

SONGWRITERS

MAGAZINE

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**WORDS TO
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DAVID BOWIE

**Exclusive
Interview**

**MIDNIGHT
STAR**

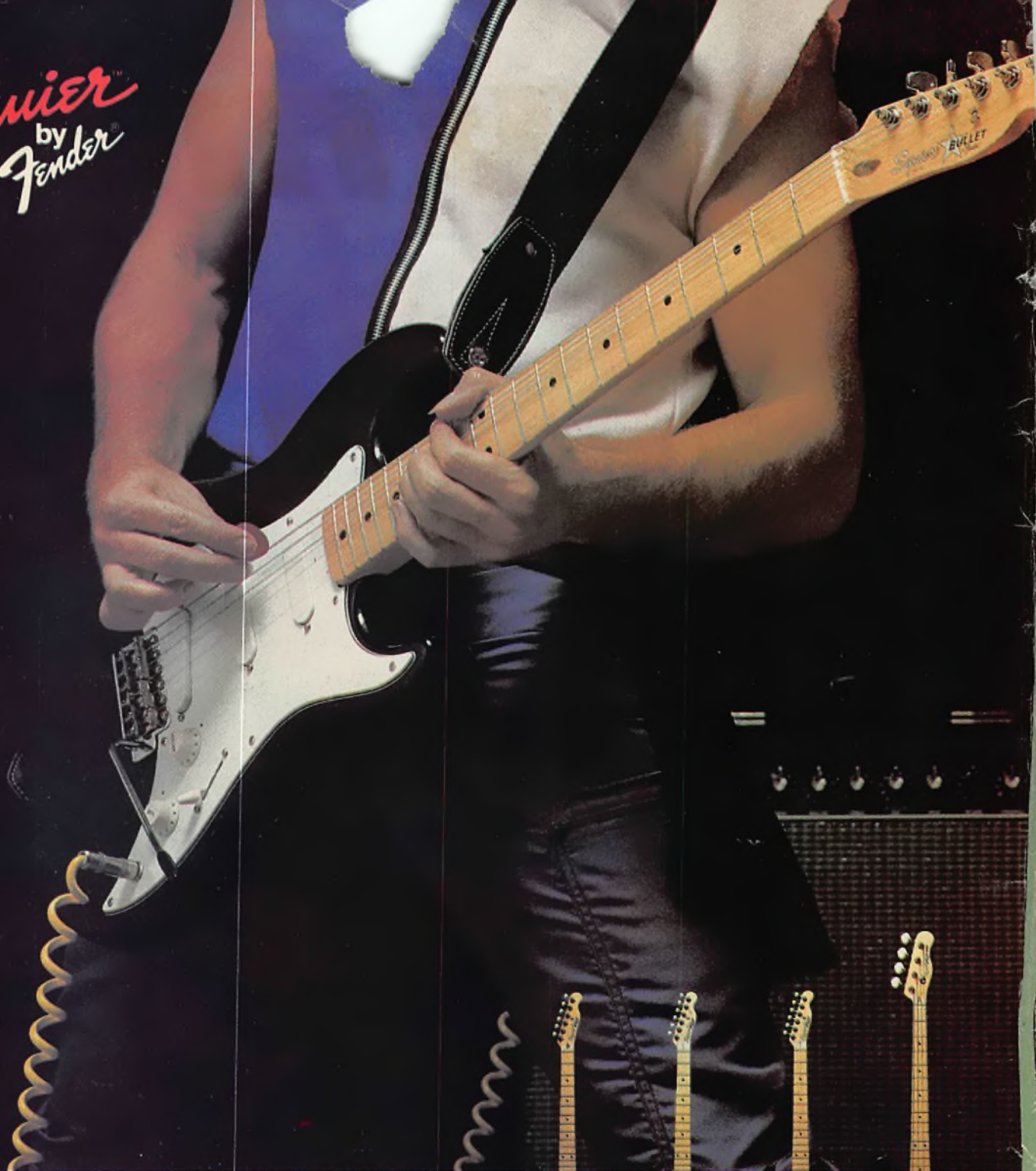
POP: MODERN LOVE • METAL HEALTH • SOULS • CRUMBLIN' DOWN •
SAY SAY SAY • THE SMILE HAS LEFT YOUR EYES • IN A BIG COUNTRY •
WHEN THE LIGHTS GO OUT

SOUL: P.Y.T. (Pretty Young Thing) • MY FIRST LOVE • I NEED YOU •
TOUCH A FOUR LEAF CLOVER • TIME WILL REVEAL • MISS BUSY BODY
(Get Your Body Busy)

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SONG HITS

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Cover Photo by Terry Sesvold

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SONG HITS MAGAZINE (ISSN 0038-1365) Volume 48, Number 216, February, 1984.

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POP SECTION

ALLIES

(As recorded by Heart)

JONATHAN CAIN

In troubled times
It's hard to get straight answers
Between the lines
That border wrong or right
The homeland cries
It struggles with confusion
But this feelin' still remains
Like shelter from the rain.

We live on faith
In the hands of those who guide us
And tear the page from the fear we left behind
We set the pace in every born survivor
Don't turn the other way
When I need to hear you say.

Allies
With our backs against the wall
I will answer when you call
And take on the odd's
For what we believe is true
Allies
In a world of too much choice
I only need your voice
To tell me you care
I'll be anywhere for you
Allies.

We search our heart to justify the reason
And draw the line to meet somewhere halfway
If faith is blind through darkness it will guide us
Cause the spirit still remains
With the keepers of the flame.

Allies
With our backs against the wall
I will answer when you call
And take on the odd's
For what we believe is true
Allies
In a world of too much choice
I only need your voice
To tell me you care
I'll be anywhere for you
Allies.

With our backs against the wall
I will answer when you call
And take on the odd's
For what we believe is true
In a world of too much choice
I only need your voice
To tell me you care
I'll be anywhere for you
Allies.

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ONE NIGHT WITH A STRANGER

(As recorded by Martin Briley)

MARTIN BRILEY

She takes a rest
Puts her feet on the desk
And the world's at her fingertips
She's really come a long, long way
But she gets bored if things are the same
Everyday she's seen with a cosmo dream
Who was king of the questionnaires
But there's a part of her life that he never shares.

One night, one night with a stranger
Something to keep her on the rails
A remedy that never fails
One night, one night with a stranger
One night, one night with a stranger
And everything'll be alright.

And later on, when the feeling is gone
And she's back in the old routine
She can't believe how she did all that
It's like a dream but she's keeping it under her hat
That's how it goes, Mr. Right never knows
She has so much to lose
But when her motor's running she's ready to cruise.

It only takes one night, one night with a stranger
It's like a habit that she cannot break
And right now, it's only gonna take
One night, one night with a stranger
One night, one night with a stranger,
And everything'll be alright.

Until the night of the tattooed man
It read hate on the knuckles of his drinking hand
A lot of zips and leather
And the very last thing she saw
Was the sight of her own blood on the floor
She should've known better
Diamonds are nice
But take my advice
Tattoos are forever.

One night with a stranger
The last one she would ever spend
What a waste, and a bad way to end
One night with a stranger
One night with a stranger
And everything'll be alright.

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THIS YEAR, GIVE THEM A CLUE!

Tell your (parents, boyfriend,
girlfriend, friendfriend)
you want these albums in
your stocking!

Don't settle for less! Or
even a pair of socks!

Tell 'em what you want...
or suffer the consequences!

Holiday cheer, from
Portrait, Pasha and Scotti
Brothers Records and
Cassettes!

QUIET RIOT METAL HEALTH

Including:
Metal Health/Cum On Feel The Noise
Don't Wanna Lie/You Go
Slick/Black Cadillac/Let's Get Crazy



SUBJECT ALDO NOVA ALDO NOVA

Monkey Hold including:
On Your Back/The Night
Cry/Baby Cry/Victim Of A Broken Heart



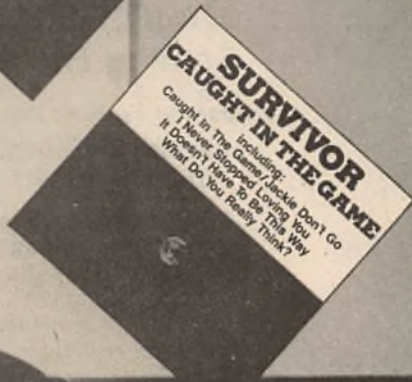
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I Never Stopped Loving You
It Doesn't Have To Be This Way
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METAL HEALTH

(As recorded by Quiet Riot)

KEVIN DuBROW
CARLOS CAVAZO
FRANKIE BANALI
TONY CAVAZO

Well I'm an axe grinder, pile driver
Mama says that I'll never, never mind her
Got no brains, I'm insane
Teacher says that I'm one big pain.

I'm like a lazer, 6-string razor
I've got a mouth like an alligator
I want it louder more power
I'm gonna rock until it strikes the hour.

Bang yer head
Metal health'll drive you mad
Bang yer head
Metal health'll drive you mad.

Well I'm frustrated, not outdated
I really wanna be overrated
I'm a finder and I'm a keeper
I'm not a loser and I ain't no weeper.

I got the boys to make the noize
Won't ever let up
Hope it annoys you
Join the pack fill the crack
Well now you're here
There's no way back.

Bang yer head
Metal health'll drive you mad
Bang yer head
Metal health'll drive you mad.

Metal health will cure you crazy
Metal health will cure you mad
Metal health is what we all need
It's what we oughta have.

Bang yer head
Wake the dead
We're all metal mad
It's all you have
So bang yer head
And raise the dead oh yeah
Metal health
It drives you mad, mad, mad.
(Repeat chorus)

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MAJOR TOM (Coming Home)

(As recorded by Peter Schilling)

PETER SCHILLING
DAVID LODGE

Standing there alone
The ship is waiting
All systems are go
"Are you sure?"
Control is not convinced
But the computer
Has the evidence
No need to abort
The countdown starts.

Watching in a trance
The crew is certain
Nothing left to chance
All is working
Trying to relax
Up in the capsule
"Send me up a drink"
Jokes Major Tom
The count goes on
4,3,2,1.

Earth below us
Drifting, falling
Floating weightless
Calling, coming home.

Second stage is cut
We're now in orbit
Stabilizers up
Running perfect
Starting to collect
Requested data
"What will it affect
When all is done"
Thinks Major Tom.

Back at ground control
There is a problem
"Go to rockets full"
Not responding
"Hello Major Tom
Are you receiving?
Turn the thrusters on
We're standing by"
There's no reply
4,3,2,1.

Earth below us
Drifting, falling
Floating weightless
Calling, coming home.

Across the stratosphere
A final message
"Give my wife my love"
Then nothing more.

Far beneath the ship
The world is mourning
They don't realize
He's alive
No one understands
But Major Tom sees
"Now the light commands
This is my home
I'm coming home."

Earth below us
Drifting, falling
Floating weightless
Coming home.
(Repeat)

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(As recorded by Robert Palmer)

**You want her attention
Well you'll have to wait
She's in the gymnasium
Reducing weight.**

In shorts or a leotard
Despite her age
The girl's gonna exercise
Your life away.

Sister don't you jog it all away
Sister don't you run it all off
Sister don't you jog it all away
Sister don't you rough it up.

What an idea of fun
To get it on the run
I don't know why you do
What has come over you.

**The style in the discotheque
Is cheap and nice
Please tell Miss Fonda
To reduce her price.**

Anorexia nervosa manikin
All this physically
Will wear you thin.

Hey Olivia Newton-John
What you say

Hey Olivia Newton-John
What you say.

She used to yield like flesh
Now it's all muscle
She used to yield like flesh
Now it's all muscle.

Well I don't know why you do
What has come over you
What an idea of fun
To get it on the run.

**Roller skates and vitamins and diet plans
Academic discipline will ruin your hands
We used to ride tandem and have lots of fun
But bicycles for exercise are made for one.**

She used to yield like flesh
Now it's all muscle
She used to yield like flesh
Now it's all muscle.
I don't know what to do
What has come over you
It's her idea of fun
To get it on the run.

Sister don't you jog it all away
Sister don't you run it all off
Sister don't you jog it all away
Sister don't you rough it all up.

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DAVID BOWIE

BY RICH SUTTON



There are a number of ways to say "David Bowie." Whether you pronounce it "Ziggy Stardust," "Alladin Sane," or "The Elephant Man," you will still be talking about the single most influential performer of the 1970s.

Mr. Bowie has indirectly, and in some instances directly, affected the way rock and roll is, the way rock looks, the way rock thinks, and the way rock sounds. As the pre-eminent rock and roll figure of the '70s, there have been few groups to escape his stylings. Some artists, like Devo and Gary Numan, have been willingly captured.

Listen to me—don't listen to me
Talk to me—don't talk to me
Dance with me—don't dance with me
No-beep beep-beep beep."

"Fashion". Copyright ©1980 by Bewlay Bros. Music and Fleur Music. All Rights Reserved. Reprinted by Permission.

And who is more of an authority on rock and roll fashion than the man who nearly created it? Just as an example, the stack platforms and outrageous make-up which characterized the *Ziggy Stardust* tour were an outgrowth of Bowie's experience not only with mime, but also with the stylized Kabuki Theatre of Japan. The baggy pants and slick coiffure of his "Thin White Duke" persona were absorbed from the mid-'70s Philly disco-soul scene. Once again, during *The Heroes* tour, Bowie borrowed odds and ends from a different culture, in this case the starkly lit hard-edged sets that personified the Berlinesque *Heroes* stage, and rearranged these bits and pieces into a figure he could comfortably call his own.

