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ROCK ME TONITE

(As recorded by Billy Squier)

BILLY SQUIER

I'm rockin' tonight
I'm walkin' on air
Gonna find me some trouble
Gonna grab my share
I want ya tonight
I want ya with me
Make me guilty of love in the first
degree yeah.

(You want it all right)

We're goin' in style

(Say)

You walk right

You talk right

And your hair's so wild

(Snow White)

That's not what I mean

We go down in the shadows and
crawl between.

Moonlight in the city

Brings the magic to your eyes

Freezin' a moment

Leave me paralyzed

Breathe an emotion

Set it dancin' in my ear

Bring on the rhythm when I hold you
near.

Take me in your arms
Roll me through the night
Take me to your heart
Rock me tonight.

(You do it all right)

You're passion to see

You been schooled in the arts of
romancin' me

(Hold tight)

You're in for a ride

Can you feel the blood poundin' way
down inside.

No one's stoppin' us now

We go down, down where the
music's loud

(If it's all night)

That's all right by me

Go and play on my love

Play it all to me.

Life's never easy

We can make it if we try

Takin' our chances

Face 'em side by side

Live every moment

On that we can agree

Come and take me where I long to
be.

Take me in your arms

Roll me through the night

Take me to your heart

Rock me tonight.

Take me in your arms
It's all right
(It's all right)
Take me in your arms
Rock me tonight.

A time for all

And all in time

We slip beyond the border line
Of who we are and where we long to
be

Every night you hear the sound
Of wakin' up and breakin' down
You find a chance and heave it all
away.

Come on babe

Take me in your arms

Roll me through the night

Take me to your heart

Rock me tonight.

Take me in your arms

It's all right

(It's all right)

Take me to your heart

Come on and take me

Rock me tonight.

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HERE COME COWBOYS

(As recorded by The Psychedelic
Furs)

RICHARD BUTLER

TIM BUTLER

There are colours clashing
People wearing stars and stuff
There are engines crashing
There's a way to turn it off.

It gets so hard at times

To take it serious

It really gets to be a drag
When all we really need is love.

Here come cowboys
Here to save us all
Here come cowboys
They're so well inside the law
Here come cowboys
They're no fun at all
Here come cowboys.

You've been waiting so long
You've been waiting for today
Don't you put yourself on
Don't you take yourself away.

It gets so hard at times

To take it serious

It really gets to be a drag
When all we really need is love.

Here come cowboys
Here to save us all
Here come cowboys
They're so well inside the law
Here come cowboys
They're no fun at all
Here come cowboys.

It gets so hard at times
To take it serious
It really gets to be a drag
When all we really need is love.
(Repeat chorus)

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SHE BOP

(As recorded by Cyndi Lauper)

C. LAUPER

S. LUNT

G. CORBETT

R. CHERTOFF

We-hell I see them every night in
tight blue jeans
In the pages of blue boy magazine
Hey I've been thinking of a new
sensation
I'm picking up
Good vibration
Oop she bop, she bop.

Do I wanna go out with a lion's roar

Huh yeah I wanna go south 'n' get
me some more
Hey they say that a stlch in time
saves nine
They say I better stop or I'll go blind
Oop she bop, she bop.

She bop he bop a we bop
I bop you bop a they bop
Be bop be bop a lu she bop
I hope He will understand
She bop he bop a we bop
I bop you bop a they bop
Be bop be bop a lu she bop
Oo oo she do she bop.

Hey hey they say I better get a
chaperone
Because I can't stop messin' with the
danger zone

I won't worry and I won't fret
Ain't no law against it yet
Oop she bop she bop.

She bop he bop a we bop
I bop you bop a they bop
Be bop be bop a lu she bop
I hope He will understand
She bop he bop a we bop
I bop you bop a they bop
Be bop be bop a lu she bop
Oo oo she do she bop she bop.
(Repeat)

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In 1964 the British charmed America with the Beatles. 1974 brought the British invasion of Elton John and in 1984 we have Britain's Boy George. In 1984 we also have Chris De Burgh and this time around it is the Britisher who is making music to suit our ears rather than the reverse. The man who started out as a modern-day minstrel heavily influenced by British literature and folk music has adapted the dance beats and the pounding rock rhythms familiar to America's ear with his own style. The result is a stylized

and Americanized pop music.

De Burgh is a Britisher only by birthright — his parents are Brits and Chris was born in Argentina and eventually settled in a 12th century Norman castle in Ireland. More precisely, Chris De Burgh is a citizen of the world. His first record was released in 1974 to critical acclaim in almost every country — except America. With each successive album, his worldwide prominence grew, yet he remained largely unknown in America. The release of his sixth album, *The Getaway*, and the "Don't Pay The Ferryman" single

and video woke up the sleepy eyes of American record buyers. De Burgh's attack on America was a calculated venture that had failed once before. The success of "Ferryman" cleared the way for a summertime tour with Asia and a chance for De Burgh to catch a real glimpse of this country.

That glimpse widened De Burgh's musical vision. You can hear it throughout his new record — *Man On The Line*. Our conversation took place, appropriately, over the phone.

Rich Sutton: It's great to speak with you again. Hopefully we'll do it soon in person.

Chris De Burgh: Well, wait till we tour in America in 1985!

RS: Who are you going to tour with?

CD: Just me. The time has come. Doing the support stuff is like a throwback to the past. I'm really not very keen on doing it any more.

RS: You were very diplomatic about it when we talked last year.

CD: Now the truth can be told! The truth is, I probably told you when we last spoke, that I never actually got to say "hello" to two of the members of Asia. That went on until the end of the tour. I spent one month on the road with Asia and although obviously they were a bigger act than me in America, I'd outsell them 10 to

one in Europe and I'm not bitter but they didn't have the good grace to even say "hello." I just thought it was pretty disgusting.

RS: You really captured American listeners and viewers too with "Don't Pay The Ferryman." Do you really think you're going to create that excitement with *Man On The Line*?

CD: Well, if I could refer to what's

"A Man on the Line"

Exclusive Interview with Chris De Burgh

by Rich Sutton



already happened in Europe since the release of this record, it's created a couple of records on its own. It went onto the Swiss charts at #1, which never happened before. In Germany it was #1 within a week and it entered the British charts at #11. It's gone crazy and in three weeks it's gone gold in Canada and it's now at #4 on the AOR charts in America.

RS: Some songwriters are storytellers, others are observers and I guess there are others that sort of bear their souls through their songs. Where do you figure you fall in that scheme of things?

CD: A lot of people think that I'm saying a lot of personal statements in the songs but that's not strictly true. I've only gotten close to saying my personal beliefs on a few occasions in seven albums. I suppose because I like to keep my private feelings private. It's really my imagination that people are interested in. If I write a song about a love affair that's breaking up, I imagine what it would be like for me and I imagine and I can see it happen to other people. There's a track on the new album called "The Head And The Heart." Many people that I know have been through that. About being crazy about somebody but just fighting when they're together and when they're apart they miss each other. Although it's never happened to me in a serious way, I imagine it happened, and that's where I suppose it sounds like I'm drawing from my own experience.

RS: You sing with quite a bit of emotion — where does that come from?

CD: On "The Sound Of A Gun" for example, that gets rid of a lot of the power and the agony and distress that I felt when John Lennon was shot. Although everybody and his brother wrote a song about that, I started writing it about the time that it happened and I kind of left it alone because I didn't want to be one of the thousands who had written a Lennon song. I developed it over the years into something broader and with much more of a terrorist angle to it. The image and the vision of the '80s for me is the guy with the gun and all you can see are his eyes and El Salvador and Northern Ireland and Lebanon and the guy with the gun. "The Sound Of A Gun" says that we've gotten used to random killing. You've got to stand up and say something.

RS: You mention the different coun-

tries. It seems like many different people are able to identify with your music and make it part of their own struggle. You must get some interesting mail.

CD: Absolutely extraordinary! In fact, the mail that I get quite often makes me feel it's all worthwhile. Reading through hundreds and hundreds of letters, as I do around Christmas, I was astonished by the depth of feeling in some of these letters. People say that the music helps them through some terrible family crises and how the music has brought people together. If anything, that is the greatest thing that I enjoy about making records — seeing the pleasure in people's faces.

RS: Can you give an example from one of those letters?

CD: One in particular I remember scared me because it was one of

world last year, including bigger places. I've turned much more to the power of rhythm and the power of just excitement out of music and the power of relationships, which is an indication of hitting too deeply.

RS: Why did you choose that theme — communication — for *Man On The Line*? It really runs through the whole record.

CD: I don't know Richard. It's hard to say why that happened. I know that *The Getaway* album was the theme that only emerged for me after about a year. It was about the right for every man to choose his own destiny. I think this one is about communication because all the songs were written in the three or four months after September. It must have been on my mind. I can't think of any other way.

RS: What's changed for you between



the first that I had gotten on the subject. The guy had seen me playing a concert and he came up to the front row with his girlfriend. I actually remember seeing them — she was a very pretty blonde girl. He said she contracted cancer and she died in his arms in Copenhagen. God, even talking about it chokes me up. He said that they were brought together by my music, the music still reminds him of her and he just wanted to tell me how much pleasure I gave them and it's always going to be linked with her. Stuff like that is incredibly emotional.

RS: Those letters could be a strong source of inspiration for writing. Where do you draw your lyrics from?

CD: It's a funny thing. I found to my amazement, I work with a lot of repetitive symbols — the sea, the tower and the kind of wild horse-man. When I discovered that I was using these symbols, I decided to attempt to avoid the sea and I don't think I've actually used it at all on the new album. As a result of having played about 120 shows around the

the last record and this one?

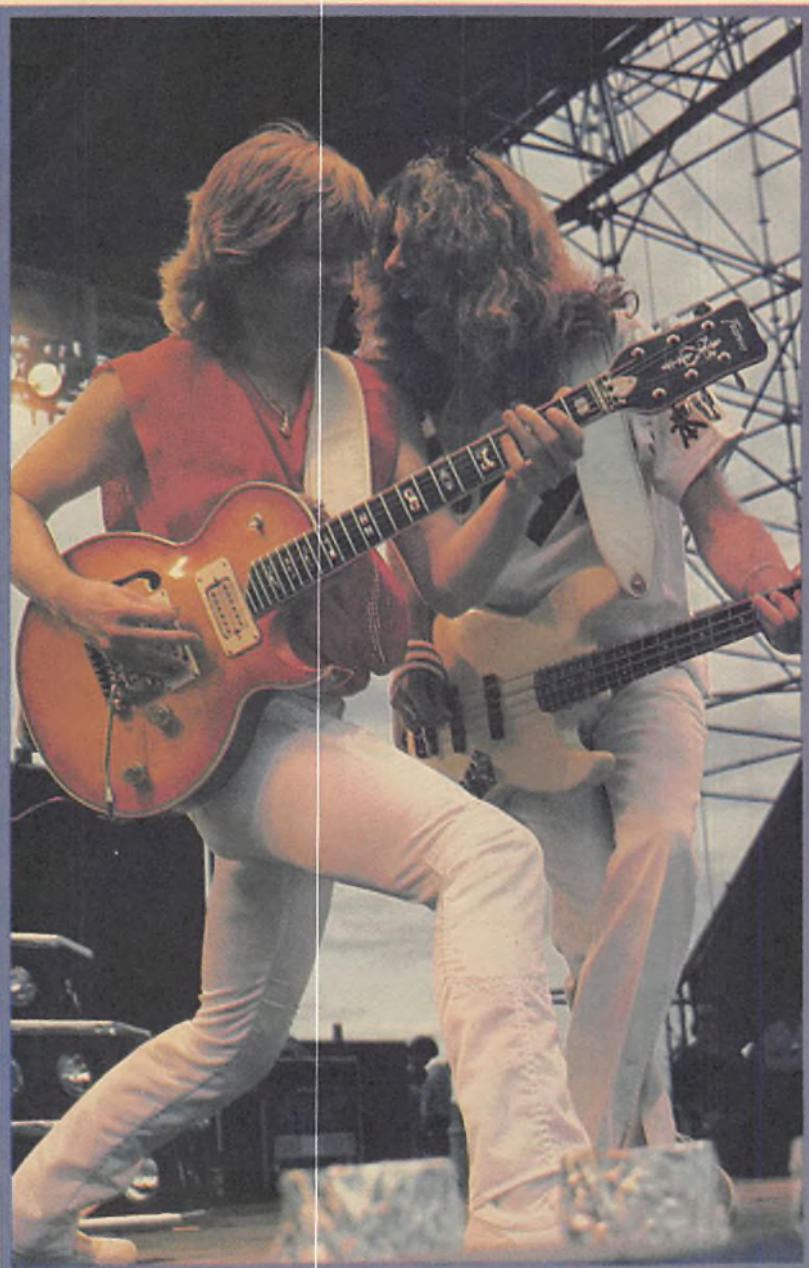
I think I've become much more aware, after touring so much, of the power of throbbing music and powerful music. I think one of the high points was playing with Supertramp in Paris to 80,000 people and actually entertaining them and people telling me after how much they enjoyed it. That's one of the reasons this record came up with so many more powerful tunes.

RS: You've developed a real unique style.

CD: It's always been important to me to be unique and not to be part of a trend because being an outsider people occasionally yell at you and it makes you want to do more. When you are your own person, different from the crowd, you are always in total charge of your own destiny. You're not in a car with some lunatic at the wheel. I have always been on the side of that which has always been more difficult for me, but on the other hand, it means you have your destiny under control.

Exclusive Interview with Triumph's Gil Moore

by Robin Gaines



Triumph, the power trio from Toronto, has always taken the time to do things right. While other hard rock bands haphazardly write songs and throw them on vinyl hoping for a lucky hit, Triumph writes songs with the belief that all of them are potential hit singles. The band's professionalism in the studio, as well as on stage, has paid off for them in more ways than one.

Triumph began in Toronto in 1975 with Gil Moore on drums and Mike Levine on bass. After seeing guitarist Rik Emmett perform with another Toronto band, Moore and Levine asked him to join Triumph in the summer of 1975.

The band has earned a total of five gold and two platinum albums in Canada. *Allied Forces*, released in 1981 and *Never Surrender* in 1983 are the band's only U.S. gold albums.

Early in their career, Triumph perfected their craft by playing the local Toronto bar circuit. Their first Canadian concert date was September 19, 1975 at Simcoe High School where they were paid \$750.00. Triumph's first U.S. tour in support of their *Just A Game* LP began November 14, 1978 in Pittsburgh, Pennsylvania at the Stanley Theatre. In 1983, they were third on the bill at the US Festival. Except for outdoor festivals, Triumph has headlined every concert engagement they have ever played.

In a recent interview with Triumph's ace drummer and songwriter Gil Moore, conducted backstage at the American Rock Festival in Kalamazoo, Michigan (one of the few concerts the band has played this year), Moore talked about the band's forthcoming album, tour, and his thoughts about MTV and business managers.



Ross Marino

Whatever the mood is that you try to create musically, you try to do the same thing on stage. They want to see what it looks like as well as what it sounds like."

Robin Gaines: I understand the band is recording in their own studio in Toronto, the Metalworks. How long have you had the studio?

Gil Moore: Since late 1980. Prior to the recording of *Allied Forces*.

RG: Why did the band see the need to buy their own studio?

GM: Studios are designed primarily to be multi-use facilities. They take into account the acoustical requirements to record rock 'n' roll. As a result, there are compromises along the way, and we felt that if we put together our own studio we could build it specifically for Triumph. We also like to record the drums outside of the studio environment. We're adjacent to a large warehouse. That was another reason why we wanted to build our own place. We could do that without a lot of hassle.

RG: You're writing for this album a little differently. The way I understand it, you and Rik used to write apart from each other, and now you're collaborating on the songs inside the studio?

GM: Rik and I have been working on songs for probably nine months now. We rented an empty warehouse that is in the same complex the studio is in. It doesn't have phones or anything. It's just a big

vacant space. We just put in a guitar, guitar amp, a set of drums, and a little portable studio set to make cassettes. A lot of the writing went like that, which is the first time we've ever done it that way.

RG: Is it working out better?

GM: I think it is. What we perceive as our weaknesses in self-analysis were that because I am a drummer, my songs tended to be really strong rhythmically, and my lack of background in theory was weak as far as melody was concerned. It's the exact opposite for Rik. He is strong on melody but weak on rhythm. So, if we worked the songs up together rather than apart, maybe along the way those things would get corrected creatively before ending up on vinyl. I think it's worked. We're really happy with it.

RG: Does the writing process go faster this way?

GM: Not really. We go in spurts. We had sessions where we'd come out after a day and feel pretty lousy that we hadn't gotten anywhere.

And other days, we felt just ecstatic with what we accomplished.

RG: Do you have all the basic tracks done for the album?

GM: We have six tracks that are getting close to being masters. But recording is a very ... it ebbs and flows. A song may go along and along and then not be a song anymore. It's just like a painter that is working on something. That's great, that's great, that's horrible. He rips it up and throws it out. So at what point it becomes a song is hard to say.

RG: When you come into the studio with a song, does it ever change drastically from what you intended the song to sound like?

GM: Absolutely.

RG: Words and music?

GM: Well, sometimes Rik's songs less so than mine. He is far more conclusive in some of his ideas than I am. There is the odd time when he might have an idea pretty well formulated. But, on the material that we've been writing together, that never had a chance to happen because nobody had an idea that early in the game.

RG: Does Mike write with you and Rik?

GM: He does once we get the songs into the studio.

RG: What does he contribute?

GM: He contributes more as a producer than as another musician.

RG: What are some of the songs that we can expect to hear on the upcoming album?

GM: "Killing Time," "Follow Your Heart," "Rock Out, Roll On," "Time Goes By," "Stranger In A Strange Land," and "White Lies."

