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HUEY LEWIS**

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EDITOR/Mary Jane Canetti
ASSOCIATE EDITOR/JoAnn Sardo

CONTRIBUTING EDITOR/Rich Sutton
ART DIRECTOR/Sue Kendriowski
ART STAFF/Bernice Granatke, Robert D. Russell,
Vincent Trapani
COPY EDITOR/Charlotte Waller
TYPOGRAPHER/Shirley Tyler

ADVERTISING PRODUCTION/Vic Sierkowski,
Carol Diechnowich
COMPOSITORS/Judith Knecht, Emma
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GRAPHICS/Ernest Pisacane

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POP SECTION

BABY COME BACK

(As recorded by Billy Rankin)

BILLY RANKIN

I was staring at the four walls sitting here
Waiting by the telephone
Your words were running through my mind
Trying to cut me like a knife
You don't want to see me anymore.

Well I know you're nothing special
So how come you can be so impressional
I tried to figure it out
Got a black out
I guess I'd call you an essential.

Baby come back
Baby come back 'cos I'm all alone
Baby come back
Baby come back I'm in the danger zone.

Well I'm hardly made of plastic
I'm telling you I'm gonna do something drastic
I've tried abiding my time taking my time
Thinking like I'm fully automatic
Well I know I'm not original

But listen here I should be more than your provisional
You keep on running around all around town
Acting like a cool individual.

Baby come back
Baby come back 'cos I'm all alone
Baby come back
Baby come back I'm in the danger zone.

I said baby come back
Baby come back 'cos I'm all alone
Baby come back
Baby come back I'm in the danger zone.

Baby come back, back
Baby come back, back
Baby come back, back
Baby come back, back
Baby come back, back
Baby come back, back
Baby come back, back
Baby come back I'm in the danger zone
I said baby come back.

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WALKING IN MY SLEEP

(As recorded by Roger Daltrey)

JACK GREEN
LESLIE ADEY

Looking round at all the faces
I can see they're all the same
Drifting shadows on the sidewalk
Slowly walking through the rain.

The moon shines down
She sees she knows
And I follow
Through rain and sun.

Cause you see I'm walking in my sleep
(Cause you I'm walking in my sleep)
And I don't know how I got here
(And I don't know no)
And when I try to keep the beat
You see I'm walking in my sleep.
I didn't know that I was dreaming
Sunny days come out at midnight
In the darkness of the evening
Running softly from the light.

The moon shines down
She sees she knows
The start the end

The tide the flow.

The night so black
It looks so real
Am I awake
Or am I dreaming still.

Cause you see I'm walking in my sleep
(Cause you I'm walking in my sleep)
And I don't know how I got here
(And I don't know no)
And when I try to keep the beat
You see I'm walking in my sleep.

And through this nightmare
The dream unfolds
I'm by a window
The night is cold.
My mind my body
My room this heat
And rain is pouring
Into the street.

Cause you see I'm walking in my sleep
(Cause you I'm walking in my sleep)
And I don't know how I got here
(And I don't know no)
And when I try to keep the beat
You see I'm walking in my sleep.

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MISS ME BLIND

(As recorded by Culture Club)

CULTURE CLUB

Miss me
I know you'll miss me
I know you'll miss me blind.

I know you'll miss me
I know you'll miss me
I know you'll miss me blind.
(Repeat)

Bet you got a good gun
But you know how
To have some fun and then
You turn it around on me
Because I'm better than the rest of the men.

I say you'll miss me
And you always do
I say you'll miss me
Now would I lie to you.

Now there's no need to demand
Grab my golden hand
I'll teach you
And you'll never be sure
If the way that you need
Is too much like greed
Decide if you are rich or you're poor.

I know you'll miss me
I know you'll miss me

I know you'll miss me blind.
(Repeat)

Bet you make the fool run
Bet you know how
To make it last 4 ever
But you know I'm never really sure
If you're just kissing to be clever.

I say you'll miss me
And you always do
I say you'll miss me
Now would I lie to you.

Now there's no need to demand
Grab my golden hand
I'll teach you
And you'll never be sure
If the way that you need
Is too much like greed
Decide if you are rich or you're poor.

Because this love
That I have to give
Must be better than that kind
It can make you rich
It can make you poor
But I know that
You'll miss me blind.

I know you'll miss me
I know you'll miss me
I know you'll miss me blind.
(Repeat)

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LEAVE IT

(As recorded by Yes)

CHRIS SQUIRE
TREVOR RABIN
TREVOR HORN

I can feel no sense of measure
No illusions as we take
Refuge in young man's pleasure
Breaking down the dreams we make real.

One down one to go
Another town one more show
Downtown they're giving away
But she never came back.

No phone can take your place
Do you know what I mean
We have the same intrigue as a court of kings.

Ah leave it
Ah leave it
Dit, dit, dit, dit, dit, dit, dit
Doot, doot, doot, doot, doot, doot, doot.

Two down there you go
McArthur park in the driving snow
Uptown they're digging it out
Better lay your claim.

Get home you're not alone
You just broke out of the danger zone
Be there to show your face
On another dreamy day.

Ah leave it
Ah leave it
Dit, dit, dit, dit, dit, dit, dit
Doot, doot, doot, doot, doot, doot, doot.

Goodbye, goodbye, goodbye bad
Leave it
Hello, hello, heaven.
(Repeat)

I can feel no sense of measure
No illusions as we take
Refuge in young man's pleasure
Breaking down the dreams we make real.

Ah leave it
Ah leave it.

Goodbye, goodbye, goodbye bad
Leave it
Hello, hello heaven.
(Repeat)

One down one to go
Another town and one more show.

One down one to go
Another town and one more show
Leave it.

LOVE SOMEBODY

(As recorded by Rick Springfield)

RICK SPRINGFIELD

I can see the path you're cutting
It cost me a little piece of my heart
I can see the doors you're shutting
'Cause they were open at the start
Baby loving you has been hard on me
You're such a tough little sister
Just looking for Mr. Right
On the wrong side of town.

You better love somebody
It's late
You better love somebody
Don't wait
You better love somebody
Don't tempt fate
You're gonna push it just a little too far
One night.

Your eyes are wild your skin's so white
You're undernourished and overfed
She's got the teeth
She knows how to bite
'Cause when you bit I bled
You got some perfect image
Of the perfect man
You're a tough little sister
But you'll settle for a mister tonight
But you're running out of time.

You better love somebody
It's late
You better love somebody
Don't wait
You better love somebody
Don't tempt fate
You're gonna push it just a little too far
One night.

I'm only saying what I feel
You think I'm wrong I know
You thought I was sleeping at the wheel
I thought that you were driving.

You better love somebody
You better love somebody.

You better love somebody
It's late
You better love somebody
Don't wait
You better love somebody
Don't tempt fate
You're gonna push it just a little too far
One night
One night
One night
One night
One night.

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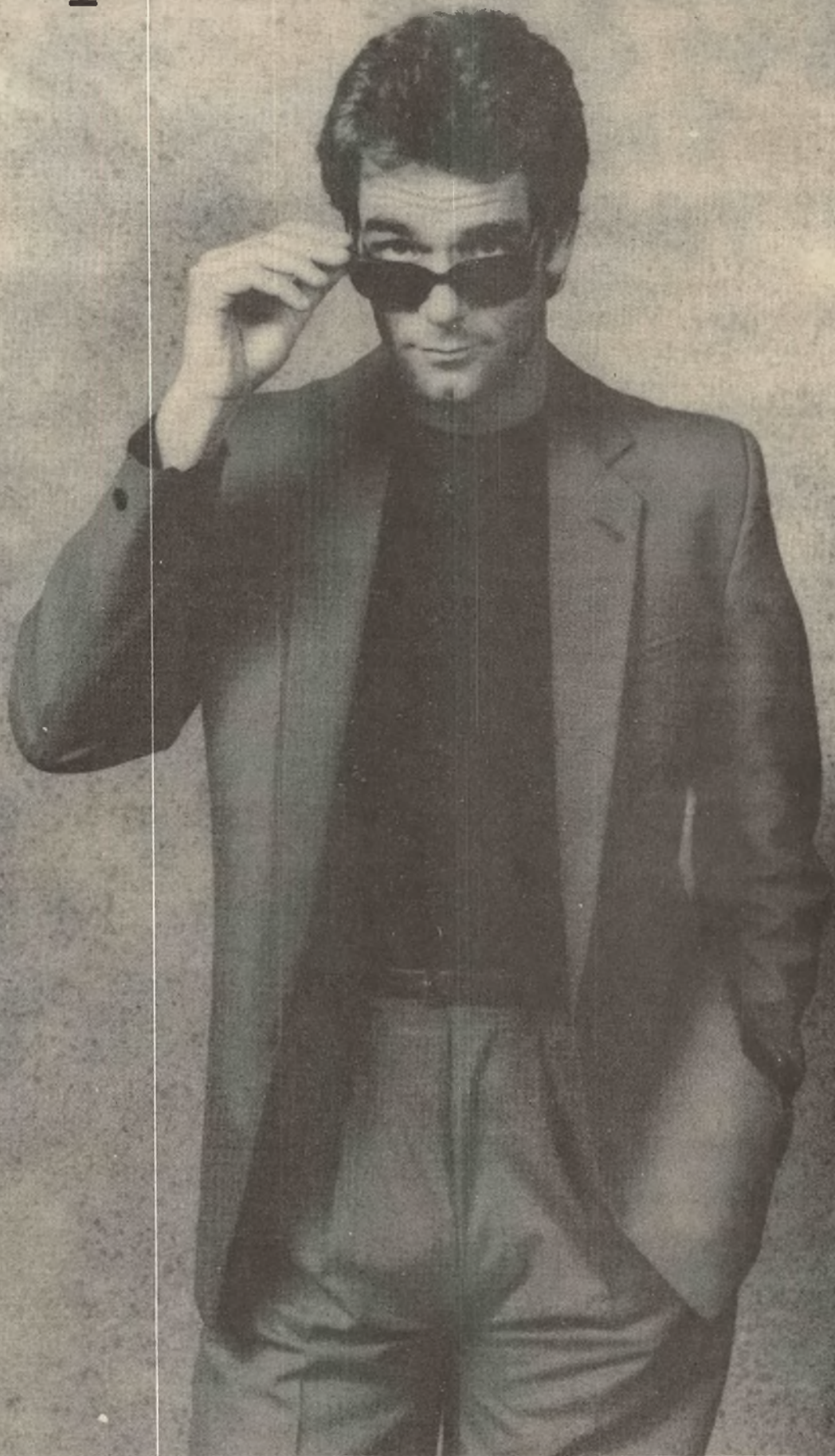
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Pop Star Of The Month



Exclusive Interview with Huey Lewis

by Steve Wosahla

Back in the days when singer Huey Lewis started his own band, he named the group Huey Lewis & American Express in his all too typical wry fashion. Those were the days when he couldn't even get a credit card. Now as the successful frontman of The News, Lewis advises: "Get the record even if you can't get the card."

With his third album *Sports* certified gold (over 500,000 sold), Huey can probably get credit on his reputation alone. The hard rocking rhythm and blues singer tore up the bars with "Workin' For A Livin'" and "Do You Believe In Love" two years ago, but now he's moved his act to coliseums and hockey arenas. The good news every night: "Heart And Soul," "I Want A New Drug," "The Heart Of Rock 'n' Roll" and a growing arsenal of rip-roaring stompers.

Huey Lewis was out on the road for three weeks when he called to say hello from his hotel room in Asheville, North Carolina. The band was opening up for 38 Special. Lewis calls touring "sameness and boredom. The gigs are great but the other twenty-three hours are boring."

The show is literally less than an hour. "We only play 50 minutes," Lewis notes. "Just the hits. That's all we've got time for." And they've got plenty, I add. "A few," the singer counters. "Knock on wood."

No doubt Lewis is looking forward to the day he receives a call from his manager letting him know that his album has become a

platinum million-seller. "That's the next thing," he says of every musician's metallic lust. "As soon as they tell you you've got a gold album, something inside you says, 'Now I want a platinum one.' You're never satisfied."

But with "I Want A New Drug," Lewis is on a roll. It just might be the way to another living room plaque. Incidentally, "I Want A New Drug" was the interview's first topic of discussion.

Steve Wosahla: Is that the San Francisco ferry you're on in the video for "I Want A New Drug?"

Huey Lewis: Yeah, I take it occasionally. It's a quick way to get to Marin from San Francisco, which is what that gentleman's supposed to be doing.

