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# SONG HITS

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# POP SECTION

## MISSING YOU

*(As recorded by HSAS)*

SAMMY HAGAR  
NEAL SCHON

I remember the first time  
And I remember the last  
I can't forget the good times baby  
Why have they gone so fast  
And I'll always remember  
How good you make me feel  
Yes and I always thought if you left me  
Well there was no big deal.

But it's hard to describe  
I'm missing you  
Girl I'm not trying to hide  
I've been missing you  
Everyday.

We had big plans  
But they kind of fell through  
Now for the rest of my life baby  
I'll be missing you  
Sometimes I feel so empty  
Like there's a hole inside  
And I can't forget you baby  
God knows I've tried.

But it's hard to describe  
I'm missing you  
Girl I'm not trying to hide  
I've been missing you.

When you look in my eyes  
You'll see I'm missing you  
Yeah

Well turn your back and walk away  
But just don't hang up on me that way  
And understand that we did the best we could  
Oh if I could have you  
You know I would  
Cause girl I've been missing you.

Yeah, yeah  
Well turn your back  
And walk away baby  
But just don't hang up on me that way no  
And understand that we did the best we could oh  
And if I could have you  
You know I would  
Girl I've been missing you  
I've been missing you  
Oh I'm missing you  
Yeah I've been missing you  
Missing you.

And I'm not trying to hide  
I've been missing you.

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## DANCING IN THE DARK

*(As recorded by Bruce Springsteen)*

BRUCE SPRINGSTEEN

I get up in the evening  
And I ain't got nothing to say  
I come home in the morning  
I go to bed feeling the same way  
I ain't nothing but tired  
Man I'm just tired and bored with myself  
Hey there baby I could use just a little help.

You can't start a fire  
You can't start a fire without a spark  
This gun's for hire  
Even if we're just dancing in the dark.

Message keeps getting closer  
Radio's on and I'm moving 'round the place  
I check my look in the mirror  
I wanna change my clothes, my hair, my face  
Man I ain't getting nowhere just living in a dump like this  
There's something happening somewhere  
Baby I just know that there is.

You can't start a fire  
You can't start a fire without a spark  
This gun's for hire

Even if we're just dancing in the dark.

You sit around getting older  
There's a joke somewhere and it's on me  
I'll shake this world off my shoulders  
Come on baby the laugh's on me.

Stay on the streets of this town  
And they'll be carving you up all right  
They say you got to stay hungry  
Hey baby I'm just about starving tonight.

I'm dying for some attention  
I'm sick of sitting 'round here trying to write this book  
I need a love reaction  
Come on now baby gimme just one look.

You can't start a fire sitting 'round crying over a broken  
heart

This gun's for hire  
Even if we're just dancing in the dark  
You can't start a fire worrying about your little world  
falling apart

This gun's for hire  
Even if we're just dancing in the dark  
Even if we're just dancing in the dark  
Even if we're just dancing in the dark  
Hey baby.

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## PRIME TIME

(As recorded by *The Alan Parsons Project*)

ALAN PARSONS  
ERIC WOOLFSON

Well even the longest night  
Won't last forever  
But too many hopes and dreams  
Won't see the light  
And all of the plans I make  
Won't come together.

Something in the air  
(Something in the air)  
Maybe for the only time in my life  
Something in the air  
(Something in the air)  
Turning me around and guiding me right.

And it's a prime time  
Maybe the stars were right  
I had a premonition  
It's gonna be my turn tonight

Gonna be my turn tonight.

Well even the brightest star  
Won't shine forever  
But all of the hands I play  
Are working out right  
And every move I make  
Feels like a winner.

Something in the air  
(Something in the air)  
Maybe for the only time in my life  
Something in the air  
(Something in the air)  
Turning me around and guiding me right.

And it's a prime time  
Maybe the stars were right  
I had a premonition  
It's gonna be my turn tonight  
Gonna be my turn tonight  
Gonna be my turn tonight  
Gonna be my turn tonight.

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## 1984

(As recorded by *David Bowie*)

BOWIE

Someday they won't let you  
Now you must agree  
The times they are a telling  
And the changing isn't free  
You've read it in the tea leaves  
And tracks are on TV  
Beware the savage jaw  
Of 1984.

They'll split your pretty cranium  
And fill it full of air  
And tell you that you're eighty  
But brother you won't care  
You'll be shooting up on anything  
Tomorrow's never there  
Beware the savage jaw  
Of 1984.

Come see, come see, remember me  
We played out an all-night movie role  
You said it would last  
But I guess we enrolled  
In 1984, 1984  
Who can ask for more.

Now that we can talk in confidence  
Did you guess that we've been done wrong  
Lies jump the queue to be first in line  
Such a shameless design.

I'm looking for a vehicle  
I'm looking for a ride  
I'm looking for a party  
I'm looking for a side  
I'm looking for the treason that I knew in '65  
Beware the savage jaw  
Of 1984.

Come see, come see, remember me

We played out an all-night movie role  
You said it would last  
But I guess we enrolled  
In 1984, 1984  
Who can ask for more.

1984

1984

1984

1984.

He thinks he's well-screened from the man at the top  
It's a shame that his children disagree  
They coolly decide to sell him down the line  
Daddy's brainwashing time.

He's a dodo  
But no  
You didn't hear it from me.

He's a dodo  
But no  
You didn't hear it from me.

She doesn't recall her blessed childhood of yore  
When a unit was a figure not a 'she'  
When lovers chose each other  
Seems her perks are due  
Another memo to screw.

She's a dodo  
But no  
You didn't hear it from me.

Can you wipe your arse my child  
Without them slotting in your file a photograph  
Will you sleep in fear tonight  
And wake to find the scorching light of neighbor Jim  
Who's come to turn you in.

Another dodo  
It's a no  
You didn't hear it from me.

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No sooner did their number one single "Jump," start to fade from the charts, than Van Halen came through with a second single that would hopefully make it two in a row for these rock and roll wunderkinds. It's been that kind of a year for Van Halen.

1984 was also the year that this group had a number one album, titled, what else, *1984*. They just keep getting better, as this latest album proves. It is without a doubt their most successful to date. Not only have Van Halen been on the cover of every music magazine you can think of, they have managed to maintain their individual identities.

They are not just four guys in a band. They are Eddie and Alex Van Halen, Michael Anthony, and the inimitable David Lee Roth. Their names, as well as their faces, are known to the legions of fans they have gathered in the last few years.

Anthony, Roth and the Van Halen brothers (both of whom are natives of the Netherlands, and were both trained in classical piano) had been playing in bands since high school days. It wasn't until 1974 that their common vision of rock 'n' roll united them and they formed Van Halen.

Originally intending to call their new group Mammoth, they switched over to Van Halen when they found the former name already in use. They debuted at Gazzarri's on the Sunset Strip and quickly became an audience favorite. This trend continued as they made the rounds of small clubs, beer bars, wet t-shirt contests, back yard parties and dance contests that kept them in loose change during the next few years.

With a repertoire that included "Cold Sweat," "Get Down Tonight" and "It's Your Thing," it didn't take long before they gathered up a following that spanned from Cucamonga to the outer reaches of the San Fernando Valley and all points in between.

While they were doing this, the foursome were also working up their own material and opening for the likes of Santana, Sparks, UFO and Nils Lofgren at such places as the Santa Monica Civic,

Long Beach Arena, and pulling in 3,000 on their home turf at the Pasadena Civic Auditorium.

One of the appearances they made was at the Golden West Ballroom in suburban Norwalk. This brought them to the attention of L.A. rock scene pro Rodney Bingenheimer who booked them into Hollywood's Starwood. Aid came next in the shape of Kiss' Gene Simmons who paid for their original demo tape sessions.

Finally, one night Warner's Mo Ostin and producer Ted Templeman caught their act at the Starwood and the rest has become vinyl history. "We always knew we'd be discovered," said Roth, "but when it happened it was right out of the movies."

Maybe because they could sense as well as see that Van Halen was a hard working band, the crowds came whenever and wherever they played. Back in the early days they would perform 24 consecutive shows doing five 46-minute sets a night.

All of this hard work paid off in the form of their first album, *Van Halen*. The album was produced by Ted Templeman and contained the songs "Ice Cream Man," "You Really Got Me," "Feel Your Love Tonight," "Runnin' With The Devil," "Ain't Talkin' 'Bout Love" and "On Fire." This lp sold more than two million copies. Not bad — double platinum on the first try!

Unwilling to rest on this success, Van Halen set out on a 10-month road trip in an attempt to perfect their stage show and enlarge their audience. They did both with unqualified success.

In 1978 they toured the world and grabbed gold albums in nearly every country they performed. That year culminated in a breathtaking parachute jump before 62,000 screaming fans at Anaheim Stadium.

In early 1979, the boys plus Templeman went back into the studio. They didn't come out until they had on vinyl *Van Halen II*. This lp had two studio written tunes and fewer overdubs than their first lp. It contained the songs "You're No Good," "Dance The Night Away," "Somebody Get Me A Doctor," "Light Up The Sky" and "D.O.A."

Between their first two albums,

Van Halen racked up sales of more than seven million units. The potent combination of these powerful musicians is dynamite, but it doesn't stop there. On the road they use 700,000 watts of light, 40,000 watts of sound and 50 tons of equipment. The result is a controlled explosion that fires up even the most jaded concert-goer.

In 1980, Van Halen released their third album, *Women And Children First*. It was their third collaboration with Templeman, and it marked the introduction of keyboards to the Van Halen style that added a new dimension to their music.

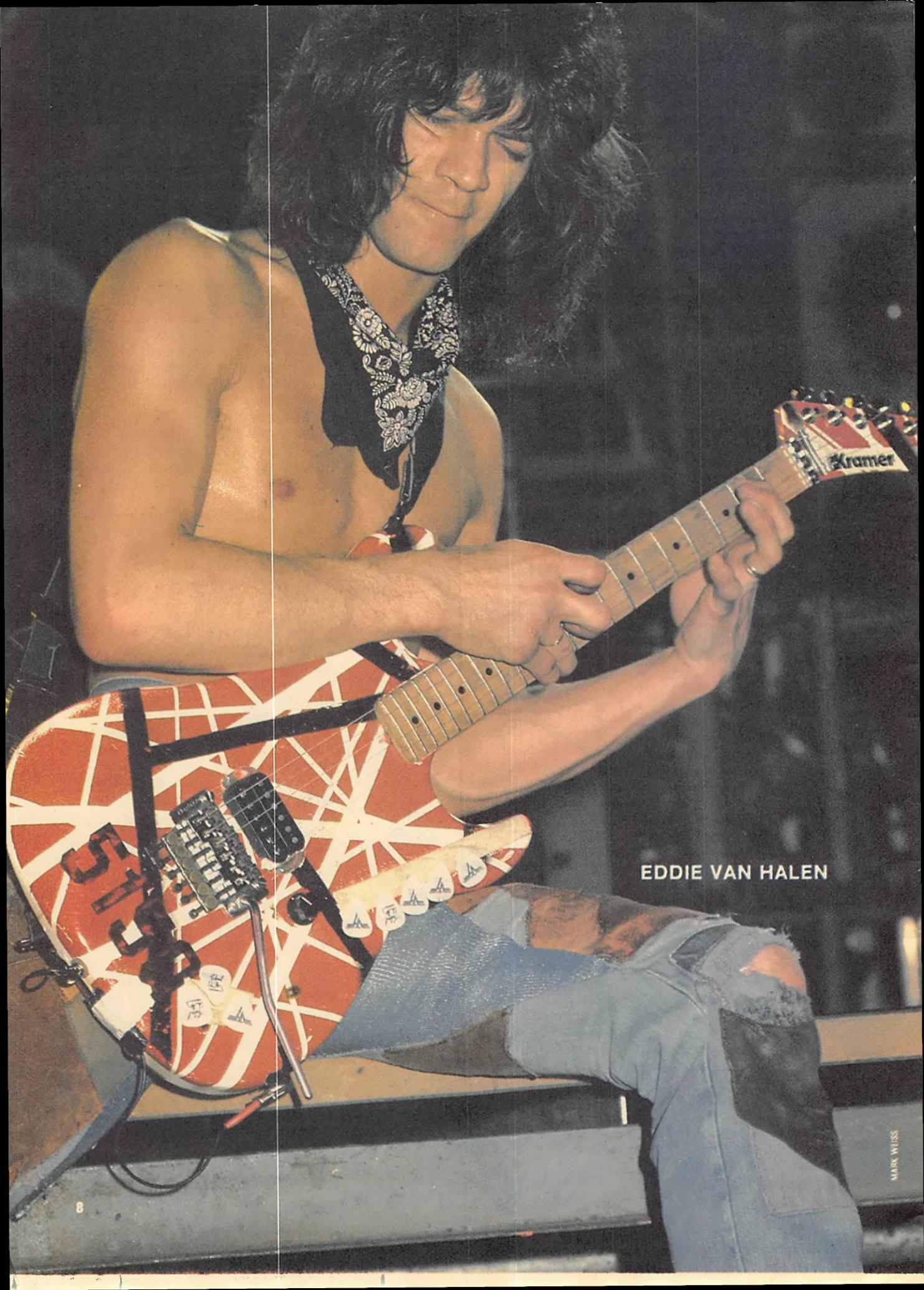
The success of Van Halen is apparent by simply looking at the facts. When their third album was released, their first two had been on the Hot 100 chart for more than two years!

