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POP SECTION

RADIO GA GA

(As recorded by Queen)

ROGER TAYLOR

Radio

I'd sit alone and watch your light
My only friend through teenage nights
And ev'rything I had to know
I heard it on my radio.

You gave them all

Those old time stars
Through wars of worlds invaded by Mars
You made 'em laugh
You made 'em cry
You made us feel like we could fly
Radio.

So don't become some background noise
A backdrop for the girls and boys
Who just don't know or just don't care
And just complain when you're not there.

You had your time
You had your power
You've yet to have
Your finest hour
Radio.

All we hear is
Radio ga ga
Radio goo goo
Radio ga ga
All we hear is
Radio ga ga
Radio ga ga
Radio what's new
Radio

Someone still loves you.

We watch the shows we watch the stars
On videos for hours and hours
We hardly need to use our ears
How music changes through the years.

Let's hope you never leave old friend
Like all good things on you we depend
So stick around 'cause we might miss you
When we grow tired of all this visual.

You had your time
You had your power
You've yet to have your finest hour
Radio.

All we hear is
Radio ga ga
Radio goo goo
Radio ga ga
All we hear is
Radio ga ga
Radio goo goo
Radio ga ga
All we hear is
Radio ga ga
Radio ga ga
Radio what's new
Someone still loves you.

Radio ga ga
Radio ga ga
Radio ga ga
Radio.

You had your time
You had your power
You've yet to have your finest hour
Radio.

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DON'T ANSWER ME

(As recorded by the Alan Parsons Project)

ALAN PARSONS
ERIC WOOLFSON

If you believe in the power of magic
I could change your mind
And if you need to believe in someone
Turn and look behind
When we were living in a dream world
Clouds got in the way
We gave it up in a moment of madness
And threw it all away.

Don't answer me
Don't break the silence don't let me win
Don't answer me
Stay on your island don't let me in

Run away and hide from ev'ryone
Can you change the things we've said and done.

If you believe in the power of magic
It's all a fantasy
So if you need to believe in someone
Just pretend it's me
It ain't enough that we meet as strangers
I can't set you free
So will you turn your back forever
On what you mean to me.

Don't answer me
Don't break the silence don't let me win
Don't answer me
Stay on your island don't let me in
Run away and hide from ev'ryone
Can you change the things we've said and done.

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REBEL YELL

(As recorded by *Billy Idol*)

BILLY IDOL
STEVE STEVENS

Last night a little dancer
Came dancing to my door
Last night my little angel
Came pumping on the floor
She said oh baby I got a license for love
And if it expires pray help from above because.

In the midnight hour
She cried more, more, more
With a rebel yell
She cried more, more, more
In the midnight hour babe
More, more, more
With a rebel yell
More, more, more
More, more, more.

She don't like slavery
She won't sit and beg
But when I'm tired and lonely
She sees me to bed
What set you free and brought you to me babe
What set you free
And leaves you here by me because.

In the midnight hour

She cried more, more, more
With a rebel yell
She cried more, more, more
In the midnight hour babe
More, more, more
With a rebel yell
More, more, more.

He lives in his own heaven
Collects it to go from the 7-11
Well he's out all night to collect a fare
Just so long, just so long it don't mess up his hair.

In the midnight hour
She cried more, more, more
With a rebel yell
She cried more, more, more
In the midnight hour babe
More, more, more
With a rebel yell
She cried more, more, more
More, more, more.

Ooh yeah little baby
She want more
More, more, more, more, more
Ooh yeah little angel
She want more
More, more, more, more, more.

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COME BACK AND STAY

(As recorded by *Paul Young*)

JACK LEE

Since you've been gone
I shut my eyes and I fantasize
That you're here with me
Will you ever return
I won't be satisfied
'Til you're by my side
Don't wait any longer
Why don't you come back
Please hurry
Why don't you come back
Please hurry.

Come back and stay
For good this time
Come back and stay
For good this time.

You said goodbye
I was trying to hide
What I felt inside
'Til you passed me by
You said you'd return
You said that you'd be mine
'Til the end of time
Don't wait any longer
Why don't you come back

Please hurry
Why don't you come back
Please hurry.

Come back and stay
For good this time
Come back and stay
For good this time.

Since you've been gone
I've opened my eyes
And I realize what we had together
Will you ever return
I'll help you change your mind
If you wanna stay mine
Just love me forever
Love me forever
Why don't you come back
Please hurry
Why don't you come back
Please hurry
Why don't you come back
Please hurry
Why don't you come back
Please hurry.

Just come back and stay
For good this time
Come back and stay
For good this time.

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THE RUNNER

(As recorded by Manfred Mann's Earth Band)

IAN THOMAS

Through the night
Through the dawn
Behind you another runner is born
Don't look back you've been there
Feel the mist as your breath hits the air
And it's underneath the moonlight
Passing some
Still your heart beats in the moonlight
Like a drum.

Through the night
Through the dawn
Behind you another runner is born
Don't look back
You've been there
Feel the mist as your breath hits the air
And it's underneath the moonlight
Passing some
Still your heart beats in the moonlight
Like a drum.

And you will run your time
A shooting star across the sky
And you will surely cross the line
To pass on the flame.

Sun come up
Sun go down
Hear the feet see the sweat on the ground
Watch your step
Keep your cool
Though you can't see what's in front of you.

And it's underneath the moonlight
Passing some
Still your heart beats in the moonlight
Like a drum.

And you will run your time
A shooting star across the sky
And you will surely cross the line
To pass on the flame
Pass on the flame.

Through the night
Through the dawn
Behind you another runner is born
Don't look back
You've been there
See the mist as your breath hits the air.

And it's underneath the moonlight
Passing some
Still your heart beats in the moonlight
Like a drum.

And you will run your time
A shooting star across the sky
And you will surely cross the line.

And it's underneath the moonlight
Passing some
Still your heart beats in the moonlight
Like a drum.

And you will run your time
A shooting star across the sky
And you will surely cross the line.

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99 RED BALLONS (99 Luftballons)

(As recorded by Nena)

JOERN-UWE FAHRENKROG-PETERSON
CARLO KARGES
English lyrics by KEVIN McALEA

You and I in a little toy shop
Buy a bag of balloons
With the money we've got
Set them free at the break of dawn
Till one by one they were gone
Back at base, box in the software
Flash the message something's out there
Floating in the summer sky
Ninety-nine red balloons go by.

Ninety-nine red balloons
Floating in the summer sky
Panic bells it's red alert
There's something here from somewhere else
The war machine springs to life
Opens up one eager eye
Focusing it on the sky
Where ninety-nine red balloons go by.

99 Decision Street

99 ministers meet
To worry, worry super scurry
Call the troops out in a hurry
This is what we've waited for
This is it boys
This is war
The president is on the line
As 99 red balloons go by.

99 knights of the air
Ride super hi-tech jet fighters
Everyone's a silver hero
Everyone's a Captain Kirk
With orders to identify
To clarify and classify
Scramble in the summer sky
99 red balloons go by.

99 dreams I have had
In everyone a red balloon
It's all over and I'm standing pretty
In this dust that was a city
If I could find a souvenir
Just to prove the world was really here
And here's a red balloon
I think of you and let it go.

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



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New Year's Eve [give or take a couple of days] marked the release of **1984**, Van Halen's sixth album, a project on which group members **Edward Van Halen, Michael Anthony, Alex Van Halen and David Lee Roth**, along with producer **Ted Templeman** and engineer **Donn Landee**, had been working around the clock, all year ("and it's still a week late" said Roth). What follows is a personal, one-sided conversation with **David Lee Roth**.

1984

"You know, we did title the album **1984** for a reason. I'm going to let you figure that out. Not too many people went up to Robert Frost when he wrote his poem about the two diverging roads and said, 'Bob, what's it all about?' He wouldn't have told them, anyway. I'll talk, but I may not give you the descriptions you're looking for. I do know that a few days ago they left the master

reference disc of the album next to some other albums in the file and it melted the other records. The record is designed to build up toward a semi-climax by the end of the first side. It picks up again on the second side and delivers you to an \$8.98 nirvana.

"I can tell you what **1984** means to me, personally. At exactly a quarter to midnight on New Year's Eve, I'm

going to undo the buttons on my designer jeans with the Italian surname and loosen the string on my French sunglasses that you use for skiing and I'm going to plug in all my all-new waterproof Walkman headphones into my new state-of-the-art compact disc player and tune in my stereo hook-up to the cable channel that plays rock videos and at the stroke of 12, I'm gonna aerobicise!"

VAN HALEN

Pop Star of the Month

MAKING THE ALBUM

"When we did this record, my hormones were running. Usually, we record at a different time of the year. This time, Van Halen's been off the road for ... seems like a year, but I guess time flies when you don't know what you're doing. We put the final vocals on the record in the fall, and after so many years of school starting in September, that's when the blood starts flowing. Kind of a Pavlovian response based on the time of the year more than anything else."

"We make a record when we run out of doing nothing and it's time to make a little music. When it's time to rock, they turn on the microphones and we make a record."

ADDING TO THE SOUND

"'Jump' is the first tune we've done completely on synthesizers. It's not instead of, it's in addition to, the sound that came before."

"So many records are made because of the fat cat manager with the gold watch-chain and the five-piece suit who says, 'boys, I need more gas for the yacht, you've got to sound more like Journey.' So bands rush out and buy old Eagles and Doobie Bros. records. They listen to them and put them under a microscope and say, 'I know how to sing now.' It's not necessarily what they want, but it puts gas in the Benz."

"There are no cover songs on this record because we didn't need them. We worked up a variety of tunes and a lot of original material that never made it to plastic. They may pop up on the next record, or maybe not. There's a huge file of material that you'll never hear till one of us dies. 'He's young, he's hot, he's dead ... I'll write a song about the future/a couple about the past/and then I think I'll off myself/and make the music last.' You want a formula? There you have it."

"'Panama' is a song about a car. Always in the press they say, 'more of your traditional Van Halen — girls, cars, late Saturday nights,' and I thought I never really did write a

song about a car. On *Fair Warning* I wrote a song called 'Mean Streets.' A reporter said, 'Dave, what do you know about social commentary?' I said, 'I'm writing about robbing a liquor store.' That's a much more concrete subject. You can deal with that a little more authoritatively provided one reads the newspaper."

THE SHADOW OF VAN HALEN

"I think there is evidence that Van Halen has changed the face of rock music in two ways. One, because half of the musicians try to copy the band. They grow their hair and play guitar lickety-split like Edward and they try to imitate Alex's drum sound. Two, because the other half is so revolted by our music and our pose and the way I do interviews that they're forced to come up with alternatives, and that's where you get stuff like Kajagoogoo and Duran Duran. I remember when we met Duran Duran, the guitarist came up to me and said, 'my brother's one of your biggest fans, can I get your autograph?' I said, 'That's great.' He said, 'No, it's not. I have to listen to him practice Edward's licks every night.' You heard what he came up with as an alternative. So, either way, it seems we've effected some kind of change."

ON THE ROAD

"The next Van Halen tour should set a record in the *Guinness Book Of World Records* in terms of size and production we're taking on a continental concert tour. You've heard of bands that have designed humongous constructions that look like the Arco Towers. They set it up in Los Angeles and play five days. Then they take them to New York City and play five days. They call that the United States tour."

"The world is not L.A. and New York. The world is Ogden, Utah, and Bristol, England. L.A. and New York are two islands in the sun and the rest of the world is very different, and it deserves to see that production."

"We're taking upwards of 120 tons

of equipment, nine trucks, 75 people ... People say we're like a big family where everybody knows each other. I tend to think of it as a *gang*."

VIDEO

"The new video, 'Jump,' will hold to the true Van Halen tradition. We stay in touch with what's happening in the world. We read and watch television and stay current. Now-a-days with the big budget productions for rock videos and big name directors ... well, in true Van Halen tradition we decided to make our video completely by ourselves and hand shoot it on a super 8 camera — no six-figure budget here. Thirty million people will see this and I suspect it may change the way people approach rock videos, if they don't ban us from MTV. With 'Pretty Woman' they got uptight with us and I don't know if it was the midgets touching the girl's legs. They said midgets fondling the girl's legs was a cut down to women. The fact is that it was not a woman. It was a female impersonator. It certainly ruins their argument. I thought of taking it to *The People's Court*. 'Dave Roth vs. MTV, tonight on *People's Court*.'

INSPIRATION

"I write Van Halen's lyrics and you reflect what's around you. I've always said that hard rock or 'big rock' music, the kind of music we play, is simply folk music delivered at high velocity — shot from guns. We simply reflect what you see in the newspapers and magazines, what you've lived and breathed before."

"I like all kinds of music and I steal from everybody. Inspiration does not descend through the ceiling while you lay in your bed. The hand of God does not say, 'Here, Joe, have an idea.' You have to steal it from somebody and learn it just the way it is. Then you say, well, I think I'm going to change the beginning, why don't I change the end? Since I changed the beginning and the end, I know I got a better idea for the middle. By the time you put it on plastic, nobody recognizes it. In fact, you don't even recognize it yourself after the eighth time you sing it. That's where the inspiration comes from."

THE END

"It's important to remember that success is never final and failure is never fatal. But the most important part is that it's not whether you win or lose, it's how good you looked!"

STRIP

(As recorded by Adam Ant)

ADAM ANT
MARCO PIRRONI

It's at times like this
The great heaven knows
That we wish we had
Not so many clothes
So let's loosen up
With a playful tease
Like all lovers did
Through the centuries.

We're just following ancient history

If I strip for you

Will you strip for me

We're just following ancient history

If I strip for you

Will you strip for me

Uh huh huh.

When it gets so hot
The end of the day

You may find your clothes getting in the way
If a pretty dress hides your true desire
Fold it nice and slow
Throw it on the fire.

We're just following ancient history

If I strip for you

Will you strip for me

We're just following ancient history

If I strip for you

Will you strip for me

Uh huh huh.

We don't need to see
What the butler saw

Or a mirrored room with a mirrored floor

All those sneaky looks gazing down on you
Are no substitute for our rendezvous.

We're just following ancient history

If I strip for you

Will you strip for me

We're just following ancient history

If I strip for you

Will you strip for me

Uh huh huh.

It's at times like this
The great heaven knows
That we wish we had
Not so many clothes
So let's loosen up
With a playful tease
Like all lovers did
Through the centuries.

If you think it's cheap or a bit risqué

Please don't say a word

I'll just slip away

I am not a man who believes in lies
Like an octopus with big X-ray eyes.

Don't freeze up girl
You're looking quite a sight
Be generous
I want it all tonight.

We're just following ancient history

If I strip for you

Will you strip for me

We're just following ancient history

If I strip for you

Will you strip for me

Uh huh huh.

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GIRLS

(As recorded by Dwight Twilley)

DWIGHT TWILLEY

Well I've seen so many things
I've been all over the world
Well I've had ups and downs
I did it all for awhile
I thought I knew everything
Between the bad and the good
I guess I was wrong
Because I misunderstood about.

Girls
Girls.

Well when I was young
My daddy sat down with me
He said, "A good life is hard
If you don't know what you need"
Well I guess he was right because the way that it's been
There's still one thing I just can't understand and that's.

Girls
They want you to tell them that you love them

Girls
They're soft and they're warm when you hug them
Girls
They'll tease you and hurt you when you need them
Girls
They cry when you say that you'll leave them
Girls.

Tell her what I told you
Tell me what she tells you
Tell her what you want to.