SW: How did you come up with the idea for the video?

HL: First of all, we had to do a video of the song and I wanted to avoid a literal translation. I think songs can mean everything to everyone. The song "I Want A New Drug" is not about drugs. It's a love song. The only way to avoid that was to sort of do 'A day in the life' which is what that is. I wake up late, rush to the gig, period. Then we have the boy girl love thing. A love thing man!

SW: The girl who is in "I Want A New Drug" is the same person from "Heart And Soul." Who are you trading glances with?

HL: Signey Coleman. She's from Mill Valley, our hometown. Her mom and my mom are pals. She got a part for ABC from doing the videos. She's in Paris right now modelling. She's a model by trade but she wants to be an

actress, of course. Don't they all!

SW: It's kind of funny but most gigs are at night and you're getting up in the morning.

HL: Nowhere does it say it's the morning. It could be taken as all of the business men are going to work in the morning. Continuity people. Continuity! C'mon!

SW: You were saying the song isn't about drugs, it's a love song. Was love the drug you were thinking of?

HL: Sort of. Yeah. It's not love is the drug. The song says: "I want a new drug, one that makes me feel like I feel when I'm with you."* What I mean there is it's really a love song. It's not a pro-drug song, it's not really even an anti-drug song. The word drug sort of gets your attention. But I think in love relationships there's more than 'I want you' or 'I need you' kind of a thing. I think real love contains humor and anger and confusion, all of those things. So to that end, I think "I Want A New Drug" is a real love song.

SW: Do you think drugs are the sports of the Eighties, the recreation tools or whatever?

HL: Uh, not really. I think drugs probably peaked last year or something. I would hope they have. I don't think drugs are important. They aren't about any of the important things.

SW: Where do you get your sense of humor from? Have you always had it?

HL: Yeah, my Irish ancestry I guess.

SW: Were your parents from Ireland?

HL: My grandfather's from Ireland. My dad was born in Boston. All of my family's from New England. I grew up in San Francisco.

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SW: "Workin' For A Living" was a pretty funny song. Did you get the idea thinking of your worst jobs?

HL: Yeah, I wrote it a long time ago when I was actually working. I was driving a truck for a guy and I thought about all the jobs which just sort of popped out.

SW: What were the worst things that you ever did?

HL: I sold these funny little dolls on Oxford Street in England. That was hard. I sold encyclopedias in England. That was hard. I was a chauffeur in Europe on the wrong side of the road. That was hard. I washed dishes, carpentered, landscaped, bus-boyed. Just like the songs say — bus-boy, bartender...

SW: What was your attraction to England? Did you think you were gonna make it there?

HL: I was in a band called Clover. We were signed to Phonogram Records on the English side of things. We did two LPs, neither of which did anything.

SW: Did they hook you up with Elvis Costello?

HL: That's right, the back-band. I didn't play on Elvis' record. Clover's rhythm section did. Alex, the lead singer, and I took a vacation. We went to Holland and had a great vacation.

SW: What were the best times?

HL: That was one of them. It was very influential to me because the whole punk thing happened and for the first time I saw people who didn't have radio tenor voices — like high tenor voices and little pretty shag hairdos and stuff. These guys were singing their

own songs. They were all original and they had gruff voices and the words were kind of quirky and they didn't care. They said 'Music business be damned' and that's what they did. I thought to myself, 'I could do that.' So when Clover broke up, that's kind of what I did. I learned from Nick Lowe to say, 'Just surround yourself with your pals and play good music and the hell with the music business.'

SW: Do you still feel that way?

HL: Sure. Well, you have to make your deal with the devil, sort of the music business. I think you have to give them commercial records or what they deem commercial records, especially in this country. In England you don't have to because England is a much smaller country and the distribution is not the issue. Here you have to play ball with distributors. In other words, your record has to be in Seattle and Connecticut at the same time. In order to do that you have to deal with say CBS and that big time stuff.

SW: Were you much of a businessman before your record company Chrysalis merged with CBS?

HL: No. And I think that's one of the problems that American bands have to sort of market themselves. Because the record companies are too busy hanging around New York and Hollywood to do it. They're not in places like Cleveland and Tulsa.

SW: Were you initially opposed to the CBS deal?

HL: No. I was initially opposed to Chrysalis' whole handling of the schmere. They fired everyone before

they even had a deal. So we were left essentially with who knows who. And we just sat on the tapes for a long time until things sorted out.

SW: Were you nervous delaying the release of Sports?

HL: Not really. I was frustrated a bit because we had to go out on the road. We've got six guys in the band, four who have been with me since I started. We have to keep us all alive so we had to hit the road in one bus. We didn't have a record out and that was tough. And I always felt that a good record will go to the top whether it has good promotion or not. But we both know that's not true. I had to defer to my manager's opinion which is, 'Hey these guys aren't in the position to promote the record. There's nothing we can do.' I'd like to pretend that promotion's a part of the business that doesn't exist but it does.

SW: Being out on the road, do you ever get ideas for a rock 'n' roll movie?

HL: Sure. I've got a great one but it would take me an hour and a half to explain it to you.

SW: It seems like there's never been one that tells the day to day story.

HL: I agree with you. The story's never been told. Are you a big sports fan? Have you ever read Jim Bouton's "Ball Four" or "The Bronx Zoo"? Well this would be "The Bronx Zoo" of rock 'n' roll. Nobody's ever done that. They tried "Roadie" but that was rough.

SW: What would you put in it?

HL: You need life and death. Otherwise who cares? I've got a real life and death plot. It's a long story. I can't even tell you. Maybe I'll tell you at the gig.





ANDREW DOUGLAS

HYPERACTIVE

(As recorded by Thomas Dolby)

T. DOLBY

At the tender age of three
I was hooked to a machine
Just to keep my mouth from spouting junk
They must have took me for a fool
'Cause they checked me out of school
'Cause the teacher knew I had the funk.

But tonight I'm on the edge
Better shut me in the fridge
'Cause I'm burning up
I'm burning up
With the vision in my brain
And the music in my veins
And the dirty rhythm in my blood.

They are messing with my heart
And they're messing with my heart
And they're messing with my heart
Yes they're messing with my
Ripping me apart.

Hyperactive
When I's small
Hyperactive
Now I'm grown
Hyperactive
And the night is young.
Semaphore out on the floor
Messages from outer space
Deep heat for the feet
The rhythm of your heartbeat
'Cause the music of this street
It isn't any rap attack
It isn't any rap attack.

I can reach into your homes
Like an itch in your headphones
You can't turn it up
I'm the shape in your back room

I'm the breather on the phone
And I'm burning up.

But there's one thing I must say
Before they lock me up again
You'd be safer at the back
When I'm having an attack.

Hyperactive
When I's small
Hyperactive
Now I'm tall
Hyperactive
As the day is long
Hyperactive
In my bones
Hyperactive
In your phones
Hyperactive
And the night is young
Hyperactive
When I's small
Hyperactive
Now I'm grown
Hyperactive
Till I'm dead and gone.
(Repeat)

Stand up
Hyperactivate
Get up
Hyperactivate
Wise up
Hyperactivate
Stand up
Hyperactivate
Europe
Hyperactivate
South Bronx
Hyperactivate
London
Hyperactivate.

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AUTHORITY SONG

(As recorded by John Cougar Mellencamp)

JOHN COUGAR MELLENCAMP

They like to get you in a compromising position
Yeah they like to get you there and smile in your face
They think they're so cute when they got you in that
condition
But I think it's a total disgrace.

And I say
I fight authority, authority always wins
Well I fight authority, authority always wins
Well I been doing it since I was a young kid and I've
come out grinning
Well I fight authority, authority always wins.

I call up my preacher I say, "Give me strength for round
five"
He said, "You don't need no strength, you need to grow

up son"
I said, "Growing up leads to growing old and then to
dying
And dying to me don't sound like all that much fun."

I fight authority, authority always wins
Well I fight authority, authority always wins
Well I been doing it since I was a young kid and I've
come out grinning
Well I fight authority, authority always wins.

I say oh no no no
I say oh no no no
I say oh no no no
I fight authority, authority always wins
I fight authority, authority always wins
I been doing it since I was a young kid and I've come out
grinning
Well I fight authority, authority always wins.

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IT'S MY LIFE

(As recorded by Talk Talk)

MARK HOLLIS
TONY FRIESE-GREENE

Funny how I find myself in love with you
If I could buy my reasoning
I'd pay to lose
One half won't do.

Funny how I blind myself I never knew
If I was sometimes played upon
Afraid to lose.

I've asked myself
How much do you commit yourself.

It's my life
Don't you forget
It's my life

It never ends.

I'd tell myself
What good you do
Convince myself.

It's my life
Don't you forget
It's my life
It never ends.

Don't you forget
Caught in the crowd
It never ends
It's my life.

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SISTER CHRISTIAN

(As recorded by Night Ranger)

KELLY KEAGY

Sister Christian
Oh the time has come
And you know that you're the only one
To say O.K.
Where you going
What you looking for
You know those boys
Don't want to play no more with you
It's true.
You're motoring
What's your price for flight
In finding mister right
You'll be alright tonight.
Babe you know
You're growing up so fast
And mama's worrying
That you won't last
To say let's play
Sister Christian
There's so much in life

Don't you give it up
Before your time is due
It's true
It's true yeah.

Motoring

What's your price for flight
You've got him in your sight
And driving thru the night
Motoring
What's your price for flight
In finding mister right
You'll be alright tonight.

Motoring

What's your price for flight
In finding mister right
You'll be alright tonight.
(Repeat)

Sister Christian

Oh the time has come
And you know that you're the only one
To say O.K.
But you're motoring
You're motoring.

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A FINE FINE DAY

(As recorded by Tony Carey)

TONY CAREY

When my Uncle Sonny blew back into town
He said "I'll just go for a ride
And have a look around"
He took off his fedora
Stuck his fingers in the crown
And he pulled out twenty dollars
And he laid that money down
And he called out a taxi cab
"Take me down to Central Park
And keep that meter runnin'
Till the twenty dollar mark"
And he kept his eyes turned forward
And he sat up straight and tall
And no one even noticed him
No one cared at all.

And it's a fine, fine day
For a reunion
It's a fine, fine day
For coming home
You did your sittin'
You did hard time
But you ain't gonna sit no more
It's a fine, fine day

They can't keep you there no more
And nothin's gonna take you
Nothin's gonna take you away
It's a fine, fine day.

The first time I saw Sonny
I was just about this tall

He always made my momma kinda crazy when he
called

Him and my old man would stand
And whisper in the hall
And then they'd disappear
And maybe not come home at all

Then one day Sonny stopped comin' around
I heard he got himself into a little trouble out in town
And sometime after that
He finally disappeared for good
He pulled that old Houdini
Like we always knew he would.
(Repeat chorus)

I see you made it back all right, all right
I see you're none the worse for wear
It's been a long time comin'
Nothin's gonna drag you away from here.
(Repeat chorus)

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WITHOUT YOU

(As recorded by David Bowie)

BOWIE

Just when I'm ready to throw in my hand
Just when the best things in life are gone
I look into your eyes.

There's no smoke without fire
You're exactly who I want to be with

Without you
What would I do.

And when I'm willing to call it a day
Just when I won't take another chance
I hold your hand.

There's no smoke without fire
Woman I love you
Without you
What would I do.

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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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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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Pop Star Of The Month David Gilmour

Talks About

Pink Floyd

by Rich Sutton

P-I-N-K F-L-O-Y-D. Even their name sets them apart. As unlikely as it is that you or I would get a chance to sit down and chat with, say, Mick Jagger, we know enough about him that he seems less, well, threatening. But PINK FLOYD! *Dark Side Of The Moon!* *The Wall!* they are legends in the minds of many. Notoriously shy of the interviewer's tape recorder, their lack of promotion hasn't prompted a dearth of publicity.

As the largest "cult" band in the annals of rock, this is a group whose every movement and every utterance is carefully monitored by zealous fans the world over. Their legions of followers extract pounds of meaning from every ounce of lyric that Roger Waters, Gilmour and Co. can ink. Words about the aftermath of the holocaust, about lust and depravation, about isolation, loneliness and despair abound in their tunes. Their words are set in a background of music that would do Fellini proud. Pink Floyd is rock and roll in mythical proportions. Floyd Rules! For many people, Pink Floyd is just plain weird.