Next came the lp *Diver Down*, which contained the hit remake of the Roy Orbison tune, "Pretty Woman." This album helped to make Van Halen more of a household name than they had ever been before.

Now comes *1984* and Van Halen is still giving the people what they want. The difference is that they enjoy doing it now as much as they ever did. The video for their number one song "Jump" was without a doubt one of the most fun-filled pieces of concert footage ever filled. Roth's acrobatics and Eddie's ear to ear grin made what could have been an ordinary video extra-ordinary.

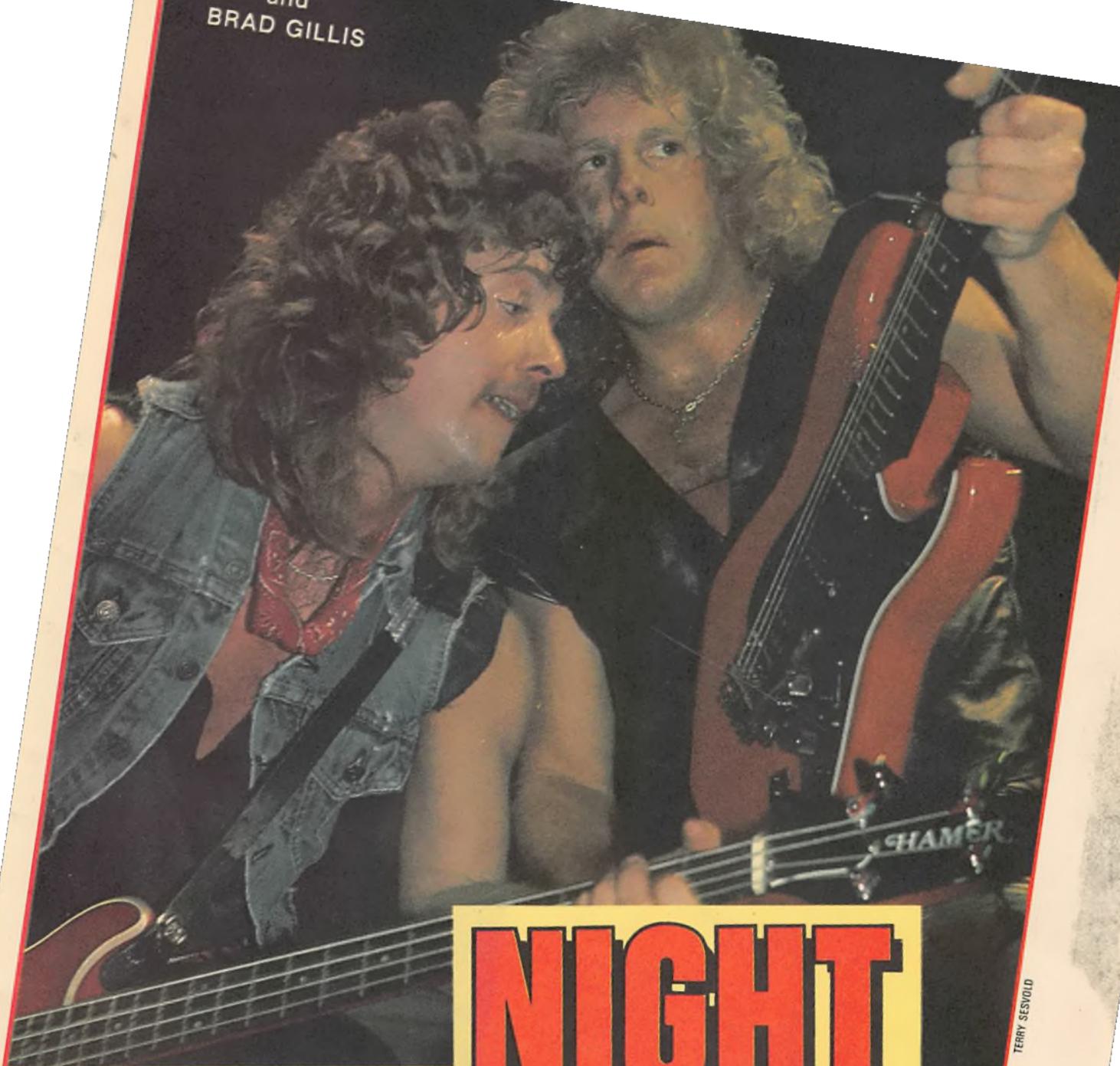
Talking about his stage antics, Roth noted that, "I get a kick out of these people who sing about, 'Oh, we're gonna do it all night, and then we're going to get in the backseat of the car and do it again, then I'm going to drink like crazy, and turn it up too loud and we're gonna crash the car' and then the musicians walk to the side of the stage and there's the wife, three kids, the station wagon with the fake wood on the side parked by the door, and there's an incongruity there. It doesn't quite match up."

There is no incongruity where Van Halen is concerned. With any kind of luck, Van Halen will be out there for a long time to come — giving the people what they want and enjoying what they do.



EDDIE VAN HALEN

JACK BLADES  
and  
BRAD GILLIS



TERRY SESVOLD

# NIGHT RANGER

Without relying on any musical faddism or gimmickry, Night Ranger has emerged as one of the most successful and spirited new rock and roll bands. On *Midnight Madness*, their second album and first for MCA/Camel Records, the Bay Area quintet has engagingly refined their catchy metal-pop hybrid without sacrificing any of the bite or intensity of their debut album, *Dawn Patrol*.

*Midnight Madness* is turning out to be Night Ranger's most successful album to date. The proof in that lies in the hit single that the ip yielded, "Sister Christian."

*Dawn Patrol* was released toward the end of 1982 and promptly became an AOR radio favorite and went gold propelled by the success of the hit single, "Don't Tell Me You Love Me." This tune took a close look at modern passion in the dark.

*Night Ranger's* performance was subsequently advanced via performances with Sammy Hagar on a cross-country trek, heavy MTV exposure of the "Don't Tell Me You Love Me" video and appearances on *American Bandstand*, *Solid Gold* and *Rock 'N' Roll Tonight*.

As it turned out, the breakthrough success of *Dawn Patrol* was cut short when Boardwalk Records

immediately folded because of financial difficulties. "It was pretty crazy," remarked Night Ranger Jack Blades, bassist, and one of two lead vocalists. "We were playing important dates around the country and learned there weren't any records in the stores."

"It affected the band emotionally at first, but we knew we had to move on and begin writing and rehearsing for our next album," added Brad Gillis, one of the band's two lead guitarists. His background includes playing lead guitar for Ozzy Osbourne on his live set, *Speak Of The Devil*.

Just one month after Boardwalk folded, Night Ranger signed with Camel Records, which was headed by former Boardwalk Vice President, Bruce Bird. Night Ranger was then poised and ready to bring their rock and roll to a wider audience.

*Midnight Madness* was the straw they needed to stir the drink. This album is a fine blend of studio craftsmanship and raw power complete with lunging rhythms, screaming lead guitar runs, keyboard and synthesizer flourishes, strong lead vocals and three-part harmonies.

As the lp bears out, one of Night Ranger's immediately identifiable trademarks is the close stylistic interplay between guitarists Brad Gillis and Jeff Watson. Playing a '62 Stratocaster with a tremolo bar and a '56 gold top Les Paul respectively, Gillis and Watson dazzlingly complement each other's licks and join together for some fluid duel harmony.

"Brad has his whole wild and crazy vibrato kind of feel, while Jeff is a straight-ahead speedster, a real burner," remarked Blades. "Their styles are so different, yet when they play parts together, they create this whole mood and atmosphere that jells into one sound."

Spotlighting the songwriting talents of Blades, Gillis, Kelly Keagy and Alan "Fitz"gerald, *Midnight Madness* zooms in on relationships, romantic upheavels and the healing power of rock.

The Night Ranger story had its beginnings in 1976 in the California funkrock band Rubicon. Best known for opening the Cal Jam II in front of some 400,000 fans and cutting two regionally successful albums for 20th Century Fox Records, Rubicon was cofounded by Blades. Gillis and Keagy had joined by the time the band called it quits in 1979.

The chemistry between the three musicians soon led to the formation of a rock band known as Stereo. Although the group was short-lived, the influence of Gillis' rock guitar and a growing songwriting partnership between Blades and Keagy laid the foundation for what was to become Night Ranger.

When "Fitz"gerald joined the three guys as an active member and eight songs emerged from their sessions, Night Ranger became a reality. Shortly after, they recruited guitarist Jeff Watson, whose group, the Jeff Watson Band, was a California favorite that opened concerts for Ted Nugent and Heart.

While selling demos of their material and playing showcases for various record labels, Night Ranger were booked onto major concert bills in Northern California by rock impresario Bill Graham. They shared the stage with the likes of the Doobie Brothers, Santana and Rick Springfield.

Eventually, they caught the ear of Bruce Bird at Boardwalk. The group enlisted Bruce Cohn, former manager of the Doobie Brothers, to guide their career. Their debut album was released in 1982 during the Christmas rush. The band's invigorating single, the before-mentioned "Don't Tell Me You Love Me," clicked immediately.

Opening for Heart, Kiss and Sammy Hagar, Night Ranger proceeded to crisscross the country for nearly five months, reaching tens of thousands of music fans.

Produced by Pat Glasser, *Midnight Madness* taps the full range of the fivesome's talents and moves excitingly from thunderous rockers like "You Can Still Rock In America," "Rumors In The Air" and "Touch Of Madness" to a big sounding ballad like "Let 'Em Run," which is a textural blend of 12-string acoustic guitars and synthesizers.

"This album has taken us to the next step," said "Fitz." "Our melodies are coming out more naturally, and it shows our growth as players."

For all the group's dedication to musical advancement, a sense of fun and unbridled energy are what really characterize Night Ranger. *Midnight Madness* proves they have a real future ahead of them.

BRAD GILLIS



TERRY OESVOLD

## 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.

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## WONDERLAND

(As recorded by Big Country)

BIG COUNTRY

If you feel how I must feel  
The winds of quiet change  
If you could see what I must see still  
Hidden in the rain.  
But when the thunder rolls  
It comes and covers up my soul  
And you will take my hand  
And be with me in wonderland.  
I am an honest man  
I need the love of you  
I am a working man  
I feel the winter too.  
If you could hear  
What I must hear  
Then nothing would replace  
The fifty years of sweat and tears  
That never left a trace.

But when I look at you I see  
You feel the same way too  
And you will take my hand  
And be with me in wonderland.

I am an honest man  
I need the love of you  
I am a working man  
I feel the winter too.

You still remember other days  
When every head was high  
I watched that pride be torn apart  
Beneath a darker sky.

With innocence within ourselves  
We sing the same old song  
And you will be with me  
And make believe it's wonderland.

I am an honest man  
I need the love of you  
I am a working man  
I feel the winter too.

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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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## 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.  
(Repeat chorus)

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## MAGIC

(As recorded by The Cars)

RIC OCASEK

Summer

It turns me upside down  
Summer, summer, summer  
It's like a merry-go-round  
I see you under the midnight  
All shackles and bows  
High shoes with the cleats clinkin'  
A temp'ramental glow  
Oh don't you let me go.

Oh got a hold on you  
Got a hold on you  
I've got a hold on you tonight  
Got a hold on you  
Got a hold on you  
Got a hold on you.  
Oh, oh it's magic  
When I'm with you  
Oh, oh it's magic  
Just a little magic  
You know it's true  
I got a hold on you.

Oh twisted  
Under, sideways, down  
I know you're gettin' twisted  
And you can't come down  
I see you under the midnight  
Love darts in your eyes  
How far can you take it  
Till you realize  
There's magic in your eyes.

Oh got a hold on you  
Got a hold on you  
I've got a hold on you tonight  
Got a hold on you  
Got a hold on you  
Got a hold on you.  
Oh, oh it's magic  
When I'm with you  
Oh, oh it's magic  
Just a little magic  
Pulls me through  
I got a hold on you.

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## AUTHORITY SONG

(As recorded by John Cougar Mellencamp)

JOHN COUGAR MELLENCAMP

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

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

I call up my preacher I say, "Give me strength for round  
five"

He said, "You don't need no strength, you need to grow  
up son"  
I said, "Growing up leads to growing old and then to  
dying  
And dying to me don't sound like all that much fun."