RG: Do you know what the first single will be yet?

GM: We have no idea.

RG: Will you be doing a video?

GM: Yes. I don't know what song it will be on yet. I'm sure we'll be doing more than one.

RG: There are some bands that are better on MTV than they are live. Is MTV exposure important to Triumph?

GM: We're the opposite because we started out as a live act and built our reputation as a live act. The groups you're talking about are

groups you've never heard of and all of a sudden they have a hot video out, but they've got nothing to back it up with. They are just inexperienced or not good musicians. Some are just video stars. I mean, I don't know what they are. We always thought that you had to be a musician first and recording the videos was peripheral; not really part of the issue. We like doing the videos. I think they help to promote the bands. I think the videos help sell records. But, like I said, it's peripheral. It's not the core of what we do. We're not actors; we're musicians. We play drums, bass and guitar. It means a whole lot more than whatever images we present in videos, photographs, or anything like that.

RG: Do you regard the live performance or the studio performance more important?

GM: I'd say both are equally important. They hinge on each other. If you don't make good records, no one will come to your concerts. If you play lousy concerts, people tend not to buy your records. Although, there are groups that seem to be able to sell a ton of records and never really do very well in concert. There is, however, nobody that does really well in concert that doesn't sell any records.

RG: When does the band plan on touring again?

GM: October.

RG: How many dates will you play?

GM: Over 100.

RG: Triumph is well known for its big stage production. Will you continue this on your upcoming tour?

GM: I think when you do a tour you have to approach it from a production standpoint. You have to try and embellish what you're doing and present it a certain way as far as what your goals are. Do you want excitement? You go for excitement. Do you want theatre? You go for theatre. Do you want subtlety? You go for subtlety. Whatever the mood is that you try to create musically, you try to do the same thing on stage. I think when people come to a hall, they want to see the video for the song almost. They want to see what it looks like as well as what it sounds like. We try and do that.

RG: The band has a unique set up in that you manage yourselves.

Does the band take on all the management responsibilities?

GM: Sort of. We've got a staff in Toronto. It's pretty much the same as the management staff you'd find behind any other act. The only difference is there isn't one guy telling the band what to do. The band makes the decisions for the band. We decide when we're going to record, when we're going on tour, etc. The day to day decisions are made by everybody at the office. I mean, we have a management office just like every band has a management office. We still run it the same way we did as when we started out playing the clubs in Toronto. We had a manager for a while, but it didn't work out. We started to feel like we were in a cage at the zoo. You know, the feeder comes to feed you every day and tells you what to do. We've always been too hard headed for that kind of a situation to be successful.

RG: So the band does not feel that their creativity has suffered by taking on the responsibility of being business managers?

GM: No. It's the other way around. There is never a case where a greedy manager is making a tour more than we're capable of so that our performance suffers. Or making us record albums and putting them out before they're ready so the records suffer. It doesn't happen in Triumph. I think the fans perceive that cause we're never ripping them off.

RG: How long have you been playing the drums?

GM: Ever since I was in ninth grade. And before that, I played them in my mind even though I didn't own any. I had to save up to buy them. The first time I saw a set of drums, I thought that would be the world's greatest experience just to beat on them. I had a practice pad that I made out of plywood and a mud flap off my bicycle. That is what really got me started.

RG: What would you guys do if Triumph was no more?

GM: I don't know. It's a question we get asked a lot. There is a variety of things that we can do. I think it's impossible to answer that question without knowing where Triumph will lead three guys as individuals. There are so many things on the horizon for this band. It would be a big adjustment in my life not being part of Triumph, because this band is 24 hours a day. Seven days a week. But, we love it.

BOP 'TIL YOU DROP

(As recorded by Rick Springfield)

RICK SPRINGFIELD

Bop 'til you drop
In the hot city
Keep on working day and night
Don't stop 'til you get what you want
Bop 'til you drop
In the hot city
Burn the candle, burn it bright
Love will have to wait.

You wake up wired and draw on your makeup
And the city breathes
And the city jumps to life
Lately it seems your time is all used up
Chasing dreams of money and the good life.

But there is something you've been thinking of
Lately you're feeling the power of love
Everybody says it's so hard to hold
The alarm rings
You gotta get up
You gotta get up.

Bop 'til you drop
In the hot city
Keep on working day and night
Don't stop 'til you get what you want
Bop 'til you drop
'Til you sit pretty
Burn the candle, burn it bright
Love will have to wait.

People say you're the lucky one
But you don't believe it
And you want to stop
And you want to take some time
To sus' out a feeling
And look for a reason
And the flesh is weak
But the spirit is willing.

'Cause there is something you've been thinking of
Lately you're feeling the power of love
Everybody says it's so, so hard to hold
The alarm rings
You gotta get up
You gotta get up.

Bop 'til you drop
In the hot city
Keep on working day and night
Don't stop 'til you get what you want
Bop 'til you drop
'Til you sit pretty
Burn the candle, burn it bright
Love won't, love won't wait.

There is something you've been thinking of
Lately you're feeling the power of love
Everybody says it's so, so hard to hold
The alarm rings
You gotta get up
You gotta get up.

Bop 'til you drop
In the hot city
Keep on working day and night.

Bop 'til you drop
In the hot city
Keep on working day and night
Don't stop 'til you get what you want
Bop 'til you drop
'Til you sit pretty
Burn the candle, burn it bright
Love will, love will have to wait
Bop 'til you drop
In the hot city
Keep on working day and night
Don't stop 'til you get what you want
Bop 'til you drop
'Til you sit pretty
Burn the candle, burn it bright
Love will have to wait
Bop 'til you drop.

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ARE WE OURSELVES

(As recorded by The Fixx)

CYRIL CURNIN
ADAM WOODS
PETER GREENALL
DAN K. BROWN
JAMES WEST-ORAM

Lost feelings return
So now maybe I can learn
To stop the world of a lie
This time around.

Are we, are we, are we ourselves
Are we, are we, are we ourselves.

Because seen through these eyes
We lead a double life
No one would know
So check it out

Stepping out
Here I go.

Are we, are we, are we ourselves
Are we ourselves
And do we really know.

Most spirit returns
Now maybe we learned
To stop this whirl of a lie
To this earth we are bound I ask you.

Are we, are we, are we ourselves
Are we ourselves
And do we really know
Ooh do we know
Are we ourselves.

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ON THE DARK SIDE (From the Motion Picture *Eddie And The Crusaders*)

(As recorded by John Cafferty and The Beaver
Brown Band).

JOHN CAFFERTY

The dark side's callin'
Now nothin' is real
She'll never know just how I feel
From out of the shadows she walks like a dream
Make me feel crazy
Make me feel so mean
Ain't nothin' gonna save you from a love that's
blind
Slip to the dark side
You cross that line
On the dark side
Oh yeah.
On the dark side
Oh yeah.
The dark side's callin'
Now nothin' is real
She'll never know just how I feel
From out of the shadows she walks like a dream

Make me feel crazy
Make me feel so mean
Ain't nothin' gonna save you from a love that's
blind
Slip to the dark side
You cross that line
On the dark side
Oh yeah
On the dark side
Oh yeah.

Ain't nothing gonna save you from a love that's
blind
Slip to the dark side
You cross that line
On the dark side
Oh yeah
On the dark side
Oh yeah
On the dark side
Oh yeah
On the dark side
Oh yeah.

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A GIRL IN TROUBLE (Is A Temporary Thing)

(As recorded by Romeo Void)

DEBORA IVALL
PETER WOODS
FRANK ZINCAVAGE
DAVID KAHNE

She's got a face that shows what she knows
She's heard every line
Tenderly she talks on the phone
There's a way to walk that says stay away
And a time to go 'round the long way.
A girl in trouble is a temporary thing
A girl in trouble is a temporary thing.
There's a time when every girl learns to use her

head
Tears will be saved till they're better spent
There's no time for her to be afraid so instead
She takes care of business
Keeps a cool head.

A girl in trouble is a temporary thing
A girl in trouble is a temporary thing.
She's got a face that shows what she knows
She's heard every line
Tenderly she talks on the phone
There's a way to walk that says stay away
And a time to go 'round the long way.
A girl in trouble is a temporary thing
A girl in trouble is a temporary thing
A girl in trouble is a temporary thing.

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PEARL IN THE SHELL

(As recorded by Howard Jones)

HOWARD JONES
And the fear goes on shadows
And the tear flows on for nothin'
And the fear goes on shadows
And the tear flows on for nothin'.

Under his nose was a dream come true
Been there all the time and he almost knew.

And the fear goes on shadows
And the tear flows on for nothin'
And the fear goes on shadows
And the tear flows on for nothin'.

Under his nose was a dream come true
Been there all the time and he almost knew.
Thoughts of people in misfortune stopped him
doing things well
His duty was to use it
Left his pearl in the shell.

And the fear goes on shadows
And the tear flows on for nothin'
And the fear goes on shadows
And the tear flows on for nothin'.

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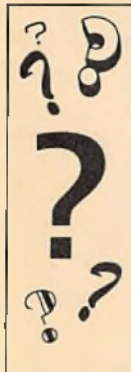
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Song Hits #1

LIGHTS OUT

(As recorded by Peter Wolf)

PETER WOLF
DON COVAY

Lights out
Ah huh
Blast blast blast
Lights out
Ah huh
Blast blast blast
Lights out.

Dancing in the dark
To the radio of love
Dancing in the dark
To the radio of love.

I know that it's wrong
To be dancing with no lights on
And I know that it's wrong
To be holding you for so long
An' for the rest of the night
I'll be holding you tight
So tight.

Dancing in the dark
To the radio of love
Dancing in the dark
To the radio of love.

Oh what can I do
All I need is to dance with you
An' turn the lights down some more

We're the only ones left on the floor
Let the music play
I wanna hold you this way
Girl stay.

Dancing in the dark
To the radio of love
Dancing in the dark
To the radio of love.

Sha la la la la la
Oh holding you girl
Sha la la la la la
Oh baby please.

Lights out
Ah huh
Blast blast blast
Lights out
Ah huh
Blast blast blast
Lights out.

Dancing in the dark
To the radio of love
Dancing in the dark
To the radio of love.

Dance, dance, dance
Radio of love
Oo oo girl
In the dark
Shine on love
Oo oo girl
In the dark.

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CRAZY

(As recorded by Peter Wolf)

PETER WOLF
MICHAEL JONZUN

Oh oh oh oh oh oh
Oh oh
It's been a long, long day
Workin' on the line
My sweat's runnin' heavy
Up an' down my spine
Gonna spend ev'ry cent of my pay
I'm gonna throw my mind away
If I had a big Cadillac
I could quit an' never come back.

I'm crazy, crazy
That's what I am
Crazy, crazy
Don't give a damn
Crazy, crazy
That's what I am
Crazy.

Temptation 'bout to get me
Comin' on real strong
Got me scratchin' at your window
Scratchin' all night long
Your mamma she's afraid

I'm the worst mistake you've made
If I'm knockin' at your door again
Look out
I'm gonna bust in.

I'm crazy, crazy
That's what I am
Crazy, crazy
Don't give a damn
Crazy, crazy
That's what I am
Crazy.

Oh oh oh oh oh oh
Oh oh oh oh oh oh
Sometimes I don't know what to do
After all these things that I been thru
Might jus' be your own best friend
Great googa mooga that'll do ya in.

Get up
Get crazy
Get up
Get crazy
Get up
Get crazy
Get up
Get crazy
Get up
Get crazy.

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FLESH FOR FANTASY

(As recorded by Billy Idol)

BILLY IDOL
STEVE STEVENS

There's a change in pace
Of fantasy and taste
Do you like good music
Do you like to dance
Oh yeah

Hangin' out for a body shop at night
Ain't it strange what we do to feel alright
Oh yeah
So when will you call
I am experienced oh yeah.

Face to face
And back to back
You see and feel
My sex attack
Sing it
Flesh, flesh for fantasy
We want
Flesh, flesh for fantasy.

It's after midnight
Are you feeling alright
Oh yeah
Turn out the light babe
Are you someone else tonight
Neighbor to neighbor, door to door
Don't ask questions
There's time for it all oh yeah.

Face to face
And back to back
You see and feel
My sex attack

Sing it
Flesh, flesh for fantasy
We cry
Flesh, flesh for fantasy.

I sing for culture
Father loves his son
Mothers daughters too
It's an old, old story
Cries the new world too.

Flesh, flesh, flesh for fantasy
We want
Flesh, flesh for fantasy
We want
Flesh, flesh for fantasy
You cry
Flesh, flesh for fantasy.

Let's go down
Let's go down
Let's go down
Let's go down
Let's go down
Let's go down.

Do you like good music
Do you like to dance
It's nearly mornin'
You wanna risk a chance
Neighbor to neighbor
Door to door.

Enjoy the crime
You do your time
Never been nothin' before.

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ROCK ME

(As recorded by Helix)

BOB HALLIGAN JR.

Gimme an R (R) O (O) C (C) K (K)
Whatcha got (rock)
And whatcha gonna do (rock you)
Gimme an R (R) O (O) C (C) K (K)
Whatcha got (rock)
And whatcha gonna do (rock you).

Hot as a pistol
Loaded like a gun
Ready for action
Gotta have my fun
Don't just sit there
Come on get up and move
If you want to
Tell you what we're gonna do.

Rock you (rock you)
Rock you (rock you).

I've been waiting
For so long
Gonna play it loud

Gonna play it strong
So don't just sit there
Come on get up and move
If you want to
Tell you what we're gonna do.

Rock you (rock you)
Rock you (rock you)
Rock you (rock you)
Rock you (rock you).

Gimme an R (R) O (O) C (C) K (K)
Whatcha got (rock)
And whatcha gonna do (rock you)
Gimme an R (R) O (O) C (C) K (K)
Whatcha got (rock)
And whatcha gonna do (rock you).

Don't just sit there
Come on get up and move
If you want to
Tell you what we're gonna do.

Rock you (rock you)
Rock you (rock you)
Rock you (rock you)
Rock you (rock you).

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CRUEL SUMMER

(As recorded by Eananarama)

STEVE JOLLEY
TONY SWAIN

Hot summer streets and the pavements are
burning

I sit around

Trying to smile

But the air is so heavy and dry

Strange voices are sayin'

(What did they say)

Things I can't understand

It's too close for comfort

This heat has got right out of hand.

It's a cruel (cruel) cruel summer

Leaving me here on my own

It's a cruel (it's a cruel) cruel summer

Now you've gone.

The city is crowded

My friends are away and I'm on my own

It's too hot to handle so I got to get up and go.

It's a cruel (cruel) cruel summer

Leaving me here on my own

It's a cruel

(It's a cruel)

Cruel summer

Now you've gone

You're not the only one.

It's a cruel (cruel) cruel summer

Leaving me here on my own

It's a cruel (it's a cruel) cruel summer

Now you're gone.

It's a cruel, cruel summer

Leaving me here on my own

It's a cruel, cruel summer

Now you're gone

You're not the only one.

(Repeat)

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GO INSANE

(As recorded by Lindsey Buckingham)

LINDSEY BUCKINGHAM

Two kinds of people in this world

Winners, losers

I lost my power in this world

'Cause I did not use it.

So I go insane

Like I always do

And I call your name

She's a lot like you.

Two kinds of trouble in this world

Living, dying

I lost my power in this world

And the rumours are flying.

So I go insane

2 MINUTES TO MIDNIGHT

(As recorded by Iron Maiden)

SMITH
DICKINSON

Kill for gain or shoot to maim

But we don't need a reason

The Golden Goose is on the loose

And never out of season

Some blackened pride still burns inside

This shell of bloody treason

Here's my gun for a barrel of fun

For the love of living death.

The killer's breed or the demon's seed

The glamour, the fortune, the pain

Go to war again, blood is freedom's stain

But don't you pray for my soul anymore.

2 minutes to midnight

The hands that threaten doom

2 minutes to midnight

To kill the unborn in the womb.

The blind men shout let the creatures out

We'll show the unbelievers

The Napalm screams of human flames

Of a prime time Belsen Feast yeah

As the reasons for the carnage cut their meat and

lick the gravy

We oil the jaws of the war machine and feed it with

our babies.

(Repeat chorus)

The body bags and little rags of children torn in
two

And the jellied brains of those who remain to put
the finger right on you

As the Madmen play on words and make us all
dance to their song

To the tune of starving millions to make a better
kind of gun.

(Repeat chorus)

Midnight ... all night.

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Like I always do
And I call your name
She's a lot like you.

(Repeat chorus)

Yes I go insane
Like I always do
And I call your name
She's a lot like you
She's a lot like you
She's a lot like you

Go go go
Going insane
Go go go
Going insane
Go go go
Going insane
Go go go.

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STRUT

(As recorded by Sheena Easton)

CHARLIE DORE

He said what is wrong with you
Why don't you use your imagination
(Nation nation)
Nations go to war over women like you
It's just a form of appreciation
Come on over here and put your cloth on the chair
And let the lace fall across your shoulder
(Oh no oh no)
Standing in the half light
You're almost like her
Now take it slow like your daddy told you.

Strut ha put it up
Do it like a woman
Back up baby
Don't you know what it's for
Strut ha put it up
Do it like a woman
Cut up baby
Won't you give me some more.

I said baby I don't like this game
You make me feel like a girl for hire
(Oh no oh no)
All this fascination with leather and lace
Is just the smoke from the fire
He said "Oh honey please don't try to stop a
speeding train
Before it reaches its destination"
(Oh no oh no)
Lie down here beside me
And you can come too
Don't turn away from your true vocation.

Strut ha put it up
Do it like a woman
Back up baby
Don't you know what it's for
Strut ha put it up
Do it like a woman
Cut up baby
Won't you give me some more.

Be my baby doll
Be my baby doll.