David Gilmour, Floyd's lead guitarist since the departure of Syd Barrett in the late '60s, hardly betrays the enigmatic lyrical and musical personality that is Floyd. He just isn't weird at all. His large, rather imposing figure consumes the over-stuffed couch that he's propped on, but he's all smiles as we enter the room. No mystery, no shrouds, not even a sound effect or two for impact. Gilmour is an old-line British rocker anxious to speak about his craft and his new solo record, *About Face*.

A fact that many ardent Floyd fans overlook is that although the band was quickly tagged "progressive

rock," they are a blues-based and blues influenced group. Their name is taken from Pink Anderson and Floyd Council, two American blues musicians. None of the band members will admit to being technically astounding musicians. Simple melodies and rhythms with a lot of window dressing is how the story goes. Famed for their use of sound effects, Gilmour freely admits that the so-called "genius" behind many of their stunning aural effects is pure happen-stance. In other words, luck.

Pretty simple stuff. Most of the people who aren't convinced that Pink Floyd is a group of the finest musicians ever assembled are at least sure of one thing — the drugs. The band must do psychedelics, opiates, or lick the paste off of can labels — anything to provoke such weird songs. The truth is that the rest of the band are primarily, if anything, drinkers. Nothing out of the ordinary. Boring. But the ends justify the means. Their music is nothing but superb.

Since the release of the second Floyd record, *Saucerful Of Secrets*, the band has been slagged by nearly every critic for one thing or another. The fact remains that Floyd, aside from being one of the most successful bands of all time, are one of the most influential of all groups. Their synthesis of sounds and music have been duplicated by countless bands ... new wave, pop, heavy metal — they have all borrowed from Floyd.

All things must pass and so it is with Pink Floyd. At least that's what *The Final Cut* and the ensuing Gilmour and Waters solo records would lead us to believe. Gilmour sheds light on this and all things Floyd in this exclusive **Song Hits** interview. Read on.



JILL FURMANOVSKY

Rich Sutton: Is there any kind of pressure to make a certain kind of record because you are David Gilmour of Pink Floyd?

David Gilmour: No, there is no pressure from anyone else to even make a record. I mean, this is entirely self-motivated. I wanted to make a record, because that's what I

do for a living and I enjoy it. I can't rely on the rest of the people that I normally make records with to make records when I want to make them. So I have to take certain moments and go ahead and do exactly what I want to do.

RS: How did you meet up with

Pete Townshend? (He wrote material for *About Face*.)

DG: He's a venerable old rock music figure and when we were starting out touring America, for example, we played support to The Who several times back in the '60s. So I'd met Pete in 1968 actually, but I don't really know him very well.

RS: What was the impetus to get together?

DG: The impetus for it was that I had been working on this album, in fact, I had nearly finished this album and I was getting to the point where I should've been going in to mix it and I still hadn't finished writing all the lyrics. I'd written lyrics for some of the songs which I was unhappy with. I didn't really like them and I was thinking, "well, shall I put lyrics on here that I'm not happy with or shall I drop the songs? If I drop the songs I haven't got anything to replace them with." I got to a certain point of desperation and Pete, when I had seen him the previous year, said that he liked my last solo album, and if I ever wanted help with anything to feel free to give him a ring.

RS: Because of your association with some of the musicians on this album, were you approached to do the A.R.M.S. (Action Research into Multiple Sclerosis) concerts?

DG: No, I wasn't.

RS: Would you have liked to do it?

DG: Yeah, sure. It would have been fun. I went to see that show in London and it was terrific. Did you see it here?

RS: I saw it at Madison Square Garden in New York City. Somehow I wasn't expecting to enjoy it.

DG: These things tend to be very self-indulgent and under-rehearsed, with over-inflated egos battling with each other. The one I saw in London with Steve Winwood was a different line up. They had rehearsed it properly and no one was trying to outplay anyone else. Everyone seemed to be doing it with a good feeling. No one was letting their egos run away with them too much. They really showed that they could cut it as well. I thought it was great. I thought it would've been wonderful if lots of younger kids could see the show.

RS: There were a lot of younger kids here, because of Jimmy Page's involvement. Did he play in England?

DG: Yeah, he did. He was the most disappointing thing for me. Over here I hear he was one of the high spots, but in England I didn't like his spot too well. Musically, he was a disappointment and he was the only one. If it gives him a kick up the ass and gets him to pull his finger out and get himself together then it will have done him good too and I hope that happens.

RS: You mentioned egos before. Is that, and was that a problem with Pink Floyd?

DG: It is, yes. Egos were always a problem. They always will be. We always have disagreements about how we think things should be done. The older you get and the more time you've spent together the more set you become in your ways. If your ways are different, then you tend to become more set in your differences. You get a more hairline attitude. But that's probably what made it work in the first place. Often what makes these things work is the differences in people. It's often the reason they break up as well.

RS: From reading his lyrics and reading about him, it seems that Roger might be a difficult person to work with?

DG: Roger? A difficult person to work with? Heavens! What would make you think a thing like that? He can be, he can be difficult. Not all the time, of course. We've had a lot of very good times and we have worked very well together and we have achieved great things which afterwards we've both felt very good about. But at the same time there are times when it has been real difficult when we've been fighting, or arguing over the way we think it should be.

RS: Because *The Final Cut* is such a personal statement of Roger's, was that a difficult album for you to work on?

DG: Yes, it was a very difficult album for me to work on because I disagreed with its whole approach, to the extent where it became really impossible for me to contribute anything to it, so I stopped. It became a matter of me just going to play guitar when guitar was necessary. I normally contribute music and produce and I sort of dropped out of those roles on that album. I still think that it's not a good record. I think lyrically Roger expressed himself very well on it, but I think there are only three good songs on it and that isn't enough to make a good album.

RS: Do you share Roger's contempt for rock audiences?

DG: I don't know if Roger has a contempt for rock audiences. Roger feels partitioned from them. He feels separated from them. I wouldn't say that he felt contempt for them. I don't think that's a fair comment about what he's tried to put across. I don't feel the same way either, to answer your question.

RS: Do you share his feelings that he expressed on *The Wall* about that separation?

DG: I recognize that there is like a barrier between us and our audiences but I tend to be of the school of

thought that we can get over that and that we often do. We have done concerts where I feel that we have gone through that and I feel very close to the audience and I feel that they are very understanding of what we do. But at every concert we do there are going to be groups of people who are there for an entirely different reason than the reason that we would like them to be there. They want to drink a few bottles of Ripple and have a good time and that often involves the type of audience participation that isn't good for us — the shouting and screaming and doing all that stuff when we are trying to do something. That can be a little unnerving. But, they paid their money.

RS: For those people who are disrupting the show, do you think that for them they don't appreciate the music, but that the myth of Pink Floyd is what they are there for?

DG: That would be too much of a generalization. I think that some people have a different way of getting into things, a different way of grooving to something and maybe just get a little thoughtless of other people's way of getting in to it.

RS: Is life without Pink Floyd any different for you?

DG: No, when we're being Pink Floyd, I go out and work and then I go home again. With this thing I go out and I work and I'm me and I go home again. It's no big difference. Except for I don't get shouted at as much as when we are working together.

RS: Do you miss being with the whole band?

DG: No.

RS: You said in another interview that many of the sounds you've made on your albums have been by mistake, just by tinkering around with different things. Can you give me an example?

DG: Well, there's one effect I did use all the time which is on "Echoes" on the *Meddle* album. It is kind of a seagull squawking noise which came completely accidentally by me plugging in a wah-wah peddle the wrong way around. And that's what it does, it makes this incredible screaming noise. If you turn your guitar volume control up then it makes those sort of noises. Little accidents get incorporated into what we're trying to do all the time.

RS: As the successor to Syd Barrett, one of rock and roll's fabled casualties, how did you manage to avoid the pitfalls that Syd didn't manage to avoid?

DG: I don't know what particular pit he fell into, really. I don't know what it was. One can expound all sorts of theories. I really don't know what it was that hurt him so much. There are an awful lot of people that it doesn't affect. It's your personality. How resilient you are personally. There are a lot of people who have been through the same sort of things and survived it. It's not particularly unusual.

RS: Pink Floyd always seems to find new ways to explore three themes through their music: loneliness, despair and madness. Are those things that you will continue to explore on your albums?

DG: You're talking about the things that Roger tends to explore. I've got no particular intention to try to follow his obsessions, or his thoughts but maybe I've been around him too long — you might say that some of the things that I'm pursuing on my solo record have got some similarities to those sort of things, I don't know. Not deliberately, just whatever happens to

come into mind at the time is what I write about.

RS: You once said, "the question of whether we are irrelevant or not is for the public to decide. When and if they decide that we are irrelevant then we won't be able to carry on with it." Well, it doesn't seem to me that your audience is responsible for the band's going their separate ways. How do you feel about what you said now?

DG: What I said was if the audience decided that we were irrelevant then we wouldn't be able to carry on. If the audience decides that we are irrelevant then what that means is that they won't buy our records, they won't buy our concert tickets and, therefore, we won't be able to make records because we can't make records unless people buy them. We can't do tours unless people buy the tickets. From that point of view, to people we are still relevant. Because they still buy enough of our records and still buy our concert tickets I still stick with that statement. I

don't think that's changed.

RS: I'm under the impression both from the name of the last record, *The Final Cut*, and from statements credited to Roger, that Pink Floyd, as we know Pink Floyd, isn't going to make any more records?

DG: You are, are you? That's interesting.

RS: What do you say to that?

DG: I'm not under that impression. I don't know whether we will or we won't but really no decisions have been made not to do anything ever again. We may never do anything again. We may do something again. There are no plans whatsoever.

RS: What's your inclination?

DG: I don't have any inclinations toward that at the moment. I'm doing my album here and then going off touring with it and that's the only thing I'm thinking about. I'm concentrating on me and my own career. I'm not worrying about the Pink Floyd thing at the moment. At some point in the future, who knows?



JILL FERNANDEZ/STY



ALL LOVERS ARE DERANGED

(As recorded by David Gilmour)

DAVID GILMOUR
PETE TOWNSHEND

It takes a fool to phone a fool
When both have said it all
We make the rule bemoan the rule
That neither one should call.

But love that was
Is love that is
Demands to always be unchanged
But then all lovers are deranged.

We walk away with memories
And clutch them to our hearts
We're disembodied entities
We move in fits and starts.

For burning wine
Intoxicates
And takes all caution in its flames
But all lovers are deranged.

You know that you don't really fall in love

Unless you're seventeen
The break of day will make your spirits fly
But you can't know what it means
Unless you're seventeen.

It takes a fight to start a fight
And differences remain
We have the right to think we're right
We're addicts feigning shame.

For love recalled
Is love reborn
We're determined to relive the pain
But all lovers are deranged.

For love recalled
Is love reborn
We're determined to relive the pain
But then all lovers are deranged.

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YOU MAKE MY HEART BEAT FASTER (And That's All That Matters)

(As recorded by Kim Carnes)

**KIM CARNES
DAVE ELLINGSON
MARTIN PAGE
BRIAN FAIRWEATHER**

A combination makes the spark
We fuel the fire then watch it roar
A stimulation to the heart
I lose my head
Out of control.

Pulling me over running me through
I'd be right there in a beat boy
I'd do anything to be with you
I lose my breath
Out of control.

You make my heart beat faster
And that's all that matters
You make my heart beat faster
And that's all that matters
You make my heart beat faster
And that's all that matters
You make my heart beat faster
And that's all that matters
You make my heart beat, heart beat, heart beat
Heart beat faster
You make my heart beat faster

And that's all that matters.

Imagination turn the key
Snap the shot
It's in my head
Anticipation grabbing me
I lose my breath
Out of control.

A combination makes the spark
We fuel the fire then watch it roar
A stimulation to the heart
I lose my heat
Out of control.

You make my heart beat faster
And that's all that matters
You make my heart beat faster
And that's all that matters
You make my heart beat faster
And that's all that matters
You make my heart beat faster
And that's all that matters
You make my heart beat, heart beat, heart beat
Heart beat faster
And that's all that matters
You make my heart beat faster
And that's all that matters
You make my heart beat faster
And that's all that matters.

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Pick Of The Litter

by Rick Sutton

A quick reminder — the *Pick of the Litter* scoring system is a bit different from other record review columns. Five \$'s means it looks like the album will spend a long time at the top of the charts. It doesn't necessarily mean that it's a masterpiece. Likewise, one \$ means the record may not even make the charts, but it doesn't mean the lp is a dog. The \$ system is an objective one designed to help you decide whether you'll buy the record. The description that follows each record should help you narrow that down even more. Read on.

