

SOUL HITS

MAGAZINE

JANUARY 1984

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WORDS TO OVER 80 HIT SONGS

**EXCLUSIVE INTERVIEW
With JOHN WETTON of ASIA**



JACKSON BROWNE SHALAMAR JOHNNY LEE



POP: QUEEN OF THE BROKEN HEARTS • LOVE IS A BATTLEFIELD •
GUNS FOR HIRE • FOOLIN' • HEART AND SOUL • OLD TIME ROCK & ROLL
• AUTOMATIC MAN • LOVE IS A STRANGER
SOUL: TROUBLE IN PARADISE • EVERY GIRL WANTS MY GUY •
DELIRIOUS • UNCONDITIONAL LOVE • ADDICTED TO THE NIGHT
COUNTRY: A LITTLE GOOD NEWS • THE BOY GETS AROUND •
WILDWOOD FLOWER • I WONDER WHERE WE'D BE TONIGHT • LOVING

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AND KEEP ON THE LOOKOUT FOR THE NEW VIDEO FOR THE SINGLE, "LOGIC THAT KILL," TO BE DIRECTED BY MARCIAL ESPINOZA.

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MUSIC TO ENRAGE THE SAVAGE BEAST MOTLEY CRUE'S NEW ALBUM, „SHOUT AT THE DEVIL“ IS FUELING THE FIRE.



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POP SECTION

SITTING AT THE WHEEL

(As recorded by the Moody Blues)

JOHN LODGE

I can hear the music playing
I can hear the word that you're saying
I can see the love-life in your eyes
What's the use in looking for an answer
I might find out it could be a disaster
Hold on to your own time
Don't let go
Don't let go.

I'm sitting at the wheel
Watching the river toll
Roll on by, by, by
Sitting at the wheel
Don't let the river run dry.

I can see your face on a piece of tomorrow
I'll hang my dream on a road I can follow
I gotta touch the warmth of your love
The warmth of your love
Not gonna, not gonna chance a change of direction
Gonna keep on rolling 'till I find the connection
Hold on to your life line
Don't let go
Don't let go.

I'm sitting at the wheel
Watching the river toll
Roll on by, by, by
Sitting at the wheel
Don't let the river run dry.

Like a voyeur standing at the edge of time
Looking for a reason
That's got no rhyme
Love took a corner shot off for a mile
I'm sitting at the wheel
Rock on, rocker.

I can feel the music playing
I can hear the word that you're saying
I can see the love-life in your eyes
Ain't no use in looking for an answer
I might find out it could be a disaster
Hold on to your own time
Don't let go
Don't let go.

Sitting at the wheel
Watching the river toll
Roll on by, by, by
Sitting at the wheel
Don't let the river run dry.

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TO LOOK AT YOU

(As recorded by Inxs)

ANDREW FARRISS

What is the name to call
For a diff'rent kind of girl
Who knows the feeling
Never the word.

To look at you
And never speak
Is so good
For me tonight.

To look at you
And never speak
Is so good
For me tonight.

What is the name to call
For a diff'rent kind of girl
Who knows the feelings but never the words.

Who do you ask when there's no one left to turn to
You ask me and I'll always try to hear
Past money and colours
Make believe
Good cheap values for a thrifty clown.

To look at you
And never speak
Is so good
For me tonight
To look at you
And never speak
Is so good
For me tonight.

To look at you
And never speak
Is so good
For me tonight.

What is the name to call
For a diff'rent kind of girl
Who knows the feelings but never the words.

What do you fear in the simple still of a summer's night
I understand
I sympathize for a daydream
Fairytale
And I love you
Well what is the name to call
For a diff'rent kind of girl
Who knows the feelings but never the words
To this real life
Documentary.

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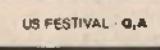


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US FESTIVAL - Q,A

MOTLEY CRUE



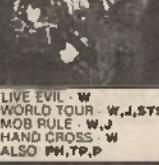
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MOB RULE - W,J
HAND CROSS - W
ALSO PH,TP,P

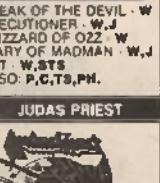
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OZZY OSBOURNE



JUDAS PRIEST



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BRITISH STEEL - W,J
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DEF LEPPARD Q,A

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1999 - Q
FLOCK OF SEAGULLS - STD
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DON'T CHANGE - STD
VANITY SIX
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STYX
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DR. HECKYLL & MR. JIVE

(As recorded by Men At Work)

COLIN HAY

Dr. Heckyll works late in the laboratory
Where things are not as they seem
Dr. Heckyll wishes nothing more desp'rately than to
fulfill all his dreams
Letting loose with a scream in the dead of night
As he's breaking new ground
Try'n' his best to unlock all the secrets but he's not sure
what he found
Dr. Heckyll is his own little guinea pig
'Cause they all think he's mad
Sets his sights on the search of a lifetime and he's
never, never sad
Whoa it's off to work he goes
In the name of science and all its wonders.

This is the story of Dr. Heckyll and Mr. Jive
They are a person who feels good to be alive
This is the story of Dr. Heckyll and Mr. Jive
Believes the underdog will eventually survive.

Not long now till the ultimate experiment

He's breaking all the rules
He wants to cure all matter of imbalance in this world of
fools

He locks the door and he looks around nervously
He knows there's no one there
He drinks it down and waits for some reaction to all his
work and care
A-hey hey he fumbles for what to say
He loves the world except for all the people.

This is the story of Dr. Heckyll and Mr. Jive
They are a person who feels good to be alive
This is the story of Dr. Heckyll and Mr. Jive
Believes the underdog will eventually survive.

Whoa oh it's out at night he goes
He slips too easily into conversation
A-hey hey he's cool in ev'ry way
Sometimes he loves to sing "That Old Black Magic."

This is the story of Dr. Heckyll and Mr. Jive
They are a person who feels good to be alive
This is the story of Dr. Heckyll and Mr. Jive
Believes the underdog will eventually survive.
(Repeat)

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GOOD AS GOLD

(As recorded by Red Rockers)

DARREN HILL
JOHN GRIFFITH
JAMES SINGLETARY
DAVID KAHNE

A life that's like the desert sands
And love that's lost its treasure
And all that glitters begs a man to be.

So you've been dealt a winning hand
Taking all you can
You're not looking close enough to see.

Is it your life
Is it your love for money
Is it your life
A man can only be as good as gold.

Life is what you see
Life is cheap and value green
Good luck never seems to let you down.

You can't think of life that way
'Cause when you lose the game some day
You'll go under worthless
Lost and drown.

Is it your life
Is it your love for money
Is it your life
A man can only be as good as gold.

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TAKE ANOTHER PICTURE

(As recorded by Quarterflash)

MARV ROSS

I saw my father living in a picture
Squinting in the Michigan sun
Caught forever in his blouse and knickers
Wasn't he the lucky one
While the feeling's growing stronger
The sun is almost gone
So hold me in your naked eye
And shoot me on the run
Now won't you please.

Please take another picture
(Take another picture)
Please, please freeze my features
(My features)
Please, please take another
I don't wanna fade away.

Now I saw a picture hidden in the bedroom
Underneath father's ties
A beautiful woman caught naked forever
Black strips over her eyes
I still remember that picture
Innocence sharp and clear
But I'll never erase that Irish face
Still smiling all these years
Now won't you please.

Please take another picture
(Take another picture)
Please, please freeze my features
(My features)
Please, please take another
I don't wanna fade away, fade away
Fade away, fade away.

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Pop Star of the Month



ASIA-Starting From First Base

Exclusive Interview with John Wetton

by Rich Sutton

Asia is a double-barreled threat. They threaten us with the promise of challenging, eclectic music. Combining four rock virtuosos from the most influential, progressive English bands of the '70s seems to forebode a new and challenging blend of musical styles. Asia's second threat is that the band might not stay together long enough to realize this promise. Personalities from bands with egos of fabled proportions have come together to make music in Asia. It's a delicate blend, the result of which is neither surprising nor completely satisfying.

Many fans of the individual members of Asia and their past groups weren't at all satisfied with the release of Asia's first record. Expecting extended solos from ex-Yes guitarist Steve Howe, he delivered his highly stylized sound but no solos or improvisation. Drummer extraordinaire Carl Palmer was surprisingly restrained with his sticks. Carl and Steve were both in bands who made

songs that consumed entire album sides. Six minutes is maximum length for an Asia tune. The group's restraint and emphasis on great hooks and harmonies rather than extended soloing exposed their music to a new spectrum of listeners. Although not as challenging, musically, as their legion of early fans might have liked, the songs on the first Asia record leapt from car radios around America to give the group the biggest selling album of 1982.

Asia is essentially an extension of a jam session with John Wetton and Steve Howe. The music they both made on the last albums with their previous bands pointed to the direction that Asia has chosen, so it's not too surprising that they've chosen the path they're on.

The band is John Wetton's dream come true. Lead vocalist and bass player, John Wetton's career has taken a number of side roads. Of his work with King Crimson, Roxy Music, Uriah Heep, Wishbone Ash, and U.K.,

John has no regrets but says of his experiences, "I found out what I didn't want to do by playing with a lot of different bands, and eventually ended up with exactly what I wanted to do, which is Asia." Although the band benefits from the playing of Steve Howe, Carl Palmer, and Geoff Downes, the group is truly an outgrowth of Wetton's past experiences. Particularly his efforts with U.K. and on a solo album never released in the U.S., John Wetton gives us all the details in an exclusive *Song Hits* interview following the release of *Alpha*.

Rich Sutton: I've listened to the new album a couple of times and I know what I think of it; what do you think about it?

John Wetton: I love it! I'm really pleased with it. Tell me what you think of it and we'll talk about something.

RS: It's a little softer than the last one.

JW: I think it's more of the same

actually — business as usual.

RS: Really? Seems like there are more harmonies, more pretty stuff.

JW: There is more overdubbing for sure. We don't have a "Sole Survivor" track on this album. You can't just recreate what you do all the time. You can't really make a positive step to change it; it just changes naturally, organically. And that's the way we work. In Canada, where we recorded the album, you just have to look out the windows of the studio and there's just lakes, mountains, streams and snow, hence there's one of the tracks where I'm just writing about my environment. I could not do the vocals in Lauren Heights; it's just too rustic. I had to get out of there, to a city, cars, girls, buildings, restaurants. All there is in Lauren Heights are lakes and trees and streams; it's beautiful. But for recording rock and roll, it's very difficult.

RS: You do all the lyrics and Geoff does most of the music; is that how it works?

JW: I do about 75% of the lyrics, Geoff does about 25% of the lyrics, and we go about 50-50 on the music.

RS: A lot of the lyrics on this record have to do with relationships — strained and broken relationships. Is that reflective of something?

JW: It's actually looking back over my teenage youth, which I find a particularly disturbing but volatile time. I remember relationships that I had when I was a teenager, and it's the most important time of your life because you are making the decision for what you are going to do for the rest of your life. Up till then everything's taken care of. You're looked after, you don't have to worry about money. You're taken care of by the state until you're about 15 years old. After that, as soon as you walk out the door, you're on your own. And it's a particularly disturbing time because you're going through changes sexually, you're going through mental changes, and you're having terrible arguments with your parents. You start getting that natural urge to strike out on your own. I own a dog, and I know that when dogs get to a certain age and they can look after themselves, they just get out. That's the way it really is. So a lot of my lyrics look back to that period of time of about 15 to 19 years of age.

RS: A lot of the lyrics, too, have references to the visual and to the eye.

JW: Eyes. There's a mention of "eyes" in every song I've written.

RS: Why is that?

JW: Eyes are the windows to the soul, aren't they?

RS: That's an interesting point of view from someone who works in a very aural medium.

JW: It's not a conscious thing I do. It just comes out in every song I've ever written; there's a mention of the

word, "eyes." Every song. You know "The Heat Goes On" was originally called "The Eye Of The Hurricane"?

RS: Was that a continuation of "Heat Of The Moment" from the first album?

JW: Yes, the title came from a guy who works for Geffen Records by the name of John Barbis who, when we put our second single out last year, put an ad in the trades and it said, "And the Heat Goes On." For some reason it just stuck. I originally titled the song, "Eye Of The Hurricane," and I looked at it and said, "Ffff... we've got a lot of eyes on this album." In fact, one of the guys in the band said, "Why don't we just call the album Eyes?" I said, "It looks a bit like 'ex-Yes,' doesn't it?" We ditched that idea.

RS: Did the decision to use Roger Dean (the artist who did the cover) have anything to do with the Yes connection?

JW: That was Steve basically. I was dead against it to start with. I didn't want to have anything to do with the Yes connection apart from the fact that we've got the same manager. I didn't really want to get that association because it would have made it look like we were trying to imitate them, which we weren't at all. We had a completely different goal in mind.

RS: His style has changed since the first Yes album.

JW: We did say that to him, at the time, that we didn't want to come off as sort of a second-rate Yes. We wanted a change of direction, and he totally agreed. He hasn't done any album covers recently. We said "We know that your work is readily associated with Yes. Can you just do something a little different for us?" So we chose the sort of motif of creatures rather than cosmic landscapes. I know there is sort of a cosmic landscape on this album. But, in fact, most people identify with the bird or the dragon rather than the cosmic landscape.

RS: The picture seems to be some sort of Nirvana.

JW: It's actually supposed to be this place in Greece. Ancient Greece, called "Arcadia," and it's the source for the river Alpheus and there's a lot of cosmic bull... that goes in to this that means a lot to me, but I don't really see any validity in crying about it. It's a couple of different mythologies put together.

RS: Alpha seems like it ought to be the beginning of something.

JW: Alpha just means first base really. Say you put a moon base in space and you call it "Alpha." You didn't start out from there; you started out from Earth. It's the first base. Also, if you take the "a" off of each end it says "Ip II."

RS: The sound of the last band you were in, UK, was similar to Asia. Why do you think UK wasn't as successful as Asia?

JW: I don't think there was that commitment there in all the members. In Asia everyone is completely, 100% into doing this kind of music. We had a great producer in Mike Stone. In UK it was all sort of half-hearted. I was writing songs, and, in fact, I can imagine Asia doing "Nothing To Lose" with no problem. I always knew in the back of my mind that Eddie (Jobson) wasn't really in to playing that way. But that is my natural style of writing. That's the way I want to play. In the past, everyone had extended my ideas by about five minutes. I came up with a three-minute song and they extend it to eight minutes. That was all very well in the '70s because it was quite fashionable, but I think now it's getting back to the way music started — you put out singles and an album is actually a collection of singles. What happened in the end was that Eddie and I just couldn't see eye to eye, and we agreed to take six months off from each other to see if we could cool down, and at the end of six months I was having such a good time on my own, I did a solo album in that time that never saw the light of day in America, which may do that if Geffen picks up the option. It's on PolyGram in the rest of the world but was never contracted for in North America. You can see in the solo album the transition between UK and Asia. It's exactly that; it's the next step in the ladder. Unfortunately, what we'd done is that Eddie and I had invested so much money in UK that we had to pay back when the band broke up. We were in so deeply that we didn't want anyone else to have any control over it. Then, unfortunately, things went a little bit sour between us. It came to a halt in Holland about three years ago. The last date we played, I just sort of said to Eddie, "Let's forget it for a little while." And I went and recorded a solo album, and I thought, "God, this is so much fun! This is what music should be like!" And that's what it's like in Asia; it's fun! We agreed in the beginning of Asia to try and make everything as pleasant as possible. We know how heavy things can get. We all had pretty much the same ideas in mind for what we wanted to do, so we said to each other, "For Chrissake, let's make it a little bit more pleasant than our previous bands had been. Let's cut out all the sort of backbiting. If you want to say something, say it!"

