

SONG HITS

MAGAZINE

WORDS TO OVER
80 HIT SONGS

*A-Not-So
Quiet Riot
Interview*

38 SPECIAL

THE
COMMODORES

DEBORAH
ALLEN

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Quiet Riot's
Kevin DuBrow

POP: NEW MOON ON MONDAY • SO BAD • WRAPPED AROUND
YOUR FINGER • I WANT A NEW DRUG • AN INNOCENT MAN • GIRLS
JUST WANT TO HAVE FUN

SOUL: LET'S GO UP • LET'S PRETEND WE'RE MARRIED • RUNNING
WITH THE NIGHT • YAH MO B THERE • ACTION

COUNTRY: OZARK MOUNTAIN JUBILEE • THAT'S THE WAY LOVE
GOES • DON'T CHEAT IN OUR HOMETOWN • THE CONVERSATION •



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VAN HALEN'S
1984



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POP SECTION

PINK HOUSES

(As recorded by John Cougar Mellencamp)

JOHN COUGAR MELLENCAMP

Well there's a black man with a black cat
Living in a black neighborhood
He's got an interstate running through his front yard
You know he thinks he's got it so good
And there's a woman in the kitchen
Cleaning up the evening slop
And he looks at her and says
"Hey darlin' I can remember when you could stop a clock."

Oh but ain't that America
For you and me
Ain't that America
We're something to see baby
Ain't that America
Home of the free yeah
Little pink houses for you and me
Oh yeah for you and me.

Well there's a young man in a t-shirt
Listening to a rockin' rollin' station
He's got greasy hair and a greasy smile
He says "Lord this must be my destination"
'Cause they told me
When I was younger
Said "Boy you're gonna be president"
But just like everything else
Those old crazy dreams just kinda came and went.

Oh but ain't that America
For you and me
Ain't that America
Something to see baby
Ain't that America
Home of the free yeah
Little pink houses for you and me.

Well there's people
And more people
What do they know, know, know
Go to work in some high rise
And vacation down at the Gulf of Mexico ooh yeah
And there's winners and there's losers
But they ain't no big deal
'Cause the simple man baby
Pays for the thrills, the bills, the pills that kill.

Oh but ain't that America
For you and me
Ain't that America
Something to see baby
Ain't that America
Home of the free yeah
Little pink houses for you and me.
(Repeat)

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I WANT A NEW DRUG

(As recorded by Huey Lewis and The News)

CHRIS HAYES
HUEY LEWIS

I want a new drug
One that won't make me sick
One that won't make me crash my car
Or make me feel three feet thick.

I want a new drug
One that won't hurt my head
One that won't make my mouth too dry
Or make my eyes too red.

One that won't make me nervous
Wondering what to do
One that makes me feel like I feel
When I'm with you
When I'm alone with you.

I want a new drug
One that won't spill
One that don't cost too much
Or come in a pill.

I want a new drug
One that won't go away
One that won't keep me up all night
One that won't make me sleep all day.

One that won't make me nervous
Wondering what to do
One that makes me feel like I feel
When I'm with you
When I'm alone with you
I'm alone with you baby.

I want a new drug
One that does what it should
One that won't make me feel too bad
One that won't make me feel too good.

I want a new drug
One with no doubt
One that won't make me talk too much
Or make my face break out.

One that won't make me nervous
Wondering what to do
One that makes me feel like I feel
When I'm with you
When I'm alone with you
I'm alone with you yeah yeah.

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Girlschool

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"PLAY DIRTY," the rough and rowdy new album from Girlschool, that'll tear you to shreds. Watch for Girlschool as they rock their way to your town on their upcoming nation-wide tour.



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FOR A ROCKER

(As recorded by Jackson Browne)

JACKSON BROWNE

Open the door
Baby turn on the light
We're gonna have a party tonight
For a rocker
For a rocker.

I know it's late and you're already down
You ain't ready for people around
I'm gonna tell you something I found out
Whatever you think life is about
Whatever life may hold in store
Things will happen
That you won't be ready for.

I've got a shirt so unbelievably bright
I'm gonna dig it out and wear it tonight
For a rocker
For a rocker
For a rocker
For a rocker.

Don't have to change you don't have to be sweet
Gonna be too many people to possibly meet
Don't have to feed them they don't eat
They got their power supplies in the soles of their feet
They exist for one thing and one thing only
To escape living the lives of the lonely.

For a friend of mine
From the neighborhood
Moving down the line
After tonight he'll be gone for good.

Here comes Ricky, Danny and Ladanyi
They got Petie's number and looking at me
Russell and Bobby settling up the drums
Gonna pound on till the landlord comes
Don't want to argue I don't want to fight
But there will definitely be a party tonight
For a rocker
For a rocker
For a rocker
For a rocker.

Till the morning comes
Till the car arrives
Till we kill the drums
Till we lose our lives.

Hey Jenny tell Peggy Sue
We're gonna do the only thing you can do
For a rocker
For a rocker
For a rocker
For a rocker.

There's a party tonight
There's a party tonight
There's a party tonight
There's a party tonight.

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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.

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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LAWYERS IN LOVE

(As recorded by Jackson Browne)

JACKSON BROWNE

I can't keep up with what's been going down
I think my heart must just be slowing down
Among the human beings
In their designer jeans
Am I the only one who hears the screams
And the strangled cries of lawyers in love.
God sends his space ships to America the beautiful
They land at six o'clock and there we are the dutiful
Eating from TV trays
Tuned in to Happy Days
Waiting for World War III while Jesus slaves
To the mating calls of lawyers in love.
Ooo sha la la ooo
Ooo sha la la ooo
Ooo sha la la
Ooo sha la la.
Last night I watched the news from Washington the
capital
The Russians escaped while we weren't watching them
like Russians will
Now we've got all this room
We've even got the moon
And I hear the U.S.S.R. will be open soon
As a vacation land for lawyers in love
Lawyers in love
Ooo sha la la ooo
Ooo sha la la ooo
Ooo sha la la
Ooo sha la la.

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Metal Method guitar lessons were first introduced less than two years ago. Since that time they've reached more than 10,000 guitarists around the world. What started out as a great idea has turned into a revolution. One of the unique things about the Metal Method course is, allows you to quickly reach your potential instead of taking years. Each lesson is taught on cassette and fully explained in an accompanying booklet. You don't even need to read music. Just be sure to choose lessons that are for your level of playing experience and they'll teach what you want to learn. If for any reason you're not satisfied, return the lessons within fifteen days for a full refund. Haven't you waited long enough?

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

My playing has been coming along great! I can figure out within minutes almost any song and lead thanks to your tips. Thank you very much for your help!!!!!!
Craig Steinmetz, Bangor, PA

You two have to be the greatest thing that's happened to Heavy Metal since Randy Rhoads!! The lessons are the greatest thing a beginning guitarist could ask for. There are no better lessons around and I'd be willing to stake my life on it!! They've helped me more in the few months I've been working on them than all the other lessons I've taken combined!!!
Doug Murray, Dundee, MI

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



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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A-Not-So- Quiet Riot

Interview with Kevin DuBrow

by Rich Sutton

By four in the afternoon, the Quiet Riot entourage was far behind schedule. Lead singer Kevin DuBrow wasn't quite sure if the show started at 7:30 or 8:00. He figured they'd be cutting it close if they had to make it on stage by the earlier time. A look at a ticket confirmed his suspicion. In spite of his rush, the affable DuBrow was enthusiastic about speaking with us. Already, the support of radio and throngs of Quiet Riot fans had given the group a number one selling album. Now they were starting to get the press and television attention that they had been craving since the band's first incarnation in 1976. We were able, with the help of quick-tongued Kevin, to cover a lot of ground in our twenty minutes of talking.

At the end of our conversation, Kevin turned the questions to me and asked if at the Nassau Coliseum he should say "good evening Long Island" or just "good evening." You see, the night before they had played the Meadowlands in New Jersey where people from New York, New Jersey and Connecticut come to see concerts. I explained to him that he was on the turf that had bred Zebra, Pat Benatar and Twisted Sister and the Long Island rock and rollers he was about to face knew they sure as hell weren't from Jersey. Details are important to a group that has risen from playing clubs in Los Angeles for nearly ten years. In no way did Kevin want to blow Quiet Riot's strong identity with the street in front of 12,000 fans.

The streets of Los Angeles have long been a breeding ground for some of America's most memorable rock bands. The same back alleys, seedy clubs and Tinsel Town hookers that provided the backdrop for the poetry of Jim Morrison and the Doors have played host to more recent phenomenon like The Knack, The

Motels, X, Van Halen and now Quiet Riot. The group is careful to choose material that relates to their audience. It's not a difficult task for four guys who feel such a strong identity with their followers that they could just as easily be in the audience as on the stage.

The Quiet Riot contingent started to grow slowly, beginning in 1977 and 1978 with the release of *Quiet Riot* and *Quiet Riot II* in Japan. In fact, "Slick Black Cadillac" sold more than 100,000 copies in the Land of the Rising Sun and was subsequently included on *Metal Health*. As their first domestic release, *Metal Health* has been a breakthrough record in a huge way for the group. Since its release in March of 1983, the record steadily gained momentum until it reached number one on the Billboard charts in the fall — an almost unheard of feat for a heavy-metal band.

The good fortunes of Messrs. DuBrow, Sarzo, Cavazo and Banali have got the foursome thinking about their follow-up lp. With their success covering Slade's "Cum On Feel The Noize," the band has already been in the studio recording another Slade favorite called "Mama We're All Crazy Now." The new record was originally scheduled for a March '84 release but you can bet they'll hold it off until the momentum from *Metal Health* dies down. Like most bands that reach the top of the heavy metal ranks, Quiet Riot is one talented bunch of individuals. Bassist Rudy Sarzo played with Ozzy's band until the death of Randy Rhoads. Carlos Cavazo has played lead guitar with a number of successful L.A. bands and drummer Frankie Banali's credits are on Billy Thorpe's *East Of Eden's Gate* and Billy Idol's "Mony, Mony." Then there's lead singer Kevin DuBrow, who's been the guiding light to one of 1983's biggest success stories. Kevin filled *Song Hits* in on the story behind the success and the future of the group in this exclusive interview.

Pop Star of the Month



Rich Sutton: What can people expect from a Quiet Riot show?

Kevin DuBrow: Well, let's put it this way. There's gonna be a lot of bleeding throats and bleeding ears after we bang some heads.

RS: You're opening up for Black Sabbath on this leg of your tour. Do you have enough room up there to do your thing?

KD: Ummm — we do our best. There isn't a whole lot of room up there. We try to feed as much off the energy of the audience as possible because the room they're giving us right now isn't really adequate.

RS: If you had to give some advice to a Quiet Riot concert goer — "Quiet Riot survival tips" — what would it be?

KD: Advice? (laughter) Prepare to have your head blown off!

RS: How long was *Metal Health* out before the single "Cum On Feel The Noise" took off?

KD: Well, the album was released the first of March. I don't know exactly when the single took off because we've been on the road so much. When you're working every day it's very hard to be aware of everything that goes on.

RS: I think most people look at this as your first album — you had two before it right?

KD: Yeah, but in essence this is our first album as the group is now. That was a much different group that was just named Quiet Riot. I'm basically the only person who was in that group.

RS: You worked with Randy Rhoads in that group.

KD: Randy Rhoads actually formed the group in

1975, and then the group broke up at the end of 1979 while Randy and Rudy joined up with Ozzy Osbourne and then we got a record contract with my own band called "DuBrow" at the end of 1982. Then Rudy rejoined the group and we called it Quiet Riot again. Basically a different band, same name.

RS: Because you owned the name to the band?

KD: I guess we did — yes (laughter). It's a partnership now, we all own it.

RS: We're working on almost a year in terms of how long *Metal Health* has been out, even though in a lot of people's minds it's a brand new record. You've been using this material for awhile. Have you been putting new things together?

KD: We had tons of stuff left over from the last album that we didn't put on this one. We have a guitar in the bus and we've always been writing and jamming on things.

RS: On the next album, will you use mostly old, unused material or is it really too soon to tell?

KD: It's probably too soon to tell. We'll probably have a split mixture. Whatever we put on the next album will be the best material, old or new, whatever's best for the album.

RS: This *Metal Health* cover is such a great cover, what will you do to top that next time around?

KD: Well, you'll just have to see it when it comes out. We already have the idea for it.

RS: Tease us.

KD: The guy who's in the mask is gonna have a little accident.

RS: I like it! Do you have anything together in the way of titles?

KD: We have an album title but that's gonna remain secret for right now. I can tell you a couple of song titles. There's a song called "Stomp Your Hands And Clap Your Feet" and a song called "We Are The Sign Of The Times."

RS: Will you use the same producer the next time around?

KD: Yes, we'll use Spencer on the next album because we feel that that part of the combination has been one of the reasons that the album has been so successful and you don't want to change it at this point.

RS: With the success of the first record, has the band's attitude changed toward rock and roll, as a business, at all?

KD: No, it hasn't changed our attitudes about rock and roll. We love rock and roll. We always have loved it. It just makes us enjoy it a lot more because we're doing it every night.

RS: Has success changed anything for you personally?



KD: My lifestyle has changed greatly. From just a poor little kid in Los Angeles is a great change in lifestyle. I thought about it happening for so long that I've sort of adapted to it.

RS: You guys are all American — that's pretty unusual among heavy rock bands isn't it?

KD: It's very unusual. I think that's one of the reasons the audience has taken us to heart. We're home boys, we're not imported. We're an American band playing to American people and I think folks really get off on that.

RS: There's really no gimmick to you guys, so how do you get by?

KD: You'd have to ask somebody in our audience that instead of asking me. It's like saying, "why do people like you?" They just do, you know? I think we're sincere and honest in our presentation. We're like a member of the audience playing to the audience.

