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MAGAZINE

FEBRUARY 1985

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BILLY
SQUIER**

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NO MORE LONELY NIGHTS
THE WAR SONG • SEA OF LOVE
WALKING ON A THIN LINE
BLUE JEAN
SOUL: AFTER ALL
BETTER BE GOOD TO ME
SWEPT AWAY
COUNTRY: SLOW NIGHTS
DIAMOND IN THE DUST

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SONG HITS

MAGAZINE

Terry Sesvold



Terry Sesvold



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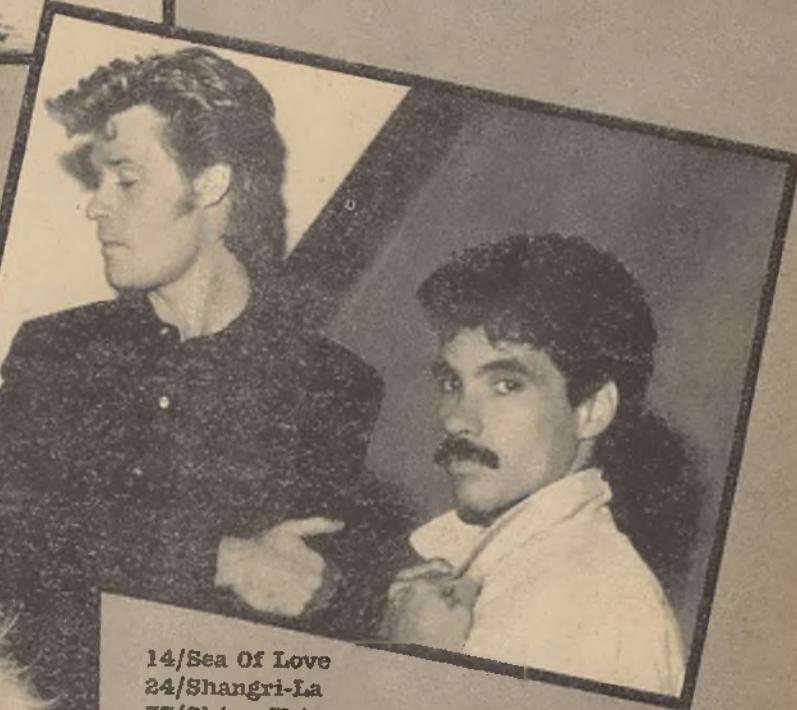
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33/When You Close Your Eyes
25/Where The Rose Is Sown
20/Who Wears These Shoes
18/You Take Me Up

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
On Desert Moon
On Desert Moon
Desert Moon.

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ON THE DARK SIDE

(As recorded by Eddie and the
Cruisers)

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
Makes me feel crazy
Makes me feel so mean
Ain't nothin' gonna save you
From a love that's blind
When you slip to the dark side
You cross that line
On the dark side oh yeah
On the dark side oh yeah.

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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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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
Oh I'll make sure that you pay
So give a little passion to a stranger
And take this soul away.

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And take this soul away.

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ELTON JOHN

by Rich Sutton



Terry Sesvold

Somewhere between the Michael Jackson '80s and the '60s decade of The Beatles lay the 1970's — the era of Elton John. Between lyricist Bernie Taupin and the flamboyant John, the songwriting team produced 23 singles reaching the top 45, 15 in the top ten and five that peaked at number one. Their career, which hit the limelight in 1970, slowed markedly in 1976 when Taupin began collaborating with others and Elton laid off live performing altogether. By 1980 the two were back together and in 1984, as

you read this, there is at least one Elton John/Bernie Taupin song on the charts.

The global travels of Elton Hercules John began on the 25th of March, 1947, in the County of Middlesex, England. Born Reginald Dwight, his household was not atypical of other middle class homes in England. His family was somewhat musical, in fact his parents were avid record collectors. Oddly enough, they were to later try to discourage the young Dwight from a career in music.

Reg Dwight, as he was known until 1966, started playing piano at

the age of three and first performed publicly at age 12. He was 11 when he won a scholarship to the Royal Academy of Music. Six years later he left school to turn "professional." He performed solo at various London hotel bars and worked the rest of the time with a band called Bluesology, who earned their living as the backup group for American touring singers like Patti La Belle. Bluesology caught the ear of the British blues musician Long John Baldry who took them on as his backup group for a year. When Reg Dwight left the

company of Baldry, he decided to change his name — "Reg" just didn't seem musical enough. The "John" was borrowed from Baldry and "Elton" from Elton Dean, another member of Bluesology. The Hercules came, for some unknown reason, later on.

The meeting of Elton John and Bernie Taupin came at a Liberty Records audition, after both had responded to an ad in a music trade publication. The scouts were impressed with Elton's performance, but not his material. One of the talent hunters gave John a pile of Taupin's lyrics. Six months later the two finally met.

As an interesting sidenote, the Liberty Records auditions weren't the first that John didn't pass. He was earlier rejected by King Crimson and British art-rockers Gentle Giant.

After their first meetings, Elton John and Bernie Taupin took their music to Dick James who hired them as house writers for about thirty dollars a week. Taupin wrote the lyrics, John fit them to his melodies and then handed the package on to a producer to be arranged. This was the formula that has made Elton John and Bernie Taupin one of the most successful songwriting teams of the century.

1969 saw the release of *Empty Sky* (re-released in 1975), the single "Lady Samantha" and Elton's first television appearance on "Top Of The Pops." 1970 was the year that all of Elton's efforts fell into place. The Gus Dudgeon-produced album, *Elton John*, contained "Your Song". This song quickly went on to be Elton's first classic pop song. John made his American debut a resounding success performing at the Troubadour Club in Los Angeles.

The albums *Tumbleweed Connection*, *11-17-70*, *Friends*, and *Madman Across The Water* all followed. In 1972, Elton released *Honky Chateau* — the first of seven consecutive #1 albums. John made it into the record books on a number of occasions. In 1975 the release of *Captain Fantastic And The Brown Dirt Cowboy* was greeted with Billboard's #1 chart position — on the day of its release! Elton was also the first American performer since The Beatles to put four albums in the top ten at the same time. At one point — 2% of worldwide record sales could be attributed to Elton John — he's sold over 100 million volumes. He was the first western pop star to tour the Soviet Union and has repeatedly been asked to perform at command performances for the Queen of England.

Despite all of this, Elton John has



Terry Sessvold

seen slow times in his career. From 1977 to 1980 he stopped collaborating with Bernie Taupin. In 1977 Elton announced his retirement from live performances and became somewhat of a recluse — turning much of his attention over to soccer. "Mama Can't Buy You Love" in 1979 was his only chart success during this period, despite the tour of the Soviet Union he undertook with percussionist Ray Cooper.

In 1980 Elton John reunited his original band including Nigel Olsson and Dee Murray and began collaborating with Taupin again. Says Elton, "there's no getting away from it, there is a certain magic whenever we work together." That magic entranced 400,000 people at a free show in New York's Central Park, also in 1980.

From the auspicious beginnings of the Elton John/Bernie Taupin songwriting team to his current recording deal with Geffen Records, Elton John has made more than a musical influence on pop culture. His well publicized \$50,000 collection of less-than-subtle eyewear, five-inch stacked platform shoes, furs, and celebrity audiences kept Elton on the society pages as well as in the music columns. But whether he was performing for paupers or kings, Elton John has always been the

consummate showman as well as a precise musician.

His musicianship seems only to improve. 1983 saw the release of *Two Low For Zero* which spawned a number of hit singles including "I'm Still Standing" and "I Guess That's Why They Call It The Blues." The year 1984 has witnessed the release of *Breaking Hearts* and an extensive U.S. tour. This record too contains a stream of John/Taupin hits that the duo are once again pumping out.

Fads and fashion roll by Elton John unnoticed. Although he adopted the look of the glitter days of the early '70s with his sequined outfits, glasses and shoes, it's just as likely that his facade would have been the same without the help of the outfits of bands like David Bowie's, T. Rex and Slade. Elton continues to be his own purveyor of style. Unlike many of the rock stars in the '70s, Elton never fell prey to disco, nor did he try to assimilate the music of the punks or the heavy metal kids in the '80s. It may sound corny to call his music "timeless," but go back and listen to *Goodbye Yellow Brick Road*, or *Madman Across The Water*. It still sounds great. Fifteen years later it still sounds as tremendous as the man born Reginald Dwight who refuses to be anything but Elton Hercules John.

Billy Squier



by

Steve Wosahla

"This year's show is much better than it's ever been," **Billy Squier** said in a Capitol Records conference room in New York. "I have more songs to offer and the band is much better."

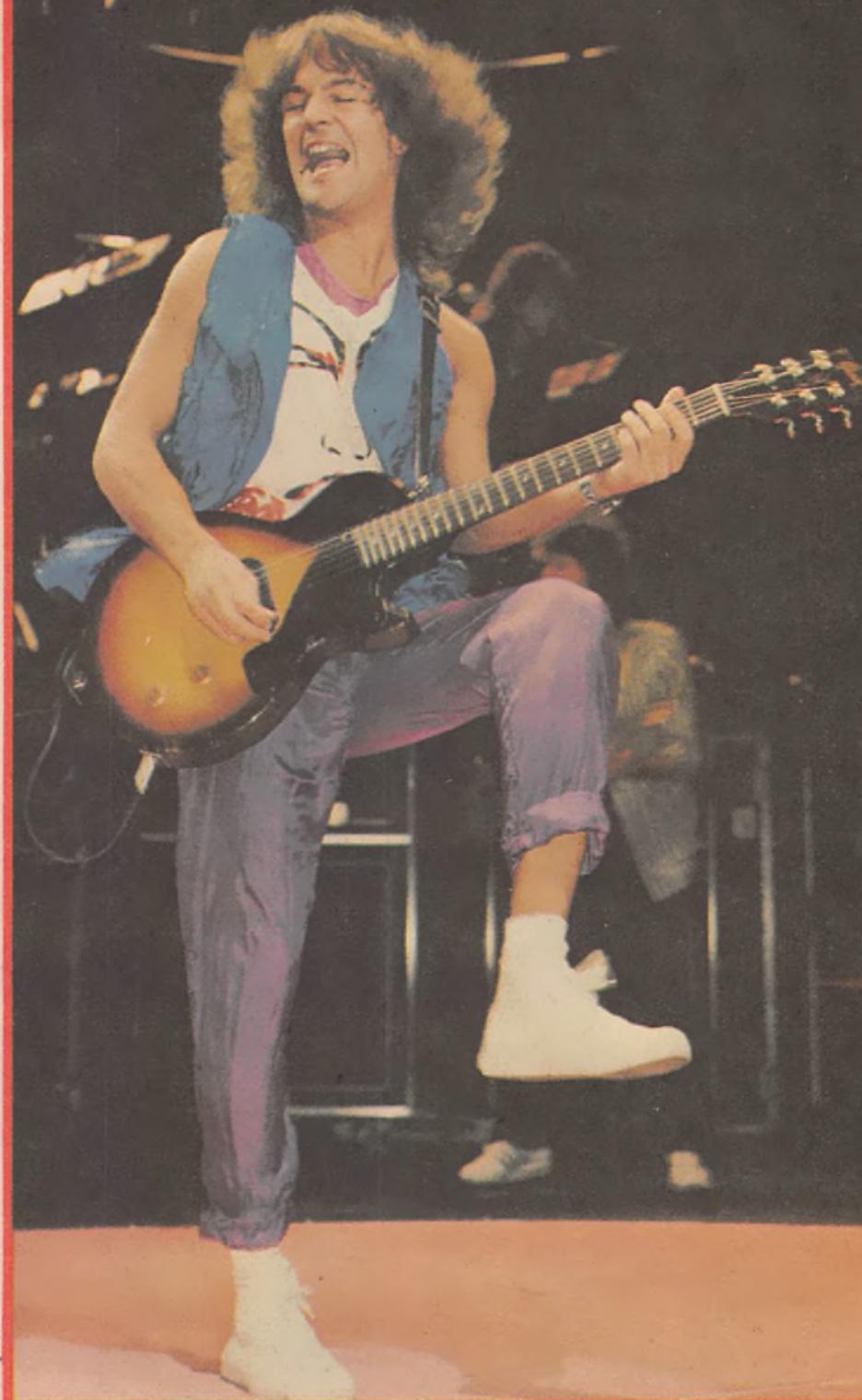
Billy, noticeably fatigued from his *Signs Of Life* tour, had just played what he felt "was possibly the best show I ever did" at the Meadowlands Arena in New Jersey. **Billy Squier**, longtime New York City resident and rocker, observes, "home happens to be the most important city in this world, certainly in the country."

He began to elaborate on such topics as the new keyboards used on *Signs Of Life*, his solo video for "Rock Me Tonite," the "1984"-ish overtones of his new music and the longevity of today's rock 'n' rollers.

"I like it," he said in response to questions as to whether he liked the new keyboard technology. "I'm not overwhelmed by it. I don't think it's the essence of what I do, the style of music. But I think it gives a lot of opportunities to color what I do and enhance what I do. That's exciting. I haven't been victimized in the sense that I sit around in my house for six months and work all those things around."

Home, for **Billy**, is a place where "I like to go to get away from it all, sit back." He has no home studio, preferring to leave his work out of the house. The apartment that you see **Billy** dancing around in in the "Rock Me Tonite" video — according to the author of "The Stroke," "Emotions In Motion," "Everybody Wants You," and "All Night Long," is just a set.

Terry Sessvold



Steve Wosahla: **Billy**, was that your idea to do the dancing for your video "Rock Me Tonite"?

Billy Squier: Yes, it was. That's what I wanted to do. I wanted to give people a performance video which was different than me performing onstage because that can be tedious. But I think people want to perceive me in a performance element. I don't think they want to see me playing a character like James Dean in a diner. This is just a different way of

doing that, of doing certain things I do onstage but in a different setting.

S.W.: How do you rate yourself as a dancer?

B.S.: I don't think anybody dances like me. I don't think I dance like anybody else. You might like me, you might not. But I think that we all develop our own sort of unique style. Obviously I don't dance like Michael Jackson, but who would want to, because he does it better

than we do anyway. I just sort of take elements of things that I see that I like and I combine them, especially onstage. I think I got this a little bit from Mick Jagger, of doing things you feel like doing. If you watch black people dance it's very choreographed, slick and professional. I take a different approach to it. I like to be more spontaneous sometimes. I'll be very slick and I'll move very smooth and graceful. But sometimes I'll do something that seems very awkward or just drunken or chaotic. But

it depends on the song and what you want to express, that to me sort of becomes exciting. That to me is what dancing is. I'm not a dancer per se. I don't go to dance classes. You do things that you feel and I've developed this feeling, I think I'm becoming more of a dancer in the sense that I express myself more in what I do.

S.W.: Did you do the dancing for the video in one take?

B.S.: That's the reason it wasn't cut. The director is a choreographer and he was impressed because he does so much and most people have to cut everything because they don't do it all the way through. He was really impressed that I would do all these things all the way through. As a choreographer he thought it was great, which I'd certainly take as a compliment.

S.W.: Did you know that you were going to make all of those moves before you went in to shoot the video?

B.S.: We went in and I would dance in the song and then he would make notes on moves. If I would do something, he'd go, "That's great." I'd say, "What?" He'd go, "Oh that Four Tops thing you just did." I'd go, "What are you talking about?" Once he said, "What's that James Brown thing?" He'd put them together. He didn't teach me to do anything but he put them all in a framework where they made sort of sense.

S.W.: Do you write songs thinking what you might do in a video? Does the video come into play?