Well I've been so many places
I just shouldn't be
But then if felt so good
That it was torture to leave
They say you can't live without them
But can you live with
I'm just one man but I'm a shakin' a fist at those.
(Repeat chorus)

Tell her that I love her
Tell her I don't love her
Tell her what you want to.
(Repeat chorus)

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DON'T LET GO

(As recorded by Wang Chung)

JACK HUES
NICK FELDMAN

I got your letter
I felt so scared to.
Pick up the paper knife and read within
I read the contents
I got what you meant
I know it's hard for you
But don't give in.

Maybe, maybe slows things go fast
Maybe, maybe it's all in the past.

Oh, oh if you need me
Don't let go oh
(You know I'll never give up on you)
Oh, oh if you need me
Don't let go oh
(You know I won't give up on you)
Oh oh oo oo oo oo
You know I'll never give up on you.

I phoned the station
For information
To try and get the times of trains to York
And on the platform
I saw your platform
A kind of halo in the crowd
Crush talk.

But baby, baby don't run away
Maybe, maybe it's just today.

Oh, oh if you need me
Don't let go oh
(You know I'll never give up on you)
Oh, oh if you need me
Don't let go oh
(You know I won't give up on you)
Oh oh oo oo oo oo
You know I'll never give up on you.

I saw your sad face
You dropped your suitcase
And I appreciate the state you're in
You mustn't hurry
You mustn't worry
I know it's hard on you
But don't give in.

Maybe, maybe slows things go fast
Maybe, maybe it's all in the past.

Oh, oh if you need me
Don't let go oh
(You know I'll never give up on you)
Oh, oh if you need me
Don't let go oh
(You know I won't give up on you)
Oh oh oo oo oo oo
You know I'll never give up on you.

THE LANGUAGE OF LOVE

(As recorded by Dan Fogelberg)

DANIEL FOGELBERG

She says no
When she means yes
And what she wants
You know that I can't guess
When we want more
You know we ask for less
Such is the language of love.

I say leave
When I mean stay
But she don't see
And so she moves away
What we really want
You know we rarely say
Such is the language of love.

It's tooth for tooth and eye for eye
We hide our hearts
And then we won't say why
It's truth for truth and lie for lie
Such is the language of love.

One cries foul
And will not speak
The other claims a little victory
And all the time
You know we fail to see
This is the language of love.

When a love begins to wander
No one ever knows
But we feel it deep inside us
Long before it shows
Long before it shows.

We hem and haw
We balk and bluff
Our words don't ever seem to say enough
But a simple smile
A tender touch
Speaks the true language of love.

When a love begins to wander
No one ever knows
But we feel it deep inside us
Long before it shows
Long before it shows.

She says no
When she means yes
And what she wants
You know that I can't guess
When we want more
You know we ask for less
Such is the language of love
Such is the language of love.

Pop Star of the Month

Exclusive

Interview with

THE MOTELS'

Martha Davis

by Steve Wosahia

"Well," Martha Davis was saying sheepishly, "I did get a few raves last night." The lead singer of the Motels was recalling her visit to the high school where her two daughters, Marie and Patricia, go when they aren't busy showing up in Motels' videos.

Martha, however, didn't sign any autographs for the teachers. It seemed the guys in Maria's journalism class were more interested, one even going so far as to have Martha sign his chest. She called daughter Maria an editor who reviews and critiques the reviewers who write about her mom's band.

Younger sister Patricia was getting ready to go north, to Santa Barbara where she would be in a week-long horse show. But she was worried about her horse, whose leg flared up after it received a vitamin shot. Tricia's trip meant celebrating Thanksgiving a week earlier, and Martha was planning to have the entire band over for turkey, cider and brandy and all of the trimmings. Of course that depended on getting her second oven fixed, but Martha was trying to keep her cool and not panic.

There was definite reason to celebrate. The Motels' fourth album *Little Robbers* is a gold album following the success of the gold longplayer *All Four One*. And Martha keeps putting out great hit singles: "Only The Lonely," "Take The L Out Of Lover," "Suddenly Last Summer" and the latest, "Remember The Nights."

As we talked, Martha expressed her desire to tour Europe in the spring after a three-year absence. If all goes well, Japan would be the next stop. A tour of the United States, which began in late '83, was briefly interrupted when Martha underwent surgery for an early form of cancer. Cured, healthy and recovering, she moaned, "This is the worst tour I've ever had. You go out and you just about get warmed up..."

But everything was set for the Motels to begin 1984 in concert halls. "The first two weeks of the year, everyone is doing nothing but scrambling around to fulfill their New Year's resolutions and live them out," she was explaining. "About two weeks later they forget their New Year's resolutions and it's time to go back out on the road again."



Steve Wosahla: You spent most of 1983 in the studio for *Little Robbers*.

Martha Davis: Well, eight months on this last one. It felt like about five years.

SW: Would you say there was more pressure on you having to follow up a hit single and album, or was there less pressure because you already had your first hit?

MD: It's always pressure, and it was definitely obvious that we couldn't go below the standard of "Only The Lonely" and stuff. It would be much better if we topped it, which I think this album does, just in the sense that we went into this album without the hassles that we had on the last one.

SW: Right, you recorded it twice and broke up with your boyfriend, who also happened to be the guitarist in the band.

MD: The whole fiasco of that put a little tension in the tracks themselves. So this one started out basically with the band as a unit. But there was still a lot of pressure to make this album better, and I think Val Garay (their producer and manager) is definitely not one to let us be slouches.

SW: Are you implying he is a slave driver?

MD: Well, let's put it this way: The guy did go to officer's training school, and he's tough.

SW: An officer and a gentleman?

MD: Yup, that's what he is.

SW: Listening to your single "Suddenly Last Summer" conjured up a lot of memories of the summer "Only The Lonely" was on the radio. But what was the "suddenly" that happened in the summer?

MD: What is the 'suddenly' in the summer... I had to ask myself that question. I just started writing down the verse "It happened one summer, it happened..." I didn't even know what happened. I wrote "Suddenly Last Summer" just to tie it together, and then the old people had to ask me what happened. So last summer I had to think about it. I think the 'suddenly' in the song is what happens to a lot of us in the summertime. It goes back to the younger years, perhaps the loss of one's virginity — the big chance in life.

SW: The summer romance?

MD: Yeah, those torrid summer nights.

SW: They seem to be a popular theme in rock songs.

MD: In fact, somebody already came up with percentages of how many people do lose their virginity during the summertime. It's like school's out and you've got a crush on somebody the whole time and all of a sudden all of this freedom. And then one guy calls me up for an interview and goes, "Do you know about the Tennessee Williams play or have you seen the movie?" I said, "Well, if I have it's been so long ago I don't remember what it's about." "Well, it's about this girl who has to get a lobotomy." I said, "Well, I don't think that's what I was writing about!" It's poetic license. You can change the thing with the title. I think it's more about losing your virginity, which might go hand in hand with losing your mind... I'll have to get my facts straight.

SW: I hope you didn't lose your mind.

MD: Well, you'll have to make this interview invalid!

SW: What did your girls think of the new album?

MD: They liked it. Maria told me, during the making of it, we'd better get some dance music on it or she's packing her bags.

SW: Are they MTV addicts?

MD: Yeah, they keep an eye on it. But the greatest thing about having teenagers is you have in-house critics all of the time. It's like they're the Rex Reeds of everything, and you can watch their reactions.

SW: How did they like being in the "Suddenly Last Summer" video?

MD: Well, Maria's already been in one. She did a video with a local band around here, called the Sights. I kind of drafted Patricia. She wasn't much into being in the video. But she's gotten her first fan mail. "Who's the mystery girl? I have a crush on her."

SW: Which one is which?

MD: Tricia is the one who sits up in the video and all of these weird people are around her bed. Maria is in the far left corner, looking very sinister. She's big sister. The fact that we're all in the same business and it's Hollywood here, I'm sure they'll crop up in other things. Patricia,



BOB BLAKEMAN

who knows... between riding horses she also plays bass and writes some pretty heavy songs. It makes Mommy's stuff look cheery.

SW: Were you commenting on world tension and violence in "Where Do We Go From Here" and "Into The Heartland" on the new album?

MD: Yeah, most definitely on "Where Do We Go From Here." I was really frustrated. Some of it, of course, is conjured up, but I'm sure there isn't one thing in that song that doesn't happen. The fact that the Pope got shot — he didn't get killed but he got shot — it's gettin' a little sick. I think people are accepting the most bizarre acts these days. A friend of mine who teaches film took me to a couple of movies the other day. One of them was *Star 80* and that's the kind of thing I think that makes people completely numb to this stuff. I just think it's so wrong. People don't need to see this and they don't need to see it spelled out, and whoever makes films like these, I don't know what they should be done with. It's a thing that people have learned to live with and expect, rather than be shocked or horrified by it. There's a lot of glory and glamor to the characters. I mean, I haven't seen *Scarface* yet, but I've heard that that's a very strong example of complete negativity. There's no hero but you gotta like somebody, and all of a sudden there's a complete jerk who's a complete hero. I love the Rolling Stones' new song, "Too Much Blood." I mean, that sums it up for me. The point is well taken.

SW: "Into The Heartland" is really a violent song.

MD: It's a true story. The lyrics were written by Bernie Taupin, my first co-write with Mr. Brilliance himself. The publishing company got me together with him and said, "Would you like to write with Bernie Taupin?" At which point I fell back on the floor, fainting. He gave me the lyrics and I went to write the music for it. The guy in the song had a shotgun and blew ten people away. He had read about it in a newspaper, about a guy in Florida who cracked. He went into a place and they couldn't fix his lawnmower and he killed ten people. When it gets depicted in songs, it points it out and makes it more brutal. When it gets done in movies, somehow it gets glorified.

SW: A lot of rock songs were concerned in the last year with the whole nuclear issue. How do you feel about it?

MD: I saw this one report on kids, and I know how much it affects mine. But the fear of it and rate of teenage and even younger children committing suicide... the fear factor is, "We don't know what's gonna happen," but the politicians are dancing around while these things happen and the kids think this is crazy. "I might as well get out while it's good." I've been around the world because of my occupation a couple of times, and it has such an amazing, humbling effect. I grew up with a real great set of parents in an environment where they were always concerned with what was going on in the world. Then I got a chance to go around the world. People take for granted this planet and themselves and other people. My favorite word that I preach to my children and that sums up the whole planet and would make it a better place is "consideration."

SW: Do you think rock 'n' roll is a good outlet for social commentary?

MD: I think it's real strong. I was real happy to see, in the last few years, politics coming back into music as strong as they have, 'cause for a while it was just not there. When I first wrote, I wrote nothing but political songs. But I often found that if you gave people a political view they turned it around to the opposite. It was grounds for argument. I think of politics very much like emotions. It's all lust and greed and desire. The same emotions that are in politics, people deal with in life. So I wound up dealing more with people's emotions.

SW: While we're on the subject of emotions, what's the hardest thing about watching your daughters grow up and knowing that they'll be moving out soon?

MD: That's the hardest part. The house will be awfully quiet. I'm sure when Tricia moves out she'll take her aquana and two bunnies. Maria will take her friends. It's pretty much a teen center here at the moment. I was talking to one of the mothers last night, and one of her kids had already gone off and she was saying, "It's so quiet and stays so clean!" I don't know. We might stick together for a long time. We have a pretty good time together. We really are like sisters. They baby-sit me a lot.



FIN COSTELLO

BARK AT THE MOON

(As recorded by Ozzy Osbourne)

OSZY OSBOURNE

Screams break the silence
Waking from the dead of night
Vengeance is boiling
He's returned to kill the light
Then when he's found who he's looking for
Listen in awe and you'll hear him.

Bark at the moon.

Years spent in torment
Buried in a nameless grave
Now he has risen
Miracles would have to save
Those that the beast is looking for
Listen in awe and you'll hear him.

Bark at the moon

Bark at the moon.

They cursed and buried him
Along with shame
And thought his timeless soul had gone, gone
In empty burning hell unholy one
But he's returned to prove them wrong, so wrong.

Howling in shadows
Living in a lunar spell
He finds his heaven
Spewing from the mouth of hell
Those that the beast is looking for
Listen in awe and you'll hear him.

Bark at the moon
Bark at the moon
Bark at the moon
Bark at the moon.

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HOLD ME NOW

(As recorded by the Thompson Twins)

TOM BAILEY
ALANNAH CURRIE
JOE LEEWAY

I have a picture pinned to my wall
An image of you and of me
And we're laughing with love at it all
Look at our life now
Tattered and torn
We fuss and we fight
And delight in the tears
That we cry until dawn.

Oh oh hold me now
Oh warm my heart
Stay with me
Let lovin' start
Let lovin' start.

You say I'm a dreamer
We're two of a kind
Both of us searching for some perfect world
We know we'll never find
So perhaps I should leave here
Yeah yeah go far away

But you know that there's nowhere that I'd rather be
Than with you here today.

Oh oh hold me now
Oh warm my heart
Stay with me
Let lovin' start
Let lovin' start
Oh hold me now
Oh warm my heart
Stay with me
Let lovin' start
Let lovin' start oh.

You asked if I love you
What can I say
You know that I do
And that this is just one of those games that we play
So I'll sing you a new song
Please don't cry any more
I'll even ask your forgiveness
Though I don't know just what I'm asking it for.

Oh oh hold me now
Oh warm my heart
Stay with me
Let lovin' start
Let lovin' start.
(Repeat)

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SHE WAS HOT

(As recorded by The Rolling Stones)

MICK JAGGER
KEITH RICHARDS

New York was cold and damp
TV is just a blank
Looks like another deadend Sunday.

What about an early night
Monday never feels so bright
Ooh the sheets feel cold and lonely.
Who wants to brave the pouring rain
For a glass of French champagne
Grab a cab, grab a cab and baby come right by.

And she was hot
And she kissed my mouth
She was hot
As I wiped her brow
She was hot
She pinned me to the ground
She was quick
She knew her way around
She was hot
And she tore my clothes
She was hot
She had no place to go
She was hot
On a cold and rainy night.

Detroit was smoky gray
Nothing like the good old days
I got a fever that I'm fighting
I don't need your company
Leave me in my misery
I can take the rebound just like lightning.

And she was hot
In a fifties dress
She was hot
Her lips were flashing red
I was lost
In her burning flesh
I was hot
I was dripping sweat
She was hot
In the Detroit snow
She was hot
She had no place to go
She was hot

On a cold and rainy night.
And she was hot
And I had the blues
She was hot
Honey where are you
If you were in my shoes
You would be excused
She was hot
You can never wait
She was hot
Never hesitate
She was hot
On a cold and rainy night.
I think I'm going off the rails
Riding down the pleasure trail
I always take the passion where you find it
Honey when you were young and fresh
And you need the touch of flesh
Go take the treasure where you find it.
And she was hot
In the melted snow
She was hot
In the molten glow
She was hot
She got it in the blood
She was hot
Like the dam that's burst
She was strong
She was strong and true
She was black
And her eyes were blue.
She was lost
She took a chance
At just a brief romance
Down the avenue
Into the lost bayou
Into the tall bamboo
Back to the human zoo
I wish you all the best
I hope we meet again
In a cold Chicago night.
She was hot
She was hot
She was hot, hot, hot.

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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
Four hundred miles
On fields of fire.

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Beatlemania Revisited

A Look Back

by Rich Sutton

Writing about The Beatles, on the event of the 20th anniversary of their coming to this country, is an unnerving prospect. Like them or not, no other single band has had quite their impact on rock and roll. Even today's senior statesmen of rock, The Rolling Stones, were continually standing in the shadows of The Beatles. And so it has been with many of the other influential rock bands to spring from both England and this country in the '60s and '70s. The years of The Beatles were exciting ones, particularly the year 1964.