POP STAR OF THE MONTH

As well as creating completely original characters and songs, Bowie has never been afraid to cover the work of other outstanding artists. In fact, David has never been afraid to do anything. His willingness to experiment has influenced other musicians to think beyond the boundaries laid by popular music's mainstream. He was quick to shed Ziggy's clothing when it began to fit him too tightly and constrict his movement. Bowie was deeply entrenched in the character of the brooding *artiste* during his work on the *Low* and *Heroes* albums. He did an about-face by putting on his party hat with the release of *Scary Monsters*, and then decided to make the party tape for his get-together. A party tape he called *Let's Dance*.

Let's Dance
Put on your red shoes and dance the blues
Let's Dance
To the song they're playing on the radio.*

The sound of the song on the radio probably influences the music that most pop bands write, more than any other single thing. Not David Bowie. He has embraced a number of styles and techniques and the words of other songwriters to build his repertoire. Borrowing from writers as diverse as William Burroughs and Tom Verlaine, and performing with vocalists like Bing Crosby and Freddie Mercury, Bowie refuses to perform within the limits anyone has drawn for him. It is this diversity that has effected his sound and, in turn, influenced scores of rock performers.

The list of performers that Bowie has worked with reads like a Who's Who. Responsible for the production of the seminal punk album, Lou Reed's *Transformer*, Mr. Bowie has also collaborated with experimental music genius Brian Eno. John Lennon co-wrote "Fame" with Bowie, one of the many collaborations which reached the popular limelight.

The spotlight followed David from the rock and roll stage to the big screen in 1976 with the release of *The Man Who Fell To Earth*. His mesmerizing portrayal of a humanoid trying to exist in a world of humans displayed his dexterity as an artist. The Broadway play *The Elephant Man* and his film work with Marlene Dietrich in *Just A Gigolo* document his major acting work up to 1983.

Nineteen eighty-three could easily be called, in rock and roll terms, "The Year Of David Bowie." It is said that the death of Bowie's longtime friend/mentor John Lennon has profoundly effected his view on what David Bowie's role as an artist should be. Whatever that stance may be, one thing is certain: the 1980s haven't slowed David down. The release of *Let's Dance* was followed by the six-month-long "Serious Moonlite" tour. Not to be pigeonholed by

spending the year with rock and roll, the tour coincided with the release of the pseudo romantic horror film *The Hunger* and *Merry Christmas, Mr. Lawrence*. Although footage of the 1973 Ziggy Stardust tour was scheduled for release in 1983, as of this writing no date had been set.

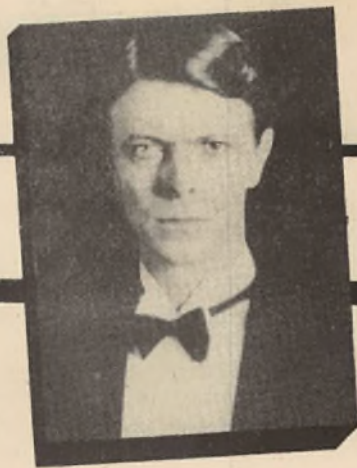
Strange fascination, fascinating me
Changes are taking the space I'm going through
Ch-ch-ch-ch-changes
Look out you rock and rollers.*

The chameleon-like changes of David Bowie have always kept his contemporaries guessing. He's had few critics and continually expands his legions of admirers. His early career failures led to frustrations that nearly sent him to the hills to be a monk. Instead, he fell in step with a music that was searching for a new prophet. Bowie never became a preacher. He found a place comfortably ahead of rock and roll's mainstream. Why be ahead of your time when, like David Bowie, you can walk a half-step faster and still be in the spotlight.

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*"Let's Dance." Copyright ©1983 by Jones Music. All rights reserved. Used by Permission.



1947 David Bowie born David Robert Jones in Brixton, England.

1964 Released first single in a rock and roll band called The Kingbees. Went on to front The Mannish Boys and The Lower Third before starting over as a solo artist.

'64-'69 Seriously explores mime and Buddhism ... among other things.

1969 Release of *Space Oddity*. It is Bowie's first major success.

1970 Release of *The Man Who Sold The World*.

1971 Release of first RCA album *Hunky Dory*.

1972 Release of *Ziggy Stardust* and subsequent tour.

1972 Released the "John I'm Only Dancing" single.

1973 Announces his retirement from the stage at the Hammersmith Odeon in England.

1973 Release of *Aladdin Sane*.

1974 Release of *Diamond Dogs* and subsequent tour.

1975 Release of *Young Americans*.

1975 Re-mixes "John I'm Only Dancing."

1976 Plays the part of a visitor from outer space in "The Man Who Fell To Earth."

1976 Release of *Station To Station* and the introduction of Bowie as "The Thin White Duke."

1977 Release of *Low* — a collaboration with Brian Eno.

1977 Release of *Heroes*.

1977 Appears on TV singing a duet with Bing Crosby, "The Little Drummer Boy."

1978 World tour which produced the live record *Stage*.

1979 Release of *Lodger*.

1979 Release of "Just A Gigolo."

1979 *Ziggy Stardust* cited as "the most influential and significant album of the past decade."

1980 *The Elephant Man* runs on Broadway.

1980 Release of *Scary Monsters And Super Creeps*.

1982 Appears in Bertolt Brecht's "Baal." Release "Under Pressure" with Queen.

1983 Release *Let's Dance*. Subsequent "Serious Moonlite" tour.

1983 Stars in *The Hunger* and *Merry Christmas, Mr. Lawrence*.

1984 ?



MEMPHIS

(As recorded by Joe Jackson)

JOE JACKSON

Memphis
Where the hell is Memphis
Memphis
Where the hell is Memphis.

I gotta get away
Study my geography
I'm just a shadow
Of the boy I used to be
I used to see the light
Now it's all a mystery
I used to feel the beat
Now I feel a million miles from.

Memphis
Where the hell is Memphis.

I use dirty words never too excessively
But saying "rock 'n' roll" never seemed so bad to me
I once said it in hip and happy company
I was in and out in a second
On my way to.

Memphis
Where the hell is Memphis.

Memphis
Where the hell is Memphis.

I had a one way ticket and a little radio
I turned it on, heard a song from 20 years ago
Somebody smiled and said
That's the only way to go

He died at twenty-one
Now nobody's innocent in.

Memphis
Where the hell is Memphis.

Somebody turned around, said I got to disagree
He wrote a song to turn people on to anarchy
He made me think about Marlon Brando on TV
I guess they still rebel
Against anything they got in.

Memphis
Where the hell is Memphis.

Memphis
Where the hell is Memphis.

I met a wise old man, he had longer hair than me
He say Memphis is nothing like it used to be
A hundred dead guitars lying in the cemetery
I felt a sudden chill
Now I'm not so sure about.

Memphis
Where the hell is Memphis.

I'm on a lonesome train on a lonesome track
I think I'll jump right off, head for home, double back
I know better now I know that no one knows the facts
I'm gonna start again forget I ever heard about.

Memphis
Where the hell is Memphis.

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I ALMOST BELIEVED YOU

(As recorded by Michael Bolton)

PATRICK HENDERSON
MICHAEL BOLTON

You came to me and told me it was over
Assured me you didn't need him anymore
With that look upon your face
Was too familiar
It was long ago but I'd been there before
And it's so much like a movie
That we might as well pretend.

For a moment as the camera closes in
Say it one more time with feelin'
One more time like you really mean it
The last time you told me you loved me
I almost believed you.

If I'd never realized what I was asking for
I'd be confused about the presence of your pain
No your smile cannot disguise the hurt within you
That appears upon the mention of his name.

But most of all the strange thing
Also hard for me to bear
Are the words that should be music to my ears.
(Repeat chorus)

Sometimes I wish you'd save that line for someone else
Do you want me to believe what you don't believe
yourself

But let's not talk about it now
In my life I've made mistakes
This is just one change I'll have to take.

So let's carry on with the story
Try and shoot this scene again
And the moment that the camera closes in.
(Repeat chorus)

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WHEN THE LIGHTS GO OUT

(As recorded by Naked Eyes)

PETE BYRNE
ROB FISHER

Suzie doesn't go out very much
She likes to stay in bed at night
It seems that everything is all too much
And she just lays in bed at night
The day's alright but then.

When the lights go out
She calls your name
When the lights go out
Always the same
Always someone left out in the rain
It's always the same.

She's the kind who needs the tender touch
She never wants to compromise
When what you thought you'd never have gets up
And disappears before your eyes
The day's alright but then.

When the lights go out
She calls your name
When the lights go out
Always the same
Always someone left out in the rain
It's always the same.

The day's alright but now
When the lights go out
She calls your name
When the lights go out
Always the same
Always someone left out in the rain
It's always the same.
(Repeat)

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NO ONE CAN LOVE YOU MORE THAN ME

(As recorded by Melissa Manchester)

TERRY BRITTEN
BILLY LIVSEY

Can't believe that you think it's best that we part
We had good times, but understood from the start
That time alone would decide on our fate
And now you're leaving, it's much too hard to take
Won't you give me a second chance.

Cos no one can love you more than me.
No one can fill your every need
Oh no one can love the way that I do
No one can give like I give to you.
I can love you better.

You decided that I won't stand in your way
There's no doubt that you really mean what you say

You want the freedom to love someone else
Well I won't stop you, but darlin' ask yourself
Is your life what you want it to be.

Cos no one can love you more than me
No one can fill your every need
Oh no one can love the way that I do
No one can give like I give to you
Oh no one can love the way that I do
No one can give like I give to you.
I can love you better
I can love you better
I can love you better.

Cos no one can love you more than me
No one can fill your every need
Oh no one can love the way that I do
No one can give like I give to you.
(Repeat)

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TALKING IN YOUR SLEEP

(As recorded by The Romantics)

MARINOS
PALMAR
SKILL
CANLER
SOLLEY

When you close your eyes and go to sleep
And it's down to the sound of a heartbeat
I can hear the things that you're dreaming about
When you open up your heart and the truth comes out.

You tell me that you want me
You tell me that you need me
You tell me that you love me
And I know that I'm right
Cuz I hear it in the night.

I hear the secrets that you keep
When you're talking in your sleep.

When I hold you in my arms at night
Don't you know you're sleeping in the spotlight
And all your dreams that you keep inside
You're telling me the secrets that you just can't hide.

When you close your eyes and you fall asleep
Everything about you is a mystery.

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mission.

MY TOWN

(As recorded by Michael Stanley Band)

MICHAEL STANLEY

This old town been here long as I remember
This town gonna be here long after I'm gone
East-side, west-side give but don't surrender
They been down but they still rock on.

This is my town all right
Love her, hate her it don't matter
'Cause I'm gonna stand and fight
This town is my town
She got her ups and downs
But love her, hate her it don't matter
'Cause this is my town.

This old town is where I learned about lovin'
This old town is where I learned to hate
This town buddy has done its share of shoveling
This town taught me that it's never too late.

This is my town all right
Love her, hate her it don't matter
'Cause I'm gonna stand and fight
This town is my town
She got her ups and downs
But love her, hate her it don't matter
'Cause this is my town.

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SOULS

(As recorded by Rick Springfield)

RICK SPRINGFIELD

It all started here
She was a girl from the midwest
He was a stranger in a strange land
Same old story
He came for the glory
She came looking for a young man's hand
But they found bright lights, endless nights
And men just used her innocent ways
He found it all so pretty
Hypnotized by the city
They lost sight of the reason
They lost count of the days.

And they were two souls
Searching for each other
One spirit looking for the other
Caught between a hard, hard place and a rock.

Two souls searching for heaven
Rolling the dice looking for a seven
To the tick, tick, ticking of time
Gotta beat the clock.-

Too many nights on the ledge
He acquired a knife edge
Still the city didn't acquiesce to his demands
Some nights she cried for pity

In the heart of the city
The city smacked her hands
He met her one endless night
Her eyes had a light
There was something familiar about the smell of her
skin
He held her tighter and tighter as he danced inside her
She knew from the moment that she left him in.

They'd been two souls
Searching for each other
One spirit looking for the other
Caught between a hard, hard place and a rock.

Two souls searching for heaven
Rolling the dice looking for a seven
To the tick, tick, ticking of time
Gotta beat the clock
Beat the clock
Beat the clock
Beat the clock.

Two souls searching for each other
One spirit looking for the other
Caught between a hard, hard place and a rock.

Two souls searching for heaven
Rolling the dice looking for a seven
To the tick, tick, ticking of time
Gotta beat the clock.

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IN A BIG COUNTRY

(As recorded by Big Country)

BIG COUNTRY

I've never seen you look like this without a reason
Another promise fallen through another season
Passes by you.

I never took the smile away from anybody's face
And that's a desperate way to look for someone who is
still a child.

In a big country
Dreams stay with you
Like a lover's voice
Fires the mountainside
Stay alive.

I thought that pain and truth were things that really
mattered
But you can't stay here with every single hope you had
shattered.

I'm not expecting to grow flowers in a desert
But I can live and breathe
And see the sun in Wintertime.

In a big country

Dreams stay with you
Like a lover's voice
Fires the mountainside
Stay alive.
(Repeat)

So take that look out of here it doesn't fit you
Because it happened doesn't mean you've been
discarded

Pull up your head off the floor come up screaming
Cry out for everything you ever might have wanted
I thought that pain and truth were things that really
mattered
But you can't stay here with every single hope you had
shattered.

I'm not expecting to grow flowers in a desert
But I can live and breathe
And see the sun in Wintertime.

