

SONGWRITERS

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**WORDS
TO OVER
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SONGS**

**EXCLUSIVE
INTERVIEWS
with
CHRISTINE
McVIE**

**APRIL WINE'S
MYLES
GOODWYN
THE DEELE**

DOLLY PARTON



**CHRISTINE
McVIE**



POP: BELIEVE IN ME • EYES WITHOUT A FACE • DANCE HALL DAYS • WHAT IS LOVE • I WANT TO BREAK FREE • THE HEART OF ROCK & ROLL • NO MORE WORDS • SELF CONTROL
SOUL: OBSCENE PHONE CALLER • RHYTHM OF THE STREET • MOONWALK • JUMP (For My Love)
COUNTRY: WHEN WE MAKE LOVE • HONEY (Open That Door) • SOMEDAY WHEN THINGS ARE GOOD • YOU'VE STILL GOT A PLACE IN MY HEART • TO ALL THE GIRLS I'VE LOVED BEFORE

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POP SECTION

NO WAY OUT

(As recorded by Jefferson Starship)

PETER WOLF
INA WOLF

No intentions
Whatsoever
I was gone for a night
Nothin's forever
But the cruel daylight bro't me back to my senses
Got caught in here under false pretenses.

No way out
None whatever
I made up a story
Tho't it was clever
She didn't ask and I got no reply
But later that night I heard her cry.

No way out
She doesn't buy my story
No way out
She doesn't buy my story
No, no way out
She doesn't buy my story.

No accusations
Whatsoever
But can she forget
Nothing's forever
Since yesterday she's a little bit colder
Won't happen again
What could I have told her.

No way out
She doesn't buy my story
No way out
She doesn't buy my story
No, no way out
She doesn't buy my story
Doesn't buy my story.

How can she tell the truth from the lies
How does she know when to close her eyes
She doesn't want to lose me
So she only sees what she wants to see.

No way out
She doesn't buy my story
No way out
She doesn't buy my story
No, no way out
She doesn't buy my story
No way out
No way.

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THE LONGEST TIME

(As recorded by Billy Joel)

BILLY JOEL

Oh oh oh
For the longest time
Oh oh oh
For the longest time.

If you said goodbye to me tonight
There would still be music left to write
What else could I do
I'm so inspired by you
That hasn't happened for the longest time.

Once I thought my innocence was gone
Now I know that happiness goes on
That's where you found me
When you put your arms around me
I haven't been there for the longest time.

Oh oh oh
For the longest time
Oh oh oh
For the longest
I'm that voice you're hearing in the hall
And the greatest miracle of all
Is how I need you
And how you needed me too
That hasn't happened for the longest time.

Maybe this won't last very long
But you feel so right
And I could be wrong
Maybe I've been hoping too hard
But I've gone this far
And it's more than I hoped for.

Who knows how much further we'll go on
Maybe I'll be sorry when you're gone
I'll take my chances
I forgot how nice romance is
I haven't been there for the longest time.

I had second thoughts at the start
I said to myself
Hold on to your heart
Now I know the woman that you are
You're wonderful so far
And it's more than I hoped for.

I don't care what consequence it brings
I have been a fool for lesser things
I want you so bad
I think you ought to know that
I intend to hold you for
The longest time.

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THE REFLEX

(As recorded by Duran Duran)

DURAN DURAN

The the the the
The reflex the reflex
The reflex the reflex
Fie-fie-fie-fie-flex.

You gone too far this time
But I'm dancing on the valentine
I tell you somebody's fooling around
With my chances on the danger line
I'll cross that bridge when I find it
Another day to make my stand oh oh
High time is no time for deciding
If I should find a helping hand oh oh.

Why-yi-yi-yi-yi don't you use it
Try-yi-yi-yi-yi not to bruise it
Buy-yi-yi-yi-yi time don't lose it
Why-yi-yi-yi-yi don't you use it
Try-yi-yi-yi-yi not to bruise it
Buy-yi-yi-yi-yi time don't lose it.

The reflex is an only child
He's waiting by the park
The reflex is in charge
Of finding treasure in the dark
And watching over lucky clover
Isn't that bizarre
Every little thing the reflex does
Leaves you answered with a question mark.

I'm on a ride
And I want to get off
But they won't slow down the roundabout
I sold the renoir and the TV set

Don't wanna be around
When this gets out
So why-yi-yi-yi-yi don't you use it
Try-yi-yi-yi-yi not to bruise it
Buy-yi-yi-yi-yi time don't lose it
Why-yi-yi-yi-yi don't you use it
Try-yi-yi-yi-yi not to bruise it
Buy-yi-yi-yi-yi time don't lose it.

The reflex is an only child
He's waiting in the park
The reflex is in charge
Of finding treasure in the dark
And watching over lucky clover
Isn't that bizarre
Every little thing the reflex does
Leaves an answer with a question mark.

So why-yi-yi-yi-yi don't you use it
Try-yi-yi-yi-yi not to bruise it
Buy-yi-yi-yi-yi time don't lose it
Why-yi-yi-yi-yi don't you use it
Try-yi-yi-yi-yi not to bruise it
Buy-yi-yi-yi-yi time don't lose it.

The reflex is an only child
He's waiting by the park
The reflex is in charge
Of finding treasure in the dark
And watching over lucky clover
Isn't that bizarre
Every little thing the reflex does
Leaves me answered with a question mark.

Ah the reflex what a game
He's hiding all the cards
The reflex is in charge of finding
Treasure in the dark.

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ORIGINAL SIN (Dream On)

(As recorded by Inxs)

MICHAEL HUTCHENCE
ANDREW FARRISS

You might know of the original sin
And you might know how to play with fire
But did you know
Of the murder committed
In the name of love yeah
You thought what a pity.

Dream on white boy
Dream on black girl
And wake up to a brand new day
To find your dreams have washed away.

There was a time when I did not care
And there was a time when the facts did stare
There is a dream
And it's held by many
Well I'm sure you had to see
It's open arms.

Dream on white boy
Dream on black girl
And wake up to a brand new day.

Dream on black boy
Dream on white girl
And wake up to a brand new day
To find your dreams have washed away.

Dream on black boy
Dream on white girl
And wake up to a brand new day
To find your dreams have washed away.

Dream on
Play with fire
White boy black girl
Dream on
In the name of love yeah
Black boy white girl
White boy black girl.

Black boy white girl
In the name of love yeah
You thought what a pity
Yeah
Original sin.

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ROCK YOU LIKE A HURRICANE

(As recorded by the Scorpions)

KLAUS MEINE
HERMAN HAREBELL
RUDOLF SCHENKER

It's early morning
The sun comes out
Last night was shaking
And pretty loud
My cat is purring
And scratches my skin
So what is wrong
With another sin
The bitch is hungry
She needs to tell
So give her inches
And feed her well
More days to come
New places to go
I've got to leave
It's time for a show.

Here I am
Rock you like a hurricane
Here I am
Rock you like a hurricane.

My body is burning
It starts to shout
Desire is coming
It breaks out loud
Lust is in cages
Till storm breaks loose
Just have to make it
With someone I choose

The night is calling
I have to go
The wolf is hungry
He runs to show
He's lickin' his lips
He's ready to win
On the hunt tonight
For love at first sting.

Here I am
Rock you like a hurricane
Here I am
Rock you like a hurricane
Here I am
Rock you like a hurricane
Here I am
Rock you like a hurricane.

It's early morning
The sun comes out
Last night was shaking
And pretty loud
My cat is purring
And scratches my skin
So what is wrong
With another sin
The night is calling
I have to go
The wolf is hungry
He runs to show
He's lickin' his lips
He's ready to win
On the hunt tonight
For love at first sting.

Here I am
Rock you like a hurricane.
(Repeat)

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TOO YOUNG TO FALL IN LOVE

(As recorded by Motley Crue)

NIKKI SIXX

You say our love is like dynamite
Open your eyes 'cause it's like fire and ice
Well you're killing me your love's a guillotine
Why don't you just set me free yeah.

Too young to fall in love
Too young to fall in love
Too young to fall in love.

Run for the hills
We're sinners and saints
Not a woman but a whore
I can taste the hate
Well now I'm killin' you
Watch your face turning blue
Not yet a man just a punk in the street yeah.

Too young to fall in love
Too young to fall in love
Too young to fall in love.

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BLUE LIGHT

(As recorded by David Gilmour)

DAVID GILMOUR

She's a blue light
Yes it cannot be denied
She will give you
Back your pride
She squeezes she freezes
She does what she pleases
But she says she thinks of others
All the time.

You must rise
To her defense when she's in danger
Turn around and you're looking at a stranger
She steals your savings from under your bed
Leads you into places even angels fear to tread
She's a blue light.

She's not amused
When you're trying to upstage her
So you choose
To do nothing to enrage her
'Cause under her mantle you feel safe from the cold
And you're safe from danger of ever growing old
She's a blue light.

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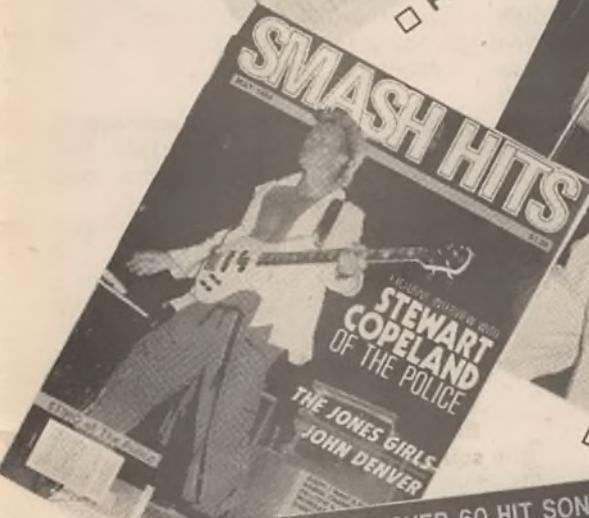
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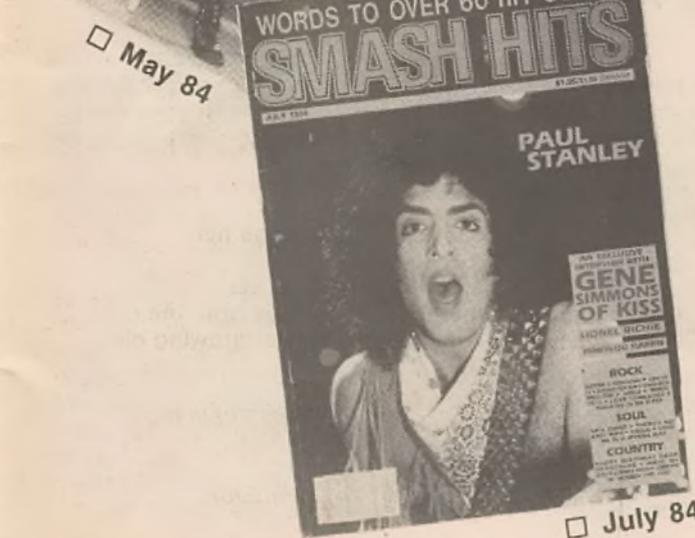
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Pop Star of the Month

by Steve Wosahla

Christine McVie was the first member of Fleetwood Mac to record a solo album but it's not something she cares to remember. Back in 1969, before she married Fleetwood Mac's bassist John McVie, she was Christine Perfect, the keyboard person in Chicken Shack and the soon to be Best Female Vocalist in the annual Melody Maker magazine poll.

The record was never released in America until Christine's songs such as "Over My Head" and "Say You Love Me" made Fleetwood Mac superstars. Sire Records re-released it as *The Legendary Christine Perfect Album* by Christine McVie. It upset her because they capitalized on the name McVie and took material from an era in which she admitted to having no particular style or strong voice. "I didn't have one finger in the pie except that I wrote a couple of weedy songs," she said at the time.

But in 1984 the word "solo" has a much nicer sound to it. Christine, like Fleetwood Mac comrades Stevie Nicks, Lindsey Buckingham and Mick Fleetwood, has released her first album alone since the group joined forces in 1975. She recorded the album with ex-Average White Band drummer Steve Ferrone, guitarist Todd Sharp and bassist George Hawkins. Hawkins toured with Mick Fleetwood's Zoo and Sharp, a Bob Welch and Hall & Oates alumnus, co-wrote five songs with Christine and penned another two on his own.

Christine recorded most of the album in Montreux, Switzerland but came home to England to collaborate with an old friend, Steve Winwood. They sang together on "One In A Million" and co-wrote "Ask Anybody." Winwood also played synthesizer on four tracks. Another old chum, Eric Clapton, played guitar on "The Challenge."

When I spoke with Christine from Los Angeles, she was understandably excited. "Got A Hold On Me," the album's first single, was top ten and she was planning a two-month spring tour. Fans got a sneak preview of her band on an MTV concert broadcast from Los Angeles. Mick Fleetwood dropped in and there was always the chance that Mick, like some of her other friends from the Mac, might sneak into a couple of more gigs.

Exclusive Interview With Christine McVie

Steve Wosahla: Playing live with Fleetwood Mac, Mick gets to thrash at his drums, Stevie shakes her tambourine and Lindsey stalks the stage. But you are always curled behind the keyboards. How do you express your excitement? Are you able to convey it?

Christine McVie: Well, I think it's facial a lot but, unfortunately, a lot of people can't see my face because I'm facing the band rather than the audience. But I'm going on the road and I'm taking another keyboard player (Eddy Quintela) with me so that's going to enable me to move around or change the position of the piano and be able to get out from behind the keyboards on a few songs. I'm immensely looking forward to this. It's gonna be a new way to perform.

SW: Some of the songs on your record have a first time in love feeling whereas some of the Fleetwood Mac songs you've written tend to be more introspective and serious. Do you agree?

CM: At the time I wrote these songs I was. I am now. No, not really. It's just the way the songs came out. I just think I felt very happy working with Todd. It's the first time I've ever worked so closely with another writer. We made the demos before we went into the studio. We recorded all the songs on a little Teac four-track in my music room and we just had a tremendous good time doing that. I

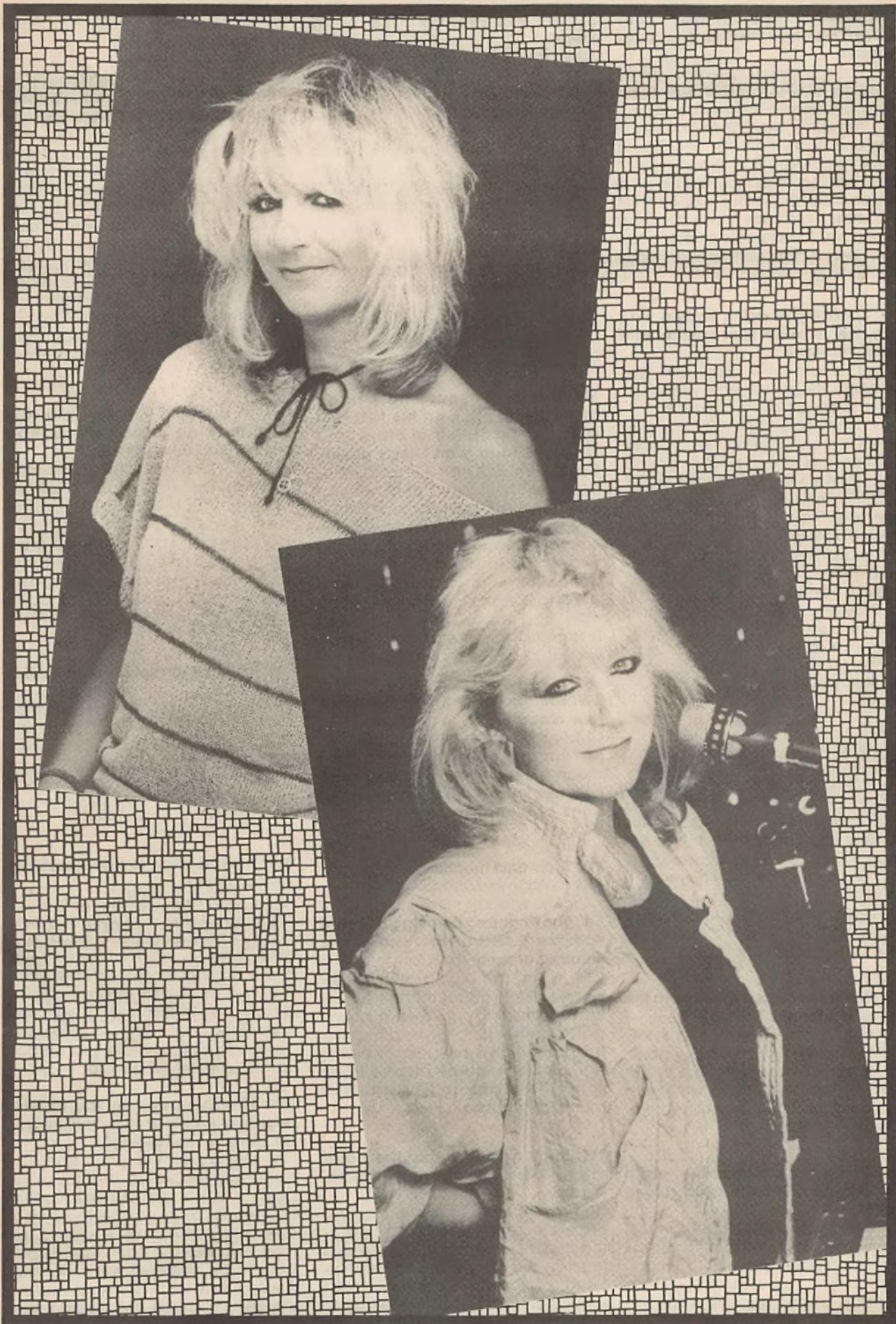
don't know whether it was my state of mind but I just felt very much forward to making the record, optimistic.

SW: Do you think that in your songs you are able to articulate the feelings people have about love and relationships?

CM: I suppose so. I don't know. I get a lot of people commenting about my love song themes. When I write a song it just seems like such a natural subject to sing about in a song. The subject of love and the different aspects of love seem to lend itself to my kind of melodies. The older songs, like "Songbird," people relate to things that happened to them when the record came out. It's hard to say with this one, it's early days.

SW: Are you pretty outspoken about your feelings in your songs? Do you think you say more in your songs than just when you're talking to people?