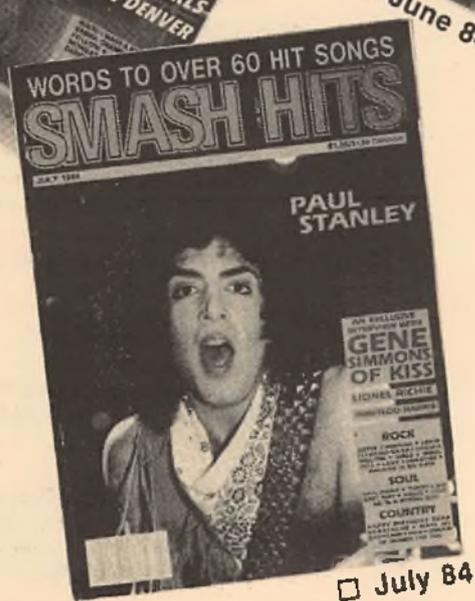
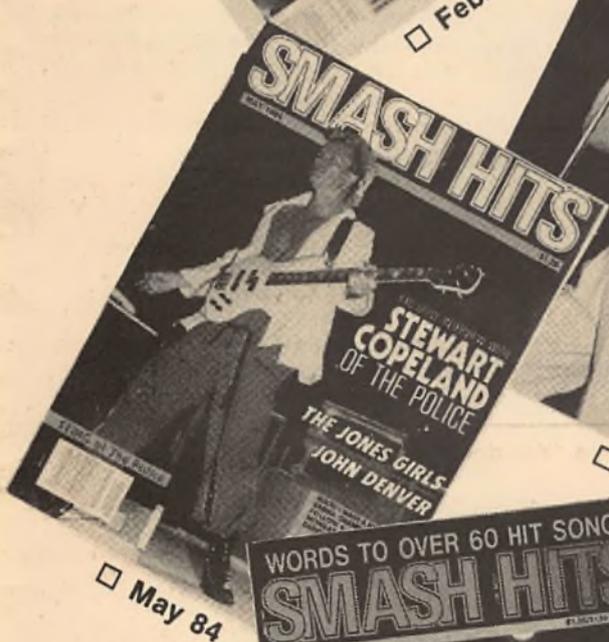
I fight authority, authority always wins  
Well I fight authority, authority always wins  
Well I been doing it since I was a young kid and I've  
come out grinning  
Well I fight authority, authority always wins.

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

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## IT'S 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 its 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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## 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  
Running around with you  
Tell me  
Who's that girl  
Running around with you  
Tell me.

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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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## I PRETEND

(As recorded by Kim Carnes)

FAIRWEATHER  
PAGE

Time hasn't healed the wound  
I still wish I was in her shoes  
She's got the man I can never have  
My kids were never missed  
How it hurts to be second best  
Oh let me tell you what I have to do  
(To get through the night).

I pretend that you're loving me after dark  
Pretend that you're holding me next to your heart  
Pretend that you wanted me right from the start  
Oh I'm lost in my fantasy.

I pretend that her valentine is for me  
Pretend I'm the only one that you need  
Pretend that we're making love in our dreams  
Oh I'm lost in my fantasy.

Memories that should have died  
Come alive when you walk on by  
I wish my eyes could turn away  
For this heart there is no escape  
When the truth is too hard to take  
Oh let me tell you what I have to do  
(To get through the night).  
(Repeat chorus)

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## LOVE WILL SHOW US HOW

(As recorded by Christine McVie)

CHRISTINE McVIE  
TODD SHARP

I don't fool around on my baby  
And he don't fool around on me  
And I know when I need him  
He'll be there for me.

Ooh and if he asks me some questions  
Well I don't tell him lies  
And I don't have the need  
The need for alibis.

I don't know how  
Love will survive  
But it's all right for now  
Still I believe  
Love will show us how  
There must be a way  
To keep it alive  
And so keep our vows  
And I believe  
Love will show us how  
Still I believe  
Love will show us how.  
(Repeat)

Still I believe  
Love will show us how.

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## WILD THING

(As recorded by Fancy)

CHIP TAYLOR

Wild thing  
You make my heart sing  
You make everything groovy  
Wild thing.

Wild thing  
I think I love you  
But I wanna know for sure  
Come on and hold me tight  
I love you.

Wild thing  
You make my heart sing  
You make everything groovy  
Wild thing.

Wild thing  
I think you move me  
But I wanna know for sure  
Come on and hold me tight  
You move me.

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## DON'T WALK AWAY

*(As recorded by Rick Springfield)*

**RICK SPRINGFIELD**

I know just what you're doing  
You don't wanna put the hurt on someone  
You've been trying to convince yourself  
You're better off if you just turn and run  
But I'm gonna hold on tight  
I've got a feeling  
You'll only happen once to me  
And no one not even you  
Is ever gonna make you wrong for me.

Don't walk away  
Or are you looking for a price to pay  
Is that your master plan  
Don't walk away  
I'll do everything to make you stay  
I've got to make a stand  
Don't walk away  
I'm not afraid

Don't walk away.

I don't know where you're going  
But I know what you've got on your mind  
And I think your fear is showing  
You don't leave things like fear behind.

And I hate to be the one  
To break it to you that  
We're only human after all  
I can mend a broken wing  
I'll give you everything I have.

*(Repeat chorus)*

You used to be the one  
Who used to be so strong  
What happened to your rationale  
Your heart is on the line  
It happens all the time  
Don't walk away  
Don't walk away.

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HARRY LANGDON PHOTOGRAPHY

## STAY THE NIGHT

*(As recorded by Chicago)*

PETER CETERA  
DAVID FOSTER

I don't want you to misunderstand me  
I just wanna say what's on my mind  
No need to hit me with an attitude  
Because I haven't got the time.

I want you to know one thing is certain  
I surely love your company  
And I won't take no if that's your answer  
At least that's my philosophy.

Stay the night  
There's room enough here for two  
Stay the night  
I'd like to spend it with you  
Stay the night  
Why don't we call it a day  
No one can stop us  
Nothing is in the way.

Have some friendly conversation  
And if you still don't have a clue  
Unless there's something else you've got in mind  
We've got better things to do.

Stay the night  
There's room enough here for two  
Stay the night  
I'd like to spend it with you  
Stay the night  
Why don't we call it a day  
No one can stop us  
Nothing is in the way.

Just to have you near me  
Here by my side  
Just to have you near me  
And when I get next to your body  
Just to have you near me oh  
One thing I can tell you  
Make it perfectly clear  
We're gonna have a very good time.  
(Repeat chorus)

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## TOP OF THE ROCK

*(As recorded by HSAS)*

SAMMY HAGAR  
NEAL SCHON

I've taken a lot of lip  
Just to be what I am  
You think it's tough being a kid  
But try being a man sometime  
Everybody wants a little piece  
Or they try to shoot you down  
Well I just tell them  
Sit on this  
And spin around  
Yeah.

It ain't easy speaking out  
Some people take it to heart  
And if you ain't standing on top of the rock  
They'll try and tear you apart.

Me, I took four the hard way  
I overcame the fear  
Yeah and it got me in a lot of trouble  
But also got me here  
Standing on top  
Top of the rock  
Standing on top  
Top of the rock.

I may not be a business man

I ain't no fast slick talker  
But you just ask any kid in the street  
He'll tell you  
I'm a rocker  
Everybody wants a little piece  
Or they try to shoot me down  
Yeah well I just tell them to sit on this  
And take a spin around  
Standing on top  
Top of the rock  
Standing on top  
Top of the rock.  
Me, I took four the hard way  
I overcame the fear  
Yes it got me in a lot of trouble  
And it also got me here  
Standing on top  
Top of the rock  
Standing on top  
Top of the rock.  
Yeah  
Yeah I'm standing on top  
Top of the rock  
Standing on top  
Top of the rock  
Yeah  
Standing on top of the rock  
Yeah  
I ain't coming down baby.

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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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## 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 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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## YOU MIGHT THINK

(As recorded by The Cars)

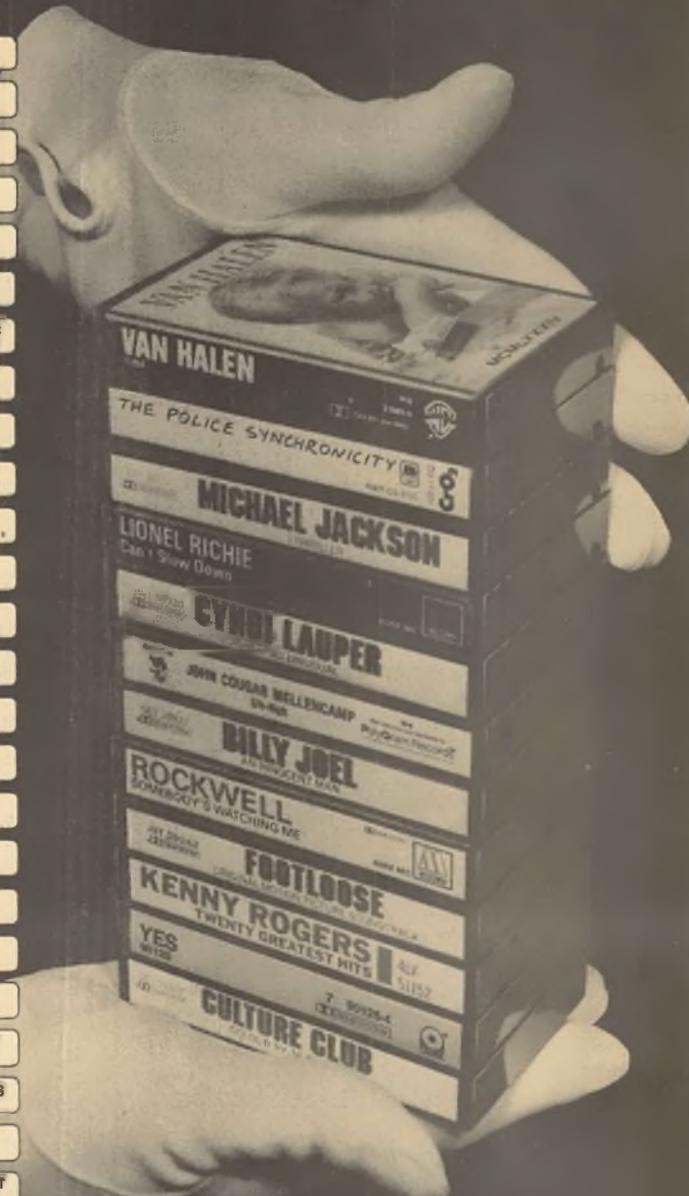
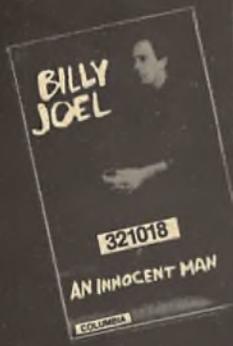
RIC OCASEK

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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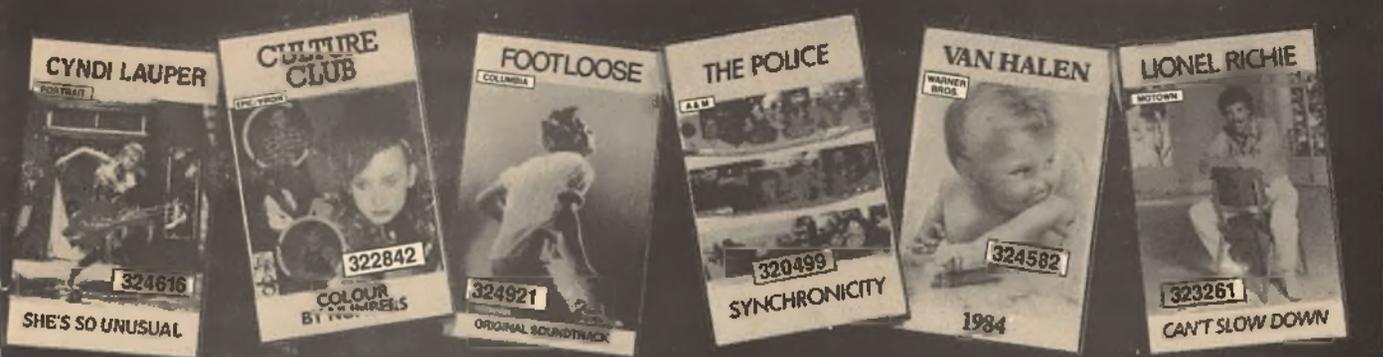
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## REUNITED

(As recorded by Greg Kihn Band)

GREG KIHN  
STEVE WRIGHT  
GARY PHILLIPS

Reunited with my baby  
Reunited after all  
Reunited with my baby  
Reunited after the fall.

I really love that girl  
I got to tell the world  
I ain't ashamed to admit it  
I can't explain myself  
I know we're nothing else  
I ain't about to forget it.

Oh, oh, oh, oh, oh, oh, oh.

I had to struggle by  
The tears were in my eye  
And it was hard to contain it  
I was a lonely man  
I never had no plans  
I know it's hard to explain it.

Oh, oh, oh, oh, oh, oh, oh.

And when I look into her eyes  
Something happens and I realize  
Tell everybody out in the hall  
My friends say I'm crazy  
But that just don't matter at all.

I really love that girl  
I got to tell the world  
I ain't ashamed to admit it  
I can't explain myself  
I know we're nothing else  
I ain't about to forget it.

Oh, oh, oh, oh, oh, oh, oh.

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## ALMOST PARADISE (Love Theme From "Footloose")

(As recorded by Mike Reno (of Loverboy) and Ann Wilson (of Heart) )

ERIC CARMEN  
DEAN PITCHFORD

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

I feared my heart would beat in secrecy  
I faced the nights alone  
Oh how could I have known  
That all my life I only needed you.

Whoa-oh  
Almost paradise  
We're knocking on heaven's door  
Almost paradise  
How could we ask for more  
I swear that I could see forever in your eyes  
Paradise.

It seems like perfect love's so hard to find  
I'd almost given up  
You must have read my mind.

And all these dreams I saved for a rainy day  
They're finally comin' true  
I'll share them all with you  
'Cause now we hold the future in our hands.

Whoa-oh  
Almost paradise  
We're knocking on heaven's door  
Almost paradise  
How could we ask for more  
I swear that I could see forever in your eyes  
Paradise.

