

SONG HITS

MAGAZINE

CDC 00043

**WORDS TO
OVER 80
HIT SONGS**

**THE POWER
STATION**

SURVIVOR

**DIANA
ROSS**

**EMMYLOU
HARRIS**

KENNY LOGGINS

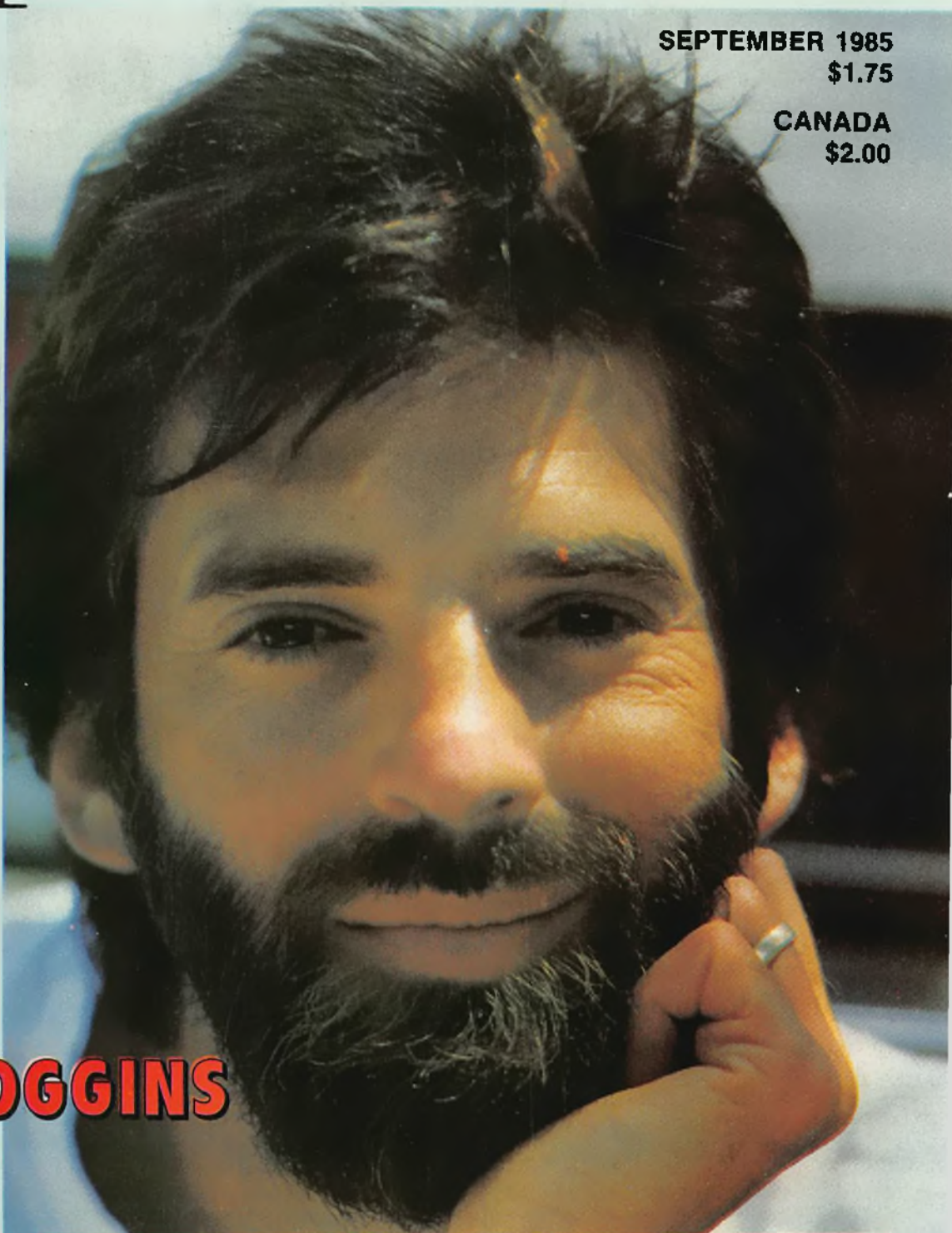
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POP: SUSSUDIO • EVERYTIME YOU GO AWAY • WOULD I LIE TO YOU • ANGEL • NEVER ENDING STORY • CELEBRATE YOUTH

SOUL: SHOW SOME RESPECT • CAN YOU HELP ME • FREAK-ARISTIC • DO YOU WANNA GET AWAY

COUNTRY: COUNTRY BOY • IT'S YOUR REPUTATION TALKIN' • IT'LL BE LOVE BY MORNING • I DON'T THINK I'M READY FOR YOU

00043



09

SONG HITS--

WITHOUT IT, ALL YOU
CAN DO IS
HUM...



So why miss a single issue? A one year subscription to *Song Hits* magazine not only saves you time and money, but it also keeps you tuned in to the words to all of the hottest top-of-the-chart songs in the country.

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Mark Weiss



WOULD I LIE TO YOU

(As recorded by Eurythmics)

DAVE STEWART
ANNIE LENNOX

Would I lie to you
Would I lie to you honey
Now would I say something that wasn't true
I'm asking you sugar
Would I lie to you.

My friends
Know what's in store
I won't be here anymore
I've packed my bags
I've cleaned the floor
Watch me walkin'
Walkin' out the door.

Believe me
I'll make it, make it
Believe me
I'll make it, make it.

Would I lie to you
Would I lie to you honey
Now would I say something that wasn't true
I'm asking you sugar
Would I lie to you.

Tell you straight
No intervention
To your face
No deception
You're the biggest fake

That much is true
Had all I can take
Now I'm leaving you.

Believe me
I'll make it, make it
Oh yes I will
Believe me
I'll make it, make it.

Would I lie to you
Would I lie to you honey
Now would I say something that wasn't true
I'm asking you sugar
Would I lie.

Would I lie to you
Would I lie to you honey
Now would I say something that wasn't true
I'm asking you sugar
Would I lie to you.

My friends
Know what's in store
I won't be here anymore
I've packed my bags
I've cleaned the floor
Watch me walkin'
Walkin' out the door.

Believe me
Watch me, watch me
Ooh yeah
Believe me
Watch me, watch me
Would I lie to you.

