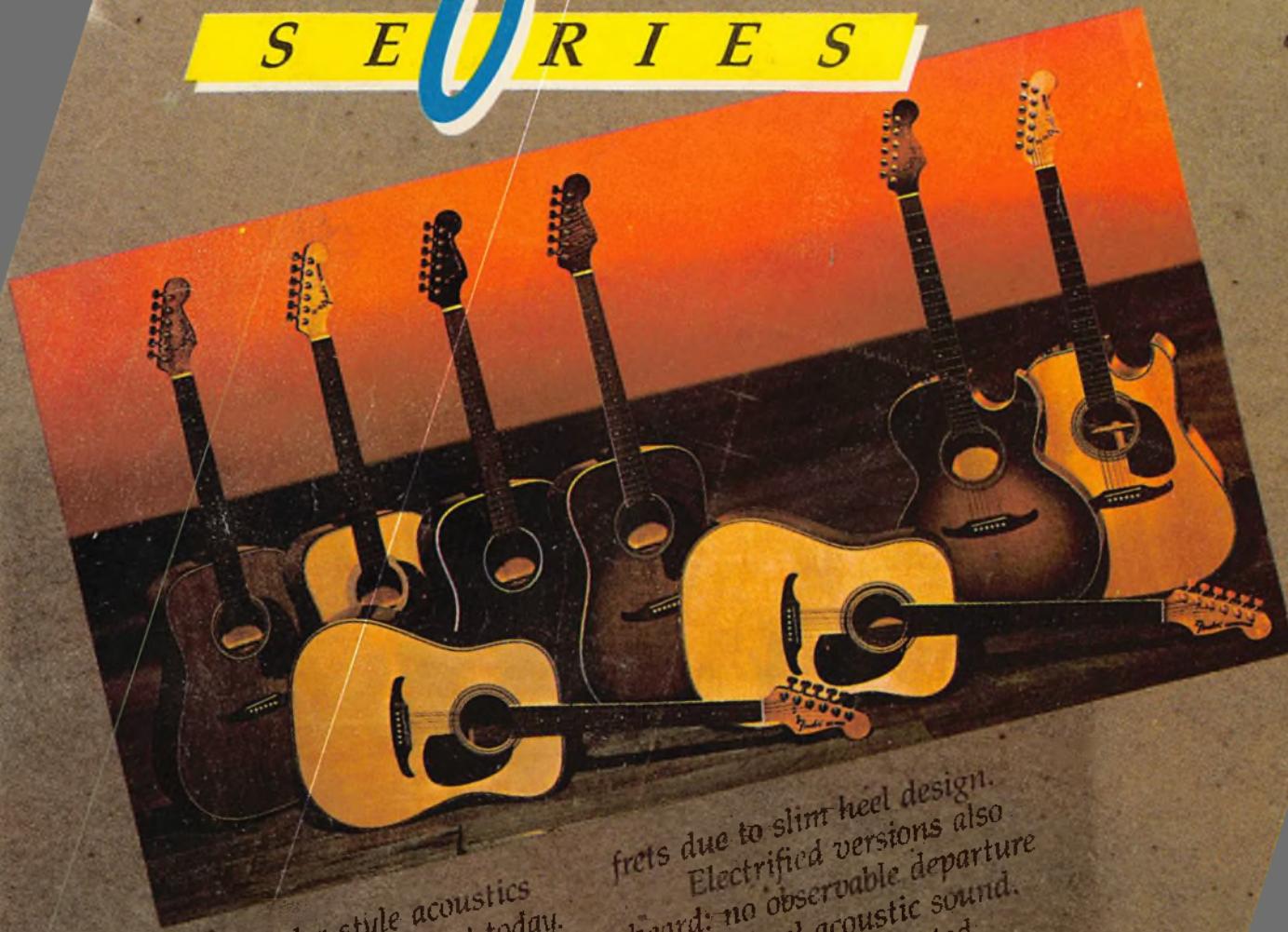


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