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SONG HITS

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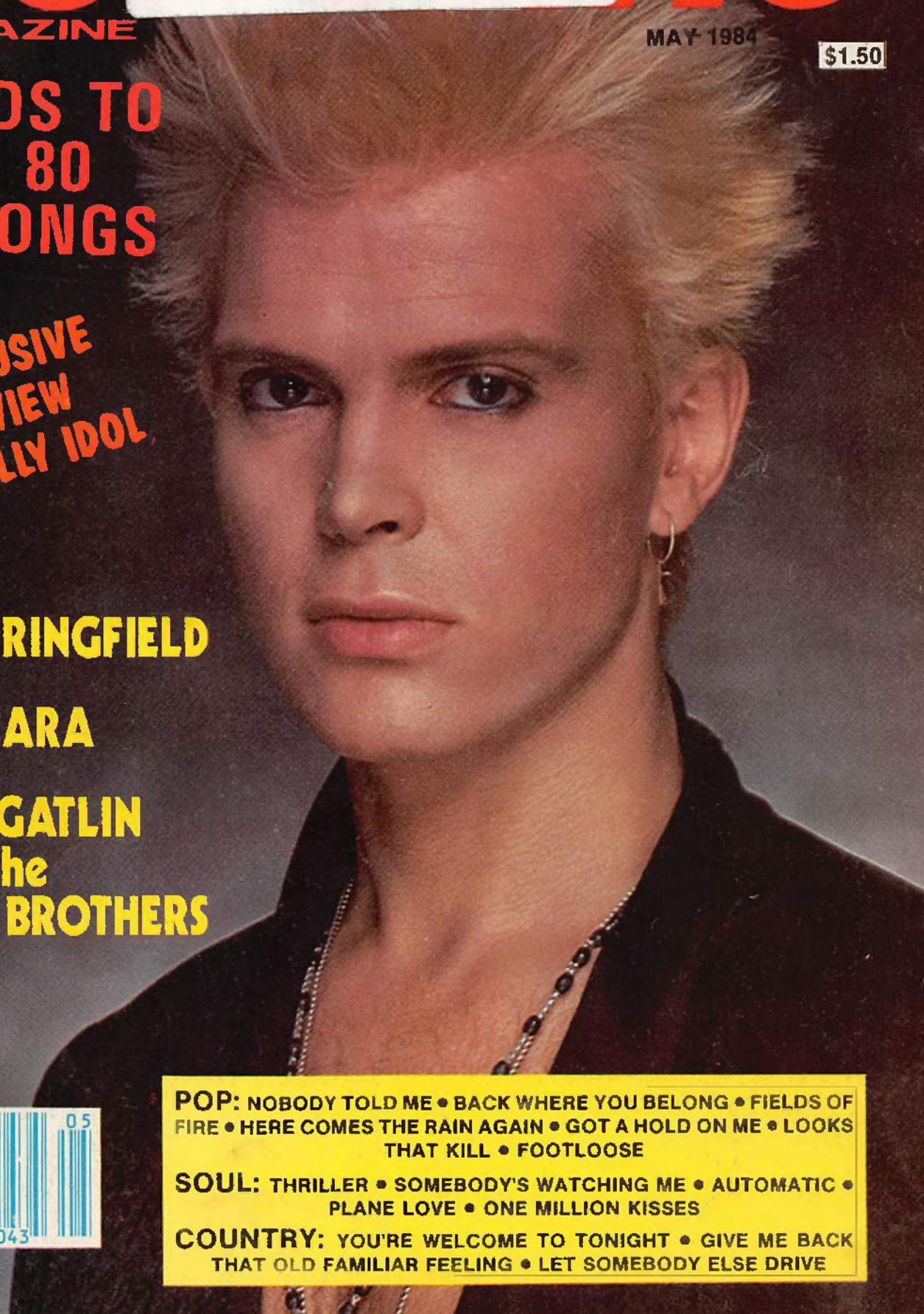
WORDS TO
OVER 80
HIT SONGS

An EXCLUSIVE
INTERVIEW
With BILLY IDOL

RICK SPRINGFIELD

IRENE CARA

LARRY GATLIN
and the
GATLIN BROTHERS



POP: NOBODY TOLD ME • BACK WHERE YOU BELONG • FIELDS OF FIRE • HERE COMES THE RAIN AGAIN • GOT A HOLD ON ME • LOOKS THAT KILL • FOOTLOOSE

SOUL: THRILLER • SOMEBODY'S WATCHING ME • AUTOMATIC • PLANE LOVE • ONE MILLION KISSES

COUNTRY: YOU'RE WELCOME TO TONIGHT • GIVE ME BACK THAT OLD FAMILIAR FEELING • LET SOMEBODY ELSE DRIVE

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FEATURES

- 12 **POP: Billy Idol Interview**
- 18 **Rick Springfield**
- 24 **Pick Of The Litter**
- 8 **Book Review**
- 28 **Concert Review**
- 36 **SOUL: Irene Cara**
- 46 **COUNTRY: Larry Gatlin and the
Gatlin Brothers**

SONG INDEX

<p>POP</p> <p>17/All Hell's Breakin' Loose 16/Back Where You Belong 6/Beast Of Burden 5/Fields Of Fire 4/Footloose 10/Friday Night 22/Girls Just Want To Have Fun 20/Got A Hold On Me 4/Here Comes The Rain Again 30/I Got The Message 30/I Never Stopped Loving You 10/I Will Follow 17/Just One More Time 16/Karma Chameleon 27/Looks That Kill 22/New Moon On Monday 10/New Song 9/Nobody Told Me 27/Over My Head 11/Owner Of A Lonely Heart 31/Red, Red Wine 22/Stand, The 31/Talk 30/That Was Then But This Is Now</p> <p>SOUL</p> <p>40/Automatic 41/Ebony Eyes</p>	<p>42/Give Me The Lovin' 43/Hangin' Out At The Mall 34/Heart (Stop Beating In Time) 42/I'm On Your Side 32/It's Gonna Be Special 43/Joanna 38/Let's Stay Together 38/One Million Kisses 41/Million Dollar Babe 39/Ptane-Love 41/Running With The Night 34/She's Trouble 33/Somebody's Watching Me 42/This Side Of Forever 35/Thriller 39/2 Win U Back 38/Unison 39/Wind Beneath My Wings, The 32/Yah Mo B There</p> <p>COUNTRY</p> <p>60/Another Motel Memory 48/Best Of Families, The 55/Black And White 44/Buried Treasure 62/Don't Cheat In Our Hometown 64/Drinkin' My Way Back Home 62/Drivin' Wheel 54/Fallen Angel 60/Fool</p>	<p>57/Give Me Back That Old Familiar Feeling 52/I Love You Because 58/I Never Quite Got Back (From Loving You) 51/I've Been Wrong Before 54/I've Got A Lotta Missin' You To Do 45/If I Could Only Dance With You 64/Lady In My Life, The 53/Let Somebody Else Drive 56/Let's Stop Talkin' About It 49/Man I Used To Be, The 45/Nothing Like Falling In Love 45/Old Photographs 51/Right Or Wrong 50/Roll On (Eighteen Wheeler) 54/Say When 49/Shoot First, Ask Questions Later 58/Tell Mama 48/This Woman 48/Three Times A Lady 52/Two Car Garage 44/We Didn't See A Thing 57/Whatcha Got Cookin' In Your Oven Tonight 52/Where Does An Angel Go When She Cries 55/Will It Be Love By Morning 49/You're Welcome To Tonight 51/You've Really Got A Hold On Me</p>
COVER DESIGN/Anthony Torcello		

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POP SECTION

FOOTLOOSE (From the Paramount Motion Picture "Footloose")

(As recorded by Kenny Loggins)

DEAN PITCHFORD
KENNY LOGGINS

I been working so hard
I'm punching my card
Eight hours for what
Oh tell me what I got.

I got this feeling
That time's just holding me down
I'll hit the ceiling
Or else I'll tear up this town.

Tonight I gotta cut loose
Footloose
Kick off your Sunday shoes
Please Louise
Pull me off-a my knees
Jack get back
Come on before we crack
Lose your blues
Ev'rybody cut footloose.

You're playing so cool
Obeying ev'ry rule
Dig way down in your heart
You're burning yearning for some.

Somebody to tell you
That life ain't passing you by
I'm trying to tell you
It will if you don't even try.

You can fly if you'd only cut loose
Footloose
Kick off your Sunday shoes
Oowhee Marie
Shake it, shake it for me
Whoa Milo come on, c'mon let's go
Lose your blues
Ev'rybody cut footloose.

First
You got to turn me around
Second
And put your feet on the ground
Third
Now take a hold of your soul.

I'm turning it loose
Footloose
Kick off your Sunday shoes
Please Louise
Pull me off-a my knees
Jack get back
Come on before we crack
Lose your blues
Ev'rybody cut footloose
Footloose
Footloose
Kick off your Sunday shoes
Please Louise
Pull me off-a my knees
Jack get back
Come on before we crack
Lose your blues.

Ev'rybody cut, ev'rybody cut
Ev'rybody cut, ev'rybody cut
Ev'rybody cut, ev'rybody cut
Ev'rybody cut, ev'rybody cut

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HERE COMES THE RAIN AGAIN

(As recorded by Eurythmics)

A. LENNOX
D. A. STEWART

Here comes the rain again
Falling on my head like a memory
Falling on my head like a new emotion
I want to walk in the open wind
I want to talk like lovers do
Want to dive into your ocean
Is it raining with you.

So baby talk to me
Like lovers do
Walk with me
Like lovers do
Talk to me

Like lovers do.

Here comes the rain again
Raining in my head like a tragedy
Tearing me apart like a new emotion ooh
I want to breathe in the open wind
I want to kiss like lovers do
Want to dive into your ocean
Is it raining with you.

So baby talk to me
Like lovers do
Walk with me
Like lovers do
Talk to me
Like lovers do.

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FIELDS OF FIRE

(As recorded by Big Country)

BIG COUNTRY

Between a father and a son
Between the city and the one
Before the teacher and the test
Before the journey and the rest.

A shining eye will never cry
A beating heart will never die
A house on fire holds no shame
Well I will be coming home again.

Four hundred miles
Without a word until you smile
Four hundred miles
On fields of fire.

Between a woman and a boy
Between a child and his toy.

Between a woman and a boy
Between a child and a toy
Before the falling of the West
Before the journey and the rest.

Four hundred miles
Without a word until you smile
Four hundred miles
Without a word until you smile
Four hundred miles
On fields of fire.

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BEAST OF BURDEN

(As recorded by Bette Midler)

MICK JAGGER
KEITH RICHARDS

Now write this down
I'll never be your beast of burden
My back is broad but it's a hurting
All I want is for you to make love to me.

I'll never be your beast of burden
I've walked for miles my feet are hurting
All I want is for you to make love to me.

What's the matter with me
Ain't I hard enough
Ain't I rough enough
Ain't I rich enough
I'm not too blind to see.

Oh, oh
I'll never be your beast of burden
So let's go home and draw the curtains
Music on the radio
Come on baby make sweet love to me.

Oh what's the matter with me
Ain't I hard enough
Ain't I rough enough
Ain't I rich enough
I'm not too blind to see.

Oh, oh
My little sister is a pretty, pretty girl
My little sister is a pretty, pretty girl
She loves to ride
She loves to crawl
They love to take her out behind the back wall
And when they're done
They just throw her away
And she don't have an awful lot to say
It hurts her so bad to come to the end
I remember every time she said.

Please
Ain't I hard enough
Ain't I rough enough
Ain't I rich enough
I'm not too blind to see.

Oh, oh, oh, oh
I'll never be your beast of burden
My back is broad baby but it's a hurting
All I want is for you to make love to me.

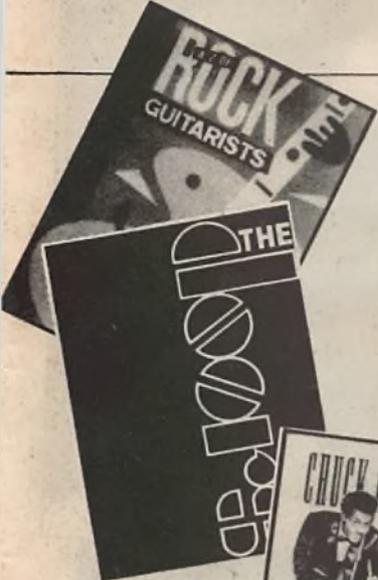
What's the matter, what's the matter with me
Ain't I hard enough
Ain't I rough enough
Ooh yeah ain't I rich enough, rich enough, rich
enough
I'm not too blind to see.

I'll never be your beast of burden
I've walked for miles honey.

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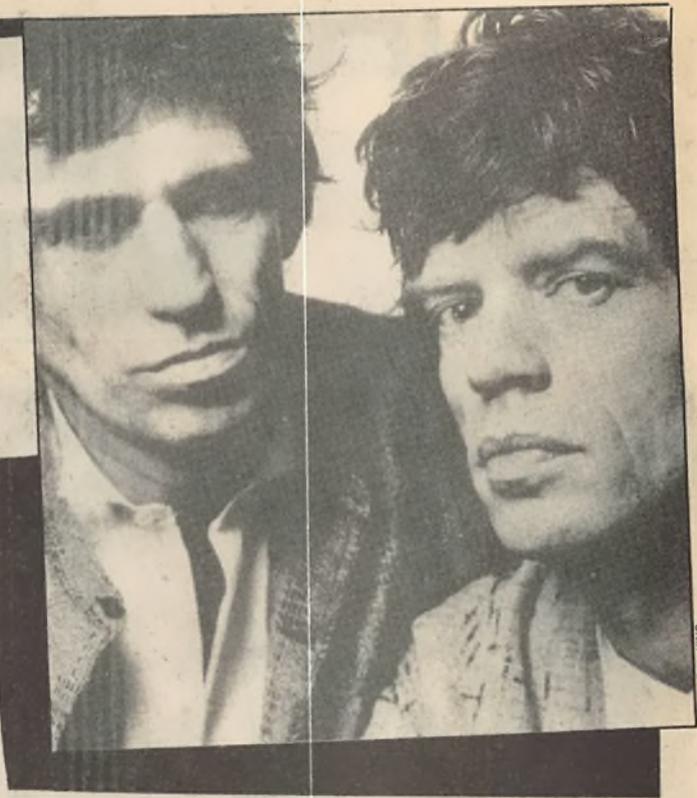
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BOOK REVIEW

BY JOANN SARDO

THE ROLLING STONES



The Rolling Stones first appeared on England's pop music scene in 1963, just around the time the Beatles were shifting into high gear and taking their act on the road. More than 20 years later, the Beatles have become a part of our musical past, while The Rolling Stones have continued to evolve and progress well into the 1980's.

Much has been written about this supergroup who have continued to remain at or very near the top of the charts for the past two decades. Finally comes a concise, well-written history of The Rolling Stones. *The Rolling Stones* (Doubleday & Company, Inc.), is the third in a series of such books put out by Rolling Stone Press.

The book covers The Rolling Stones from the beginning to the present — through the good times as well as the bad times. No punches are pulled and nothing has been glossed over when the final page is turned. From the wild tours, to the drug busts, to the making of incredible music, *The Rolling Stones* is a welcome addition to any collection.

With a text by Robert Palmer and a design by Mary Shanahan, *The Rolling Stones* features more than 200 black and white and color photographs, some from never before seen private collections.