And in your arms salvation's not so far away  
It's getting closer  
Closer every day.  
(Repeat chorus)

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## 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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## LOVE OF THE COMMON PEOPLE

(As recorded by Paul Young)

JOHN HURLEY  
RONNIE WILKINS

Living on free food tickets  
Water in the milk from a hole in the roof  
Where the rain came through  
What can you do ooh  
Tears from your little sister  
Crying because she doesn't have a dress without a patch  
For the party to go  
But you know she'll get by 'cause she's living.

In the love of the common people  
Smiles from the heart of a family man  
Daddy's gonna buy you a dream to cling to  
Mama's gonna love her just as much as she can  
And she can.

It's a good thing you don't have bus fare  
It would fall through the hole in your pocket  
And you'd lose it in the snow on the ground  
You gotta walk into town to find a job  
Tryin' to keep your hands warm  
When the hole in your shoe let the snow come through

And chill you to the bone  
Somehow you better go home where it's warm  
Where you can live.

In the love of the common people  
Smiles from the heart of a family man  
Daddy's gonna buy you a dream to cling to  
Mama's gonna love you just as much as she can  
And she can.

Living on a dream ain't easy  
But the closer the knit the tighter the fit  
And the chills stay away  
Just take 'em in stride for family pride  
You know that faith is your foundation  
With a whole lot of love  
And a warm conversation  
But don't forget to pray  
Making it strong where you belong  
And we can live.

In the love of the common people  
Smiles from the heart of a family man  
Daddy's gonna buy you a dream to cling to  
Mama's gonna love her just as much as she can  
And she can.

(Repeat)

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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 Dellah  
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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## 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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# 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 state 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.  
(Repeat chorus)  
You know it's getting worse.

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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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# 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.

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  
We were so true I said.

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

Dance hall days.

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# ROCK YOU LIKE A HURRICANE

*(As recorded by the Scorpions)*

KLAUS MEINE  
HERMAN RAREBELL  
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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# SOUL SECTION

## 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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## 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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# Concert Review

# THOMAS DOLBY

by Rich Sutton

Don't believe everything you read. Those clever men with ink-filled scribes will try to talk you in to anything. Hula hoops, mood rings, Nehru jackets, Cabbage Patch dolls and synthesizer whizzes have all been treated to the fleeting adjectives that flow from cunning ad men and journalists like tap water from a broken spigot. This writer, too, is guilty. The charge: over-hype. The sentence: one Thomas Dolby concert at Radio City Music Hall.

With an entrancing album like *The Flat Earth* under his belt and cries of "genius" coming from every writer within ten feet of a typewriter — Thomas Dolby in concert sounded like a safe bet. After seeing him deliver the goods, all bets are off.

Dolby once said, "In a world where people tend to be intimidated by technology, I'm trying to come to terms with it. That means being at ease with the technology that's around." Whether or not Mr. Dolby was at ease with the technology on this night is debatable, but one thing is for certain, there was an abundance of it. No less than three sets of keyboards arranged on a high-tech, multi-level stage with a luminous computer display lurking in the background took up center stage. For a man who downplays the importance of electronic instruments, Dolby uses enough synthesizer effects for two *Flock Of Seagulls*.

The sometimes simple and often acoustically dominated arrangements of *The Flat Earth* were killed by the use of electronics on stage. Dolby's hauntingly beautiful remake of Dan Hick's "I Scare Myself" had none of the power or depth performed live that the vinyl version does. In general, the slower tempo, more melodic songs didn't hold up in the concert setting.

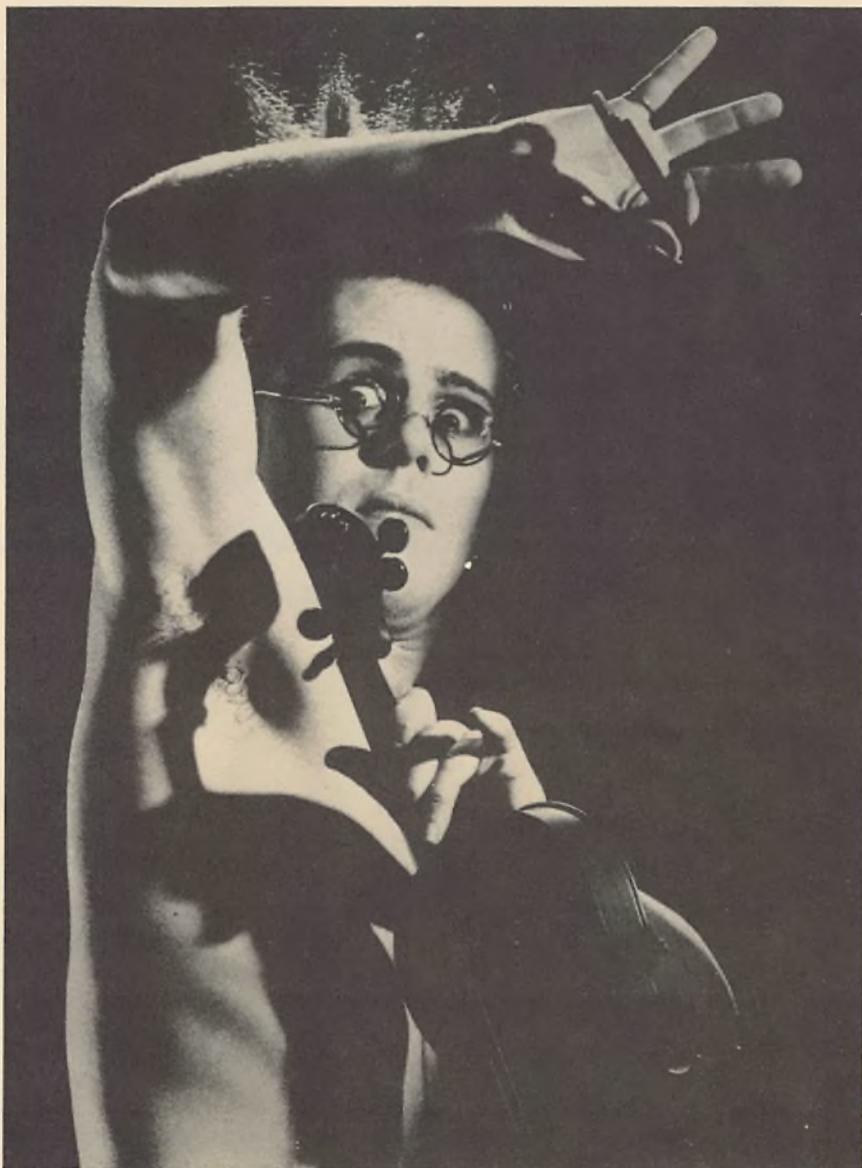
Dolby's up-tempo rockers like "Hyperactive" and "She Blinded Me With Science" fared better in the concert situation. They were, however, marred by a lack of convincing enthusiasm on the part of the band. Although Thomas Dolby has a long way to mastering his stage moves, his quirky gestures got him over on this outing. His backup band

is another story. The drummer strikes the skins with an obligatory swipe while one of the keyboard players bounces on her stool completely out of step with the rhythm of the song. Adding insult to injury were Dolby's snide remarks and on-stage attempts at jokes which were either embarrassing or disparaging or both.

With Dolby's reputation for crafting videos, I expected a fine show from the three overhead, circular screens. Their occasional use was disappointing and showed mostly clips with little

that was new or exciting.

Perhaps we should have taken it as a warning that the scalpers were getting only full ticket price — for a pair of passes outside the show. To those who thought, "He'll never pull that stuff off live," you were right. There is little doubt that Thomas Morgan Dolby Robertson is a synthesizer whiz. In the studio, there are few that compare. But until Dolby finds a less listless band and develops a stronger vocal style, he has little appeal as a concert performer.



RICHARD HAUGHTON



## WHAT'S LOVE GOT TO DO WITH IT

*(As recorded by Tina Turner)*

**BRITTEN  
LYLE**

You must understand  
Though the touch of your hand  
Makes my pulse react  
That it's only the thrill of boy meeting girl  
Opposites attract  
It's physical  
Only logical  
You must try to ignore that it means more than that.

What's love got to do  
Got to do with it  
What's love but second hand emotions  
What's love go to do  
Got to do with it  
Who needs a heart  
When a heart can be broken.

It may seem to you that I'm acting confused  
When you're close to me  
If I tend to look dazed I read it some place  
I got cause to be  
There's a name for it  
There's a phrase that fits  
But whatever the reason you do it for me.

What's love got to do  
Got to do with it  
What's love but second hand emotions  
What's love go to do  
Got to do with it  
What's love but sweet old fashioned notions.

I've been taken on a new direction  
But I have to say  
That I've been thinking about my own protection  
Scares me to feel this way.

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# WHATCHA TALKING 'BOUT

(As recorded by Musical Youth)

STEVIE WONDER

I met a boy 'round eight or so  
He said he wanted me to know  
That he didn't like suits  
He didn't like girls  
He didn't like going to school  
But when he said he didn't like reggae  
I just had to lose my cool.

I said  
Whatcha talking 'bout  
You say you don't like the reggae beat  
Whatcha talking 'bout  
You say you don't like the reggae beat  
You must be cra-crazy.

I met a man who stopped to chat  
Told me where he was really at  
He said he didn't like cars  
He didn't like planes  
He didn't like anything fast  
But when he said he didn't like reggae  
In his face I had to laugh.

I said  
Whatcha talking 'bout  
You say you don't like the reggae beat  
Whatcha talking 'bout

You say you don't like the reggae beat  
You must be cra-crazy  
Crazy you must be.

Maybe they were just tired  
You know people get restless all the time  
And I know somewhere that being tired  
Can make you talk right out of your mind.

Whatcha talking 'bout  
You say you don't like the reggae beat  
Whatcha talking 'bout  
You say you don't like the reggae beat  
You must be cra-crazy  
Crazy you must be.

While talking to my fiancée  
Making plans for our wedding day  
She said I don't like John  
I don't like Jim  
I don't like none of your friends  
But when she said she didn't like reggae  
I knew our love would have to end.

I said  
Whatcha talking 'bout  
You say you don't like the reggae beat  
Whatcha talking 'bout  
Say you don't like the reggae beat  
You must be cra-crazy  
Crazy you must be.

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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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# 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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TERRY SESVOLD

# Culture Club

Now that the Boy George look is sweeping the country, and quite possibly the world, it is apparent that Culture Club has carved a successful little niche with all types of music fans. At this year's Grammy Awards (also known as "The Michael Jackson Show"), the group won an award for Best New Artist.

They performed "Karma Chameleon" live via satellite from London and after being announced as winners Boy George politely thanked America for "knowing a good drag queen when you see one."

There is no room left for doubt that when Culture Club emerged in 1983 from the London club scene, they were destined to become one of the most engaging and popular groups to ever invade the music scene. With their infectious blend of pop, soul, reggae and funk, Boy George and Culture Club have continued to captivate audiences around the world.

To date, they have released two albums, and are currently preparing their third. The first two were *Kissing To Be Clever* and *Colour By Numbers*, respectively.

In their quest for perfection, the band is amassing a slew of gold and platinum records. *Kissing To Be Clever* sold more than three million copies worldwide. It went platinum in the United States and Great Britain, and gold in Australia, Japan, Germany, France, New Zealand and Canada.

Following in its footsteps, *Colour By Numbers* zoomed onto the top ten of the album charts in late 1983 and showed definite signs of staying put for awhile. The second single released from the lp, "Karma Chameleon," became a number one hit around the world. The first single was the catchy but not very memorable "Church Of The Poisoned Mind."

"Miss Me Blind" was the third hit single from the lp. This tune climbed well into the top five on the charts and propelled the album farther on its way to equalling the unprecedented success of the debut album.

Culture Club and especially Boy George captured the hearts of the world in 1982, when they released their first single, "Do You Really Want To Hurt Me." This record sold more than six million copies worldwide and reached number two on the singles charts.

The second single was "Time (Clock Of The Heart)," and it became the group's first number one single. That's not bad considering it was only their second try! As if that wasn't enough, the third single, "I'll Tumble 4 Ya," reached the top ten and made pop history. Culture Club became the first group since the Beatles to have three singles from its debut album reach the top 10!

The origins of Culture Club date back to 1981, when Mikey Craig spotted a photograph of George, then known as Lieutenant Lush, and Annabella Lwin in a music paper. Craig, then 20 years old, had for some time been coping with the pressures of raising two children with his girlfriend Cleo.

Boy George D'Dowd had long been an outrageous presence in the nightclubs of London and Birmingham and at the time was enjoying a brief spell as joint vocalist with Lwin in BowWowWow.

The story under the photograph Craig saw suggested that Malcolm McLaren (then manager



JOE BANGAY

of BowWowWow), wanted to form a separate band for George. In truth, George and McLaren did not get along, and George left, planning to form his own band.

This period was the most turbulent of George's career. "Originally," he explained at the time, "the idea was to get rid of Annabella and make me the lead singer. She wasn't fully committed. She was forever talking about going

off to be an airline hostess.

"Malcolm used to tell me to push her off stage; beat her up; give her one. I think the idea was to use me to buck her ideas up and that worked I suppose." George made his first BowWowWow appearance at The Rainbow in London when he trotted on in place of Annabella for the band's first encore.