RS: You've alluded to some of the bands that comprise the roots of Asia, and I'd like to talk about that for a minute. One of the bands you played with was Roxy Music. Do you look on that experience as having any influence on what you're doing now?

JW: Not really, no. If anything, I found

out what I didn't want to do by playing with a lot of different bands and eventually ended up with exactly what I wanted to do, which is Asia. I didn't get a lot of satisfaction out of playing with Roxy Music. They are more socially friends than they are a business connection. I have the same management company, and that's purely how that happened. You know, you go in to the office and you run in to Brian Eno and you just start talking, and he says, "You want to come down and do something in the studio?" There was all this sort of integration between King Crimson and Roxy Music. London is a huge city, but everybody knows everybody else. I started working with Bryan Ferry and Phil Manzanera, and after awhile we became such great friends. One day they said, "We're going to try and get a new bass player; will you come down and see what they're like, these characters?" They can't really tell when they're on stage. So these guys came in and went on stage and played with them, and at the end of the session I said, "I don't really like any of them, they're all terrible!" We're sitting in the pub, and they said, "Won't you do the British tour with us?" And I said, "Sure." Crimson had just broken up at that time -- this is going back about ten years -- they're at the height of their teeny-bop success, they had top singles all over the charts. Then, at the end of the British tour, they said, "We're doing a European tour; will you do that one with us?" And I said, "Sure." And before I knew it, I did the Australian tour, the North American tour, Japan...

RS: Is there some sort of contract between the members of Asia about not breaking up?

JW: There is. Aren't contracts made to be broken?

RS: Sure, but what is the agreement that you have?

JW: We tried to insure that we didn't get out of hand when we started. We knew that with four guys who know what they want to do, things could get out of hand, so at the time when we were doing all our contracts for the record company and agency and management contract, we just threw in one that said, "The four of us are bound together for at least three years." That doesn't mean it can't be broken, but the aim was to, in the best way possible, say that we're going to stick together rather than break up, which is what everyone wants us to do. When we made the first album, they said, "They'll never make a second album; they'll never go on tour again." So far, we've done it okay without too many sort of bruises. I think it helps to find it in the back of your mind that you've signed a sort of document. You know like a marriage contract. You can always get divorced, but there's something that stops you

from messing around if you've got a marriage contract in the back of your mind.

RS: Whose decision was it to mix the first record the way that it was so that it sounds so good on the radio, because it really is a radio record?

JW: Mike Stone: he mixed it on his own. We'd go in at about 7 o'clock in the evening, and he'd start at midday and we'd make vague criticisms, then he'd mix it again. He always mixes on computer: if you want something changed, it can be done in five minutes. He does all the groundwork, like seven hours for the mix, then you come in and you say, "We're losing the bass drum in the second verse." He says, "Okay," punches in the coordinates, and boom, you've got it. Mike is like the ultimate engineer. He's not a producer in the way that you traditionally come to think of producers, where they say, "It's wrong having the verse there, and have another chorus there." He doesn't do that: he records what we do to make it sound as good as possible. We decide on the running order, the length of the songs, which verse goes in where. However, he does contribute to the choice of material. If he thinks a song is not going to happen, then he'll tell you and normally it'll get left out.

RS: How would you say the success of Asia has changed you, if at all?

JW: Not at all. It makes me a little more defensive towards people, that's all.

RS: Even with the exposure you've had on MTV, isn't it more likely that people will recognize you?

JW: I don't get bothered that much. It doesn't really worry me that much. I look so normal. We all look like each other and get mistaken for each other all the time. I still live in the same house; I still drive the same car. It makes me feel a bit more secure. It also makes me feel a bit more guarded toward people. I've had a couple of threatening letters, which is nasty. I don't know why they do that. That upsets me more than anything, because I've never set out to do anything that's malevolent in my life. I've never meant anybody any harm, and I don't see why they should wish me any harm.

RS: I think that people sometimes think that if you're not satisfying them, you're hurting them.

JW: They don't have to listen to the radio; they don't have to buy the records. That's the worst thing that's happened to me in this year, and I find it very disturbing. I'm very much the same guy I was ten or fifteen years ago.

(Editor's Note: As we go to press, John Welton has since left the band and has been replaced by Greg Lake.)



BURNING DOWN THE HOUSE

(As recorded by the Talking Heads)

DAVID BYRNE
CHRIS FRANTZ
JERRY HARRISON
TINA WEYMOUTH

Watch out
You might get what you're after
Cool babies
Strange but not a stranger
I'm an ordinary guy
Burnin' down the house.

Hold tight
Wait till the party's over
Hold tight
We're in for nasty weather
There has got to be a way
Burnin' down the house.

Here's your ticket pack your bags
Time for jumpin' overboard
The transportation is here
Close enough but not too far
Maybe you know where you are
Fightin' fire with fire.

All well

Hey you might need a raincoat
Shakedown
Dreams walking in broad daylight
Three hundred sixty five degrees
Burning down the house.
It was once upon a place
Sometimes I listen to myself
Gonna come in first place
People on their way to work
Baby what do you expect
Gonna burst into flames.
Burning down the house
My house
S'out of the ordinary
That's right
Don't want to hurt nobody
Some things sure can sweep me off my feet
Burning down the house.
No visible means of support
And you have not seen nothin' yet
Ev'rything's stuck together
I don't know what you expect
Staring into the T.V. set
Fighting fire with fire.

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OLD TIME ROCK & ROLL

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

GEORGE JACKSON
TOM JONES III

Just take those old records off the shelf
I'll sit and listen to 'em by myself
Today's music ain't got the same soul
I like that old time rock & roll.

Don't try to take me to a disco
You'll never even get me out on the floor
In ten minutes I'll be late for the door
I like that old time rock & roll.

Still like that old time rock & roll
That kind of music just soothes the soul
I reminisce about the days of old

With that old time rock & roll.
Won't go to hear them play a tango
I'd rather hear some blues or funky old soul
There's only one sure way to get me to go
Start playing old time rock & roll.

Call me a relic
Call me what you will
Say I'm old-fashioned
Say I'm over the hill
Today's music ain't got the same soul
I like that old time rock & roll.

Still like that old time rock & roll
That kind of music just soothes my soul
I reminisce about the days of old
With that old time rock & roll oh.
(Repeat)

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HEART AND SOUL

(As recorded by Huey Lewis and the News)

MIKE CHAPMAN
NICKY CHINN

Four o'clock this morning
If she should come a calling
I couldn't dream of turning her away.

And if it got hot and hectic
I know she'd be electric
I'd let her take her chances with me you see
She gets what she wants.

'Cos she's heart and soul
She's hot and cold
She's got it all

Hot lovin' in the night.

Oh can't you see her standing there
See how she looks
See how she cares
I let her steal the night away from me.

But nine o'clock this morning
She left without a warning
I let her take advantage of me you see
She got what she wanted.

'Cos she's heart and soul
She's hot and cold
She's got it all
Hot lovin' in the night.

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EVERYDAY PEOPLE

(As recorded by Joan Jett and the Blackhearts)

SYLVESTER STEWART

Sometimes I'm right and I can be wrong
My own beliefs are in my songs
A butcher, a banker, a drummer and then
Makes no diff'rence what group I'm in
I am ev'ryday people.

Then it's the blue one
Who can't accept the green one
For living with a black one
Trying to be a skinny one
Diff'rent strokes for diff'rent folks
So on and so on
And scooby dooby doobee
Ooh sha sha
We got to live together.

I am no better and neither are you
We are the same whatever we do
You love me, you hate me, you know me and then
Still can't figure out that scene I'm in
I am ev'ryday people.

There is the long hair
That doesn't like the short hair
For bein' such a rich one
That will not help the poor one
Diff'rent strokes for diff'rent folks
And so on and so on
And scooby dooby doobee.
Ooh sha sha
We got to live together.

There is a yellow one
That won't accept the black one
That won't accept the red one
That won't accept the white one
Diff'rent strokes for diff'rent folks
And so on and so on
And scooby dooby doobee
Ooh sha sha
I am everyday people.

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AUTOMATIC MAN

(As recorded by Michael Sembello)

MICHAEL SEMBELLO
DAN SEMBELLO
DAVID BATTEAU

Stayed up endless nights
Like some Frankenstein
My cybornetic dream
Something like you've never seen.

He knows ev'ry dance
Preprogrammed romance
When he looks at you
I'm watchin' too through his video eyes.

He was made to play the part
He's no ordinary man
He was made to break your heart

SEND HER MY LOVE

(As recorded by Journey)

S. PERRY
J. CAIN

It's been so long
Since I've seen her face
You say she's doin' fine
I still recall
A sad cafe
How it hurt so bad to see her cry
I didn't want to say goodbye.

Send her my love
Memories remain
Send her my love
Roses never fade
Send her my love.

The same hotel
The same old room
I'm on the road again
She needed so much more
Than I could give
We knew our love could not pretend
Broken hearts can always mend.

Send her my love
Memories remain
Send her my love
Roses never fade
Send her my love.

Callin' out her name I'm dreamin'
Reflections of a face I'm seein'
It's her voice
That keeps on haunting me.

Send her, send her my love
Roses never fade
Memories remain
Send her, send her my love.

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He's the automatic man
(One, two, three, four, five, six, seven)
He's the automatic man
(One, two, three, four, five, six, seven)
He's the automatic man.

His atomic heart
It has learned to feel
He cries electric tears
The impossible is real.
(Repeat chorus)

I was such a lonely, lonely boy
Automatic was my toy
Never dreamed he would steal her away.
(Repeat chorus)

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IF ANYONE FALLS (a/k/a If Anyone Falls In Love)

(As recorded by Stevie Nicks)

STEVIE NICKS
SANDY STEWART

I hear a voice
In the room next to mine
Feels good, sounds good
Closes the door from behind
And another voice comes through the door.

I am dealing with a man
When away from me stays deep inside my heart
And he says if anyone falls in love
It will be one of us.

If anyone falls in love
Somewhere in the twilight dreamtime
Somewhere in the back of your mind
If anyone falls.

And I heard someone say
As my eyes turned away
He said "I have loved many women
I have many times run away."

Ooo I have never known the words
Well I have tried to be true

Well I have never known what to say
How to say seen anything today
Never seen anything like you.

If anyone falls in love
Somewhere in the twilight dreamtime
Somewhere in the back of your mind
If anyone falls.

So I'm never gonna see you
Never gonna see you deep inside my heart
Oh I see your shadow against
Shadow against, shadow against the wall
Baby I see your shadow against the wall.

I hear a voice
In the room next to mine
Feels good, sounds good
Closes the door from behind
And another voice comes through the door.

I am dealing with a man
When away from me stays deep inside my heart
And he says if anyone falls in love
It will be done to us.

If anyone falls in love
Somewhere in the twilight dreamtime
Somewhere in the back of your mind
If anyone falls.

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FIGHT FIRE WITH FIRE

(As recorded by Kansas)

JOHN ELEFANTE
DINO ELEFANTE

There's a hole in the wall
With a light shining in
And it's letting me know to get up
It's time to begin.

Oh there's nothing to lose
Cause it's already lost
In a runaway world
Of confusion
I'm not gonna take it.

That's why I fight fire with fire
Oh I'm burning inside and my heart is a cryin'
Fire with fire
I don't want to lose this flamin' desire.

Standing alone
In a crowded room

I can feel a chill in the air
I'm shakin'.
I'm miles away
I want to cry out loud
I want to fight till the end
I won't let 'em take me alive.

And you know I'll fight fire with fire
Oh I'm burning inside and my heart is a cryin'
Fire with fire
I don't want to lose this flamin' desire.

Fire with fire
Oh I'm out of control and I want you to know
I'm fightin' fire with fire
I'm never gonna lose this flamin' desire.

Fire with fire
Oh I'm burning inside and my heart is a cryin'
Fire with fire
Oh I'm never gonna lose this flamin' desire.

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LOVE IS A STRANGER

(As recorded by Eurythmics)

A. LENNOX
D.A. STEWART

Love is a stranger
In an open car
To tempt you in
And drive you far away
Ooh love is a stranger
In an open car
To tempt you in
And drive you far away.

And I want you
And I want you
And I want you so
It's an obsession.
(Repeat)

Love is a danger
Of a different kind
To take you away
And leave you far behind
And love, love, love
Is a dangerous drug
You have to receive it
And you still can't
Get enough of the stuff.

It's savage and it's cruel
And it shines like destruction
Comes in like the flood
And it seems like religion
It's noble and it's brutal
It distorts and deranges
And it wrenches you up
And you're left like a zombie.

And I want you
And I want you
And I want you so
It's an obsession.

It's guilt edged
Glamorous and sleek by design
You know it's jealous by nature
False and unkind
It's hard and restrained
And it's totally cool
It touches and it teases
As you stumble
In the debris.
And I want you
And I want you
And I want you so
It's an obsession.
(Repeat)

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DON'T GIRLS GET LONELY

(As recorded by Glenn Shorrock)

STEVE DAVIS
CARSON WHITSETT

I go out with my friends at night
Lookin' for a girl to help me get myself right
And there she is with that look in her eyes
I wanna say hello but I'm kind-a shy
Her lips I'd like to get to know them
Her eyes the things that I could show them
She's actin' like she don't even care
But I gotta know.

Don't girls get lonely
Don't they know what it's like in the night (oh yeah)
Don't girls get lonely
Like me, like me, like me, like me.

