

SONG WITS

MAGAZINE

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**WORDS TO OVER
80 HIT SONGS**

**Exclusive
Interview**

With

**JOHN COUGAR
MELLENCAMP**

**PETER
SCHILLING**

**DIONNE
WARWICK**

GARY MORRIS

**POP: UNION OF THE SNAKE • THE SIGN OF FIRE •
SYNCHRONICITY II • UNDERCOVER (Of The Night) •
OWNER OF A LONELY HEART • YOU DON'T BELIEVE •
READ 'EM AND WEEP •**

**SOUL: LOVE HAS A MIND OF ITS OWN • JOYSTICK •
WORDS AND MUSIC • HEART (Stop Beating In Time) •
HOW COME U DON'T CALL ME ANYMORE**

**COUNTRY: DOUBLE SHOT (Of My Baby's Love) •
WOUNDED HEARTS • YOU WERE A GOOD FRIEND •**





EVERY MOTHER'S NIGHTMARE. MOTLEY CRUE'S NEW ALBUM, "SHOUT AT THE DEVIL" 60289

ON ELEKTRA RECORDS AND CASSETTES

PRODUCED BY TOM WERMAN

MANAGEMENT BY DOC MCGHEE AND DOUG THALER FOR MCGHEE ENTERPRISES, INC.



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AND KEEP ON THE LOOKOUT FOR THE NEW VIDEO FOR THE SINGLE, "LOOKS THAT KILL," TO BE DIRECTED BY MARCELO EPSTEIN

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POP SECTION

UNDERCOVER (Of The Night)

(As recorded by The Rolling Stones)

MICK JAGGER
KEITH RICHARDS

Hear the screams of Centre Forty-Two
Loud enough to burst your brains out
The opposition's tongue is cut in two
Keep off the street 'cause you're in danger
Four-hundred thousand "dispare"
Lost in the jails in South America.

Cuddle up baby
Cuddle up tight
Cuddle up baby
Keep it all out of sight
Undercover

Keep it all out of sight
Undercover of the night.

The sex police are out there on the streets
Make sure the Pass Laws are not broken
The Race Militia it's got itchy fingers
All the way from New York back to Africa.

Cuddle up baby
Keep it all out of sight
Cuddle up baby
Keep it all out of sight
Cuddle up baby
Keep it all out of sight

Undercover
Undercover
Undercover

Keep it all out of sight

YOU DON'T BELIEVE

(As recorded by The Alan Parsons Project)

ERIC WOOLFSON
ALAN PARSONS

My eyes with your vision
My choice but always your decision
My play with your direction
Well it's my lead but always your connection.

But when I look into your eyes
You don't believe in me
I can see it in your eyes
You don't believe.

My words but your expression
My land but always your possession
My song your production
My expense is always your conduction.

But when I look into your eyes
You don't believe in me
I can see it in your eyes
You don't believe.

And the face I see before me
Is both sides of a mirror

Undercover of the night.

All the young men they've been rounded up
And sent to camps back in the jungle
And people whisper people double talk
And once proud fathers act so humble
All the young girls they have got the blues
They're heading all back to Centre Forty-Two.

Undercover
Keep it all out of sight
Undercover
All out of sight
Undercover
All out of sight
Undercover
Keep it all out of sight
Undercover of the night.

Down in the bars the girls are painted blue
Done up in lace done up in rubber
The Johns are jerky G.I. Joes
On R & R from Cuba and Russia
The smell of sex
The smell of suicide
All these great things I can't keep inside.

Undercover
Keep it all out of sight
Undercover of the night.

Undercover of the night
Undercover of the night.

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You really know you got a hold on me
And the face you're looking into
Is both sides of a window
Any way you look you see through me.

My face your reflection
My weakness always your protection
Well it's my terms on your conditions
And they're my tunes but they're your compositions.

But when I look into your eyes
You don't believe in me
I can see it in your eyes
You don't believe.

And the face I see before me
Is both sides of a mirror
You really know you got a hold on me
And the face you're looking into
Is both sides of a window
Any way you look you see through me.

But when I look into your eyes
You don't believe in me
I can see it in your eyes
You don't believe.

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THE SIGN OF FIRE

(As recorded by The Fixx)

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

Heart of stone
I tried to reach you
Of the altar stone
I tried to warn you
But you were not alone
You wouldn't take the call
You wear brimstone
I tried to warn you
Always the same desire.

After the tone
They try to storm you
You are a voice alone
And who dares to question
Forgotten at home
How do you live with
Do you wear brimstone
Give me the call.

Always the sign is fire
I'm being drawn by the heat

Always the same desire.

Through the telephone
I tried to reach you
But if you're not alone
I know your life is torn
I see your lover's tomb
Why don't you mention
To me whenever I call
I'll try to warm you.

Always the sign is fire.
I'm being drawn by the heat
Always the same desire.

You're not alone
Always the sign is fire
Heart of stone
Always the sign is fire
You're not alone.

You're not alone
Always the sign is fire
Heart of stone
Always the sign is fire.
(Repeat)

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THE FLYER

(As recorded by Saga)

J. CRICHTON
M. SADLER

Back in ten minutes
I'll just hang the sign
I've got to find a place
To clear my mind.

I'm the flyer
One desire
I'm the flyer
Nobody's gonna shoot me down.
I've got an urgent appointment
And I can't be late
I've got a million things
They have to wait
Just hang on a minute
I'll try to hurry back
I hate to make you wait
But I'm going and I'm going fast.

I'm the flyer
One desire
I'm the flyer
Nobody's gonna shoot me down.
I fly and never look back
I fly away before they shoot me down
I fly
I'll hang the sign and find a place to clear my mind
I fly and never look back
I fly away before they shoot me down
I fly
Hate to make you wait.

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BRAIN BRAIN

(As recorded by Mental As Anything)

PETER O'DOHERTY

It's midnight
We're fighting
It's more than just chiding
No more she wants to feel these selfish hands.

The fly screen is broken
More wrong words are spoken
She's leaving and I don't know what to do
She's leaving and I don't know what to do
What to do.

Brain brain
Brain brain
Can't you help me
You know this day isn't gonna last for long
Brain brain
Brain brain
Won't you guide me
These arms these legs
Propel them to another day
Propel them to another day.

I just cannot stall her
As cab lights grow smaller
An empty road reflects the crimson sky.

The night lights are blinking
At logic that's sinking
Digesting things that are not rational, not rational.

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The Dark

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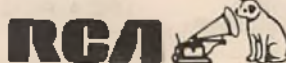
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Getting Greased With "The Coug"

by Rich Sutton



There isn't much hope for John Cougar Mellencamp to ever grow up. After spending 32 years of his life trying to prove a grocery list of things to a supermarket full of people, all the eggs are in his basket. But you'd never know it to speak to him. As his career has snaked through the rock and roll mire, he's gathered some im-

pressive accolades. He's sold enough vinyl to give every man, woman, and child in his hometown of Bloomington, Indiana, a stack of 20 or more. John's become a teen idol, and also stemmed the tide of critics by showing that he's nobody's fool, American or otherwise. He's also done, by his own account, some pretty dumb things.

Stupid human trick number one was signing with David Bowie's management and changing the Mellencamp to "Cougar" and calling himself "Johnny." Writing "This Time" isn't one of John's favorite remembrances either. Another disaster in the making is Cougar's straying from the formula that led to the commercial success of *American Fool* in making his current record, *Uh-Huh*.

To find what's so dumb you would have to understand J.C. If you had his phone number, you'd call him up right now and go ridin'

Harley's or take a hike to the local cafe. This down-home, good-natured naivete has gotten John into some embarrassing situations; however, his no-compromise approach has been musically rewarding. (After being hounded by the host of a TV interview show, John got up and walked out, only to see the show later on with his on-camera tem-

per tantrum the only uncut part.) He's more concerned with what his high-school buddies are up to than what he ought to be doing to insure his reign as one of rock's better songwriters.

John Mellencamp loves America. This feeling is the subject matter, the fire behind, and the reason for his success. Much of his material, up to this point, has been rooted in America's heartland. With the notable exception of "Pink Houses," the songwriting base of *Uh-Huh* is much broader. Rather than take you into the midwestern back yard, John's developed the ability to open the door to your neighbor's house. Instead of becoming the cosmopolitan prince, John's happier holding court as the jester in the kingdom of Bloomington. Where many people spend their lives trying to grow up, you might say that John's more concerned with getting back into the womb.

Pop Star of the Month

Rich Sutton: How would you describe what 1983's been like for you?

John Cougar: Where have I been? Where have I been; that's pretty much the truth, too. When we did this record we said, "Let's go in and cut some tracks, and if we come up with anything we'll put it out, and if not we'll wait until the first of the year." We recorded about 15 songs; we liked nine of 'em, and we said, "Hell, nine's an album; let's put it out!"

RS: Didn't you write a lot more than that? Didn't you write like 200, or something like that?

JC: Well, what the deal was with that was, Howard Bloom (Cougar's publicist) was talking to me and said, "How many songs do you think you wrote for this thing?" And I said, "Well, I wrote a million 'cause I'm always writing, y'know?" We did 170-something shows last year, and I'm always writing on the road and always writing at home, so that was just a rough guesstimation of how many times I sat down and wrote something and committed it to paper. Hell, John Prine came over to my house; him and I sat down and wrote in two days probably ten songs. We threw all of 'em away.

RS: Why'd you throw them away?

JC: They weren't any good!

RS: What do you think about Uh-Huh? Do you like it?

JC: I think that overall it's the best record I've made. The thing about this record is that it was really fun to make. What was being played and what was being said became kind of secondary. It was more the spirit of the thing. We were all so afraid to fall into that, "Uh-oh, we gotta follow up our big album with a better album." And we all just kind of thought, "F— that! We're gonna go in and have fun with our record for the first time in our lives." I think that's what the record reflects.

RS: Why is it so short?

JC: Well, next time around you'll hear more, but it will be different. We really felt like this will be the last record in this style; I mean, hell, the next record might sound exactly the same. I'm really anticipating the next record taking a lot longer to make and a whole different approach to songwriting.

I think I want to start from scratch in some other direction.

RS: Do you have any idea what that direction might be?

JC: No, I'm just floundering at the moment. That's what I plan on doing for the next two years and decide where to go from here. I think that there's a song on the album called "Pink Houses" that is kind of like the pinnacle of what I can write about America. When I wrote the song, I thought, "This is the kind of America you don't see on postcards." And that's what I wanted to get across. 'Cause I'm always infatuated and in love with America, because of the way it is. We're all so funny here.

RS: Let's talk about "Play Guitar."

JC: That song was written originally with the guy who cuts our hair. He's more involved with new music than people would put us. He has a long blond duck tail and that was basically his idea for the thing. It was talking about "What you think's gonna happen when the big-time deal falls through?" And he said, "Learn how to play guitar." Because that's always been the joke about John is that he doesn't know how to play guitar. So learn how to play guitar because his idea was that you're gonna be called on to do so.

RS: In "Crumblin' Down" there's a reference to "When the walls come crumblin' down." What kind of walls?

JC: To be real honest about these songs, I don't know what any of them mean. There wasn't a lot of thought put into them. I don't think the song is stupid by any means. I think when "the walls come crumblin' down" is like, what are you gonna do when the big-time deal falls through? I think that was the spirit of the whole record. It was like everybody wanted to put a lot of pressure on us to follow up the last record with a big commercial success. I don't think this record is nearly as commercial as the last record, and that's very intentional. It would have been very easy for us to go in there and make a heavy record. This album is basically acoustic guitar oriented with electric guitars behind it. I don't think this record is safe, if you know what I mean. We could have played it safe, I could have written

some more songs like "Jack And Diane." Fell right in line just like everyone wanted us to.

RS: There was an incident where you rode in to Bloomington, and all of a sudden there were a swarm of college kids around you and you were a little bit surprised. Do you remember the incident?

JC: Yeah, it's like it's almost become a way of life around here now. A few years ago, when my records were on the radio but they weren't any big deal, it was like, "Oh, there's that guy that makes records; Hi, John, how you doin'?" But now it's kind of a little bit different. I don't know, it just embarrasses me is what it does. You and I have talked before; you know how I am.

RS: So you feel pretty much the same way when people regard you as a teen idol?

JC: Yeah, I don't know how to act. Hey, let's face it, I don't know how to act in public, period. So when people start treating you that way, who knows how to act? Jagger said it best; I did an interview with Lisa Robinson, who's like a Rolling Stones expert. I said to her, "I think it's good that I took so long to build to the place where I am now, because I can see it for what it really is." It happened to me later than it does to most people. And she said, "Well, Jagger's rap is that he's glad it happened to him when he was 19 years old, because he didn't know what the hell was going on so he just thought it was stupid anyway." So I guess from my side of the pinnacle, not saying anything about me an' Jagger, I'm just showing you two different perspectives. Last year I thought, "Boy, I'm glad I'm not 19 years old and having a record happen this big; I'd probably blow my brains out!"

RS: Here's a question that I know you've been asked by newspeople: "Okay, now you're in the public eye, you must have some responsibility." Do you feel that you have a responsibility of any kind?

JC: Well, like I said, I get embarrassed and I think it's all when you first start out, when you first start making records all those kind of things sound great. Signing autographs, seeing yourself on TV, doing interviews, hearing



self on TV anymore. It's really embarrassing. I feel like I'm always making an ass out of myself. Even with interviews — I get worse and worse with interviews as time goes by. It's all real embarrassing to me. I can barely control my own personal life; how can I be any kind of example to any young kid on the street?

RS: I know that this subject has been beaten in to the ground, but people really do want to know about you changing your name. Why did you pick now to do it?

JC: I don't know; afraid, maybe, to go to the record company. Afraid of what the repercussion would be; other things on my mind. Some times it didn't matter and some times it did. The funny thing about it is that when it didn't matter, is when I did it. Par for John Cougar, par for the course. I don't know; I just think, more than anything, my friends around me expected me to. I don't mean the people who work for me and around me, shaking their heads "yes" all the time; I mean the guys I hang around with. "When are you gonna get rid of that stupid name Cougar?" These guys' attitude is, "F— everything." So that's why I did it, I guess. I don't even know that it'll be on the next record at all.

RS: You mean, it might be just "John" the next time around?