\$\$\$½ TOUCH
Eurythmics
RCA

With the success of last year's *Sweet Dreams*, the Eurythmics had their work cut out for them with this follow-up lp. Their irresistible number one single and enigmatic video transcended the boundaries of format and bounced its way through households around the world. *Touch* continues the tradition started by *Sweet Dreams* without becoming a cheap parody.

"Here Comes The Rain Again," although not the most adventurous song they've done, is a silky smooth number that is a showcase for the vocal talents of Annie Lennox. Dave Stewart adds some not-so-run-of-the-mill synth performances on "Right By Your Side," with reggae rhythm that is entrancing.

Ten years from now when the current crop of pop music bands are, for the most part, selling insurance, the Eurythmics will still be around.



\$½ LINE OF FIRE
Headpins
MCA

The annoying thing about this album is that there are some souls who will pay good money for it. On the strengths of the limited airplay of "Just One More Time," the Headpins have been saved from the 99¢ bin —

for awhile.

The fire of Darby Mills' voice has been burnt out even before the flame has been lit. Her tough girl, Joplin-esque vocals are like the icing without the cake. Without the pipes, she doesn't cut it in the big leagues. The album overall suffers from poorly written songs and a lack of polished playing. The flame of *Line Of Fire* is best reserved for a vinyl meltdown.

\$\$\$½ MISTER HEARTBREAK
Laurie Anderson
Warner Bros.

Mister Heartbreak is a concept album of sorts with our hero Sharkey playing the role of Mister Heartbreak. This is a far more accessible album than Laurie's last, *Big Science*. (Although "O Superman" was a hit in many countries.) With Peter Gabriel

lending a noticeable hand on "Excellent Birds," this is a record that may get some much deserved airplay stateside. Other notable sidemen include Adrian Belew, Nile Rodgers and William S. Burroughs. Burroughs is the beat author whose book, *The Naked Lunch*, inspired a number of rockers and spawned the name for Steely Dan. (Look it up — we promise a surprise.) The influence of these more "mainstream" folks brings Laurie into a realm that will be more palatable to the ear of Middle America. At the same time, she continues to challenge the borders of music and explore an exciting and original art form. Always surprising, engaging and eclectic, her music is a real joy. It may sound a bit strange to the uninitiated, but I remember when I laughed at the Talking Heads.

\$\$\$½ THE GREAT PRETENDER

Dolly Parton
RCA

Dolly Parton's saving grace is that she doesn't take herself too seriously. At least I hope not. If that album cover pose is anything but tongue-in-cheek, then *The Great Pretender* is strictly barf bag time. But if Dolly can take a joke, we can too.

The Great Pretender is all cover versions, presumably, of Mme. Parton's favorite songs. "Save The Last Dance For Me" is the standout. "Turn, Turn, Turn" is the major embarrassment. Everything else slides by pretty much unnoticed. This lp contains lots of twang, muddy arrangements, and a few hits. Yawn.



JILL FURMANOVSKY

\$\$\$ ABOUT FACE

David Gilmour
CBS

With *The Final Cut* being a relative stiff (in Pink Floyd terms) and general interest in the band on the wane, Gilmour may have a hard time hawk-ing his wares. The good news is that *About Face* does sound like a Floyd album and Gilmour gets a hand from the granddaddy of rock and roll — Pete Townshend. The bad news is Gilmour's voice. Too often it is mis-

placed in the mix or not given enough space to begin with. A number of otherwise fine tracks suffer because of it.

"Murder" borders on Dan Fogelberg's turf and doesn't have the threatening tone of say, "Mother." On "Blue Light" you'll like the opening guitar riffs and the punch of the horn section. "All Lovers Are Deranged" is no surprise but is saved from obscurity by Townshend's pen. *About Face* has its fleeting moments of brilliance, but is a must only for the Pink Floydophile.



RICHARD AVEDON

\$\$ THROUGH THE FIRE

Sammy Hagar and Neal Schon
Geffen

Take the veteran of movie soundtrack wars Sammy Hagar and toss in Journey's front axeman Neal Schon and the promise is pure excitement. The intentions of HSAS (Michael Shrieve and Kenny Aronson round out the quartet) are honorable — play a few live gigs, make a record and a video and give the money to charity. The results are mediocre at best.

Through The Fire suffers from lukewarm songwriting and navy bean soup arrangements. Sure you can live with it, but only if you have to. Side one opener, "Top Of The Rock" is cliché ridden AOR fodder. The side closes out with "Giza" — a bluesy sludge rocker that never quite figures out where it's going. Etcetera.

Sammy Hagar and Neal Schon are two guys who've paid their rock and roll dues and should be allowed to go out and do whatever they feel like without worrying about whether anyone will like it. And they have.

\$\$\$½ ROLL ONAlabama
RCA

It's hard to find something to say about Alabama that you haven't heard before. They certainly seem content to repeat themselves. That's not meant as a slap in the face. *Roll On* is a decent album representative of what "straight ahead country"

sounds like in 1984. *Roll On* just reeks of déjà vu however — I know I've been here before.

From the C.B. talk and engine revving start of *Roll On* (*Eighteen Wheeler*) to "Food On The Table," Alabama plays it as you like it — straight, no chaser. Considering that they could have added synthesizers, an 18 piece orchestra and lots of back-up vocalists — that's not all bad.

**\$\$\$ THE FLAT EARTH**Thomas Dolby
Capitol

After spending 1983 with *The Golden Age Of Wireless* and thinking you had Thomas Dolby all figured out, the release of *The Flat Earth* will make you sit down and recalculate. The nerdy guy with glacier glasses and a few synthesizers on a mad scientist trip gets out his jazz piano and a whole new bag of tricks on his second album of all new material.

I'm on the fence about the success

of this record. "Hyperactive" is a frontrunner for best single of 1984, but radio doesn't seem to know what to do with it. The rest of the record is mid-paced with no other dance floor fillers. Thomas goes back to his roots and creates a jazz-folk flavored album that achieves its sound through a combination of natural and synthesized sounds. This is a daring record for adventurous ears. You may not find Thomas Dolby sitting on top of the world with *The Flat Earth*, but neither will you find him resting on his laurels.

**\$\$\$½ STREET BEAT**The Deele
Solar-Elektra/Asylum

In 1984 it's okay for a lady to offer a gentleman a Tiparillo. On *Street Beat*, The Deele tells us that when the smoke clears, the gentleman may have gotten more than he bargained for. The Deele is a six card stud band who you may have seen opening for DeBarge and Luther Vandross on that recent tour. There is a lot of energy here. It just needs some time to be re-channelled.

The Deele have a three letter word message that reverberates from their minor hit "Body Talk" to side two's closing cut, "Working 9 To 5." The lyrics are contrived at times and The Deele tries to sweeten the pot with many of the sleight of hand tricks employed by Prince. This is their first effort, however. *Street Beat* shows the promise that the next shuffle could come up aces for The Deele.

**\$\$\$\$ LET THE MUSIC PLAY**Shannon
Mirage/Atco

Shannon does it her way! Without relying too heavily on dance music clichés, Shannon hits on a formula that is instantly recognizable and instant fun.

This record contains both the single and extended version of her hit, "Let The Music Play," which is a bonus usually reserved for the cassette version. The upbeat "Let The Music Play" is followed on side one by the mid-tempo "Sweet Somebody" which settles into a synth-filled groove that's mirror smooth. "Someone Waiting Home" is side one's ballad and "Give Me Tonite" follows by building to a frenzied pitch. Sounds simple. The right combination of musicians and Shannon's refreshing voice give *Let The Music Play* a polished sound that ought to sell a zillion copies!

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

THE SUN AND THE RAIN

(As recorded by Madness)

MICHAEL BARSON

It's raining again
I'm hearing its pitter patter down
It's wet in the street
Reflecting the lights and splashing feet nowhere to go
And nothing I have to do, have to do.

It's raining again
I follow the Christmas lights down town
I'm leaving the flow
Of people walking all around, round and round.

I hear the sound of rain
Falling in my ears
Washing away the weariness like tears
I can feel my troubles running down
Disappear into the silent sound.

Just walking along
My clothes are soaked right through to the skin
I haven't a doubt
That this is what life is all about
The sun and the rain

TO ALL THE GIRLS I'VE LOVED BEFORE

(As recorded by Julio Iglesias and Willie Nelson)

ALBERT HAMMOND
HAL DAVID

To all the girls I've loved before
Who travelled in and out my door
I'm glad they came along
I dedicate this song
To all the girls I've loved before.

To all the girls I once caressed

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 it 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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Scraps of paper washing down the drain
I feel the rain falling on my face
I can say there is no better place
Than standing up in the falling down
In so much rain I could almost drown.

It's raining again
A crack in the clouds reveals blue skies
I've been feeling so low
But now everything is on my side
The sun and the rain
Walk with me till my heart again I.

Hear the rain falling in my ears
Washing away the weariness like tears
I can feel my troubles running down
Disappear into the silent sound I.

Feel the rain falling on my face
I can say there is no better place
Than standing up in the falling down
In so much rain I could almost drown.

Do de do de de do do do.

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And may I say I've held the best
For helping me to grow
I owe a lot I know
To all the girls I've loved before.

The winds of change are always blowing
And ev'ry time I try to stay
The winds of change continue blowing
And they just carry me away.

To all the girls I've loved before
Who travelled in and out my door
I'm glad they came along
I dedicate this song
To all the girls I've loved before.

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Concert Review: Billy Joel

by Rich Sutton

"Still Rock and Roll"

Billy Joel is a class act. Misunderstood and often mistaken for some misbegotten son of rock and roll, there is no longer any doubt that he is a rock and roll star. His mix of Billy Joel classics and newer material even got this skeptic out of his chair.

He reaches a wide and diverse audience. Teenage guys in Billy Joel t-shirts shouted lewd remarks at Christie Brinkley, who was spotted in one of the front rows, while middle-aged men tapped their feet and jiggled their tire sized mid-sections to the steady beat of drummer Liberty DeVito. If you could see past the beer bellies and hear over the beer induced screams, you would have seen one of the finest stage shows on the road. Here's a rundown of what it looked and sounded like.

For "Allentown", there was an actor portraying a sledgehammer-wielding worker on stage right. "Don't Ask Me Why" was intro'd in Spanish, "uno, dos, tres, quatro," and a troupe dressed as gringos added a chorus from the side of the stage. "An Innocent Man" brought Joel from his casual pose behind the grand piano to give his most emotional vocal performance of the evening. Whether behind the ivories or standing center stage with microphone in hand, Joel never looks out of place. He moves with an assured bravado which must come from years of street corner talking and hanging out.

The show did have its clunkers. Even the remarkable staging didn't make "Just The Way You Are" any less corny. Just as Bob Seger has his "Against The Wind," Joel slows down the pace occasionally for ballads which are, for the most part, embarrassing. Although more uptempo, the lyrics and the ridiculous rhythms of "It's Still Rock And Roll To Me" put it on the same soapbox stand as "Just The Way You Are." Considering the overall strength of the show, these two tunes were a minor inconvenience.

Billy Joel begs, borrows and steals



BOB ALFORD

from every form of traditional American music. He has followed his influences to new places on a number of tracks on *An Innocent Man*. For example, the live performance of "The Longest Time" was a reminder that Joel occasionally steps into another era to find some of his ideas. Stepping back again on "Easy Money" he not only resembled Ray Charles in his dark glasses and kinky hair, but he played almost as soulfully.

Billy Joel has a sense of humor, too. His honest and thoughtful between-song raps are entertaining and cleverly edited. On "Stiletto" he had this to say, "this is your classic S & M song! Some people have called me a woman hater for this song. Well, the woman portrayed in this song is a real bitch. But what most people miss is that the guy is a real jerk, too!"

Billy Joel has transcended his gift as a singer/songwriter/musician into

a mature (sorry Billy!) multi-talented, versatile entertainer and performer. Often, during his growth process he's been accused of selling out, becoming too commercial and not playing rock and roll anymore. At certain points in his career, those were viable comments. The position he is at in his cycle as a musical superstar now is shadowed perfectly by his latest album, both in its compositions and its title — *An Innocent Man*. His innocence belies his talent. Billy has another side to his leather tough macho half. He is able, with his often shy and understated manner, to create a tension between himself and his fans. Despite his high level of professionalism and stage theatrics, there is this pervasive feeling that at any moment the whole show might collapse. It is this sense of danger that keeps Billy Joel on the rock and roll side of the fence.