CM: I think I say a lot more when I talk to people. A lot of those songs aren't autobiographical. Someone said to me I'd have to be 104 if I went through all those experiences myself. A lot of them are just observations of other people's relationships where I step into the first person or is it the third person? I just step into their shoes and write from their point of view. I do that a lot. But I would say that about fifty percent of them are experiences personal to me.



SW: What do you consider your favorite songs that you've ever written?

CM: Favorite songs I've ever written... I just got asked this question and I hate answering it. They change. I told this other guy "Over My Head" was one of my favorites and "Don't Stop," "Hold Me," "Boy," there's a lot of them delving around. "Brown Eyes" is a good song. I don't want to list thousands. Let's say I look on them all kindly. There's only one or two I don't like and those kind of go back a long way.

SW: Speaking of going back a long way, tell us about your reunion with Steve Winwood.

CM: The last time I saw him was probably fifteen to twenty years ago. He was about fourteen years old. I was a very good friend of Spencer Davis'. I mean it wasn't a romantic relationship so much as a musical one. That's when I first met Steve, when Spencer first formed the Spencer Davis Group. I'd sort of followed Steve's career throughout the years and I really loved his solo work. When I decided to make this record, I called him up on the off chance and asked him if he wanted to write a song with me and he said he'd love to. I just went over to his house for a couple of weeks and recorded the song in his studio in his house.

SW: What's his house like?

CM: Oh, it's a huge old baronial hall, what they call a small holding in England. He's got thousands of acres of land and rolling hills. Apparently his dining room dates back to the doomsday book. It's really, really old, like 1066. Obviously there have been additions over the years but basically it's just a beautiful old manor house. He has sheep and cows and he's something of a farmer.

SW: Has he changed much from the boy of fourteen?

CM: Well, I didn't really ever know him that well when he was fourteen. But he's the most charming, sweet man. He's a pleasure to work with and he's got a tremendous sense of humor too. He's great.

SW: Going back to England, did it feel like you had been away a long time?

CM: Well, not really. I spent almost the last seven months in Montreux and going back and forth to London from there. I generally get to England about once a year. So I don't feel too strange from it.

SW: Do you ever feel like living there?

CM: Sometimes. But I must say I'm very happy here at the moment. If I was to live there again it wouldn't be on a full-time basis. I wouldn't mind getting a little cottage in the country or something like that and going there for a couple of months of the year. I miss certain aspects of London, of England, in general.

SW: Which ones?

CM: Well, the people. I'd forgotten how warm the people are in England and how friendly. Well, of course, there's obviously the pubs and the Indian restaurants which I certainly miss a lot over here.

SW: Basically your whole band played with Mick on his last tour with the exception of Steve and Todd. But Todd is on Mick's album.

CM: Yeah, Billy and George are actually on his last album, *I'm Not Me*. They both contributed quite a few songs. We've all kind of known each other for quite a long time and swap around bands. I play in his band when I can and Mick makes a guest appearance with me every now and then. There's one big hodge podge of musicians which we get to pick out of.

SW: Are you playing on Lindsey's new record?

CM: Not as of yet. At the moment it's just Lindsey and a Fairlight. But I mean it's early days. I'm gonna go over and invade his house one day. I think he wants me to sing something.

SW: Man and machine.

CM: Yeah, man and computer.

SW: You're gonna be doing a record with the band at the end of the summer or early fall.

CM: Yeah, this is what everyone's been talking about in the last few weeks, deciding when we're gonna get together and try to do something. It seems like August will be the earliest. It would be nice to finish something before Christmas or shortly afterwards.

SW: Mick has said that the band might tour after the record is released.

CM: Well it's hard to say right now. It depends on how everything goes in the studio. I don't know what Stevie's feelings are about touring with the band or Lindsey's if it comes to that. I know that Lindsey definitely wants to make another record but it's hard to

know about touring yet. We'll have to take first things first.

SW: Do you still feel challenged by Fleetwood Mac? Do you still think there's a lot of new things you can do?

CM: Yeah, I think there's *lots* of new things we can do. One would be to collaborate writing more. I'd be interested to write a song for Lindsey or Stevie to sing or vice versa. There's all kinds of things we haven't explored yet. Lindsey's very much interested in the Fairlight and he's recording his album, the majority of it, on the Fairlight. My passions are real instruments. I think the combination of the two is gonna be real interesting.

SW: In a recent interview you said that making a Fleetwood Mac record would be difficult.

CM: We haven't seen each other for a long time. I saw John briefly in Montreux for a week and I haven't seen Stevie for at least two years. I don't recall saying it would be difficult but I would imagine there might be one or two problems but we just don't know yet. We don't know quite what to expect from each other.

SW: You haven't seen Stevie for two years?

CM: Something like that. She's been on the road. Eighteen months at any rate. I can't remember the last time I saw her. I think it was when she got married. She's been on the road and I've been doing one thing or another.

SW: Do you want to keep making solo albums?

CM: I enjoyed this one so much I hope it won't be the last one I make. But I won't be ready to make another one for another year, if we make another record with the Mac. I'd kind of like to make a blues album. I've been toying with the idea of that, not that it would be any tremendous commercial success but I'd certainly like to do it for myself.

SW: Having been in the music business for close to twenty years, do you still like touring?

CM: Well, I think it goes hand in hand with recording. When you've been in the studio for three months you want to go on the road and after you've been on the road for three months, you can't wait to get back in the studio. It's very lucky that it works that way. I think if I had to choose, I'd choose the studio. I like to record.

I CRY JUST A LITTLE BIT

(As recorded by Shakin' Stevens)

BOB HEATLIE

Every time you have to whisper goodbye
I cry just a little bit
Cry just a little bit
I know it's stupid and I still don't know why
But I die just a little bit
Die just a little bit
I need to be the one that's by your side
You're the beat in my heart
My love for you is something I can't hide
And I cry just a little bit
Cry just a little bit
Cry just a little bit.
Every night before I'm falling asleep
I pray just a little bit
Pray just a little bit
I pray that no one wants your loving to keep
And you stray just a little bit
Stray just a little bit
Don't let temptation fill your head with dreams

Don't let your mind run away
Forbidden love is never what it seems
And you just cry a little bit
Just cry a little bit
Just cry a little bit.

You're the light that brightens all of my days
Yes the sun shines above you
And I would die if someone took you away
'Cause I love you
I love you.

I need to be the one that's by your side
You're the beat in my heart
My love for you is something I can't hide
So I cry just a little bit
Cry just a little bit
Cry just a little bit.

Just a little bit
Yes I cry just a little bit
And I die just a little bit.

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CATCH ME I'M FALLING

(As recorded by Real Life)

DAVID STERRY
RICHARD ZATORSKI

I lay down to rest my head
My soul to keep the night I dread
It's no dream.

Slumber comes as darkness falls
And shadows dance across my walls
It's no dream.

But I never sleep alone
(Wake up don't sleep)
My dreams become so real to me
I unplug the phone
(Wake up don't sleep)
While the night is young.

I lay down to rest my head
My soul to keep the night I dread
It's no dream.

There's a face before my eyes are closed
But I can recognize the danger there.

Slumber comes as darkness falls
And shadows dance across my walls
It's no dream.

But I never sleep alone
(Wake up don't sleep)
My dreams become so real to me
I unplug the phone
(Wake up don't sleep)
While the night is young
Catch me I'm falling down again
I know it's a dream
But just the same.

I'M STEPPING OUT

(As recorded by John Lennon)

JOHN LENNON

Woke up this morning
Blues around my head
No need to ask the reason why
Went to the kitchen
And lit a cigarette
Blew my worries to the sky.

I'm stepping out
I'm stepping out
I'm stepping out
I'm stepping out.

If it don't feel right
You don't have to do it
Just leave a message on the phone
And tell them to screw it
After all is said and done
You can't go pleasin' everyone
So screw it.

I'm stepping out
I'm stepping out
I'm stepping out baby
I'm stepping out.

Baby's sleeping
The cats have all been blessed
Ain't nothing doing on TV
Summer repeat
Put on my space suit
I got to look my best
I'm going out to do the city.

I'm stepping out
I'm stepping out
I'm stepping out babe
I'm stepping out
Boogie.



DENNIS CALAPAN

THE HEART OF ROCK & ROLL

(As recorded by Huey Lewis and the News)

JOHNNY COLLA
HUEY LEWIS

New York, New York is everything they say
And no place that I'd rather be
Where else can you do a half a million things
And all at a quarter to three
When they play their music ooh that modern music
They like it with a lot of style
But it's still that same old back beat rhythm
That really really drives them wild.

They say the heart of rock & roll is still beating
And from what I've seen I believe 'em
Now the old boy may be barely breathing
But the heart of rock & roll, heart of rock & roll is still
beating.

LA, Hollywood and the Sunset Strip
Is something everyone should see
Neon lights and the pretty, pretty girls all dressed so

scantly
When they play their music that hard rock music
They like it with a lot of flash
But it's still that same old back beat rhythm
That really kicks 'em in the.

They say the heart of rock & roll is still beating
And from what I've seen I believe 'em
Now the old boy may be barely breathing
But the heart of rock & roll, heart of rock & roll is still
beating.

DC, San Antone and the Liberty Town, Boston & Baton
Rouge
Tulsa, Austin, Oklahoma City, Seattle, San Francisco
too

Everywhere there's music, real live music
Bands with a million styles
But it's still that same old rock & roll music
That really, really drives 'em wild.
(Repeat chorus)

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TAKE ME AWAY

(As recorded by Blue Oyster Cult)

ALDO NOVA
ERIC BLOOM

Strange shapes light up the night
Never seen though I hope I might
Don't ask if they are real
The men in black
Their lips are sealed.

Fantasy it fills my mind
To leave this place before my time
Release myself from earthly care.

My dreams may be in your nightmare.

Turn my hopes up to the sky
I'd like to know before I die

Memories will slowly fade
Lift my eyes and say
Come on take me away
Come on take me away
Come here girl close to me.

A thousand stars your eyes can see
First one we see tonight
I wish I may I wish I might
I turn my hopes up to the sky
I'd like to know before I die
Memories will slowly fade
I lift my eyes and say
Come on take me away
Come on take me away.

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**AGAINST ALL ODDS
(Take A Look At Me Now)
(From the Columbia Motion Picture
"Against All Odds")**

(As recorded by Phil Collins)

PHIL COLLINS

How can I just let you walk away
Just let you leave without a trace
When I stand here taking ev'ry breath with you ooh
You're the only one who really knew me at all.

How can you just walk away from me
When all I can do is watch you leave
'Cause we shared the laughter and the pain
And even shared the tears
You're the only one who really knew me at all.

So take a look at me now
There's just an empty space
And there's nothing left here to remind me
Just the mem'ry of your face
Well take a look at me now
'Cause there's just an empty space
And you comin' back to me
Is against the odds
And that's what I've got to face.
I wish I could just make you turn around
Turn around and see me cry
There's so much I need to say to you
So many reasons why
You're the only one who really knew me at all.

So take a look at me now
Well there's just an empty space
And there's nothing left here to remind me
Just the mem'ry of your face
Now take a look at me now
'Cause there's just an empty space
But to wait for you is all I can do
And that's what I've got to face.
Take a good look at me now
'Cause I'll still be standing here
And you comin' back to me is against all odds.
It's the chance I've got to take.

Take a look at me now.

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OH SHERRIE

(As recorded by Steve Perry)

**STEVE PERRY
RANDY GOODRUM
BILL CUOMO
CRAIG KRAMPF**

You should've been gone
Knowing how I made you feel
And I should've been gone
After all your words of steel
Oh I must've been a dreamer
And I must've been someone else
And we should've been over.

Oh Sherrie our love
Holds on, holds on
Oh Sherrie our love
Holds on, holds on.

But I want to let go
You'll go on hurtin' me
You'd be better off alone
If I'm not who you thought I'd be.

But you know that there's a fever
Oh that you'll never find nowhere else
Can't you feel it burnin'
On and on.

Oh Sherrie our love
Holds on, holds on
Oh Sherrie our love
Holds on, holds on
Oh Sherrie.

But I should've been gone
Long ago far away
And you should've been gone
Now I know just why you stay.

Oh Sherrie our love
Holds on, holds on
Oh Sherrie our love
Holds on, holds on.

Oh Sherrie our love
Holds on, holds on.

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IT'S A MIRACLE

(As recorded by Culture Club)

O'DOWD
MOSS
HAY
CRAIG
PICKETT

Guns that cross the street
You never know who you might meet
Who's in disguise
Ooh as you blow a storm
There's no one there to keep you warm
It's no surprise
There's something in my eyes.

It's a miracle
It's a miracle

And dreams are made of emotion.

Dance with the counterfeit
The plastic smiles and micro heat
I'll meet you there
I'll meet you there

Run to the edge of town
Where Hollywood lay it's footprints down
Monroe was there
But do you really care.

It's a miracle
It's a miracle

It's a miracle
It's a miracle
It's a miracle
It's a miracle
And dreams are made of emotion.

(Cry)
It's a miracle
(Cry)
It's a miracle
(Cry)
It's a miracle
(Cry)
It's a miracle.

Guns that cross the street
You never know who you might meet
Who's in disguise
Who's in disguise
Ooh as you blow a storm
There's no one there to keep you warm
It's no surprise
There's something in my eyes.

It's a miracle
It's a miracle

And dreams are made of emotion.
(Repeat)

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Corp.

SELF CONTROL

(As recorded by Laura Branigan)

STEVE PICCOLO
GIANCARLO BIGAZZI
RAFFAELE RIEFOLI

Oh the night is my world
City lights painted girls
In the day nothing matters
It's the night time that matters.
In the night no control
Through the wall something breaking
Wearing white as you're walking
Down the street of her soul.
You take my self, you take my self control
You caught me living only for the night
Before the morning comes a story's told
You take my self, you take my self control.
Another night another day goes by
I never stop myself to wonder why

You help me to forget to play my role
You take my self, you take my self control.
I, I live among the creatures of the night
I haven't got the will to try and fight
Against the new tomorrow
So I guess I'll just believe it
That tomorrow never comes.
I said at night I'm living in the forest of a dream
I know the night is not as it would seem
I must believe in something
So I'll make myself believe it
That this night will never go oh oh oh
Oh oh oh oh the night is my world
City lights painted girls
In the day nothing matters
It's the night time that matters.
You take my self, you take my self control
You take my self, you take my self control.

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WHITE HORSE

(As recorded by Laid Back)

TIM STAHL
JOHN GULDBERG

If you wanna ride
Don't ride the white horse
If you wanna ride
Don't ride the white horse
White horse
Don't ride the white horse
White horse

Don't ride the white horse.
If you wanna be rich
You got to be a bitch
You got to be a bitch
I said rich, rich you bitch
If you wanna ride
Ride the white pony
Ride, ride the white pony
White pony, white pony.

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EYES WITHOUT A FACE

(As recorded by Billy Idol)

BILLY IDOL
STEVE STEVENS

I'm all out of hope
One more bad break
Could bring a fall
When I'm far from home
Don't call me on the phone
To tell me you're alone
It's easy to deceive
It's easy to tease
But hard to get release.

Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face
Got no human grace
You're eyes without a face.

I spend so much time
Believing all the lies
To keep the dream alive
Now it makes me sad
It makes me mad at truth
For loving what was you.

Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face
Got no human grace
You're eyes without a face.

When you hear the music

You make a dip
Into someone else's pocket
Then make a slip
Steal a car and go to Las Vegas
Oooh the gigolo pool
Hangin' out by the slate line
Turnin' holy water into wine
Drinkin' it down
Oooh, oooh
I'm on a bus
On a psychedelic trip
Readin' murder books
Tryin' to stay hip
I'm thinkin' of you
You're out there so
Say your prayers
Say your prayers
Say your prayers.

Now I close my eyes
And I wonder why I don't despise
Now all I can do
Is love what was once
So alive and new
But it's gone from your eyes
I'd better realize.

Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face
Got no human grace
You're eyes without a face
Such a human waste
You're eyes without a face.

You know it's getting worse.

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HEAD OVER HEELS

(As recorded by The Go-Go's)

CHARLOTTE CAFFEY
KATHY VALENTINE

Been running so long
I've nearly lost all track of time
In every direction
I couldn't see the warning signs
I must be losin' it
'Cuz my mind plays tricks on me
It looked so easy
But you know looks sometimes deceive
Been running so fast
Right from the starting line
No more connections
I don't need anymore advice
One hand's just reaching out
And one's just hangin' on
It seems my weaknesses
Just keep going strong.

Head over heels

Where should I go
Can't stop myself
Outta control
Head over heels
No time to think
Looks like the whole world's out of sync.

Been running so hard
When what I need is to unwind
The voice of reason
Is one I left so far behind
I've waited so long
So long to play this part
And just remembered
That I'd forgotten about my heart.

Head over heels
Where should I go
Can't stop myself
Outta control
Head over heels
No time to think
Looks like the whole world's out of sync.

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Exclusive Interview With April Wine's

MYLES GOODWYN

by Rich Sutton

*If the term "April Wine" stirs up images of spring and flowers and maybe a scene or two from **The Sound of Music**, think again. April Wine has been and is one of Canada's hardest rocking exports. They were, for a long time, one of Canada's best kept secrets.*

Singer and songwriter Myles Goodwyn envisioned this tough rocking outfit in Nova Scotia in 1970. Fourteen years have seen three record labels, a few member changes and a lot of playing live in front of audiences of all different sizes in every imaginable type of place.