RS: What kind of expectations did you have going in to touring with Sabbath?

KD: This is our fourth date with Sabbath tonite. I knew it was a big heavy metal crowd that they would attract and I got the new album about a week or two before the tour started so I would basically know what they're doing. I was just more curious than anything else because I was always a fan of Ian Gillan's.

RS: What about the expectations and as opposed to what you've experienced so far?

KD: Well, when you're an opening act you're always under the barriers of not being able to

use full lights and full sound. You always have to deal with that sort of thing. When you're opening for a band, whoever that group is and they've been together for years and they are a legend as a touring group, then the mystique pretty much disappears.

RS: Have you blown them off the stage yet?

KD: Again, that's not for me to say. They do what they do and we do what we do.

RS: Have the experiences on this tour got you psyched for writing some material for the next record?

KD: Not really. Because I believe, I'm not of the belief that we should write road songs. I don't like them personally. If you write songs about being on the road then 99 and a half percent of the people in the country can't relate to what you're talking about. We try to write songs people can relate to and being on the road is something a very small percentage of people do, and if you write songs about experiences that happen on the road it's not really relatable to people. I write songs about things that have happened in my life having nothing to do with being on the road. Things that have to do with the people in the audience. Partying, getting crazy, which is what the *Metal Health* album is all about.

RS: What gives the band all the energy you seem to have?

KD: Sheer enjoyment of what we do. We have a great time and we have one of the greatest senses of humor in rock and roll. We are four of the oldest juvenile delinquents in the world!

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BOX D, MAIN STREET, BLOOMINGTON, NEW YORK 12411

IRON MAIDEN



TEXAS EVENT - A



BEAST ON ROAD



PIECE OF MIND - W



PURGATORY - G



JOURNEY



MOTHERSHIP - W,J

FRONTIERS - W,STS

ESCAPE - W,J

CAPTURED - W

DEPARTURE - W

IRON MAIDEN



DEVIL BAT - W



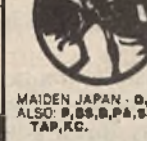
NUMBER OF THE BEAST



KILLERS - G,A



MAIDEN JAPAN - G,A



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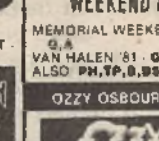
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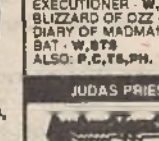
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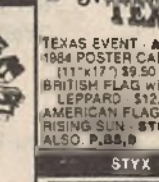
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IRON MAIDEN



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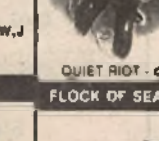
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DEF LEPPARD



TEXAS EVENT - A



TEXAS EVENT - A



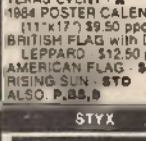
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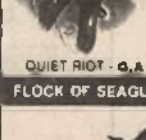
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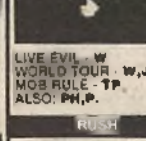
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BLACK SABBATH



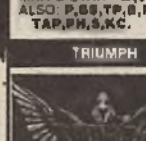
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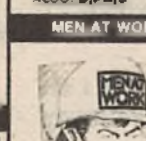
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DURAN DURAN



TEXAS EVENT - A



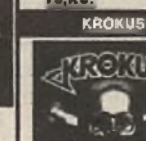
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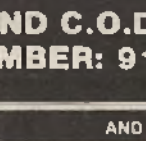
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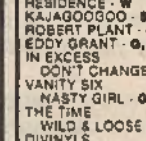
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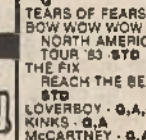
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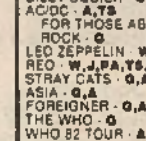
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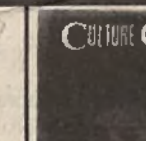
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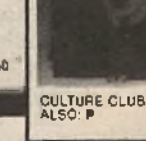
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CULTURE CLUB



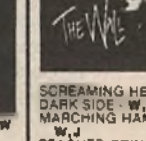
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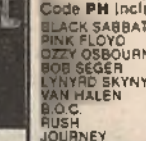
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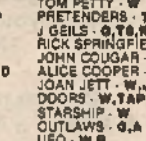
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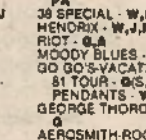
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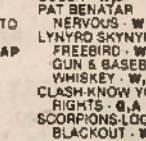
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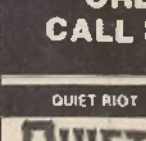
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DEF LEPPARD



TEXAS EVENT - A



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BLACK SABBATH



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TEXAS EVENT - A



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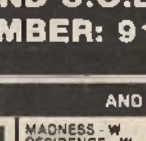
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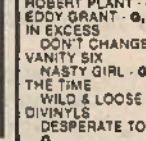
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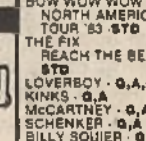
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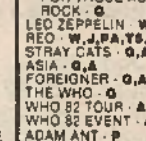
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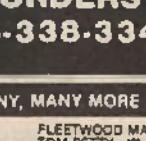
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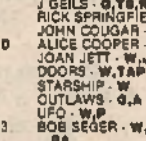
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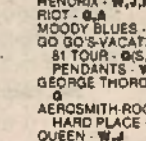
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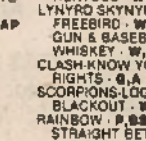
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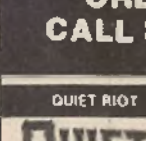
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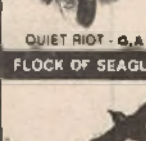
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BLACK SABBATH



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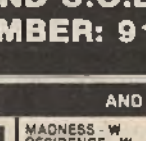
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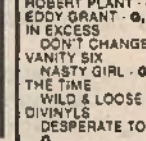
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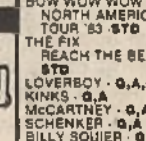
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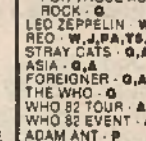
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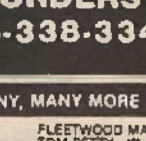
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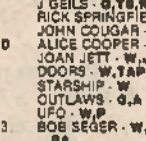
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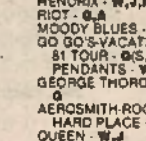
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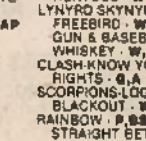
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DEF LEPPARD

AN INNOCENT MAN

(As recorded by Billy Joel)

BILLY JOEL

Some people slay far away from the door
If there's a chance of it opening up
They hear a voice in the hall outside
And hope that it just passes by
Some people live with the fear of a touch
And the anger of having been a fool
They will not listen to anyone
So nobody tells them a lie
I know you're only protecting yourself
I know you're thinking of somebody else
Someone who hurt you
But I'm not above
Making up for the love
You've been denying you could ever feel
I'm not above doing anything
To restore your faith if I can
Some people see through the eyes of the old
Before they ever get a look at the young
I'm only willing to hear you cry
Because I am an innocent man.
I am an innocent man
Oh yes I am.

Some people say they will never believe
Another promise they hear in the dark
Because they only remember too well
They heard somebody tell them before
Some people sleep all alone ev'ry night
Instead of taking a lover to bed
Some people find that it's easier to hate than to wait any
more

I know you don't want to hear what I say
I know you're gonna keep turning away
But I've been there
And if I can survive
I can keep you alive
I'm not above going through it again
I'm not above being cool for awhile
If you're cruel to me I'll understand
Some people run from a possible fight
Some people figure they can never win
And although this is a fight I can lose
The accused is an innocent man.

I am an innocent man
Oh yes I am
An innocent man

You know you only hurt yourself out of spite
I guess you'd rather be a martyr tonight
That's your decision.

But I'm not below anybody I know
If there's a chance of resurrecting a love
I'm not above going back to the start
To find out where the heartache began
Some people hope for a miracle cure
Some people just accept the world as it is
But I'm not willing to lay down and die
Because I am an innocent man.

I am an innocent man
Oh yes I am
An innocent man oh.

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SWEETHEART LIKE YOU

(As recorded by Bob Dylan)

BOB DYLAN

Well the pressure's down
The boss ain't here
He gone North for awhile
They say that vanity got the best of him
But he sure left here in style
By the way that's a cute hat
And that smile's so hard to resist
But what's a sweetheart like you
Doin' in a dump like this.

You know I once knew a woman who looked like you
She wanted a whole man not just a half
She used to call me sweet daddy when I was only a
child

You kind of remind me of her when you laugh
In order to deal in this game
Gotta make the queen disappear
It's done with a flick of the wrist
What's a sweetheart like you
Doin' in a dump like this.

You know a woman like you should be at home
That's where you belong
Takin' care of somebody nice
Who don't know how to do you wrong
Just how much abuse will you be able to take
Well there's no way to tell by that first kiss
What's a sweetheart like you
Doin' in a dump like this.

You know you can make a name for yourself
You can hear them tires squeal
You can be known as the most beautiful woman
Who ever crawled across cut glass to make a deal.

You know news of you has come down the line
Even before ya came in the door
They say in your father's house
There's many mansions
Each one of them got a fireproof floor
Snap out of it baby
People are jealous of you
They smile to your face
But behind your back they hiss
What's a sweetheart like you
Doin' in a dump like this.

Got to be an important person
To be in here honey
Got to have done some evil deed
Got to have your own harem when you come in the
door
Got to play your harp until your lips bleed.

They say that patriotism is the last refuge
To which a scoundrel clings
Steal a little and they throw you in jail
Steal a lot and they make you King
There's only one step down from here baby
It's called the land of permanent bliss
What's a sweetheart like you
Doin' in a dump like this.

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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.

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

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JUST ONE MORE TIME

(As recorded by Headpins)

BRIAN MacLEOD
DARBY MILLS

When we started open hearted
It was me lovin' you, you lovin' me
Then we parted broken hearted
And now all the fun is through.

You can't hide it keep it quiet
Me needin' you, you havin' her
Don't deny it we can try it
I need your lovin' too.

You had your hand in hers
You were smilin'
Oh baby don't you know it hurts
When you smile all the while
Baby I'll be cryin'.

Just one more time
I got to feel your arms around me
Just one more time
Can't you feel all the pressure mountin'
Just one more time oh
Oh baby
Oh darlin'
Just one more time
Can't you see what it's doin' to me.

Oh what you do, what you're doin' to me
I got the feelin' that you're runnin'
Run so far from me

No I don't care if she's there
She ain't got nothin' on me
Oh she can have you
I just want you
One more time baby
Listen to me.

Just one more time
I got to feel your arms around me
Just one more time
Can't you feel all the pressure mountin'
Just one more time oh
Oh baby
Oh darlin'
Just one more time
Can't you see what it's doin' to me.

No I don't care if she's there
She ain't got nothin' on me
Oh she can have you
I just want you
One more time baby
Give it to me.

Just one more time oh
Oh baby
Oh darlin'
Just one more time
I got to see you
I got to see you
One more time oh.

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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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THE POLITICS OF DANCING

(As recorded by Re-Flex)

FISHMAN

We got the message
I heard it on the airwaves
The politicians
Are now DJs.

The broadcast was spreading
Station to station
Like an infection
Across the nation.

Well you know you can't stop it
When they start to play
You gotta get out the way.

The politics of dancing
The politics of ooo feeling good
The politics of moving

Is this message understood.
(Repeat)

We're under pressure
Yes we're counting on you
That what you say
Is what you do.

It's in the papers
It's on your TV news
The application
It's just a point of view.

Well you know you can't stop it
When they start to play
You gotta get out the way.

The politics of dancing
The politics of ooo feeling good
The politics of moving
Is this message understood.
(Repeat)

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GLORIA

(As recorded by The Doors)

VAN MORRISON

Like to tell you 'bout my baby
You know she comes round
Just 'bout five feet four
From her head to the ground
Well she comes around here
Just about midnight
She makes me feel so good Lord
Makes me feel alright.

Her name is G-L-O-R-I-A
G-L-O-R-I-A
(Gloria)
G-L-O-R-I-A
(Gloria)

G-L-O-R-I-A
(Gloria)
Alright one time
(Gloria)
G-L-O-R-I-A.

Yeah she comes around here
Just about midnight
Makes me feel so good Lord
Makes me feel alright
Walkin' down my street
Comes up to my house
She knocks upon my door
Makes me feel alright.
(Repeat chorus)

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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
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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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 "disparees"
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 litchy 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

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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SOMEONE LIKE YOU

(As recorded by the Michael Stanley Band)

KEVIN RALEIGH

Vanished before your eyes
And he took all your dreams alive
Last stops and all night rides
To that place
Where all the lonely hide.

Stop running your heart around oh yeah
Don't let it all drag you down
Don't you know it's so easy
If you're looking for a place to run
Well I'm willing, I'm willing, I'm willing
To be the one
I ain't no winner
I ain't no miracle come true
But I've waited so long now baby
For someone like you

Oh someone like you, like you, like you.

Wanting what you can't have
Praying for what you need
And when you cried out in the night
Not knowing what to do
Who's the one
That shows up to pull ya through.

Stop running your heart around oh yeah
Don't let it all get you down
Don't you know it's so easy
If you're looking for a place to run
Well I'm willing, I'm willing, I'm willing
To be the one
I ain't no winner
I ain't no miracle come true
But I've waited so long now baby
For someone like you
Oh someone like you, like you, like you.

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WRAPPED AROUND YOUR FINGER

(As recorded by The Police)

STING

You consider me the young apprentice
Caught between the Scylla and Charibdes
Hypnotized by you if I should linger
Staring at the ring around your finger
I have only come here seeking knowledge
Things they would not teach me of in college
I can see the destiny you sold
Turned into a shining band of gold.