I watch her movin' through the smokey lights
I wonder if she knows what I'm feeling tonight
What's really in this girl's fantasies
Could she ever want a lonely boy like me
One kiss could start a chain reaction
Her touch could fill the night with passion
She's actin' like she don't even care
But I gotta know.
(Repeat chorus)

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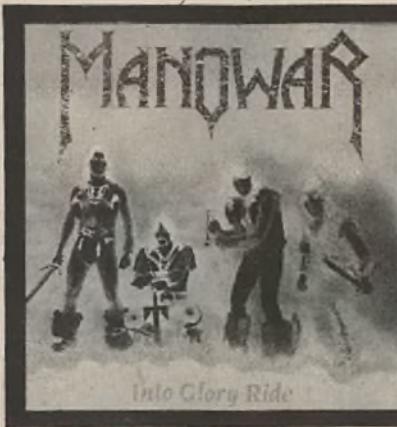
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FOOLIN'

(As recorded by Def Leppard)

STEVE CLARK
ROBERT JOHN LANGE
JOE ELLIOTT

Lady luck never smiles
So lend your love to me awhile
Do with me what you will
Break the spell
Take your fill
On and on we rode the storm
The flame has died
And the fire has gone
Oh this empty bed is a night alone
I realized that long ago.

Is anybody out there
Anybody there
Does anybody wonder
Anybody care
Oh I just gotta know
If you're really there
And you really care.

'Cause baby I'm not f-f-f-foolin'
Ah f-f-foolin'
F-f-f-foolin'
Ah f-f-foolin'.

Won't you stay with me awhile
Close your eyes don't run and hide
Easy love's no easy ride
Just wakin' up to what we had
Could stop good love from goin' bad.

Is anybody out there
Anybody there
Does anybody wonder
Anybody care
Oh I just gotta know
If you're really there
And you really care.

'Cause baby I'm not f-f-f-foolin'
Ah f-f-foolin'
F-f-f-foolin'
Ah f-f-foolin'.

Oh I just gotta know
If you're really there
And you really care.

'Cause baby I'm not f-f-f-foolin'
Ah f-f-foolin'
F-f-f-foolin'
Ah I'm not foolin' myself
I'm not foolin' myself.

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QUEEN OF THE BROKEN HEARTS

(As recorded by Loverboy)

PAUL DEAN
MIKE RENO

Both sides are fightin'
You don't know who to choose
You're stuck in the middle
And you can't lose
Both sides are talkin'
You've finally seen the light
You'll get it together
But not tonight.

You were born with it
And now you got it
The way you want it
And you don't care
'Cause nothing's gonna bring you down
You were born with it
And now you got it
And oooh you flaunt it
And you don't care
'Cause nothing's gonna bring you down no.

But she's not that kind of girl
I'm tellin' all the world
She was born the queen of the broken hearts.

She says she'll write you letters
But that's not face to face
She'll give you a number
But it's not her place

Don't keep her waiting
Now see what you have done
You look in the mirror
It ain't no fun.

You were born with it
And now you got it
The way you want it
And you don't care
'Cause nothing's gonna bring you down no
You were born with it
And now you got it
And oooh you flaunt it
And you don't care
'Cause nothing's gonna bring you down no.

But she's not that kind of girl
I'm tellin' all the world
She was born the queen of the broken hearts.

'Cause she's not the kind of girl
I'm tellin' all the world
She was born the queen of the broken hearts.

'Cause she's not that kind of girl
I'm tellin' all the world
She was born the queen of the broken hearts.

She was born the queen of the broken hearts
She was born the queen of the broken hearts
Yeah yeah yeah.

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TENDER IS THE NIGHT

(As recorded by Jackson Browne)

JACKSON BROWNE
DANNY KORTCHMAR
RUSSELL KUNKEL

Between the darkness on the street
And the houses fillin' up with light
Between the stillness in my heart
And the roar of the approaching night
Somebody's callin' after somebody
Somebody turns the corner out of sight
Lookin' for somebody
Somewhere in the night.

Tender is the night (tender)
When you hold your baby tight (tender)
Tender are the motions
Tender is the night.

Between a life that we expected
And the way it's always been
I can't walk back in again
After the way we fight
And just outside there are people laughin'
Livin' lives we used to lead
Chasin' down the love they need
Somewhere in the night.

Tender is the night (tender)
And the benediction of the neon light (tender)

Tender are the hunters
Tender is the night.

You're gonna want me tonight
When you're ready to surrender
Forget about who's right
When you're ready to remember
It's another world at night
When you're ready to be tender
Tender, tender
Tender, tender, tender.

And in the hard light of an angry sun
No one remembers what was said or done
Tender are the words they choose
You win, I win
We lose.

(Tender)
Tender is the night
(Tender)
The benediction of the neon light
(Tender)
Tender are the hunters
Tender is the night
When they hold each other tight
Tender are the under cover
The stranger and the secret lover
Tender are the motions
Tender is the night
When you hold your baby tight.

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Randee St. Nicholas

The long-awaited release of Jackson Browne's seventh album on Elektra/Asylum Records has been worth waiting for. *Lawyers In Love* was released in mid-summer and is currently building its way up the charts.

The first single from the lp is the title cut, "Lawyers In Love," backed with "Say It Isn't True." As of this writing, the second single, "Tender Is The Night," is making its way up the charts.

Lawyers In Love was produced by Browne and Greg Ladanyi. Tunes on the lp include "On The Day," "Cut It Away," "Downtown," "Tender Is The Night," "Knock On Any Door," "Say It Isn't True," and

"For A Rocker." Many of these songs are potential singles which will probably follow in the footsteps of "Lawyers In Love."

Jackson Browne was born in Heidelberg, Germany, on October 9, 1948. His family settled in Los Angeles in 1951 and Browne was raised in Los Angeles and Orange County. During high school he wrote songs, played in coffee houses and joined up, briefly, with the embryonic Nitty Gritty Dirt Band.

In the winter of 1967 Browne went to New York with two friends in an old Rambler station wagon. His friend Tim Buckley helped him get a job in Greenwich

Village as accompanist to Nico, who had just left the Velvet Underground, and he stayed there two months. The following winter he made another New York trek and played some dates around New York state with Buckley.

During this time, Browne's reputation as a songwriter grew. The Nitty Gritty Dirt Band, Tom Rush, Steve Noonan, Linda Ronstadt, Johnny Rivers, The Byrds and Brewer & Shipley recorded his songs. In 1970 he went on his first concert tour, opening the show for Laura Nyro.

In late 1971, Browne had the

distinction of becoming one of the first artists signed to Asylum Records. His debut lp, *Jackson Browne*, was released to immediate popular acceptance in January, 1972. Shortly after its release Brown went on a U.S. and European tour opening the show for Joni Mitchell.

In the fall of 1972, Browne went on his own concert tour of the U.S. accompanied by David Lindley. The last three dates of that tour were on the bill with the Eagles and J.D. Souther. In October of that year, Asylum released Browne's *For Everyman* lp featuring Lindley on virtually every cut.

By this time the musical harmony of Browne and Lindley had developed to the point that Lindley became a permanent part of Browne's musical life. Browne's touring band, built around Lindley, debuted on his next album, *Late For The Sky*.

This lp became Browne's first gold album. *For Everyman* soon followed its lead. He toured more with his band, and in October, 1976, his next album, *The Pretender*, shipped gold and soon achieved platinum status. Shortly afterward *Jackson Browne* also went gold.

In 1976, Browne branched out by making his debut as a record producer. With his friend Warren Zevon, Browne produced Zevon's debut Asylum album *Warren Zevon*. He also produced Zevon's second album, *Excitable Boy*, with the help of Waddy Wachtel.

Some of the better-known Jackson Browne tunes include "Doctor My Eyes," "Rock Me On The Water," "These Days," "Song For Adam," "For Everyman," "Late For The Sky," "Fountain Of Sorrow," "Before The Deluge," "Here Come Those Tears," "The Pretender," "Running On Empty," "Somebody's Baby," and "Boulevard."

In December of 1977 Elektra/Asylum released *Running On Empty*. This collection of ten tunes was recorded during the summer of 1977 while Browne was on tour. It was recorded in hotel rooms, on buses, backstage and onstage. Browne called it "the show they didn't see." It was produced by Browne, and was recorded by engineer Greg Ladanyi.

Some of the tunes were co-written by Browne, with friends

and fellow artists such as Brian Garofalo, Lowell George and Valerie Carter, as well as road manager Howard Burke and tour manager Donald "Buddha" Miller, guitarist Danny Kortchmar, Danny O'Keefe, and The Reverend Gary Davis. The album ends with a spirited version of Maurice Williams' "Stay," featuring a rare vocal appearance by David Lindley.

Running On Empty was Browne's most successful album to that date. It debuted at 19 on the Record World charts and reached the top ten on all charts within four weeks of its release, and went on to be certified platinum.

After the success of *Running On Empty*, it took nearly three years for the follow-up lp. *Hold Out* was released in June of 1980 and spawned the singles "Boulevard" and "Hold On Hold Out."

Browne's string of successes continued unbroken.

During his spare time, Browne devoted his talents to other musical endeavors. In 1979, he appeared on the *No Nukes* album, where he performed "The Crow On The Cradle" with Graham Nash, "Before The Deluge" and "Stay" with Bruce Springsteen & The E Street Band. He also performed "Somebody's Baby" from the soundtrack of *Fast Times At Ridgemont High* in 1982.

Now comes *Lawyers In Love*. To promote the album and videos for the title cut and "Tender Is The Night" Browne embarked on a 31-city tour in July and August of 1983. Browne was supported during this tour by Russ Kunkel on drums, Craig Doerge on keyboards, Doug Haywood on keyboards and background vocals, Bob Glaub on bass and Rick Vito on guitar.

POP STAR

Randee St. Nicholas

DEF THE MONSTER

KING OF PAIN

(As recorded by The Police)

STING

There's a little black spot on the sun today
It's the same old thing as yesterday
There's a black hat caught in a high tree top
There's a flag pole rag and the wind won't stop.

I have stood here before inside the pouring rain
With the world turning circles running 'round my brain
I guess I'm always hoping that you'll end this reign
But it's my destiny to be the king of pain.

There's a little black spot on the sun today
That's my soul up there
It's the same old thing as yesterday
That's my soul up there
There's a black hat caught in a high tree top
That's my soul up there
There's a flag pole rag and the wind won't stop
That's my soul up there.

I have stood here before inside the pouring rain
With the world turning circles running 'round my brain
I guess I'm always hoping that you'll end this reign
But it's my destiny to be the king of pain.

There's a fossil that's trapped in a high cliff wall
That's my soul up there
There's a dead salmon frozen in a water fall
That's my soul up there
There's a blue whale beached by a springtide's ebb

That's my soul up there
There's a butterfly trapped in a spider's web
That's my soul up there.

I have stood here before inside the pouring rain
With the world turning circles running 'round my brain
I guess I'm always hoping that you'll end this reign
But it's my destiny to be the king of pain.

There's a king on a throne with his eyes torn out
There's a blind man looking for a shadow of doubt
There's a rich man sleeping on a golden bed
There's a skeleton choking on a crust of bread
King of pain.

There's a red fox torn by a huntsman's pack
That's my soul up there
There's a black winged gull with a broken back
That's my soul up there
There's a little black spot on the sun today
It's the same old thing as yesterday.

I have stood here before inside the pouring rain
With the world turning circles running 'round my brain
I guess I'm always hoping that you'll end this reign
But it's my destiny to be the king of pain

King of pain
King of pain
King of pain
I'll always be king of pain
I'll always be king of pain
I'll always be king of pain.

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THE NIGHT

(As recorded by The Animals)

DON EVANS
ERIC BURDON
JOHN STERLING

Here comes the night
Stark shadows passing over me
I'm feeling the chill ever since you've been gone.

I'm thinking of you girl
Wondering if you're going to return to me
Was it a waste of time all we've been through.

When I'm all alone
I don't have someone I can run to
And baby I ain't got no place to go.

Don't you know that the night
Keeps movin' on
(Keeps movin' on)
It keeps getting colder and colder
The night is always too long
(Always too long)
I keep lookin' over my shoulder
The night I pray for the dawn
It keeps gettin' colder and colder
The night is always too long
'Cause baby you're gone.

We could start again
If only you would reach out and touch me girl
Like a blind man I feel you deep down inside.

I'm over the edge
I'm sorry I hurt you so badly girl
The things I said just can't be denied.

Well I'm waiting here
Hoping that someday you'll return again
'Cause baby I feel like I'm losing control.

Don't you know that the night
Keeps movin' on
(Keeps movin' on)
It keeps getting colder and colder
The night is always too long
(Always too long)
I keep lookin' over my shoulder
The night I pray for the dawn
It keeps gettin' colder and colder
The night is always too long
'Cause baby you're gone.

My mind's running wild
I feel like a child who is lost again
You've stolen my heart and you've captured my soul.
(Repeat chorus)

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LOVE IS A BATTLEFIELD

(As recorded by Pat Benatar)

HOLLY KNIGHT
MIKE CHAPMAN

We are young
Heartache to heartache
We stand
No promises no demands
Love is a battlefield.

We are strong
No one can tell us
We're wrong
Searchin' our hearts for so long
Both of us knowing
Love is a battlefield.

You're beggin' me go
Then makin' me stay
Why do you hurt me so bad
It would help me to know
Do I stand in your way
Or am I the best thing you've had
Believe me, believe me
I can't tell you why
But I'm trapped by your love
And I'm chained to your side.

We are young
Heartache to heartache
We stand
No promises no demands
Love is a battlefield.

We are strong
No one can tell us
We're wrong
Searchin' our hearts for so long
Both of us knowing

Love is a battlefield.

And when I'm losin' control
Will you turn me away
Or touch me deep inside
And when all this gets old
Will it still feel the same
There's no way this will die
But if we get much closer
I could lose control
And if your heart surrenders
You'll need me to hold.

We are young
Heartache to heartache
We stand
No promises no demands
Love is a battlefield.

We are strong
No one can tell us
We're wrong
Searchin' our hearts for so long
Both of us knowing
Love is a battlefield.

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SUDDENLY LAST SUMMER

(As recorded by The Motels)

MARTHA DAVIS

It happened one summer
It happened one time
It happened forever
For a short time
A place for a moment
An end to a dream
Forever I loved you
Forever it seemed.

One summer never ends
One summer never begins
It keeps me standing still
It takes all my will.

And then suddenly last summer
And then suddenly last summer.

Sometimes I never leave
But sometimes I would

Sometimes I stayed too long
Sometimes I would
Sometimes it frightens me
Sometimes it would
Sometimes I'm all alone
Wish that I could.

One summer never ends
One summer never begins
It keeps me standing still
It takes all my will.

And then suddenly last summer
And then suddenly last summer.

One summer never ends
One summer never begins
It keeps me standing still
It takes all my will.

And then suddenly last summer
And then suddenly last summer
And then suddenly last summer
And then suddenly last summer.

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THE MONKEY TIME

(As recorded by The Tubes)

CURTIS MAYFIELD

Now there's a place right across town

Whenever you're ready
Where people gather round
Whenever they're ready.

And then the music begins to play
You feel a groove comin' on its way

Are you ready
Yes I'm ready
You get yours
I got mine
For the monkey time
Monkey time.

Now this dance that the people do
Don't know how it started
All I know is when the beat brings
the feel
It's hard to get parted.