Let's begin where they did, on The Ed Sullivan Show, February 9, 1964. In customary Sullivan Show style, they shared the bill with The Four Fays — a tumbling act. Prior to that day The Beatles had set a number of milestones. Among them was the first single, "I Want To Hold Your Hand," to have sold over a million copies before its release. This was only the first of many landmarks for the group.

In 1961 they were a scruffy looking bunch of beatniks from the wrong side of the tracks in Liverpool, England. By 1964, they had been hailed as "young, fresh and vital" by no one less than the Queen of England. The four handled their meteoric rise to the top well. With typical diffidence John Lennon was



It was 20 years ago today
Sgt. Pepper taught the band to play
They've been going in and out of style
But they're guaranteed to raise a smile
So let me introduce to you
The act you've known for all these years.*

quoted as saying, about The Royal Command Performance on which the Queen had commented, "those in the cheaper seats clap, the rest of you just rattle your jewels."

Along with the accolades and the record-setting performances came "Beatlemania." Their manager at the time, Brian Epstein, was the architect of this fan craze, the likes of which have yet to be duplicated. Their trademark, The Beatle haircut, and their moniker, "The Beatles," became engrained into every aspect of British

and American society. Followers were combing their locks forward and those in a real hurry were picking up Beatle wigs. There were (are you ready?) Beatle hats, t-shirts, cookies, eggcups, ice cream, dolls, beach shirts, turtleneck pullovers, nighties, socks and iridescent blue and green

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collarless suits. Said Ringo, "spell Beetles with an 'a' and 50% of the proceeds are ours!" In 1964 they were receiving 12,000 pieces of fan mail per day! When a shop foreman turned off the radio, mid-Beatles song, 200 workers walked out on strike. The Beetles were becoming a cultural as well as a musical phenomenon.

The music of the '60s pre-Beatles was, in a word, boring. Add that to the fact that the social climate in Britain was relaxing and you have the two ingredients for the almost overnight success of The Beatles. The mood was right for the biggest party the world had seen — music supplied by The Beatles. Their music was loud enough that most parents hated it, which in turn made it more popular among their kids. Yet their groomed, matching suits look gave them a respectability that made them okay for prime time. Not everyone was willing to welcome them with open arms. Said Dr. Joyce Brothers, "not only do (The Beatles) get away with being loud, vulgar, ridiculous, with gorging sweets and generally committing all the social crimes parents wring their hands at, these Beatles are actually rewarded for their behavior." Sounds more like Pavlov's dogs than rock and roll! The critique obviously didn't slow The Beatles snowball.

With the onslaught of press, fans and curiosity seekers, The Beatles became the undisputed masters at handling the press. For example:

Reporter: This morning The New York Times published a severely critical review of your performance on The Ed Sullivan show and of The Beatles in general. What is your comment?

John: It's a dirty lie.

Reporter: The review in The Times?

George: No, our performance on The Ed Sullivan Show.

The Beatles clearly didn't take themselves seriously and weren't interested in being analyzed a la Dr. Brothers. McCartney summed it up by saying, "look, all we're doing is having a great, big wonderful time. We hope everyone has fun too. We don't take ourselves seriously, why should anybody else?"

In the wake of Beatlemania sprang scores of imitators. Dave Clark Five, Herman's Hermits and The Cryin' Shame were among the mop top lookalikes that copied The Beatles almost note for note. While these bands came and went, The Beatles' influence carried on. Without the incredible press coverage and all the hype, it might be argued that Beatlemania and the year 1964 wouldn't have been the same. That is true

perhaps, but without their unquestionable talent the press machine would never have spun into high gear. The rock steady rhythm section of McCartney on bass and Ringo on drums along with the harmonizing of John and Paul and the guitar leads of George Harrison gave this ensemble a unique sound. Their newness and vitality were as much a part of their success in 1964 as any other factor.

Many changes in rock music have come about in the 20 years from 1964 to now. Many of those changes have been inspired by the career of The

Beatles. Although 1964 was a hard slap in the face, comparatively, the years from '65 to the final *Let It Be* sessions produced a string of albums, each with their own memorable impact. In retrospect, 1964 may have been the best of The Beatles years. Whatever your favorite Beatle album may be, 1964 was the one year that their album releases weren't marred by controversy, shrouded in the mystery of some "5th Beatle" or clouded by drugs. The Beatles were a simple rock and roll band in 1964. What a great memory.



SOME HEADS ARE GONNA ROLL

(As recorded by Judas Priest)

BOB HALLIGAN, JR.

You can look to the left
And look to the right
But you will live in danger tonight
When the enemy comes
He will never be heard
He'll blow your mind
And not say a word.
Blinding lights
Flashing colors
Sleepless nights
If the man with the power
Can't keep it under control.

Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll.

The power-mad freaks
Who are ruling the earth
Will show how little they think you're worth
With animal lust they'll devour your life
And slice your world to bits like a knife.

One last day
Burning hell fire
You're blown away
If the man with the power
Can't keep it under control.
Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll.

Know what it's like
When you're taken for granted
There goes your life
It's so underhanded.

If the man with the power
Can't keep it under control.

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ONE IN A MILLION

(As recorded by The Romantics)

THE ROMANTICS

Something about you
Makes me wanna keep on loving you
When I'm without you
I feel I need you back in my arms
I get a sensation
I feel whenever I'm around you
You're my inspiration
And I'm so glad I found you.

One in a million
Baby you're the one
One in a million
And you're second to none
One in a million
A million to one
You're one in a million.
When I first saw you
I had a feeling right from the start
In love I was falling
You seemed to do things to my heart
Your love and affection
Is all I need to keep me satisfied
You leave an impression
Baby I never wanna leave you.

One in a million
Baby you're the one
One in a million
And you're second to none
One in a million
A million to one
You're one in a million.
Something about you
Makes me wanna keep on loving you
When I'm without you
I feel I need you back in my arms
I get a sensation
I feel whenever I'm around you
You're my inspiration
And I'm so glad I found you.
(Repeat chorus)

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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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Concert Review: **Billy Idol**

by Rich Sutton

Billy Idol can attribute much of his popularity to the recent boom in music videos. His made-for-television good looks, good hooks and great moves have lifted him from his relative obscurity singing lead vocals for British punk rockers Generation X to his current position as one of the princes of the dance rock floor.

One example of Billy's power in the video medium is the story of "White Wedding." First released as a single from the *Billy Idol* album, the song received some notice among the college radio stations and a considerable amount of success in dance clubs, but little notice in popular media. Along comes Tobe Hooper, director of *The Texas Chainsaw Massacre*, to make a video for "White Wedding." Hooper's stunning visuals, Billy's blonde spikes and the insistent backbeat of the song made it a heavy-airplay item on MTV. The song was re-released as a 45 and BOOM! Radio stations across the country were spinning the much misunderstood song about Billy's sister.

Billy has a difficult time generating the same excitement he causes on the TV screen when he performs live. It may seem unfair to put Billy Idol solo up against Billy Idol/Tobe Hooper and the editing room, but the comparison is unavoidable. It seemed like the audience was waiting with hands on hips for something to happen. For many of them, it never did. Much of the crowd were under 16. A testimonial not only to the venue, but also to the teen appeal of Mr. Idol. Although it is these same kids who have brought Billy his success, his popularity seems to be causing some problems, too.

Idol is certainly aware of the problems his victories in the music business have brought him. "I'm a human being too — I'm not just some manufactured MTV thing." There are two reasons for the applause that Idol received for his statement. To the MTV kids, they were clapping for their favorite station. The longtime Billy Idol fans were putting their hands together in hopes that Billy hasn't



forgotten his punk ideals. Idol is caught between the street credibility he had with Gen X and his commercial success-spelled s-e-l-l o-u-t by some. He's not sure which way to turn. His performance that night didn't give us any clear indication of which direction he's headed either.

Billy's roots are clearly important to him. From the vocal emphasis he put on the phrase, "Don't stop — the punk rock," from the ending of "Baby Talk," to the fact that the over-long set had more than its share of Gen X songs, it was evident that B.I. isn't completely content to be lumped into the ever-growing number of pop musicians whose good looks and mediocre music are finding a home on music videos. Idol wanted to introduce his new audience to his whole spectrum of music. "The Untouchables," "Kiss Me Deadly" and "Ready Steady Go" were some of the Gen X songs the

band did. Idol looked unhappy with the response to these generally unknown tunes.

The night also had its share of Billy Idol favorites. Idol isn't sure he wants to let those new fans walk away dissatisfied. The upbeat mood, which the James Bond Theme provided, allowed the quintet to get properly cranked up. The show consisted mostly of songs from the *Rebel Yell* album. Although he was looking for a response to his lesser-known material, it's to his credit that he performed the hits with equal verve. "Rebel Yell" was the crowd's favorite from the new record, it being the first single and most popular tune from the album. It was followed by a "Dancing With Myself" finale and two encores. The first featured "Mony, Mony," the Tommy James remake that appears on Billy's EP. The second encore was a surprise — a haunting version of The Doors' "L.A. Woman." Idol's sing-talking and phrasing were well-suited to this Morrison classic. What "the lucky little lady in the city of light" * has to do with the fortunes of Billy Idol is unclear, but the crowd didn't care — their enthusiasm was shown by their applause.

The visuals of the concert were generally lacklustre, but among real standouts were the guitar solos of Steve Stevens. Pulsing lights that were luminous shades of blue and red gave Stevens the fiery backdrop which was the perfect compliment to his metal-tinged leads. His kick-ass licks on "Blue Highway," combined with the Lou Reed-like vocals of Idol, made this tune the evening's high-powered standout.

The mostly young crowd had come to see their television rock "idol," and what they witnessed instead was an honest if somewhat unspectacular performance by a rock 'n' roller who is still perfecting his live show. The latest album, *Rebel Yell*, along with his videos, have given his fans high expectations. Are they false hopes? The jury is still out.

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DEF LEPPARD 0.A.</

"Pick Of The Litter"

by Rich Sutton

Key: \$\$\$\$\$—Cash register goes nuts. Reserved for albums like *Thriller*, *Pyromania* and *Metal Health*.

\$—Headed straight for the cut-out bins. But beware — it could be a wolf in sheep's clothing.

\$\$\$\$ 1984

Van Halen
Warner Bros.

Van Halen's 1984 marks the pinnacle in a career that has already witnessed some enormous peaks and few low points. With the expectations incumbent on the band from the release of *Diver Down*, and their one-shot, million-dollar-plus appearance at the US Festival, it's a bit surprising that with 1984, Van Halen has thrown us a curve ball.

With an army of young guitarists from bands like Motley Crue and Quiet Riot, not to mention some of the more serious heavy-metal axe wielders from Japan, breathing down Eddie Van Halen's ripped shirt, it seems like odd timing for him to start doodling with synthesizers. But then, Van Halen's never tried to prove anything to anyone. These are four boys just trying to have a good time.

There is disappointment among hardcore Van Halen freaks about "Jump." Whatever they may think, "Jump" with its Townshend-like keyboard intro, is a monster mass appeal tune that will bring the voice of David Lee into many new suburban homes.

The remainder of the album is good but not up to snuff. In the wake of the very heavy metal that's on the streets, I really expected Van Halen to come roaring in with a cruncher. "Panama" and "Hot For Teacher" are soon to be VH classics, but the self-penned album is, for the most part, bland. The biggest surprise about the new record is that there's no surprise at all. 1984 is business as usual. That'll be \$7.98, please.



PHOTO: MARINO

\$\$\$ Defenders Of The Faith

Judas Priest
Columbia

There is nothing subtle about *Defenders Of The Faith*, the latest offering from Judas Priest. Doing "Love Stinks" one better, side two kicks off with "Love Bites," on which the production effects add variety to an otherwise standard headknocker. The side continues in the same vein with "Eat Me Alive" and the album's first single, "Some Heads Are Gonna Roll."

Defenders Of The Faith is a heavier album than either of their

last two records. It goes straight for the throat of the heavy-metal head banger rather than for the Top 40. It is also a telltale sign that this band is starting to run out of ideas. If there's a feeling of *deja vu* that pervades *Defenders Of The Faith*, it's with good reason. Priest borrows from Deep Purple and Sabbath and even rips off one of their earlier songs, "Green Manalishi," on "Some Heads Are Gonna Roll." The guitar virtuosity of the Tipton and Downing double-axe attack is never in question. The question is, after *Defenders Of The Faith*, where does Judas Priest go from here?

SSS½ Christine McVie

Christine McVie
Warner Bros.

A lot has transpired since Christine McVie's first fling with a solo career (*The Legendary Christine Perfect album*). Christine's been eclipsed both within the context of Fleetwood Mac and on her own by Mac's mid '70s addition to the band, Stevie Nicks. Stevie's combination of good looks, soaring vocals and weirdness have often subjugated Christine to the role of back-up singer in one of the world's most successful bands. That's too bad because Christine McVie is clearly the stronger talent. She sets to work to prove that on the self-titled *Christine McVie*.

Christine McVie does not have the leather-and-lace appeal of Nicks. Instead, McVie comes across with an irresistibly simple charm. Many tunes, like "Love Will Show Us How" and the first single, "Got A Hold On Me," borrow the straight-ahead pop of Mac tunes like "Go Your Own Way" and glide with an ease that isn't possible within the confines of Fleetwood Mac.

Christine McVie is not without flaws. The strengths which musicians like Steve Winwood, Eric Clapton and Lindsey Buckingham add are a gloss and smoothness to the overall sound. McVie could benefit from a rougher edge. At times, songs like "Keeping Secrets" and "I'm The One" become almost predictable. Yet *Christine McVie* is a fine showcase for the voice that helped to mold the sound of 1970s' pop.

SSSS Learning To Crawl

The Pretenders
Sire

Chrissie Hynde and The Pretenders play smart rock and roll. Whether it's a rave up like "Middle Of The Road" or mid-tempo tunes like "Show Me," Chrissie blends the excitement of a solid rock backbeat and roaring guitars with intelligent lyrics to craft an album that is only a riff or two short of brilliant.

The aptly-titled *Learning To Crawl* marks a return to vinyl for a group that over the last two years has lost two of its members, Peter Farndon and James Honeyman Scott. When the two were with her, Hynde's lyrical vision was always clear. On *Learning To Crawl* she sharpens the focus a bit more. "What's important in this world — a little boy, a little girl... What's important in this life — ask the man who's lost his wife." Mme. Hynde conveys this thought within the context of the rockabilly slap and tickle of "Thumbelina," which prevents the image from becoming too maudlin.

Chrissie covers the topic of love here with her customary stiletto-sharp words. Although not as brutal as "Tattooed Love Boys," from the first LP, "Thin Line Between Love And Hate" deals with the mistreated woman. It sufficiently states the case for not doing the same.

Chrissie Hynde is a female with no pretensions. The mocking guitar of "Watching The Clothes" and even the call and response of "I Hurt You" are evidence of that. Although much of *Learning To Crawl* has been released as imports and domestic singles over the past year and a half, the new material is more than worth the price of purchase. The loss of half her band hasn't stopped Chrissie and The Pretenders from continuing to be one of the most powerful forces in rock and roll still around.

* Lyrics: Copyright © 1983 by Hynde
House of Hits/Clive Banks Music.

many of the excesses that have marked past Lennon/Ono efforts. *Milk And Honey* is a mixed bag.