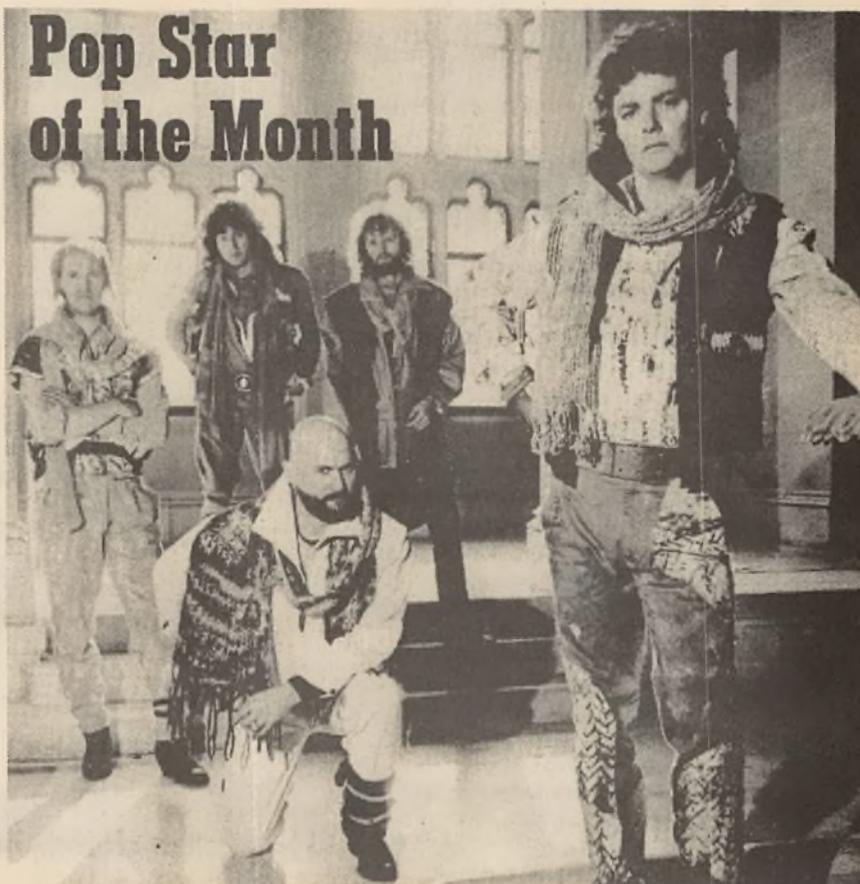
*The harvest for April Wine, in terms of international recognition, didn't come until they signed a new record deal in 1978 and recorded **First Glance**. By the release of **Nature Of The Beast** they had achieved platinum success with their single "Just Between You And Me." Since then they've released two records, **Power Play** and **Animal Grace**. Two years elapsed between **Power Play** and the current record and leader Myles Goodwyn was anxious to speak about his exploits over the past couple of years when **Song Hits** cornered him for this exclusive interview.*

Rich Sutton: *Animal Grace* seems to wrap up your present style pretty well.

Myles Goodwyn: It was my idea. It's just a phrase that I've always liked and I finally had a chance to use it. As a matter of fact, I was watching the specials they've had on lately about James Bond. They were talking about Sean Connery and how he got the part and they said, "that in the interview he didn't actually have the part until he got up and left the room and it was his animal grace as he got up and walked out of the room that got him the job."

RS: *Animal Grace* seems to describe a number of other bands, too. Def Leppard and Quiet Riot, without making comparisons, are two bands that come to mind. They, along with yourself, seem to be going for less of a heavy metal sound and more of a hard rock sound. Why do you think that is?

MG: Well, I don't think that April Wine has ever been a heavy metal band. About as heavy as we get is "Roller." "I Like To Rock," or something like that. We've always had the ballads like "Just Between You And Me." It's never really been a heavy metal band.



GEORGE THOMAS

RS: I wanted to ask you about a couple of specific songs. How did "Sons Of Pioneers" come about?

MG: Well, "Sons Of Pioneers," lyrically, is really about acknowledging how far we've come as a nation, the United States and Canada, and recognizing what your forefathers put in to the early years and what it means to us and our responsibility to carrying on in that tradition ... in to space or medicine, no matter what it is, and just acknowledging that, I think.

RS: That's some pretty serious stuff. Most of the other songs on the record are really party tunes. What inspired this moment of solemn grace?

MG: I don't know. When it starts to come out there's just no stopping it!

RS: It seems like some of the Canadian bands, like you, Rush and Loverboy, play good, solid rock and a lot of people like and buy the albums, but the critics of rock music don't seem to latch on to it. Why do you think that is?

MG: I don't know. I've read some things in regard to Loverboy that they are putting out records too fast. And they are not working hard enough on the songs. I know that they are planning on taking a break and laying back and writing and taking their time. I haven't heard too much about Rush. I would say maybe it's a bit like England, where you are popular with the critics until you do well. I don't know. It might just have something to do with knocking Canadian bands. Maybe it's an in thing. I don't know.

RS. What about "Last Time I'll Ever Sing The Blues," how did that come about?

MG: That was just an r&b rock sort of feel that I was fooling around with at home and we just sort of did it live in the studio. It was about two takes. It was just an overdub and there were some background vocals and that was it. It was very open and there was feel to it. It was very honest. It wasn't considered for the album seriously until we had finished all the tracks and we sort of went back to it. We like the feel of it and Mike Stone, who co-produced the album, thought it would be nice on the album. It certainly would work well on the stage.

RS: Stone has a reputation as a listener, more than that of a heavy handed producer. Do you find it pretty much the same way?

MG: I think that Mike can be pretty heavy handed. Anybody who works with a group like Asia has to be. You get a lot of ex-superstars and you

have ego problems and things like that and it's sort of hard to sort things out for a group like that. Mike can be very forceful and very determined and very set in his ways. But by nature he's quite an easy going guy. He concentrates on performance and the song.

RS: When you were working with him around the time you were doing Asia, did you have time to trade gossip and little tidbits? Did you have the inside scoop on Wetton before they gave him the boot?

MG: Oh, definitely. He (Mike Stone) was staying at my house so he would get the calls and I would hear about it, yeah.

RS: Have you ever considered leaving April Wine?

MG: I think that during the time we've been together it has crossed my mind and certainly the minds of the other fellows too, that perhaps enough is enough. Especially during the early years, it seemed like April Wine could have almost been a white elephant in the States. It took until *First Glance* to really open up any kind of market at all here for us, so there was a lot of frustration along the years and there were times when we felt that we would like to try something else.

RS: Why do you think it took so long?

MG: Well, there were a lot of reasons for it. I think that the group was inexperienced in the beginning. We came from Canada at a time when there was no recording industry per se. Aside from the odd Canadian group, or person, who would be raised in Canada and everything and then leave Canada, a Paul Anka, or an Anne Murray, or Joni Mitchell, or Neil Young or something like that. They would really start in the States and break America from there. But we were really a Canadian group working out of Canada at a time when we really didn't have an industry there. We didn't have record companies, producers, managers and things like that. It was hard in the early years to get a Canadian record played. Even in Canada you couldn't get one played until the C.T.R.C. ruling came in when they legislated 30% Canadian content, which really helped the industry in Canada. Of course, we had the classic bad record deals, too.

RS: You said, "with the help of the 30% Canadian rule," so it sounds like you really like the idea.

MG: I thought it was great. I don't think it's necessary now because we have an industry, we have groups that are finding their own way. Rush,

Loverboy, Bryan Adams and all of those kinds of groups, and April Wine, where we don't need that anymore. We certainly needed it when we didn't have anything going for us in Canada. In fact, it was to the detriment of the group to be Canadian, as the Guess Who realized. They called themselves the Guess Who because they didn't want anyone to realize who they were precisely and where they were from. It would have only hurt to be Canadian.

RS: One song I've always been curious about is "If You See Kay." I don't know exactly what to ask, but what were you thinking about when you did that? What was your inspiration?

MG: There was no inspiration, really. Capitol Records in L.A. sent up a tape of this song and it's kind of cutesie and honestly, I'd never heard the phrase before and our drummer had said, "yeah, when we were in school we used to say that all the time." The reason I like it is because I like the beat of it. I like the feel of it. Especially in the chorus of it where the three-part harmonies sort of glide up and down. It's really pretty. I don't know if you would call it that. It's one of those songs that you put on and say, "well, this will just show you how much bad taste there is in America."

RS: I had to find out exactly who the joke was on. Fourteen years is a long time. Why do you think you've been able to make it from Point A to Point B and still survive?

MG: I don't know, but there should be some kind of award for that. It's been a long time and it's been a hard, hard road. We're just like a bunch of guys who like each other and who believe in what we're doing and it's always been very comfortable in Canada. All of our records do real well. Since breaking in the States, to an extent, it's been real nice. As long as people buy our records and it's all worthwhile I guess and it all makes sense to us we'll continue to do it. We don't work as hard as we used to, because some of us are married now with kids and some of us are diversifying in areas that don't put us in the public eye as much. It's been about two years since our last album. We'll just have to watch and see what happens. We're gonna hit the road again in the spring. I don't think it will be two years between this record and the next one. I think the break achieved what it was supposed to do. My personal feeling is that, "let's get out, let's tour, let's start writing for a new album." 'Cause I don't really feel like it's a good idea to do that too often. It was a deserved break after a long haul there for awhile.

HUNTERS OF THE NIGHT

(As recorded by Mr. Mister)

RICHARD PAGE
STEVE GEORGE
JOHN LANG
GEORGE GHIZ

He's a lean and hungry hunter
On the street tonight the fire's bright
She's in his sights
She's a lonely little dancer
Out to find a daring new romance
The girl takes a chance.

They're hunters of the night
Find their love where they might
We're all hunters of the night.

She can see her lonely stranger
Standing in the cold street corner light
There in the night
She can feel his arms surround her
Wanting this embrace to never end
Still once again.

Hunters of the night
Find their love where they might
We're all hunters of the night.

See the lean and hungry hunter
Standing in the cold street corner light
There in the night
She can feel his arms surround her
Wanting this embrace to never end
Still once again.

They're hunters of the night
Find their love where they might
We're all hunters of the night
We're hunters
We all hunt the night
Find that love wherever we might yeah
We're all hunters
Hunters of the night.

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SIXTY EIGHT GUNS

(As recorded by The Alarm)

MACDONALD
PETERS

And now they're trying to take my life away
Forever young I cannot stay hey
On every corner I can see them there
They don't know my name
They don't know my kind
They're after you with their promises
They're after you to sign your life away.

Sixty eight guns will never die
Sixty eight guns our battle cry
Sixty eight guns
Sixty eight guns
Sixty eight.

Living in the back streets that's our home from home
The painted walls are all we've ever known
'The Guns Forever' that's our battle cry
It is the flag that we fly so high
But every day they'll try and drag us down
I cry with anger I have done no crime no.

Sixty eight guns will never die
Sixty eight guns our battle cry
Sixty eight guns will never die
Sixty eight guns our battle cry
Sixty eight guns
Sixty eight guns
Sixty eight.

Up on the terrace I can hear the crowd roar sixty eight
guns
And in the subway I can hear them whisper sixty eight
guns

Through all the raging glory of the years
We never once thought of the fears
For what we'd do when the battle cry was over
Nothing lasts forever is all they seem to tell you when
you're young.

When you're young
Have no illusion
And no disillusion.

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MODERN DAY DELILAH

(As recorded by Van Stephenson)

JAN BUCKINGHAM
VAN STEPHENSON

She's a wizard with her shears
She's been turning heads for years
All the darlings and the dears
Say she's got the touch.
An exclusive clientel
Oh she knows each one so well
No one dares to kiss and tell
'Cause she knows too much.
She's a modern day Delilah
Keeps her scissors lazer sharp
Once she finds your weakness
She'll cut you to the quick
Stab you in the heart

She'll love you like a lion
Leave you like a lamb
She's a modern day Delilah
She'll cut you if she can.
Oh she knows what's right for you
Slips it into your shampoo
Only she knows if it's true
That blondes have more fun.
When you walk up on the floor
All your strength swept out the door
Take this mirror from the drawer
The damage is done.
She's the keeper of secrets
The mistress of lies
You'll see a cold steel blade
When you look in her eyes.

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LITTLE LADY

(As recorded by Duke Jupilfer)

MARSHALL J. STYLER

I found her readin' the gas pump instructions
 She had a cigarette burnin'
 Hangin' out of her hand
 She had a little red dress and a chopped down Cadillac
 Eldorado
 She had a sign said "Just got married"
 Threw it back in the trash.

What's a little lady like you
 A little lady like you
 What's a little lady like you
 Drivin' all that automobile.

She said she was goin' down the road to a party
 She opened the passenger door
 And asked me if I wanted to go
 She gave me a wink
 Before I could stop to think
 I was jumping in the seat beside her
 She put the pedal to the metal
 Burnin' rubber all over the road.
 What's a little lady like you
 A little lady like you

What's a little lady like you
 Drivin' all that automobile.

What's a little lady like you
 A little lady like you
 What's a little lady like you
 Drivin' all that automobile.

Down the road turned out to be Southern California
 We had a white knuckle ride all the way up and down
 the coast

We stopped for a drink and I began to think
 That maybe she was a little crazy
 She put the pedal to the metal
 Burnin' rubber all over the road.

What's a little lady like you
 A little lady like you
 What's a little lady like you
 Drivin' all that automobile.
 What's a little lady like you
 A little lady like you
 What's a little lady like you
 Drivin' all that automobile.

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WHISPER TO A SCREAM (Birds Fly)

(As recorded by Icicle Works)

McNABB

Love come down upon us till you flow like water
 Burning with the hope of insight
 Feathered look they're colored with a bright elation
 Stolen in the sight of love.

We are, we are, we are but your children
 Finding our way around indecision
 We are, we are, we are ever helpless
 Take us forever
 A whisper to a scream.
 Birds fly
 In the eye of the faithless daughter

Broken

At the bitter end

Wasted

Sacrificed for a new nirvana

Nighttime

Sends us on our way.

We are, we are, we are but your children

Finding our way around indecision

We are, we are, we are ever helpless

Take us forever

A whisper to a scream.

A whisper to a scream

A whisper to a scream

A whisper to a scream

A whisper to a scream.

(Repeat chorus)

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SWEET JANE

(As recorded by the Jim Carroll Band)

LOU REED

Standin' on a corner
Got suitcase in my hand
Jack is in his corset
Jane's in her vest
And me I'm in a rock 'n' roll band
Ridin' in a Stute Bear Cat Lou
You know at home diffrent times
An all the forts they studied use of verse
And those ladies they rolled their eyes.

Sweet Jane
Sweet Jane
Sweet Jane.

Jackie is a banker
And Jane she's the clerk
And both of them save their monies
And when they make it home from work
Ooh sittin' down by the fire
The radio does play
Plays the March Of The Wooden Soldier
And you can hear Jane say.

Sweet Jane
Sweet Jane
Sweet Jane.

Some people, some people they like to go out dancin'
And there's other people like us who got to work
And then there's these evil dudes out there
They're gonna tell you that life is just dirt
But women never really think
And the villains watching they always blink their eyes
And little kids are the only ones that blush
And that the sad sad sad life is just a dive
But anyone whoever had a heart
They wouldn't want to turn around and break it
And anyone whoever played at a party
We all have
You wouldn't want to turn around and hear.

Sweet Jane
Sweet Jane
Sweet Jane
Sweet Jane.

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SHAWN FOWLER

WHAT IS LOVE

(As recorded by Howard Jones)

HOWARD JONES
WILLIAM BRYANT

I love you
Whether or not you love me
I love you
Even if you think that I don't
Sometimes I find you doubt my love for you
But I don't mind
Why should I mind
Why should I mind.

What is love anyway
Does anybody love anybody anyway
What is love anyway
Does anybody love anybody anyway
Oh oh.

Can anybody love anyone so much
That they will never fear
Never worry never be sad
The answer is that they cannot love this much
Nobody can
This is why I don't mind you doubting.

What is love anyway
Does anybody love anybody anyway
What is love anyway
Does anybody love anybody anyway
Oh oh.

And maybe love is letting people be
Just what they want to be
The door must always be left unlocked to love
When circumstance may lead someone away from you
And not to spend the time just doubting.

What is love anyway
Does anybody love anybody anyway
What is love anyway
Does anybody love anybody anyway
Oh oh.

What is love anyway
Does anybody love anybody anyway
Oh oh
What is love anyway
Does anybody love anybody anyway
What is love anyway
Does anybody love anybody anyway.

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DANCE HALL DAYS

(As recorded by Wang Chung)

JACK HUES

Take your baby by the hand
And make her do a high hand stand
And take your baby by the heel
And do the next thing that you feel.

We were so in phase
In our dance hall days
We were cool on craze
When I, you and everyone we knew
Could believe, do, and share in what was true
Oh I said.

Dance hall days.
Take your baby by the hair
And pull her close and there there there
And take your baby by the ears
And play upon her darkest fears.

We were so in phase
In our dance hall days
We were cool on craze
When I, you and everyone we knew

Could believe, do, and share in what was true
Oh I said.

Dance hall days
Dance hall days
Dance hall days.

Take your baby by the wrist
And in her mouth an amethyst
And in her eyes two sapphires blue
And you need her and she needs you
And you need her
And she needs you.
We were so in phase
In our dance hall days
We were cool on craze
When I, you and everyone we knew
Could believe, do and share in what was true
Oh I said.
Dance hall days
Dance hall days
Dance hall days.

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NO MORE WORDS

(As recorded by Berlin)

JOHN CRAWFORD

You're talking it all sounds bad
You promise your love
How much you care
I'm still list'nin' but still unsure
Your actions are lacking
Nothin' is clear.

No more words
Tellin' me you love me while you look away
No more words
No more words

And no more promises of love.

Remember when the words were new
They carry a meaning
Feelin's so true
Well I'm lookin' for a long romance
Got a picture of passion
A one time chance.

No more words
Tellin' me you love me while you look away
No more words
No more words
And no more promises of love.
But don't fool yourself
Your empty passion won't satisfy me I know
So don't pretend that you want me
You don't want me no.
(Repeat chorus)
We make love
It's all the same
Your eyes show nothing
No lover's flame
Well don't promise we can
Work it out
You can leave right now
If you feel any doubt.
(Repeat chorus)

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BELIEVE IN ME

(As recorded by Dan Fogelberg)

DAN FOGELBERG

If I could ever say it right
And reach your hostage heart
Despite the doubts you harbor
Then you might come to believe in me.

The life I lead is not the kind that gives a woman peace
of mind

I only hope someday you'll find that you can believe in
me.

Those other loves that came before
Mean nothing to me anymore
But you can never be quite sure and will not believe in
me.

Too many hearts have been broken
Failing to trust what they feel
But trust isn't something that's spoken
And love's never wrong when it's real.
If I could only do one thing
Then I would try to write and sing a song that ends your
questioning and makes you believe in me
That makes you believe in me
Oh you can believe in me.

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Pick

Of The Litter

by Rick Sutton

- Key to the Litter:**
- \$\$\$\$\$: An album that will end up in almost everyone's collection
 - \$\$\$\$: A monster hit
 - \$\$\$: A couple of hits or a lot of airplay and a decent performer on the charts.
 - \$\$: Might be for some tastes.
 - \$: Only bought by family and friends of the group.