The very early roots of The Rolling Stones are examined, as are their earliest blues influences,

which included Bo Diddley, Muddy Waters and Robert Johnson, to name a few. From their original line-up of Mick Jagger, Keith Richards, Brian Jones, Bill Wyman, and Charlie Watts, through the death of Jones and the addition of Ron Wood, *The Rolling Stones* doesn't leave anything out.

The book details the development of Jagger and Richards as first-rate songwriters. It includes the lyrics to songs such as "Satisfaction," "All Down The Line," "Stupid Girl," "Route 66," "Let's Spend The Night Together," and "The Last Time."

The backgrounds and history of each Rolling Stone album is intermingled with the year it was released and what was happening personally with The Stones at those times. The photos that are included in this book are truly collector's items. The Rolling Stones are pictured with other superstars such as Jimi Hendrix, John Lennon, Stevie Wonder, Ike and Tina Turner, Gram Parsons and Billy Preston.

Their natural flamboyance, both on stage and off, is captured as *The Rolling Stones* chronicles the fascinating evolution of an authentic supergroup. The book is concisely written and tackles the backgrounds of the group members on an individual basis.

Special attention is paid to the 1975 addition of Ron Wood. The author, and many other Rolling Stone watchers, believe that Wood brought a new energy and vitality to the Stones that was lacking in the mid-70s.

The Rolling Stones have never been a group that conforms to standards already set. Rather, they have remained at the top for more than two decades by setting their own standards. It is a formula that has worked. In 1981, they embarked on a concert tour that made rock and roll history.

Before the tour even got under way, the group was being criticized. No one believed that music fans would pay money to see a bunch of middle-aged men playing old rock and roll songs. On the contrary, The Rolling Stones 1981 tour made more money than any other tour in rock and roll history. They consistently sold-out 50,000 seat stadiums all across the country!

As for the future, the author of *The Rolling Stones* leaves the readers with some interesting food for thought. He believes that The Rolling Stones may just be hitting their stride. If that's the case, the next 20 years should be interesting.

The Rolling Stones is an oversized, hardcover book that has more than 250 pages. It is published at a price of \$29.95.



BOB GARDEN

NOBODY TOLD ME

(As recorded by John Lennon)

JOHN LENNON

Everybody's talking
And no one says a word
Everybody's making love
And no one really cares
There's Nazis in the bathroom
Just below the stairs.

Always something happening
And nothing going on
There's always something cooking
And nothing in the pot
They're starving back in China
So finish what you got.

Nobody told me there'd be days like these
Nobody told me there'd be days like these
Nobody told me there'd be days like these
Strange days indeed
Strange days indeed.

Everybody's runnin'
And no one makes a move
Well everybody's a winner

And nothing left to lose
There's a little yellow idol
To the north of Katmandu.

Everybody's flying
And no one leaves the ground
Well everybody's crying
And no one makes a sound
There's a place for us in movies
You just gotta stay around.

Nobody told me there'd be days like these
Nobody told me there'd be days like these
Nobody told me there'd be days like these
Strange days indeed
Most peculiar mama.

Everybody's smoking
And no one's getting high
Everybody's flying
And never touch the sky
There's UFOs over in New York
And I ain't too surprised.

Nobody told me there'd be days like these
Nobody told me there'd be days like these
Nobody told me there'd be days like these
Strange days indeed
Most peculiar mama.

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FRIDAY NIGHT

(As recorded by Vandenberg)

ADRIAN VANDENBERG

During the week I'm only half alive
Wasting my time all day from nine to five
They think I'm slow and I'm a lazy guy
They should see me now
I'm hitting the town
I'm blowing the fuses right out.

Friday night
Gonna let it go
Dynamite
Ready to explode.

My boss said I'm not working hard enough
Don't even know that I sleep on the job
I'm only interested in rock and roll
I'm using the week to save energy
I'm recharging my batteries.

Friday night

Gonna let it go
Dynamite
Ready to explode.
Friday's okay
I get my pay
Spending all night
On rock, woman and wine.

Ahh I'm allergic to those rocking days
Ahh Friday, Friday, Friday.

Friday night
Gonna let it go yeah
Dynamite
Ready to explode
I just can't wait till
Friday night
Gonna let it go
Dynamite
Ready to explode.

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I WILL FOLLOW

(As recorded by U2)

BONO HEWSON
ADAM CLAYTON
"THE EDGE" EVANS
LARRY MULLEN

I was on the outside
When you said, you said you needed me
I was looking at myself
I was blind
I could not see.

A boy tries hard to be a man
His mother takes him by his hand
If he stops to think he starts to cry
Oh why.

If you walk away, walk away
Walk away, walk away
I will follow

If you walk away, walk away
Walk away, walk away
I will follow.

I was on the inside
When they pulled those four walls down
I was looking through the window

I was lost
I am found.

If you walk away, walk away
Walk away, walk away
I will follow

If you walk away, walk away
Walk away, walk away
I will follow.

Your eyes make a circle
I see you when I go in there
But it's your eyes
But it's your eyes
But it's your eyes.

If you walk away, walk away
Walk away, walk away
I will follow.
(Repeat)

I will follow
I will follow
I will follow
I will
I will
I will.

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NEW SONG

(As recorded by Howard Jones)

HOWARD JONES

I've been waiting for so long
To come here now and sing this song
Oh don't be fooled by what you see
Don't be fooled by what you hear.
Oh this is a song to all of my friends
They take the challenge to their hearts
Challenging preconceived ideas
Saying goodbye to long standing fears.

Don't crack up
Bend your brain

See both sides
Throw off your mental chains.
(Repeat)

I don't wanna be hip and cool
I don't wanna play by the rules
Not under the thumb of the cynical few
Or laiden down by the doom crew.

Don't crack up
Bend your brain
See both sides
Throw off your mental chains.

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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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Pop Star Of The Month

After more than 40 weeks on the charts with his first solo album, Billy Idol has taken stardom a step further with the release of *Rebel Yell*. The album is a tour de force that combines the energy of the late '70s British punks with the streamlined pulse of techno-rock. Idol has a firm grip on honest, rhythm-and-blues rock and roll, even though there are some men with their machines who threaten to sterilize the flesh and sweat fiber of which rock music is made. Ahead of his time in the '70s, Idol now cleverly keeps his pace a half step in front of the heavy metal disco funksters, a genre of which he is the undisputed leader.

Idol comes from Generation X, a band involved in the entire 1977 British do-it-yourself musical movement known as punk rock. Gen. X, along with The Clash, Siouxsie and the Banshees and The Sex Pistols, helped to rejuvenate a sadly floundering rock scene. This period was a time for personal reflection and revelation. It was the time when Idol gained his musical maturity and displayed it with the conviction with which he sang Gen. X's highly energized tunes. Generation X put out three albums, with help from producer Ian Hunter, from which "Ready Steady Go," "Kiss Me Deadly" and their last single together, "Dancing With Myself," are acknowledged forerunners of today's modern rock. Idol, to the disappointment of fans and critics alike, crossed the ocean after lp number three to come to New York and find a new band. The transatlantic crossing was certainly worth the fare.

Once he became firmly entrenched in America, Idol's first release was the mini lp *Don't Stop*. This went largely unnoticed except by Gen. X fans and many dance clubs. The support from the clubs inspired the first solo album, *Billy Idol*. This lp got off to one of the slowest starts and eventually the most tenacious chart stay in recent memory. The album's weak beginning can be attributed to the simultaneous release of albums by The Clash, Joe Jackson and Elvis Costello. (New wave was, unfortunately for Idol, just beginning to gain acceptance on these shores, so he nearly went unnoticed.) The perseverance of Idol's American record company and a Tobe Hooper (director of *Texas Chainsaw Massacre*) video of "White Wedding" can be credited with Idol's ascent to the top. With the success of that video came the re-release of "Don't Stop" and one of MTV's heaviest airplay videos, "Dancing With Myself."

"Popular Music" is about the only label that fairly represents the Billy Idol package. With the Van Halen-esque guitar playing of Steve Stevens, tunes like "Blue Highway" cross into the territory of heavy metal. The band's rhythm section gives the music a disco-funk edge, and Idol's vocals add even more layers to the music's texture. He sometimes sings with the authority of

a trained vocalist. On other songs you'll hear him rely on the kind of vocalizing utilized by seminal new-wavers Lou Reed and Iggy Pop. It is an odd mix that is ultimately exciting and very danceable.

Vinylized, visualized and now idolized, Billy oralized for us over a plate of fish in the locker room of a college gym --hardly a glamorous setting for one of the '80s first rock idiots (pun intended). The young girls had already filled the front rows of the gym, and Idol's backstage pace was hyperactive. Catching up with Billy Idol on any subject is no easy assignment. Here's how we did.

"DISCO IN REVERSE"

Exclusive Interview With BILLY IDOL

by Rich Sutton





On the punks and England in 1977.

That's pretty much when I, well, not grew up or any dumb thing like that, but I had to face reality again. It was great. Every now and again something wild happens that mucks you over so bad or makes you feel so great, whatever, it usually ends up mucking you over so bad that you usually have to face up to it. When I was with Generation X we made a lot of great music. It was a real group that could play everything, but in the end, of course, our manager and people like that mucked us over and because of those sort of things, it really made me face up to the fact that I couldn't live in some sort of ivory-tower existence. The very first thing you try to do is cut yourself off from the things you don't like because it's sort of nice playing music. It's fun. You can really think that there's nothing happening around you.

Punk rock was so fast — so many things happened so quickly that it was easy to fool yourself and not look into things. This way of thinking started when I was talking to Mick Jones of The Clash, when we came to do the second Gen. X album, *Valley Of The Dolls*. We sort of wanted to do it out of enthusiasm,

but we didn't have a lot of the songs or anything. Mick said, like, "Hey, you shouldn't let anybody try to talk you in to doing it fast." And I said, "Ha, we're okay. We want to do it, we can write the thing." Somehow that always echoed in my mind. Then we were doing it and I wasn't really satisfied with the songs. I really thought about it, and I thought, it's really up to me to be as straight down the line and as honest as possible, then you don't get problems like albums coming out a bit weird.

On modesty and leaving Generation X.

I think everybody should be cocky. Everybody should be crass. Music was never meant to be stuck in a time period. I mean, punk rock couldn't stay where it did any longer than it did. There's only one year called 1977. Those people who say those sort of things about me, and Generation X, would never understand what I'm doing now. I don't want them to. They can stay blind. Blindness wasn't what Generation X was all about. A lot of people who don't make the music, they like the stories. The music comes first. If you want the stories, then you want real life. You don't want records. The records are

always a reflection of real life, but they're not real life itself.

On Dishonest Managers.

I went through a whole year of trying to talk the group into getting rid of him. What I really know is that I have a much bigger responsibility and I'll kill the next b..... no, I don't know. I just don't want to see my group hurt just because of some silly b..... fooling around with our money. It's not so much that he's ripped me off. It's more like, "Oh, you mean you mucked up my group over money, you b....." It's like chopping the guitarist's hands off but leaving him his fingers.

On being influenced by Lou Reed.

Oh yes, of course.

The lyrical Billy Idol.

It always makes me laugh when people say I'm a pop star and that I don't say anything in my lyrics that mean anything. I think it's fantastic that people say that sort of nonsense. It really just makes out how stupid they are. I always like it when people have tried to analyze them and all that crap and get all this garbage out of it, so I

deliberately write things really oblique to see what people do with it.

You know, they said "White Wedding" was about speedballing. "White Wedding" is about my sister for chrissakes! What's wrong with that? That's what makes me laugh. I do that with lots of songs ... change the words. What makes me do it is that I think life's like that, you know — contradictions. In a way, there's lots of contradictions about myself. Music, rock and roll music, to me always presents a positive. Then the other things around you aren't really so positive, so it's a question of balancing what a group of people are playing and what I'm singing about. The world is easy if it were all music, but it's not. It's people speaking, unfortunately.

About drugs.

It has to do with my attitude, really. Drugs don't really alter your perception of anything that much. I mean they do, but I think if you feel pretty much in control of who you are, then drugs aren't really a problem. It's only a problem if you don't know what you are struggling with yourself about. Music is really second nature, so in a lot of ways you're only really playing yourself, if you know what I mean. Drugs, I don't really need them. I don't need them to think. In fact, they probably stop me thinking.

On *Rebel Yell*.

I kind of like it, yeah. It's not bad. It's not bad really. I think it's as good as the first Generation X, and it's the best record since the third Generation X record. It's a proper album, you know. The first solo album was just a bunch of songs, but this album has got a real group on it and everything.

On "Blue Highway."

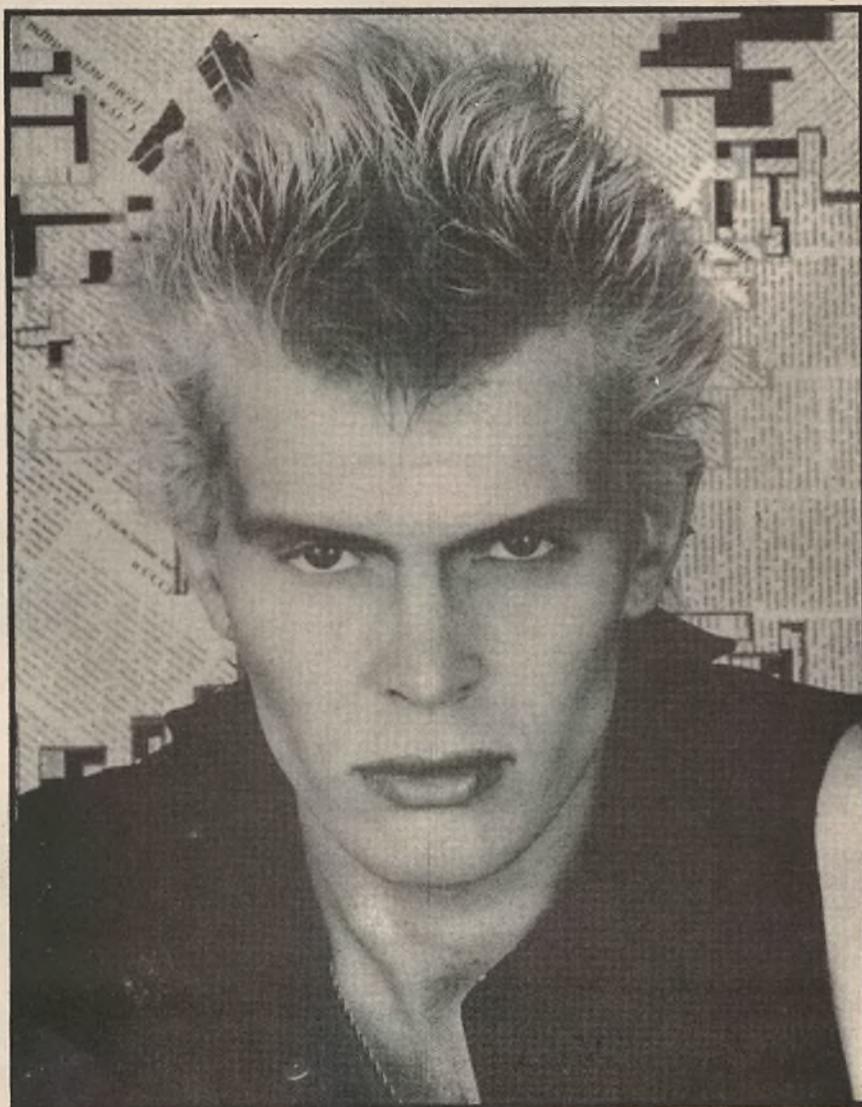
"Blue Highway" is sort of about superdrugs and dreams. It's one song where I just sing about the music, really. It's about time the dreams about what the '80s are going to be end. What "Blue Highway" is saying is that there is a road to the future. The road to the future is really reality no matter how horrific it might be. It's a question of making your dreams come true in reality and then in creating a nightmare. It's a bit like having to exchange your dreams, to make your dreams into reality so that they're no longer capable of being nightmares.