JC: Or it might even be, well, I'll tell you what, I get a lot of letters from people who call me "The Coug." right? I think I might go with that, next time. What I'm really trying to do is to become... to hold the world's record for the most bins in a record store. "We got John Cougar Mellencamp, we got John Cougar, we got Johnny Cougar, we got this, we got that."

RS: While we're on the subject of names, why did you decide to name your daughter "Butch?"

JC: That's her nickname actually. Her real name is Teddy Joe. It's just because of the way she is. The first time I saw her she was in an incubator, but she had this look on her face like, "What are you lookin' at? Why are you standin' around looking at me?" I said, "Boy, she's Butch, isn't she?" The name just kind of stuck. The older people in the family call

your songs on the radio. But that's not why I do this anymore. Let's face it, I'm 32 years old and I'm not interested in picking up girls

anymore. That's not my life. I don't live to pick up girls, I don't live to sign autographs, and I don't particularly like seeing my-

her Teddy Joe. She's got a lot of names. We just can't figure out who we are around here.

RS: Is that still really a problem for you? We spoke about this a little bit last time, and you mentioned your need for individuality. Do you feel like you have a better grip on that now, or hasn't it changed much?

JC: Yeah, I feel like I do. I'm getting fatter; I'm at that age where your body starts getting a big gut on you. I look in the mirror and I say, "Yup, that's me!" No problem recognizing me anymore. With this record, particularly, I feel that. This is the first record that I can honestly say I didn't really care what anybody would think of it. All I thought about was how much fun we were having and if we liked it when we were done with it, and that was pretty much it. So I would say that to me, as far as the music goes, it's a pretty good indication that I'm doing what I want to do, which is important to me.

RS: It doesn't seem to me like you're too interested in being a rock star in the traditional sense of the word. Why is that?

JC: Don't misunderstand me here. I love coming to New York, I love coming to Los Angeles, I love going to London or Rome or wherever I'm at, because those big cities are all real interesting to me, but that's not where my bed is. I could say to you, "Hey, Rich, for the next two years you're gonna have to come and live in Bloomington, Indiana," and you'd say, "Forget you!" Because that's not what you want to do. It's the same with me. I like going to the city for a month at a time, but I really don't know that I could come home to there because that's not where I live. I live here, and I think that there are a lot of artists and a lot of people who make records, who spend their entire lives trying to get away from their roots. I've kinda donated my whole life to trying to find out about my roots. That's the difference between me and a lot of other people. I want to know America on this level, too. I want to know what makes me excited when I wake up in the morning. And I think that's why I live here, because I can keep better contact with myself.

RS: Tell me if I have this right: after speaking to you again, it seems to me that your philosophy for John Cougar and for your success is, "the squeaky wheel is the one that gets oiled."

JC: Yep. Did I say that? I don't know. Do you remember in the movie "Cool Hand Luke": "Are you right with the program yet, Luke?" As they beat him some more. As they kick his face, "Get down in that hole, Luke, and keep digging. Keep digging until you get right." Get right. Get right with

what? What other people want you to be right with? I don't know; I don't like that. I mean, there's a certain amount of kiss-ass that everybody has to do, and if you gotta do it to get by, then by all means do it. If that's just the way you are, if you fall right in line with what's going on around you, perfect. When you got a big mouth like me and you get yourself in trouble with all the stupid things that you say, then on every level, the squeaky wheel will get oiled.



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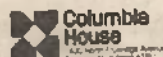
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UNION OF THE SNAKE

(As recorded by Duran Duran)

DURAN DURAN

Telegram force and ready
I knew this was a big mistake
There's a fine line drawing my senses together
And I think it's about to break.

If I listen close I can hear them singers
Oh, oh, oh
Voices in your body comin' through on the radio-o-o.

The union of the snake is on the climb
Movin' up is gonna race gonna break through the
border line.

Night shades on a warning
Give me strength at least give me a light
Give me anything even sympathy
There's a chance you could be right.

If I listen close I can hear them singers
Oh, oh, oh
Voices in your body comin' through on the radio-o-o.

The union of the snake is on the climb
Movin' up is gonna race gonna break through the
border line.

The union of the snake is on the climb
Movin' up is gonna race gonna break through the
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If I listen close I can hear them singers
Oh, oh, oh
Voices in your body coming through on the radio-o-o.

The union of the snake is on the climb
Movin' up is gonna race gonna break through the
border line.

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SYNCHRONICITY II

(As recorded by The Police)

STING

Another suburban morning
Grandmother screaming at the wall
We have to shout above the din of our rice crispies
We can't hear anything at all
Mother chants her litany of boredom and frustration
But we know all her suicides are fake.

Daddy only stares into the distance
There's only so much more that he can take
Many miles away something crawls from the slime
At the bottom of a dark Scottish lake.

Another industrial ugly morning
The factory belches filth into the sky
He walks unhindered through the picket lines today
He doesn't think to wonder why
The secretaries pout and preen like cheap tarts on a red

light street
But all he ever thinks to do is watch
And every single meeting with his so called superior
Is a humiliating kick in the crotch
Many miles away something crawls to the surface
Of a dark Scottish lake.

Another working day has ended
Only the rush hour hell to face
Packed like lemmings into shiny metal boxes
Contestants in a suicidal race
Daddy grips the wheel and stares alone into the
distance
He knows that something somewhere has to break
He sees the family home now looming in the headlights
The pain upstairs that make his eyeballs ache
Many miles away there's a shadow on the door
Of a cottage on the shore of a dark Scottish lake
Many miles away
Many miles away.

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MCMLXXXIV

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ALLERGIES

(As recorded by Paul Simon)

PAUL SIMON

Maladies
Melodies
Allergies to dust and grain.

Maladies
Remedies
Still these allergies remain.

My hand can't touch a guitar string
My fingers just burn and ache
My head intercedes with my bodily needs
And my body won't give it a break
My heart can stand a disaster
My heart can take a disgrace
But my heart is allergic
To the women I love
And it's changing the shape of my face.

Allergies
Allergies
Something's living on my skin
Doctor please
Doctor please
Open up it's me again.

I go to a famous physician
I sleep in a local hotel
From what I can see of the people like me
We get better
But we never get well
So I ask myself this question
It's a question I often repeat
Where do allergies go
When it's after a show
And they want to get something to eat.

Allergies
Allergies
Something's living on my skin
Doctor please
Doctor please
Open up it's me again.

Maladies
Melodies
Allergies to dust and grain.

Maladies
Remedies
Still these allergies remain
I can't breathe.

Allergies
Allergies
Something's living on my skin
Doctor please
Doctor please
Open up it's me again.

Allergies
Allergies
Allergies.

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BLUE WORLD

(As recorded by The Moody Blues)

JUSTIN HAYWARD

Heart and soul took control
Took control of me
Paid my dues spread the news
Hands across the sea.

Put me down turned me round
Turned me round to see
Marble halls open doors
Someone found the key
And it's only what you do
That keeps coming back on you
And it's only what you say
That can give yourself away.

Underground sight and sound
Human symphony
Heard the voice had no choice
Needed to be free.

Fly me high touch the sky
Left the earth below
Heard the line saw the sign
Knew which way to go.

Cos it's easier to try
Than to prove it can't be done
And it's easier to say
Than to turn around and run.

It's a blue world
It takes somebody to help somebody
Oh it's a blue world
It's a new world
It needs somebody to love somebody
Oh it's a blue world.

Heart and soul took control
Took control of me
Paid my dues spread the news
Hands across the sea.

Put me down turned me round
Turned me round to see
Marble halls open doors
Someone found the key
Cos it's easier to try
Than to prove it can't be done
And it's easier to stay
Than to turn around and run.

It's a blue world
It takes somebody to help somebody
Oh it's a blue world
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Oh it's a blue world
It's a blue world
It takes somebody to help somebody
Oh it's a blue world
It's a new world
It needs somebody to love somebody
Oh it's a blue world.

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NEW

NEW



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Peter Schilling

No Error In The System

by Rich Sutton

The American success of "Major Tom" and the album it comes from, *Error In The System*, have German-born Peter Schilling brushing up on his English and smiling in American dollars.

German made rock 'n' roll has, up to this point, always been linked with the cold man-machinations of groups like Can and Kraftwerk. Their music was like their cars, precise and reliable. This impression is slowly changing. Stuttgart-born Peter Schilling is the person most responsible for this change in our perception.

From his start as a worker in an auto assembly plant to his current status as the only musician with a German language top ten song in his homeland, Peter Schilling's story reads like a rock 'n' roll fairy tale. He tells it like this: "First I met Armin (Armin Sabol) at 4 o'clock in the morning in a bar. He, this heavy metal-haired guy and me this mellow songwriter. So we began to talk about music and decided we would meet the next day. We met and we had the

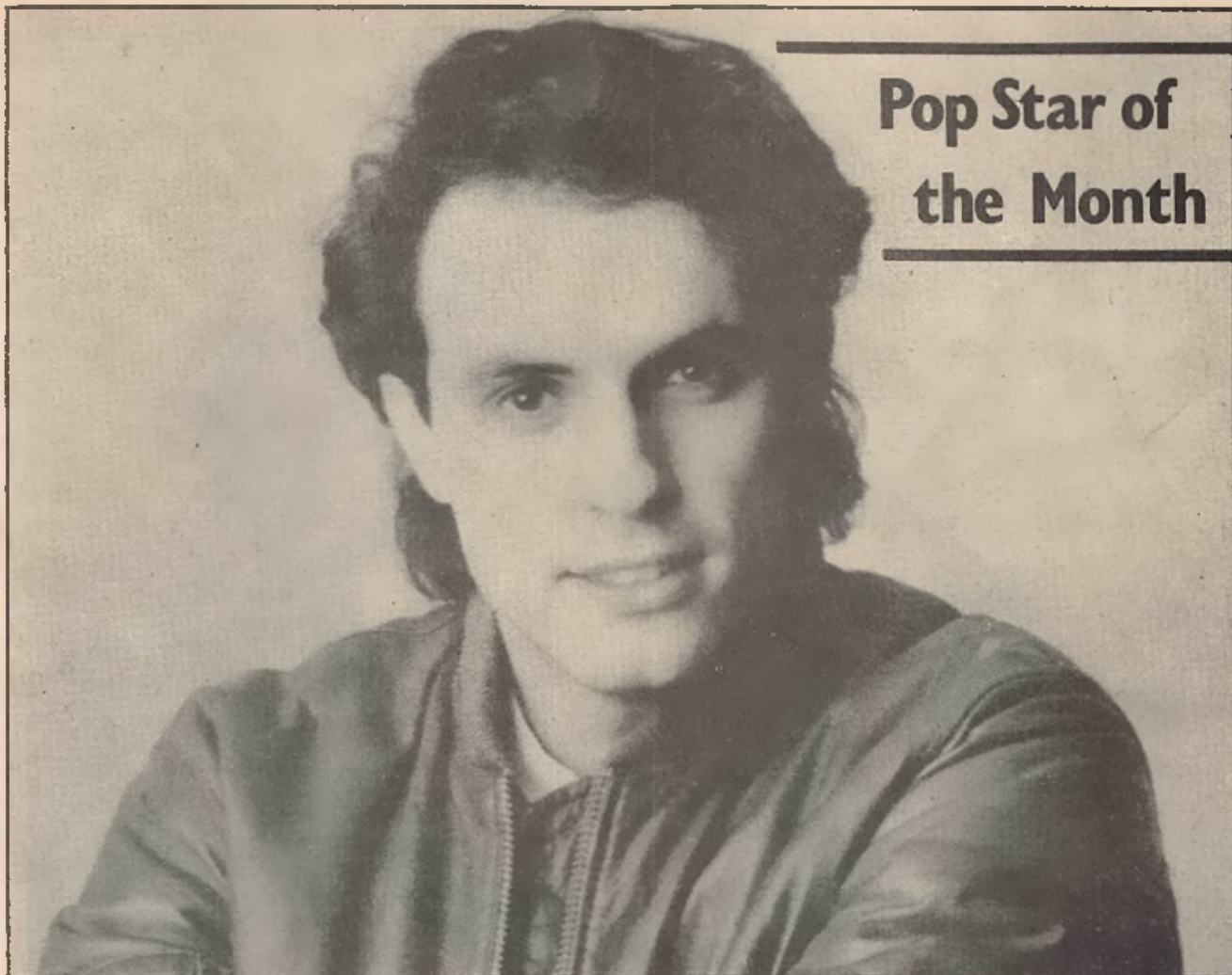
same wavelength and from that moment we started to work together. First we wrote songs, and they weren't too good. Then suddenly, we both, he played the bass and I played the keyboards, not too well, but I played them and wrote the lyrics. Then we wrote the song 'Only Dreams,' the first song on our album, and suddenly we looked at each other and smiled and we said, 'What's going on?' There's something in this music that we don't know, what is it? And then we wrote song by song and after the first good playback, 'Only Dreams' Ralph, our bassist, comes to the band — he's from Stuttgart where I am from. And then all three of us write out the project with a rhythm machine — but only for the demos. Then we had the tape and the record company was interested, WEA in Germany released it and that's the story."

The band in its present five man form has been together about a year and a half. Peter calls Armin Sabol the head of the band who, along with the bass player, produced *Error In The*

System. The other two players came to the band later on. Considering the big business that rock and roll has become, that seems like a quick rise to the top. Says Peter, "Yes, but it functions. Success normally brings bands apart. The success and the touring really put us closer than before. It's great to work with the band."

Peter Schilling's modesty is only outdone by his warmth and energy. He exudes both from his warm-up draped 5' 10" frame whose constant companion is a soccer ball. The man and his music seem to be from different planets. The other worldly, future tech sound of "Major Tom" belies the work of any two man drum machine band. Peter quickly (and justifiably) sets his sound apart from the techno-hipsters. "First of all, we don't use a rhythm machine, we use a natural drummer. The second thing is that we use guitar. Guitar is a very important instrument in my music. Rock 'n' roll guitar. The bass man plays an original bass. And there's only the sound of di-di-di-di-di and

Pop Star of the Month



GESINE PETER

the keyboards playing only that for a small section of the song. And that is nearly rock 'n' roll music, I think."