B.S.: It doesn't really. I'm still writing from a songwriter's standpoint. I'm still putting my emphasis on music. I don't think the video is the important thing. The powerful force at work here is music. It's a very compelling force in a lot of our lives. A lot of the reason for it being that way is it's a very visceral, sort of illusory form of communication — where different people can interpret songs in different ways and make it have meaning in their lives. Video often times makes it very explicit and gives a very specific bend to it. I don't think there's anything wrong with writing for a video if you have a song. You can take examples of things which work very well in video or film — someone like Roger Waters who writes very specifically about his life like *The Wall*. Or Pete Townshend if he writes *Tommy* or something. He's writing it as an opera. I don't consider myself a video artist. That doesn't mean I ignore it or don't feel that I wanna be. But I'm a musician. This is a new field we're exploring and are trying to integrate into our own, I think, to augment what we're doing and support it, not overshadow it. Music I hope is not gonna become

secondary to video.

S.W.: The new album deals a lot with the theme of perseverance. In one song you say, "The art of survival is turning me on." B.S.: That's all the old I-Ching stuff that I used to read. "Perseverance furthers" is the term.

S.W.: Has that philosophy always applied to your own life?

B.S.: Oh, very much so. This album has a lot of what I've written before but the tone of the album is focused more on survival in the eighties, in preserving and dealing with alienation in society.

S.W.: Even in your video you get the feeling of aloneness. I kept thinking, "Oh, he could have done the video with a girl."

B.S.: But everybody would have done that. That's the other thing. I'm so sick of seeing sexy girls in the videos. Bands like the Scorpions ... those girls would never be with the Scorpions, so who's kidding who?

S.W.: When you talk about "survival in the eighties", are you referring to society as a whole or you as the artist?

B.S.: No, as a society. I'm not writing on this album songs like "Everybody Wants You" which is a lot about the industry. I don't mean to sound like I sat down and did this to be prophetic but it's more of a sociological look at me — not me as an artist but me as a person and how I fit in society as any person. It's like I'm the universal man, I'm the common man. If we keep talking about this I may have to do a video, but it might become a film!

S.W.: In the song "(Another) 1984," you ask, "Can you live with the reality of 1985?" Why, in your mind, is 1985 such a pivotal year?

B.S.: It isn't so much that it's the pivotal point, as it relates to 1984. What we do in 1984 affects what we do in 1985 and certainly the pace of such things is accelerating both politically and socio-logically. Technically everything we do has a quicker matriculation to it. I didn't get a secret letter saying in 1985 the world's gonna blow up. It isn't meant to be pivotal. It's just that what we do now is gonna affect us next year.

S.W.: Did George Orwell's book *1984*, have an affect on you when you were growing up?

B.S.: It didn't that much then. When I was younger I really didn't think about the implications. But this year when I wrote the song, I went back and re-read it because I wanted to see just how much of that Orwellian prophecy was true. I tried to write the song through his eyes. Most of it is very true. A lot of it is not as dramatic as he put it but a lot of those situations exist. I'm really bringing it up to

date; 1984 written in 1984 sort of in line with what he foresaw.

S.W.: When you titled your album *Signs Of Life*, were you referring to the lack of signs of life today?

B.S.: What the album is about is finding the signs of life. I just felt that that for me was what the songs were about. They were little vignettes about life. They're not all intended to convey the same theme but they all deal with signs of life or attempts of dealing with life.

S.W.: Is it easy for you to separate your professional and personal lives?

B.S.: Yeah, 'cause there's really not that much difference. I'm much more gregarious and I guess more of a poseur onstage because that is the place where I manifest that part of my personality. I'm not like that offstage but in the end my values don't change a lot. I'm not dealing with that much of a split personality so I don't have to look at myself in the mirror and figure out who I am at any point in time. I'm fairly consistent.

S.W.: But you get to live the part of the rock star onstage.

B.S.: Oh sure, everybody does. If you don't feel that then you're not a rock star. A lot of what we do is based on ego. It isn't so much the fantasy of saying "Oh wow I'm a rock star," but if you're out there you should feel special, that you mean something. Because if you didn't you couldn't do it. That's something which goes hand in hand. I don't think you could be a humble rock star. You don't have to be obnoxious either, but you gotta have a belief in what you do as being important.

S.W.: There seems to be a lot of obnoxious rock stars around these days.

B.S.: But a lot of them sort of pass away. The good ones don't really. People say David Lee Roth's obnoxious. He's not obnoxious. Roth's smarter than most of the people he deals with and he doesn't put up with them. Kevin DuBrow's obnoxious. He won't be around next year. Quiet Riot won't be here. Those are two examples of people who would be perceived as being obnoxious.

S.W.: How do you think people perceive you?

B.S.: People who know me respect me very much and don't find me difficult to deal with. They find me very fair and reasonable. People who don't know me think I'm arrogant. Number one, that comes from not understanding me and, number two, I think people tend to resent someone if they're successful. They champion the underdog but they don't champion people on top, especially if you do it on your own. I think the individual is a very tough road to go.

WALKING ON A THIN LINE

(As recorded by Huey Lewis and The News)

ANDRE PESSIS
KEVIN WELLS

Sometimes in my bed at night
I curse the dark and I pray for the light
And sometimes the light's no consolation.

Blinded by a memory
Afraid of what it might do to me
And the tears and the sweat only mock my
desperation.

Don't you know me I'm the boy next door
The one you find so easy to ignore
Is that what I was fighting for
Walking on a thin line
Straight off the front line
Labeled as freaks
Loose on the streets of the city
Walking on a thin line
Angry all the time
Take a look at my face
See what it's doing to me.

Taught me how to shoot to kill
A specialist with a deadly skill
A skill I needed to have to be a survivor.

It's over now so they say
Well sometimes it don't work out that way

Cause you're never the same
When you've been under fire no.

Don't you know me I'm the boy next door
The one you find so easy to ignore
Is that what I was fighting for
Walking on a thin line
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Take a look at my face
See what it's doing to me.

Walking on a thin line
Walking on a thin line
Walking on a thin line.

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VALOTTE

(As recorded by Julian Lennon)

JULIAN LENNON
JUSTIN CLAYTON
CARLTON MORALES

Sitting on the doorstep of the house I can't afford
I can feel you there
Thinking of a reason
Well it's really not very hard
To love you even tho you nearly lost my heart
How can I explain
The meaning of our love
It fits so tight
Closer than a glove.

Sitting on a pebble by the river playing guitar
Wond'ring if we're really ever gonna get that far
Do you know there's something wrong
Cos I've felt it all along.

I can see your face in the mirrors of my mind
Will you still be there
We're really not so clever
As we seem to think we are
We've always got our troubles

So we solve them in the bar

As the days go by

We seem to drift apart

If I could only find a way to keep hold of your heart.

Sitting on a pebble by the river playing guitar
Wond'ring if we're ever gonna get that far
Do you know there's something wrong
Cos I've felt it all along.

Sitting in the valley as I watch the sun go down
I can see you there
Thinking of a reason
Well it's really not very hard
To love you even tho you nearly lost my heart
How will we know when the change is gonna come
I've got a good feeling
And it's coming from the sun.

Sitting on a pebble by the river playing guitar
Wond'ring if we're really ever gonna get that far
Do you know there's something wrong
We'll stick together cos we're strong.

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TEACHER TEACHER (From the movie soundtrack Teachers)

(As recorded by 38 Special)

ADMS
VALLANCE

Just when I thought I'd finally learned my lesson
well
There was more to this than meets the eye
And for all the things you taught me
Only time will tell
If I'll be able to survive oh yeah.
Teacher teacher
Can you teach me
Can you tell me all I need to know
Teacher teacher
Can you reach me
Or will I fall when you let me go oh no.
Am I ready for the real world
Will I pass the test
You know it's a jungle out there
Ain't nothin' gonna stop me

I won't be second best
But the joke's on those who believe the system's fair oh yeah.

Teacher teacher
Can you teach me
Can you tell me if I'm right or wrong
Teacher teacher
Can you reach me
I wanna know what's goin' on.

So the years go on and on
But nothin's lost or won
If what you learned is soon forgotten
They take the best years of your life
Try to tell you wrong from right
But you walk away with nothin'.

Teacher teacher
Can you teach me
Can you tell me all I need to know
Teacher teacher
Can you reach me
Or will I fall when you let me go.

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I NEED YOU TONIGHT

(As recorded by Peter Wolf)

PETER WOLF
PETER S. BLISS

When the music stops I walk you to your door
We say goodnight like a thousand times before
This is the night I just can't walk away oh
This is the night I need you even more.

Why should we wait till tomorrow wo wo
Why should we wait till tomorrow wo wo
I can't wait till tomorrow oh
I need you tonight.

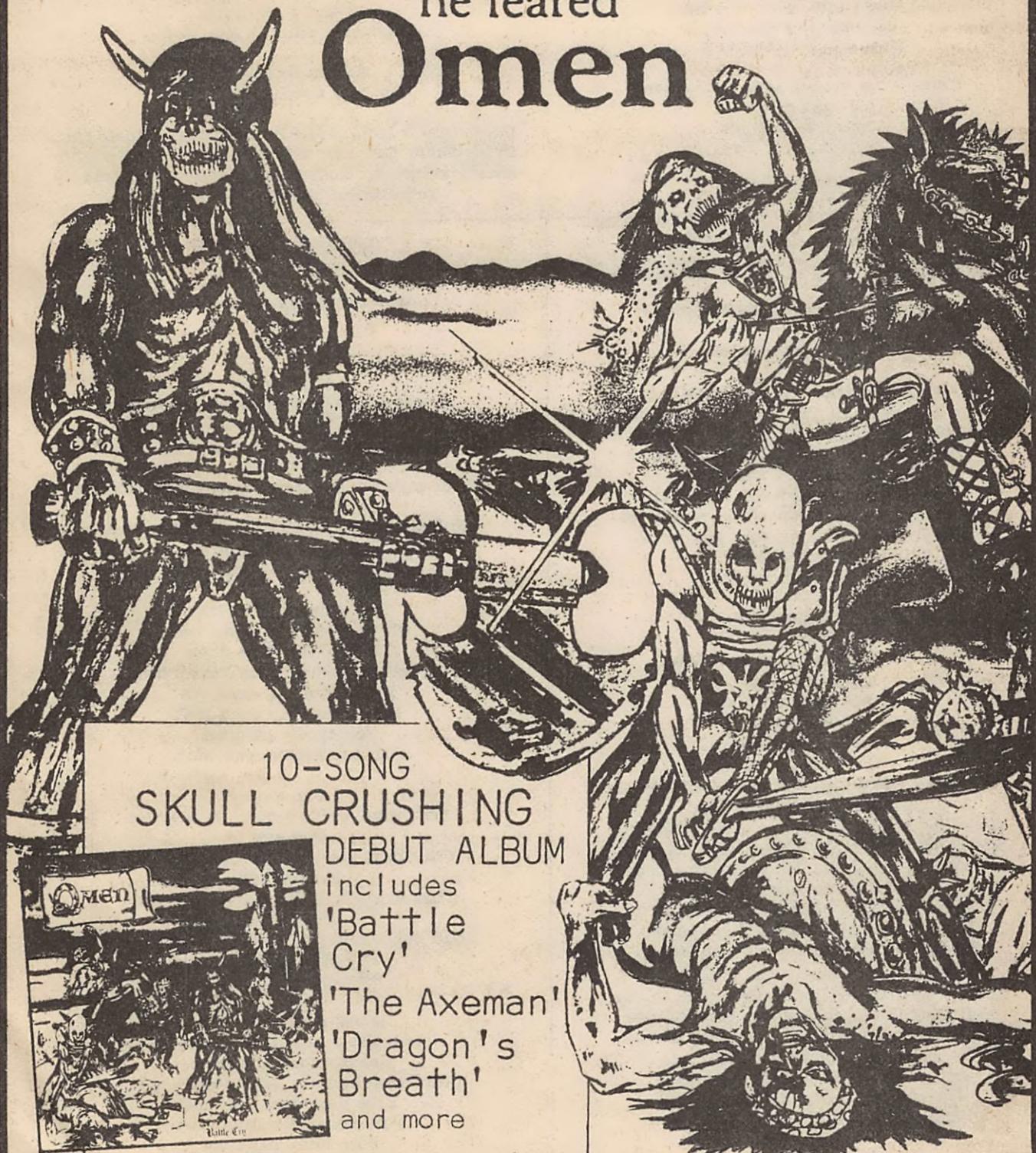
I drive away but you're still on my mind
It's getting so hard leaving you behind
This is the night I just want you to know oh
This is the night I just can't let you go.

Why should we wait till tomorrow wo wo
Why should we wait till tomorrow wo wo
I can't wait till tomorrow oh
I need you tonight yeah.

Why should we wait till tomorrow wo wo
Why should we wait till tomorrow wo wo
I can't wait till tomorrow oh
I need you tonight
An' I need you tonight
Cause I need you tonight.

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In the days of darkness,
men feared not the sword and the lance,
nor did he fear the beast of fire,
he feared
Omen



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SEA OF LOVE

(As recorded by The Honeydrippers)

PHILIP BAPTISTE
GEORGE KHOURY

Do you remember when we met
That's the day
I knew you were my pet
I want to tell you
How much I love you.

Come with me my love to the sea
The sea of love
I want to tell you
Just how much I love you.

Come with me

HAD A DREAM (Sleeping With The Enemy)

(As recorded by Roger Hodgson)

ROGER HODGSON

Had a dream I was born
To be naked in the eye of the storm
And now it's standing right in front of me
What's it gonna do to me who knows
Had a dream it was time
To be taken to the front of the line
Well that is not a place you wanna be
Sleeping with the enemy you know.
I don't care
What the future brings
Give a damn
About anything
I'd be fine
If they'd only leave me alone
But it's time
Gotta take a stance
Cuz I won't
Get a second chance
And I know

Now I have to make it alone yeah.

Had a dream it was war
And they couldn't tell me what it was for
But it was somethin' they could lie about
Somethin' we could die about you know
Anytime, anyplace

When you look that man in the face
Well it is not a face you wanna see
Sleeping with the enemy you know.

Had a dream it was time
To be a witness at the scene of the crime
Well that is something you can analyze
Something you can criticize who knows
So we wait hesitate
And we're makin' such a mistake
Oh whatever can the matter be
Sleeping with the enemy you know.

(Repeat chorus)

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To the sea of love
Do you remember when we met
That's the day
I knew you were my pet
I want to tell you
How much I love you.

Come with me
To the sea of love
Come with me my love to the sea
The sea of love
I want to tell you
Just how much I love you.

I want to tell you
Oh how much I love you.

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BLUE JEAN

(As recorded by David Bowie)

BOWIE

Blue Jean
I just met a girl named Blue Jean
Blue Jean
She got a camouflaged face and no money
Remember
They always let you down when you need 'em
Oh Blue Jean
Is heaven any sweeter than Blue Jean
She got a police bike
She got a turned up nose.

Sometimes I feel like
(Oh the whole human race)
Jazzin' for Blue Jean
(Oh and when my Blue Jean's blue)
Blue Jean can send me
(Oh somebody send me)
Somebody send me
(Oh somebody send me).

One day
I'm gonna write a poem in a letter
One day
I'm gonna get that faculty together
Remember
That everybody has to wait in line
Blue Jean
Look out world you know I've got mine
She got Latin roots
She got everything.

Sometimes I feel like
(Oh the whole human race)
Jazzin' for Blue Jean
(Oh and when my Blue Jean's blue)
Blue Jean can send me
(Oh somebody send me)
Somebody send me
(Oh somebody send me).
(Repeat)

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WANTED MAN

(As recorded by Ratt)

PEARCY
CROSBY

Low dealer with snake eyes
 You cross me you realize
 Your, your hot leather
 Your cold steel
 You make a move
 I'll make you feel like a human target
 In my eyes
 I've got you in my sights
 And by the rope you will hang
 It's your neck from this Ratt gang.
 'Cause I'm a wanted man
 'Cause I'm a wanted man.
 Well gun fighter you think twice
 Are you fast you heed my advice
 I drink whiskey you say goodnight
 I'll put an end to this here fight
 You're a human target in my eyes
 I've got you well in my sights
 And by the rope you will hang
 It's your neck from this Ratt gang.
 It's really what you want to be
 A wanted man
 A wanted man.
 'Cause I'm a wanted man
 'Cause I'm a wanted man
 Yes I am
 'Cause I'm a wanted man.