Billy Idol vs. heavy metal, disco, post-punk, modern music and the twist.

When I started doing the third Generation X album, *Kiss Me Deadly*, the whole point about the way I felt about music is that Generation X weren't moving on anywhere. I wanted to move in the direction of making the music more streamlined. I wanted to use disco in pieces and to use the modern music I can hear around me. That was all to do with wanting to use modern technology. In fact, we inverted the disco beat there really, phhht-dum, phhht-dum. It's not boom dum boom dum. "Dancing With Myself" is actually the twist, and it's just the same as the twist on "Good Golly Miss Molly." It's all the relationship between the snare, the hi-hat and the kick drum. All the other music around me was moving, and it had rhythm and it was those kind of records that I always liked. Even the heavy records like Iggy. Iggy and the Stooges were heavy, but it had a

great sort of rhythm, a rock and roll rhythm, not a heavy metal rhythm, even though the guy played smashy drums.

Even The Who in a way, a rock and roll band, not even a heavy metal band, it seemed, especially around that time, the late '70s, that most people weren't playing rock and roll at all. They weren't playing rhythm music. Disco records had more rhythm than rock and roll. I still think that's true sometimes. It's a matter of wanting to really enter the rock and roll world, not just use your past influences and not just lie around. Living in New York with KISS-FM and KTU playing such heavy rhythm music, it's heavy, man, even heavier than heavy metal. You go down to Studio 54 sometimes and they play the break stuff. I believe it's great music because it's just sound. When you hear the kick drum that loud through a massive speaker, you don't even know what's going on. It's like you've just been hit in the face. *That's* what I thought rock and roll was really.



KARMA CHAMELEON

(As recorded by Culture Club)

O'DOWD
MOSS
HAY
CRAIG
PICKETT

Desert loving in your eyes all the way
If I listen to your lies would you say
I'm a man without conviction
I'm a man who doesn't know
How to sell a contradiction
You come and go
You come and go.

Karma, karma, karma, karma, karma chameleon
You come and go
You come and go
Loving would be easy if your colours were like my
dream
Red, gold and green
Red, gold and green.

Didn't hear your wicked words every day
And you used to be so sweet I heard you say
That my love was an addiction
When we cling our love is strong
When you go you're gone forever
You string along
You string along.

Karma, karma, karma, karma, karma chameleon
You come and go
You come and go
Loving would be easy if your colours were like my
dream
Red, gold and green
Red, gold and green.

Every day is like survival
You're my lover not my rival
Every day is like survival
You're my lover not my rival.

I'm a man without conviction
I'm a man who doesn't know
How to sell a contradiction
You come and go
You come and go.

Karma, karma, karma, karma, karma chameleon
You come and go
You come and go
Loving would be easy if your colours were like my
dream
Red, gold and green
Red, gold and green.
(Repeat)

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BACK WHERE YOU BELONG

(As recorded by 38 Special)

GARY O'CONNOR

I heard you're askin'
How I'm feelin'
I guess I'll play it day by day
I'm still around now
My heart is healin'
But something's never gonna change.

'Cause now I know
Love ain't easy to find
I let you go
Now I'm changing my mind.

I know that love
It don't come easy
Took so long
It's been hard to find
And so, love, you must believe me
Ain't gonna let it slip away
I know I was wrong
I want you back where you belong
Want you back where you belong
Back where you belong.

I've played around now
I've done some dealin'
I found that love should be with you
And so you're gone now
My head is reelin'
Don't wanna be with someone new
And so I go
With a feelin' inside
Because I know
What I'm leavin' behind.

I know that love
It don't come easy
It took so long
It's been hard to find
And so, love, you must believe me
Ain't gonna let it slip away
I know I was wrong
I want you back where you belong
Want you back where you belong
Back where you belong.

I guess in time
I'd stop and think it over
Everything that we've been through
This heart of mine may never find another
Who loves me just the way you do.

I heard you're askin'
How I'm feelin'
I guess I'll play it day by day
I'm still around now
My heart is healin'
But something's never gonna change.

'Cause now I know
Love ain't easy to find
I let you go
Now I'm changin' my mind.
(Repeat chorus)

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ALL HELL'S BREAKIN' LOOSE

(As recorded by Kiss)

ERIC CARR
PAUL STANLEY
VINNIE VINCENT
GENE SIMMONS

Spoken:

Street hustler comes up to me one day
And I'm walkin' down the street
Mandin' my own business
Now he looks me up
And he looks me down
And he says "Hey man what be this" and "What be that"
and "Why you gotta look like that"
Well I just looked at him
I kinda laughed I said
Hey man I am cool
I am the breeze.

Haven't you heard
There's a new revolution
Gotta spread the word
Too much confusion.

All hell's breakin' loose
Hey have you read the news
All hell's breakin' loose
Overloadin' and blowin' my fuse
All hell's breakin' loose
Day and night baby night and day
All hell's breakin' loose
In the streets there's a brand new way yeah.

Spoken:

You know we ain't always winners
But this is the life we choose

And we won't change or rearrange
And we ain't ever, ever gonna lose
It ain't always easy
When the goin' gets rough
When you're gettin' even
You gotta show your stuff
Tell 'em about it now.

Take a look around
Only one solution
Set the world on fire
Fight the institution
Gonna stand our ground
Feel the new sensation
Something's goin' down
Rock the nation.

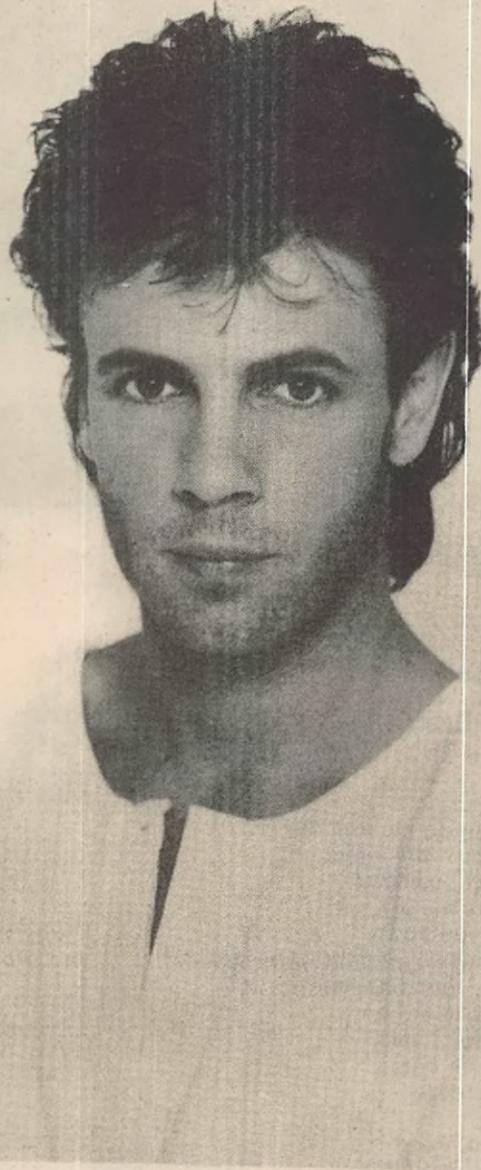
All hell's breakin' loose
Hey have you heard the news
All hell's breakin' loose
Overloadin' and blowin' my fuse
All hell's breakin' loose
Day and night baby night and day
All hell's breakin' loose.

Haven't you heard
Only one solution
Gotta spread the word
You got to tell it to the people right now
Take a look around
Feel the new sensation
Set the world on fire
Rock the nation.

All hell's breakin' loose
All hell's breakin' loose
All hell's breakin' loose.
(Repeat chorus)

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Pop Star Of The Month



LEON LEKASH

Rick Springfield

Without a doubt, Rick Springfield has established himself as one of the most daring musical trendsetters of the 1980's. His 1983 release, *Living In Oz*, yielded enough hit singles to carry him well into 1984.

Propelled by his steadfast vision and willing attitude, Springfield has finally arrived as the consummate singer/songwriter/producer.

Born to a career soldier in Sydney, Australia, Springfield grew up on army bases in his native land and in England. His musical influences ranged from the Beatles to the American-derived blues of the Rolling Stones.

As a gift for his thirteenth birthday, he received his first guitar and soon he began to play at weekend dances. "We were as hardcore as you can get at sixteen years old," Springfield remembered about the Jordy boys. That was the name of his first steady working band named after a rough-life suburb of Melbourne.

Springfield ultimately decided to leave school and join a full-time band called Rock House. After making this decision, the young singer suddenly found himself in the midst of an international war. "The band was asked to go to Vietnam to entertain, and we jumped at the chance to earn some money," he recalled.

Once safely back in Australia, Springfield launched into recording his own material with a new band called Zoot. The group became recognized as the country's most popular band. In addition, Springfield received awards as Australia's top composer and guitarist.

A solo single titled "Speak To The Sky," reached number one in Australia. This song would later catch the interest of record companies in the United States.

Springfield's next step was a contract. Capitol Records signed the budding singer/songwriter/guitarist/performer and sent him to London to record his first album, *Beginnings*. In 1972, the remake of "Speak To The Sky" from that album reached the top 15 in the United States.

Just as everything appeared to be falling into place, a period of turbulence began to grip Springfield's career and personal life.

"At this point, I was not in control of my direction," he recalled. An album, *Comic Book Heroes*, was released (Columbia), and he ran into problems with immigration officials, record labels and management.

It was during this time that Springfield began to actively pursue an acting career. He started studying with coaches like Vincent Chase and Malcolm McDowell. For the next several years, Springfield continued to write, arrange and record new material at his home. Finally, after three long years of obscurity, he was signed to Chelsea Records.

"I made a good album for them, and

it was getting a lot of airplay. But just as I started touring, the record company folded," Springfield said. In spite of this major setback, he continued to push ahead.

Together with a friend, Springfield rented a tiny theater in Hollywood to present a play for friends, relatives and anyone else that was interested. Able, and more than willing, Springfield created sets, designed the costumes and worked out lighting for the play.

A representative from Universal was impressed by the play, and signed the actor to a two year contract for guest appearances on episodic shows like "Six Million Dollar Man" and "The Rockford Files." The most notable television work that Springfield did was "General Hospital." He garnered widespread attention on this popular daytime show.

RCA Records signed Springfield to a contract in 1980. Since that time, this important performer has left an indelible impression on the face of contemporary music. This fact was established by driving efforts such as *Working Class Dog*, *Success Hasn't Spoiled Me Yet*, *Living In Oz*, and word-of-mouth concerts.

For this talented rocker, more than a decade of tough times and perseverance reached fruition during 1981. It was then that his RCA debut album, *Working Class Dog*, achieved platinum status and the single, "Jessie's Girl," won a coveted Grammy Award for "Best Rock Male Performance."

Springfield's second RCA lp, *Success Hasn't Spoiled Me Yet*, was also a smashing success. It produced hits such as "Don't Talk To

Strangers," and "Calling All Girls." The album achieved platinum-plus status like the previous Springfield effort. In addition, he won the American Music Award's "Favorite Male Rock Vocalist" for 1982.

It was undoubtedly a good year. Springfield was also nominated for two Grammy Awards. One nomination was for "Best Male Pop Vocalist" ("Don't Talk To Strangers") and the other for "Best Male Vocalist" ("I Get Excited").

With the release of *Living In Oz*, Springfield broke into several new areas stylistically and lyrically. This is evidenced by such compositions as the relentless "Motel Eyes," the pulsating "Human Touch" and the autobiographical "Me And Johnny."

Forever seeking to set the highest standards in his work and striving to attain his highest goals, Springfield's *Living In Oz* is self-composed and produced. He followed the lp up with an extensive world tour which culminated with first-time performances in Japan, Australia and Europe.

Also, Springfield's "Sweat For Success" tour in 1982 was a resounding success with both critics and fans. It was a memorable three night engagement at New York's Carnegie Hall that prompted the New York Times to label the concert "the closest thing this town has seen to Beatlemania since Shea Stadium."

It goes without question now that the '80s has yet to witness a more alluring and versatile artist. With each successive step, Springfield's career manifests a limitless potential.



GOT A HOLD ON ME

(As recorded by Christine McVie)

CHRISTINE McVIE
TODD SHARP

You're liftin' me up
Never let me down
And I smile
Whenever you're around
Ooh and I've got a feeling
It'll work out right
Can't stop thinking about you
Every day and night.
Ooh I got a love
(I got somebody)
This love
(Got a hold on me)
Yeah I got a love
(I got somebody)
This love
(Got a hold on me).
Well I've been in love
And I've lost
I can count the tears
But I can't count the cost
Oh I've been down
I've been used
Now I know, I know, I know
That I just can't lose.
Ooh I got a love
(I got somebody)
This love
(Got a hold on me)
Ooh I got a love

(I got somebody)
This love
(Got a hold on me)
Yeah I got a love
(I got somebody)
This love
(Got a hold on me)
Ooh I got a love
(I got somebody)
This love
(Got a hold on me).
Yeah I got a love
(I got somebody)
This love
(Got a hold on me)
Ooh I got a love
(I got somebody)
This love
(Got a hold on me)
I got a love
(I got somebody)
This love's
(Got a hold on me)
I got a love
(I got somebody)
This love
(Got a hold on me)
Ooh I got a love
(I got somebody)
This love
(Got a hold on me)
I got a love
(I got somebody)
This love's
(Got a hold on me).

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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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Elliot Kidd, popular recording artist. N.Y.C.



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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 feel 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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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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“Pick Of The Litter”

by Rich Sutton

Included in this month's report are a few leftovers from 1983 that were missed last time around, and some major releases from 1984. Look forward to reports on new albums from Van Halen, The Pretenders and some newly released John Lennon tunes. As a reminder, we're being as objective as possible in our rating system. A single \$ may mean an album is a real gem but will never see the counter in front of the record store's cash register.

\$\$\$\$\$ — Top of the charts.

\$\$\$\$ — Top ten — at least one killer single.

\$\$\$ — Probably has one great single, but the album won't do well.

\$\$ — Probably only for limited tastes.

\$ — Won't sell 100 copies but could be an eclectic gem.

Here comes another look into the crystal ball:

\$\$\$½ UNDER A BLOOD RED SKY U2

Blessed by strong production, an applause to music ratio that's palatable, and two songs not on their studio releases, *Under A Blood Red Sky* is one of the finest albums of 1983 and perhaps one of the best-ever live recordings. With all the energy of The Who's *Live At Leeds*, *Under A Blood Red Sky* takes the listener through the strongest tunes from the band's trilogy of studio albums. For those who were turned on to U2 with the release of *War*, *Under A Blood Red Sky* is an excellent way to catch up on the group's other fine material without spending a fortune.

The mini-lp is a good format for exposing the live strengths of this band. In a recent interview, Adam Clayton, the band's bassist, described their live playing like this, "there is a sort of roughness, but it is in control. It never really falls apart although sometimes you think it might." *Under A Blood Red Sky* is U2 performing on the edge. The highly emotional lyrics of the group are conveyed poignantly by the urgency with which Bono sings. The sometimes ethereal leads laid down by their guitarist, The Edge, contribute to making U2 one of 1984's most exciting bands. *Under A Blood Red Sky* is not music for the masses. This is an album for people who are serious about their rock and roll.*



\$\$\$ BENT OUT OF SHAPE Rainbow

The heavy metal headbangers have been crying "sell-out" in Ritchie Blackmore's direction over the course of his last few records. I'd call it musical maturity. The growth of Blackmore and his band have led Rainbow away from heavy metal and more in the precious metal direction.