I'll be wrapped around your finger
I'll be wrapped around your finger.

Mephistopheles is not your name
I know what you're up to just the same
I will listen hard to your tuition
You will see it come to its fruition.

I'll be wrapped around your finger
I'll be wrapped around your finger.

Devil and the deep blue sea behind me
Vanish in the air you'll never find me
I will turn your face to alabaster
When you find your servant is your master.

You'll be wrapped around my finger
You'll be wrapped around my finger
You'll be wrapped around my finger.

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THIS MUST BE THE PLACE

(As recorded by the Talking Heads)

DAVID BYRNE
CHRIS FRANTZ
JERRY HARRISON
TINA WEYMOUTH

Home is where I want to be
Pick me up and turn me 'round
I feel numb
Born with a weak heart
I guess I must be having fun
The less we say about it the better
Make it up as we go along
Feet on the ground
Head in the sky
It's o.k. I know nothing's wrong nothing
Hi yo
I got plenty of time
Hi yo
You got light in your eyes
And you're standin' here beside me
I love the passing of time
Never for money always for love
Cover up say goodnight
Say goodnight.
Home is where I want to be

But I guess I'm already there
I come home
She lifted up her wings
I guess that this must be the place
I can't tell one from the other
Did I find you or you find me
There was a time before we were born
If someone asks this is where I'll be
Where I'll be
Hi yo
We drift in and out
Hi yo
Sing into my mouth
Out of all those kinds of people
You got a face with a view.

I'm just an animal lookin' for a home
Share the same space for a minute or two
And you love me 'til my heart stops
Love me 'til I'm dead
Eyes that light up
Eyes look thru you
Cover up the blank spots
Hit me on the head
I go ooh.

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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
Slide away hide away goodbye

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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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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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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38 SPECIAL
38 SPECIAL
38 SPECIAL
38 SPECIAL
38 SPECIAL



POP STAR OF THE MONTH

If there is a ring of familiarity in 38 Special's latest album, *Tour de Force*, it's because the American sextet has continued to instinctively forge a musical signature of its own. The album is 38 Special's sixth release on A&M Records, but it is also a unanimous candidate for the band's third consecutive platinum-plus lp.

The two previous 38 Special albums were *Wild-Eyed Southern Boys* (1981) and *Special Forces* (1982). These lps established 38 Special as consistent multi-platinum sellers and as a major force on contemporary radio. The albums also gave birth to a string of hit singles including "Hold On Loosely" and "Caught Up In You." More importantly, they provided the band with the vital element of confidence.

Don Barnes, guitarist, vocalist and the band's co-producer said, "If there's a secret to our success, it's in our tenacity and fierce dedication to the music we believe in, as well as our willingness to be open-minded about allowing new ideas to continually surface in our music.

"A lot of bands," he continued, "succumb to the pressures of trying to follow up success by recreating the elements which brought about the success in the first place. We didn't try to make another record this time which simply echoed the songs on *Wild-Eyed Southern Boys* and *Special Forces*. Instead, we tried to expand upon those songs. We just recorded a new chapter and hope that it's as satisfying to our audience as it is to us."

Since their third lp, *Rockin' Into The Night* (1979), 38 Special (Barnes, guitarist/co-producer Jeff Carlisi, vocalist Donnie Van Zant, bass player Larry Junstrom and drummers Steve Brookins and Jack Brondin) and producer/engineer Rodney Mills have concentrated on developing a distinctive style of their own.

According to Carlisi, they have tried to preserve "the soul and attitude" of the music they absorbed in their native Jacksonville, Florida, while continuing to transcend the clichés associated with their roots. "Most of all," said Carlisi, "we've realized that the songs which are successful for us are the ones with strong melodies and convincing lyrics."

"We don't sit down," added Van

Zant, "and say, 'Okay, let's write commercial songs.' We simply attempt to write good songs."

Principal songwriters Barnes, Carlisi and Van Zant went to work on *Tour de Force* knowing they'd be doing so without longtime songwriting partner Jim Peterik. Peterik had written or co-written such 38 Special staples as "Rockin' Into The Night," "Hold On Loosely" and "Caught Up In You."

Said Barnes, "Jim has our total respect as a writer, but we looked at his inavailability due to other commitments as a challenge to us as writers, which I think we've met with *Tour de Force*."

The first single from the album, "If I'd Been The One," was written by Carlisi, Van Zant, Barnes and Larry Steele, the band's stage manager. "It's one of the simpler songs on the album," Carlisi observed. "The melody began as an instrumental; the vocal grew out of it and then took on its own unique personality. It's very comfortable, very easy to listen to, but it has some modern influence, like the placement of the guitars on the track, with one guitar playing melody behind the vocal all through the verse."

Barnes agrees, "If I'd Been The One" was the easiest tune to write, because it's so pure musically, and lyrically has so much truth to it. 'One Of The Lonely Ones' is also a very personal song with a similar truth to it.

"I think," Barnes continued, "you have to feel the pain or anger or the emotion of a human situation to write convincingly. If you convey a sense of genuine passion, the odds are good that you're going to win over the listener."

Carlisi contrasts "If I'd Been The One" with "See Me In Your Eyes," a Carlisi-Barnes-Steele collaboration. The latter is "probably the strongest song melodically on the album and one of the more complex. It came from bits and pieces of ideas that Don and I had, which can be tricky. Sometimes you can end up with a song that sounds like three different songs. The magic of this one is that all the different styles and shading work together."

The remaining two songs on side one of *Tour de Force* were written by Gary O'Connor, who has also con-

tributed material recently to Eddie Money and Kim Carnes. "Back Where You Belong" and "One Time For Old Times" surfaced during pre-production for the lp after 38 Special had invited O'Connor to Florida to try to write some songs with them. As it turned out, O'Connor and Carlisi managed to play some golf together, but very little collaborating took place.

"Gary likes to work alone," recalled Barnes. "We finally got him to play a little bit of 'Back Where You Belong,' and we loved it right away. It sounded exactly as if we'd written it ourselves -- we knew it was a 38 Special song."

"One Time For Old Times" features a vocal by Van Zant, who describes it as "a mid-tempo tune," not the hard-driving rock 'n' roll for which he's known. "The first time I heard 'One Time For Old Times,' I was so captured by the melody that I never thought twice about recording it."

Side two of *Tour de Force* includes "Twentieth Century Fox" and "Undercover Lover." These two tunes are examples of what Van Zant calls "crowd songs" or "road songs" -- i.e. tunes that seem to become popular concert numbers. Playing live, of course, remains 38 Special's tour de force.

"We've been performing each year since '74, and touring is a way of life for us," noted Van Zant. "We began our longest tour on December 26th (1983). We expect to tour through the summer of '84, playing 10,000 seat arenas, and I can't wait to hit the stage!"

Tour de Force is an album that finds 38 Special in charge and fully aware of its strengths. "We've always been a hard-edged rock & roll band," said Barnes. "And we can satisfy the rock & roll crowd. At the same time, you want people to know that you're not just whiskey-drinkin', alligator chasin' guys. You have hearts and brains, too."

"So while we pride ourselves on our ability to rock the roof of the arena, we've tried to strive for a level of class in our songwriting and recording."

"We don't try to be virtuosos," added Carlisi. "But there's a magic in the band that separates us from the pack. There's a chemistry among all six members that works."

Tour de Force leaves little doubt of that.

IF I'D BEEN THE ONE

(As recorded by 38 Special)

DON BARNES
JEFF CARLISI
DONNIE VAN ZANT
LARRY STEELE

I've been lost inside
Empty space in my heart
And some things never change
How it hurts me and
How it's tearing me apart
And it just goes on and on.

Can you read my mind
Take a good look at my face
Could you take the time
Just to stand here in my place.

What if I'd been the one to say goodbye, goodbye
Could you smile
When inside you just wanna cry
(Look inside)
Can you read my mind.

When I hear your name
Feels so cold deep inside
Still it's hard to explain
What your love meant to me
They say time will heal the pain
But it just goes on forever.

Can you read my mind
Have you closed the door on love
Can you be so blind
Did you think I'd just give up.

What if I'd been the one to say goodbye, goodbye
Could you smile
When inside you just wanna cry, wanna cry
What if I'd been the one to say goodbye, goodbye
Could you smile
When you hurt so deep inside
And it never fades away
Fades away.

Time can't erase the reasons why
Count my mistakes
And the heartaches
Since you said goodbye.

What if I'd been the one to say goodbye, goodbye
Could you smile
When inside you just wanna cry, wanna cry
What if I'd been the one to say goodbye, goodbye
Could you smile
When you hurt so deep inside
And it never fades away
Never fades away.

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SO BAD

(As recorded by Paul McCartney)

MCCARTNEY

There is a pain
Inside my heart
You mean so much to me
Girl I love you
Girl I love you so bad.

And if you leave
My pain will go
But that's no good to me

Girl I love you
Yes I love you so bad.

Well it feels so good
Sometimes it feels so bad
This is worse than anything I've ever had.

There was a pain but now you're here
And I don't fear a thing
Girl I love you

Yes I love you so bad
And she said boy I love you
Boy I love you so bad.

Girl I love you
Girl I love you so bad.

Well it feels so good
Sometimes it feels so bad
This is worse than anything I've ever had.

There was a pain but now you're near
And I don't fear a thing

Girl I love you
Girl I love you so bad.

She said
Boy I love you
Boy I love you so bad.

Girl I love you
Girl I love you.

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[illegible]

THINK OF LAURA

(As recorded by Christopher Cross)

CHRISTOPHER CROSS

Hey Laura
Laura ooh
Hey Laura
Ev'ry once in a while
I'd see her smile
And she'd turn my day around
A girl with those eyes
Could stare through the lies
And see what your heart was saying.
Think of Laura
But laugh don't cry
I know she'd want it that way
Hey yeah
When you think of Laura
Well laugh don't cry
I know she'd want it that way.
A friend of a friend
A friend to the end
That's the kind of girl she was
Taken away so young
Taken away
Without a warning.
Think of Laura
But laugh don't cry
I know she'd want it that way
Hey yeah
When you think of Laura

Well laugh don't cry
I know she'd want it that way.
I know you
And you're here
In ev'ry day we live
I know her and well she's here
And I feel her when I sing.

Hey Laura
Where are you now
Are you far away from here
I don't think so
I think you're here
Taking our tears away.

Think of Laura
But laugh don't cry
I know she'd want it that way
Hey yeah
When you think of Laura
Well laugh don't cry
I know she'd want it that way.

Hey yeah
Well I know she'd want it that way
Hey Laura
Hey Laura
I know she'd want it that way
Hey Laura
Hey Laura
I know you want it that way
Hey Laura.

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GIRLS JUST WANT TO HAVE FUN

(As recorded by Cyndi Lauper)

ROBERT HAZARD

I come home in the morning light
My mother says when you gonna live your life right
Oh mother dear we're not the fortunate ones
And girls they want to have fun
Oh girls just want to have fun.

The phone rings in the middle of the night
My father yells what you gonna do with your life
Oh daddy dear you know you're still number one
But girls they want to have fun
Oh girls just want to have.

That's all they really want
Some fun
When the working day is done
Girls they want to have fun
Oh girls just want to have fun.

Some boys take a beautiful girl
And hide her away from the rest of the world
I want to be the one to walk in the sun
Oh girls they want to have fun
Oh girls just want to have.

That's all they really want
Some fun
When the working day is done
Girls they want to have fun.

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WHEN YOU FALL IN LOVE

(As recorded by Bertie Higgins)

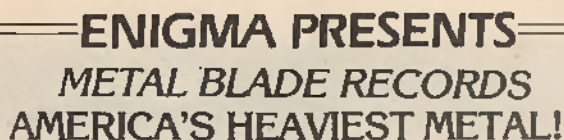
BERTIE HIGGINS
SONNY LIMBO
JOHN HEAL
JEFF PINKHAM

Never knew I needed, needed someone before
Never knew I wanted, wanted something more
You never feel the feeling
Till it fin'ly comes around
You never know you're searching
Till you find what you have found.

When you fall in love
With the one who falls in love with you
And you're reachin' out to touch the one
Who's trying to touch you too
Then you realize that all your dreams
Really can come true
When you fall in love
Like I fell in love with you.

Never knew my days were empty
Till you filled my nights with love
Never knew it was simply
You I'd been dreamin' of
My heart was sleeping
Till you woke it with your touch
Now I rise and realize
What I need and want so much.

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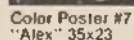
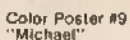
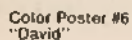
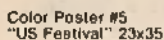
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"Pick Of The Litter"

by Rich Sutton

With this issue, **Song Hits** would like to introduce you to **Pick Of The Litter**. When you walk in to your favorite record store with a hard-earned 10-spot in your fist, you want the most notes for your musical dollar. Since you can't hear **every** song from an album on the radio or MTV — where do you go to find out about what's in the rest of the grooves? The answer lies in **Pick Of The Litter**.

A little explanation. \$\$\$\$\$—An album that will hit number one and has at least three

killer tracks — Michael Jackson's **Thriller** and Def Leppard's **Pyromania** are examples of two quintuplet albums from 1983. \$—Your record store will order two copies and maybe sell one. As far as predictions can be accurate, our system isn't a value judgement. There will be one * lps that are great records — for some people. Of course, you'll hear our opinions, too, but more importantly, we'll let you know in a no-messing-around fashion which records are for you. Here goes...