Continued on pg. 39

## 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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## 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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## 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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# 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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# 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

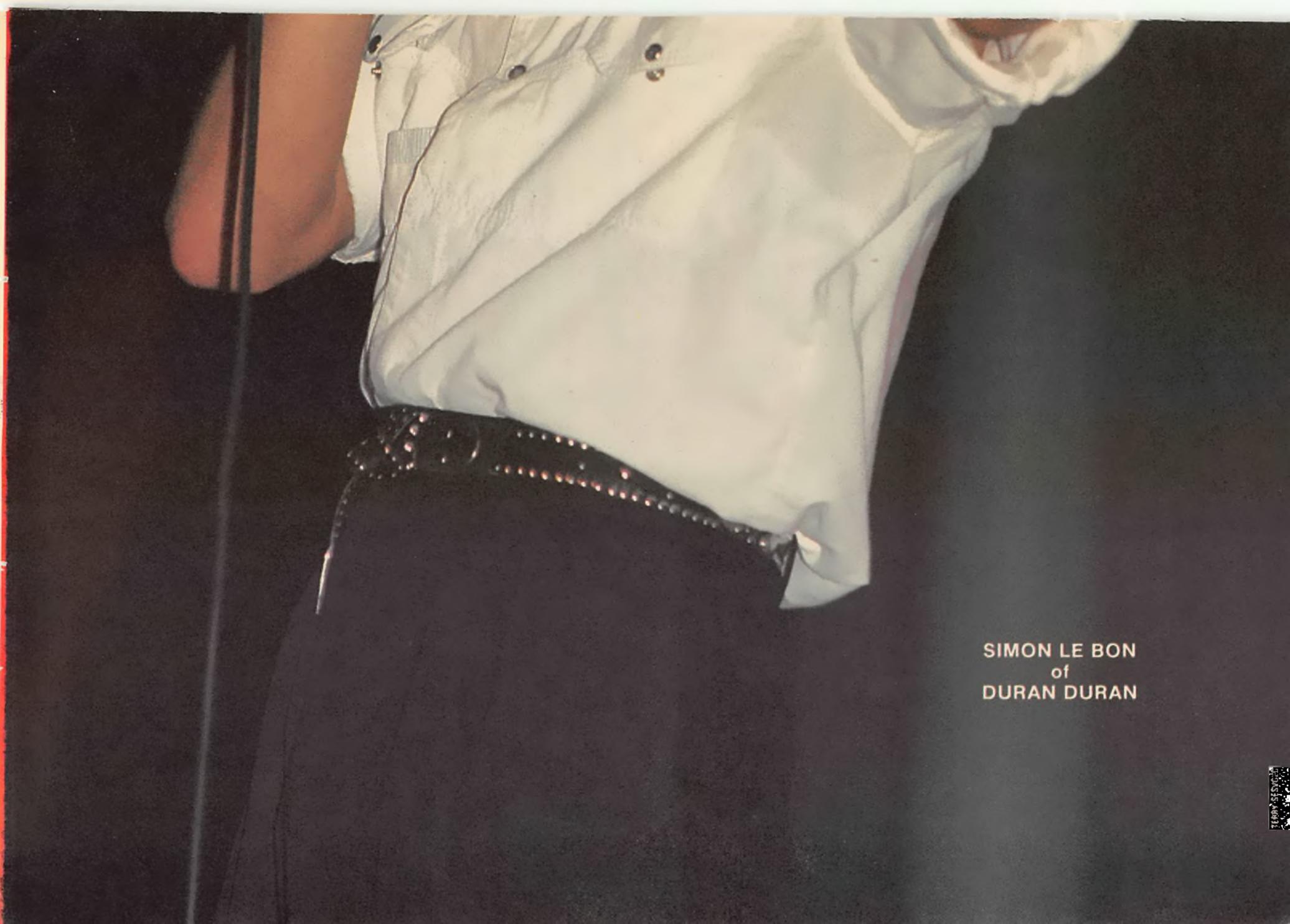
Cause you're a lady, ah, ah, ah

Don't wanna lose you no

Cause you're a lady.

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SIMON LE BON  
of  
DURAN DURAN

## 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, 10, 20, 50  
She's bittersweet and a laco 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

In room 123

She's elusive you see  
Like the invisible 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 meant 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 do).

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

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

Ow, own  
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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Five Music.

## 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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sion.

## 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)

## SAIL AWAY

(As recorded by the Temptations)

ANGELO BOND  
NORMAN A. WHITFIELD

I don't know what your folks got against me girl  
But I do know I want you permanently in my world  
What's age or color  
Or money when you love one another  
I know you keep sayin' to me  
Our love will win and then you'll see.

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

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

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

True love is a once in a lifetime thing my dear  
We can't let what others think about us destroy what we  
share  
You say we can take the rejection  
We can build a wall of protection  
I can feel the pressure closing in all around us  
Girl don't let them destroy our love.

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

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# BOOK REVIEW

BY JOANN SARDO



# THE MICHAEL JACKSON STORY

*The Michael Jackson Story* by Nelson George. Dell Publishing, Co., New York. 1984. \$2.95.

This paperback is one of the first, if not the first, of at least half a dozen to hit the bookstores since the country has been swept up in Michaelmania. Using a variety of sources, including Jackson family members, author Nelson George does indeed tell *The Michael Jackson Story*.

He starts at the beginning, which for Michael was Gary, Indiana, where at a very early age his childhood was traded in for the opportunity to sing lead in a band with his brothers. The Jackson Five paid their dues on the "chitlin circuit." This was a network of theatres and nightclubs scattered throughout the country that supported black performers.

Their reputation grew and they started to get noticed. The story of who noticed them first is still unclear. The "official" Motown story was that Diana Ross discovered the Jackson Five and was so impressed with them she brought them to the attention of the company president, Berry Gordy.

Nelson firmly discredits this version, and reveals that it was either Gladys Knight or Bobby Taylor who first told Motown about the Jackson Five. It is

true that Ross was impressed by the brothers, but she never claimed credit for discovering them. She did, however, give them one of their first shots at national exposure by having them appear on her television specials.

No matter how it happened, the important thing was that it happened. Gordy had the brothers brought to Los Angeles after he finally did hear them. For nearly two years, Michael lived with Diana Ross while his brothers stayed with Gordy. It was Ross' job to entertain, coach and instruct Michael in the discipline and tradition of Motown.

In 1970 the Jackson Five had their first number one hit: "I Want You Back," and in 1971 they went on their first national tour. In Milwaukee they filled a 115,000 seat arena. Keep in mind this was long before stadiums of that size were being filled by entertainers.

The mid-70s were stormy times for Michael and all the Jacksons. The brothers left Motown, leaving behind not only brother Jermaine, but also the name the Jackson Five, which Motown sued to keep control of.

Things cooled down for Michael in the latter part of the '70s and he settled

into becoming a superstar. *The Michael Jackson Story* follows his life and tells it in a concise, well-written form.

It chronicles his friendships and collaborations through the years and it is an interesting chronicle indeed. Michael has charmed and befriended some of the greatest legends in the world. Numbered among his friends are the late Henry Fonda, Katharine Hepburn, Jane Fonda, Liza Minnelli and of course, Diana Ross.

The book also contains a discography of lps by Michael, the Jackson Five, the Jacksons and other albums by various family members. It also carries a 16-page photo insert, with many current photos of Michael.

*The Michael Jackson Story* goes deep into Michael the entertainer, but barely scratches the surface of Michael the person. Perhaps this could be due to the fact that Michael has spent 20 of his 25 years as an entertainer, without benefit of a real childhood or an average life style.

All in all, *The Michael Jackson Story* is straightforward and accurate and tells the story of a superstar who undoubtedly has not yet reached his peak.

# Culture Club

Continued from pg. 31

The reviews for the encore outshone the write-ups of the actual show. Annabella regrouped and George was usurped. It was undoubtedly the best thing that could have happened to the Boy.

George O'Dowd was born of Irish Catholic parents in Bexley Heath Kent. He began his flamboyant career by being thrown out of school at 15. Then followed spells as fruit packer, milliner and printer before he began managing clothing stores in Birmingham and Kings Road. Window dressing and employment as a make-up artist with the Royal Shakespeare Company precluded a stint as a model for print and television advertisements.

After the incident with BowWowWow was over, Boy George did leave to find his own band. He met Craig and recruited guitarist John Suede. They called themselves The Sex Gang Children, a name which George later passed on to the band now using it. At the suggestion of a friend, George phoned ex-Damned/Ants drummer Jon Moss to round out the line-up.

The contact between Jon Moss (who loathed London's New Romantic scene and who described himself as "a bit of a puritan at heart") and supreme nightclub poseur Boy George was decisive in laying the foundations for Culture Club's success. In contrast to many of his previous bands, Moss found his musical contribution was both welcome and expected.

In return, George found a good musician with long and varied experience in the music business, and with just the right cool and organized mind to offset his own rather more volatile approach. Mikey, whose bass provided powerful reggae/funk influence, had found the makings of a band that was capable of turning his pop ambitions into reality.

At John's urging, they changed the name to Culture Club and when Suede was replaced by Roy Hay, the band was ready to start developing their music and style. They wrote new material, made several demo tapes and played a few gigs around London and Birmingham.

George started using various guest musicians, most notably Captain Crucible (a.k.a. Amos, the younger brother of Mikey's girlfriend, Cleo.) In association with designer Sue Clowes, whom George had met while working as a window dresser at a costume clothing shop, the band developed the eclectic visual outlook that has since become their signature.

A chance visit by Virgin Publishing's Danny Goodwin to Culture Club's second gig led eventually to their recording contract with London-based Virgin Records and subsequently Virgin/Epic in the U.S.A.

The rest is history, which brings us to the present. Since the release of *Kissing To Be Clever*, Culture Club has toured the States four times to sell-out crowds everywhere, creating the kind of public adoration and fan worship associated with the teen idols of another era.

With the release of *Colour By Numbers*, and the third hit single, "Miss Me Blind," Culture Club can only scale new heights!



TERRY SESYLO

# Pick Of The Litter

## Scoring System:

\$\$\$\$\$ Top of the Pops

\$\$\$\$ Close but no cigar

\$\$\$ Good try

\$\$ Won't ring too many cash registers

\$ Worth its weight in vinyl

by Rich Sutton

\$\$\$ AGAINST ALL ODDS  
SOUNDTRACK  
Various Artists  
Atlantic

If side two weren't all instrumentals, the *Against All Odds Soundtrack* might give *Footloose* a run for the money. As it is, *Against All Odds* showcases music that is, at times, a shade more adventurous than the run of the popular movie fare.

Phil Collins contributes the album's big hit single with the title track. Somehow Collins manages to restrain the schlock enough to keep this from becoming an embarrassment. Genesis band-mate Mike Rutherford contributes "Making A Big Mistake," not hit material, but a strong effort nonetheless. Two surprise tracks appear from Peter Gabriel and Big Country — both out of the mainstream yet very appealing tracks. The end result is a very listenable side one and music to make omelettes by on side two.



\$\$\$\$ HEARTBEAT CITY  
The Cars  
Elektra

Not since *Candy-O* have the Cars come this close to the \$\$\$\$\$ killer that was their debut album. That first record has hung like a storm cloud over their career. At least until *Heartbeat City*.

"Hello Again" leads off the album with the chung-a-chunga heavy metal

power pop that the Cars pioneered. The album's stand outs include "Magic," a song that would do Jay and The Americans proud, and "You Might Think."

It is, quite simply, the strength of Ocasek's songwriting that make *Heartbeat City* a strong record. Even his usual "so-what" vocals have a measure of emotion in them. *Heartbeat City* is a fine record that portrays the Cars at the top of their form.

**\$\$\$ YOU BROKE MY HEART  
IN 17 PLACES**

Tracey Ullman  
Stiff/MCA

When Rachel Sweet sang cover tunes for Stiff Records it was cute. When Tracey Ullman does the same — yawn! There's certainly enough vocal talent, the girl has the pipes.



**\$\$\$\$ INTO THE GAP**  
Thompson Twins  
Arista

The fact that *Into The Gap* is such a big record for the Thompson Twins has little to do with how different it is from their past records. The success of *Into The Gap* has everything to do with how much better they accomplish what they've set out to do.

"Doctor Doctor," "The Gap," and their huge single "Hold Me Now,"

The arrangements of pop tunes produced with a heavy hand on the strings do nothing but cross Ullman over the line from cute to corny.

Being a star in England doesn't guarantee your success stateside. However, Ullman's songs, while not particularly exciting, certainly offend no one. Sometimes the path of least resistance is the quickest way to the top.

have a romantic texture that suggests Roxy Music's *Avalon*. The up front, dance-floor rhythm has been moved to the background in favor of richer arrangements and silky smooth harmonies. The strength of their songwriting and the emotion present in the vocals save this from being synthesizer Muzak. If they head too far in the direction they've chosen, for *Into The Gap*, the Thompson Twins could have a problem.



**\$\$\$½ BODY AND SOUL**  
Joe Jackson  
A&M

There are never any new ideas, just new ways of presenting old ones. No one knows this adage better than Joe Jackson. From the album cover artwork to the big band syncopations of "You Can't Get What You Want (Till You Know What You Want)," Joe pays tribute to the roots of popular music.

The album's liner notes say that the recording of *Body And Soul* was inspired by Joe's quest to get a more honest sound from a recording studio. The search has paid off.