Herr Schilling composes from his thoughts on an acoustic guitar, which is unusual in the face of the trend toward computer composing. Peter adds his lyrics after he gets the backing track together. "When I have a backing track and I listen to it, I have a feeling, if I have no feeling the backing track is no good. If I have a feeling, then I write the lyrics and I get totally involved in the music and so it fits together afterwards. I put my inner feelings in to the music. It's like a tennis game, tac-tac-tac-tac. The music gives me inspiration and I have in my mind things that I've thought a lot about and I put it in the music. I have a lot of themes in my head waiting for the right backing track."

It was a decade after seeing the motion picture "Marooned" that Peter wrote a backing track which conjured up the themes from that film. The result was the world wide hit, "Major Tom". "I am a type, I see something, I put it in my mind, and I forget it. I don't forget it really. This was a film I saw when I was a child, 12 or 16, and I was impressed by it.

When I heard the playback of a backing track I remembered the story and it fit perfectly. It only took one hour to write the lyrics."

"Major Tom," the first single from *Error In The System*, spent eight weeks at number one on the West German charts. While Peter watches "Major Tom" scale the U.S. charts, he is enjoying his position as the only German performer on the West German top ten. Peter may find it sad-denning that American language songs dominate the German charts, but he's enthralled with America. "The scene and the people who work here in the media, in radio stations are more open-minded. They are friendly, they... you know when you come to a German radio station you don't know who is the artist — the man who interviews you or the artist. The people here are faster and tougher."

Peter explains the difference between the American and German scene by comparing how our interview would have been conducted at a German radio station. "Okay, you ask me about my music, you say 'Peter, da-d-dumb' and now I talk. In Germany it goes 'Peter, I have heard your record and the production

seems to me very good because I think that...' and now he starts to talk and you sit there for five minutes and say, 'Yes, you are right.' That is one example. Because most people who make interviews are... here it's a private radio station we're in. For Germany it's public controlled and most of the time the announcers are musicians who have failed." Failure's not a word that is part of Mr. Schilling's repertoire.

It's logical that a man who takes only an hour to put the lyrics together for "Major Tom" might fit in well with the fast-paced American music scene. We're not sure if Peter's ready for that change, in fact, he's pretty happy with his current lot. "The system, the working system, is perfect and we won't change that. What we do depends on many things. The result is important." As for the follow-up to *Error In The System*, "we have four songs ready. I'm not in a hurry to do more. I know that my record company wants me to write songs and release the album but I don't care about that because music is important. I want to make it a good album and I want to say when the album is ready, 'would you buy this record?' and that's important to me."



THE WAY HE MAKES ME FEEL

(As recorded by Barbra Streisand)

ALAN BERGMAN
MARILYN BERGMAN
MICHEL LEGRAND

Mmm, mmm, mmm
There's no chill and yet I shiver
There's no flame and yet I burn
I'm not sure what I'm afraid of
And yet I'm trembling
There's no storm yet
I hear thunder and I'm breathless
Why I wonder
Weak one moment then the next I'm fine
I feel as if I'm falling ev'ry time I close my eyes
And flowing through my body is a river of surprise
Feelings are awakening
I hardly recognize as mine
What are all these new sensations

What's the secret they reveal
I'm not sure I understand but I like the way I feel.

Oh why, oh why
Oh why, oh why
Oh why.

Why is it that ev'ry time I close my eyes he's there
The water shining on his skin
The sunlight in his hair
And all the while I'm thinking things
That I can't wait to share with him
I'm a bundle of confusion
Yet it has a strange appeal
Did it all begin with him and the way he makes me feel
I like the way he makes me feel
He makes me feel
I like the way
I like the way he makes me feel.

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I just wanted to say thanks. Your Metal Primer taught me things my guitar teacher didn't even want to discuss. He said I wasn't ready, that I was too slow on chord changes, and that stuff would come later. Well I'm not a Van Halen or Rhoads yet but with that one lesson I'm 100% better than I was. Those fingering exercises sure helped my chord changes become faster and clearer. Rob Stultz, E Detroit, MI

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I have to be honest with you. When I sent for your free Metal Demo, I was hoping to get a few tips for nothing. I had no serious intentions of buying anything. Your Metal Demo booklet caught my attention, though, and I've never been more satisfied with anything I've ever bought through the mail.
David Gurtler, Beattie, KS

These tapes are unlocking all the secrets and I've learned more from you and your lessons than anyone! You're an excellent guitarist.
Robert Williams, Fulton, MO

Kristen A. Dahline



Doug Marks, Metal Method instructor playing the new Jackson guitar by Charvel. The guitar was designed by Grover Jackson and Randy Rhoads.

My friend got a brand new guitar for his birthday but he didn't know a thing about playing. He ordered your Lesson 2 and the next time I saw him he played like he had taken lessons for years! I want that to happen to me.
Mike Carrillo, El Monte, CA

These lessons are great man! And worth it! As soon as I get my six lessons, up the price some. Ha! Ha! It would take months to learn this much in a weekly hour lesson with a lazy teacher at \$8 an hour!
Maurice Field, Martin, TN

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SAY IT ISN'T SO

(As recorded by Hall & Oates)

DARYL HALL

Say it
 Say it isn't so
 Say it
 Say it isn't so
 Say it isn't so painful
 To tell me that you're dissatisfied
 Last time I asked you
 I really got a lame excuse
 I know that you lied
 Now wicked things can happen
 You see them going down in war
 But when you play in a quiet way
 That bites it even more.

Say it
 Tell me what you want yeah I'll do it baby I
 Promise right now

Say it
 Who propped you up when you were stopped
 Low motivation had you on the ground
 I know your first reaction

But if there's a doubt
 Maybe I can give out a thousand reasons why.

You have to say it isn't so
 It isn't so
 Say it isn't so.

Say it
 We like to be the strangers at the party
 Two rebels in a shell
 Say it
 You like to move with the best of them
 You know we move so well
 Don't need someone to lean on
 I know that there's an open door
 But if I'm faced with being replaced
 I want you even more.

So baby say it isn't so
 It isn't so
 Oh say it isn't so
 It isn't so
 Say it isn't so.

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READ 'EM AND WEEP

(As recorded by Barry Manilow)

JIM STEINMAN

I've been tryin' for hours just to think of what exactly to say

I thought I'd leave you with a letter or a fiery speech
Like when an actor makes an exit at the end of a play
And I've been dyin' for hours tryin' to fill up all the holes
with some sense

I'd like to know why you gave up and you threw it away
I'd like to give you all the reasons and what ev'rything meant.

Well I could tell you "goodbye" or maybe "see you around"

With just a touch of a sarcastic "thanks"
We started out with a bang and at the top of the world
Now the guns are exhausted and the bullets are blanks
And everything's blank.

If I could only find the words then I would write it all down

If I could only find a voice I would speak
Oh it's there in my eyes oh can't you see me tonight
Come on and look at me and read 'em and weep
If I could only find the words then I would write it all down

If I could only find a voice I would speak
Oh, oh it's there in my eyes oh can't you see me tonight
Come on and look at me and read 'em and weep.

I've been whispering softly
Tryin' to build a cry up into a scream
We let the past slip away
And put the future on hold
Now the present is nothing but a hollowed out dream
And I've been dreamin' forever hopin' somethin' would eventually come
I saw your eyes in the dark
I felt your kiss on my lips
I traced your body in the air until the bodies were numb.

Well I could tell you "goodbye" or maybe "see you around"

With just a touch of a sarcastic "thanks"
But now the rooms are all empty the candles are dark
The guns are exhausted and the bullets are blanks
And everything's blank.

If I could only find the words then I would write it all down

If I could only find a voice I would speak
Oh, oh it's there in my eyes oh can't you see me tonight
Come on and look at me and read 'em and weep
Oh it's there in my eyes and comin' straight from my heart

It's runnin' silent and angry and deep
Oh it's there in my eyes and it's all I can say
Come on and look at me and read 'em and weep.

(Read 'em and weep)
For all the hours we'll be spending alone
(Read 'em and weep)
For the dreams we'll ignore
(Running silent and deep)
And all the promises we promised to keep
They won't be kept anymore.

(Read 'em and weep)
For the magic that our bodies had made
(Read 'em and weep)
For the blood that we've lost
(Running silent and deep)
And all those secrets that we somehow betrayed
For whatever the cost.

(Read 'em and weep)
For those memories still alive in the bed
(Read 'em and weep)
For the lies we believed
(Running silent and deep)
And all the things that will have never been said.

Why don't you look at me and read 'em and weep
Come on and look at me and read 'em
It's there in my eyes and comin' straight from my heart.

It's runnin' silent and angry and deep
It's there in my eyes it's all I can say
Come on, look at me and read 'em and weep.

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ALL THE RIGHT MOVES

(As recorded by Jennifer Warnes/Chris Thompson)

TOM SNOW
BARRY ALFONSO

I don't ask for paradise
Just space to call my own
It won't mean a thing to me
If I go there alone.

They promised us we'd have a chance
That's all we're hoping for
A lucky break is over due
We can't wait anymore.

And if we make the right moves
If we make all the right moves
We can show them all there's no way that we can lose

If we make the right moves
We make all the right moves
We can show them all there's no way that we can lose.

Oh look beyond these small town streets
And see the world out there
Oh anyone can find their road
If they only care.

There's more for us than givin' in
And only gettin' by
They say we're gonna sink or swim
But we intended to fly.

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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.

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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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OWNER OF A LONELY HEART

(As recorded by Yes)

TREVOR RABIN
JON ANDERSON
CHRIS SQUIRE
TREVOR HORN

Move yourself
You always live your life
Never thinking of the future
Prove yourself
You are the move you make
Take your chances win or lose.

See yourself
You are the steps you take
You and you
And that's the only way.

Shake shake yourself
You're every move you make
So the story goes.

Owner of a lonely heart
Owner of a lonely heart
Much better than a
Owner of a broken heart
Owner of a lonely heart

Say you don't want to chance it
You've been hurt so before.

Watch it now
The eagle in the sky
How he dancin' one and only
You lose yourself
No not for pity's sake
There's no real reason to be lonely
Be yourself
Give your free will a chance
You've got to want to succeed.

Owner of a lonely heart
Owner of a lonely heart
Much better than a
Owner of a broken heart
Owner of a lonely heart.
Owner of a lonely heart.
After my own indecision
They confused me so
(Owner of a lonely heart)
My love said never question your will at all
In the end you've got to go
Look before you leap
(Owner of a lonely heart)
And don't you hesitate at all
No no.

Owner of a lonely heart
Owner of a lonely heart
Much better than a
Owner of a broken heart
Owner of a lonely heart.
(Repeat)

Owner of a lonely heart.

Sooner or later each conclusion
Will decide the lonely heart
(Owner of a lonely heart)
It will excite, it will delight
It will give a better start
(Owner of a lonely heart).

Don't deceive your free will at all
Don't deceive your free will at all
(Owner of a lonely heart)
Don't deceive your free will at all
Just receive it.

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I GUESS THAT'S WHY THEY CALL IT THE BLUES

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN
DAVEY JOHNSTONE

Don't wish it away
Don't look at it like it's forever
Between you and me I could honestly say
That things can only get better.

And while I'm away
Bust out the demons inside
And it won't be long before you and me run
To the place in our hearts where we hide.

And I guess that's why they call it the blues
Time on my hands could be time spent with you
Laughing like children living like lovers
Rolling like thunder under the covers
And I guess that's why they call it the blues.

Just stare into space
Picture my face in your hands
Live for each second without hesitation
And never forget I'm your man.

Wait on me girl
Cry in the night if it helps
But more than ever I simply love you
More than I love life itself.

And I guess that's why they call it the blues
Time on my hands could be time spent with you
Laughing like children living like lovers
Rolling like thunder under the covers
And I guess that's why they call it the blues.

Wait on me girl
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And I guess that's why they call it the blues
And I guess that's why they call it the blues.

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CHURCH OF THE POISON MIND

(As recorded by Culture Club)

CULTURE CLUB

Desolate loving in your eyes
You used an' made my life so sweet
Step out like a god found child
I saw your eyes across the street.

Who would be the fool to take you
Be more than just kind
Step into a life of maybe
Love is hard to find
In the church of the poison mind
In the church of the poison mind
In the church of the poison mind.

Watch me clinging to the beat
I had to fight to make it mine
That religion you could sink it neat
Just move your feet an' you'll feel fine.

Who would be the fool to maybe
Trick a kiss in time
Who am I to say that's crazy
Love will make you blind
In the church of the poison mind
In the church of the poison mind
In the church of the poison mind.

Desolate loving in your eyes
You used an' made my life so sweet
Step out like a god found child
I saw your eyes across the street.

Who would be the fool to take you
Be more than just kind
Step into a life of maybe
Love is hard to find
In the church of the poison mind
In the church of the poison mind
In the church of the poison mind.

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WHAT'S NEW

(As recorded by Linda Ronstadt)

BOB HAGGART
JOHNNY BURKE

What's new
How is the world treating you
You haven't changed a bit
Handsome as ever I must admit
What's new
How did that romance come through
We haven't met since then
Gee but it's nice
To see you again.

What's new

Probably I'm boring you
But seeing you is grand
And you were sweet
To offer your hand
I understand adieu
Pardon my asking what's new
Of course you couldn't know
I haven't changed
I still love you so.

Adieu
Pardon my asking what's new
Of course you couldn't know
I haven't changed
I still love you so.

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I LIKE

(As recorded by Men Without Hats)

IVAN

It really makes you wonder who they really are
They say that money is no object and they've got a car.

They kidnapped Tony
Where did they go
They went to get it done before he got too old.

They're Incognito
They're into fame
They think they know it all
You know their family's to blame.

Isn't it funny isn't it sad
You come up empty thinking 'bout the good times that
you had.

But I like
When they talk real loud
Try to tell you what they know
I like

When it blows real hard
And it doesn't even show.

They say

"It's plain to see life is not a mystery to me"
And I say
"It's plain as day
I hope you've got yours right anyway."

It really makes you wonder about the things they say
We are never going to leave and we are never going to
stay.

They talk for nothing
They talk for free
They talk behind your back
And to your face they're really sweet.

Check out the language
Check out the clothes
The mother buys the shoes
And where she gets them no one knows.