Bent Out Of Shape may not have the kick of Motley Crue's *Shout At The Devil* or Quiet Riot's *Metal*

Health, but songs like "Drinking With The Devil," "Fool For The Night" and "Fire Dance" sure aren't ballads. For my money, "Street Of Dreams," "Desperate Heart," and "Can't Let Go" are the standouts. Unfortunately for the band's coffers there are no singles like "Stone Cold."

Rainbow may no longer be at the forefront of the metal bangers' minds, but the smoother approach of *Bent Out Of Shape* has given the group their most consistently listenable record.*

\$\$\$ CHEAT THE NIGHT Deborah Allen



There is definitely something appealing about Deborah Allen. Even the look on her face that adorns the cover of her mini-lp *Cheat The Night* seems to say, "Sit down and listen to this — I think you're gonna like it."

Ms. Allen's style is part of what is called "contemporary country." The highly produced refrain of "Baby I Lied" (Joey Scarbury on background vocals) is every bit at home in a fancy city bar as in a Texas honky-tonk. However, it's the songs like "Cheat The Night" and "Fool's Paradise" that really show off her strength. "Baby I Lied" is sure to sound great on the radio, but the orchestration buries her voice. This is a shame because her vocals are the strongest instrument in this band.

Deborah Allen is a promising country music talent. *Cheat The Night* is a fine way to get acquainted with her alluring sound.*



GEORGE THOMAS

\$\$\$\$ REBEL YELL Billy Idol

Rebel Yell is further proof that Billy Idol is not a one-shot MTV wonder-boy. *Rebel Yell* is packed with songs that will keep this album on the charts for some time to come. "Eyes Without A Face" is a haunting ballad that might bring Idol success outside of the rock idiom. Then there are songs like "Rebel Yell," "Blue Highway" and "Do Not Stand In The Shadows," which assure his position as the king of the heavy metal disco funksters. Idol does indeed manage to combine most of pop music's most successful styles in a mix that's highly entertaining.

Guitarist Steve Stevens figures prominently in Idol's aural vision of an apocalyptic future. Steven's solos are reminiscent of many guitar heroes who have made their mark with heavy metal music. He does a better than respectable job of keeping the rock edge on the dance floor beat laid down by the group's rhythm section.

A rebel yell is what soldiers used to shout before going into battle. It's the cry of a do-or-die situation. If Idol put that kind of pressure on himself to make this album, he's attained his goal.*

\$\$\$½ BELIEVER Chic

Long respected for his production work with Chic, 1983 marked the year that Nile Rodgers put his stamp all over popular music. Twirling the knobs for David Bowie's *Let's Dance* was just the highlight of a year that

\$\$\$½ INFIDELS Bob Dylan

There was a time when the release of a new Bob Dylan record meant an automatic trip to the record shop. The days when people knew that Bob Dylan's real name is Robert Zimmerman (and cared) are over. When Dylan took his forage into Christianity, his born-again music brought the lid down on the casket of rock's finest lyricist. Scores of Dylan fans were so embarrassed with albums like *Shot Of Love* that Dylan classics like *Blonde On Blonde* and *Bringing It All Back Home* were instantly forgotten. The man who had accomplished the rare feat of becoming a legend in his own lifetime had, in so many words, blown it.

If born-again Christianity was Bob Dylan's damnation, then *Infidels* is his salvation. *Infidels* marks Dylan's return to rock and roll. Songs like "Jokerman," "Man Of Peace," and "I And I" have a *Blood On The Tracks* ring to them that may send chills down the spine of one-time Dylan fans. "Sweetheart Like You" has a "Lay Lady Lay" feel to it that has put Dylan back on the charts.

Dylan has assembled the finest available musicians including Mark Knopfler from Dire Straits and Mick Taylor, former Rolling Stone, along with a rhythm section featuring Jamaican studio aces Sly and Robbie to make what may become one of my favorite records of 1984. There are a couple of songs, "Sweetheart Like You" and "Neighborhood Bully," that could mean commercial success for *Infidels*. It is certainly getting the radio airplay it deserves. *Infidels*.

without the strained religious overtones of past albums and the help of well-known studio musicians, could be the record that introduces a whole new generation to Bob Dylan. Whatever *Infidels* may become, it is a thoroughly satisfying and important album from one of contemporary music's senior statesmen. It's nice to have you back, Robert.*



LYNN GOLDSWORTHY

made Rodgers one of the most sought-after producers. His varied experiences have brought a number of influences to Chic's newest album, *Believer*.

Chic refuses to get pigeonholed in one musical style. "Believer" and "Give Me The Lovin'" are uptempo dance tunes that sound spirited in any environment. The exemplary piano and guitar work on "You Got Some Love For Me" make this mid-paced blues-flavored song a treat. "In Love With Music" follows in the same vein.

Believer is a streamlined soul masterpiece. It is not as outwardly pop sounding as past efforts. The band's restraint pays off. With forceful arrangements and harmonizing and only one clunker, "Party Everybody," *Believer* is in the forefront of Nile Rodgers' achievements. That is no small feat.*

\$\$\$ SHE'S SO UNUSUAL Cyndi Lauper

Cyndi Lauper is a tough lady who isn't afraid to cry. She is the party girl in the taffeta dress who'll tell you to stick it in your ear if you make the wrong move in her direction. Lauper's got all the right moves, and she uses them along with her sassy charm to make *She's So Unusual* an enticing debut.

Cyndi Lauper's biggest strength is also her largest weakness — her voice. The "Is it live or is it Memorex" quality of her powerful vocals will either be her meal ticket or a convenient excuse for radio programmers to not play her record. Let's hope she'll be eating well for some time to come.

Cyndi has a sound that borrows from the girl groups of the '50s and combines it with the energy of modern dance music. Although not all self-penned, her material is well-chosen. Lauper deals with the subject of love like no other contemporary female singer. Without grovelling on her knees or pummeling you in the face, Lauper simply tells it like it is. Take "Money Changes Everything" as an example: "We swore each other everlasting love, she said well yeah I know but when we did — there was one thing we weren't really thinking of and that's money — money changes everything."*

Mme. Lauper is certainly no stone-cold bitch — "Time After Time" and "All Through The Night" are proof of that. Songs like "Girls Just Wanna Have Fun" and "He's So Unusual" show us her party-girl side. In the good-time world of Cyndi Lauper, every day is a party — a party where no one goes home alone.*

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\$\$\$\$ PIPES OF PEACE Paul McCartney

Although Paul will certainly be putting much gold in his bank account with the nearly assured success of *Pipes Of Peace*, he gets no gold stars on his forehead for his musical efforts. Critics who have denounced McCartney's silly love songs in the past will have a field day with *Pipes Of Peace*. Give Paul credit for consistency, though: those drippy, mass-appeal ballads come wallowing our way at an almost scary pace.

After exhausting all of his musical ideas, it is the marketing far more than the music that puts McCartney in the big-seller leagues. "Say Say Say," with the help of Michael Jackson, is one of the best videos that MTV viewers have seen. The ra-ra lyrics of "Average Person" go right for the blue-collar jugular. Then, too, there's "Man," another syrupy Jackson/McCartney collaboration. All the studio and record-company marketing tricks are in McCartney's hand. And like the two flim-flam artists in "Say Say Say" Paul McCartney seems content to take the money and run.*

\$\$ YOU SHOULDN'T-NUF BIT FISH George Clinton

Someone forgot to tell George Clinton that no one plays "funk" anymore. On the other hand, it doesn't seem like anyone's ever told Clinton something about funk that he didn't already know. Right down to the cartoon cover of *You Shouldn't-Nuf Bit Fish*, Clinton is true to the funk that he practically invented, playing with Parliament and Funkadelic and all the various combinations of the two. The P-Funk All-stars, Bootsy Collins and Bernie Worrell (a Talking Heads' sideman of late) join George Clinton to attend to business as usual on *You Shouldn't-Nuf Bit Fish*.

If you wonder where Talking Heads got those wild rhythms for their past few albums, look no further. Master Clinton is the champion of the African Stomp and sets to work to prove it on selections like "Nubian Nut," "Quickie" and "Silly Millimeter." As you might guess from his left-field sense of humor that covers the album jacket, the lyrics are fun packed and off the wall.

Clinton seems content to settle in an old groove. *You Shouldn't-Nuf Bit Fish* is a time warp into the mid-'70s. Out of date, out of style, and lots of fun.*



GARY LEONARD



BARRY LEWINE

LOOKS THAT KILL

(As recorded by Motley Crue)

NIKKI SIXX

Well now listen up
Well she's a razor sharp
If she don't get her way
Well she'll tear you apart
Now she's a cool, cool black
And she moves like a cat
If you don't get her game
Well-if you might not make it back.

She's got the looks that kill, that kill, that kill
She's got the looks that kill, that kill, that kill
She's got the looks
She's got the looks that kill

She's got the looks that kill.

Now she's bullet proof
She keeps her motor clean
Well would you believe me
She's a number thirteen
Well the church strikes midnight
She's lookin' louder and louder
If she's gonna turn on your juice boy
Well then she turns on her power.

She's got the looks that kill, that kill, that kill
She's got the looks that kill, that kill, that kill
She's got the looks
She's got the looks that kill
She's got the looks that kill.

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OVER MY HEAD

(As recorded by Toni Basil)

FRANNE GOLDE
SUE SHIFRIN

We better look out 'cause suspicious eyes are watchin'
Don't let them see us holdin' hands
I know that you and I should not be seen talkin'
I kind-a like the razors edge.

I always go for danger
Like to walk a tight rope
I do my show without a net
It never fails I dive into the deepest ocean
Not knowin' if I'll sink or swim.

Oh oh over my head oh oh
Oh oh over my head oh oh
I got a feelin' this time I'll get taken

You'll play a game and I'll play for real
Oh no I'm fallin' so fast already
I'm deeper than I should be.

I'm getting oh oh over my head oh oh
Oh oh over my head oh oh.

We're always meeting in the dark
It's hard to see you
I feel my way I take a chance
Risking exposure every time I come to meet you
I'm bettin' lady luck again.

Oh oh over my head oh oh
Oh oh over my head oh oh.

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Concert Review:

RONNIE LANE

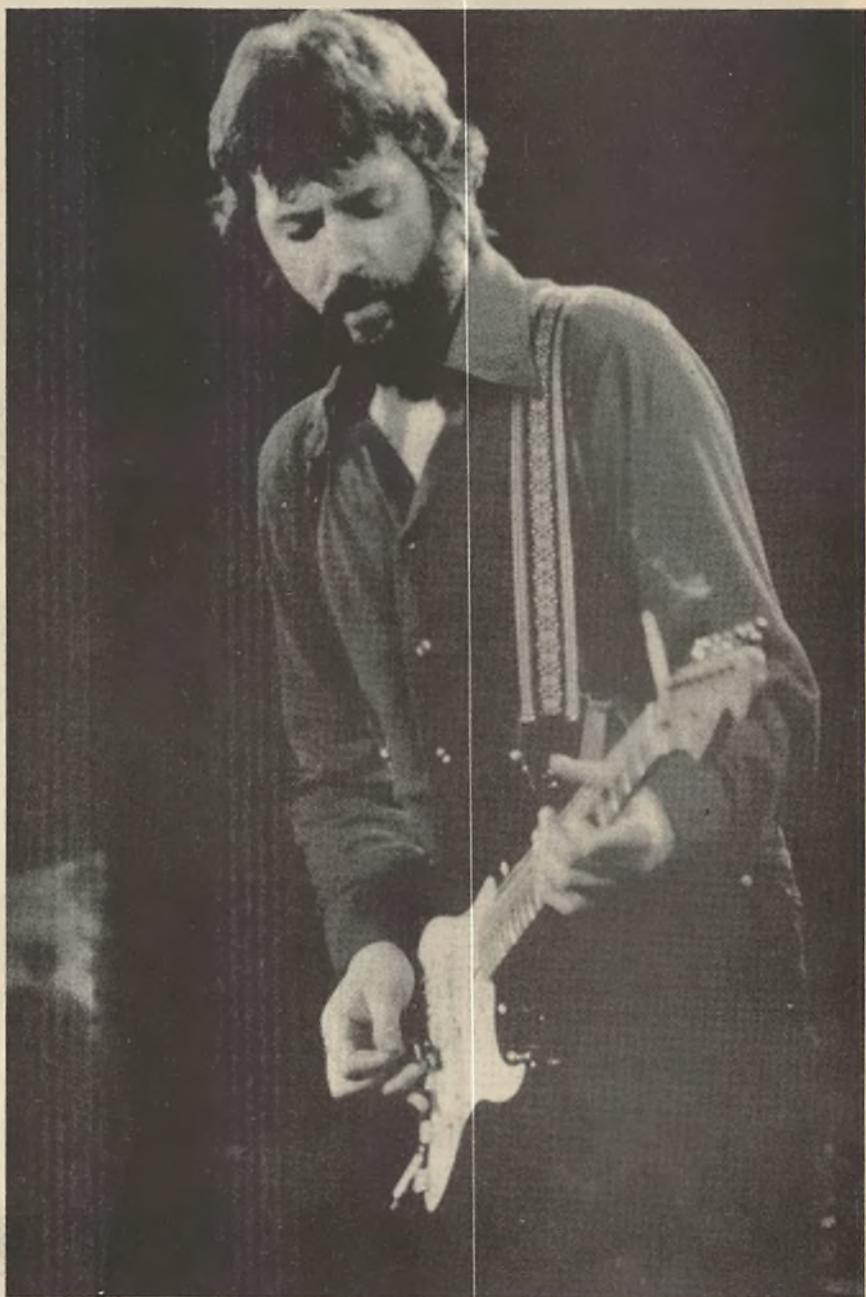
by Rich Sutton

The Ronnie Lane benefit concert for A.R.M.S. represented what rock and roll shows have always hoped to be — an arena filled with music and special feelings. The good feelings brought about by the performers in the show were not only felt by the Multiple Sclerosis-stricken Lane, but also permeated the thousands of fans who discovered on this night that rock and roll does have a heart. Eric Clapton, Jeff Beck, and Jimmy Page — you need a rock and roll history book to get all the names straight — all gave a performance that could never be repeated for any amount of money — and they did it for charity.

A.R.M.S. stands for Action Research into Multiple Sclerosis, an agency started in England. When the ailing Ronnie Lane found that hyperbaric oxygen treatments helped to relieve his symptoms, he approached his friend Eric Clapton about doing a benefit. It would not just be a concert for him, but would provide funds to buy a machine that anyone in England afflicted with M.S. could use. Clapton was joined by Beck, Page, Steve Winwood, Charlie Watts, Bill Wyman, and Kenney Jones along with a supporting cast of luminaries. With stage and lights donated, they raised 60 grand for A.R.M.S. A great time was had by all and the entourage took things a step further. With the help of Bill Graham, a tour of the U.S. was organized that culminated with a two-night stand at New York's Madison Square Garden.

The first notice about the shows didn't generate much excitement. With all those stones laid out before you, it was difficult to see the gems. Besides, benefit concerts reeked of long-winded speeched-filled patronizing malarkey. Not a good scene. It wasn't until the tour got under way (everyone found out about A.R.M.S. and the buzz about the shows reached New York) that this boy scampered about to secure a seat for what was a major rock and roll event.