\$\$\$\$\$ UNDERCOVER

The Rolling Stones

One night at a bar, when "Undercover (Of The Night)" came over the sound system, I overheard a guy in astonishment say, "this is the Stones? It sure doesn't sound like 'em!" Although *Undercover* is clearly one of the stronger latter-day Stones records, there are no "Start Me Ups" or even a "Shattered." What you will find is a collection of songs that find Mick in his strongest voice ever, Richards picking some mean *Exile On Main Street* type guitar and a rhythm section that cooks like never before. Richard's interest in Jamaican music, more percussion per groove than ever, and what can only be called a "dense" mix, give *Undercover* a reggae flavor and a downright danceable sound.

Let's call *Undercover* a nearly-great Stones record. It will certainly be one of their best-selling albums. Before its release, over a million copies had been ordered — the largest advance order ever for the group. This isn't surprising considering that *Undercover* is a throwback to Stones classics like *Beggars' Banquet* and *Let It Bleed*. ("Hey, why don't ya play some old Stones?")

Undercover is lyrically stronger than any Stones record of recent memory. Sex, ultra violence and an old Stones friend, politics, pervade the lp. Songs like "Too Much Blood" help keep Mick and Keith from the middle of the rock songwriting road.

If you're a Stones fanatic it's hard to say what you'll think of *Undercover*. This isn't exactly like any other Stones record. On a couple of tracks the band puts it on auto-pilot and cruises, but "Tie You Up", "Undercover (Of The Night)" and "Too Much Blood" give us the Stones as we haven't quite heard them before. If you're like the guy in the bar you may be surprised, but give it a few listens and you too will be smiling.*

\$\$\$ STRIP

Adam Ant

I was convinced that when I saw Adam when he was with the Ants in 1981 that this was going to be part of the "next big thing." So much for predictions. With the help of his

videos, Adam Ant has managed to stay in the limelight, but up to this point he hasn't had the huge hit single he's needed to bring Antmusic across the ocean from Britain.

Strip may be a big leap forward in changing his fortunes Stateside. The double drums that were so prevalent in his Adam and the Ant days are gone but the commitment toward percussion remains. With Phil Collins producing and drumming on two of the strongest tracks, "Puss N' Boots" and "Strip", most of the record has a clean punch that was lacking on previous efforts.

Unfortunately, there are a couple tracks that are muddled down in overproduction. This, coupled with the "sameness" of material, could keep *Strip* from being a breakthrough album for Adam Ant.*



PAUL JASMIN

\$\$\$ HEARTS AND BONES

Paul Simon

One person who won't like *Hearts And Bones* is Art Garfunkel. After a successful summer tour of U.S. stadiums, S&G went in to record what was to be the first Simon and Garfunkel effort since their break up. The result was *Hearts And Bones*. Then for reasons known only to Simon, Art's vocals were canned. Viola — a solo Paul Simon record.

This strange twist of events has not kept *Hearts And Bones* from being Paul Simon's most consistently satisfying solo effort. It's hard to foresee how many copies of this record will move across the counter because it seems unlikely that a song other than "Allergies" will get played on the radio. Where big hit singles have been the Paul Simon trademark in the past, the strength of *Hearts And Bones* lies in its evenness of material. This record is a must for music aficionados who prefer the "roll" to the rock.*



\$\$ FOREIGN TONGUE

Taxxi

Taxxi is a three-man outfit who, with the help of some very proficient studio musicians, have shown that they are a band that may soon be taking a superstar rock ride. The two-

fisted drumming of Jeffrey Nead propels the band's music beyond the din of so many rock trios. The group's willingness to explore beyond the basic three chord hard rock riff and let all of their influences, which range from the stadium rock of Styx and Foreigner to the traditional blues, affect their music and make *Foreign Tongue* worth a listen.

Two things will keep Taxxi from getting the big fare. The first is lack of exposure. Without the help of radio, this band is going nowhere fast. You may read "listen" but you'll still think "I wanna hear." Number two is the lack of a tune with the capability to ride to the top of the charts. Give this threesome another record to work on their songwriting and this will be a Taxxi that you too will be riding.*

\$\$\$\$ 90125

Yes

90125 is the album that Asia never made. Even without the guitar playing of Steve Howe, 90125 is an extremely satisfying Yes record in a number of ways.

One of these ways is that the lyrics sung by this second reincarnation of the Yes band are words you can understand — "follow the bouncing ball" if you like. On songs like "Changes", Jon Anderson uses his voice as a lead singer rather than as another instrument in the ensemble. The old Yes approach to lyrics started getting tired around the release of *Tales From Topographic Oceans* and by *Drama* was totally played out. This "traditional" use of Anderson's voice seems refreshing by comparison.

Don't look for the Yes band circa *Fragile* on 90125. There are no over-extended songs or solos. This is a streamlined, rocked out, sometimes funk up version of 1984 "progressive" rock and roll. Songs like "Owner Of A Lonely Heart" leave Asia in the rice paddies and clear a path for what some will call the revival of 1970's "progressive" music.*



\$\$\$\$ SEVEN AND THE RAGGED TIGER

Duran Duran

With the release of *Seven And The Ragged Tiger*, Duran Duran are showing us that not only is this a band capable of churning out hit singles, but a group with musical depth. Fans of Roxy Music and David Bowie have, in the past, viewed Duran-times-2 as pure rip-off artists. On *Seven And The Ragged Tiger*, Duran Duran have grown from their early '70s glitter roots and are beginning to make a music that they can call their own.

It may take a few listens for their first single, "Union Of The Snake" to

hit you, but when it does it will smack you right between the eyes. "The Reflex" which leads off the album seems like another prime contender for top of the pops. *Seven...* is a more even record than either *Duran Duran* or *Rio*, with Simon Le Bon's voice fronting the bands, by now, signature harmonies. This effect produces a symphonic and romantic tone that pervades the record.

Duran Duran have earned their standing as world wide superstars and their careers aren't hanging on the success of *Seven And The Ragged Tiger*. The musical growth that has come with this album is more important to the band's longevity than any immediate, and inevitable, commercial success.*



\$\$\$\$ CAN'T SLOW DOWN

Lionel Richie

The smartest thing Lionel Richie could've done for his career was to release "All Night Long." One more "Truly" and we would all have fallen asleep. On *Can't Slow Down*, Richie continues with the formula that has brought him a number of zillion-selling records.

Although you might rather hear the crooning of Smokey Robinson on some of these ballads, there are plenty of songs here that will satisfy Lionel's fans. It's doubtful, though, that this record will gain him any new admirers. Lionel Richie is a master of lush production as he proves on "All Night Long" (don't miss the video) and "Love Will Find A Way." However, if he's not careful with the orchestration, he's going to find himself putting his fans horizontal before they can put their dancing shoes on. *

\$\$\$ BARK AT THE MOON

Ozzy Osbourne

I was all set to brave the bird feathers and bat fragments and jump down Ozzy's proverbial throat for releasing *Bark At The Moon*. After a few more listens I imagine that Ozzy's legions of fans won't care because, essentially, *Bark At The Moon* is archetypical Ozzy.

The title track and "Rock And Roll Rebel" lead the parade of Ozzy

standards. Neither is as effective as "Crazy Train" or "You Can't Kill Rock And Roll." They do give us Ozzy in full. I can't believe he hasn't blown-it-out-yet, voice. Randy Rhoads is sorely missed and whether Ozzy's intent on "So Tired" is to make up for Randy's versatility with an orchestra or Osbourne is straining for a new direction — the effect fails miserably. Somehow I can't place Ozzy with the scores of good hard-rocking bands. But his fans do and since *Bark At The Moon* essentially represents the status quo, I guess that's all that matters? *



\$\$\$\$ DELIVER

Oak Ridge Boys

America is Mom's apple pie, hot dogs, Chevrolet and the Oak Ridge Boys. That's not meant as some kind of corny compliment. It's a fact. From endorsing Dr. Pepper and the Boy Scouts to appearing on the Johnny Carson Show, (Johnny doesn't interview rock musicians — too dull he says) you can wake up and go to sleep listening to these Oak Ridge Boys.

Taking their cue from the Eagles and Poco (or is it the other way around?), their current record *Deliver*, is another slice of Americana. It's unobtrusive enough for shopping mall escalators, professional and musical enough for loud volume outdoors, get down and stomp your feet festivals. There is a barber shop quartet quality to their four part harmonies highlighted by the baritone of Duane Allen. Who can question the wisdom of lyrics like "let's get down to it, all we've gotta do is do it?" Who needs Superman — America has the Oak Ridge Boys. *

\$\$\$ WOMAN OUT OF CONTROL

Ray Parker Jr.

If one were to believe Ray Parker Jr., every woman lusts for every man in every conceivable way in the best of all possible worlds. Not a bad idea, but how many albums will it take to exhaust his theory?

Outside of his somewhat narrow lyrical vision, *Woman Out Of Control* is a fine record. The title track builds to a crescendo with help from back-up singers that are placed perfectly in this jazzy mix. The production is neither too heavy nor too cliché. His attempt at an Africa Bambaata style rap tries way too hard, but outside of that the only thing holding back R.P. Jr. is another single with punch like his material on *Raydio*. *

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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NEW MOON ON MONDAY

(As recorded by Duran Duran)

DURAN DURAN

Shake up the picture the lizard mixture
With your dance on the eventide
You got me coming up with answers
All of which I deny
I said it again
But could I please rephrase it
Maybe I can catch a ride
I couldn't really put it much plainer
But I'll wait till you decide
Send me your warning siren
As if I could ever hide
Last time la luna.

I light my torch
And wave it for the
New moon on Monday
And a firedance through the night
I stayed the cold day
With a lonely satellite

New moon on Monday
And a firedance through the night
I stayed the cold day
With a lonely satellite.

Breaking away with the beast of both worlds
A smile that you can't disguise
And every minute I keep finding
Clues that you leave behind
Save me from these reminders
As if I'd forget tonight
This time la luna.

I light my torch
And wave it for the
New moon on Monday
And a firedance through the night
I stayed the cold day
With a lonely satellite
New moon on Monday
And a firedance through the night
I stayed the cold day
With a lonely satellite.
(Repeat)

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THE STAND

(As recorded by The Alarm)

MacDONALD
PETERS
SHARP

I have been out searching
With the black book in my hand
And I've looked between the lines
That lie on the pages that I tread
I met the walking dude
Religious in his worn down cowboy boots
He walked like no man on earth I swear he had no name.

As I crawled beneath the searchlights
Looking through the floorboards of his life
I met Doctor Strangelove's cousin
He bore the marks of time
"Hey trashcan where you going boy
Your eyes are feet apart

Is that the end you're carrying
Shall I play the funeral march".
When I looked out the window
On the hardship that had struck
I saw the seven phials open
The plague claimed man and son
Four men at a grave in silence
With hats bowed down in grace
A simple wooden cross
It had no epitaph engraved.
Come roll out the red carpet
Come bugler sound the horn
The hero is returning
You've got to welcome him to his home
Don't say I didn't warn you
This prophecy's coming true
I can hear the cavalry thundering
A riding over the hill.
Come on down and meet your maker
Come on down and make a stand.

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Concert Review:

Genesis

by Rich Sutton

Madison Square Garden

New York

It was one of those windy, New York, nearly-winter nights, when even the bag ladies were shivering. Just as "the check wasn't in the mail" and "it wasn't just a cold sore," our names weren't "on the list," so we trudged past the smirking ticket takers with my week's worth of dirty clothes, pens, paper, press pass and tape recorder. We were greeted at our seats by a man who still had sweat stains on his sportcoat from ushering the last boxing match. Well, at least we hadn't dripped the pizza down the front of our shirts.

Things got increasingly better. From the opening notes of "Dodo" to the closing refrain of "Misunderstanding" and "Turn It On Again," Genesis proved themselves to be rock and roll entertainers of the highest caliber. Rather than rest on the laurels of their recorded material, Genesis takes their audience in to the realm of the live solo flights of the band's three accomplished musicians. Their coliseum presentation belies the more polished sound of the trio's studio work. After the release of *Abacab*, I wondered if Genesis plays in the studio to satisfy themselves (and in so doing attracting a larger and larger audience) and plays concerts to please the Genesis cultists. My suspicion was borne out by this performance.

The group started to warm up about halfway through their second piece, the title track from *Abacab*. It was after this song that Phil Collins stepped in to the limelight as the band's spokesman. "Dear Mom, I'm in the last row in the balcony — please send help!" He followed that with a line that got the biggest cheer of the night, "We'll be playing the old stuff as well as the new stuff." Then Phil announced, tongue firmly implanted in his cheek, "We'll be playing for a couple of hours — as soon as the drugs kick in."

And play they did. The show was well over two hours long and spanned Genesis history from *Selling England By The Pound* up to their present, self-titled album, *Genesis*. It was surprising that a wall of footstomping and hand clapping accompanied "That's All" — a single that was only out for a week at the time. The finger-clicking rhythm and blues groove they laid down here was repeated on several songs they did, most notably



TERRY O'NEILL

"Follow You, Follow Me" and "Home By The Sea."

Although Genesis uses traditional effects like fog machines and laser lights, they use them in an unconventional manner that keeps their performance visually stimulating. Another stage act that was effective was Collins' intro to "Illegal Alien" (the only song on *Genesis* that seems to miss the Earth, Wind & Fire horn section). Collins brought a huge stereo box on stage with him and started tuning around. On stage strutted a troupe of, what else, "Illegal Aliens." Then it was audience participation time as the five broke into a spirited version of this very hot track.

You have got to like Phil Collins. His comic, though sometimes corny, lines are peculiarly disarming. His Chaplinesque character is one that the crowd relates to and cheers for. He began his diatribe preceding "Keep It Dark" by letting us know that "New York is the center of the Universe. I found a map of the universe and a map of the solar system and it's all very plain to me. Of course, I'll be in Montreal Monday night, saying the

same thing." You might feel sorry for anyone else who couldn't come up with a better line for 15,000-plus people.