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SUSSUDIO

(As recorded by Phil Collins)

PHIL COLLINS

There's a girl that's been on my mind
All the time
Sussussudio
Oh oh
Now she don't even know my name
But I think she likes me just the same
Sussussudio
Oh oh.

Oh if she called me
I'd be there
I'd come running
Anywhere
She's all I need
All of my life
I feel so good
If I just say the word.

Sussussudio
Just say the word oh
Sussussudio.

Now I know that I'm too young
My life has just begun
Sussussudio
Oh oh

Ooh give me a chance, give me a sign
I'll show her any time
Sussussudio
Oh oh.

Ah I've got to have her
Have her now
I've got to get closer
But I don't know how
She makes me nervous
And makes me scared
But I feel so good
If I just say the word
Sussussudio
Just say the word oh
Sussussudio ah.

Ah she's all I need
All of my life
I feel so good
If I just say the word
Sussussudio
I'll just say the word oh
Sussussudio
I'll just say the word oh
Sussussudio
I'll say the word oh
Sussussudio oh oh.

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EVERYTINE YOU GO AWAY

(As recorded by Paul Young)

DARYL HALL

Hey we can't solve any problems
Why do we lose so many tears
Oh so you go again
When the leading man appears
Always the same theme
Can't you see we've got ev'rything going on and on and
on.

Everytime you go away
You take a piece of me with you
Everytime you go away
You take a piece of me with you.

Go on and go free
Maybe you're too close to see
I can feel your body move
Doesn't mean that much to me

I can't go on singing the same theme
'Cause can't you see that we've got ev'rything going
Baby even though you know.

Everytime you go away
You take a piece of me with you
Everytime you go away
You take a piece of me with you.

Can't go on singing the same theme
'Cause baby can't you see we've got ev'rything going on
and on and on.

Everytime you go away
You take a piece of me with you
Everytime you go away
You take a piece of me with you
Everytime you go away
You take a piece of me with you.

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WALKING ON SUNSHINE

(As recorded by Katrina and the Waves)

KIMBERLY REW

I used to think maybe you loved me
Now baby I'm sure
And I just can't wait till the day
When you knock on my door
Now ev'ry time I go for the mailbox
Gotta hold myself down
'Cause I just can't wait till you write me
You're comin' around.

Now I'm walking on sunshine whoa
I'm walking on sunshine whoa
I'm walking on sunshine whoa
And don't it feel good

Hey
All right now
And don't it feel good hey yeah.
I used to think maybe you loved me
Now I know that it's true

And I don't wanna spend my whole life
Just a-waiting for you
Now I don't want you back for the weekend
Not back for a day no no no
I said baby I just want you back
And I want you to stay oh yeah.

I'm walking on sunshine whoa
I'm walking on sunshine whoa
I'm walking on sunshine whoa
And don't it feel good

Hey
All right now
And don't it feel good
Yeah oh yeah now
And don't it feel good.

Walking on sunshine
Walking on sunshine.

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STEADY

(As recorded by Jules Shear)

LAUPER
SHEAR

Friends they call me on the phone
'Cause I'm steady ooh I'm steady
Talk about unhappy homes
'Cause I'm steady ooh I'm steady.
Though I don't like to let it show
I got troubles of my own
We push and pull
And we fall apart
I'm not gonna die
Of a broken heart
I just don't want to stop and start
'Cause I'm steady ooh I'm steady
Day to day is so unsure
But I'm steady ooh I'm steady
I watch people crash and soar

But I'm steady ooh I'm steady.

The more they try
So hard to change
The more they stay the same
We push and pull
And we fall apart
I'm not gonna die
Of a broken heart
I just don't want to stop and start
'Cause I'm steady ooh I'm steady.
We're faced with so much back and forth
I don't need no ups and downs
We push and pull
And we fall apart
I'm not gonna die
Of a broken heart
I just don't want to stop and start
'Cause I'm steady ooh I'm steady ooh I'm steady.

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BLACK CARS

(As recorded by Gino Vannelli)

GINO VANNELLI
ROY FREELAND

Under the cover of night
She crawls into sight
Her skin is cold China white
She's a dark angel
Wearing sun glasses
With her dark shadows
Under long false lashes
The light exposes the cracks
She wears her makeup like wax
To hide every scratch
She's a dark angel
Riding dark horses
Sitting pretty in her dim lit corners.

I say
Black cars
Black cars

Look better in the shade
Black cars.

She smears her lipstick on
Right before she sleeps
For all those phantom lovers
In her dreams.

She smokes them French cigarettes
In cocktail gloves and a strapless dress
She cuts a perfect silhouette
But she's a dark angel
Wearing dark glasses
A fading beauty
As the nighttime passes.

I say
Black cars
Black cars
Look better in the shade
Black cars.

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NEVER ENDING STORY (From the Motion Picture "The Never Ending Story")

(As recorded by Limahl)

GIORGIO MORODER
KEITH FORSEY

Turn around
Look at what you see
In her face
The mirror of your dreams
Make believe I'm ev'rywhere
Living in your eyes
Written on the pages
Is the answer to our never ending story ah.

Reach the stars
Fly a fantasy

Dream a dream
Then what you see will be
Lives that keep their secrets
Will unfold behind the clouds
And there upon the rainbow
Is the answer to our never ending story ah, story ah.

Show no fear
For she may fade away
In your hands
The birth of a new day
Lives that keep their secrets
Will unfold behind the clouds
And there upon the rainbow
Is the answer to our never ending story ah
Never ending story ah
Never ending story ah.

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CA 90028.

ANGEL

(As recorded by Madonna)

MADONNA CICCONE
STEVE BRAY

Why am I standin' on a cloud
Ev'ry time you're around
And my sadness disappears
Ev'ry time you are near.
You must be an angel
I can see it in your eyes
Full of wonder and surprise
And just now I realize.

Oooh you're an angel
Oooh you're an angel
Oooh you're an angel in disguise
I can see it in your eyes.