With so many superstars and superegos about to share the same stage, an obvious question arises: who's going to be the opening act? A gracious Eric Clapton decided that since he was the host of the tour, he



would be first. It was generally agreed that the ever-reclusive Jimmy Page would be the artist of most interest, so he would be the headliner. And so it went.

Without having to prove a thing, Eric Clapton came on stage and showed us that he is the slow blues master by burning up his guitar's fretboard. Playing the role of the proper host, Clapton introduced all the guests at the party, and with each new name the Garden was on its feet.

A guy next to me asked if "anybody special" was going to be on stage that night. I had to laugh, thinking "What more can he want?" It makes you realize that now a generation gap exists even in the relatively young idiom of rock and roll. Sure, the kids had heard of most of these people, but with the exception of Jimmy Page, none of *their* superstars were on stage. This added another interesting dimension to a unique night of rock and roll.

Concert For A.R.M.S.

The "rock and roll generation gap" reared its head again after the intermission. Clapton, with loads of help — particularly from Ray Cooper from Elton John's band on percussion — had turned in a dazzling performance. When the house lights went down for a second time, out stepped a leather-jacketed, shaggy-haired man bending over his guitar. An army-jacket-clad kid next to me asked, in between beer belches, "Who's that?" On stage was Jeff Beck, whose set was the highlight of the night. His playing alone was worth the price of admission, and considering the cast on this night, that's a strong statement. You may call Jeff Beck's style of "fusion" music out of fashion if you like, but in the hands of Beck there is no disputing that a guitar is transformed from a musical instrument into an extension of the player's fingers. Who else can play guitar like Jeff Beck? I think no one. The call and response duets with Jan Hammer and the interplay between drummer Simon Phillips and bass player Fernando Saunders simply knocked me out. Beck played refreshing updates of old favorites, some fast, some bluesy, but all solidified by the pummeling given to the drum kit by Phillips. I'd wondered if

the Jeff Beck Group, in its current incarnation, had ever played to so many people in concert. Their music deserves to be heard by many more. Beck finished off his set, and the only player on the bill who hadn't yet set foot on the stage was Jimmy Page.

Considering Page's idolatrous standing, it wasn't surprising that nearly fifty percent of the audience was less than half the average age of the performers. You have never heard an ovation as explosive as Page's. He actually looked a bit embarrassed to be the center of attention. Page's set can be best described as enigmatic. Careful not to stray into the territory that both he and Robert Plant have marked as "out of bounds," he opened with a piece from the *Death Wish II* soundtrack, which he followed with a number of instrumentals. He did one song which was the result of a collaboration between himself and Paul Rodgers, the former lead vocalist from Bad Company. After performing a song from Rodgers' first solo, *Cut Loose*, Page broke in to a positively haunting and weird instrumental version of "Stairway To Heaven." He was joined on the last refrains by both Clapton and Beck who looked a bit confused by Jimmy. Had Page



walked on stage and chewed gum, he would have been lauded. The applause was once again as loud as the music, as Page, Clapton and Beck hit the last notes of Page's set.

Clapton then fired in to "Layla," and by the final notes of "With A Little Help From My Friends," rock and roll's largest orchestra of stars were all on stage. Ronnie Lane was helped to the center by ex-bandmate and current Rolling Stone, Ron Wood. Lane led the whole crew in the blues classic "Goodnight Irene."

In the final analysis, a careful critique of each song performed at the A.R.M.S. benefit is irrelevant. Undoubtedly, many of the people in the crowd had no idea who Ronnie Lane is or why they, along with all these great and near-great musicians, were together in the Garden. The majority of people did know, and they also knew that no ticket, at any price, could buy them the kind of concert they were a part of on that night.



I NEVER STOPPED LOVING YOU

(As recorded by Survivor)

FRANKIE SULLIVAN III
JIM PETERIK

From a distance I can see
The picture looks so clear to me
It's vantage point so few can hope to find
And patience held the key
Our love our only guarantee
Our destiny to make it through the night
Through the tears and through the pain
This house was built to stand the strain
Though harder times I surely can't recall
And crazy as it seems
Though all we had were crazy dreams
Those hungry years I'll miss the most of all.

Now at last we fall together
We've been through it all together
Ooh I never stopped lovin' you
When the money was short and dreams were shattered
Faith in love was all that pulled us through

I GOT THE MESSAGE

(As recorded by Men Without Hats)

IVAN

It's mine not yours
Get down on all fours
It's long and hard this road to Mars
C'est moi c'est toi
C'est nous c'est cool
C'est long c'est dur
Frappons nos tetes contre les murs.

I have done a good thing
I got you going
Everybody's moving, watch out it's showing
I have done a good thing
I got you dancing and everybody's happy.

I have done a good thing
I got you moving
Everybody's dancing

THAT WAS THEN BUT THIS IS NOW

(As recorded by ABC)

FRY
SINGLETON
WHITE

Why make the past your scared cow
I guess you've changed
You've changed and how
Yeah, yeah, yeah.
Fruits gone rotten on the bough
Reap what you sow with a counterfeit plough
Yeah, yeah, yeah.
That was then but this is now
That was then but this is now.
More sacrifices than an Aztec priest

I never stopped lovin' you.

We stumbled on the way
So many nights love went astray
At different times we each played separate fools
Love became our pride
When once we'd seen the other side
Every highway led me back to you
Through the wind and through the rain
This house was built to stand the strain
Though harder times I surely can't recall.

Now at last we fall together
We've been through it all together
Ooh I never stopped lovin' you
When the money was short and dreams were shattered
Faith in love was all that pulled us through
I never stopped lovin' you.

From a distance I can see
The picture looks so clear to me
A vantage point that only love can find.

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They're really grooving
I have done a good thing
(Dansez moderne)
And everybody's happy.

I got the message and the message is clear
I really, really, really, really wish you were here
It was written on the back of a carton d'allumettes
It said I don't really miss you but I haven't tried yet.

I got the message and the message is proof
There really is a thing they call the rhythm of youth
It will pick you up and it will make you wiggle this way
Et c'est facile a dire and it's easy to say.

They got this thing they call the rhythm of life
It says to settle down and get a dog and a wife
And everybody's doing it all over the land
Et oui je ne comprends pas oh yes I don't understand.

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Standing here straining at that leash
All fall down.

Can't complain mustn't grumble
Help yourself to another piece of apple crumble
And consequently.

Hearts of oak are charred and blistered
Russia's should be baby-sitted
Americans resisted.

That was then but this is now
That was then but this is now.

Ah ha ah ha ha
That was then
That was then
But this is now.

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RED, RED WINE

(As recorded by UB40)

NEIL DIAMOND

Red, red wine
Goes to my head
Makes me forget that I
Still need her so.

Red, red wine
It's up to you
All I can do I've done
Mem'ries won't go
Mem'ries won't go.

I'd have thought
That with time
Thoughts of you
Would leave my head
I was wrong
Now I find
Just one thing
Makes me forget.

Red, red wine
Stay close to me
Don't let me be alone
It's tearin' apart
My blue, blue heart.

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TALK

(As recorded by Michael Sembello)

**MICHAEL SEMBELLO
DAN SEMBELLO**

Here we are at the end of tryin'
Looking out at the rest of our lives
We took the road to the end of romance
To the place broken hearts go to die.

So we talk and talk and talk about it
You don't ever hear me
So we talk and talk and talk about it
It never came true for me.

The fire's gone and my heart grows heavy
No more words no more reasons for why
Not a tear is there left for cryin'
Let these arms hold us close one last time.

So we talk and talk and talk about it
You don't ever hear me
So we talk and talk and talk about it
It never came true for me.

I can feel all the desperation
As it all slips away so far away
This is more than a separation
Is it wrong is it right
We've opened up the door
But I'm afraid to fly
So am I.

So we talk and talk and talk about it
You don't ever hear me
So we talk and talk and talk about it
It never came true for me.

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SOUL SECTION

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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IT'S GONNA BE SPECIAL

(As recorded by Patti Austin)

CLIF MAGNESS
GLEN BALLARD

I've seen the many shades of love in my life
Until I met you no one shined so bright
Some say that passion can't survive for very long
But I get this feeling you and I can make them wrong.

'Cause it's gonna be special
This love for you and me
Just wait and see
It's gonna be special
It's written in the stars and here we are
It's gonna be special
It's gonna be special
(I promise).

We'll find a way to keep the thrill
In our touch
We'll have tomorrow 'cause we know
There's no rush

Out in the street
We'll feel the beat of our heart
The night is ours
So let the celebration start.

In your eyes are the answers that I've waited for
Feels so right to be needed like never before
Both of us know love comes and goes
But this time I feel so secure
That's why it's gonna be special
It's gonna be special.

Darling I've been waiting for you
Now that you are here
It is extraordinary boy
And is it clear
It's gonna be special
'Cause it's gonna be special
This love for you and me
Just wait and see
It's gonna be special
It's written in the stars and here we are.

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SOMEBODY'S WATCHING ME

(As recorded by Rockwell)

ROCKWELL

I'm just an average man
With an average life
I work from 9 to 5
Hey hell I pay the price
All I want is to be left alone
In my average home
But why do I always feel
Like I'm in the twilight zone.

And I always feel like
Somebody's watching me
And I have no privacy woh
I always feel like
Somebody's watching me
Tell me is it just a dream.

When I come home at night
I bolt the door real tight
People call me on the phone
I'm trying to avoid
Well can the people on TV see me
Or am I just paranoid
When I'm in the shower
I'm afraid to wash my hair
'Cause I might open my eyes
And find someone standing there
People say I'm crazy
Just a little touched
But maybe showers remind me
Of "Psycho" too much.

That's why I always feel like
Somebody's watching me
And I have no privacy woh
I always feel like
Somebody's watching me
Who's playing tricks on me.
Who's watching me
I don't know any more
Are the neighbors watching me
Who's watching
Well is the mailman watching
Tell me who's watching
And I don't feel safe any more
Oh what a mess
I wonder who's watching me now
Who
The I.R.S.
I always feel like
Somebody's watching me
And I have no privacy woh
I always feel like
Somebody's watching me
Tell me is it just a dream
I always feel like
Somebody's watching me
And I have no privacy woh
I always feel like
Somebody's watching me
Who's playing tricks on me
Who's watching
I always feel like
Somebody's watching me
I always feel like
Somebody's watching me
Tell me who can it be.

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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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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.

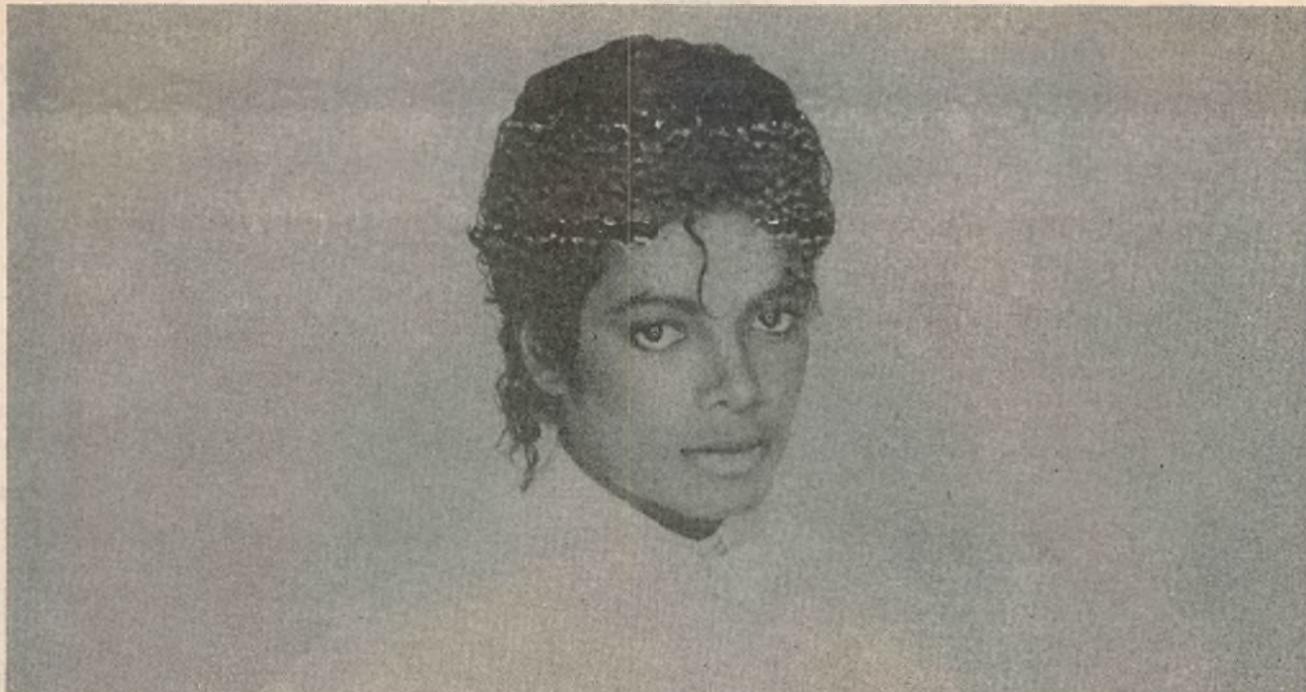
Heart stop beating in time
Don't take me below the danger level
Caught up in the middle of a misery
Don't let me die
And I warn you if you let your
Heart stop beating in time
Don't make it a fatal combination
I won't ever find another your love
No more.

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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THRILLER

(As recorded by Michael Jackson)

ROD TEMPERTON

It's close to midnight
And something evil's lurking in the dark
Under the moonlight
You see a sight that almost stops your heart
You try to scream
But terror takes the sound before you make it
You start to freeze
As horror looks you right between the eyes
You're paralyzed.

'Cause this is thriller, thriller night
And no one's gonna save you from the beast about to
strike
You know it's thriller, thriller night
You're fighting for your life inside a killer, thriller
tonight.

You hear the door slam
And realize there's nowhere left to run
You feel the cold hand
And wonder if you'll ever see the sun
You close your eyes
And hope that this is just imagination
Girl but all the while
You hear a creature creepin' up behind
You're out of time.

'Cause this is thriller, thriller night
There ain't no second chance against the thing with the
forty eyes girl
Thriller, thriller night
You're fighting for your life inside a killer, thriller
tonight.

Night creatures calling
The dead start to walk in their masquerade
There's no escapin' the jaws of the alien this time
(They're open wide)
This is the end of your life.

They're out to get you
There's demons closing in on every side

They will possess you
Unless you change that number on your dial
Now is the time
For you and I to cuddle close together yeah
All thru the night
I'll save you from the terror on the screen
I'll make you see.

That this is thriller, thriller night
'Cause I can thrill you more than any ghoul could ever
dare try
Thriller, thriller night
So let me hold you tight and share a killer, diller, chiller,
thriller here tonight.

'Cause this is thriller, thriller night
Girl I can thrill you more than any ghoul could ever dare
try
Thriller, thriller night
So let me hold you tight and share a killer, thriller.

(Rap performed by Vincent Price)
Darkness falls across the land
The midnight hour is close at hand
Creatures crawl in search of blood
To terrorize y'awl's neighborhood
And whosoever shall be found
Without the soul for getting down
Must stand and face the hounds of hell
And rot inside a corpse's shell.