The cynical and bombastic writing style of the Joe Jackson of "old" shines through on "The Verdict" and "Be My Number Two." Lyrically, *Body And Soul* may be Jackson's most serious and self-revealing effort to date. You might say that it's Joe Jackson, body and soul.

**\$\$\$ FALLEN ANGEL**  
Gus Hardin  
RCA

Gus Hardin's *Fallen Angel* isn't exactly the blue plate special, but like a diner that serves good french fries and gravy, you'll keep coming back for more.

"Fallen Angel," the title track, is typical honky-tonk country fare that

sounds just fine with Mme Hardin's throaty vocal treatment. "Not tonite, I've got a heartache" is a clever play on words ballad that falls short of being too trite or corny.

The album's cover says it all — pretty girl in blue jeans on the trunk of a road-worn Bel Air wearin' her Saturday night boots — ready for a good night out on the town. But not too much excitement.

**\$\$\$½ G-FORCE**  
Kenny G  
Arista

*G-Force* is an oddly satisfying mixture of r&b ballads, rap, funk (sic) and highly produced jazz.

Kenny G is an accomplished jazz flute and sax player who has chosen to make his entry in to the world of vinyl with a slick, city-tuff tune called "Hi, How Ya Doin'?" This popular single is all fun with no pretensions. The music on much of the record is more serious and ranges from Steely Dan type jazz to instrumental ballads.

Many jazz musicians, George Benson is one example, struggle for years playing "respectable" jazz and then come up with a pop hit that establishes them as a mass appeal artist. Instead of coming in the backdoor, Kenny G has decided to wet his reed, march in the front door and say, simply, "Hi, How Ya Doin'?" Smart guy.

**\$\$\$½ RHYME AND REASON**  
Missing Persons  
Capitol

It's hard to put a finger on where Missing Persons missed the mark with *Rhyme And Reason*. It is a likeable record. However, it also lacks the quirky charm and energy of *Spring Session M*.

Side one gets off to a false start with "The Closer That You Get." "Give" is the closest that MP get to a real chart sizzler. The driving bass line and wild guitar solo make this the album's sleeper. It is too bad it got nowhere as a single.

Missing Persons have some high aspirations. They seem to want to be a musically deep pop band with critically acclaimed commercial appeal. The talent is all there. Instead of a failure, let's just call *Rhyme And Reason* a period of transition.



**\$\$\$ THE WORKS**  
Queen  
Capitol

Self-impressed by the success of their cross-over hit, "Another One Bites The Dust," Queen followed in 1982 with the r&b influenced *Hot Space*. *Hot Space* played to a lukewarm crowd and has spawned the

back to basics Queen lp called *The Works*.

As its name implies, *The Works* is a little bit of everything. "Radio Ga Ga" has a pop, new music feel and "Tear It Up" has a hard rock bite. But rather than achieving the variety the group strived for, *The Works* is an overcooked goulash that shows Queen as jack of all trades — master of none.

**\$\$\$ PERFECT COMBINATION**  
Stacy Lattisaw/Johnny Gill  
Cotillion

Thanks to production wiz Narada Michael Walden, *Perfect Combination* is a strong mix of street smart urban pop and silky smooth r&b ballads. *Perfect Combination* lacks only a cohesive feel and super-strong songwriting.

*Perfect Combination* borrows from hip-hop influenced street-style funk and middle of the road pop in its effort to showcase the individual vocal stylings of Stacy Lattisaw and Johnny Gill. It's not a bad shot. Chances are good they'll do even better next time around.



## 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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## WOMAN OUT OF CONTROL

(As recorded by Ray Parker Jr.)

RAY PARKER JR.

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

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

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

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

I taught her ev'ry little trick she knows

For her to show it all to another man hurts me so  
I recall when she was too nice  
(Too nice to love me)

Now she claims variety is the spice  
(She don't really like it)

She don't know  
She's young and excited  
I can't change her mind  
I can't make her stop  
The girl is too wild  
The girl is too wild.

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

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

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## D.C. CAB

(As recorded by Peabo Bryson)

RICHARD FELDMAN  
RICH KELLY  
LARRY JOHN McNALLY

On the street under pressure the city angels meet  
Makin' a stand against the odds  
You can feel the heat.  
It's make it or break it try to survive  
Don't ever say never  
Keep your dream alive.  
Around the clock we gonna rock to the rhythm of the  
street  
Up and down the block around the clock we gonna rock  
The dream you'd hear if the streets could talk.  
Wanna be somebody be a contender

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

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

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

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

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

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

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## 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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## 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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# JEALOUSY

(As recorded by Mary Jane Girls)

RICK JAMES

Jealousy  
Jealousy  
Jealousy.

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

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

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

Your jealousy  
Yeah with your jealousy  
Jealousy  
Oh jealousy

Oh jealousy.

Don't you know  
That I loved you more than any other guy  
But you played around with every single girl that  
caught your eye  
Now you wanna put the blame on me for all your foolin'  
'round

There's only so much I can take  
So I've got to put you down with your jealousy.

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

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

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# RHYTHM OF THE STREET

(As recorded by Patli 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 flies  
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.

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

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# THERE'S NO EASY WAY

(As recorded by Michael Wycoff)

RICHARD JON SMITH  
LOL MASON

I feel so broken in two  
I don't want to see it die  
But there's no words you can use  
When it's time to say goodbye  
We lost all the power to try again  
Maybe we ran out of ways  
And I can't pretend.  
There's no easy way  
To say goodbye, say so long  
And no matter how we wonder why  
There's no easy way  
I'd do anything to make it right  
But it's wrong  
And there's no easy way.

Did we leave it too late, or decide to call it off too soon

I can't sleep in a bed with the taste of your perfume  
Still lingering on in my memories  
Telling me I've been a fool  
When will I be free.

There's no easy way  
To say goodbye, say so long  
And no matter how we wonder why  
There's no easy way  
I'd do anything to make it right  
But it's wrong  
And there's no easy way.  
Hurt every minute of every day  
Holding the pillow at night  
As I lie awake.  
I'd do anything to make it right  
But it's wrong  
And there's no easy way.

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# COUNTRY SECTION

## HANGIN' ON

(As recorded by Lane Brody)

BUDDY MIZE  
IRA ALLEN

It's true you've got me wrapped around your finger  
Oh honey it seems like that's where I belong  
You know how to hold me, thrill me and control me  
Just enough, just enough to keep me hangin' on  
Oh honey just enough, just enough to keep me hangin'  
on.

My heart is like a yo-yo string  
I'm tied to you I'm tied to you right or wrong  
My love keeps on growing 'cause your love keeps right  
on showin'  
Just enough, just enough to keep me hangin' on  
Let me say it again  
Just enough, just enough to keep me hangin' on.

A love as true as mine  
Will make you do most anything  
Like hiding tears and heartaches  
Dreaming all those silly dreams  
You've got me  
Got me where you want me  
And you keep me string along  
Just enough, just enough to keep me hangin' on.

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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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Company, Inc., 1139 Duncanwood Drive, Nashville, TN  
37204.

## THAT'S THE THING ABOUT LOVE

(As recorded by Don Williams)

GARY NICHOLSON  
RICHARD LEIGH

Sometimes you feel lost and far from home  
Then with just one kiss you're a king on his throne  
It can make you soar like an eagle  
Or it can make you feel as meek as a dove  
Oh that's the thing about love.

You hope and pray the right one comes along  
But some fools don't know what they've got till it's gone  
The very one you think will never hurt you  
Always seems to be the one that does  
Oh that's the thing about love.

You can't have it till you give it  
You can never give it enough  
Oh that's the thing about love  
That's the thing about it.

So next time you're caught in a natural flow  
Deep in the feeling with your heart all aglow  
Don't stop to try to understand it  
Just thank your lucky stars shining above  
And say oh that's the thing about love.

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## NEW PATCHES

(As recorded by Mel Tillis)

TOMMY COLLINS

Now and then an old friend tries to help me  
By telling me there's someone I should meet  
But I don't have the heart to start all over  
'Cause my heart is laying at another's feet.

You just don't put new patches on old garments  
I don't want no one else on my mind  
I just don't need nobody new to cling to  
I still love someone I've known a long, long time.

I have built my world around a mem'ry  
And she's the only one that I let in  
Everytime I've tried to love somebody  
In my mind I'm loving her again.

You just don't put new patches on old garments  
I don't want no one else on my mind  
I just don't need nobody new to cling to  
I still love someone I've known a long, long time.

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## THIS AIN'T TENNESSEE AND HE AIN'T YOU

*(As recorded by Kathy 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  
wail

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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Music.

## 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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## 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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## IN REAL LIFE

*(As recorded by Ed Hunnicutt)*

KENT ROBBINS

In the movies the heart break is pretend  
And it will always end in an hour or two  
In a sad song if someone's done you wrong  
Two minutes and the pain is gone  
'Cause it was just a song.

But in real life it almost never ends  
Though time and friends try to pull you through  
In real life sometimes it's the bad dream that comes true  
I know because in real life I lost you.

In a good book the ones that sell the best  
Love withstands the test and tears are soon forgot  
And on TV goodbye is just a show  
Some soap opera writer wrote  
He can make pain come and go.

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## 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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## 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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## 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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## 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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## 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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## 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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## CAROLINE'S STILL IN GEORGIA

*(As recorded by Mac Davis)*

WAYLAND HOLYFIELD

Down where the Swanee River goes ramblin' down in  
the southland  
Deep in the cypress and hanging vine  
I met Caroline  
Sweet Georgia's daughter I called her  
She was as free as the wind  
That moves in the tall white pines  
Was Caroline  
We fell in love and she said she would go anywhere with  
me  
Now we're two thousand miles away  
And in her eyes I see.

Caroline's still in Georgia  
Livin' in California

I know she loves me and Lord knows how hard she tries  
But Caroline's still in Georgia  
She still walks by that river  
I see it in her eyes.

Sanfernando Valley they call it  
Got me a good job

Bought her a house like she's never known  
Oh but it's not home  
Sometimes at night when she thinks that I'm sleepin'  
She goes to the window  
Sits and stares at that eastern sky  
And softly cries  
She's never said a word  
She knows that I need her so  
And she's gonna' stick with me  
But oh I know.

Caroline's still in Georgia  
Livin' in California

I know she loves me and Lord knows how hard she tries  
But Caroline's still in Georgia  
She still walks by that river  
I see it in her eyes.

She still walks by that river  
I see it in her eyes.

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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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## BORN TO LOVE YOU

*(As recorded by Karen Brooks)*

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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## 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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**LET SOMEBODY ELSE DRIVE**

(As recorded by John Anderson)

**MACK VICKERY  
MERLE KILGORE**

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

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

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

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

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

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

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

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

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## SILENT PARTNERS

(As recorded by David Frizzell and Shelly West)

TOMMY ROCCO  
KERRY CHATER  
AUSTIN ROBERTS

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

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

I think I'll go for cigarettes so I can  
make a call  
And tell her that tonight I'm gonna  
be there after all  
I think I found a way  
While he goes to the store  
I think I'll use the telephone  
And tell my silent partner  
That tonight I'll be alone  
I think I found a way  
I think I found a way.

We've got silent partners  
We don't even tell our friends  
'Bout this business that we're in  
We've got silent partners  
Good or bad right or wrong  
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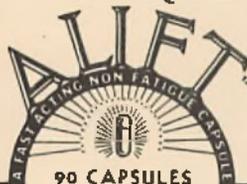
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## LADY DOWN ON LOVE

(As recorded by Alabama)

RANDY OWEN

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

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

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

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

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

Now she's a lady down on love  
She needs somebody to gently pick  
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GORDON MARCI

## 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  
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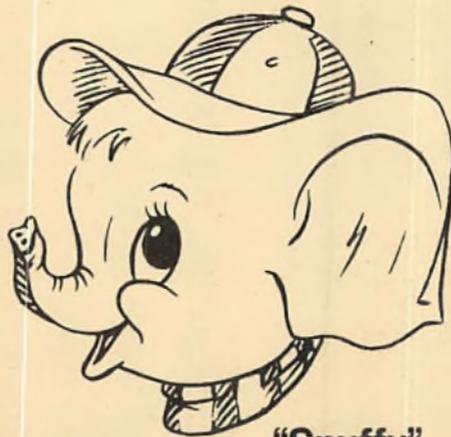
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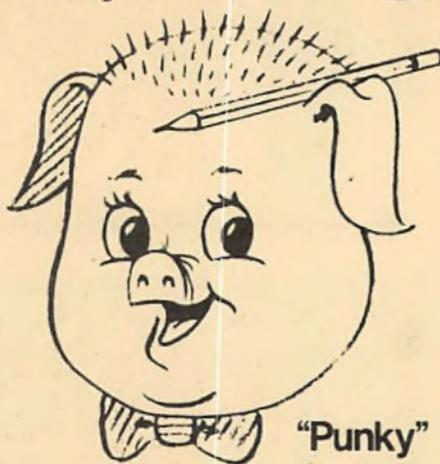
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## WE DIDN'T SEE A THING

(As recorded by Ray Charles and George Jones)

GARY GENTRY

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

George I know I didn't hear you tell  
that blond that you weren't married  
I know I didn't see you hidin' your  
wedding ring, either  
Did I

And I know I couldn't have heard  
you call your wife and tell her that  
you were workin'  
No, no, I didn't see you  
And I didn't see you  
And we didn't see a thing.