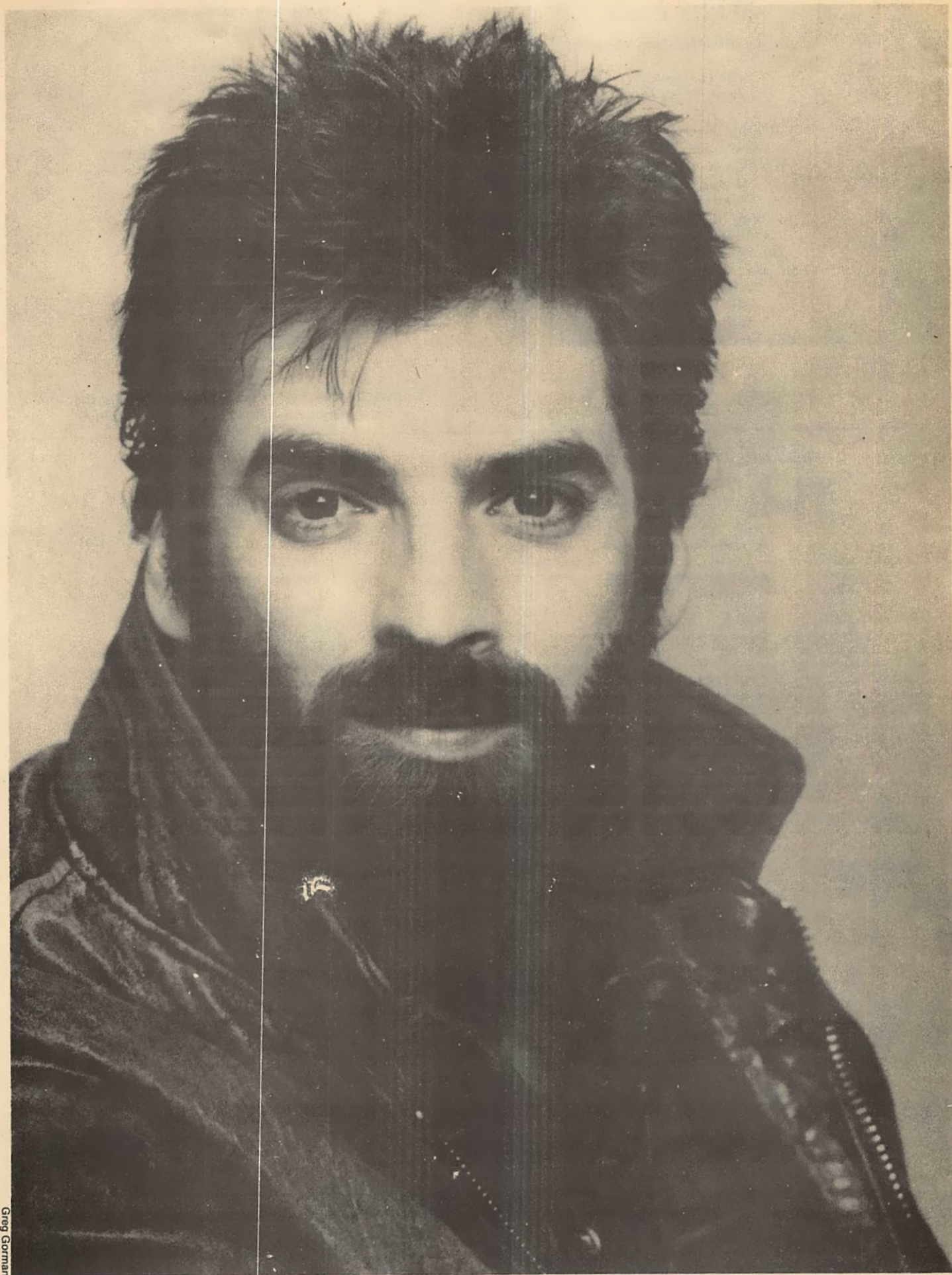
Walkin' down a crowded avenue
Other faces seem like nothin' next to you
And I can't hear the traffic rushin' by
Just the poundin' of my heart and that's why.

You must be an angel
I can see it in your eyes
Full of wonder and surprise
And just now I realize.
Oooh you're an angel
Oooh you're an angel
Oooh you're an angel in disguise
I can see it in your eyes.
(Repeat)

You're an angel
You're an angel baby
You're an angel
You must be an angel.

Now I believe that dreams come true
'Cause you came when I wished for you
This just can't be coincidence
The only way that this makes sense
Is that oooh you're an angel.
(Repeat chorus)

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"When it's time to say goodnight"

Kenny Loggins

interview

by Rich Sutton

When I first met Kenny Loggins, he was sitting at a table in his hotel suite finishing another interview, and a very ripe strawberry — both at about the same time. We began our conversation and were speaking for about 15 minutes when the tape recorder started making this gawd-awful scraping noise — like something was trapped inside the machine and was trying to claw its way out. Kenny got out of his chair after quickly analyzing the situation and produced his tape deck from a piece of well-worn luggage. He was clearly concerned that my interview might be damaged, and like a protective father was eager to fix the problem. With two children, father is one of the many roles Kenny Loggins is called on to perform. As husband, dad and solo performer, Loggins is in the second phase of his second musical career. It's tough to leave the father behind when he's out on the road, and vice-versa.

*Like other musicians in their 30's, Loggins is finding that life on the rock and roll road gets tiring after awhile. It hasn't always been that way. Teamed originally with Jim Messina, Loggins earned his reputation as a hit songwriter and a top-notch performer. His career has seen two live albums — **On Stage**, recorded with Messina, and **Alive**, his solo live set.*

*Loggins went solo in 1976 after producing two platinum and five gold records with Jim Messina. **Vox Humana** is his sixth solo release and represents a change of pace for Kenny. We spoke with him recently in New York City about that change.*

Rich Sutton: Was it the fact that you've decided to concentrate on the vocals more than anything that

led you to name the record *Vox Humana*?

Kenny Loggins: No, by no means. I initially had an eight song album completed and I presented it to CBS Records and they felt they wanted a ninth song on the album. They wanted me to put "Footloose" on the album. I felt that "Footloose" was a piece of history that belonged with "Footloose" and not with the new album. At the time, I was calling the album *Fast Forward* and then the Belafonte breakin' movie came out, "Fast Forward" and that pretty much clinched that. At about the same time I ran into an old friend of mine who has a jazz band together called *Vox Humana*. That reminded me of the fact that the terminology of *Vox Humana* is something that I have been using in the studio for a few years to refer to synthesizers and any sounds made by synthesizers that sound like human voices. I liked the way the phrase sounded and went home and created a song out of it. I think I was caught by the contradiction of the term because it means "human voice," but we use it in reference to anything that isn't. There was something about the dichotomy of the phrase that I liked.