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I'M THE ONE

(As recorded by Christine McVie)

TODD SHARP

Two a.m. and it's you on the telephone
 Cryin' in your sleep
 You figure since I got a shoulder and I live alone
 You can come to me.

Well every time you find romantic infidelity
 You make a point to let me know
 I don't mind it if you make a martyr out of me
 But there's one thing you got to know.

I'm the one
 I'm the one yeah
 To get you out of this
 I'm the one
 I am the one
 I'm the one you'll miss
 Baby I'm the one.

When you're feelin' like you need a little
 confidence
 I'm the one you come to
 Every time you get in some kind of sticky mess

SATISFIED MAN

(As recorded by Molly Hatchet)

TOM DELUGA
TOM JANS

Don't do no drugs
 Don't have the time
 I stay straight
 But I don't mind
 Cause I got love
 The best in all the land
 I'm just a satisfied man.

Ain't no girl
 Can turn my head
 Cause I got better
 Waitin' home in bed
 She does it all
 Never can complain
 Makes me a satisfied man.

And when the world
 Comes falling down
 We'll be together
 No one else around
 Face to face
 Right up to the end
 I'll go out a satisfied man.

She keeps it coming
 She keeps me going
 Every night and every day
 Yeah she's all mine.

Satisfied man
 Ooo I'm so satisfied
 Yea I'm so satisfied ooo I'm so satisfied
 I'm a satisfied man.

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I'm the one you run to.

But you don't understand the heartache behind my
 kiss
 You're just thankful for a friend
 I'm not your doctor baby I'm not your psychiatrist
 But you keep comin' back again.

'Cause I'm the one
 I'm the one yeah
 To get you out of this
 Well I'm the one
 I know where you're comin' from
 I'm the one you'll miss
 Baby I'm the one.

Oh I'm the one
 I'm the one yeah
 To get you out of this
 Baby I'm the one
 I am the one
 I'm the one you'll miss
 I'm the one
 Oh I'm the one
 I am the one
 I am the one.

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HANDS TIED

(As recorded by Scandal featuring Patty Smyth)

HOLLY KNIGHT
MIKE CHAPMAN

Darlin' darlin' darlin'
I'll never understand
How sometimes just the way you look at me
Can tear up my heart
But then again.

Darlin' darlin' darlin'
Don't look across the room
'Cause you might just catch me looking at you
Should we know what to say or what to do
So hold on
Don't turn away
There must be a hundred things
We forgot to say.

How can we touch
With our hands tied
When only you know how much
You keep me satisfied
And how can we explain
(How can we explain)
This ball of flame
(Ball of flame)
Locked up inside
(Locked up inside)
With our hands tied.

Darlin' darlin' darlin'
If you think this love is blind
Just remember

Each time you squeeze her hand you crush my
heart
Oh and you just could be driving me out of my mind
Darlin' darlin' darlin'
I'll never let it show
But as long as you go on leaving me
I'll fall apart
Each time you go
So hold on
Don't take my heart away
She may be one good reason to leave
But I'm a hundred reasons to stay.

And how can we touch
With our hands tied
When only you know how much
You keep me satisfied
And how can we explain
(How can we explain)
This ball of flame
(Ball of flame)
Locked up inside
(Locked up inside)
With our hands tied.

Can't you tell me
How can we explain
(How can we explain)
This ball of flame
(This ball of flame)
Locked up inside
(Locked up inside)
With our hands tied.
(Repeat)

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I CAN'T HOLD BACK

(As recorded by Survivor)

FRANKIE SULLIVAN
JIM PETERIK

There's a story in my eyes
Turn the pages of desire
Now it's time to trade those dreams
For the rush of passion's fire
I can feel you tremble when we touch
And I feel the hand of fate
Reaching out to both of us
I've been holding back the night.

I've been searching for a clue from you
I'm gonna try with all my might
To make this story line come true
Can ya feel me tremble when we touch
Can ya feel the hands of fate
Reaching out to both of us
This love affair can't wait.

I can't hold back
I'm on the edge
(I can't hold back)
Your voice explodes inside my head
I can't hold back
I won't back down
Girl it's too late to turn back now.

Another shooting star goes by
And in the night the silence speaks to you and I
And now the time has come at last
Don't let the moment run too fast
I can feel you tremble when we touch
And I feel the hand of fate
Reaching out to both of us
There's a story in my eyes
Turn the pages of desire
Now it's time to trade those dreams
For the rush of passion's fire.

I can't hold back
I'm on the edge
(I can't hold back)
Your voice explodes inside my head
I can't hold back
I won't back down
Girl it's too late to turn back now
I can see you tremble when we touch
Ooo and I feel the hand of fate
Reaching out to both of us
This love affair can't wait
I can't hold back
I can't hold back
I can't hold back
I can't hold back.

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HEAVEN'S ON FIRE

(As recorded by Kiss)

PAUL STANLEY
DESMOND CHILD

I look at you and my blood boils hot
I feel my temperature rise
I want it all give me what you got
There's hunger in your eyes
I'm getting closer
Baby hear me breathe
You know the way to give me what I need
Just let me love you
And you'll never leave.
Feel my heart
Takin' you higher
Burn with me
Heaven's on fire
Paint the sky
With desire
Angel fly

I WANNA ROCK

(As recorded by Twisted Sister)

D. SNIDER

I wanna rock (rock)
I wanna rock (rock)
I want to rock (rock)
I wanna rock (rock).

Turn it down you say
Well all I got to say to you is time and time again I
say no

No, no, no, no, no,
Tell me not to play

Well all I got to say when you tell me not to play I
say no

No, no, no, no, no,

So if you ask me why I like the way I play it
There's only one thing I can say to you.

I wanna rock (rock)
I wanna rock (rock)
I want to rock (rock)
I wanna rock (rock).

There's a feelin' that I get from nothin' else and
there ain't nothin' in the world that makes me go
Go, go, go, go, go
Turn the power up

I've waited for so long so I could hear my favorite
song so let's go
Go, go, go, go, go

When it's like this I feel the music shootin'
through me

There's nothin' else that I would rather do.

I wanna rock (rock)
I wanna rock (rock)
I want to rock (rock)
I wanna rock (rock)
I wanna rock, rock, rock
I wanna rock, rock, rock
I want to rock, rock, rock
I wanna rock, rock, rock
I want to rock.

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Heaven's on fire.

I got a fever ragin' in my heart
You make me shiver and shake
Baby don't stop take it to the top
Eat it like a piece of cake
You're comin' closer
I can hear you breathe
You drive me crazy when you start to tease
You could bring the devil to his knees.

Oh heaven's on fire
Oh heaven's on fire.

.I'm getting closer
Baby hear me breathe
You know the way to give me what I need
Just let me love you
And you'll never leave.
Oh heaven's on fire
Oh heaven's on fire.

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I CAN'T DRIVE 55

(As recorded by Sammy Hagar)

SAMMY HAGAR

One foot on the brake
And one on the gas hey
Well there's too much traffic I can't pass no
So I'm trying my best to legal move
But black and white come and touch my groove
again.

Go on and write me up a one twenty-five
Post my face
Wanted dead or alive
Take my license and all that jive
I can't drive fifty-five oh no.

So I signed my name with number twenty-four hey
Yeah the judge said boy just one more huh
I'm gonna throw your ... in the city joint
Looked me in the eye
Said you get my point
I said yeah oh yeah.

Write me up a one twenty-five
Post my face

Wanted dead or alive
Take my license and all that jive
I can't drive fifty-five oh yeah
I can't drive fifty-five
I can't drive fifty-five
I can't drive fifty-five
I can't drive fifty-five.

When I drive that slow
You know it's hard to steer
And I can't get my car out of second gear
What used to take two hours
Now takes all day

Huh it took me 16 hours to get to L.A.
Go on and write me up a one twenty-five
Post my face

Wanted dead or alive
Take my license and all that jive
No, no, no I can't drive fifty-five
I can't drive fifty-five.

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YOU TAKE ME UP

(As recorded by Thompson Twins)

TOM BAILEY
ALANNAH CURRIE
JOE LEEWAY

I work on the front line
I work to survive
And I sleep in a fever
So this is my life
Cry in my sleep
(Cry boy, cry boy)
Just makes me weep when I try how I try
Know what it means to work hard on machines
It's a labor of love
So please don't ask me why.

Looking for reasons
(Day in, day out)
Trying too hard
(He's trying too hard)
Moving in circles
(Too hot, too hot)
Don't get very far
(Don't get very far)
Should I ask you to dance
(Dance boy, dance boy)

If I promise romance will you come for the ride
I know what it means to work hard on machines
Do you believe in love
One that lasts for all time.

You take me up oh oh
You take me up to the higher ground
You take me up so high
Now I never want to come back down.

I'm glad in these hard times

(Day in, day out)

There's hope in your eyes

(Hope in his eyes)

I don't need a religion

(Too hot, too hot)

This love never dies

(Love never dies)

I believe in today

(Believe boy, believe boy)

It's better that way and you work through the night

I know what it means to work hard on machines
It's a labor of love
So please don't ask me why.

You take me up oh oh
You take me up to the higher ground
You take me up so high
Now I never want to come back down.

I cry in my sleep

(Cry boy, cry boy)

It just makes me weep when I try
How I try

I know what it means to work hard on machines
It's a labor of love
So please don't ask me why.

You take me up oh oh
You take me up to the higher ground
You take me up so high
Now I never want to come back down.
(Repeat)

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GIRLS WITH GUNS

(As recorded by Tommy Shaw)

TOMMY SHAW

I'll tell you now
And I won't tell you twice
Where, when and how
I got some bad advice
I never thought I could handle a girl with guns
And let me tell you
You can bet that I'm not the only one oh no.

Stand tall
Don't think small
Don't get your back against the wall
Shoot straight
I can't wait
Aim for the heart and fire away.

I've come around
I understand today
And she's the target now
I'm gonna have my way
Ev'rybody says don't go messing with a girl with
guns
They don't need you
They couldn't love you

They couldn't be any fun oh.

Stand tall
Don't think small
Don't get your back against the wall
Shoot straight
Don't wait to fire away.

An innocent bystander
Who forgets to look both ways
Who never tries to understand her
Won't feel the heat 'til it's too late
So I'll tell you.

Stand tall
Don't think small
Don't get your back against the wall
Shoot straight
Don't wait to fire away.

Stand tall
Don't think small
Don't get your back against the wall
Shoot straight
I can't wait
Aim for the heart and fire away.

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HOT FOR TEACHER

(As recorded by Van Halen)

EDWARD VAN HALEN
ALEX VAN HALEN
MICHAEL ANTHONY
DAVID LEE ROTH

Oh wow man
Wait a second man
What do you think the teacher's gonna look like
this year.

T-t-teacher stop that screamin'
Teacher don't you see
Don't wanna be no uptown fool
Maybe I should go to hell
But I am doing well
Teacher needs to see me after school
I think of all the education that I've missed
But then my homework was never quite like this.

Got it bad
Got it bad
Got it bad
I'm hot for teacher
I've got it bad, so bad
I'm hot for teacher.

Hey I heard you missed us we're back
I brought my pencil
Give me something to write on man.

I heard about your lessons
But lessons are so cold
I know about this school
Little girl from Cherry Lawn
How can you be so bold
How did you know that golden rule
I think of all the education that I've missed
But then my homework was never quite like this.

Oh got it bad
Got it bad
Got it bad
I'm hot for teacher
I've got it bad, so bad
I'm hot for teacher woh.

Oh man I think the clock is slow
I don't feel tardy
Class dismissed.

I've got it bad
Got it bad
Got it bad
I'm hot for teacher.

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WHO WEARS THESE SHOES

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN

There's a light in your window
There's a shadow on the street
Two silhouettes tell me it's over
The shadow knows that shadow's me.

I won't crawl or cause you trouble
Well that's the last thing I'll ever do
But before I leave your life completely
Tell me
Who wears these shoes
Darling.

Lord knows the days just get longer
The nights grow cold with you on my mind
And I feel like an old jukebox
Playing the same song all the time.

If these crazy dreams don't kill me
It's more than I can take from you
Not knowing where or when I'll see you
Not knowing darling who wears these shoes.

My friends all say don't go to pieces
I say that's fine but if I lose
I wanna know who's in my footsteps
I wanna know who wears these shoes.

My friends all think I must be crazy
I see the facts but if it's true
I wanna know who's in my footsteps
I wanna know who wears these shoes
Darling.

Oh and it's a chilling feeling
When I can't see him
What do I do
When I face the two of you
Oh and it's a chilling feeling
When I can't see him
What do I do
What do I do.

My friends all say don't go to pieces
I say that's fine but if I lose
I wanna know who's in my footsteps
I wanna know who wears these shoes.

My friends all think I must be crazy
I see the facts but if it's true
I wanna know who's in my footsteps
I wanna know who wears these shoes
Darlin',
Darlin'.

Come on girl I got nothing to lose
I wanna know, wanna know who wear my shoes
Come on girl
I got nothing to lose
I wanna know, wanna know who wear my shoes.

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SONG HITS

BACK COPIES

**SONG HIT
YEARBOOK**

WORDS to over 100 SONGS

PULLOUT SECTION

ASIA

EDDIE RABBITT

HALL & OATES

POP I LOVE ROCK N ROLL DON'T TALK TO STRANGERS
ROSANNA HURTS SO GOOD TAINTED LOVE FANTASY
EYE OF THE TIGER MAN IN THE CORNER
SOUL SHOULD DO IT I REALLY DON'T NEED NO LIGHT
WORLD THAT BODY THE OTHER WOMAN STEPPIN OUT
BABY COME TO ME

COUNTRY NUGGETS ANY DAY NOW FAUCETS ON MY
MIND TAKE ME DOWN O-A GIRL BUBBLE SUE

YRBK. 83



The cover of the "Song Hits Yearbook" for Fall 1984. The title is prominently displayed at the top in large, bold, white letters. Below it, a black and white photograph shows Michael Jackson and Janet Jackson. Michael is on the left, wearing a baseball cap and holding a bat, while Janet is on the right, standing behind him. To the left of the photo, there's a box containing the text "COLOR SECTION". On the far left, the names "MICHAEL JACKSON", "CULTURE CLUB", and "RICK SPRINGFIELD" are listed vertically. At the bottom, the names "DURAN DURAN - AL JARREAU - WILLIE NELSON" are written across. A small box contains lyrics from Duran Duran's "Pop Goes My Heart": "POP GOES MY HEART, YOU SAY I'M HUNGRY... AS THE MOLE'S SAVED BY JEWISH KATHOLICS, I FUMBLE OVER A NEW YEAR SOAK & OVERBILLY". Another box contains lyrics from Al Jarreau's "Soul Man": "SOUL MAN, HOW DO YOU KEEP THE MUSIC PLAYIN'? I ANT NO TALKIN' 'BOUT RELIGION, I ANT NO TALKIN' DESEVIL'S PERSONAL COUNTRY". At the very bottom, the text "YRBK. 84" is written.

YRBK. 83

YRBK. 84

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ON THE WINGS OF A NIGHTINGALE

(As recorded by the Everly Brothers)

MCCARTNEY

When I love
I get a feeling like I'm traveling through the sky
On the wings of a nightingale
As I ride
My head is reeling but I don't even wonder why
On the wings of a nightingale I'll fly.

High above land and sea
I'll be thinking of you and me
Couldn't ask for a better place to be
Oh I can feel something happening
Oh I can feel something happening

Oh I can feel something happening to me.