In a big country
Dreams stay with you
Like a lover's voice
Fires the mountainside
Stay alive.
(Repeat)

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CRUMBLIN' DOWN

(As recorded by John Cougar Mellencamp)

JOHN COUGAR MELLENCAMP
GEORGE GREEN

Some people ain't no damn good
You can't trust 'em you can't love 'em
No good deed goes unpunished
And I don't mind being their whipping boy
I've had that pleasure for years and years
No, no I never was a sinner
Tell me what else can I do
Second best is what you get
Till you learn to bend the rules
Time respects no person
What you lift up must fall
They're waiting outside
To claim my crumblin' walls.

Saw my picture in the paper
Read the news around my face
And now some people
Don't want to treat me the same.

When the walls come tumblin' down
When the walls come crumblin', crumblin'

When the walls come tumblin', tumblin', tumblin',
tumblin' down.

Some people say I'm obnoxious and lazy
I'm uneducated
My opinion means nothin'
But I know I'm a real good dancer
Don't need to look over my shoulder
To see what I'm after
Everybody's got their problems
Ain't no new news here

I'm the same old trouble you've been having for years
Don't confuse the problem with the issue girl
Cause it's perfectly clear.

Just a human desire to have you come near
Want to put my arms around you
Feel your breath in my ear
You can bend me
You can break me
But you better stand clear.

When the walls come tumblin' down
When the walls come crumblin', crumblin'
When the walls come tumblin', tumblin', tumblin',
tumblin' down.

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ON THE DARK SIDE

(As recorded by Eddie and the Cruisers)

JOHN CAFFERTY

The dark side's callin' now
Nothin' is real
She'll never know just how I feel
From out of the shadows
She walks like a dream

Makes me feel crazy
Makes me feel so mean
Ain't nothin' gonna save you
From a love that's blind
When you slip to the dark side
You cross that line
On the dark side oh yeah
On the dark side oh yeah.

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BOOK REVIEW

BY JOANN SARDO

JOHN LENNON



Contrary to popular belief, John Lennon did not spend the last five years of his life raising his son Sean, and being a 'house husband' as so many people were led to believe. Instead, he spent those years struggling — with himself, with his career, with Yoko and with his first son Julian.

The final years of John Lennon are covered in detail in the book titled *Dakota Days* (St. Martin's Press, \$12.95) by John Green. Green was hired by Yoko Ono in 1974 to be her tarot card reader. As time went on, he became the Lennons' advisor, confidant, and friend. Until October of 1980, he worked closely with them. They did everything "according to the cards." He advised them on all of their business transactions and investments — even to the point of how to handle the problems Lennon was having with Apple, the Beatles record company.

Interestingly enough, this book begins basically where May Pang's *Loving John* ends. It picks up in 1975 when Lennon left Pang to return to Yoko. Yoko insisted on having the cards read for John when he returned because she believed he had been poisoned by Pang.

Dakota Days is an often disturbing portrait of the man behind the

myth. For most of the last five years of his life, Lennon believed he had lost his "muse" and could no longer write music or even fight back against a crippling boredom that overtook him.

Also, according to Green, during much of the time from 1975 to 1980, Lennon and Yoko were struggling to keep their marriage together. Even after the birth of Sean, the Lennons continued to drift apart. Yoko was spending more and more time tending to Apple business, while John was spending more and more time doing absolutely nothing.

In 1977, following an argument with Julian, Lennon retreated to a bedroom in the Dakota and stayed there for 15 months. All he did was lie in bed and watch TV with the sound turned off. During this time, Yoko tried her best to snap him out of this depression. She organized family trips to Japan and other places around the world, in the hopes of breaking her husband out of his catatonic state.

Green reports that the Lennons were bothered by telephone threats in 1977, stating that if John didn't pay a ransom, he and his family would be murdered. In an eerie piece of foreshadowing, Green quotes Lennon as saying,

"What I don't need is some voice from the shadows with a gun." (That was exactly what happened to Lennon on the night of December 8, 1980, in front of the Dakota).

Dakota Days is an interesting look into the lives of Lennon and Yoko, despite the fact that the author spends too much time on the business of their lives. The book gets bogged down toward the middle and doesn't pick up until Green gets back on the track a little later.

In 1980, Green notes that things got so bad between Lennon and Yoko that he was living on Long Island while she remained at the Dakota. It wasn't until the summer of 1980 that things turned around for Lennon. He had regained his "muse" by that time and was ready to release his new album and ready to reunite with Yoko.

Dakota Days may disturb John Lennon fans in that it pulls no punches when it comes to discussing the sometimes bizarre behavior of Lennon and Yoko. From tarot card readers to former mistresses, it seems the onslaught of Lennon books has begun. *Dakota Days* is one that is worth reading if you're interested in the man behind the legend.



UPTOWN GIRL

(As recorded by Billy Joel)

BILLY JOEL

Uptown girl

She's been living in her uptown world
I bet she never had a backstreet guy
I bet her mama never told her why.

I'm gonna try for an uptown girl
She's been living in her white bread world
As long as anyone with hot blood can
And now she's looking for a downtown man
That's what I am.

And when she knows what
She wants from her time
And when she wakes up
And makes up her mind.

She'll see I'm not so tough
Just because
I'm in love with an uptown girl
You know I've seen her in her uptown world
She's getting tired of her high class toys
And all her presents from her uptown boys
She's got a choice.

Uptown girl
You know I can't afford to buy her pearls
But maybe someday when my ship comes in

She'll understand what kind of guy I've been
And then I'll win.

And when she's walking
She's looking so fine
And when she's talking
She'll say that she's mine.

She'll say I'm not so tough
Just because
I'm in love
With an uptown girl.

She's been living in her white bread world
As long as anyone with hot blood can
And now she's looking for a downtown man
That's what I am.

Uptown girl
She's my uptown girl
You know I'm in love
With an uptown girl.

My uptown girl
You know I'm in love
With an uptown girl
My uptown girl
You know I'm in love
With an uptown girl
My uptown girl.

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Rod Stewart

As one of rock's reigning superstars, Rod Stewart on his latest Warner Bros. album, *Body Wishes*, once more confirms the fact that he is also one of rock's most enduring, innovative talents. His sixteenth solo album, *Body Wishes* follows Stewart's critically acclaimed platinum album, *Tonight I'm Yours*, and his recent *Absolutely Live* lp.

Body Wishes reunites Stewart with producer Tom Dowd (who has worked with Stewart on several previous successes, including *Footloose And Fancy Free*, *Blondes Have More Fun*, *Night On The Town*, *Atlantic Crossing* and the *Greatest Hits* albums). Proving no exception to this winning combination, *Body Wishes* features ten exciting new cuts co-written by Stewart and various members of his band, as well as one cut co-written with Bernie Taupin (who first began writing with Stewart on the *Tonight I'm Yours* lp).

Body Wishes is a multi-faceted look at relationships and in dealing with this subject, Stewart delivers some of his most honest, creative lyrics to date. A very "Up" album, as he describes it, *Body Wishes* reflects a strong, positive direction for this versatile artist who admits that he is "finally getting comfortable writing what I feel."

Audiences are certain to sense this when they see these dynamics in action during Stewart's seven month concert tour. Accompanying him is an impressive line-up of recording/touring musicians. The stellar cast that was also featured on Stewart's '81/'82 tour of America and Canada includes longtime members Jim Cregan (guitar) and Kevin Savigar (keyboards) as well as Robin Le Mesurier (guitar), Jay Davis (bass), Jim Zavala (saxophone) and Tony Brock (drums), all of whom recorded on the *Body Wishes* album as well. A brand new addition to the touring band will be John Corey, who provides a second keyboard to the entourage, replacing the third guitar featured during Stewart's last trip on the road.

As one of the most electrifying live entertainers in rock music, Stewart's high-powered performances, with his gutsy vocals and contagious strut continue to make him a number one concert draw. However, at the age of 38, with 19 years of recording/touring experience to his credit, it has taken more than charisma to keep Rod Stewart fans clamoring for more. It's Stewart's music, above all, that carries the momentum.

One only has to review the succession of hit singles to realize there is a great deal of control behind the appealing rough edges. Since 1971 and the release of Stewart's first



number one solo hit, "Maggie May," he has been at the top of the charts with such classics as "Sailing," "Tonight's The Night," "The Killing Of Georgie," "You're In My Heart," "Da Ya Think I'm Sexy," "Passion," "Tonight I'm Yours," and "Young Turks." Reflecting a host of artistic triumphs and commercial successes, Stewart has a string of top-selling albums including *Every Picture Tells A Story* (platinum), *Foolish Behaviour* (platinum) and *Tonight I'm Yours* (platinum).

As with everything he tackles, Stewart did not view the prospect of seven months of concert appearances lightly. A great deal of physical preparation was invested prior to the tour to maintain the stamina with which he is entertaining approximately 75 audiences, with venues ranging from 10,000 to 50,000 in capacity. Stewart jogs three miles a day, plays soccer twice a week, lifts weights and limits himself to moderate drinking. Stewart also admits that, ultimately, he gets a great deal of stamina from the audience. Anyone who has seen Stewart perform live can understand the interaction and the excitement that takes place. Stewart attacks the stage with the same passion with which he approaches the soccer field. This is no small comparison considering the fact that Stewart was once a professional soccer hopeful and still maintains his amateur status.

Soccer is part of Stewart's earliest roots. Born Roderick David Stewart on January 10, 1945, in the working class district of London, Rod was the fifth and last child of Bob and Elsie Stewart. While he grew up in England, his lineage is Scottish and to this day he maintains a strong loyalty to that country and, of course, its National football team. Stewart was the captain of his team at William Grimshaw Secondary Modern School and came very close to choosing professional soccer as his career.

His early musical interests ranged from folk to Bob Dylan to Muddy Waters, Sam Cooke and Otis Redding. While supporting himself with odd jobs ranging from gravedigging to delivering papers for his father's shop, Stewart entered the local music scene. In the early '60s, he played with a variety of groups, most notably with Long John Baldry in Steampacket and with Peter Green and Mick Fleetwood in Shotgun Express (Green and Fleetwood went on to become founding members of Fleetwood Mac). It wasn't until he joined the Jeff Beck Group in the mid-Sixties that Stewart began coming into his own.

It is also while with the Jeff Beck Group that Stewart began to attract a

following in America where the group toured in 1968 in support of a successful Epic lp, *Truth*, for which Rod Stewart and Ron Wood co-wrote several songs. The group returned to the U.S. in 1969 and that same year recorded the album, *Beck O'la* (Epic), which represented their shift from blues to "heavy metal."

When the Jeff Beck Group broke up, Stewart and Wood joined The Faces and they remained with that group for seven years, ending in 1976. As lead singer for The Faces, Stewart enhanced his reputation through a series of successful U.S. concert appearances. Stewart recorded seven albums with The Faces, including *A Nod's As Good As A Wink To A Blind Horse* (Warner Bros., 1972) and *Coast To Coast/Overture* (Mercury, 1974).

Stewart had already begun recording solo albums while still with The Faces (*The Rod Stewart Album*, Mercury, 1970 and *Gasoline Alley*, Mercury, 1970) finally clinching his solo star status with the release of his third solo lp, *Every Picture Tells A Story* (Mercury 1971). *Never A Dull Moment* (Mercury 1972) was his fourth solo lp, and later that year he also appeared in a London revival of the rock opera, *Tommy*, in which he sang "Pinball Wizard."

Stewart recorded three more solo albums before leaving The Faces: *Sing It Again*, Rod (Mercury 1973), *Smiler* (Mercury 1974) and *Atlantic Crossings* (Warner Bros. 1975), the latter of which produced his second hit, "Sailing."

After leaving The Faces, Stewart recorded *A Night On The Town* (Warner Bros. 1976), which included "The Killing Of Georgie" and the international hit, "Tonight's The Night." He cut *Footloose And Fancy Free* in 1977 on Warner Bros., producing two hits, "Hot Legs" and "You're In My Heart." Stewart's 1979 release of *Blondes Have More Fun* sold better than any previous album and the track, "Da Ya Think I'm Sexy?," became the fastest-selling single in Warner Bros. history.

Following this achievement, in 1979 Stewart released his *Greatest Hits* lp and *Foolish Behaviour*, which featured the top single, "Passion." The release of *Tonight I'm Yours* in 1980 produced rave notices and critics, who were longing for Stewart to delve back into his early rock 'n' roll roots, compared the lp to some of his earlier classics such as *Gasoline Alley* and *Every Picture Tells A Story*.

1982 marked the release of *Rod Stewart Absolutely Live*, a deluxe, double album which chronicles two decades of Stewart's music. Recorded

live in England and America, the set contains many of his best known tunes to date.

Now, Stewart's rock roots are spotlighted with the release of *Body Wishes*, an album rich with the untimely sounds of such new songs as "Ghetto Blaster," "Dancin' Alone," and the hit single "Baby Jane," along with a soulful ballad or two. The second single is titled "What Am I Gonna Do."

Stewart has additionally laid the groundwork for a potential American tour with longtime friend Elton John sometime in the near future. The two are also discussing a possible joint film venture for '84 which would pair them somewhere between a Bing Crosby/Bob Hope and a John Belushi/Dan Akroyd team.

Also, a book of lyrics, co-written by Stewart and Ron Wood, has recently been completed. The project was begun when both were playing with Jeff Beck in 1968 and represents fifteen years' worth of lyrics with a touch of "Monty Pythonesque" humour. The book is titled *A Collection Of Annoyances*.