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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

DESERT MOON

(As recorded by Dennis DeYoung)

DENNIS DeYOUNG

Is this the train to Desert Moon
Was all she said
But I knew I'd heard that stranger's voice before
I turned to look into her eyes
But she moved away
She was standing in the rain
Trying hard to speak my name
They say first love never runs dry.
The waiter poured our memories into tiny cups
We stumbled over words we longed to hear
We talked about the dreams we'd lost or given up
When a whistle cut the night
And shook silence from our lives
As the last train rolled towards the dune.
Those summer nights when we were young
We bragged of things
We'd never done
We were dreamers
Only dreamers
And in our haste to grow too soon
We left our innocence on Desert Moon
We were dreamers
Only dreamers
On Desert Moon
On Desert Moon
On Desert Moon
Desert Moon.

I still can hear the whisper of the summer night
It echoes in the corners of my heart
The night we stood and waited for the desert train
All the words we meant to say
All the chances swept away
Still remain on the road to the dune.
Those summer nights when we were young
We bragged of things
We'd never done
We were dreamers
Only dreamers
Moments pass and time moves on
But dreams remain for just as long
As there's dreamers
All the dreamers
On Desert Moon

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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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ONLY WHEN YOU LEAVE

(As recorded by Spandau Ballet)

GARY KEMP

Laying in the after glow
I only want to learn what you know
But now you're leaving
How many hearts must you break
How many calls must I make
But now you're leaving
In this world all that I choose has come unbearable
But love is in your touch
Oh it's killing me so much.

Only when you leave
I'll need to love you
And when the action has all gone
I'm just a little fool enough to need you
Fool enough too long
Only when you leave
You'll leave in danger
Oh I'll make sure that you pay
So give a little passion to a stranger
And take this soul away.

I only want to make things last
So how could this have gone so fast
And now you're leaving
How many times must I learn
It's only when you've gone that I burn
And now you're leaving
In the end all that is left has come unbearable
It's hard to change your mind
So leave it all behind.

Only when you leave
I'll need to love you
And when the action has all gone
I'm just a little fool enough to need you
Fool enough too long
Only when you leave
You'll leave in danger
Ooh I'll make sure that you pay
So give a little passion to a stranger
And take this soul away.

Only when you leave
I'll need to love you
And when the action has all gone
I'm just a little fool enough to need you
Fool enough too long
Only when you leave
You'll leave in danger
Oh I'll make sure that you pay
So give a little passion to a stranger
And take this soul away.

SHINE SHINE

(As recorded by Barry Gibb)

BARRY GIBB
MAURICE GIBB
GEORGE BITZER

I've never been sorry for the way I was raised
The enemy fewer and the love that I made
Was the symbol of the times
A celebration of the wine
I made a memory in you
I'll still be the reader of the letters you write
I'll never be lonely for the rest of my life
There's a corner in my heart
Oh we can never be apart
No we can never be apart
Tomorrow you be gone
Tomorrow we can dance the night away
I can bestow on you
All my love on your wedding day.

Shine shine for how much longer you'll be mine
There'll be no vows to be broken
You mean the world to me
Someone else that we both call love
In your eyes I believe together you'll shine.

I was born to be with you on the day you were born
A beautiful angel with her face in the sun
She was searchin' for the moon
In every sparkle of the spoon
You haven't changed
I'll still be the face in ev'ry body you see
A light in the night if you need me to be in ev'ry
corner of the world
If any smile becomes a tear
I will shelter you from the rain
Tomorrow you be gone
Tomorrow we can dance the night away
I can bestow to you
All my love on your wedding day.

Shine shine for how much longer you'll be mine
There'll be no vows to be broken
You mean the world to me
Someone else that we both call love
In your eyes I believe together you'll shine.

Shine
And now I love you
There's no one I place above you
Life is a road before you
While he can show the way to you my darling
I will pray for you.

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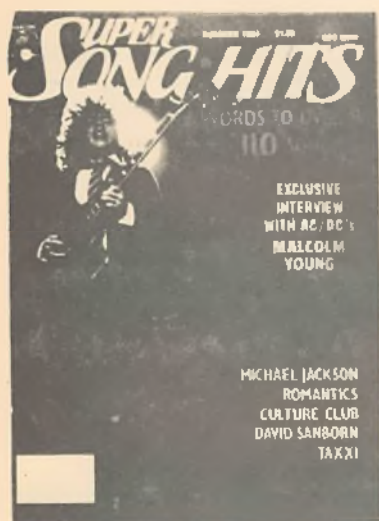
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THE BODY ELECTRIC

(As recorded by Rush)

LEE
LIFESON
PEART

One humanoid escapee
Android on the run
Seeking freedom beneath a lonely desert sun.

Trying to change its program
Trying to change the mode
Crack the code
Images conflicting into data overload.

1-0-0-1-0-0-1
S.O.S.
1-0-0-1-0-0-1
In distress
1-0-0-1-0-0.

Memory banks unloading
Bytes break into bits
Unit one's in trouble
And it's scared out of its wits.

Guidance systems break down
A struggle to exist
To resist
A pulse of dying power
In a clenching plastic fist.

1-0-0-1-0-0-1
S.O.S.
1-0-0-1-0-0-1
In distress
1-0-0-1-0-0.

It replays each of the days
A hundred years of routines
Bows its head and prays
To the mother of all machines, all machines.

1-0-0-1-0-0-1
S.O.S.
1-0-0-1-0-0-1
In distress
1-0-0-1-0-0.

It replays each of the days
A hundred years of routines
Bows its head and prays
To the mother of all machines
Mother of all machines.

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STRUNG OUT

(As recorded by Steve Perry)

STEVE PERRY
CRAIG KRAMPF
BILLY STEELE

One very happy warm summer nite
I saw your face what could I do
So carefully I walked straight up to you

And in the shadows of a moonlit nite
I saw those eyes a shinin' through
Heart of gold I love you misty blue.

Oh it's hard to love somebody
Especially when they don't belong to you
'Cause they're loving someone else
Strung out and hung up on you.

I feel like Bogart in a crazy movie
Bogie 'n me we never beg
But this time maybe I've got voices in my head.


They're sayin' that he's never been good to you
And he's always hurt and let you down
If what you need is good lovin'
I'll be around.

It's hard to love somebody
Especially when they don't belong to you
'Cause they're loving someone else
Strung out and hung up on you
Strung out
Strung out.

Well it's hard to love somebody
Especially when they don't belong to you
'Cause they're loving someone else
Strung out and hung up on you.

It's hard to love somebody
Oh when they don't belong to you
'Cause they're loving someone else
Strung out and hung up on you
Strung out and hung up on you
Yea strung out
Yea strung out
Strung out
Strung out
Strung out
Strung out.

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RIGHT BY YOUR SIDE

(As recorded by the Eurythmics)

A. LENNOX
D.A. STEWART

Ooh give me two strong arms to protect myself
Ooh give me so much love that I forget myself
I need to swing from limb to limb
To relieve this mess I'm in
'Cause when depression starts to win
I need to be right by your side
Yes I do.

Ooh no one seems to touch me in the way you do
Ooh nothing seems to hurt me when I'm close to
you
I'm so full of desire
When you set my head on fire
I need to be right by your side
Yes I do.

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah
Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah.

Ev'ry single one of us needs love, love love
Ev'rybody needs to give and receive love
Yeah ev'ry single day can drag us down, down,
down
But there's nothing left to fear
When love gets into town yeah.

I'm so full of desire
When you set my head on fire
I need to be right by your side.
Ooh give me two strong arms to protect myself
Ooh give me so much love that I forget myself
I need to swing from limb to limb
To relieve this mess I'm in
'Cause when depression starts to win
I need to be right by your side.

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SURRENDER YOUR HEART

(As recorded by Missing Persons)

DALE BOZZIO
TERRY BOZZIO
WARREN CUCCURULLO
PATRICK O'HEARN

It's not my imagination
It's a no win situation
There's no way to get away from
From my love.

I've got you cornered
With my devotion
I've got you captured by emotion
It's impossible to go on

Without love.

Surrender your heart to me
Surrender your heart to me
Surrender your heart
Why can't you see
It's the only way that it can be
Surrender your heart
I don't know why but
You never give in to me.

My decision is a strong one
And I know that I can hold on
How much longer can you go on
Without love.

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MODERN DAY DELILAH

(As recorded by Van Stephenson)

JAN BUCKINGHAM
VAN STEPHENSON

She's a wizard with her shears
She's been turning heads for years
All the darlings and the dears
Say she's got the touch.

An exclusive clientel
Oh she knows each one so well
No one dares to kiss and tell
'Cause she knows too much.

She's a modern day Delilah
Keeps her scissors lazer sharp
Once she finds your weakness
She'll cut you to the quick
Stab you in the heart

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

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

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

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

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IF THIS IS IT

(As recorded by Huey Lewis and The News)

JOHN COLLA
HUEY LEWIS

I've been phoning night and mornin'
I heard you say "Tell him I'm not home"
Now you're confessin'
But I'm still guessin'
I've been your fool for so, so long.

If this is it
Please let me know
If this ain't love
You better let me go
If this is it
I want to know
If this ain't love baby
Just say so.

Girl don't lie
Just to save my feelings
Girl don't cry
And tell me nothin's wrong
Girl don't try
To make up phoney reasons
I'd rather leave than never believe.

You've been thinkin'
And I've been drinkin'
We both know that it's just not right
Now you're pretendin'
That it's not endin'
You'll say anything to avoid a fight.

Girl don't lie
And tell me that you need me
Girl don't cry
And tell me nothin's wrong
I'll be alright
One way or the other
So let me go
Or make me want to stay.

If this is it
Please let me know
If this ain't love
You better let me go
If this is it
I want to know
If this ain't love baby
Just say so.
(Repeat)

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ROCK

(As recorded by Greg Kihn Band)

GREG KIHN
STEVE WRIGHT

I've got to make it on my own
I've got to stand up on my own two feet.

I'm not afraid to be alone
If that's the game
You've got to taste defeat.

There's nothing left to do
But live my life without you
I've got to face the facts
You're never coming back.

It's down to me
I've got to be the rock
I said I
I've got to be the rock.

I've got to learn from my mistakes
I've got to make myself believe again
So what's so special about the past
I own the future
If I believe I can.

There's nothing I can say
There's no game left to play
I've got to stand alone no matter what the cost.

It's down to me
I've got to be the rock
I said I
I got to be the rock
I said I
I got to be the rock
I said I
I got to be the rock.

There's nothing left to do
But live my life without you
I've got to face the facts
You're never coming back.

It's down to me
I've got to be the rock
I said I
I got to be the rock
I said I
I got to be the rock
I said I
I got to be the rock
I said I
I got to be the rock
I said I
I got to be the rock
I said I
I got to be the rock.

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RESCUE ME

(As recorded by Duke Jupiter)

GREG WALKER

Without you it's no good
It's cold and lonely and misunderstood
All my love was in vain
I was standin' in the pourin' rain.

Then one day girl I found you
You stopped the rain and let the sunshine through
I will be by your side
Someday our love will survive.

Rescue me
Baby I need you
Rescue me
Baby I need you
Rescue me.

I was down feelin' blue
So confused didn't know what to do
Runnin' wild never cared
But all the time I was runnin' scared.

Then one day girl I found you
You stopped the pain and made me feel brand new
I will be by your side

Someday our love will survive.

Rescue me
Baby I need you
Rescue me
Baby I need you
Rescue me
Rescue me
Baby you found me just in time
Rescue me
I was sinkin' goin' down.

Without you it's no good
It's cold and lonely and misunderstood
I will be by your side
Someday our love will survive.

Rescue me
Baby I need you
I need you
Rescue me
Baby I need you
I need you
Rescue me baby
Baby rescue me
Baby rescue me
Baby rescue me.

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ALL OF YOU

(As recorded by Julio Iglesias & Diana Ross)

TONY RENIS
JULIO IGLESIAS
CYNTHIA WEIL

Aaaaah, aaaah, aaaah, oooo, aaaaah
I never had this feeling before
I never wanted anyone more
And something in your eyes tells me
You feel the way that I do.

I feel like you do
If you would like to stay here all night
You know that I would say it's all right
Though I'm saying yes I confess
I've got more on my mind
'Cause I want more of you than your time.

All of you
Your body and soul
Every kind of love you can express
All the secret dreams you've never told
I want everything and I'll take nothing less.

All of you
As long as you live
Everything you've never shared before
I want all of you that you can give
All your joys and all your sorrows
Your todays and your tomorrows
How I long to feel the warmth of your touch.

And then if I'm not asking too much
I'd like to spend my life wandering through
All the wonders of you
All the wonders of you.

And when we're lying close in the dark
So close I feel each beat of your heart
I want you to reveal what you feel
All you hold deep inside
There is nothing I want you to hide.

All of you
Your body and soul
Everything you want this love to be
I want all of you
All that you can give
In return for all you're giving
Let me give you
All of me.

All of you
Your body and soul
Every kind of love you can express
All the secret dreams you never told
I want everything, everything, everything.

All of you
As long as you live
Everything you want this love to be.

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YOU'RE THE BEST THING

(As recorded by The Style Council)

PAUL WELLER

I could be discontent
And chase the rainbows end
I might win much more but lose all that is mine
I could be a lot but I know I'm not
I'm content just with the riches that you bring.

I might shoot to win
And commit the sin
Of wanting more than I've already got
I could runaway hey but I'd rather stay
In the warmth of your smile lighting up my day
The one that makes me say heh.

'Cause you're the best thing that every happened
To me or my world hey hey
You're the best thing that ever happened
So don't go away.

I might be a king

And steal my peoples things
But I don't go for that power crazy way
All that I could rule I don't check for fools
All that I need is to be left to live my way
Say listen what I say hey.

'Cause you're the best thing that ever happened
To me or my world hey hey
You're the best thing that ever happened
So don't go away.

I could chase around
For nothing to be found
But why look for something that is never there
I may get it wrong sometimes but I'll come back
in style
For I realize your love means more than
anything
The song that makes me sing yeah.

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YOUNG THING, WILD DREAMS (Rock Me)

(As recorded by Red Rider)

TOM COCHRANE

Young thing, young thing
Your blade is ripe
Walk out with a fever in the night.

Young thing, young thing
With your fist so fat
Forget about that
Come on out and move me.

Move me, move me
Let your spirit ring
Rock me till I can't think.
Young thing, young thing
Is your world so flat
Drive out to the edges
Drive it all back.

Young thing, young thing
When they lock you inside
Slip out the back
Come on and move me.

Move me, move me
Let your spirit ring
Rock me till I can't think.

Move me, move me
With all your might
Rock me, rock me
Rock me, rock me.

Young thing, young thing
With your senses sharp
This land is your land
It's in the heart.

Young thing, young thing
With your senses keen
This world is your world
This world is free.

Young dream, young dream
Take it to the heights
Roll me over
Those cities of lights.
Young thing, wild dreams
We'll roll it to the sea
We won't stop until we've been released.

Move me, move me
Put it to the test
Rock me
I can't get no rest.
Move me, move me
Till I can't sleep
Rock me, rock me
Rock me, rock me.

(Rock me)

Young thing, young dreams
Take it to the heights
(Rock me)
Roll me over
Those cities of lights
(Rock me)

Young thing, wild dreams
We'll roll it to the sea
(Rock me)

We won't stop
Until we've been released
(Rock me)

Young thing, young thing
Is your world so flat
(Rock me)

Let's drive out where the edge is
Drive it all back
(Rock me)

Young thing, young thing
Lock you inside
(Rock me)
Slip out the back
(Rock me)

Come on and move me.

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(As recorded by Laura Branigan)

You can break away
Or you can stay
You choose your life
You're free to fly, fly
Go on
And fly
Go on and fly.

She had it in her all the time
To get away
And try to find
Somewhere to go to run
She saw the world thru open eyes
And never let a soul inside
Don't come too close
So close
Baby thinks she's smart
But what about her heart.

Like a wild bird of prey
Like a thief in the night
You can take what you want
And you don't think twice
'Cause the world's in your hands
You got all you want
And you won't change a thing
You're the lucky one
Oh the lucky one
Oh the lucky one.

Her soul was strong
Her heart was tough
And when she felt she had enough
She tore herself away
Love in the dark is all you see
Get what you want
Not what you need
You look the other way
Never letting on
What it's all become.
Like a wild bird of prey
Like a thief in the night
You can take what you want
And you don't think twice
'Cause the world's in your hands
And you got all you want
And you won't change a thing
You're the lucky one
Oh the lucky one
Oh the lucky one.

Baby thinks she's smart
But what about her heart
Like a wild bird of prey
Like a thief in the night
You can take what you want
And you don't think twice
'Cause the world's in your hands
And you got all you want
And you won't change a thing
You're the lucky one
Oh the lucky one
Oh the lucky one.