RS: "No Looking Back" is one song on the album that seems to be lyrically different from all the rest. What prompted that song?

KL: "No Looking Back" comes from the concept of moving forward and not necessarily moving forward from an unhappy or an unpleasant experience. It could just be something in your past that was so good and so pleasant that you can't let go of it enough to continue on with your life. Every time we peak at something the

tendency is to stay there and you can see guys that have peaked that are still stuck in the '60s or in the '70s. The essence of that tune is that the only way to grow is to turn your back on the past, good or bad, and move forward.

RS: The ends justify the means?

KL: We can't help but burn bridges. If you move forward you burn the old bridges on some levels. You gotta give me a little poetic license here Rich. "Pull over buddy, let me see your license!"

RS: At one point in your career you said that you wanted to be closer to the person that you are on stage when you are making your records. Do you still feel that way?

KL: Now more than ever before. However, to look at it in the other direction, I want to bring the person on the record and on stage in particular, and in this interview, I want to bring who I am when I'm not working to this place because it can be a very schizophrenic life; the rock star who goes out and plays the rock star when he's on the road and then he goes home and he's completely different. That would be an easy situation for me to get into because at home I'm much more introverted and shy. I don't like to hang out, I don't like to go to parties and my drinking days are pretty well over. So the same kind of honesty that I would approach you with if you were a friend of mine down the street is what I want to bring to the stage.

RS: When you talk to somebody about performing live and performing in the studio, how do you compare those two experiences?



Loggins & Messina

KL: The studio is where you take an idea and make it become a reality. It is the life of quote "an artist." It's like a painter who has a picture in his head and he puts up the canvas, decides what size canvas it's going to be on, what colors he is going to use and what the picture is ultimately going to be. Performing the music is an extension of that. Jimmy (Messina) used to refer to it as history class; you go out and from that point on it's recreating what's already been recreated in the studio. I like to try to keep a door open on stage to re-interpreting the music. I only have difficulty doing that with my really young audience. The early pre-teens have difficulty with songs that are too different from the record.

RS: Tell me about your participation in the USA For Africa project?

KL: The easiest thing for me to say on that is that I'm very proud to have been included in that. It's something that validates your career in a way. It's finally doing something on such a scale that we'll eventually feed an entire country. When this is done we will have raised more money than the U.S. government has sent in aid.

RS: Wow!

KL: It's something that we all can be proud of. It's not just the singers and players on that record, it's everybody who's participated on that record. It includes all the stations that have played it and especially all the people who have bought it. Everybody who buys that record comes up to me and says that the moment

they laid the money on the table and bought that record, they felt like a part of a major important movement. I really believe that's what is happening.

RS: USA For Africa was a huge collaboration, but you seem to like to work with a variety of artists on your own.

KL: I like to collaborate with people that I feel I have a musical empathy with. One of those people, as a matter of fact, that I met the night of USA For Africa that I'm looking forward to writing with, and maybe even if I'm lucky singing with, is Huey Lewis.

RS: Who are some of your favorite artists that you've worked with?


KL: That's impossible to answer. It's like saying, who do you like more, Stevie Nicks or Mike McDonald? I'm certainly not going to be the one to make that comparison.

RS: What to you is one of the most satisfying things about being successful?

KL: Being in a position where I can do things now and say things that can influence, for example, world hunger. Or do things where I can raise money for causes I believe in. That's a situation that very few people get to experience and something that I think is the main benefit. That, and getting good reservations in restaurants!

RS: What would you say is the most

valuable lesson you've learned recently?

KL: Hmmm, pick one. There's a lesson that has been happening in my life that may be unique to me, but now that I think twice about it, it may not be unique to me at all. I have a four-year-old and a three-year-old and I've been learning the lesson of priority as far as my time is concerned. It is very difficult to say "no" to your work. Anyone who is a workaholic, or even a hard worker, will understand what I'm talking about. There comes a time where you have to learn when and how to draw the line on your work and realize that there are priorities that are important to you as well. It's very clear to me that my wife and family are a major priority in my life. My work is who I am. I'm a musician, I love to make records and I love to perform. My family has also become who I am. Now, I've always lived my life 24 hours a day music. Going into this last record I've started to redefine my borders and see that I can't be the workaholic that I used to be. It has no place in my life. There has to be time to be with your children, there has to be time to be with your wife, there has to be time to be with your wife and children. And there has also got to be time for my work. Learning to redistribute my time and energy is one of the major lessons of my life right now. Learning when to say, "that's it, I'll do only so many dates, I'll only do so much promotion, I'll only be out there so long and that's it babe, say goodnight, I'm going home." 

CELEBRATE YOUTH

(As recorded by Rick Springfield)

RICK SPRINGFIELD

I can see the older man
Looking at the younger man
I can see the younger man
Looking at the boy
Over there the older woman
Is looking at the younger woman
I can see the younger woman
Looking at the girl.

'Cause ev'ry man sees
In the younger man the hope
Ev'ry woman sees
In the younger girl the dream
Ev'rybody lives
The pride and passion of the young
From the womb to the tomb
We will remember what it means.

So celebrate youth (celebrate)
Those who have it
(Young ones)
Celebrate youth (celebrate)
Give them sight
The future of the world
(Celebrate)
Hands of children
(Young ones)
So celebrate youth (celebrate)
Teach them right.
Looking in a child's eye
There's no hate and there's no lie
There's no black and there's no white.

I can see the older man
And sometimes in the older man
I still see the young boy
Burning in his eye
And locked up here inside our spirit
Is the child that we are hear it
Some of us will always fear it
And some will heed the cry.

But ev'rybody sees
In the younger one the hope
And ev'rybody sees

In the younger one the dream
Ev'rybody lives
The pride and passion of the young
From the womb to the tomb
We will remember what it means.

So celebrate youth (celebrate)
Those who have it
(Young ones)
Celebrate youth (celebrate)
Give them sight
The future of the world
(Celebrate)
Hands of children
(Young ones)
So celebrate youth (celebrate)
Teach them right.
Looking in a child's face
There's no pride and no disgrace
There's no struggle there's no fight.

Ev'rybody sees
In the younger one the hope
Ev'rybody sees
In the younger one the dream
Ev'rybody lives
The pride and passion of the young
From the womb to the tomb
We will remember what it means.

