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with STEVE PERRY**

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MISSING PERSONS  
PATTI AUSTIN  
WAYLON JENNINGS**

**Journey's  
Steve Perry**

OCTOBER  
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## DISTANT EARLY WARNING

*(As recorded by Rush)*

GEDDY LEE  
ALEX LIFESON  
NEIL PEART

An ill wind comes arising  
Across the cities of the plain  
There's no swimming in the heavy water  
No singing in the acid rain  
Red alert  
Red alert.

It's so hard to stay together  
Passing through revolving doors  
We need someone to talk to and someone to  
sweep the floors  
Incomplete  
Incomplete.

The world weighs on my shoulders  
But what am I to do  
You sometimes drive me crazy  
But I worry about you  
I know it makes no difference  
To what you're going through  
But I see the tip of the iceberg  
And I worry about you.

Cruising under your radar  
Watching from satellites  
Take a page from the red book  
And keep them in your sights  
Red alert  
Red alert.

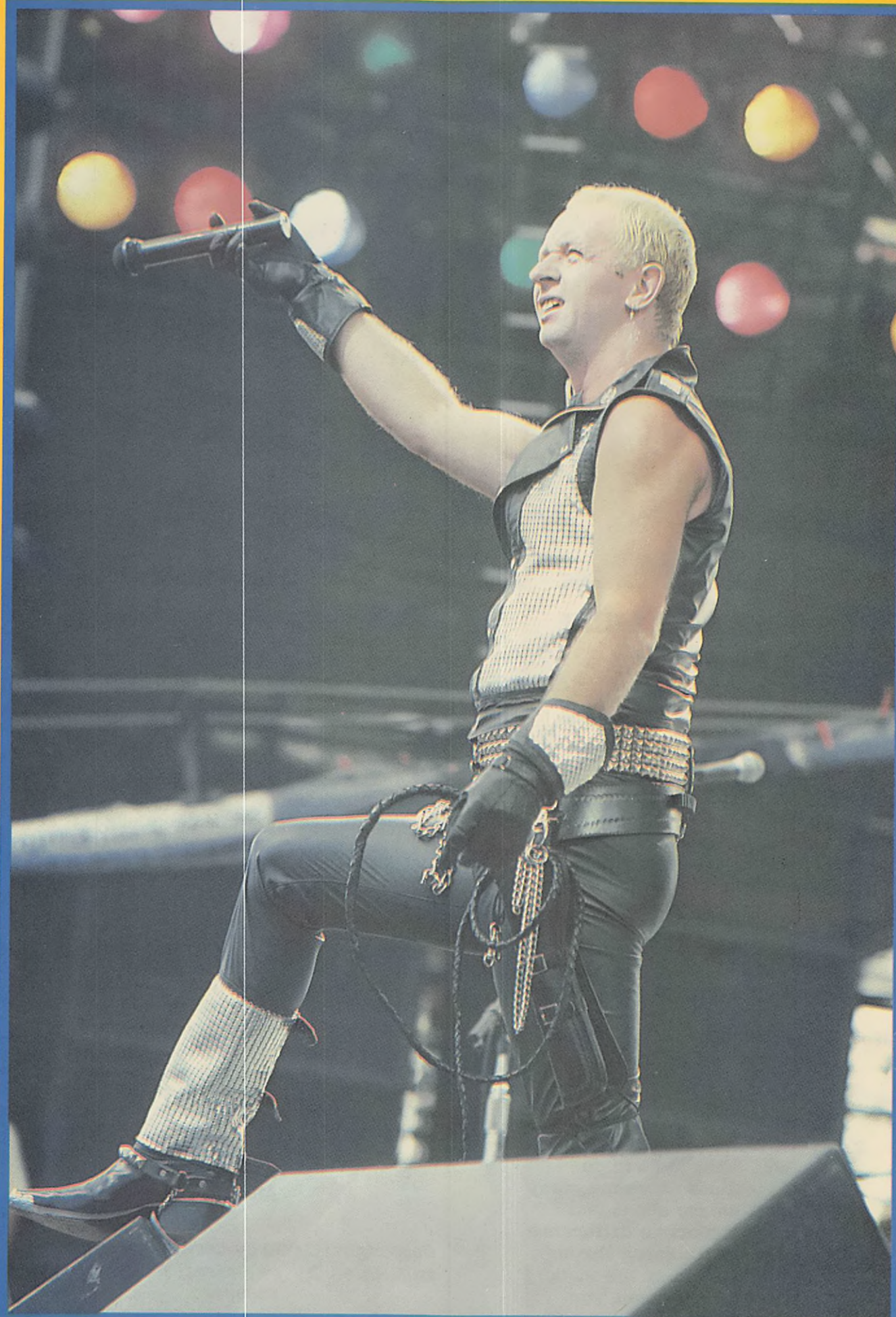
Left and rights of passage  
Black and whites of youth  
Who can face the knowledge  
That the truth is not the truth  
Obsolete  
Absolutely.

The world weighs on my shoulders  
But what am I to do  
You sometimes drive me crazy  
But I worry about you  
I know it makes no difference  
To what you're going through  
But I see the tip of the iceberg  
And I worry about you.

Absalom  
Absalom  
Absalom.

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TERRY SESVOLD



# JUDAS PRIEST

by Ralph Tortora

Through ten albums and an equal number of years on the road, Judas Priest has risen to become one of the top, if not, the premier heavy metal band. Their aggressive style of rock and roll has won them a loyal following which is still growing by leaps and bounds. As I spoke with Rob Halford, I got the impression that he and The Priest are very aware of this fact and are also very grateful about it. The road to success has been a rocky one, but in the past couple of years the ride has gotten a lot smoother.

Their audience ("metal maniacs" as Rob calls them) is very important to Judas Priest. Communicating with them via the music and the shows is paramount. What's being communicated? The message of The Priest ... KEEP THE FAITH ... METAL RULES! It's that simple.

**Ralph Tortora: How's the tour going so far?**

Rob Halford: Real well! We've only done three shows so far. We started up at Niagara a few days ago. Then we did Springfield, Massachusetts ... Portland, Maine, the night before last and here we are in Long Island.

**RT: Any specific area of the country that you find you enjoy better or the band is better received?**

RH: Well, people tend to be a lot more crazier around this part of the country. I don't know what it is.

**RT: Must be the air.**

RH: It must be the air. All the carbon monoxide, good for the lungs you know. Everbody breathing metal fumes, 24 hours a day, 7 days a week. I think that's got a part and parcel to it. So I'm sure it affects people.

**RT: The band has been together for what, about ten years now?**

RH: Yes. We were thinking about calling this our 10th Metal Anniversary Tour but we've decided against that. Figured we'd wait until we've done 25 years of metal then we'll have a quarter of a century of metal mania to celebrate.

## An Exclusive Interview with Rob Halford

**RT: A mere 15 years to wait.**

RH: What's 15 years in this game!

**RT: Getting back to that 10 year figure...**

RH: Yes, you're just about right in actual fact — going from conception to today. It doesn't seem like it. Sometimes it feels like it. When I wake up with an empty Jack Daniels bottle by the side of the bed and yes it's 10 years. It's 100 years! It's a 1,000 years! But it's been great — it's been a great 10 years.

**RT: In the beginning, was there always that "cult" following?**

RH: Yeah, but I guess from *Sad Wings Of Destiny*, the second album we released on our first record label, that album came through into the states and it really began to get people interested, you know.

**RT: What was the first album? *Rock And Roller*?**

RH (laughing): That album escaped! It wasn't released. That was like any bands' first album and especially for us. I mean, a lot of things have changed in 10 years. When a metal band goes into the studio these days they're a lot more experienced and knowledgeable to a certain extent. So that *lp* was an opener for The Priest.

We look back at it now with a little bit of regret, but I mean, it was the start of it all. There are fond memories of working 16 to 18 hours a day in the studio and sleeping in the van outside because our record company couldn't afford to pay for hotels and all that crap, you know? But it was a start and there are some good songs on there like "Never Satisfied" and "Cheater" and stuff like that. Not that we do that stuff these days but we still do stuff from *Sad Wings*. We're doing "Victim Of Changes" and we think we might throw "The Ripper" back in and, of course, we do a whole cross section of the albums from *Sad Wings* right up until *Defenders Of The Faith*.

**RT: The new one's selling really well.**

RH: We're getting a lot of action with it. Thank you everyone for buying it.

Continued on page 28



Rob Halford / CENTER STAGE



# "STREET TALKIN"

An exclusive interview with Journey's

# STEVE PERRY

by Rich Sutton





**S**teve Perry is outgrowing Journey. In 1978 when he joined the group, it was the perfect match. Journey, an established band, made Steve Perry famous. Steve Perry, a singer with tremendous commercial appeal, in turn gave Journey the mass acceptance that the band had yearned for. During the past six years the group has sold millions of albums and singles and in 1983 was voted the most Popular Rock Band by the National Gallup Poll. Unlike many bands plagued by internal strife and bickering, Steve, Neal Schon and Jonathan Cain all speak highly of the group's strong bonds. In 1984, Journey is one of rock's most successful bands with no end to their enormous popularity in sight. Then along comes Steve Perry's solo record, *Street Talk*.

Steve Perry began his career as a drummer before sharpening up his singing and songwriting skills. He did time with Tim Bogart (Vanilla Fudge and Beck, Bogart and Appice among others) before Journey's manager got hold of his tape singing with Allen Project. The story is that Herbie Herbert was on the phone with

Steve immediately after hearing the tape. The phone call led to Perry joining Journey.

In 1984, after solo records by bandmates Neal Schon and Steve Smith, Steve Perry said that he had "a lot of things musically that I wanted to do and I felt I wanted to surround myself with different players to pull it off." The result is *Street Talk*.

*Street Talk* is a killer. With Perry's vocals it has an unmistakable Journey sound, but a completely different feel. It is an album full of the pent up energy that comes from years of wanting to, as Perry puts it, "run alone." It may be even more successful than any Journey record.

Steve was obviously anxious to speak about *Street Talk* — even though it had been two years since his last interview. The press hasn't, generally, been kind to Journey and has been especially cruel to Perry. With the release of *Street Talk*, there can't be much but good words, and so Steve Perry loosened up to talk with us about Journey and, of course, about *Street Talk*.

**Rich Sutton: What can you do as Steve Perry that you can't do as Journey?**

Steve Perry: A lot of things. Journey can be Steve Perry and Steve Perry can be Journey. The band I have for the Steve Perry project is good for my solo feelings. Journey couldn't copy a Journey thing — although with me singing it may be that we'd get away with it. I think it's all apples and oranges. They're different, but they're still good.

**RS: Steve Perry's and Journey's names have become so synonymous. Do you want to shake that association for your solo career or doesn't it matter?**

SP: I'm real fortunate to have been in the band Journey. I started with them in '78 and they gave me a chance to express myself on vinyl, as a vocalist, as a writer, and as a part of a group. They already had things going for a long time, yet we've helped each other all the way along. It's been a real collaboration to this point. I don't know what to say except something like that. I really enjoyed doing a solo album.

**RS: Because you were brought in later on, did you ever feel like an outsider in the band?**

SP: No, they did the best they could to always make me feel a part of the whole thing. They definitely had a camaraderie going on for years prior to my entrance. That still exists. I think there is a very tight allegiance between Neal and Herbie that will never go — they are like brothers. That will always be there. We do all get along, it's a democracy. The truth is that all groups have their conflicts and they have to rely on the fact that there is some sort of a democracy, otherwise it doesn't work. Unless you're Sting and you're in the Police and it's not even fair to say that because I don't even know how important the other guys are to him. Obviously, it's very important soundwise as far as I'm concerned. The group is a democracy and it really has to work. There are five very strong individuals. Strong in their own right creatively and drivewise and that's what makes up what is one very strong Journey sound. Independently, I believe that everybody is as strong as the Journey thing. But independently there's an infectious freedom of creativity that is easier for myself, for instance, to just go and do something or easier for Neal to hook up with somebody else. That is what a group is all about. For the most part it is definitely a workable situation.





**RS: This album has more serious lyrics. Would you say that's a good way to sum it up?**

**SP: I think more honest, more American.**

**RS: Tell me about "Running Alone".**

**SP:** "Running Alone" is a strong song about feelings of not knowing where you're going but not being afraid to step out because you don't like where you are. When you reach that point, you are not afraid to run alone. Sometimes the reason you stay in a relationship, or a job, or a situation isn't because you love it. It's because you are afraid that you don't know what's out there and what's waiting for you. I think the lyrics pretty much say that, everyone is pretty much a prisoner holding their own key.

**RS: Why do you call the album "more American?"**

**SP:** Now that you've heard that term go back and listen to it again. But first have a glass of wine, whatever else you like, maybe a cup of coffee, well, have a glass of wine or two or twelve and relax. It is an American album and I don't mean the current administration, I mean musically. America is the melting pot of not just nationalities and peoples and colors but it's a melting pot of music. This country is responsible for some of the strongest, most innovative drives musically, creatively and including the ones that are going on right now supposedly from another country as far as I'm concerned. In this country, people from Cleveland go over where the attention is and come back with maybe a different style of fashion and appearance, but they're from Cleveland! All of a sudden it's English. This country is very powerful as far as I'm concerned and something I have to call an American sound which is everything all at once. I really believe that and from that hodgepodge comes out some really incredible combinations and I think if you listen to this album you'll hear some of the original seeds and some combinations. It is an American sounding record.

**RS: David Lee Roth told me once that the only difference between American and British bands is the haircuts and the shoes.**

**SP:** I would have to agree with that 100%. I think he's absolutely right and I'd like to go on record right now, in spite of what David Lee Roth says about me, I think they're great. I like those guys.

**RS: It does seem like he picks on you.**

**SP:** Neal said something about him one time in a press review that, unfortunately, gave him a bad taste about the word "Journey." Great band, excellent live, excellent on record. I love the new record and I think they're great. I tried to get a hold of Eddie to work on my album but they were busy doing this one and he never had a chance to get back to me or maybe he feels like David does! I don't know.

**RS: At times Journey has been called a "faceless" band. Over the past year there have evolved at least three individual personalities from the band who are very recognizable. Yourself, Neal, Jonathan, Steve to some extent in his circle, how do you feel about that?**

**SP:** I never thought we were faceless. I tried to read into that one but I caught myself reading into it and I said that was my first mistake and to hell with it. Listen, when they said that I sounded like a seal being beaten up with a club, I said to myself, "there doesn't seem to be any reason to read this anymore!" There are some people out there who are going to be destructive and attack a person and there are some people who are even going to like the band and write nice stuff. When they start saying, "well, I don't like it, he .... this one .... he's no good,

sounds like a seal being beaten up with a club." That is really tasteless and shallow.

**RS: What's your reaction when you walk into a restaurant and you get mobbed?**

**SP:** I don't get mobbed. Most people don't bother us. Sherry and I go out to dinner and most people are pretty good. But there are some people who'll come up and you'll be coming from the plate to your mouth with the fork and there'll be a piece of paper with a pencil thrown under your face and you go ah ... and they go "aren't you Steve Perry?" And I usually go, "not while I'm eating." Or else "not 'til Monday at nine o'clock." I'm just Steve Perry, out like you. That's a hard one because you don't want to be rude because I guess there is a certain price that you have to pay. People feel that you owe them something and in a lot of respects you do, yes, but then again it is nice to just have dinner. For the most part, really, it's not as bad as you think.



**RS: What do you like about your audience the most?**

**SP:** That's a big question. They seem to respect an element of determination or something. Maybe it's just what I wish they would be, maybe it's my projection of what I wish they would see, which is a dedication of how hard everybody works — collectively, individually and now by myself. I know that people think that it must be a great easy life man just open your mouth and turn on the radio and "wow, they must all be filthy rich." I gotta tell you that I'm not hurtin' for a place to live and I'm not hurtin' for money, no, but filthy rich — no. You've got six people in the band, you've got unions in this country, you've got people who want a big hunk of what you make all the way down the line. It's a big circus. It takes five semis and a lot of lights, a lot of sound, a lot of crew and a lot of busses and gas! When you talk 107 shows and you talk 30,000 miles, you're talking a lot.