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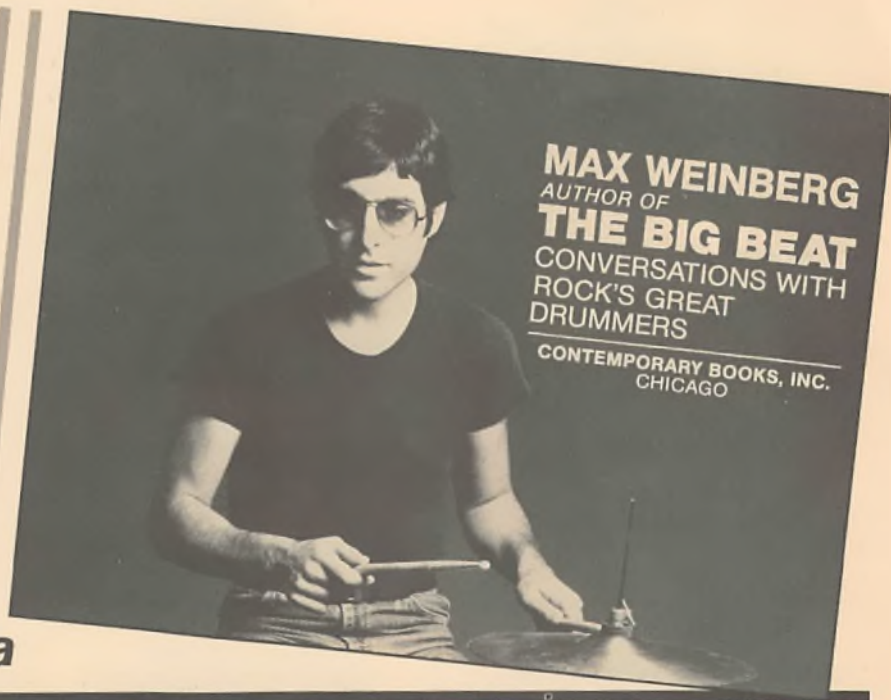
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Book Review

Max Weinberg: "The Big Beat"



By Steve Wosahla

In Bruce Springsteen's self-coined "galaxy of stars," Max Weinberg is known as the "Mighty Max," the 10-year veteran whose solid drumming anchors the E Street Bands' three hour plus rock 'n' roll marathons. But this year Max is a hero for another reason. His new book about drummers, "The Big Beat," is a rock archivists dream.

Rock 'n' roll heroes abound in numbers, but the emphasis is all too often on the guitarist. Occasionally, a strong personality like Keith Moon or John Bonham will emerge, but there's 10 Eric Claptons for every Charlie Watts. "The Big Beat" is exclusively about the boys on the snare and high hats and should be considered an important piece of rock history for its wonderful anecdotes, footnotes, and terrific personality insights.

For Max Weinberg, the music starts with the drummer. If he's not on it, there is no foundation. Like he gives Bruce Springsteen's music architecture, Weinberg as an interviewer is a focused journalist. "The Big Beat"

features 14 interviews with drummers like Ringo Starr (his personal hero), Charlie Watts, L.A. sessionman Russ Kunkel, the Rascals' Dino Danelli and Johnny Bee of the Detroit Wheels. But it also features the likes of lesser known but important contributors to rock 'n' roll: Hal Blaine of Phil Spector sessions, Elvis Presley's D.J. Fontana, the Muscle Shoals Rhythm Section's Roger Hawkins and soul sessionman "Pretty" Purdie. These men played on some of rock's greatest recordings but their story has never really been told.

"The Big Beat" does not get bogged down in purely technical musicians talk. Weinberg's forte lies in his effortless transition into probing the personalities of these semi-legends. "At all costs," Levon Helm of the Band decrees, "let's laugh."

To gauge the level of respect Weinberg brought to the project, consider the fact that he got Charlie Watts to do an interview. Charlie always avoids the press and his comments on different generations of

drummers provides a valuable research start for a genre in which most fans have little historical knowledge.

On an entertaining note, Max brings out the origins of Hal Blaine's "Hal Blaine Strikes Again!!" stamp and calling card, Dino Danelli's twirling drumsticks and the time when Johnny Bee had to set up his drumkit onstage at the height of the Detroit Wheel's fame. Slightly controversial is the claim by Bernard "Pretty" Purdie that he is the uncredited drummer of 21 Beatles' tracks. Ringo Starr, however, denies it in his chapter, saying "Well, then what was I doing?"

Sadly, Keith Moon is not with us to share his legends and lunacies. Neither is Benny Benjamin, the man whose backbeat is still heard in our movie theaters two decades after Motown dominated the top 40. But the cast Max has assembled will make you appreciate your classic records more than ever. Perhaps in the book's second edition, one of the drummers will interview Max Weinberg. He's worthy of the company.

WE'RE NOT GONNA TAKE IT

(As recorded by Twisted Sister)

D. SNIDER

We're not gonna take it
No we ain't gonna take it
We're not gonna take it anymore.

We've got the right to choose and
There ain't no way we'll lose it
This is our life
This is our song
We'll fight the powers that be just
Don't pick our destiny 'cause
You don't know us
You don't belong.

We're not gonna take it

No we ain't gonna take it
We're not gonna take it anymore.

Oh you're so condescending
Your gall is never ending
We don't want nothin'
Not a thing from you
Your life is trite and jaded
Boring and confiscated
If that's your best
Your best won't do.

Oh oh
We're right
Yeah
We're free
Yeah
We'll fight
yeah
You'll see
Yeah.

We're not gonna take it

No we ain't gonna take it
We're not gonna take it anymore.

We're not gonna take it
No we ain't gonna take it
We're not gonna take it anymore
No way.

Oh oh
We're right
Yeah
We're free
Yeah
We'll fight
Yeah
You'll see
Yeah.

(Repeat chorus)

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DRIVE

(As recorded by The Cars)

RIC OCASEK

Who's gonna tell you when
It's too late
Who's gonna tell you things
Aren't so great.

You can't go on
Thinking nothing's wrong
Who's gonna drive you home
tonight

Who's gonna pick you up
When you fall
Who's gonna hang it up
When you call
Who's gonna pay attention
To your dreams
Who's gonna plug their ears
When you scream.

You can't go on
Thinking nothing's wrong
Who's gonna drive you home
tonight.

Who's gonna hold you down
When you shake

Who's gonna come around
When you break.

You can't go on
Thinking nothing's wrong
Who's gonna drive you home
tonight oh.

You know you can't go on
Thinking nothing's wrong
Who's gonna drive you home
tonight.

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STRANGER

(As recorded by Stephen Stills)

STEPHEN STILLS
CHRISTOPHER STILLS

When I look and my eyes fin'ly meet
a lady
Who has something unique
I must know her
Don't stumble on my feet get
together
At least just enough to speak to this
stranger.
If I dream I'm bound to lose my place

Fascinated with this beautiful face
within' her eyes
They're focusing on me
Pay attention she is talking to me
I'm the stranger.

Trying to remember that getting it
wrong is what ev'ryone does
Mutual attraction can be so
distracting
Forget where you were
Strangers can fall in love.

When you think about love at all
And you wind up cryin' the blues
And the loneliest person that you

know
Is staring out of the mirror at you
You, you are the stranger and you
know the danger.

It'll be right and you know that she's
with you
She ain't thinkin' about what she's
s'posed to do
Worryin' might as well just be
pretendin'
Hurryin' when you know every new
friend is a stranger.

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LUCKY STAR

(As recorded by Madonna)

MADONNA CICCONE

You must be my lucky star
'Cause you shine on me where ever
you are
I just think of you and I start to glow
And I need your light and baby you
know.

Star light star bright first star I've
seen tonight
Star light star bright make ev'rything
alright

Star light star bright first star I've
seen tonight
Star light
(Star bright)
Yeah come on shine your heavenly
body tonight
Yes I know you're gonna make
ev'rything alright.

You must be my lucky star
'Cause you make the darkness seem
so far
And when I'm lost you'll be my guide
I just turn around and you're by my
side.

Star light star bright first star I've
seen tonight
Star light star bright make ev'rything

alright
Star light star bright first star I've
seen tonight
Star light
(Star bright)
Yeah come on shine your heavenly
body tonight
Yes I know you're gonna make
ev'rything alright.

You may be my lucky star
But I'm the luckiest by far.

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HARD HABIT TO BREAK

(As recorded by Chicago)

STEVE KIPNER
JOHN PARKER

I guess I thought you'd be here
forever
Another illusion I chose to create
You don't know what ya got
Until it's gone
And I found out a little too late.

I was acting as if you were lucky to
have me
Doin' you a favor I hardly knew you
were there
But then you were gone and it all
was wrong
Had no idea how much I cared.

Now being without you
Takes a lot of getting used to

Should learn to live with it
But I don't want to.

Living without you
Is all a big mistake
Instead of getting easier
It's the hardest thing to take
I'm addicted to ya babe
You're a hard habit to break.

You found someone else
You had every reason
You know I can't blame you for
runnin' to him
Two people together but living
alone
I was spending my love too thin.

After all of these years
I'm still tryin' to shake it
Doin' much better
They say that it just takes time
But deep in the night it's an endless
flight
I can't get ya out of my mind.

Now being without you

Takes a lot of getting used to
Should learn to live with it
But I don't want to.

Being without you
Is all a big mistake
Instead of getting any easier
It's the hardest thing to take
I'm addicted to you baby
You're a hard habit to break.

Being without you
Takes a lot of getting used to
Should learn to live with it
I don't want to.

Being without you
Is all a big mistake
Instead of getting any easier
It's the hardest thing to take
I'm addicted to you
You're a hard habit to break
Such a hard habit to break
I'm addicted to you.

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TWO SIDES OF LOVE

(As recorded by Sammy Hagar)

SAMMY HAGAR

You never hear about it
It's not the thing you talk over with
friends
You never see it comin'
Until it begins.

But something stepped in between
us
It's taken all of our time alone
In a heart broken maze
But it still is shown.

So why does she cry herself to sleep
at night
Why do I have to work so hard to
make things right
To fall in love came nat'rally
To make it last is so hard you see
I'm caught in between the two sides
of love.

A kiss goodbye a kiss hello
You wonder why she gets lonely
You've got to show her no doubt
She's your one and only yeah.
(Repeat)

We make promises, promises
And late at night you make big plans
Someday we'll run away
And leave the love demands yeah.

So why does she cry herself to sleep
at night
Why do I have to work so hard to
make things right
To fall in love came nat'rally
To make it last is so hard you see
I'm caught in between the two sides
of love.

Two sides of love
Two sides of love
Two sides of love.

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IT'S A HARD LIFE

(As recorded by Queen)

FREDDIE MERCURY

I don't want my freedom
There's no reason for living with a
broken heart.

This is a tricky situation
I've only got myself to blame
It's just a simple fact of life
It can happen to anyone
You win you lose
It's a chance you have to take with
love
Oh yeah I fell in love
And now you say it's over and I'm
falling apart.

It's a hard life to be true lovers

together
To love and live forever in each
others hearts
It's a long hard fight to learn to care
for each other
To trust in one another right from
the start
When you're in love.

I try and mend the broken pieces
I try to fight back the tears
They say it's just a state of mind
But it happens to everyone
How it hurts deep inside
When your love has cut you down to
size
Life is tough on your own
Now I'm waiting for something to fall
from the skies
And waiting for love.

Yes it's a hard life two lovers
together
To love and live forever in each

others hearts
It's a long hard fight to learn to care
for each other
To trust in one another right from
the start
When you're in love.

It's a hard life in a world that's filled
with sorrow
There are people searching for love
in ev'ry way
It's a long hard fight but I'll always
live for tomorrow
I'll look back on myself and say I did
it for love.

Yes I did it for love for love
Oh I did it for love.

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Last Name First

Bon Jovi

by Rich Sutton

Like the character in his second video (portrayed by himself) Bon Jovi believes that not only do you not get the girl you're after, you don't even get the one who's second string! In his video there's a girl that keeps popping up every place he goes — yet she's always a step ahead. The story takes a strange twist as he follows a lady out the bar door. She's being pursued by two n'er-do-wells. The two thugs turn on our hero when he tries to save the beaux. Then a mystery lady appears with a gun to save them both.

Now it seems sure that our hero will surely walk away with one of the lasses. However, both leave him in decidedly non-storybook fashion. Says Bon Jovi, "Our songs are about lust, not love. Each song is its own little passion play. But when we come up with an idea for a song I won't make up a happy ending just to make things easy. Life doesn't work that way."

Jon Bon Jovi's climb to the top has been anything but easy. Jon is a street tough musician from the New York area whose recording contract came at the expense of playing the rumble tuff New York area club circuit. His break came when one of his songs was selected for a "Homegrown" album done by an area rock station. His local recognition lit the fire for a national reputation. Every time a new radio station picked up on Jon Bon Jovi, he picked up a new town of followers.

Jon adapted his last name as his band's moniker with its current line up in March of 1984. The story goes like this: while Jon was gigging in clubs that he wasn't even old enough to legally walk in, he teamed up with keyboardist David Rushbaum. Bass player Alec John Such joined the band next after following Bon Jovi's footsteps through the club scene. Alec made the suggestion to Jon that he look up Frankie and the Knockouts' drummer Tico Torres. Tico played with Bon Jovi while working on projects for the Knockouts until he decided that Bon Jovi was his main musical interest.

Jon tells the interesting story of his lead guitar players' introduction to the band, "I was playing one night at a big radio station concert where this guy in the audience says to me as I walk off the stage 'I'm gonna be your guitar player.'" And after Bon Jovi heard him play, he knew he'd found the right combination of musicians.

The band performed opening sets for heavyweights like ZZ Top which eventually led to their radio station recognition and their recording deal. Their debut album was produced by Lance Quinn and Tony Bongiovi who've worked with bands like Aerosmith, Ozzy Osbourne and Aldo Nova. All of this was perfect training for the hard rocking Bon Jovi.

The music of Jon Bon Jovi has not only caught the attention of recording companies and radio stations — but also the eyes and ears of rock and rollers across the country. Many stations report "Runaway" as one of their most requested songs of 1984. An equally strong second record should make 1985 the year for Bon Jovi!



Terry Sesvold

Terry Sesvold



STILL LOVING YOU

(As recorded by the Scorpions)

KLAUS MEINE
RUDOLF SCHENKER

Time
It needs time
To win back your love again
I will be there
I will be there.

Love
Only love
Can bring back your love someday
I will be there
I will be there.

Fight
Babe I'll fight
To win back your love again
I will be there
I will be there
Love
Only love
Can break down the walls someday

I will be there
I will be there.

If we'd go again
All the way from the start
I would try to change
The things that killed our love.

Your pride has built a wall
So strong that I can't get through
Is there really no chance
To start once again
I'm loving you.

Try
Baby try
To trust in my love again
I will be there
I will be there.

Love
Our love
Just shouldn't be thrown away
I will be there
I will be there.

If we'd go again
All the way from the start

I would try to change
The things that killed our love.

Your pride has built a wall
So strong that I can't get through
Is there really no chance
To start once again.

If we'd go again
All the way from the start
I would try to change
The things that killed our love.

Yes I've hurt your pride
And I know what you've been
through
You should give me a chance
This can't be the end
I'm still loving you
I'm still loving you
I'm still loving you
I need your love
Still loving you
Still loving you baby.

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MAMA WEER ALL CRAZEE NOW

(As recorded by Quiet Riot)

NODDY HOLDER
JIM LEE

Ma-mama weer all crazee now
Ma-ma-mama weer all crazee now.

I don't want to drink my whiskey like
you do
I don't need to spend my money but
still do
Don't stop now
Well come on

Another drop now
So come on
I want a lot now
Well come on
That's why, that's why.

I say ma-mama weer all crazee now
Ma-ma-mama weer all crazee now.

And you told me full fire water won't
hurt me
But you lied
And you tease me
And all my ladies desert me
(I wanna get 'em back)
But don't stop now
Well come on
Another drop now
Well come on

I wanna lot now
So come on
That's why, that's why.

I say ma-mama weer all crazee now
I say ma-ma-mama weer all crazee
now
Get crazee.

I say ma-mama weer all crazee now
Ma-mama weer all crazee now
Ma-mama weer all crazee now
Mama mama mama weer all crazee
now
Get crazy with me.

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London, England.

TURN AROUND

(As recorded by Neil Diamond)

NEIL DIAMOND
BURT BACHARACH
CAROLE BAYER SAGER

Turn around
Where do you think you're going
We've been through this door
So many times.

Just turn around
We've got to keep it going
Like we did before
In better times.

Turn around
Look at me

Can't you see.

I'll be there for you
If ever you should need me
You can run away
But you can never hide.

There'll come a day
You're gonna have to face yourself
You'll wake and say
It wasn't worth goodbye.

Turn around
Look at me
I'm the guy who loves you
And when you get tired of runnin'
around.

Turn around
Don't turn away
Turn around

I want you to stay.

You and me
We still belong together
No one ever said
We'd have an easy ride.

When you love someone
You got to talk it over
When you love someone
You just don't let it die.

Turn around
Look at me
I just want to tell you
What you're lookin' for
You've already found.

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WHEN YOU CLOSE YOUR EYES

(As recorded by Night Ranger)

JACK BLADES
ALAN FITZGERALD
BRAD GILLIS

What do you do
When it's falling apart
And you knew it was going
From the very start
Do you close your eyes
And dream about me.

A girl in love
With a gleam in her eye
I was a younger boy
All dressed in white
We're older now
Do you still think about me.

I remember we learned about love
In the back of a Chevrolet
Well it felt so good to be young
Feels like yesterday.

When you close your eyes
Do you dream about me
When you close your eyes
Do you dream about me
Do you still dream about me.

I guess I don't know what I'm
thinking
Coming off a hard night of drinking
Angie come closer to me
I need a soul to bleed on.

It could'a been done
In a different kinda way
But that ain't you
You play tough when you play
It's over now
I bet you still think about me.

I remember I held you so tight
And we danced the night away
With the moves of two wide eyed
kids

I need you so much today.

When you close your eyes
Do you dream about me
When you close your eyes
Do you dream about me.
(Repeat)

I remember we learned about love
In the back seat of a Chevrolet
No good for an old memory
To mean so much today.
(Repeat chorus)

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5:06 A.M. (Every Stranger's Eyes)

(As recorded by Roger Waters)

ROGER WATERS

Hello you wanna a cup of coffee
I'm sorry would you like a cup of
coffee

Ok you take cream and sugar
In truck stops and hamburger joints
In Cadillac limousines
In the company of has-beens
And bent-backs and sleeping forms
On pavement steps

In libraries and railway stations
In books and banks
In the pages of history

In suicidal cavalry attacks
I recognise
Myself in every stranger's eyes.