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.
(Repeat chorus)

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)

BARK AT THE MOON

(As recorded by Ozzy Osbourne)

OZZY 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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mission.

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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DON'T ANSWER ME

(As recorded by the Alan Parsons Project)

ALAN PARSONS
ERIC WOLFSON

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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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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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.

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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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SOUL SECTION

SAIL AWAY

(As recorded by the Temptations)

ANGELO BOND
NORMAN A. WHITFIELD

I don't know what your folks got against me girl
But I do know I want you permanently in my world

What's age or color
Or money when you love one another
I know you keep sayin' to me
Our love will win and then you'll see.

But baby sail, sail away, away with me
I can't wait another day
Where you, so you, and I, and I can be free oh baby
To share our love
Under the stars above
We'll spend the rest of our life
Making love morning noon and night
Whoa oh.

Take the wings from a bird and don't you know it can't
fly

If they take your love from me I would surely die
Don't get lost in all they're sayin'
Games are all that they're playin'
I know you keep sayin' to me
Our love will win and then you'll see.

But baby sail away with me
I can't wait another day
Where you and I can be free
We're gonna share our love
Under the stars above
We'll spend the rest of our life
Making love morning noon and night
Whoa oh.

True love is a once in a lifetime thing my dear
We can't let what others think about us destroy what we
share

You say we can take the rejection
We can build a wall of protection
I can feel the pressure closing in all around us
Girl don't let them destroy our love.

But baby sail away with me
I can't wait another day
Where you and I can be free
We're gonna share our love
Under the stars above
We'll spend the rest of our life
Making love morning noon and night
Whoa oh.
(Repeat)

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JEALOUSY

(As recorded by Mary Jany Girls)

RICK JAMES

Jealousy
Jealousy
Jealousy.

Just look at me
Can't you see these teardrops falling from my eyes
Don't you agree that you should have never said
goodbye

It's a drag it's such a dirty shame
Why you wanna see me blue
All my love has turned to pain
And it's all because of you and your jealousy.

Your jealousy
It's got a hold on you and it's killing me
Killing me
Your jealousy
Yeah with your jealousy
Jealousy
Oh jealousy
Oh jealousy.

Don't you know
That I loved you more than any other guy

But you played around with every single girl that
caught your eye
Now you wanna put the blame on me for all your foolin'
'round
There's only so much I can take
So I've got to put you down with your jealousy.

Your jealousy
It's got a hold on you and it's killing me
Killing me
Your jealousy
Oh jealousy
Jealousy.

Your jealousy
It's got a hold on you and it's killing me
Killing me
Your jealousy
Oh jealousy
Jealousy.

Why ya wanna
Why ya wanna hurt me
Why ya wanna
Why ya wanna hurt me
Jealousy.
(Repeat)

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THERE'S NO EASY WAY

(As recorded by James Ingram)

BARRY MANN

I held her close to me
 'Cause I know she breaks so easily
 And then I told her
 But I knew no matter how I tried to console her
 She'd just do the best she could
 But there are times the best is no damn good
 And no matter how you try to be kind
 There's always still a part of you you leave behind
 When it falls apart
 There's no easy way
 To break somebody's heart.

I lied and told her she'd be fine
 Though we both knew it was just a line
 I had to do it
 'Cause I'd a said anything to help me get through it
 Then she reached out for my hand
 And her simple touch was more than I could stand
 And I had to turn away 'cause I knew
 All the hurt that she was feeling I was feeling too

'Cause when it falls apart
 There's no easy way
 To break somebody's heart.

She could've gotten angry
 And made me feel like a guilty child
 But I realized that never was her style
 I wanted her to hurt me
 And not treat me like a friend
 I wanted her to say there'd be some day
 I'd come crawlin' on my knees
 To ask her back again
 But she acted like a lady 'til the end
 Oh what a lady.

I thought that she'd break down
 But she smiled at me and never made a sound
 And I guess she understood in her way
 'Cause her silence told me everything she could not say
 When it falls apart
 Oh there's just no easy way
 There's just no easy way
 There's no easy way
 To break somebody's heart.

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 Weil Songs, Inc.

IF ONLY YOU KNEW

(As recorded by Patti LaBelle)

DEXTER WANSEL
CYNTHIA BIGGS
KENNETH GAMBLE

I must have rehearsed my lines a thousand times
Until I had them memorized.

But when I get up the nerve to tell you
The words just never seem to come out right.

If only you knew how much I do
Do love you
If only you knew how much I do
Do need you.

I dream of moments we share

But you're not there
I'm living in a fantasy.

'Cause you don't even suspect
Could probably care less
About the changes I've been going through.

If only you knew how much I do
Do love you
If only you knew how much I do
Do need you.

'Cause you don't even suspect
Could probably care less
About the changes I've been going through.

If only you knew how much I do
Do love you
If only you knew how much I do
Do need you.

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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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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 'til the morning light
'Cause what I really got to know is.
(Repeat chorus)

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D.C. CAB

(As recorded by Peabo Bryson)

RICHARD FELDMAN
RICH KELLY
LARRY JOHN McNALLY

On the street under pressure the city angels meet
Makin' a stand against the odds
You can feel the heat.

It's make it or break it try to survive
Don't ever say never
Keep your dream alive.

Around the clock we gonna rock to the rhythm of the
street

Up and down the block around the clock we gonna rock
The dream you'd hear if the streets could talk.

Wanna be somebody be a contender

Reach for the sky if you want it
Fight for it or kiss it goodbye.
It's make it or break it try to survive
Don't ever say never
Keep your dream alive.

Around the clock we gonna rock to the rhythm of the
street

Up and down the block around the clock we gonna rock
The dream you'd hear if the streets could talk.

It's make it or break it try to survive
Reach for the sky if you want it
Fight for it or kiss it goodbye.

Around the clock we gonna rock to the rhythm of the
street

Up and down the block around the clock we gonna rock
The dream you'd hear if the street could talk.

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LIVIN' FOR YOUR LOVE

(As recorded by Melba 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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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

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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Exclusive Interview with James Ingram



"Again," James Ingram was saying of his singing success. "these are miracles that I believe in. I believe in miracles. I pray for 'em and I'm surprised when they happen but I expect 'em. I don't take anything for granted but it's more than just luck. These are miracles, big giant things."

On the day we spoke, Ingram was nervously awaiting the birth of his third child. His wife, due a week ago, was floating around their house while Ingram was doing some afternoon interviews. "It could be any minute," he warned.

by steve wosahla

Ten years ago when Ingram was married, he was the lead singer of a band from his hometown of Akron, Ohio. After settling in Los Angeles, Ingram earned his living in the studio playing keyboards, arranging songs and singing background vocals for artists like Leon Haywood and Carl Carlton. After Quincy Jones heard a demo tape of Ingram singing "Just Once," he was on his way to

having his own career.

Jones asked Ingram to sing lead vocals on his album *The Dude* which made history when it was nominated for a dozen Grammy Awards, the most ever in pop music. Three of those nominations were in James Ingram's name and he went home with one for the Best R&B Male Vocalist. Ingram can boast that he is the only artist to win a Grammy without having released his own album.

But Ingram's hits from *The Dude*, "Just Once" and "One Hundred Ways," were only the beginning. His

duet with Patti Austin called "Baby Come To Me" went to number one for two weeks and became a theme song of the afternoon drama "General Hospital." Ingram collaborated with Quincy Jones to write "P.Y.T.," the initials for a Michael Jackson hit song which read "Pretty Young Thing."

By the time he got around to releasing his first album *It's Your Night*, Ingram was again deluged with hit songs. For starters, there was his duet with ex-Doobie Brother Michael McDonald. "Yah Mo B There." Patti Austin re-appeared in the theme song from the movie *Best Friends*, a duet called "How Do You Keep The Music Playing?" Two years after "The Dude," Ingram was up for three more Grammy nominations, one of which was for his r&b single "Party Animal."

But a more accurate description of Ingram might be along the lines of a work horse. Ingram hasn't had time to party up for success let alone be a full-time father. "The music business gets so crazy that I don't have the time I would like to spend with them," he reflected. "But they're the biggest force of my motivation to do what I'm doing."

And, as Ingram will tell us, he is doing a lot.

Steve Wosahla: When Quincy Jones' album *The Dude* came out, did you find a lot of people thought that he was singing the songs?

James Ingram: People thought it was Quincy singing the songs on *The Dude*. But I was happy to be in Quincy's musical heaven. I don't really care because they didn't know. The disc jockeys were just reading the albums and the album says Quincy Jones. But when the singles came out they said, "Quincy Jones featuring James Ingram," so they read that.

SW: Was it a thrill?

Jl: Oh, it was man. It turned my whole life around.

SW: You've been busy ever since.

Jl: Yeah. Super busy. Trying to keep up with Quincy Jones is a task within itself. I've never seen anybody that busy and that motivated with a quest of fire that won't stop. And I'm just trying to keep up with him.

SW: Has Quincy ever explained to you how he keeps so interested in music after all of his accomplishments?

Jl: Well, the most he can really tell me is that it's something in him, the quest for fire, something that he has in his spirit. I don't really think he

can explain it. He just knows it's there. A thirst.

SW: How did you come to write "P.Y.T." for Michael Jackson?

Jl: Quincy called me, among some other songwriters, and he said he had this hot idea for "P.Y.T.," which is "Pretty Young Thing" and "T.L.C.," "Tender Loving Care." He wanted to come up with some kind of concept. I came up with the music part and Quincy liked it so we got together and finished the music.

SW: Was that the first time you got to meet Michael Jackson?

Jl: No, I had a chance to sing with Michael on *The Dude* album. Michael came in and sang background on *The Dude*. So that was my first time meeting him.

SW: What's he like?

Jl: To be as big of a superstar as he is, he's a down to earth, very humble and together brother.

SW: Which is more of a challenge to you, singing duets or singing solo?

Jl: I really don't know. It's always a challenge for me to sing anything and try to make it sound believable. Duet or whatever, it doesn't make any difference, as long as it comes out of my mouth, that's the challenge.

SW: On your new album, Patti Austin sounds like Streisand.

Jl: Patti has a lovely voice. She has so many different characters in her voice. It's interchangeable so she can have a wider range.

SW: There's a story behind "Baby Come To Me." Can you recount it?

Jl: The record came out and went up the charts and did fairly well, but not what we expected it to do. And it fell out of the charts. The next thing we knew, somebody called us and said, "They're playing it on 'General Hospital.'" We didn't believe it so we started watching it and found out they were playing it. The next thing we knew, people must have started requesting it or something. It started getting some airplay. It was another miracle. We had nothing to do with it. It started coming back up the charts slowly. Died and resurrected back up the charts to the number one position. That's why I say it's a miracle. It resurrected from the dead.

SW: Were you a fan of "General Hospital?"

Jl: I would see it now and then but my schedule is so hectic that between writing and being in the studio, it's like "What is TV?" The schedules are so frantic that nobody can lock into what's happening. But there's no set hours that we work.

SW: Does Quincy make you work real hard?

Jl: Well, it's not that he makes you work real hard. He doesn't make you do anything. It's just that he knows what he wants to hear when he hears it. So in pleasing Quincy, we work hard. It's not like he works you hard.

SW: You met Michael McDonald through Quincy, right?

Jl: Quincy and Michael McDonald have been friends for a while. Quincy asked me how I would like to get together with him and I told him I would love to because I've always been an admirer of his work. I love his voice plus he's a very talented writer. So this is another thrill for me to get together and work with him. In fact, I was in the studio with him last night working on another project he's working on. He's cutting his sister Maureen's album.

SW: "Yah Mo B There" is a really spiritual song. Are you a born-again Christian?

Jl: No, I don't have any labels I put on myself. I'm not in any category. I like to classify myself as a spiritual person seeking more knowledge. I don't like little clubs — "Join this club and you go to heaven. OK you're saved."

SW: On the inner sleeve of your album, you urge people to register and vote. What made you decide to do that?

Jl: It seemed like at the Grammys people would always be voicing their opinion and what should have gone on and what didn't go on but they didn't vote. So your voice is your only power or weapon. You have to voice your opinion. If you don't voice it, shut up. I just hear a lot of people making political comments about what they feel should be done. But I asked them if they had voted or do they vote and they said no. Well then shut up because there's no sense talking about it.

SW: What are your plans?

Jl: Quincy has some movie projects that we're writing for as far as getting the music together. Right now he has three. The first movie is Sydney Poitier's which is called "Shootout." It's about bands coming up, kind of a rivalry situation. They sound off and they shootout to see who's the baddest. Michael McDonald's supposed to be doing his album so we'll be writing for his album. I don't know yet if we'll be doing any duets. We're just trying to come up with the material, which is the hardest part. There's no music business without any music. I can write a song a day but whether it's a good song or a hit song, well that's a whole other story.