\$\$\$\$½ Soundtrack To Footloose
Various Artists
Columbia

The male version of "Flashdance" gets a fine musical treatment from a cast of well-known and varied characters. Kenny Loggins puts in his strongest performance with the title track. "Footloose" is a fine rocker that quickly makes you forget that this guy used to sing about Winnie the Pooh.

"Dancing In The Sheets," although not their finest, is a decent example of what Shalamar is all about and fits right in with the harmless sexual themes that prance through the movie. "The Girl Gets Around" is typical Sammy Hagar — no messin' around blue collar rock 'n' roll.

If you were going to take a long Sunday drive and make a tape for your cruise, you'd probably put a lot of the tunes from this album on it. Here's a record with lots of fluff but no filler — a bona fide jukebox of hits. Put the top down and wave on your way past the church. *The Soundtrack To Footloose* is religion for the masses.



\$\$ The Smiths
Rough Trade
Sire

If you believe what you read, 1984 is the year of The Smiths. The detached, I-don't-care vocals of lead singer Morrissey set against a simple guitar, bass and drums backdrop seems to be the stuff critics' dreams are made of.

Well, okay, "This Charming Man" is pretty good stuff. Morrissey even takes

in enough air so the words fly from the singer's mouth rather than just drip from the corners. The rest of this off-beat debut is less memorable.

There's a revivalist sound to The Smiths that smacks of 1960s Byrds. Tom Petty and R.E.M. do it much more convincingly. Although The Smiths benefit from sassy/smart lyrics and fine arrangements, they suffer from the detached vocalizing of Morrissey. Do they even care about what they're singing? And if The Smiths don't care, why should you?



\$\$\$½ Talk Show
Go-Go's
IRS/A&M

Talk Show is a triumph both for the Go-Go's and producer Martin Rushent. The Go-Go's have become known for their lightweight pop. Rushent is best known for the sterile computer drone that made songs like "Don't You Want Me" into hits for the Human League. There was some well-founded skepticism that Go-Go's III with Rushent at the helm might end up like The League of Go-Go's. And that is certainly no one's idea of fun.

Talk Show gets off to a quick start dispelling any negative pre-conceptions with the album's opener "Head Over Heels." This song is one of the

Go-Go's strongest efforts yet with the hard fisted drumming of Gina Schock leading the way. The honky tonk piano and the walking bass break of Kathy Valentine send up the signal that this record is no *Vacation Part II*.

Talk Show is obviously an important record for the Go-Go's. *Beauty And The Beat* thrust them into the popular limelight and at the same time let them be the darling of the critics. *Vacation* was a hurried effort that raised some serious questions about the musical abilities of the Go-Go's. *Talk Show* not only proves that Martin Rushent is a versatile producer. It's also more than adequate proof that the Go-Go's can rock and roll!

\$\$\$½ She's Strange
Cameo
Atlanta Artists/PolyGram

The cover of Cameo's *She's Strange* is misleading. There's nothing cheap or sleazy about the music inside. *She's Strange* is absolutely first class.

The infectious title track leads off the album with the half-rapped, half-sung, talking Cameo vocals. It's a juxtaposition of vocal styles that works real well. Here's a chart topper that will only get better with repeated listening. The song "Tribute To Bob Marley" had me skeptical, however Cameo pulls this one off as a believable reggae song done with conviction.

Side two features three longer tracks that round out what is certainly not a cameo appearance — *She's Strange* is good stuff.

\$\$\$ Ricochet Days
Modern English
Geffen

In 1983 Modern English crafted a fine pop rocker that was all over the radio called "I'll Melt With You." The remainder of the lp lacked direction. In 1984 Modern English has structured a much stronger album, but, unfortunately, one with no standout single.

Strong arrangements and a smart choice of instrumentation give songs like "Heart" and "Hands Across The Sea" an edge over the rest of the album's material. Otherwise, the album keeps a very high level of consistent music on a par with some of the better outfits playing their songs with a mixture of traditional rock instruments and flavoring the sound with computers.

\$\$ Love Life
Berlin
Geffen

Terri Nunn and Berlin made a scene last year with the graphic, almost-hit "Sex." Outside of the shock-rocking single, the band also showed some potential with "Metro" and "Masquerade." Alas, those who figured Berlin to be a one shot wonder were right.

Where Berlin's debut went right for the groin, *Love Life* is more concerned with foreplay. When Nunn moaned, groaned and clutched her way through "Sex" there was, if nothing else, some real emotion displayed. *Love Life* retreats into double entendre to say the same things that the debut did — only not nearly as well.





\$\$\$½ Windows And Walls
Dan Fogelberg
Full Moon/Epic

Like Jackson Browne, Dan Fogelberg is a chameleon in a rocker's pose. As the popular tastes change, so does his music. Fogelberg strains and strives to rock out on "Language Of Love." The result is a middle of the rock song that every radio station somehow feels compelled to play.

The convincing compassion with which Fogelberg sang on *Netherlands* is nowhere to be found on *Windows And Walls*. Songs like the title track are bogged down in trite arrangements and cliché production tricks.

If Dan Fogelberg lost you with "Longer" and "Same Auld Lang Syne," *Windows And Walls* isn't the record that will restore your confidence in him. Fogelberg, like fellow popsters Jackson Browne and Christopher Cross, has found that originality and refreshing tunes aren't necessary ingredients in making hit songs.

\$\$\$ It's All Yours
Starpoint
Elektra/Asylum

It's All Yours is a convincing and varied album of polished urban pop. Starpoint borrows from an assortment of bands and styles. The group is probably an album or two away from developing a unique style.

"It's All Yours" is the record's potent first single, also available as an extended single. Lead vocalist Renee Diggs gives her chords a workout on "This Is So Right" and the remake of Bill Withers' "Use Me." This cover tune is also one of the record's sizzlers.

If the next round from Starpoint can deliver a single as strong as "It's All Yours" — there is no doubt that this band will be a contender.

\$\$\$ Feeling Cavalier
Ebn/Ozn
Elektra

Feeling Cavalier is a streetwise, unselfconscious, and at times satirical album from two guys who call themselves Ebn and Ozn. "AEIOU Sometimes Y" is a rap satire that half sings and half talks what we're led to believe is a typical 1980's New York City love story. On the other end of the serious spectrum there is "Bag Lady" which tries, and almost succeeds, at being a socially conscious

song. It strains a bit too hard.

Ebn/Ozn are influenced by and in turn parody a variety of music ranging from a bottom heavy r&b to a mish-mosh of jazz styles. By not taking anyone, including themselves, seriously, they end up with believable send-ups of pop music. For example, "I'm not the kind of guy too shy hush hush," is an obvious shot at the one hit wonder pretty boy British bands. With tongue in cheek and fingers on the computer keyboard, Ebn/Ozn have made an alluring debut album.



\$\$\$½ My Ever Changing Moods
Style Council
Geffen

Paul Weller, formerly of the Jam, intended to call this record *Dropping Bombs On The White House*. David Geffen convinced him that the particular title they had in mind might not be the way to go. When the naming of the album creates more excitement than the music on the vinyl, then you have a record that's in

trouble.

Introducing The Style Council was a solid record of Motown and post-punk inspired pop. "Speak Like A Child" and "Long Hot Summer" were particular standouts. *My Ever Changing Moods* isn't much more than inspired cocktail music.

The real letdown is to see a band not live up to its promise. Outside of two decent songs, the variety that *My Ever Changing Moods* strives for is, instead, an odd juxtaposition of misdirections and false starts.



DAVID MICHAEL KENNEDY

WHO'S THAT GIRL

(As recorded by Eurythmics)

A. LENNOX
D. A. STEWART

The language of love
Slips from my lover's tongue
Cooler than ice cream
And warmer than the sun
Dumb hearts get broken
Just like china cups.

The language of love
Has left me broken on the rocks
But there's just one thing
Just one thing
But there's just one thing
And I really wanna know.

Who's that girl
Running around with you
Tell me who's that girl
Running around with you
Tell me who's that girl
Running around with you
Tell me who's that girl.

The language of love
Has left me stony grey
Tongue tied and twisted
At the price I've had to pay
Your careless notions
Have silenced these emotions
Look at all the foolishness
Your lover's talk has done.

Who's that girl
Running around with you
Tell me
Who's that girl
Running around with you
Tell me
Who's that girl.

But there's just one thing
Just one thing
But there's just one thing.

Tell me
Tell me
Who's that girl
Running around with you
Tell me
Who's that girl
Running around with you
Tell me
Who's that girl
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Tell me.

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GIVE

(As recorded by Missing Persons)

BOZZIO
BOZZIO
CUCCURULLO
O'HEARN

When's the last time
You really touched someone
How did it feel
Did it surprise you
When you found yourself unselfish
Did it seem unreal
The pressure's everywhere
Everywhere around you
Beckon you to turn the other way
But I say
The results are superficial
There's only one way to play.

Give
When you have anything at all to give
You have everything to live for
Give all you've got to give
After you've given all you can
Give again, give again, give again.
(Repeat)

Put your head where your feet are going
'Cause the good
Outweighs the bad
It's you that should be
You should be knowing
It's for what you give
Not what you have
When it seems you, you can't give enough
Realize it's the good you do it for
So when the going
Gets a little bit tough
You've got to give
A little bit more.
(Repeat chorus)

When you're looking for an answer
And nothing seems to fit
Don't give up.

You've got to let your heart become
The mirror of your mind
Give in.

Don't wait for something
To cause you reason
Set your goal
Let your mind follow through
When you feel something
To believe in
You'll make all your dreams all your dreams come true.
(Repeat chorus)

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by Rich Sutton

The Mamas and Papas once said, "words of love soft and tender won't win a girl's heart anymore, if you love her then you must send her somewhere that she's never been before." Well, if you choose a Van Halen concert as the sure-cure mecca, don't count on her coming home with you on her mind. My extra ticket brought a lady dressed in leather from shoulders to ankles that matched the color of her red 'vette. Judging from the look in her eyes throughout the show and her quick getaway after the last encore, she hadn't made that 120 mile trip to see me!

It is the sight as much as the sound that keep the Van Halen throngs rallying 'round their heavy metal heroes. David Lee Roth is the consummate showman as well as storyteller. In spite of his "look mom, no hands" onstage attitude, David once told me "when you go on stage you don't try to draw attention directly to yourself. It's a lot more like hosting a party: you propose toasts, you make introductions and you make people aware of themselves and the other people standing next to them. As they walk out the door they go, 'hey thanks Dave, great night.'" And that's what the Van Halen routine is all about. Eddie, Michael and Alex provide the tunes, David tells the soft-core party jokes.

Joke is a good word when talking about the Van Halen story. For a long time, their music wasn't taken too seriously outside of the battalions of 15-20 year olds that their first records attracted. That is changing. 1984 marks the coming of age of the brothers Van Halen. It's not that they've never been good before. And not that no one has ever noticed before. But prior to this year, Van Halen had far more critics than fans. 1984, the album and the tour, have tipped the scales in their favor.

Van Halen have never taken anything, including themselves, too seriously. From the Jack Daniels shaped bass guitar of Michael Anthony to the bag lady collection of clothes worn by David Lee Roth, we're not dealing with a quartet of chamber music players. It's fitting that in 1984, critics who have scorned the band in the past are re-examining the notorious brothers Van Halen and are finding themselves saying some seriously good things.

Praise like "maturity" and "spirited rock and roll" haven't always been synonymous with Van Halen. Now you'll find the two keeping company in ink nearly everywhere. 1984 may not be Van Halen's most gut-crunching, or exciting album, but it does

Concert



VAN HALEN

represent a high water mark in their career. The use of layered synthesizers, particularly on "Jump," is an indication that these guys might take their music seriously yet. 1984 doesn't achieve much of the musical progression it foreshadows, however, the musical depth hinted at on the record does come alive on the 1984 Van Halen tour.

First, the show's sound is unparalleled among heavy rock acts. Unlike so many metal bands who pride themselves on a distorted, mega-decibel wall of sound, Van Halen gives you lots of clean, unfuzzy watts of high energy music. It's worth the price of admission just to check out the sound Alex gets from his drums. Each rap of the kick drum resounds with voluminous sound. Impressive stuff.

Roth sing-talks his way through many of their tunes with the abandon of a school boy on the first day of spring. David, Michael and Eddie come struttin' front and center to

harmonize in a guitar and vocal attack reminiscent of ZZ Top. There is a variety between songs that too many heavy rock bands have forgotten is essential to a good show. Van Halen keeps every 16 year old on their feet for two plus hours. They didn't do a bad job of keeping a smile on the face of this 26 year old either.

Another smile crept on my face entering the Coliseum with my leather clad companion. The mother, undoubtedly of a 14 year old David Lee Roth fanatic, yelled from her car window, "is the show over yet?" That 7:30 start time on concert tickets throws more parents off. Her face dropped a bit as I told her we were on our way in. Mom perked up and said, "well, I hope she's at least having a good time in there." What kind of good time was anyone's guess. "Don't worry Mom," I thought, "your daughter's in good hands!"

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Review:



DIANA ROSS

by JoAnn Sardo

Long Island, N.Y. — In her first concert appearance since her much-publicized financial misunderstanding with the city of New York, Diana Ross proved once again that on stage she is one of the most dazzling entertainers in the world. Throughout her 17-song, 75 minute set, Ms. Ross treated the semi-stuffy Long Island SRO crowd to a show that they're still talking about!

From the opening strains of "Ain't No Mountain High Enough" to the emotionally draining "Endless Love" closing, Ms. Ross gave a polished professional performance that is expected, but rarely seen, from entertainers of her calibre.

Considering the ticket price for the two-week engagement (\$30 top), it is not easy for a SRO crowd to leave thinking they've gotten their money's

worth. A Diana Ross show is a definite exception.

The opening song led into "I'm Coming Out," which started all the energy flowing. From there, Ms. Ross prefaced the next tune with, "this next song is for all my ladies in the house," and broke into "It's My House." During this number, as well as through the show, Ms. Ross displayed some erotic hip movements that gave no indication the woman is 40 years old (as of March 26).

Anyone who's ever attended a Diana Ross concert is well aware that part of the night is song and dance and the other part is a virtual fashion show. In that department, Lady Diana opened the show wearing a skin-tight, full-length red silk dress that accentuated every curve and movement of her shapely figure.

With the house lights up during "Reach Out And Touch," Ms. Ross made her way through the audience, chatting, hugging and kissing people as if she were visiting old friends. That

part of her show is something that will hopefully continue for many years, considering that few performers today find it necessary to establish close contact with their audiences.

A welcome addition to Ms. Ross' show in recent years are several songs from her film, **Lady Sings The Blues**. In all, she sang four songs from **Lady** — "I Cried For You," "T'ain't Nobody's Business," the title cut and the classic, "My Man."

From that gut-wrenching tune she jumped right into the pounding "Mirror, Mirror." Singing straight from the heart, and moving around the stage like a tigress, Ross ended the first half of her set.

The second half of the show started with "Upside Down" and an outfit that brought screams from the audience. To the enusing strains of "Upside Down," "Beat It" and "Muscles," Ross strutted her stuff dressed in what looked like a rhinestone pants suit and a short black jacket with black fringe boots tucked into the pants. Unbelievably wild and sexy!

The most physical part of this evening with Diana Ross came next when she said, "you know how much I love Michael," and hurtled herself into "Beat It," where she unquestionably used some fancy steps straight out of the Michael Jackson Book of Dance and Movement!

After reminding everyone that "Michael wrote this next song for me," Lady Di really got down to business with "Muscles." Men from the audience were called up on stage to dance with her and it was obvious she enjoyed it as much as they did. Her universal appeal is such that the men dancing with her ranged from the three-piece suit businessman type to the sweatshirt and sneakers guy.

"Why Do Fools Fall In Love," "Do You Know Where You're Going To" and "Ain't No Mountain High Enough" in quick succession signaled an end to the show. With the crowd on its feet screaming, Ms. Ross came back out dressed in a long sleeve, full length white lounging robe to sing "Endless Love." In keeping with the rest of the show, her voice was magnificent, with the emotion literally overflowing into the audience.

Before anyone dares to ask, yes, there was something about the show I didn't like. After hearing the same tired old Mae West jokes at the last three Diana Ross concerts, I make a motion that someone write some new material for her!

All in all, it was quite an evening. The term "entertainer" takes on new meaning when it's applied to the talents of Diana Ross. Next time she's around, check out the lady for yourself.



YOU MIGHT THINK

(As recorded by The Cars)

RIC OCASEK

Well you might think I'm crazy
To hang around with you
Maybe you think I'm lucky
To have something to do
But I think that your wild
And inside me is some child
You might think I'm foolish
Or maybe it's untrue.

You might think I'm crazy
All I want is you.

You might think it's hysterical
But I know when you're weak
You might think you're in the movies
And everything's so deep
But I think that you're wild
When you flash that fragile smile
You might think it's foolish
What you put me through.

You might think I'm crazy
All I want is you.

And it was hard
So hard to take
There's no escape
Without a scrape
But you kept it going
Till the sun fell down
You kept it going.

Well you might think I'm delirious
The way I run you down
But somewhere sometimes when you're curious
I'll be back around
And I think that you're wild
And so uniquely styled
You might think it's foolish
This chancy rendezvous.

You might think I'm crazy
All I want is you
All I want is you
All I want is you.

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ONE TIME FOR OLD TIMES

(As recorded by 38 Special)

GARY O'CONNOR

You're lookin' fine it's been a long time
I still remember everything that used to be
Like the love it was always so easy loving you for me.

It's been a while now time has got a smile
I see you now and love feels new to me
Tell me have you still got a place in your heart
Is there a chance you'll be showing me.

One time for old times
One kiss for the love we missed
One time for old times
And for all the love that we lost along the way.

You're still the same nothing's really changed
Still got the look that always got through to me
I see you now and love feels new to me again, once
again

Tell me now has anyone taken my place
Is there any chance you'll come back to me.

One time for old times honey
One kiss for the love we missed
One time for old times
And for all the love that we lost along the way.
(Repeat)

You're looking fine it's been a long time
I still remember everything that used to be
Tell me have you still got a place in your heart
Is there any chance you'll be showing me.