Reflecting on his legendary accomplishments in a business where longevity is a rarity, Stewart attributes his survival to being as consistent as possible. This attitude is coupled with the fact that Stewart continues to enjoy making and performing music.

As *New York Times* music critic Robert Palmer stated in an article following the release of *Tonight I'm Yours* and the launching of Stewart's '81/'82 tour: "One suspects that this all-but-uncontrollable urge to go barnstorming from city to city, hitting stage after stage to the roar of thousands of fans and the clammer of superamplified drums and revved up electric guitars, is precisely what separates the rockers — performers for whom rock 'n' roll isn't just a medium but a calling — from the entertainers, who happen to be using an accessible pop idiom. Rod Stewart is a rocker."

That fact is quite obvious considering the rigorous schedule Stewart is currently in the middle of completing. As of this writing, he has embarked on the largest concert tour of his career. Spanning seven months and covering 15 countries, Stewart's 1983-84 tour is playing in many areas where he has never before performed.

This event will prove once more what Stewart has always known, that "from the moment it was born, rock 'n' roll was meant to be fun, risky and sexy."

Pop Star of the Month

CAUGHT IN THE GAME

(As recorded by Survivor)

JIM PETERIK
FRANKIE SULLIVAN III

You swore you'd never again
Let yourself be tempted
Too many times in the past
When you've opened up your heart
You've had it broken in pieces
By too many lies
Still it's hard to acknowledge the past
When she flashes those eyes
Over and over the song skips just as the final refrain
fades away
Like fools we are caught in the game.
Caught in the game
Caught in the game again
Caught in the game
Caught in the game.
I swore I'd never again
Catch myself believin'
Too many times I've been hurt
And it makes you hard inside

But when I saw you in the city tonight
Was it just imagination
Or did your eyes burn a little too bright
For purely conversation
Over and over the lights flash down at the corner arcade
swept away
Like fools we are caught in the game.
Caught in the game
Caught in the game again
Caught in the game
Caught in the game again
Caught in the game again
Caught in the game again
Caught in the game.

Over and over the song skips just as the final refrain
fades away
Like fools we are caught in the game.
Caught in the game
Caught in the game
Caught in the game
Caught in the game.

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SAY SAY SAY

(As recorded by Paul McCartney and Michael Jackson)

MCCARTNEY
JACKSON

Say, say, say what you want
But don't play games with my affection
Take, take, take what you need
But don't leave me with no direction
All alone I sit home by the phone waiting for you baby
Through the years how can you stand to hear me
pleading for you dear
You know I'm crying ooh, ooh, ooh, ooh, ooh.

Now go, go, go where you want
But don't leave me here forever
You, you, you stay away
So long girl I see you never
What can I do
Girl to get through to you
'Cause I love you baby
Standing here baptised in all my tears

Baby through the years
You know I'm crying ooh, ooh, ooh, ooh, ooh.

You never ever worry
And you never shed a tear
You're saying that my love ain't real
Just look at my face
These tears ain't drying.

You, you, you
Can never say that I'm the one
Who really loves you
I pray, pray, pray ev'ry day
That you'll see things
Girl like I do
What can I do girl to get through to you
'Cause I love you baby
Standing here baptised in all my tears
Baby through the years you know I'm crying ooh, ooh, ooh, ooh, ooh.

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JUST GOT LUCKY

(As recorded by JoBoxers)

C. BOSTOCK
D. WAYNE

Your technique it leaves me weak
My heart knows it's the best I seek
And I found it just got lucky
Oh yes I found it, just got lucky
I never worry that your love is fake
I'm free and easy and I'm feeling jake
And I found it, just got lucky
Oh yes I found it, just got lucky.

Cause I never felt this way before
Like a dog always begging for more
I've been fooled by love so many times
I gave up on all the silly rhymes

Kept my feelings all inside my heart
A locked door no key was cut that was the fit
Now I'm such a very lucky guy
Gang way one side.

Now come on
Hear me say
We found the answer and it's plain to see
That I'm for you and you're for me
'Cause we found it, just got lucky
Together we found it, just got lucky
I feel a quiver ev'ry time we kiss
The sky's the limit with a love like this
'Cause we've found it, just got lucky
Together we found it, just got lucky
'Cause I never felt this way before.

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Concert Review:

RUSH

By Rich Sutton



Rush, the power trio from The Great White North, has recently begun to expand their musical vocabulary. For five dates at New York City's Radio City Music Hall they spoke their new language well. But like well-mannered hosts, they spoke mostly in their native tongue so as not to offend their guests.

If you saw the *Signals* tour, then you know what the Rush dates at Radio City were like. Almost. It's boggling that this trio, which is basically a coliseum act, would be so mesmerizing in Radio City's smaller and acoustically perfect environment. The large-screen video effects, which worked so well on their last large-scale tour, were even more entrancing when placed less than 100 feet away from much of the crowd. The home of The Rockettes created an ambience for the boys which injected vitality into their older tunes as well as providing a unique setting for introducing three new Rush compositions.

Though Geddy Lee's vocals may be Rush's trademark, Neil Peart is the hub of the Rush stage show. Every Rush fanatic has their favorite third, but without Neil's drumming and songwriting, Rush would be more like a Slow Crawl. Peart has it all. From the polyrhythms of "The Weapon" with its steady four(gasp!)dance beat and "Digital Man" to the simple beat of the brand new "Kid Gloves," Peart commands the heartbeat of the group.

It is to Peart's credit that the trio has moved from works like the grandiloquent opus "2112" to simpler, nearly danceable tunes like "New World Man." Unfortunately, this particular evening's live version of "NWM" sounded half-speed. It was the one

real low point of the set. A quicker pace with some spark would have more suited this 3½-minute Rush piece.

The Rush that built its following on maxi-length tunes and heavy-duty touring has moved toward shorter songs and radio play to get their message to the masses. They haven't lost too many fans in the transition. Like most bands that have changed over the course of their career and in so doing become more popular, Rush hasn't forgotten its early sound. New material like the heavily guitar-oriented "Red Sector A" and "Kid Gloves" or a close to funk'n'roll number called "The Body Electric" helps keep the players in the same game, just with different rules.

As the "progressive metal" sound of early Rush has given rise to the streamlined crunch of the 1980s' Rush, so have the band's lyrics changed. Not only has the group moved from the cosmos to the space age, Neil's writing has taken the lyrics from places like "The Temples of Syrinx" to more relatable scenes like "high school halls and shopping malls." That particular line from "Subdivisions" and the accompanying video received one of the loudest ovations of the night. A quieter part of the show was Alex Lifeson's acoustic guitar intro to "The Trees." The band sparked new life into one of their older pieces with this song. The juxtaposition of "Subdivisions," "Trees" and a track from *Moving Pictures* provided what became a familiar contrast throughout the night between the old Rush and what is rapidly becoming the new Rush.

The new and the old were again

segued with a premiere called "Red Sector 7" and the band's classic "Closer To The Heart." "Red Sector 7" placed Peart with his back to the audience, playing what appeared to be a second set of drums at the backside of his already humongous kit. With headphones on, Peart may have been cueing in to a click track or to Geddy's synth. Either way, he seemed at this moment to be removed from the other two. An odd effect for a three-piece group. "Red Sector 7" met only with polite applause, which was not the case with another of their new pieces called "The Body Electric." "Closer To The Heart" followed "Red Sector 7" and was turned into a sing-a-long by the crowd without the band's prompting. This audience feedback was yet more inspiration to what is really a not-too-shabby guitar, bass and drums trio.

From the opening musical explosions of "Spirit Of Radio" to the crowd-frenzying "2112", Rush impressed friends both old and new. With the songs from their forthcoming album, it seems likely that they'll expand their throng of admirers further. Unlike many popular radio bands, Rush refuses to clone themselves with every new LP. Rush may never wear the laurels of the most effete critics, but with two proficient melody makers in Geddy and Alex, and a one-man army of a rhythm section, they'll for certain keep the crowd inside their rock and roll kingdom satisfied. When Rush gives up their crown as kings of Canadian heavy metal, it won't be to step down. Geddy, Neil and Alex are doing a royal job of making music for their masses.

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 bass
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 wet
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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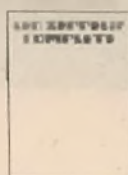





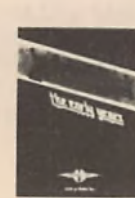
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LICK IT UP

(As recorded by Kiss)

PAUL STANLEY
VINNIE VINCENT

Yeah, yeah
Don't wanna wait til you know me better
Let's just be glad for the time together
Life's such a treat and it's time you taste it
There ain't a reason on earth to waste it
It ain't a crime to be good to yourself.

Lick it up
Lick it up
Oh, oh, oh
It's only right now
Lick it up
Lick it up
Oh, oh, oh
Ooh yeah
Lick it up
Lick it up
Oh, oh, oh
Come on, come on
Lick it up
Lick it up
Oh, oh, oh, oh.

Don't need to wait for an invitation
You gotta live like you're on vacation
There's something sweet you can't buy with money

Lick it up
Lick it up
It's all you need so believe me honey
It ain't a crime to be good to yourself.

Lick it up

Lick it up
Oh, oh, oh
It's only right now
Lick it up
Lick it up
Oh, oh, oh
Ooh yeah
Lick it up
Lick it up
Oh, oh, oh
Come on, come on
Lick it up
Lick it up
Oh, oh, oh
Come on.

It's only right now
It's only right now
Ooh yeah
Ooh yeah
Yeah, yeah.
Lick it up
Lick it up
Oh, oh, oh
It's only right now
Lick it up
Lick it up
Oh, oh, oh
Yeah, yeah
Yeah, yeah
Lick it up
Lick it up
Oh, oh, oh
Come on, come on
Lick it up
Lick it up
Oh, oh, oh
Yeah.

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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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MODERN LOVE

(As recorded by David Bowie)

BOWIE

I catch a paper boy
But things don't really change
I'm standing in the wind
But I never wave bye bye
But I try
I try.

There's no sign of life
But it's just the pow'r to charm
I'm lying in the rain
But I never wave bye bye
But I try
I try.

Never gonna fall for modern love
Walks beside me modern love
Walks on by modern love
Gets me to the church on time
Church on time terrifies me
Church on time makes me party

Church on time puts my trust in God and man
God and man no confessions
God and man no religion
God and man don't believe in modern love.

It's not really work
It's just the pow'r to charm
Still standin' in the wind
But I never wave bye bye
But I try
I try.

Never gonna fall for modern love
Walks beside me modern love
Walks on by modern love
Gets me to the church on time
Church on time terrifies me
Church on time makes me party
Church on time puts my trust in God and man
God and man no confessions
God and man no religion
God and man don't believe in modern love.

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SPICE OF LIFE

(As recorded by Manhattan Transfer)

ROD TEMPERTON
DEREK BRAMBLE

Down on the corner there's a reason to smile
When those evenin' shadows fall
Some kinda feelin' that it's hard to deny
Once the neon lights start to call
People out there searchin' for action
Daytime distraction slippin' right on by.

Tonight let's taste the spice of life
Keep it sweet until the mornin' light
Watch fantasy unfold
And let the lovin' flow.

Caught in the madness of a summer romance
At a moonlight rendezvous
Lost in the spirit of a sensual dance
That can cast a spell over you

All you need's a night to remember
Flyin' together on the highest high.

Tonight let's taste the spice of life
A little music and some candlelight
Put passion in control
And let the lovin' flow.

Could be the start of a million dreams we share
So lay back in the feelin' let the evenin' take you there.

All we need is a night to remember
Flyin' together on the highest high.

Tonight let's taste the spice of life
A little music and some candlelight
Put passion in control
And let the lovin' flow

All night we'll taste the spice of life
Keep it sweet until the mornin' light
Watch fantasy unfold
That's the only way to go.

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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 cyborgnetic 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

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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THE SMILE HAS LEFT YOUR EYES

(As recorded by Asia)

JOHN WETTON

I saw you standing hand in hand
And now you come to me
The solitary man
And I know what it is that made us live such ordinary
lives
Where to go, the who to see
No one could sympathize
The smile has left your eyes
The smile has left your eyes.
And I've become a rolling stone
I don't know where to go
Or what to call my own
But I can see that black horizon looming ever close to
view
It's over now it's not my fault
See how this feels for you

The smile has left your eyes
The smile has left your eyes.
But I never thought I'd see you standing there with him
So don't come crawling back to me
I saw you standing hand in hand
And now you come to me
The solitary man
And I know what it is that made us live such ordinary
lives

Where to go, the who to see
No one could sympathize
The smile has left your eyes
Now it's too late you realized
Now there's no one can sympathize
Now that the smile has left your eyes
Now it's too late you realized
Now there's no one can sympathize
Now it's too late you realized
Now that the smile has left your eyes
The smile has left your eyes.

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FAVORITE WASTE OF TIME

(As recorded by Bette Midler)

MARSHALL CRENSHAW

You're mine, baby you're my favorite waste of time
You're mine, baby you're my favorite waste of time.

Here I am
I'm playing daydreaming fool again
My favorite game
And you are the one
Who's got my head in the clouds above
You're the one that I love.

And you're mine, baby you're my favorite waste of time
You're mine, baby you're my favorite waste of time.

I don't care
If being with you is meaningless

And ridiculous
If it's wrong or right
I'm gonna give you my love tonight
And tomorrow night.

'Cause you're mine, baby you're my favorite waste of
time
You're mine, baby you're my favorite waste of time.

You're mine, baby you're my favorite waste of time
You're mine, baby you're my favorite waste of time.

And one last thing
I'm gonna give you my love tonight
And the bell's gonna ring.