So hold my hand
I've got a feeling that the journey has just begun
On the wings of a nightingale
And if you like
We'll fly together to the land of eternal sun
On the wings of a nightingale of love.

(Repeat chorus)

When I love
I get a feeling like I'm traveling through the sky
On the wings of a nightingale
On the wings of a nightingale
On the wings of a nightingale fly
On the wings of a nightingale.

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TEARS

(As recorded by John Waite)

VINCENT CUBANO
ADAM MITCHELL

You left me here alone
I guess I'll never see the light
You turned another stone
And he makes your wrong seem right
On some different wave length
Somehow he brings you more
Sweetheart tonight I know for sure.

I'll see those tears
And the damage they do
You're breakin' my heart with those tears
And I'll cry over you
Can't we make a new start
Of all the girls I've had at my knees
You're the only one
Who could bring me to these tears.

A master of the beat
You've got my number in your hand
A killer on the streets
You've got your actions planned
But somewhere in your heart
There must be a place for me
'Cause sweetheart tonight I know for sure.

I'm looking at you
You're looking at me
You won't let me go
But you won't set me free.

(Repeat chorus)

I'll see those tears
And the damage they do
You're breakin' my heart with those tears
I'll cry over you
Cry for you tonight
Cry you a river.

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NEW GIRL NOW

(As recorded by Honeymoon Suite)

DERRY GREHAN

Hot summer night
Storm clouds in the air
My eyes a little heavy
I'm feeling in the past tense
I'm hardly aware
I don't want you on the phone
Don' ya play good girl with me
Why must I always say it again.

I got a new girl now
I got a new girl now
I got a new girl now
And she's a lot like you.
Tried to wash my face
But my head felt too low
I tried to bury myself
But my mind wouldn't stay at home
I don't care if you're sitting at home
Somebody's broken into me
Why must I always say it again.

I got a new girl now
I got a new girl now
I got a new girl now
And she's a lot like you.

I don't want you on the phone
Don't you play good girl with me
Why must I always say it again.

I got a new girl now
I got a new girl now
I got a new girl now
And she's a lot like you
I got a new girl now
I got a new girl now
I got a new girl now
And she's a lot like you, lot like you
Just like you.

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CAN'T SHAKE YOU

(As recorded by Santers)

RICK SANTERS

I can't seem to get through to you
You love to waste my time
I tried my best to forget you
But you're always on my mind
Many times I weep
Many times I will confess
I don't wanna end up like all the rest.

I can't shake you
I can't shake you
You're just a memory
You're haunting me
I got it bad baby can't you see
I can't shake you
No I can't shake you
You can do anything you want
But just come on home to me.

I don't wanna surrender
Never give up without a fight
I wanna be a contender
In your search for Mr. Right
I can't sleep at night
I got you on my mind baby
I can't take the pressure I'm feelin' inside.

I can't shake you
I can't shake you
I can't hold it back
It's like a heart attack
I got it bad baby can't you see
I can't shake you
No no no can't shake you
Do anything you want babe
Just come on home to me.

On
(You're still a part of me)
I just can't seem to forget you
(Deep in the heart of me)
No matter what I do.

I can't shake you
I can't shake you
You're just a memory
You're haunting me
I got it bad
Can't you see
I can't shake you
No no no can't shake you
I can't get you out of my mind.

Never gonna surrender
Woman listen to me
All that I want is that you give me a chance
I'm in love baby can't you see.

WAKE ME BEFORE YOU GO-GO

(As recorded by Wham)

GEORGE MICHAEL

Jitterbug
You put the boom boom into my heart
You send my soul sky high when your loving starts
Jitterbug into my brain
Goes a bang bang till my feet do the same
If something's bugging you
If some things ain't right
My best friend told me what you did last night
Left me sleeping in my bed
I was dreaming but I should have been with you
instead.

Wake me up before you go-go
Don't leave me hanging on like a yo-yo
Wake me up before you go-go
I don't wanna miss it when you hit that high
Wake me up before you go-go
'Cause I'm not planning on going solo
Wake me up before you go-go
Take me dancing tonight
I wanna hit that high
Yeah, yeah.

You put the gray skies outta my way
You make the sunshine brighter than Doris Day
You turn a bright spark into a flame
My beats per minute never been the same
'Cause you're my lady
I'm your fool
It makes me crazy when you act so cruel
Come on baby let's not fight
We'll go dancing
Ev'rything will be alright.

Wake me up before you go-go
Don't leave me hanging on like a yo-yo
Wake me up before you go-go
I don't wanna miss it when you hit that high
Wake me up before you go-go
'Cause I'm not planning on going solo
Wake me up before you go-go
Take me dancing tonight
I wanna hit that high
Yeah, yeah yeah baby.

Cuddle up baby move in tight
We'll go dancing tomorrow night
It's cold out there but it's warm in bed
They can dance we'll stay home instead
Jitterbug.
(Repeat chorus)

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SHANGRI-LA

(As recorded by Steve Miller)

STEVE MILLER
KENNY LEE LEWIS

If you need some inspiration
Let's have a celebration
That's right.

Cuz it's a real inspiration
When you're in communication
Celebrate
That's right
Do it right.

Get your mind
In the mood
Let your body
Feel the groove.

Communicate
With the one
You really love.

In your heart
In your soul
Take the time
Let her know.

Celebrate
With the one
You really love.

Everywhere you are
You're in Shangri-la
Catch a shooting star
In Shangri-la.

So don't you be hesitatin'
Don't you keep that girl waiting
Communicate
With the one
You really love.

Cuz she's a real inspiration
When you're in communication
Celebrate

With the one
You really love.

Let your fingers
Do the walking
Let your body
Do the talking.
Communicate
With the one
You really love.

Renew her faith
In your love
Thank your lucky
Stars above
Celebrate
With the one
You really love.

Everywhere you are
You're in Shangri-la
Catch a shooting star
In Shangri-la

Wooooooooooooo yeahaaaaaaaah
Wooooooooooooo yeahaaaaaaaah.

In the evanin'
Late at night
Take your time
Do it right.

Communicate
With the one
You really love.

Don't hesitate
Let it show
Let your feelings
Really flow.

Celebrate
With the one
You really love.

(Repeat chorus)

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OUT OF TOUCH

(As recorded by Daryl Hall and John Oates)

DARYL HALL
JOHN OATES

Out of touch
Out of time
Out of touch
Out of time.

You're out of touch
I'm out of time
But I'm out of my head when you're not around
You're out of touch
I'm out of time.

Shake it up is all that we know
Using the bodies up as we go
I'm waking up to fantasy
The shades all around aren't the colors we used to
see
Broken ice still melts in the sun

And ties that are broken can often be one again
yeah

We're soul alone
And soul really matters to me
Take a look around.

(Repeat chorus)

Reaching out for something to hold
Looking for a love where the climate is cold
Manic moves and drowsy dreams
Or living in the middle between the two extremes
Smoking guns hot to the touch
Would cool down if we didn't use them so much
yeah

We're soul alone
And soul really matters to me
Too much.

(Repeat chorus)

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THE REAL END

(As recorded by Rickie Lee Jones)

RICKIE LEE JONES

Once I had a sweet love

Always followed me around

The way I treated my little lamb was like
The Marquis D. Sade and her new clown.

I guess I hurt him

I guess I hung up

I guess I should have called him back

I guess I didn't care

Maybe I left him there

Maybe a woman just acts like that.

What's a matter

Hey baby, baby

What's a matter

Don't you want me

What's a matter

Now baby, baby

What's a matter.

Is this the real end.

Well, I had some dough

I had a big car

I turned around and all the money was spent

I don't know wherever it goes but

That's probably where my baby went.

So you got a new boy

He's so fine

He wants to be with you

All the time

Don't tell him he's the only one

Or your new boy becomes a hard to find.

What's a matter

Hey baby, baby

What's a matter

Don't you want me

What's a matter

Now baby, baby

What's a matter.

Is this the real end.

Can I tell you about it

Once you find yourself

A better man

Treat him special all of the time

Make him some catfish

Fry it up in bed

Don't leave him hangin' on the telephone line.

But keep him guessing

Don't tell him where you are

Keep your old linen to yourself

Keep your bank account

And what you don't worry about

If you can give

Well, it just might work out.

What's a matter

Hey baby, baby

What's a matter

You look so funny

What's a matter

Now baby, baby

What's a matter.

Is this the real

Real end.

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WHERE THE ROSE IS SOWN

(As recorded by Big Country)

STUART ADAMSON

We're at war

All the papers say

We will win

I read today

We are strong

It wasn't us

We are right

Who started this.

Leave your work

I just left school

Leave your home

I am no fool

Take up arms

It left me strong

Sound alarms

The school bell rings.

Sons of men who stand like gods

We give life to feed the cause

And run to ground our heaven foe

Our name will never die

This time will be forever.

Join up here

I wave goodbye

We need you

My breasts sigh

Have no fear

I must try

God will be

With braver men.

Take the vow

I know it's right

Praise the flag

The good fight

We're at war

I'm on my way

We will win

Why do I pray.

I wait here in this hole

Playing poker with my soul

I hold the rifle close to me

It lights the way to keep me free.

If I die in a combat zone

Box me up and ship me home

If I die and still come home

Lay me where the rose is sown.

Sons of men who stand like gods

We give life to feed the cause

And run to ground our heathen foe

Our name will never die

This time will be forever.

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THE WAR SONG

(As recorded by Culture Club)

CULTURE CLUB

War war is stupid
And people are stupid
And love means nothing
In some strange quarters
War war is stupid
And I heard the banging
Of hearts and fingers
War.
People fill the world
With narrow confidence
Like a child at birth
A man with no defense
What's mine's my own
I won't give it to you
No matter what you say
No matter what you do.
Now we're fighting in our hearts
Fighting in the street
Won't somebody help me.
War war is stupid
And people are stupid
And love means nothing
In some strange quarters
War war is stupid
And I hear the banging
Of hearts and fingers
War.
Man is far behind
In the search for something new
Like a philistine
We're burning witches too
This world of fate
Must be designed for you
It matters what you say

It matters what you do.
Now we're fighting in our hearts
Fighting in the street
Won't somebody help me.
War war is stupid
And people are stupid
And love means nothing
In some strange quarters
War war is stupid
And I heard the banging
Of hearts and fingers
War.

After the bird has flown
He walked ten thousand
Miles back home.

You can't do that to me no
You can't do that to me
You can't do that to me no
You can't do that to me.
In this heart of mine
I'll find a place for you
For black or white
For grown up children too.

Now we're fighting in our hearts
Fighting in the street
Won't somebody help me.
War war is stupid
And people are stupid
And love means nothing
In some strange quarters
War war is stupid
And I heard the banging
Of hearts and fingers
War.

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NO MORE LONELY NIGHTS

(As recorded by Paul McCartney)

MCCARTNEY

I can wait another day
Until I call you
You've only got my heart on a string and ev'rything
a flutter
But another lonely night
(And another and another)
Might take forever
(And another, nother, nother)
We've only got each other to blame
It's all the same to me love
'Cause I know
What I feel
To be right.
No more lonely nights
No more lonely nights
You're my guiding light
Day or night I'm always there.
May I never miss the thrill
(And another and another)
Of being near you
(And another, nother, nother)
And if it takes a couple of years

To turn your tears to laughter
I will do
What I feel
To be right.

No more lonely nights
Never be another
No more lonely nights
You're my guiding light
Day or night I'm always there
And I won't go away until you tell me so
No I'll never go away.

Yes I know
What I feel
To be right.
No more lonely nights
Never be another
No more lonely nights
You're my guiding light
Day or night I'm always there
And I won't go away until you tell me so
No I'll never go away
Won't go away until you tell me so
No I'll never go away
No more lonely nights no, no.

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Book Review

by JoAnn Sardo



**The Boy:
The Outrageous Boy George!**
Research by Bruce Lubin.
Starbooks, Sharon Publications, Inc.
Cresskill, NJ (1984). \$4.95

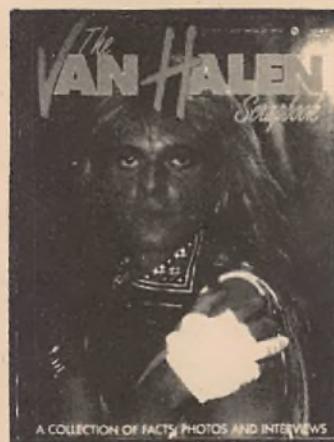
Since his explosion onto the music scene in the early part of this decade, Boy George has been subject to abuse as well as praise. The reason was simple: the boy dared to be different. He was androgyny personified. Was he a boy, or was he a girl?

The Boy: The Outrageous Boy George discusses all that and more in this magazine-sized softcover book. The book contains 28 pages of color and most of them can be torn out and used as pin-ups.

Charting the course of Boy George and Culture Club has to start on the club circuit in England. They broke through the English barrier to international stardom when they released the lp, *Kissing To Be Clever*. This super album yielded the hits "Do You Really Want To Hurt Me," "Time," and "I'll Tumble 4 Ya."

The Outrageous Boy George sketches the history of Culture Club with just enough of the stuff that makes it interesting. An example of some of the interesting stuff: "I'm quite tame now compared to what I used to be like. I used to go out with fruit on my head." With quotes like that from the Boy himself, the book moves along at a rapid pace, telling readers everything they ever wanted to know about Culture Club but were afraid to ask!

The best part of *The Outrageous Boy George* is without a doubt the color photos taken by a variety of photographers. If you're a CC fan, this book is a must for the collection.



The Van Halen Scrapbook
Research by Bruce Lubin.
Starbooks, Sharon Publications, Inc.
Cresskill, NJ (1984). \$4.95

Van Halen has been called one of the hardest working bands in rock and roll, but I'm not too sure they consider what they do work at all. They've been rocking and rolling now for more than seven years and in that time, they have become rock legends.

Van Halen is: David Lee Roth, Edward Van Halen, Alex Van Halen and Michael Anthony. Of these, the most flamboyant is without a doubt, David Lee Roth. *The Van Halen Scrapbook* profiles each of these unique individuals and the unit that is Van Halen.

Eddie Van Halen is the quiet introvert who would play his guitar 24 hours a day if possible. He is married to actress Valerie Bertinelli and is by far the least gregarious member of the group.

Michael Anthony is the friendly, charming member, who can be found backstage after a show chatting with anyone who will listen.

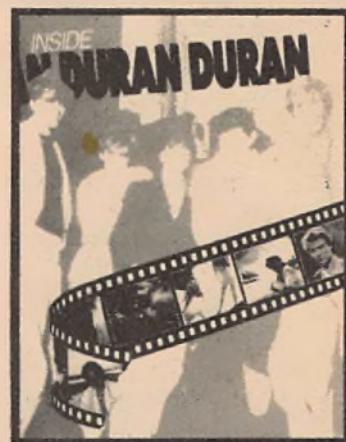
Alex Van Halen is just as easy going as his brother, and maybe a little more relaxed, if that can be believed.

Then there is David Lee Roth. He is everything you've ever heard a rock and roll star should be. He parties hard. He carries on, and on, and on...

The Van Halen Scrapbook is just that and a little more. Practically every photo can be taken out of the book and used as a wall pin-up.

Twenty-seven pages of color make this magazine-sized scrapbook a must for any VH collector!

Van Halen — always performing, always controversial and always successful



Inside Duran Duran
by Robyn Flans
Starbooks, Sharon Publications, Inc.
Cresskill, NJ (1984). \$4.95

Duran Duran is: Simon Le Bon, Nick Rhodes, Andy Taylor, John Taylor and Roger Taylor. And no, none of the Taylors are related. Readers of *Inside Duran Duran* can find that out as soon as they open the book. It begins with a fast-paced press conference that showcases how witty these guys are in real life.