The foulest stench is in the air
The funk of forty thousand years
And grizzly ghouls from every tomb
Are closing in to seal your doom
And though you fight to stay alive
Your body starts to shiver
For no mere mortal can resist
The evil of the thriller.
(Laughter)

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IRENE CARA



KERRY LANDRUM

SOUL STAR OF THE MONTH

A 16-year veteran of film, theatre, television and recording, Irene Cara adds a whole new dimension to an already illustrious career with the release of her brand new album on Geffen Records. *What A Feeling* is the title and it was produced by the renowned Giorgio Moroder. This album is a stunning new musical expression of an artist who is no stranger to success.

Irene first burst onto the scene in the summer of 1980 with two back-to-back smash singles culled from the soundtrack of the smash film, *Fame*. "Out Here On My Own" and "Fame" brought Irene's electrifying vocal style to the attention of millions and the release of her first lp, *Anyone Can See*, gave promise of even better things to come. That promise was fulfilled in

1983 when Irene scored again with "Flashdance...What A Feeling" from the mega-hit film, *Flashdance*.

Irene's contributions to *Fame* went on to make Academy Award history as well when both were nominated for the Best Original Song in 1980. It was the first time in Academy history two songs from the same film were nominated in that category. The title tune went on to land the Oscar and both songs were included on the now-platinum soundtrack album of music from the film. The *Flashdance* soundtrack had a similarly spectacular sales and chart history.

Irene also received a pair of Grammy nominations in early 1981, in the Best New Female Artist and Best New Pop Artist categories. She also garnered a Golden Globe nomination for the Best

Motion Picture Actress In A Musical. To top it all off, her first album spotlighted her flair for songwriting — she wrote or co-wrote five of the lp's ten tunes. Irene repeated this on *What A Feeling*, turning in no less than nine co-written tunes.

Fame and *Flashdance* might have been the vehicles that brought Cara her first widespread notoriety, but her success hardly occurred overnight. She had, in fact, been working and honing her craft since she was in elementary school. She was born in the Bronx, a borough of New York City. By the age of five she was playing piano by ear, and her parents encouraged her to study music and dance. Irene's mother enrolled her in dancing, singing and piano lessons and encouraged her from her early years to keep with it.

Cara began performing at benefits and on local New York Spanish-language TV and radio shows in 1966, when she was seven. A year later, she made her Broadway debut as one of the orphans in the Jack Cassidy-Shirley Jones musical, *Maggie Flynn*. About that time she also appeared in *Over 7*, an ABC Television documentary about music.

Notice of her vocal prowess began to spread quickly from that point. In 1969, at age ten, Cara was asked to appear in a tribute to Duke Ellington at Madison Square Garden in New York. There she shared the stage with such luminaries as Sammy Davis Jr., Stevie Wonder and Louis Armstrong.

The following year, Cara's performance in the Broadway musical *The Me Nobody Knows* earned considerable notice in the press and the show picked up a prestigious Obie Award. Irene at that time signed with Selma Rubin, a New York-based personal manager. Rubin has guided Irene's career since that time.

At the beginning of 1972, when she was 12, Irene began a year-long stint on *The Electric Company*, the educational series for children, as a member of the Short Circus, a rock and roll band that delivered grammar lessons in song. During 1972, Cara was a featured performer in the Broadway Musical *Via Galactica* and co-hosted an NBC talk program.

As the years went by, Irene guest-starred on many TV shows, including *Kojak* and *What's Happening*, and was a featured guest on the Johnny Carson, Mike Douglas, Merv Griffin and Dinah Shore shows.

Cara made her feature film debut at age 15 in *Aaron Loves Angela*, a Columbia Picture released in December, 1975, in which she played Angela to Kevin Hook Jr.'s Aaron. The next year, at 16, she starred in *Sparkle*, a Warner Brothers film about three sisters who strive for a career in music during the early 1960's. In the latter picture's lead role, Cara had the opportunity to show off her singing and dancing skills as well as acting ability. In 1978, she took that experience back to the theatre, performing in the original off-Broadway cast of *Ain't Misbehavin'*, a musical tribute to the great jazz pianist/composer, Fats Waller. She also appeared in the Joseph Papp off-Broadway show, *Lotta*.

Cara's breakthrough on film began with the ABC mini-series, *Roots: The Next Generation*, which aired in February, 1979, a month before her twelfth birthday. Her portrayal of a young Bertha Palmer, who'd later give birth to the father of *Roots* author Alex Haley, earned her much critical acclaim. Irene's major television appearance was as one of the cult members in *The*

Guyana Tragedy: The Story Of Jim Jones, the award-winning CBS Docudrama that aired April, 1980. She also had a starring role in the NBC Movie-Of-The-Week, *Sisters*, with Diahann Carroll and Rosalind Cash, which aired June, 1982.

Two months after this, the film fame was released and became one of the summer's hottest box office draws. Some months before, Irene had been selected for the role of Coco Hernandez, a multi-talented teenager from the South Bronx and one of eight students at New York's High School Of Performing Arts whose experiences were dramatized in the film. The movie's title song, sung by Cara, was released as a single from the soundtrack album and sprinted into the Top 5. While the film and record were wowing movie-goers and music fans, Cara, like the true professional she is, jumped right into another project rather than basking in her new-found popularity: she appeared as Dorothy in *The Wiz* production staged at the Milwaukee Melody Top Theatre.

Along with the numerous television appearances she made that summer, Cara also performed many concerts, including a special performance in July 1980, at President Jimmy Carter's Command Performance Benefit for the United States Olympic Committee at the Kennedy Center in Washington D.C. The following month, at the

Dorothy Chandler Pavillion in Los Angeles, she sang at a tribute honoring Ray Charles' 35th anniversary in show business.

The year 1981 saw Irene Cara singing and dancing on a Mitch Miller NBC special and completing *Irene*, a pilot for NBC about three girls trying to make a name for themselves in New York (Cara plays a nightclub singer). The following year, Irene co-starred with George Segal in a feature film, *The Man In Apt. 5A*, in which she starred. She was also chosen to play the lead role against Howard Rollins, Jr. in a PBS movie called *For Us The Living*, in the role of Merley Evers, which aired in 1983.

It was also in 1983 when Irene co-wrote and performed the title tune for *Flashdance*, beginning a fruitful relationship with super producer Giorgio Moroder that continued with the 1983 writing, recording, and producing of *What A Feeling*. Giorgio also tapped Irene's talents when he wrote the soundtrack for the upcoming Universal film, *D.C. Cab*, which features Irene both in a guest-starring role and singing her latest hit, "The Dream." In the summer of 1983, she starred in the two-hour TV special, *Face Of The Eighties*.

On television, film or record, Irene Cara is an artist of singular talent and abundant ability. *What A Feeling* marks still another triumph in a career that has no where to go but up.



HARRY LANGDON

LET'S STAY TOGETHER

(As recorded by Tina Turner)

WILLIE MITCHELL
AL GREEN
AL JACKSON

Let me say that since baby
Since we've been together
Ooh loving you forever
Is all I feel

Let me be the one you come running to
I'll never be untrue.

Oh baby let's, let's stay together
Loving you whether, whether
Times are good or bad
Happy or sad.

I'm, I'm so in love with you
Whatever you want to do
Is alright with me

'Cause you make me feel so brand new
I want to spend my whole life with you
Let me say that since baby
Since we've been together
Ooh loving you forever
Is all I need

Let me be the one you come running to
I'll never be untrue.

Oh baby let's, let's stay together
Loving you whether, whether
Times are good or bad
Happy or sad.

Why oh tell me
Why do people break up
Then turn around and make up
I just can't conceive
You'd never do that to me
Would you baby

'Cause being around you is all I can see
So let's
We oughta stay together
Loving you whether, whether
Times are good or bad
Happy or sad.

Let's stay together
Loving you whether, whether
Times are good or bad
Happy or sad
Never need to chase after me.

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ONE MILLION KISSES

(As recorded by Rufus and Chaka Khan)

JEFFREY OSBORNE
KEVIN MURPHY

One million kisses later
Our love is so much greater
One million kisses after
We share more love and laughter.

If I could only shake the hand of time
'Cause time has been good to us
Bringing us closer together
And I know our love is of a special kind
A real everlasting love
That keeps gettin' better and better.

(Night after night
Night after night
Day after day

The closer we get
Every minute that's ticking away)
Our love has come to see maturity ooh babe
And from the very day we said hello
I watched our love grow.

One million kisses later
Our love is so much greater
One million kisses after
We share more love and laughter.

Been through a lot together you and I
But time has been good to us
Giving us so much to treasure
So many tomorrows we have left behind
The future becomes the past
But this kind of love will last forever.

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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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PLANE LOVE

(As recorded by Jeffrey Osborne)

DAVID WOLINSKI

I was living with a heartbreak
Try'n' to make it with a dreamer
Couldn't tell if it was too late
Cryin' ev'ry time I seen her.

Then I met another lady
On a plane to California
When we landed in was rainin'
Told her baby let me warm ya.

Whoa plane love was all I needed to fall
Phone love was there with someone to share.

Didn't really wanna get up
Didn't really wanna leave town
Didn't wanna go to L.A.
Nothin' waitin' but a come down.

Now I'm talkin' to an angel
Lookin' at a real lady
She doesn't feel like a stranger
It's like she's always been my baby.

Could it really be the magic
Could it really be the feeling
Could I really be mistaken
Am I standin' on the ceiling.

I've been out of luck forever
Thought I'd never roll a seven
Then somebody pulled a lever
And I ended up in heaven.

I saw that feeling in her eyes
The kind you never want to hide
We search for love in different ways
This time I think it's gonna pay.

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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 waitin' 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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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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AUTOMATIC

(As recorded by the Pointer Sisters)

**BROCK WALSH
MARK GOLDENBERG**

Look what you're doin' to me
I'm utterly at your whim
All of my defenses down
Your cam'ra looks through me
With its X-ray vision
And all systems run aground
All I can manage to push my lips is a stream of
absurdities
Every word I intended to speak winds up locked in a
circuitry.

No way to control it
It's totally automatic
Whenever you're around
I'm walking blind-folded
Completely automatic
All of my systems are down
Down, down, down
Automatic
Automatic.

What is this madness
That makes my motor run
My legs too weak to stand
I go from sadness
To exhilaration like a robot at your command
My hands perspire and shake like a leaf
Up and down goes my temperature
I summon doctors to get some relief

But they tell me there is no cure
(They tell me).

No way to control it
It's totally automatic
Whenever you're around
I'm walking blind-folded
Completely automatic
All of my systems are down
Down, down, down
Automatic
Automatic.

Look what you're doin' to me
I'm utterly at your whim
All of my defenses down
Your cam'ra looks through me
With its X-ray vision
And all systems run aground
All I can manage to push from my lips is a stream of
absurdities
Every word I intended to speak winds up locked in a
circuitry.

No way to control it
It's totally automatic
Whenever you're around
I'm walking blind-folded
Completely automatic
All of my systems are down
Down, down.
(Repeat)

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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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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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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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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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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 leasin' 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.

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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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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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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COUNTRY SECTION

BURIED TREASURE

(As recorded by Kenny Rogers)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

Now if the aim in your life is to settle me down
I couldn't change my point of view
I got a lady in red at the back of my head
But the woman in white is you
Do you wanna be the only one
Stay away from the mornin' sun
I can love you all of my life
You are my wife
Haven't I let you know.

We don't need no buried treasure
No buried treasure we don't need it
We don't stand on ceremony but life is phoney in spite
of it
You can never be all you wanna be when you're
searchin' for gold
We don't need no buried treasure
I still got you
(Still got you)
Still got you in my soul.

Well it's a long way down and you got to get up
You gotta figure on a master plan
You couldn't do it if you don't get ready

When you're beaten by the other man
Do you wanna be the last one in
Play the game but you just don't win
I can see me makin' you cry
Sayin' goodbye
I could never let you go.

We don't need no buried treasure
No buried treasure we don't need it
We don't stand on ceremony but life is phoney in spite
of it
You can never be all you wanna be when you're
searchin' for gold
We don't need no buried treasure
I still got you
(Still got you)
Still got you in my soul.

Well you're takin' my life in the palm of your hand
Make you mine for another day
Ain't nobody doesn't need anybody when the good
times turn away
I don't wanna be the lonely one
Fade away with the evenin' sun
I could love you all of my life
You are my wife
Haven't I told you so.

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Brothers Music (Unichappell Music, Inc. Adminis-
trator).

WE DIDN'T SEE A THING

(As recorded by Ray Charles and George Jones)

GARY GENTRY

Well I swear I didn't see you with your wife's best
girlfriend
Drinkin' beer and adancin' to that western swing
And I didn't see you kiss her and leave that barroom
with her
No I didn't see you
And I didn't see you
And we didn't see a thing.

George I know I didn't hear you tell that blond that you
weren't married
I know I didn't see you hidin' your wedding ring, either
Did I
And I know I couldn't have heard you call your wife and
tell her that you were workin'
No, no, I didn't see you
And I didn't see you
And we didn't see a thing.

We've got to stick together to keep our stories straight
Now don't forget, Ray, I was down in Atlanta
Sure you were
And I was workin' late.

Yeah you know it's always good to see ya
George it's good to see you too
But I didn't see you
And I didn't see you
And we didn't see a thing.

Hey, Ray, by the way
Do you have that hundred bucks you owe me
I don't know what you're talkin' about George
Well I'm sure you recall our bet on last night's football
game
No I don't
But you know if I had seen you
I certainly would've paid ya
But I didn't see you
And I didn't see you
And we didn't see a thing.

We've got to stick together to keep our stories straight
Don't forget I was down in Atlanta
And don't you forget I was workin' late.

But I, I didn't see you
And I didn't see you
And we didn't see a thing
I didn't see you
And I didn't see you
And we didn't see a thing.

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Street, New York, NY 10017.

NOTHING LIKE FALLING IN LOVE

(As recorded by Eddie Rabbitt)

JAMES A. SCHNAARS
THOM SCHUYLER

They sing about it on the radio
I hear it every time
No one ever seems to get enough
Nothing else that I have found
Can pick you up and knock you down
No, no, no there's nothing like love.

(What about money)
Can't hold it
(Gold)

It's cold and it don't keep you warm at night
(What about power)
It's lonely
(Fame)

It only shines in the spotlight.

No there's nothing like falling in love
Nothing I can recall
Nothing like falling in love

Nothing like, nothing like falling in love.

Every day I fall in love again
I just can't help myself
I don't think I'll ever get enough
The minute I set eyes on you
I knew that I was addicted too
Oh, oh, oh there ain't nothing like love.

(What about money)
Can't hold it
(Gold)

It's cold and it don't keep you warm at night
(What about power)
It's lonely
(Fame)

It only shines in the spotlight.

No there's nothing like falling in love
Nothing I can recall
Nothing like falling in love
Nothing like, nothing like falling in love.

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IF I COULD ONLY DANCE WITH YOU

(As recorded by Jim Glaser)

PAT MCMANUS

Never dreamed I'd see you around
A thousand miles from our hometown
An' standing face to face
It all comes back to me
But I'm with her and you're with him
So that's how the night begins
But I've seen nighttime change oh so easily.

If I could only dance with you
It would only take a song or two
To show you that my feelings have never slipped away
And when we'd move across the floor

You'd remember how it felt before
If I could dance with you.

Call it luck or call it fate
You're being here was worth the wait
'Cause I've had lots of time to try and start again
Now I thought I was doin' just fine
But seeing you has changed my mind
And when the music's right
I'm gonna steal your heart again.

If I could only dance with you
It would only take a song or two
To show you that my feelings have never slipped away
And when we'd move across the floor
You'd remember how it felt before
If I could dance with you.