'Excess' is a curious word for an album that is so stark in places. But Yoko Ono turns "Let Me Count The Ways" — a simple toy-piano and vocal-accompaniment piece — into a perversely maudlin song. Another ballad, "Grow Old With Me," suffers, too. The pretext for both songs, which was originally to be the base for *Double Fantasy*, is a romantic and beautiful one. In the hands of Yoko Ono, they stray far from their original intent.

On the other hand, "Stepping Out" and "Nobody Told Me" are among John's better pieces. The songs on which John vocalizes are too few and far between. *Milk And Honey* is a vehicle for the less-than-talented Yoko Ono. On the liner notes Yoko writes, "from '81 to '83 it was as though Sean and I were standing in a snowfield surrounded by human wolves." She goes on to say that beyond the "snowfield" she saw good people to whom she wants to give these songs. Granted that there are those curious to hear the unreleased works of John Lennon. But his good memory lives on without our knowledge of them.

SSSS Milk And Honey

John Lennon and Yoko Ono
PolyGram

Old feelings die hard. If you've been a longtime Lennon fan, then you will find *Milk And Honey* a gem. Others will find the record suffering from



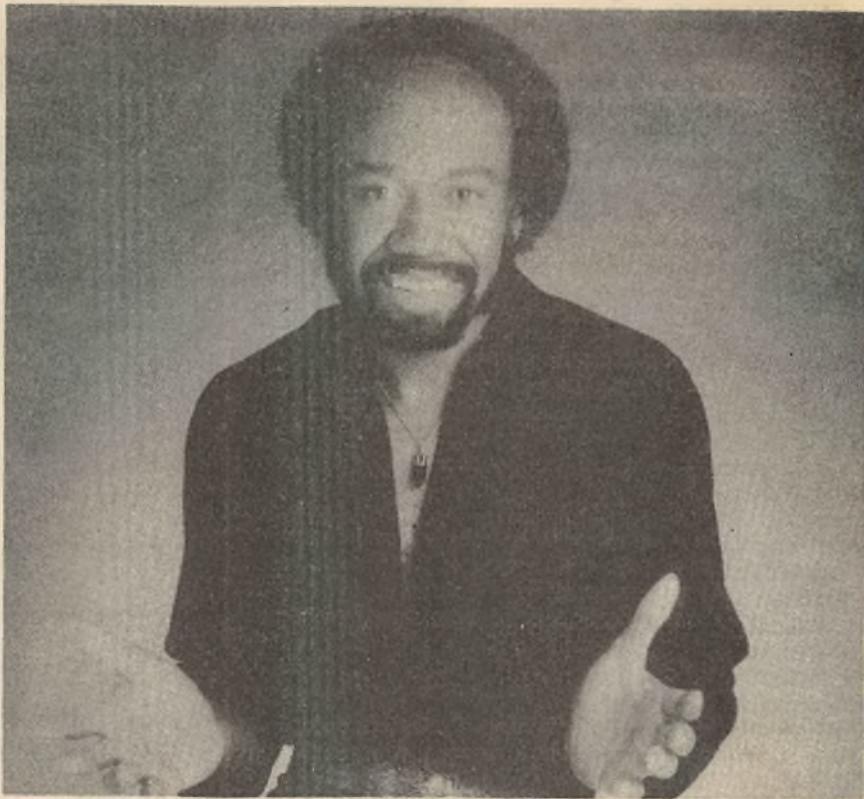
BOB GRUEN

\$\$ Electric Universe
Earth, Wind & Fire
Columbia

The once-acknowledged masters of highly produced, slick urban pop have managed to craft an album that is both a commercial stiff and one of their most aurally pleasing works in awhile. *Electric Universe* strips clean many of the overdubbed vocals, overdone horn charts and over-arranged pieces that marred their last album, *Powerglide*. It is unfortunate that the high-gloss production sells so well.

The E.W&F horns are conspicuous in their absence. Although they've put their mark on music as far away from the Earth, Wind & Fire spectrum as the Genesis album *Ahacab*, Maurice White has cleverly chosen to leave them off his band's latest offering. From the ballad, "We're Living In Our Own Time" (reminiscent of mid '70s' E.W&F) to uptempo pop tunes like "Electric Nation," White has given the group a more solid sound by simplifying it.

Electric Universe is a fine record. It's too bad so few people will get to hear it.



BOBBY HOLLAND



\$\$\$\$ Busy Body
Luther Vandross
Epic

Busy Body is another highly polished work of black pop. As predictable as it is polished, Vandross, with his Teddy Pendergrass-style vocals, has a sure hit on his hands.

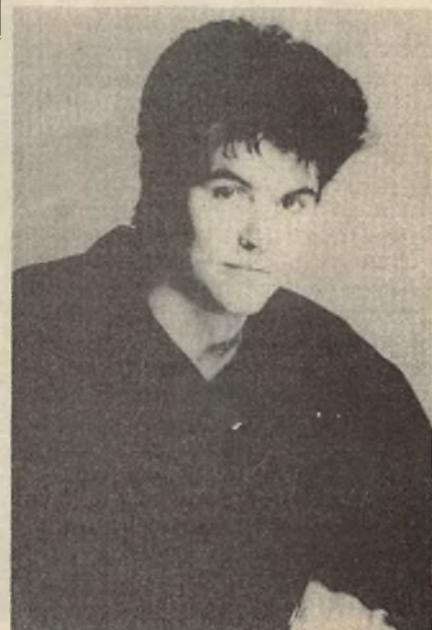
There are times on *Busy Body* when Luther is seemingly questioning his talents. On "Make Me A Believer," an otherwise convincing

ballad, producer Vandross uses a heavy hand on the vocal echo. There's no reason to — his voice is strong enough to stand on its own. He teams up with friend Dionne Warwick on "How Many Times Can We Say Good-bye" to further guarantee the size of his take-home check.

Busy Body is a good showcase for the talents of Luther Vandross. In the future, it would be nice to see him take a few more chances.

\$\$\$ No Parlez
Paul Young
Columbia

It has taken awhile for the enticing r&b flavored vocals of troubadour Paul Young to catch on in this country. "Wherever I Lay My Hat" spent a number of weeks at the top of the British charts — fending off advances from strong singles by the Eurythmics and The Police. "Come Back And Stay" was another chart topper in his homeland. It's not surprising that both were big hits. Blessed with solid arrangements and strong vocal performances, *No Parlez* is a convincing debut that is saddled with little filler.



ADULT EDUCATION

(As recorded by Daryl Hall and John Oates)

DARYL HALL
JOHN OATES
SARA ALLEN

Afternoon in the homeroom
They're about to let you go
And the locker slams on the plan you had tonight
You've been messin' around with a boyfriend
Maybe better left alone
There's a wise guy that you know
Could put you right
In the lot the boy that's idling by
Doesn't rev your heart
'Cause it's only lonely spots he shares with you
And long halls and the gray walls are gonna split apart
Believe it or not there's life after high school.

And that's why
The student body got a bad reputation oh yeah, oh yeah
What they need is adult education
Back to school it's a bad situation oh yeah, oh yeah
But what you want is an adult education oh yeah.

The teacher don't know about how to deal with the
student body huh huh
And the underclassmen are flashing hot and cool huh
huh
All your girlfriends care about
Watch and wear and talkin' about it huh huh
Believe it or not there's life after high school.

And that's why
The student body got a bad reputation oh yeah, oh yeah
What they need is adult education
Back to school it's a bad situation oh yeah, oh yeah
But what you want is an adult education oh yeah.

They're calling it a preparation
You're waiting for a separation
You're nothing but another odd number
Memories that you won't remember
So you got a little education
And a lot of dedication
But you want a little night school
Maybe some of it'll rub off on you
The boys are busy in the mirrors
Trying to imitate their heroes
You make it with a false surrender
More memories you won't remember
The senior with the Junior Miss
I wonder what the junior wishes
That she could graduate to adult
That she could graduate to adult kisses.

Adult education
Adult education
Adult education
It's a bad situation
Adult education.

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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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"FOOTLOOSE"

Movie Songs

FOOTLOOSE

(Performed 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, ev'rybody cut footloose.

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ALMOST PARADISE (Love Theme From "Footloose")

(Performed by Mike Reno (of
Loverboy) and Ann Wilson (of
Heart))

ERIC CARMEN
DEAN PITCHFORD

I thought that dreams belonged to
other men
'Cuz each time I got close
They'd fall apart again.

I feared my heart would beat in
secrecy
I faced the nights alone

Oh how could I have known
That all my life I only needed you.

Whoa-oh
Almost paradise
We're knocking on heaven's door
Almost paradise
How could we ask for more
I swear that I could see forever in
your eyes
Paradise.
It seems like perfect love's so hard to
find

I'd almost given up
You must have read my mind.
And all these dreams I saved for a
rainy day
They're finally comin' true
I'll share them all with you

'Cause now we hold the future in our
hands.

Whoa-oh
Almost paradise
We're knocking on heaven's door
Almost paradise
How could we ask for more
I swear that I could see forever in
your eyes
Paradise.
And in your arms salvation's not so
far away
It's getting closer
Closer every day.
(Repeat chorus)

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LET'S HEAR IT FOR THE BOY

(Performed by Deniece Williams)

TOM SNOW
DEAN PITCHFORD

My baby he don't talk sweet
He ain't got much to say
But he loves me, loves me, loves me
I know that he loves me anyway
And maybe he don't dress fine
But I don't really mind
'Cuz every time he pulls me near
I just wanna cheer.

Let's hear it for the boy
Let's give the boy a hand
Let's hear it for my baby
You know you gotta understand oh
Maybe he's no Romeo
But he's my loving one-man show
Oh oh let's hear it for the boy.

My baby may not be rich
He's watching every dime
But he loves me, loves me, loves me
We always have a real good time
And maybe he sings off key
But that's alright by me yeah
'Cuz what he does he does so well
Makes me wanna yell.

Let's hear it for the boy
Oh let's give the boy a hand
Let's hear it for my baby
You know you gotta understand
yeah
Oh maybe he's no Romeo
But he's my loving one-man show
Oh oh let's hear it for the boy.

'Cuz every time he pulls me near
I just wanna cheer.
(Repeat chorus)

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"FOOTLOOSE"

Movie Songs

THE GIRL GETS AROUND

(Performed by Sammy Hagar)

SAMMY HAGAR
DEAN PITCHFORD

Well she'd like you to think she was born yesterday
With her innocent looks and her little town ways
When she smiles at me
She got angels in her eyes
But I've seen how she moves and this girl really cooks
She taught me some tricks you can't learn in books
And I'm starting to think there's a devil there inside oh yeah.

Well I'm not just a boy who believes what he sees
But she's got a kiss bring me down to my knees
Over and over I never get my fill oh no
And she's trying to talk like she's pure as snow
She blushes a lot but she'll never say no
When her motor is running this girl don't sit still.

The girl gets around
And she knows what she likes
I got what she needs
And one of these nights yeah
We'll both make our moves
Yeah we'll cover some ground
The girl gets around, around
Good God this girl gets around.

This girl gets around
She knows what she likes
I got what she needs
And one of these nights
We'll both make our moves
Yeah we'll cover some ground
The girl gets around, around
Good God this girl gets around.

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DANCING IN THE SHEETS

(Performed by Shalamar)

BILL WOLFER
DEAN PITCHFORD

I caught you smiling
I know I've seen you here before
How come you're hiding
Hey doncha wanna hit the floor
The place is crowded
Or maybe you don't like the beat
I got a two-track playing in my head
So let me take you somewhere else instead
(Dancing in the sheets)
Dancing in the sheets.

Grab your coat and wave goodbye to your friends
I wanna take you where the night never ends
I feel the need to sweep you offa your feet
You and me we should be dancing in the sheets
Dancing in the sheets.

We feel the rhythm
We got the music on our side
If we go with 'em
I'll bet we'll have a wonderful ride
Your hands are cold
So maybe we could make some heat
Love is always born on a chance
So wrap around me and baby let's dance
(Dancing in the sheets)
Dancing in the sheets.

Grab your coat and wave goodbye to your friends
I wanna take you where the night never ends
I feel the need to sweep you offa your feet
You and me we should be dancing in the sheets
Dancing in the sheets.
(Repeat)

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SOMEBODY'S EYES

(Performed by Karla Bonoff)

TOM SNOW
DEAN PITCHFORD

When she set him free
He came to me
He came straight to me
Now she's gonna find
The boy is mine
He is finally mine.

I've got a feeling she won't let go oh no
'Cuz every time I think that we're alone.

Somebody's eyes are watching
Somebody's eyes are seeing me
loving him
Somebody's waiting to take him back again
Love is no disguise
From somebody's eyes
Love is no disguise
From somebody's eyes.

Does she know how much
We like to touch
Does she know how much
Does she know just how
I love his kiss
Does she know this.

I've got a feeling that she must know
'Cuz everywhere my baby and me go.

Somebody's eyes are watching
Somebody's eyes are seeing me
loving him
Somebody's waiting to take him back again
Love is no disguise
From somebody's eyes
Love is no disguise
From somebody's eyes.

I've got a feeling that she must know
'Cuz everywhere my baby and me go.
(Repeat chorus)

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"FOOTLOOSE"

Movie Songs

HOLDING OUT FOR A HERO

(Performed by Bonnie Tyler)

JIM STEINMAN
DEAN PITCHFORD

Where have all the good men gone
And where are all the gods
Where's the street-wise Hercules
To fight the rising odds
Isn't there a white knight upon a
fiery steed
Late at night I toss and I turn and I
dream of what I need,

I need a hero
I'm holding out for a hero 'till the end
of the night
He's gotta be strong
And he's gotta be fast
And he's gotta be fresh from the

fight
I need a hero
I'm holding out for a hero 'till the
morning light
He's gotta be sure
And it's gotta be soon
And he's gotta be larger than life,
larger than life.

Somewhere after midnight
In my wildest fantasy
Somewhere just beyond my reach
There's someone reaching back for
me
Racing on the thunder and rising
with the heat
It's gonna take a superman to sweep
me off my feet.

I need a hero
I'm holding out for a hero 'till the end
of the night
He's gotta be strong
And he's gotta be fast
And he's gotta be fresh from the

fight
I need a hero
I'm holding out for a hero 'till the
morning light
He's gotta be sure
And it's gotta be soon
And he's gotta be larger than life
I need a hero
I'm holding out for a hero 'till the end
of the night.
Up where the mountains meet the
heavens above
Out where the lightning splits the
sea
I would swear that there's someone
somewhere watching me
Through the wind and the chill and
the rain
And the storm and the flood
I can feel his approach
Like a fire in my blood.
(Repeat chorus)

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NEVER

(Performed by Moving Pictures)

MICHAEL GORE
DEAN PITCHFORD

I feel your heart
It's beating time with mine
But love, love, love is on the line
He holds you down
But I know you want to run
Well you're hot, hot
Loaded like a gun
Oh you feel oh so trapped and
confused

Start with nothing
You've got nothing to lose.
You can never, never, never, ever,
never, never, never ever hide your
heart
Don't ever, ever, ever, ever try
If you don't give your heart wings
You'll never, never, never, ever,
never, never, never, ever fly.
Break down the walls
Well you've got to cut the ties
There's pain, pain burning in your
eyes
It's time to fight
Well it's time for tearing free

Well come, come running straight to
me
Oh you know he don't love you like I
do
Don't make believe that you don't
feel it too.
You can never, never, never, ever,
never, never, never, ever hide your
heart
Don't ever, ever, ever, ever try
If you don't give your heart wings
You'll never, never, never, never fly.
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I'M FREE (Heaven Helps The Man)

(Performed by Kenny Loggins)

KENNY LOGGINS
DEAN PITCHFORD

Looking into your eyes I know I'm
right
If there's anything worth my love it's
worth a fight
We only get once chance
But nothing ties our hands
You're what I want
Listen to me
Nothing I want
Is out of my reach.
(I'm free)

Heaven helps the man who fights his
fear
Love's the only thing that keeps me
here
You're the reason that I'm hanging
on
My heart's staying where my heart
belongs
(I'm free).
Running away will never make me
free
And nothing we sign is any kind of
guarantee
I wanna hold you now
I won't hold you down
Shaking the past
Making my breaks
Taking control
If that's what it takes.
(I'm free)

Heaven helps the man who fights his
fear
Love's the only thing that keeps me
here
You're the reason that I'm hanging
on
My heart's staying where my heart
belongs
(I'm free).
I wanna hold you now
I won't hold you down
You're what I want
Listen to me
Nothing I want
Is out of my reach.
(Repeat chorus)
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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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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
Mindin' 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
ay and night baby night and day
All hell's breakin' loose
streets there's a brand new way yeah.