And in wheelchairs by monuments
Under tube trains and commuter
accidents

In council care and county courts
At Easter fairs in sea-side resorts
In drawing room and city morgues
Of life rafts in the China seas
In transit camps, under arc lamps
On unloading ramps
In faces blurred by rubber stamps
I recognise
Myself in every stranger's eyes.

And now from where I stand
Upon this hill I plundered from the
pool

I look around I search the skies
I shade my eyes so nearly blind
And I see signs of half remembered
days

I hear bells that chime in strange
familiar ways
I recognise
The hope you kindle in your eyes.

It's oh so easy now
As we lie here in the dark
Nothing interferes it's obvious
How to beat the tears
That threaten to snuff out
The spark of our love.

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THE WARRIOR

(As recorded by Scandal featuring
Patty Smyth)

HOLLY KNIGHT
NICK GILDER

You run, run, run away
It's your heart that you betray
Feeding on your hungry eyes
I bet you're not so civilized.

Well isn't love primitive
A wild gift that you wanna give
Break out of captivity
And follow me stereo jungle child
Love is the kill
Your heart's still wild.

Shooting at the walls of heartache

bang, bang
I am the warrior
Well I am the warrior
And heart to heart you'll win
If you survive
The warrior
The warrior.

You talk, talk you talk to me
Your eyes touch me physically
Stay with me we'll take the night
As passion takes another bite oh
Who's the hunter who's the game
I feel the beat call your name
I hold you close in victory
I don't wanna tame your animal style
You won't be caged in the call of the
wild.

Shooting at the walls of heartache
bang, bang
I am the warrior

Well I am the warrior
And heart to heart you'll win
If you survive
The warrior
The warrior
I am the warrior.

Shooting at the walls of heartache
The warrior
I am the warrior
And heart to heart you'll win
Heart to heart you'll win
If you survive
The warrior
The warrior.

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SONG HITS

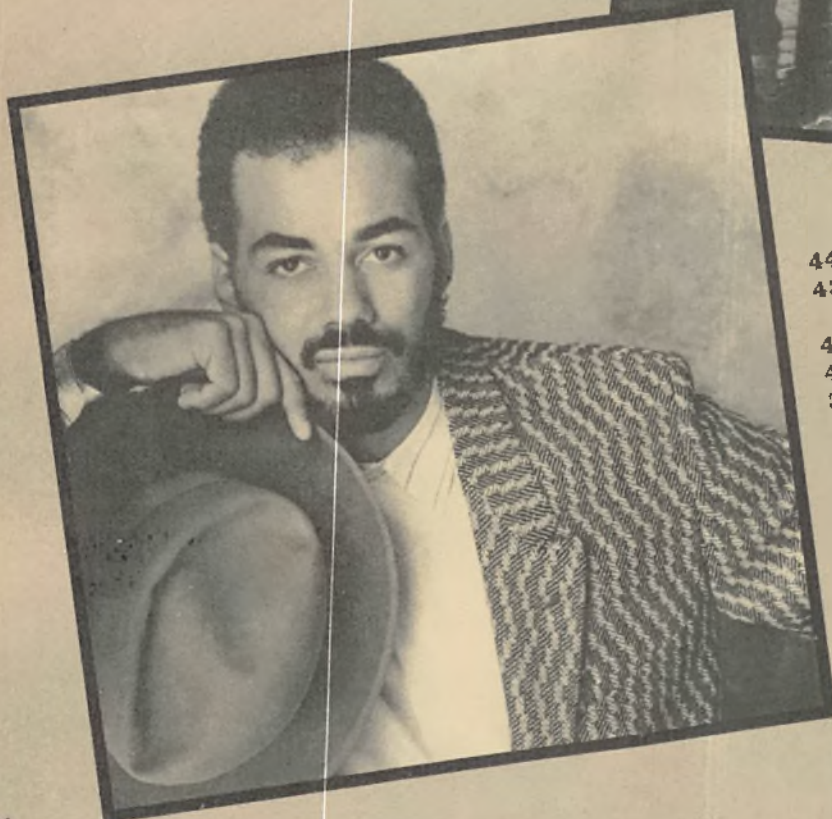
**Klaus Meine, Francis
Buchholz and Rudolf
Schenker of The
Scorpions**



SOUL SECTION



HARRY LANGDON



- 44/Better Be Good To Me
- 43/Caribbean Queen (No More
Love On The Run)
- 47/Cleanin' Up The Town
- 46/Dirty Dancer
- 37/Dynamite
- 39/I Can't Find
- 37/I Just Called To Say I Love You
- 45/Pretty Mess
- 43/Purple Rain
- 39/17
- 37/There Goes My Baby
- 39/Torture

THERE GOES MY BABY

(As recorded by Donna Summer)

B. NELSON
L. PATTERSON
G. TREADWELL

All alone I sit
Looking out of the window
And the rain just keeps coming on
down.

Well I cry to myself
So many things that I have done
wrong
Now I'm watching you walk out.

There goes my baby
Moving on down the line
Wonder where
Wonder where
Wonder where he is bound.

I broke his heart
And made him cry
Now I'm alone
So all alone
What can I do
What can I do.

What can I do
Said I'll sing this sad sad song.

I broke his heart
And made him cry
Now I'm alone
So all alone
What can I do
What can I do.

Where is he going
How is he

What is he going through
Where is he going
And what on earth could he be going
through.

There goes my baby
Moving on down the line
Wonder where
Wonder where
Wonder where he is bound.

I broke his heart
And made him cry
Now I'm alone
So all alone
What can I do
What can I do.

Where is he going
How is he
What is he going through
Where is he going
And what on earth could he be going
through.
(Repeat chorus)

I broke his heart
And made him cry
Now I'm alone
So all alone
What can I do
What can I do.

Sing this song forever
Till we're back together.

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DYNAMITE

(As recorded by Jermaine Jackson)

BRUCE ROBERTS
ANDY GOLDMARK

I don't know too much
But I know love the way I've been
touched

It's your love that heats me up
And there's no such thing as too
much

'Cause I don't know any better
No I don't know when it's time to
stop.

All night you give me what I like
Intense high explosive dynamite
You're dynamite
All night you supply the spark I like
Intense heavy dose of dynamite
Pure dynamite.

Wild things can't be tamed
Under my skin and it's just the same
I'm waiting to be ignited

And there's no way I'll ever fight it
'Cause I don't know any better no
No I don't know when it's time to
stop no no.

All night you give me what I like
Intense high explosive dynamite
You're dynamite
All night you supply the spark I like
Intense heavy dose of dynamite
Pure dynamite.

I don't want any other
No I don't ever want this to stop.

All night you give me the love I like
Intense high explosive dynamite
You're dynamite
All night you supply the spark I like
Intense heavy dose of dynamite
Pure dynamite.
(Repeat)

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I JUST CALLED TO SAY I LOVE YOU

(As recorded by Stevie Wonder)

STEVIE WONDER

No New Year's Day
To celebrate
No choc'late covered candy hearts
to give away
No first of spring
No song to sing
In fact here's just another ordinary
day.

No April rain
No flowers bloom
No wedding Saturday within the
month of June
But what it is
Is something true
Made up of these three words that I
must say to you.

I just called to say I love you
I just called to say how much I care
I just called to say I love you
And I mean it from the bottom of my
heart.

No summer's high
No warm July
No harvest moon
To light one tender August night
No autumn breeze
No falling leaves
Not even time for birds to fly to
southern skies.

No Libra sun
No Halloween
No giving thanks to all the
Christmas joy you bring
But what it is
Though old so new
To fill your heart like no three words
could ever do.

I just called to say I love you
I just called to say how much I care I
do

I just called to say I love you
And I mean it from the bottom of my
heart.

I just called to say I love you
I just called to say how much I care I
do

I just called to say I love you
And I mean it from the bottom of my
heart
Of my heart
Of my heart.

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Concert Review:

"Tonight's the night," Bruce Springsteen exclaimed after more than 30 songs, two sets and a show which went into Monday morning. He earned every right to boast, "I'm a cool rocking daddy in the U.S.A."

This concert was the old fashioned American work ethic at its best — footstomping revved up rockers, which would make all of the great rockers from Elvis Presley down proud.

The new faces in The E Street Band just re-inforce Bruce Springsteen's rock 'n' roll might. In the only personnel change in 10 years, guitarist Nils Lofgren is making his first tour of duty in place of Steve Van Zandt who left to play with his own band, Little Steven & The Disciples Of Soul.

The three-song segment from *Nebraska* was the most stunning part of the concert. "Atlantic City" was done up slow and thunderous; "Johnny 99" was absolutely terrifying as Nils strummed foreboding chords and Bruce bounded to the tip of the stage to get inside your mind with the tale of this ravaging unemployed blue-collar auto worker turned killer; "Highway Patrolman," accented by Roy Bittan's accordion and Patti Scialfa's lilting background vocals, was almost cinematic in scope, evoking images of the wedding scene from "The Deer Hunter".

"Let's take a road trip," Bruce announced and ripped into "Darlington County," a made for summer rocker if there was ever one. "Glory Days" was funny, "Badlands" gut-wrenching and "Your Hometown" a brilliant slice of Americana. By the end of the first set, everyone united in a sing-along of "Thunder Road" with Bruce leaping up on the stage amps, jumping down and sliding across the runway into the arms of Clarence Clemons.

After a 40 minute intermission, the band kept Bruce's promise to "rock you all night long." Wham bam one-two-three-four: "Hungry Heart" (again with 20,000 singing the first verse), "Dancing In The Dark" (with one lucky girl from the first row dancing with the muscle-bound sex symbol), the all-out romp of "Cadillac Ranch" and "Tenth Avenue Freeze-Out" complete with the accompaniment of the Miami Horns.

"No Surrender," dedicated to Little Steven, featured Bruce alone on

Bruce Springsteen & The E Street Band

by Steve Wosahla



Annie Leibovitz

guitar as he told the story of rock 'n' roll perseverance and his best friendship in the world. After a scorching version of "Prove It All Night" and a comical "Pink Cadillac," Bruce delved into a long rap during "Growin' Up" about how he and Clarence discovered the magic of rock 'n' roll. "And here we are tonight," the Cosmic Kid said as he jumped into "Bobby Jean," following it with "Backstreets" and the traditional set-closer "Rosalita," with each E Streeter getting all-star billing.

They came back with "Jungleland" before Bruce called Little Steven onstage "to play with us on this special night." They rekindled their old partnership with "Two Hearts" and brought everyone to emotional ecstasy with their spur of the

moment duet on the classic "Drift Away."

"Let freedom ring," Bruce declared as the lights came on and everyone celebrated "Born To Run" with their arms raised high in the air. The "Detroit Medley" began and at mid-point when Bruce flicks off those rolling guitar chords, they sound like they're coming out of the heavens. "Travellin' Band" by Creedence Clearwater Revival was sandwiched in-between "Jenny, Jenny," "Good Golly Miss Molly" and "Devil With The Blue Dress."

And just as we thought we'd been all-rocked out, here comes Bruce winding up with "Twist & Shout." Shake it, shake it, shake it up baby, Bruce told everyone at some point past 12:30. It was a long night. What else were we gonna do?

17

(As recorded by Rick James)

RICK JAMES

A little girl came up to me
Acting young and shy
A look of curiosity was flashing in
her eyes
She had seen my face before and
thought she knew me well
So I said shall we talk some more
Girl come to my hotel.

She was only 17

17

But she was sexy

She was only 17

17

She said she loved me

17 years old

Ooo 17 years old.

How we talked all through the night
and never even touched
Even talked of love and life
I wanted her that much
She said she read a magazine that
said I was a freak
You'll never know now little girl until
you take a peak.

TORTURE

(As recorded by the Jacksons)

JACKIE JACKSON
KATHY WAKEFIELD

It was on a street so evil
So bad that even hell disowned it
Every single step was trouble
For the fool who stumbled on it.

Eyes within the dark were watching
I felt the sudden chill of danger
Something told me keep on walkin'
Told me I should not have gone
there.

Baby

But you cut me like a knife
Without your love in my life
I'm out I'm walkin' the night
'Cause I just can't stop this feelin'.

It's torture

It's torture

It's torture.

She was up a stair to nowhere
A room forever I'll remember
She said as though I should have
known her
Tell me what's your pain or pleasure.

Every little thing you find here
Is simply for the thrill you're after
Loneliness or hearts on fire
I am here
To serve all masters.

She was only 17

17

But she was sexy

She was only 17

17

And she was young and fine and oh
so tender

Would I break down to her and
surrender

Yeah.

17 years old

Sexy, sexy

17 years old

Sexy, sexy

17 and young and fine and oh so
tender

Would I break down tonight and
surrender

This young girl this sweet thing

I just can't wait

No I shouldn't do this she's almost
jailbait

Come here young girl.

17 years old

17 and sexy

17 years old

17 and sexy.

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She said

Reality is a knife

When there's no love in your life

Unmerciful is the night

When you just can't stop this feelin'.

It's torture

It's torture

It's torture.

And I still can't find the meaning no
no

Of the face that I keep seeing

Was she real or am I dreaming

Did the sound of your name turn a
wheel

Strike a flame in me baby.

Baby

'Cause you cut me like a knife

Without your love in my life

I'm out I'm walkin' the night

And I just can't stop this feelin'.

It's torture

It's torture

It's torture.

She said

Reality is a knife

When there's no love in your life

Unmerciful is the night

When you just can't stop this feelin'.

It's torture

It's torture

It's torture.

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I CAN'T FIND

(As recorded by Smokey Robinson)

WILLIAM ROBINSON JR.

Ev'ry now and then
Somebody comes into my life
Oh and for a little while it seems
they're the answer to my dreams to
my prayer
As sudden as they come
They start to fade like floating
smoke rings
Oh how can they stay with me when
they're only penciled in
You're always there.

So I say oh my love
If you can find it in your heart
Do, do just one thing for me
Come back, come back, come back,
come back.

I can't find my way to a very special
somewhere

I can't find myself 'cause without
there I'm just out there

I can't find that person I wanna put
that much in

I can't find anybody like you who
makes touchin' more than touchin'
I've been lookin' there's just nobody
around

No sense lookin' for who can never
be found.

So if you feel the need
To ever be with me again
Do it, do it, do it, do it, do it
Come back, come back, come back,
come back.

I can't find sleep at night
I'm either watching TV or walking
I can't find any conversation that
means more to me than talking
I can't find satisfaction even when I
do surrender

I can't find anybody like you who
makes tender more than tender
I've been lookin' there's just nobody
around ooh

No sense lookin' for who can never
be found oh.

I can't find anybody like you who
gets my full attention
I can't find anybody who means
enough for me to mention
I can't find that person I wanna put
that much in.

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Pick

Of The Litter

by Rich Sutton

\$\$\$½ Never Could Toe The Mark Waylon Jennings RCA

With the average length of the songs on *Never Could Toe The Mark* under three minutes long, what's not to like? Three minutes is plenty of time for Waylon to prove that it doesn't take orchestras and lush production to make a solid country record. There's nothing fancy here, straight one-two on the kick drum and a twangy guitar. Waylon blends his voice on top and wham-o!

Considering some of the slush coming from other long established country stars — hats off to Waylon Jennings for sticking to his guns.



\$\$\$\$\$ Purple Rain Prince Warner Bros.

Looking at the world through the eyes of Prince, it's pretty easy to understand why he says and does what you hear and see. In the Kingdom of the Prince, we're all gonna die, so why not party hardy? It was this attitude that spawned "1999" and this record's "Let's Go Crazy."

Purple Rain is the soundtrack to the feature length video of the same name. The flick that caused rioting outside New York City movie theaters stars Prince in a performance that's receiving rave reviews — and rightly so.

Up until now it's been difficult convincing rock and rollers that Prince is one of them. His outrageous stance both in appearance and lyrics turned away most of the middle of the road rockers. The searing guitar and fine drum work on *Purple Rain* is going to change that.

Purple Rain or red skies, Prince has turned out to be a man for any season, for a multitude of reasons. There's no denying his ability to write, perform, produce and surround himself with excellent musicians. *Purple Rain* holds the answers to any doubts Prince's previous albums may have raised. The only question now is — what's next?



\$\$\$½ First Offense
Corey Hart
EMI

Canadian rocker Corey Hart has little in common with many of his Canadian brethren. Unlike Bryan Adams et al went outside his home country to start his successful career. His travels have influenced his work and fused his material with a spark not always found on a debut record.

First Offense has little in common with the album's hit single, "Sunglasses At Night." "Sunglasses" was an 11th hour add on that doesn't share the bluesy feel and studio musician proficiency of the rest of the lp. "Sunglasses" sounds like Eurythmics-meet-Michael McDonald. The other songs on *First Offense* hint at a personality of their own.

Hart enlists the help of Eric Clapton and other studio masters to lend a hand with his debut. It was a wise move using Clapton, because without his bluesy licks, *First Offense* might have gotten lost in the first release shuffle. The result, instead, is a strong rock/pop record that highlights the songwriting and vocal abilities of Corey Hart.

\$\$\$ Out Of Control
Brothers Johnson
A&M

Out Of Control is a misnomer for the latest recording by the Brothers Johnson. For unlike the apocalyptic rap of Prince and the take-it-off funk of Rick James, the Brothers Johnson keep their beat very much under control.

Without melodrama and unnecessary histrionics, *Out Of Control* conveys its message of good feelings with an even tempered groove. From the opening seesaw rhythm of "You Keep Me Coming Back" to the jazzy instrumental "Tokyo," with its Joe Sample inspired piano solo, *Out Of Control* seldom lives up to its name. *Out Of Control* is simply a jazzy blend of sophisticated r&b — and it's good.