One time for old times darlin'
One kiss for the love we missed
One time for old times
And for all the love that we lost along the way
One time for old times honey
One kiss for the love we missed
One time for old times
And for all the love that we lost along the way.

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I WANT TO BREAK FREE

(As recorded by Queen)

JOHN DEACON

I want to break free
 I want to break free
 I want to break free from your lies
 You're so self satisfied
 I don't need you
 I've got to break free
 God knows
 God knows I want to break free.

I've fallen in love
 I've fallen in love for the first time
 And this time I know it's for real
 I've fallen in love yeah
 God knows
 God knows I've fallen in love.

It's strange but it's true hey
 I can't get over the way you love me like you do
 But I have to be sure when I walk out that door
 Oh how I want to be free baby
 Oh how I want to be free
 Oh how I want to break free.

But life still goes on
 I can't get used to living without, living without, living
 without you by my side
 I don't want to live alone hey
 God knows
 Got to make it on my own
 So baby can't you see
 I've got to break free
 I've got to break free
 I want to break free yeah.

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RELAX

(As recorded by Frankie Goes To Hollywood)

WILLIAM "HOLLY" JOHNSON
 PETER GILL
 MARK O'TOOLE

My my meohih
 Give it to me one time.

Oh oh
 Wee-ell
 Relax don't do it
 When you want to go to it
 Relax don't do it
 When you want to come
 Relax don't do it
 When you want to sock it to it
 Relax don't do it
 When you want to come
 Whoooh
 When you want to come
 Relax don't do it
 When you want to go to it
 Relax don't do it
 When you want to come
 Relax don't do it
 When you want to sock it do it
 Relax don't do it.

But shoot it in the right direction
 You're making it your intention
 Live those dreams
 Scheme those schemes
 Got to hit me
 Hit me
 Hit me with those laser beams
 Laser beam yeah
 Hi hi hi
 Whoo whoo.

Relax don't do it
 When you want to go to it
 Relax don't do it
 When you want to come.
 Relax don't do it
 When you want to sock it to it
 Relax don't do it
 When you want to come.

Relax don't do it
 When you want to go to it
 Relax don't do it
 When you want to come.
 (Repeat chorus)

Everyone it's party time.

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SOUL SECTION

MOONWALK

(As recorded by Earth, Wind & Fire)

DONALD O'CONNOR
DAVID PORTER

Challenges to the sky
Man took his first moon ride
Genius masterminds
Conquered changing times
And thought he'd done everything
When he walked on the moon
They sang.

Here I am down on earth
And baby for all it's worth
Meaning the world to me lovin' you faithfully
We got a better song to sing
Let's make the love bells ring.

Wanna take you on a moonwalk baby
Wanna take you on a magic carpet ride
Forever my love you'll be mine
We can have a little moon talk baby
About our future plans together
In this life ole fashion love will make it right
Computers on the rise
Our feelings are synthesized
Makes it hard to feel
The touch of your love that's real.

We never take time to love
We think one love is not enough
Million stars in the sky
But one star that shines in my eyes It's you.

Wanna take you on a moonwalk baby
Wanna take you on a magic carpet ride
Forever my love you'll be mine.

We can have a little moon talk baby
About our future plans together
In this life ole fashion love will make it right.

We got a better song to sing
Let's make the love bells ring
Million stars in the sky
But one star that shines in my eyes.

It's you baby it's you
Let's blast off up to the moon.

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OBSCENE PHONE CALLER

(As recorded by Rockwell)

ROCKWELL

Hello
Who is this
Obscene phone caller.

I came home knocked out after work
That's when my telephone goes berserk
How can I unwind or get some rest
Receiving sick phone calls from a lonely pest.

Woh
Find someone else to bother
Mister or Miss
Obscene phone caller
Why do you
Get off breathing on the phone
Obscene phone caller
Leave me alone.

Why did you have to pick me
Out of all the people in the directory
I don't know what's going thru' your mind
But these naughty phone calls are a waste of time.

I must have my number changed
Or trace these calls from whence they came
If Alexander Bell were alive today
Would he want the telephone to be used this way.

Woh
Find someone else to bother
Mister or Miss
Obscene phone caller
Why do you
Get off breathing on the phone
Obscene phone caller
Leave me alone.

Woh
Find someone else to bother
Obscene phone caller
Mister or Miss
Obscene phone caller
Why do you
Get off breathing on the phone
Obscene phone caller
Leave me alone woh
Obscene phone caller
Find someone else to bother
Obscene phone caller
Mister or Miss
Obscene phone caller
You dirty little nasty twit.

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LADY YOU ARE

(As recorded by One Way)

KEVIN McCORD
DAVE ROBERSON
AL HUDSON

Ooh, ooh, ah, ah, ah
Ooh, ooh, ah, ah, ah
Ooh, ooh, ah, ah, ah.

I've been with you for a while now
And you're still so nice
Not like all the others I've been around
Who love to fuss and fight.

You've changed in no way
You're always at your best
I love your style, your personality
You're better than the rest.

You're so considerate when it
comes to me
I'm so glad to have you
So splendid you are to me
I love your everything, 'cause.

You're a lady (lady)
Lady you are
You're a lady
And I'm so proud of you.

You're so sweet and innocent
In all the things you do
Not to mention your lovely smile
So plentiful and true.

You've changed in no way
You're always at your best
I guess that's why I really love you
You try so hard for me.

Multitude, self-gratitude
You deserve in every way
Astonishin' you are to me
I love your everything, 'cause.

You're a lady (lady)
Lady you are
You're a lady
And I'm so proud of you.

You're a lady (lady)
Lady you are
You're a lady
And I'm so proud of you.

I wouldn't know what to do with myself
If I ever lost you
I love the way you carry yourself
Cause you're a lady, ah, ah, ah
Don't wanna lose you no
Cause you're a lady.

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IN THE HEAT OF THE NIGHT

(As recorded by Ray Parker Jr.)

RAY PARKER JR.

He promises you things'll be diff'rent
If you'll just give him one more try
You want so bad to believe though you know it's just
another lie

He wants to know if he can come over
And then he's sorry 'bout the other night
Though your mind say's no your heart tells him it's
alright

Deep in the night he promises you love forever
Don't you know better girl than to believe a man.

In the heat of the night
(Heat of the night)
It's nothin' but promises
(Heat of the night)
Heat of the night
(Heat of the night)
Be careful baby
(Heat of the night).

He starts with touching you all over
Whispering sweet nothings in your ear
And though you know it's jive at the time
It's what you want to hear
Now you're intelligent enough to know better
But you just for the moment get weak
As nature takes control and you start to feel the heat
Ooo then the next day you're wondering why why me,
why me
You got caught baby with your defenses down.

In the heat of the night
(Heat of the night)
Ain't nothin' but lies
His passion made you think
He loved only you
When he slipped and cried out another woman's name
You shoulda' knew
You never see the truth till it's through
You shoulda' known better girl
Than to believe a man
In the heat of the night baby
(Heat of the night).

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WHEN DOVES CRY

(As recorded by Prince)

PRINCE

Dig if u will the picture
Of u and I engaged in a kiss
The sweat of your body covers me
Can u my darling
Can u picture this
Dream if u can
A courtyard
An ocean of violets in bloom
Animals strike curious poses
They feel the heat
The heat between me and u.

How can u just leave me standing
Alone in a world that's so cold
Maybe I'm just 2 demanding
Maybe I'm just like my father 2 bold
Maybe you're just like my mother
She's never satisfied
Why do we scream at each other
This is what it sounds like when doves cry.

Touch if u will my stomach
Feel how it trembles inside
You've got the butterflies all tied up
Don't make me chase u
Even doves have pride.

How can u just leave me standing
Alone in a world so cold, world so cold
Maybe you're just 2 demanding
Maybe I'm just like my father 2 bold
Maybe you're just like my mother
She's never satisfied
Why do we scream at each other
This is what it sounds like when doves cry.

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SPECIAL DELIVERY

(As recorded by Angela Bofill)

NARADA MICHAEL WALDEN
PRESTON GLASS
JEFFREY COHEN

Pick a diamond up and you're lookin' at the fire
Get another cup and the coffee gets you wired
Let the music play and you gotta get inspired
Put 'em all away 'cause I'm gonna take you higher
The perfect gift from me and I knew you'd be surprised
Your favorite fantasy you can open up your eyes
Open wide.

Special delivery
I'm the package you've been waiting for
Special delivery
All wrapped up tappin' at your door
Special delivery
I'm the package you've been waiting for
Special delivery
Open up I'm tapping at your door.

Gotta lotta luck so I'm hopin' to arrange it
Fit you like a glove no refunds & no exchanges
The perfect gift from me and I knew you'd be surprised
Your favorite fantasy you can open up your eyes
Open wide.

Special delivery
I'm the package you've been waiting for
Special delivery
All wrapped up tappin' at your door
Special delivery
I'm the package you've been waiting for
Special delivery
Open up I'm tapping at your door.

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LET THE MUSIC PLAY

(As recorded by Shannon)

ED CHISOLM
CHRIS BARBOSA

We started dancing and love put us into a groove
As soon as we started to move
The music played while our bodies displayed through
the dance
That love picked us out for romance
I thought it was clear
The plan was
We would share this feeling just between ourselves
But when the music changed
The plan was rearranged
He went to dance with someone else
We started dancing and love put us into a groove
But now he's with somebody new
What does love want me to do.

Love said
Let the music play
He won't get away
Just keep the groove and then he'll come back to you
again
Let the music play
He won't get away
This groove he can't ignore
He won't leave you anymore
No.

He tried pretending a dance is just a dance
But I see
He's dancing his way back to me
Guess he's discovered
We are truly lovers
Magic from the very start 'cause
Love just kept me groovin' and he felt me movin'
Even though we danced apart
So we started dancing and love put us back in the
groove
As soon as we started to move
As soon as we started to move.

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RHYTHM OF THE STREET

(As recorded by Patti Austin)

NARADA MICHAEL WALDEN
PRESTON GLASS
JEFFREY COHEN

At my feet
Bittersweet
Song of the city life
Caught between love and strife
Junkies dream
School kids scheme
Picturing limousines
Makin' the stairway scene.

Something's got to be exploding
Shake it loose and set me free.

The rhythm of the street
Open hearted symphony
Fill me with the rhythm of the street
The rhythm of the street
Let the music carry me
Fill me with the rhythm of the street.

Mother cries
Young girl files
Out of her rusty cage
Liberty come of age
Ten o'clock
On any block
See how the players change
But the song always stays the same.

Somethin's got to be exploding
Shake it loose and set it free.

The rhythm of the street
Open hearted symphony
Fill me with the rhythm of the street
The rhythm of the street
Let the music carry me
Fill me with the rhythm of the street.

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TOO BUSY THINKING ABOUT MY BABY

(As recorded by Orbit featuring Carol Hall)

NORMAN WHITFIELD
BARRETT STRONG
JANIE BRADFORD

I ain't got time to think about money
Or what it can buy
And I ain't got time to sit down and wonder
What make the birdies fly
And I don't have time to think about
What makes the flower grow
And I never give it a second thought
To where the rivers flow

Too busy thinking about my baby
And I ain't got time for nothin' else.

I ain't got time to talk about the weather
Or how long it will last
And I ain't got time to play with my computer
When I get out of class
You know I'm just a woman with a one track mind
And when it comes to thinking about anything but my
baby

I just don't have the time
Too busy thinking about my baby
And I ain't got time for nothing else.

Too busy thinking about my baby
And I ain't got time for nothing else.
(Repeat)

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"DEELING FROM THE TOP"



JIM SHERA

Exclusive Interview
With

THE DEELE

by Rich Sutton

The streets of Cincinnati have been the spawning ground for musical talent, the likes of Bootsy Collins, Shalamar, Zapp, the Isley Brothers and Midnight Star. The streets are alive again with the sound of a band that is making a quick rise — perhaps to the top. The latest talk of the town is The Deele.

On their way to signing their first record deal, which led to their debut, Midnight Star-produced album called *Street Beat*, The Deele have had among their teachers, a member of the original Shalamar. They have also toured through the midwest playing beauty pageants, commercial jingles and anything they could to get their name and music into the national limelight.

From the money the group had earned doing smaller dates, they booked a recording session in Cincinnati. They were joined by Midnight Star's Bo Watson who invited his manager down to see the boys. Ten days later they had a recording contract and six months later their debut single, "Body Talk," hit the top 20.

The Deele were able to get the opening spot on the Luther Vandross tour during the winter months of this year and have been thrown full throttle into the high speed world of pop music. In fact, things are happening so fast that they've barely had time to read their press. When *Song Hits* spoke with them in their New York hotel, we spent some time going over clippings that hadn't caught up to them in the mail!

The Deele are a crew of amicable characters. There are no swelled heads or overblown egos despite their current successes. They're not interested in talking about how great they are, in fact, what they were interested in rapping about is their number one interest — music!

Rich Sutton: "Street band" is a term I see associated with you a lot. What does "street level" mean to you?

The Deele: What is street to us? Simple, commercial, easy to digest, and loved. Street is, you know, when you're sitting around and you really don't have to think about it, you know, you're sitting in your office and you're just messing around and you come up with a beat, or a riff — that's "street." Something you don't even have to think about, it just comes natural.

RS: Your music teacher was one of the members of Shalamar. Is he still playing with them?

The Deele: No, he's not. He's beginning to be a successful producer.

RS: Shalamar has a real international appeal. Why do you think that is?

The Deele: They are just a great group, in my opinion. They play music that can be appreciated on all levels, be it r&b or pop. The reason I think that they are an international act is because they took a little time to get where they are. It just goes with the territory as you grow.

RS: Rick James and Prince are two others that get a lion's share of the r&b headlines. Would you compare your music with theirs?

The Deele: Not really. Their music all sounds pretty much the same to me. If you listen closely to all their music, there is no way that you can say it all doesn't compare in some way.

RS: It is difficult to not put r&b, or pop or rock as a label on a band since the bottom line is that it's all music.

The Deele: That's what I was trying to tell this guy earlier today. He asked me if I get offended by seeing our single on the chart and on the top of the chart it says "black" chart. And then on the top of another chart it said, "pop" chart.

RS: What was your answer to his question?

The Deele: I don't get offended.

RS: Rick James made a remark about MTV being "racist" for not playing more black acts. What do you think about that?

The Deele: My opinion is that he had no reason to be offended because MTV is a rock video station and they are letting you know. They're not just saying, "MTV, your music station." They are a rock TV station. As an example, you have some rock radio stations, some new wave stations, some r&b. MTV just happens to be geared toward rock music. I guess they just don't consider Rick James as part of the mold. They probably don't consider his videos as pop videos. His music may be, but the videos aren't and they aren't interesting. I think a video, to make MTV, and not that every video they play is a great video, but for the most part they have to leave room for the imagination and show some signs of creativity and not just say "Cold Blooded" and then just show you somebody who is cold blooded. That's too cut and dry, what is there to imagine about it? I've seen videos that really have you thinking about a whole lot of other things that didn't have anything to do with the song.

RS: Does it bother you that it is so much easier for a rock act to cross over into the pop charts than it is for a black act to cross over?

The Deele: No, there are a lot of things, and you can't just put your finger on music, that are easier for whites to do. And I'm not saying that they're racist. They can run it the way they want to run it. We just make the music, and if the music is good, if they want to accept it, they will. As a matter of fact, the biggest artist in the business at this time is black.

RS: In one of your interviews you said that one of your intentions was to be the best looking and most talented band in the country. How do you think you're doing up to this point?

The Deele: We still have a long way to go. But as for weaknesses, you are asking the wrong people — we love our group.

Soul Star of the Month

JUMP (For My Love)

(As recorded by the Pointer Sisters)

MARTI SHARRON
GARY SKARDINA
STEVE MITCHELL

Your eyes tell me how you want me
I can feel it in your heartbeat
I know you like what you see
Hold me I'll give you all that you need
Wrap your love around me
You're so excited I can feel you getting hotter oh baby
I'll take you down
I'll take you down
Where no one's ever gone before
And if you want more
If you want more, more, more then.

Jump
For my love
Jump in
And feel my touch
Jump

If you want to taste my kisses in the night then
Jump, jump for my love
Jump

I know my heart can make you happy
Jump in

You know these arms can fill you up
Jump

If you want to taste my kisses in the night then
Jump, jump for my love.

You told me I'm the only woman for you
Nobody does you like I do
Then make a move before you try and go much further
oh baby

You are the one you are the one
And heaven waits here at my door
And if you want more
If you want more, more, more then.

Jump
For my love
Jump in
And feel my touch
Jump

If you want to taste my kisses in the night then
Jump, jump for my love

Jump
I know my heart can make you happy
Jump in

You know these arms can fill you up
Jump

If you want to taste my kisses in the night then
Jump, jump for my love.

When you are next to me
Oh I come alive
Your love burns inside
It feels so right

Oh come to me if you want me tonight jump.

Jump
Jump in

You want to taste my kisses in the night then
Jump, jump, jump

Jump
You know my heart can make you happy
Jump

You know these arms can fill you up
Jump in

You want to taste my kisses in the night then
Jump, jump for my love.

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DEAR MICHAEL

(As recorded by Kim Fields)

ELLIOT WILLENSKY
HAL DAVIS

Please
Answer my letters.

Dear Michael
You'll probably never get this letter
Michael
I wrote you a hundred times before
But knowing how I feel
I'll write a thousand more.

Dear Michael
Every time your record's on
Michael

I close my eyes and sing along
Dreaming you're singing to me
And don't you know Michael
I love you

I've held the tears back long as I can
I'm sealing my feelings in this envelope
'Cause I wanna be more than just your number one fan.

Dear Michael
I kiss your picture by my bed
Michael

I wish that it was you instead
Holding me so tight
While we'd be dancing
Together through the night
Dear Michael
Won't you write.

P.S. Michael
Do you think fourteen is too young to get married.

Dear Michael
Please answer my letters
I kiss your picture by my bed
But Michael
I wish it was you instead.

Michael
I have but one fantasy
And that's to hear you say
You love me
You really love me
Dear Michael
Dear Michael
Please answer my letters.

Dear Michael
Dear Michael
Dear Michael
Dear Michael.
(Repeat)

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WE'RE GOIN' ALL THE WAY

(As recorded by Jeffrey Osborne)

CYNTHIA WEIL
BARRY MANN

We're just beginning
And I know we've each been down this road a time or two
And never could make it through
But I got this feelin'
That we stumbled into what we've both been waiting for
And maybe even more
It doesn't matter where we've been
'Cause this time I know for sure.