They go to parties to steal the show
By talking really loud and trying to tell you what they
know.

But I like
When they haven't seen a thing
And try to tell you where to go.

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SAY SAY SAY

(As recorded by Paul McCartney and Michael Jackson)

Mc CARTNEY
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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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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EVERYBODY'S MY FRIEND

(As recorded by Kansas)

JOHN ELEFANTE
DINO ELEFANTE

Someone calls out my name
They ask me how I've been
So what's it like in the big time
Will you be my friend.

Have you met Mick Jagger
Ringo, George or Paul
Do you have my number
Will you give me a call.
4 o'clock in the morning
I hear the telephone ring
It's the voice of a stranger saying
I like the way you sing.

They all want to know
Do you make a lot of money
They all want to know
Will you change your name
They all want to know
What's it like to be a rock star
Everybody wants to know if they can hang around.

Everybody's my friend (hello, hello)
Everybody's my friend (hello, hello).

Everybody wants to have a little piece of the action yeah
Everybody wants to get in to the show
Everybody falls in love with the main attraction
Everybody wants to know if they can hang around.

Everybody's my friend (hello, hello)
Everybody's my friend (hello, hello).

Some people say that I'm changing
They say I'm not the same
But they don't understand me
There's so much more to fame.
They all want to know
Do you make a lot of money
They all want to know
Will you change your name
They all want to know
What's it like to be a rock star
Everybody wants to know if they can hang around.

Everybody's my friend (hello, hello)
Everybody's my friend (hello, hello)
Everybody's my friend (hello, hello).

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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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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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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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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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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 noise
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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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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SOUL SECTION

I STILL CAN'T GET OVER LOVING YOU

(As recorded by Ray Parker, Jr.)

RAY PARKER, JR.

I'm all confused
And I don't know what to do
Cause I still can't get over loving you
I've had time
But I can't get you off my mind
No I still can't get over loving you.

I get more insane
Cause I can't get over loving you
I can't turn it loose
Though I know it's self abuse
No I still can't get over loving you.

Ev'ry time I run into your friends
I just have to ask them with who and where you've
been
And when they tell me what I really didn't wanna know
It only breaks my heart
Makes me want your love
When I hear your name.

I've tried to get involved with someone new
But it's just no use cause I expect them to be like you
Baby I don't know what I'm gonna do
Cause ev'ry girl I date resembles you
Oh help me baby.

I'm goin' crazy
I still can't get over loving you
It's tearin' my heart apart
Cause I still can't get over loving you
(Lovin' you)
Girl I'm so sad
And it hurts me so bad
Knowin' you're with someone else
Though I have no right to be
I'm filled with jealousy
Cause I want you for myself.

I'm not blaming you aw baby
It's not your fault if you don't feel the way I do
And even though I wish that you still loved me
It still won't change the way I feel for you
Girl I can't forget.

It's not over yet
I still can't get over loving you
Ev'ry breath you take
I'll be watching you girl
Cause I still can't get over loving you
(Lovin' you)
I still can't get over loving you
Lovin' you.

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JOANNA

(As recorded by Kool & The Gang)

CHARLES SMITH
JAMES TAYLOR
KOOL & THE GANG

Joanna
I love you
You're the one
The one for me
I'm in love and I won't lie
She's my girl and always on my mind
She gives me her love and a feeling that's right
Never lets me down
'Specially at night
So I'm gonna do the best I can
To please that girl and be her only man
She picks me up when I'm feeling low
And that's why baby I've got to let you know.

Joanna
I love you
You're the one
The one for me
Ah baby
She's the one
The one for me
She's the kind of girl
Who makes you feel nice
So I try my best to do what's right
And take her for a ride
Then ev'rything's fine.

Joanna
I love you
You're the one
The one for me.

Search so far
Search so long
To find someone, someone to count on
Now I feel I got it right here
Found it in you babe you my dear
We can do all life so nice
We'll have it all and ev'rything will be alright
I'm promising you
Take it from me
Take it on baby
Take it on baby
Oh she's the one
She's the one for me
She's the kind of girl
Makes you feel nice
So I try my best to do what's right
Take her for a ride
Ev'rything's fine
Ooh Joanna
Ooh Joanna.
(Repeat chorus)

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JOYSTICK

(As recorded by Dazz Band)

BOBBY HARRIS
ERIC FEARMAN

Joystick
I'm your joystick
I'm your joystick
Joystick
I'm your joystick
I'm your joystick
I'm your joystick
Take control.

Come turn me on
Get it on
Baby I'm your joystick
Your joystick baby
I can do anything that you want me to do
Ooo ooo yeah
I can prove that love is just like a video game
Just take control of the stick
Of the stick of the stick
I'll let you play your game.

I know what you're looking for
And all I want to do is score
Yeah
I just want you
To be mine
Just take control
I'll let you play me all the time
Take control of the stick
Of the stick
Of the stick
Of the stick
Of the joystick baby.

Baby don't you know that I'm your (joystick)
I'll do anything
I'm your (joystick)
Turn me on
Let's get it on (joystick)
Take control and use me.

Come turn me on
Get it on
Baby I'm your joystick
Your joystick baby
Sending all my love to invade your heart
Oh oh yeah

So baby don't stand there and let my love come down
Just take control of the stick

Of the stick
Of the stick
Of the stick
I'll let you play around.

I know what you're looking for
And all I want to do is score
Yeah

I just want you
To be mine
Just take control
I'll let you play me all the time
Take control of the stick
Of the stick
Of the stick
Of the stick
Of the joystick baby.

I just want you
To be mine
Just take control
I'll let you play me all the time
Take control of the stick
Of the stick
Of the stick
Of the stick
Of the joystick baby.

Joystick (the stick)
I'm your joystick (the stick)
Joystick
I'm your joystick (the stick)
Joystick
I'm your joystick.

Joystick
Baby don't you know that I'm your
Joystick
I'll do anything 'cause I'm your
Joystick

Turn me on
Let's get it on
Joystick
Take control and use me
Joystick
Baby don't you know that I'm your
Joystick
I'm your joystick
Joystick
Take control
Take control
Joystick

If love is what you're looking to score.

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ON TARGET

(As recorded by The Jones Girls)

ROBERT WRIGHT
ALFONSO THORNTON

On target I hit the mark
I shot an arrow thru your heart
On target I played the game and scored a bullseye
I've got your love baby.

I saw you hiding in the backfield
Just like a fugitive at large
I ran a thousand miles at your heels
Cuz my love you were trying to dodge
Like a hunter I persued you
You were my heart's fondest desire

And with a little help from Cupid
I took a shot ready aim fire.

On target I hit the mark
I shot an arrow thru your heart
On target I played the game and scored a bullseye
I've got your love baby.

Nowhere to run nowhere to hide love
Cuz I was ready for the chase
Ev'rywhere you'd go I'd follow
Your ev'ry footstep did I trace
But I knew I had you cornered
When you looked back at me and grinned
And once I saw you let your guard down
Baby I just zeroed in.

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PARTY ANIMAL

(As recorded by James Ingram)

MARK VEIHA
JAMES INGRAM
RICHARD PAGE

There's a light in the window
Someone open up the door
'Cause I'm ready to get down on it
There's a full moon arisin'
There's a beat in the street
Got the fever and I just can't seem to shake it
I'll take my chances
Just a little bit of room to move
And I'll be dancing.

I'm a party animal
(Animal)
I'm a hungry animal
(Feed me with music, women and wine)
I'm a party animal
(Animal).

When the room starts pumpin'
Like a train runnin' wild
And the night is alive with music
I get up on the table
I get down on the floor
Got the fever and I just can't seem to lose it
I take the fast lane
You can catch me if you can
You're gonna love the chase.

I'm a hungry party animal
(Animal)
I'm a party animal
Out ev'ry night trackin' good times.

There's a girl in the corner
With that look there in her eyes
And she's shinin' her light right through me
Well I may be lookin' kinda crazy baby
But you know I can be tamed
When you put your lovin' body right next to me
So take your chances
Just a little bit of room to move
And I'll be dancing.

I'm a party animal
(Animal)
I'm a hungry animal
(Feed me with music, women and wine)
I'm a party animal
(Animal)
I'm a hungry party animal
But ev'ry night trackin' good times.

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U BRING THE FREAK OUT

(As recorded by Rick James)

RICK JAMES

Baby, baby
You bring the freak out
Baby, baby
You bring the freak out.

Baby, baby
You bring the freak out
You bring the freak out
Baby, baby
You bring the freak out of me.
Hey girl
Before I met you I was so shy
I didn't smoke, drink or like to party
Then you showed me how to
Get high and release myself
Hey girl you taught me how to rock and roll
Now look at me
I'm out of control
You brought the freak out in me baby
Can't you see.

Baby, baby
You bring the freak out of me
Baby, baby
You bring the freak out
You bring the freak out
Baby, baby
You bring the freak out
Freak of the week is out
Baby, baby
You bring the freak out
You bring the freak out.
Hey girl
I never thought our love would last
Baby why do you teach me so fast
And now I've got to slow down
My head is spinning 'round and 'round
Hey girl

How many men have you turned out
How many have you taught
About freaking out baby, baby.
Baby, baby
You bring the freak out of me
Baby, baby
You bring the freak out
Freak of the week is out
Baby, baby
You bring the freak out
You bring the freak out
Baby, baby
You bring the freak out of me
You freak me out
You really freak me out baby
You bring the freak out
You bring the freak out
You bring the freak out
You bring the freak out
Everyone freak out
You bring the freak out of me
You bring the freak out
You bring the freak out
Freak of the week is out.

Come here girl 'cause now I got something I'd like to teach you.

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HOW COME U DON'T CALL ME ANYMORE

(As recorded by Stephanie Mills)

PRINCE

I keep your picture beside my bed
I still remember everything U said
I always thought our love was so right
I guess I was wrong
Always thought you'd be by my side
Now you're gone
What do I know baby
What we had was good
How come U don't call me anymore.

I still light the fire on rainy night
I still like it better when you're holdin' me tight
Everybody said that we should never part
Tell me baby why did U wanna go and break my heart
All I wanna know baby what we had was good
How come U don't call me anymore.
Sometimes it feels like I'm gonna die
If you don't call me boy you gotta try
Down on my knees beggin' U please
Please call
Why can't U call me sometime baby.
Just 1 lousy dime baby
Why can't U call me sometime
Why on earth can't U just pick up the phone
U know I don't like bein' alone.

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LOVE HAS A MIND OF ITS OWN

(As recorded by Donna Summer)

DONNA SUMMER
BRUCE SUDANO
MICHAEL OMARTIAN

Think about me and you
Think of all the changes we've been through
The laughter and the tears
The years together
Little did we both know
When we felt we gave up all control
Though times get hard
We're strong enough to carry on.

'Cause love has a mind of its own
It moves in its own circles
And it roams where it will roam
Love has a mind of its own
It holds our lives together
You're my heart
You're my home.

Stayed awake last night
Told myself that this time we were through
That passion wasn't there
My heart had changed
But then in the morning light
The feeling cut me like a knife
And then I knew
I couldn't walk away from you girl.

Love has a mind of its own
It moves in its own circles
And it roams where it will roam
Love has a mind of its own
It holds our lives together
You're my heart
You're my home.

We can drive ourselves so far apart
Till the world gets inbetween
Before you know the distance grows
Till we lose sight of our dream
But the wonder of it all
Is how love will survive
It never fails to keep us going
It never fails to keep us alive.
(Repeat chorus)

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IT'S MUCH DEEPER

(As recorded by Ashford & Simpson)

NICKOLAS ASHFORD
VALERIE SIMPSON

It's much deeper
Like a river running through my blood
Can't stop the flood
It's much deeper
Got a feeling that I'm going down
I'm gonna drown
It's much deeper
Only thing that'll save me now
Oh is for you to know
I love you.

It's much deeper
Like a river running through my blood
Can't stop the flood
It's much deeper
Got a feeling that I'm going down
I'm gonna drown
It's much deeper
Only thing that'll save me now
Oh is for you to know
I love you.

Baby we can't go on pretending we're just friends
Sooner or later something's got to give in
Let's get it over
Let's clear the air
Stop pretending that we don't care
We could be closer
Closer than this
Feel it
Feel it.

Baby I'm the guilty one
My love grows
Day by day
A situation like this
Honey what do you say
So don't turn away from me
Act like it don't exist
Think of what we've already missed
We could be closer
Closer than this
Feel it
Feel it.

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Dionne Warwick

Soul Star of the Month

By any standard, 1982 was a landmark year for Dionne Warwick. It marked the 20th anniversary of her first hit "Don't Make Me Over," and she celebrated that career milestone with the release of an album, *Heartbreaker*, that became a musical sensation. It sold millions of copies throughout the world, and topped charts in Great Britain, Germany, Canada, The Netherlands, Denmark, Australia and the U.S.

In addition, the title song was a smash single, and was followed by "Take The Short Way Home," a record that became Warwick's 50th chart hit. During the past year, Warwick also performed at two very special functions — a gala in Los Angeles for Queen Elizabeth and Prince Philip, and a benefit concert that she organized in Boston for the stricken ex-Red Sox star Tony Conigliaro. At this latter event, Warwick shared the stage with Frank Sinatra.

With these achievements added to the string of her triumphs, Warwick has now made an album that will undoubtedly take its rightful place among her greatest recordings. *How Many Times Can We Say Goodbye* is an album that exemplifies Warwick's unique ability to stay as contemporary as the times, and yet remain true to her distinctive talent.

This lp was produced by Luther Vandross who brought Aretha Franklin back to the top recently with *Jump To It* and *Get It Right*. The first single from Warwick's album is the title cut, in which she duets with Vandross. As of this writing, the song was already an across the charts hit, where it was making a steady climb up both the pop and soul charts.

There are also a number of other Vandross originals on the lp, including the shimmering "So Amazing" as well as the sizzling "Got A Date," with rocker Peter Frampton on lead guitar. There is also a beautiful rendition of the Goffin & King classic "Will You Love Me Tomorrow," on which Warwick is joined on vocals by the original artists, The Shirelles. This marked a reunion of sorts, considering Warwick and The Shirelles used to appear together at the legendary Brooklyn Fox concerts hosted by Murray the K.