You're mine, baby you're my favorite waste of time
You're mine, baby you're my favorite waste of time.

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MIRROR MAN

(As recorded by the Human League)

PHIL OAKEY
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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GOLD AND CHAINS

(As recorded by *Taxxi*)

JEFFREY NEAD
COLIN PAYNE

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

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

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

Your chains can't tie me down.

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

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

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

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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

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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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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WHEREVER I LAY MY HAT (That's My Home)

(As recorded by Paul Young)

MARVIN GAYE
NORMAN WHITFIELD
BARRETT STRONG

By the look in your eye
I can tell you're gonna cry
Is it over me
If it is save your tears
For I'm not worth it you see
Oh I'm the kind of guy who is always on the roam
Wherever I lay my hat
That's my home yea, yea.

You had a romance
Did you break it by chance over me
If it's so I'd like for you to know
That I'm not worth it you see
Oh I'm the kind of guy who is always on the roam
Wherever I lay my hat
That's my home yea.

You keep telling your friends that I'm your man
What do I have to do to make you understand
I'm the kind of guy that gives the girls the eye
Everybody knows I love them and I leave them
Break their hearts and deceive them everywhere I go
Oh I'm the type of guy who is always on the roam
Wherever I lay my hat
That's my home
That's my home
La la, la, la, la, la oh yea that's my home.

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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 til 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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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 'til 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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ONE THING LEADS TO ANOTHER

(As recorded by The Flxx)

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
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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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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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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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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SOUL SECTION

TOUCH A FOUR LEAF CLOVER

(As recorded by Atlantic Starr)

DAVID LEWIS
WAYNE LEWIS

Touch a four leaf clover
Maybe you'll get over
Try and luck might come your way
Here I am on a cloud
If you want me take the chance
Cry "love" out loud
As I drift thru the sky
Shooting cupid's loving arrow
You just might try
But don't miss me
Take your time and aim
Cuz you've only got one chance
I think you better.

Touch a four leaf clover
Maybe you'll get over
Touch a four leaf clover
And luck might get you over
Touch a four leaf clover
And maybe you'll get over

Try and luck might come your way.

Like the wind I am free
Going places being things I wanna be
To settle down is oh so hard
But I will grant you that one chance
Pick the right card
But don't miss it
Take your time and pick it
You only got one chance
You'd better.

Touch a four leaf clover
Maybe you'll get over
Touch a four leaf clover
And luck might get you over
Touch a four leaf clover
And maybe you'll get over
Try and luck might come your way.

I'm free as a bird
To catch me is to catch a leprechaun
Hold on to your rabbit's foot
And I just might be yours forever.

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TIME WILL REVEAL

(As recorded by DeBarge)

BUNNY DeBARGE
ELDRA DeBARGE

What can I do
To make you feel
Remove all your doubts
So that you know for sure
That you're the apple of my eye girl
Fulfillment of my dreams.

Time will show the value
Of just what you mean to me
More precious than silver
More precious than diamond rings
Or anything that I could give you
It wouldn't mean a thing
If you didn't have my love beside you
There to guide you through
But ain't it good to know you do.

I know just how you feel
But this time loves for real
In time it will reveal
The special love that's deep inside of us
Will all reveal in time.

Time will show the value
Of just what you mean to me
I tell you I love you

But you won't believe it's true
More precious than silver
More precious than diamond rings
Or anything that I could give you
It wouldn't mean a thing
If you didn't have my love beside you
There to guide you through
But ain't it good to know you do.

I know just how you feel
But this time love's for real
In time it will reveal
The special love that's deep inside of us
Will all reveal in time.

I know just how you feel
But this time love's for real
In time it will reveal
The special love that's deep inside of us
Will all reveal in time.

Or anything that I could give you
It wouldn't mean a thing
If you didn't have my love beside you
There to guide you through
But ain't it good to know you do.

I know just how you feel
But this time love's for real
In time it will reveal
The special love that's deep inside of us
Will all reveal in time.

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WHY DID YOU TURN ME ON

(As recorded by Phyllis Hyman)

ALLEE WILLIS
CORRADO RUSTICI
NARADA MICHAEL WALDEN

You turn away
You don't know what to say
And I close my eyes
Defeated by surprise
Now too many thoughts just crowd an empty bed
And the hungry night is begging to be fed.

Heart on the line

Must stand up to test of time
I guess what is most secure is bound to lose
If love's just a victim of a poor excuse.

Why did you turn me on
If you knew one day you'd be gone
Why did you shine the light in the night.

Where is the door
Love opened to scream for more
Here I understand the nature of the game
But the rules that hurt me most
They never changed.

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UP FRONT

(As recorded by Diana Ross)

RAY PARKER JR.

Up front
Oh oh oh oh oh
Oh oh
I wanna get it straight
Up front
Let's tell each other what we want
So we can both decide
Up front
If we like it or we don't.

Just as long as I'm single (single)
I'm gonna do what the heck I please
I don't feel it's fair (fair)
For you to be restricting me
If you want a serious commitment
You've gotta first make one yourself
If you want it one-sided (sided)
You'd better find somebody else
That's why I wanna get it straight.

Up front
Let's tell each other what we want
So we can both decide
Up front
If we like it or we don't.

I've been in relationships
Where I've given all of myself
I did everything for him
He did everything for someone else
Now don't misunderstand me
I'm not pre-judging you
But if, if you plan to fool around
Let me know so I can do it too.

Baby get it straight
Up front
Let's tell each other what we want
So we can both decide
Up front
If we like it or we don't.

Decide up front
Up front
Up front
Oh oh oh oh oh
Up front
Oh oh
Up front
Uh uh ooh ooh rrr.

I know everything can't be predicted
Because love don't work that way
But we can at least agree on the rules
Before we start to play.

Baby get it straight
Up front
Let's tell each other what we want
So we can both decide
Up front
If we like it or we don't.

Decide up front
Up front
Up front
Oh oh oh oh oh
Up front
Oh oh
Get it straight
What we want
Get it straight
Up front
Up front
What we want
Up front
We don't
Decide up front
Oh oh oh oh
Oh oh
Up front
Get it straight
Oh oh
Get it straight
What we want
Get it straight
Up front.

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Exclusive Interview with Reggie Calloway of Midnight Star

by Steve Wosahla



JIM SHEA

Reggie Calloway let out a big happy sigh.

"It's startin' to get crazy," he moaned early in the morning, on the second day of a trip to New York where he was talking about his band, Midnight Star. There was a lot of excitement in his voice because the group's fourth album, *No Parking On The Dance Floor*, was in the top thirty, and the single, "Freak-A-Zoid," had already been to number one on the R&B charts.

"I like the vibrations of the city, kind of an up-tempo groove," the Cincinnati-based soulster said of New York. Calloway put Midnight

Star together in the late seventies when everyone was in college at Kentucky State. On the day we spoke, he was down about the fate of his hometown sports teams. The baseball Reds were in last place, and as for football, "The Bengals are just lettin' me down this year." But he had other reasons to smile.

He was soon getting together with friend and idol Bootsy Collins, another Cincinnati legend on the soul charts. In addition to writing with Collins, he was doing some things (and possible production) for the *Whispers* with Carrie Lucas and

Klimax next on his production list. And not forgetting Midnight Star, they were set to open for Kool & The Gang at the prestigious Greek Theater in Los Angeles.

When asked if his busy schedule and success is a dream come true, Calloway doesn't hesitate to reply, "By all means. Every time I get closer to that dream, I just get chill bumps." Is there anyone else he'd like to work with while we're still talking about dreams?

"I'm lookin' forward to working with Quincy Jones if I can," he replies. "He's my all-time idol. So put in the article I'm trying to find him!"

Soul Star of the Month

Here's what we found out from Reggie:

Steve Wosabla: When you released your first album in the late seventies, it was right at the decline of disco, and dance music hadn't really surfaced. Was it hard getting started and being heard?

Reggie Calloway: It was sort of a confusing time. We didn't want to go right into the disco sound. That was one form of music that everyone knew was gonna die soon. There was one song on the album that filled a small portion of that sound, but it never surfaced, I guess, due to a changing of times. It's funny how musical styles change. It seems like one day you wake up and a certain style is gone. Now we seem to be getting back to solid dance music.

SW: Is there a real difference between disco and dance music, or did the names just change?

RC: There was a particular sound to disco music. There were sounds that were prevalent to it, particularly the high hat of the drums. Disco had the heavy orchestration and string sound, percussion. I guess you could say it was probably a New York sound. They were attempting to do a very classy dance music.

SW: Would you say dance music has more of an international sound?

RC: Just the term 'dance music' allows you a little more flexibility in the rhythms. Disco was just the bass drum — boom! boom! — and everything was right there. It was all about dancing and not really listening. Other types of dance music you can change up the rhythms and deal more with the song lyrics and melody, and still have a beat that's danceable. There's not one rhythm that makes you want to move your body: there's many.

SW: It seemed in the Sixties that there was more Black music in the top forty. It wasn't so segregated. Now with Michael Jackson and Prince coming on strong, do you think some of the barriers are being broken down? Will the charts become more integrated?

RC: I think the barriers are being broken down, and there is a reason for that return. It's getting

to the point where the economics of the business are beginning to speak a lot clearer. Trying to program the world to where "if you're white, you listen to that" and "if you're Black you listen to that" really cuts short on the possible income you can receive. There's a lot of Black people interested in types of white artists doing dance music, and the white kids coming up want to dance. They want to hear music that they can move around to as well as sit back and listen to. The young people want this music, and the young people are buying it. Our single, "Freak-A-Zoid," which did cross over to the pop as well as the top of the R&B charts, is just evidence that young people are out there spending money. They're dictating to the radio stations, "We want to hear this." The program directors now have to be more aware of their prejudice and bend down. You can't hold back a Michael Jackson or a Prince or a Lionel Richie who are making great pop music. Things are getting better.

SW: I was really struck by the diversity of your songs. It seems like you can go from brash synthesizers on "Freak-A-Zoid" to a romantic ballad on "Slow Jam." How do you account for such an effortless transition of styles?

RC: We have a lot of writers. Everybody's writing. It's been an attempt over the years to perfect that writing talent using only the best songs. This particular album, I didn't want to be locked into a particular style. I was more interested in having an album full of hit records. We can successfully take you through different mood changes and still retain an identity. That's an art form in itself.

SW: On this album and especially in "Freak-A-Zoid," you use synthesizers. Could you ever see Midnight Star using them exclusively like some of the British groups, The Human League or Yaz have?

RC: Formerly we had used a lot of horns on our albums. This album, we went to the synthesizer because that's where music is basically at today. On the next album we may go back to horns and retain some of those same

sounds. But you have to be fresh, and that's where music is. It's the whole computer age, a sign of that. We enjoy synthesizers. You can create so many different mood changes by the push of a button or turn of a dial. That's something you can do on a live stage, as opposed to strings or a lot of lavish horns. We'll always combine synthesizers with other rhythm instruments. We won't go totally in that direction.

SW: In "Freak-A-Zoid" you tell all of the robots to report to the dance floor. Is that a comment on a future vision, or have we all become robots now?

RC: A freak-a-zoid is somebody who's the perfect mate, as if they were programmed to take care of all of your needs. That's a really far-out statement to think that the world could come to that, but it's sort of a futuristic love song. It's really asking everyone to come to the dance floor. It's time to party.

SW: Do you think that dancing for your kids and the next generation will be very different in twenty years?

RC: It probably will be, but it seems to me that dancing and music is very much a circular thing. Right now, the whole new wave sort of punk-funk-dance music is really getting a lot of those moods from the fifties and sixties, so twenty years from now they'll probably be doing something from the seventies.

SW: Your new album is called *No Parking On The Dance Floor*. What's the idea behind the title?

RC: It kind of gets back to those high-school parties where there was always that one shy person standing against the wall and saying, "You've got to get a move on that body!"

SW: On your album cover you play the part of a policeman ticketing a beautiful woman for parking on the dance floor. She looks like the first person who was happy to get a ticket. How did you get her to smile?

RC: Well, she was actually trying to coerce me into not giving her the ticket, if you notice those legs.

SW: I thought you might have written something suggestive on the ticket.

RC: I told her I would fix it in the mix!

TELL ME LOVE

(As recorded by Michael Wycoff)

ROBERT WRIGHT
WEBSTER LEWIS

When I woke up late this morning
I had something on my mind
Did the darkness of the nighttime
Turn out our love light
In a dream you met a stranger
You whispered so loud
(Gee I love those green eyes)
But mine are deep brown,

Do you really love me
Tell me love
Do you really love me
Tell me love
Don't let the night
Let it slip away
I'll make it right
Turn your night to day
Say it, say it baby
Tell me love
Say it, say it tell me

Say it, say it
Tell me love.

When you lay down in the evening
Am I what's on your mind
Does my lovin' satisfy you
Am I wasting your time
Can you look into the future
Tell me what you see
Are you wanting something different
Don't leave me in mystery.
Do you really love me
Tell me love
Do you really love me
Tell me love
Don't let the night
Let it slip away
I'll make it right
Turn your night to day
Say it, say it baby
Tell me love
Say it, say it tell me
Say it, say it
Tell me love.

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MISS BUSY BODY (Get Your Body Busy)

(As recorded by The Temptations)

NORMAN A. WHITFIELD
ANGELO BOND

Robot:
Get off your seat
Get on your feet
Get ready to compete.