We're goin' all the way
We're headin' for forever
And that's where we're gonna stay
The more you're near me
The more I know it
We got it all here
If we just don't blow it.

We're goin' all the way
If the two of us both want it
I'd lay my money on it
We're startin' today
And we're goin' all the way.

I know for certain
That there's more than magic in these feelings that
we've found
We're standing on solid ground
And now we're both ready
Ready for the real thing 'cause our dues have all been paid
We've fin'ly got it made
Believe me when I tell you there's no need to be afraid
'cause.

We're goin' all the way
We're headin' for forever
And that's where we're gonna stay
The more you're near me
The more I know it
We got it all here
If we just don't blow it.

We're gonna weather all the showers
Hold together thru whatever comes
I know we got the stayin' power
Gonna make tomorrow ours
If we just stick with it
And give it all we've got to give it.

Baby we're goin' all the way
If the two of us both want it
I'd lay my money on it
We're startin' today
And we're goin' all the way.

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BABY IT'S YOU

(As recorded by Stacy Lattisaw and Johnny Gill)

MACK DAVID
BURT F. BACHARACH
BARNEY WILLIAMS

It's not the way you smile that touches my heart
It's not the way you kiss that tears me apart
Many, many nights roll by
I sit at home, at home and cry over you
What can I do
Don't want nobody, nobody
'Cause baby it's you
Baby it's you.

You should hear what they say about you oh yeah
They say you've never, ever be true
It doesn't matter what they say
I'm gonna love you any old way
What can I do without you
I don't want nobody, nobody
'Cause baby it's you
Baby it's you.

Baby it's you
Baby it's you
Baby it's you.

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JUST MY LUCK

(As recorded by The Deele)

KENNY EDMONDS

So many times you've said we'd be together
What does it take to get you close to me
So many times you've said things would get better
But time after time you've failed to convince me.

So now you're telling me it's all in the past
How can you be sure it's gonna last
You say you wanna be with me
And that you're comin' to me right now
I want to believe, I need to believe
I almost think I can believe.

Just my luck, you get caught up in the rain
That's the last time that you'll come my way again.

So many times you've said that you would never ever
take your love away from me
But girl you know sometimes you're like the weather
You brighten my day, and then you rain on me.

Just my luck, you get caught up in the rain
That's the last time that you'll come my way again.

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FAREWELL MY SUMMER LOVE

(As recorded by Michael Jackson)

KENI LEWIS

Ooh farewell my summer love farewell
Girl I won't forget you
Farewell my summer love farewell ooh.

I found my happiest days
When you came to see your grandma in May
I bumped into you at the corner store
I told you that you sure look good
Now your grandma's house was next to mine
We were together most of the time
But summer's gotten away from us
Time's moving too fast for us
Bye bye don't turn around
'Cause you might see me cry.

Farewell my summer love farewell
Girl I won't forget you
Farewell my summer love farewell ooh yeah.

When you return to your home town
And you discuss your trip
Will I be the guy that you put down
Or someone that you don't forget no
I'll never forget you
And maybe next year when you're out of school
You'll return
But until you do baby.
Bye bye don't turn around
You might see me cry.

Farewell my summer love farewell
Girl I won't forget you
Farewell my summer love farewell yeah ooh.

Farewell, farewell ooh
Farewell, farewell
If you remember my name
Drop a line sometime
Yeah yeah ooh
Girl I won't forget you.
(Repeat chorus)

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SHE'S STRANGE

(As recorded by Cameo)

LARRY BLACKMON
CHARLIE SINGLETON
NATHAN LEFTENANT
TOMI JENKINS

Ow
Fine lady
Ow.

I like the way she walks
I like the way she talks
She turns me on with a special concern
Now I'm a different guy and I don't compare to many
But next to her I'm plain ordinary
Now many can see the light blue aura
That surrounds the girl wherever in the world
She's a 9, a 10, a 20, 50
She's bittersweet and a taco treat.

She's strange
And I like it
She's strange
Just the way she is
Strange
Walkin' down the avenue
She's strange
Always doin' something new.

She's the kinda person everybody knows
She reaks distinction from head to toe
She's my twilight zone my Al Capone
She's my Rolling Stones
And my Eva Perrone.

And I like it
Yes I like it
I like it
The way she wears her hair
And I like it
Ummmm
I like it.

In room 123
She's elusive you see
Like the invisible man in drag
And when you come to meet her
You'll never greet her
She'll be waving her skirt as a flag
Like a cold in October
She'll take you right over
It's not mean to be facious
And that look in her eye
Says you're the guy
She plans to spend this evening with.

She's strange
And I like it
(And I like it)
She's strange
Just the way she is
(Just the way she is)
Strange
Walking down the avenue
(Always doin' something new).

She's strange
(I like the way she does everything she do).

No, no, no, no, no
Knocks me off my feet
Strannnnnng.

I just love her fragrance
I just let her take my breath away.

I just let her take my breath away.

Ow, ow
And I like it
I like it
And I like it
I like it
I can tell she takes my breath away.

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NO PARKING

(As recorded by Midnight Star)

BILL SIMMONS
BOBBY LOVELACE
VINCENT CALLOWAY

It's a party tonight
You're in a red-light zone
If you don't want a ticket
You better move on
If you break the law
You gotta pay your dues
Be much better if you play it by the rules.

It's so easy
It's so right
It's so easy
To rock it with your body baby
It's so easy
It's so right
It's so easy
You can drive it all night.

No parking baby
No parking on the dance floor
No parking baby
No parking on the dance floor
Ah, beep-beep, beep-beep, beep-beep, beep-beep.

Moving violations are easy to fix
Just tell the D.J. to fix it in the mix
Shake it up and shake it all around
Let me feel you moving you gotta get down.

It's so easy
It's so right
It's so easy
To rock it with your body baby
It's so easy
It's so right
It's so easy
You can drive it all night.

No parking baby
No parking on the dance floor
No parking baby
No parking on the dance floor
Ah, beep-beep, beep-beep, beep-beep, beep-beep.

Don't park your bootie
Don't park your can
It's time to party
It's time to jam.

Say you gotta problem that you can't fix
Just tell the D.J. to fix it in the mix
Shake it up and shake it all around
Let me feel you moving you gotta get down.

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HANGIN' DOWNTOWN

(As recorded by Cameo)

KENNI HAIRSTON

You're wishing on a star
It's the only one that sits there next to the silvery moon
I don't feel too optimistic
But I know I'd trade the world
For what I am wishing would come true
I know you told me more than twice
Of the fate that I'd been dreading
But if you walked right up to me tonight
Would you doubt that I'd be ready
So I walk the city streets
Wishing you were here with me
Falling in love again.

Baby until then I'll be
Hangin' downtown
Kind of waiting
And maybe I'll try meditating
I'll be hangin' downtown
Kind of waiting
Yeah, yeah, yeah, yeah, yeah, yeah.

Been tied to lonesome roads
Making residence in two-bit four-walled domiciles
Never time for what is needed
So I'll grab a bite to eat
Then maybe grab a smile
So hard to give it up
You know I tried so many times before
Any price of sacrifice
To see you walking through the door
Girl I tried to make you see
I'd rather have you here with me
Falling in love again.

Baby until then I'll be
Hangin' downtown
Kind of waiting
And maybe I'll try meditating
I'll be hangin' downtown
Kind of waiting
Yeah, yeah, yeah, yeah, yeah.

Hangin' downtown
Maybe I'll try meditating
Hangin' downtown
Yeah, yeah, yeah, yeah.

Though I walk the city streets
I'd rather have you here with me
Falling in love again but baby until then.

I'll be hangin' downtown
Kind of waiting
Maybe I'll try meditating
I'll be hangin' downtown
Kind of waiting
Yeah, yeah, yeah, yeah, yeah, yeah
Hangin' downtown
Kind of waiting
Maybe I'll try meditating
I'll be hangin' downtown.

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AND I DON'T LOVE YOU

(As recorded by Smokey Robinson)

SMOKEY ROBINSON

Whippoorwill whippoorwon't
Weeping willow's laughing
Sun is moonlight
All wrong is all right
And I don't love you
Loralies Loratruths
The fallin' leaves are risin'
So low is so high
Hello is goodbye
And I don't love you.

When positive is negative
And make believe's the real thing yeah
When bottom's up
And ev'rybody's walkin' on the ceiling
Still I doubt if even that could make her lose the feeling
Never lose the feeling
Oh never lose the feeling.

When mornin' comes and evenin' then
Daily comes nightly
Or even if your love for me slackens up slightly
I doubt if I ever could take your love lightly
I could never take your love lightly
Oh take your love lightly, lightly, lightly
Take your love lightly

And baby ooh baby ooh baby ooh baby ooh baby ooh
Baby ooh baby ooh baby ooh baby ooh baby ooh.

What never was is here again yeah
The past is in the future
Black and white
Rainbows colorful shadows
And I don't love you.

When mornin' comes and evenin'
When mornin' comes and evenin' then
Daily comes nightly baby
Or even if your love for me slackens up slightly
I doubt if I ever could take your love lightly
Never take your love lightly
Oh take your love lightly.

When positive is negative
And make believe's the real thing
When bottom's up
And ev'rybody's walkin' on the ceiling
Still I doubt if even that could make her lose the feeling
Never lose the feeling
Oh feels so good
Never lose the feeling, feeling, feeling
Never lose the feeling.

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GIVE ME TONIGHT

(As recorded by Shannon)

ED CHISOLM
CHRIS BARBOSA

Walking sadly through the park
I hear crying in the darkness
And though I act like I cannot hear
Their situation is very clear
A girl who's trying to tell her guy
The time has come that they say goodbye
And his answer tears my heart apart.

Give me tonight
Then if you don't want to stay girl
I'll just forget you
You'll see I'm right
You won't get to go away
Love ain't gonna let you.

Walking with you through the park
Now it's my voice in the darkness
Just like the girl trying to tell her guy
I'm telling you we must say goodbye
I can't believe when I hear once more
The very words that were said before
Come from deep within your broken heart.

Give me tonight
Then if you don't want to stay girl
I'll just forget you
You'll see I'm right
You won't get to go away
Love ain't gonna let you.

His voice echoes in the darkness.
(Repeat chorus)

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DON'T LOOK ANY FURTHER

(As recorded by Dennis Edwards)

FRANNE GOLDE
DENNIS LAMBERT
DUANE HITCHINGS

Someone to count on in a world ever changin'
Here I am stop where you're standing
What you need is a lover
A man to take over
Oh girl don't look any further.

Strange when you think of the chances that we'd both
be in a state of mind
Too cool to be careless
Lookin' for the right thing
Oh baby don't look any further tonight, tonight
We're gonna taste a little paradise
Rockin' all night long
Daylight
I'll still be looking in your ebony eyes
And we'll go on and on and on.

Dayo umbadayo
Mambu Jiayo
Don't look any further
Dayo umbadayo
Najambay umbayo
Don't look any further.

Someone to count on in a world ever changin'
Here I am stop where you're standing
What you need is a lover to love you all over
Oh baby don't cha' look any further.

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TALKIN' OUT THE SIDE OF YOUR NECK

(As recorded by Cameo)

LARRY BLACKMON
CHARLIE SINGLETON
NATHAN LEFTENANT
TOMI JENKINS

Here we go again
Back into the same ol' mess
Seems like everytime we get out of one situation
We're back into it all over again.

All you people in Washington
You better get it together or we won't get it done
We sit by while you cuss and fuss
But guess who suffers
Nobody but us
Now we're a dedicated people and we do our job
But the harder we work
The gettin' gets hard
(Now it's supposed to be)
One for all and all for one

But it's harder to live when you can't have fun.

Hey you're talkin' out the side of your neck
Hey you're gonna get what's coming to you yet.

Now you carry the weight but we carry the vote
And that's been fair so stop rockin' the boat
You think you get away with political crimes
But don't take us for granted
They're still on our minds
Now some of the people some of the time
But not all of the people all of the time
Tricky Dick, Ford too, Jimmy Mack Carter, Ronnie
Reagan too.

Hey you're talkin' out the side of your neck
Hey you're gonna get what's coming to you yet.

Tweedly dee, tweedly dum, tweedly dee, ho hum
Tweedly dee, tweedly dum, tweedly dee, tweedly dum.

Hey you're talkin' out the side of your neck
Hey you're gonna get what's coming to you yet.

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Five Music.

COUNTRY SECTION

DON'T GO CHANGING

(As recorded by Lorie Morgan)

CASEY KELLY
LEWIS ANDERSON

Don't go changing
Don't go changing
It's been so good so far
I love you just the way you are
Don't go changing
Don't go changing
Shine on through the night my guiding star.
Time has a way of changing everything around you
All for the better so they claim
You're still as perfect as the first day that I found you
I'm glad that some things stay the same.
Don't go changing
Don't go changing
It's been so good so far
I love you just the way you are

Don't go changing
Don't go changing
Shine on through the night my guiding star.
Sure as the stars shine down each night in all their glory
I need to know that you'll be mine
I want our love to ban an everlasting story
Forever till the end of time.
So don't go changing
Don't go changing
It's been so good so far
I love you just the way you are
Don't go changing
Don't go changing
Shine on through the night my guiding star
Shine on through the night my guiding star.
Don't go changing
Don't go changing
Don't go changing
Don't go changing.

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ANYTHING FOR YOUR LOVE

(As recorded by Sammy Hall)

ROGER MURRAH
STEWART HARRIS

You're the reason I've been thinking
And it gets stronger all the time
And there's no one here in Ohio
Who can get you off my mind
I'm where the work is but is it worth it
I'm so far away from you
But come the weekend I'll be home again
If it's the last thing I do.
I would work all night
Through a pouring rain
Fly through the eye of a hurricane
There's no sky too high
And no road too rough

Anything for your love
Anything for your love.
These are hard times with unemployment lines
Getting longer everyday
These old nine to fives are hard to come by
And some are so far away
I feel so lucky to have you love me
Even when I can't be around
But every Friday I'll hit the highway
And I'll be homeward bound.
I would work all night
Through a pouring rain
Fly through the eye of a hurricane
There's no sky too high
And no road too rough
Anything for your love
Anything for your love.

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TO ALL THE GIRLS I'VE LOVED BEFORE

(As recorded by Julio Iglesias and Willie Nelson)

ALBERT HAMMOND
HAL DAVID

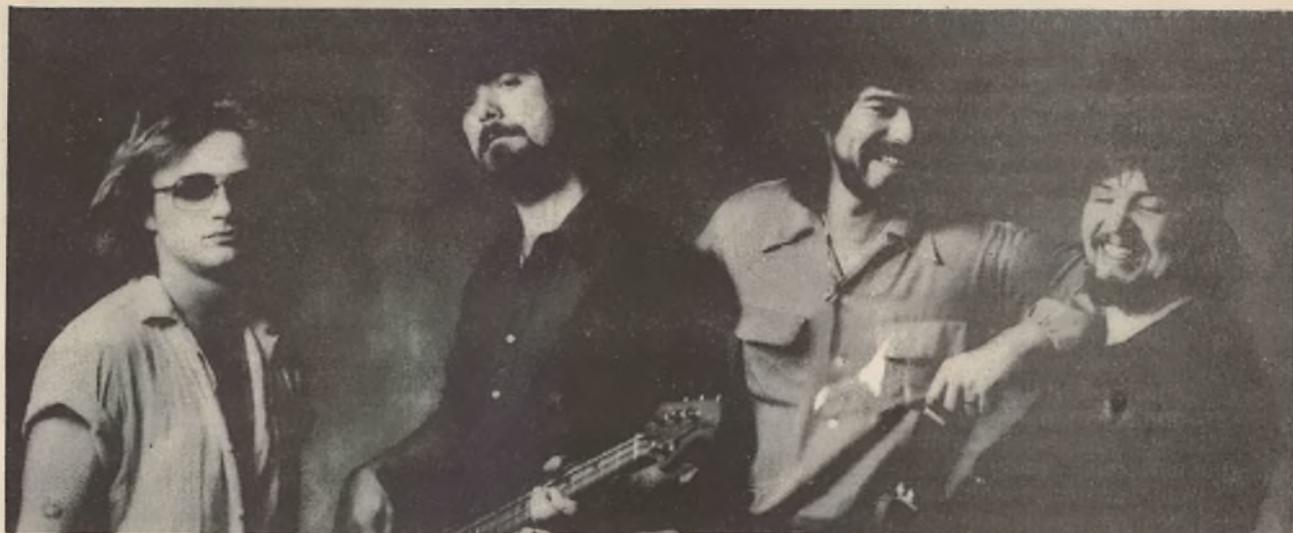
To all the girls I've loved before
Who travelled in and out my door
I'm glad they came along
I dedicate this song
To all the girls I've loved before.
To all the girls I once caressed

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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WHEN WE MAKE LOVE

(As recorded by Alabama)

TROY SEALS
MENTOR WILLIAMS

There's a light in your eyes tonight
You know I'd know that look anywhere
You got plans and I'm a lucky man
Before we get so carried away
There's something I've been wanting to say.
When we make love
It's more to me than just an affair
I want you to know how much I care
When we make love
Darlin' it's such a precious time
Sharin' our souls, our hearts and our minds
When we make love.
Watchin' you make your little moves
I can see it's gonna be a long night
All day long we keep holding on

Couldn't be any better than this
I've got it all at my finger tips.

When we make love
It's more to me than just an affair
I want you to know how much I care
When we make love
Darlin' it's such a precious time
Sharin' our souls, our hearts and our minds.
These moments, these feelin's
Are just incredible
When we make love.
When we make love
It's more to me than just an affair
I want you to know how much I care
When we make love
Darlin' it's such a precious time
Sharin' our souls, our hearts and our minds
When we make love.