And then the music begins to play
And automatic'ly you're on your way

Are you ready
Yes I'm ready
You get yours
I got mine
For the monkey time
Monkey time.

Do the monkey yeah
Do the monkey yeah
Do the monkey yeah, yeah
Do the monkey yeah, yeah
Twist them hips
Let your backbone slip
Now move your feet
Get on the beat.

Are you ready
Yes I'm ready
Are you ready
Yes I'm ready
Are you ready
Yes I'm ready
You get yours
I got mine
For the monkey time.

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CAN'T SHAKE LOOSE

(As recorded by Agnetha Faltskog)

RUSS BALLARD

I don't want to stay here
But I can't leave
I'm in the spell of the magic you weave
Somebody wake me up
I wish I could break it up.

But I can't shake loose
Can't shake loose
I can't shake loose
Can't shake loose
Any move I make
In the end I will lose.

I can't shake loose
I try and I try
But it ain't no use
I could go
Like I did before
But these old shoes
Keep walking to your door.

I wanna hide
But when I hear you call
I turn around
I know I will fall
One step people shake
No matter what move I make.

'Cos I can't shake loose

Can't shake loose
I can't shake loose
Can't shake loose
Any move I make
In the end I will lose.

I can't shake loose
I try and try
But it ain't no use
I could go
Like I did before
But these old shoes
Keep walking to your door.

I don't wanna stay here
But you know I can't leave
Please let me go dear
Please let me leave.

But I can't shake loose
Can't shake loose
I can't shake loose
Can't shake loose
Any move I make
In the end I will lose.

I can't shake loose
I try and I try
But it ain't no use
I could go
Like I did before
But these old shoes keep walking
I can't shake loose.

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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

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GUNS FOR HIRE

(As recorded by AC/DC)

ANGUS YOUNG
MALCOLM YOUNG
BRIAN JOHNSON

The word is out that I'm about
And I've come gunnin' for you
I'm a real entertainer
A mischief maker
A lover of no fixed abode
Ooh quick draw on the floor
No law give you more
Sweet talkin' lover of sin
You are what you got
You'll get what you want
Look out woman.

I've got guns for hire
Shoot you with desire
Guns for hire
Shoot you with desire.

I'm a wanted poster
A needed man
Hunted right across the land
I'm a smooth operator
A big dictator

Gonna mark you with my brand.

My gun's for hire
Shoot you with desire
Guns for hire
Shoot you with desire
Quick draw
On the floor
Big shot.

Hot to trot big shot
Take the lot
Never get the drop on me
I'm a real entertainer
A mischief maker
Lover in seven languages.

My gun's for hire
Shoot you with desire
This gun's for hire
Shoot you with desire.
(Repeat)

What you got big shot
You can't get
You can't get the draw on me.

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BAD BOYS

(As recorded by Wham!)

GEORGE MICHAEL

Dear mummy
Dear daddy
You have plans for me oh yeah
I was your only son
And long before this baby boy could count to three
You knew just what he would become
Run on off to school
No child of mine grows up a fool
Run on off to school
When you tried to tell me what to do
I just shut my mouth and smiled at you
The thing that I know for sure.

Bad boys they stick together
Never sad boys
Good guys they make rules for fools so get wise.

Dear mummy
Dear daddy
Now I'm nineteen as you see
I'm handsome, tall and strong
So what the hell gives you the right to look at me as if to
say
Hell what went wrong

Where were you last night
You look as if you had a fight
Where were you last night
Well I think that you say just be right
Now don't try to keep me in tonight
Enough to break down the door.

Bad boys they stick together
Never sad boys
Good guys they make rules for fools so get wise.

Boys like you
Are bad through and through
Still girls like me
Always seem to be with you
We can't help but worry
You're in such a hurry
Mixing with the wrong boys
Playing with the wrong toys
Easy girls and late nights
Cigarettes and love bites
Why do you have to be so cruel
You're such a fool
Bad boys they stick together
Never sad boys

Good guys they make rules for fools so get wise.

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PROMISES, PROMISES

(As recorded by Naked Eyes)

PETE BYRNE
ROB FISHER

Never had a doubt in the beginning
Never a doubt
Trusted you true in the beginning
Loved you right through
All day long we laughed like kids
All the silly things we did.

And you made me
Promises, promises
Knowing I'd believe
Promises, promises
You knew you'd never keep.

Second time around
I'm still believing words that you said
You said you'd always be here
A love forever story beat through my head
You can't finish what you start
If this is love
It breaks my heart.

And you made me

Promises, promises
You knew you'd never keep
Promises, promises
Why do I believe.

Never had a doubt in the beginning
Never a doubt
Trusted you true in the beginning
Loved you right through
All day long we laughed like kids
All the silly things we did
But you can't finish what you start
If this is love
It breaks my heart.

And you made me
Promises, promises
You knew you'd never keep
Promises, promises
Why do I believe.

And you made me all of your promises
You knew you'd never keep
Promises, promises
Why do I believe.

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ONE THING LEADS TO ANOTHER

(As recorded by The Fixx)

CYRIL CURNIN
PETER GREENALL
ADAM WOODS
JAMES WEST-ORAM
ALFRED AGIUS

The deception with tact
Just what are you trying to say
You've got a blank face which irritates
Communicate pull out your party piece
You see dimensions in two
State your case with black or white
But when one little cross leads to shots
Grit your teeth
You run for cover so discreet
Why don't they.

Do what they say
Say what you mean
One thing leads to another
You told me something wrong
I know I listen too long but then
One thing leads to another.

The impression that you sell
Passes in and out like a scent
But the long face that you see
Comes from living close to your fears
If this is up then I'm up
But you're running out of sight
You've seen your name on the walls

And when one little bump leads to shock
Miss a beat
You run for cover and there's heat
Why don't they.

Do what they say
Say what they mean
One thing leads to another
You told me something wrong
I know I listen too long but then
One thing leads to another yeah yeah yeah
One thing leads to another.

Then it's easy to believe
Somebody's been lying to me
But when the wrong word goes in the right ear
I know you've been lying to me
It's getting rough off the cuff
I've got to say enough's enough
Bigger the harder he falls
But when the wrong antidote is like a bulge on the
throat
You run for cover in the heat
Why don't they.

Do what they say
Say what they mean
One thing leads to another
You tell me something wrong
I know I listen too long but then
One thing leads to another yeah yeah
One thing leads to another
One thing leads to another.

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IT MUST BE LOVE

(As recorded by Madness)

LABI SIFFRE

I never thought I'd miss you half as much as I do
And I never thought I'd feel this way
The way I feel about you
As soon as I wake up any night any day
I know that it's you I need to take the blues away.

It must be love, love, love
It must be love, love, love
Nothing more, nothing less
Love is the best.

How can it be
That we can say so much without words
Bless you and bless me baby
Bless the bees and the birds
I've got to be near you every night, every day
I couldn't be happy baby any other way.

It must be love, love, love
It must be love, love, love
Nothing more, nothing less
Love is the best.

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TOTAL ECLIPSE OF THE HEART

(As recorded by Bonnie Tyler)

JAMES STEINMAN

Turn around
Every now and then I get a little bit lonely and you're
never coming round
Turn around
Every now and then I get a little bit tired of the listening
to the sound of my tears
Turn around
Every now and then I get a little bit nervous that the best
of all the years have gone by
Turn around
Every now and then I get a little bit terrified
And then I see the look in your eyes.
Turn around bright eyes
Every now and then I fall apart
Turn around bright eyes
Every now and then I fall apart.
Turn around
Every now and then I get a little bit restless and I dream
of something wild
Turn around
Every now and then I get a little bit helpless and I'm
lying like a child in your arms
Turn around
Every now and then I get a little bit angry and I know I've
got to get out and cry
Turn around
Every now and then I get a little bit terrified but then I
see the look in your eyes.
Turn around bright eyes
Every now and then I fall apart
Turn around bright eyes
Every now and then I fall apart.
And I need you now tonight
And I need you more than ever
And if you only hold me tight
We're holding on forever
And we'll only be making it right cause we'll never be
wrong

Together we can take it to the end of the line
Your love is like a shadow on me all the time.
I don't know what to do and I'm always in the dark
We're living in a powder keg and giving off sparks
I really need you tonight
Forever's gonna start tonight
Forever's gonna start tonight
Once upon a time I was falling in love
But now I'm only falling apart

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

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MIRROR MAN

(As recorded by the Human League)

PHIL OAKLEY
JO CALLIS
IAN BURDEN

Ooh ooh
Ooh ooh
The water shines
A pebble skips across the face a dozen times
Then disappears not a trace left behind
The thrower turns and walks away
A change of mind
Another start a brand new day.

You know I'll change
If change is what you require
Your every wish
Your every dream, hope, desire.

Here comes the mirror man
Says he's a people fan
Here comes the mirror man.

And if it seems
I'm not the one
You used to know
Our little friendship
Left behind not long ago
Don't feel too hurt
As distance heals the strongest pain
Things are much better now
And just a nagging doubt remains.

You know I'll change
If change is what you require
Your every wish
Your every dream, hope, desire.
Here comes the mirror man
Says he's a people fan
Here comes the mirror man.
(Repeat)

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LIVE WIRE

(As recorded by Motley Crue)

NIKKI SIXX

Plug me in I'm alive tonight
Out in the streets again
Turn me on I'm too hot to stop
Something you'll never forget
Take my fist to break down walls
I'm on the top tonight no, no.

You better turn me loose
You better set me free
'Cause I'm a hot and I'm young
Runnin' free
A little bit better than I used to be
'Cause I'm a live, live wire
'Cause I'm a live
I'm a live wire.

I'll either break her face
Or take down her legs
Get my ways at will
Go for the throat
Never get loose
Goin' in for the kill
Take my fist to break down walls
I'm on the top tonight no, no.

You better turn me loose
You better set me free
'Cause I'm a hot and I'm young
Runnin' free
A little bit better than I used to be
'Cause I'm a live, live wire
'Cause I'm a live
I'm a live wire.

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THIS TIME

(As recorded by Bryan Adams)

ADAMS
VALLANCE

I think about her all the time
She's my fantasy
An image burning in my mind
Calling out to me
While my imagination's running wild
Yeah things are getting clearer.
Oh this time ev'rything is all right
No way she's gonna get away
This time ev'rything is easy
Any day I'm gonna make her mine.

I thought of ev'ry word I'd say
Give or take a few
But she turns and slowly walks away
What do I have to do
Hey turn up your radio

Oh there's something I want you to know.

Yeah this time ev'rything is all right
No way she's gonna get away
This time ev'rything is easy
Any day I'm gonna make her mine
Yeah I'm gonna make her mine
This time.

It's hard to take 'cause she's miles away
And I've waited a long time
But the feeling is right
Darling one of these nights
Yeah I'm gonna let you know.
This time ev'rything is all right
No way she's gonna get away
This time ev'rything is easy
Any day I'm gonna make her mine.
(Repeat)

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TELL HER NO

(As recorded by Juice Newton)

ROD ARGENT

And if she should tell you
I love you
If she whispers with her charms
And if she should tell you come closer
If she tempts you into her arms
You tell her no, no
You tell her no, no, no
You tell her no, no
Don't hurt me now cause your love belongs to me.

And if she should tell you
I love you
Just remember you said that to me
Tell her no, no
You tell her no, no, no
You tell her no, no
Don't hurt me now cause your love belongs to me.

I know she's the kind of girl who will steal your love away
But I still need you so
Don't hurt me now
Don't hurt me now.
(Repeat chorus)

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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

IF THE LIGHTS GO OUT

(As recorded by the Hollies)

MIKE BATT

They say the world must end somehow
They say the end's not far from now
I think they're wrong
Don't worry your life away
Start livin' for today
Don't think about tomorrow.

And if the lights go out on all of us
In just a year or two
And if the sky falls down like pouring rain
Then I'll be here with you
I'll go down with you.

Well I'm gonna try for all I'm worth
To stay with you till the ends of the earth
Don't let me down
Don't let your feelings win
Don't give out and don't give in
Don't think about tomorrow.

'Cause if the lights go out on all of us
In just a year or two
And if the sky falls down like pouring rain
Then I'll be here with you
I'll go down with you.

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Your chains can't tie me down.

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

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

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

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YOU KNOW WHAT TO DO

(As recorded by Carly Simon)

CARLY SIMON
JACOB BRACKMAN
PETER WOOD
MIKE MAINIERI

The night is filled with pretty girls
Dancing shoes and flying hair
Not one of them would refuse
To follow you up the stairs
You could have your pick of them
Why decide to pick on me
You promised me you'd stay away
You promised me you'd set me free
Pounding of my heart
Trembling of my hands
Some things I'll just never understand.

You know what to do to me
You know what it does to me
You know what to do to me
You know what it does to me
You know what to do.

The night is filled with shooting stars
I watch them fall 'cause I can't sleep
I pray that you won't call at all
I'm still awake at ten to three
I hear your motorcycle roar
You pull up short outside my door
I don't know how I got outside
I don't know why I'm on this ride
We make love like a house on fire
We make love like dogs gone mad
Some things I'll just never understand.

You know what to do to me
You know what it does to me
You know what to do to me
You know what it does to me
You know what to do.

Pounding of my heart
Trembling of my hands
Some things I'll just never understand.

(Repeat chorus)

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IT'S A JUNGLE OUT THERE

(As recorded by Three Dog Night)

PILGER
POLEN
MOLONEY

I hear you call it civilization
It's a jungle out there
It's a jungle out there.

I hear you call it civilization
It's a jungle out there
It's a jungle out there.

Each night you dress up to kill them
Down to the watering hole
You stalk your prey with high fashion
Such self control
You play the role
The lonely and the lonely heart hunters
The single scene life
It cuts like a knife.

I hear you call it civilization
It's a jungle out there
It's a jungle out there.

The sounds and shadows surround you
You're swinging vine to vine
Below you the nightmare it gathers
A jungle at feeding time.

Clawing through the crowd each night
Oh you set your trap so carefully
A trophy for your wall
Someone has you in their sights
You are both the hunter and the prey
No winners at all.

I hear you call it civilization
It's a jungle out there
It's a jungle out there.

Unending nights of temptation
It's a jungle out there
But you just don't care.

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SOUL SECTION

STAY WITH ME TONIGHT

(As recorded by Jeffrey Osborne)

RAYMOND JONES

Another mornin' you are on my mind
Takin' up my time throughout the day
I try controlling images I see
Always you with me
It's in my dreams.

You give me fever
Love I can't explain
Fire uncontaminated what is this girl
I try to fight it but I never win
Seems I just give in to your embrace
But oh you try so hard not to see
Oh all the things you do to me
And girl oh, oh my love can't be concealed
Girl you know the deal baby
Stay with me tonight.