**RS: What is your biggest thrill in rock and roll?**

**SP:** I know this may sound, whatever, but to do this album has got to be one of the thrills to me. It's been a long way since I began and I always thought that I wanted to record an album as a solo artist. I always thought that in the Journey group I was in a band. I am an artist in that band but I took the position of helping the group as a piece of the group. When my participation and my expected upholding of my portion of that group is delivered — all my life I wanted to do this. When I first saw a magazine and there was a simple little article on me, a gentleman here at CBS Records said, "it's got a rhythm all its own." I thought, "boy that's ok, I like that." I thought that was nice. I think I'll keep that.



# TAKING IT ALL TOO HARD

*(As recorded by Genesis)*

TONY BANKS  
PHIL COLLINS  
MIKE RUTHERFORD

No not this confused again  
No not the same mistakes again  
You're taking it all to heart  
You're taking it all too hard.

Why can't you see  
What's going on  
I know you'd never admit  
You would ever be to blame  
Ev'rything's a game to you  
The old days are gone  
And they're better left alone  
I cannot help you  
It's much too late.

Oh no not this confused again  
Oh no not the same mistakes again  
You're taking it all to heart  
You're taking it all too hard  
There's always a reason why it happened  
You never, never did anything wrong but it  
It just seemed to fall apart  
But you're taking it all too hard.

Now that it's dark  
All of your fears like shadows creeping around  
You're much too scared to look down  
And it's lonely out on your own  
The old days are gone  
And they're better left alone  
But I still miss you  
I keep it to myself.

Oh no not this confused again  
Oh no not the same mistakes again  
You're taking it all to heart  
You're taking it all too hard.

Oh no not this confused again  
Oh no not the same mistake again  
You're taking it all to heart  
You're taking it all too hard  
You're taking it al to heart  
You're taking it all too hard  
Oh no not this confused again  
No no not the same mistakes again  
You're taking it all to heart  
You're taking it all too hard.

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# IT CAN HAPPEN

*(As recorded by Yes)*

JON ANDERSON  
TREVOR RABIN  
CHRIS SQUIRE

You can fool yourself  
You can cheat until you're blind  
You can cut your heart  
It can happen.

You can mend the wires  
You can feed the soul apart  
You reach  
It can happen to you  
It can happen to me  
It can happen to ev'ryone eventually.

(It's a constant fight)  
A constant fight  
You're pushing the needle to the red  
(Black and white)  
Who knows who's right  
No substitute  
You're born you're dead  
(Fly by night)  
Created out of fantasy  
Our destination calls.

Look up  
Look down  
Look out  
Look around  
Look up  
Look down  
There's a crazy world outside  
We're not about to lose our pride.

It can happen to you  
It can happen to me  
It can happen to ev'ryone eventually  
As you happen to say  
It can happen today  
As it happens it happens in every way.

This world I like  
We architects of life  
A song a sigh  
Developing words that linger  
Through fields of green  
Through open eyes  
This for us to see.

Look up  
Look down  
Look out

Look around  
So look up  
Look down  
There's a crazy world outside  
We're not about to lose our pride.

It can happen to you  
It can happen to me  
It can happen to ev'ryone eventually  
As you happen to say  
It can happen today  
As it happens it happens in every way.

As you happen to see  
It will happen to be  
Nothing happens to nowhere and nowhere.

Look up  
Look down  
There's a crazy world outside  
We're not about to lose our pride.

It can happen to you  
It can happen to me  
It can happen to everyone eventually.

As you happen to see  
It will happen to be  
Nothing happens to nowhere and nowhere.

You can fool yourself  
You can cheat until you're blind  
You can cut your heart.

You can fool yourself  
It can happen to you  
You can cheat until you're blind  
It can happen to me  
You can cut your heart  
It can happen to everyone eventually.

As you happen to say  
It can happen today  
As it happens it happens in every way.

You can mend the wires  
You can feed the soul apart  
You can touch your life  
You can bring your soul alive  
It can happen to you  
It can happen to me  
It can happen to everyone eventually.

As you happen to say  
It can happen today  
As it happens it happens in every way.

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## THE GHOST IN YOU

(As recorded by The Psychedelic Furs)

RICHARD BUTLER  
TIM BUTLER

A man in my shoes runs a light and all the papers  
lied tonight  
But falling over you is the news of the day  
Angels fall like rain  
And love, love, love is all of heaven away.

Inside you the time moves and she don't fade  
The ghost in you she don't fade  
Inside you the time moves and she don't fade.

Race is on I'm on your side and hearing you my  
engines die  
I'm in a mood for you  
Or running away  
Stars come down in you

And love, love, love you can't give it away.

Inside you the time moves and she don't fade  
The ghost in you she don't fade  
Inside you the time moves and she don't fade.

Don't you go it makes no sense when all your talk  
and super men  
Just take away the time  
And get in the way  
Ain't it just like rain  
And love, love, love is only heaven away.

Inside you the time moves and she don't fade  
The ghost in you she don't fade  
Inside you the time moves and she don't fade.  
(Repeat)

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## A LITTLE LOVE

(As recorded by Juice Newton)

TODD SHARP  
DANNY DOUMA  
RICHARD FELDMAN

You say a little love isn't enough for you  
Sometimes I feel lucky just to get a little comin'  
through.

I weigh the difference every day  
Sometimes I feel like runnin' away  
But a little love here makes me wanna stay  
And a little love there keeps me from runnin'  
away

A little love here, a little love there  
Give a little, get a little, just a little love  
A little love here, a little love there  
Give a little, get a little, just a little love.

Well you thought you had it beat  
But it didn't seem to last that long  
Now you're back out on the street  
But you gotta keep hangin' on.

I weigh the differences every day  
Sometimes I feel like runnin' away  
But a little love here makes me wanna stay  
And a little love there keeps me from runnin'  
away

A little love here, a little love there  
Give a little, get a little, just a little love  
A little love here, a little love there  
Give a little, get a little, just a little love.

I know it's hard my friend  
But the hurt can heal and your heart can mend  
This world is draggin' you down  
But love will bring you round and round and  
round and round again.

A little love here, a little love there  
Give a little, get a little, just a little love.

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## THE MOMENT OF TRUTH

(As recorded by Survivor)

BILL CONTI  
DENNIS LAMBERT  
PETER BECKETT

When you're alone  
You ask yourself  
What are you searchin' for  
Deep in the night a dream is born  
One that you can't ignore.

If you think you can find the passion  
And you're ready to take a chance  
If you really believe you can make it  
Then the power is in your own hands.

It's the moment of truth  
You're givin' it all  
Standing alone  
Willing to fall  
If you can do it  
Get up and prove it  
Get up and show them who you are.

The moment of truth  
It's all on the line  
This is the place, this is the time  
You waited forever, it's now or it's never  
Nothing can stop you now.

Once in your life you make the choice  
Ready to risk it all  
Deep in your soul you hear a voice  
Answering to the call.

Though you know that it won't be easy  
It's a promise you made for love  
For the people who keep believing  
And the one you're thinking of.  
(Repeat Chorus)

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## WALK THROUGH THE FIRE (From The Motion Picture "Against All Odds")

(As recorded by Peter Gabriel)

PETER GABRIEL

Walk through the fire  
Through the dust and ashes  
While the building crashes  
Walk through the flame  
No trace of indecision  
Lion keep his vision clear.

Moving out across the water  
Low leaves quiver in the heat  
Darkness heavy on my shoulder  
Smell the smoke sickly sweet  
The body's weak the shadows strong.

Walk through the fire  
Through the dust and ashes

## SERIOUS BUSINESS

(As recorded by John Cougar Mellencamp)

JOHN COUGAR MELLENCAMP

You ain't goin' nowhere  
Gonna sit by this pool until you fall in  
Didn't know what you were gettin' into  
When you walked into this room did you kid  
We got some girls over here  
We got some boys over there  
And they're here just for your fun  
So have some dinner baby  
Play some records  
But just remember one thing son.  
This is serious business  
Sex and violence and rock 'n' roll  
This is serious business  
Sex and violence and rock 'n' roll.  
You know my hand is sweating  
I can't dance and I can't relax  
Outside is too threatening now

## 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 laser sharp  
Once she finds your weakness  
She'll cut you to the quick  
Stab you in the heart

While the building crashes  
Walk through the flame  
Lion show no sign of fear.

Walk through the fire  
Through the dust and ashes  
While the building crashes  
Walk through the flame  
No time for doubt or caution  
Taken by strong emotion  
Walk through the fire  
No trace of indecision  
Lion hold his vision clear.

Walk through the fire  
Walking in the path of danger  
Walk on all alone  
Walk on all alone  
Walk on all alone.

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and Clifone Ltd. All rights in the U.S. jointly  
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I've come this far girl I can't go back  
Call up some old friends  
Call up some strangers  
Get me used to this French telephone  
Donna, Donna educate me  
But tell those girls that I'm not alone.

This is serious business  
Sex and violence and rock 'n' roll  
This is serious business  
Sex and violence and rock 'n' roll.

Take my life  
Take my soul  
Put me on the cross for all to see  
Put my name around my neck  
Let those people throw stones at me.

This is serious business  
Sex and violence and rock 'n' roll  
This is serious business  
Sex and violence and rock 'n' roll.  
(Repeat)

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She'll love you like a lion  
Leave you like a lamb  
She's a modern day Delilah  
She'll cut you if she can.

Oh she knows what's right for you  
Slips it into your shampoo  
Only she knows if it's true  
That blondes have more fun.

When you walk up on the floor  
All your strength swept out the door  
Take this mirror from the drawer  
The damage is done.

She's the keeper of secrets  
The mistress of lies  
You'll see a cold steel blade  
When you look in her eyes.

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## MUSIC TIME

(As recorded by Styx)

DENNIS DEYOUNG

I like music  
The rhythm really gets to me  
I can't control it  
My feet move automatically  
And I like hot licks  
The kind I wish that I could play  
And when I hear them  
I crank the volume all the way.

Turn it on  
Turn it up  
Turn it loud  
All the way.

I like strangers  
Their kindness means a lot to me  
They don't ask questions  
Don't care about my history  
And I like fast girls  
I don't know what's come over me  
They make me do things  
I would not ordinarily.

Turn me on  
Turn me up  
Turn me loose  
All the way.

Hear it, feel it, like it  
Do it, do it, do it to me  
Want it, need it, love it  
Can't get enough of it  
Try it, do it  
Go ahead and go for it  
All the way.

And I like daydreams  
I've had enough reality  
My job is boring  
I'm overworked and underpaid  
I like TV  
It stirs up all my fantasies

Girls in tight jeans  
Acting so outrageously.

Turn me on  
Turn me up  
Turn it loose  
All the way.

Hear it, feel it, like it  
Do it, do it, do it to me  
Want it, need it, love it  
Can't get enough of it  
Try it, do it  
Go ahead and go for it  
All the way  
Turn it loose, loose.

I like big things  
The size of them impresses me  
Just give me plenty  
Forget about the quality  
And I like fast food  
The burgers always taste the same  
The snotty waiters  
Ask highball or boubiley.

Turn me on  
Turn me up  
Turn it loose  
Turn it loud  
All the way.

Hear it, feel it, like it  
Do it, do it, do it to me  
Want it, need it, love it  
Can't get enough of it  
Feel it, feel it  
Like it  
Do it, do it, do it to me  
Try it, do it  
Go ahead and bank on it  
All the way.

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## DOCTOR! DOCTOR!

(As recorded by the Thompson Twins)

TOM BAILEY  
ALANNAH CURRIE  
JOE LEEWAY

I saw you there  
Just standing there  
And I thought I was only dreaming yeah  
I kissed you then  
Then once again  
You said you would come and dance with me  
Dance with me  
Across the sea  
And we could feel the motion of a thousand  
dreams.  
Doctor, doctor  
Can't you see I'm burning, burning  
Oh doctor, doctor  
Is this love I'm feeling.

Ships at night  
Give such delight  
We all leave before the morning light

Please don't go  
No please don't go  
'Cause I don't want to stay here on my own.

Doctor, doctor  
Can't you see I'm burning, burning  
Oh doctor, doctor  
Is this love I'm feeling.  
(Repeat)

Fever breathe your love on me  
Take away my name  
Fever lay your hands on me  
Never be the same.

Doctor, doctor  
Can't you see I'm burning, burning  
Oh doctor, doctor  
Is this love I'm feeling.

Come with me and make believe  
We can travel to eternity.

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# LOVE BITES

(As recorded by Judas Priest)

GLENN TIPTON  
ROB HALFORD  
K.K. DOWNING

When you feel safe  
When you feel warm  
That's when I rise  
That's when I crawl  
Gliding on mist  
Hardly a sound  
Bringing the kiss  
Evil's abound.

In the dead of night  
Love bites, love bites  
In the dead of night  
Love bites.

Into your room  
Where in deep sleep  
There you lie still  
To you I creep  
Then I descend  
Close to your lips  
Across you I bend  
You smile as I sip.

Now you are mine  
In my control  
One taste of your life  
And I own your soul

Softly you stir  
Gently you moan  
Lust's in the air  
Wake as I groan.

In the dead of night  
Love bites, love bites  
In the dead of night  
Love bites.

Love bites you  
Invites you  
To feast in the night  
Excites you  
Delights you  
It drains you to white  
Love bites.

You knew at first sight  
You'd enjoy my attack  
That with my first bite  
There'd be no turning back  
So come in my arms  
I strike any hour  
I will return  
To trap and devour.

In the dead of night  
Love bites, love bites  
In the dead of night  
Love bites, love bites  
In the dead of night  
Love bites, love bites.

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## REBEL

(As recorded by Manfred Mann's Earth Band)

REG LAWS

When things are bad and you feel sad  
Well you can just call out my name babe  
I'll be the one to bring the sunshine on a cold and  
dark and dismal day  
Hear what I say  
Hear what I say  
Hear what I say  
And if you're lonely 'cause the only love you had  
has gone away babe  
I'll come on down and kiss your brow and help to  
try to chase those lover's blues away.

You're a rebel  
Just a shadow on the run  
You're the dream that they can't remember  
The deeds that they ain't done  
Oh you're a rebel you're a rebel  
And the sea you sail is rough  
But I know that you can ride it out girl  
You never seem to get enough now.

You feared for long all hope was gone  
Of understanding and compassion babe  
The uphill slog and dog eat dog  
Is not the way that I intend my life to be  
Just wait and see just wait and see just wait and  
see  
And if you're near you just might hear the words  
I whisper to the nighttime babe  
You understand just take my hand we'll make a  
stand now  
Shout it out  
Shout it out  
Shout it out  
Now let me hear you say that.

You're a rebel  
Just a shadow on the run  
You're the dream that they can't remember  
The deeds that they ain't done  
Oh you're a rebel you're a rebel  
And the sea you sail is rough  
But I know that you can ride it out girl  
You never seem to get enough now.

'Cause you're a rebel  
You're a rebel  
Just a shadow on the run  
You're the dream that they can't remember  
The deeds that they ain't done  
Oh you're a rebel you're a rebel  
And the sea you sail is rough  
But I know that you can ride it out girl  
You never seem to get enough now.

Rebel rebel rebel rebel  
The sea you sail is rough  
A dream a dream you can't remember  
Let me hear you say rebel rebel rebel rebel.

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## ALIBIS

(As recorded by Sergio Mendes)

TOM SNOW  
TONY MACAULAY

It's nothing I can put my finger on  
But it's there I swear  
It's not something I'm imaginin'  
Each time you call  
I know I'll get your "working late" routine again  
Is there someone I should know about  
Tell me why do I have this doubt.