Duran Duran has been compared extensively to the Beatles, and fortunately, the boys themselves don't make any connections between themselves and the Fab Four. Sometimes called the Fab Five, they just acknowledge that the only connection is that they are (or were) all in the business of making music.

Duran Duran made their debut in 1978 in Birmingham, England's hottest club, Barbarella. Their name, which incidentally means nothing to no one, was taken from a science fiction flick called "Barbarella."

Like the other books published by Starbooks, this one too has a formula that is basic and effective. After background and a short history of the band, it breaks off into individual profiles of each member.

Again, the best part of this 64-page magazine-sized book is the 20 pages of full color, showing Duran Duran at work and at play. Also included in *Inside Duran Duran* is a full discography of albums, mini-albums, singles and 12-inch singles released up until the middle of 1984.

All in all, Duran Duran is a group that is going places in the future, and *Inside Duran Duran* is a book that will show you where they've been.

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

Like I always do

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

So I go insane

Like I always do

And I call your name

She's a lot like you.

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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A GIRL IN TROUBLE (Is A Temporary Thing)

(As recorded by Romeo Void)

DEBORA IYALL

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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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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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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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 spreading 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.

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.

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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CRUEL SUMMER

(As recorded by Bananarama)

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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The Scorpions

Exclusive Interview with Klaus Meine

by Robin Gaines

If you were holed up in a remote village in the Andes, then you probably didn't know, or care for that matter, that heavy-metal mania hit U.S. music charts with a fury this year.

One of the more talented heavy metal bands to reap riches from hammer-driving rhythms and searing guitar solos is The Scorpions.

With the release of Blackout two years ago, The Scorpions established themselves as a tight, hard-rocking band of the '80s. Their follow-up lp, Love At First Sting, which featured the hit singles "Rock You Like A Hurricane" and "Still Loving You," went double platinum in this country and secured The Scorpions a top spot on the heavy metal heap.

Founded 13 years ago in Hanover, West Germany, The Scorpions have only two of the original members left, singer Klaus Meine and guitarist Rudolf Schenker. After several personnel changes, Meine and Schenker hired on bassist Francis Buchholz in 1974, drummer Herman Rarebell in 1977, and guitarist Matthias Jabs in 1979.

As the band was winding down their eight month tour of the U.S., I spoke to Klaus Meine about ... Well, read on. Klaus likes to talk, and contrary to popular opinion, his English is very good.

Robin Gaines: How well do you remember your first American tour?

Klaus Meine: I remember it very well. In 1979 we came here for the first time (in support of *Lovedrive*). The first show we ever played in the U.S. was in Cleveland, Ohio at Municipal Stadium. We were on a bill with Journey, Ted Nugent, Aerosmith, and AC/DC. We were the opening act and had to go on at 10:00 a.m. There were 70,000 people in the audience. It was so unbelievable. We had always wanted to play in the U.S. It took us a long time to make it over here.

RG: Are the fans in the U.S. a lot different than the fans in Europe?

KM: Basically, with the kind of music we play, the fans are pretty much the same all over the world. Of course, there are little differences. Different mentalities. I think the American fans are by far the wildest. They start to party long before the show starts.

When the band is good, they have a good time. In Germany, the audience is a little more critical. They are crazy, but the scene has changed over there. In the last few years there has been a new wave of German rock 'n' roll with all the bands singing in German. Bands like Nena and Trio. It has come back to heavy metal this year though.

RG: Have you and Rudolf been writing material for the next album?

KM: We have new ideas for songs, but there is no time on the road to write them. We get most of our (writing) inspiration from touring. Last year we basically worked most of the time on *Love At First Sting*. We came over here to play in front of 300,000 people at the US Festival, which was a fantastic experience, but most of the time last year was spent making the album. We've recorded our shows at Madison Square Garden and at

the Forum in L.A. It looks like there will be a double-live album coming out next spring, along with a documentary film of the tour this year. In the summer, maybe we'll go back in the studio to record new songs. I don't know yet.

RG: When you do write songs, how does the writing process evolve? Do you and Rudolf both write music and lyrics?

KM: Rudolf writes all the music, and I write most of the lyrics. On some songs Herman (Rarebell) writes the lyrics. Some of the lyrics we write together like on "Rock You Like A Hurricane."

RG: All your songs are written in English. Do you think in German or English?

KM: In English. When we started out, It was tough to write in English because I couldn't speak English at all, or very little. The English dictionary



became my best friend. We were inspired by English and American music. So, for me, it was kind of a natural thing to sing in English to make it sound good. We couldn't understand what Elvis and the Beatles were singing, but the excitement was there and it sounded fantastic. In the very beginning it was more of a phonetical thing to make it sound right. When we started recording, I tried to get my English just right.

RG: Did you study English in school?

KM: Yeah, I had it in school, so I had the basics. But, most of the English I learned from being on the road and talking to people. My English became better over the years. Our tour manager is from Liverpool, England. Half of our road crew is from America, the other half from England. So, we speak English on the road most of the time anyway. When I write a song, I start to think in English from the beginning. I've never written a song in German.

RG: Does the band feel they have to top themselves with each album?

KM: *Blackout* was a top ten album two years ago. (The album went platinum.) It was a big step for the band and a very big success. Now, after the success of *Love At First Sting*, the next album must be much better. It's pressure, but it's a healthy kind of pressure.

RG: Was *Blackout* the big turning point in The Scorpions career?

KM: The turning point for us was *Lovedrive*, which was released in '79. The years before, we had some albums out on RCA. (The Scorpions now record with PolyGram Records.) Most of the music on *In Trance* (1975), *Virgin Killer* (1976), and *Taken By Force* (1977), was written by our guitarist at the time, Ulrich Roth, who was very much influenced by Jimi Hendrix. Our musical directions grew further apart. On *Lovedrive*, Matthias Jabs came in on lead guitar, and we are, for the first time, a band in one direction. Since 1979, we haven't changed the line up. We're a solid band now. The turning point was *Lovedrive* I think, but in America, with the success of *Blackout*, we were like a new band over here.

RG: What do you guys attribute your success to after all the years of trying so hard to "make it"?

KM: The music. We play very melodic music. Also, it's the fact that we never jumped on any trends or fashions. We're not a fashion band, we're a live band and always touring.



Rich Fuscia

Our music happens live on stage. The road is important. We enjoy touring and playing in front of an audience. This was our fifth tour in America. It's easier for me to tell you where we haven't been on this tour than where we've been. Another key to our success is that the audience sees the same people in this band. There must be a super singer, super guitarist, and super drummer. They must be the right individuals to be with on a tour. That is the idea of the band. We are five musicians with the same goal. That's what people see in this band, and that is why we are so successful.

RG: Do you think the resurgence of heavy metal, especially in the United States, had anything to do with the band's success here?

KM: It's interesting that so many people said that we had fantastic timing in releasing *Love At First Sting* when we did. But, we played this music a long time before someone created the words heavy metal. For us, it's just rock 'n' roll and we love it. Especially on the heavy metal scene, I think there are too many bands coming out right now, although I think it's great that this kind of music and direction is so popular at the moment. But other bands shouldn't forget the music. Too many bands just go for the image. I'm really sick of seeing all these album covers with all this violence and blood. I mean, who needs a monster on stage if the music is good? For me, all these chains and blood is a front for lack in a bands' music. For us, the music was always the driving power — the driving force. What we look for is raising goosebumps on the skin of our audience.

RG: If you weren't the lead singer in The Scorpions, what do you think you'd be doing?

KM: Wow. That's a difficult question. I always wanted to be a singer. When I had that trouble with my voice two years ago — when the doctor looked into my throat and said you should look for a new job, that's it — I got really depressed. It took me a long time to get my voice back. During that time, I found out that there is nothing I wanted more than to sing again. Playing in front of thousands of people going crazy every night is important to me. To have the chance to put emotions on a record and have people respond to those emotions — there is nothing like that. I am a creative person — I write songs. I could do anything, but it must be creative. When you have a few successful albums, you have some credit. But, basically, every new album starts at the zero point. There is an empty piece of paper, and you have to write a song on that blank sheet. That's the biggest challenge; to make something out of nothing. So, I want to sing as long as I can. It's not a job — it's my life.

RG: Has your popularity affected your personal life?

KM: I don't think so. For us, we still live in Hanover, West Germany. To be on tour, especially in America, is a never-ending party trip. It is good to come back to a place like Hanover; a place where our families and friends are. It's like a painter who is very close to his picture, and it is good to get away from it to see what you've done. It is good to see yourself for what you are and come down from the never-ending party trip.

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 Beisen 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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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 wailing
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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Hollywood, CA 90028.

BOP 'TIL YOU DROP

(As recorded by Rick Springfield)

RICK SPRINGFIELD

Bop 'till you drop
In the hot city
Keep on working day and night
Don't stop 'till you get what you want
Bop 'till 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 'till you drop

In the hot city
Keep on working day and night
Don't stop 'till you get what you want
Bop 'till 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 'till you drop
In the hot city
Keep on working day and night
Don't stop 'till you get what you want
Bop 'till 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 'till you drop
In the hot city
Keep on working day and night.
Bop 'till you drop
In the hot city

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

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

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

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

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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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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.
(Repeat chorus)

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
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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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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A black and white photograph of Rick Springfield. He has curly brown hair and is smiling broadly. He is wearing a dark zip-up jacket over a light-colored, button-down shirt. He is holding a light-colored electric guitar and is in the middle of a performance, with his right hand near the neck of the guitar and his left hand on the strings. The background is dark with several bright, glowing yellow spheres of varying sizes scattered around him.

**Rick
Springfield**

**SONG HITS
MAGAZINE**



SOUL SECTION



Matthew Rolston

43/After All
37/Better Be Good To Me
43/Boys In The Street
39/Crazy
46/Glamorous Life, The
38/I Can't Find
43/I Feel For You
38/I Just Called To Say I Love You
43/Let It All Blow
37/Pretty Mess
37/Purple Rain
39/17
44/Sex Shooter
44/Swept Away
39/There Goes My Baby
44/You're My Choice (Choose Me)



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
Be good
Be good to me.

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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
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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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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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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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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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 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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CRAZY

(As recorded by the Manhattans)

JOHN V. ANDERSON
STEVE R. WILLIAMS

Girl I can't believe
The love you're givin' me
Took me by surprise
For your love wears no disguise.

And ah you turn my head around
You blow my mind with a love
That makes me feel so good
My world is upside down
And the feeling's strong
You really got me going.

Crazy
About your lovin' girl it's crazy

Please stay my lady
Without your love I'll just go crazy.

Thinking back in time
When loneliness was mine
My life was bare
Without a love to share.

But now you turned my life around
You build me up
And I know I'm really winning
In you the love I've found
I'm all shook up
My head is spinnin' girl it's just.

Crazy
How much I love you girl it's crazy
Please stay my lady
Without your love I'll just go crazy.

So let me hold you in a warm
embrace

In our love all fears erase
For as the sun shall surely rise
Never a tear shall touch your eyes
'Cause I'm.

Crazy
About your lovin' girl it's crazy
Please stay my lady
Without your love I'll just go crazy
Crazy
How much I love you girl it's crazy
Please stay my lady
Without your love I'll just go crazy.

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THERE GOES MY BABY

(As recorded by Donna Summer)

B. NELSON
L. PATTERSON
G. TREADWELL

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)

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
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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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 how little girl until
you take a peak.

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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Pick OF The Litter

by Rich Sutton



\$\$\$½ Go Insane

Lindsey Buckingham
Elektra

Go Insane is a quirky album that deserves your attention. It's not Fleetwood Mac, which may hurt its success at the cash register, but it is Lindsey Buckingham at his best. That alone is worth the price.

Whatever *Law And Order* lacked in verve and toughness, *Go Insane* more than makes up for. Buckingham borrows from a variety of styles and people to make his second solo record a success. He even borrows from his own band on "Loving Cup" by taking an acoustic guitar riff from an early Mac song, "Oh Well." The album sports up-tempo rockers like the title cut and ballad-speed compositions like "Bang The Drum." *Go Insane* is that rare pop album which combines adventurous songwriting with musical hooks that are accessible.

\$\$\$ Sound System
Herbie Hancock
Columbia

It is real easy to criticize the "second coming of Herbie Hancock." His earlier fans would, for the most part, like to see him stick with the jazz music he played for so long. The criticisms are similar to those levied

against Mr. Hancock when he had his first commercial success doing jazz fusion with The Headhunters on "Watermelon Man." The question is, why criticize the guy for wanting to do something different?

When you consider the success of last year's *Future Shock* and the monster single "Rockit," it's not surprising Herbie is still dabbling in his electrified funk-n-rap music.

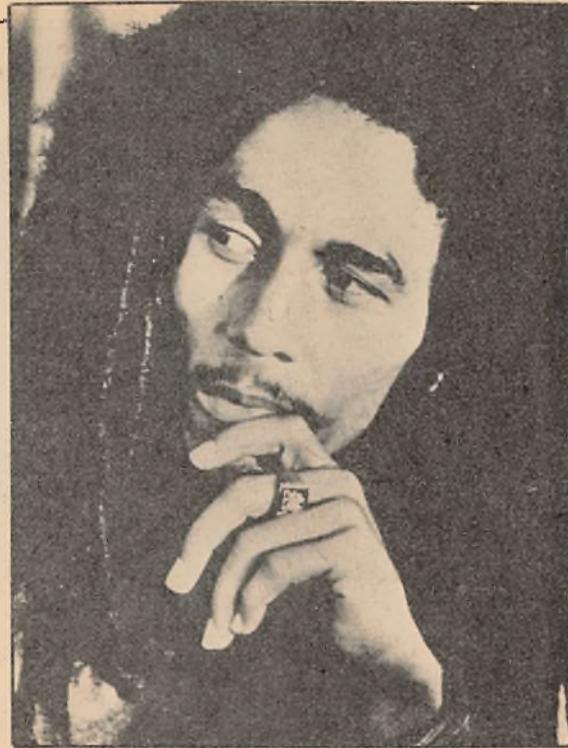
If you like *Future Shock* you'll be enamored with *Sound System*. Here's an album where what instruments are played seems, from the credits, every bit as important as who's playing them. Even the turntables are credited! This is a record loaded with multi-layers of sounds appealing to the more adventurous ear, to those who've heard *Future Shock* and absolutely had to have more.

\$\$\$\$\$Legend
Bob Marley and the Wailers
Island

Ordinarily, a review of a greatest hits record is redundant. Since Bob Marley was missed by much of the American record buying public while he was alive, the influence of his music has become so far-reaching that we think you'll want to have this one rolled by you.

If you like the music of the Police, the Clash, Eddy Grant or the like, you should own a copy of *Legend*. All of Marley's most popular songs are here. I refrain from saying "best" because that'd spark a fist-a-cuffs among Marley aficionados.

From Eric Clapton's #1 cover of Marley's "I Shot The Sheriff" to "Master Blaster" — the Stevie Wonder tribute — countless musicians have tipped their hats to the man who helped bring reggae music from Jamaica to the rest of the world. Marley is a legend and you owe it to yourself to catch up on his legacy.



\$\$ Guitar Alley
Santers
Passport

When Rik Emmett of Triumph ran into Rick Lazaroff and Rick and Mark Santers, he obviously saw something special. To take time away from one of Canada's precious metal resources — Triumph — must have taken more than Santers simple combination of guitar, bass and drums.

Were Emmett's efforts as a pro-

ducer worth the time? Well, yes and no. Yes because Santers are a potentially talented threesome who may soon make some strong rock and roll. Emmett works well with what he has to prevent *Guitar Alley* from becoming a homogenized-made-for radio ordeal. No because *Guitar Alley* suffers from weak songwriting that would have benefitted from a veteran arranger.

Santers — a guitar alley that deserves to be walked down — next time around.