Although the popularity of Genesis has grown enormously with the release of *Duke*, it was after the release of *Abacab* that Genesis gained a mass audience. The long-time Genesis follower will tell you that *Abacab* was a tangent. If that's so, then *Genesis* has put them back on the straight line. They seemed anxious to endear themselves to fans both old and new with a performance sound reminiscent of *Trick Of The Tail* and *Selling England By The Pound*, which pervaded most of the tracks. Someone once called their former brand of music, "sludge rock." They do, unfortunately, have a habit of slipping in to that unappealing lilt occasionally.

Call it "heavy," "thick," or even "sludge rock," the responsibility for much of the live Genesis sound comes from the double drums of Phil Collins and Chester Thompson. As you might expect, the drumming was nothing less than spectacular. Their drum duet during the break in "In The Cage" sounded like fireworks, with the rim-shots sounding more like whip cracks. Chester Thompson has a tough task doing Collins' riffs, while Phil is center stage, and he does all right. Even though they played like madmen on their lesser-known tracks, of which they did quite a few, the audience was obviously made up of many new Genesis fans, because the applause meter went in to the red when they played songs like "Follow You, Follow Me," "Turn It On Again," and "Misunderstanding."

In a time when many of the bands who can attract a large enough audience to play coliseums sound so much like one another, Genesis is, in many ways, an original. They are musicians who understand dynamics and tempo and utilize both well. Although they often get in to what is nearly a plodding groove they never stick with it, or any other, for very long. In the hands of Genesis of 1984, "Follow You, Follow Me" gets in to a funky roll. The guitar playing of Tony Banks takes on a Jimmy Page quality when they rock out on some of their classics. In short, Genesis is not afraid to do whatever they think sounds good. This particular night it sounded fantastic.

DON'T BOX ME IN (From the original motion picture soundtrack "Rumble Fish")

(As recorded by Stuart Copeland and Stanard Ridgway)

STAN RIDGWAY
STUART COPELAND

You walk I'll run
And follow right behind you
You call I'll come
And I won't remember where I come from
Over there at the end of the bar
This fish keeps swimming in a jar
I feel a tug on the line
Which end will I be on this time.
Don't box me in
Don't box me in.

One day I'll show them just what I'm made of
There'll be a time when I won't remember what I was
afraid of

And I'll be swimming in the sea
No banging on this glass for me

My eyes saw red when my life turned blue
And so I'm leaving everything that's true
And I'll jump into a brand new skin
And then you won't be able to box me in.

Don't box me in
Don't box me in
Don't box me in
Let go.

There's a few places round
That I've never been
There's an ocean out there
That I gotta swim
There's a river that flows
Right past my door
I wonder, I wonder
What.

And if sometimes I can't seem to talk
You'll know this blackboard lacks a piece of chalk.

Don't box me in
I told you not to
Don't box me in
Don't box me in
Don't box me in
Let go.

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REMEMBER THE NIGHTS

(As recorded by the Motels)

MARTHA DAVIS
SCOTT THURSTON

Fragrance of that long lost evening
Tender moves that keep repeating
Soft night's melody that I can't forget.

Younger boy and helpless girl
Passion of the other world
Strange old place from a nursery rhyme that I can't
forget.

I can't go back
But I can't stay
Help me
Remember the nights with you.

Street corner stands in shade
Lanterns swing in the heat of day
Old lady sings the song that I can't forget.

Little girl that asked you who
Collects the flowers
They give to you
Her eyes, her dress, the sky
The blue that you can't forget.

I can't go back
But I can't stay
Help me
Remember the nights with you.
(Repeat)

Long ago and far away
Memory like a dream I stay in
The other place
The other time that I can't forget.

I can't go back
But I can't stay
Help me
Remember the nights
Remember the nights
Remember the nights with you.

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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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LICK IT UP

(As recorded by Kiss)

PAUL STANLEY
VINNIE VINCENT

Yeah, yeah
Don't wanna wait till 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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NIGHTBIRD

(As recorded by Stevie Nicks)

STEPHANIE NICKS
(p/k/a STEVIE NICKS)
SANDY STEWART

And the summer became the fall
I was not ready for the winter
It makes no difference at all
'Cause I wear boots all summer long.

My makeup dark and it's careless
Same circles around my eyes
Sometimes the real color of my skin
Is my eyes without any shadow.

And when I call
Will you walk gently
Through my shadow
The ones who sing at night
The ones who sing at night

The ones you dream of
The ones who walk away
With their capes pulled around them tight
Cryin' for the night
Cry for the nightbird tonight.

The winter's really here now
And the blankets that I love
Sometimes I am surrounded
By too much love.

And when I call
Will you walk gently
Through my shadow
The ones who sing at night
The ones who sing at night
The ones you dream of
The ones who walk away
With their capes pulled around them tight
Cryin' for the night
Cry for the nightbird tonight.

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METAL HEALTH

(As recorded by Quiet Riot)

KEVIN DuBROW
CARLOS CAVAZO
FRANKIE BANALI
TONY CAVAZO

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

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

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

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

I got the boys to make the noize
Won't ever let up
Hope it annoys you
Join the pack fill the crack
Well now you're here
There's no way back.
Bang yer head
Metal health'll drive you mad
Bang yer head
Metal health'll drive you mad.

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

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

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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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SOUL SECTION

LET'S PRETEND WE'RE MARRIED

(As recorded by Prince)

PRINCE NELSON

Excuse me but I need a mouth like yours
To help forget the girl who just walked out my door
Funny but it seems that you're alone like me
If you are go, let's come see what we can see.

Ooh little darlin' if you're free for a couple of hours
If you ain't busy for the next seven years.

Let's pretend we're married and go all night
There ain't nothing wrong if it feels alright.

I won't stop until the mornin' light
Let's pretend we're married and go all night
Tonight ooh we sha sha coo coo yeah
All the hippies sing together.

Excuse me but I need your chemistry
Don't U wanna be my fantasy
My girl's gone and she don't care at all
And if she did, so what
Come on baby let's ball.

Ooh little darlin' if you're free for a couple of hours
If you ain't busy for the next seven years.

Let's pretend we're married and go all night
There ain't nothing wrong if it feels alright.

Excuse me but I need a mouth like yours
To help me forget the girl that just walked out my door
Let's pretend we're married and do it all night
I won't stop until the mornin' light
Let's pretend we're married and go all night.

Ooh little darlin' if you're free for a couple of hours
If you ain't busy for the next seven years.

Let's pretend we're married and go all night
There ain't nothing wrong if it feels alright.

Whatever U heard about me is true
I change the rules and do what I wanna do
I'm in love with God, He's the only way
'Cause U and I know we gotta die someday
U think I'm crazy
You're probably right
But I'm gonna have fun every mother f..... night
If U like to fight you're a double drag fool
I'm goin' to another life, how 'bout U.

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LET'S GO UP

(As recorded by Diana Ross)

PETER IVERS
FRANNE GOLDE

Ooh ooh aah
Comin' back on
Comin' back strong
Turnin' back on
Takin' the heat out in the street baby too long
Can you tell me how much fire will it take to get us
higher.

Hearin' the news
Singin' the blues
You gotta choose
Stand up and fight, do it tonight, what can you lose
In a world of fading treasures
Love is the greatest pleasure.

So let's go up
Forget about down
'Cause in this town it's gonna get rough
And what goes down
Is up to us
So let's go up
Baby let's go up.

Oh no let's go up
Let's go up
Let's go up.

I can't free a person from their chains
But I'll tell you this for sure
If nothing is ventured then nothing is gained.

Let's go up
Forget about down, down, down
'Cause in this town it's gonna get rough
Oh and what goes down
Is up to us
So, so let's go up
Baby let's go up
Baby let's go up
'Cause in this town it's gonna get rough
And what goes down is up to us.

Let's go up
Forget about down
'Cause in this town it's gonna get rough
And what goes down
Is up to us
So let's go up
Baby let's go up.

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ACTION

(As recorded by Evelyn "Champagne" King)

LEON F. SYLVERS
D. MEYERS

You make many promises and they sound so sweet
Talk like yours will knock most any girl right off her feet
When will you deliver
Words can't warm my nights
Conversation nice but I need a man to hold me tight
Some days you just don't have to say it, say it, say it, say it,
'Cause sometimes words get in the way
So don't give me your lines.

I want action
Oh so tough
Action
If you really want my love.

Action
Show me the real deal
Face to face
Action
Gotta know it
You can keep up the pace
Don't say one thing and do another
Don't put yourself in the middle of a mine field
And then run for cover

Action
It's your move
Action
Put it into action
Babe let's see what you can do.

Action
Action, action, action, action
'Cause ev'rybody needs love
And I want action
I'm all talked out
Action
Tell me what you're all about
They say that action speaks louder than words
Now tell me are you gonna go for what you know
Or stand there looking absurd

Action
It's up to you
To put it into action
Got to follow through
Can't control temptation
Much to my surprise
You're driving me crazy
I can't help but speak my mind
I'm so fascinated
You're makin' me come alive
So come on now baby
I wanna be with you tonight
Action
It's up to you
You know what I wanna do
I'm all talked out
Tell me what you're all about.

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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 night 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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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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THE WIND BENEATH MY WINGS (a/k/a HERO)

(As recorded by Gladys Knight & The Pips)

LARRY HENLEY
JEFF SILBAR

It must have been cold there in my shadow
To never have sunlight on your face
You've been content to let me shine
You always walked the step behind
I was the one with all the glory
While you were the one with all the strength
Only a face without a name
I never once heard you complain.
Did you ever know that you're my hero

And ev'rything I'd like to be
I can fly higher than an eagle
'Cause you are the wind beneath my wings.

It might have appeared to go unnoticed
But I've got it all here in my heart
I want you to know I know the truth
I would be nothin' without you.

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

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THIS SIDE OF FOREVER

(As recorded by Roberta Flack)

DEWAYNE BLACKWELL
LALO SCHIFRIN

Wounded I fell from the sky
You fed me right from your hand
Once a small frighten'd dove now a falcon on your
glove
Strong enough to fly should you command me
But let me stay please try to get to know me
I can find my way to love if you will show me
And then one day just this side of forever
You might hold me so I'd never fly away.

Oh I need you but if you ask me to leave

And I should cling to your sleeve
Then just wave me goodbye and away I will fly
To circle high above you when I leave you
But let me stay please try to get to know me
I can find my way to love if you will show me
And then one day just this side of forever
You might hold me so I'd never fly away.

But let me stay please try to get to know me
I can find my way to love if you will show me
And then one day just this side of forever
You might hold me so I'd never fly away.

Oh let me stay please try to get to know me
I can find my way to love if you will show me
And then one day just this side of forever
You might hold me so I'd never fly away.

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HANGIN' OUT AT THE MALL

(As recorded by Bobby Nunn)

BOBBY NUNN

It's Saturday and we got some time
We're leaving weekday cares behind
Now we don't wanna play no ball
We just wanna hang out at the mall.

Wall to wall
Just hangin' out at the mall
Havin' a ball
Hangin' out at the mall.

Wait a minute where are you going young man
Oh ma I just wanna go to the movies, okay just to the movies
Avay Maria heh who'd you think you're joking baby
You're not going to no movie
Yeah ma can I have a quarter
No quarter you know you better not go to that mall
Carumba because I will kill you.

Havin' a ball
Just hangin' out at the mall
Havin' a ball
Hangin' out at the mall.

Hey slick ha ha ha
What's happenin' Bobby
I got out man, c'mon man, let's go down to the mall
Bobby, Bobby, Roberto you better come back here
right now
I'm going to tell your father the minute that I find him.

Now they've got all the things we crave
Like fancy clothes the latest rave
Video games everywhere
I lost a lot of dough in there

We're doing it all
Just hangin' out at the mall
Havin' a ball
Just hangin' out at the mall.

We get off I can't deny
Watching all the squares go by
We don't walk we just stand around
And some folks try to put us down
But we don't care not at all
'Cause we're hangin' out at the mall
Wall to wall
Just hangin' out at the mall
'Till unemployment starts to fall
We're just hangin' out at the mall
Havin' a ball
Just hangin' out at the mall.

Hey Bobby your mother's comin'
Roberto I see you over there Roberto
You better come over here
I know you would be here
You better wait because your father's going to get you
with a belt
Oh no ma, oh no, you're embarrassin' me ma
Embarrass you, you're going to be embarrassed when
you gonna wet your pants on your butt
Carumba you don't got no shame
Ouch don't hit me ma.

But we don't care
Not at all
'Cause we're hangin' out at the mall
Wall to wall
Just hangin' out at the mall.

We're out there havin' ourselves a ball
But we rather be working at the mall
We're out there havin' ourselves a ball
But we rather be working at the mall.

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I'M ON YOUR SIDE

(As recorded by Angela Bofill)

NARADA MICHAEL WALDEN
ANGELA BOFILL
JEFFREY COHEN

In the game of love
Sometimes we get left behind
When pushin' comes to shove
Happiness is so hard to find.

A fall from love can break your spirit
Paint your rosy outlook blue
Darlin' you don't have to fear it
I'm here for you.

I'm on your side
When times are hard
And you need some understandin'
I'm on your side
When times get rough
And no one else
Can care enough
I'm on your side
To be for you.

You can say you're free

Sometimes you're the last to know
You can come to me
When some heartache lays you low
If your lover leaves you cryin'
You don't have to be alone.

Call my number
Keep on tryin'
You know that I will be home.
(Repeat chorus)

Havin' a friend when you come to the end
Makes it easier
Come back to me I can save you
If she tries to tear you apart
I won't break your heart.

I'm on your side
When times are hard
And you need some understandin'
I'm on your side
When times get rough
And no one else
Can care enough
I'm on your side
To be for you.