\$\$ All Fired Up
Fastway
Columbia

"All Fired Up" and "Tell Me" from Fastway's latest album are further proof that the band's real forte is *hard* rock and roll. Their work gets rough at the edges when they get into standard heavy metal fare. Considering that the band's alumni come from some of the heaviest bands around, it must be a sign that Fastway is growing up. Even the blues based "Hurtin' Me" puts Fastway more in a league with the established British blues/rock bands than the crunch rock bands which they emulate on tracks like "Steal The Show" and "Non-Stop Love."

Compared to their debut, *All Fired Up* is more grown up, yet still lacks the pop/rock punch of the chart-making heavy rockers like Def Leppard. If *All Fired Up* is a sign of maturity then Fastway is only in its adolescence. In the grow up fast lane of rock and roll, Fastway needs to find a way that's quicker still.





Chris Callis

\$\$\$\$ Lights Out
Peter Wolf
EMI

Lights Out is a wolf in sheep's clothing. This one won't hit you over the head until the second or third listen because Wolf's distinctive vocal style will have you thinking so hard about J. Geils, that it's easy to put Peter's record on the back burner. Considering the strength of this record, that's a real mistake.

Another deceiving aspect of *Lights Out* is that on first listen it sounds like any good party rock and roll record. But then put a song like "Oo ee-diddley-bop!" in the radio context of Pat Benatar and Def Leppard and look out!

The key to the success of *Lights Out* is collaboration. The production of Michael Jonzun (Jonzun Crew, New Edition), the harmonies of Mick Jagger, the P-Funk horns and the guitars of Elliot Easton of the Cars make the pie easily the equal of its ingredients. Let's say, in light of his sudden removal from J. Geils, *Lights Out* is Peter Wolf's just dessert.

\$\$\$ Instincts
Romeo Void
415/CBS

Deborah Iyall may be the voice and much of the inspiration behind Romeo Void, but it is a toss up whether it's her or her sax player Benjamin Bossi who should get credited for the success of *Instincts*. The sensual melodies and repetition of certain song phrases is reminiscent of Roxy Music's *Avalon*, yet there is an anger and sense of conviction to *Instincts* which puts it in a category all its own.

Instincts is far more accessible than earlier Romeo Void lps. The band continues to haunt success on their own terms. It's unlikely that the understated and somewhat muted vocals of Deborah Iyall will be soaring through your favorite top-40 station soon, but we'll give *Instincts* three S's for coming real close to the mainstream and for being an outstanding record in many other respects.

\$\$\$½ The Last In Line
Dio
Warner Bros.

Clawing his way to the top of the heavy metal sweepstakes, Ronnie James Dio has been battling to upstage heavy metal upstarts like Motley Crue. Dio fights his war with Satan and time tested tunes in the style of Sabbath, Deep Purple and Rainbow rather than with make up and macho. It's hard to say who's chosen the proper weapon.

The Last In Line, like its predecessor *Holy Diver*, relies on images of and direct references to the devil. Dio's theory seems to be that if it worked for metal monsters before him, then why not carry the torch? Sort of like eating the same thing for lunch every day.

\$\$\$ X-Periment
System
Mirage/Atco

If you went to a dance club last year, it was hard to escape Robert Palmer's cover version of this band's song, "You Are In My System." The performances delivered on X-Peri-

ment will make it difficult for anyone, Robert Palmer included, to outdo the System this year.

"I Wanna Make You Feel Good" takes the strengths of "You Are In My System" and improves on them with a performance that concentrates on exacting rhythms and harmonies. "Dangerous" is another high point on this record.

One complaint with the System is their lack of lyrical imagination. "Bad Girl" is one example. It relies heavily on cliched words about lonesome 17-year-olds. Unfortunately, unlike the ladies the song revels, "Bad Girls" fails to deliver. Fortunately, for the System, their music is about strong dance rhythms and smart melodies.

PURPLE RAIN

(As recorded by Prince and The Revolution)

PRINCE

I never meant 2 cause u any sorrow
I never meant 2 cause u any pain
I only wanted one time 2 see u laughing
I only want 2 see u laughing in the purple rain
Purple rain, purple rain
Purple rain, purple rain
Purple rain, purple rain
I only wanted 2 see u bathing in the purple rain.

I never wanted 2 be your weekend lover
I only wanted 2 be some kind of friend
Baby I could never steal u from another
It's such a shame our friendship had 2 end
Purple rain, purple rain

Purple rain, purple rain
Purple rain, purple rain
I only wanted 2 see u underneath the purple rain.

Honey I know, I know, I know times r changing
It's time we all reach out 4 something new
That means u too
U say u want a leader
But u can't seem 2 make up your mind
I think u better dose it
And let me guide u 2 the purple rain
Purple rain, purple rain
Purple rain, purple rain
Purple rain, purple rain
I only want 2 see u
Only want 2 see u
In the purple rain.

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CARIBBEAN QUEEN (No More Love On The Run)

(As recorded by Billy Ocean)

KEITH DIAMOND
BILLY OCEAN

She's simply awesome.

She dashed by me in painted on jeans
And all heads turned 'cause she was the cream
In the blink of an eye
I knew her number and her name
She said I was the tiger she wanted to tame.

I was in search of a good time
Just running my game
Love was the furthest from my mind.

Caribbean queen
Now we're sharing the same dream
And our hearts they beat as one

No more love on the run.

I lose my cool when she steps in the room
And I get so excited just from her perfume
Electric eyes that you can't ignore
And passion burns like never before.

I was in search of a good time
Just running my game
Love was the furthest from my mind.

Caribbean queen
Can't give her up
Now we're sharing the same dream
Don't wanna stop
And our hearts they beat as one
Ooh
No more love on the run
I love you I need you.

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BETTER BE GOOD TO ME

(As recorded by Tina Turner)

MIKE CHAPMAN
NICKY CHINN
HOLLY KNIGHT

A prisoner of your love
Entangled in your web
(Hot) Whispers in the night
I'm captured by your spell (captured)
Oh yes I'm touched by this show of emotion
Should I be fractured by your lack of devotion

Should I
Should I.

Oh you better be good to me
That's how it's got to be now
'Cause I don't have no use
For what you loosely call the truth
And you better be good to me
Yeah you better be good.

Come on, come on
Be good to me
I think it's oh so right
That we don't need to fight
We stand face to face
And you present your case
Yes I know
You keep telling me that you love me
And I really do want to believe
But did you think I'd just accept you in blind faith
Oh sure babe anything to please you.

But you better be good to me
That's how it's got to be now
'Cause I don't have the time
For your overloaded lines
And you better be good to me
Yeah you better be good
Good to me.

Be good to me
And I really don't see
Why it's so hard to be
Good to me
And you know
I don't understand
What's your plan
That you can't be
Good to me
What I can't feel
I surely cannot see
Why can't you be
Good to me
And if it's not real
I do not wish to see
Why don't you be
Good to me
Why can't you be
Good to me
Why can't you be
Good to me
Why can't you be
Good to me
Why can't you be
Good to me
Be good
Be good to me.

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PRETTY MESS

(As recorded by Vanity)

VANITY
BILL WOLFER

Here we go again fallin' on my bed and pullin' on a
pillow
Well I think you've got what it takes to get me boilin'
like a kettle
Here ev'rything's boilin' up
I boil to the maximum
Yeah well I do believe
Babe you boil me bubblin'
You get me in so much trouble.

Ooh and baby someday soon
I will take you there
Promise you the moon
And then he pulled a seam and it went all the way
ooh yeah
Such a pretty mess
He made such a pretty mess on my dress
Ooh yeah such a pretty mess
Such a pretty.

Here we go again pullin' on my hair
I'm drippin' like a hot tea
I'm aware of you drip it too hot
It just might spill all over this lovely
Here ev'rything's boilin' up
I boil to the maximum
Yeah well I do believe
Baby you boil me bubblin'
You get me in double trouble.

Ooh and baby someday soon
I will take you there
I promise you the moon
And then I took a drink and it went all the way ooh
yeah
Such a pretty mess
He made such a pretty mess on my dress
Ooh yeah such a pretty mess
Such a pretty.

Here we go again crawlin' thru the kitchen
Oh ho ho hum
I bet you got what it takes to get me into a livin' room
position.

Ooh and baby someday soon
I will take you there
I promise me the moon
And then he found a hallway that went all the way
ooh yeah
Such a pretty mess
He made such a pretty mess on my dress
Ooh yeah such a pretty mess
Such a pretty.

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DIRTY DANCER

(As recorded by the Bar-Kays)

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

She's a dirty dancer
She blew my mind
I asked her if she danced this way all the time
She said when a dirty dancer dances
They dance dirty
She took me by the hand and said
don't you worry
I know it seems absurd
But if you've got the nerve
Let her mind get in to you
I was mesmerized
I was hypnotized
I was captivated by the way she moved.

Dirty dancer ev'rybody says it's obscene
But when they do their thing
I want you more it seems

Dirty dancer how you make 'em stop and stare
Heads turnin' everywhere
I guess you just don't care.

She's a dirty dancer
She's not ashamed
The dirty way she dances
Will drive you insane
The way she uses her body
She gets control
Then she took me by the hand and said let's try it slow
I know it seems absurd
But if you've got the nerve
Let her mind get in to you
I was mesmerized
I was hypnotized
I was captivated by the way she moved.

Dirty dancer ev'rybody says it's obscene
But when they do their thing
I want you more it seems
Dirty dancer how you make 'em stop and stare
Heads turnin' everywhere
I guess you just don't care.

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CLEANIN' UP THE TOWN

(As recorded by the Bus Boys)

KEVIN O'NEAL
BRIAN O'NEAL

Gonna tell you a story 'bout a little town I know
They had a real big problem with some supernat'ral
Joes
These spooks were makin' the whole city lose
control.

Well the mayor was frantic
The town's folk panicked
But they had no sense of fear
'Cause they knew what they were missin'
Were those boys with a mission
So they called 'em up right here.

They were boxin' and trappin' and shootin' through
the joint
Stepped right in and got down to the point
Those ghostbusters came in
Cleanin' up the town.

Oh yeah
They were boxin' and trappin' and shootin' through
the joint
Stepped right in and got down to the point
You should have seen those specters in a trance say
"Those boys made them dance"
Ooh ooh.

About five o'clock those boys came up

And they could see those spooks were real
And they knew they'd better get right to work
So they revved up the ectomobile
Yeah the boys were ready
Their aim was steady
And their hearts were made of steel.

Well the mayor he started dancin' around
And the whole town started to roar
And they cheered each time they watched those
slimers
Drop down through the floor.

They were boxin' and trappin' and shootin' through
the joint
Stepped right in and got down to the point
Those ghostbusters came in
Cleanin' up the town.

Well everybody in this town is happy now
Every mom, dad, girl and boy
And if the boys hadn't come to the rescue
The spooks might still be makin' noise.

They were boxin' and trappin' and shootin' through
the joint
Stepped right in and got down to the point
Those ghostbusters came in
Cleanin' up the town.

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Rush	T-J-P-A-X-D	David Bowie	T-J-A-D-P
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Men At Work	T-J-P-A	Grateful Dead	T-J-A
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The Doors	T-J-S-P-A-E-B	The Who	T-J-P-A
Beatles	T-J-P-A-X-D-E-B	Bruce Lee	T-J-P
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Janet Jell	T-J-P	Genesis	T-J-P-A
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Elvis Presley	T-P-E	Harley Davidson	T
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64/Tennessee Homesick Blues
49/That's Easy For You To Say
53/Too Good To Stop Now
57/Uncle Pen
52/We Just Gotta Dance
53/Your Heart's Not In It

IT'S A BE TOGETHER NIGHT

(As recorded by Frizzell & West)

TOMMY ROCCO
JOHN SCHWEERS
CHARLIE BLACK

Bluebird cafe idle conversation
Whole lotta people all talkin' too loud
The smile on your face blue-eyed invitation
Tells me it's time to slip away from the crowd.

'Cause it's a be together night
Can't you feel it comin' on
Got a feelin' you and I
Need to be alone
But I know someplace we can go
I know something we can do
It's a be together night

You with me and me with you.
Wouldn't it be nice
To get a little closer
Talk in a whisper or maybe not at all
Sail on the moonlight holdin' each other
And let love find us wherever we fall.

'Cause it's a be together night
Can't you feel it comin' on
Got a feelin' you and I
Need to be alone
But I know someplace we can go
I know something we can do
It's a be together night
You with me and me with you.

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THAT'S EASY FOR YOU TO SAY

(As recorded by Kathy Mattea)

BERNI CLIFFORD
DAVID HODGES

When you moved out this morning
Without any warning
You said my heart would mend
Then you told me goodbye
And said I shouldn't cry
'Cause you and I can still be friends.

Well that's easy for you to say
Easy for you to feel that way
You think love's a place to hang your hat
But it's not like that for me
You told me our love was all wrong
That it's time for you to move along
Well it's hard for me to feel that way
But it's easy for you to say.

It never crossed my mind
You were the leavin' kind
You really had me fooled
As you drive away
I heard you say
You're sure I'll find somebody new.

Well that's easy for you to say
Easy for you to feel that way
You think love's a place to hang your hat
But it's not like that for me
You told me our love was all wrong
That it's time for you to move along
Well it's hard for me to feel that way
But it's easy for you to say.

NOBODY LOVES ME LIKE YOU DO

(As recorded by Anne Murray)

JAMES P. DUNNE
PAMELA PHILLIPS

Like a candle burning bright
Love is glowing in your eyes
A flame to light our way
That burns brighter ev'ry day
Now I have you
Nobody loves me like you.

Like a leaf upon the wind
I could find no place to land
I dreamed the hours away
And wondered ev'ry day do dreams come true
And nobody loves me like you do.

What if I never met you
Where would I be right now
Funny how life just falls in place somehow
You touch my heart in places that I never even knew
'Cause nobody loves me like you do.

I was words without a tune
I was a song still unsung
A poem with no rhythm
A dancer out of time
But now there's you
And nobody loves me like you do.

Nobody loves me
Nobody loves me
Nobody loves me like you do
Nobody loves me like you do.

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GOODBYE HEARTACHE

(As recorded by Louise Mandrell)

ROYAL C. BANNON
MICHAEL SPRIGGS

Bye bye goodbye heartache
No more tears and no more heartbreak
We been down the blues
Have been dough
I'm gonna find somebody to love
Tonight I'll find me somebody to love.

I ain't been out since the day you left
Just stay home and pity myself
But all that's gone a change you'll see
And I won't let you get the best of me.

I thought this pain would go away
And I would quit hurtin' in a couple of days
But I won't ever get over you
If I don't change my attitude.

Tonight I'll start the rest of my life
Push your memory out of my mind
Forget I ever saw your face
'Cause everyone can be replaced.

I don't want promises that end up lies
Someone who always needs an alibi
I'll be this time around
Not to be caught with my emotions down.

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ALIBIS

(As recorded by Lane Brody)

ROCK KILLOUGH
PAT KILLOUGH

Alibis
Your alibis
You must have a hundred stories you've rehearsed
But still I know
They're lover's lies
Your alibis
All your friends say they can't tell me
Where you go
But they all know your alibis.

Waiting here at home
Waiting for the phone
Wondering why I've held on for so long
Every night alone
'Till all the wine is gone
Wishing you would never come back home.

(Repeat chorus)

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GIVE ME ONE MORE CHANCE

(As recorded by Exile)

SONNY LEMAIRE
J.P. PENNINGTON

Won't you give me just one more chance
Maybe we could make a little romance
No reason why you and me
Can't get it back together like it used to be
Give me, give me, give me just another try
If I can't have you I'm gonna die
Give me one more chance
Give me one more chance.

Do you remember how we used to be
When we had a love so true
You were my confidant
You were my closest friend
Someone that I could always turn to.

Then like a fool I let you slip right through my hands
Oh I let you get away
Now I've come runnin' back
Hoping you will let me
Back in your heart someday.

I'm so alone here without your touch
It seems like a lifetime to me
Oh darlin' can't you see
Right now I know how wrong one man can be.

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WE JUST GOTTA DANCE

(As recorded by Karen Taylor-Good)

JERRY GILLESPIE

This is a song for the masses of girls in the late
afternoon

Who sit here tappin' our glasses
Keepin' time to a drivin' tune
While some of you boys in the corner
Can't seem to find your nerve
Think of the fun we'd be havin'
If you would only say the word.

'Cause we don't dance to jukebox
We don't dance to the band
Until one of you macho (sweet talkin') men

Take us by the hand
So please don't be a stranger
Walk up and give a girl a chance
'Cause if you don't ask
We don't dance
And fellas we just love to (gotta) dance.

Whatever your reason for stalling
There's no reason for you to
I may not be Bo Derek darlin'
But seven's have rhythm too
(And) It doesn't make any difference
If you have two left feet
Just hold me where I hold you honey
(And) Shuffle around to the beat.

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YOUR HEART'S NOT IN IT

(As recorded by Janie Fricke)

MICHAEL GARVIN
BUCKY JONES
TOM SHAPIRO

I've never wanted anyone as much
As I want you tonight
It would feel so good to feel your touch
And let you hold me tight
If it was only right but.

Your heart's not in it
And I can't take your body
If your heart's not in it
There's an old love on your mind
That you just can't forget
At least you haven't yet
No your heart's not in it
And I won't gamble on a love
If I can't win it
And I can't win it
If your heart's not in it.

We might have made it a slow kind of thing
With candlelight and with wine
It might have been nicer and come from the heart
If we'd taken our time
But time doesn't matter when you're needing someone
And this loneliness made us do what we've done.

I wish I thought that you'd be lovin' me
If I gave my love to you
I'd close my eyes and set my feelings free
If you only loved me too
I wish you loved me too.