I'm sure your alibis are watertight  
And you're where you have to be tonight  
Oh but I know you're slipping away from me  
I know your alibis are watertight  
And you're where you say you are tonight  
But honey I can tell  
I know the pattern much too well  
I don't fool so easily  
You're slipping away from me.

Your telephone service says you're out again  
Somewhere out there  
You've got another rendezvous  
I know the way you work  
You'll be some place where no one can check up on  
you  
You think you're in the clear but don't forget  
That it's exactly the way we met.


I'm sure your alibis are watertight  
And you're where you have to be tonight  
Oh but I know you're slipping away from me  
I know your alibis are watertight  
And you're where you say you are tonight  
But honey I can tell  
I know the pattern much too well  
I don't fool so easily  
You're slipping away from me.

Is there someone I should know about  
Tell me why do I have this doubt.

I'm sure your alibis are watertight  
And you're where you have to be tonight  
Oh but I know you're slipping away from me  
I know your alibis are watertight  
And you're where you say you are tonight  
But honey I can tell  
I know the pattern much too well  
I don't fool so easily  
You're slipping away from me.

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## THE LEBANON

(As recorded by Human League)

JO CALLIS  
PHIL OAKLEY

She dreams of nineteen sixty nine before the  
soldiers came  
The life was cheap on bread and wine and sharing  
meant no shame  
She is awakened by the screams of rockets flying  
from nearby  
And scared she clings onto her dreams  
To beat the fear that she might die.

And who will have won  
When the soldiers have gone  
From the Lebanon  
The Lebanon.

Before he leaves the camp he stops  
He scans the world outside  
And where there used to be some shops is where  
the snipers sometimes hide  
He left his home the week before he thought he'd  
be like the police  
But now he finds he is at war  
"Weren't we supposed to keep the peace".

And who will have won  
When the soldiers have gone  
From the Lebanon  
The Lebanon  
The Lebanon  
From the Lebanon.

I must be dreaming  
It can't be true  
I must be dreaming  
It can't be true.

And who will have won  
When the soldiers have gone  
From the Lebanon  
The Lebanon  
The Lebanon  
From the Lebanon.

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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

## WOULDN'T IT BE GOOD

(As recorded by Nik Kershaw)

NIK KERSHAW

I got it bad  
You don't know how bad I got it  
You got it easy  
You don't know when you got it good  
It's getting harder  
Just keeping life and soul together  
I'm sick of fighting  
Even tho' I know I should  
The cold is biting  
Through each and every nerve and fibre  
My broken spirit is frozen to the core  
I don't wanna be here no more.  
Wouldn't it be good to be in your shoes  
Even if it was just for one day  
And wouldn't it be good if we could wish ourselves  
away  
Wouldn't it be good to be on your side  
The grass is always greener over there  
Wouldn't it be good if we could live without a care.

You must be joking  
You don't know a thing about it  
You've got no problems  
I'd stay right there if I were you  
I got it harder  
You couldn't dream how hard I got it  
Stay out of my shoes  
If you know what's good for you  
The heat is stifling  
Burning me up from the inside  
The sweat is coming thru' each and every pore  
I don't wanna be here no more  
I don't wanna be here no more  
I don't wanna be here no more.

Wouldn't it be good to be in your shoes  
Even if it was just for one day  
And wouldn't it be good if we could wish ourselves  
away  
Wouldn't it be good to be on your side  
The grass is always greener over there  
Wouldn't it be good if we could live without a care.

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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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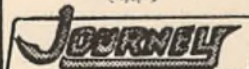


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|                                     | <b>X</b> PATCHES          |

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Motley Crue	T-J-P-A-D	Journey	T-J-P-A-S-D
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Pink Floyd	T-J-S-A-D	Rolling Stones	T-J-P-A-X-E
Jimmi Hendrix	T-S-P-A-D-B-J	The Clash	T-J-S-P
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Pat Benatar	T-J-P	Asia	T-J-P
The Doors	T-J-P-A-E-B	The Who	T-J-P-A
Beatles	T-J-P-A-X-D-E-B	Bruce Lee	T-J-P
Billy Squier	T-J-P-A	Jim Morrison	T-P-B-D-E
Jean Jett	T-J-P	Genesis	T-J-P-A
U-2	T-J-P-A-E	Skull	B-T-J-A-X-D-E
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## TURN TO YOU

*(As recorded by the Go-Go's)*

CHARLOTTE CAFFEY  
JANE WIEDLIN

You act so tough  
But I know what you're doing  
You think falling in love  
Means falling to ruin  
You build your walls so high  
You act your life out all alone  
You don't want to let me see  
That your heart's not made of stone.

There may be some explanation  
Why you feel the way you do  
The world makes its rotations  
But I just want to turn to you.

Turn to you  
Come on let me turn to you  
Turn to you  
Please let me turn to you  
Turn to you  
Why not let me turn to you  
Turn to you  
Just want to turn to you.

It has a lot to do  
With the first time that we met  
The wild dance in your eyes  
Made up for what was never said  
Gotta get my message  
Stop spending all our precious time  
Because before you know it  
We'll be down to our last dime.

There are no explanations  
Why I feel the way I do  
The world makes its rotations  
But I just want to turn to you.

Turn to you  
Come on let me turn to you  
Turn to you  
I want to turn to you  
Turn to you  
Please let me turn to you  
Turn to you  
Just want to turn to you.

Gotta get my message  
Stop spending all our precious time  
Because before you know it  
We'll be down to our last dime.

There are no explanations  
Why I feel the way I do  
The world makes its rotations  
But I just want to turn to you.  
(Repeat chorus)

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## SPEED YOUR LOVE TO ME

*(As recorded by Simple Minds)*

JAMES KERR  
CHARLES BURCHILL  
DEREK FORBES  
MEL GAYNOR  
MICHAEL MacNEIL

I couldn't sleep a wink last night  
I'd love to hold on  
Love to see the fires in motion  
Love to feel a free world turn tonight.

Run till we come  
Until we be  
Speed your love to me  
Run till we come  
Until we be  
Speed your love  
Run till we come  
Until we be  
Speed your love to me.

She would like to make a wish  
Twenty-fourth cannot be this  
He moved at the speed of light  
Through the day and through the night  
Fire from the flame of youth  
Fire.

Run till we come  
Until we be  
Speed your love to me.

Just my imagination  
Just my imagination  
You go to my head  
You go to my head with the flames that go higher  
and higher and higher and higher and higher and  
higher  
Over and over to me  
Speeds your love.

I couldn't sleep a wink last night  
I'd love to hold on  
Love to see the fires in motion  
I'd love to feel a free world turn tonight.

Run till we come  
Until we be  
Speed your love to me.

Just my imagination  
Just my imagination  
You go to my head  
You go to my head with the flames that go higher  
and higher and higher and higher and higher and  
higher  
Over and over to me  
Speeds your love to me  
Run till we go  
Until we be  
Speed your love  
You go to my head  
You go to my head  
You go to my head  
Over me  
Higher and higher  
Higher and higher  
All across to me.

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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  
I'm 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 here 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 action  
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  
Even if we're just dancing in the dark  
Hey baby.

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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.

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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## 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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## RIGHT NOW

(As recorded by Missing Persons)

DALE BOZZIO  
TERRY BOZZIO

You've got that look in your eye  
The kind that makes me wonder why  
You could be wanting and needing  
But then again these feelings  
Could it be I'm dreaming.

It's in the way that you stand  
When you're near to me  
It's in the tone of your voice  
When you talk to me.

Or could it be that  
I'm the one that's wanting you  
And I really want you to want me too.

Cause right now  
I'm only guessing  
So let me know  
Right now  
Don't keep me guessing.

Imagination maybe  
Seems like it's running away with me  
So make it clear for my sake  
This is no time for mistakes  
Please don't hesitate  
At times you seem to let on  
And then you pull away  
Just give me some kind of chance  
I know you wanna play.

Or could it be that  
I'm the one that's wanting you  
And I really want you to want me too.

Right now  
I'm only guessing  
And right now  
I don't know if you're for real  
So let me know  
Right now  
Don't keep me guessing  
I need to know  
Right now  
Show me the way you feel.  
(Repeat chorus)

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## BOYS DO FALL IN LOVE

(As recorded by Robin Gibb)

ROBIN GIBB  
MAURICE GIBB

Baby said you got to be a lover  
One way or the other  
Nobody wins without once givin' in  
So don't cry now  
Don't cry now.

Love is just a game you play in high school  
Girls know how to be cruel most of the time  
Girls are cruel to be kind  
So don't cry now  
Don't cry now.

And we try to be cool as we dance in a crowded  
room  
At the end of the day  
Makin' love to a paper moon  
She said boys do fall in love  
They make time makin' love on a Saturday night  
And she said hearts will beat as they dance in the  
street to a radio oh  
B-b-b-boys fall in love.

Baby knows I like to be excited  
No one wants to fight it  
It's getting late so I'll just demonstrate  
So don't cry now  
Don't cry now.

And we try to be cool as we dance in a crowded  
room  
At the end of the day  
Makin' love to a paper moon  
She said boys do fall in love  
They make time makin' love on a Saturday night  
And she said hearts will beat as they dance in the  
street to a radio oh  
B-b-b-boys fall in love.

B-b-b-b-b-boys  
B-b-b-b-b-boys oh  
Boys boys boys oh  
Boys boys boys oh oh  
Boys boys boys oh oh.

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## MISSING YOU

(As recorded by Dan Fogelberg)

DANIEL FOGELBERG

Hard days I'm travelin' alone for too long  
Ooo I'm missing you  
I'm always somewhere that I never belong  
Ooo I'm missing you  
I'm moving so fast now it doesn't seem true  
Ooo I'm missing you  
I'm getting closer but I don't know what to do  
Ooo I'm missing you  
Oh if I had you beside me  
Then I just might sleep through the night  
Your love is the promise that guides me  
All of the days of my life.

This life I'm living's gettin' so hard to feel  
Ooo I'm missing you  
The days are empty and the nights are unreal

Ooo I'm missing you  
Oh if I had you beside me  
Then I just might sleep through the night  
Your love is the promise that guides me  
All of the days of my life  
All of the days of my life.

Hard days I'm traveling alone for too long  
Ooo I'm missing you  
I'm always somewhere that I never belong  
Ooo I'm missing you  
Oh if I had you beside me  
Then I just might sleep through the night  
Your love is the promise that guides me  
All of the days of my life  
All of the days of my life  
All of the days of my life.

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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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## 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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## 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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## 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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## WHISPER TO A SCREAM (Birds Fly)

(As recorded by Icicle Works)

McNABE

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

We are, we are, we are but your children  
Finding our way around indecision  
We are, we are, we are ever helpless  
Take us forever  
A whisper to a scream.

Birds fly  
In the eye of the faithless daughter

Broken  
At the bitter end  
Wasted  
Sacrificed for a new nirvana  
Nighttime  
Sends us on our way.

We are, we are, we are but your children  
Finding our way around indecision  
We are, we are, we are ever helpless  
Take us forever  
A whisper to a scream.

A whisper to a scream  
A whisper to a scream  
A whisper to a scream  
A whisper to a scream.  
(Repeat chorus)

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# BOOK REVIEW

BY JOANN SARDO



FRANCESCO SCAVULLO

## PAPA JOE'S BOYS: THE JACKSONS STORY

*Papa Joe's Boys: The Jacksons Story*  
by Leonard Pitts Jr.  
Starbooks. Sharon Publications, Inc.  
Cresskill, NJ (1983)

Currently in its fourth printing, *Papa Joe's Boys* is an over-sized paperback which was originally published in 1983. At the time, the Jacksons were still without Jermaine and this is reflected by the cover photo. It is a shot of The Jacksons (as they were billed then): Michael, Marlon, Jackie, Tito and Randy.

In contrast to this exclusion from the front cover, there is a section inside the book on each brother, including a section for Jermaine.

Interestingly enough, this book stands out from the half a dozen others that have hit the bookstores since the onslaught of Michaelmania. The reason is that, as of this writing, it is the only book about the entire family, not just Michael. It even has a photograph of the mysterious "Rebbie," Maureen Jackson, the oldest of the Jackson clan. Until Michael called her up on stage during one of the recent award shows,

many thought there were only two Jackson daughters, La Toya and Janet.

This book documents the career of this talented family from Gary, Indiana. It chronicles the excitement of growing up during the Motown era, when the company was known as the hit factory. Another interesting fact about the Jackson Five is that Motown sent them out on their first tour as headliners. This was an unprecedented move by a record company, but the boys handled it like pros, breaking records wherever they performed.

Unfortunately, many of the photos in this 96-page book appear without benefit of captions, making it nearly impossible to guess dates and places.

From their first number one hit, "I Want You Back," to their last Motown lp, it becomes clear from reading *Papa Joe's Boys* that Motown was stifling the creativity of these talented young men. It became obvious in 1975 that they would be leaving Motown. As everyone now knows, Jermaine stayed while the rest of his brothers headed for the creative control that Epic Records promised them.

At Epic, their first release, *The Jacksons*, contained two songs that were indeed written and co-produced by the boys. The albums that followed were more mature than anything they had released previously.

It wasn't until 1978 that The Jacksons finally did what they left Motown to do — write and perform their own album in its entirety. The result was *Destiny* and the smash single, "Shake Your Body (Down To The Ground)."

Halfway through, the book shifts gears and profiles each of the brothers individually. Tito, the tough one, Marlon, the quiet one, Jackie, the perfectionist, Jermaine, the left-out one, Randy, the fun one and Michael, the once-in-a-lifetime performer.

In addition to a Jackson history, *Papa Joe's Boys* also includes a list of singles as well as a little history behind each one. This includes group releases as well as Michael and Jermaine's solo singles.

All in all, if it's the entire family that holds your interest, and not just Michael, *Papa Joe's Boys* is the book to read.



# JUDAS PRIEST

Continued from page 7

It's made us feel really wanted to have it go three quarters of a million before we even set foot on a stage in the states. It's a real joy and a pleasure, too.

**RT: Is this the biggest one so far?**

**RH:** Yeah, so far. We did about 1.2 million on *Screaming For Vengeance* and it's still going but this is big news for us. We're very, very happy.

**RT: In retrospect, is there anything you could pick out as the turning point for the band?**

**RH:** For The Priest, I guess really *British Steel* made an impact in the respect that we slightly restyled our thinking when it came to writing the music. For the first time, myself, Glenn and Ken decided to write as a trio, where as previously we wrote as individuals or as duos. So, we were really lacking the contact with each other in a musical sense. For *British Steel* we decided to sit down as three people and put the whole thing together and that's where great songs like "Living After Midnight" and "Breaking The Law" and all that stuff came from. I think we really, somehow redefined heavy metal in terms of melody and power. We were really bringing the melodic format right to the forefront. It was a deliberate attempt on our part to try to bring the music forward to more people. To make it more accessible without losing any of its real heavy meanness, which is still there. We knew that if we

wanted to get this stuff across, we had to not really make any sort of concession but really try and take it forward in a modern way. Make it ready for the '80s. There's a lot of other bands that have taken a leaf out of our book by trying the same approach and we're glad that that's happened as well because it really has broken out in a big way. And, of course, this year is the year of The Priest.

**RT: Are you living in the states now?**

**RH:** I got a place in Phoenix, Arizona. I just go lay in the desert and roll around in the cactus in my spare time. A bit of pain and pleasure. Yeah, it's great fun.

**RT: Speaking of pain and pleasure, let's talk about "Love Bites" from *Defenders*. This ain't about passionate nibbles.**

**RH:** No, this is the real jugular stuff we're talking about now. This is aortic heavy metal.

**RT: What about a video for "Love Bites"?**

**RH:** We decided to go with "Love Bites" as our single. We started shooting the video up in Niagara during rehearsals filming essentially the set, the awesome metallon set we use in the show. You won't believe your eyes. You've seen The Priest in the past, but you've seen nothing like this. I guarantee it. There isn't even a word in the English language to describe it. But the video, yes, we spent a couple of days doing that up in Niagara and we're going to finish off doing some crazy stuff in the streets of New York City.