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

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

Hey, Ray, by the way  
Do you have that hundred bucks  
you owe me

I don't know what you're talkin'  
about George

Well I'm sure you recall our bet on  
last night's football game  
No I don't

But you know if I had seen you  
I certainly would've paid ya  
But I didn't see you  
And I didn't see you  
And we didn't see a thing.

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

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

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# MICHAEL



# JACKSON

At the ripe old age of 25, Michael Jackson has firmly established himself as one of the greatest entertainers of all time. The facts speak for themselves: Michael's *Thriller* album produced seven top ten singles. No other pop album in history has ever produced more than four top ten singles.

Also, in 1983, Michael was nominated for an Emmy for his performance of "Billie Jean" on Motown's 25th Anniversary Special, first televised in March, 1983.

In addition, Michael has virtually made the innovative world of hi-tech video into his own personal project. At the end of 1983, he was nominated for six awards by *Billboard Magazine* and their Video Music Awards. He stole the show by winning five out of six.

As of this writing, the entire world is caught up in the Michael Jackson

fever. There are at least half a dozen new paperbacks in the bookstores and twice that many specialty magazines devoted almost entirely to Michael.

Early in 1984, Michael made headlines for a different reason. While filming the much-publicized Pepsi commercials with his brothers, Michael suffered scalp burns when a pyrotechnic smoke cannister mis-fired. Fortunately, his injuries were not serious.

The icing on the cake was the eight Grammy awards that Jackson walked away with in February, 1984. No one in the history of recorded music has ever been honored with that many Grammys in one year!

As of this writing, *Thriller* is approaching the 30 million mark in sales! That is more than any album any group or solo artist has ever sold — more than Elvis, more than the

Beatles, more than anybody you can possibly think of at this minute!

As if this wasn't enough, MTV and Epic Records presented the world television premiere of "Thriller," billed as a short film directed by John Landis. The 14-minute clip reportedly cost \$1.1 million and was designed to make it eligible for an Academy Award as best short subject. It was not nominated, making that the first project of Jackson's that had not gone according to plans.

In addition to the short version, an hour-long video was released in 1984 on MTV. It included the complete 14-minute "Thriller" clip, Michael performing "Billie Jean" on the Motown Special, a 2½-minute excerpt from "Beat It" and a three-minute clip of the Jackson's "Can You Feel It" video. The remainder was a behind-the-scenes look at the filming of "Thriller."

In between all his projects and awards Jackson returned to the studio to record "Say Say Say" with Paul McCartney. The song broke onto the charts at 26, becoming the highest new-entry single since John Lennon's "Imagine" in 1971! Whew!

It seems there is nothing that Michael Jackson cannot do these days, and do well. *Thriller* remained at number one on the charts for more than 20 weeks, and the hits kept rolling off it.

Recorded in Los Angeles, the album was produced by Quincy Jones with Michael co-producing three of the tunes he wrote: "Wanna Be Startin' Someth'n," "Billie Jean" and "Beat It." Also featured on the lp is "The Girl Is Mine," written by Michael and sung with McCartney.

Three of the songs were written by Rod Temperton: "Thriller," "The Lady In My Life" and "Baby Be Mine." One song was written by Jones and James Ingram: "Pretty Young Thing," and another by Steve Porcaro and John Bettis: "Human Nature."

Among the impressive collection of musicians who lent their support to these songs are: Greg Phillinganes, Eddie Van Halen, Steve Lukather, Louis Johnson of the Brothers Johnson and Steve Porcaro. Vincent Price, the legendary master of the macabre, made a special appearance on "Thriller," with a spine-tingling rap.

*Thriller* was the follow-up to 1979's *Off The Wall*, which is today a classic in its own right. When this album was released, it broke quite a few records of its own. It became the first album in history by a solo artist to place four singles in the top ten.

The multi-platinum lp was produced by Quincy Jones, sold more than seven million copies and spent

nearly eight months in the nation's top ten. Adding to all this, Michael won a Grammy for Best Male R&B Vocal Performance for his self-written "Don't Stop 'Til You Get Enough."

Despite his monumental solo success, Michael is still very much a part of the Jacksons, who remain one of the most popular groups in music history. During the winter of 1983, rumors were running rampant about a Jacksons' reunion tour, and a new album.

As of this writing, the album is to be titled *Victory*, and the tour had a tentative starting date of summer 1984. It has become one of the most publicized reunion tours the world has ever seen.

While tour plans were being made, Michael's voice was again found on the airwaves. This time, it was as the background voice in Rockwell's hit, "Somebody's Watching Me." Rockwell is none other than the son of Motown founder Berry Gordy Jr., so the fact that Jackson popped up on this tune is no great surprise. Also, Michael appeared on brother Jermaine's self-titled album, again singing background.

It is apparent to the world that Michael Jackson is still very much a part of the family that he launched his career with. It is also apparent that ever since his early days as lead singer of the Jackson 5, Michael has exerted tremendous influence on contemporary music and has connected with his audience on a strong emotional level.

Reared in Gary, Indiana, the sons of Joseph and Katherine Jackson started singing with their parents as the Jackson Family. Shortly after, the five sons — Michael, Jackie, Tito, Marlon and Jermaine started to build a strong reputation as performers by winning over the traditionally hard core audiences at the Apollo Theatre in New York and the Uptown in Philadelphia.

In 1970, at the age of 11, Michael was the lead singer of the Jackson 5, when they were signed by Motown Records. The group charted four consecutive number one singles: "I Want You Back," "ABC," "The Love You Save" and "I'll Be There."

Each one of these tunes sold more than one million copies. This initial achievement was the beginning of one of the most phenomenal success stories in music history.

In 1971, while maintaining his position with the Jackson 5, Michael firmly established himself as a solo artist with an array of hit singles and albums. His most successful Motown singles were "Got To Be There," "Rockin' Robin," "I Wanna Be Where You Are" and the number one tune,

"Ben," the title song from the movie of the same name.

During the five year span from 1971 to 1976, Michael's best-selling Motown albums were *Got To Be There*, *Ben*, *Music & Me*, *Forever*, *Michael* and *The Best Of Michael Jackson*.



As a group, the talented brothers found their sound steadily maturing, bringing with it more hit singles and massive record sales. Some of their more well-known tunes included "Never Can Say Goodbye," "Mama Pearl," "Get It Together," "Dancing Machine" and "Forever Came Today."

In 1976, after such albums as *I Want You Back*, *ABC*, *Third Album*, *Goin' Back To Indiana*, *Get It Together* and *Dancing Machine*, the Jackson 5 released their final album for Motown Records — *Moving Violation*.

Changes were the top of the order for the group in late '76 and early '77. After many rumors, controversies and lawsuits, the group, minus Jermaine, signed with Epic Records and became the Jacksons. Brother Randy took Jermaine's place, who remained at Motown (along with the moniker Jackson 5), and launched a successful solo career. (Recently, Jermaine left Motown and signed with Arista Records.)

Produced by Kenny Gamble and Leon Huff, *The Jacksons* diversified the group's sound and reasserted it as a potent musical force. The lp achieved gold status and the single, "Enjoy Yourself," sold more than one million copies.

A major turning point for the brothers came in 1978. They assumed responsibility for their own recordings for the first time in their career.

*Destiny*, written and produced by the brothers with Michael writing songs, became the most successful lp in the Jacksons catalog.

The album featured the singles "Shake Your Body Down To The Ground," written by Michael and Randy and certified platinum and "Blame It On The Boogie."

Not content with merely vinyl success, Michael's debut as an actor came in 1978 when he played the scarecrow in the motion picture "The Wiz." He won the praise of critics and the public for his demanding role opposite film heavyweights Diana Ross and Richard Pryor. In the movie, Michael sang two songs: "Ease On Down The Road," a duet with Lady Diana that became a hit single, and "You Can't Win." This movie served a dual purpose in furthering Michael's career: it gave him the chance to work with the film's musical director, Quincy Jones, for the first time.

The banner year for Michael in the '70s came with the release of *Off The Wall* in 1979. Mixing pop, r&b and jazz, the lp was produced by Quincy Jones with Michael co-producing three songs which he wrote. This blockbuster lp contained four super-hits — "Don't Stop 'Til You Get Enough," "Rock With You," "Off The Wall," and "She's Out Of My Life."

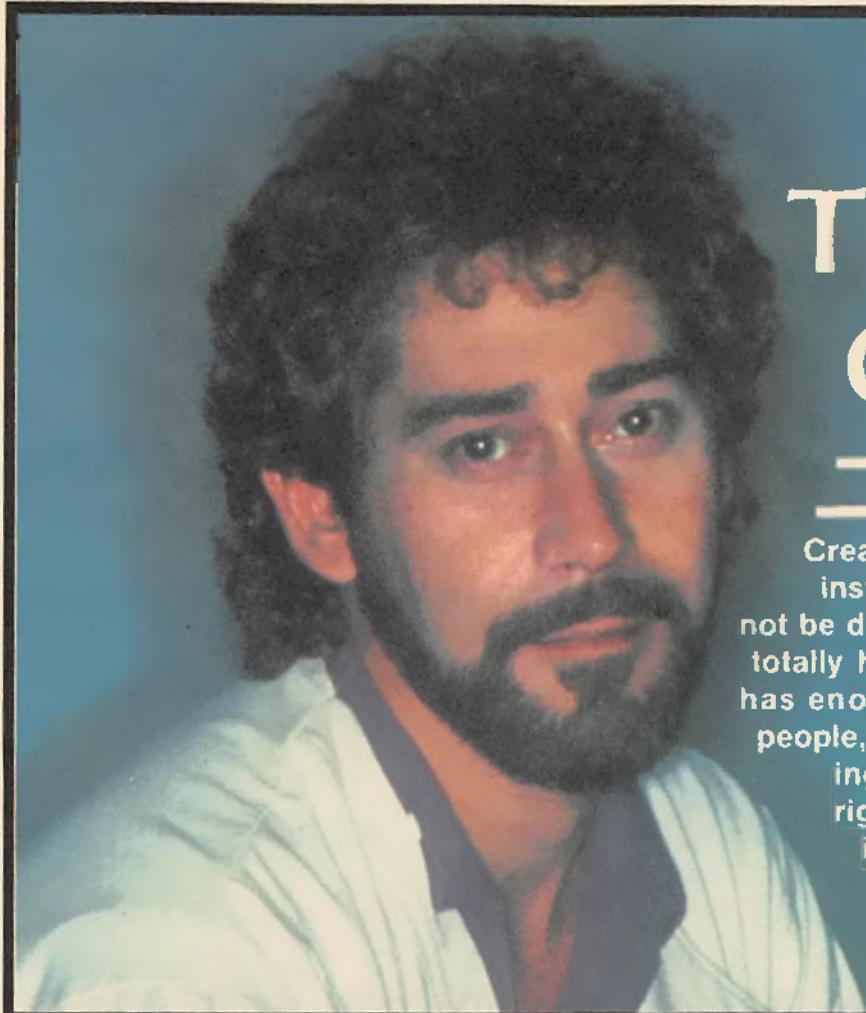
In 1980, the Jacksons released *Triumph*, which became yet another platinum success for the group. This album was produced and written by the brothers, with Randy, Marlon and Jackie sharing lead vocals with Michael.

Still feeling the need to conquer new territory, Michael wrote and produced the hit song, "Muscles," for his longtime friend Diana Ross in 1982. The song is a remarkable piece of music that Ross incorporates into her tremendous concert catalogue.

In between recording *Thriller*, Michael also narrated *ET: The Extra Terrestrial*, the storybook lp of the Steven Spielberg film, and sang "Someone In The Dark."

Michael Jackson's talents continue to expand on an almost daily basis. It cannot even be imagined what he will choose to conquer next. His appeal is universal, as is his music. He is adored by young and old, black and white. His music spans the pop, r&b, rock and jazz genres and has monumental appeal. There is no question that he will be at the forefront of performers who will carry the musical movement well past the 1980s.

As veteran actress Jane Fonda so eloquently stated on national television in early 1984: "With Michael's immense talents, we've only seen the tip of the iceberg."



# Earl Thomas Conley

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Creativity in a person is a natural instinct — something that cannot be denied if that person is to be totally happy. Earl Thomas Conley has enough creativity for several people, and now that he's channeling it in the direction he feels is right for him, his life is falling into place and good things are happening for him.

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When talking about the good things, one has to talk about Conley's newest album, *Don't Make It Easy For Me*. This lp spawned the hit singles, "Holding Her & Loving You," and the title track, "Don't Make It Easy For Me." Both of these tunes helped reestablish Conley firmly within the framework of country hitmakers.

Had he made a different career choice, Conley probably would have been a very fine sculptor or painter, had he pursued those early interests. But it is apparent in his work that Conley possesses the eye of a painter and the heart of a poet. His music spans an emotional rainbow from joy to sorrow, and it reaches that intangible point where truth and fiction become one, and we recognize ourselves.

"It has colored my music," Conley says of his artistic influences. "It has helped me to paint pictures in music and it has allowed me to use all kinds of different emotional tones.

"It's as important to be up as it is to be down," he continued. "That's what we're all made of. We're not a happy group of people everyday of our lives; I don't care how much we pretend to be. We can ignore unhappiness, but to really know yourself and be

creative, you have to face all the aspects of yourself."