Looking in the child's eye
There's no hate and there's no lie
There's no black and there's no white.

Celebrate youth (celebrate)
Those who have it
(Young ones)
Celebrate youth (celebrate)
Give them sight
The future of the world
(Celebrate)
Hands of children
(Young ones)
So celebrate youth (celebrate)
Teach them right.
(Repeat)

Looking in a child's eye
There's no hate and there's no lie
There's no black and there's no white.

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ONE LONELY NIGHT

(As recorded by REO Speedwagon)

NEAL DOUGHTY

You and your baby had some words today
Till not another word was left to say
I see that grin boy
Maybe you think you'll win boy
Until the sun goes down and once again boy.

One lonely night
One lonely night
That's all it takes to completely break you.
They say it's darkest right before the dawn
But oh those darkest hours can be so long
You're feeling strong boy
Telling yourself she's wrong boy

Buy how much longer can this night go on boy.

One lonely night
One lonely night
That's all it takes to completely break you
One lonely night
One lonely night
That's all it takes to completely break you.

Ooh she's such a good find
Have you gone and lost your mind
You should know she's one of a kind.
(Repeat)

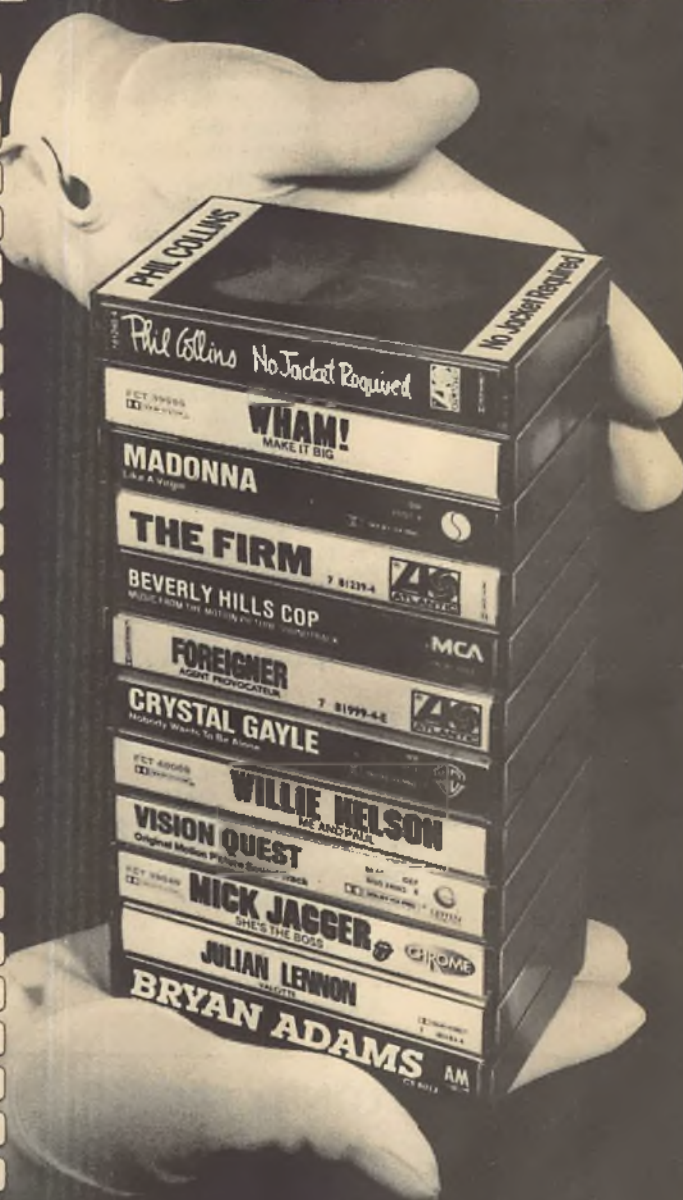
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One lonely night
That's all it takes to completely break you.

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THE BIG 1¢ STEAL!

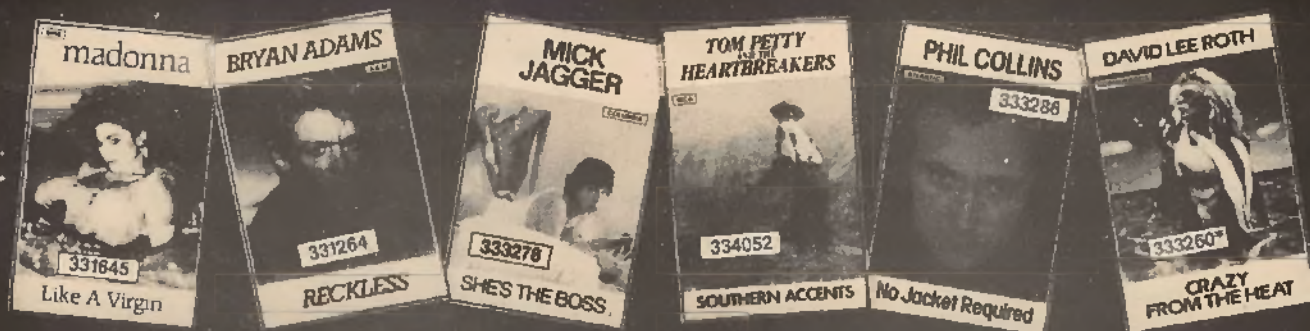


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Manilow, Neil Diamond |
| <input type="checkbox"/> COUNTRY
Willie Nelson, George
Jones, Oak Ridge Boys | <input type="checkbox"/> EASY LISTENING
Carpenters, Mantovani
Orch., Johnny Mathis | <input type="checkbox"/> CLASSICAL (no 8-tracks) |
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ALONG COMES A WOMAN

(As recorded by Chicago)

PETER CETERA
MARK GOLDENBERG

There is a time when a man needs somebody to talk to
Someone to talk to
Somebody who'll always be there
All alone
Nothin' seemed to matter
So alone
Doesn't get much better
Can't explain
Somethin' that you're feeling
For the very first time.

There was a time when you needed someone to hold on
to
Someone to hold you
Somebody who's always sincere
All alone
Suddenly you see her
So alone
You know you're gonna need her
Can't explain
Somethin' that you're feeling
For the very first time.
Then along comes a woman
There's a change in the way
That you're feeling tonight
Then along comes a woman
And you know that it's right.