At my apartment you come to the door
Quarter after four a.m. hello
We start to kissin' ooo we start to neck
You know what comes next and you love it girl
But oh what we have it feels so good
Oh and we both knew that it would
And girl oh, oh the feeling is so right
Please come hold me tight baby
Stay with me tonight.

Cause you give me special joy oh
Make me feel just like a schoolboy girl
Oh give me feelings of delight
Please turn out the light
Baby stay with me tonight
'Cause I love ya
You know I really do love ya girl
It's been my inner most fantasy
To share and care and to give
My love to you through the night.

You call me crazy
Maybe that is true
But what can I do I love you girl
You got me movin', movin' left and right
Deep within the night
Come here my dear.

You give me fever
Love I can't explain
Fire uncontaminated what is this girl
I try to fight it but I never win
Seems I just give in to your embrace
But oh, oh I pray you never leave
Oh cause my heart would surely grieve so girl
Oh and you know I would not lie girl
You are my pride baby
Stay with me tonight.
(Repeat chorus)

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NIGHT LINE

(As recorded by Randy Crawford)

GLEN BALLARD
DAVEY FARAGHER
BRIE HOWARD

Callin' on the night line
Wakin' me up
Callin' on the night line
Can't get enough
Callin' on the night line
Sayin' strange things
Callin' on the night line
Hear it ding-a-ling.

He's calling on the night line
Wakin' me up
He's calling on the night line
Can't get enough
Every night around midnight
I get the call
I'm turnin' on my nightlight
So I can write it all down
Call me on the night line
Wake me up
He's calling on the night line
Can't get enough

He's calling on the night line
Sayin' strange things
He's calling on the night line
Hear it ding-a-ling.

Every night around midnight
I get the call
I reach for my nightlight
So I can write it all down
Call me on the night line
Wake me up
Call me on the night line
I can't get enough
Get enough.

Hello
What
Who is this
Oh it's you
Do what
Un hmm
You've gotta be kidding
At the tone
The time will be twelve o'clock exactly.

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Al Beaulieu

DELIRIOUS

(As recorded by Prince)

PRINCE

I get delirious whenever you're near
I lose all self control baby just can't steer
My wheels get locked in place
I get a stupid look on my face
Cuz when it comes to makin' a pass pretty momma
I just can't win a race
Cuz I get delirious.

Delirious
Delirious
Delirious.

I get delirious when U hold my hand
My body gets so weak I can hardly stand
My temperature's runnin' hot
Baby U got to stop
Cause if U don't I'm gonna explode and
Girl I got a lot
I get delirious.

Delirious
Delirious
Delirious.

I get delirious whenever you're near
Girl U gotta take control cause I just can't steer
You're just too much to take
I can't stop I ain't got no brakes
Girl U gotta take me for a little ride
Up and down, in and out, and around your lake
I'm delirious.

Delirious
Delirious
Delirious.

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I DON'T WANNA DANCE

(As recorded by Eddy Grant)

EDDY GRANT

I don't wanna dance
Dance with you baby no more
I'd never do something to hurt you though
Oh but the feeling is bad
The feeling is bad.

I love your personality
But I don't want a lovin' show
Sometimes I think it's insanity
Girl the way you go
With all of the guys on the corner
Oh baby you're the latest trick
Oh you seem to have their number
Look they're dancing still.

But I don't wanna dance
Dance with you baby no more
I'd never do something to hurt you though
Oh but the feeling is bad
The feeling is bad
I don't wanna dance
Dance with you baby no more
I'd never do something to hurt you though
Oh but the feeling is bad
The feeling is bad.
(Repeat chorus)

Baby now the party's over
For us so I'll be on my way
Now that the things which moved me
Are standing still
I know it's only superstition
Baby but I won't look back
Even though I feel your music
Baby that is that.

Oh I don't wanna dance
Dance with you baby no more
I'd never do something to hurt you though
Oh but the feeling is bad
The feeling is bad
I don't wanna dance
Dance with you baby no more
I'd never do something to hurt you though
Oh but the feeling is bad
The feeling is bad.

Oh I don't wanna dance
Don't wanna dance
I don't wanna dance
Don't wanna dance
Don't wanna dance
Don't wanna dance.
(Repeat chorus)

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Bobby Holland

Shalamar

From the tough vocals in "Disappearing Act," to the urgent synthesizer pulse in "No Limits (The Now Club)," to the scorching guitar solo in "Dead Giveaway," Shalamar's new Solar album, *The Look*, stands to surprise a lot of people who are familiar with the vocal trio's previous recordings. While the lp extends the distinctively buoyant sound of Shalamar — Jeffery Daniel, Jody Watley and Howard Hewett — it also marks an exciting step forward for a group who has produced such memorable singles as "Second Time Around," "Take That To The Bank," and "Make That Move."

Working as closely as ever with producer Leon Sylvers on *The Look*, the second album to be distributed by Elektra/Asylum, Shalamar is now combining elements of rock and electronic music with pop, r&b and funk on some of its songs. Don't bother to stylistically pigeonhole a tune

like "Dead Giveaway" (the lp's first single) or "No Limits."

"Traveling abroad has given us a different type of outlook on our music. It really gave us insight to what is going on over there and how we can combine it with what's going on here and how to make it even better."

Jody Watley is talking about Shalamar's visit last year to the United Kingdom. While the group absorbed various music influences, they also made tremendous impact on the music scene there. During a seven-week concert swing through England and Scotland, Shalamar sold out 16 shows in eight nights in London's Dominion Theatre.

Topping it all off the group went on to sell out — only hours after tickets went on sale — a key date at the 9,000-seat Wembley Arena. Fueling Shalamar's British stardom was the success of their previous lp, *Friends*. It

earned silver disc certification, remained on the charts for a year and a half and produced four Top Ten singles, three of which went silver: "A Night To Remember," "I Can Make You Feel Good," "There It Is" and "Friends."

Shalamar's U.K. success was further underlined by two cover stories in *Melody Maker* and feature articles in *The Face* and *New Musical Express*. Jeffrey Daniel, who is regarded as a major trend-setter in England, appeared twice on the influential television show *Top Of The Pops*. An elastic-limbed dancer, Daniel is a forerunner of "pop-locking" or "body-popping," a West Coast street dance that blends mime with lightning-quick acrobatics. As it turned out, some of Shalamar's fans showed up at their concerts emulating Daniel's unique dancing style and his angular New Wave haircut. As a result, Daniel will be featured in

Paul McCartney's forthcoming film, *Give My Regards To Broadstreet*.

As part of their 1982 world tour, Shalamar also performed to sold out audiences in Paris, Holland, Trinidad, Puerto Rico and Nigeria. They also scored hit singles in several European countries. Back in the States, *Friends* sold more than 500,000 copies, joining *Big Fun* and *Three For Love* in Shalamar's gold catalog.

"We want to keep abreast of what's happening on the street and mix it with our own sound," says Daniel. "That's what inspired the album. It's real fun music. We were very much influenced by our visit to England," adds Howard Hewett, "and we've all been able to grow as vocalists."

The Look is indeed marked by Shalamar's increased vocal power and dynamic interplay — whether it be on the mid-tempo songs "Right Here" and "Closer" or such tender ballads as "You Can Count On Me" or "You're The One For Me," one of the lp's three songs co-written by Hewett. The threesome's potent vocal blend particularly highlights the title track, penned by Hewett and Stanley Clark. Shalamar wraps its expressive voices around each other amid the song's blasts of electrofunk and the soaring pop melodies.

Shalamar has combined exuberant vocals with elaborate choreography. Live appearances helped break their "Uptown Festival" single, taken from the lp of the same name, released on Soul Train Records. Their momentum rolling, Shalamar's *Disco Gardens* (1978, their first for Solar), and *Big Fun* (1979) earned wide audiences. By that time, Hewett had replaced the lead vocalist. A veteran of Akron, Ohio's local music scene, he pursued several projects in Los Angeles before bringing his distinctive vocal style to Shalamar.

The group's lp releases continued with *Three For Love* and *Go For It*, both released in 1981. *Friends* showed a natural evolution toward a more passionate sound under the guidance of Sylvers. "Now we can be a little more experimental with our music and add new dimensions," says Hewett. "Individually and collectively, we feel stronger than

ever."

These three people make up the "we" that Hewett is talking about:

Jody Watley was born January 30, in Chicago, Illinois. "I've always been a hard worker," says Watley, who contributes song, costume and choreographic ideas to Shalamar as well as vocals. Although she sang around the house as a child, Watley didn't pursue singing full time until her dancing with Daniel led to Shalamar's formation in 1977. Since then, she's plunged into music with plenty of gusto. Besides her musical and dancing talents, Watley is an active clothes designer and hopes in the future to create costumes for artists other than Shalamar.

playing bass as well as singing. Moving to Los Angeles in 1979, he joined Shalamar in their musical beginnings. Hewett also intends to become involved in a gospel music project at Solar.

Jeffery Daniel was born August 24, in Los Angeles. Music and dance have been a part of Daniel's life since he was a child. With his mother and two sisters, he was a member of The Four Js, a gospel group. Through singing in his church choir, he met up with Jody Watley and Shalamar was formed. As part of the group, Daniel feels he's still growing, contributing songs and production ideas to their albums and enhancing their live shows with his intensely choreographed



David Zahner

Soul Star of the Month

Howard Hewett was born October 1 in Akron, Ohio. Lead vocalist Hewett became involved with music through his mother, gospel promoter Charlena Brown. As part of his family's Hewett singers, he toured the East in his early teens, performing with the Staple Singers and Mighty Clouds of Joy. Next, he joined various Akron-based r&b bands,

dancing. His goal? "I want to be a singer, dancer, actor — the works!"

With the release of *The Look*, Shalamar is destined to enlarge its following through its stylistic expansion. How does Shalamar describe its new music? "Our music is now. It has no categories," says Hewett. "That's what Shalamar is all about."



HUMAN NATURE

(As recorded by Michael Jackson)

STEVE PORCARO
JOHN BETTIS

Looking out
Across the nighttime
The city winks a sleepless eye
Hear her voice
Shake my window
Sweet seducing sighs.

Get me out
Into the nighttime
Four walls won't hold me tonight
If this town
Is just an apple
Then let me take a bite.

If they say
"Why, why" tell 'em that it's human nature
Why, why, does he do me that way
If they say
"Why, why" tell 'em that it's human nature
Why, why, does he do me that way.

Reaching out
To touch a stranger

Electric eyes are ev'rywhere
See that girl
She knows I'm watching
She likes the way I stare.

If they say
"Why, why" tell 'em that it's human nature
Why, why, does he do me that way
If they say
"Why, why" tell 'em that it's human nature
Why, why, does he do me that way.

I like lovin' this way
I like lovin' this way.

Looking out
Across the morning
The city's heart begins to beat
Reaching out
I touch her shoulder
I'm dreaming of the street.

If they say
"Why, why" tell 'em that it's human nature
Why, why, does he do me that way
If they say
"Why, why" tell 'em that it's human nature
Why, why, does he do me that way.

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ADDICTED TO THE NIGHT

(As recorded by Lipps, Inc.)

STEVEN GREENBERG
SANDY ATLAS

I just sleep all day
And dream the night away
Think about goin' out
I think about goin' out.

I need a shot of the street
I wanna be alone in the dark
I could walk until it gets light
'Cause I'm addicted to the night.

Lookin' for some kicks
Time to get a fix
Nighttime speed is what I need.

Optic neon curves
The light dissolves my nerves
The midnight sky gets me high.

Night turns into day
I need to get away
It's too bright in the light.

I need a shot of the street
I wanna be alone in the dark
I can walk until it gets light
'Cause I'm addicted to the night.

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I'M SO PROUD

(As recorded by Deniece Williams)

CURTIS MAYFIELD

Prettier than all the world
And I'm so proud
I'm so proud of you
You're only one fellow's girl
And I'm so proud
I'm so proud of you
I'm so proud of being loved by you.

And it would hurt
Hurt to know if you were ever untrue
Sweeter than the taste of a cherry so sweet
And I'm so proud
I'm so proud of you
Compliments to you from the people we meet
And I'm so proud
Believe me I love you too
I'm so proud of being loved by you.

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WHEN SOMETHING IS WRONG WITH MY BABY

(As recorded by Johnny Gill)

ISAAC HAYES
DAVID PORTER

When something is wrong with my baby
Something is wrong with me
And if I know that she's worried
Then I feel that same misery
We've been through so much together
We've been as one and that's what makes it better
When something is wrong with my baby
Something is wrong with me.

Just what she means to me
You just wouldn't understand
People can say she's no good
But she's my woman and I'm her man
If she's got a problem
I've got to help her solve it.

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EVERY GIRL WANTS MY GUY

(As recorded by Aretha Franklin)

LUTHER VANDROSS
MARCUS MILLER

Every girl wants my guy
And I can understand it
But they're never gonna get him
Why can't they see
That the boy loves me.

I'm hot tonight like dynamite
So I know I can keep that man
When it comes to love I'm a cut above
Oh any other woman
I'm a rough and tough and ready girl
So don't you even try it
He could never find any love like mine
So don't you know you're wasting time.

'Cause every girl wants my guy
And I can understand it
But they're never gonna get him
Why can't they see
That the boy loves me.

Oh when they see my guy
Walking down the street
The other guys look mesmerized
He's the kind of guy that they wanna be
But they know not to even try
He's a rough and tough and ready guy
And I don't even worry 'bout
Any girl who thinks she can get his eye
I feel bad for her when she finds out.
(Repeat chorus)

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TROUBLE IN PARADISE

(As recorded by Jarreau)

GREG MATHIESON
JAY GRAYDON
TREVOR VEITCH

When it appears your love is fin'ly on the line
And you can't hold it back much longer
And when it seems as though you're runnin' out of time
That's the time you should be stronger
Well if you care about her
Don't you ever doubt her love
Would you turn around and throw it all away
Just let her know today.

When it looks like trouble in paradise
And you're burnin' love that's cold as ice

Go out and find a flame
So you can warm it up again.

May you always have somebody to depend on
And may your days be celebration
And may there always be an angel on your shoulder
To help in awkward situations
And if you love each other
You'll never need another love
When the whole wide world has got you down
She'll still be around.

When it looks like trouble in paradise
And you're burnin' love that's cold as ice
Go out and find a flame
So you can warm it up again.
(Repeat)

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(I Love It When You) CALL ME NAMES

(As recorded by Joan Armatrading)

JOAN ARMATRADING

I just wanna see you at night
Don't come around my house in the day
I love it when we start up a fight
And I love it when the fight ends your way
I love it when you call me names
I love it when you call me names
I love it when you call me names.

I can't wait to see you again
I know you're gonna slap my face
You beat me up then beat me again
And over and over and over and over and over
I love it when you call me names
I love it when you call me names
I love it when you call me names.