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The Commodores

Soul Star of the Month

Maintaining their unique sound and versatile style, the Commodores are still going strong as the band marks their 15th anniversary together. They recently launched this hallmark celebration with a headline performance at opening night of the 1983 MIDEM Music Festival in Cannes, France. In conjunction with MIDEM, the Commodores participated in the taping of the first worldwide television special occurring at MIDEM. The special, produced and directed by Marty Pasetta, aired recently in the U.S.

Amidst all this, the Commodores recently completed recording their highly-anticipated new album for Motown Records. Titled simply 13, the lp was released in August, 1983. This album marks an important transition period for the group, considering it is the first recording project undertaken since the amicable departure of former member Lionel Richie.

Group members William King, Ronald La Pread, Thomas McClary, Walter Orange and Milan Williams jointly serve as producers of 13. The first single, "Only You," showcased the distinctive vocals of Orange.

Throughout the years, the Commodores have managed to stay in great demand, continually scoring high on the charts and breaking attendance records with their highly-touted live performances. They are a major cross-over act, consistently attracting listeners from across the entire musical spectrum with such hits as "Three Times A Lady," which reached number one on the pop, r&b, country and easy listening charts.

The Commodores' popularity is also solidly endorsed by enormously impressive record sales — their first four

albums were certified gold. The fifth and sixth were certified platinum. The seventh album reached double platinum status and the eighth and ninth triple platinum honors. The 10th album has been certified gold and the eleventh is now platinum.

They also have eight top-five pop singles, including "Easy," "Brick House," "Three Times A Lady," "Still," "Sail On," "Lady (You Bring Me Up)," "Sweet Love," and "Just To Be Close To You," as well as six top-five albums — *Commodores*, *Commodores Live*, *Natural High*, *Midnight Magic*, *Heroes* and *In The Pocket*. The Commodores also recently released *All The Great Hits*, which contains the hit single, "Reach High."

The Commodores consist of five very talented individuals: Thomas McClary, Walter Orange, Ronald La Pread, William King and Milan Williams, who together make up the distinctive Commodore sound.

Thomas McClary, guitarist, is the founder of the band. His exciting rhythm patterns and tasteful guitar licks are always a prominent part of the Commodores' records. Like all of his fellow Commodores, he also composes, having co-written such hits as "Brick House," "Too Hot To Trot" and material from the *Endless Love* soundtrack. He recently produced an album for Arista artist Michael Henderson and is now anxious to record his newest composition, "Welcome Home," for the next Commodores studio lp.

Walter "Clyde" Orange is the drummer and lead singer for the Commodores. It is his growling, soulful voice that adds that special edge to the band's more funky tunes. Orange's early jazz training is evident in his use of complex rhythms in many of the Commodores' songs. He is currently writing material for his first solo lp for Motown. Orange is best known for lending his voice and writing ability to "Brick House." He also co-wrote the recent single "Painted Picture" with Harold Hudson, long-time member of the Commodores organization.

Keyboardist Milan Williams is well-respected for his innovative synthesizer work. He is the composer of both the group's first hit record, "Machine Gun," and the very successful single, "The Bump." Williams is considered the "quiet but wise" member of the band, whose ideas and opinions are deeply respected by the other Commodores.

Ronald La Pread, bassist, is one of those rare, natural musicians. Besides bass, La Pread plays piano, drums, brass horn, E flat baritone, trumpet and French horn. When he was asked to join the Commodores, he had only been playing bass for a few months but quickly rose to the occasion. La Pread's strong rhythmic and melodic sense allows the band to explore many different musical directions while still maintaining a recognizable sound. His song list includes collaboration on "Zoom" and "I Feel Sanctified." He also contributes to the group's choreography.

William King, on trumpet and keyboard, hails from a musical family. His grandmother is a music teacher, his mother a concert pianist and his father a skilled trumpet player. King's tasty horn chops add the final touch to the Commodores' music.

King is the composer and producer of "Lady (You Bring Me Up)," one of the band's most recent and biggest hits, as well as co-writer/producer of their single, "Reach High." He is also the major contributor to the group's choreography where he incorporates his knowledge of voice and song. He joined the Commodores after turning down several offers to become a professional tennis player. This summer he sponsored the William King Tennis Tournament to benefit the American Heart Association and Children's House.

The Commodores' history leads back to Alabama's Tuskegee Institute. It was there, in 1967, that freshman

McClary formed a small combo, the Mystics, to perform around campus. When keyboardist Milan Williams joined the band they decided to rename themselves. William King tossed a dictionary in the air and when it landed, he stuck his finger on the open page, pointing out a random word. Thus, "the Commodores."

Within a short period of time, they began performing in Montgomery, Alabama, and quickly gained an avid following. A major turning point occurred in the group's career when they met Benjamin Ashburn, a street-wise marketing expert who became their manager. Through careful planning and extensive road tours, the Commodores gained worldwide notoriety before they had even signed a recording contract.

In 1970, they did sign a contract — with Motown Records, and that same year they were booked into the coveted position of opening act for the Jackson Five, for three worldwide tours. They subsequently headlined in Japan and drew 150,000 fans in four days in the Philippines, breaking the record the Beatles had set years before.

Since then, the Commodores have continued to soar upward. Besides their long string of hit records, they have received countless industry awards, including *Rolling Stone* Magazine's Critic Award, nine annual awards, *Performance* Magazine awards and Cash Box's Best Group of the Year awards. They have been seen on innumerable television programs throughout the world and were recently asked to be the subject matter of a special TV documentary highlighting their history and development as prime example of the convergence of the creative, business and organizational facets in the music industry.

Recognized for their astute business acumen, the Commodores recently engaged former ABC Entertainment executive Chuck Smiley as the administrative head of Commodores Entertainment Corporation. As president, he will coordinate the entire range of their activities, which extends into their own music publishing company and tour transportation equipment. The Commodores also have expanded interests in real estate, stocks and bonds, African art and American coins.

As the Commodores enter their 15th year, the magic continues. It is their special qualities that have enabled them to grow together creatively. From the release of 13, to upcoming European and domestic tours, the Commodores are maintaining their musical momentum. And their fans are certain to enjoy still another record year from this outstanding group.



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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RUNNING WITH THE NIGHT

(As recorded by Lionel Richie)

LIONEL RICHIE
CYNTHIA WEIL

The heart of the city street was beating
Light from the neons turned the dark to day
We were too hot to think of sleeping
We had to get out before the magic got away.

We were running with the night
Playing in the shadows
Just you and I
'Till the morning light
(We were running, running with the night).

You were looking so good girl
Heads were turning
You and me on the town ooh
We let it all hang out
The fire was in us we were burning
We were gonna run all the way

And we never had a doubt.

We were running with the night
Playing in the shadows
Just you and I
'Till the morning light
(We were running, running with the night).

We were so in love you and me
On the boulevard wild and free
Giving all we got
We laid it down
Taking every shot
We took the town.

We were running with the night
Playing in the shadows
Just you and I
'Till it was so right
(We were running, running with the night)
Girl it was so right.

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MILLION DOLLAR BABE

(As recorded by Stacy Lattisaw)

PRESTON GLASS
CARLA VAUGHN

Shake me
Could it be I'm dreamin'
Don't wake me 'cause it's real
I'm caught up in the web he's weaving
Believing what I feel.

It happens every time I'm near him
I revered him from the start
How can I show him
All the secrets of my heart.

Oh he's the one
He's a million dollar babe oh

Oh he's the one
He's a million dollar babe oh
Million dollar babe.

How can my love make a difference
Surrender is the key
Give him something to remember
The better part of me.

How can I conquer his attention
Not to mention all his love
I wanna cash in on the passion in his eyes.

Oh he's the one
He's a million dollar babe oh
Oh he's the one
He's a million dollar babe oh
Million dollar babe.

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2 WIN U BACK

(As recorded by the Jones Girls)

ROBERT WRIGHT
FONZI THORNTON

Well she used to be my best friend
Until she laid her eyes on you
And I misread her intentions
I couldn't see what she was try'n' to do
First she started comin' over
When she knew I would be away from home
All along that girl was schemin'
For just a chance to catch you all alone
Like a movie actress
She played such a part
Never suspected she would steal your heart
Should've seen right thru her
But I was too blind
And now she's gettin' love that once was mine.

I've got 2 win u back again
Oh how could I be such a fool
I've got 2 win u back again
If it's the last thing that I ever do.

Here I sit with just your picture
Because I didn't read between the lines
Thinking back I can remember
She used to tell me how you looked so fine
All along that girl was dreamin'
How it would feel if she were in my shoes
Gave you kisses so enchanting
Now all her nights are being filled by you
Using compliments and some well-tailored lies
Convinced you she could love you better than I
I won't be no statue like Miss Liberty
I can't stand by just watching helplessly.

I've got 2 win u back again
Oh how could I be such a fool
I've got 2 win u back again
Cuz I can't face livin' without you.

Movie actress she played such a part
She'd win an Oscar for stealing your heart
Should've seen right thru her
But I was too blind
And now she's gettin' love that once was mine.
(Repeat chorus)

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GIVE ME THE LOVIN'

(As recorded by Chic)

BERNARD EDWARDS
NILE RODGERS

Ahh give me the lovin'
Come on give me the lovin'.

Take it easy
You been teasin' me all night
Can't wait to please ya
Ya know I'll do it right
Baby I'm warnin' you
It might get a little rough
You better grab me and hold on tight.

I AM LOVE

(As recorded by Jennifer Holliday)

MAURICE WHITE
DAVID FOSTER
ALLEE WILLIS

If I talk too much you see
I'm trying desperately to be understood
If I seem a little shy
It's for all the times that I hid my heart in the dark
Like in all the story books
The white knight came and took the little girl
Alone in the world
You don't try to overwhelm when I sometimes underseil
the way I feel
Now I believe I am love, love
Always here to give you what you need
Like you do for me
I am love, love
For the first time I know that it's real
Oh you make me feel
I am love.

You mend the ragged edge of a heart that's always fled
the merry-go-round
When I tell my little jokes your eyes shine as I float in the
clouds
I'm not coming down
You always build me up and you're not afraid to touch
what's on my mind
You'll always find
I am love, love
Waiting here to give you what you need
Like you do for me.

You walk inside the wind pushing me to bend
Teaching me to live today
All, all my dreams have just come true
Say that you are here to stay
I am love, love
Waiting here to give you what you need
Like you do for me
I am love, love
For the first time I know that it's real
Oh you make me feel
I am love, love
Always here to give you what you need
Like you do for me
I am love.

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You're gonna pay oh for makin' me wait
Shy as a boy on his first date
Give me the love I want
Give it to me now
No more games
No time to hesitate.

I want to, I want to, I want to be possessed
I want to, I want to, I want to be caressed.

I need to, I need to, I need to be owned
I need to, I need to, I need to be shown.

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SHE'S TROUBLE

(As recorded by Musical Youth)

TERRY BRITTEN
SUE SHIFRIN
BILLY LIVSEY

I don't wanna move when I'm in her hands
There's nothin' I can do or say
Put ev'rything on hold
Cancel all my plans
Tell ev'rybody I'm away
Hey DJ
She may be bad but she feels so good
Give her anything she wants.

She's trouble
I know it
She only has to touch me
I'm in trouble
I know it
She's trouble
I love it
I know it
When she does it I'm in trouble
I know it.

I never know what's runnin' thru her mind
No tellin' what she's gonna do
Her ev'ry move is like a danger sign
Daring me to come on thru
Hey I wanna stop but I can't say no
Even though I know it's wrong.

She's trouble
I know it
She only has to touch me
I'm in trouble
I know it
She's trouble
I love it
I know it
When she does it I'm in trouble
I know it.

She's trouble
She knows what I like
Got a feelin' I'm fallin'
(You're in trouble)
(Trouble)
There's no hope in sight
I'm in way over my head
Yeah she's trouble
I know it
She only has to touch me
I'm in trouble
I know it
She's trouble
I love it
I know it
When she does it I'm in trouble
I know it.

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YAH MO B THERE

(As recorded by James Ingram with Michael McDonald)

JAMES INGRAM
MICHAEL McDONALD
ROD TEMPERTON
QUINCY JONES

Heavenly Father watching us fall
We take from each other and give nothing at all
Well it's a doggone shame
But never too late for change
So if your luck runs low
Just reach out and call His name
His name.

Yah mo b there
Up and over
Yah mo b there
Up and over
Yah mo b there
Up and over
Yah mo b there
Whenever you call.

Never be lonely
Lost in the night
Just run from the darkness
Looking for the light
'Cause it's a long hard road
That leads to a brighter day hey
Don't let your heart grow cold
Just reach out and call His name
His name.

Yah mo b there
Up and over
Yah mo b there
Up and over
Yah mo b there
Up and over
Yah mo b there.

Yah will b there
You can count on it brother
'Cause we're all just finding our way
Trav'ling thru time

People got to keep pushing on
No matter how many dreams slip away
Yah will b there.

Well it's a doggone shame
But never too late for change
So when your luck runs low
Just reach out and call His name
Just call His name.

Yah mo b there
Yah mo b there
Yah mo b there
Yah mo b there.

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UNISON

(As recorded by Junior)

BRUCE ROBERTS
ANDY GOLDMARK

Somewhere tonight become a liar
Two hearts at night we're one of a kind
Here we are undivided by anything just you and I
Come so far

No one else could ever steal away what we confide
Who wants to know
We stick together whenever apart
Ev'rybody who knows who we are because we are one
We do it in unison.

We go together and stronger we are
This way the world can't tear us apart we go on as one
We do it in unison.

Gone ev'ry night flash of a smile
Never too shy playin' ever so wild
Here we are no one else but you and I
Come so far
No one else could ever steal away what we confide
Who wants to know

We stick together whenever apart
Ev'rybody who knows who we are because we are one
We do it in unison.