How Many Times Can We Say Goodbye is another significant chapter in what is proving to be a decade of one great accomplishment after another in the career of Dionne Warwick. To date, the '80s have brought her two Grammy Awards (for her Barry Manilow-produced debut Arista lp), a television series (*Solid Gold*), a first-ever duet with Johnny Mathis (on '82s "Friends In Love"), a live lp that encapsu-

lated her career (*Hot! Live And Otherwise*), and *Heartbreaker*, produced by Barry Gibb, Karl Richardson and Albhy Galuten, which is the most recent chapter in Dionne Warwick's story.

Born Marie Dionne Warwick, the singer grew up in a gospel oriented family. Her mother was a manager of the famous Drinkard Singers, a church choir group that gave Dionne her first musical experience as organ accompanist and occasional vocalist. Together with her sister and her cousin, Dionne went on to form her own trio, The Gospelaires while studying under a scholarship at the Hart College of Music.

Doing background singing in New York City, she caught the ear of then fledgling composer Burt Bacharach in 1960, on a session for The Drifters' "Mexican Divorce." As Bacharach told *Ebony*, "I couldn't help noticing her. Dionne had something — it was there when I first met her: a kind of elegance, her flow and feeling for the music."

Warwick started cutting demos for the songs that Bacharach and his lyricist partner Hal David were trying to sell. The result was that the threesome wound up with a Scepter Records contract. In December, 1962, "Don't Make Me Over" became a top ten hit. It was the first of a breathtaking catalog of smash records.



"Anyone Who Had A Heart," "Walk On By," "You'll Never Get To Heaven," "Reach Out For Me," "A House Is Not A Home" were all hit singles in just the first two years of this producing-writing-singing partnership.

Warwick was personally introduced at the Olympia Theatre in Paris by Marlene Dietrich, named the top r&b singer of 1964 by the music trade magazines (this at the height of the British Invasion in rock & roll), and crossed the categorical borders between pop, r&b, gospel, blues and jazz audiences. The emotionally and

technically demanding ballads that Bacharach and David provided her to sing were among the most sterling recorded performances of the era.

More hits followed. These included: "Message To Michael," "Trains And Boats And Planes," "Alfie," "Say A Little Prayer," "(Theme From) Valley Of The Dolls," and "Do You Know The Way To San Jose." By the end of 1966, she had sold more than 12 million records. Her accomplishments by that time included a four month European tour, numerous TV shows (Hullabaloo,

The Tonight Show, A Eurovision special, Ed Sullivan and Kraft Music Hall). For "San Jose" she won a Grammy Award, and highlights of 1968 included a Copacabana booking, an attendance record set at the Newport Jazz Festival, and filming her screen debut in the film *Slaves*.

More successful recordings for Scepter followed. "Promises Promises," "This Girl's In Love With You" and "I'll Never Fall In Love Again" were added to the growing Warwick list of classics. She also began receiving impressive honors such as being invited to the Apollo 11 astronauts' celebration in Houston, and being the first singer ever named "Woman Of The Year" by Harvard's Hasty Pudding Club. After another Grammy, and an NAACP Image Award, Dionne spent much of the '70s as a recording artist for Warner Bros.

During her tenure there, she cut albums with such excellent producers as Bacharach, Thom Bell and Steve Barrie and Michael Omartian. Except for "Then Came You," a single she made with vocal group The Spinners (a Gold #1 and Grammy-nominated song), and a collaborative "A Man And A Woman" tour with Isaac Hayes, this period of Warwick's life was marked by creative and commercial disappointment.

A new phase of her career began auspiciously in 1979 with the million-selling *Dionne* album. For "I'll Never Love This Way Again" and "Deja Vu," two gold singles from the lp, she won Grammy Awards for Best Female Vocal Performance in the pop and r&b categories, becoming the first woman to win simultaneous awards in both pop and r&b.

Then came *No Night So Long*, *Hot! Live and Otherwise*, *Friends In Love*, *Heartbreaker* and now her newest triumph, *How Many Times Can We Say Goodbye*.

"I'm extremely happy," Dionne said recently. "Everything is just going beautifully for me. Arista is a label dedicated to its artists, my records are selling and everything is just the way it's supposed to be. I hope it never stops."



WORDS AND MUSIC

(As recorded by Tavares)

KENNY NOLAN

My darlin' you know that I depend upon your very smile
And my day wouldn't begin without your precious kiss
And if someone wrote my story and tried to leave you
out

The most important part they'd surely miss
Do you understand I'm nothing without you
Girl you're my heart, you're my soul
You're my life it's true.

You are the words, you are the music
You're the song that plays over and over again in my
head

You are the words, you are the music
You're the tune that I dream of and sing every morning
in bed.

No I can't count the ways you've brought me happiness
You've shown me what no other love has shown, and oh
If I live forever, if I live a million years
This heart will still want you and you alone
Never doubt you are the only one
Girl, you're my world, you're my dreams
You're my morning sun.

You are the words, you are the music
You're the song that plays over and over again in my
head

You are the words, you are the music
You're the tune that I dream of and sing every morning
in bed.

Yes it's true
I'll dedicate each passing day to you now and forever
more

Your love is what I'm living for
Don't you understand
I'm holding out
I'm holding out my hand to you.

You are the words, you are the music
You're the song that plays over and over again in my
head

You are the words, you are the music
You're the tune that I dream of and sing every morning
in bed.

You are the words, you are the music
You're the song that plays over and over again in my
head

You are the words, you are the music
You're the tune that I dream of and sing every morning
in bed.

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IN YOUR EYES

(As recorded by George Benson)

DAN HILL
MICHAEL MASSER

I think I finally know you
I can see beyond your smile
I think that I can show you
That what we have is still worth while
Don't you know that love's just like the thread
That keeps unravelling but then it ties us back together
in the end.

In your eyes I can see my dream's reflection
In your eyes I found the answers to my questions
In your eyes I can see the reasons why our love's alive
In your eyes we're driftin' safely back to shore
I think I've finally learned to love you more.

You warned me that life changes

That no one really knows
Whether time would make us strangers
Or whether time would make us grow
Even though the winds of time will change
In a world where nothing stays the same
Through it all our love will still remain.

In your eyes I can see my dream's reflection
In your eyes I found the answers to my questions
In your eyes I can see the reasons why our love's alive
In your eyes we're driftin' safely back to shore
I think I've finally learned to love you more.

In your eyes I can see the reasons why our love's alive
You and I we're drifting safely back to shore
I think I've finally learned to love you more.

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BOYS

(As recorded by Mary Jane Girls)

RICK JAMES

Boys are young, boys are old
Most men act like boys I'm told
Just ask a boy his point of view
He'll run that man stuff down on you
A boy will ask you for your name
Before he tries to run his game
And when he's finally made his play
That's when the boy runs away
We like the boys
But we still like the boys
We like boys.

Short ones, fat ones, tall ones, skinny ones
White ones, black ones, red ones.
(Repeat)

Boys with curls, we like a lot
And boys with braids are really hot
Boys that dance and dine and wine
Can hang with us most anytime
Boys are boys, we can't do without

In every man there's a boy about
Come lay your head boy on my breast
And let my love just do the rest
We like the boys
But we still like the boys
We like the boys.
You gotta know that
You gotta know that and now.
(Repeat)

You can call me anytime
You got lovin' on your mind
When you need me boy
You can call me any week
When you feel the need to freak
And I'll be there
You can call me any day
When you want someone to play with
Don't hesitate
You can call me anytime
Any day and anytime
'Cause I love you boy.

And I mean that from the bottom of my heart.

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WET MY WHISTLE

(As recorded by Midnight Star)

R. CALLOWAY

Just like sweet wine baby
Your love's intoxicating
Why'd I have to taste it
It was much too good to waste it
Oh baby let me love you
I'll place no one above you.

Cause I'm hooked baby on your love
Just because.

I just had to
Wet my whistle
When I kissed your lips girl I couldn't get enough
I had to
Wet my whistle
Just a little bit baby was much too much.

First I was only playing

Now look where love is laying
So softly on my pillow (little girl)
I'll never ever let you go
(No no no)
Love was never on my mind
I thought I better take my time
But girl you drive me crazy
You're such a real fine lady
(You're so fine).

But I'm hooked baby on your love
Yeah I'm hooked
I just can't get enough
See I'm hooked baby on your love
Just because.

I just had to
Wet my whistle
When I kissed your lips girl I couldn't get enough
I had to
Wet my whistle
Just a little bit baby was much too much.

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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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AIN'T THAT PECULIAR

(As recorded by Stevie Woods)

WILLIAM "Smokey" ROBINSON
WARREN MOORE
MARV TARPLIN
ROBERT ROGERS

Honey you do me wrong
But still I'm crazy 'bout you
Stay away too long and I can't do without you
Ev'ry chance you get
You seem to hurt me more and more
But each hurt just makes my love stronger than before
I know flowers grow to rain
But how can love grow to pain.

Now ain't that peculiar
A peculiarity
Ain't that peculiar baby
Peculair as can be oh.

You tell me lies that you'll be honest to me
But I'm so much in love
'Till I don't want to see a-but the things you do and say
Are designed to make me blue
It's a doggone shame my love for you
Makes all your lies seem true
A-If the truth makes love last longer
Why do lies make my love stronger.

A-ain't that peculiar baby
Peculiar as can be
Ain't that peculiar
A peculiarity
Hey hey said I don't understand it baby.

I've cried so much
Just like a child that's lost his toy
Maybe baby you think these tears I cry are tears of joy
A child can cry so much until you do everything that he
say
Well I'm like a child
My tears don't help me to get my way
I know love can last through years
But how can love last through tears.
(Repeat)

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HEART (Stop Beating In Time)

(As recorded by Marilyn McCoo)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

We giving up on all the emptiness
I fill it up with your sweet love beside me
Ain't no fun to be a rolling stone inside
You buy the feeling and you pay with tears
For what it matters you flow with the motion
Then out of nowhere there's a full moon rising
And it's mine
And every moment is the history we make
And more
We got a legacy of understanding
I can love you better
But don't let your.

Heart stop beating in time
Don't take me below the danger level
Caught up in the middle of a misery
Don't let me die
And I warn you if you let your
Heart stop beating in time
Don't make it a fatal combination
I won't ever find another your love
No more.

Got to be closer got to be in sight
You make it heaven to breathe with you
Don't you get lonely in the midnight hour
Like me
And there's an angel that I follow on the wind
And more
Within a universe of undiscovered eyes
We found each other
But don't let your.

Heart stop beating in time
Don't take me below the danger level
Caught up in the middle of a misery
Don't let me die
And I warn you if you let your
Heart stop beating in time
Don't make it a fatal combination
I won't ever find another your love
No more.

Save my soul I don't wanna be no
Chains that hold
Gotta be a wild new world out
There is a plan
I don't wanna be no one right stand
Gonna be alive for you
Down here is the love
I can hold out in my hand
And you can feel it
I'm nothing if you let your.
(Repeat chorus)

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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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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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BABY, I'M HOOKED RIGHT INTO YOUR LOVE

(As recorded by Con Funk Shun)

VAN ROSS REDDING
CEDRIC MARTIN

Baby, I'm hooked right into your love
Are you ready for mine
Here's what I've got
Good lovin' so hot
Come on let me show you.

Baby, I'm hooked right into your love
Are you ready for mine
Here's what I've got
Good lovin' so hot
Come on let me show you.

There are no words that can express the way I feel now
And I want you to know
I need you in my life
I need you baby
Yes I do my love is true

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.

I need you in my life
Yes I do my love is true.
Baby, I'm hooked right into your love
Are you ready for mine
Here's what I've got
Good lovin' so hot
Come on let me show you.
Baby, I'm hooked right into your love
Are you ready for mine
Here's what I've got
Good lovin' so hot
Come on let me show you.

There are no words that can express the way I feel now
And I want you to know
I need you in my life
I need you baby
Yes I do my love is true
I need you in my life
Yes I do my love is true.

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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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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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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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COUNTRY SECTION

IN MY EYES

(As recorded by John Conlee)

BARBARA WYRICK

She's just a woman
A hundred pounds of flesh and blood
Quick with a smile
Warm with a touch for me.

She's just a woman
And not the least or the most desired
But she sets one man's heart on fire
And it's me that she wants to please.

And in my eyes
God never made a more beautiful girl
In my eyes

There's no one more lovely in all of the world
And she looks at me sometimes with such surprise
When she sees how special she is in my eyes.

Sometimes she makes mistakes
But I'm aware of her faults
Her moods go up and down
But that's just because.

She's just a woman
And not the least or the most desired
But she set one man's heart on fire
And it's me that she wants to please.

And in my eyes
God never made a more beautiful girl
In my eyes

There's no one more lovely in all of the world
And she looks at me sometimes with such surprise
When she sees how special she is in my eyes.

She's only human
And she cries sometimes when she looks in the mirror
And counts a new line that seemed to appear
overnight

She's only human
It's not that she's vain, she's just afraid
That there'll come a time
When I'll turn away at the sight
But I swear that's not right.

And in my eyes
She just grows lovelier to me
In my eyes
She's only aging gracefully
And a thousand strands on gray won't disguise
The woman she'll always be in my eyes.

She's just a woman
And giving her love only to me
Without her help I would be less of a man
Than she thinks I am.

And in my eyes
Love never changes or pretends
In my eyes
Her mystery never ends
And everything I feel as years go by
Makes her love grow sweeter still in my eyes.

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LOUISIANA ANNA

(As recorded by The Maines Brothers)

KEN BELL
TERRY SKINNER
J.L. WALLACE

I was working a gig down in west Mobile
A place called the Devil's Den
Picking my guitar and a singing songs
Lord I was a packing 'em in
A different woman every night
Adding notches to my gun
When she walked in if I'd a had any sense
I'd a packed up my guitar and run Lord.

Louisiana Anna she's so hard to handle
A double first cousin to hard
Hearted Hanna a heart so cold
They should have named her Amana
Louisiana Anna put a spell on me.

Well the hair stood up on the back of my neck
As I watched her take control
Anna's hair and her dress were as black as night
And they both matched her soul

Well she turned down offers left and right
They all tried but failed
And she made a beeline straight for me
Like a bat right out of hell Lord.