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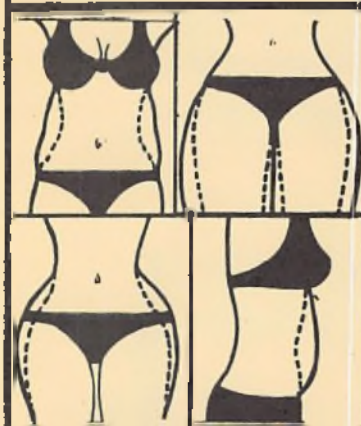


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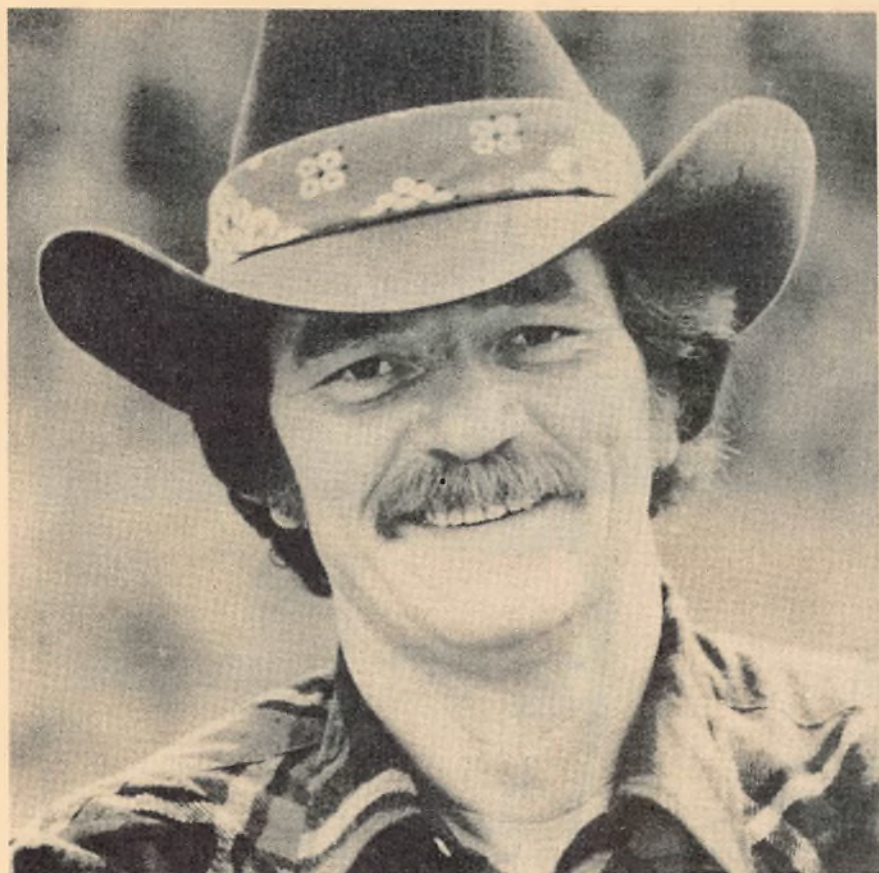
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TELL 'EM I'VE GONE CRAZY

(As recorded by Ed Bruce)

ED BRUCE
PATSY BRUCE
RON PETERSON

I've got friends
Or at least I hope I do
Who'll wonder where the me went
In me and you.
Some of them may miss me
But what the hell
That's what friends are for
So tell 'em I went crazy
Tell 'em I don't live here anymore.
If they don't know why I'm leaving
They never knew me anyway
Better they should wonder
Then I should have to stay.
I didn't lose
I quit
The battles won or lost weren't worth the war
You can tell 'em I went crazy
Tell 'em I don't live here anymore.
It oughta count for something
We meant enough for me to stay this long
When they ask about me I hope you'll find
A kind word for me when I'm gone.
We didn't quit
I quit
The battles won or lost weren't worth the war
You can tell 'em I went crazy
Tell 'em I don't live here anymore.

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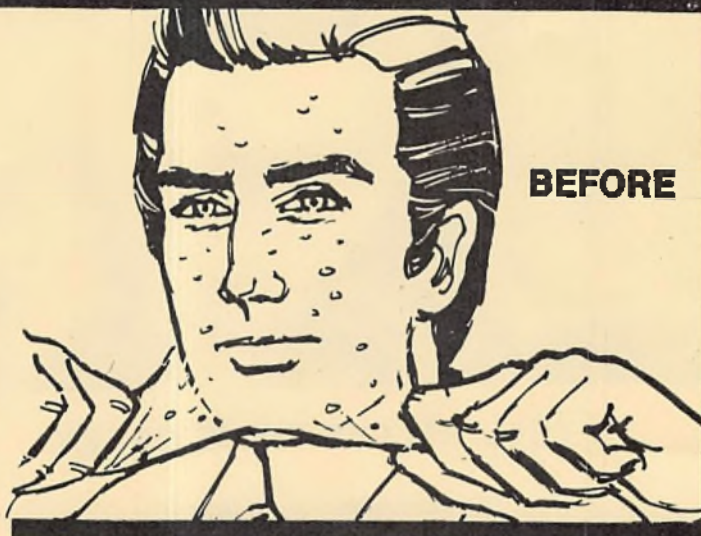
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UNCLE PEN

(As recorded by Ricky Skaggs)

BILL MONROE

Oh the people would come from far away
 They'd dance all night till the break of day
 When the caller hollered, do-se-do
 He knew Uncle Pen was ready to go.
 Late in the evenin' about sundown
 High on the hill above the town
 Uncle Pen played the fiddle
 Oh how it would ring
 You can hear it talk
 You can hear it sing.
 He played an old piece called "Soldier Joy"
 And in the mornin' told the Folsom boy
 The greatest of all was Jenny Lind
 To me that's worse when women begin.
 Late in the evenin' about sundown
 High on the hill above the town
 Uncle Pen played the fiddle
 Oh how it would ring
 You can hear it talk
 You can hear it sing.
 I'll never forget that mournful day
 When Uncle Pen was called away
 They hung up his fiddle
 Hung up his bow
 They knew it was time for him to go.
 Late in the evenin' about sundown
 High on the hill above the town
 Uncle Pen played the fiddle
 Oh how it would ring
 You can hear it talk
 You can hear it sing.

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IT'S GREAT TO BE SINGLE AGAIN

(As recorded by David Allen Coe)

D.A. COE

No more dirty dishes in the sink when I come home
I don't have to worry if I'll spend the night alone
I can go to sleep and leave my record player on
You're not there to hear me if I cry.

There's no way to say how much your leavin' turned me on

I get so excited when I realize you're gone
You're just like another verse in some old country song
I got tired of singin' long ago.

I don't even miss you
When I go to bed at night
Gee it's great to know that I'll win
Each and every fight
No one's arms to hold me
After I turn out the light
I don't even miss you anymore.

I don't have to feed the dog
Or take the garbage out
It don't matter if the neighbors
Hear me when I shout
Since you're gone there's not much
That I have to think about
I'm so happy being all alone.

Lord, I feel so good tonight
Yeah and it's great to be single again.

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JUST OUT OF REACH

(As recorded by Merle Kilgore)

V.F. (Pappy) STEWART

Love that runs away from me
Dreams that just won't let me be
Blues that keep on both'ring me
Chains that just won't set me free
Too far away from you and all your charms

Just out of reach of my two open arms.

Each night in dreams I see your face
Mem'ries time cannot erase
Then I awake and find you gone
I'm so blue and all alone
So far away from lips so sweet and warm
Just out of reach of my two open arms.

If you need me I'll be near
I'll be faithful never fear
I'll think of you both night and day
So close and yet so far away
I pray the Lord to keep you from all harm
Just out of reach of my two open arms.

That lonesome feeling all the time
Knowing you cannot be mine
Dreams that hurt me in my sleep
Vows that we could never keep
Too far away from lips so sweet and warm
Just out of reach of my two open arms.

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I'VE BEEN AROUND ENOUGH TO KNOW

(As recorded by John Schneider)

BOB McDILL
DICKEY LEE

Hush don't talk now
It won't change anything anyhow
Just hold me while the shadows
bring us near
I know you're not in love with me
But I'm not askin' you to be
And there's no use pretending why
we're here.

You don't need to try to fool me
You don't need to lead me on
You don't need to say you love me

HIT AND RUN LOVER

(As recorded by Stalker & Berg)

S. BERG
D. STALKER

There oughtta be a law for a lover
like you
I never dreamed anyone could do
the things you do.

Shoulda looked out for the hit and
run lover

Take what you want and move on to
another

It was too late by the time I discovered
I was just the next in line

Your kinda love is just go thru the
motions

Break a heart when you get the
notion

That's no fun for the victim of a hit
and run lover.

Oh when it comes to foolin' a heart
Baby you take the cake
Your smile could charm the rattle
right off the rattle snake.

Shoulda looked out for the hit and
run lover

Take what you want and move on to
another

It was too late by the time I discovered
I was just the next in line

Your kinda love is just go thru the
motions

Break a heart when you get the
notion

That's no fun for the victim of a hit
and run lover.

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I've been around enough to know.

Wait don't tell a lie
'Cause I just might believe it tonight
And I know you're only tryin' to ease
your mind
But don't worry
It's alright

I don't care if it's wrong or if it's right
Just hold me close and love me one
more time.

You don't need to try to fool me
You don't need to lead me on
You don't need to say you love me
I've been around enough to know.

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ROCK AND ROLL SHOES

(As recorded by Ray Charles with
B.J. Thomas)

GRAHAM LYLE
PAUL KENNERLEY

It seems like yesterday
I heard people say
Son you were born to stray
Someday you'll settle down.

I guess they'll come a time maybe I'll
tow the line

Right now I'm doing fine
Rolling from town to town
I don't care where I ride
I'll let my feet decide
Do anything but don't ask that I
hang up my rock and roll shoes.

So let that motor run
Head it out towards the sun
I'm in the mood for moving on
But I'll be back someday.

On that day when you put me in my
grave
There ain't a word you need to say
Just hang up my rock and roll shoes
Hang up my rock and roll shoes.

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KNOCK ON WOOD

(As recorded by Razy Bailey)

EDDIE FLOYD
STEVE CROPPER

I don't want to lose this good thing
that I've got
If I do I will surely lose a lot
Cause her love is better than any
love I know
It's like thunder and lightning
The way you love me is frightening
I said knock on wood.

I'm not superstitious about ya
I can't take no chance
Got me spinning baby I'm in a trance
It's no secret that woman fills my
loving cup
She sees to it that I'm getting
enough
Just one touch from her
You know it means so much.

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Brass Construction — “Fast Food Success”

Exclusive Interview by Rich Sutton



The “fast food success” which Randy Muller speaks of hardly describes the music or the career of Brass Construction. Fast food is that burning in your heart that doesn’t say “give me more.” Judging by one platinum and two gold records, the fans of Brass Construction obviously have wanted, and received, more.

What Brass Construction has delivered has had little to do with politics or social strife or revolution. Don’t get me wrong, Brass Construction is serious about their music — serious about keeping the beats per minute fast and the party going in high gear.

Randy Muller is the band’s producer, arranger, chief writer and with a nine member group he’s also part-time den mother. Not only has he crafted consistently chartable music for the Construction, he’s managed to

keep a nine member band together since 1968. How he does it all seems second nature.

Rich Sutton: Brass Construction has stayed pretty much within the musical boundaries that you’ve chosen for the band. Is there a temptation to stray into other areas?

Brass Construction: Well, this album is a move, a transitory type and that’s why it’s called *Renegades*. We kind of broke the mold that we were into. Brass Construction is into a certain type of sound. We decided to get the best of both worlds. We’ve kind of kept that on this album, but we have some things like the tune “Dangerous,” which is a little different for us and our sound. The ballad “Close To You” is pretty much of a variance. It’s not like we’re making any history — but a

group like Sheena Easton's doing a breakdance rock tune, that's brand new. I still think our sound has some relevance today. This album we updated a little more with electronics, a little more synthesizers. We still try to keep a certain energy. We're known for that type of rawness and we try to keep it as much as possible in our sound.

RS: You mentioned "breakdance rock tune." It seems to be that it's much more difficult for an r&b tune to cross into the pop charts, rather than the other way around. Why do you think that is?

BC: I think part of it is the habits of radio. It's a whole parochial thing. An r&b song goes on an r&b station. The media has a lot to do with that type of segregation. That's a strong word but that's what it is. I think it's changing somewhat: I think Michael Jackson, Lionel Richie and a lot of them ... a lot of groups are happening. There's a lot of changes going down — electronically. I think electronic music is bringing two different forms of music together. It's a third, a different type, a new form of sorts. Of course you're going to have your heavy metal and your heavy r&b and you'll have a bunch where the music's just a common music. I think that there's a whole new ball game evolving.

RS: Do you think that evolution or progression is one of the things that keeps nine people together for 15 years?

BC: Yeah, because we try not to be stale and bore ourselves and each other with our music. Music is our bottom line. So as not to give you an impression of Utopia here — we do carry on. For example, we did 15 songs for this album and I said, "Okay, we're going to play these songs and everybody rate them from one to 15." Boy, did it get crazy! But it's that type of listening and differences that make us happen. That type of diversity is what keeps the group together.

RS: One of the bands that I think of when I hear Brass Construction is Tower of Power. Was that a band that you listened to?

BC: Oh yeah. Tower of Power has such a strong horn section. I used to like Chicago. Chicago was one of my favorites. I love horns and that kind of style. Before we made our first record, we were into that sound. As a matter of fact, someone told us, "Guys, you have to change it, you gotta go more commercial." Right! What could be more commercial than Chicago at that time? But I guess because it was a black act, we had to change. That's when I got into writing. It's funny how I got into that thing because for somebody to say "Listen, you've got to come up with something commercial, I mean, we almost have a deal, but the guy wants some more commercial stuff." It was all chance on that first record and we got turned down by about three or four major companies, until we ended up with United Artists for our first album.

RS: Some people must be kicking themselves after seeing the success of your first album.

BC: Frankly, I didn't believe it. I was going to Hunter College at the time. The guy called me and said, "Listen, Randy the record is breaking out at the station WDAS in Philadelphia! Big! I mean, you're a star!" But I have this manager Jeff, and you know, with this real show-biz stuff. "Hey, you're a star now! You're big time!" and I said, "Yeah, sure, right, great." "Excuse me now, I've got to get to class." As a matter of fact, for a year or two after that, even after the record went platinum, I was still going to class. I would fly in and fly back out. You know, I didn't know it would last. Then after a while it started getting crazy, when we started in the Astro-league with

travelling and everything. And I thought, "Well, maybe there is some truth to this." It happened so fast, like "fast food success."

RS: While we're talking about history, where did the name Brass Construction come from?

BC: We were into the horn sound. The brass sound especially, the trumpets. You know, it's very piercing, strong. Everyone identified the group with this horn sound, the brass sound. We were called The Dynamic Souls before that. It sounded so stale because every group was The this or The that. We sat around, "Okay guys, come up with some names, let's see what you have." And boy did we get some doozies! After awhile I just said, "let's call it Brass Construction." Even after all that a lot of people still called us *The Brass Construction*.

RS: You had an interesting phrase before, you said, "fast food success." Has that ever been a problem to you?

BC: Not really. I try never to take it too seriously. It is sort of a make-believe type of situation. It's funny, I came back and it took me about five days to adjust this year. Four days actually. My wife took me to see Indiana Jones and Gremlins and stuff. It was odd because there you are being away, living in a hotel. You have the maids running after you, you're getting what you want, you've got someone taking care of your food — it's like going back to childhood. They pick you up and tell you where you've gotta be, they take you there. Then you have thousands of people screaming and going crazy after you. The girls are going wild. The roadies are always catering to you. You drop your pick and they run and scramble it off the ground. It's a crazy kind of thing. That's not reality. I never really stopped to think about it. You accept it and try to put it into perspective. A lot of people are trying to take it quite seriously and start living their press and living the image of the screen. I come back home and I still feed my dog Max. My wife says, "Hey you know sometime you have to take the garbage out." That's reality, and I still have an office to run and people to pay and things like that. You have to forget about "hey man, I'm a star." It doesn't work for me.

RS: From when you started in the mid '70s and earlier until now, what's changed in your eyes about music, not only the music that you play, but the music that's around you?

BC: What has changed is the whole attitude. I mean, maybe I'm wearing some very biased and tinted glasses to some extent. But what's changed, as I see it, is money. It's become a business. It's really become kind of cold in a way. Yet again, now, it's kind of exciting. A renaissance is happening with the new music. The whole breakdance phenomenon, the whole video thing is making it happen again. In the old days, you had the live show. Live shows were happening. Right now success could happen so fast, in such a large way, because of the size and the range of the media. When you go on a TV or a cable network you have such a vast exposure to the audience. In the old days live music was all around. You walked the streets of New York, and you had the Apollo and you had a lot of clubs that had a lot of live music. These days you have, of course, the DJ and recorded music. The DJ's have become much more of an important factor in this thing. Now, you have to have a re-mix of certain things in order for it to be acceptable in a club. What also has changed is that you have much more of the young artist/producers happening now. They are more informed and they are taking control in a larger way. There is a whole layer of changes that have happened. It's a different ball game.

TAMMY WYNETTE

by Harrison Wells

Her life has been a roller coaster of up and downs with long hard slides and tough climbs in between. How can so much happen to one person? How she has survived it and come through in style is a mystery worthy of the greats of fiction.

Tammy Wynette has been called the Queen of Country Music, Mrs. Country Music (while ex-husband George Jones

was the Mr.); The First Lady of Country Music and, while not in print she's been called most every other thing anyone can imagine.

She's been called up for awards and been called by the police.