**RT: Then put an IV in and forget about you for a week?**

**RH:** Put on a new set of ears and tonsils and various parts we've destroyed. Pretty extensive tour like all of Priest's tours are. The great thing is each time we come to the states we pick up so many more new tours and cities and that's great. That's all we really ever wanted to do is to get the message of The Priest, keep the faith, across to as many metal maniacs as possible.

**RT: What kind of music does Rob Halford listen to at home?**

**RH:** Willie Nelson, uh...

**RT: You're not pulling my leg. Wait, I see you smiling. I think you are pulling my leg.**

**RH (laughing):** I'm a total metal freak. That's all I ever listen to essentially. We keep an eye on the music scene in general but very few things snap at the heels of Priest. We're pretty much in control musically — we're in charge. We've always been a band that takes charge and we like it that way. We keep an eye on the "competition?" The biggest thrill is that a lot of these new bands, the new metal bands, are coming through and there's this great resurgence of energy towards metal. It's been too long coming as far as we're concerned. But, now it's here and thank God it's arrived. This is the start of something bigger than anybody anticipated... really!

**RT: You sound pretty committed to that.**

**RH:** I'm totally committed.







**I'M FREE**  
**(Heaven Helps The Man)**  
**(From the Paramount Motion**  
**Picture "Footloose")**

*(As recorded by Kenny Loggins)*

**KENNY LOGGINS**  
**DEAN PITCHFORD**

Looking into your eyes I know I'm right  
If there's anything worth my love it's worth a  
fight

We only get once chance  
But nothing ties our hands  
You're what I want  
Listen to me  
Nothing I want  
Is out of my reach.

(I'm free)  
Heaven helps the man who fights his fear  
Love's the only thing that keeps me here  
You're the reason that I'm hanging on  
My heart's staying where my heart belongs  
(I'm free).

Running away will never make me free  
And nothing we sign is any kind of guarantee  
I wanna hold you now  
I won't hold you down  
Shaking the past  
Making my breaks  
Taking control  
If that's what it takes.

(I'm free)  
Heaven helps the man who fights his fear  
Love's the only thing that keeps me here  
You're the reason that I'm hanging on  
My heart's staying where my heart belongs  
(I'm free).

I wanna hold you now  
I won't hold you down  
You're what I want  
Listen to me  
Nothing I want  
Is out of my reach.  
(Repeat chorus)

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# Missing Persons

Terry has quite a bit to say about this as does his wife Dale.

Another constant in the Missing Persons mix is the adage, "a pretty girl sells the product." Although their music is becoming more mature, the band realizes that no group can make records unless they sell a few, too. The elaborate staging and Dale's wild and provocative outfits remain. In fact, Terry, Dale and Warren (Cuccurullo, bassist) were all in their leather best with both Terry and Dale sporting newly dyed hair when we met to discuss what's different in 1984 about Missing Persons.

**Rich Sutton:** Last time we spoke you told me that this album, *Rhyme And Reason*, would be out by the fall. What was the delay?

**Terry Bozzio:** It had nothing to do with the fact that we didn't have any material or that we are a bunch of lazy slouches. We went through a managerial and production change and that took a little time, plus we basically took two months to write the material.

**RS:** What things led to the changes in your sound on this album?

**TB:** We always wanted to grow and this album is a step in that direction. It's an unveiling of all the things that make us up as musicians and artists. I've played classical, jazz, Latin and funk, and the same with Warren. We tried to be more eclectic and more diverse in the directions that we wanted on the record. There's a lot of variety and basically something for everyone.

In 1983 it was simple to describe Missing Persons — a five-piece band consisting of two Zappa alumnae including one hell-fire drummer in the person of Terry Bozzio. The lead singer, a former Playboy bunny who wore fishbowls instead of a top and sang, in the words of one writer, "like a squirrel." Even if you've never heard a squirrel sing, you get the idea.

In 1984 the picture becomes more difficult to paint. The band has dropped ace-producer Ken Scott and replaced him with the engineer of the *Thriller* album, Bruce Swedien. They are also now a self-managed band who have foraged into new areas like instrument construction, (check out Terry's drums on the "GIVE" video) and clothes design. (Which is an obvious avenue considering that it would be difficult to get, say Calvin

Klein, to design one of Dale's fishbowl outfits.)

Along with a change in the band's structure has come a change in the group's music. Although *Rhyme And Reason* lacks the quirky charm of *Spring Session M*, it does reveal a sophisticated side to Missing Persons that has yet to really manifest itself. *Rhyme And Reason* may be a disappointment to some, to others it is a stepping stone toward better things to come. One thing remains consistent in their "drive to '85" — and that is a commitment to unique, and in their way of thinking, meaningful lyrics.

## "The Drive To '85"

Interview by Rich Sutton







**RS:** You mentioned that one of your goals in Missing Persons was to be in a band that more people could relate to than say in Zappa when you played with him. Is this album moving back in that old direction?

**TB:** I don't think so.

**Warren Cuccurullo:** It's just more a current reflection of where we're coming from.

**TB:** A lot of people tended to take us on a very superficial level last time. This time I think that they are seeing that we aren't just a one fling band. We're handling all our own business now. Dale is the spokesman and makes all of our business decisions. Plus, I think there is a responsibility to get a little bit deeper lyrically this time. We feel, that whether we want to or not, we're influencing a lot of people and that when they go home singing these little melodies and these little lines over and over in their head it's kind of a subliminal brain washing. We do want to give them something that they can get something out of rather than some aimless sort of information. Whereas this is something that can help everyone in their lives and something that is very philosophical.

**RS:** Dale, your vocal contribution on this album is quite different.

**Dale:** I have been able to stretch out as well as having the chance to do more things musically and I think that I have contributed a little more with my writing and I'm even delving into being more of a musical entity than I was before — I was hesitant. Now with the chances that I've had in Missing Persons and that Terry and Warren have accepted me as a full-fledged almost-musician, although they'll still say I'm not, I'm real happy with it all.

**RS:** What happened to all of your "squeaks?"

**Dale:** They are still there in intricate parts, they are not taken to an excessive feel this time. They are in places where they belong.

**RS:** I don't want to belabor the point, but it seems to me that the vocals were a real trademark and isn't cutting down on Dale's vocals changing your logo?

**WC:** No, the sound is still there. Dale's tone is the identifying aspect of Missing Persons.

**TB:** I think she still maintains that sonic personality and I think that the sound of Missing Persons is still there and I don't think anyone is going to go "That's Missing Persons?" They're

just going to go, "Wow! This is the new improved Missing Persons!"

**RS:** Let's talk about a couple of the songs on the New Improved Missing Persons' album *Rhyme And Reason*. Specifically "It Only For The Moment" and "The Closer That You Get."

**TB:** Those songs are somewhat autobiographical considering the road we're on. Anything can happen when you follow your dreams and that is what we're doing here. We are projecting an image and projecting the emotions and the feelings that the inner modified sort of self expression of the five members of the band and when one does that and puts that energy out there it takes one on a journey. There are all kinds of turns and situations and adventures and it's just a wonderful kind of thing — anything can happen, good or bad.

**Dale:** The simplification is that you want to obtain a green popsicle. You know that there is a drugstore that sells green popsicles on the corner of this one block. You set out to get to that drugstore. You come to six detours. In the midst of all of your detours and going down rights and lefts you come to a major supermarket and when hence you walk into that supermarket and there are popsicles of every color, not just green. So you then have a rainbow selection. Which is the ultimate of not knowing what comes next. So you have to keep an open mind. And enough feeling and freedom and faith in oneself to give yourself the benefit of the doubt, to obtaining more than you thought you could possibly get.

**RS:** Green popsicles aside, Terry, do you ever get a little protective of Dale considering some of the criticism she has come under?

**Terry:** Dale needs no protection, she stands on her own. She's very strong-willed and believes in what she is.

**RS:** Does it ever create any tension in the band the fact that you and Dale are married?

**Dale:** I'll tell you one tension getter, it's not winning the bet on suitcases when they come down the roll!

**Terry:** Of course there were tensions but they weren't necessarily between myself and Dale, they were between the whole group. We have this really fantastic chemistry and we really pretty much get along and see our goals and ideals at the same place and that is why there's not much disagreement about

music. We always know what in the end result is the best thing. The same thing goes for business decisions.

**RS:** Dale, you strike a really good balance on stage between being too tough and too shy. Is that you up there?

**Dale:** I'm me everywhere I go — I don't ever really change. I just do what I do and keep doing it.

**WC:** Terry is really the only one who transforms when he gets on the stage.

**TB:** No, I think that is me on stage. It's just that that behavior is inappropriate for off-stage.

**Dale:** I would hope he wouldn't go around banging and hammering things!

**RS:** Let's get back to the question of criticism because the band has received a hammering in the press. In fact, one writer said of Dale, "looks like a porno star and sings like a squirrel." How do you take stuff like that?

**Dale:** I took it as a really fantastic comedic and intelligent conception. I found the humor in it and didn't feel degraded at all. It sort of has given me more strength and the power to my convictions that I should be thankful for because aside from being all those things that they have claimed me to be, I am a hell of a lot more.

**TB:** We're just not another band with a gimmick and unfortunately we're all a little guilty of generalizing and making snap judgements. One calls them as they see them and they're not always right.

**Dale:** The other night I did a presentation at the American Video Awards. Casey Kasem announced me as "Dale Bozzio from Missing Persons has been quoted to be the Gracie Allen of rock and roll." I immediately went, "what?" I said, "I'm really glad they painted this stage pink, I feel right at home." So many people have made so many odd quotes about what I am supposed to be. But I can say that I will probably not live up to any of them.

**RS:** Terry, the last time we spoke you told me that Missing Persons is going to be the best rock band in history. How do you think you're doing?

**TB:** I think we're taking our second step, or second and a half step.

**WC:** We're really not just a rock band, we are going to be an all encompassing force in entertainment.





## BRINGIN' ON THE HEARTBREAK

*(As recorded by Def Leppard)*

STEVE CLARK  
PETE WILLIS  
JOE ELLIOTT

Gypsy sittin' lookin' pretty  
A broken rose with laughin' eyes  
You're a myst'ry always runnin' wild  
Like a child without a home  
You're always searchin'  
Searchin' for a feelin'  
But it's easy come and easy go  
Oh I'm sorry but it's true  
You're bringin' on the heartache  
Takin' all the best of me  
Oh can't you see  
You got the best of me  
Oh can't you see  
You're bringin' on the heartbreak  
Bringin' on the heartache  
You're bringin' on the heartbreak  
Bringin' on the heartache  
Can't you see  
Oh.

You're such a secret  
Misty eyed and shady

Lady how you hold the key  
You're like a candle  
Your flame is slowly fading  
Burnin' out and burnin' me  
Can't you see  
Just tryin' to say to you  
You're bringin' on the heartache  
Takin' all the best of me  
Oh can't you see  
You got the best of me  
Oh can't you see  
You're bringin' on the heartbreak  
Bringin' on the heartache  
You're bringin' on the heartbreak  
Bringin' on the heartache  
Can't you see  
Can't you see  
No, no, no.

You got the best of me  
Oh can't you see  
You got the best of me  
Oh can't you see  
You're bringin' on the heartbreak  
Bringin' on the heartache  
You're bringin' on the heartbreak  
Bringin' on the heartache  
You're bringin' on the heartbreak.

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***SONG HITS***

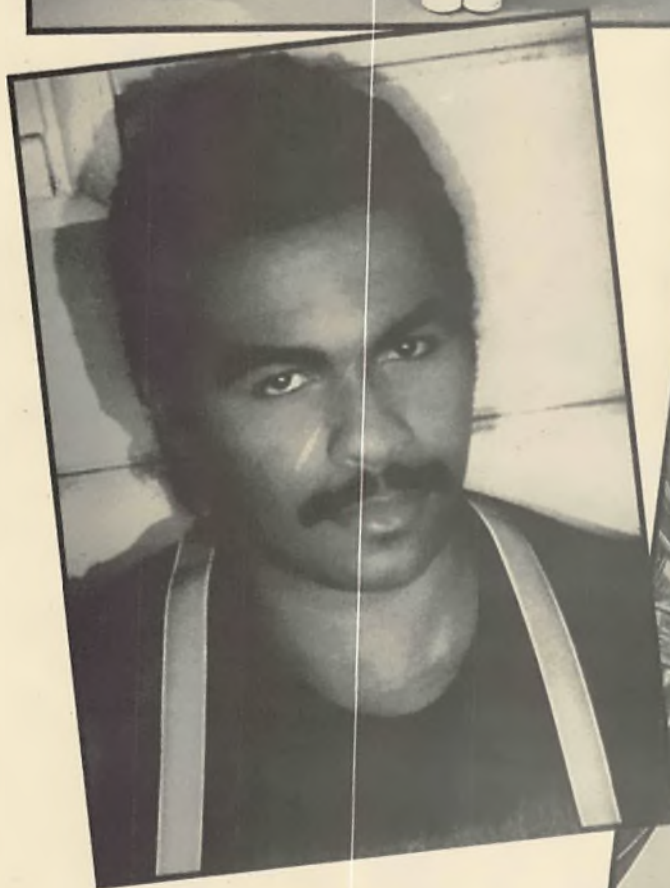
EDWARD VAN HALEN



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- 46/There's No Stopping Us  
(a/k/a Breakin' ... There's No Stopping Us)
- 37/What's Love Got To Do With It







PAUL COOK

## WHAT'S LOVE GOT TO DO WITH IT

*(As recorded by Tina Turner)*

**TERRY BRITTEN  
GRAHAM 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.

Ooh ooh  
What's love got to do  
Got to do with it  
What's love but a second hand emotion  
What's love got 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've 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.

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

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

Ooh oh  
What's love got to do  
Got to do with it  
What's love but a second hand emotion  
What's love got to do  
Got to do with it  
What's love but sweet old fashioned  
notions.

*(Repeat chorus)*

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# Concert Review:



Photos by Jo Ann Sardo

by JoAnn Sardo

Hartford, CT — Lionel Richie's second tour as a solo performer proved this past summer to be even more successful than his first. After being part of a unit known as The Commodores for more than 15 years, Richie has made the transition to solo superstar with an ease that is seldom seen among bands with many members.

His show opened with Richie off-stage singing "Truly," from his solo debut lp, *Lionel Richie*, minus his band. This proved very effective and totally opposite what the man used to do with The Commodores. They came out swinging — singing one, two, even three up-beat songs in a row, driving the crowd into a frenzy.

This sell-out crowd was also in a frenzy during the opening strains as Richie teased them with this ballad, but from there he went right for the

jugular. He jumped into "Serves You Right," also from his first lp. On-stage, if Richie isn't singing to the audience, then he is without a doubt talking to them. He just doesn't waste a breath. Proclaiming that he intended to sing "the new songs plus all the old songs," Richie broke into the classic Commodores' tune "Sail On," followed quickly with "Easy" and "Brick House."

During "Brick House" Damita Jo Freeman appeared on stage and danced up a storm. She had accompanied Richie on his first tour and proved once again that she is a definite asset to his show.

Getting back to the chit chat that Richie enjoys so much, he insisted on telling a story despite protests from his band. He claimed that it was he who taught Michael Jackson to dance, moon walk and all. Welllllll, that's not quite believable, since Richie was all talk and no action

when it came to actually performing the now-infamous moon walk.

A brief history of Lionel Richie followed. He took the audience back to the campus of Tuskegee Institute in Alabama, where as a freshman, he joined a band called The Commodores. As all young people do, they had visions of conquering the world. As Richie so eloquently stated, "And 15 years later, damned if we didn't do it." All of this historical dialogue led into "Wandering Stranger," also from his first lp.

Richie next highlighted songs from his second album, *Can't Slow Down*. He began with the chart-topping ballad, "Hello," and as with the previous ballads, it was just Richie, his piano and the spotlight. Following this was "Penny Lover," "Can't Slow Down" and "Running With The Night."