\$½ No Tellin' Lies
Zebra
Atlantic

Usually the critics go easy on a band's first effort. That was not the case with Zebra. The criticism was mostly undeserved. The naysayers should have saved their barbs for this record.

Having heard many of the original mixes of these songs, it's easy to lay the blame on producer Jack Douglas for the weaknesses of *No Tellin' Lies*. For example, "Bears" and "Wait Until The Summer's Gone" are great songs. With Douglas at the helm, these tunes sink faster than a ship with a belly full of water.

One live Zebra performance would convince you that this band is better



than *No Tellin' Lies*. Let's hope they hire a new skipper when it's time to do record number three. This Zebra is one animal that deserves to stay afloat.



SS\$½ Signs Of Life
Billy Squier
Capitol

How many different ways can you sing "The Stroke?" According to *Signs Of Life*, the answer is ten.

It's tough to be an original and few are, but why be so blatant with your mimicry? Let's be kind and say *Signs Of Life* is a great example of imitation being the most sincere form of flattery.

Squier does try to break from his mold by enlisting the technical assistance of Jim Steinman. The arrangements and production benefit from his presence. It's the songwriting that could use some help.

Judging by the record's success (hence it's SS\$½), Billy hasn't totally disappointed his fans. Somehow it seems like there should be better things ahead for Billy Squier.

\$\$\$\$ Stop Making Sense
Talking Heads
Sire

From the tear-away plastic outer-sleeve to the layout of the booklet inside, the Talking Heads are always stylistically precise. Slaves to fashion perhaps? Not a chance. Just hip beyond belief. Just try to catch a trendy admitting they don't like the Talking Heads — no way!

Don't count me out either. Even though *Stop Making Sense* contains only one new song, it's one of the most exciting live albums yet. The Talking Heads have managed to take their electrified performances from their 1983 tour and have transcribed them to vinyl without losing any energy in the translation.

Why waste time talking about the Heads' songs? Buy yourself a copy of *Stop Making Sense*. Musically, it's terrific and it's fashionably correct — what more could you ask for?

\$\$\$\$ Swept Away
Diana Ross
RCA

Diana Ross is neither a trendsetter nor a blazer of new trails. But what she does she does so well that you have to tip your hat. Her performances on *Swept Away* are no exception.

Ms. Ross has surrounded herself with inveterate popular musicians the likes of Daryl Hall, Nile Rodgers and Jeff Beck to add depth to the already rich musical arrangements. With the exception of "Rescue Me," a remake, Ross' vocal performances are consistently excellent.

Despite the perfunctory duet with Julio Iglesias, Diana spares us most of the sugar coating on *Swept Away*. If you like your music somewhere between middle of the rock and middle of the road — you'll be *Swept Away*.

\$ Condition Critical
Quiet Riot
Pasha

Quiet Riot's new record *Condition Critical*. Which is, if nothing else, an apt description of their career. Here's a record that easily could have been called *Metal Health Part II*. Some sequels, like the *Godfather II*, work well. *Condition Critical* is more in a league with *Jaws*!

Re-doing Slade's "Cum On Feel The Noize" was a clever idea. An idea that

shouldn't have been repeated with "Mama Weer All Crazee Now." Taken by itself, "Mama" isn't a bad song. On the heels of "Cum On" — wretch! It seems as though Quiet Riot was trying to fool someone by using the same trick twice. And they, if anyone, should know that you can't fool a headbanger!

Last year you couldn't get tickets to see a Quiet Riot show. This year you can't give them away. The band that once was the mouse that roared had now better be careful not to be snared in their own traps.

AFTER ALL

(As recorded by Al Jarreau)

DAVID FOSTER
JAY GRAYDON
AL JARREAU

There
There was a time I knew
That no matter come what may
Love would prevail.

And then
Inside the dreams I lived
Came the question lovers fear
Can true love fail
Then I would miss the childhood wish
And haven't I sung to you
Of the night in all bright faithful and true to you.

Darlin' after all
I will be the one to hold you in my arms
After all
I will be the one to hold you
I will be the one to hold you
In my arms
In my arms.

I know in my heart and mind
That no matter come what may
Love will survive
Love the author of space and time
Keeps the galaxies and each sparrow alive
And the love that heals the wound
After the war is through
Is the light in all the bright
Faithful and true to you.
(Repeat chorus)

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LET IT ALL BLOW

(As recorded by Dazz Band)

KEITH HARRISON
BOBBY HARRIS

Heave ho
Heave ho
Let it all blow
Heave ho
Heave ho
Let it all blow blow.

Let it all blow
Down down down down down
Let it all blow
Blow down down.

Heave ho
Heave ho
Let it all blow
Heave ho
Heave ho
Let it all.

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BOYS IN THE STREET

(As recorded by Eddy Grant)

EDDY GRANT

You don't know till you been in my corner
Know till you been in my shoes
Know if your love is for true yeah
Only them who feel it know
Only them who feel it know.

Boys in the streets
Giving it to me
Boys in the streets
Giving it to me.

Oh and if you were a fly in excreta
Looking at the world from above
You would know I was taking a beating
Only for the girl I love
Only for the girl I love.
(Repeat chorus)

Coulda wished I was back in West India
Living only for a rub-a-dub
But you said you're in love with the cold yeah
You love it cause you just come
You love it cause you just come.
(Repeat chorus)

You don't know till you been in my corner
You don't know till you been in my shoes
Know if your love is for real yeah
Only them who feel it know
Only them who feel it know.
(Repeat chorus)

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I FEEL FOR YOU

(As recorded by Chaka Khan)

PRINCE

Baby, baby when I look at you
I get a warm feeling inside
There's something 'bout the things you do
That keeps me satisfied
I wouldn't lie to you baby
It's mainly a physical thing
This feeling that I got for you baby
It makes me wanna sing.

I feel for you
I think I love you
I feel for you
I think I love you.

Baby, baby when I lay with you
There's no place I'd rather be
I can't believe
Can't believe it's true
The things that you do to me
I wouldn't lie to you baby
I'm physically attracted to you
This feeling that I got for you baby
There's nothing that I wouldn't do.

I feel for you
I think it's love.

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SWEPT AWAY

(As recorded by Diana Ross)

D. HALL
S. ALLEN

(Spoken)

I was lying there
Lying on the beach
I dreamed you were there
Feeling the heat, the sun and the waves
And you touched my hand
We were on a desert island
And I had a dream
I was swept away.

You and I are on an island
Where I thought the storm would never end
I saw your light on the horizon
And I knew that I was blown away again.

You know it doesn't matter yeah
It doesn't matter
'Cause nothin' lasts forever
'Cause nothin' lasts forever

You know it doesn't matter yeah

It doesn't matter

'Cause nothin' lasts forever

Nothing lasts forever (away)

I was swept away

Ah swept away

Swept away

I was swept away with you

Swept away

I was swept away

Swept away

I was swept away with you.

The rise and fall is endless

The risk you run of being lost in blue
You caught my drift while I was restless
Where the current flows I'm gonna go with you.
(Repeat chorus)

For a day or maybe for a lifetime
Break away, is he throwing me a lifeline
If I say that this will be the last time
Swept away will it end with you.

(Repeat chorus)

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YOU'RE MY CHOICE TONIGHT (Choose Me)

(As recorded by Teddy Pendergrass)

LUTHER VANDROSS
MARCUS MILLER

What delight
You're my choice tonight
You really got me
Feeling right
Look out girl shu' gon' be a
Heavy night.
Chooser, beggar
What's your pleasure girl
In the evening when the day is done
Why don't you ease back honey
And let me be the one
To hold you just to know you girl
There's gotta be a way
All the signs read go easy, soft and slow
So how can we say no
When it feels so right
You're my choice tonight
What delight
Downright heavenlike
Why don't you take this love

And let it fly
In the midnight sky
I said you got me baby
Feeling right
You're my choice tonight
Come on choose me baby.

I've got a love design
Made with us in mind
And it's ready to be tried
It's an all night plan
For love makin'
As much as we can stand
Ooo girl
It feels so right
You're my choice tonight
What delight
Downright heavenlike
Why don't you take this love
And let it fly
In the midnight sky
You really got me
Feeling right
You're my choice tonight
Come on and choose me baby.

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SEX SHOOTER

(As recorded by Apollonia 6)

APOLLONIA 6

I need you to get me off
I'm your bomb baby ready to explode
I need you to get me off
I'll be your slave
Do anything I'm told.
I'm a sex shooter
Shootin' love in your direction
I'm a sex shooter
Come and play with my affection

Come on kiss the gun.

I need you to pull my trigger baby
I can't do it alone
I need you to be my main thang play thang
Pillar of stone.
(Repeat chorus)

No girls' body can compete with mine
No girls' rap can top my lines
No girls' kiss can ring your chimes
Come on boy let's make some time.

(Repeat chorus)

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THE GLAMOROUS LIFE

(As recorded by Sheila E.)

SHEILA E.

She wears a long fur coat of mink
Even in the summer time
Everybody knows from the coy little wink
The girl's got a lot on her mind.

She's got big thoughts, big dreams
And a big brown Mercedes sedan
What I think this girl
She really wants
Is to be in love with a man.

She wants to lead
The glamorous life
She don't need
A man's touch
She wants to lead
The glamorous life
Without love it ain't much.

She saw him standing in the section marked
If you have to ask you can't afford it lingerie
She threw him bread and said make me scream
In the dark what could he say.

Boys with small talk and small minds
Really don't impress me in bed
She said I need a man's man baby
Diamonds and furs
Love would only conquer my head.

She wants to lead
The glamorous life
She don't need
A man's touch
She wants to lead
The glamorous life
Without love it ain't much.

They made haste in the brown sedan
They drove to 55 Secret Street
They made love and by the seventh wave
She knew she had a problem
She thought real love is real scary
Money only pays the rent
Love is forever that's all your life
Love is heaven sent
It's glamorous.

She wants to lead
The glamorous life
She don't need
A man's touch
She wants to lead
The glamorous life
Without love it ain't much.
(Repeat)

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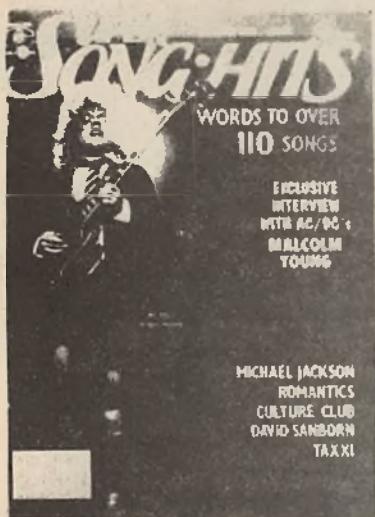
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NORMAN SEEFF

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49/Whine, Whistle, Whine
59/Your Heart's Not In It



HARRY LANGDON

A SWEETER LOVE (I'll Never Know)

(As recorded by Brenda Lee)

JERRY CRUTCHFIELD

Sweetheart when you read this letter
With all my heart I hope you'll understand
For no one could have ever loved me better
But the truth is I belong to another man
Oh I tried many times to tell you
But I didn't want to ever let you go.

Now I pray your heart will just see to forgive but not to
forget me
A sweeter love from God above
I'll never know a sweeter love
I'll never know oh how it hurts to let you go
Another time another place who knows who knows
Just remember I'll always love you
Be always thinking of you
A sweeter love I'll never know.

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WHINE, WHISTLE, WHINE

(As recorded by Boxcar Willie)

MARK SHERRILL
DON GOODMAN

I hopped aboard a southbound freight
And hid behind a packing crate
And settled back to catch me forty winks
I got to thinkin' 'bout my goodbye note
And worryin' about the words I wrote
Wond'rin' what that woman's gonna think.

She'd a made me a good wife
And had me working nine to five
But that's what made this ramblin' fever grow
And freezin' 'neath an old tin hat
Ain't exactly where it's at
When the sun is shining bright in Mexico.

So whine, you whistle, whine
And keep moving me on farther down the line
Whine you whistle, whine
There's a mem'ry tryin' to catch up with my mind.

Leavin' never hurt before
But something outside that door
Calls my name with ev'ry mile of track
And this lonesome feeling deep inside
Is making it kinda hard to ride
And now and then I catch me looking back.

So whine, you whistle, whine
And keep moving me on further down the line
Whine, you whistle, whine
There's a mem'ry tryin' to catch up with my mind.

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GOT NO REASON NOW FOR GOIN' HOME

(As recorded by Gene Watson)

JOHNNY RUSSELL

Got no reason now for goin' home
All my reasons now she is gone
Got no one there to talk to
And even though I know I ought to
Got no reason now for goin' home.

Once I had every reason a man could want
For goin' home and makin' love but now I don't
So I end up in here each night sittin' and a thinkin'
Missin' her hurtin' so and drinkin'.

Got no reason now for goin' home
All my reasons now she is gone
Got no one there to talk to

And even though I know I ought to
Got no reason now for goin' home.

It's so hard now just knowin' there's another
That she's out with him knowin' that I love her
So I end up in here each night sittin' and a thinkin'
Missin' her hatin' him and drinkin'.

Got no reason now for goin' home
All my reasons now she is gone
Got no one there to talk to
And even though I know I ought to
Got no reason now for goin' home.

Got no one there to talk to
And even though I know I ought to
Got no reason now for goin' home.

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I'M GLAD YOU COULDN'T SLEEP LAST NIGHT

(As recorded by Narvel Felts)

TERRY SKINNER
J.L. WALLACE
STEVE NATHAN

I saw that look from across the room and I was caught
It happened just as soon as I saw your face and looked
into those innocent eyes
Now I've been up all night in a love sick trance
I haven't come down since our first dance
I've been calling all night trying to get through
I had to find out if it happened to you.

And I'm glad you couldn't sleep last night
Oh glad you stayed awake till the morning light
Now we both know what love feels like
Oh I'm glad you couldn't sleep

Glad you couldn't sleep last night.

Now I know why I couldn't get through
You were calling me while I was calling you
All the time I thought you had somebody else on the
line
You say you've never felt this way before
Nobody's ever made you walk the floor like you did last
night
All night long
I can feel a good thing coming on.

And I'm glad you couldn't sleep last night
Oh glad you stayed awake till the morning light
Now we both know what love feels like
Oh I'm glad you couldn't sleep
Glad you couldn't sleep last night.

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WHAT ABOUT ME

(As recorded by Kenny Rogers with James Ingram and
Kim Carnes)

KENNY ROGERS
RICHARD MARX
DAVID FOSTER

I see you here with me
I've waited all my life for someone like you
Someone to give my heart and soul to
I look into your eyes
Your love for me was such a welcome surprise
I think at last I found the caring one
But what about me
(I'll always love you)
Oh what about me
(I'll always need you)
You were my love before
But I need so much more of you.

Time after time I feel I'm losing my mind
Or maybe this is what lovers must go through
It never entered my mind
We could be wasting our time
What am I gonna do

What about me.

No reason to pretend
True love affairs don't have to come to an end
The moment we don't have all the answers
I nearly go insane
Each and every time I hear you whisper my name
I feel the same way when I'm around you
But what about me
Oh what about me
This is so hard for me
I wanted so much to be with you.

Time after time I feel I'm losing my mind
Or maybe this is what lovers must go through
It never entered my mind
We could be wasting our time
What am I gonna do.