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

AIN'T NOBODY

(As recorded by Rufus with Chaka Khan)

DAVID WOLINSKI

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

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

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

At first you put your arms around me

Big woman and a short, short man
And he loves it when she beats his brains out
He's pecked to death but he loves the pain
And he loves it when she calls him names.

She's wearing heavy leather with lace
He dresses in in cowboy taste
They punish then they think up a crime
It's their way of loving not mine
I love it when you call me names
I love it when you call me names
I love it when you call me names.

Big woman and a short, short man
And he loves it when she beats his brains out
He's pecked to death but he loves the pain
And he loves it when she calls him names.

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

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

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

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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.

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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Harry Langdon

UNCONDITIONAL LOVE

(As recorded by *Donna Summer*)

DONNA SUMMER
MICHAEL OMARTIAN

What man
You know it's a bright and shiny day
I want to say something to you
I love you just like Ja do.

We know a place
Where Ja's people can run free
A new kind of love
And we call it agape.

Don't take too long to find
True love transcends all time
That non-reacting, everlasting love.

Give me your unconditional love
The kind of love I deserve
The kind I want to return.
(Repeat)

Don't try to change
Or tear your brother down
Let him make his mistakes
And he will come around.

Hasten just to pray yeah
And Ja's true word obey
In non-reacting, everlasting love.

Give me your unconditional love
The kind of love I deserve
The kind I want to return.
(Repeat)

Hasten just to pray
And Ja's true word obey
In non-reacting, everlasting love.

Give me your unconditional love
The kind of love I deserve
The kind I want to return.
(Repeat)

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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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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
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.

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ALL NIGHT LONG

(As recorded by *the Mary Jane Girls*)

RICK JAMES

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

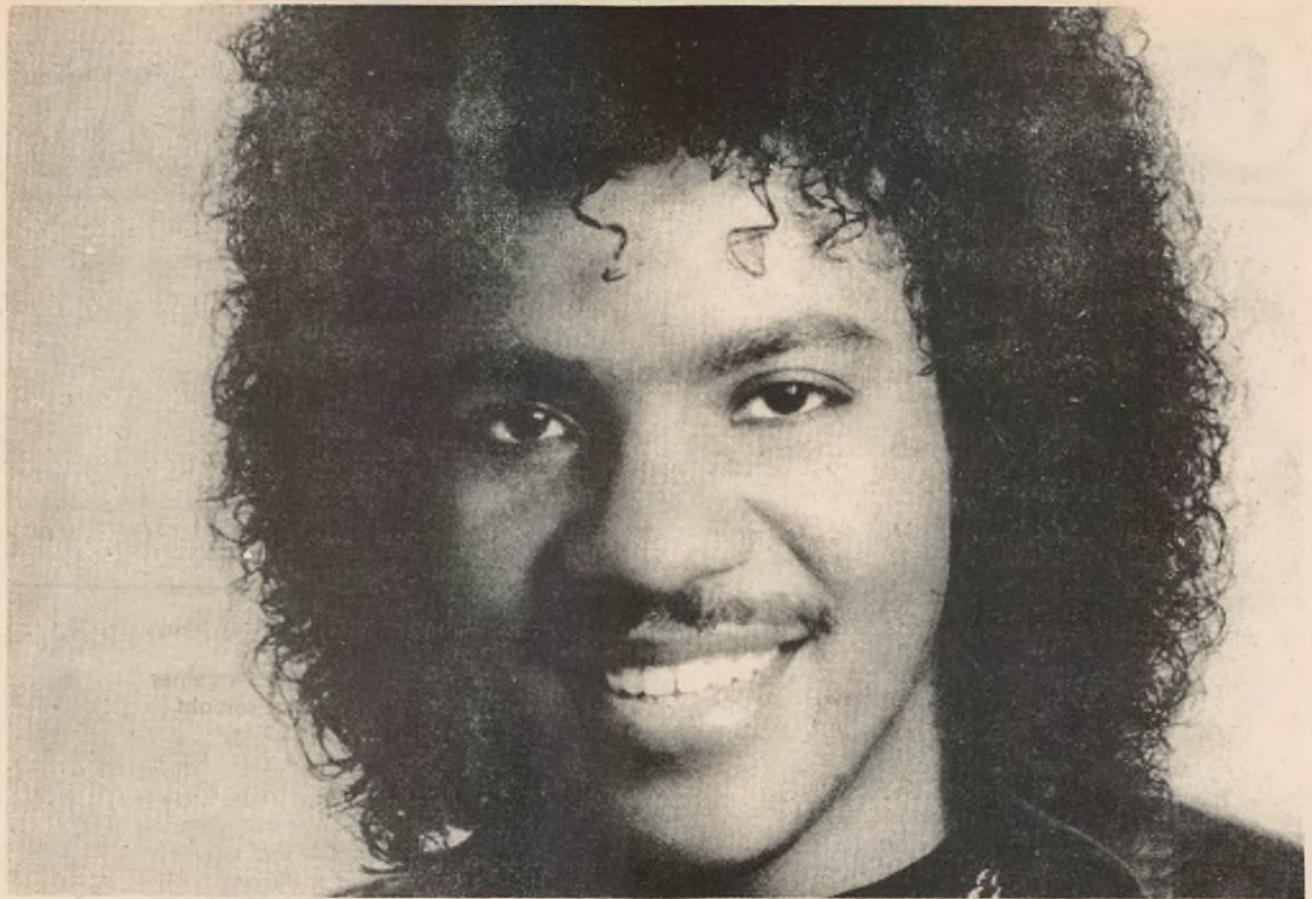
Something's got me so excited baby
A feeling I've been holding back so long
You got me shook up, shook down, shook out on your
lovin'
And boy I can't wait to get started
Loving you
'Cause all night long
I've waited for your love to come
Up to the roof to show you the proof
It's you that I love, I love
And now that I can feel you comin'
Closer to me I'm not runnin'
Boy may I say I can't wait to get it on
All night long
All night long
All night long
I wanna give it to you
I wanna give it to you
I wanna give it to you.

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

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

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

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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.

COUNTRY SECTION

THE BOY GETS AROUND

(As recorded by Sylvia)

RHONDA J. FLEMING
DENNIS W. MORGAN

They say behind those eyes
Beats a heart as cold as ice
If I were smart
I'd take my heart and run
He promises the moon
His talk is fast and smooth
He's only looking out for number one.

They say the boy
The boy gets around
He's been
He's been with every girl in town
But I don't care what they say
You know I'm gonna love him anyway
They'll see when he gets around to me
He'll settle down, down, down
The boy gets around 'round, 'round
The boy gets around.

I tell you he's misunderstood
Don't they know even bad boys can be good.
(Repeat chorus)

They tell me I'll get hurt
You play with fire you get burned
Well maybe that's a chance I have to take
But nothing ventured, nothing gained
I'll prove he can be tamed
When I get through he won't believe the change.

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YOU'VE GOT A LOVER

(As recorded by Ricky Skaggs)

SHAKE RUSSELL

The clubs are all closing
There's no where to go
And the sun won't show for hours
The streets have all emptied and lovers lay sleeping and
dreaming of each other.

You've got a lover but it's not me
He can't love you like I can
There will be others yes I understand
Will they love me like you can.

There's acres and acres of heartbroken lovers
I know we're not the first ones

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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But sometimes it seems that it's just like a dream that
you try hard to remember.

You've got a lover but it's not me
He can't love you like I can
There will be others yes I understand
Will they love me like you can.

The clubs are all closing
You know I was hoping the time would hold me over
I'll pull up my collar
Walk into the night
I'll be looking for an answer.

You've got a lover but it's not me
He can't love you like I can
There will be others yes I understand
Will they love me like you can.

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PLEASURE ISLAND

(As recorded by Frizzell & West)

RON HELLARD
CURLY PUTMAN
BUCKY JONES

We can't make Jamaica
'Cause we don't have the money again this year
No Waikiki for you and me
Once again we'll wind up staying here
We may never see those Caribbean sights
But there's a love boat leaving from our bedroom every night.

And we set our sails for pleasure island
Dock our hearts on passion bay
There in each others' arms we find real treasure

Paradise on pleasure isle is just a kiss away
Pleasure island
Pleasure island.

When we turn the light out
That's when we find our place in the sun
And on the shores of tenderness
The love we make together makes us one
We've got a special place the world's not coming to
Everything on pleasure island is just for me and you.

And we set our sails on pleasure island
Dock our hearts on passion bay
There in each others' arms we find real treasure
Paradise on pleasure isle is just a kiss away
Pleasure island
Pleasure island.

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WILDWOOD FLOWER

(As recorded by Roy Clark)

A.P. CARTER

Oh I'll twine with my mingles waving black hair
With the roses so red and the lilles so fair
And the myrtle so bright with emerald hue
The pale and the leader and eyes look like blue.

Oh I'll dance I will sing and my laugh shall be gay
I will charm ev'ry heart in his crown I will sway
When I woke from my dreaming idols were clay
Our potion of love then had all flown away.

Oh she taught me to love her and promised to love
And to cherish me over all others above
How my heart now is wond'ring no mis'ry can tell
She left me no warning of farewell.

Oh she taught me to love her and called me her flow'r
That was blooming to cheer her thru life's dreary hour
Oh I'm longing to see her thru life's dark hour
She's gone and neglected this pale wildwood flow'r.

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A LITTLE GOOD NEWS

(As recorded by Anne Murray)

CHARLIE BLACK
RORY BOURKE
TOMMY ROCCO

I rolled out this morning
The kids had the morning news show on
Bryant Gumbel was talkin' 'bout the fighting in Lebanon
Some senator was squawking 'bout the bad economy
It's gonna get worse you see
We need a change in policy.

There's the local paper
Rolled up in the rubber band
One more sad story's one more than I can stand
Just once how I'd like to see the headline say
Not much to print today
Can't find nothin' bad to say because.

Nobody robbed a liquor store on the lower part of town

Nobody OD'd
Nobody burned a single building down
Nobody fired a shot in anger
Nobody had to die in vain
We sure could use a little good news today.

I'll come home this evenin'
I'll bet that the news will be the same
Somebody takes a hostage
Somebody steals a plane
How I wanna hear the anchor man
Talk about a county fair
How we cleaned up the air
How everybody learned to care oh tell me.

Nobody was assassinated
In the whole Third World today
And in the streets of Ireland
All the children had to do was play
Everybody loves everybody in the good old U.S.A.
We sure could use a little good news today.

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MY BABY DON'T SLOW-DANCE

(As recorded by Johnny Lee)

PETER WOOD
BILL LAMB

My baby won't fast step eight-to-the-bar
Her Arthur Murray lessons didn't make it that far
She's got a little problem with a heavy backbeat
She's never really ever been that light on her feet
And moody's, moody's mood for love
Was never quite enough.

My baby don't slow dance
She don't slow dance anymore
My baby don't slow dance
She don't slow dance anymore
And when the band starts playing my favorite beat
She won't leave her seat
My baby don't slow dance anymore.

Took her to Roseland Saturday night
Check the shine on my shoes
Check the tie I'm alright
The band was playing G.M. at his best
Dorsey and Basie filled in the rest

We were swinging, swinging
In the groove
And when the beat calms down
She's kinda rude she don't.

My baby don't slow dance
She don't slow dance anymore
My baby don't slow dance
She don't slow dance anymore
And when the band starts playing my favorite beat
She won't leave her seat
My baby don't slow dance anymore.

She tries jive
She tries swing
Put away most anything
Lovely, lovely, long and loose
She's got every excuse
My baby don't slow dance anymore.

My baby don't slow dance
She don't slow dance anymore
My baby don't slow dance
She don't slow dance anymore
And when the band starts playing my favorite beat
She won't leave her seat
My baby don't slow dance anymore.

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STRONG WEAKNESS

(As recorded by Bellamy Brothers)

DAVID BELLAMY

I got a strong weakness
Baby I'm gone on your sweetness
Oh babe gone on your love
I got a chilling fire
Honey I'm lost on desire
Oh babe lost on your love.

Baby I've got to say
Baby you're drivin' me mad
Baby I've got to say
Baby I've got to say you're good when you're bad.

I feel painful pleasure
Baby no rule can measure
Oh babe gone on your love
I got a chilling fire
Honey I'm lost on desire
Oh babe lost on your love.

Baby I've got to say
Baby you're drivin' me mad
Baby I've got to say
Baby I've got to say you're good when you're bad.

Baby I've got to say
Baby you're drivin' me mad
Baby I've got to say
Baby I've got to say you're good when you're bad.

I got a strong weakness
Baby I'm gone on your sweetness
Oh babe gone on your love
I got a strong weakness.

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SOMETIMES I GET LUCKY AND FORGET

(As recorded by Gene Watson)

ERNIE ROWELL
BOB HOUSE

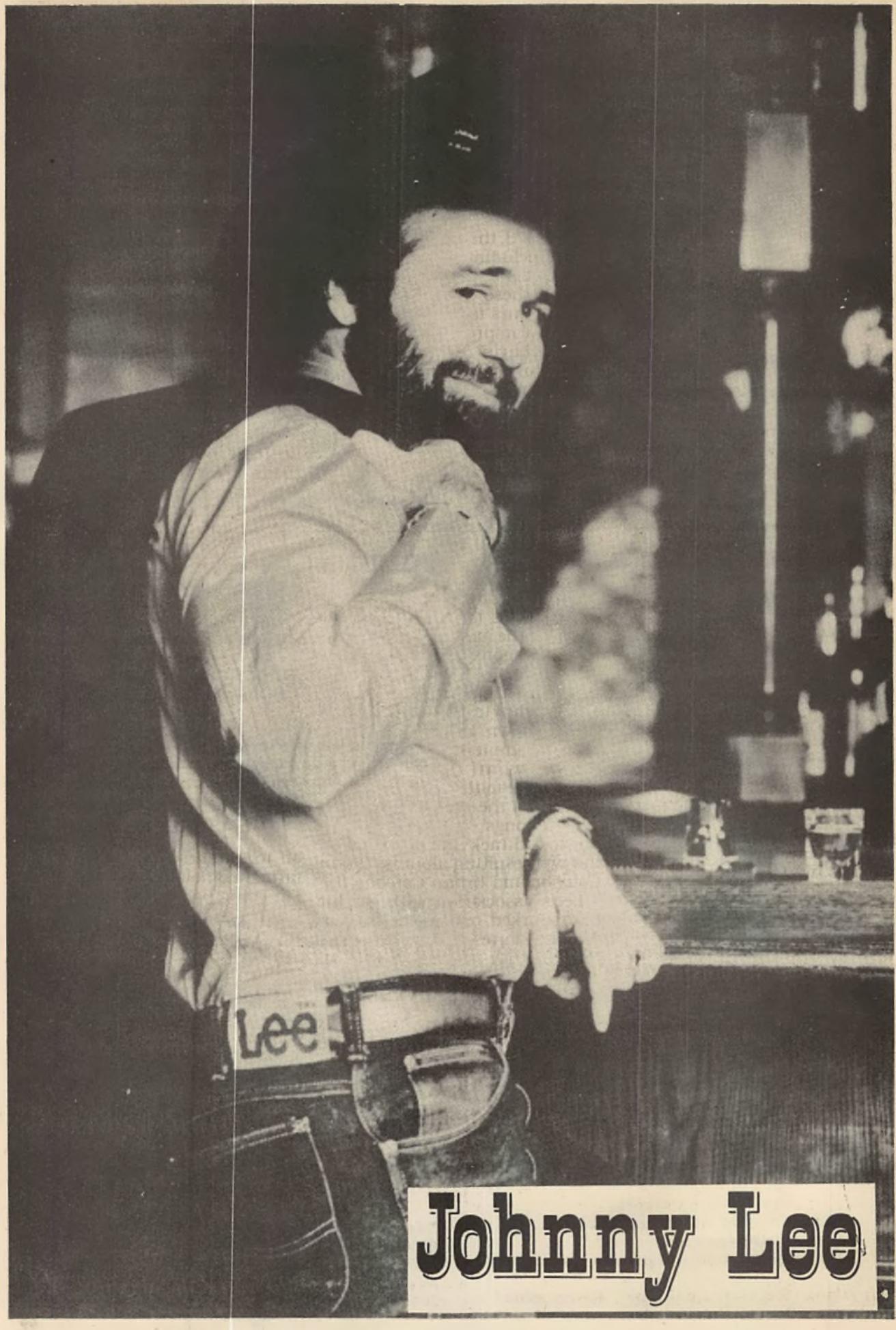
I stay out late most every night until closing time
Tryin' to find a way to drink your memory off my mind
And even if it goes just right
I never make a bet
But sometimes I get lucky and forget.