Like all state-of-the-art performers, Richie surrounded himself with first-class musicians for this tour. They were: Carlos Rios, music director, lead and rhythm guitars; Gerry Brown, drums; Henry Davis, bass guitar and background vocals; Peter Michael Escovedo, percussion and background vocals; Randy Stern,





# Lionel Richie

## Tina Turner

keyboards and background vocals.

Prior to Richie's tour, rumors had been flying that he might be joined on stage by his opening act, Tina Turner. That rumor was laid to rest during the opening notes of "Hot Legs," a song tailor-made for Tina. Ms. Tina, with a pair of legs that just don't quit, slithered out on stage with some erotic movements that were so hot they would have put many younger female performers to shame.

These same movements left Richie on the floor at the end of the song, begging for mercy, while the audience screamed for more.

More came in the form of Richie singing "Three Times A Lady" to Tina, with her joining in halfway through. After several more fancy dance steps, Tina left Richie to finish his show.

It is no secret that Lionel Richie made one of his most positive steps away from The Commodores when he wrote and sang the number one song, "Endless Love" with Diana Ross. Halfway through his first solo tour in 1983, he incorporated the song into his catalogue. The way he performed the song was such a hit that he continued singing it the same



way during the 1984 tour. A video screen was rolled out onto the stage and a life-sized Lady Diana appeared, singing her half of the song, while Richie handled his vocals from the other side of the stage.

After "Lady" and "Still," Richie left the stage, returning to sing a spirited version of "You Are" and finally breaking into the much anticipated part-ay tune, "All Night Long." He closed the show with this song while four dancers, including the above-mentioned Damita Jo, captivated the audience. Poised at different spots on stage, these incredibly talented break-dancers (Sugarpop, Sly and Elf), performed some moves never before attempted by human beings! So taken was the crowd that hardly a soul moved when Richie left the stage.

Unfortunately, Tina Turner didn't have that kind of luck. The show started promptly, which usually means that a great many people are still finding their seats during the opening act. While it's understandable that the show should start on time, a performer of Tina's calibre

deserves a few more people in their seats before she is introduced.

Despite this, the lady was hot. Dressed to kill in tight black leather pants, matching shirt and spiked heels, she opened her set with the second single from her *Private Dancer* lp, "What's Love Got To Do With It." From there she pounded into "Nutbush City Limits," a song about the town she was born in.

Next came "I Might Have Been Queen" and a superb version of "Better Be Good To Me," both from her debut solo album. Running off stage to change, Ms. Tina returned to the strains of her smash hit, "Let's Stay Together," and closed her segment of the show with the classic, "Proud Mary."

Tina Turner has been called the hardest working woman in rock and roll, and she certainly proved it during her *Private Dancer* tour this past summer. After years of struggling to regain her past popularity, she is ready to stand on her own. Accompanying Lionel Richie on his 34-city tour is certainly a good way to start.





# Pick Of The Litter

by Rich Sutton

## Scoring System:

\$\$\$\$\$ Will end up in everyone's record collection.

\$ Will end up in the 99¢ bin.



\$\$\$ **Hard To Hold**  
(Original Soundtrack  
from the Motion Picture)

Rick Springfield/  
Various Artists  
RCA

This month's entry into the movie soundtrack sweepstakes is Rick

Springfield's latest recorded work. Not bad.

"Love Somebody" is standard R.S. fare, but it is catchy enough to make it digestible. "Taxi Dancing" is a departure for Mr. Springfield. The ballad with Randy Crawford is a good idea, but Rick gets blown right out of the grooves by the mega-pipes of Miss

Crawford. Nice try.

Springfield's tunes don't dominate the record which helps to keep the sound varied. It's great to hear Graham Parker, Nona Hendryx and Peter Gabriel together on the same record. Hats off to Rick Springfield, if he was the musical director of *Hard To Hold*. Even if he wasn't — good job.

## \$\$½ The Pros and Cons of Hitchhiking

Roger Waters  
CBS

Pink Floyd's Roger Waters shows himself in an optimistic light on *The Pros And Cons Of Hitchhiking*. Optimism is a relative thing for Roger Waters. *The Wall* and *The Final Cut* were so without hope that almost anything is an improvement. Much of the frightening imagery that worked so well in past Floyd records is repeated here as Waters tells a strange and twisted tale of a chance encounter with a stunning blonde hitchhiker.

*The Pros And Cons Of Hitchhiking* is an album length single. It serves as a fine medium for Waters to tell his nightmarish tale. However, the lack of any short single cuts leaves it without anything that radio can sink its teeth into. Eric Clapton gives a stand-out performance on slide guitar which makes it difficult to say if the album suffers without David Gilmour. Were Gilmour and Waters able to settle their differences, *The Pros And Cons Of Hitchhiking* would have been a fine follow up to *The Wall*. As it is, the album is a bit too indulgent and eclectic for the palates of all but the diehard Floyd fan.



**\$\$\$ Dangerous**  
Bar-Kays  
PolyGram

The fact that the Bar-Kays aren't newcomers is a big help to them on *Dangerous*. It's evident that these guys have played together more than once before and that fact ought to keep the group smiling all the way to the top of the charts.

"Freakshow On The Dance Floor" is the first chart-topper from *Dangerous* but isn't even the best the record has to offer. "Make Believe Love" sports a tight rhythm line that makes it the real show stopper.

There isn't much different here, just reliable Bar-Kay dance tunes and that's enough for the band and for many of their fans, too!

**½ Icicle Works**  
Icicle Works  
Arista

Although "Whisper To A Scream" sounds like it was lifted from an Elvis Costello lyric, it is a good enough tune to bring Icicle Works above the mire of sound-a-like British synth pop bands. Unfortunately, their boost is short-lived.

*Icicle Works* suffers from sameness of production and lack of strong songs. If "Whisper To A Scream" is an indication of things to come, pick up the single and wait for these guys to come out with album number two. It is, at least, some indication that the wait will be worthwhile.



**\$\$\$½ Bananarama**  
Bananarama  
London/PolyGram

Bananarama is: a) a yellow plant that grows best in warmer climates. b) a children's TV show from the '60s. c) *F-U-N!*

Bananarama's return to wax is a long-playing album packed with predictably good songs. With the alluring vocals of the three bananas

and the crisp and well-arranged horns, *Bananarama* is a fine record. The album contains some singles released over the past year which you may be familiar with from their MTV play. *Bananarama* is not a retread — it has plenty of new material which match the songs that have been around for a bit.

It's not unusual that Bananarama is fronted by attractive women. What's unusual is that you're most likely to notice their music first.

**\$\$\$½ Jermaine Jackson**  
Jermaine Jackson  
Arista



In all fairness to Jermaine, the success of this record will hinge on how many duets he does with Michael. I count one. That should be good for a million records.

"Tell Me I'm Not Dreamin' " (with Michael) and "Escape From The Planet Of The Ant Men" are this record's highpoints. In fact, "Tell Me I'm Not Dreamin' " wouldn't have been out of place on *Thriller*. "Escape From The Planet Of The Ant Men" is Jermaine's shot at a sci-fi thriller (pun intended). With the help of the Jacksons he nearly succeeds.

It has been rumored that Jermaine resents living in the shadow of his younger brother. Unfortunately, when he includes Michael on his record the comparisons are inevitable. Outside of Michael's contribution only "Come To Me," the one Jermaine composition, stands apart, which makes it a good but not great record.





**\$\$\$½ Keep Your Hands Off My Power Supply**  
Slade  
CBS

It's taken a number of years and a number of other artists to make Slade a successful band in the U.S. In the early '70s when David Bowie and T-Rex were the darlings of the glitter

set, Slade was putting songs on the top of the British charts at an amazing pace. Their attempts to cross the Atlantic never caused the same kind of excitement. Until now.

*Keep Your Hands Off My Power Supply* is reminiscent of early Queen with its wall of sound harmonies and monstrous drum sound. You'll also hear shades of Billy Squier and Quiet

Riot. And for good reason — these guys all borrowed from early Slade and now these guys have figured out how to make it work for them in America.

"Run Runaway" and "My Oh My" are the stand out tracks — but the whole record deserves a listen at full volume. It isn't often that a comeback attempt works as well as this one.

**\$\$\$\$ Hysteria**  
Human League  
A&M

Despite the success of *Dare* and *Fascination*, the cold machine instrumentation of those records and their flat, somewhat off key vocals made it hard to envision the Human League as consistent chart toppers. *Hysteria* proves that theory wrong.

There are a couple of reasons for the strength of *Hysteria*. Although producer and computer whiz Martin Rushent plays a big part on the album, the production and mixdown chores were handled by Genesis

producer Hugh Padgham and button pusher extraordinaire Chris Thomas. Of course, neither get credit for the improved vocals of Joanne Catherall or Susan Sulley, but their contributions give *Hysteria* a more human and believable sound.

The energy of *Hysteria* shows itself first on "Rock Me Again And Again..." (six times). It's a song you'd expect from the Stones but is a pleasant surprise from the League. It's followed by a corny love song, "Louise," that falls together without falling apart. It is in fact, that edge that makes *Hysteria* so unexpectedly appealing.

**\$\$½ Dancin' On The Edge**  
Lita Ford  
Mercury

*Dancin' On The Edge* is a heavy record. And with it, Lita Ford is on her way to becoming heavy rock's leading lady.

*Dancin' On The Edge* goes right for the groin and grabs for the gusto on the way there. Its downfall is its lack of heavy rock melodies a la Def Leppard. Even Ozzy has a lighter side. For the headbangers, *Dancin' On The Edge* is just what the doctor ordered.

**\$\$\$ One More Try For Love**  
Ronnie Milsap  
RCA

*One More Try For Love* finds Ronnie Milsap walking on the rock and roll side of country music. From the sound of the snare drum to the heavy use of synthesizers, this is a big step away from the pedal steel and banjo image that often goes with the country label.

"Still Losing You," the first single, is the album's standout showing Milsap in fine voice. "She Loves My Car" and "Suburbiz" are easily the album's clunkers suffering from a bad case of dumb lyrics. Not ridiculous enough to be pure country corn or clever enough to be tongue in cheek. That aside, *One More Try For Love* is a well-produced and arranged album.





## HOLD ME (a/k/a In Your Arms)

(As recorded by Teddy Pendergrass with  
Whitney Houston)

MICHAEL MASSER  
LINDA CREED

I'll hold you  
And touch you  
And make you my woman  
I'll give you my love  
With sweet surrender  
Tonight our hearts will beat as one  
And I will hold you, touch you  
And make you my woman tonight.

There's something in your eyes I see  
A pure and simple honesty.

Hold me in your arms tonight  
Fill my life with pleasure  
Let's not waste this precious time

This moment's ours to treasure  
Hold me in your arms tonight  
We'll make it last forever  
When the morning sun appears  
We'll find our way together.

I believe you  
When you say that you love me  
You know that I won't take you for granted  
Tonight the magic has begun  
So won't you hold me, touch me  
And make me your woman tonight.

There's something in your eyes I see  
I won't betray your trust in me.  
(Repeat chorus)

I'll hold you and touch you  
And make you my woman tonight.  
(Repeat chorus)

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## SECOND TO NONE

(As recorded by Atlantic Starr)

JOSEPH PHILLIPS  
SHARON BRYANT

You're second to none  
Second to none  
Second to none  
I used to feel those natural blues  
Just like the kind sung in a smoke filled room  
I walked around my mind in a daze  
Hoping to break out soon  
Then you came into my life  
And I knew you were the one  
And now I see your love is second to none.

Your love, your love, your love is second to none  
You're my number one  
Said your love, your love, your love is second to none

You're my number one  
Those lonely days and nights that I used to spend  
I'm glad they came to a long awaited end  
I now have something to keep me strong  
And with this strength I can go on.  
Cuz your love, your love, your love is second to none  
You're my number one  
Said your love, your love, your love is second to none  
You're my number one  
Number one in my life  
And you see what you mean to me  
There were times in my life  
When I felt so alone with nothing to hold on to  
Then you came along and you filled me up with love  
And now it feels like I'm ten feet tall  
Lovin', livin', laughin', enjoying it all  
What a good, good feeling all over me  
That sweet love glow for all to see.

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## LOVE IT UP, LIVE IT UP (a/k/a "Live It Up, Love It Up")

(As recorded by the Suttons)

MICHAEL and BRENDA SUTTON

Love it up, live it up  
Dance till the night is over  
Love it up, live it up  
Dance till the night is over  
Love it up, live it up  
Dance till the night is over.  
Gonna be alright  
Come on everybody  
Don't you want to feel the real thing tonight  
Don't you want to hear your heart say it's alright  
You know that we're living in hard times  
And sometimes it feels like you're about to lose your mind.  
But don't let it get you down  
So come on everybody, and just.

Love it up, live it up  
Dance till the night is over  
Love it up, live it up  
Dance till the night is over  
Love it up, live it up  
Dance till the night is over.

Gonna be alright  
Come on everybody  
Feel the power of the music in your soul  
Make your body want to get right on up and go  
So pick up the telephone  
And make that call  
And find someone to go out with  
And have a ball.  
Love it up, live it up  
Dance till the night is over  
Love it up, live it up  
Dance till the night is over  
Love it up, live it up  
Dance till the night is over.

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## TELL ME WHY (Can't We Work It Out)

(As recorded by Bobby Womack)

BOBBY WOMACK  
JIM FORD

Looking back on my yesterdays  
The passion that we shared left me breathlessly  
I never thought a cloud of doubt would get in our way  
As we said and did  
A crazy melody I can't replay  
When it comes to lovin'  
My soul has to have it  
Tearin' us apart  
I will surrender  
Breakin' my heart  
Would you love me tender  
Before you take away my love forever.

Tell me why can't we work it out between ourselves  
If we never do nothin' else  
Let's work it out between ourselves  
We can work it out  
We can work it out  
We can work it out.

Why can't we work it out between ourselves  
Work it out between ourselves.  
(Repeat)

Hey now baby let's try it again  
Some old jealous lover  
Keeps us fightin' all the time  
Rumors spread so quick in the dark of the night  
Ooh, ooh  
You meet me  
Meet me on some street  
With a friend you say is best  
But you can't face love alone yet  
Build me up when I'm falling down  
Your love never let me down  
Thru the hard times we got by  
But girl, I still wanna know the reason why.

Tell me why  
Tell me why  
Tell me why  
We can't work it out between ourselves  
Where did it all go wrong baby  
All we gotta do is work it out between ourselves  
We can work it out  
We can work it out  
We can work it out.

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## FREAKSHOW ON THE DANCE FLOOR

(As recorded by Bar-Kays)

JAMES ALEXANDER  
MICHAEL BEARD  
MARK BYNUM  
LARRY DODSON  
HARVEY HENDERSON  
LLOYD SMITH  
WINSTON STEWART  
FRANK THOMPSON  
ALLEN A. JONES

Freakshow baby baby on the dance floor  
There's a freakshow  
Freakshow baby baby on the dance floor  
It's just a freakshow.

People they come from miles around  
To see the freaks on the floor throwin' down  
They're wearin' mini skirts and canvas tight little  
pants or nothin' at all  
Here they're dancin' one on one or two on two  
They're dancin' three on one 'cause they're writing all  
the rules  
Face to face and cheek to cheek  
They're dancin' on the floor for all to see.

Freakshow baby baby on the dance floor  
There's a freakshow  
Freakshow baby baby on the dance floor  
It's just a freakshow.

People they come from ev'rywhere  
They stand in line ev'ry night just to be there  
'Cause when the music starts and the show begins  
You can see it all once you get in  
Here they're dancin' one on one or two on two  
They're dancin' three on one 'cause they're writing all  
the rules  
Guys with guys and chicks with chicks  
You know it really doesn't matter  
They just do it for the kicks.