We go together and stronger we are
This way the world can't tear us apart we go on as one
We do it in unison.

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EBONY EYES

(As recorded by Rick James with Smokey Robinson)

RICK JAMES

Wind in your hair
Sun on your skin
And you're looking good girl
All over again
Hey there Miss Brown
I want you to know
I love you.

Brown as the sand
You're soft as the shore
You're leaving me hungry
And I'm crying for more
Ooh wee baby
Girl you're such a score
And I want you to know that.

I love you
I betcha didn't know that girl
I need you
And I betcha didn't know that
Ebony eyes.

Lips soft and tender
Ready to speak
Her voice says I love you
And it's making me weak
Hey there little girl
May I just say I love you
Love is the brown skin girl in my eyes
Think it's time that I told you
Don't you realize
You're such a queen
Woman you're such a prize
And I want you to know that.

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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 fell 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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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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Angeles, California. All Rights Reserved.

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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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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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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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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COUNTRY SECTION

THE CONVERSATION

(As recorded by Hank Williams, Jr.)

WAYLON JENNINGS
HANK WILLIAMS, JR.
RICHIE ALBRIGHT

Hank let's talk about your daddy
Tell me how your momma loved that man
Well just break out a bottle hoss
I'll tell you 'bout the driftin' cowboy band
We won't talk about the habits
Just the music and the man.

Now Hank if you mind me askin'
Did your daddy really write all his songs
That don't deserve no answer hoss
Let's light up and just move along
Did he write 'em about your momma
Or about the man who done her wrong.

Well back then they called him crazy
Now a days they call him a saint
Now the ones that called him crazy
Still ridin' on his name.

If he was here right now Bocephus
Would he think that we were right
Do ya think he might
Don't you know he would walk tall sir
Be right by our side
If we left for a show in Provo
He'd be the first one on the bus
And ready to ride.

Wherever he is I hope he's happy
And I hope he's doin' well yes I do
He is 'cause he's got one arm around my momma
How he sure did love Miss Audrey and raisin' hell
Guess I've asked you too many questions
To the stories only Hank can tell.

Back then they called him crazy
Now a days they call him a saint
Most folks don't know
That they fired him from the Opry
And that caused him the greatest pain.

I loved to tell you about love sick
And how Miss Audrey loved that man
You know I've always loved to listen
To stories about the driftin' cowboy band
Now when we get right down to it
Still the most wanted outlaws in the land.

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.

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'
warmer).

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SAVE THE LAST DANCE FOR ME

(As recorded by Dolly Parton)

DOC POMUS
MORT SHUMAN

You can dance ev'ry dance with the guy who gave you
the eye

Let him hold you tight
You can smile ev'ry smile for the man who held you
hand 'neath the pale moonlight
But don't forget who's taking you home
And in whose arms you're gonna be
So darlin' save the last dance for me.

Oh I know that the music is fine
Like sparkling wine go and have your fun
Laugh and sing but while we're apart
Don't give your heart to anyone
But don't forget who's taking you home
And in whose arms you're gonna be
So darlin' save the last dance for me.

Baby don't you know I love you so

Can't you feel it when we touch
I will never never let you go
I love you oh so much
You can dance go and carry on till the night is gone
And it's time to go
If he asks if you're all alone
Can he take you home
You must tell him no.

'Cause don't forget who's taking you home
And in whose arms you're gonna be
So darlin' save the last dance for me.

You can dance ev'ry dance with the guy who gave you
the eye

Let him hold you tight
You can smile ev'ry smile for the man who held your
hand 'neath the pale moonlight
So don't forget who's taking you home
And in whose arms you're gonna be
So darlin' save the last dance for me.

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DEBORAH ALLEN

In the truest sense of the term Deborah Allen is a believer. This undaunted faith in herself is the one intangible factor which is responsible for leading her to the doorstep of stardom. The obvious ingredient is that Allen is a gifted singer and songwriter. While she may have been born with a deep reservoir of talent, she has worked diligently to polish her natural ability.

Her potential is finally being realized

with the crossover hit single, "Baby, I Lied." The tune went top five on the country charts and hadn't even peaked on the pop chart as of this writing. It's taken from her *Cheat The Heart* mini lp.

Since she first arrived in Nashville in 1973 as a 19-year-old innocent from her hometown of Memphis, Allen has taken advantage of every musical opportunity she has been offered.

Her convictions that she could in fact build a music career for herself has enabled this effervescent young lady to become one of Music City's top songwriters. Since signing with RCA Records she has served notice that her time as a vocalist has arrived as well.

Allen is no newcomer to the studio. She has been one of Nashville's most respected background singers and she previously had one well-received

COUNTRY STAR OF THE MONTH

album on Capitol Records entitled, *Trouble In Paradise*, which contained several chart singles.

Actually, her singing with RCA Records is a homecoming of sorts. In 1979 her voice was overdubbed on five songs recorded by the late Jim Reeves, which were released by RCA. Several of those songs, including "Don't Let Me Cross Over" and "Oh How I Miss You Tonight" became top ten singles.

Although she was not signed to the label at the time, Allen claims the Reeves sessions were her first recording venture of any consequence. "I feel everything happens at the right time," she said. "I really feel the timing is right for being here now. But in a way you could call this a homecoming."

Allen feels her positive approach is due to her parents' encouragement when she was a child. "My parents have been an inspiration to me and my two sisters," she says. "They always felt they could do anything and I think that's where I got my attitude."

She remembers her early days as living a rather comfortable family life and years filled with love and of course music. "I had a great childhood," she says. "Mother and I would go shopping and I would sing to her in the car. One of the songs I'd sing was 'No One Ever Cared For Me Like Jesus'. She would make suggestions to me because she knew I wanted to be a singer, and maybe an actress. I asked her if she thought I could do it. She told me she thought I could do anything I wanted to do. She took me seriously, even at that age."

Inspired by her mother's belief, Allen's self-confidence received a boost. She acted in several high school plays and sang with the "Hightides", one of the top local bands. "That was my first experience with a band," she remembered. "It was something that was irreplaceable."

Upon graduation from high school, Allen continued to sing with various bands throughout the south before moving to Nashville in 1973. She rented a room at a boarding house on Nashville 16th Avenue — the hub of the city's music industry.

Unknown to her at the time, the house was a stop for transients and alcoholics. "I spent my first month there," she says.

Having led a sheltered middle class

existence, this was Allen's first encounter with the seamier side of life. "I never looked at it as anything terrible because I had such a nice childhood," she related. "But I wouldn't let my parents come up and see where I was living because I knew they'd make me come home."

She accepted her lot with the traditional Nashville romantic bravado. "People would tell me that you have to pay your dues in Nashville," she says. "So I'd go home at night and say to myself, 'I must be destined to be a star one day because I'm really paying my dues now!' I lived on my own with nothing. It was fun, but I knew I didn't want to stay that way."

Her first break in Nashville resulted after a chance meeting with Roy Orbison in a local restaurant. "I saw this man sitting there with jet black hair and sunglasses and thought to myself, 'I'll bet he's in the music business,'" she says. A quick thinker, she devised a clever plan of action. "I went up to him and said, 'Excuse me, are y'all in the insurance business?' He said 'No, I'm in the music business.' I said, 'That's what I thought. Listen, I'm a singer and I'm trying to get started.' It was just like you see in the movies."

Orbison must have admired her spunk because a short time later (after discovering she really could sing) he hired her to sing some background vocals on one of his sessions. "I made \$90 and thought that was just wonderful!", she recalled.

While working at Opryland Amusement Park on "Show Boat" she was chosen as one of the singers and dancers to accompany Tennessee Ernie Ford on his tour of the Soviet Union. The trip left a lasting impression on her. "I'm sure glad I got to go to Russia," she said. "It really makes me appreciate what we've got here in this country. The Russian people for the most part were great."

After returning from the Russian tour she felt a need to seek out new opportunities. "I could tell it was time for a change," she admitted. "The last show I did at Opryland, Jim Stafford was one of the stars and he asked me if I would like to come out to California to be on his television show." She spent the next two years in Los Angeles, working with Stafford on his summer replacement program and performing on his concert dates as an opening act.

During her stay on the west coast she polished her songwriting talents. (When she first lived in Nashville, Shel Silverstein encouraged her to write songs. Once again, a little encouragement is all it took.) Also, she was impressed with the music of Patsy Cline after buying some albums by the late country great. "I was influenced by Patsy Cline a great deal," she says. "In fact, I wrote a song called 'Bits and Pieces of Love' which was inspired by her. One day I plan to record it myself."

Eventually, she returned to Nashville. "It's more of a musical environment here," she says. "Coming back here made me zero in on writing and singing, which I always felt was my first commitment."

Allen signed an exclusive songwriting agreement with a publishing company and Silverstein's advice began to pay off. She has written or co-written songs for Conway Twitty, Loretta Lynn, John Conlee, Zella Lehr, Tammy Wynette, Gus Hardin, Sheena Easton, and Diana Ross, among many others.

One of her co-writers, Rafe Van Hoy (who penned "What's Forever For") is now her husband. He too is a singer and songwriter. "Maybe sometime down the line Rafe and I will record a duet," she suggested. "But it will be after we have established our individual recording careers."

Always expressive and animated, Allen would like to pursue her acting career some day. "It's just like anything," she added. "Things happen when they're supposed to. If I ever have the opportunity to get into acting I know it will come because of my singing."

Allen's career reads like a textbook study on the power of positive thinking. She has always had the vision to dream those impossible dreams, and more importantly, she has courageously pursued them. "I always think big," she says. "If you shoot for the stars, you just might land on the moon."

She is vivacious, charming and she has an inexhaustible love for life. For her, nothing is impossible. "You can't knock somebody for doing something they feel in their heart," she concluded.

Deborah Allen's heart has been filled with music from the day she was born. Take a listen to *Cheat The Heart* and you'll agree.

ELIZABETH

(As recorded by The Statler Brothers)

JIMMY FORTUNE

Oh Elizabeth I long to see your pretty face
I long to touch your lips
I long to feel your warm embrace
Don't know if I can ever live my life without you
Oh Elizabeth I'm sure missin' you.

I remember when we shared a life together
You gave me strength and love and life that felt brand
new

Now you're so far away I have to say
I'm feelin' blue oh Elizabeth
I'm sure missin' you.

Oh Elizabeth I long to see your pretty face
I long to touch your lips
I long to feel your warm embrace
Don't know if I can ever live my life without you
Oh Elizabeth I'm sure missin' you.

Well it's been said before that I've caused many
heartaches

And I wonder if that part's really true
But be it right or wrong

It feels my heart will surely break oh Elizabeth
I hope you understand.

Oh Elizabeth I long to see your pretty face
I long to touch your lips
I long to feel your warm embrace
Don't know if I can ever live my life without you
Oh Elizabeth I'm sure missin' you.

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I'D SAY YES

(As recorded by Paulette Carlson)

CHRIS WATERS
TOM SHAPIRO
MICHAEL GARVIN

I think you want me to be yours tonight
But you're afraid I might turn you down

Maybe it would help you to speak your mind
If you knew my answer now
If you asked me I'd say.

Yes, yes, yes if you want me baby
Be my guest

If I'm coming on too strong
It's cause I've wanted you so long
Let me lay your doubts to rest
If you asked me I'd say

Yes, yes, yes you can have it all at your request
If you're only holding back
Cause you don't know how I'd react
Let me tell you I'd say oh, yes.

Nobody wants to have to be the first
To lay their hearts on the line
Would it be easier to give me yours
Knowing I would give you mine.

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DRIVIN' WHEEL

(As recorded by Emmylou Harris)

T-BONE BURNETT
BILLY SWAN

All I want is a love that's hot
Can't be sold and can't be bought
Love that don't try to be something it's not.

All I need is a love that's real
None won't rob and none won't steal
Love that moves like a drivin' wheel.

All I want is a drivin' wheel
All I want is a drivin' wheel
All 'round love, my ideal.

All I want is a love that's right
To hold on to with all my might
Early in the morning and late at night.

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FOOL

(As recorded by Narvel Felts)

TERRY SKINNER

Fool, don't let your feelings show
Fool, or everyone will know that you're the fool who let
her go

'Cause you knew she'd be back whenever you said so
Fool, she's found someone new
Fool, he knew just what to do
Now she's gone and the jokes on you, fool.

Have you ever seen her look so lovely
And doesn't she seem to be so happy
As right now she's walking down the aisle
And all you can do is cry inside you, fool
That could be you there with her, fool
Now it's you who'll miss her
Don't look as he lifts the veil to kiss her, fool.

Fool, don't let them see your face
Fool, or everyone will say that
You're the fool who walked away
And said you'd pick up where you left off someday
Fool, that's what you get for playing
Fool, look at the price you're paying
And was that her that I heard saying fool, fool, fool.

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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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OZARK MOUNTAIN JUBILEE

(As recorded by Oak Ridge Boys)

ROGER MURRAH
SCOTT ANDERS

I hear a rooster crowing
It's a frosty morning
I can almost see the sign
I'm going so fast I can't stop
I'm just a stone's throw from Little Rock, heading for
that Missouri line.

Let me get on that Frisco Silver Dollar Line
Take my time and see all I can see
Fiddler rosin up your bow
We'll have our own Ozark Mountain Jubilee.

I don't need a map to get there
You can get there from anywhere
When you're going in your head
I can see the arms outreaching
Just like the day I was leaving

It's been oh so many years.

Let me get on that Frisco Silver Dollar Line
Take my time and see all I can see
Fiddler rosin up your bow
We'll have our own Ozark Mountain Jubilee.

If I can't be a favorite son
I'll be the prodigal one
'Cause I've been gone too long
Oh how the years have flown by
Oh how I realize
How much of me is gone.