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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SOUL SECTION

WHEN YOU'RE FAR AWAY

(As recorded by Gladys Knight & The Pips)

TERRY LEWIS
JAMES HARRIS

I had a chance to think
Since you've been away
I've written down everything on my mind
Concerning you and I and our love
And if it's growing
My feelings all seem to lead back
To that same old thought
That is I love you and I really can't do without you
But when you're gone
Sometimes I feel like lovin' another.

When you're far away
I can't get close to you
When you're far away
I don't feel wanted and secure
When you're far away
There's no one else around
I love you boy
I need you here
So close to me
Stay here with me.

My love for you is strong
But it can't make up for the distance
That you put between us when you leave
Each time you go
I want to beg you to stay
Or take me with you
Life is much too short
To be waiting around
For you to be with me
Don't you understand that I want you
And I know that you want me
But when you're gone
It doesn't seem to help my feelin's.

When you're far away
I can't get close to you
When you're far away
I don't feel wanted and secure
When you're far away
There's no one else around
I love you boy
I need you here.

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TOUCH

(As recorded by Earth, Wind & Fire)

MARTIN PAGE
JON LIND

You're shining like the Northern Lights
I hold you like a butterfly
Without you it's a cold world
Give in to love and rescue me.

All that I need is to get close
Both of us know we don't have to wait
It's getting late.

Let's touch, touch
We can steal the night
I need your touch, touch
In the morning light
Why don't we touch, touch
Now the feeling's right
I'll be there 'cause you know that
I believe
In your touch, touch
We can steal the night
I need your touch, touch
In the morning light
Why don't we touch, touch
Now the feeling's right
Our bodies become one.

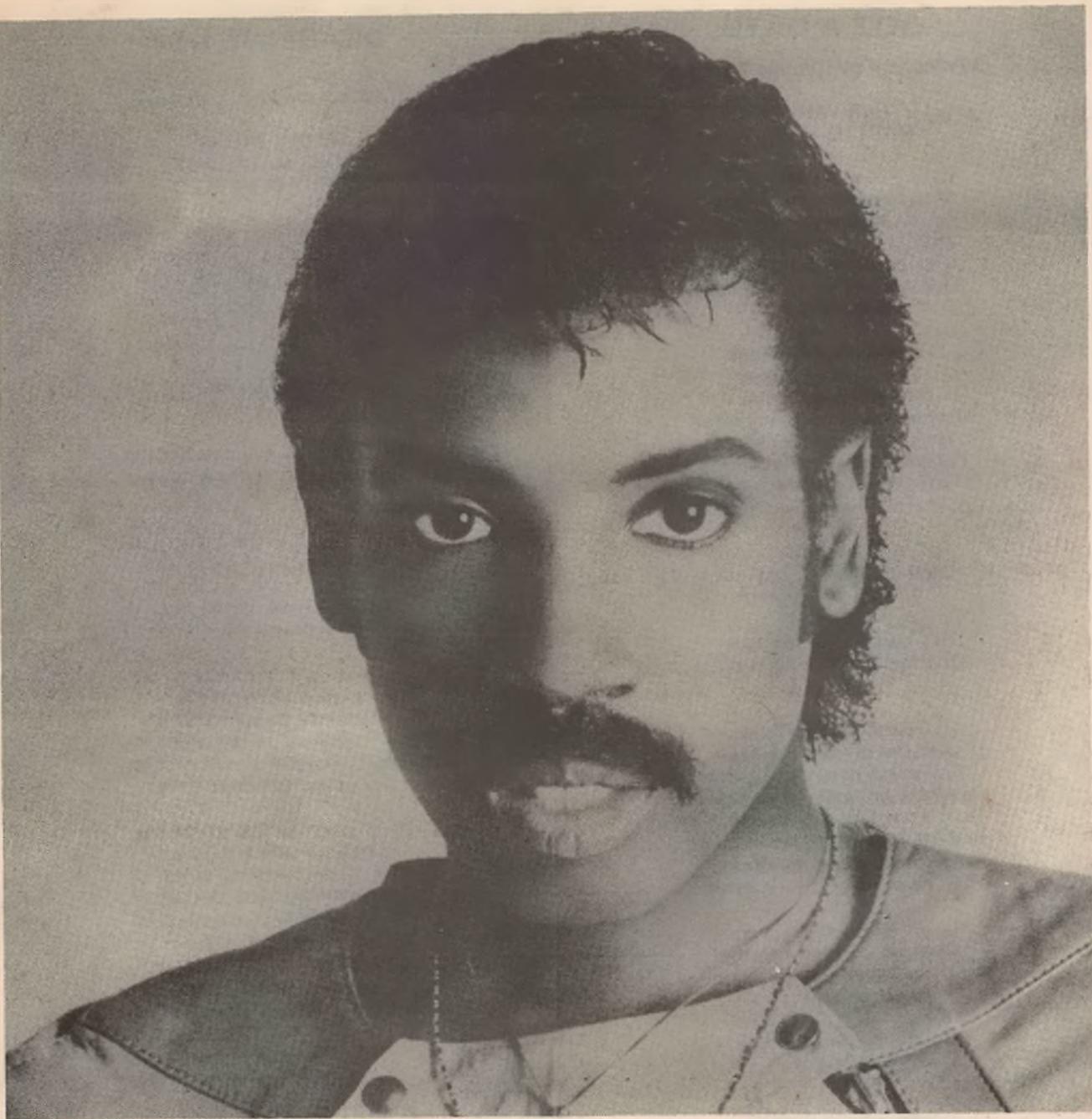
We've waited such a long time
To catch a glimpse of paradise
The secrets that we keep inside
Are feelings we should never hide.

Open our minds, open our eyes
Both of us know we don't have to wait
It's getting late.

And when I reach for you
You better let me through
I'm giving good advice
I'm gonna give it to you
Why don't we both give in to love.

I wanna comfort you
I wanna pull you through
I'll make you close your eyes
Get you in the mood
Why don't we both give in to love.

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DO YOU LOOK THAT GOOD IN THE MORNING

(As recorded by Bobby Nunn)

BOBBY NUNN

Baby you've just got to be
The finest thing I've ever seen
And I just had to take this moment
To tell you that you are my dream.

You look so darn good tonight
I might not have the right
But I just want a chance to really know
Now I might sound a little bold
But the night is growing old
And what I really got to know is.

You look so good tonight
Do you look that good in the morning baby

You look so good tonight
I've gotta know
You look so good tonight
Do you look that good in the morning baby
You look so good tonight
I've just got to know.

Now I know you don't even know me
But won't you please give me a try
I'm climbing up the walls just thinking
How it would feel
Can't pass it by.

I know you've heard every line
And I don't want to waste your time
But I just want to see for myself
Let me love you through the night
Hold you 'till the morning light
'Cause what I really got to know is.
(Repeat chorus)

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GOT A DATE

(As recorded by Dionne Warwick)

LUTHER VANDROSS
MARCUS MILLER

Got a date
Can't be late ooo my, my
With my guy
I can't wait
It's paradise in his eyes
Ooo my, my he sure is fine
What a guy.

I met a boy last night
Finer than any other
He got close to me
Now he wants to be my lover
He's got a brand new rap
Fresher than a day of spring
I know together we
Could really have a super thing.

Got a date
Can't be late ooo, my, my
With my guy
I can't wait
It's paradise in his eyes
Ooo my, my he sure is fine
What a guy.

He's got an SEL
And me to give him TLC
And in his penthouse suite
Is where he really loves to be
He's the king of hearts
And I get lost when we're apart
He really rocks me down
When he brings his love around.

Got a date
Can't be late ooo my, my
With my guy
I can't wait
It's paradise in his eyes
Ooo my, my he sure is fine
What a guy.

I'm gonna take my time
Dress up tonight
We're gonna really rock the town
I've got to tell you
It's gon' take a very long time
To pick up what we throw down
Get it off, get it on
It's gon' be so "c'est si bon"
To the people hangin' out today
Tell them to get out the way
Got a date.

Up on Boogie Street
Is where the fancy people meet
He's gonna take me there
I know the dress I've got to wear
Hey Mr. Taxi Man
Take me at a super speed
To his penthouse suite
And then take us to Boogie Street.

DEADLINE USA

(As recorded by Shalamar)

ALLEE WILLIS
DENNIS MATKOWSKY
DANNY SEMBELLO

Concrete's burning with the beat
As people go rushing by
City's busting with the anger
As everybody stands in line
I don't care no more
Listening to the lion's roar
No one gets enough
It's not for me
I care too much.

Heat is off the ceiling's leaking
And nobody lends a hand
There's more to life
Than bringing home the bacon
And throw it in the frying pan
Phone's pulled off the wall
Bill collector's down the hall
Dreams have hit the floor
Everybody screams more and more.

I know I can make it
I know I can take it
Headline: Deadline USA
Danger's on the wire
Whole world's caught on fire
Headline: Deadline USA.

Blind ambition fills the hearts
Of men with evil eyes
Slap you with the word
And hit you with the tab
And then they just apologize
Don't give me a line
Expect me to be satisfied
I don't understand
How truth and lies go hand in hand.

I know I can make it
I know I can take it
Headline: Deadline USA
Danger's on the wire
Whole world's caught on fire
Headline: Deadline USA.

You can look into a glass
And cry that it's half gone
I can drink the same champagne
And be happy that it lasts so long
It's all how you see
Good and bad and what you need
Fate cuts like a knife
So you might as well just live your life.

I know I can make it
I know I can take it
Headline: Deadline USA
Danger's on the wire
Whole world's caught on fire
Headline: Deadline USA.

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MORE, MORE, MORE

(As recorded by Atlantic Starr)

SAM DEES

Baby you know that nights are forever without you
And I'm planning to make up for lost time
So hold me don't let go of me
Let your love flow like never before
Seems it's been a lifetime
But you were worth waiting for
Even after you give me your all.

Give me more
And more and more
And more and more

I'll take all that you have
Give me more
And more and more
And more and more
Cuz I'll never get enough of your love.

Nobody knows what tomorrow will bring
Baby so let's take advantage of the time we have
Come on and hold me
Don't let go of me
Let me fill you with all the love that I got
Cuz you are the find that I don't want to ever lose
Can't you see I stay hungry for you.
(Repeat chorus)

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LIVIN' FOR YOUR LOVE

(As recorded by Meiba Moore)

LALA

I got rid of what was loneliness
When I found you made my heart beat fast
You took my breath away
I didn't know exactly what to do
But I had to make the moment last
And tempt you here to stay
Now I know it's you that I want
You I need beside me
I know it's real
Life's complete with this love that you're givin'
Hold me all night.

Cause I'm livin' for your love
Gonna give you all I got
Cause I'm livin' for your love
Got me livin'

I'm just livin' for your love.
No more goin' to a restaurant
Where the table's set up just for one
It's much more fun for two
They say that good things come to those who wait
But I can't wait another day
To give my love to you
Now I know it's you that I want
You I need beside me
I know it's real
Life's complete with this love that you're givin'
Hold me all night.
Cause I'm livin' for your love
Gonna give you all I got
Cause I'm livin' for your love
Got me livin'
I'm just livin' for your love.

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ROBERT DOWDE

Melba Moore

Soul Star of the Month

Melba Moore was in the midst of teaching grade school when she decided to put her shyness aside and embark on a career in the entertainment industry. Little did anyone know what an incredible string of successes awaited her.

Having been born to musical parents who enrolled her in piano and dance lessons at the impressionable age of nine, Moore went on to attend Art and Music High School. After teaching music in public school for a year, she left to pursue a singing career. She started by appearing in nightclubs and piano bars. Her talent was recognized and this soon led to recording work singing background vocals.

According to Moore, "I think it's very important that people decide what makes them happy and take a step to proceed in that direction, regardless of what other people's opinions may be. Sometimes you just have to follow your own instincts."

That determined philosophy has given Moore the confidence to expand her talents in many directions. Early in her career she sang background vocals for some of the greatest names in the industry, including Aretha Franklin, Johnny Mathis, Andy Williams, Dionne Warwick, Harry Belafonte and more. During this time, she also continued to work with determination toward furthering her own career.

During one of the background sessions, while working with producer Galt McDermott, it was casually mentioned that he was looking for three black girls for his new stage show "Hair." Moore decided that she should give Broadway a try and the results were more than she hoped for. She passed the audition, joined the company and in the course of a year and a half, she worked her way up from the chorus to the leading role of 'Sheila.' She became the first black actress to play the lead in this hit show.

In 1970, Moore left "Hair" while it was still playing to standing room only crowds to co-star with Cleavon Little in a new musical, "Purlie." When the play opened, virtually every critic heralded Moore as the newest dynamic and explosive force in the musical theatre.

Praise was heaped on her from all literary angles, likening her to all the established stars in Hollywood and on Broadway. Audiences were not disappointed when she literally lifted the roof off the theatre with the soul-rocking gospel oriented number "I Got Love."

Likewise, she also became the hit of that year's Tony Awards when the ceremony's more reserved guests rose to their feet cheering and stamping when she sang "I Got Love" during the presentation.

After a year in "Purlie," Moore put together a solo act and toured the U.S., winning rave reviews wherever she appeared. From coast to coast, she sang, danced, clowned and received standing ovations. During this time she also found time for guest appearances with Johnny Carson, Merv Griffin, Ed Sullivan, Flip Wilson and just about every musical/variety program on TV.

This auspicious beginning proved to be a good omen for Moore as she went on to win a Tony Award, New York Drama Critics Award, Theatre World Award and Drama Desk Award.

Following all these accolades, Moore went to CBS-TV, where she starred in an hour-long variety series which ran during the summer of 1972. The critics again raved, which led to serious talk of getting her own permanent TV series.

In 1974, Buddah Records signed Moore to an exclusive long-term contract. She released her debut album, *Peach Melba*, which was produced by Gene McDaniels, in February of the next year. In 1976, Moore released her second album, *This Is It*. Produced by Van McCoy at New York City's Media Sound Studios, it was an exciting projection of Moore's astounding talents. Van and Moore reunited later that year for the successful lp, *Melba*.

In 1982, Moore released *The Other Side Of The Rainbow*. "I'm not a workaholic," Moore says, her demure frame bellying the overwhelming energy and stamina that abounds within, "but I do like to throw myself into my work and I like the people I'm working with to do the same. So I have to really like the project I'm working on since I know I'm going to make a

full-time commitment."