Louisiana Anna she's so hard to handle
A double first cousin to hard
Hearted Hanna a heart so cold
They should have named her Amana
Louisiana Anna put a spell on me.

Well her kiss was just as sweet as blackberry wine
And I drank all night long
But just as a quickly as a Anna came
She was up and gone
Well she got just what she came here for
She took my heart and soul
And now I'm bound to spend the rest of my life
Out here on the road just looking for.
Louisiana Anna she's so hard to handle
A double first cousin to hard
Hearted Hanna a heart so cold
They should have named her Amana
Louisiana Anna put a spell on me.

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ANOTHER MOTEL MEMORY

(As recorded by Shelly West)

CHARLIE BLACK
TOMMY ROCCO

I can see desire reaching out from your eyes to mine
I can feel your touch going to my head like warm red
wine

And there's nothing I'd rather do
Than spend the whole night with you.

But I don't want to be another motel memory
I don't want to be another motel casualty
If you want lasting love I'm the last love you will ever
need

But I don't want to be another motel memory.

We've been here before it's the last slow dance and it's
time to go

If you feel a love as deep as mine
Why not let me know

Cause there's nothing I'd rather do
Than spend the whole night with you.

But I don't want to be another motel memory
I don't want to be another motel casualty
If you want lasting love I'm the last love you will ever
need

But I don't want to be another motel memory.

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WOUNDED HEARTS

(As recorded by Mark Gray)

MARK GRAY
SHAWNA HARRINGTON

Two lonely people touching each other
Easily falling in love for the night
Both of them sayin' they're trying to recover
Losing a lover like they'll never find.

Wounded hearts cry on each other
Looking for cover every day
Wounded hearts lie to each other
I love you is useless to say to wounded hearts.

Touching a stranger flirtin' with danger
Closing their eyes cause they can't understand
All that they're feeling and all that they're needing
Melting away in the palm of their hands.

Wounded hearts cry on each other
Looking for cover every day
Wounded hearts lie to each other
I love you is useless to say to wounded hearts.

(Repeat chorus)

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LONELY BUT ONLY FOR YOU

(As recorded by Sissy Spacek)

RORY BOURKE
CHARLIE BLACK
K.T. OSLIN

My friends set me up with someone they know I'll just
love

They say, "oh he's just your type
He's just the right one to chase your blues away"

Friends are such good arrangers
But I'm not in the mood for strangers.

Honey I'm lonely but only for you
I'm only lonely for all the things we used to do
Hey I can function quite well

Hey you can hardly tell that I'm lonely but only for you
Yes I'm lonely but only for you.

I miss the love, the touch that melted night into dawn
I miss the talks

I miss the shoulder I know I can lean on
It's the same old story

No one else does anything for me.

Honey I'm lonely but only for you
I'm only lonely for all the things we used to do
Hey I can function quite well

Hey you can hardly tell that I'm lonely but only for you
Yes I'm lonely but only for you
Yes I'm lonely but only for you.

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WALKING WITH MY MEMORIES

(As recorded by Loretta Lynn)

MIKE PACE
FRED KOLLER

At night I go out walking with my memories
And all we ever talk about is you
We smile when we remember days of you and me
together

Trying not to think of you with someone new.

Walking with my memories of you
Breaking in a broken heart wearing out my shoes
Out here in the wind talking to myself again
Walking with my memories of you.

It's raining hard tonight on Second Avenue
I'm cold and wet but I can't go inside
'Cause I gotta keep on walkin' until you've been
forgotten
And I can leave my memories behind.

Walking with my memories of you
Breaking in a broken heart wearing out my shoes
Out here in the wind talking to myself again
Walking with my memories of you.

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Gary Morris



Country Star of the Month

In September, 1980, Gary Morris released his first Warner Bros. single, "Sweet Red Wine." The music trade magazines predicted that Morris would be a hit and he was. With a succession of five top ten singles and his first lp on the Billboard charts for six months, this prediction

proved true. Singer/songwriter Gary Morris has created quite a name for himself in a very short time.

Morris' string of hit records began with the smash country rocker, "Headed For A Heartache," followed by "Don't Look Back" and "Dreams Die

Hard." These three tunes paved the way for Morris to be named New Male Singles Artist Of The Year in 1982 by Billboard.

The hits have continued with "Velvet Chains," the beautiful "The Love She Found In Me," "The Wind Beneath My Wings" and "Why Lady Why." These hits have established Morris as a most unique country music artist — not only can he sing up a country storm, but he can deliver ballads with unforgettable style.

Industry recognition has been arriving with regularity for Morris. In 1983, he was nominated for New Male Artist Of The Year by the Academy Of Country Music. Also in 1983, the CMA nominated him for the Horizon Award, for both single and song of the year for "The Love She Found In Me."

Morris' first album was the self-titled *Gary Morris*. This lp provided country music lovers everywhere with the chance to sample the breadth and freshness of Morris' formidable musical talents, including his songwriting. Original tunes included such ballads as "When I Close My Eyes," "Dancin' The Night Away," "Day By Day," as well as the uptempo "No Place To Hide."

Why Lady Why was released in August, 1983 and featured four of Morris' hits: "Velvet Chains," "The Love She Found In Me," "The Wind Beneath My Wings," and more samples of Morris' songwriting, including the title cut, "Why Lady Why."

Arriving in Nashville in the spring of 1980, Morris signed a recording contract with Warner Bros., with little fanfare, almost the same time he signed a publishing contract with Warner Bros. Music.

From the very beginning of his recording and songwriting career, it was obvious that a new artist of stature had arrived on the scene. Appearing in February, 1981 at the Nashville Songwriter's Association showcase singing an original, "Fire In Your Eyes," Billboard singled out Morris' "magnetic performance" and a voice that was unbelievable in its power and range.

Morris' songwriting ability has also been singled out. A rodeo song, "Playin' Cowboy," was featured on an ABC-TV *Wide World Of Sports* Cheyenne Frontier Days soundtrack. "Don't Look Back" was Morris' own first top ten effort, while the single "The Wind Beneath My Wings," reached the same heights. In addition, Reba McEntire and Randy Parton recently cut songs written by Morris.

Not only can Gary Morris write, sing and record, his live performances draw rave reviews wherever he plays. Hot dance tunes combined with his incredible ballad singing proved as fine a performance as country music can offer.

Morris' band GMO, was nominated by the CMA as Band Of The Year for 1983. This is no surprise, considering that they are a hot group of talented players who never fail to leave an audience begging for more. The same can be said of that portion of the show in which Morris steps out with just his acoustic guitar.

From the Palomino in California, the Lone Star in New York, Gilley's and Billy Bob's in Texas and Duke's in Tulsa, to festivals and theme parks, Gary Morris is one of the most appealing live performers on the country circuit.

Also helping to spread the wide appeal of Morris is the television shows he has appeared on. These include *Austin City Limits*, *That's Country*, NBC's *Fantasy*, *Inside Country Cookin'* (Gary cooks up great Mexican dishes), *Nashville Now*, *The Bob Braun Show*, *Nashville Alive*, NBC's *Academy Of Country Music Special*, as well as many syndicated radio shows.

Born and raised in Ft. Worth, Texas, Morris' musical roots run deep. His paternal grandfather was a musician who could "play anything with strings on it." On his mother's side, his grandfather was a vocal teacher who wrote several songs in the baptist hymnal. Morris' mother was a singer as well, so it only follows that it didn't take long before he too was performing.

He began his musical career in his church choir. Although he was a talented athlete who earned letters in football, baseball, basketball and track, it was music that became the dominating force in his life while he was attending junior college in Cisco, Texas on a football scholarship.

Although his choir activities continued through high school, he began playing guitar, writing his own songs, and singing professionally around Ft. Worth in small groups as a solo artist. Since becoming a full-time musician in 1969, Morris has worked alone and in bands all over the U.S., polishing his craft and winning a fervent following.

Morris now lives just outside Nashville in Franklin, Tennessee, but credits Denver as the place where he gained his most valuable experience. Performing initially in a trio called Taylor's Cowboys, and then traveling all over the country as part of a duet for two years, Morris returned to Denver and formed a seven-piece country rock band called Breakaway. Not content to follow the same road as most club bands and perform only over tunes, the band featured original material written almost exclusively by Morris. With Gary's writing and vocals as the driving force, the band soon became Denver's favorite. Their success eventually led Gary to take a shot at the real music business in Nashville.

When Morris is not writing, recording, or performing he is most likely to be found hunting or fishing, or skin diving in Key West, the Bahamas or wherever the water is warm and clear. The mountains and streams of Colorado, Wyoming and Montana are also among his favorite hunts — elk, deer and rainbow trout are his preferred game.

Above all, Gary Morris loves to write and perform his music. The size and scope of his talent is providing country music fans everywhere with some of the best sounds around. Doing what he does best, and getting only better with time, Gary Morris is sure to be around a long time to come.

AFTER ALL

(As recorded by Ed Bruce)

ED BRUCE
PATSY BRUCE

There's a parking lot
Where the corner cafe stood
One of the places we first fell in love
They've built a waterslide
On the bluff by the riverside
Where we first fumbled our way into love.

You hardly ever hear it
It's a golden oldie now
But you and I danced to it
At least a thousand miles
We ran with Bobby and his wife
Her name I can't recall
We had lots of fun and love
Hardly anything else at all.

The things we knew
Are turning brown and grey with age
Or gone
It's funny how the years slip by
I can't help but wonder why
Sometimes it doesn't seem that long.

After all these years
After all the joys and tears
After all is said and done
After most of everything we knew is gone
I still love you.

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MISS UNDERSTANDING

(As recorded by David Willis)

BILL SHORE
DAVID WILLIS
BYRON GALLIMORE
BLAKE MEVIS

Traffic lights a flashin' caught up in the rush
Stopped off for a drink or two don't think to call you up
Came home around midnight saw the hurt in your eyes
Like a fool I remembered the plans we'd made last
night.

Miss understanding I've let you down again
Miss understanding I'll never understand
How you can be such an angel and put up with a devil
like me
Miss understanding that's what your name should be.

You overlook the bad in me, somehow sees the good
Find a way to forgive what no other woman would
I've got to change my ways before you change your
heart
And right here in your lovin' arms is where I'm gonna
start.

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THE WIND BENEATH MY WINGS

(As recorded by Gary Morris)

LARRY HENLEY
JEFF SILBAR

You know it must have been cold standing there in my
shadow

You never had the sunlight on your face
But you know you were content to let me shine
Why you even walked a few steps behind
And I was the one with all the glory
While you were the one behind me with all that strength
Just a face without a name but I never even once heard
you complain.

Did you ever know that you are my hero and ev'rything I
would like to be
I can fly higher than an eagle
You are the wind beneath my wings.

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

Did you ever know that you are my hero and ev'rything I
would like to be
I can fly higher than an eagle
You are the wind beneath my wings, my wings.

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DON'T LEAVE ME LONELY LOVING YOU

(As recorded by Randy Barlow)

J.R. DOOLEY
FRED KELLY

What's our love all about
Fallin' in, fallin' out
You say our love is fallin' apart
Lady come here let's talk heart to heart.

Don't leave me lonely loving you
I know there's something we can do
Lie with me and we'll love things through
Don't leave me lonely loving you.

What's our love all about
Are we in or are we out
Lady don't leave me don't let go
Open your heart I need you so.

Don't leave me lonely loving you
I know there's something we can do
Lie with me and we'll love things through
Don't leave me lonely loving you.

Don't leave me lonely loving you
I know there's something we can do to make it all right
Don't leave me lonely
You know I would be lonely
Don't leave me lonely loving you.

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I'M A SLAVE

(As recorded by Jerry Reed)

JERRY REED

Now folks I got the smoking habit see
And I know the habit's bad
But the worst thing about smoking is
It makes them non smokers so mad
They say if you're gonna puff them things
Go sit in the smoking section please
They put us in the ward like a bunch of cows
With the hoof and mouth disease
And all I hear is don't smoke cigarettes
They're bad for you dude
Well they may be friends but I love 'em
Every way but barbecued
And when I'm ready to quit smoking
Don't worry it'll be a breeze
But right now friends
Better stick me in the smoking section please.
Cause I'm a slave, I'm a slave
I'm a poor helpless victim to the things my body craves.
Now I know my smoking habit's rotten
And I hate myself for ever startin'
But right now friend I could eat a carton
Cause I'm a slave.
Now folks back home there was this dude that would
gamble at the drop of your hat
You know the kind he has to raise all the time and cover
every bet
Well one night he was having him a run of luck and all
his luck was bad
Done lost his money lost his care he done lost
everything he had
And I'm trying to drag him out of that poker game and
he's a hanging onto my arm
Yelling don't pretend help me get back in
I'll win a river bottom farm
Well I loaned him ten, then twenty, friends they was
picking me to the bone
And when I stopped the game all that remained was my
cab fare home
I said hey if I was stuck with your luck believe I'd leave
that poker alone
He said Jerry you know it ain't nothing but dope and
money ain't got no home
Loan me ten.

I'm a slave, I'm a slave
I'm a poor helpless victim to the things my body craves.
But there is some good to come out of this friend
There's always one bet you can win
You can bet this cowboy'll bet 'em again
Cause I'm a slave.
Well now I hadn't seen my next door neighbor in a week
or so I guess
Till yesterday and he was all bandaged up and in this
body cast
I said well from the looks of you son the wreck must've
been bad
He said naw this is what happens Jerry when your old
lady gets mad
He said it was last Saturday night and I was in this bar
had a blond on my knee
Well I look up and there's my old lady looking right
down on me
Well she grabbed that blond and they was a having a
championship bout
I stood up and said now honey wait a minute and I never
shoulda opened my mouth
Cause she come right across my head with a bottle
yelling
Save that country jive and what she done to me was
world war three
And I'm lucky to be alive
I said well let that be your lesson son maybe this flling
will be your last
He said hey Jerry you know what I'm gonna do soon as I
get outta this cast.
I'm a slave, I'm a slave
Don't put the pressure on me it affects how I behave.

I love them short fat skinny ones
I like them brunettes
I love 'em blondes
I can't help it, it's a lot of fun
I'm a slave, I'm a slave
I'm a poor helpless victim to the things my body craves.
Well I was laying on the floor half killed
I asked myself was it worth the thrill!
Will you do it again
You know I will
Cause I'm a slave.