Today, she says her life has wound down to a comfortable plateau. "My life is more calm and orderly now than it's ever been," she says. "As a woman, I

feel I'm just coming into the best part of my life. I have a better understanding of who I am and what I am — and maybe what I want from life."

She spends half her time criss-crossing the country in a luxurious tour bus — china white outside resplendent with the stars and stripes. With her band housed in a duplicate bus, they travel more than 100,000 miles a year to concerts in the biggest of cities and the heartland of America.

She divides her home time between her residence in Nashville and a retreat on the Florida coast.

With an image that has grown in degrees of sophistication over the years, Tammy is equally comfortable on network TV, on a Las Vegas stage or playing a benefit back home in Itawamba County, Mississippi.

Twenty three years ago Wynette Pugh (her name at birth) was living in a rundown log house on a Mississippi farm. It was not only without indoor plumbing but with no way to pump water and no stove. She cooked on an open fire, carried water from a spring and washed diapers in an iron pot over a backyard fire.

She knew this life well. She had been born (May 5, 1942) on her grandfather's farm in that same Itawamba County. Their property crossed the state line so Tammy contends, "I tell people my top half comes from Mississippi and my bottom half from Alabama."

Her father, a local musician, died when she was eight. She was raised by her grandparents while her mother found work in a Birmingham defense plant.

By the time she was seven Tammy was already hard at work in the cotton fields along with her other relatives. "Hoing, chopping, picking and hating every minute of it," she recalls. Her father's legacy, a piano, a guitar and a dream that his daughter would make music her life became her only escape from the dull drudgery and routine of farm life.

She spent long, back breaking hours in the fields and endured by daydreaming of singing before crowds of people. Her favorite fantasy was one in which she appeared on stage with her singing idol, George Jones. She also played piano and sang in church and by adolescence formed a trio that performed on local radio.



"I dreamed of being a singer," Tammy remembers, "but I also wanted to be a housewife and mother, like my girlfriends. I wasn't singleminded in my goal. When two of my best friends got married during our senior year of high school, I mistook infatuation for love and did the same thing. I thought marriage would get me off the farm."

It got her off the farm, but it also got her two children within three years and a life of poverty in that broken down log shack while her husband found work hard to find.

With some money given her by her mother, Tammy went to beauty school in Tupelo, Mississippi. To this day she keeps up the annual fee on her beautician's license. "A part of me still thinks getting paid to sing is too good to be true," she confesses. "Having the license means I can always go back to hairdres-

sing."

With her new career in hand Tammy moved to Birmingham, had a third daughter and saw her marriage crumble, ending in divorce. She spent 10 hours a day working as a hairdresser and got herself up at 4:00 in the morning to sing on a local TV show.

Never forgetting her childhood dream of singing for crowds of people, Tammy traveled to Nashville whenever she could arrange the time off, searching for the break that could lead to a recording contract. After months of rejections she made one of those inexplicable inner decisions that have no basis in logic. She packed up and moved to Nashville for an all out do or die effort to break into the recording business.

She had no friends, no contracts and almost no knowledge of the record business. She had no money, no job, no

place to live and three small children to care for.

After almost a year of fruitless search she recalls, "We had been living on cornbread, milk and pinto beans for weeks when I met Billy Sherrill. I was on my last leg, just about ready to give up and go back to a steady job in a beauty shop."

Billy Sherrill at the time was a young producer and Epic Records executive. He heard Tammy sing three songs and agreed to record her.

He did, she did and they both went on to fame for their songwriting, recording and the string of hit records that came from the relationship.

The list could go on and on, but just some of the highlights of the Wynette/Sherrill association include: "Apartment #9"; "My Elusive Dreams"; "D-I-V-O-R-C-E"; "Your Good Girl's Gonna Go Bad" and, of course, "Stand By Your Man".

As her career blossomed, Tammy's personal life also became public property. In 1968, fulfilling an unspoken dream she married her singing idol George Jones, creating a union that captured the imaginations of country music fans. For the next seven years they lived, sang, wrote and performed in a romantic, stormy, overly publicized relationship that ultimately brought Tammy more headlines than long term happiness. They had a daughter, Tamala Georgette in 1970.

Her unique vocal qualities, initially her entre into the music business continued to stand Tammy in good stead, but her abilities as a songwriter have truly blossomed over the years. She has written and co-written many of her own hits and has had success as a writer of songs for other artists as well. Two George Jones albums, following their divorce, contained songs Tammy wrote, "These Days I Barely Get By" and "I Just Stopped In To See If I Was Gone." Kenny Rogers and Dottie West have recorded two of her songs "That's The Way It Could Have Been" and "Till I Can Make It On My Own." Tammy considers writing a form of therapy and "the best way I know of getting something off my chest." She writes using both piano and guitar, but prefers piano and is compulsive about finishing a song once the idea has inspired her.

Tammy married her long time friend George Richey in 1978. Richey is well known as a country songwriter and record producer. Before their marriage he was the musical director of the hit TV show "Hee Haw."

These days Tammy Wynette is booked far in advance for a rigorous schedule of TV and show dates. The requests for her time far exceeds its availability. Security is what that would spell for most people. But remember, she always has that hairdresser's license to fall back on.



EVERYDAY

(As recorded by Oak Ridge Boys)

DAVE LOGGINS
J.D. MARTIN

You know a smile
Never goes out of style
So brighten up the one you wear
Let it shine
And you just might find
You'll lighten up the load you bear
You know with all of the trouble and
sorrow in the world
It seems like the least we could do
Is take that smile into the street
And share it with everybody you
meet.

Everyday
(Everyday)

I wanna shake somebody's hand
Everyday
(Everyday)
I wanna make somebody know
(That thinks they can't)
That they can
(Yes they can)

Everyday
(Everyday)
I wanna try
(I wanna try)
To show my brothers and my sisters
that I
Wanna help them along the way
Everyday
Everyday.

You know a kind word
Never goes unheard
But too often goes unsaid
And on the tongue
Of the old and the young
It's swallowed with pride instead
You know with all the trouble and
sorrow in the world
It seems like the least we could do
Is take a kind word into the street
And share it with everybody you
meet.

Everyday
(Everyday)
I wanna shake somebody's hand
Everyday
(Everyday)
I wanna make somebody know
(That thinks they can't)

That they can
(Yes they can)
Everyday
(Everyday)
I wanna try
(I wanna try)
To show my brothers and my sisters
that I
Wanna help them along the way
Everyday
Everyday.

When I see someone who's lost
I wanna show them the sunshine
If they look tossed
I wanna throw them a life line
Reach out a hand to hold
And let 'em know
(Let 'em know)
There's a light
(There's a light)
Down at the end of the road.

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TENNESSEE HOMESICK BLUES

(As recorded by Dolly Parton)

DOLLY PARTON

New York City ain't no kind of place
For a country girl with a friendly face
If you smile people look at you funny
They take it wrong
The greenest state in the land of the
free
And the home of the Grand Ole Opry
Is calling me back to my Smoky
Mountain home.

I wish I had my old fishing pole
And was sittin' on the banks of the
fishing hole
Eatin' green apples and waitin' for
the fish to bite
Life ain't as simple as it used to be
Since the big apple took a bite out of
me
And Lord I'm so Tennessee
homesick that I could die.

But I ain't been home in I don't know
when
If I had it all to do over again
Tonight I'd sleep in my old feather
bed
What I wouldn't give for a little bitty
taste
Of mama's homemade chocolate
cake
Tennessee homesick blues are
runnin' through my head.

Mama you can fluff my feather bed
Just as soon as I can I'm gonna head
Back to the Tennessee hills and it
beller be soon
Daddy you can load the rifles up
We're gonna load them dogs on the
pickup truck
And head up the Calhoun County
and catch us a coon.

But I ain't been home in I don't know
when
If I had it all to do over again
Tonight I'd sleep in my old feather
bed
Eatin' grits and gravy and country

ham
Goin' to church on Sunday with
dinner on the grounds
Tennessee homesick blues a-
runnin' through my head.

And I ain't been home in I don't know
when
If I had it all to do over again
Tonight I'd sleep in my old feather
bed
Good Lord have mercy on a country
girl
Tryin' to make a living in a
rhinestone world
It's hard to be a diamond in a
rhinestone world
With Tennessee homesick blues a-
runnin' through my head.

I've got these Tennessee homesick
blues runnin' through my head
Tennessee homesick blues.

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A NEW PLACE TO BEGIN

(As recorded by Ray Price)

DAVE KIRBY
WARREN ROBB

Hell there I didn't catch your name
But I hope I won't be leaving like I
came

Could you pretend I'm some old
long lost friend
While I'm looking for a new place to
begin.

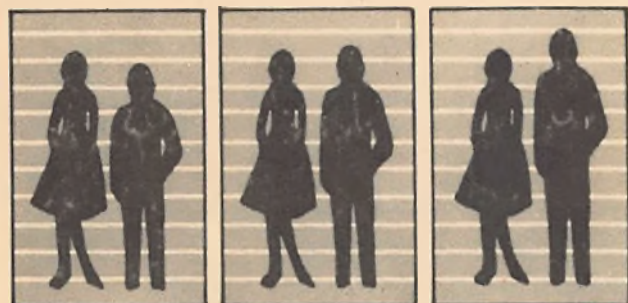
I'm looking for a new place to begin
Cause there ain't no forevers where
I've been

Goodbye came and said hello again
So I'm looking for a new place to
begin.

If I look like someone you don't want
to know
You don't have to tell me where to go
I've already been through hell and
back again
And I'm looking for a new place to
begin.

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For many years, scientists believed height increase was not possible after the end of childhood. Recent factual data proves they were wrong. Here are just two of many examples: 1. The throwing arm of baseball pitchers is normally 2 to 3 inches longer than their other arm, and 2. The right arm of Jai Alai players is about 2 to 3 inches longer than their left arm. In both cases, the extra length was attained AFTER the age of puberty. If athletes can increase the length of their limbs, you can certainly increase the length of your legs and complete torso. And, you can do it scientifically, without artificial contraptions or possible injury by using **The Height Increase Method**.

THE SCIENTIFIC METHOD

"It took more than 5 years to develop **The Height Increase Method**. The way athletes achieved extra length in their limbs was thoroughly analyzed. This data was combined with information obtained from the extensive study of other factors contributing to additional height such as stature and posture correction, diet and nutrition, and highly specialized exercise programs. Frequent consultations were conducted with orthopedic men, chiropractors, and physical therapists during the preparation of **THE METHOD**. Special safeguards were incorporated to reduce the possibility of strain or injury. After the complete **METHOD** was compiled and organized, several years were spent testing and perfecting each part of it. The results of this painstaking work and intensive research is contained in this Special Report on how to increase your physical height from 2 to 4 inches in only 10 weeks. The title of this Special Report is **The Height Increase Method**.

WHAT IS THE HEIGHT INCREASE METHOD?

"This easy-to-use Method requires no stretching machines, no pills or medications, no painful procedures, no expensive equipment. All you need is the information contained in **The Height Increase Method** and your own desire to be taller.

"**The Height Increase Method** is a Special Report with

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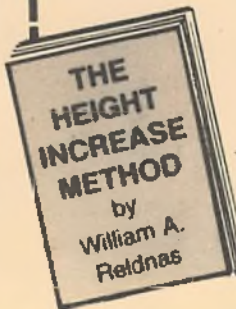
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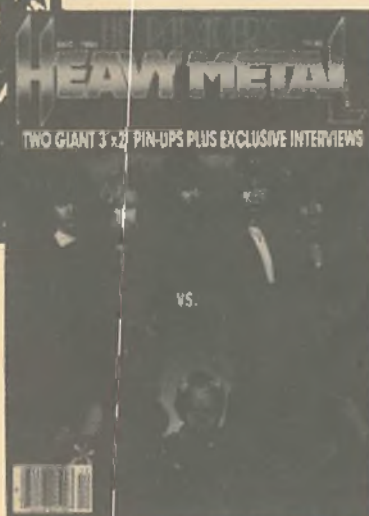
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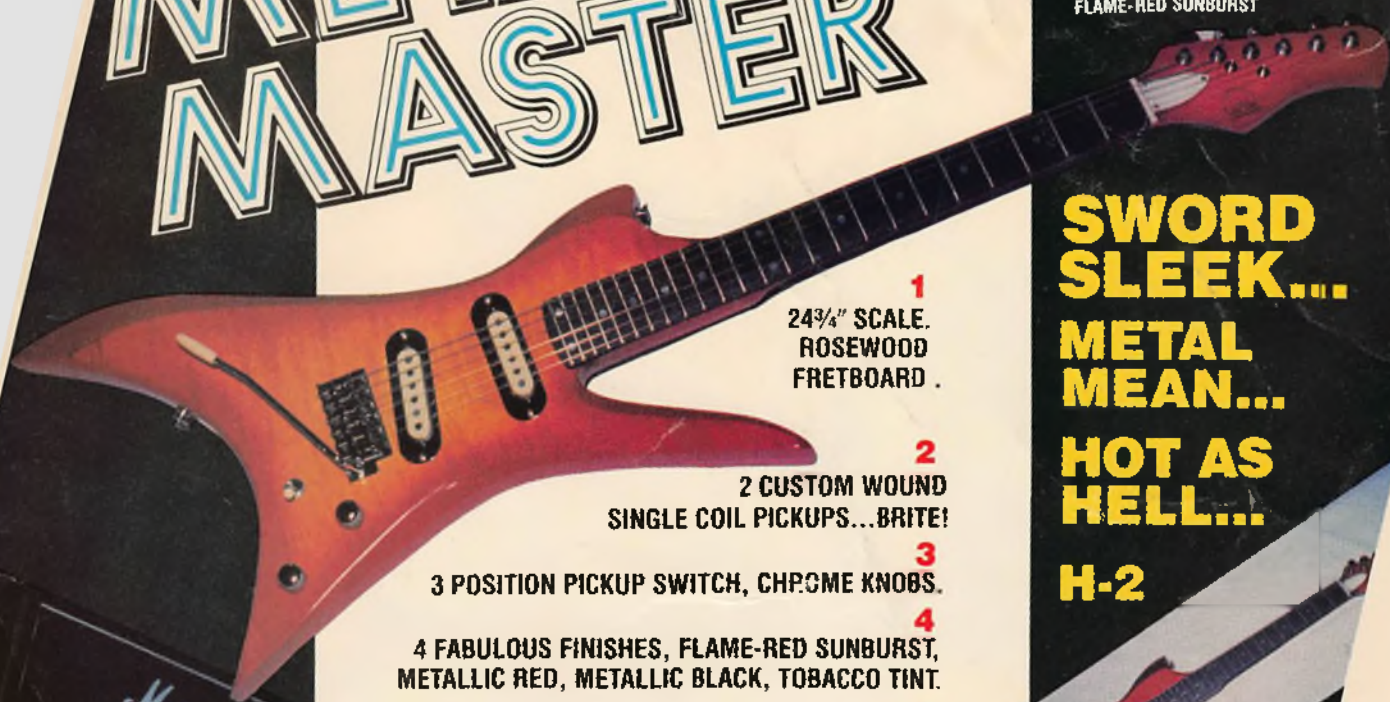
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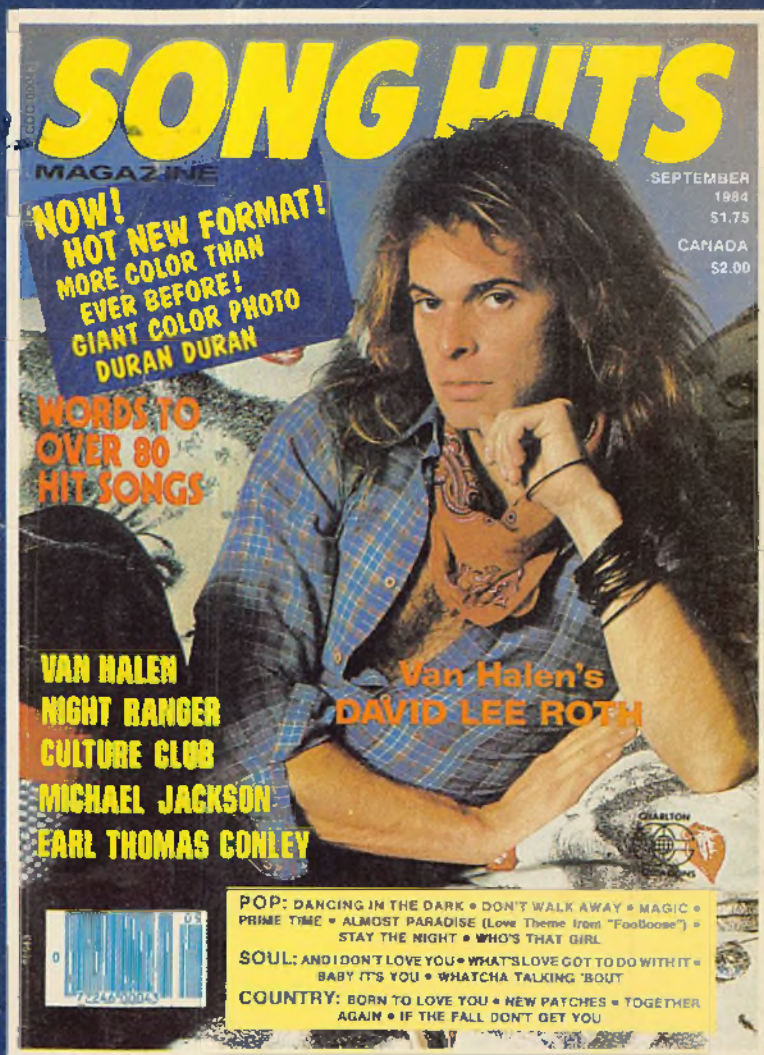
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