Judging from her accomplishments to date, Moore's decisions have obviously been wise ones that come straight from the heart.

In addition to her singing and stage career, Moore also devoted time to a television career. She has expanded her achievements to include appearances on the popular TV series, "Love Boat" (in which she recently sang and danced in a two-hour all-star special), the NBC Movie-of-the-week "Flamingo Road," ABC Special "The American Woman: Portraits Of Courage" and "Cotton Comes To Harlem."

Moore has also continued to pay close attention to her recording career. She has had several hit singles, including "You Stepped Into My Life," "Pick Me Up, I'll Dance," and "Take My Love." In 1981, Moore signed with EMI-America and released *What A Woman Needs*. She co-wrote many of the tunes on this lp.

On the title track of *The Other Side Of The Rainbow*, the listener is made well-aware of the scope of Moore's considerable talents. She sustains a single, climaxing note for 43 seconds on the title track. Of the lyrics to that song, which Moore co-wrote, she says: "When I sing that song I'm pouring out my inner feelings. That's the real me. I'm always encouraging people to pay attention to their day-dreams."

Well into 1984, Moore has continued to realize her own precious daydreams with her second and most current Capitol lp, *Never Say Never*. Once again, Moore has revealed her true inner self, displaying her omnipresent vitality and positive spirit.

Prefaced by the release of a 12-inch version of the r&b tune, "Keepin' My Lover Satisfied," *Never Say Never* also showcases the Van McCoy-penned classic "Lean On Me" and Paul Lawrence Jones III's "Love Me Right."

Once again working with top producer Kashif (who has produced, written or played with George Benson, Stephanie Mills, B.T. Express and Evelyn King), Steve Williams, Rahni Harris and Paul Lawrence III, Moore shines with her best performance to date on *Never Say Never*.

TONIGHT

(As recorded by Kool & The Gang)

JAMES TAYLOR
CURTIS WILLIAMS
KOOL & THE GANG

Tonight ooh
This is the night
You'll see the light
 Tonight ooh
 This is the night
 You'll see the light.

My sixteenth birthday
 I was so shy
Not yet a man but ready to try
 Music playin'
 People swayin'

I looked around ooh she caught my eye
Smoke filled room I could hardly see
There she was moving closer to me
 She told me her name
 Before I could speak

Took my hand and then she said these words to me.

Tonight ooh
This is the night
You'll see the light
(That's what she said to me)
 Tonight ooh
 This is the night
 You'll see the light.

Hey beautiful girl
So lovely tonight
Show me the way
Show me the light
Music playin' people swayin'
 Next thing I knew
 We started to groove
 Dancin' and dancin'
 Movin' so free

A feeling of love had come over me
 I held her close
 And knew it was right
 What a birthday surprise
 I had finally seen the light.

Tonight ooh
This is the night
You'll see the light
(That's what she said to me)
 Tonight ooh
 This is the night
 You'll see the light.

Tonight
 Tonight you will finally see the light
 Ooh baby an' how
 Tonight
 Tonight you will finally see the light
 Ooh baby
 Tonight
 You will finally see the light
 Tonight you will finally see
 Ooh yeah.

Ah ah
 Tonight ooh
 I wanna dance with you
 This is the night
 You'll see the light
 Tonight ooh
 This is the night
 You'll see the light
 Tonight ooh
 I wanna dance with you
 This is the night
 You'll see the light
 Tonight ooh
 I want to dance with you
 This is the night
 You'll see the light
 Tonight ooh
 You'll see the light.

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LOVE ME IN A SPECIAL WAY

(As recorded by DeBarge)

ELDRA DeBARGE

You know you had me
With your sensuous charm
Yet you look so alarmed
 As I walked on by.

In awesome wonder
You had to know why
 I did not respond
 To carry on.

Love me in a special way
 What more can I say
 Love me now
Love me in a special way
 What more can I say
 Love me now.

Love me now 'cause I'm special
 Not the average kind
 Who'll except any line
 That sounds good.

So reach into your chain of thoughts
 Try to find something new
'Cause what worked so well for you before
 For me it just won't do.

Love me in a special way
 What more can I say
 Love me now
Love me in a special way
 What more can I say
 Love me now
 Love me now.

So reach into your chain of thoughts
 Try to find something new
'Cause what worked so well for you before
 For me it just won't do.

Love me in a special way
 What more can I say
 Love me now
Love me in a special way
 What more can I say
 Just love me now.
(Repeat)

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FLASHES

(As recorded by Tippi Clay)

BILLY PEACHES
ROMEO "BREATH" McCALL
FIZZY QWICK

Oh Sylvia
Here's a picture of
The old days we used to dance away
Wishing we were older
White bobby sox
Just remember that
All those skinny legs that used to sit
In front of the motorola
(In front of the motorola)
It's just another memory.

Flashes
Reminisce some more
Flashes
Memories are gold
Flashes
The way it used to be
Flashes
A sea of memories
Flashes
Flashes
Memories of the town all dancing in the street
Flashes
Flashes.

Memories of the town all dancing in the street
Flashes
Flashes.

Where's Romeo
Whatever happened to him
Heard he's gone and married a fat girl
Now they're living in West Virginia
In the class yearbook
I hate to take a look
Let's turn back the hands of turning gray
And crank up the old Victrola
(Crank up the Victrola)
It's just another memory.

Flashes
Reminisce some more
Flashes
Memories are gold
Flashes
The way it used to be
Flashes
A sea of memories
Flashes
Flashes
Memories of the town all dancing in the street
Flashes
Flash, flashback.
(Repeat chorus)
Memories of the town all dancing in the street
Flashes, flashes, flashes
Flashes
Memories of the town all dancing in the street
Flashes, flash, flashback.

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HELLO

(As recorded by Lionel Richie)

LIONEL RICHIE

I've been alone with you inside my mind
And in my dreams I've kissed your lips a thousand times
I sometimes see you pass outside my door
Hello
Is it me you're looking for.

I can see it in your eyes
I can see it in your smile
You're all I've ever wanted
And my arms are open wide
'Cause you know just what to say
And you know just what to do
And I want to tell you so much
I love you.

I long to see the sunlight in your hair
And tell you time and time again
How much I care

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

Sometimes I feel my heart will overflow

Hello

I've just got to let you know.

'Cause I wonder where you are
And I wonder what you do
Are you somewhere feeling lonely
Or is someone loving you
Tell me how to win your heart
For I haven't got a clue
But let me start by saying
I love you.

Hello
Is it me you're looking for
'Cause I wonder where you are
And I wonder what you do
Are you somewhere feeling lonely
Or is someone loving you
Tell me how to win your heart
For I haven't got a clue
But let me start by saying
I love you.

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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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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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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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LOVE HAS FINALLY COME AT LAST

(As recorded by Bobby Womack and Patti LaBelle)

BOBBY WOMACK

Love has fin'ly come at last
And I'm never gonna give it back
Oh no, no, no.
Love has fin'ly come at last
And I'm never gonna give it back
No, no, no, no, no.

Just like an old cliché
One that simply says you can't miss what you never had
I thought that love was just a feeling
That I'd give to him and in return he'd give it back
But it's more than a thrilling sensation
Oh I had to be trippin' out on a girl's body vibrations
But I knew oh, oh yeah.

Love has fin'ly come at last

And I'm never gonna give it back
Ooh, no, no, no
Love has fin'ly come at last
And I'm never gonna give it back
Oh no, no, no, no, no
(Listen to me now).

Just like a tender young virgin
In her first love affair
I doubt if she'd ever do it again
Would she even care
But as time pressed on
The girl caught on
Now the more she do it
The more she seems to want it
Want it, want it, want it
Ooh, want it, want it, want it
But there's one side of love
I've never, never, never known
Baby until you came along
I can, I tell you I can tell the world.
(Repeat chorus)

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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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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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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 temp'rature
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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SHE'S TROUBLE

(As recorded by Musical Youth)

TERRY BRITTON
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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COUNTRY SECTION

MAKE MY DAY

(As recorded by T.G. Sheppard with Clint Eastwood)

DEWAYNE BLACKWELL

Well it was goin' down on the bad part of town
At an all night grocery store
The old man there his hands in the air
His customers on the floor
The hoods took all the money
And all of his hard earned pay
(Spoken)

But then a tall man stepped in with a cynical grin
He said "go ahead make my day".

Somewhere a girl's walkin' all alone
And now it's gettin' dark
She knows she'd better hurry home
So she cuts right through the park
She finds herself surrounded
Oh she'll never get away
But then from behind a tree trunk
A voice said "punk go ahead make my day."

Oh we love to hear him say
"Go ahead make my day"
Smith Wesson and him just surround you then say
"Go ahead punk make my day."

By mistake a couple walked into a bar
Where a motorcycle gang hangs out
They started comin' on to his bride

MAN OF STEEL

(As recorded by Hank Williams Jr.)

HANK WILLIAMS JR.

Now my daddy died when I was three
My momma didn't bounce me on her knee
My grandmaw and grandpaw's done passed on
That kinda left me all alone.

My wife took off after our first child
Oh, my kind of ramblin' life wasn't her kind of style
So I kind of got toughened up and hard and learned not
to feel

They started calling me the man of steel.

Hey, my friends all call me superman
I never let a woman get the upper hand
Lord I don't know now what I'm goin' to do
The man of steel's done got the blues.

Now I've been hurt inside and out
Some of you know what I'm talkin' about
You'll think your poor heart'll never, never heal
And you'll wish you were the man of steel.

Slappin' him all about
They were buying drinks for the house
And using his money to pay
But it was "last call for alcohol."

Woah, we love to hear him say
"Go ahead make my day"

He just stood in the door with a forty-four
"Go ahead punk make my day."

So all you goons, you punks, you creeps
Who hide-out in the night

Don't try to cop insanity
You better start doin' things right

If you don't heed this warnin'
Then you better start learnin' to pray

That you never have
(Spoken)

To hear him whisper
"Go ahead make my day"

Oh we love to hear him say
"Go ahead make my day"

With a Smith and Wesson he taught 'em a lesson
"Go ahead punk make my day."

Oh we love to hear him say
"Go ahead make my day"

He just fires his gun and then there were none
"Go ahead punk make my day."

No trial, no reports to file
Do you feel lucky punk

A man's got to know his limitations.

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My friends all call me superman
I never let nobody get an upper hand
Lord I don't know what I'm goin' to do
Cause the man of steel's done got the blues.

No woman ever got the best of me
I could walk right out with ease
Till I fell in love and then she walked out
The man of steel got melted down.

Now I can't sleep and I can't eat
Can't watch no love scenes on T.V.
I don't know what I'm goin' to do
The man of steel's done got the blues.

My friends all call me superman
Superman never let no woman get an upper hand
Lord I don't know what I'm gonna do
Hey, the man of steel's done got the blues.

Lord I don't know what I'm goin' to do
Even old superman gets the blues.

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MOST OF ALL

(As recorded by Mac Davis)

MAC DAVIS

I like your cheeks
I like your nose
I like your feet's
Little pink toes
I like your blue eyes
You got them true blue eyes
But most of all.

I like your body
I like your smile
And when you're naughty
I like your style
I like your long legs
You got them strong, long legs
But most of all.

I like your bottom
I like your top
I'm glad you've got 'em
I like 'em a lot
I like your sweet lips

You got them neat, sweet lips
But most of all.

I can see this melody ain't never gonna end my friend
Cause I like every thing you've got to like
So I'll just fade out gracefully
And I'll meet you round the bend
And until then
I'll say it again.

I like that dimple
You've got in your chin
I like your giggle
I like your grin
I like your blonde hair
You know I'm fond of blonde hair
But most of all.

You know that freckle
That no one else sees
That little soft spot
On the back of your knees
I like that peach fuzz
It grows in the small of your back
But most of all
I like that too.

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LITTLE BITS AND PIECES

(As recorded by Jim Stafford)

HANK COCHRAN
DEAN DILLON

Today I found some ol' remains
Memory chains that once held us together
Fragments of old faded cards
And some "I'll love you forever" letters
And I ran across some old memories of you
I thought I'd never see again
God knows I looked high and low
Searched everywhere for the way we were back then.

But all I found were little bits and pieces
Odds and ends of things we tore in two
All I found were little bits and pieces
But I couldn't find one piece of love
That belonged to me and you.

While going through what we went through
I ran into some dreams that we'd left scattered
Things we thought meant everything
Time had stained till they no longer mattered
Lord knows I left no stone unturned
Went back to every bridge we burned behind us
I even tried to draw your face
But I was all that showed up in the dust.

But all I found were little bits and pieces
Odds and ends of things we tore in two
All I found were little bits and pieces
But I couldn't find one piece of love
That belonged to me and you.

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IT'S A BAD NIGHT FOR GOOD GIRLS

(As recorded by Jan Gray)

MITCH JOHNSON
HARRY SHANNON

Stars comin' out on a black summer sky
I can feel a storm risin' when I look in your eyes
We're one kiss away and I can barely breathe
I can hear thunder and I know I should leave.

It's a bad night for good girls
Don't stand a chance till it's through
Ooh, it's a bad night for good girls
Oughta stay inside, find a place to hide
Till the mornin'.

I'm a little bit scared and a little bit shy
If you knew what I'm thinkin' you'd understand why
'Cause I don't know what's wrong and I don't know
what's right
But the way that I'm feelin' about you tonight,

It's a bad night for good girls
Don't stand a chance till it's through
Ooh, it's a bad night for good girls
Oughta stay inside, find a place to hide
Till the mornin'.

It's a bad night, ooh a bad night.

It's a bad night for good girls
Don't stand a chance till it's through
Ooh, it's a bad night for good girls
Oughta stay inside, find a place to hide
Till the morning.

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Tom Jones

Country Star

Welsh superstar Tom Jones needs no introduction to millions of music fans for he is quite simply one of the greatest and most celebrated singer/entertainers in the world. Tom Jones virtually defines the word superstar, with accumulated worldwide sales of more than 50 million records.

His string of gold records includes, "It's Not Unusual," "Green, Green Grass Of Home," "She's A Lady," "Delilah," "What's New Pussycat" and "Love Me Tonight." His 200-plus live shows a year regularly sell out, and he has set attendance records at major venues around the world.

In September of 1983, Jones toured England in his first British dates in 10 years. He sold out all 200,000 seats in just two days. Now, with his third Mercury/PolyGram album, *Don't Let Our Dreams Die Young*, Tom Jones is set to conquer new heights.

Don't Let Our Dreams Die Young was produced by Jones, longtime manager, Gordon Mills, and Steve Popovich, the legendary record industry promotion man whose Cleveland International Records has scored with Slim Whitman and Meat Loaf.

As with all his past efforts, Jones' new lp is continuing the magic found on his last two Mercury/PolyGram albums, *Country* and *Darlin'*. The latter lp yielded a top 20 country hit with the title track, which was also PolyGram's biggest selling country single for 1981.

In addition, the lp scored two top 30 country hits with "Lady Lay Down" and "What In The World's Come Over You."

Combining his Welsh roots with a broad-based contemporary country sound, the new *Don't Let Our Dreams Die Young* represents a slight change of pace for Jones. But his patented vocals, which drive the ladies crazy still shine through on every track.

The tunes range from a bright pop-rocker like "You've Got A Right" to heart-tugging country ballads like "I've Been Rained On Too." *Don't Let Our Dreams Die Young* shows Tom Jones is still one of the leading singers and entertainers in the world. He is capable of generating both emotional heat and romantic tenderness with his legendary voice and style.