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BRAVE HEART

(As recorded by Thom Schuyler)

THOM SCHUYLER

You say you finally found someone
Your heart's no longer on the run
Love has come and put you on your feet
This one's gonna last forever
Even through stormy weather
Cause you got love and love is all you need.

But if you're gonna take it to the limit
Make it everything that it should be.

You gotta have a brave heart
A heart that can take it
When the pain starts and the tears begin
Oh the trademark of a love that will make it
Is a brave heart that will try again.

Love is more than hugs and kisses
Falling stars and foolish wishes
Takes a lot of work to make it right
If you're gonna hit the ceiling
Every time she hurts your feelings
You won't even make it through the night.

But if you wanna take it to the limit
Make it what it's never been before.

You better have a brave heart
A heart that can take it
When the pain starts and the tears begin
Oh the trademark of a love that will make it
Is a brave heart that can try again.

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YOU WERE A GOOD FRIEND

(As recorded by Kenny Rogers)

KIM CARNES
DAVE ELLINGSON

If I close my eyes
It doesn't hurt quite so bad
'Cause tonight I just lost the best friend I ever had
You were a maverick runnin' all the way from New Orleans
We'd tell stories round the camp fire late at night when
It was down to just you and me.

Good friend why did you have to go
Just when I was gettin' to know you
I'll sing this song to show you were a good friend
They don't make 'em quite like you

And in my memory you'll always be a good friend to me.

You said I have a home boy
Haven't seen it for so long
Said I'm goin' home boy
When the work is done
I can feel it in my bones.

Good friend why did you have to go
Just when I was gettin' to know you
I'll sing this song to show you were a good friend
They don't make 'em quite like you
And in my memory you'll always be a good friend to me.

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SENTIMENTAL OL' YOU

(As recorded by Charly McClain)

BOB DIPIERO
PAT McMANUS

Who sends me flowers for no reason at all
Who saves each card I've ever sent
Who remembers ev'rything about the day we met
If you're wonderin' who
It's sentimental old you
Sentimental old you
I love you just the way you are
Sentimental old you
I need you like the nighttime needs the stars
You're the kind of dreamer that dreams big enough for two
And whatever you do
Don't change sentimental old you.

Who cries at the movies thinking I don't see
Who laughs the loudest at the old cartoons
Who complains that Christmas time comes way too soon

If you're wonderin' who
It's sentimental old you
Sentimental old you
I love you just the way you are
Sentimental old you
I need you like the nighttime needs the stars
You're the kind of dreamer that dreams big enough for two
So whatever you do
Don't change sentimental old you.

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I CALL IT LOVE

(As recorded by Mel McDaniel)

BOB McDILL

Two young kids
A night in May
Country road and a Chevrolet
Beneath the summer moon
Almost a woman, almost a man
Things like this get out of hand
Seventeen and that's too soon.

You can call it youth
And blame it on the night
You can call it life
And say that it's not right
You can call it foolish
Blame it on the stars above
Call it what you want
I call it love.

Blood runs high and wrong or right
They lose their heads run off one night
And what's done, can't be undone
Thinking life's an easy thing
A borrowed dress and a wedding ring

Eighteen and that's too young.

You can call it youth
And blame it on the night
You can call it life
And say that it's not right
You can call it foolish
Blame it on the stars above
Call it what you want
I call it love.

Time goes on and in awhile
It's a rented room and a month-old child
And they're down to just getting by
It's hard to last when life's that way
People shake their heads and say
They won't make it
Oh but they might.

You can call it youth
And blame it on the night
You can call it life
And say that it's not right
You can call it foolish
Blame it on the stars above
Call it what you want
I call it love.

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A LITTLE GOOD NEWS

(As recorded by Anne Murray)

CHARLIE BLACK
RORY BOURKE
TOMMY ROCCO

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

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

Nobody robbed a liquor store on the
lower part of town
Nobody OD'ed
Nobody burned a single building
down
Nobody fired a shot in anger
Nobody had to die in vain
We sure could use a little good news
today.

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

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

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PHOTO ID

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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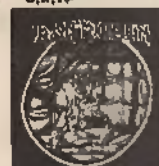
IRON MAIDEN



TEXAS EVENT - A
IRON MAIDEN



BEAST ON ROAD -
Q,A,TP



PIECE OF MIND - W
IRON MAIDEN



PURGATORY - Q
JOURNEY



MOTHERSHIP - W,J
FRONTIERS - W,STS
ESCAPE - W,J
CAPTURED - W
DEPARTURE - W
ALSO: TS,KC

IRON MAIDEN



DEVIL BAT - W
IRON MAIDEN



NUMBER OF THE BEAST -
Q,A,STS



KILLERS - Q,A
IRON MAIDEN



MAIDEN JAPAN - Q,A
ALSO: P,BS,B,PA,S,TS,
TAP,KC.



MOTLEY CRUE
MOTLEY CRUE - Q,A

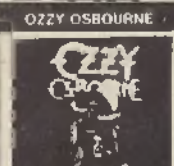
VAN HALEN



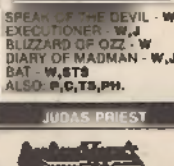
VAN HALEN '82 - Q,A



MEMORIAL DAY WEEKEND '83
VAN HALEN '81 - Q,A
ALSO: PH,TP,B,BS,KC.



OZZY OSBOURNE



SPEAK OF THE DEVIL - W
EXECUTIONER - W,J
BLIZZARD OF OZZ - W
DIARY OF MADMAN - W,J
BAT - W,STS
ALSO: P,C,TS,PH.



JUDAS PRIEST
SCREAMING FOR VENGEANCE - Q,A,STS
POINT OF ENTRY - Q,A
BRITISH STEEL - W,J
ALSO: P,BS,TP,B,PA,S,
TS,TAP,KC.

DEF LEPPARD



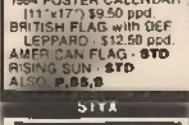
DEF LEPPARD - Q,A



BRITISH FLAG STD



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AMERICAN FLAG - STD
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ALSO: P,BS,S



SIYA



DOUBLE DOWN - W,STS

BLACK SABBATH



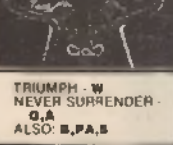
LIVE EVIL - W
WORLD TOUR - W,J,STS
MOB RULE - TP
ALSO: PH,P



SIGNALS - Q,A
MOVING PICTURES - W
MAN & STAR - W,J
ALSO: P,BS,TP,B,PA,TS,
TAP,PH,S,KC.



TRIUMPH - W
NEVER SURRENDER -
Q,A
ALSO: B,PA,S



MEN AT WORK



HARD HAT WORKER - W
UNDER CONSTRUCTION -
W
IT'S A MISTAKE - W

DURAN DURAN



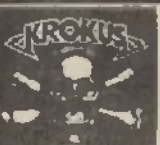
DURAN DURAN - Q,A,
STD
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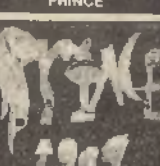
POLICE



IRIS



KROKUS



PRINCE

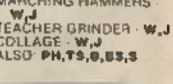
CULTURE CLUB



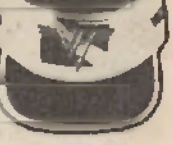
CULTURE CLUB - Q,STD
ALSO: P



PINK FLOYD



SCREAMING HEAD - W,J
DARK SIDE - W,J,STS
MARCHING HAMMERS -
W,J
TEACHER GRINDER - W,J
COLLAGE - W,J
ALSO: PH,TS,B,BS,S



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QUIET RIOT - Q,A



FLOCK OF SEAGULLS
STD

FASTWAY



FASTWAY - Q,A



STRONG ARM OF THE
LAW - Q,A
ALSO: P,BS,S

AND MANY, MANY MORE

MAELFEST - W
RESIDENCE - W
KAJAGOOGOO - STD,P
ROBERT PLANT - Q,A
EDDY GRANT - Q,A,P
IN EXCESS -
DON'T CHANGE - STD
VANITY SIX
NASTY GIRL - Q
THE TIME
WILD & LOOSE - A
DIVINYLS
DESPERATE TOUR '83

TEARS OF FEARS - W,J
BOW WOW WOW
NORTH AMERICAN
TOUR '83 STD
THE FIX
REACH THE BEACH -
STD
LOVERBOY - Q,A,BS
KINKS - Q,A
MC CARTNEY - Q,A
SCHENKER - Q,A
BILLY SQUIER - Q,A
ACIDIC - A,TS
FOR THOSE ABOUT TO
ROCK - Q
LED ZEPPELIN - W,P,TAP
REO - W,J,PA,TS,S
STRAY CATS - Q,A
ASIA - Q,A
FOREIGNER - Q,A,TP
THE WHO - Q
WHO 82 TOUR - A
WHO 82 EVENT - A
ADAM ANT - P
FRIEND OR FOE - W,J,
STS
ABC - Q
BOC (ET) - W,J,PH

FLEETWOOD MAC - W,P
TOM PETTY - W
PRETENDERS - TAP
J GEILS - Q,TS,KC,TAP
RICK SPRINGFIELD - Q,A
JOHN COUGAR - Q,A
ALICE COOPER - Q,A
JOAN JETT - W,J,P
DOORS - W,TAP
STARSHIP - W
OUTLAWS - Q,A
UFO - W,P
BOB SEGER - W,J,PH,P

38 SPECIAL - W,KC,TAP
HENDRIX - W,J,PA,P
RIOT - Q,A
MOODY BLUES - Q,A,TP
GO GO'S VACATION - W
81 TOUR - Q,S,L,XL
PENALTY - W
GEORGE THOROGOOD -

AEROSMITH ROCK IN A
HARD PLACE - W,J
QUEEN - W,J
PAT BENATAR
NERVOUS - W,J
LYNYRD SKYNYRD - P,PH
FREEBIRD - W,STS
GUN & BASEBALL - W
WHISKEY - W,J
CLASH KNOW YOUR
RIGHTS - Q,A
SCORPIONS LOGO - W,J
BLACKOUT - W,J
RAINBOW - P,BS,BS,KC
STRAIGHT BETWEEN
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HAT GENATAR
PARTY TILL YOU DIE - W

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(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.

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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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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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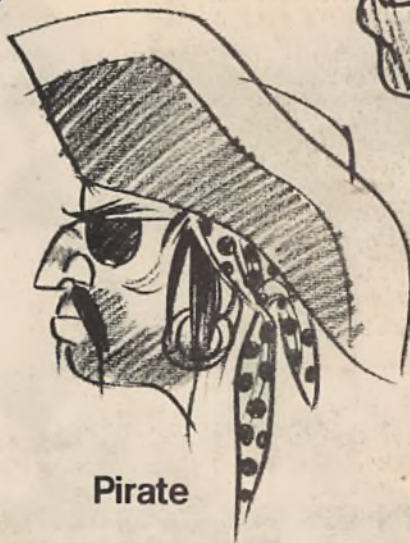
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Minneapolis, Minnesota 55415

Please enter my drawing in your
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Occupation _____ Age _____

Address _____ Apt. _____

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Skinny Men and Women

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

The fact is, **Body Builder-P** is for anyone who has ever wanted or needed to gain weight... because it's easy, because it's fast, because it's safe and most important of all because it works!

With **Body Builder-P**, you'll put on pounds faster than you ever dreamed possible. Now, there's no reason to wait and suffer the embarrassment of being too thin for one minute longer!

FOR WOMEN

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

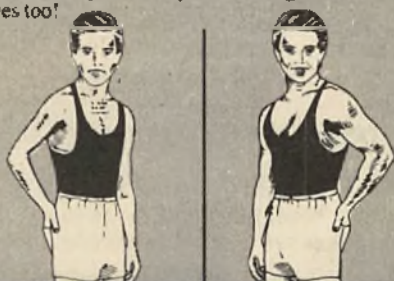
Why worry and hide in baggy clothes when you could be showing off a beautiful body! You'll see what a difference **Body Builder-P** can make in just one week! You can look forward to those feminine curves... see the seductive new you blossom right before your eyes... and just as important... right before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



FOR MEN

Spindly legs... weakling arms... scrawny chest... don't suffer when you can do something about it and become the man you want to be.

Women love men with some "meat on their bones." And you'll feel a new sense of pride and self confidence when your fantastic full, masculine body appears quickly... right before your eyes... and just as important... right before her eyes too!



WHICH BODY DO YOU WANT?!

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

THIN and BONY to BODY BEAUTIFUL



Chris Sabatino, 1981, Class I NRA, Teenage Mr. America

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

YOU HAVE EVERYTHING TO GAIN!

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

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

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

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

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

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The Body Shoppe, Dept. PGH3 52
P.O. Box 1049, Scarsdale, N.Y. 10583

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

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

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

Mr. Mrs.

Miss Ms.

Address

City

State

Zip

☐ M.C. ☐ VISA (min. \$20) Expir. date

Account #



YOU'RE GONNA LOSE HER LIKE THAT

(As recorded by Moe Bandy)

PEGGY FORMAN
WAYNE FORMAN

She fixed up her hair
Bought her a new dress this
morning
She looks like the lady she is and
feels like a woman
She was ready to spend that night
on the town like you promised
Oh but you let her down
Now she's in her gown at home
again.

You're gonna lose her like that
Leaving a woman with feelings
Spending her nights looking back
You're gonna lose her like that.

It's a daily affair to stop for a drink
after working
A little time on your own before you
go home
You deserve it
But the new girl you met there last
week
She keeps returning
And your woman at home can tell
there's a wild fire burning.

You're gonna lose her like that
Buddy you're playing with danger
And cheatin's a guaranteed bet
You're gonna lose her like that.

You're gonna lose her like that
You've got a woman with feelings
But it's a cold matter of fact
You're gonna lose her like that.

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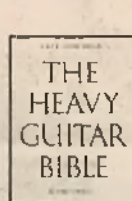
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(As recorded by Razy Bailey)

HANK COCHRAN

RAZZY BAILEY

ROYCE PORTER

Wore my winter coat
Though the sun was hot
Lost my car in the parking lot
I couldn't even find my way back home
And this is just the first day that you're gone.