Let me get on that Frisco Silver Dollar line
Take my time and see all I can see
Fiddler rosin up your bow
We'll have our own Ozark Mountain Jubilee.

Ozark Mountain Jubilee.

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STAY YOUNG

(As recorded by Don Williams)

BENNY GALLAGHER
GRAHAM LYLE

Oh don't you lose that light in your eye
You're never too old to love
It's never too late to try
And when somebody needs you, give them all you can
give

When you're living to love
You're loving to live.

Stay young
Keep your wheels in motion
You got ev'rything that you need
Stay young
With your rock and rollin'

All the best things in life are free.

Oh don't you feel like playing the fool
To step out of line
And break all the rules
Don't let them tell you it's not for you
Don't go growing old
Before you're due.

Stay young
Keep your wheels in motion
You got ev'rything that you need
Stay young
With your rock and rollin'
All the best things in life are free.

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HOW DO YOU TELL SOMEONE YOU LOVE YOU'RE NOT IN LOVE ANYMORE

(As recorded by Rod Rhishard)

JAMES O. PAYNE
JAMES C. SWANSON

Lying here beside me is the woman who still loves me
so much
I don't get too close to her afraid I'll be cold to her touch
She don't know how much it hurts to keep it all inside
me
And I don't know how long I can play the part
It ain't right to lead her on but it's just as wrong to break
her heart.

How can I tell her the fire has gone out

And that old flame doesn't burn here anymore
How do you tell someone you love
You're not in love anymore.

I could say another woman has me wrapped up in the
magic of her spell
'Cause that's usually what happens when the feeling
leaves it goes to someone else
But there's never been another and for me that's even
harder to explain
Should I go ahead and tell her now
Or see just how long I can stand the pain.

How can I tell her the fire has gone out
And that old flame doesn't burn here anymore
How do you tell someone you love
You're not in love anymore.

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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 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.

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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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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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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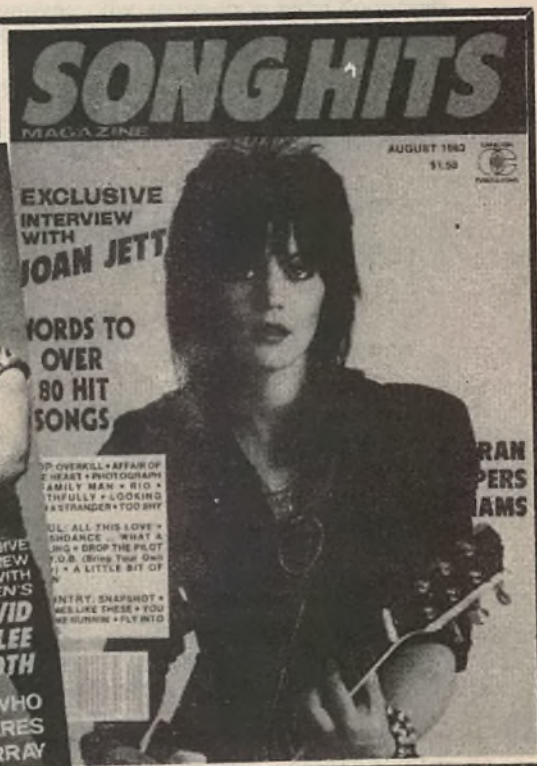
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THE LADY IN MY LIFE

(As recorded by Tony Joe White)

TONY JOE WHITE

There's a lady in my life
And she happens to be the only one
The lady in my life
She don't have to compete with anyone
She's had my love from the start tucked away inside her heart
And it don't matter where I go
I can't help but let it show
She knows she's the lady in my life.

And she believes in me somehow
And I know it's true
I'd be a fool if I ever let her down.

There's a lady in my life
And when it comes to makin' love
She's got the fire

And she don't hold it back
She gives it all from deep inside
After our love is satisfied and she lies sleepin' by my side

I brush the dampness from a curl
And I feel peaceful with the world
This girl is the lady in my life.

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TELL MAMA

(As recorded by Terri Gibbs)

C. CARTER
M. DANIEL
W. TERRELL

You thought you had found a good girl
One to love you and give you the world
Now you've found that you've been misused
Talk to me, I'll do what you choose.
I want you to, tell mama, all about it
Tell mama, what you need
Tell mama, what you want
And I'll make everything alright.

That girl you had didn't have no sense
She wasn't worth all the time you spent
She had another man throw you out doors
Now the same man is wearing your clothes.

I want you to, tell mama, all about it
Tell mama, what you need
Tell mama, what you want
And I'll make everything alright.

She would embarrass you anywhere
She let everybody know she didn't care
Give me a chance I've been begging you
I just wanna take care of you.

Now won't you just, tell mama, all about it
Tell mama, what you need
Tell mama, just what you want
Tell mama, just what you want right now
Tell me, tell your ma.

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HAD A DREAM (For The Heart)

(As recorded by The Judds)

DENNIS LINDE

Had a dream about you baby
Had a dream 'bout me and you
Had a dream and I woke up cryin'
Well I roll but I just can rock
And the time's draggin' by ticktock
For the heart that just can't love no one but you.

Well I'm high and dry and lonely
I'm as lonely as can be

And I stare out of my window
Well I can play but I just can't win
And the weather's lookin' mighty grim
For the heart that just can't love no one but you.

For the heart
(Can't love no one but you)

For the heart
(Can't love no one but you)

For the heart that just can't love no one but you
For the heart

(Can't love no one but you)

For the heart
(Can't love no one but you)

For the heart that just can't love no one but you.

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THAT'S THE WAY LOVE GOES

(As recorded by Merle Haggard)

SANGER D. SHAFER
LEFTY FRIZZELL

I've been throwin' horseshoes over my left shoulder
I've spent most all my life searching for that four-leaf
clover

Yet you run with me chasing my rainbows
Honey, I love you too
That's the way love goes.

That's the way love goes babe
That's the music God made for the whole wide world to
sing

It never gets old, it grows
Losing makes me sorry
You say "Honey, don't you worry

Honey, I love you too
That's the way love goes."

Honey, I love you too
That's the way love goes.

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

(As recorded by Gall Davies)

HARLAN HOWARD
SUSANNA CLARK

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

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

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

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

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

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

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

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

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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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THE HEART OF DIXIE

(As recorded by Tommy Overstreet)

BOB McDILL

She comes on like a storm off of Miami
Then she turns like autumn leaves in Tennessee
She's quiet as a morning in the Smokies
You never know how Dixie's gonna' be.

She's cold as Signal Mountain in December
And she's hot as Houston in the summertime
Her pulse beats like the ocean at Biloxi
But before you know it Dixie's changed her mind.

And I never know what's in the heart of Dixie
'Cause you can't tell how Dixie's gonna' be
I never know what's in the heart of Dixie
But I just gotta' hang around and see.

She's silent as a Carolina forest
She's distant as the windy Texas plains
And just when I believe she doesn't want me
She comes to me as soft as Georgia rain.

And I never know what's in the heart of Dixie
'Cause you can't tell how Dixie's gonna' be
I never know what's in the heart of Dixie
But I just gotta' hang around and see.

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SLOW BURN

(As recorded by T.G. Sheppard)

**TOMMY ROCCO
CHARLIE BLACK**

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

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

When we touch the fire breaks out
And it rages out of control
And the love we make is so deep so
strong

That when it's over
Even when it's over
And the flame dies down
It just dies down to a slow burn
A slow burn.

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

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

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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.

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DOUBLE SHOT (Of My Baby's Love)

(As recorded by Joe Stampley)

C. VETTER
D. SMITH

Woke up this morning my head was so bad
The worst hangover that I ever had
What happened to me last night
That girl of mine she loved me so right.

She loved me so long, she loved me so hard
Finally passed out in her front yard
Wasn't wine that I had too much of
It was a double shot of my baby's love.

Double shot of my baby's love
Double shot of my baby's love
Potion that I had too much of
It was a double shot of my baby's love.

It was such a thrill it was hurting me
I was suffering in ecstasy
She had me turning flips 'n shouting out loud
A sip of her love and I was floating on a cloud.

One night a week is a-plenty enough
It's a good thing they don't bottle the stuff
My heart began to beat like a dove
When I take a double shot of my baby's love.

Double shot of my baby's love
Double shot of my baby's love
Potion that I had too much of
It was a double shot of my baby's love.

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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.

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DON'T CHEAT IN OUR HOMETOWN

(As recorded by Ricky Skaggs)

RAY PENNINGTON
ROY MARCUM

Tonight my heart is beating low
And my head is bowed
You've been seen with my best friend on the other side
of town
I don't mind this waiting don't mind this run around
But if you gonna cheat on me
Don't cheat in our hometown.

How can I stand up to my friend's and look 'em in the eye
Admit the question that I know would be nothing but lies
You spend all your past time making me a clown
So if you gonna cheat on me
Don't cheat in our hometown.

Now there are no secrets in this little country town
Everyone knows everyone for miles and miles around
Your bright eyes and your sweet smile are driving me insane
You think it's smart to break my heart and run down my lane.

How can I stand up to my friends and look 'em in the eye
Admit the question that I know would be nothing but lies
You spend all your past time making me a clown
So if you gonna cheat on me
Don't cheat in our hometown.

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SOMEBODY'S GONNA LOVE YOU

(As recorded by Lee Greenwood)

**DON COOK
RAFE VANHOY**

Lonely lady living down the hall
Don't you have any friends at all
I never hear a knockin' at your door
Could it be you just don't try any more

You've been hurt so seriously
You act so cold but it's so easy to see
You're a waste of real good love
But you can't hide or run fast enough.

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

It might as well be mine.

I know exactly how a heartache feels
It's gonna take a little time to heal
Why must you hide away inside yourself

When you could mean so much to
someone else

Every night when you're sittin' at
home

You may be lonely but you're not
alone

There's a whole world full of people
out there

Waiting on someone like you to
care.

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

It might as well be mine.

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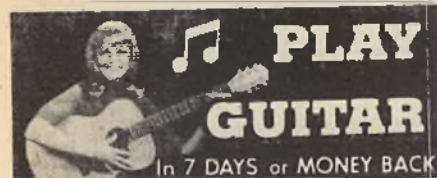
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MY BABY DON'T SLOW-DANCE

(As recorded by Johnny Lee)

PETER WOOD
BILL LAMB

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

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

Took her to Roseland Saturday night
Check the shine on my shoes
Check the tie I'm alright
The band was playing G.M. at his best
Dorsey and Basie filled in the rest
We were swinging, swinging
In the groove
And when the beat calms down
She's kinda rude she don't.

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

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

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

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THE AIR THAT I BREATHE

(As recorded by Rex Allen, Jr.)

ALBERT HAMMOND
MIKE HAZLEWOOD

If I could make a wish I think I'd pass
Can't think of anything I need.

No cigarettes, no sleep, no light, no sound
Nothing to eat, no books to read.

Making love with you has left me peaceful warm and
tired

What more could I ask there's nothing left to be desired
Peace came upon me and it leaves me weak

Sleep silent angel go to sleep

Sometimes all I need is the air that I breathe and to love
you

All I need is the air that I breathe yes to love you

All I need is the air that I breathe

Ah, ah, ah, ah, ah, ah.

Peace came upon me and it leaves me weak
Sleep silent angel go to sleep.

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GOING GOING GONE

(As recorded by Lee Greenwood)

JAN CRUTCHFIELD

It's over I left the door unlocked again
But this time someone new walked in
While she was all alone

And he told her that there was much more life to see
Than she would ever see with me
Now she's going going gone.

It's over I never thought I'd see this day
When everything would walk away
That I depended on

God he'll hold her to make sure she don't change her
mind

I've lost her all the way this time
She's going going gone.

I should have paid attention
There were many warning signs
But I just never thought she'd walk away
Now here I stand in silence
Just the echo of the words
I heard her say, she said.

It's over and much too late to change her mind
I've lost her all the way this time
She's going going gone.

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

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I NEVER QUITE GOT BACK (From Loving You)

(As recorded by Sylvia)

**DON PFRIMMER
MIKE REID**

You feel so close
How could you be gone
My dream is right
Reality is wrong

'Cause I'm still with you where my heart's concerned
From where we were there's no return.

'Cause I never quite got back from loving you
I'm still out there in that world you took me to
I just got lost when you found someone new
And I never quite got back from loving you.

A year of nights hasn't changed that much
The love we had, time can never touch
When I close my eyes you're never out of sight
I'm in this house but I'm not home tonight.

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LADY DOWN ON LOVE

(As recorded by Alabama)

RANDY OWEN

It's her first night on the town since
she was just eighteen
A lady down on love and out of hope
and dreams
The ties that once bound her now
are broke away
She's like a baby just learning how
to play.

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

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

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

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

Now she's a lady down on love
She needs somebody to gently pick
her up
She's got her freedom but she'd
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To a man who would love her and
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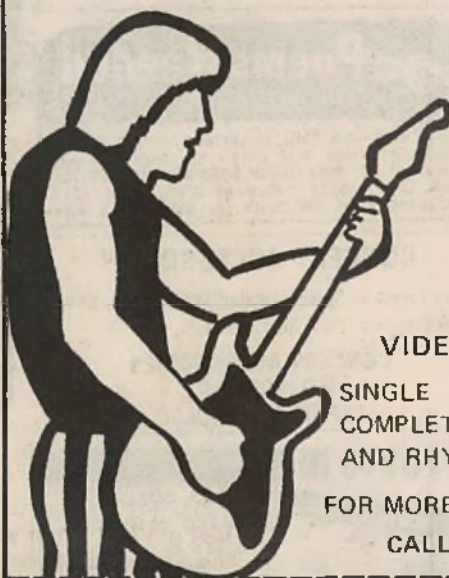
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