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.

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.

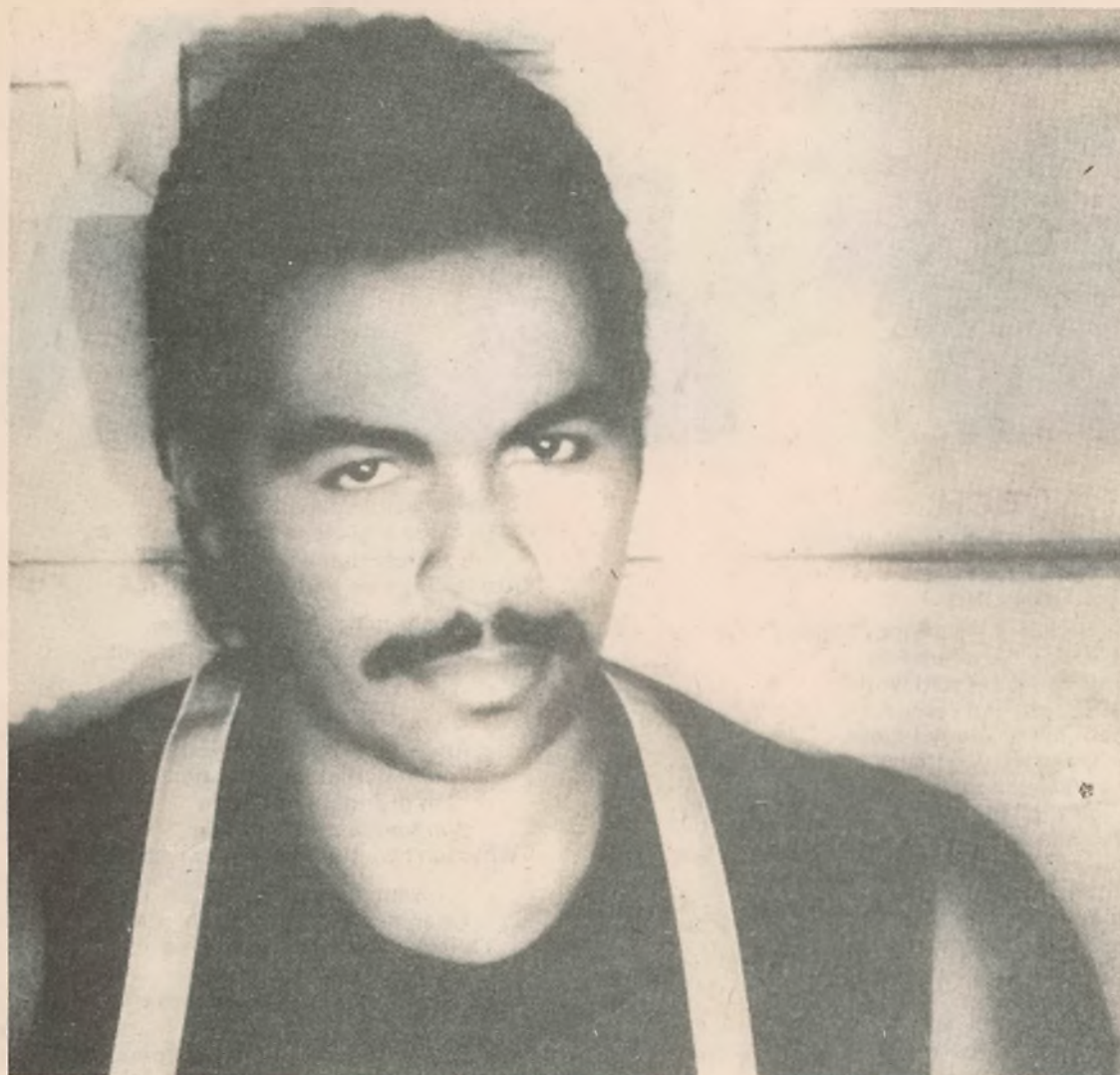
And I always feel like
Somebody's watching me
And I have no privacy woh
I always feel like
Somebody's watching me
Tell me is it just a dream.

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.



WOMAN OUT OF CONTROL

(As recorded by Ray Parker Jr.)

RAY PARKER JR.

I've got a woman out of control
A woman out of control
You've never seen nothin' so cold like a woman out of control.

When we met she was still very young
She had no experience I was her first one
Who knows what her and her friends discuss
(Sure ain't monogomy)

All at once she started gettin' curious
(To see what else is out there)
Says I'm holdin' her back
Depriving her of her share
She's too young and wild
You can't hold her back
She don't wanna stop her animal act.

I got a woman out of control
A woman out of control
You've never seen nothin' so cold like a woman out of control.

I taught her ev'ry little trick she knows
For her to show it all to another man hurts me so

I recall when she was too nice
(Too nice to love me)
Now she claims variety is the spice
(She don't really like it)
She don't know
She's young and excited
I can't change her mind
I can't make her stop
The girl is too wild
The girl is too wild.

I've got a woman out of control
A woman out of control
You've never seen nothin' so cold like a woman out of control.

She's out of control
This has a definite effect on my ego
Cause she thinks must be more to life than lovin' me
She's a runaway child
Runnin' wild searchin' for her freedom
I can't change her mind I can't make her stop
The girl is too wild
The girl is too wild
I got a woman out of control
A woman out of control
You've never seen nothin' so cold
Like a woman out of control
She's out of control.

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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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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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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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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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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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COUNTRY SECTION

THERE AIN'T NO FUTURE IN THIS

(As recorded by Reba McEntire)

BILL RICE
MARY SHARON RICE

Honey I know you tried
When you loved me tonight
But her memory slipped from your lips
So if she's on your mind
That much of the time
There ain't no future in this.

There was somebody who
Took a whole lot of you
And I guess you're not over it yet
If I'm just standing in
For a memory then
There ain't no future in this.

Mine are the arms that hold you
But hers are the arms you miss
So if she's still the one
When it's all said and done
There ain't no future in this.

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DON'T MAKE IT EASY FOR ME

(As recorded by Earl Thomas Conley)

EARL THOMAS CONLEY
RANDY SCRUGGS

You're on my mind
I'm in the dark
You're takin' your time
At fallin' apart.

You hold the night in your hands and you know it
I'll get it right if you give me the chance
To get closer
I'd give you my heart if that's what you're after
I'd give you my love and that's all that matters
Think it over.

Cause baby, that's all right with me
If you wanna play hard to please
Don't make it easy for me.

I'm down on my knees
Take a look at me
I'm easy to please
Why can't you be.

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VICTIMS OF GOODBYE

(As recorded by Sylvia)

DENNIS W. MORGAN
DON PFRIMMER

I saw her standin' in the corner
Holdin' a glass of wine
Her hands were tremblin'
Her heart was breakin'
When her eyes ran into mine
I knew the feelin' well from just one look
I didn't write it but I'd lived that book.

She was a victim of goodbye
She was a victim of a lie
Somebody somewhere made her cry
She was stranded in the night
A victim of goodbye.

I walked on over
Stood beside her
And I told her I understood
She needed someone who needed someone
I'd love to help her if I could
We've got so much we've lost in common, girl
Can we find new love in the same old world.

We're victims of goodbye
We're victims of a lie
Somebody somewhere made us cry
Now we're stranded in the night
Victims of goodbye.

Let's just keep it honest
Lips can say too much
Don't make any promise
Don't want to fall asleep
And then wake up.

Victims of goodbye
We're victims of a lie
Somebody somewhere made us cry
But together we can survive
As victims of goodbye.

Stranded in the night
Victims of goodbye
But together we can survive
Victims of goodbye
Together we can survive
Victims of goodbye.

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DENVER

(As recorded by Larry Gatlin and The Gatlin Brothers)

LARRY GATLIN

We pulled into Denver as the sun was lightin' up the
Rockies

Checked into a cheap hotel
Fell asleep holdin' each other close
Just knew in our hearts this had to be a new beginning
Well I guess it goes to show ya
Just how much some people know.

The first year in Denver we were as happy as we could
be

The good times I remember of me lovin' her
And her lovin' me

But then she dropped me in Denver so I know I had at
least a mile to fall
Is there life after Denver
Is there life after Colorado at all.

I crawled out of Denver moved a little higher in the
Rockies

Decided I would try my hand at pickin' up the pieces
that she left

But Lord it didn't take long to realize that higher ain't
always better

And it's awful cold and lonely
When you're king of the mountain all by yourself.

The first year in Denver we were as happy as we could
be

The good times I remember of me lovin' her
And her lovin' me

But then she dropped me in Denver so I know I had at
least a mile to fall
Is there life after Denver
Is there life after Colorado at all.

Lord is there life after Denver
Is there life after lovin' her at all.

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I MAY BE USED (But Baby I Ain't Used Up)

(As recorded by Waylon Jennings)

BOB McDILL

Well baby you're a looker and I know what you're
looking for

You been looking over every man at the bar
Well honey I know that I got a few years on you
But if you're shopping around
Let me tell you a thing or two.

Well I look a little rough and I got a few miles on me
My body needs work and my style ain't what it used to
be

And honey I'll admit there's places I'm a wearing thin
But I ain't broke down
I'm a just a broken in.

Yes I may be worn but baby I ain't worn out
Let me take you for a ride

I'll show you what I'm talking about
Well I'll guarantee there's a lot of me left to love
I may be used but baby I ain't used up.

I been wrecked a few times and honey it shows
I guess there's been once or twice you could say that I
was repossessed

But there's one thing that I want understood
It ain't how you look
It's a what you got under the hood.

Yes I may be worn but baby I ain't worn out
Let me take you for a ride

I'll show you what I'm talking about
Well I'll guarantee there's a lot of me left to love
I may be used but baby I ain't used up.

(Repeat)

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I'M NOT THROUGH LOVING YOU YET

(As recorded by Louise Mandrell)

CHRIS WATERS
TOM SHAPIRO
HOLLY DUNN

You've got that lookin' around look in your eye
You've got a restless ache
You wanna satisfy

But while you're thinkin' about who you could love
You'd better keep in mind
Just what you're giving up
Stop acting like you've already left
I'm not through loving you yet.

Don't you turn your back
Don't you act like that
Don't do anything you'd regret
I'm talking to you boy
If you're thinkin' free
Think differently
And never forget

I'm not through loving you yet.
Just 'cause there's someone out there you haven't tried
Don't mean that what you want
Is what you're gonna find

I've always taken you where you wanna be
So don't go somewhere else
For what you've got with me
I'll show you I meant it when I said
I'm not through loving you yet.

Don't you turn your back
Don't you act like that
Don't do anything you'd regret
I'm talking to you boy
If you're thinkin' free
Think differently
And never forget

I'm not through loving you yet.

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IN MY DREAMS

(As recorded by Emmylou Harris)

PAUL KENNERLY

When the sun goes down on the other side of town
tonight

And the world is asleep dreaming in the deep moonlight
I'll slip away in the shadows out of your life.

You don't want me anymore so I'll close the door and
leave

My bags are packed and I'll give you back your keys
You keep my ring and I'll keep your memory.

But in my dreams at night awooh
Everything will work out right

'Cos I'll still hold you tight in my dreams.

Yes it's hard to take when love breaks down and dies
But it's better to quit than sit each night and cry
I'd rather know the truth
Than to live through a life of lies.

Well bye bye baby it seems that we're all through
You sure know how to make this boy blue
When you say you don't want
The things I can do for you.

Maybe it's for the best to give this love of ours a rest
But I'll come running back if you want me.

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ONE STEP CLOSER

(As recorded by The Cannons)

BILL RICE
MARY SHARON RICE

I'm just one step closer
I'm standing on the line
I'm crossing over
To the other side
I'll move on over
Before I change my mind
'Cause I'm just one step closer
To walking into your life.

Honey I can feel your sweet love
Tuggin' at my dreams
Something tells my heart you're gaining ground
All of my emotions just keep
Building up in me
And I'm afraid I'll lose my nerve
And stop and turn around.

But I'm just one step closer
I'm standing on the line
And I'm crossing over
To the other side
Better move on over
Before I change my mind
I'm just one step closer
To walking into your life.

I just heard a small voice whisper
Look before you leap
But I can't stop to think about it now
I have also heard it said
Still waters sure run deep
I hope your love will rescue me
I think I'm going down.