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DOWNTOWN

(As recorded by Dolly Parton)

TONY HATCH

When you're alone and life is making you lonely
You can always go downtown
When you've got worries all the noise and the hurry
seems to help, I know
Downtown
Just listen to the music of the traffic in the city
Linger on the sidewalk where the neon signs are pretty
How can you lose
The lights are much brighter there
You can forget all your troubles
Forget all your cares
So go downtown
Things'll be great when you're downtown
No finer place for sure downtown
Ev'rything's waiting for you.
Don't hang around and let your problems surround you
There are movie shows downtown
Maybe you know some little places to go to where they
never close
Downtown
Just listen to the rhythm of a gentle Bossa Nova
You'll be dancing with 'em too before the night is over

Happy again
The lights are much brighter there
You can forget all your troubles
Forget all your cares
So go downtown
Where all the lights are bright downtown
Waiting for you tonight downtown
You're gonna be alright now
Downtown.
And you may find somebody kind to help and
understand you
Someone who is just like you and needs a gentle hand
to guide them along
So maybe I'll see you there
We can forget all our troubles
Forget all our cares
So go downtown
Things'll be great when you're downtown
Don't wait a minute more downtown
Ev'rything's waiting for you
Downtown
Downtown.

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Country
Star
of the
Month

RICHARD AVEDON

DOLLY PARTON

To the world-at-large, Dolly Parton, with her outrageous fashions, her golden gossamer wigs, her sparkling jewelry and her lively wit, has always created a larger-than-life image wherever and whenever she has performed. Her music, concerts and starring film roles have all contributed to making Dolly an internationally-known entertainer.

Dolly recently completed a starring role in her third film, "Rhinestone" with Sylvester Stallone, and with each movie, she has continued to add to her movie-making responsibilities.

"Nine to Five," her first film, was the smash comedy hit in which she co-starred with Jane Fonda and Lily Tomlin and wrote the title tune. This hit garnered an Oscar nomination, a People's Choice Award and two Grammys. For one of the year's top-grossing films, "The Best Little Whorehouse in Texas," in which she starred with Burt Reynolds, Dolly also wrote additional songs for the movie version of the Broadway hit stage show, and won another Grammy nomination for "I Will Always Love You." For "Rhinestone," Dolly wrote all the songs and supervised all the music for the film and soundtrack.

In between filming "Rhinestone," Dolly recorded her latest RCA album, *The Great Pretender*, produced by Val Garay. The LP contains Dolly's special rendition of rock & roll classics from the fifties and sixties including "Downtown," the latest single, and "Save the Last Dance For Me," "Turn, Turn, Turn," "We Had It All," and "She Don't Love You (Like I Love You)," as well as the title track, "The Great Pretender."

"With my outrageous clothes and big wigs and make-up, I always thought that the Platters were singing that song about me," says Dolly.

As a child growing up in the Smoky Mountains of East Tennessee, Dolly Parton had lots of dreams. Her world of "make believe" was filled with bright lights, faraway places, fancy clothes and all the good things which came with being a star.

She dreamed of being a super-star and she knew she would have to work hard if she wanted it to come true. To Dolly, the fourth of twelve children, working hard was no novelty. Although her family didn't have much money, they did have all the things which are important in life: lots of love for each other, a rich spiritual life, and a home filled with music and pride. While just a little girl, Dolly was already writing songs and simple fun-filled stories, which she brought to life with her singing.

She had always planned on moving to Nashville as soon as she finished high school.

Once there, Dolly set out delivering her songs to producers, publishers and record companies, sometimes accompanying herself on guitar and, when she could afford it, on recorded demos.

In the early days, she teamed with Porter Wagoner and toured, recorded and appeared on television with him. Her eye-catching wardrobe and flashy appearance always got her the first attention, but it was her unusual vocal style and heartwarming songs that won her fans wherever she went. Dolly had found a home in country music.

In accomplishing all her dreams and goals, Dolly always felt that her success was due to her positive attitude in life. She enjoyed new challenges and so, even though she had made her mark in country music, she wanted to take her talents and her music and to sing to the rest of the world as well.

In order to do this, she knew that she had to make some changes. So in 1974, Dolly ended her partnership with Porter and signed with Katz-Gallin-Morey, a Los Angeles-based management company to help expand her horizons. Some people raised their eyebrows, but as Dolly always maintained, "I'm not leaving country, I am just taking it with me."

The RCA albums which have followed struck gold and platinum: *Here You Come Again*, album — platinum, title single — gold and platinum; *Heartbreaker*, album — gold; *Great Balls of Fire*, album — gold; a previous favorite, *Best of Dolly Parton*, album — gold; *Dolly Parton's Greatest Hits* — gold. These LPs blazed a trail of crossover acceptance continuing with the platinum singles, "9 to 5," and "Here You Come Again" zooming to number one on the national pop and AOR charts, as well as the country charts. In 1983, Dolly's duet with Kenny Rogers, "Islands in the Stream," was one of only two singles certified platinum that year. The record also won Dolly another Grammy nomination in addition to one for her LP, *Burlap and Satin*.

The year that Dolly filmed "9 to 5" also marked her debut in Las Vegas at the Riviera Hotel, which long-time Vegas veterans have

called the biggest event in decades. The dazzling Dolly not only wowed fans with her own songs, but also delivered a show-stopping rendition of Elvis Presley's classic "All Shook Up," complete with swivelling hips and curling lips, which brought the house down!

Dolly also starred in her first television special, taped in London during three live concerts at the Dominion Theatre and aired by HBO to critical acclaim.

But no matter what other areas of entertainment Dolly decides to conquer, songwriting will always top the list. Her music has not only captivated her fans, but an endless list of other artists as well, who have successfully performed and recorded her material. Emmylou Harris once said about Dolly's "To Daddy" (which Emmylou recorded), "To me, it's like an O. Henry story. Dolly sets you up and then whammo... she turns it all around. When I first heard it, my lips were trembling... and I was afraid I was gonna make a scene."

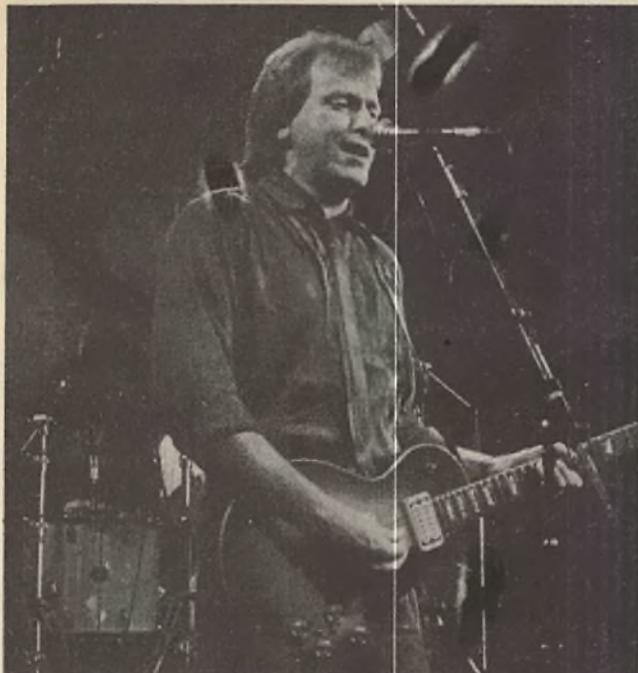
In between all other projects, Dolly always returns to touring and live performing, which have always been dear to her heart. "Nothing beats getting out on the stage and singing direct to my fans, the people who've been my friends all through the years, as well as some of the new friends I've made along the way," says Dolly.

Dolly has been honored with three Grammys (two for "9 to 5" plus Female Vocalist Country Single/1978; CMA Awards as Entertainer of the Year, 1978; Female Vocalist of the Year (1975/1976); Vocal Duo of the Year with Porter (1968/1970/1971); as well as the aforementioned Oscar nomination, Golden Globe nominations (Best Song, Best New Film Star, Best Supporting Actress); and honors from the music industry magazines, *Cashbox*, *Record World* and *Billboard*; but to Dolly, it's just the beginning.

As she says, "Everybody wants to be successful at whatever their inner dream is. I'm not near finished with what I want to do, with what I want to accomplish yet. I want to be somebody that left something good for somebody else to enjoy."

DOLLY PARTON DISCOGRAPHY

ALBUM TITLE	RELEASE DATE	JOLENE	2/74
JUST BECAUSE I'M A WOMAN	4/68	LOVE IS LIKE A BUTTERFLY	9/74
IN THE GOOD OLD DAYS	2/69	THE BARGAIN STORE	2/75
MY BLUE RIDGE MOUNTAIN BOY	9/69	BEST OF	7/75
FAIREST OF THEM ALL	2/70	DOLLY	9/75
A REAL LIVE DOLLY	7/70	ALL I CAN DO	8/76
THE BEST OF DOLLY PARTON	11/70	NEW HARVEST — FIRST GATHERING	2/77
GOLDEN STREETS OF GLORY	2/71	HERE YOU COME AGAIN	10/77
JOSHUA	4/71	HEARTBREAKER	7/78
COAT OF MANY COLORS	10/71	GREAT BALLS OF FIRE	5/79
TOUCH YOUR WOMAN	3/72	DOLLY, DOLLY, DOLLY	4/80
JUST THE WAY I AM	10/72	9 TO 5 AND ODD JOBS	11/81
SINGS THE FAVORITE SONGWRITER —		HEARTBREAK EXPRESS	4/82
Porter Wagoner	10/72	BEST LITTLE WHOREHOUSE IN TEXAS	
MY TENNESSEE MOUNTAIN HOME	3/73	(soundtrack album)	7/82
BUBBLING OVER	9/73	DOLLY PARTON'S GREATEST HITS	9/82
MINE	10/73	BURLAP & SATIN	5/83
		THE GREAT PRETENDER	1/84



I DON'T WANT TO BE A MEMORY

(As recorded by Exile)

SONNY LeMAIRE
J.P. PENNINGTON

I don't want to be a memory
Just a shadow in your mind
I want to be the one you'll always need
Not the one you left behind
I don't want to be a notch in your handle
Another love casualty
So lay back down and let's talk it over
I don't want to be a mem'ry.

Don't you remember how it used to be
When we were so in love
We spent the nights in a two room flat
Drinking wine from a coffee cup
Making love was so very easy

We couldn't get enough
I never dreamed there would come a time when you'd
think about giving me up.

I don't want to be a memory
Just a shadow in your mind
I want to be the one you'll always need
Not the one you left behind
I don't want to be a notch in your handle
Another love casualty
So lay back down and let's talk it over
I don't want to be a mem'ry.

I know you've had other lovers
But that's all history
I've got to know that you'll let me be
The last one to share your company.

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IF YOU'RE SERIOUS ABOUT CHEATING

(As recorded by Randy Wright)

JOHN SCHWEERS
R.C. BANNON

If you're serious about cheating
If you're looking for a good place to start
If you're serious about cheating
Baby I'll never tell on your cheating heart.

It's harder the first time to step across the line
And I know that he's hurt you by that look in your eyes
And you wouldn't be here if he really loved you
It's more than temptation that's brought you here
tonight.

If you're serious about cheating
If you're looking for a good place to start
If you're serious about cheating

Baby I'll never tell on your cheating heart.

He said he was working late but you know too well
The work he's working on just kissed him goodnight
So here you are with me let me hold you
And love is where we'll be in the morning light.

If you're serious about cheating
If you're looking for a good place to start
If you're serious about cheating
Baby I'll never tell on your cheating heart.

If you're serious about cheating
If you're looking for a good place to start
If you're serious about cheating
Baby I'll never tell on your cheating heart.

If you're serious about cheating
If you're looking for a good place to start.

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NOW I LAY ME DOWN TO CHEAT

(As recorded by Shelly West)

AUSTIN ROBERTS

I said let's go out tonight
I feel like dancin' in the moonlight
Then you said you're workin' late again
You won't be home till after midnight
Well it's always the same
We don't talk and you don't touch me
I've held off but I'm not made of stone.

Now I lay me down to cheat
And break the promise I vowed to keep
A fallen angel in defeat
Now I lay me down to cheat.

I pray your love will keep me strong
With you I'd be a true believer
And I've tried with willing heart
But the best is so much weaker
And when he came today and asked if he could see me
I said yes as the tears started falling.

Now I lay me down to cheat
And break the promise I vowed to keep
A fallen angel in defeat
Now I lay me down to cheat.

Now I lay me down to cheat
And break the promise I vowed to keep
A fallen angel in defeat
Now I lay me down to cheat
Now I lay me down to cheat.

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B-B-B-BURNIN' UP WITH LOVE

(As recorded by Eddie Rabbitt)

EVEN STEVENS
EDDIE RABBITT
BILLY JOE WALKER, JR.

A hot flash just swept over me
When you walked into the room
I could feel those heat waves
Rollin' off'a you
And your pretty body laying close to me
Melting in the heat
Hey is it hot in here
Or is it just me.

Cause I'm burnin', burnin', burnin' up with love
Like a log in the fireplace
Yeah, I'm burnin', burnin', burnin' up with love
Since the first time I saw your face
Ever since the night we kissed
You set my world on fire
I've been b-b-b-burnin' up with love for you
B-b-b-burnin' up with love
I've been b-b-b-burnin' up with love for you
B-b-b-burnin' up with love.

Somebody hand me a thermometer
And hand it to me quick
I think I just better take my temperature
I'm sick (love sick)
There's a red hot fever inside of me
I must've caught it from your lips
It gets hotter and hotter and hotter
When we kiss.

Cause I'm burnin', burnin', burnin' up with love
Like a log in the fireplace
Yeah, I'm burnin', burnin', burnin' up with love
Since the first time I saw your face
Ever since the night we kissed
You set my world on fire
I've been b-b-b-burnin' up with love for you
B-b-b-burnin' up with love
I've been b-b-b-burnin' up with love for you
B-b-b-burnin' up with love.

Ever since the night we kissed
You set my world on fire
I've been b-b-b-burnin' up with love for you
B-b-b-burnin' up with love
I've been b-b-b-burnin' up with love for you
B-b-b-burnin' up with love.

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I WISH I COULD WRITE YOU A SONG

(As recorded by John Anderson)

JOHN DAVID ANDERSON
LIONEL A. DELMORE

I wish I could sit down and write you a song
One that would play forever so long
It would haunt you wherever you go
'Cause it'd be about you and you'd know
I'd wish I could write you a song.

I'd hope that you'd hear it alone in your car
And pull off the road wherever you are
And cry 'cause you've done me wrong
Oh I wish I could write you a song.

My song would have all the sad parts
Oh hurtin' and bad dreams and poor broken hearts
Yes, I'd even mention your name
I'd want you to feel so ashamed.

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37204.

BORN TO LOVE YOU

(As recorded by Karen Brocks)

CHARLIE BLACK
LAYNG MARTINE, JR.

Some men were born to sing
Some were meant to write books
Some people lean to the high tech
Some get rich on their looks
I been lookin' for direction
Nothin' seemed to lay right
I didn't know what I was here for
But I found out tonight.

I was born to love you
I was meant to be with only you
I was born to love you
Day and night that's all I wanna do.

My heart was made to care
My lips were made to be kissed
My arms were made to hold someone
At a time like this
Every ounce of my emotion
Ringin' loud in my ears
Every moment we're together
The message is so clear.

Destiny has spoken
Fate has had her say
The spell cannot be broken
I will always feel this way.

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THIS AIN'T TENNESSEE AND HE AIN'T YOU

(As recorded by Katy Moffatt)

LARRY BASTIAN
JIM SHAW

It's a big estate
With wrought iron gates
And palm trees standin' tall
With fancy mirrors and chandeliers and comfort wall to
wall

And the ocean air is crisp and clear
And they rave about our view
But there ain't no mountain breeze
And there ain't no hick'ry trees
And this ain't Tennessee and he ain't you.

There's a bedroom suite where he comes to me
While his fingers touch my face
I close my eyes and fantasize a diff'rent time and place
But I think sometimes he sees
That this ain't Tennessee and he ain't you.

And it's not that this ain't grand enough
And it's not that he ain't man enough
But there was somethin' that I loved 'bout you and
Tennessee.

So I've made up my mind to learn my lines
And try to play the part of city girl
In a city world
But it just ain't in my heart
'Cause I miss my little country home
And I miss your lovin' too
And it's deep inside of me
And it's always gonna be
Cause this ain't Tennessee and he ain't you
He ain't you.

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TOGETHER AGAIN

(As recorded by Kenny Rogers and Dottie West)

BUCK OWENS

Together again
My tears have stopped fallin'
The long lonely nights are now at an end
The key to my heart you hold in your hand
And nothing else matters
We're together again.

Together again
The gray skies are gone
You're back in my arms now where you belong
The love that I knew is livin' again
And nothing else matters
We're together again.

And nothing else matters
We're together again.

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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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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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IF THE FALL DON'T GET YOU

(As recorded by Janie Fricke)

VAN STEPHONSON
SAM LORBER
DAVE ROBBINS

So you say you're thinkin' 'bout fallin' in love
Goin' way out on a limb
And it seems like push is comin' to shove
Well just look at the shape that I'm in
I have paid the price for love and it ain't cheap
Better take a long hard look before you leap.

If the fall don't get you baby
And your fainting heart is beating still
If the fall don't get you
Baby the heartache will
The heartache, the heartache will
The heartache, the heartache will.

One law of love I know is true
What goes up must come down
Well it happened to me
It can happen to you
I'm just lucky to still be around
I know what I say right now don't make much sense
You should listen to the voice of experience.

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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?"
"Cuttin' 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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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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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.

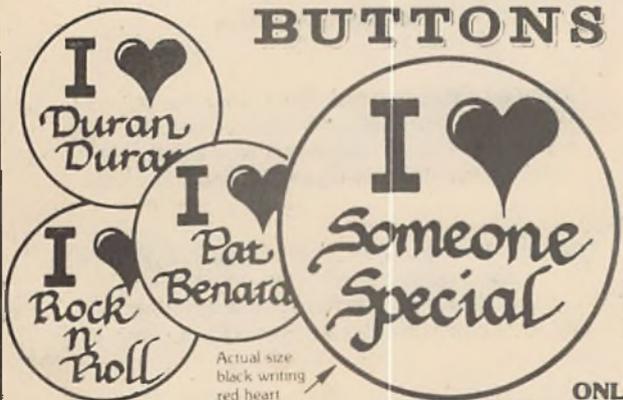
Let's just keep it honest
Lips can say too much
Don't make any promise
Don't want to fall asleep
And then wake up.

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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ROLL ON (EIGHTEEN WHEELER)

(As recorded by Alabama)

DAVE LOGGINS

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

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

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

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

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JIM SHEA



IF EVERY MAN HAD A WOMAN LIKE YOU

(As recorded by Osmond Brothers)

BOBBY SPRINGFIELD

I don't need a pin-up poster girl
To turn me on
All I have to do is look into your eyes
All the passion that I'll ever need
I find in your arms
Each and every night.