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OLD PHOTOGRAPHS

(As recorded by Sam Neely)

KIX BROOKS
KENN BEAL
BILLY EARL McCLELLAND

I've been letting all my friend
Take my mind off my troubles
They've all been glad
To help me out for a while
But your memory steps in
And I'm turning back the pages
Looking through old photographs
To try and find your smile.

Old photographs
Bring back sweet memories
Looking at the way I held you then
Old photographs
Keep you here with me

'Till I find a way
To get back in the picture again.

Some things never change
As the years go on between us
Like all my love for you
It still feels the same
And all those yesterdays
That I wanted to remember
Are sitting here beside me
Where these old pictures lay.

Old photographs
Bring back sweet memories
Looking at the way I held you then
Old photographs
Keep you here with me
'Till I find a way
To get back in the picture again.

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Larry Gatlin and The

Gatlin Brothers



LARRY DIXON

Country Star Of The Month

The Gatlin Brothers are a feisty breed of West Texas-born and raised talent who can sing the purest, sweetest harmonies this side of heaven. This has been proved once again, following the latest in a long line of Gatlin Brothers' hits to reach the number one position on the country charts.

The song, "Houston (Means I'm One Day Closer To You)," leap-frogged over a slew of super hitmakers to add yet another notch to the Gatlin Brothers' belts.

The Gatlin Brothers are: Larry, now 36, Steve, 32 and Rudy, 32. Their purpose, as they see it, is not only to make the best music, but to make music the most important thing they do. No one will argue that they have succeeded on both counts.

"There definitely is something to this 'family harmony' business," noted Larry recently to writer Noel Coppage for Stereo Review. "The best harmony singing has always been done by members of a family. Look at the Mills Brothers, the Ames Brothers, the Lennon Sisters...we naturally sound a little more alike than three people who aren't related. We have the same physical makeup; the sounds come from similar sorts of places."

Maybe they've also had a little more practice. Rudy was all of two years old when the brothers began performing as a unit. "Our singing together really started with Larry," noted Rudy. "He was the oldest, and could talk and all that."

"One day," he remembered, "my aunt said, 'hey, why don't you have the other boys join you?' So we did."

Natives of Odessa, Texas, the Gatlins father made his living as an oil driller, and church was an integral part of their upbringing. It's not surprising that the Gatlin Brothers found their first opportunity to sing together publicly in church.

Shortly after, they began making the rounds of talent shows at local fairs, accompanied by their mother on piano and landed a weekly singing spot on an Abilene television show for two years, hosted by songwriter/recording artist Slim Willet.

While still in their teens, Larry, Steve and Rudy received their first exposure to professional recording. This came about when they delivered their first album for Sword & Shield Records, a gospel label based in Arlington, Texas.

Following high school, Larry enrolled in the University of Houston on a football scholarship, and for the first time was separated from his brothers. They ended up attending Texas Tech in Lubbock where Steve graduated with a degree in elementary education, and Rudy with a B.A. in business administration. Despite this, they continued singing whenever they could get back together, both professionally and for the fun of it.

Since Larry had begun writing religious lyrics to pop songs way before the age of 10, it was no wonder he chose English as his major, and developed what he termed a "love affair with the English language." His studies served to not only mature his base for songwriting, but provide him his ticket to Nashville in the next few years to come. Prior to all this, he studied pre-law and had an opportunity to sing and tour with the famed Imperials, a gospel group who had previously worked with Elvis Presley.

It was during this time with the Imperials that he made the acquaintance of Dottie West, to whom he sent a tape of eight original songs. She responded by sending him air fare to Nashville where he could start songwriting where he belonged. "I'd probably be a lawyer in Houston right now if it weren't for Dottie West," Larry said with a laugh. Meanwhile, Steve and Rudy were back in Texas in school. During one of their breaks, they, along with sister LaDonna, followed Larry to Nashville and did some backup work for Dottie in addition to a demo record that eventually found its way to Monument Records. They were offered a recording contract, and cut several songs, among them, "New York City," that was released as a single in 1972.

Not much happened with the record, so Rudy and I went back to Texas and just bided our time until it seemed right to go for it full time again," commented Steve. He began teaching, and after graduation, Rudy worked for a while as a substitute teacher before forming a vocal trio with LaDonna and her husband. This landed them a gig as backup singers for Tammy Wynette. Later, Steve joined them, and for more than a year, they worked with Tammy while continuing to

sing and play on Larry's Monument albums.

Then came the *Larry Gatlin, Family And Friends* album that provided the turning point for the reformation of the Gatlin Brothers. The album packed a hit single, "Broken Lady," that won them a Grammy Award in 1976. The brothers now had the ammunition that proved their time had come. From 1976 to 1978 they churned out such additional hits as "Statues Without Hearts," "I Don't Wanna Cry," "Love Is Just A Game," "I Just Wish You Were Someone I Love," and "Night Time Magic." All of these tunes were penned by Larry.



In 1979, the Gatlin Brothers and their Monument catalog affiliated with Columbia Records, and from their debut album, *Straight Ahead*, they scored the biggest record of their career to that date: "All The Gold In California."

Since then, they have delivered three additional lps, *Help Yourself* (1980), *Not Guilty* (1981) and *Sure Feels Like Love* (1982). In 1983 they released *Greatest Hits, Volume II*. All of these albums continued a progression of hits that are now unmistakably marked by the Gatlin Brothers.

During the past few years, Larry Gatlin and The Gatlin Brothers Band has developed into one of the country's hottest touring and television acts. On their own, they have played the length and breadth of this country to capacity crowds, and in 1982 alone, co-headlined some 100 SRO dates with Kenny Rogers. They've also become a popular attraction along the Las Vegas strip.

Concerning television, there's hardly a year that goes by without the Gatlin Brothers being seen on the "Tonight Show," "Merv Griffin," or countless other programs. In addition, due to their popularity and familiar faces, they have also acted as commercial spokesmen for Kentucky Fried Chicken, and recently were tapped as media and print spokesmen for the prestige sports clothes line, Members Only.

Undoubtedly, more success and good music are still ahead for Larry Gatlin and The Gatlin Brothers. Their *Greatest Hits, Volume II* album is simply another progression of that distinct Gatlin way with words and golden harmonies.

THIS WOMAN

(As recorded by Kenny Rogers)

BARRY GIBB
ALBY GAWTEN

Well she walks like you in so many ways
It's a different look
It's a different time of the day
One look in her eye
How can I make you understand
You're the one good thing that's happened in so many
years
There's been so many tears since we lost the dream
And winter came when you said goodbye
I don't want another reason to cry
You be all you got to be
You got the longest night
Baby be alone
I share my dream with someone else
I don't want to talk about her.

This woman she's tearin' my world apart
This woman don't know what she's doin'
This woman touches me and I lose control
She's livin' inside my soul

This woman I don't even know her name
This woman don't know what she's doin'
This woman goes through me like a hurricane
I'm fallin' in love again.

To make these long legs mine is all I care about
She's got so much to give
I gotta be the one
Gotta have someone to hold
I got to make it with that woman

When the nights get hot and she goes walkin' by
And the city lights
And the city lights
They make you blind
I got insane lose control
I'm fallin' in love again.

But am I crazy if she feels the same
You believe what you believe
You got the darkest light
Take my love to someone else
She was made to measure for me.

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by Gibb Brothers Music (Unichappell Music, Adminis-
trator).

THREE TIMES A LADY

(As recorded by Conway Twitty)

LIONEL RICHIE

Thanks for the time that you've given me
The memories are all in my mind
And now that we've come to the end of our rainbow
There's something I must say out loud.

You're once, twice, three times a lady
And I love you
Yes you're once, twice, three times a lady
And I love you
I love you.

You shared my dreams, my joys, my pains
You made my life worth living for
And if I had to live my life over again
I'd spend each and every moment with you.
You're once, twice, three times a lady
And I love you
Yes you're once, twice, three times a lady
And I love you
I love you.

When we are together
The moments I cherish with every beat of my heart
To touch you, to hold you, to feel you, to need you
There's nothing to keep us apart ooo ooo ooo.
You're once, twice, three times a lady
And I love you
You're once, twice, three times a lady
And I love you
Yes, you're once, twice, three times a lady
And I love you
I love you.

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Music.

THE BEST OF FAMILIES

(As recorded by Big "Al" Downing)

JOHN HARRARD
WOODY BOMAR

Folks are talking about us
Don't they understand
This happens all the time with a woman and a man
We're the beauty shop gossip
The talk of the town
Yeah the word about you and me is really gettin'
around.

(But) it happens in the best of families
Ain't nothin' new
It happened with mom and dad
Now it's happening with me and you
It happens in the best of families
Ain't nothin' to hide
(Oh) it's sweet love
And we make it happen just right.

All the lil' old ladies whisper as we walk by
What's happenin' between us is something we just can't
hide
We don't pay attention to what the people say
Sometimes folks like us just end up this way.

(And) it happens in the best of families
Ain't nothin' new
It happened with mom and dad
Now it's happening with me and you
It happens in the best of families
Ain't nothin' to hide
(Oh) it's sweet love
And we make it happen just right.

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YOU'RE WELCOME TO TONIGHT

(As recorded by Lynn Anderson and Gary Morris)

GRANT BOATWRIGHT
LARRY HENLEY
JIM HURT

I'd rather be with you in this smokey tavern
Than anywhere else tonight
There's someone in my bed that don't understand me
But you make me feel just right.

I can't make you no promises
But to hold you tight
If you like to take chances on one night romances
You're welcome to tonight
You're welcome, you're welcome to tonight.
I really can't get into nothing heavy
I just want to have a good time
The moon is right and I'm ready to be loved out of my
mind.

I can't make you no promises
But to hold you tight
If you like to take chances on one night romances
You're welcome to tonight
You're welcome, you're welcome to tonight.

It's not like me at all
But it's been so long since I felt the warmth of a lovers
touch
I should go on home but I'd just be alone
And I need you so very much.

I can't make you no promises
But to hold you tight
If you like to take chances on one night romances
You're welcome to tonight
You're welcome, you're welcome to tonight.

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SHOOT FIRST, ASK QUESTIONS LATER

(As recorded by James and Michael Younger)

LEWIS ANDERSON

She's sitting all alone at the blue eagle bar
Nursing her tequila down
Knowing any minute now some guy will come along
And buy her a second round.

Pretty's her game
Baby's her name
You don't need to know her address
You gotta move fast and aim for her heart
And follow the code of the west

Shoot first, ask questions later
Just like the outlaws do
Shoot first, ask questions later
Tonight she'll be loving you.

She's got that long blonde hair and those big blue eyes
Buddy, don't she look fine
And anything other than loving her

Should be the last thing on your mind.
So be quick on the draw and shoot from the hip
Stare her right in the eye
'Cause if you don't hit her heart with your very first shot
She'll be leaving with some other guy.

Shoot first, ask questions later
Just like the outlaws do
Shoot first, ask questions later
Tonight she'll be loving you.

You better slide on over and take your shot
Say you want to be her friend
Somebody's bound to be gunning for her
And you'll never get the chance again.

Shoot first, ask questions later
Just like the outlaws do
Shoot first, ask questions later
Tonight she'll be loving you.

Shoot first, ask questions later
Just like the outlaws do
Shoot first, ask questions later
Tonight she'll be loving you.

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THE MAN I USED TO BE

(As recorded by Boxcar Willie)

LARRY KINGSTON
LATHAN

I'm no hero, I'm no saint
But in her eyes no man has ever stood so tall and
straight
And I've always wondered what a woman does
When she fin'ly sees her man
Is not the man she thought he was.

I never was the man I used to be
Her loving eyes could only see what she wanted them to
see

She saw a knight in shining armor
But Lord, he wasn't me

I never was the man I used to be.
Now she tells me I've really changed
And the disappointment on her face almost makes me
ashamed
I try to tell her I'm still just me
And I never was half the man.

I never was the man I used to be
Her loving eyes could only see what she wanted them to
see
She saw a knight in shining armor
But Lord, he wasn't me
I never was the man I used to be.

She saw a knight in shining armor
But Lord, he wasn't me
I never was the man I used to be.

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ROLL ON (Eighteen Wheeler)

(As recorded by Alabama)

DAVE LOGGINS

It's Monday morning
 He's kissin' mama goodbye
 He's up and gone with the sun
 Daddy drives an eighteen wheeler
 And he's off on a midwest run
 Then three sad faces gather round mama
 And they ask her when daddy's comin' home
 Daddy drives an eighteen wheeler
 And they sure miss him when he's gone
 But he calls them every night
 And tells them that he loves them
 And he taught 'em this song to sing.

Roll on highway
 Roll on along
 Roll on daddy 'til you get back home
 Roll on family
 Roll on crew
 Roll on mama like I asked you to do
 Roll on eighteen wheeler roll on.

Well it's Wednesday evening

And mama's waitin' by the phone
 It rings but it's not his voice
 It seems the highway patrol
 Has found a jack-knifed rig
 In a snowbank in Illinois
 But the driver was missing
 And the search had been abandoned
 'Cause the weather had everything at a stall
 And they had checked all the houses and local motels
 And when they had some more news they'd call
 And she told them when they found him
 To tell him that she loves him
 And she hung up the phone singing...to tell.

Mama and the children would be waitin' up all night
 long
 Thinkin' nothing but the worst was comin'
 With the ringing of the telephone
 But the man upstairs was listening
 As mama asked him to bring daddy home
 When the call came in
 It was daddy on the other end
 Asking her if she'd been singing this song.

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RIGHT OR WRONG

(As recorded by George Strait)

ARTHUR SIZEMORE
PAUL BIESE

Maybe I am right
Maybe I am wrong
But someone else makes love to you
So don't blame me for feeling blue
True you pass'd me by
I don't know just why
I can't get you off my mind
No matter how I try.

Right or wrong I'll always love you
Tho' you're gone I can't forget
Right or wrong I'll keep on dreaming
Tho' I wake with the same old regret
All along I thought I'd lose you
Still I pray'd that you'd be true
In your heart please just remember
Right or wrong I'm still in love with you.

Shadows 'round me fall
Lonesome breezes call
It never used to be that way
Until farewell you came to say
Ev'ry day's a year
Ev'ry thought a tear
Sadness came when gladness left
And you're the reason, dear.

Right or wrong I'll always love you
Tho' you're gone I can't forget
Right or wrong I'll keep on dreaming
Tho' I wake with the same old regret
All along I thought I'd lose you
Still I pray'd that you'd be true
In your heart please just remember
Right or wrong I'm still in love with you.

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I'VE BEEN WRONG BEFORE

(As recorded by Deborah Allen)

DON COOK
DEBORAH ALLEN
RAFE VANHOY

Standing there looking like real bad news
Someone who could break my heart in two
All I see is me being hurt by you
But I've been wrong before.

I've stared into my share of innocent eyes
The kind you wouldn't ever think could make you cry
I never thought that they would ever tell me lies
But I've been wrong before.

I've been wrong before
I'm no stranger to a slammin' door
As far as I can see this is just one more
But I've been wrong before.

I'll bet you ten dollars you're the real smooth kind
Who's memorized all of those lover's lines
And can't wait to use them on this heart of mine
But I've been wrong before.

If you talked me into going home tonight
And said you'd love to hold me for the rest of your life
Odds are it would never work out right.

I've been wrong before
I'm no stranger to a slammin' door
As far as I can see this is just one more
But I've been wrong before.

I could turn around and walk away right now
It I want to keep my heart safe and sound
But I'm just too afraid to turn it down
'Cause I've been wrong before.

I've been wrong before
I'm no stranger to a slammin' door
As far as I can see this is just one more
But I've been wrong before.