Sometimes I can close my eyes and you're not waitin'
there
Constantly reminding me how much you used to care
And losing you was one thing I guess I'll always regret
But sometimes I get lucky and forget.

Sweet rose and burgundy just lead to scotch or rye
At times it hurts me so much
I just hang my head and cry
No it ain't easy for me
I'm not over you yet
But sometimes I get lucky and forget.

Sometimes I can close my eyes and you're not waitin'
there
Constantly reminding me how much you used to care
And losing you was one thing I guess I'll always regret
But sometimes I get lucky and forget.

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Johnny Lee

Country Star of the Month

Hey Bartender, a brand new album and a skyrocketing hit single by Johnny Lee has taken one of country music's most memorable singer-songwriters to a new plateau in a career already studded with remarkable success. Lee is among a handful of true country artists. He is the genuine item whose contributions to his craft will outlast the fads and fancies of most popular music.

Hey Bartender is Johnny Lee at his absolute apex. Produced and recorded by Jimmy Bowen, this album features ten lovingly selected cuts, and includes songs by some of the best tunesmiths in the business, past and present. Stand-out numbers on this lp include Lee's brilliant reworking of Jim Croce's "I'll Have To Say I Love You In A Song," Smokey Robinson's "You Really Got A Hold On Me," Sterling Whipple's classic "Gimme Little Night Time" and "My Baby Don't Slow Dance," penned by Warner Bros. label-mate Bill Lamb. An lp of many moods and special musical moments, *Hey Bartender* is a slice of country magic by a certified spell weaver.

Lee was born in Texas City and raised on a dairy farm in nearby Alta Loma, both in the eastern end of the Lone Star State. In high school, he formed a band called Johnny Lee & The Roadrunners, which won prizes in local and state-wide competitions sponsored by the Future Farmers Of America.

After high school, Lee enlisted in the Navy and served a tour on a guided missile cruiser off the Southeast Asian coast. Following a brief stay in California after his four years in the Navy, he returned to East Texas and life as a musician.

Eventually, Lee talked his way into a job with Mickey Gilley, a boyhood favorite and long-time star in the West Texas/Louisiana market. Lee's first job with Gilley was as a singer and trumpet player at the Nestadel Club in the Houston suburb of Pasadena.

When Gilley and manager Sherwood Cryer opened Gilley's Club, five miles from the Nestadel,

in 1971, Lee had worked himself up to fronting Gilley's band. He also headlined while Gilley was away on tour and ended up by winning his own loyal following in the Houston market. He recorded a number of singles, starting in 1973, that were released on labels including Astro, GRT and ABC/Dot.

All of these tunes were strong regional hits for Lee and several made an impression on the national charts. Included in this group of early releases were "Sometimes," "Red Sails In The Sunset," "Ramblin' Rose," "Dear Alice" and "Country Party."

Lee also branched out into television as a way to bolster his musical career. His first screen role was in a 1979 television movie titled *The Girls In The Office*, starring Barbara Eden and Susan St. James. "They were filming in Houston," he recalls, "and came down to Gilley's one night saying that they needed a band for the movie. We all got in a station wagon and headed for the location."

When the producers of the smash movie *Urban Cowboy* came to town, Lee was ready this time. He admits that "they had to tell me what 'urban cowboy' meant!" Despite this, he landed a bit part in the film and recorded several songs that were used in the soundtrack and appeared on the two resulting albums, *Urban Cowboy* and *Urban Cowboy II*.

Lee's association with the hit film sparked one of the biggest success stories in recent country history. "Looking For Love," the single from the triple platinum *Urban Cowboy* soundtrack, was a top five hit on both country and pop charts. This was the tune that was to establish Lee as a major force on not only the country scene, but pop as well.

This started Lee rolling and the man just couldn't be stopped. The hit "Looking For Love" was followed by the album *Looking For Love*. This lp was certified gold and featured three more top five smashes. They were: "One In A Million," "Pickin' Up Strangers" and "Prisoner of Hope."

Since this was no time to slow down, Lee continued on with two

follow-up albums — *Bet Your Heart On Me* and *Sounds Like Love*. More and more hits came from these two albums including "Be There For Me Baby," "When You Fall In Love" and "Cherokee Fiddle." When the dust settled, Lee had notched more than eight consecutive hit singles.

While those singles were scaling up the charts, Lee was cutting loose on the road, touring clubs, arenas, Las Vegas and Reno showrooms and even the legendary Copacabana nightclub in New York with The Urban Cowboy Band.

Now nearing the end of 1983, Lee can look back on a decade that's so far included significant regional, then phenomenal national professional success as well as personal satisfaction. Early in 1982 he married actress Charlene Tilton of "Dallas" fame and they had a daughter, Cherish.

"I'm a lot more settled down now than I was, say, two or three years ago," he muses. "I'm more willing to concentrate on my music, to put the kind of work in it that it needs."

Today, Lee and his wife split their time between homes in Los Angeles and near Houston. Lee enjoys farm life and plans to spend a lot of time there in the future. "You know, it's funny, but when I was a kid I worked my tail off to try and get away from the farm. And now it sort of looks like I'm going back in that direction. But being raised on a farm was my introduction to life — I learned a lot about hard work. But no, no matter what kind of ranch I get going, there isn't going to be any dairy stuff."

"I had enough of that when I was a kid, having to get up at two in the morning to milk cows!"

Those days are definitely over for Johnny Lee, unless, of course, he chooses otherwise. Right now, his life is his music, and there's no better testimony to that than his latest lp, *Hey Bartender*.

On *Hey Bartender*, Lee has proven his status as one of modern country music's most enduring talents. It's an album of heart, soul and style by a man whose music speaks to millions.

DON'T COUNT THE RAINY DAYS

(As recorded by Michael Murphey)

JERRY CAREAGA
WAYLAND HOLYFIELD

I was your hero
Strong and fearless in your eyes
You were softer than the summer skies
We were young lovers so unwise.

Oh time is a teacher
But this time I've hurt you so
Left you cryin' but don't you let go
There's so much the years have left to show.

Don't count the rainy days
They blow hard and then they're gone
Don't throw our love away
In the dark before the dawn
You've got to hold on
To all the dreams we've made
Remember the beautiful nights

Don't count the rainy days.

You know I'm a dreamer
Lost inside a world of my own
Sometimes I'm made of stone
But I never meant to leave you alone.

So I wanna tell you
I know at times I didn't try
When you needed me I'd run and hide
Oh but now I'm standin' by your side.

Don't count the rainy days
They blow hard and then they're gone
Don't throw our love away
In the dark before the dawn
You've got to hold on
To all the dreams we've made
Remember the beautiful nights
Don't count the rainy days.

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TRUE LOVE IS GETTING HARD TO FIND

(As recorded by Wickline)

BOB WICKLINE

Have you ever needed someone to talk to
Have you ever needed someone just to talk to when you
were down
Someone who understands
Love is not all hands
True love is getting pretty hard to find.

Have you ever wanted someone to walk with
Have you ever wanted someone who'd walk with you

through the rain
Not just when the sun is warm
But through the thunder storms
True love is getting pretty hard to find.

Give me your hand and we will walk a while
Give me your heart and we will fly
I will not follow you
I will not lead
I'll just be there by your side.

Give me your hand and we will walk a while
Give me your heart and we will fly
I will not follow you
I will not lead
I'll just be there by your side.

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YOU'D BETTER BELIEVE IT

(As recorded by Rod Rishard)

DEVON DICKSON

You ask me if I love you
Ain't that understood
Is Alabam in Dixieland
Do bears go in the woods
You'd better believe it
You'd better believe it girl
You'd better believe I love you
More than anything in this world.

Do good ol' boys go fishing
A Cadillac burn gas
Was Elvis king of rock and roll
Will country music last
You'd better believe it
Hey, hey, hey, hey
You'd better believe it girl
You'd better believe I love you more than anything in

this world.

I love my beer & bourbon
My guns & my guitar
But child I got more love for you
Than Hollywood has stars
More than Texas has got cowboys
Or Georgia's got pine trees
More love for you than all the moonshine stills in Tennessee.

Has the colonel got fried chicken
Are Hank's songs still around
Can you count on death & taxes
Can true love still be found
You'd better believe it
Uh huh
You better believe it girl
You'd better believe I love you
More than anything in this world.

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LADY DOWN ON LOVE

(As recorded by Alabama)

RANDY OWEN

It's her first night on the town since she was just
eighteen

A lady down on love and out of hope and dreams
The ties that once bound her now are broke away
She's like a baby just learning how to play.

She never thought that love could ever end so soon
Her mind drifts back in time to a mid-summer moon
When he asked her to marry and she gladly said ok
And a woman came to be from the girl of yesterday.

Now she's a lady down on love
She needs somebody to gently pick her up
She's got her freedom but she'd rather be bound
To a man who would love her and never let her down.

Well I know the lady that's down on her love
Cause I used to hold her and have that special touch
But work took me away from home late at night
And I wasn't there when she turned out the lights
Then both of us got lonely and I gave in to lust
And she just couldn't live with a man she couldn't trust.

Now she's a lady down on love
She needs somebody to gently pick her up
She's got her freedom but she'd rather be bound
To a man who would love her and never let her down.

Now she's a lady down on love
She needs somebody to gently pick her up
She's got her freedom but she'd rather be bound
To a man who would love her and never let her down.

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A SATISFIED MIND

(As recorded by Con Hunley)

RED HAYS
JACK RHODES

How many times have you heard someone say
If I had his money I could do things my way
But little they know that it's so hard to find
One rich man in ten with a satisfied mind
Once I was winning in fortune and fame
Ev'rything that I dreamed for to get a start in life's game
But suddenly it happened
I lost ev'ry dime
But I'm richer by far

With a satisfied mind.

Money can't buy back your youth when you're old
Or a friend when you're lonely
Or a love that's grown cold
The wealthiest person is a pauper at times
Compared to the man with a satisfied mind
When life has ended my time has run out
My friends and my loved ones I'll leave there's no doubt
But there's one thing for certain
When it comes my time
I'll leave this old world
With a satisfied mind.

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LOVING YOU HURTS

(As recorded by Gus Hardin)

AVA ALDRIDGE
CINDY RICHARDSON

Baby loving you hurts
But I know for better or worse
I can't make myself
Stay away from you
I love to feel your touch
Sometimes way too much
And what's in my heart now
Must show in my eyes.

Oh baby loving you hurts
Though it feels so good tonight
Baby loving you hurts
Will you ever be mine.

Don't wanna be your fool
But I'm falling in love with you
The last time you held me
I was shaking inside
Why don't you let me know
If I should just let go
I want you so bad honey
You're always on my mind.

Oh baby loving you hurts
But it feels so good tonight
Baby loving you hurts
Will you ever be mine.

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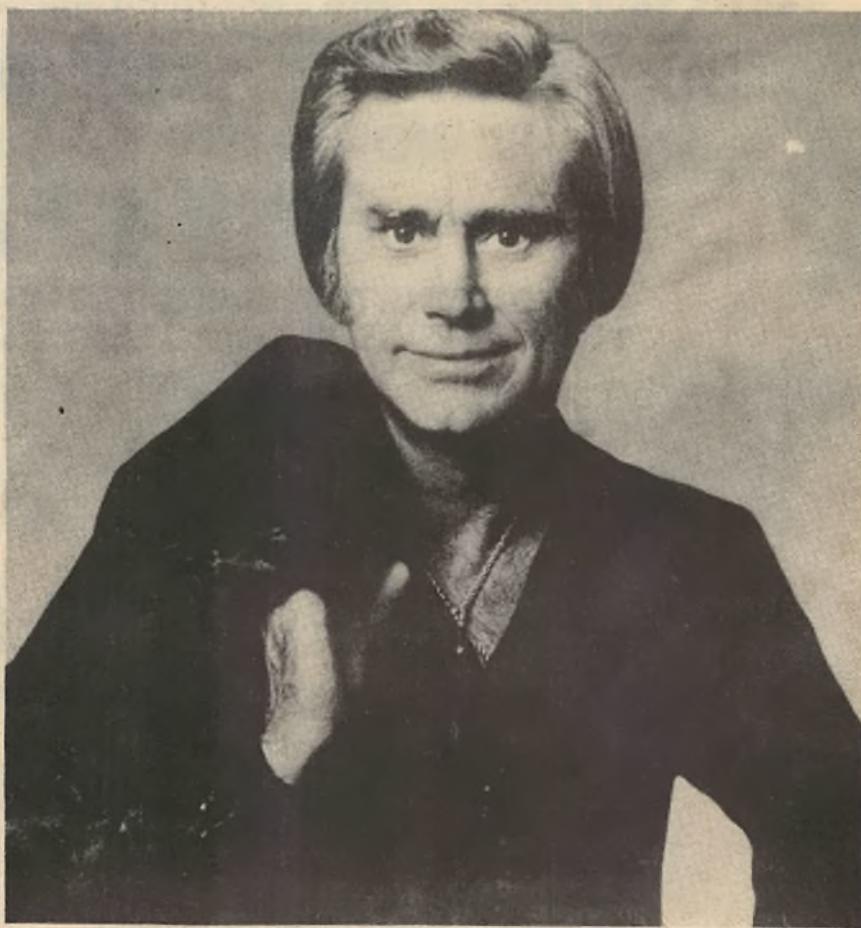
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TENNESSEE WHISKEY

(As recorded by George Jones)

**DEAN DILLON
LINDA HARGROVE**

You're as smooth as Tennessee whiskey
And I stay stoned on your love all the time.