Tom Jones' worldwide success all started in the small Welch mining town of Pontypridd, where he was born and raised. The many fine voices in Wales have made this small region of Great Britain stand apart from its neighbors. Even when Jones started singing at the tender age of four, his talent was something recognizably special.

As Jones grew older, he began singing in pubs after his work day, and his co-workers would line up outside to hear him. When his future manager, Gordon Mills, discovered him in Wales, he knew at once how unique the young singer sounded.

Even Mills would have been hard-pressed to predict Jones' stunning success. His previously mentioned

recordings of "It's Not Unusual" (written by Mills) and "Delilah" became multi-million selling international hits, launching a career that took England, Europe, Japan, America and even Africa by storm.

In addition, Jones was the first star of international renown to break South Africa's color barrier. He insisted on performing before integrated audiences despite the nation's apartheid policy. He still holds a record, duly noted in the Guinness Book of World Records, for the largest contract ever signed by one individual in Great Britain for his popular TV special, *This Is Tom Jones*. He has also broken the all-time box office records at London's premier halls — The Talk Of The Town and the Palladium.

Among the many awards Jones has earned in his illustrious career are: being voted No. 1 Vocalist in a U.S. Disc Jockey's poll, winning the Entertainer of the Year award from the American Friar's Club, being awarded Showbiz Personality of the Year by the Variety Club of Great Britain, and being elected Show Business Father of the Year by the National Father's Day Foundation.

With all the acclaim and success he has earned, Jones still thrives on hard work. He also maintains a busy schedule around the world. Recently, he completed a series of 24 half-hour TV shows for worldwide syndication and is developing film scripts in between all of this. Each year, no matter how busy he may be, Jones also finds the time to perform benefit shows such as his concert for the Children of Watts in 1981.

Jones keeps in shape by jogging, boxing and lifting weights. He also enjoys soccer and the fierce competition of a game of darts with his son Mark, who travels with his father as the show's lighting director. Recently, Mark made Jones a grandfather with the birth of his son.

Although he is a citizen of the world, Jones still loves his native land, but lives in his adopted homeland of America with his wife Melinda and their son and daughter-in-law Donna (and now a grandson) in a beautiful home in Bel Air, California.

Jones also owns Britannia Studios in Los Angeles, where acts such as Merle Haggard and Frizzell and West as well as Jones himself, record.

Ever the entertainer, Tom Jones is a firm believer in giving his all to his audience. As one paper recently noted, "His voice is as strong as ever, and his body doesn't show a trace of fat. He works very hard at his craft and completes more calisthenics in one hour than most of us do in one year. Perspiration drips from his elbows to such an extent that the people in the front row must prepare to be splashed. But Jones continues to sing and the ladies continue to swoon.

Now, with the release of *Don't Let Our Dreams Die Young*, the legion of Tom Jones fans have more reasons than ever before to swoon for the man.

of the Month

REPEAT AFTER ME

(As recorded by Family Brown)

BARRY BROWN

Every morning I go out of my way
To walk by her desk and hope for courage to say
"Excuse me miss, are you busy tonight?"
But every time I walk right on by.

And all day long I fantasize
Of having powers to hypnotize
And look into her eyes tenderly
And whisper to her "repeat after me, girl."

I love you
I love you
Repeat after me
I love you
I love you
Oo, oo.

When I see him walking my way
I say to myself just what do I say
"Excuse me sir, are you free tonight?"
But I stare at my work as he passes by.

If I could place him in a trance
Maybe then I'd have a chance
To look into his eyes lovingly
And whisper to him "repeat after me, boy."

I love you
I love you
Repeat after me
I love you
I love you
Oo, oo.

Will we always be just a fantasy
Will we never be a reality
I've made up my mind today's the day
I'm gonna walk right up and say.

I love you
I love you
Repeat after me
I love you
I love you
Oo, oo.

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BABY'S WALKIN'

(As recorded by Chantilly)

RHONDA FLEMING
DENNIS W. MORGAN
CHARLES QUILLEN

Baby's walkin' in my sleep
Baby's walkin' through my dreams
Counting footsteps instead of sheep
Baby's walkin' back to me.

I didn't want to wake up this morning
I was getting to the very best part
If I could've slept a while longer
She'd a been back in my arms
Right back here in my arms.

Baby's walkin' in my sleep
Baby's walkin' through my dreams
Counting footsteps instead of sheep
Baby's walkin' back to me.

I never drink any coffee
Just think of the sleep I'd lose
When friends want to go out and party
I say no thank you
I've got a lot of dreaming to do.

Baby's walkin' in my sleep
Baby's walkin' through my dreams
Counting footsteps instead of sheep
Baby's walkin' back to me.

I write her letters but she don't answer
I call her up but she just lets it ring
If I could I could sleep forever
The only time I see her is in my dreams.

Baby's walkin' in my sleep
Baby's walkin' through my dreams
Counting footsteps instead of sheep
Baby's walkin' back to me.

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THE YELLOW ROSE

(As recorded by Johnny Lee and Lane Brody)

JOHN WILDER

There's a yellow rose in Texas
I'm goin' home to see
Tho' other men have held her
Her heart belongs to me
You've traveled down some dusty roads
Slept out in the rain
But this yellow rose is always here
When you come home again.

She knows I've done some hard time
You stumbled and you fell

I just kept your pride from dyin'
You saved my soul from hell
She's a diamond of the dessert
She's a golden flower of spring
She's a yellow rose of Texas
She can make a man a king.

There's a yellow rose in Texas
She knows the dues I've paid
And I'm goin' home to tell her
I wish I'd never strayed
You couldn't see beyond yourself
Your pain and wounded pride
But now you know the truth is in
The way you feel inside.

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MARU LASSU

SILENT PARTNERS

(As recorded by David Frizzell and Shelly West)

TOMMY ROCCO
KERRY CHATER
AUSTIN ROBERTS

She sits there in her favorite chair
And reads a magazine
I turn the T.V. on but I don't really see the screen
My mind's on someone else
Now he's watching T.V. there's a ball game on tonight
While I pretend I'm reading and that everything's alright
My mind's on someone else
My mind's on someone else.

We've got silent partners
We don't even tell our friends
'Bout this business that we're in
We've got silent partners
Good or bad right or wrong
We'll have silent partners from now on.

I think I'll go for cigarettes so I can make a call
And tell her that tonight I'm gonna be there after all
I think I found a way

While he goes to the store
I think I'll use the telephone
And tell my silent partner
That tonight I'll be alone
I think I found a way
I think I found a way.

We've got silent partners
We don't even tell our friends
'Bout this business that we're in
We've got silent partners
Good or bad right or wrong
We'll have silent partners from now on.

We've got silent partners
We don't even tell our friends
'Bout this business that we're in
We've got silent partners
Good or bad right or wrong
We'll have silent partners from now on.

We've got silent partners.

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LEFT SIDE OF THE BED

(As recorded by Mark Gray)

MARK GRAY
SONNY LEMAIRE
BRIAN WOODS

Darlin' we're still makin' love
But it's only in my dreams
I won't ever give you up
Cause you mean too much to me
Yes, it's true you broke my heart
Broke it time and time again
But I always fall apart
Layin' where your love has been.

On the left side of the bed

There's a lot of real good memories
Where you used to lay your head
Lies a pillow cold as stone
But I swear I feel the fire
Like it's flamin' up beside me
And on the right side of the bed
Lies the man you left alone.

But I swear I feel the fire
Like it's flamin' up beside me
And on the right side of the bed
Lies the man you left behind.

And on the left side of the bed
Is right where you belong.

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I BET YOU NEVER THOUGHT I'D GO THIS FAR

(As recorded by Micki Fuhman)

JERRY GILLESPIE
STAN WEBB

Well I let your calls ring off the wall
And tomorrow the number's gonna change
I saved you a dime, now save your lines
'Cause I'm the one with something to say.

Tell me how did it feel when you reached our door
And found that your key wouldn't work no more
I've said good-bye a million times
But I bet you never thought I'd go this far.

Now even a fool could catch up with you
Just by following your trail of lies
You made up my mind, I can do it this time
And it's not even worth a good cry.

There's nothin' you can say that can change my plans
My heart won't break and my pride won't bend
I've said good-bye a million times
But I bet you never thought I'd go this far...did you honey.

Well out on the porch you can find your things
How was I to know it was gonna rain
I've said good-bye a million times
But I bet you never thought I'd go this far.

Yes I've said good-bye a million times
But I bet you never thought I'd go this
Never thought I'd go this far
Did you honey
Did you honey.

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WHO'S COUNTING

(As recorded by Marie Osmond)

KYE FLEMING
DENNIS W. MORGAN

I guess you wonder what's become of me, well I'm doing fine
I've just got so much to do I lose track of time
I come home and go to sleep, I get up and go to work
And before I know it, I've marked another day off my calendar.

It's been one year, two months, three weeks and four days without you
Four-hundred fifty long nights of thinking about you
The lonely hours and minutes keep mounting
But who's counting.

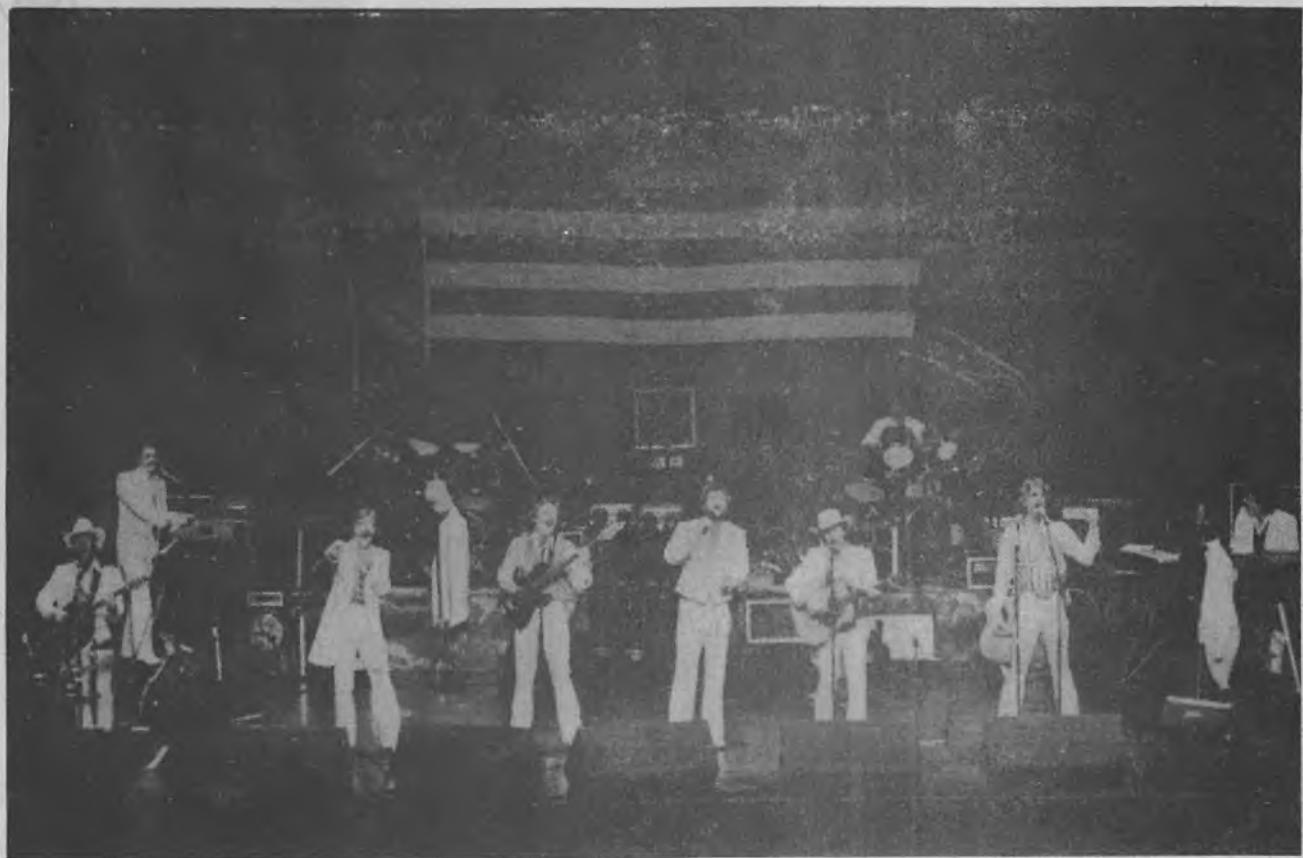
I go out to see a show when I can squeeze it in
But sometimes a game of solitaire takes all weekend
I listen to the radio or watch T.V. 'till it goes off
The rest of the time I just sit around staring at the clock.

It's been one year, two months, three weeks and four days without you
Four-hundred fifty long nights of thinking about you
The lonely hours and minutes keep mounting
But who's counting.

Who counts the nights of walking the floor
And who keeps track of tears anymore
I for one don't have time to waste
It doesn't matter to me that tomorrow makes.

One year, two months, three weeks and five days without you
Four-hundred fifty-one long nights thinking about you
The lonely hours and minutes keep mounting
But who's counting.

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SWEET COUNTRY MUSIC

(As recorded by Atlanta)

D. ROWE
T. DOTSON
J. STEVENS
A.P. CARTER

Singing sweet country music
Breathing clean mountain air
Singing sweet country music
Makes me wish that I was there.

It's been more than a year now since my daddy passed away
But I keep his memory with me in the songs we used to play.

Singing sweet country music
Breathing clean mountain air
Singing sweet country music
Makes me wish that I was there.

Well he'd lean back in his rocker with a bible in his hand
And he'd talk about religion and how to work the land.

Will the circle be un-broken
By and by, Lord, by and by
There's a better home awaiting
In the sky, Lord, in the sky.

Singing sweet country music
Breathing clean mountain air
Singing sweet country music
Makes me wish that I was there.

Makes me wish that I was there.

Wish that I was there
Wish that I was there
Wish that I was there.

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I GUESS IT NEVER HURTS TO HURT SOMETIMES

(As recorded by Oak Ridge Boys)

RANDY VANWARMER

Sometimes I feel a wave of the past break in my mind
And I know it's gone for good
And it makes me want to cry
Is this all we get to keep as the years go rolling by
Just a memory for all the days gone by
Oh you're always in my heart
You're often on my mind

I will never let it die
Just as long as I'm alive
Sometimes it makes me sad that we never said goodbye
But I guess it never hurts to hurt sometime.

You try to hold on to the moment
But time won't let you stay
For every step you take
You lose something on the way
You can't look forward to tomorrow
And still hold on to yesterday
I just hope that you can hear me when I say.

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TOO LATE TO GO HOME

(As recorded by Johnny Rodriguez)

LEN CHERIA

Here comes the morning
The man in the moon is fading fast
Last night was like magic
But last nights never last
The whiskey took me over
I lost sight of right from wrong
Now it's already morning
And it's too late to go home.

I wonder what I'll tell her
Lord, I ain't got a clue
I don't know why I gave in
To what I swore I'd never do

It's too late to be thinking
I should have left there all alone
'Cause it's already morning
And it's too late to go home.

I walk out in the light
There ain't a soul out on the street
What we did last night
Is showing all over me
And there's no taking back
What's already come and gone
'Cause it's already morning
And it's too late to go home.

Yes it's already morning
And it's too late to go home.