Freakshow baby baby on the dance floor  
There's a freakshow  
Freakshow baby baby on the dance floor  
It's just a freakshow.

Don't stop  
Go 'head  
All freaks  
Freak out  
Don't stop  
Go 'head  
Come on  
Do it now  
Don't stop  
Go 'head  
All freaks  
Freak out  
Don't stop  
Go 'head  
Come on  
Right now.

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## STRAIGHT AHEAD

(As recorded by *Kool & The Gang*)

RONALD BELL  
JAMES TAYLOR  
KOOL & THE GANG

Straight ahead  
Come on  
Straight ahead  
Straight ahead  
Come on let's go  
Ah movin' straight ahead  
Keep movin' straight ahead yeah.

So you started from the bottom  
But you always saw the light  
And now you're ready  
For your journey  
One direction  
Reaching high  
Keep the feeling of the spirit  
Always present as you climb  
One direction one vibration  
That's the message  
Let us try.

Straight ahead  
Keep moving yeah  
Keep moving straight ahead yeah.

Keep the feeling of the spirit  
Always present as you climb  
One direction one vibration  
That's the message  
You can make it if you try.

Straight ahead  
Movin' straight ahead  
Straight ahead in love oh yeah  
Let's go  
Let's go.

Keep the spirit high and your heart in love  
Keep on movin'  
Keep the spirit high and your heart in love  
Keep your head above and your heart in love  
Keep on movin'  
(Straight ahead)  
Keep your head above and your heart in love  
Keep on movin'.

## (You're My) APHRODISIAC

(As recorded by *Dennis Edwards*)

SAM DEES  
DENNIS LAMBERT  
J.C. CROWLEY

Ev'ry time I'm with you  
It's not long enough  
And I can never stay away  
Girl I'm just not strong enough  
No one ever did to me  
What you do darlin' so nat'rally  
You're food for the mind and body.

My turn on  
You know you keep me comin' back woa  
You're my aphrodisiac  
Caught in the web of your love  
You turn on  
The sweetest kind of love attack woh  
You're my aphrodisiac  
Oh baby baby baby.

You got something that I can't resist  
When it comes to gettin' down  
Darlin' you're a specialist  
All you do is look at me  
And I can feel sexual chemistry  
Takin' me slowly higher.

My turn on  
You know you keep me comin' back woa  
You're my aphrodisiac  
Caught in the web of your love  
You turn on  
The sweetest kind of love attack woh  
You're my aphrodisiac  
Oh baby baby baby.

I don't need a bag of herb from Mexico  
I don't need a potion made in China  
All I need is you and you alone babe  
And the love can't get no finer  
You're my turn on baby  
It's a mystery what you do to me  
But such a sweet pain to be lost in you  
Like I'm in the eye of a hurricane.



## ROMANCING THE STONE

*(As recorded by Eddy Grant)*

EDDY GRANT

I'm romancing the stone  
Never leaving your poor heart alone  
Every night and every day  
Gonna love the hurting away  
I'm romancing the stone  
Never leaving your poor heart alone  
Every night and every day  
Gonna love the heartache away.

Tonight, tonight I'm falling  
Where the peaceful waters flow  
Where the unicorn's the last one at the water hole.

I have found a love so precious  
Like an emerald so bold  
Its firelight escaping  
From the jeweler's hold.

I'm romancing the stone  
Never leaving your poor heart alone

Every night and every day  
Gonna love the hurting away  
I'm romancing the stone  
Never leaving your poor heart alone  
Every night and every day  
Gonna love the heartache away.

Oh and in the heat of rapture  
When I feel the cold winds blow  
Through the broken glass I'll see at last  
The sweet desire in you.

I will climb up on my pulpit  
And I'll preach a sermon, you  
On the mountain roads in Harlem  
Feel my jeweler's hold.

I'm romancing the stone  
Never leaving your poor heart alone  
Every night and every day  
Gonna love the hurting away  
I'm romancing the stone  
Never leaving your poor heart alone  
Every night and every day  
Gonna love the heartache away  
I'm romancing the stone.

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## THERE'S NO STOPPING US (a/k/a "Breakin'... There's No Stopping Us")

*(As recorded by Ollie and Jerry)*

JERRY KNIGHT  
OLLIE E. BROWN

Out in the street  
You don't survive by being weak  
This is our time  
Walls were made for us to climb.

Don't you try to lock us out  
Cuz we're breaking down the doors

And oh we're prepared to fight baby  
There's no stopping us  
(No stopping)  
No one does it better  
There's no stopping us  
(No stopping)  
Red light doesn't matter.

Long over due  
No playing games or being used  
Something to prove  
It's more than just a dream come true  
We have waited far too long for this moment to arrive.

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## DON'T LOOK ANY FURTHER

*(As recorded by Dennis Edwards)*

FRANNE GOLDE  
DENNIS LAMBERT  
DUANE HITCHINGS

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

Strange when you think of the chances that we'd both  
be in a state of mind  
Too cool to be careless  
Lookin' for the right thing  
Oh baby don't look any further tonight, tonight  
We're gonna taste a little paradise

Rockin' all night long  
Daylight  
I'll still be looking in your ebony eyes  
And we'll go on and on and on.

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

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

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## GHOSTBUSTERS

(As recorded by Ray Parker Jr.)

RAY PARKER JR.

Ghostbusters  
If there's somethin' strange in your neighborhood  
Who ya gonna call  
Ghostbusters  
If it's somethin' weird an' it don't look good  
Who ya gonna call  
Ghostbusters  
I ain't 'fraid a no ghost  
I ain't 'fraid a no ghost.

If you're seein' things runnin' thru your head  
Who can you call  
Ghostbusters  
An' invisible man sleepin' in your bed  
Oh who ya gonna call  
Ghostbusters  
I ain't 'fraid a no ghost  
I ain't 'fraid a no ghost  
Who ya gonna call  
Ghostbusters  
If you're all alone pick up the phone an' call  
Ghostbusters.

I ain't 'fraid a no ghost  
I hear it likes the girls  
I ain't 'fraid a no ghosts  
Yeah yeah yeah yeah.

Who you gonna call ghostbusters  
Mmmm if you've had a dose of a freaky ghost baby  
You better call ghostbusters.

Aoooo

Let me tell you something  
Bustin' makes me feel good  
I ain't 'fraid a no ghosts  
I ain't 'fraid a no ghosts  
Don't get caught alone oh no ghostbusters.

When he comes through your door  
Unless you've just got some more  
I think you better call ghostbusters.

Aooo

Who you gonna call ghostbusters  
Who you gonna call ghostbusters  
I think you better call ghostbusters  
Who you gonna call ghostbusters  
I can't hear you  
Who you gonna call ghostbusters  
Louder ghostbusters  
Who you gonna call ghostbusters  
Who you can call ghostbusters  
Who you gonna call ghostbusters  
It likes the girls too.

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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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HARRY LANGDON



## ATTITUDE ADJUSTMENT

(As recorded by Hank Williams Jr.)

HANK WILLIAMS JR.

Now I met an old friend in a bar the other night  
And he got a little drunk and he wanted to fight  
And he jumped up and challenged every man in the room

And just about the time he got the words out  
An ole boy jumped up and closed his mouth  
And used his head for a mop and his butt for a broom.

It was an attitude adjustment  
I guess it was his first time  
An attitude adjustment  
Now he understands just fine  
He got bent out of shape  
Then he opened his mouth  
And just one appointment straightened him right out  
It was an attitude adjustment  
Aw it'll work every time.

Now I've got this big ole brother-in-law  
And me and him just never did get along  
'Cause he wants to be sure I'm treating his sister right  
He got drunk one night and started beatin' me up  
And I went and got a tire tool outa' the trunk  
And layed him out as cold as a block of ice.

It was an attitude adjustment  
And it'll work every time  
An attitude adjustment  
I made him see the light  
Now he says I'm his kind of man  
And he comes around me with his hat in his hand  
It was an attitude adjustment  
I cured all his family pride.

Now my girlfriend slapped me in the face

And I said darlin' that was your first mistake  
And then she went wild and her eyes turned red  
She started breaking everything and screaming loud  
and kicking me and cussing me out  
And I gave her a little adjustment on the top of the head.

It was an attitude adjustment  
Aw she loves on me all the time  
Just an attitude adjustment  
She's got a whole new frame of mind  
She don't nag and I don't beg we get along and like I said  
Just an attitude adjustment  
Aw everything's just fine  
Well, almost.

She called the cops to take me in  
And I said you're never gonna' do it friends  
And they just smiled and said  
Oh yes, we will  
Now a stick to the head and some kicks to the shins  
And several bits by Rin-Tin-Tin  
And I couldn't wait to get into the jail.

It was an attitude adjustment  
Oh I went along peacefully  
Attitude adjustment  
They made me clearly see  
'Cause my head is black and my legs are blue and both  
knee caps are bit clean through  
It was an attitude adjustment  
It made my whole outlook brand new.

Just an attitude adjustment  
It makes your whole outlook brand new  
Uh-huh, yes, I understand just fine  
Perfectly.

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## I WANT TO GO SOMEWHERE

(As recorded by Keith Stegall)

MAC McANALLY  
DONNY LOWERY

Daddy's upstate, mama's downtown  
Sister's at the park jumping up and down  
On the coke machine  
I'm readin' pictures in a magazine  
Dreamin' of places I've never seen  
I want to go somewhere.

Chunkin' the football  
Working on cars  
Calling up my honey and closing the bars  
It's a line routine  
But everybody needs a change of scenes  
Oh, honey, you know what I mean  
I want to go somewhere.

I want to go somewhere, sunny skies  
Good Lord a-willing and the creek don't rise  
Take off honey and meet me there

I want to go somewhere.

Watching the reruns, six in a row  
It ain't the beaver's fault I know  
But I'm bored to tears  
I know I'm probably drinking too much beer  
I'm sick and tired of just being here  
I want to go somewhere.

I want to go somewhere, sunny skies  
Good Lord a-willing and the creek don't rise  
Take off honey and meet me there  
I want to go somewhere.

Blowing our money on a love boat cruise  
Or heading down the river in an old canoe  
I don't care, I just want to be  
Past the city limits, you and me.

I want to go somewhere, sunny skies  
Good Lord a-willing and the creek don't rise  
Take off honey and meet me there  
I want to go somewhere.

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## ANGEL IN DISGUISE

(As recorded by Earl Thomas Conley)

EARL THOMAS CONLEY  
RANDY SCRUGGS

You were just another pretty face in the crowd  
I was just hangin' out  
I wasn't ready for love when I looked in your eyes  
You took me by surprise  
You weren't supposed to say that you love me  
You were just gonna stay for the night  
I've never held a hand that could touch me  
And leave me with stars in my eyes.

Angel in disguise  
You're just an angel in disguise.

You've almost made it too easy for me to believe  
Love really happened to me  
But you're not afraid to show me how much you care  
And prove your heart is fair  
Ok, baby, you weren't supposed to say you loved me  
You were just gonna spend the night.

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## YOU'RE GETTIN' TO ME AGAIN

(As recorded by Jim Glaser)

PAT MCMANUS  
WOODY BOMAR

I rise in the morning but I don't shine  
Somethin's heavy on this heart of mine  
Another empty day so hard to begin  
What's come over me  
Look in the mirror and I see a stranger  
I feel it coming and I know the danger  
It's plain to see you're gettin' to me again.  
Now I spend ev'ry waking hour thinkin' about you  
Just can't learn to live my life without you  
Ooh you're gettin' to me again  
I dream of nights with you  
But I'm just pretending  
Write you letters but I never send them  
Ooh you're gettin' to me again.  
I tell my friends I'm gettin' over you  
It's easy to say but so hard to do  
'Cause now I know our love is too good to end  
Got to get you back  
'Cause I can't take the way this heartache haunts me  
I'm gonna find a way to make you want me  
Can't you see you're gettin' to me again.  
Now I spend ev'ry waking hour thinkin' about you  
Just can't learn to live my life without you  
Ooh you're gettin' to me again  
I dream of nights with you  
But I'm just pretending  
Write you letters but I never send them  
Ooh you're gettin' to me again.

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## YOUR EYES

(As recorded by Bill Anderson)

TERRY CARISSE

Your eyes tell me all the things I need to know  
And they're telling me that you no longer care  
I know you'll never leave me  
So I'll say goodbye and go  
And remember all the love we used to share.

Your eyes tell me you don't love me anymore  
They're begging me to set you free  
Your eyes tell me you don't love me anymore  
And your eyes don't lie to me.

Your eyes tell me your need for me is gone  
They're telling me the flame of love has died  
Now that it's all over there's no use in hanging on  
But you don't know the hurt I feel inside.

Your eyes tell me you don't love me anymore  
They're begging me to set you free  
Your eyes tell me you don't love me anymore  
And your eyes don't lie to me.  
(Repeat chorus)

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## SHE PUT THE SAD IN ALL HIS SONGS

(As recorded by Ronnie Dunn)

ROBERT BYRNE  
MAC McANALLY

He was a good time beer bar picker  
Only until she came along  
He gave up his women and his liquor  
And she put the sad in all his songs.

Something about her made him sorry  
She was holy in his eyes  
She had him bound and hypnotized.

She put the sad in all his songs  
She put the blue in his guitar  
She took what he had and she made it wrong  
She put the sad in all his songs.

She was the rattle snake that bit him  
She was the blow from up behind  
She thought the tear in his eye just might fill him  
And he was the last thing on her mind.

She put the sad in all his songs  
She put the blue in his guitar  
She took what he had and she made it wrong  
She put the sad in all his songs.  
(Repeat)

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## IF ALL THE MAGIC IS GONE

(As recorded by Mark Gray)

CHESTER LESTER

I said there's just no magic anymore  
There's no feelin' like there was before  
Seems that all the love has disappeared out of our lives.

Then she just turned and walked away  
And vanished without a trace  
Leavin' me here to see  
Love is more than just a trick in the night.

'Cause if all of the magic is gone  
Then where do these tears come from  
That just seem to appear from somewhere out of the blue

How do the nights turn into days  
Before I know that they've slipped away  
Tell me how can it be if all of the magic is gone.

I still see her face everywhere  
I reach for her but she's never there  
Sometimes at night it's so real  
I feel her here close to me.

But it's only illusions I find  
Playing these tricks on my mind  
Illusions that keep fooling my heart  
And just won't let me be.

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## YOU'VE GOT A SOFT PLACE TO FALL

(As recorded by Kathy Mattea)

BOB McDILL  
HUNTER MOORE  
KERRY CHATER

Some old friends saw you on the street downtown  
It seems your latest love has let you down  
I know you must be feeling lonely by now  
So it's just a matter of time.

You'll come knocking at my door  
Like you've always done before  
And like a fool I'll forgive it all  
Baby you've got a soft place to fall.

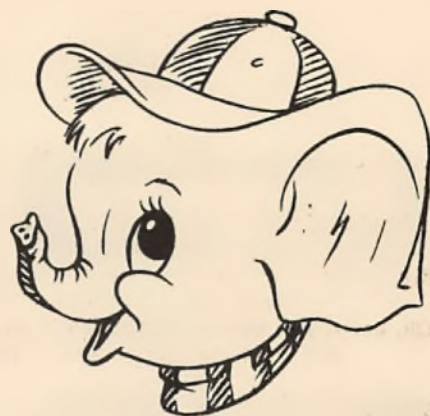
Baby after all the hurt that you've put me through  
I know I shouldn't take you back  
But I always do.

You'll come knocking at my door  
Like you've always done before  
And like a fool I'll forgive it all  
Baby you've got a soft place to fall.

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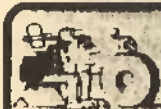
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## I HURT FOR YOU

(As recorded by Deborah Allen)

RAFE VANHOY  
DEBORAH ALLEN

You know it kills me to see you crying  
To think of all your love she's been denying  
And I can't blame you for feeling cheated  
Being so in love and so unneeded  
But the reason you keep trying  
Is a feeling that I know.