Hey lady of the eighties
That's right I'm talkin' to you
Action speaks louder than words
You know darn well I'm tellin' you the truth
Did I hear somebody say that they was ready to start a
party

Well I just happen to have my jams with me
I second that emotion
Come on y'all let's get started
Get on up and do what comes naturally
Miss busy body
Get your body busy
I been waitin' all night long to check you out
Miss busy body
Get your body busy
Now show me what you can do with that brick house
Come on and turn it out
Ev'rybody's dancin'
Everybody's throwin' down
Ev'rybody's dancin'
Ev'rybody's throwin' down
Miss busy body
Get your body busy
I must admit I do like what I see
Miss busy body
Get your body busy
Girl get on up and shake it one time for me
With a body like that girl

You can't be nothin' but trouble
Now that's the kind of trouble I like to be in
What the good lord gave all women baby you got
double

To sit and talk all nite is a shame and a sin
Get up ev'rybody's dancin'
Check it out
Check it out
Everybody's throwin' down
(Ev'rybody's throwin' down)
Ev'rybody's dancin'
Check it out
Check it out
Ev'rybody's throwin' down, down, down, down
Break throw down get up
Double up busy body the cyons are comin'
Break they're outta control
They're talkin' over the dance floor
They dance ev'rybody but me and you to death
For earth sakes girl
Give it your best.

Robot:
Choose your best hope earthlings
Meet me on the floor
We're going to settle this once and for all.

Freaks throw down
Miss busy body
Get your body busy
Girl button up that lip and get on up
And shake them hips miss busy body
Get your body busy
Girl let the music take your mind
Come on get off your behind
Miss busy body
Get your body busy
Girl you could have stayed at home for all you're doin'
Miss busy body
Get your body busy
You're much too fine to be all show and no go.

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I NEED YOU

(As recorded by the Pointer Sisters)

NAN O'BYRNE
RICHARD FELDMAN
JOHN BLACK

Something's wrong
Things aren't right
And it turns into a silly fight
You walk out
I get mad
And we both just end up feeling bad.

Through the heat
Of the fire
In the trouble that we're going through
There's no harm
There's no danger
Because our love is really tried and true.

And I want you here beside me
(I need you)
'Cause nobody's going to love me
(The way that you do)
Baby won't you come and hold me
(Hold me in your arms)
Didn't I tell you that I need you.

I need you
By my side
And although we're going to fight sometimes

I need you
By my side
Please don't walk away and we'll be fine.

Through the heat
Of the fire
In the trouble that we're going through
There's no harm
There's no danger
Because our love is really tried and true.

And I want you here beside me
(I need you)
'Cause nobody's going to love me
(The way that you do)
Baby won't you come and hold me
(Hold me in your arms)
Didn't I tell you that I need you.

I need you by my side
And although we're going to fight sometimes
I need you
By my side
Please don't walk away and we'll be fine.

You know I need you
You know I want you
I got to have you
By my side.

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TONIGHT I CELEBRATE MY LOVE

(As recorded by Peabo Bryson & Roberta Flack)

MICHAEL MASSER
GERRY GOFFIN

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

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

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

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

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

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P.Y.T. (Pretty Young Thing)

(As recorded by Michael Jackson)

JAMES INGRAM
QUINCY JONES

Where did you come from lady
And ooh won't you take me there
Right away won't you baby
Tenderoni you've got to be
Gonna need your sugar fly with me
Don't you know now
My babe mah, mah, mah, mah
Is the perfect time
We can make it right
Hit the city lights tonight
My babe mah, mah, mah, mah
Then tonight ease the loving pain
Let me take you to the max.

I want to love you
(P.Y.T.)
Pretty young thing
You need some loving
(T.L.C.)
Tender loving care
And I'll take you there girl.

I want to love you
(P.Y.T.)
Pretty young thing
You need some loving
(T.L.C.)
Tender loving care
And I'll take you there
Anywhere you wanna go.

Nothin' can stop this burnin' desire to be with you
Gotta get to you baby
Won't you come it's emergency
Cool my fire yearning
Honey come set me free
Don't you know now
Is the perfect time
We can dim the lights
Just to make it right in the night
Hit the lovin' spot
I'll give you all that I've got.

I want to love you
(P.Y.T.)
Pretty young thing
You need some loving
(T.L.C.)
Tender loving care
And I'll take you there
Yes I will.

I want to love you
(P.Y.T.)
Pretty young thing
You need some loving
(T.L.C.)
Tender loving care
And I'll take you there.

Ugh
Ugh.

Pretty young things
Repeat after me
Say na, na, na
(Na, na, na)
Na, na, na, na
(Na, na, na, na)
Say na, na, na
(Na na, na)
Na, na, na, na, na
(Na, na, na, na, na).

I'll take you there
Take you there.

I want to love you
(P.Y.T.)
Pretty young thing
You need some loving
(T.L.C.)
Tender loving care
And I'll take you there.

I want to love you
(P.Y.T.)
Pretty young thing
You need some loving
(T.L.C.)
Tender loving care
And I'll take you there.

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Music, Kings Road Music, Yellowbrick Road Music.



HARRY LANGDON

MY FIRST LOVE

(As recorded by Rene & Angela)

**RENE MOORE
ANGELA WINBUSH**

Silhouettes of a perfect frame
Shadows of your smile will always remain
Beginner's love soon fades away
We grow up
I won't change
(You'll be my)
My first love
Long as I live
(You'll be my)
My first love
And I'd choose you again.

I'll keep an old candy coated valentine
Memories of you when you were mine
A tarnished ring on a tarnished chain
Time can't change it come sun or rain
Long as I live

(You'll be my)
My first love
Long as I live
(You'll be my)
My first love
Long as I live
(You'll be my)
My first love
I'd choose you again yeah.

Beginner's love soon fades away
We grow up
I won't change
(You'll be my)
My first love
Long as I live
(You'll be my)
My first love
(Time can't change it)
Long as I live
(You'll be my)
My first love.

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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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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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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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I'LL FIND ANOTHER (Who Can Do It Right)

(As recorded by Payola\$)

PAUL HYDE
BOB ROCK

Left right in the middle of the night
We stay out late till we can't see straight
One two looking out for you
Rocking up and down when the floor begins to shake
You me I need some company
Ask another girl if she'd like to take a chance
Yes no maybe she won't go
Do you wanna dance this dance with me.

Not that record it's lost its groove
Takes more than that to make me move
If you won't dance with me tonight
I'll, I'll find another who can
I'll find another who can
I'll find another who can do it right.

Hot cold I'll never grow old

I've got fun on the brain
I've got life in my veins
Stop go what d'ya wanna know
I'm high as a kite
Gonna dance all night
Up down I think I'm gonna drown
I'm the missing link
When I've had a bit to drink
Quiet loud moving thru the crowd
Do you wanna dance this dance with me.
Not that record it's lost its groove
Takes more than that to make me move
If you won't dance with me tonight
I'll, I'll find another who can
I'll find another who can
I'll find another who can do it right.
Hey you what-cha gonna do
You've got me down on my bended knees
You me I need some company
Do you wanna dance this dance with me.

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WILL YOU, WON'T YOU

(As recorded by Pablo Cruise)

DAVID JENKINS
CORY LERIOS
JOHN PIERCE

Here we go again
It's you and I alone
You take me to the point of no return
I question where you stand
How can you complain
I wonder if you're ever gonna learn.

It's a cryin' shame all right
We've come so far to be so far away
You wake me in the middle of the night
So don't be surprised when you hear me sayin'.

Will you, will you, will you or won't you
Do you wanna do it or don't you
Will you, will you, will you I want you
Do you wanna do it or don't you.

First you say you're with me
Then you disappear
And I'm the fool who wants to carry on
But I can't say goodbye
After all this time
Are we at the ending of our song.

It's a cryin' shame all right
We've come so far to be here tonight
You wake me in the middle of my dreams
So don't be surprised when you hear me screamin'.

Will you, will you, will you or won't you
Do you wanna do it or don't you
Will you, will you, will you I want you
Do you wanna do it or don't you.

Will you, will you, will you I want you
Do you wanna do it or don't you.
(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.

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 up 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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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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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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CRAZY

(As recorded by the Manhattans)

JOHN V. ANDERSON
STEVE R. WILLIAMS

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

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

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

Thinking back in time
When loneliness was mine
My life was bare
Without a love to share.
But now you turned my life around

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

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

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

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

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BABY I WILL

(As recorded by Michael Lovesmith)

MICHAEL LOVESMITH

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

You know

Baby I will

I will baby

Baby I will

If he don't give it when you need it

Like I know you need it

You know

Baby I will

Hey I will

Baby I will.

I ain't got to tell you baby

(Sure got good lovin')

What I can do

(Sure got good lovin')

You had it thru' and thru'

I made you holler

(Sure got good lovin')

I made you scream

I loved you right girl

(Sure got good lovin')

Like a love machine

And when the mood struck you

I never missed

I never let you go out like this.

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

You know

Baby I will

I will baby

Baby I will

If he don't give it when you need it

Like I know you need it

You know

Baby I will

Hey I will

Baby I will.

'Cause there's special things

(Sure got good lovin')

I know you like

(Sure got good lovin')

And if you're unhappy baby

(Sure got good lovin')

He ain't doin' it right

You like to groove

(Sure got good lovin')

All night long

(Sure got good lovin')

'Cause you're the kind of lady

(Sure got good lovin')

That likes it good and strong

And hey baby when your love takes a fall

You know my number darlin'

Give me a call.

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

You know

Baby I will

I will baby

Baby I will

If he don't give it when you need it

Like I know you need it

You know

Baby I will

Hey I will

Baby I will.

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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 uncontained 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 uncontained 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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COUNTRY SECTION

YOU MADE A WANTED MAN OF ME

(As recorded by Ronnie McDowell)

JEFF CROSSAN

I used to want no ties to bind me
The only love I took was free
And then you said I stole your heart babe
You made a wanted man of me.

You won't see my face on any poster
And there's no bounty on my head
It's just my pictures on your dresser
And my reward is in your bed.

You made a wanted man of me
You say my love is all you want and all you need
You set your sights on makin' sure I don't go free
You made a wanted man of me.

I could have run and left you lonely
And looked for other hearts to steal
But I returned the love I'd taken
And I told the truth about how I feel.

We faced each other in the courthouse
The judge said my sentence was for life
And then he placed me in your custody
And he pronounced us man and wife.

You made a wanted man of me
You say my love is all you want and all you need
You set your sights on makin' sure I don't go free
You made a wanted man of me.

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YOU PUT THE BEAT IN MY HEART

(As recorded by Eddie Rabbitt)

RICK GILES
DON PFRIMMER

I thought it might be the guitar
I thought it might be the drums
Or maybe somebody keepin' rhythm with snappin'
thumbs.

When I felt your eyes talk to me
I knew what it had to be
The sound I was hearing
Was the poundin' inside of me.

Ooh you put the beat in my heart
Ooh you put the beat in my heart

FLAMES

(As recorded by Brice Henderson)

MARK TRUE

How did this fire get started
How did this feelin' ever get so hot
I should've pulled out when I started sweatin'
But I stuck around and now I'm caught.

Caught in these flames burnin' me
My heart can't stand any more heat
Your red hot lovin' beats all I've seen
You keep feedin' these flames and burnin' me.

Talk about a raging romance
With flashes of passion like I've never felt
I lost my head when you started smoking
Now I feel just like I'm gonna melt.

Caught in these flames burnin' me
My heart can't stand any more heat
Your red hot lovin' beats all I've seen
You keep feedin' these flames and burnin' me.

So how did this fire get started
How did this feeling ever get so hot
I should've pulled out when I started sweating
But I stuck around and now I'm caught.

Caught in these flames burnin' me
My heart can't stand any more heat
Your red hot lovin' beats all I've seen
You keep feedin' these flames and burnin' me.

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I've heard that same melody
But love just never moved in me
Till you put the beat in my heart.

I thought I heard someone knockin'
It could've just been the clock
Or maybe the window
Tappin' to a small raindrop.

You were layin' there beside me
Soft as the mornin' light
The sound I was hearing
Started in your arms last night.

Ooh you put the beat in my heart
Ooh you put the beat in my heart
I've heard that same melody
But love just never moved in me
Till you put the beat in my heart.

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YOU LOOK SO GOOD IN LOVE

(As recorded by George Strait)

KERRY CHATER
RORY BOURKE
GLEN BALLARD

Oh how you sparkle and oh how you shine
That flush on your cheeks is more than the wine
And he must do something that I didn't do
Whatever he is doing it looks good on you.

You look so good in love
You want him that's easy to see
You look so good in love
I wish you still wanted me.

And he must have stolen some stars from the skies
And gave them to you to wear in your eyes
I had my chances but I set you free
And now I wonder why I couldn't see.

Darling I wasted a lot of years not seeing the real you
But tonight your beauty is shining through
And I never took the time to let you know
But before he takes you away please let me say.

You look so good in love
You want him that's easy to see
You look so good in love
I wish you still wanted me.

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KEEPIN' POWER

(As recorded by Crystal Gayle)

ROGER COOK
BOBBY WOOD

Keepin' power even in the darkest hour
Ooh you've got the keepin' power
That never lets me down.

Ever since the day love found me
Happiness and peace surrounds me
I can feel no chains around me
Nothin' holds me down.

If I really wanted
I could get up and go

Make a fool of myself and you wouldn't say no
It's no good my tryin'
Love's so strong there's no denying.

Keepin' power even in the darkest hour
Ooh you've got the keepin' power
That never lets me down.

You're the only one that opens the door
You're the one that promises more
Oh yeah oh yeah
With love so strong
It can't go wrong.