I used to spend my nights out in a barroom
Liquor was the only love I'd known
But you rescued me from reachin' for the bottom
And brought me back from being so far gone.

You're as smooth as Tennessee whiskey
You're as sweet as strawberry wine
You're as warm as a glass of brandy
And I stay stoned on your love all the time.

Well I looked for love in all the wrong places
Found the bottom of the bottle always dry
But when you poured out your heart
I didn't waste it
'Cause there's nothing like your love to get me high.

'Cause you're as smooth as Tennessee whiskey
You're as sweet as strawberry wine
You're as warm as a glass of brandy
And I stay stoned on your love all the time.

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THE LADY SHE'S RIGHT

(As recorded by Leon Everette)

CHRISTOPHER C. RYDER
V.L. HAYWOOD

She believes that I can't make it
without her
That she's the reason I lay awake at
night
And she thinks that I wish I could
hold her one more time
And the worst part of it all
The lady she's right.

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

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

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NOBODY BUT YOU

(As recorded by Don Williams)

JOHN JARRARD
J.D. MARTIN

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

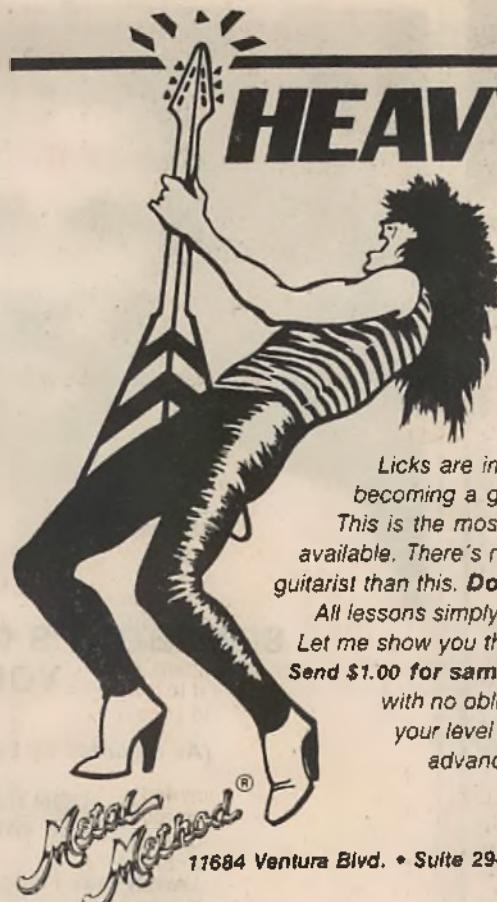
Nobody but you, nobody but you
There's nobody else who could love
me like you do
Nobody but you could love me so
true

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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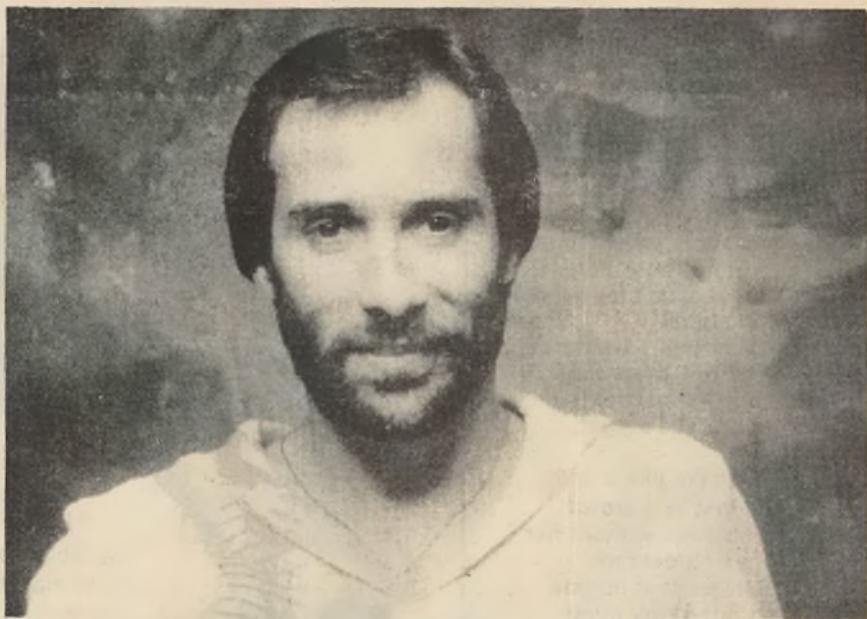
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SOMEBODY'S GONNA LOVE YOU

(As recorded by Lee Greenwood)

DON COOK
RAFE VANHOY

Lonely lady living down the hall
Don't you have any friends at all
I never hear a knockin' at your door
Could it be you just don't try any more
You've been hurt so seriously
You act so cold but it's so easy to see
You're a waste of real good love
But you can't hide or run fast enough.

Somebody's gonna love you
No matter what you do
Somebody's gonna find all
The pieces of the broken heart
Hidden inside of you
Somebody's gonna touch you
It's just a matter of time
And if you're ever gonna try love again
It might as well be mine.

I know exactly how a heartache feels
It's gonna take a little time to heal
Why must you hide away inside yourself
When you could mean so much to someone else
Every night when you're sittin' at home
You may be lonely but you're not alone
There's a whole world full of people out there
Waiting on someone like you to care.

Somebody's gonna love you
No matter what you do
Somebody's gonna find you
The pieces of the broken heart
Hidden inside of you
Somebody's gonna touch you
It's just a matter of time
And if you're ever gonna try love again
It might as well be mine.

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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.

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.

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.

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

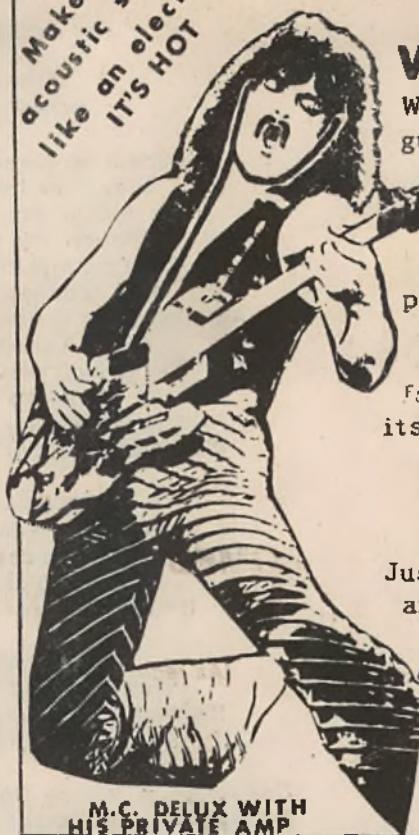
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THE HIGH COST OF LEAVIN'

(As recorded by Exile)

MARK GRAY
SONNY LEMAIRE

Some people say I've gone crazy

They think I'm losing my mind

I'm drinkin' alone at a table for two

Pourin' two glasses of wine

Just me myself and your mem'ry

Ain't nobody's fault but my own

And there's no better place for a loser like me

Who cheated away his home

It's the high cost of leavin' I'm living

I let it all slip away

I played around one time too many

It's the high cost of leavin' I'll have to pay.

How long must I keep on hittin'

How many tears does it take

How many nights can I hold out without you

How long can a heart break

It's the high cost of leavin' I'm living.

I let it all slip away

I played around one time too many

It's the high cost of leavin' I'll have to pay

It's the high cost of leavin' I'll have to pay.

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A MILLION LIGHT BEERS AGO

(As recorded by David Frizzell)

DEWAYNE BLACKWELL

My woman had the softest loving eyes I'll ever see
But she soon learned to paint them up just trying to
please me

And I can't forget the time she cried that stuff all down
her face

Then my lady disappeared without a trace.

But somehow a man has got to carry on
And I'm not the kind to count the days
And minutes she's been gone

If you asked how many years I wouldn't know
But it was a million light beers ago
It was a million light beers ago.

Why did I try and change her
What was I thinking of

From the color of her hair to the way that she made love
But I changed her once too often or she'd still be here
today

Then my lady packed her things and moved away.

But somehow a man has got to carry on
And I'm not the kind to count the days
And minutes she's been gone

If you asked how many years I wouldn't know
But it was a million light beers ago
It was a million light beers ago.

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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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SMOKIN' IN THE ROCKIES

(As recorded by Gary Stewart and Dean Dillon)

DEAN DILLON
FRANK DYCUS
GARY STEWART
BUDDY CANNON

Light's go down Hank, Junior hits the stage
Everybody's up on their feet
Haggard and Jones are out in San Antone
Got 'em sittin' on the edge of their seat
Dolly went to Hollywood
And Willie went to Washington
The whole world heard O' Say Can You See
We got 'em smokin' in the Rockies
Rockin' in the Smokies
Everybody loves to hear them country boys sing.

We got 'em smokin' in the Rockies
Rockin' in the Smokies

All across the U.S.A.
C.D.B.'s down in Tennessee
Jammin' the night away
Down in Savannah they're diggin'
Alabama
Jerry Lee's in Colorado Springs
He's got 'em smokin' in the Rockies
Rockin' in the Smokies
Everybody loves to hear them country boys sing.

The Oak Ridge Boys hit Chicago, Illinois
Elvira's got 'em climbing the walls
Folks fly from Boston all the way to Austin
To hear Waylon wall them songs.

Denver's heard the word that they're Rockin' Gatlinburg
Listen to them guitars ring
They got 'em smokin' in the Rockies
Rockin' in the Smokies
Everybody loves to hear them country boys sing.

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IT TAKES LOVE

(As recorded by Big Al Downing)

BIG AL DOWNING LANCE QUINN

It takes more than just a bed
And a backroom love affair
It takes more than a willing woman
You know it's true.

It takes more than lust and cold hard
living
A little bit of take and a whole lot of
giving
It takes love to see you through.

You need more than just a woman
Built like dynamite
Making love on a one night stand
With a bottle of brew.

You've got to keep it hot like cakes
on a griddle
Once in a while you dance to the
fiddle
It takes love to see you through.

I'm going to love you true
Let my love come down on you
You've got the power
Love by the hour
You turn me on when you love me
like you do
You've got the fire
It's my desire
Five little reasons I love you.

It takes more than just a smile
To make you want to walk a mile
It takes more than midnight creeping
And a rendezvous
It takes more than a "lay me down,
let's do it"
You've got to get some love in to it
You need love to see you through.

I'm going to love you true
Let my love come down on you
You give me strength
You're heaven sent
You changed my life, my way of
living too
You turn my day
With true-love way
Ten little reasons I love you.

I told you once before
Do you want to hear some more
You've got the power
Love by the hour
You turn me on when you love me
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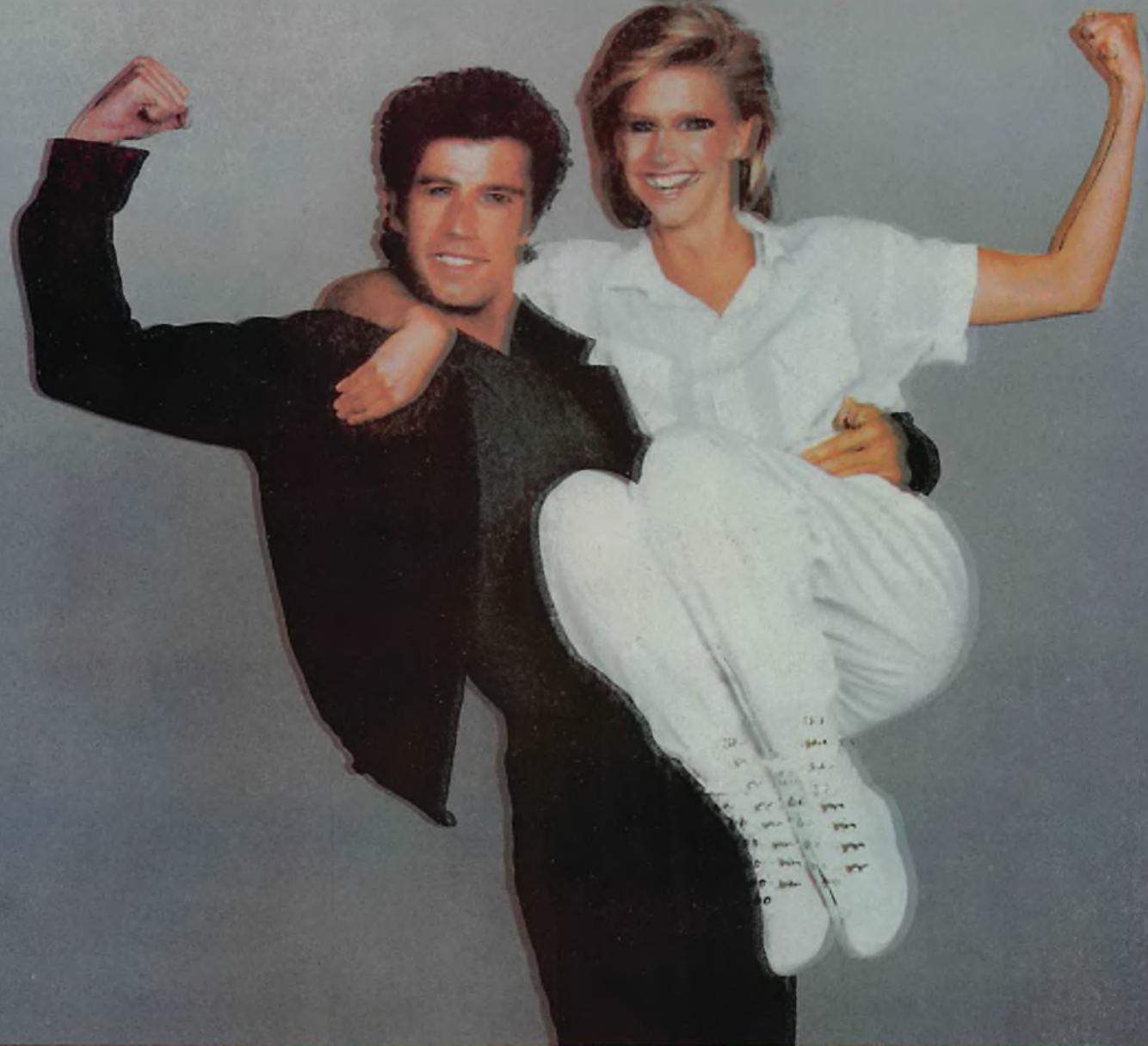
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