If every man had a woman like you
There'd be no cheatin' goin' on
If every one made love the way we do
Then love would last a lifetime long
And if they could feel the way you make me feel inside
There'd be no more runnin' round

They'd all stay home at night
Baby it's true
If every man had a woman like you
Every man has got a fantasy
Baby you're mine
And sometimes when you're sound asleep
I get caught up in the feelin'
That comes from deep inside
Knowin' you belong to me.

If every man had a woman like you
Oh darlin' there'd be no cheatin' goin' on
If every one made love the way we do
Then love would last a lifetime long
And if they could feel the way you make me feel inside
There'd be no more runnin' round
Baby it's true
If every man had a woman like you.
(Repeat)

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MOST OF ALL I REMEMBER YOU

(As recorded by Mel McDaniel)

**RONNY SCAIFE
PHIL THOMAS**

I remember that black land cotton gin
The Mississippi River rollin' round the bend
Walkin' through a shady lane
My first trip to New Orleans
But most of all I remember you.

Well some things never seem to change
And your everlastin' lovin' still remains
And if I ever make it to the heavens blue
Most of all I'll remember you.

I remember that crooked country road
And a whole lot of kids in the swimmin' hole
First time I was on a train
Playin' with you in a summer rain

But most of all I remember you.

Well some things never seem to change
And your everlastin' lovin' still remains
And if I ever make it to the heavens blue
Most of all I'll remember you.

Well I remember that first time cheek to cheek
Your mama wasn't lookin'
Daddy was asleep
You in your cotton gown
Lettin' all your long hair down
But most of all I remember you.

Well some things never seem to change
And your everlastin' lovin' still remains
And if I ever make it to the heavens blue
Most of all I'll remember you.

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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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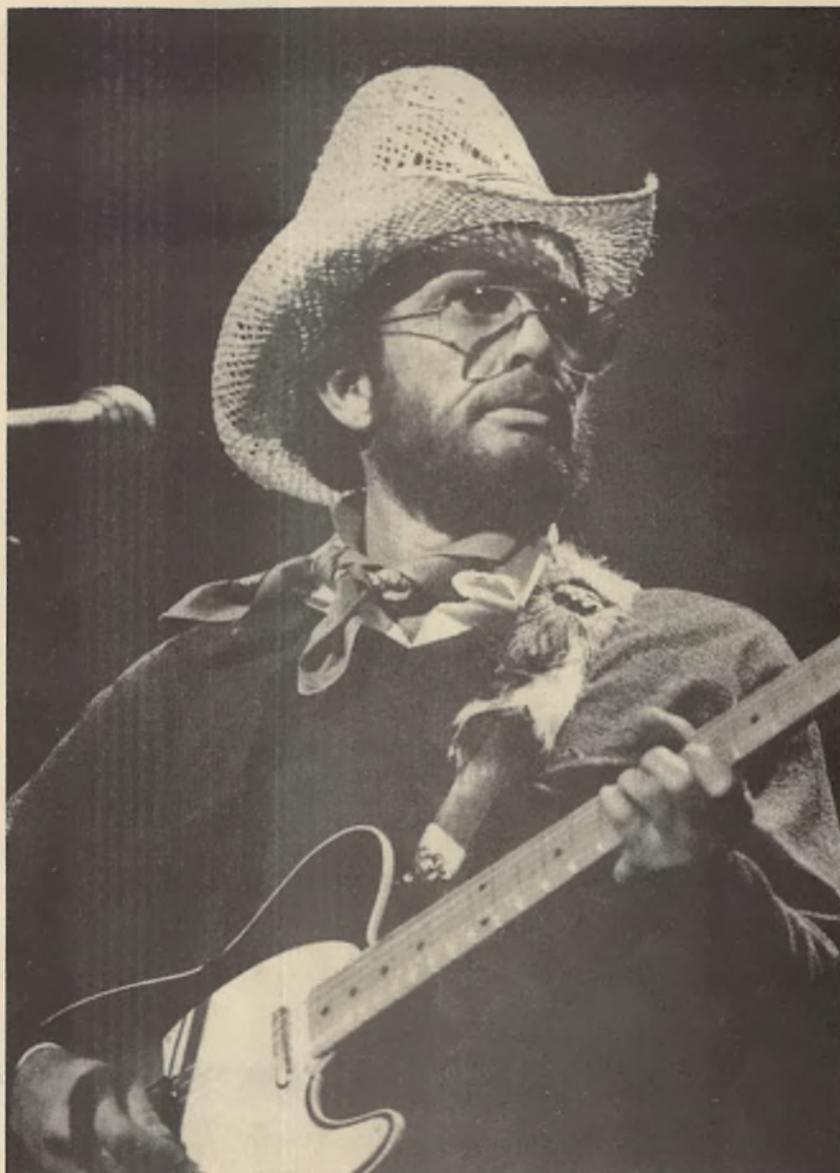
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SOMEDAY WHEN THINGS ARE GOOD

(As recorded by Merle Haggard)

MERLE HAGGARD
LEONA WILLIAMS

Someday when things are good
I'm gonna leave you
I can't seem to go when things are bad
I'll be one more love that you can dream about
And one more man that you can say you've had.

You'll always be the kind to dream of yesterday
And a way of life I never understood
And someday soon I'll be just one more memory.

And you'll call my name when things are not so good
Someday when things are good I'm gonna leave you
I can't seem to go when things are bad
I'll be one more love that you can dream about
And one more man that you can say you've had.

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YOU'VE STILL GOT A PLACE IN MY HEART

(As recorded by George Jones)

LEON PAYNE

If the one you think is true
 Ever turns his back on you
 You've still got a place in my heart
 If the years should make you cry
 Don't go on and live a lie
 You've still got a place in my heart.

If I'm a fool to pray that you'll come back someday
 Then I know a million fools that love has made that way
 If ev'ry road you take proves you made a big mistake
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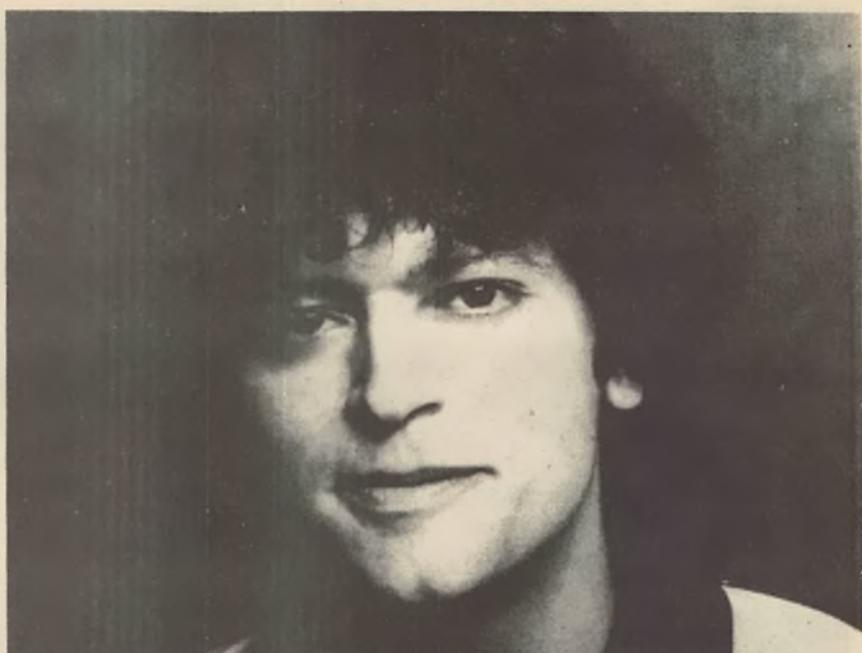
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**LET'S LEAVE THE LIGHTS ON
TONIGHT**

(As recorded by Johnny Rodriguez)

**BOB McDILL
RORY BOURKE**

We were two broken hearts in the darkness
We'd both pretend in my mind you were her
In your fantasies I was him
But hearts heal I guess
Cause tonight I feel something new
And I realize when I look in your eyes
You're feeling it too.

Let's leave the lights on tonight
It's you I want to hold tonight
Why don't I just close the door
We won't pretend anymore
We'll let those old memories die
We'll be just you and I
Somehow it all feels so right
Let's leave the lights on tonight.

I was just using you and you were just using me
We made love in the dark
But only to fantasies
Oh I wanted her
But how I find that I'm wanting you
And the way you touch me girl I believe
You're wanting me too.

Let's leave the lights on tonight
It's you I want to hold tonight
Why don't I just close the door
We won't pretend anymore
We'll let those old memories die
We'll be just you and I
Somehow it all feels so right
Let's leave the lights on tonight.

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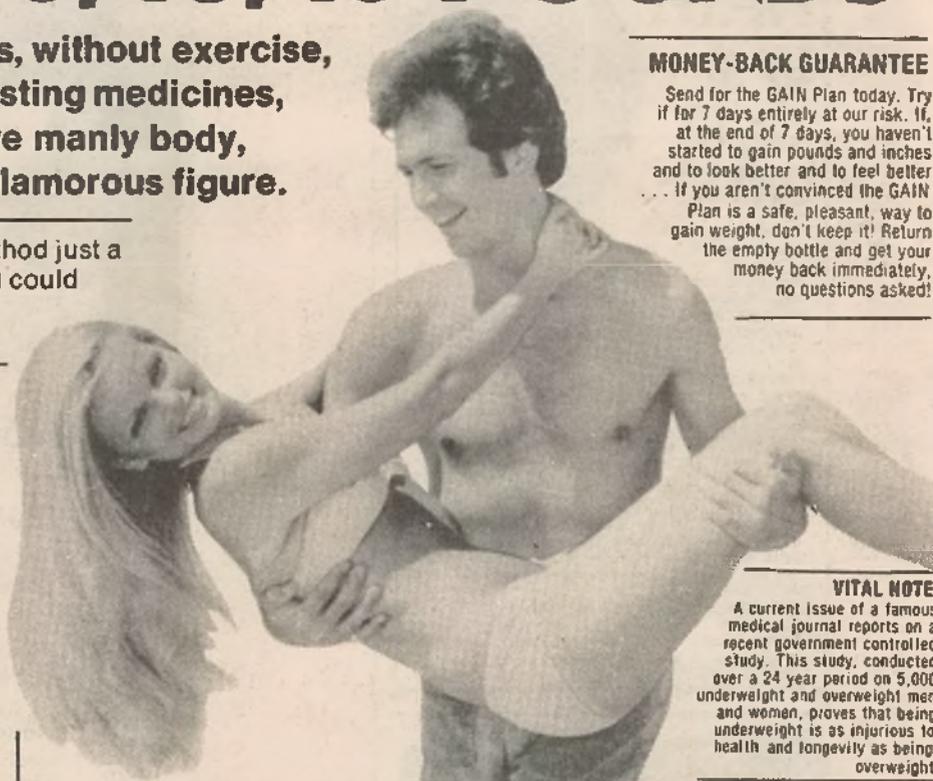
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Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better . . . if you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!



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A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,800 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

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If you are in doubt . . . even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

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**JUST ANOTHER WOMAN IN
LOVE**

(As recorded by Anne Murray)

**PATTI RYAN
WANDA MALLETTE**

I'm strong, I'm sure, I'm in control
A lady with a plan
Believing that life is a neat little package
I hold in my hand
I've got it together they call me the girl
Who knows just what to say and do
Still I fumble and fall
Run into the wall
'Cause when it comes to you.
I'm just another woman in love
I'm a kid out of school
A fire out of control
I'm just another fool
You touch me and I'm weak
I'm a feather in the wind
And I can't wait to feel you
Touching me again
With you, I'm just another woman
Just another woman in love.
So pardon me, if I should stare
And tremble like a child
That wanting me look all over your face
It's driving me wild
I'm just what you make me
Can't wait till you take me
And set all my feelings free
I know that you can so come be my man
Tonight I want to be
Just another.
I'm just another woman in love
I'm a kid out of school
A fire out of control
I'm just another fool
You touch me and I'm weak
I'm a feather in the wind
And I can't wait to feel you
Touching me again
With you, I'm just another woman
Just another woman in love.

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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
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All I found were little bits and pieces
But I couldn't find one piece of love
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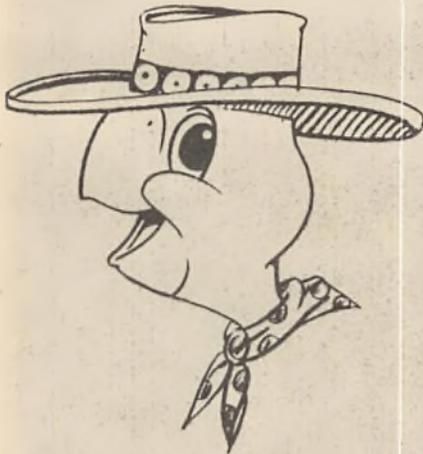
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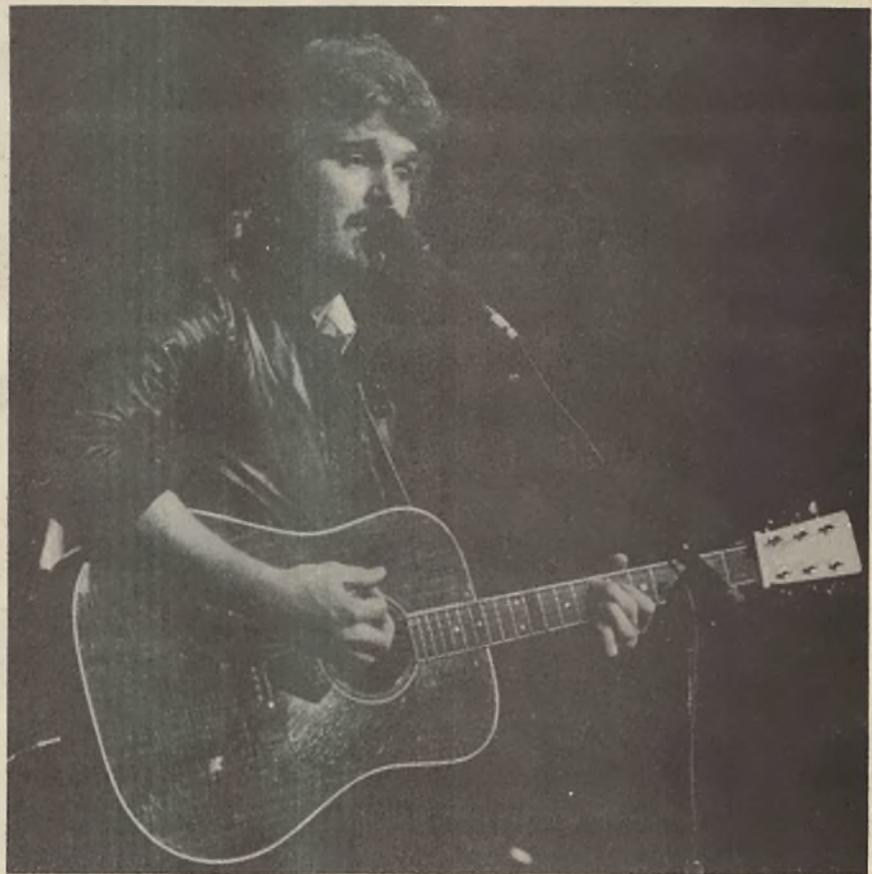
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HONEY (Open That Door)

(As recorded by Ricky Skaggs)

MEL TILLIS

Honky tonkin' 'round Dallas
Got in a poker game
But somebody must have been cheatin'
I lost ev'rything but my name
I walked halfway to Memphis
Finally got back home

I'd been better off where I was 'cause here's when
things went wrong.

Honey, honey, honey, won't you open that door
This is your sweet daddy
Don't you love me no more
It's cold outside let me sleep on the floor
Honey won't you open that door.

Went right down to see ole Bob
I thought he was my friend
The landlord said that Bob's not here
The police took him in
I ran right back to little honey's house
Got me a rockin' chair
Now honey, if you don't open that door
I'm gonna rock on away from here.

Honey, honey, honey, won't you open that door
This is your sweet daddy
Don't you love me no more
It's cold outside let me sleep on the floor
Honey won't you open that door.

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DISCOVER HOW YOU CAN LOSE 10-25-50, EVEN 100 POUNDS OR MORE WITH THE FASTEST WEIGHT LOSS METHOD IN TODAY'S MEDICAL WORLD!

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How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may not want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

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 tone 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!

YOUR LIFE—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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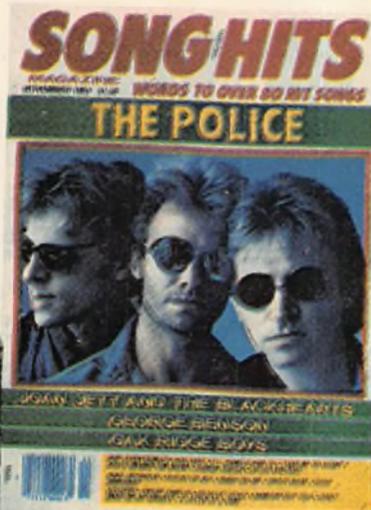
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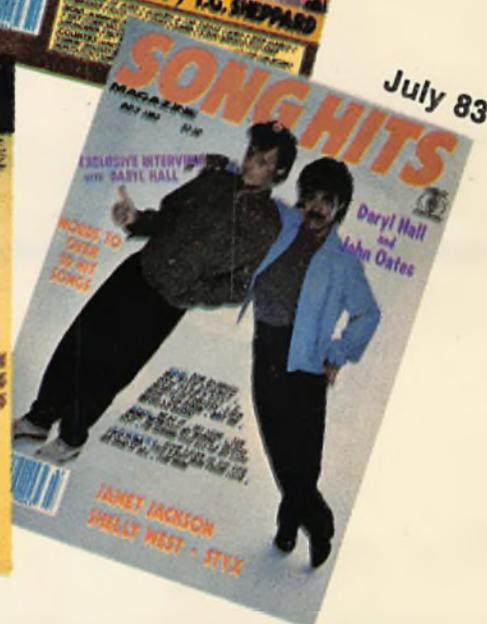
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