I'm just one step closer
I'm standing on the line
I'm crossing over
To the other side
I'll move on over
Before I change my mind
'Cause I'm just one step closer
To walking into your life.

(As) LONG AS I'M ROCKIN' WITH YOU

(As recorded by John Conlee)

BRUCE CHANNEL
KIERAN KANE

Wherever I'm goin'
Wherever I'm stayin'
It doesn't matter
Long as I'm stayin' with you
Stayin' with you.

I'm always happy
Whatever I'm doin'
It doesn't matter
Long as I do it with you
Do it with you.

I may never have much silver and gold
I've got somethin' more precious and warmer to hold
That old rockin' chair don't scare me like it used to
It doesn't matter
Long as I'm rockin' with you.

Wherever I'm workin'
Whatever it's payin'
It doesn't matter
Long as I'm workin' with you
Workin' with you.

These things I believe in
Some people call dreamin'
It doesn't matter
Long as I'm dreamin' with you
Dreamin' with you.

I may never have much silver and gold
I've got something more precious and warmer to hold
That old rockin' chair don't scare me like it used to
It doesn't matter
Long as I'm rockin' with you
It doesn't matter
Long as I'm rockin' with you.

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BREAK MY HEART

(As recorded by Victoria Shaw)

HAROLD E. TIPTON
ANGELA KASET

You never said goodbye to me
I never let you go
Before you walk away from us
There's one thing you should know
I can't just let you leave me behind you
Cuz it's not over in my mind.

'Til you break my heart
Make me crumble make me cry
Give me something to forget you by
Oh won't you break my heart
Say I never meant a thing to you
Tear my hopes and dreams in two
But don't leave me loving you
Break my heart.

I've never begged for anyone
Should I get on my knees
Tell me you never loved me
Or tell me you'll never leave
But please don't leave me hanging on to you
I can't let go I can't live on.

'Til you break my heart
Make me crumble make me cry
Give me something to forget you by
Oh won't you break my heart
Say I never mean a thing to you
Tear my hopes and dreams in two
But don't leave me loving you
Break my heart.

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TILL YOUR MEMORY'S GONE

(As recorded by Bill Medley)

BILL RICE
MARY S. RICE

When I close my eyes
I can barely see you
And if I am alone
It won't be for long
I'm filling up the time
We once spent together
But pieces of my life
Won't fit together right
Till your memory's gone.
Memories have a way
Of keeping wounds from healing
Bringing back goodbye
Cuts me to the bone
If I could have one day
That I don't think about us
Maybe things would change
But they'll just be the same
Till your memory's gone.

Till your memory's gone
Love will linger on
Standing in my way
Till your memory fades.

When I close my eyes
I can barely see you
But I can't leave behind
Pictures in my mind
Till your memory's gone.

I can't leave behind
Pictures in my mind
Till your memory's gone.

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I PASS

(As recorded by Gus Hardin)

MICHAEL GARVIN
TOM SHAPIRO
DAVID ROSSON

Just cause you're back at my front door
You think that I'll let you in
You think I'll buy every lie that you got
And pay with a heartache again
The deal is a steal
I know such an offer won't last
But I pass
I pass.

What's a few tears on my pillow
What's a few holes in my heart
What's a few nights that I can't sleep at all
Cause I can't keep from fallin' apart
When you leave again
I know it's a small price to ask
But I pass
Yeah I pass.
You're right

I've thought a lot about you
You're right
We had some good times
Some nights
You were almost worth the hurt
But not quite.

Maybe I'm just bein' foolish
Maybe I'm holdin' a grudge
Just think what I get if I give you my heart
A lover who won't give me love
Hey what a deal
A girl ought to jump on it fast
But I pass
I pass.

You're right
I've thought a lot about you
You're right
We had some good times
Some nights
You were almost worth the hurt
But not quite.

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Conway Twitty

Country Star Of The Month



DENNIS CARNEY

Lost In The Feeling is the latest in a long line of classic song collections by one of the few bona fide legends in country music. Conway Twitty's unique and distinctive vocal gifts have been responsible for some of the most memorable moments in American music. *Lost In The Feeling* is no exception.

Produced by Twitty and Jimmy Bowen, this 10 tune assemblage showcases the man's hit-making talent in a variety of moods and emotions. The lp includes unforgettable renditions of such selections as the Eagles classic, "Heartache Tonight," Lionel Richie's "Three Times A Lady," and Twitty's latest hit, "Lost In The Feeling." For more than three decades, Conway Twitty has been singing songs that have become a part of millions of lives — *Lost In The Feeling* is part of that lasting tradition.

Somewhere in the soul of Conway Twitty there's a place where all the music of the South boils and brews. There must be because the long career of the champion hit-maker has touched virtually every musical genre that Dixie has ever given to America — rockabilly, blues, honky-tonk, rock 'n' roll, Dixieland, rhythm & blues, gospel and mainstream country.

His command of such diverse styles was especially apparent on *Southern Comfort*, his January '82 debut album for Elektra/Asylum. Among that album's tracks were two chart-topping discs as different as night and day. "The Clown" was an evocative, haunting ballad,

while Twitty's treatment of "Slow Hand" had enough rhythm and raunch to make it a disco favorite.

Twitty's second E/A release, *Conway's #1 Classics — Volume 1*, featured newly-recorded versions of songs that represented the length and breadth of his remarkable career, from his teen idol years to the country superstar he is today. The 10 songs on the lp were so different, yet so unmistakably Conway Twitty, that they stand as testimony to his masterful synthesis of many musical styles.

Twitty is a child of the Mississippi River, that legendary meeting place of America's musical currents. His father, a riverboat pilot, taught him his first chords on a small guitar that was given to him by his grandfather when he was only four years old. The family lived in a tiny river town called Friars Point, Mississippi, a largely black settlement of cotton patches and tenant farms. Next door lived an old black man Twitty fondly called "Uncle Fred." Twitty idolized him and learned music at his knees.

"That old black man who lived next door played guitar and harmonica," Twitty recalls, "and I'd sit out there for hours and he'd teach me the blues-type stuff. I loved to sit there with him. I remember one song he did was 'Somebody's Been Pickin' My Potatoes and Trampin' On My Vines.' I used to sit there and sing it with him. I spent hours with him, and yet I never did know his last name."

That was just the start of Twitty's interest in music.

There was a black church around the corner from their house and he'd spend hours sitting out on the ditch bank listening to the sounds of gospel music coming from inside. Every Saturday night, Twitty and his family would gather around the radio to listen to the Grand Ole Opry.

When he was ten his parents moved up the river about 14 miles to Helena, Arkansas. It was in Helena that Twitty put his first band together, The Phillips County Ramblers. By the age of 12, he had his own radio show every Saturday morning on station KFFA in Helena.

It was also in Helena that Twitty discovered his second love, baseball. It soon became the center of his life and Conway decided he wanted to play professional baseball more than anything else on earth. After graduating from high school, he wound up with an offer to play with the Philadelphia Phillies, but before he could sign up, he was drafted by the Army.

Although he had his own band while he was in the Army, Twitty still had never thought of music as a profession. His idols were still people like Roy Acuff, Ernest Tubb, Hank Williams, Webb Pierce, Ray Price and Faron Young. These people were so great to Twitty that the idea of competing with them was unthinkable.

When he was discharged from the Army, the first thing he heard was Elvis Presley's "Mystery Train." Its completely new sound really knocked him out, just as it was doing to millions of people across the nation. "Although I loved country music, I didn't think I was good enough to compete with my idols," Twitty explained. "But I did think I could sing Elvis' style of music. I had to make a decision. I threw down the baseball bat and picked up the guitar. I've been pickin' ever since."

Twitty soon found that after he sang the songs of Presley, Carl Perkins, Bill Haley and a handful of others, there was no other music like that for him to learn. His solution was to write some himself, and then set off to find the musical hotbed at Sun Studios in Memphis. There he found Jerry Lee Lewis, Presley, Perkins, Johnny Cash, Charlie Rich and Roy Orbison working on the same musical synthesis of country and black music that he'd grown up with.

"That was a new kind of music then," Twitty recalls. "So you either had to write something with that kind of feel to it or you had to take an old song and rearrange it, like Elvis did with 'Blue Moon of Kentucky.' Looking back, the creative part of all of it was the most fun. Somebody would come up with a new guitar lick and it would go through that whole bunch down there in Memphis. You could feel it growing; it was really exciting. Everything was new — you didn't have a thing to draw from."

Ironically, Twitty didn't break through with rockabilly music the way the others did. Despite excellent uptempo performances for Sun and Mercury, he scored his first hit with the powerful teen ballad "It's Only Make Believe," on MGM in 1958. It was the first of dozens of emotion-packed Twitty compositions that have become Top 10 hits, and it made him a teenage idol.

Eight years and three gold records later, Twitty decided to make a switch. Despite his wide success as a rock 'n' roll star, Twitty was writing purely country songs as early as 1960. Unfortunately, he had no outlet for them. "Finally," he says, "I thought I'd lived long enough and experienced enough to compete with my heroes and do justice to a country song."

The frustration he felt as a rocker with a country heart finally came to a head one evening in a New Jersey nightclub. Unable to continue the charade any longer, Twitty abruptly left the rock 'n' roll stage, never to return. It was a courageous emotional decision, but one he's never regretted. The memory of that night has never left him: "The place was a huge club where all the college

kids went. I was there for eight weeks. After I finished this tour, my manager had promised me I could start doing country music. Well, during my last two weeks there, a big package came for me. It contained contracts to play all those same rock clubs I'd been playing...all the way up into the following year. I was right in the middle of a show. All of a sudden, I just couldn't sing another song, I just couldn't. I had never done anything like that in my life. I took my guitar, set it down and explained the situation to the club owner. I told the band, 'We're headin' South and we ain't comin' back.'

"My management said I was crazy," Twitty continues. "People said, 'You're gonna go from selling hundreds of thousands of records to selling 30,000-40,000 records. You'll be going from making thousands of dollars a day to making \$100-\$200 a day. You're out of your mind!' And sure enough, in a week or two, I was pickin' in them little clubs makin' \$100-\$200, just like they said."

A good friend of Twitty's, Harlan Howard, took him to meet Owen Bradley at Decca Records. Bradley took a chance on Twitty and signed him as a country act to Decca/MCA. The disillusioned rocker had scored four straight country #1's by the dawn of the 1970's. By mid-decade, all of his 23 successive singles had hit the top of all three trade magazines charts. By 1980 he had an astounding 38 #1 records, more than anyone else in the field of popular music. More than Sinatra. More than Elvis. More than the Beatles. The most consistent hit-maker in the history of country music now holds 50 chart-topping singles.

Twitty wrote 17 of those #1 singles, and is one of country music's unheralded songwriting geniuses. His grippingly real mini-dramas of love, regret, longing and desire have included the memorable "Hello Darlin'," "After All The Good Is Gone," "I Can't See Me Without You," "The Games Daddies Play," "You've Never Been This Far Before" and the Loretta Lynn duet "As Soon As I Hang Up The Phone." Fresh new versions of all of those tunes were featured on *Conway's #1 Classics — Volume 1*.

Throughout his career, Conway Twitty has brought the best of all forms of music to bear in his writing and singing. Bluegrass and country-rock are in evidence on "Boogie Grass Band," rock and honky-tonk on "Red Neckin' Love Makin' Night." Since 1979, when Twitty began producing his own tps, he's entered into one of his most creative and innovative periods.

Besides being a major musical figure, Twitty is also known as one of the most honest and forthright men on the Nashville scene. He's also a very successful businessman whose ventures include a restaurant, travel agency, music publishing companies, and a booking agency. He's also a major stockholder in two minor league baseball teams, including the Nashville Sounds, the most successful minor league team in America.

In June of 1982, Twitty unveiled his latest enterprise, a nine-acre tourist attraction called Twitty City. It's a complex that was built with the country music fan in mind. It features everything the music lover comes to Nashville to see in one location.

Twitty City also features Conway's Showcase, an entertainment center that tells his life story through sound, lights and visual displays. What makes Twitty City really unique is that Conway makes his home right on the grounds. He spends as much time as possible visiting with the country fans, the people who, he says, "have made it all possible for me."

"I only hope I can live long enough to put back into country music just a portion of what I've gotten out of it," he concluded. With almost 50 number one singles to his credit and a great new album, *Lost In The Feeling*, it's a safe bet that Twitty's hope is already a reality.