I feel guilty
But I can't recall
What was said
To really cause it all
I only know that everything's gone wrong

And this is just the first day that you're gone.

For the first time I really noticed
How many minutes were in a day
And every minute makes me wonder
What I could have said to make you stay.

I love you
But I hope you'll find
That your first day is just as bad as mine
I've never seen a day so long
And this is just the first day that you're gone.

Honey, I wish you'd come back home
And this is just the first day that you're gone.

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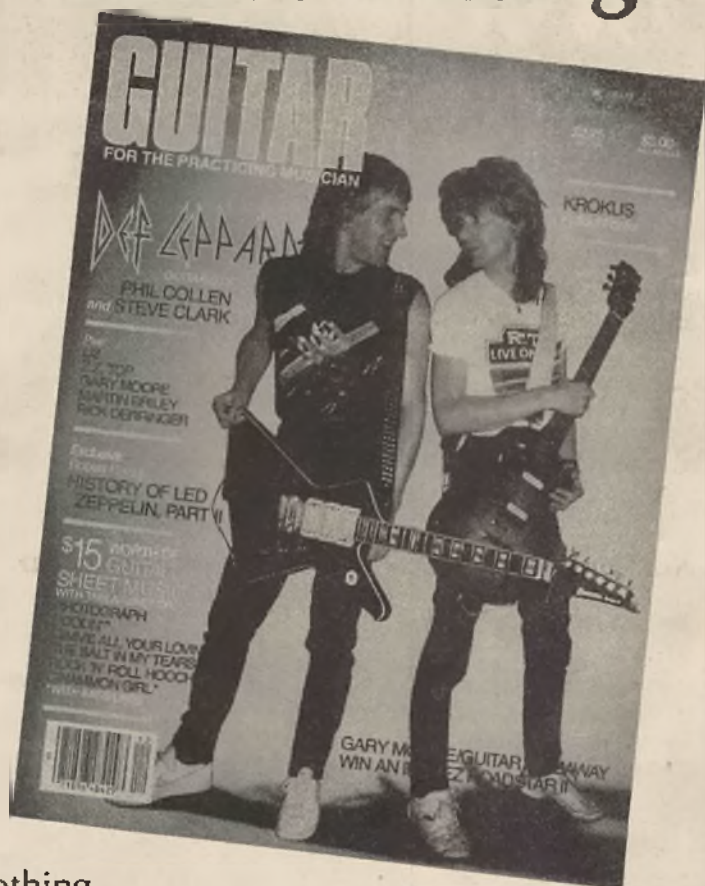
While I was out there doin' my
drinkin'
She was sittin' home doin' her think-
in'
All alone rememb'rin' all those lies I
told her
All the nights that I didn't hold her
'cause I was gone
I know her heart's been breakin'
'cause she's been givin' and I've
been takin'
But all that's changed when I get
home.

There'll be a stranger in her bed
tonight
She won't even know me when I turn
out the lights
All the wrongs I've done I'll make 'em
right
There'll be a stranger in her bed
tonight.

This mornin' when I looked in the
mirror
Started seein' things a whole lot
clearer than before
Saw a fool who was takin' chances
with a love
Any other man would die for
I looked myself right in the heart
Promised to make another start
Tonight a new man will walk thru the
door.

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(As recorded by Savannah)

JAY WILLIS
GENE WILLIS
SONNY LIMBO

She was her daddy's little ballerina
A young Miss Mississippi
Lord knows she was her mama's
pride
She used to be my lady when we
were young and crazy
But she had an urge that I couldn't
satisfy
She had to be a star on the stage in
New York City
A dark-eyed beauty from Tupelo,
Mississippi
All she ever wanted was her name in
lights on ol' Broadway
But all she ever danced was the
backstreet ballet.
Hungry eyes staring at nothin' she
was wearing
Ooo she still takes my breath away
Now her garter's filled with cash
And her daddy calls her trash
But I'd take her back home to Tupelo
today.
Don't be ashamed girl for what you
had to do
So many came before you that
danced the ballet, too.

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DIXIE DREAMING

(As recorded by Atlanta)

JOHN F. GILBERT

Moonbeams on the bayou
Dancing on the shadows of the trees
Breath of honey suckle whispering
along the warm gulf breeze.

It's another dream of dixie
Dixie dreaming is all I do
It's the memories that keep me dixie
dreaming
Dixie dreaming.

Velvet bows and ribbons
Golden hair that frames (a) Georgia
smile

Picture me in heaven just to be back
home with her awhile.

It's another dream of dixie
Dixie dreaming is all I do
It's the memories that keep me dixie
dreaming
Dixie dreaming.

I can take this guitar
Trade it for the part of me I've sold
Turn this city sidewalk
To an old familiar country road.

It's another dream of dixie
Dixie dreaming is all I do
It's the memories that keep me dixie
dreaming.

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HAVE YOU LOVED YOUR WOMAN TODAY

(As recorded by Craig Dillingham)

KENT ROBBINS
DAVID WILLS

Have you loved your woman today
Have you treald her right
Will she be glad to see you
When you get home tonight
Have you loved your woman today
Do you know how she feels
If you don't love your woman today
Somebody else will.

Did you kiss her goodbye with feeling when you left
her this morning
Did you call her from work
Just to tell her you love her today
How long has it been since you sent her some roses
When was the last time you asked your wife for a date.

Have you loved your woman today
Have you treated her right
Will she be glad to see you

When you get home tonight
Have you loved your woman today
Do you know how she feels
If you don't love your woman today
Somebody else will.

How long has it been since you took her away for a
weekend

When was the last time you gave her breakfast in bed
Are you just paying the bills and not paying attention
To all the fantasies in your woman's head.

Have you loved your woman today
Have you treated her right
Will she be glad to see you
When you get home tonight
Have you loved your woman today
Do you know how she feels
If you don't love your woman today
Somebody else will.

Now if you don't love your woman today
Somebody else will.

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DRINKIN' MY WAY BACK HOME

(As recorded by Gene Watson)

DON SCAIFE
RONNY SCAIFE
PHIL THOMAS

I sobered up in Houston in the bed of my pickup truck
My head was a hangin' so heavy I could hardly hold it up
I got to thinkin' about that sweet little woman I left all
alone
And that's when I started rollin' and drinkin' my way
back home.

Drinkin' my way back home
List'nin' to a honky tonk song
Hope the devil in my soul don't steer me wrong
'Cause I'm drinkin' my way back home.

I can feel that Texas sun-down on this red-neck of mine
And every time I pop a top I'm gettin' closer to the
Arkansas line
I left a trail of Lone Star cans from here to San Antone
So baby here I come don't worry I'm drinkin' my way
back home.

Drinkin' my way back home
List'nin' to a honky tonk song
Hope the devil in my soul don't steer me wrong
'Cause I'm drinkin' my way back home.

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IT'S ANOTHER SILENT NIGHT

(As recorded by Lane Brody)

KEN BELL
TERRY SKINNER

Silence is golden when the one that you're holdin'
Means more than love words can say
But what I don't hear from you makes me fear
That our love is slipping away.

The quiet's so loud it fills up the house
With words that can't be set free
So who'll break the curse and say the first word
I don't know, we're not talking you see.

It's another silent night
It's a cold war of who's wrong or right
Nobody's winning this unspoken fight
It's another silent night.

If we could just talk and tear down the wall
That stands there between our hearts
We could put back together our love for each other
Before it all falls apart.

It's another silent night
It's a cold war of who's wrong or right
Nobody's winning this unspoken fight
It's another silent night.

It's another silent night
It's a cold war of who's wrong or right
Nobody's winning this unspoken fight
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TELL ME WHEN I'M HOT

(As recorded by Billy "Crash" Craddock)

**DEBBIE HUPP
LISA PALAS**

There's a whole lot of things that a man can do and I just
need to know
Which one works the best for you
Tell me when I'm gettin' close.

Is it holdin' your hand
(No, no, but you're gettin' warmer, you're gettin'
warmer)

Is it scratchin' your back
(No, no, no, you're gettin' warmer, you're gettin'
warmer)

Is it runnin' my fingers through your long blonde hair
Baby won't you tell me when I'm gettin' there
I'll give you ev'rything I've got
Just tell me when I'm hot
Tell me when I'm hot.

Well I'm tryin' hard to win your love and I'll be a slave to
you
Any little thing that you think of
Tell me if you want me to.

Well is it holdin' your hand
(No, no, but you're gettin' warmer, you're gettin'
warmer)

Is it scratchin' your back
(No, no, no, you're gettin' warmer, you're gettin'
warmer)

Is it runnin' my fingers through your long blonde hair
Baby won't you tell me when I'm gettin' there
I'll give you ev'rything I've got
Just tell me when I'm hot
Tell me when I'm hot.

Well is it holdin' your hand
(No, no, but you're gettin' warmer, you're gettin'
warmer)

Is it scratchin' your back
(No, no, no, you're gettin' warmer, you're gettin'
warmer)

Is it runnin' my fingers through your long blonde hair
Baby won't you tell me when I'm gettin' there
I'll give you ev'rything I've got
Just tell me when I'm hot
Tell me when I'm hot.

Is it kissin' your lips
(No, no)
Or is it huggin' your hips
(No, no)

Is it nibblin' your ear
(No, no, no, but you're gettin' warmer, you're gettin'
warmer).

Is it the look in your eyes
(No, no)
Or is it huggin' your hips
(No, no)

Is it nibblin' your ear
(No, no, no, but you're gettin' warmer, you're gettin'
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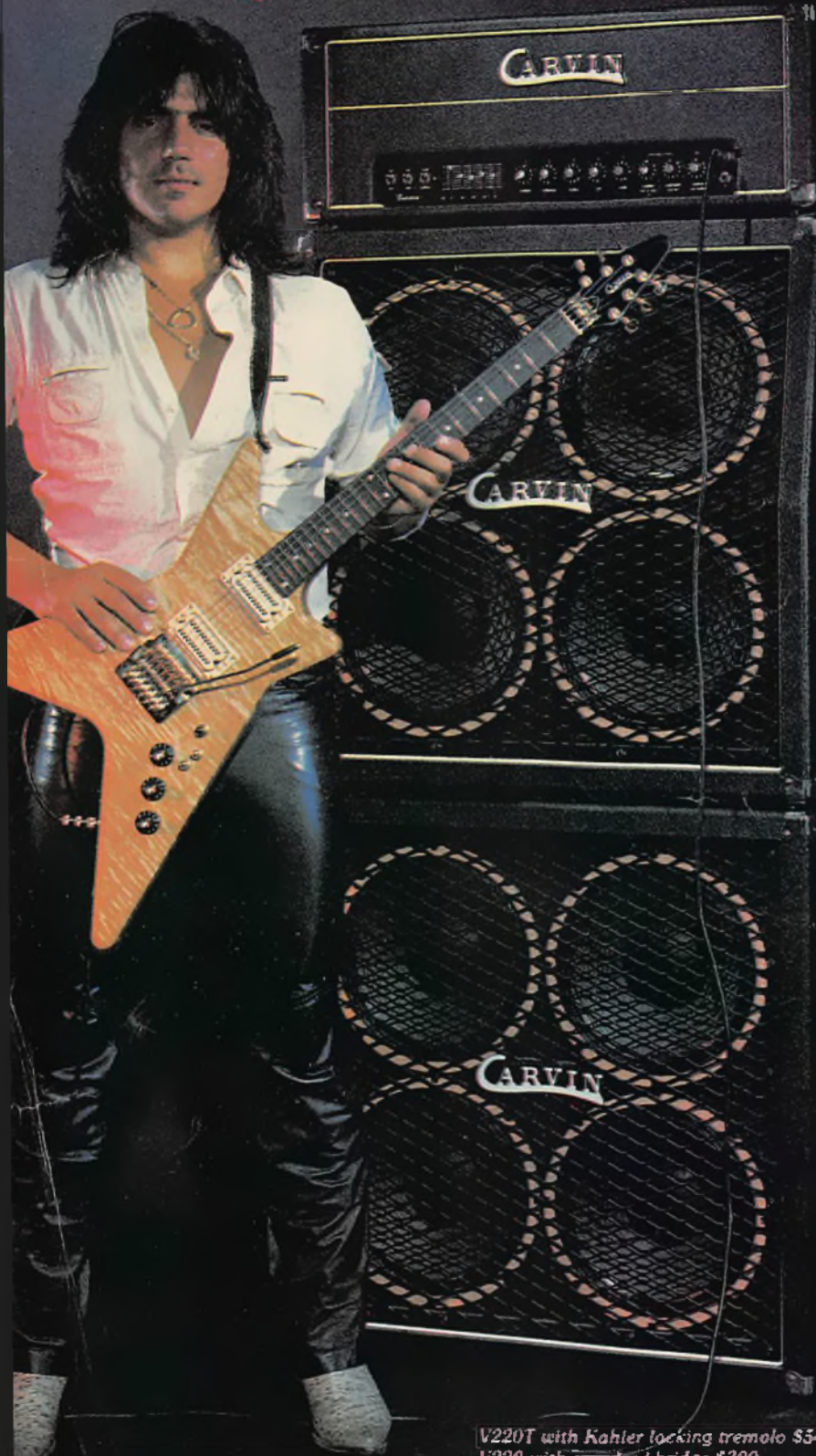
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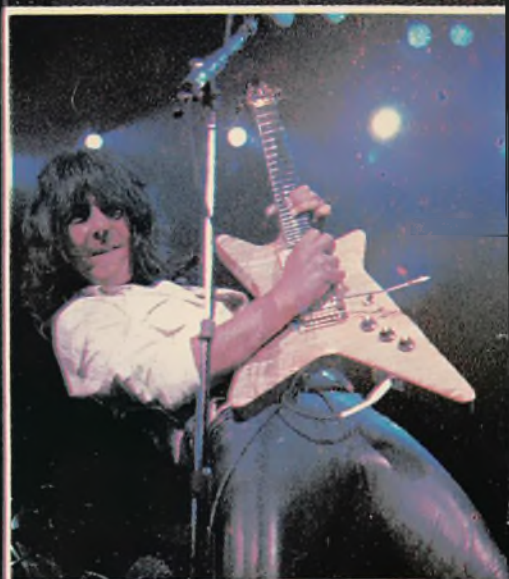
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