Time after time I'm losing my mind
It never entered my mind
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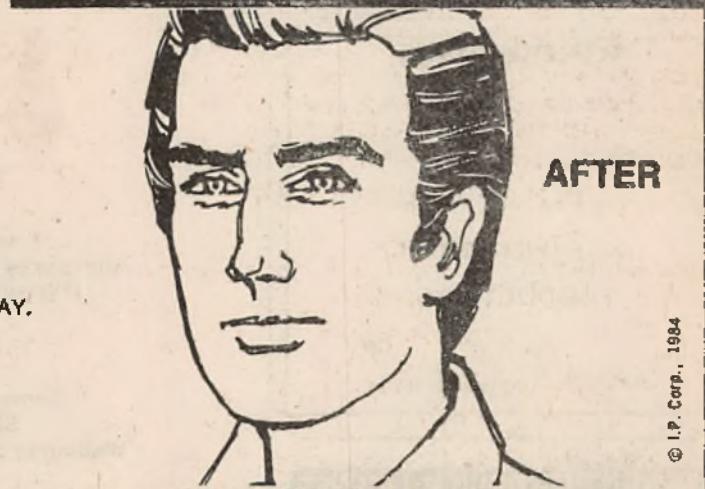
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CROSSWORD PUZZLE

(As recorded by Barbara Mandrell)

STEVE DEAN
FRANK MYERS

What we've become is one across and also rhymes with rules

Two down is what we tell that's opposite the truth
Three across is what we do to each others feelings
Four across begins with "A" and means disagreeing.

We're living out a crossword puzzle
Filling in the spaces day by day
We're living out a crossword puzzle
Now love's the only word without a space.

To be untrue, is five across and rhymes with disbelieving

Six down is what we wipe away when we are crying
Seven down's a word for children that we're hurting
when we fight

Eight across is seven letters that the lawyers recognize.

We're living out a crossword puzzle
Filling in the spaces day by day
We're living out a crossword puzzle
Now love's the only word without a space.

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DIAMOND IN THE DUST

(As recorded by Mark Gray)

SONNY LEMAIRE
MARK GRAY

She was just a country girl
Quietly livin' life
I never thought of givin' way her love
She looked at me through willin' eyes as I understood
If she could have her way tonight she would.

She was a diamond in the dust
Shine beneath the rust
Someone that I could trust to call my own
She was the rose beside the thorn
Waiting to be worn by the man who found the diamond
in the dust.

Now she wears a band of gold inscribed inside by me
And our love is gettin' better ev'ry day
Sometimes it's almost like a dream for me to love like
this
But then she wakes me with her tender kiss.

She was a diamond in the dust
Shine beneath the rust
Someone that I could trust to call my own
She was the rose beside the thorn
Waiting to be worn by the man who found the diamond
in the dust.

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ATLANTIC BLUE

(As recorded by The Statler Brothers)

DON REID

Just a name I remember
Just someone I used to know
Someone I never quite got over
A long long time ago.

I'm Atlantic blue
Wishing I could be with you
Summertime in Georgia
I'm dreaming of you
And that makes me Atlanta blue.

Don't wipe away my mem'ries
By making all my dreams come true
The way it was always seems better
So let me keep on missing you.

I'm Atlantic blue
Wishing I could be with you
Summertime in Georgia
I'm dreaming of you
And that makes me Atlanta blue.

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Music.

(I Want To Be In) PICTURES

(As recorded by Atlanta)

REX GOSDIN
CAROLE HALUPKE

I don't want to go through Paris in a
chauffeured limousine
I've never had the drive it takes to do
all those things
I'll never be a hero
I'm not the ego kind
I want to be in pictures
That run inside your mind
And when you turn out the lights
I want to flash upon your screen
And play the starring role in all your

favorite dreams
Maybe then I'll make the big time
And get all your leading parts
I want to be in pictures
You carry in your heart.

I don't have any desire
To take the world by storm
And few might ever pay the price
To watch while I perform
My only aim in life
Is for your love to shine on me
I want to be in pictures
For only you to see.

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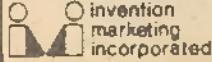
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WHAT WOULD YOUR MEMORIES DO

(As recorded by Vern Gosdin)

HANK COCHRAN
DEAN DILLON

What would your memories do
If they didn't have my mind to run through
If they didn't have my heart to break into
What would your memories do.

Wonder what would happen
If one morning your memories woke up to find mine gone
Would they go as crazy without me as I have without you
Would they last as long.

If someday they found the door to my mind
Had been locked from inside by my heart
What would they do if they couldn't use you any longer
To tear me apart.

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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 forever 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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SHE'S MY ROCK

(As recorded by George Jones)

S.K. DOBBINS

You told me how she was when you once knew her
How she played her games with many men and men
You tell me that you don't think I'd be with her
If I could just have known her way back then
You ask me why I don't pack up and leave her
Now that I know about her wicked ways
Well I doubt that you could understand my thinkin'
But listen close to what I have to say.

She's my rock that I lean on
She's the sunshine of my day
And I don't care what you say about her
She took me in and made me ev'rything I am today
She's my rock and I ain't gonna throw her away.

I know she wasn't always what she is now
She had to make mistakes like ev'ryone else
And don't you point your finger at nobody
It's plain to see that you ain't no saint yourself.

She's the rock that I lean on
She's the sunshine of my day
And I don't care what you say about her
She took me in and made me ev'rything I am today
She's my rock and I ain't gonna throw her away
Yes she's my rock and I ain't gonna throw her away
Yes she's my rock and I ain't gonna throw her away.

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CLOSER TO CRAZY

(As recorded by Memphis)

DEWAYNE ORENDER
WOODROW WRIGHT

We were happy or that's how it seemed
Our love could never die
But then you packed your bags and left and you didn't
tell me why
Now I'm wond'r'in just where you are
You're all I'm livin' for
And I'm closer to crazy than I've ever been before.

Those reminders of sweet yesterdays
Stop by from time to time
And there's a million old memories to help me lose my
mind
Looks like livin' in the past is all my future holds in store
And I'm closer to crazy than I've ever been before.

Oh look at me don't you know I'm goin' crazy
Since you said you don't love me anymore
Loneliness my old friend makes his bed at my front
door
And I'm closer to crazy than I've ever been before.

I'm closer to crazy than I've ever been before.

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Elliot Kido, popular recording artist, N.Y.C.

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ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT

(As recorded by Hank Williams Jr.)

HANK WILLIAMS JR.

I got ketchup on my blue jeans
I just burned my hand
Lord it's hard to be a bachelor man
I got girls that can cook
I got girls that can clean
I got girls that can do anything in between
I got to get ready
Make everything right
'Cause all my rowdy friends are coming over tonight.

Do you wanna drink
Hey do you wanna party
Hey honey this is ole Hank
Ready to get the thing started
We cooked a pig in the ground
Got some beer on ice
And all my rowdy friends are coming over tonight.

Now my party pad is out in the woods

SO CLOSE

(As recorded by The Wright Bros.)

KENT BLAZY

I waited so long for tonight
It was almost like a dream come true
Still I find it hard to believe that I'm holding you and
we're.

So close I can feel your heart beat
So close your lips touching my cheek
So close but still not close enough
Yeah we're so close you whisper in my ear
So close saying what I wanna hear
So close, so close to calling it love.

I think it's too late for me now
I'm falling heart and head over heels
Only your body and mine can know how good it feels to
be.

So close I can feel your heart beat
So close your lips touching my cheek
So close but still not close enough
Yeah we're so close you whisper in my ear
So close saying what I wanna hear
So close, so close to calling it love.

Don't hold back don't stop now
Please don't let the magic end
If we let this moment get away
It may never come again.

Yeah we're so close I can feel your heart beat
So close your lips touching my cheek
So close I think we're finally in love
Yeah we're so close you whisper in my ear
So close saying what I wanna hear
So close I think that we can call it love.

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It's a long, long way from here to Hollywood
But I've got some natural queens out on the floor
And ole Miss Mississippi just walked through the door
Got a little whirlpool just made for ten
And you can jump out you can jump in
You can do anything that you want to do
But uh-uh don't you step on my cowboy boots.

Do you wanna drink
Do you wanna party
Hey honey this is ole Hank
Ready to get the summer started
I cooked a pig in the ground
We got some beer on ice
And all my rowdy friends are coming over tonight.

Do you wanna drink
Hey do you wanna party
Hey, hey this is rockin' Randall Hank
Come on and get your motor started
We cooked a pig in the ground
We got some beer on ice
All my rowdy friends are coming over tonight.

That's right come on in.

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SECOND HAND HEART

(As recorded by Gary Morris)

MARK GRAY
HAROLD TIPTON
CRAIG KARP

There's so many people out in the world just like me
Hoping to hear a few simple words to believe
And one honest touch is more than enough for
someone with no one to love
Though I'm afraid my heart can be saved
And I'm not the kind to give up
Does anybody out there want a second hand heart
One that's already broken in
I think I made it through the hardest part
At least enough to try love again
There's a raging fire in me
A perfect match can start
If anybody out there wants a second hand heart.

I'm sleeping alone now till someone belongs in my
dreams
I've got to be strong now no matter how hard it seems
And one honest touch is more than enough for
someone with no one to love
Though I'm afraid my heart can be saved
And I'm not the kind to give up
Does anybody out there want a second hand heart
One that's already broken in
I think I made it through the hardest part
At least enough to try love again
There's a raging fire in me
A perfect match can start
If anybody out there wants my second hand heart
If anybody out there wants my second hand heart.

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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.

I wish you loved me too.

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.

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.
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.

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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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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TOO GOOD TO STOP NOW

(As recorded by Mickey Gilley)

BOB McDILL
RORY BOURKE

We should have taken a little more time
All I know is your name
But we were two strangers alone in the night
No one's really to blame
It might have been better if we'd chosen to wait
But a moment ago was a moment too late.

Come a little too far
A little too fast
Did a little too much
Somehow got a little too deep
A little too soon
But it feels too good to stop now.

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.

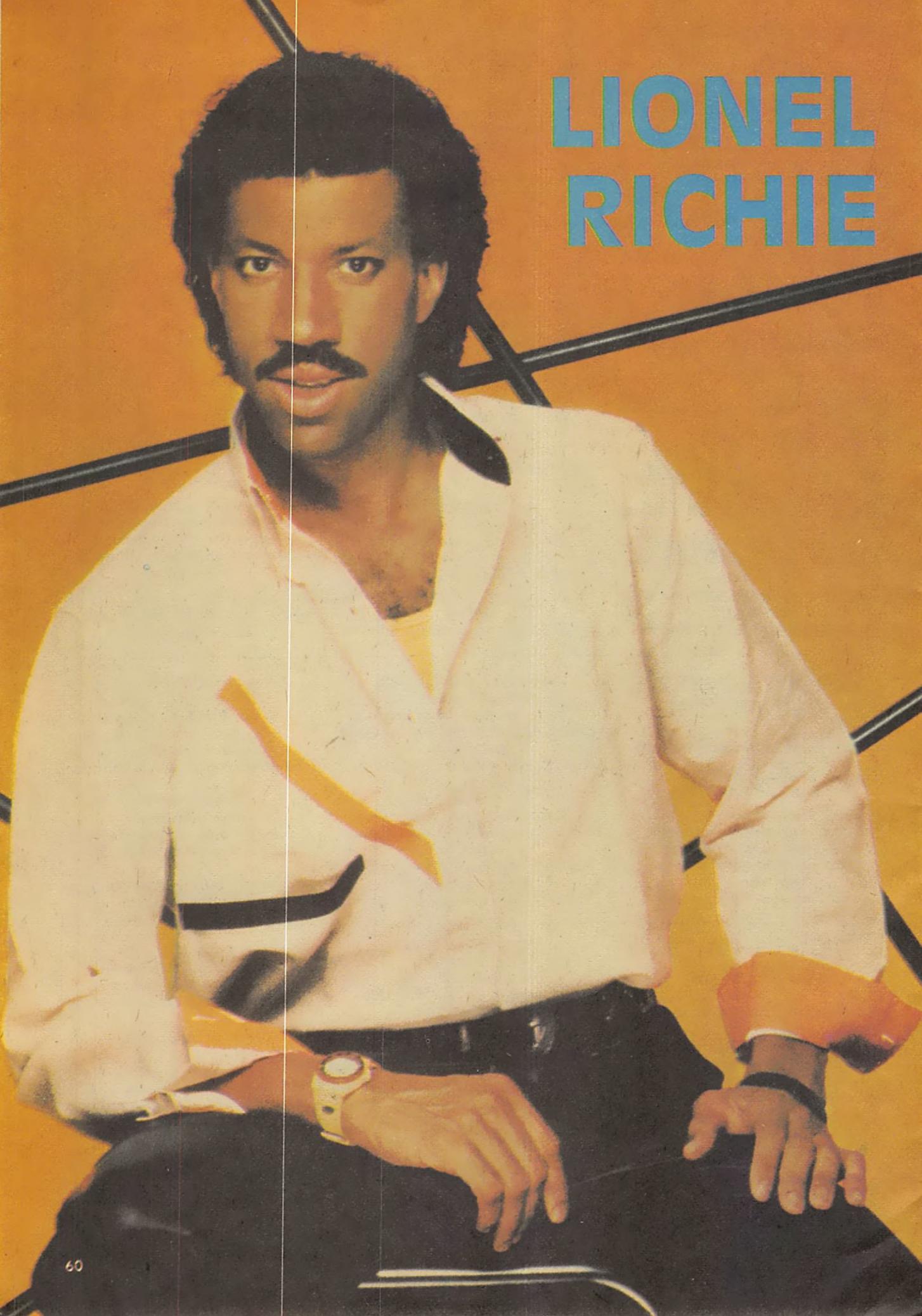
Come a little too far
A little too fast

Did a little too much
Somehow got a little too deep
A little too soon
But it feels too good to stop now.

Come a little too far
A little too fast
Did a little too much
Somehow got a little too deep
A little too soon
But it feels too good to stop now.

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LIONEL RICHIE



What can Lionel Richie possibly do next? With the release of his second solo album, appropriately titled *Can't Slow Down*, Richie accomplished even more than his monumentally successful debut solo lp.

Let's go back just a minute. The first single from *Can't Slow Down* was the irresistible "All Night Long." This tune topped the charts for weeks in the fall of 1983 and sold more than a million copies.

In addition, Richie was nominated for five Grammy Awards and won the 1984 American Music Award for Best Soul Single. The success of "All Night Long" spearheaded *Can't Slow Down*'s rapid rise to a place among the top-selling albums in the history of Motown Records and produced four other smash singles: "Running With The Night," "Hello," "Stuck On You" and "Penny Lover."

The icing on Richie's cake came during the summer of 1984. He embarked on his second solo tour with none other than Tina Turner as his opening act. From May through July, he played 34 dates — all phenomenal successes and all standing room only.

Watching Lionel Richie perform live provides a sense of enjoyment that not many performers can achieve. He has the ability to communicate with his audience on an intimate level, regardless of the size of the venue. Combining Richie with Lady Tina was somebody's stroke of genius, because they made magic together.

Lionel Richie has been making magic since his days with the Commodores. His string of hit records extends back to that group's first release in 1974, *Machine Gun*.

The Commodores are one of the most successful bands in the history of Motown Records. The group was formed by students attending Tuskegee Institute in Alabama. Richie was born in Tuskegee and his grandparents lived in a house once owned by the University's founder, Booker T. Washington.

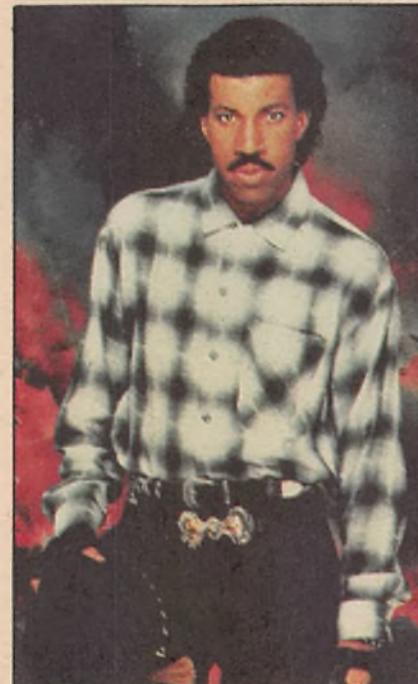
The Commodores had toured with the Jackson Five before signing to Motown, and benefited from the grooming that the label is justly famous for providing to its young acts. Richie especially, learned important lessons from writer/producer Norman Whitfield and the team of Holland, Dozier and Holland who taught him the craft of song structure and of writing lyrics that grabbed and held a listener's interest. In addition, Richie credits Motown founder Berry Gordy with teaching him the intricacies of the business aspects of the music industry.