VICTIM OF LIFE'S CIRCUMSTANCES

(As recorded by Vince Gill)

DELBERT McCLINTON

Six-o-five a.m. on Sunday mornin'
I'm supposed to left for Memphis late last night
I stopped at one of them old highway places
And because I did I sleep in Tyrone County Jail tonight.

I started out the night with good intentions
But I ended up gettin' sideways drinkin' wine
Well, the last thing I remember we were roarin'
Then somethin' hit my head and knocked me from my
conscious mind.

I was raised around barrooms and Friday night dancers
Singin' them old country songs
Half the time I end up some place I don't belong.

Said jailer hey, "what y'all got me charged with?"
He looked at me and halfway closed one eye
He said, "you mean to say you don't remember?"
"Cultin' up some honky with that bone-handled knife."

I'm a victim of life's circumstances
I was raised around barrooms and Friday night dancers
Singin' them old country songs
Half the time I end up some place I don't belong.

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CANDY MAN

(As recorded by Mickey Gilley and Charly McClain)

BEVERLY ROSS
FREDERICK NEIL

Come on baby let me take you by the hand
Come on sugar let me take you by the hand
You're for me honey let me be
All your own candy, candy your candy man.

Well hey there sweet thing
I love your honey lovin' ways
Hey there sweet thing
I love your honey lovin', honey lovin' ways
So come to me and I'll let you be
All my own candy, candy my candy man.

Come on woman I'm gonna treat you right
I'll give you candy kisses every night
So come on baby I love your honey lovin', your honey
lovin' ways
Yes I do so come to me
Yeah I'll let you be all my own candy, candy my candy
man.

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JUST A LITTLE LOVE

(As recorded by Reba McEntire)

DENNIS W. MORGAN
STEVE DAVIS

When my check bounces at the store
When the whole world seems at war
You bring me peace of mind once more
With just a little love.

When the boss says I'm ten minutes late
And that stack of bills just won't wait
You take the worry away
With just a little love.

With just a little love and affection
You bring a touch of perfection
To a world that's sometimes crazy and so mixed up
With just a little love you have changed me
You can do miracles, with just a little love.

When my old car won't run
And all my dreams come undone
You'll make it right
Won't you hon
With just a little love.

When it seems like the truths all gone
When I'm tryin' so hard to hold on
You make it easy to be strong
With just a little love.

With just a little love and affection
You bring a touch of perfection
To a world that's sometimes crazy and so mixed up
With just a little love you have changed me
You can do miracles, with just a little love.

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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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CRY BABY HEART

(As recorded by Slim Whitman)

LEON PAYNE

I say that I don't worry and our parting brought no pain
I tell them I'll be happy if we never meet again
About the time I get 'em fooled and think I'm really smart
I realize that I can't hide my cry baby heart.

Cry baby heart
I wish you were a stone
So I could really laugh and say I'm better off alone
But like an actor in a play
I stumble thru my part
You're always giving me away
You cry baby heart.

I try to find somebody else but no one else will do
I'd rather sit at home alone and worry over you
I wish that I could run away and make another start
But what's the use I'd still obey my cry baby heart.

Cry baby heart
I wish you were a stone
So I could really laugh and say I'm better off alone
But like an actor in a play
I stumble thru my part
You're always giving me away
You cry baby heart.

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I DON'T WANNA LOSE YOUR LOVE

(As recorded by Crystal Gayle)

JOEY CARBONE

You look at me and I can see the feeling gone
What happened to the dream we planned our future on

You turn away and try to say what we both know
But baby I can't let you go
Let you go away.

Cause I don't wanna lose your love
I don't wanna be the one who's broken hearted
Don't take the only love I've ever known

I don't wanna lose your love
How could you go and stop what we have started
Oh baby I don't wanna be alone.

I try to hide that hurt inside so plain to see
I never could keep secrets from you anyway

So hard to face I can't erase the thought of you
Oh baby won't you change your mind
Change your mind and stay.

Cause I don't wanna lose your love
I don't wanna be the one who's broken hearted
Don't take the only love I've ever known

I don't wanna lose your love
How could you go and stop what we have started
Oh baby I don't wanna be alone.

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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.

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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IT'S GONNA BE A HEARTACHE

(As recorded by Kevin Pearce)

ROGER MURRAH

It's gonna be a heartache
Oh it's gonna be hard to take
I'll be in sad shape
When you're gone
It's gonna be a heartache
Oh and it's gonna be too late
But it's all my mistake
For doing you wrong.

I know I've wasted love you've given
You placed it all right in my hands
But if you'll only reconsider
You'll be standing by a brand new man.

It's gonna be a heartache
Oh it's gonna be hard to take

I'll be in sad shape
When you're gone
It's gonna be a heartache
Oh and it's gonna be too late
But it's all my mistake
For doing you wrong.

I know you're hurt and disappointed
And you've got every right to be
When love is all you've ever wanted
But please don't give up on me.

It's gonna be a heartache
Oh it's gonna be hard to take
I'll be in sad shape
When you're gone
It's gonna be a heartache
Oh and it's gonna be too late
But it's all my mistake
For doing you wrong.

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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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JOE BANGAY

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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I GUESS IT NEVER HURTS TO HURT SOMETIMES

(As recorded by Oak Ridge Boys)

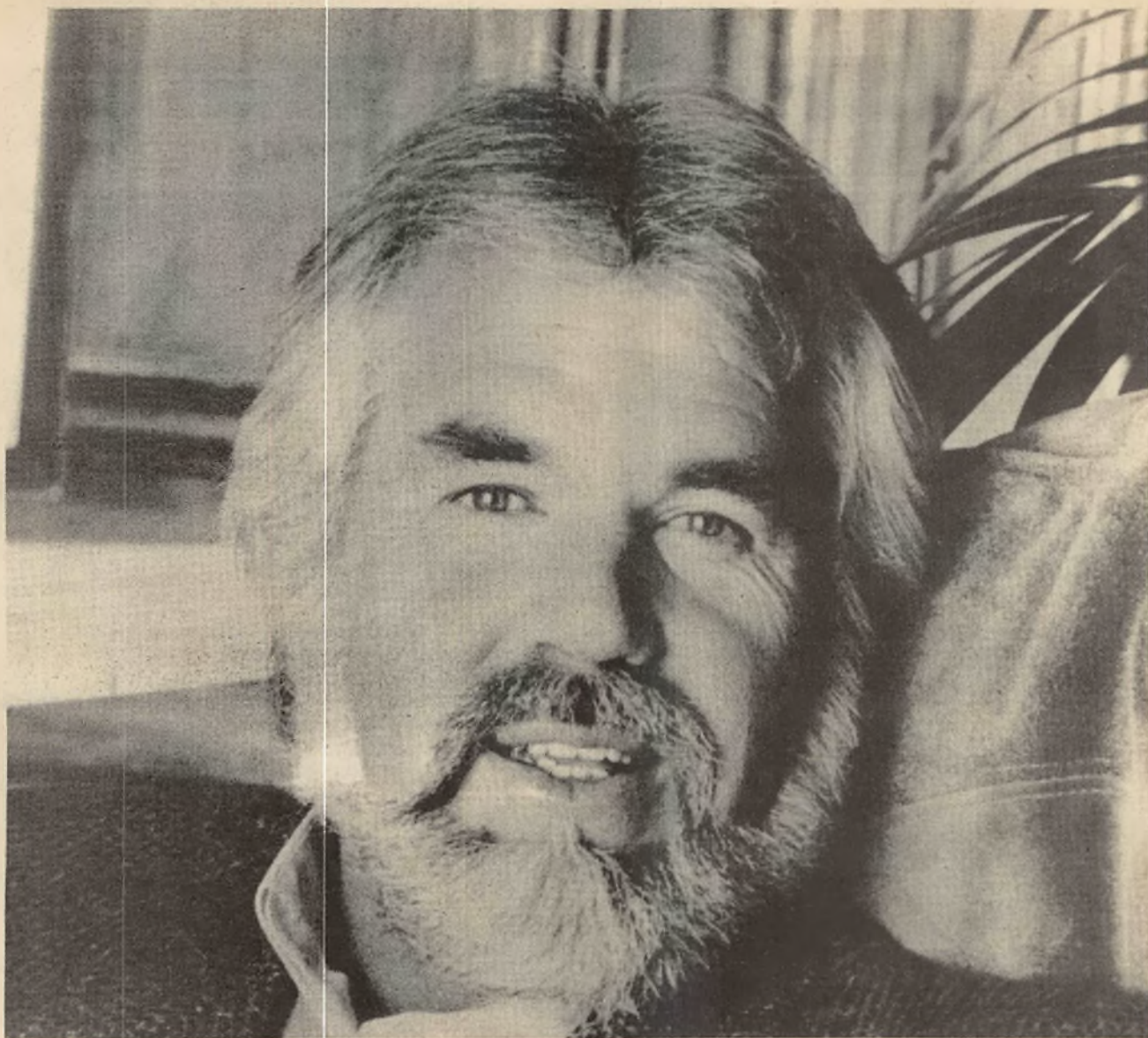
RANDY VANWARMER

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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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 thats 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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WHATCHA GOT COOKIN' IN YOUR OVEN TONIGHT

(As recorded by Thrasher Brothers)

PAT MCMANUS
WOODY BOMAR

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

I said "whatcha got cookin' in your
oven tonight

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

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

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

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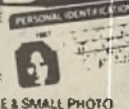
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MARIO CASILLI

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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(As recorded by Mike Campbell)

Well I do my very best to make you happy
Try to make you smile when you're feeling blue
But lately you've been getting
Am I wasting my time loving you?

You better nail down my shoes
The wind is coming
And it may blow me away just like a hurricane
You better get yourself together baby
Cause I ain't got no time for no one sided love affair
No, I ain't got time for no one sided love affair.

Well, I've tried my best to act just like a lady
Tried to take you out and show you a good time
You just don't seem to understand what's happened
I've been wasting my love on you babe.

You better nail down my shoes
The wind is coming
And it may blow me away just like a hurricane
You better get yourself together baby
Cause I ain't got no time for no one sided love affair
No, I ain't got time for no one sided love affair.

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(As recorded by Mel McDaniel with Oklahoma Wind)

I've been good as a man can be
Thought my whole life she'd be here with me
She took her clothes and all her personal things
I guess she must have overlooked her wedding ring.

Where'd that woman go
Where'd that woman go
I been lookin' and I don't know
Where'd that woman go.

I worked at the mill and came home every night
Thought I was doin' everything just right
If we could of talked she might still be here today
She never complained
She just ran away.

Me and GMC we been all over town
Lookin' every place that she hangs around
Lord I never thought that she'd let me down this way
If I was a drinker I'd be drunk today.

Where'd that woman go
Where'd that woman go
I been lookin' and I don't know
Where'd that woman go.

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DEANUS WITE

TOO LATE TO GO HOME

(As recorded by Johnny Rodriguez)

LEN CHERA

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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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 'til 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
downtown

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

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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

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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WILL IT BE LOVE BY MORNING

(As recorded by Michael Murphey)

LEWIS ANDERSON
FRED KOLLER

Like lightening 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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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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I BET YOU NEVER THOUGHT I'D GO THIS FAR

(As recorded by Micki Furhman)

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.

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your things
How was I to know it was gonna rain
I've said good-bye a million times
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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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(As recorded by Tony Joe White)

TONY JOE WHITE

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And she happens to be the only one
The lady in my life
She don't have to compete with anyone

She's had my love from the start tucked away inside her
heart

And it don't matter where I go
I can't help but let it show
She knows she's the lady in my life.

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

There's a lady in my life
And when it comes to makin' love
She's got the fire
And she don't hold it back
She gives it all from deep inside
After our love is satisfied and she lies sleepin' by my
side
I brush the dampness from a curl
And I feel peaceful with the world
This girl is the lady in my life.

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DRINKIN' MY WAY BACK HOME

(As recorded by Gene Watson)

DON SCAIFE
RONNY SCAIFE
PHIL THOMAS

I sobered up in Houston in the bed of my pickup truck
My head was a hangin' so heavy I could hardly hold it up
I got to thinkin' about that sweet little woman I left all
alone

And that's when I started rollin' and drinkin' my way
back home.


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

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

I left a trail of Lone Star cans from here to San 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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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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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 desert
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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LANEY WILLIAMS

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
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You really got a hold on me baby.

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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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HAPPY BIRTHDAY DEAR 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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CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry, you don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not why!

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their Master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just minutes away!
Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

MAIL NO RISK COUPON TODAY!

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