There was a time when you needed somebody to count
on

You needed someone to count on
Somebody to care
Now she's here
Nothin' seems to matter
She's so near everything is better
Can't explain
Somethin' that you're feeling
For the very first time.

Then along comes a woman
There's a change in the way that you're feeling tonight
Then along comes a woman
And you know that it's right.
Then along comes a woman
There's a change in the air
That you're breathing tonight
Then along comes a woman
And you're holding her tight.
Then along comes a woman
There's a change in the way that you're feeling tonight
Then along comes a woman
And you know that it's right.
Then along comes a woman
There's a change in the air
That you're breathing tonight
Then along comes a woman
And you're holding her tight
Yeah, yeah, yeah.

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THE SEARCH IS OVER

(As recorded by Survivor)

FRANK SULLIVAN
JIM PETERIK

How can I convince you
What you see is real
Who am I to blame you
For doubting what you feel
I was always reaching
You were just a girl I knew
I took for granted
The friend I have in you.
I was living for a dream
Loving for a moment
Taking on the world
That was just my style
Now I look into your eyes
I can see forever
The search is over
You were with me all the while.
Can we last forever
Do we fall apart
At times it's so confusing
The questions of the heart
You followed me through changes
And patiently you'd wait
Till I came to my senses
Through some miracle of fate.
I was living for a dream

Loving for a moment
Taking on the world
That was just my style
Now I look into your eyes
I can see forever
The search is over
You were with me all the while.

Now the miles stretch out behind me
Loves that I have lost
Broken hearts lie victims of the dead
Then girl like it fin'ly struck
Like lightnin' from the blue
Every highway is leadin' me back to you.
Now at last I hold you
Now all is said and done
The search is come full circle
Our destinies are one
So if you ever loved me
Show me that you give a damn
You'll know for certain the man I really am.
I was living for a dream
Loving for a moment
Taking on the world
That was just my style
Then I touched your hand
I could hear you whisper
The search is over
Love was right before my eyes.

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VOICES CARRY

(As recorded by 'Til Tuesday)

AIMEE MANN
'TIL TUESDAY

I'm in the dark
I'd like to read his mind
But I'm frightened of the things I might find
Oh there must be something he's thinking of
To tear him away
When I tell him that I'm falling in love
Why does he say.

Hush hush
Keep it down now
Voices carry
Hush hush
Keep it down now
Voices carry.

I try so hard not to get upset
Because I know all the trouble I'll get
Oh he tells me tears are something to hide
And something to fear
And I try so hard to keep it inside
So no one can hear.

Hush hush
Keep it down now
Voices carry
Hush hush
Keep it down now
Voices carry.

He wants me
But only part of the time
He wants me
If he can keep me in line.

Hush hush
Keep it down now
Voices carry
Hush hush
Keep it down now
Voices carry.

Hush hush
Shut up now
Voices carry
Hush hush
Keep it down now
Voices carry.

Hush hush darling
She might overhear
Oh no voices carry
He said shut up
He said shut up
Oh God can't you
Keep it down
Voices carry
Voices carry
I wish he would let me talk.

ONLY LONELY

(As recorded by Bon Jovi)

J. BON JOVI
D. BRYAN

Another long and sleepless night
You need someone to hold you tight
Sometimes love don't know wrong from right
Another long and senseless
Fight was all you knew
They're all the same
There's no one left to take the blame
What's behind this masquerade
How do we win these losin' games we play
Words we say
Cutting wounds we know they run so deep
Leave it all behind you
Or someday love will find you.

Only lonely
I can't stop hurting you
Only lonely
But I can't stop loving you
Only lonely
How much pain does it take.

It's getting sometimes I don't know
When to stop when to go
Sometimes we're so afraid
To let it show
A stolen kiss so out of place
It wipes the smile right off your face
'Cause when those feelings start
We let them go let them go
Games we play
Words we say
Cutting wounds that run so deep
Leave it all behind you
Or someday love will find you.

Only lonely
I can't stop hurting you
Only lonely
But I can't stop loving you
Only lonely
So tell me baby
How much pain can you take
How much pain can you take
Before your heart breaks yeah.

I got this time bomb ticking in my head
This time I think she's gonna blow
How can I say get away
When I just can't let her go.

Games we play
Words we say
Cutting wounds that run so
Leave it all behind you
Or someday love will find you.

Only lonely
I can't stop hurting you
Only lonely
But I can't stop loving you
Only lonely
I can't stop hurting you
Only lonely
I can't stop.

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THE POWER STATION

by Mary Anne Cassata

Some of Duran Duran's younger adherents may be slightly disappointed in guitarist Andy Taylor and bassist John Taylor. If the band's previous hit single, "Wild Boys," is any indication of a shift musically, then previously assembled Power Station confirmed all speculation. The two exceedingly handsome and well groomed Taylors collectively collaborated their musical efforts with respected vocalist Robert Palmer and Chic musicians Bernard Edwards (bass), and Tony Thompson (drums).

The two fifths of Duran Duran are actually the brain child behind the one-album band, which derives from their long standing desire to work with musicians the pair so highly revere. The concept for the funk/rock musical project became cultivated nearly three years ago when John and Andy met up with Palmer in England at the famed Rum Runner club. A year later, the two were intro-



©Cathy Miller



The Power Station (l. to r.): John Taylor, Tony Thompson, Andy Taylor and Robert Palmer.

duced to Bernard Edwards and Tony Thompson when Duran Duran opened for the Blondie tour in 1982. The tentative recruiting commensed and resulted in calling itself The Power Station this past February after the renowned New York studio of the same name.

"It happened naturally. This is very much a one-off thing," utters John Taylor in New York recently. "We are not hunting for recognition. We think our music will speak for itself. The project was a good opportunity to improve our musical perspective. Actually, we work in bits. Andy and I were in Paris, and then me, Andy, and Tony went into the studio in London." At one point it appeared the project couldn't get under way because of the musicians conflicting schedules.

"Some Like It Hot," the first single from The Power Station, is hardly what ardent Duranites had expected to hear. Six of the tracks on the album are original compositions and two are cover versions. One of the two favored cuts is a bolsterous r&b funk rendition of the early '70s T. Rex classic "Bang A Gong (Let's Get It On)." The group, only being a one-

time venture, had made an appearance on "Saturday Night Live," but don't anticipate a concert tour in the near future. Their two videos should be sufficient enough to sustain viewers for a long time to come.