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ONE OF A KIND PAIR OF FOOLS

(As recorded by Barbara Mandrell)

R.C. BANNON
JOHN BETTIS

We're one of a kind
A pair of fools
Two women one man has been lying to
You thought you were the only one
Well, that's what I thought too
We're one of a kind
A pair of fools.

He had the best of both worlds
Yours and mine
I bet he's proud of himself
The way he split his time
Tellin' his friends
How good it feels to play both ends
I bet in all their eyes
You and I are.

We're one of a kind
A pair of fools

Two women one man has been lying to
You thought you were the only one
Well, I thought I was too
I guess we see not what blind love can do
We're one of a kind
A pair of fools
You've been cheated
I feel I've been used
But what we have in common
Is we're both the other woman
We're one of a kind
A pair of fools.

Here we sit talking this out like the best of friends
But we're not to blame for the pain
That man has put us in
When he gets the news
That you know about me and
I know about you
After what he's done
He's be smart to run from.
(Repeat chorus)

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QUEEN OF MY HEART

(As recorded by Hank Williams, Jr.)

HANK WILLIAMS, JR.

I just wanted to tell you what I think about you
And I don't want to leave out some important part
'Cause you know I love you and I can't live without you
You know that you are the queen of my heart.

I've had ladies of passion and women of beauty
But you're the only girl I opened up to
But I closed up tight when you left for another
And that's the part I've never gotten used to.

And the queen's still in England
The king's still in Spain
And my love for you it's still the same
You know that I want you till death do us part
You know that you are the queen of my heart.

If you get this letter
Please let me know something
If you're coming back or is it all through
Hey just tell me yes or no
Don't keep me hanging
'Cause that's the part I could never get used to.

And the queen is in England
And the king is in Spain
And all the king's horses and all the queen's men
Could never do one thing to keep us apart
If you'd just come back to me
Queen of my heart.

I'm telling you
You are the queen of my heart.

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HOLDING HER AND LOVING YOU

(As recorded by Earl Thomas Conley)

W. ALDRIDGE
T. BRASFIELD

It's the third hardest thing I'll ever do
Leaving here without you
And the second hardest thing I'll ever do
Is telling her about you.

She's been good to me when things were going rough
How can I tell her now that good ain't good enough.

And the hardest thing I've ever had to do
Is holding her and loving you.

If she'd give me one good reason I'd be gone
But she ain't done nothing wrong
So don't expect me just to walk out of the door
I still love her but I love you more.

She's been good to me when things weren't going right
She made my days long and before you made my nights.

So the hardest thing I've ever had to do
Is holding her and loving you.

The hardest thing I've ever had to do
Is holding her and loving you
Yes the hardest thing I've ever had to do
Is holding her and loving you.

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WHEN THE NEW WEARS OFF (Of Our Love)

(As recorded by The Whites)

PAUL CRAFT

When the new wears off of our love
When the new wears off of our love
We'll be closer together
Still lovin' each other
When the new wears off of our love.

Will we say "I love you" every day
With a kiss in the same sweet lovin' way
Just a little bit more than yesterday
When the new wears off of our love.

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YOU'RE A HARD DOG (To Keep Under The Porch)

(As recorded by Gail Davies)

HARLAN HOWARD
SUSANNA CLARK

Early in the morning all alone at my place
Black coffee, dry toast and egg on my face
It's the very last time I'll wait up all night
I feel like a fool and you're proving me right.

I give you all my love
Give you all my money
You've got the feelings of a fence post honey
Now I can't hold a grudge I just carry a torch
You're a hard dog to keep under the porch.

You're a hungry old hound that keeps comin' around
Eatin' my groceries, lookin' run down
You run with the pack then come slinkin' back
Needin' some rest and me to scratch your back.

But I love you baby, God knows that's true
It's hard to smile when I ain't with you
If it's true you can't teach an old dog new tricks
I've got myself in a heck of a fix.

I look out the window at the pale moonlight
I hear dogs barkin' far away in the night
And the loudest one is my baby, of course
You're a hard dog to keep under the porch.

You're a hungry old hound that keeps comin' around
Eatin' my groceries, lookin' run down
You run with the pack then come slinkin' back
Needin' some rest and me to scratch your back.

I give you all my love
Give you all my money
You've got the feelings of a fence post honey
I can't hold a grudge I just carry a torch
You're a hard dog to keep under the porch.

You're a hard dog to keep under the porch.

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AIN'T YOUR MEMORY GOT NO PRIDE AT ALL

(As recorded by Ray Charles)

RED LANE
ROYCE PORTER
BUCKY JONES

I woke up with her in my arms this morning
And God knows I love her over all
As she whispered she loved me
Your memory appeared
Ain't your memory got no pride at all.

Tonight I lay here touching her sweet body
And the good familiar feeling
I recall

I closed my eyes to kiss her
Your memory appeared
Ain't your memory got no pride at all.

You were here, we loved, but now you're gone
Why can't you let by gones be by gones and stay gone
You always find the wrong time to come around to call
Ain't your memory got no pride at all.

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EV'RY HEART SHOULD HAVE ONE

(As recorded by Charley Pride)

GALLIMORE
SHORE

The night is filled with lonely souls
Arms that ache for someone to hold
And hungry eyes forever searchin'.

Like hearts adrift on an endless sea
Pris'ners of hope and elusive dreams
Are lookin' for love their passion's burnin'.

Ev'ryone baby once in their life
Needs one someone to light up the night
Yeah baby, ev'ry heart should have one.

Ev'ry heart needs a taste of love
To touch the fire, to feel the rush
Oh baby, ev'ry heart should have one.

Lookin' for rainbows findin' the rain
Never thought love would come my way
Then you came along and woke the dreamer.

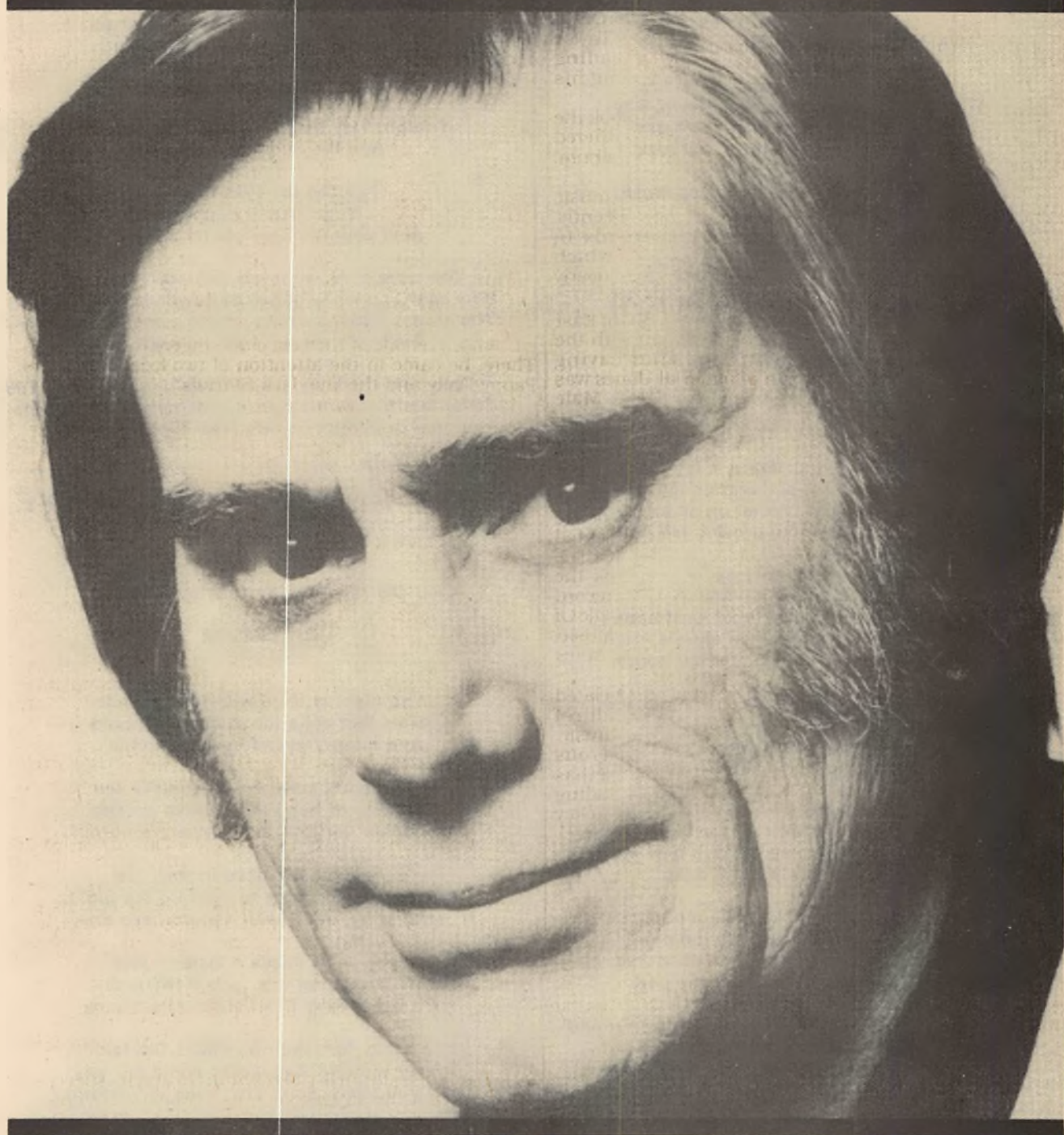
Oh just one night in your lovin' arms
Rearranged my life and changed my heart
Your true lovin' ways made me a believer.

Ev'ryone baby once in their life
Needs one someone to light up the night
Yeah baby, ev'ry heart should have one.

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GEORGE JONES

COUNTRY STAR OF THE MONTH



NORMAN SEEF

Almost without trying, George Jones has over the past 30 years, set the standards against which all other contemporary country singers are ultimately measured. Many will tell you that he is the greatest hard country vocalist to ever wrap a set of gilded vocal chords around a great honky tonk ballad.

Jones' voice, when he unleashes it, has the power of a great primal scream of sorrow, conjuring up a bottomless pathos that is the essence of honky tonk desperation. In more restrained musical moments, he can emote, with similar ease, all the softer emotional shades of tenderness and devotion with a voice that is pure and soothing. Then, in the next breath, singing through clenched teeth, he can insinuate into even the most mundane of melodies, a compelling sense of sadness, rage and confusion.

In his own time, George Jones' pervasive influence and unparalleled vocal talents have been acknowledged by a whole generation of popular musicians. Willie Nelson, Johnny Cash, Waylon Jennings, Kris Kristofferson, Bob Dylan, Linda Ronstadt, Emmylou Harris, James Taylor and Elvis Costello are just a few of today's leading recording artists who number themselves among his fans.

In fact, nearly all of the aforementioned artists took the time to formally pay tribute to Jones when they gathered in the studio to sing duets with Jones for his Epic album, *My Very Special Guests*.

In an almost anti-climatic gesture, the country music industry has also joined in the kudos for Jones. Recently, they have been handing out milestone awards in celebration of those remarkable talents of his which country music devotees have been aware of for nearly three decades.

In 1980, some 25 years after he first bolted out of East Texas obscurity and into the national spotlight with the self-penned hit, "Why Baby Why," and after having recorded nearly 65 albums worth of material, Jones was finally presented a Grammy Award for "Best Male Country Vocal Performance."

In both 1980 and 1981, he also was chosen by the Country Music Association for the annual "Male Vocalist Of The Year" Award. Also in 1981, he won top honors from the West Coast-based Academy of Country Music as their "Male Vocalist Of The Year." Jones' 1980 recording of "He Stopped Loving Her Today" also had the unprecedented honor of being voted as the CMA's choice of "Single Of The Year" in both 1980 and 1981. The song also took the CMA's 1981 Award for "Song Of The Year." The record similarly won the 1981 "Song Of The Year" and "Single Of The Year" Awards from the Academy of Country Music. Additionally, Jones received the 1981 *Music City News* "Cover Award" and "Male Artist Of The Year."

These industry awards are merely a somewhat belated measure of the depth of Jones' talents and the breadth of his contributions to the body and spirit of country music. As a singer and songwriter he has added numerous classics to the annals of honky tonk tradition. (He has written more than 100 songs at the last count, including many of his own hits as well as others recorded by Mickey Gilley, Charley Pride, Tammy Wynette and Webb Pierce).

A few of his classics are: "Why Baby Why," "Window Up Above," "Seasons Of My Heart," "The Battle," "She Thinks I Still Care," "The Grand Tour," "A Good Year For The Roses," "White Lightning," "Bartender's Blues," "The Race Is On," "I'll Just Take It Out In Love" and "I Am What I Am" are just a handful of his more poignant titles.

In addition, with his ex-wife and long-time duet partner, Tammy Wynette, Jones has recorded a number of mellow classics such as "We're Gonna Hold On," "(We're Not) The Jet Set," "Golden Ring," "Near You," "Southern California" and "Two Story House." Together, they have recorded more than 13 singles and nine albums.

It is often said that great art arises out of great personal pain. Whatever deeper truth there may be to this statement, it has certainly seemed to be the case with George Jones. He has spent the greater part of his lifetime and practically all of his career in personal conflict, grappling with his own raw emotions and attempting to come to terms with the vast implications of his own talent.

Often, the line between his life and his art have been hopelessly blurred. At one time or another, Jones has gotten around to living nearly every line of the sad songs that he sings. "If you're gonna sing a sad song or ballad,

you've got to have lived it yourself," Jones once explained. "You can think back to anything that made you sad — anything! Maybe your little dog died. And you think about that while you're singing, and pretty soon, it makes you sad. You become lost in the song, and before long, you're just like the people in the song."