Conley has been termed the thinking man's country artist since signing with RCA Records in 1981 and releasing a string of critically-acclaimed and commercially successful albums. As Chet Flippo wrote in the liner notes for Conley's *Somewhere Between Right And Wrong* album:

"He sounds just as good in a Mercedes as in an old GMC pick-up truck. In sum, Earl Thomas Conley is helping to put the guts back into country music." Indeed, Conley's music has a poignant relevancy, striking a universal chord which can be heard by all people.

"The one constant is the beautiful simplicity of country music," he noted. "It's pure, like sculpture. Hopefully, on each album, I can offer thoughtful songs, lighter, humorous songs, but most of all, songs with feeling. Variety is real important to me on every album. I want my music to be interesting and entertaining. The 'me' of myself should keep that in order."

One of eight children and the son of a railroad worker, Conley grew up in poverty near Portsmouth, Ohio. Although his earliest recollection of music is listening to the Grand Ole

Opry and the Charlie Douglas Road Gang as a boy on an old upright Philco radio, Conley dreamed of being an actor.

"I wanted to be an actor more than anything else on earth," he recalled. "I'm probably in this business today because I wanted to be performing in front of an audience."

At 14 years old, Conley left home to live with an older sister. "My father had just been laid off of the railroad because of the change from steam to diesels," he said. "So my sister, who was married to a banker, invited me to live with them. She was afraid my creativity would be stifled if I continued to live in those surroundings and be poor."

Although his sister was killed in a car accident when he was 21 years old, he believes she had more influence on him than anyone except his mother. "She showed me that you can have anything you want out of life," he remembered. "She was like a savior to me."

After graduating from high school, Conley was offered a scholarship to art school, but instead he hitchhiked to Denver with a friend. "Before that I hadn't done anything that was crazy or extreme enough," he said. "It was

my way of saying to hell with all this, I'm going to be Huck Finn or one of those characters who does something completely wild or different. I was out there for six weeks and it was a beautiful experience to be out west and see those mountains."

Conley returned from his journey and joined the Army. "I guess I figured that first big trip wasn't so bad, and there were still so many things I wanted to see," he said. "I just didn't like the structure of school, the idea of having to do something. But I got into something worse — the Army — where I had to do everything."

Despite the regimentation of service life, Conley did get to travel and he spent two years stationed in West Germany. While he was in the Army, Conley married his high school sweetheart and at the same time began his love affair with country music.

After his military service was completed, Conley returned home, where he sang in a gospel group with an aunt and uncle. He also had a series of jobs, none of which could hold his interest for long. "Even back then I knew I wanted to be doing this," he said. "I knew if I went to work in a factory or something that was convenient, I'd still be doing it. I knew I couldn't conform."

It wasn't until 1968 that Conley became seriously interested in writing songs. Like so many before and after him, he came to Nashville and was virtually ignored as just another struggling songwriter. Rather than return to Ohio, Conley and his wife and two children moved to Huntsville, Alabama, where he found work in a steel mill.

Recalling those times and the uncertainty he faced, Conley confided, "The unknown is the scariest thing about life. Everybody thinks of the unknown as being awful, but it just depends on what you want. It can be filled with good things, too."

Conley's move to Huntsville would prove to be his ticket back to Nashville several years later. It was there he met his future producer, Nelson Larkin.

"Nelson and I were green as gourds," laughed Conley. "Everything I've learned since, comes from having done things wrong the first time. From then on it's been a learning process. The road I've been walking on has been a real gradual incline. Nothing has satisfied the creative urge inside me like music has."

Conley's first success as a songwriter came in 1975, when Billy Larkin, Nelson's brother, recorded Conley's "Leave It Up To Me." Then Price Mitchell and Bobby G. Rice recorded his tunes as did the late Mel Street.

The Conley-penned "Smoky Mountain Memories" was one of Street's biggest records.

Just one year later, Conway Twitty, one of his boyhood idols, took Conley's "This Time I've Hurt Her More Than She Loves Me" all the way to the number one spot on the country charts. By this time, Conley was living in Nashville and recording for GRT Records. However, five singles went virtually unnoticed. He also recorded three singles for Warner Bros. which achieved moderate success.

After taking some time off to reassess his life and career, Conley rejoined with Larkin and they focused on Sunbird Records. His first release, "Silent Treatment," nudged into the top twenty. His second, "Fire And Smoke," not only became Conley's

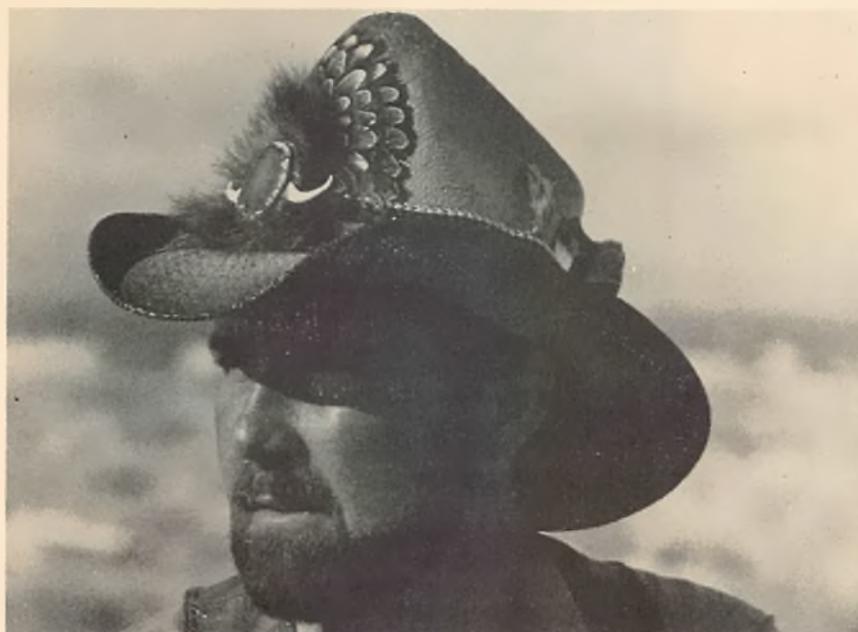
first number one single, but also helped propel him into a recording contract with RCA Records.

Since then, the results have been impressive. Included among his number one tunes are "Heavenly Bodies," "I Have Loved You Girl," "Somewhere Between Right And Wrong" and "Your Love's On The Line."

Conley has been hailed by critics and fans as having both style and class. As a singer and writer his work is marked by a feeling of depth and sensitivity which stands alone like an isolated jewel within the fabric of the song.

Like the best of country music, there is an enduring quality to his art. Earl Thomas Conley's music lingers in one's mind long after the last note fades.





## ONE MORE SHOT

(As recorded by Johnny Lee)

RON MOORE  
DOUG HAUSEMAN

Everyone's talking all over town  
About how I used you  
And then shot you down  
I know I was crazy, heartless and cold  
And I was so foolish  
For letting you go.  
Give me one more shot  
One more shot at your love  
Give me one more shot  
I know that one more shot's enough  
Give me one more shot  
One more shot at your love.  
The pressure is on me  
I'm under the gun  
I'm lonely and desperate  
With nowhere to run  
So here I am asking straight from the heart  
Take me in your arms tonight  
And we'll make a new start.  
Give me one more shot  
One more shot at your love  
Give me one more shot  
I know that one more shot's enough  
Give me one more shot  
One more shot at your love.  
This time will be different  
Than all the times before  
This time around your sweet love  
Is all I'm aiming for.  
Give me one more shot  
One more shot at your love  
Give me one more shot  
I know that one more shot's enough  
Give me one more shot  
One more shot at your love.  
Give me one more shot  
One more shot  
One more shot  
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*(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  
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 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  
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If you had started this amazing method just a few short weeks ago, right now you could be up to 5, 10, even 15 pounds heavier or more!

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Yes now, even if you have been thin for years, you can have the fuller, more attractive body you have always wanted without dangerous drugs, without heart-straining exercise, without unpleasant tasting medicines!

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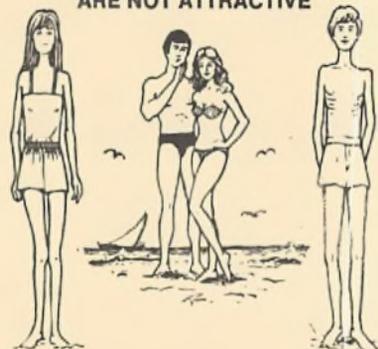
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thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

### THINK OF WHAT THIS CAN MEAN TO YOU

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Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh . . . so full-filling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

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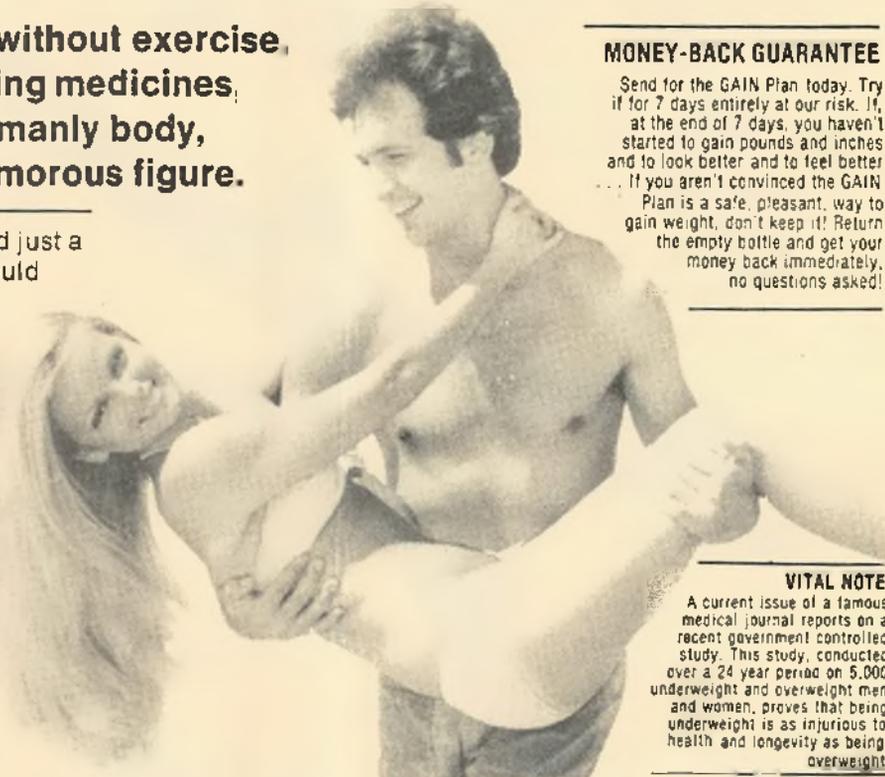
Try the fabulous new GAIN Plan in your

### GAIN IS SAFE

GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

### MONEY-BACK GUARANTEE

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!



### VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

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.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and a least you have had the satisfaction of trying it at our expense.

What could be fairer than that? The next move is up to you. Once and for all, determine to do something about your underweight! We know you'll be happy you did.

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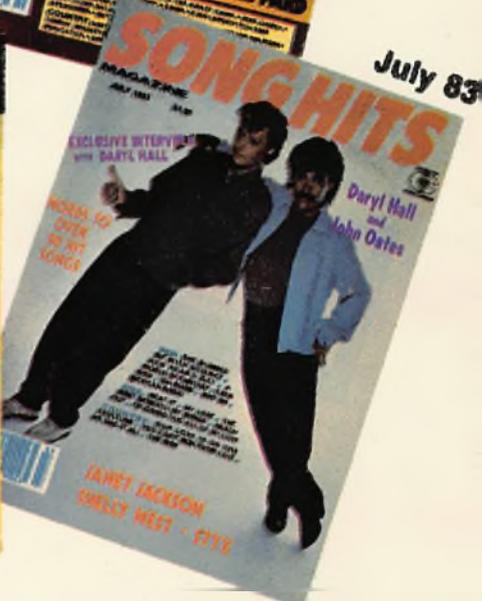
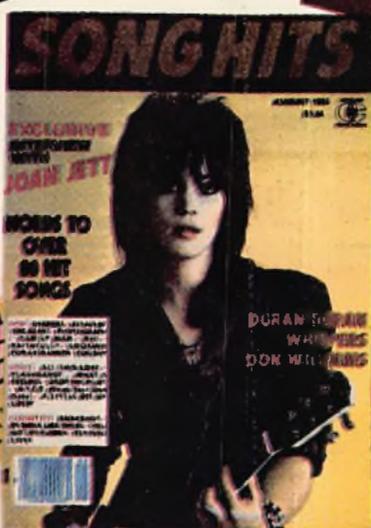
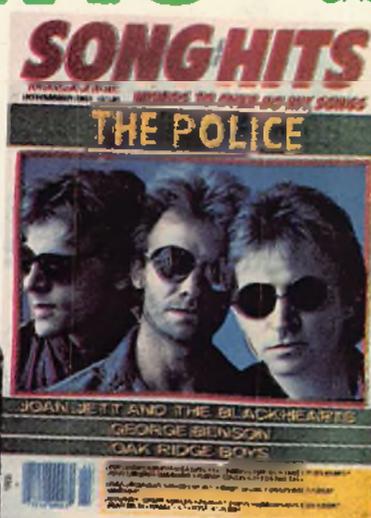
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