"Hopefully some of the people that buy Duran Duran albums will buy Robert's next record I think because of this," John sincerely believes. "The people who listen to us, or Robert will get interested in Chic. None of us had ever worked together before. Andy and I did but not in that way. We had to have a free and open attitude, because none of us really needed to do this at the time."

"It wasn't a let's make a hit record," adds Andy, leaning back in his chair. "We just wanted to do this. I think everybody should take a break from what the norm is and work with other people and see how their attitudes are, and how they work. Three years ago I didn't think I could work with these guys." He also didn't think he could thoroughly expand on his guitar either, but the project proved otherwise. "With this album I had the opportunity to explore different guitars as opposed to just

writing pop songs with Duran Duran."

"The songs here represent our own musical roots," John points out. "This is not the Honeydrippers at all. Being in our 20's our music is based on the '70s." What is in the future for Duran Duran's music after the profound effect of The Power Station? Well, for one, John solemnly states that the group's current album, *Arena*, was like the end of "Chapter One." Bernard Edwards is also slated to produce Duran's upcoming album, which will include the theme song for the next James Bond film entitled *A View To A Kill*.

John feels, "It is the best thing we have ever done. We are getting more meaty. We are moving toward a more rougher sound with 'Wild Boys'." No doubt when their new music is heard, Duran Duran will acquire a much wider audience. "We have changed a lot," concludes Andy with a satisfied grin. "We wanted to be more abrasive. 'Wild Boys' was the first song we recorded that captured the energy and power we have live. I think we have found the right format that works for this band."

JAMMIN'

(As recorded by Teena Marie)

TEENA MARIE

Baby I was just a young girl
When you came on the scene ten years ago
I thought I was hip
I could deal with the trips
No matter how fast or slow.

I was like a moving violation
Give me a ticket
And I'm ready to ride
Thought I was the queen of syncopation
You know you can't give the queen no bad advice
Thought I knew it all baby
But I didn't know it all baybee
Thought I knew it all baby
But I didn't know it all baybee
'Cause when you kissed my lips
When you kissed my lips
I was jammin'
Jammin' for the first time
Jammin'
Jammin'
Jammin' for the first time
Jammin'
Jammin'
Jammin' for the first time.

Baby I was young I was green
When you showed me the ropes
Ten years ago
I thought I was cool
I could break all the rules
No matter how fast or slow.

I was like a moving violation

Give me a ticket
And I'm ready to ride
Thought I was the queen of syncopation
You know you can't give the queen no bad advice
Thought I knew it all baby
But I didn't know it all baybee
Thought I knew it all baby
But I didn't know it all baybee
'Cause when you kissed my lips
When you kissed my lips
I was jammin'
Jammin' for the first time
Jammin'
Jammin'
Jammin' for the first time
Jammin'
Jammin'
Jammin' for the first time.

I was just a girl from the streets
Dancing to the beat
Of a different kind of drummer
Little miss know-it-all
You don't know it all
Caught up in the rhythm of sound
Living to get down
As the song became my lover
Attitude keep your head up to the sky
Then you kissed my lips
And ooh I lost my cool
Look at me I'm jammin'
And ev'rything's happ'nin'
I'm feelin' the bliss
And the reason for this
Is the love in your kiss baby
Jammin'.

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I'M ON FIRE

(As recorded by Bruce Springsteen)

BRUCE SPRINGSTEEN

Hey little girl is your daddy home
Did he go and leave you all alone
I got a bad desire
Oh oh oh I'm on fire.

Tell me now baby is he good to you
And can he do to you the things I don't do
I can take you higher
Oh oh oh I'm on fire.

Sometimes it's like someone took a knife baby
Edgy and dull and cut a six-inch valley through the
middle of my soul.

At night I wake up with the sheets soaking wet
And a freight train running through the middle of my
head
Only you
Can cool my desire
Oh oh oh I'm on fire
Oh oh oh I'm on fire
Oh oh oh I'm on fire.

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CALIFORNIA GIRLS

(As recorded by David Lee Roth)

BRIAN WILSON

Well East coast girls are hip
I really dig those styles they wear
And the Southern girls with the way they talk
They knock me out when I'm down there
The midwest farmers' daughters really make you feel
alright
And the northern girls with the way they kiss
They keep their boyfriends warm at night
I dig them girls.

I wish they all could be California
I wish they all could be California
I wish they all could be California girls.

The West coast has the sunshine
And the girls all get so tanned
I dig a French bikini on Hawaiian island dolls
By a palm tree in the sand
I been all around this great big world
And I've seen all kinds of girls
Yeah but I couldn't wait to get back in the states
Back to the cutest girls in the world
I dig them girls.
(Repeat chorus)

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SEND HER TO ME

(As recorded by Autograph)

STEVE PLUNKETT
DOUGLAS FOXWORTHY

I don't know how I let her go
I thought the chain would always be unbroken
Now my heart keeps tellin' me
Words I should have said but left unspoken
So after you are through
Doin' what you're gonna do
After you throw her heart away
I will still be here to say.

Send her to me
Send her to me
I'm the one who loves her
Send her to me
Send her to me
I'm the one who needs her
Send her to me
Send her to me.

I can't blame her for a thing
I guess you really made her feel so wanted
When she sees she was the fool
Her empty heart will still be haunted
So after you are through
Makin' her go through all the moves
After you chase her dreams away

I will still be here to say.

Send her to me
Send her to me
I'm the one who loves her
Send her to me
Send her to me
I'm the one who needs her
Send her to me
Send her to me.

I will never turn away
After her tears have burned away
And when the smoke has fin'ly cleared
I will still be here to say.

Send her to me
Send her to me
I'm the one who loves her
Send her to me
Send her to me
I'm the one who needs her
Send her to me
Send her to me
Oh I'm the one who loves her
Send her to me
Send her to me
Oh I'm the one.

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GO DOWN EASY (a/k/a It's Hard To Go Down Easy)

(As recorded by Dan Fogelberg)

JAY BOLOTIN

Linda lost a lover in the early part of autumn
And she moved out to the country
Hoping all would be forgotten
The last time that I saw her
She was makin' sure the winter wouldn't come through
that old door frame
Where the door is sev'ral inches from the ground
The cold hard ground.