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YOU'VE REALLY GOT A HOLD ON ME

(As recorded by Mickey Gilley)

WILLIAM ROBINSON

I don't like you but I love you
Seems that I'm always thinking of you
Oh, oh, oh you treat me badly
I love you madly
You really got a hold on me
You really got a hold on me baby.

I don't want you but I need you
Don't wanna kiss you but I need to
Oh, oh, oh you do me wrong now
My love is strong now

You really got a hold on me
I love you and all I want you to do is
Just hold me, hold me, hold me, hold me.

I want to leave you
Don't want to stay here
Don't want to spend another day here
Oh, oh, oh I wanna split now
I can't quit now
You really got a hold on me
You really got a hold on me baby
I love you and all I want you to do is
Just hold me, hold me, hold me, hold me
You really got a hold on me
I said you really got a hold on me
You know you really got a hold on me
You really got a hold on me baby.

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I LOVE YOU BECAUSE

(As recorded by Roger Whittaker)

LEON PAYNE

I love you because you understand dear
Ev'ry single thing I try to do
You're always there to lend a helping hand, dear
I love you most of all because you're you

No matter what the world may see about me
I know your love will always see me through
I love you for the way you never doubt me
But most of all I love you 'cause you're you.

I love you because my heart is lighter
Ev'rytime I'm walking by your side
I love you because the future's brighter
The door to happiness you open wide

No matter what may be the style or season
I know your heart will always be true
I love you for a hundred thousand reasons
But most of all I love you 'cause you're you.

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TWO CAR GARAGE

(As recorded by B.J. Thomas)

J.D. MARTIN
GARY HARRISON

I used to be mr. free tall, dark and cool
I did a solo act
Made up my own rules
Then you came along and changed my point of view
Baby what am i gonna do
Just look at me lookin' at you
I can't believe the things I'm looking forward to.

Give me a two car garage
And a two story house
And a couple of kids we can brag about
Give me a two-tone Chevrolet
And too many bills to pay
And your two arms to make me happy living that way.

I used to play such a game of hide and seek
I'd go looking for love then hide if it saw me
You could find me with my friends hanging out on the street

Now they're wondering where I could be
Well it's Saturday night and it's just you and me
Snuggled up on the couch just watching TV.

If we don't get to Paris
It won't break my heart
We'll just pack up the kids and go to Yellowstone Park.

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WHERE DOES AN ANGEL GO WHEN SHE CRIES

(As recorded by The Osmond Brothers)

T. ROCCO
K. CHATER

I knew it the minute I hurt her
And I knew right away I was wrong
Before I had told her before I could hold her
With a tear and a turn she was gone.

(And) where does an angel go when she cries
And where do the teardrops fall
If I could find her then I'd apologize
But where does an angel go when she cries.

I called every friend I could think of
And I looked everywhere she might be
If I lose that lady I know I'll go crazy
'Cause I need my angel with me.

(So) where does an angel go when she cries
And where do the teardrops fall
If I could find her then I'd apologize
But where does an angel go when she cries.

(Tell me) where does an angel go when she cries
And where do the teardrops fall
If I could find her then I'd apologize
But where does an angel go when she cries.

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LET SOMEBODY ELSE DRIVE

(As recorded by John Anderson)

MACK VICKERY
MERLE KILGORE

I heard it on the radio
And six o'clock news
Said you better not drive when you get on the booze
Had the sheriff on T.V.
Shaking his hand
Said we're really cracking down
You better understand.

When you get on the whiskey
When you get on the whiskey
When you get on the whiskey
Let somebody else drive.

Started drinking on Friday 'n
By Saturday night
They had me blowing through a tube
Charged with D.U.I.
Cuffed and booked
And throwed in a cell
Trying to sober up and telling myself.

When you get on the whiskey
When you get on the whiskey
When you get on the whiskey
Let somebody else drive.

Forty-eight hours is a long time to kill!
In a room full of drunks surrounded by steel
'Cause hell's all they serve in them metro bars
So if you be drinking
Don't be driving your car.

When you get on the whiskey
When you get on the whiskey
When you get on the whiskey
Let somebody else drive.

I'm stubborn 'bout my drinking
So here I am again
Sitting in a bar
Getting drunk with my friends
But sheriff I'm gonna help you
Keep the drunks off the street
I got three taxis hired
For my friends and me.

When we get on the whiskey
When we get on the whiskey
When we get on the whiskey
We let somebody else drive.

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SAY WHEN

(As recorded by Johnny Lee with Lane Brody)

KEVIN WELCH
GARY NICHOLSON

I've been watching everything you've been going
through

It's really such a shame how he treated you
He never really knew what he had
I would never waste a chance like that.

But go on and take your time getting over him
Someday you're gonna want to try again
I'll be waiting, say when
Say when, call on me
Say when, you know where I'll be
I'll be waiting, say when.

I know it's gonna come some sunny day
I know the very words I want to hear you say
You're telling me he's out of your heart
The time has come to make a brand new start.

But go on and take your time getting over him
Someday you're gonna want to try again
I'll be waiting, say when
Say when, call on me
Say when, you know where I'll be
I'll be waiting, say when.

Good things come to those who wait
But when the right time comes don't hesitate
We can be lovers or maybe just friends
Any way you want it, babe, just say when.

But go on and take your time getting over him
Someday you're gonna want to try again
I'll be waiting, say when
Say when, call on me
Say when, you know where I'll be
I'll be waiting, say when.

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I'VE GOT A LOTTA MISSIN' YOU TO DO

(As recorded by Jerry Max Lane)

JERRY LANE

I guess I'll go
You say that I'll get over you
Maybe so
But I've got a lot o' missin' you to do.
It's for the best
I finally convinced myself it's true
Lord, what a test
With all the missin' you I've got to do.
Leavin' is just a matter of walkin' out your door
Forgettin' is the door I can't walk through
Rememberin' not to remember you no more
Lord, I've got a lot o' missin' you to do.

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FALLEN ANGEL

(As recorded by Gus Hardin)

WALT ALDRIDGE
BILLY HENDERSON
BILLY MADDOX

I'm a fallen angel flyin' high tonight
I'm the hard livin' easy lovin' kind
Gonna burn all my bridges one ole flame at a time
I'm a fallen angel flyin' high tonight.

Heaven knows I tried to be a lady
Just like my mama said to be
Don't overlook the danger
Of fallin' for a stranger
I still recall she said to me.

But ain't it funny how a smokey bar and a bottle of
cheap wine
Can change the things your mama said, one drink at a
time
A tall dark invitation
Was just too much temptation
He'll get next to you every time so.

I'm a fallen angel flyin' high tonight
I'm the hard livin' easy lovin' kind
Gonna burn all my bridges one ole flame at a time
I'm a fallen angel flyin' high tonight.

I remember when I fell in love I said this is the one
And I played the game for keeps but I guess he played it
for fun
I believed the things he told me
Bought every lie he sold me
But tonight I'm gonna look out for number one.

I'm a fallen angel flyin' high tonight
I'm the hard livin' easy lovin' kind
Gonna burn all my bridges one ole flame at a time
I'm a fallen angel flyin' high tonight.

Pour me a glass of wine and hold me till closin' time
It's been one of those days and I need one of these
nights.

I'm a fallen angel flyin' high tonight
I'm the hard livin' easy lovin' kind
Gonna burn all my bridges one old flame at a time
I'm a fallen angel flyin' high tonight.

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WILL IT BE LOVE BY MORNING

(As recorded by Michael Murphey)

LEWIS ANDERSON
FRED KOLLER

Like lightning on a summer night
You strike without a warning
If I don't have the strength to fight
Will it be love by morning.

Am I the one you've hoped to find
Are we two fools performing
Tell me it's gonna be different this time
Will it be love by morning.

What are we gonna call it then
Will it be love if I give in
Can it be more than just pretend
Will it be love by morning.

If you hold me through the night
And lay your heart before me
Well if it gets to feeling right
Will it be love by morning.

What are we gonna call it then
Will it be love if I give in
Can it be more than just pretend
Will it be love by morning.

What are we gonna call it then
Will it be love if I give in
Can it be more than just pretend
Will it be love by morning.

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BLACK AND WHITE

(As recorded by David Frizzell)

KERRY CHATER
GAIL LOPATA

Forty words upon a page
Like tiny actors on a stage
Acting out your goodbye play
All the things you couldn't say tonight
You left in black and white.

Each word chosen carefully
But every one cuts right through me
Written out with steady hand
So I'd be sure to understand it right
It's here in black and white.

Just like an old time movie
I replay every scene in my mind
I try to find a different ending
But it's the same one every time.

I see you signed your name there too
As if I wouldn't know it's you
And all the colors that we shared
I can't find them anywhere in sight
There's only black and white.

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LET'S STOP TALKIN' ABOUT IT

(As recorded by Janie Fricke)

RORY BOURKE
RAFE VANHOY
DEBORAH ALLEN

We've had a lovely conversation
We've analyzed our situation
There's only so much words can say
After a while they just get in the way.

Let's stop talkin' about it
And start getting down to love
Let's stop talkin' about it
We've already said enough
Can't we stop talkin' about it
I can't take anymore
I'm ready, I'm ready
What are we waitin' for.

We've covered all there is to cover
It's clear that we're wantin' one another
Let's give our feelings a chance to be heard
A moment of passion's worth a thousand words.

Let's stop talkin' about it
And start getting down to love
Let's stop talkin' about it
We've already said enough
Can't we stop talkin' about it
I can't take anymore
I'm ready, I'm ready
What are we waitin' for.

There's only so much that words can say
After a while they just get in the way
So let's stop talkin' about it
And start getting down to love
Let's stop talkin' about it
We've already said enough
Can't we stop talkin' about it
I can't take anymore
I'm ready, yes I'm ready
What are we waitin' for.

Let's stop talkin' about it
Let's stop talkin' about it
Can't we stop talkin' about it
I can't take anymore
I'm ready, I'm ready
What are we waitin' for.

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GIVE ME BACK THAT OLD FAMILIAR FEELING

(As recorded by The Whites)

BILL C. GRAHAM

I keep waitin' for a song to come and sing you back to me
I never felt so free as when I had you
Our rhythm was the best that's touched the likes of me
I never felt so free as when I had you.

Gimme back that old familiar feeling
Left me feelin' like I was someone
Gimme back that song we sang in harmony
Just you and me singin' together.

My radio still plays the songs you like to hear
I wish you were here
Oh I need you
I'll take the time and tune the station in real clear
Da, da, da, da, da, da, da, da, da, da.

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WHATCHA GOT COOKIN' IN YOUR OVEN TONIGHT

(As recorded by Thrasher Brothers)

PAT MCMANUS
WOODY BOMAR

The day was draggin' on it was a quarter to three
The voice on the speaker said a call for me
So I walked to the office, I picked up the phone
And I heard my baby say
"Honey hurry on home
She said "I've been thinkin' 'bout the fight we had
I know I was wrong and I feel real bad
Now I could say I'm sorry but the words won't do
So I'm brewin' up a little somethin' special for you."

I said "whatcha got cookin' in your oven tonight
'Cause I'm comin' home with a big appetite"
She said "we'll need a little wine and some candlelight
'Cause I got somethin' special cookin' in my oven tonight."

I thought the five o'clock whistle was never gonna blow
My baby had me burnin' I was ready to go
Now I'm smokin' up the road in this old Chevrolet
Thinkin' 'bout what she's been heatin' up all day.

I said "watcha got cookin' in your oven tonight
'Cause I'm comin' home with a big appetite"
She said "we'll need a little wine and some candlelight
'Cause I got somethin' special cookin' in my oven tonight."

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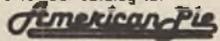
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**I NEVER QUITE GOT BACK (From
 Loving You)**

(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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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.

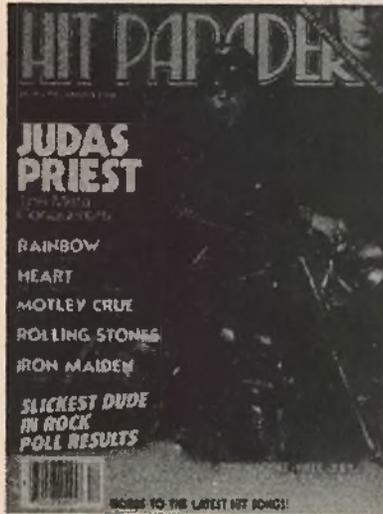
That girl you had didn't have no sense
 She wasn't worth all the time you spent
 She had another man throw you out doors
 Now the same man is wearing your clothes.
 I want you to, tell mama, all about it
 Tell mama, what you need
 Tell mama, what you want
 And I'll make everything alright.

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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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
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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
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If you want lasting love I'm the last love you will ever need

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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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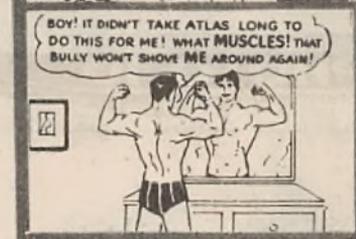
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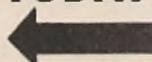
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DON'T CHEAT IN OUR HOMETOWN

(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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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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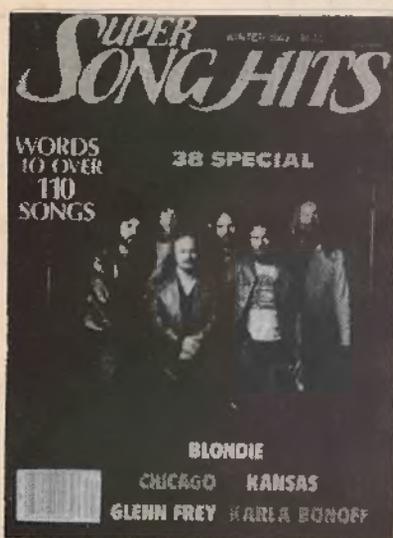
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THE LADY IN MY LIFE

(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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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 Antonio
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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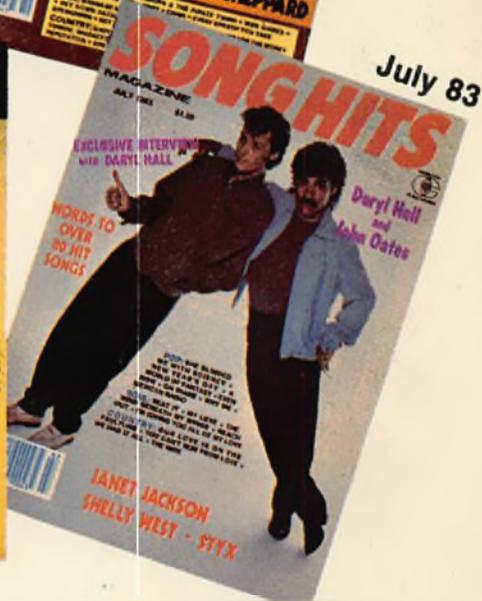
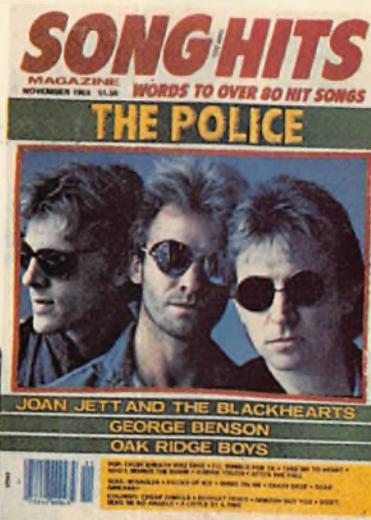
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