Oh I hurt for you  
Every time she breaks your heart  
Baby I hurt for you  
And it's tearing me apart to care the way I do  
Maybe I'm the fool  
I watch you long for her  
And I hurt for you.

So love won't work out the way you planned it  
Darlin' oh too well I understand it  
But I'll be right here to console you  
If that's the only chance I'll have to hold you  
'Cause it's so lonely being stranded  
With a dream you can't let go.

Oh oh if you could want the one who loves you  
Oh maybe you would want me now  
If you could just see how I know you long for her  
But I hurt for you.

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## THE POWER OF LOVE

(As recorded by Charley Pride)

DON COOK  
GARY NICHOLSON

Love didn't have much to work with  
When it got hold of me  
Still recovering from my last time out  
Doing my best to learn to live without it  
Just when I thought all my feelings had died  
Something came over me that can't be denied.

Don't underestimate the power of love  
You're never down so low that it can't lift you up  
Don't underestimate what it can do  
I'm living proof  
Of the power of love.

It didn't hit me like lightning  
Form my dark and stormy sky  
It came on more like a peaceful wind  
And made me feel like trying again  
I didn't realize how good it could be  
Until I let it work it's magic on me.

Don't underestimate the power of love  
You're never down so low that it can't lift you up  
Don't underestimate what it can do  
I'm living proof  
Of the power of love.

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## BETWEEN TWO FIRES

(As recorded by Gary Morris)

JAN BUCKINGHAM  
SAM LORBAR  
J.D. MARTIN

We've shared so much together for so long now  
I could never turn my back on you and just walk out  
How could I leave you when you've been so forgiving  
But living without her love don't feel much like living.

(Caught) between two fires  
One is safe and warm  
One is pure desire  
As the flames rage higher  
Either way I turn  
I'm gonna get burned  
Caught between two fires.

Lyin' close beside you after the love we've made  
Another face flickers in my mind and takes me miles  
away

I've tried so hard to fight it  
But I just can't anymore  
My heart is so divided in this tug of war.

(Caught) between two fires  
One is safe and warm  
One is pure desire  
As the flames rage higher  
Either way I turn  
I'm gonna get burned  
Caught between two fires.

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## WHERE DID WE GO RIGHT

(As recorded by Russell Smith)

DAVE LOGGINS  
DON SCHLITZ

In a world where everybody's falling apart  
One by one, heart by heart  
You and I stay together and we never even try  
Side by side.

In a world turned upside-down  
Our love keeps spinning around  
(And) the only thing we question  
As the rest run for their lives  
(Is) where did we go right  
Where did we go right.

In a time when everybody's searching for truth  
Is love real  
We're living proof  
What we have is what everybody's trying to find  
Peace of mind.

In a world turned upside-down  
Our love keeps spinning around  
(And) the only thing we question  
As the rest run for their lives  
(Is) where did we go right.

So many roads  
So many lovers  
I wish they all could know  
What we've found in one another.

In a world turned upside-down  
Our love keeps spinning around  
(And) the only thing we question  
As the rest run for their lives  
(Is) where did we go right.

Where did we go right.

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## I STILL DO

(As recorded by Bill Medley)

J.D. MARTIN  
JOHN JARRARD

On our wedding day I held your hand  
And promised  
My love would last forever  
I was being honest  
I've been far from perfect  
There's so much I've put you through  
But I meant every word I said  
The day I said I do (and).

I still do  
I still believe you're the only one for me  
I still do  
The feelings the same  
My heart hasn't changed  
Since I promised I'd always love you  
Baby I still do.

Sometimes I forget  
We're in this together  
Going my own way  
Sounds so much better  
But then I come to my senses  
Who am I trying to fool  
I need you even more today  
Than I did the day I said I do (cause).

I still do  
I still believe you're the only one for me  
I still do  
The feelings the same  
My heart hasn't changed  
Since I promised I'd always love you  
Baby I still do.

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(As recorded by Dottie West)

JOHN DURRILL  
DEWAYNE BLACKWELL

An old photograph, a faded rose and  
a memory  
They're all pressed between the  
pages of what used to be  
I'll never have what I had then  
I'll never feel that way again  
But, I'll always remember when.

One night, I fell in love with you  
In a Tulsa ballroom we danced till  
dawn  
You held me close while the band  
played our song  
I still hear the music, but now you're  
gone.

This old photograph, can never  
make us laugh like we did then  
This faded rose I wore will never get  
its color back again  
But, your lovin' memory, time will  
never take from me  
Cause, I'll always remember when.

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## YOU TAKE ME FOR GRANTED

(As recorded by Merle Haggard)

LEONA WILLIAMS

My legs and my feet have walked 'til  
they can't hardly move from tryin' to  
please you  
And my back is sore from bendin' all  
over backwards to just lay the world  
at your door.

I've tried so hard to keep a smile on a  
sad face while deep down it's  
breakin' my heart  
And as sure as the sun shines  
I'll be a lifetime  
Not knowin' if I've done my part.

'Cause you take me for granted  
And it's breakin' my heart  
As sure as the sun shines  
I'll be a lifetime  
Not knowin' if I've done my part.

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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  
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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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## ONLY A LONELY HEART KNOWS

(As recorded by Barbara Mandrell)

DENNIS W. MORGAN  
STEVE DAVIS

Life holds no fascination  
Without you here with me  
Each hour's eternity  
Friends are small consolation  
Talk doesn't ease the pain  
The hurt can't be explained.

Only a lonely heart knows  
How the memories cut like a knife  
Since you walked out of my life  
I'm half crazy day and night  
Only a lonely heart knows  
How the heartache grows and grows  
Oh how long does it take  
'Til the heartache goes  
Only a lonely

Only a lonely heart knows.

Time is a friend and an enemy  
In time the hurt might end  
'Till then the walls close in  
I'm lost

Numbed by you leavin' me  
I sit here alone and stare  
You don't know 'til you've been there.

Only a lonely heart knows  
How the memories cut like a knife  
Since you walked out of my life  
I'm half crazy day and night  
Only a lonely heart knows  
How the heartache grows and grows  
Oh how long does it take  
'Til the heartache goes  
Only a lonely  
Only a lonely heart knows.

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## THAT'S THE TRUTH

(As recorded by Johnny Cash)

PAUL KENNERLY

Saw a girl in Mobile  
I asked her for a date  
She said baby I'm a sailor  
This thing better wait I said  
I don't believe you honey  
Give me some proof.

She showed me her tattoo  
Then I knew that that's the truth  
I knew a preacher's daughter  
In fact I know her well  
He said son you better ramble less  
You got something to sell  
'Cos it's an eye for an eye and a tooth for a tooth  
He pulled out a forty four  
Now I know that that's the truth.

I met a woman on the highway  
By the exit sign  
You'd bet your last dollar boy  
That she was forty-nine  
But she swore that she was still in her youth.

When I turned down the lights  
I knew that that's the truth  
I had a girl on the border  
I guess she was shy  
Never spoke a word in years  
Not even hi  
One night she said honey we're gonna raise the roof  
She put on her dancing shoes then I knew that that's the  
truth.

That's the truth now  
Yeah that's the truth.

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## THE RIGHT STUFF

(As recorded by Charly McClain and Mickey Gilley)

RICK GILES  
BILL HAYNES  
BOBBY FISCHER

Honey you're amazing the way you always look so  
good  
Darlin' you always know what to say to put me in the  
right mood

When every little touch turns into a kiss  
Baby how can it get any better than this.

When it comes to love  
Ooh baby we've got the right stuff  
Every beat of our hearts  
Pounding with the rhythm of the right stuff  
Honey your love is heaven  
Darlin' hold me tight

We're going out of this world tonight  
Cause when it comes to love  
Ooh baby we got the right stuff.

Honey I bought you some flowers for our anniversary  
Darlin' I remember the night when you first walked up  
to me

And baby we knew with just one look  
That the title page would write the whole book.

When it comes to love  
Ooh baby we've got the right stuff  
Every beat of our hearts  
Pounding with the rhythm of the right stuff  
Honey your love is heaven  
Darlin' hold me tight  
We're going out of this world tonight  
Cause when it comes to love  
Ooh baby we got the right stuff.

We got the right stuff baby  
I'm you man  
I'm your lady.

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## ANYTHING FOR YOUR LOVE

(As recorded by Sammy Hall)

ROGER MURRAH  
STEWART HARRIS

You're the reason I've been thinking  
And it gets stronger all the time  
And there's no one here in Ohio  
Who can get you off my mind  
I'm where the work is but is it worth it  
I'm so far away from you  
But come the weekend I'll be home again  
If it's the last thing I do.

I would work all night  
Through a pouring rain  
Fly through the eye of a hurricane  
There's no sky too high  
And no road too rough  
Anything for your love  
Anything for your love.

These are hard times with unemployment lines  
Getting longer everyday  
These old nine to fives are hard to come by  
And some are so far away  
I feel so lucky to have you love me  
Even when I can't be around  
But every Friday I'll hit the highway  
And I'll be homeward bound.

I would work all night  
Through a pouring rain  
Fly through the eye of a hurricane  
There's no sky too high  
And no road too rough  
Anything for your love  
Anything for your love.

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## IN REAL LIFE

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

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

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

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

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## I WISH I COULD WRITE YOU A SONG

(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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## OH CAROLINA

(As recorded by Vince Gill)

**RANDY ALBRIGHT  
JIM ELLIOTT  
MARK D. SANDERS**

The sunrise through the evergreens  
Another day is born  
The hills take on a golden glow  
A Carolina morn  
U ysed ti see tly ub ger etesm  
Now I've just got to know  
Oh Carolina  
How could you let her go.

I thought the beauty of your hills  
Would hold her here for me  
I never dreamed while I was gone  
You'd ever set her free  
I trusted you with all my heart  
And the only love I've known  
Oh Carolina  
How could you let her go.

Oh Carolina  
If I'd only know  
Oh Carolina  
I would have never gone.

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## LET'S FALL TO PIECES TOGETHER

(As recorded by George Strait)

**DICKEY LEE  
TOMMY ROCCO  
JOHNNY RUSSELL**

Pardon me you left your tears on the jukebox  
I'm afraid they got mixed up with mine  
I don't mean to pry  
It's just that I noticed you goin' out of your mind  
Looks like we're two of a kind.

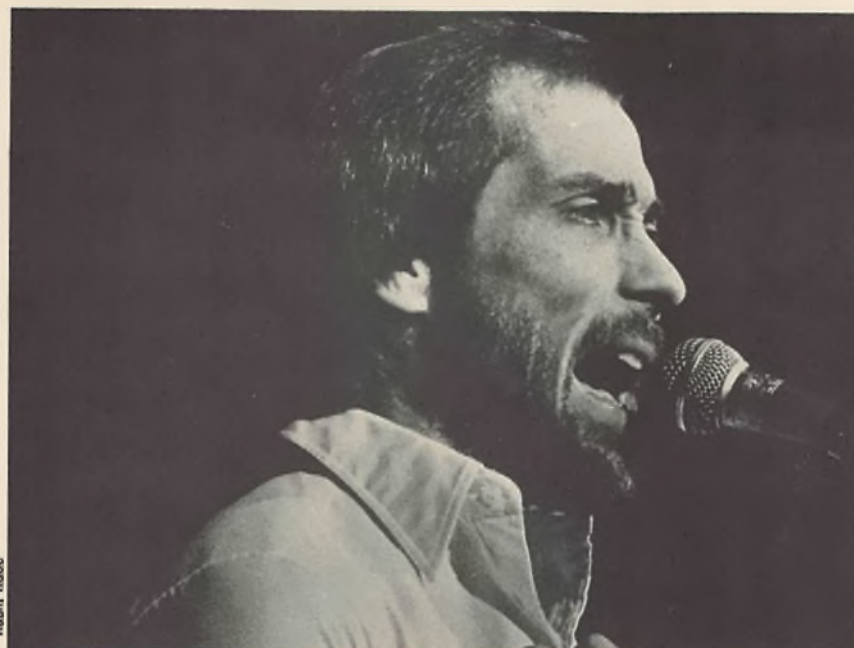
Let's fall to pieces together  
Why should we both fall apart  
Let's fall to pieces together  
Right here in each others arms.

Alone is much better together  
When the worst is still yet to come  
So let's share the rest of the tears  
That are left from two hearts that just came undone  
Why should we go crazy alone.

Let's fall to pieces together  
Why should we both fall apart  
Let's fall to pieces together  
Right here in each others arms.

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## GOD BLESS THE USA

(As recorded by Lee Greenwood)

LEE GREENWOOD

If tomorrow all the things were gone  
I'd worked for all my life  
And I had to start again  
With just my children and my wife.

I'd thank my lucky stars  
To be livin' here today  
'Cause the flag still stands for freedom  
And they can't take that away.

And I'm proud to be an American  
Where at least I know I'm free  
And I won't forget the men who died  
Who gave that right to me  
And I'd gladly stand up next to you  
And defend her still today  
'Cause there ain't no doubt I love this land  
God bless the USA.

From the lakes of Minnesota  
To the hills of Tennessee  
Across the plains of Texas  
From sea to shining sea  
From Detroit down to Houston  
And New York to LA  
There's pride in every American heart  
And it's time to stand and say.

And I'm proud to be an American  
Where at least I know I'm free  
And I won't forget the men who died  
Who gave their right to me  
And I'd gladly stand up next to you  
And defend her still today  
'Cause there ain't no doubt I love this land  
God bless the USA.

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# SONG HITS

## Raps With

# Patti Austin



by Steve Wosahla

Patti Austin may look like a lady of mystery on the cover of her new album but there are some mysteries even she can't solve.

Perhaps it's just one of the perils of being involved in so many projects at once. Patti Austin counted four she was working on simultaneously as we spoke over the telephone. Many of them were still in the development stages, but a summer tour with jazz sax player Tom Scott and band was lined up for stops in Middle America.

60

**Steve Wosahla:** You started out in show business working professionally before you were ten years old. Do you consider that a major accomplishment?

**Patti Austin:** Well, it's never really felt like one to me. I've kind of led a professional life of manifest destiny. It wasn't anything that I really thought about. I just did it because I wanted to do it and I had parents who were willing to let me under their guidance. I never thought about it a lot. I just did it because I liked it.

**SW:** What are the earliest memories you have of your godfather Quincy Jones?

**PA:** My earliest memories are not so much of him as of his family because at the time I met Quincy, he was married



and had a little girl named Jolie. She is still a very good friend of mine. We grew up as sisters. Neither one of us had sisters. She has a lot of sisters now but at the time she was an only child. So I spent most of my time with her actually, a lot more than with Quincy because she was just about the same age as I was, maybe a little younger. The first time I worked professionally with Quincy was when I was nine. I went to Europe with a show called *Free & Easy* and that was really when we got to work together. Prior to that he was just Jolie's dad. That was his billing for a long time.

**SW: Did your parents know Quincy then?**

PA: Well, my parents did not know Quincy. My father was a jazz musician for eighteen years and he had played with Dinah Washington in a band. We went to see Dinah at the Apollo Theater and she discovered I could sing and I met Quincy through Dinah. I was taken to him so he could hear me sing because she decided she wanted us to do an act together. He was an arranger at the time.

**SW: Are his approaches and methods in music much different today than they were back then?**

PA: Well, it's all changed. His life has changed immensely so his methods have changed and his scope has changed. He was starving and struggling and trying to make it. He wasn't born with fifty Grammys under his armpit. He worked very hard to get to that point. He was a struggling musician and arranger when I met him at that point and he evolved into what he is today through many years of working in all different facets of the music business.