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LADY IN WAITING

(As recorded by David Wills)

DAVID WILLS
BILL SHORE

The light shines in the window
On the tiny ring she wanted so bad
Oh the lady deserves a world of silver and gold
But hard times are all she's ever had
So I skipped lunch to buy her
The red rose that I gave her today
You'd have thought she'd been given the moon
She knows that ring will just have to wait.

She's a lady in waiting and she keeps on waiting
For me to catch up with my dreams

She's a lady in waiting you won't hear her complaining
'Cause the lady believes in me
But with a wave of her hand I know she could have any
man
Who could give her the finest of things
That's why it's always amazing, why the lady in waiting
Keeps on waiting on me.

We'd made plans for our anniversary
Saved pennies in an old coffee can
But the car broke down and it took every dime
Just to get it running again
Sometimes I just feel like crying
But she smiles and says we'll make it somehow
And I pray someday I can give her
All the things that I can't give her now.

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SAVE THE LAST DANCE FOR ME

(As recorded by Dolly Parton)

DOC POMUS
MORT SHUMAN

You can dance ev'ry dance with the
guy who gave you the eye
Let him hold you tight
You can smile ev'ry smile for the
man who held you hand 'neath the
pale moonlight

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

Oh I know that the music is fine
Like sparkling wine go and have
your fun

Laugh and sing but while we're apart
Don't give your heart to anyone
But don't forget who's taking you
home
And in whose arms you're gonna be
So darlin' save the last dance for me.

Baby don't you know I love you so
Can't you feel it when we touch
I will never never let you go
I love you oh so much

You can dance go and carry on till
the night is gone
And it's time to go
If he asks if you're all alone
Can he take you home
You must tell him no.

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

You can dance ev'ry dance with the
guy who gave you the eye
Let him hold you tight
You can smile ev'ry smile for the
man who held your hand 'neath the
pale moonlight

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

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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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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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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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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.

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DRINKIN' MY WAY BACK HOME

(As recorded by Gene Watson)

DON SCAIFE
RONNY SCAIFE
PHIL THOMAS

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

Drinkin' my way back home
List'nin' to a honky tonk song

Hope the devil in my soul don't steer me wrong
'Cause I'm drinkin' my way back home.

I can feel that Texas sun-down on this red-neck of mine
And every time I pop a top I'm gettin' closer to the
Arkansas line

I left a trail of Lone Star cans from here to San Antone
So baby here I come don't worry I'm drinkin' my way
back home.

Drinkin' my way back home
List'nin' to a honky tonk song

Hope the devil in my soul don't steer me wrong
'Cause I'm drinkin' my way back home.

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THE 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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Black Sabbath	X	X	X	X	X	X
Man At Work	X	X	X	X	X	X
Rolling Stones	X	X	X	X	X	X
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The Clash	X	X	X	X	X	X
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The Doors	X	X	X	X	X	X
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THIS WOMAN

(As recorded by Kenny Rogers)

BARRY GIBB
ALBHY GAWTEN

Well she walks like you in so many ways
It's a diff'rent look
It's a diff'rent 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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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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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 flin'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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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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WATCHA GOT COOKIN' IN YOUR OVEN TONIGHT

(As recorded by Thrasher Brothers)

PAT MC MANUS
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 light 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 "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."

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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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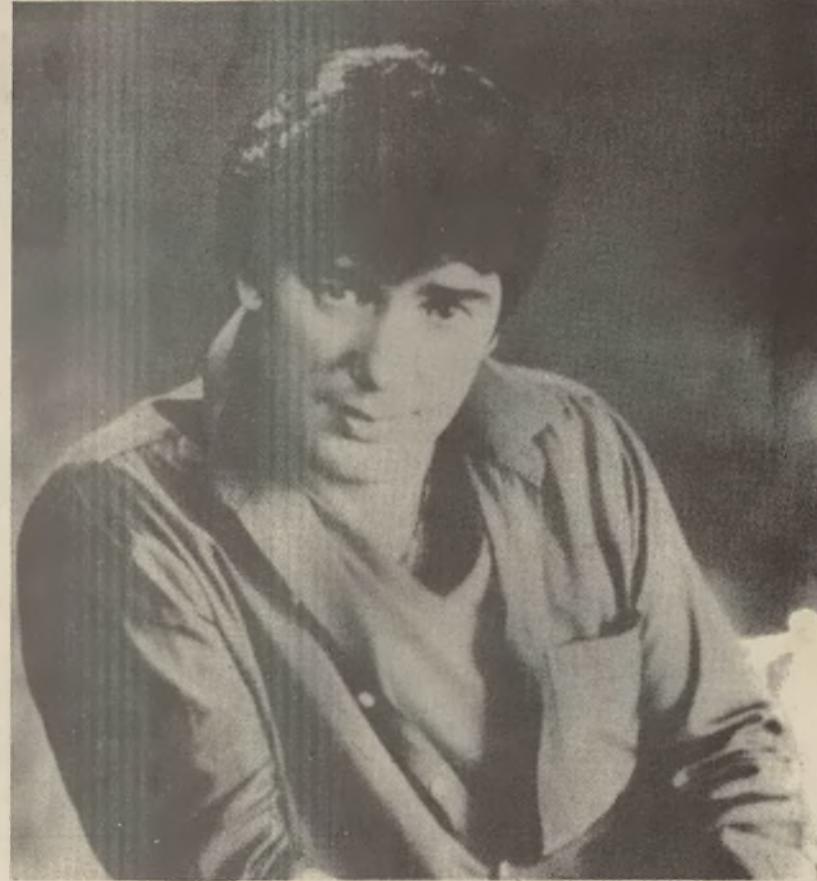
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I DREAM OF WOMEN LIKE YOU

(As recorded by Ronnie McDowell)

TROY SEALS

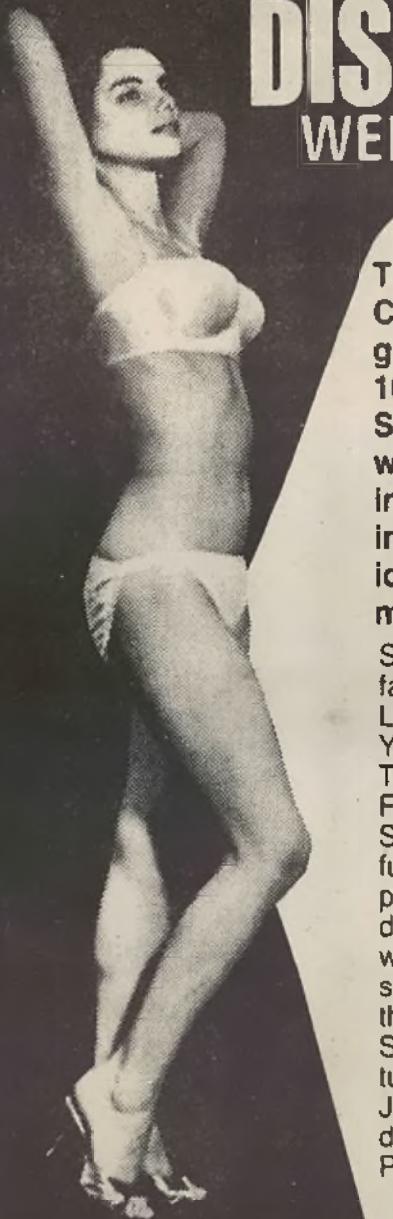
You'd think a man my age would know what to say
But look at me I'm all choked up
Guess I never believed it could happen to me
This love at first sight kind of love
I'm not sure how to start I'll just pour out my heart
Maybe I can say it like this.

I dream of women like you
Those eyes, those lips, the way you move
I'd like to know how it feels
Just once to touch somethin' too good to be true
I dream of women like you.

You must think I'm a fool and not very cool
And someone you could easily doubt
Oh but when you walked in I knew right then
The feelin' turned me inside out
No I'm not playin' games just let me explain
Won't you give a man a chance.

I dream of women like you
Those eyes, those lips, the way you move
I'd like to know how it feels
Just once to touch somethin' too good to be true
I dream of women like you.

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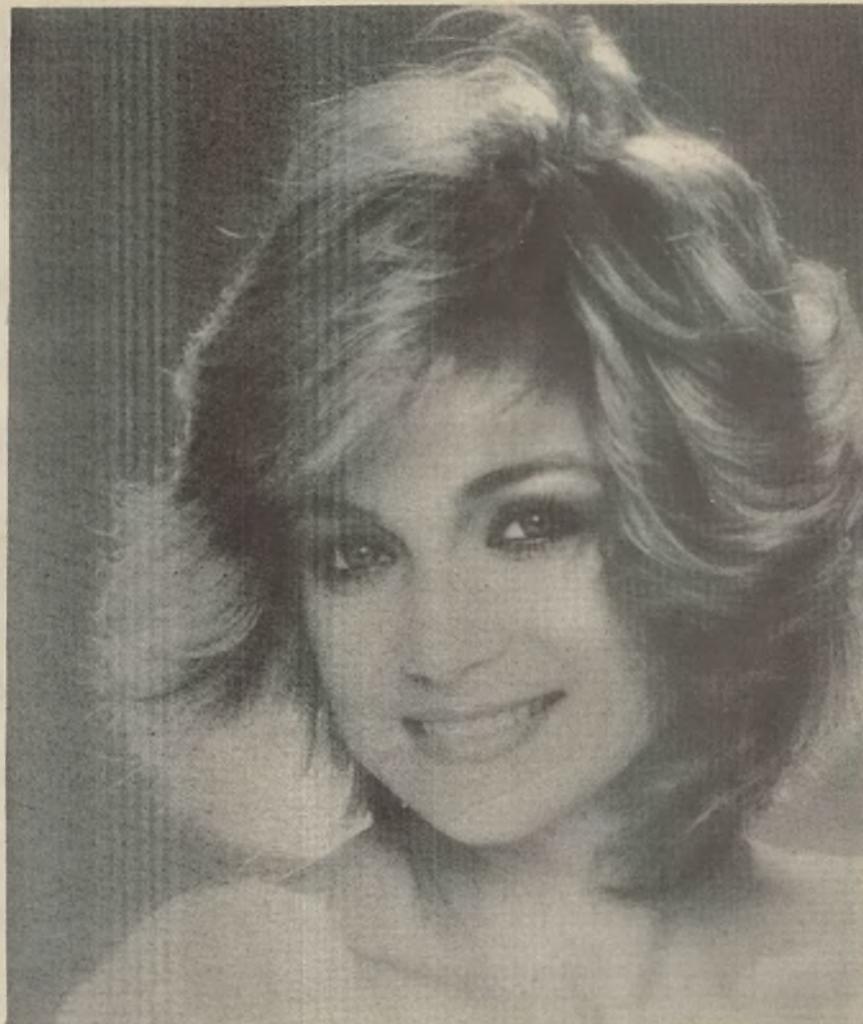
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HEARTACHE**

(As recorded by Barbara Mandrell)

**MACK DAVID
ARCHIE JORDAN**

It's just a year today
One year since he went away
So happy birthday dear heartache
You're one year old today.

There'll be a cake tonight
One candle that I will light
Oh, happy birthday dear heartache
Old love still burns tonight.

When he walked out I felt my heart break
That's when you came to me dear heartache
You made my heart your home
Now look how big you've grown.

Seems like each guest is here
The blues, the mem'ries, and the tears
So happy birthday dear heartache
Same time, same place, next year.

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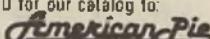
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IT TOOK A LOT OF DRINKIN' (To Get That Woman Over Me)

(As recorded by Moe Bandy)

BYRON GALLIMORE
BLAKE MEVIS
BILL SHORE

Those whiskey nights, jukebox lights and honky tonkin'
friends

Hangin' out from dusk 'till dawn and softly slippin' in
Lies were told, life took its toll and brought love to its
knees

But it took a lot of drinkin' to get that woman over me.

She never turned a bottle up and I never turned one
down

She gave me a thousand chances I took them all
downtown

It broke her heart, tore her apart to make me a memory
Oh it took a lot of drinkin' to get that woman over me.

She tried love then she got tough but nothin' changed
my mind

The bottle was my weakness I was livin' whiskey blind
Now it's too late and my hearts paid for things I couldn't
see

But it took a lot of drinkin' to get that woman over me.

She never turned a bottle up and I never turned one
down

She gave me a thousand chances I took them all
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It broke her heart, tore her apart to make me a memory
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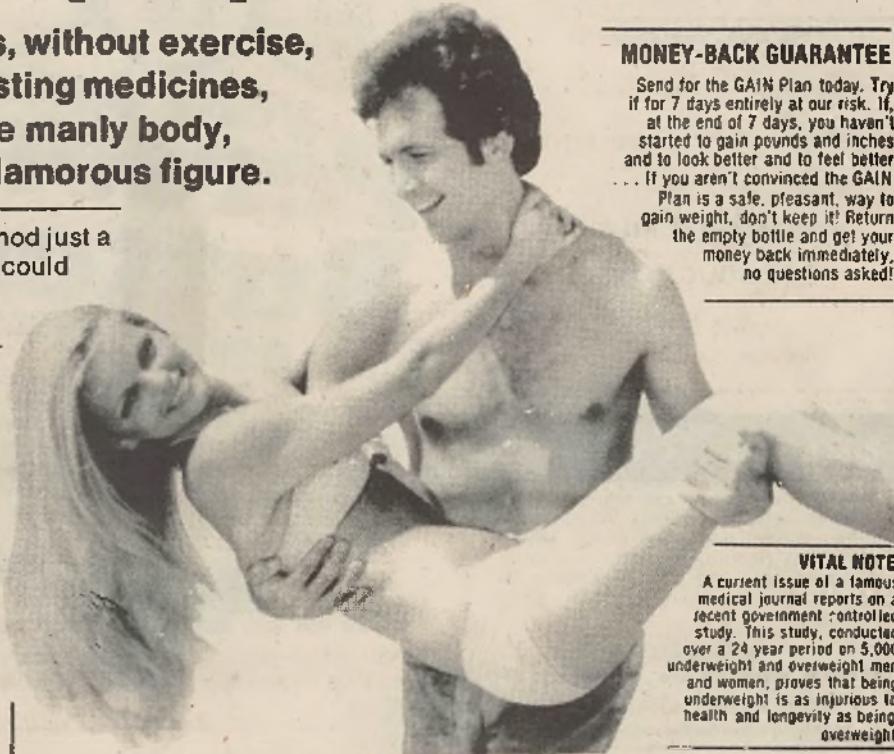
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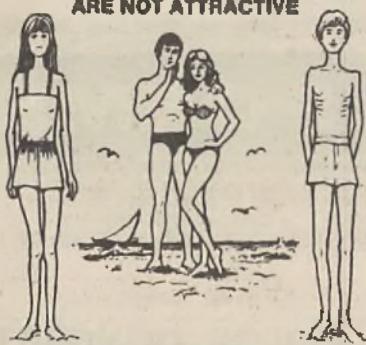
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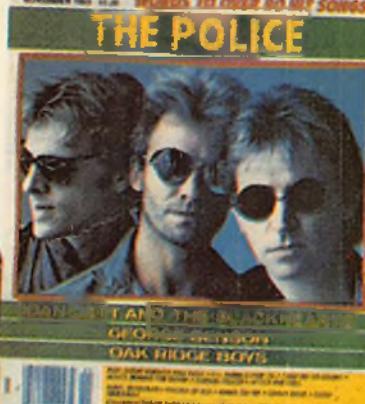
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