The Commodores career moved steadily upward through the middle

seventies but found its greatest success when Richie began to consciously write songs geared toward the broadest possible pop acceptance. The country-tinged "Easy" broke down all the barriers in 1977 and helped give the group its first platinum album.

He followed it with "Three Times A Lady," a timeless ballad that sold two million singles in the midst of the disco craze. Continuing in this pattern, Richie next came up with "Still" and "Sail On."

Richie's reputation as a formidable talent had begun to percolate through the music industry when Kenny Rogers asked him to write him a song. It was Richie's first work outside the band he'd been with for a decade. Still, he forged ahead and wrote and produced "Lady," giving the country crossover king six weeks at number one and the biggest single of his career.



Now there was no turning back. One year later, in 1981, Richie wrote, produced and sang with Diana Ross "Endless Love." This title song to Franco Zeffirelli's motion picture held down the number one spot for an incredible nine weeks and was nominated for an Academy Award.

The momentum propelling Richie's career had become irresistible. In September, 1982, he released his first solo album, *Lionel Richie*. The country watched as the first single, "Truly," headed straight to the top of the charts. The song won him his first Grammy (after 11 nominations) for Best Pop Male Vocalist.

Two more top five singles were released from the lp: "You Are," co-written by his wife Brenda, and "My

Love," on which Kenny Rogers returned a favor and sang harmony. The album has sold more than four million copies to date.

Its successor, *Can't Slow Down*, has been even more successful with sales now nearing seven million. This without a doubt confirms Richie's stature as one of America's premier musical talents.

Like many contemporary artists, Richie moved into the visual arts arena through the medium of music videos. His video for "All Night Long" was directed by Academy Award nominee Bob Rafelson ("Five Easy Pieces") and produced by Michael Nesmith, the winner of the first music video Grammy in 1981.

His next two videos, "Running With The Night" and "Hello" were directed by Bob Giraldi and are perfect examples of the range of Richie's emotional tone. The first is urgent, dark, and smokey, while "Hello" is wistful and heartfelt.

Richie's utter lack of pretension about his music is one of its most winning characteristics. "I would love to say I went to Juilliard," he commented, "and that someone discovered me writing music, but that's not the way it happened.

"Everything just evolved from the fact that early on in life I found I was too small to play football, too short to play basketball, and too slow to run track."

Richie's career is continuing to expand on an almost daily basis. In early 1984, he signed the most far-reaching and comprehensive pact with Pepsi Cola that any artist has ever signed with a corporation. The agreement will see Pepsi sponsoring Richie's next two tours and staying involved with him through his planned film debut.

Part of the deal commits Pepsi to large contributions to charities that Richie designates, most likely to be ones associated with education, of which he has been a long-standing supporter. In recognition of such efforts, the United Negro College Fund named him Alumnus of the Year at its 40th Anniversary Dinner in March, 1984. The Juvenile Diabetes Foundation also named him Man of the Year and he was awarded this honor at their annual Carousel Ball in October, 1984.

The crucial ingredient in Lionel Richie's success as both a performer and a songwriter is his unembellished emotional directness. He comes across with an honesty that his audiences recognize and embrace.

The time for comparisons is quickly ending for Lionel Richie. He has become an all-American classic, well on his way to becoming a living legend.



RONNIE MILSAP:

HOW THE MAGIC IS MADE

by Robert K.
Oermann

Superstar Ronnie Milsap is a gentle man, a kind man, an emotional man. The sensitivity of his spirit shines through every performance he does. But that energetic, inspiring show you see on stage and the magical, magnificent singing you hear on records make up just one way Milsap applies his personality to his life. Besides making music, Milsap uses his gentle nature and his sensitive spirit to make good music business.

Since he rose to fame a decade ago, he has built a self-contained mini-industry that includes recording studios, song publishing, a booking agency, and a commercial jingle company. There are 40 people employed in those enterprises, all dedicated to helping make Milsap magic.

The first thing the entertainer did when he could afford to do so was build his own recording studio. Once he had it, the next logical step was to learn to produce his own records. "It's

a hard skill to learn," he confesses. "Even if it's just goin' in with three or four guys to record some basic tracks, something real simple, you've gotta be able to do it. You want to be able to build sounds on top of that. Lord knows how many records are produced piece by piece these days. I've made them both ways.

"I think it's a lot more fun havin' a lot of musicians in there with ya. But you've gotta have someone who can really lead the group and command respect and crack the whip almost, who says, 'Okay. Everybody settle down.' It's hard to get everybody organized. You get 20 musicians in the studio: Somebody's got to make a phone call; somebody's finishing up a book; somebody's gotta step out to their car to get a pack of cigarettes. Somebody needs to be able to coordinate all of that and say, 'Okay: At 15 after two this afternoon we are going to have to get in there and get together and work on this, work on

what we've rehearsed.' It's hard to get that organization.

"That's why I usually go in with four or five musicians at the most. It's kind of like a rhythm section. I'll play the piano and record a vocal. It's actually like doing something live on stage. You get a groove and you lay it down and you do it a few times until you get where you feel you've really got something.

"The guys leave and I go in and start adding little things." This is where Ronnie Milsap, the engineer/electronics wizard takes over. He is fascinated with sound, loves to tinker with it, and is never bored in his studio domain. Indeed, he knows his way around his studio better than you probably know your way around your own house. It's an eerie feeling being led around a building by a blind man, but Milsap knows every square inch of the place.

He also really knows his way

around a sound mixing board. "I'll take something out of the sound, or I'll edit the tape somewhere, pull something out of a previous tape and move it onto the one I'm workin' on. You can sit there and create something electronically! And then you bring in the guitarist you need or whoever and add to it. In some ways that's not as much fun as the other way of recording with everybody there all at once. But the precision is there. And that's the way records are made today. The quality that you get is so much better. If you're gonna compete, you've gotta do it that way.

"I like all kinds of music, as you know. I have a great love for country music and I have a great love for contemporary music — pop, rock & roll. We enjoy pop, but if you're gonna get into that area, the competition is stiff! Folks are doing things on records today that are just totally insane." If so, Ronnie's as crazy as all the rest, because he's totally into his computers and his synthesizers.

"It's all keyboard technology; it's not connected to the guitar," he agrees. "And I love doing my little experiments with the things I play with in the studio.

"I just hope that what I am doing is going to sell a lot of records. 'Cause if the folks like it, you know I'll keep on doing it. You're almost between a rock and a hard place. Because you've got the fans and they're why we do it in the first place. If I didn't please the fans I wouldn't be happy, you know? So listenin' to them and at the same time listenin' to the record company sayin' 'We will support you' as you change. You can't keep standing still. A record company would lose interest in you; and so will the public."

Musically, Ronnie has never "stood still." He has sung gut-wrenching country "hurtin'" songs like "Please Don't Tell Me How The Story Ends" and "She Even Woke Me Up To Say Goodbye;" country oldies like "Too Late To Worry, Too Blue To Cry," "Am I Losing You," and "(I'd Be) A Legend In My Time;" jaunty, cheery, upbeat numbers like "Pure Love," "Day-dreams About Night Things," "(I'm A) Stand By My Woman Man," "What Goes On When The Sun Goes Down," and "Let My Love Be Your Pillow;" big-production ballads like "It Was Almost Like A Song," "Let's Take The Long Way Around The World," "Only One Love In My Life," and "What A Difference You've Made In My Life;" and pop tunes like "(There's) No Gettin' Over Me," "Stranger In My House," and "Don't You Know How Much I Love You."

Now he's released his most adventurous album ever, a nearly new wave, electronic, rock-ish lp called

One More Try For Love. The album was a very special one for Ronnie Milsap. He says, "For the 10 songs on this lp we went through 100 or 110 to find the 10 that we wanted to record. You're lookin' for something that's gonna put you where you wanna be now, a vehicle that's gonna take you where you wanna go at a certain time. There's a lot of great songs out there. So some of the songs I passed up were hit songs, and will be hits for other artists."

That brings us to the subject of Milsap's song publishing companies and the songwriters that work for him. "Now I don't have to go lookin' around, bangin' on doors all over town trying to find songs — which I would do or have somebody help me do — but with your own companies you are so much more independent."

He cites Barbara Mandrell's producer Tom Collins as his major instructor in song publishing. "Tom is one of the best publishers in Nashville as far as choosing writers and developing writers. He has a remarkable talent for that. And he's a great teacher. It's interesting to see that we've been able to make some of that happen over here at my office."

Milsap's particularly enthused about his company's songwriter D.E. Williams. "He's been writing some things for me like 'Don't You Know How Much I Love You.' And he wrote a song on the new album called 'Suburbia.' He's the head of my new jingle company. He's just a tremendously talented person in making jingles. So quick."

But Williams and the other staff songwriters will have to look elsewhere for recordings of their songs when it comes time for Ronnie's next album. It's going to be a Greatest Hits package. And by the sound of Mr. Milsap on the subject of singing oldies, they may have to wait even longer to get Ronnie to record their tunes. "I'm fixin' to do a thing in my show about 'Time.' I'm thinking about doing 'Time After Time' and mix in maybe the 'Time After Time' of Cyndi Lauper. And maybe I'll do 'a-tick-a-tick-a-tick-a Good Timin'."

He misses his oldies, he says. "All the records that I had in school were all destroyed in a fire. There was a fire at my friend's house and our entire record collection was burned. We didn't have that many, maybe 450 singles, but it sure would be nice to have them today."

"Did you know Barbara Wyrick used to sing backup with us on the road? I started to record her song 'In My Eyes.' I brought it home and I was playing it for Joyce and we got to talking about it: The fans believe what you say in these songs so much.

you know? Well, there's somethin' in that song about she's not really that pretty, I thought. I'm not gonna sing that song.' Even though I don't see her, I know Joyce is a very pretty woman. I don't want people to think I don't think she's beautiful." John Conlee later had a hit with the song, "Barbara's a great writer, and that song was set up perfect for a blind guy. It would'a had tremendous impact if I'd recorded it, I think."

"Another one was that song that Charley Pride had out that Naomi Martin wrote. I always wish I'd recorded 'My Eyes Can Only See As Far As You.' How did I let that one get by? What a great song!"

Milsap says he's always regretted that he hasn't worked at becoming more of a songwriter, himself.

He has no regrets, however, when it comes to the booking agency side of his business that takes him to concerts from coast to coast. "To make a long story short: Now I don't have to try to find an agent to say, 'Hey, could you please find me a job?' or 'Can you get me some work in a club?' or 'Find a one nighter or a package show.' Now I have agents that will help me. Now I'm out there hittin' 49 straight days in a row without a break. I'm happy for the work, ya know? But it seems like there's never any mid-ground. You're either in deep poverty, or you're worked to death! It's either 'Ronnie, who?' they don't know-your-name-and-don't-care-to, or they work ya to death."

"I guess I learned the touring part of the business by watching everybody else. I learned it from when I came to Nashville with Jack Johnson, which was good. And I was with Dick Blake, who was my all-time favorite teacher of all. I was with William Morris for awhile; I was with APA for awhile; I was with ICM. You just watch everybody else."

Milsap's agency also books Jerry Reed and Bandana. "We think we can book a couple more acts and do a pretty good job. Rather than doing a couple dozen acts, I'd rather do five or six and do a real good job for those people."

When discussing his expanding Nashville business operation, Ronnie never boasts. He is quick to point out that he has no power-mad visions of taking over the entertainment world. "I don't have any dreams of trying to manipulate anybody. It's not the dreams of some folks that I've talked to around town that love the power of an empire and all that bull ..."

"I'm just very fortunate. These are friends that I work with in my offices." And that, ladies and gentlemen, is how Milsap magic is made on Music Row.

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Concert Review

Rod Stewart —

The 1984 Camouflage Tour

by Rich Sutton

Rod Stewart's 1978 single "Da Ya Think I'm Sexy" was an embarrassment which many of his early fans never forgave him for. With the release of "Infatuation" and his 1984 tour — it's time to forgive and forget.

Forget the fact that Rod the Mod became Rod the Bod and left all of his rock and roll sensibilities behind when he made the move to Hollywood. The warning signs were there with the release of *Atlantic Crossing* in 1975. *Blondes Have More Fun* in 1978 was the culmination of songs highlighted by banal rhythms and uninspired vocal performances.

Forgive him because his rock and roll heart is exposed in his 1984 effort, *Camouflage*. Critics have torn this one apart — but I'll take one "Infatuation" to ten Huey Lewis' any day. Rod's only disappointment to his fans this year is that he couldn't keep Jeff Beck with him long enough for everyone to hear Beck do that wild guitar solo.

We caught Rod on the night of his coast to coast radio broadcast — a show you may have heard. Although he'd had to cancel a string of shows just two weeks before due to bronchitis, and pouring rain wasn't going to keep Mssr. Stewart and his troupe off the radio across America. His spirit to "go on with the show" and the crowd's appreciation made his second night at Jones Beach a unique and dynamic performance.

Stewart set the tone of the night by slipping on the wet stage within seconds of walking out from behind the backdrop. He shook it off smiling, and lit into a rowdy version of "Dance Wi' Me." His band, complete with a three-piece horn section was especially well-suited to Stewart's barroom crooning. As the night poured on, it became apparent that these guys could make even the worst of Stewart's mid-career schlock sound credible. It didn't hurt either that, like his British compatriot Mick Jagger, Stewart's voice is only getting stronger with age.

Rod Stewart's show is an interesting melange of cabaret crooning, rock club growling and casino style showmanship. Rod pranced and primped and used the downpour to his advantage by creating stage moves that were possible only with the help of the slippery conditions. He was able to please the predominantly female audience with his bumps and grinds without coming off as phony.

Stewart's ability to control a stage and the crowd around it comes simply from years of practice. His success at making top 40 records comes from his willingness to exploit tried and true formulas. One area where Stewart stands alone is in his ability to bring new excitement to songs written by others. This night was no exception. Of particular note was Rod's version of Springsteen's "Hungry Heart" — performed only with an acoustic guitar. Whatever he may lack as a songwriter, Mr. Rod more than compensates for as a song-

interpreter.

Throughout his stay with The Faces, Rod always let the spotlight shine on his band as well as himself. At Jones Beach, he left the stage several times to let his group go it alone. It gave his fans a chance to check out his band of fine players, appreciate Rod's presence a bit more and let Stewart change from his soaking layers!

From 1976 and on, Rod Stewart's rock and roll headlines were easily outnumbered by his Hollywood headlines. The cover of the National Enquirer wasn't an unusual place to find him. Judging by his live performance and by the direction he's taken on *Camouflage*, it's time for Rod to be back in the rock and roll headlines. This night at the Jones Beach Theater, Rod Stewart proved himself to be one of rock and roll's pre-eminent showmen. Tora, Tora, Tora!



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photo by: Jodi Summers Dorland

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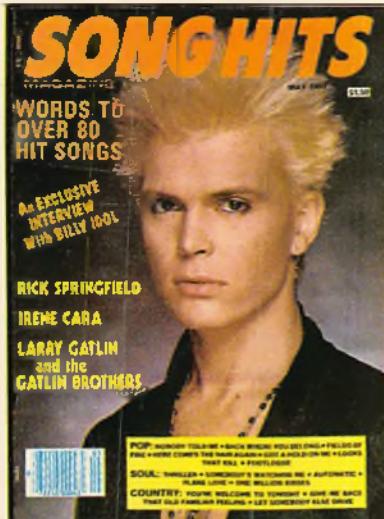
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