**SW: After you graduated from high school at 16 and started doing television on *The Tonight Show*, *Dean Martin* and *David Frost*, was there ever a choice between doing music or television?**

PA: Not really. TV is a very difficult and a very monotonous medium to work in and it's tremendously time-consuming. It's not really my favorite medium to work in because it's so one-dimensional and difficult to project through to an audience. A lot of people are unfortunately judged by the things that they do on TV because it is a mass medium and more people see that than people get to see you in concert. And so very often you'll see someone on TV and go, "Oh they're not so great." And then you'll get to see the same performer in concert and you'll go, "My God, what happened to them?" Well, what happened is they had time to get through to you. Live theater and live stage is much more exciting to me than working on TV.

**SW: Do you find video to be as limiting?**

PA: Well, that's different. Film is different from TV, unless you're doing a movie of the week. I'm talking about the format of music. It's a totally different thing because you have control and you can edit and you can put things in and take things out. You can add energy where there is none and remove energy where there is too much. So that's a controlled medium. But the spontaneity of working live, you can never capture that on TV.

**SW: You can thank television for one of your biggest hits, "Baby, Come To Me." I spoke to James Ingram a while back and he said nobody knew the song was a hit until people started saying they were playing it on "General Hospital." Did you follow Luke and Laura at all?**

PA: No, I wasn't a fan. I am now. I'm one of the few who watches all five of the soaps on NBC and I understand we're in very small numbers. I'm trying to think how to describe this ... When we originally made the record, we definitely thought it was going to be a big hit. We being Quincy and I. I don't know if James did or not but we did. The record came out as a single approximately eight months before it became a hit and when it came out the first time it bombed, much to our surprise because we

expected it to be humongous. It was dead and buried and we were getting ready to go back in the studio and start this second album. Suddenly they started playing it on "General Hospital" and people started requesting it at their local radio stations and that's really what got the record over. I think the surprise is more that it bombed the first time and was resurrected. By the time it finally happened it was such a memory, it was like "Well where did this come from? We put the last shovel of dirt on this sucker eight months ago. What's happening?" I always call that record 'The Resurrection.' It was the true musical resurrection of the decade.

**SW: One of your other more notable singing partners was Michael Jackson on "It's Falling In Love" from *Off The Wall*.**

PA: A lot of people didn't realize it was a duet because we sound so much alike.

**SW: Do you like duets?**

PA: Not especially. Not particularly. I've spent so much time as a solo artist that it becomes a situation where you have to compromise whatever you think you want to do with the material to accommodate the other person. Actually that accommodation happens on both sides. The other person has to do the same thing. You kind of have to temper your personality and performance level.

**SW: Did that happen on "Baby, Come To Me"?**

PA: Oh definitely. Yeah. 'Cause when I perform I tend to ... I don't tend to, I do the number alone and it's a different performance than what's on the record. The reading on the record is boy meets girl, boy loses girl, girl cries, girl begs. Typical male chauvinist version of a love song. I tend to give it a different reading when I sing it alone. Obviously, I have to! It's much easier to stretch out when you're working at your own pace on your own level than when you are performing with someone else. You have to accommodate the other person's vocal idiosyncrasies and personality idiosyncrasies. It's like the difference between singing solo and in a group. In a group you've got to blend with the guy standing next to you.

**SW: Given the opportunity, are there any people you would like to sing with?**

PA: God, I can't think of a soul. I've sung with so many people for so long that it does not really interest me. I worked with Billy Joel and I worked with Paul Simon, Donald Fagen, Cat Stevens, James Brown, Frankie Valli and just tons and tons of people. I'm more interested in developing myself as a solo artist. That has been my major intention since I was four. It's what I started out being but for financial reasons and for being on the road for so many years I decided to become a background singer. I worked supper clubs on the road for four years travelling, schlepping and had had just about enough of it and was thrilled when somebody asked me to do some background at that point.

**SW: Where do you stand now?**

PA: It's interesting that I have an audience that knows me as a background singer. I have an audience that knows me as a jingles singer and a small cult following that knows me from CTI. But my broadest audience knows me at this point from singing "Baby, Come To Me." I go places and do gigs where people go, "Oh that's the girl who sings with James Ingram" and James also gets the same thing: "Oh that's the guy that sings with Patti Austin." It's not as frustrating to him as it is to me because he just started his career. And he'll go "Yeah!" with a little attitude. But it makes me cringe and after thirty years as a soloist there's some frustration. It's like stepping back and re-establishing myself. It's confusing for my audience and confusing enough for me.



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# WAYLON JENNINGS

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by Bob Allen

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**It's been nearly twenty years now since Waylon Jennings made his first foray into the country charts, with "That's The Chance I'll Have To Take."**

**In the years since then, he has enjoyed eminent success. Today, he has to his credit more than fifteen number-one singles (including his 1983 hit, "Lucille, You Don't Do Your Daddy's Will", and total album sales of more than 1.5 million (including nearly a half-dozen lps that have individually passed the million-sales platinum mark). Along the way, he has also garnered four Country Music Association Awards and two Grammys (in 1969 and 1978).**

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Despite his immense popularity, however, Jennings, unlike Willie Nelson, Johnny Cash or others of his super-star colleagues, has always resisted the brightness at the center of the spotlight. With few exceptions he has turned his back on attempts to more blatantly cash in on the more commercial aspects of his fame. Unlike Nelson or Cash, he has not made any movies lately, and he has not been on national TV endorsing pickup trucks or oil companies. Nor has he been a regular on the TV talk show circuit. His behind-the-scenes work as the narrator and musical brains behind the TV action-comedy "The Dukes Of Hazzard" is, in fact, one of the few measures he's taken to capitalize on his notoriety as a musician.

"I know it may sound corny to some people, but I've always preferred to just let my music take me and carry me where it will," he explained on a recent afternoon as he sat in his rather elegant Music Row headquarters, wearing his customary outfit of black cowboy hat, black leather vest, black boots and tight bluejeans. "At any given time, I honestly couldn't tell you where my records are in the charts, or where I stand, popularity-wise. I just don't think in that direction, and if I ever did, I'd be in trouble. I really don't want to keep score on it all. If there's anything I've consistently tried to do through the years it's just to be myself and have the freedom to sing and do what I want to, in musical terms."





It is just this kind of free-wheeling philosophy and staunch independence that has made Jennings' music so appealing over the years. He has never been satisfied to leave his music in the hands of producers or music executives who might have their own ideas as to what sounds commercial and what doesn't. He, in fact, spent the better part of the 1960s arguing with such producers and executives who, for their own reasons, thought better than to let him translate his now-familiar hard-edged and hard-hitting brand of music on to record.

But in the early '70s when Jennings finally achieved the autonomy to do this, he proved that he had been right all along. With a series of fine albums (some of which he produced himself, and all of which featured dozens of his provocative original songs, as well as heavy doses of his rivetting "chicken-pickin'" electric lead guitar style) like *Ladies Love Outlaws*, *Dreamin' My Dreams*, *Honky-Tonk Heroes*, and *Are You Ready For The Country*, he emerged as one of country music's supreme stylists.

Then, in the mid-70s, he teamed with his old friend Willie Nelson, another musical visionary who, like Jennings, had for years believed that there had to be more to modern country music than the softcore, pop-oriented, easy-listening pabulum of "The Nashville Sound" which had been the rage of Music Row for most of the 1960s.

The result of Jennings' and Nelson's collaboration was their *Wanted: The Outlaws* lp. The album, with its free-spirited and compelling music and its themes of dark realism captured the imagination of the more youthful and urbane record-buying market — a market which mainstream Nashville had, in the past, always had difficulty relating to. Eventually, *Wanted: The Outlaws* became the first Nashville-produced country lp to sell a million copies.

"I draw from every kind of music I listen to. I've never been afraid to do that, and I'm proud of it," says Jennings who has, in the past, often sprinkled his lps with songs by more rock and pop-oriented artists like Bob Dylan, the Rolling Stones, Billy Joel, Fleetwood Mac, Steely Dan and Jimmy Webb. "I've always loved rock 'n' roll, even though I never was a real rock 'n' roller — I never could sing it like those dyed-in-the-wool guys can. I love some of the great rock 'n' roll things the Rolling Stones did, for instance. They were the greatest rock 'n' roll band in the world for years. I've always loved Bob Dylan's songs, too. I remember comin' across one of his albums in a record bin in Phoenix, back when I was living there and



playing nightclubs in the early 1960s. I took it over to this disc jockey I knew there and he started playin' it on the radio.

"Myself, I need a good, hard, bass and drum bottom to ride on in my music. It's not rock 'n' roll, but some of it, I guess you could call rockabilly if you needed to put a label on it. I like that, because it makes it easier for me to sing. And more people that hear it (in the audience) seem to like it than don't.

"But an arrangement or a beat or an instrument, that's not what makes a record country or rock or pop," Waylon emphasizes. "You can record Roy Acuff all day with the Henry Mancini Orchestra behind him, and it still ain't gonna be nothin' but Roy Acuff! That's why I've always hated it when people have tried to categorize my music, or call it pop or rock or somethin' that it ain't. They don't really have to put it in a slot, you know. When they just call it Waylon Jennings' music, now that's the highest compliment I can have."

Although he has never abandoned his own unique country roots, Jennings has always had an instinctive knack for mixing up all different kinds of music and forging their various influences to become a part of his own unmistakable style.

It was at a Lubbock, Texas radio station in the mid-1950s that Jennings met and fell under the influence of another young West

Texas musician who, like himself, was caught up in the throes of the wild new music known as rock 'n' roll. His name was Buddy Holly, and in the next few years, right up until his death in a tragic air disaster near Mason City, Iowa, in 1959, he would come to not only have a lasting impact on Waylon Jennings' music, but on the entire history of rock 'n' roll, as well.

Jennings served for a time, as a temporary bass player in Holly's road band. In 1958, Holly also produced Jennings' very first record: a West Texas rockabilly-flavored version of the old Harry Choates Cajun classic "Jole Blon".

"Buddy loved music, and he taught me a lot about it," Waylon explains. "Mainly, he taught me to have an open mind, and that music shouldn't have any barriers on it. He taught me that you can do a country song and put new and different rhythms to it. He taught me rhythms that I didn't know before, and he taught me to do things like doin' a waltz in 'six-eight' time, instead of the usual 'three-four.' Buddy was basically a rhythm guitarist, which is what I am. All the 'straight-A' rhythm-type things that I do on guitar, I learned from him.

"Everybody says Buddy was a rock 'n' roll player, ya know," Waylon laughs. "But to me, he was a country picker. He'd always call me a hillbilly, and when he'd play 'Well, alright', I'd listen to it and tell him, 'Well, so what!'







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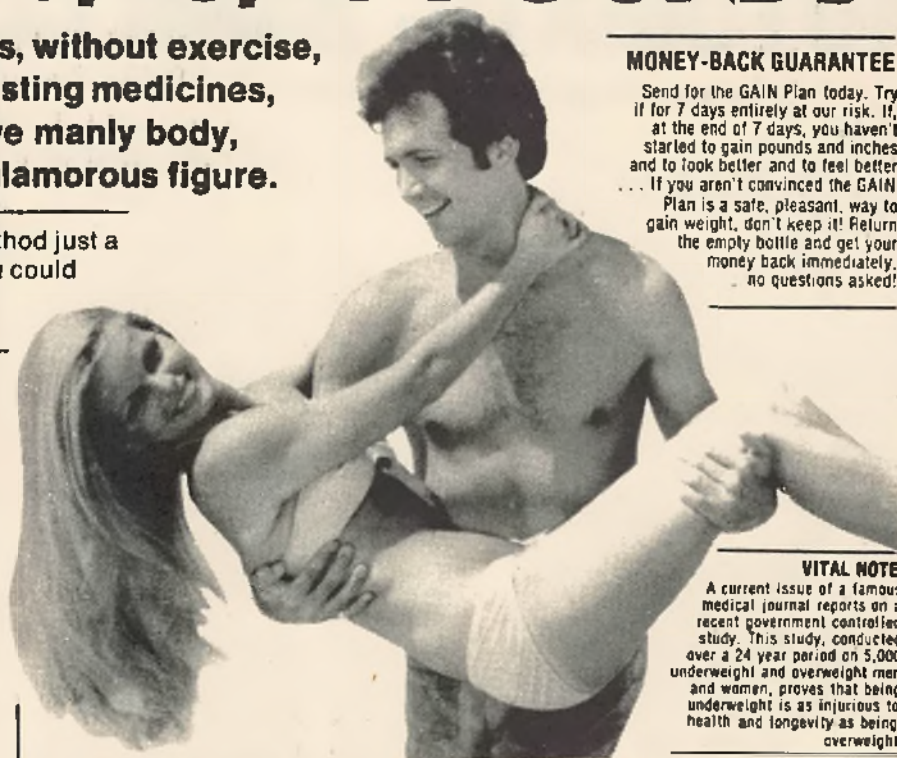
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Dear Friend:

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

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

## CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

## FUN POWER—TOO!

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

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

## NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

## ABOUT THE AUTHOR

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

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

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

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

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

## INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

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

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

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

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more! Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

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

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

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

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

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*Scott Reed*

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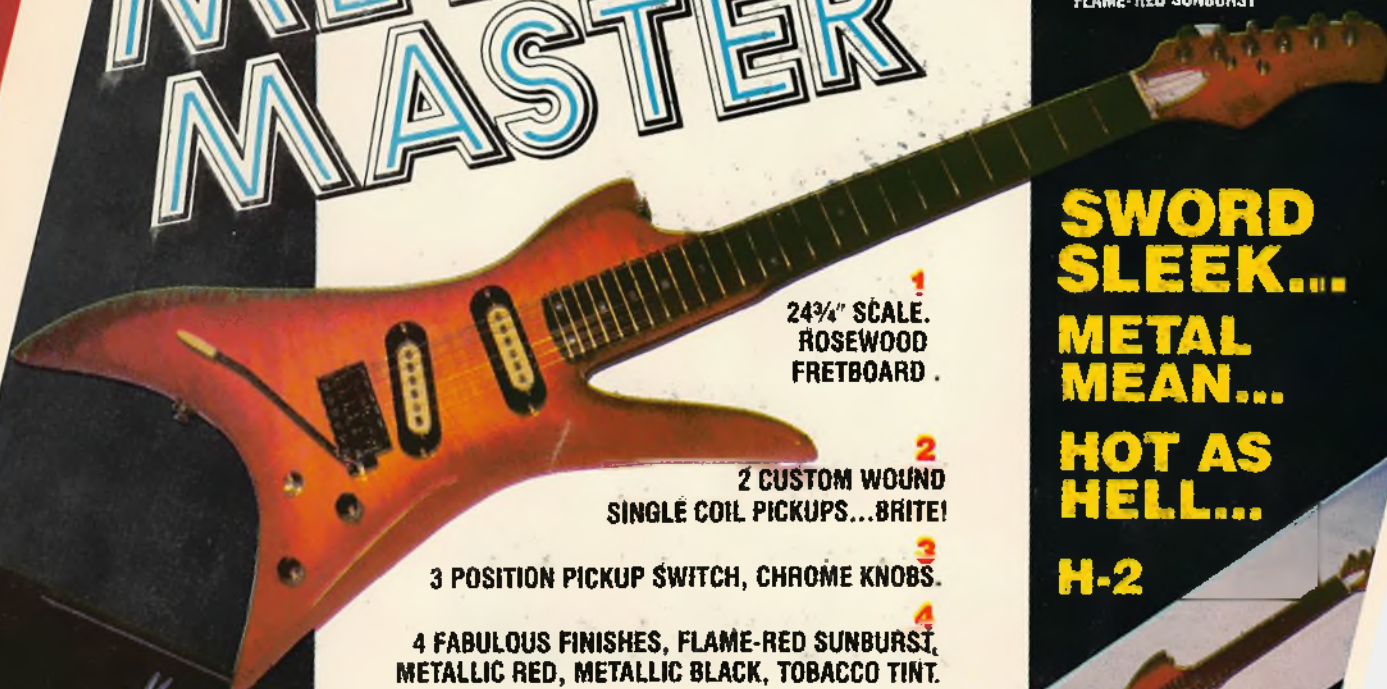
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