Jones' life has been inseparably intertwined with music almost from the time he was born. George Glen Jones was born September 12, 1931, near Saratoga, Texas, in a rural region known as the "Big Thicket." He was one of seven children born to George Washington Jones, a truck-driving, pipe-fitting, jack-of-all-trades; and Clara Jones, a teetotaling Pentecostal who played gospel piano in church on Sundays.

In 1947, after leaving school, 16-year-old Jones landed his first job as a musician. For \$17.50 a week, he played guitar with the husband and wife singing team of Eddie and Pearl in local taverns and dance halls. It was during the years that he worked with Eddie and Pearl that Jones had the opportunity to meet the legendary Hank Williams.

"He (Hank) came by and was going to do 'Wedding Bells,' his latest record on the air," Jones recalled. "I was playing electric guitar back then with Eddie and Pearl, and I was gonna kick off and play behind him, you know. And I just stood there and was dumbfounded. I never hit one note on the guitar."

After a two-year stint in the Marines, Jones returned to Texas and the local music scene. Eventually, he established himself as one of the best club singers in East Texas. There, he came to the attention of two local promoters, Pappy Daily and the late Jack Starnes.

In 1952, Jones was one of the first artists they signed to their own label, Starday. Jones' first Starday single was released in 1954 under the prophetic title of "There Ain't No Money In This Deal." Jones' subsequent Starday singles garnered little attention until 1955 when "Why Baby Why," an unusual tale of adultery, was released. That tune rose to number four on the national charts and Jones was on his way.

The late '50s and early '60s turned out to be one of the creative high points in Jones' career. His output during these years included spirited classics like "Window Up Above," "White Lightning," and "She Thinks I Still Care."

Despite this, it was Jones' musical and marital alliance with Tammy Wynette that first moved him from the front ranks of country singers up to something approaching celebrity status. When Wynette and Jones met in 1966, she was already a rising star, with hits such as "Stand By Your Man" and "D-I-V-O-R-C-E."

Jones and Wynette were married in 1969 and their first duet was titled "Take Me." Following this, the pair were on their way to becoming country music's most popular husband and wife singing team. Their personal teaming up was short-lived, however, and the couple divorced in 1975.

After a myriad of personal and financial problems in the late '70s, Jones was able to resume recording for Epic Records in 1980. His former wife and duet partner was there to help him and together they recorded "Two Story House," which rose to number two on the national charts.

A subsequent Jones' single, "He Stopped Loving Her Today," rose to number one on the national country charts and went on to win Jones a Grammy Award.

In addition, the album, *I Am What I Am* went gold, becoming Jones' first.

Jones' latest album is titled *Shine On* and its success is obvious from the singles such as "Tennessee Whiskey" that are leaving their mark on the charts. *Shine On* is Jones' first new album release in two years and is yet another musical milestone for the legendary singer.

Produced by Billy Sherrill, *Shine On* features the top five single, "Shine On." Also included in this album are outstanding songs by writers like Dallas Frazier, Bobby Braddock, Merle Haggard, Dean Dillon, Linda Hargrove, Eddie Raven and O.B. McClinton.

Shine On is a shining musical effort from George Jones, the world's finest country singer and a legend in his own lifetime.



WINDIN' DOWN

(As recorded by Lacy J. Dalton)

FRED KOLLER
LACY J. DALTON
MARK SHERRILL

Windin' down
After you
Windin' down
Fade to blue
No one knows
What we've been through
It's gonna be a long, long time
Till I get over you.

Well in a way I guess I'm glad it's over
Though there's still a lot of things I'm gonna miss
I'm not looking for another lover
I just want some time to reminiscence.

Windin' down

After you
Windin' down
Fade to blue
No one knows
What we've been through
It's gonna be a long, long time
Till I get over you.

Lying here it's easy to remember
How you loved me once upon a time
Oh, but instead of happy ever after
Today you're weighing heavy on my mind.

Windin' down
After you
Windin' down
Fade to blue
Windin' down
After you
Windin' down
Fade to blue.

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HOUSTON (Means I'm One Day Closer To You)

(As recorded by Larry Gatlin and Gatlin Bros.)

LARRY GATLIN

Houston
Houston means that I'm one day closer to you
Oh honey Houston
Houston means the last day of the tour and we're
through
Well honey you and God in heaven above
Knows I love what I do for a livin'

I do oh but Houston
Houston means that I'm one day closer to you.

Yeah singin' at the world's biggest rodeo show was a
great time for me and the guys
Ah but when I'm away from you honey time always
never flies
And sleepin' all alone in the Holiday Hotel
Sure makes a cowboy blue
So here I am in Houston and I'm one day closer to you.

Yeah honey Houston
Houston means that I'm one day closer to you.

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SLOW BURN

(As recorded by T.G. Sheppard)

**TOMMY ROCCO
CHARLIE BLACK**

She's got that dark hair fallin' 'cross her shoulders
There's not a man alive who wouldn't want to hold her
And the way she moves just the way she moves
That's enough to keep me on a slow burn
Keep me on a slow burn.

In her high heels kickin' 'cross the dance floor
She's more woman than I've a right to ask for
Still there's something in her eyes in those dark eyes
Oh and that's love and it keeps me on a slow burn
Keeps me on a slow burn.

When we touch the fire breaks out
And it rages out of control
And the love we make is so deep so strong
That when it's over
Even when it's over

And the flame dies down
It just dies down to a slow burn
A slow burn.

Oh the love we make is so deep so strong
That when it's over
Even when it's over
And the flame dies down
It just dies down to a slow burn
A slow burn.

She keeps me on a slow burn
A slow burn
Oh that dark hair fallin' 'cross her shoulders
(Slow burn)
(Keeps me on a slow burn)
Oh those high heels kickin' 'cross the dance floor
When we touch
When we touch.

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TELL ME A LIE

(As recorded by Janie Fricke)

BARBARA WYRICK
MICKEY BUCKINS

Tell me a lie
Say I look familiar
Though I know that you don't even know my name
Tell me a lie
Say you just got into town
Even though I've seen you here before just hanging
around
Tell me a lie
Say you got no place to stay
But you'll be glad to drop me home 'cause it's on your
way.

Tell me a lie when you take me home
I don't really want to spend the night alone
Tell me a lie
Don't worry about my sorrow
You'll be long gone tomorrow
And you won't have to see me cry
Just tell me a lie.

Tell me a lie
Come on and tell me that you love me
Tell me a lie
When you're lying close behind me
And whisper when you hold me sweet words that I'll
believe
Tell me a lie when our night is almost over
And make it easy on us both when it's time for you to go
Come on, tell me a lie
Say you'd really like to stay
Come on and tell me just one more lie
You'll be back one day.

Tell me a lie when you take me home
I don't really want to spend the night alone
Tell me a lie
Don't worry about my sorrow
You'll be long gone tomorrow
And you won't have to see me cry
Just me a lie.

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Chris Sebastian, 1981, Class I NBA, Teenage Mr. America

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MY ANGEL'S GOT THE DEVIL IN HER EYES

(As recorded by Ed Hunnicutt)

DENNIS KNUTSON
DAVE BURGESS
EDDIE BURTON

It's another Friday night and under the neon lights
The whole town's gettin' down and gettin' right
But we're gonna stay right here with our pretzels and
our beer

And raise a little hell of our own here in Paradise.

My angel's got the devil in her eyes
I know just what she's thinkin'

It's a look she can't disguise

There's gonna be a hot time in the old town house
tonight

'Cause my angel's got the devil in her eyes.

When my angel's feelin' right the way she is tonight
And that old familiar flame is burnin' bright
There's fire in her fingertips and heaven in her burnin'
lips

And she turns on when I turn off the light.

My angel's got the devil in her eyes
I know just what she's thinkin'

It's a look she can't disguise

There's gonna be a hot time in the old town house
tonight

'Cause my angel's got the devil in her eyes.

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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 lilies 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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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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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'ry thing 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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(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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DIDN'T WE DO IT GOOD

(As recorded by Brenda Lee)

BILL RICE
MARY S. RICE

Oh what a time we had
Even when times were bad
We held forever together
A moment or two
We drank from the loving cup
Pity we drank it up
I'll never have it better
Than I had it with you.

Oh but didn't we do it good
Didn't we baby
Giving it all we could
'Till it gave away
We had to go in style
And finally made it
We said goodbye
But didn't we do it good.

I don't think the feelings changed
Mine are about the same
How do you ever get over
Loving so much
There is no reason to cry
'Cause how many times in your life
Will you find a reason for leaving
And not think of us.

Oh but didn't we do it good
Didn't we baby
Giving it all we could
'Till it gave away
We had to go in style
And finally made it
We said goodbye
But didn't we do it good.

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— Kathleen Ryerson,
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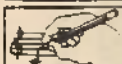
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BLACK SHEEP

(As recorded by John Anderson)

DANIEL D. DARST

ROBERT ALTMAN

My daddy was a brake man
On a high ball travelin' train
Mama she raised four little children
And the family had a good name
And papa and mama wanted all for us they never had
Big brother, little brother, sister too
None of them turned out half bad 'cept me
I'm the black sheep of the family.

Big brother went to college and became a doctor man
I guess he makes about a million dollars a year
Off the folks own insurance plan
He's got a big long Mercedes Benz
And a house overlookin' the town
He sits in his Jacuzzi
And he watches the sun go down
And he feels real sorry for me
I'm the black sheep of the family.

Yeah I drive me a big ol' semi truck
I'm makin' payments on a two room shack
My wife she waits on tables
And at night she rubs my back
And I tell her what my papa said to my mama when he
got off a high ball train
"Wake me up early, be good to my dogs
And teach my children to pray."


Little sister married a banker, yeah
He owns a country club
He bought her a big ol' racin' horse
And a funny lookin' little dog
He buys her big rings and diamonds
And a brand new Japanese yacht
They like to get together and talk about all the things
they've got
But they never mention me
I'm the black sheep of the family.

Yeah I drive me a big ol' semi truck
I'm makin' payments on a two room shack
My wife she waits on tables
And at night she rubs my back
And I tell her what my papa said to my mama when he
got off a high ball train
"Wake me up early, be good to my dogs
And teach my children to pray."

I say woman
"Wake me up early, be good to my dogs
And teach my children to pray."

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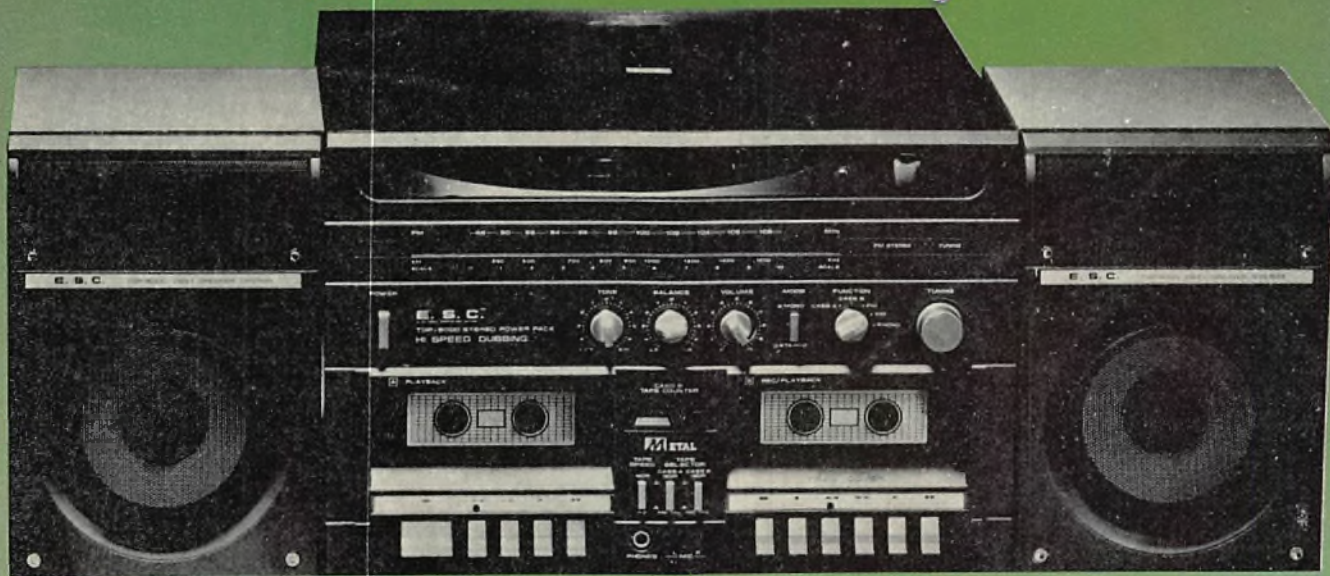
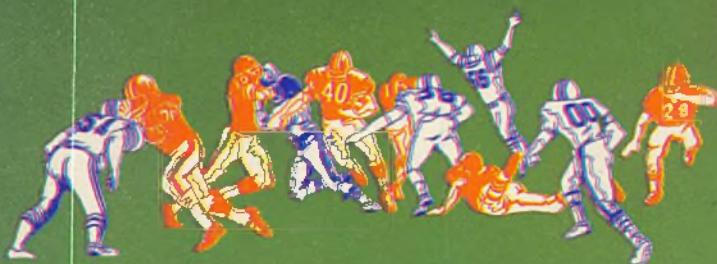
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