It's hard to go down easy
It's hard to keep from cryin'
It's hard to lose a lover
In the early part of autumn.

Well she learned to cook the meals
And she learned to start the fire
And she learned to make jewelry
Out of beads and pretty feathers
She'd sit down to the table
With her friends and several others
And she'd try real hard to never be alone.
(Repeat chorus)

Now the winter wind blows cold
Upon her fairly gentle soul
Now she feels as though her time is passing easy
And her friend's a sometimes lover
Though he knows that there's another
She thinks about when nighttime lays on down.
(Repeat chorus)

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THINGS CAN ONLY GET BETTER

(As recorded by Howard Jones)

HOWARD JONES

We're not scared to lose it all
Security throw to the wall
Future dreams we have to realize
A thousand sceptic hands won't keep us from the things
we've planned
Unless we're clinging to the things we prize.

And do you feel scared
I do but I won't stop and falter
And if we threw it all away
Things can only get better
Woh oh woh woh woh woh
Woh oh woh woh woh woh
Woh woh woh woh woh woh
Woh oh woh woh woh woh oh.

Treating today as though it was the last
The final show
Get to sixty and feel no regret
It may take a little time, a lonely path, an uphill climb
Success or failure will not alter it.

And do you feel scared
I do but I won't stop and falter
And if we threw it all away
Things can only get better
Woh oh woh woh woh woh
Woh oh woh woh woh woh
Woh woh woh woh woh woh
Woh oh woh woh woh woh oh.

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Book Review

by Steve Wosahla

Playing In The Band

An Oral And Visual Portrait Of The Grateful Dead
St. Martin's Press
By David Gans

To most of the world, "Jerry's Kids" evoke images of the annual Labor Day telethon for muscular dystrophy. To Grateful Dead fans or "Dead Heads," it conjures images of the group of modern day hippies who flock in droves to their mecca — Grateful Dead shows.

And if you've ever met a bonafide Dead Head, having seen the band 25 times and having several hundred hours of taped concerts in hand, is not an unusual occurrence. After all, the Dead play longer than even Bruce Springsteen.

For journalist David Gans, *Playing In The Band* is a chance to focus more on the Dead's musical interaction than on the band as a cultural phenomenon. "The American media treat the Dead as though they were some kind of 'Haightland' traveling

theme park," he writes, "re-creating the groovy vibes of the Summer of Love at fifteen bucks a pop." For Gans, the Dead is one of the few American bands playing improvisational music.

Playing In The Band is as structured as a Dead concert — which is to say not that much. One never knows what to expect from a Dead show. The band changes its song list nightly and the impromptu jamming can go on for hours. Although the book loosely follows the Dead's career path, it's not locked into a chronological structure. The book meanders into a series of impressions as opposed to a work that reaches definite conclusions.

Of course, the Dead have never stuck to any patterns of conventionality. Their source of inspiration, energy and group interaction is a continued source of fascination, an ongoing process of definition and re-definition.

Most of *Playing In The Band* are pieced-together conversations in which the band members assess and reassess their roles in the group, try to surmise the group itself and answer greater questions. This kind of oral history makes the book a pleasurable source of wonderment. Improvisational in its country style. It's much too easy to dismiss so many of their comments as excessive jargon: "The Grateful Dead have proven that you can get there from here. It's just that there's no tickets available," said drummer Bill Kreutzman. But therein lies the beauty. The Dead are always trying to figure what makes it work and since it is undefinable, their ability to keep trying is worth our listen — maybe somewhere in this book we'll stumble on to the magic formula.



DAYS ARE NUMBERS (The Traveller)

(As recorded by The Alan Parsons Project)

ALAN PARSONS
ERIC WOOLFSON

The traveller is always leaving town
He never has the time to turn around
And if the road he's taken isn't leading anywhere
He seems to be completely unaware.

The traveller is always leaving home
The only kind of life he's ever known
When ev'ry moment seems to be a race against the time
There's always one more mountain left to climb.

Days are numbers
Watch the stars
We can only see so far
Some day you'll know where you are
Remember days are numbers
Count the stars
We can only go so far
One day you'll know where you are.

The traveller awaits the morning tide
He doesn't know what's on the other side
But something deep inside of him keeps telling him to go
He hasn't found a reason to say no.

The traveller is only passing through
He cannot understand your point of view
Abandoning reality unsure of what he'll find
The traveller in me is close behind.

Days are numbers
Watch the stars
We can only see so far
Some day you'll know where you are.

Remember days are numbers
Count the stars
We can only go so far
One day you'll know where you are.

Remember days are numbers
Watch the stars
We can only see so far
Some day you'll know where you are.

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I'M THROUGH WITH LOVE

(As recorded by Eric Carmen)

ERIC CARMEN

I put away your photograph
And turn out all the lights
But I can't seem to make myself forget
'Cause every time I close my eyes
And see your face again
I realize that's all that I have left.

I'm through with love
I'm through with pain
Don't want to feel that way again
'Cause if you're gone for good
I'll never be the same.

I thought that what we had was real
But maybe I'm a fool
Who only sees the things he wants to see
'Cause it seems that when I need you most
I find myself alone
And I know that's not the way
Love's s'posed to be.

I'm through with love
And sad goodbyes
Can't take the lows
Don't want those highs
This heart needs time to mend
I'm through with love my friend.

Well maybe some day
If the feeling comes again
I won't remember how it hurt
But until then.

I'm through with love
I'm through with pain
Don't want to feel that way again
'Cause if you're gone for good
I'll never be the same.

Oh, oh, oh
I'm through with love
And sad goodbyes
Can't take the lows
Don't want those highs
This heart needs time to mend
'Cause if we've reached the end
'Til I can feel again
I'm through with love my friend.

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FOREVER MAN

(As recorded by Eric Clapton)

JERRY LYNN WILLIAMS

How many times must I tell you baby
How many bridges I've got to cross
How many times must I swear to myself
Before I can talk to the boss
Before I can talk to the boss.

How many times must I say I love you
Before you finally understand
Won't you be my forever woman

I'll try to be your forever man
Try to be your forever man.
(Repeat)

Forever man, forever man, forever man
Forever man, forever man, forever man
I'll try to be your forever man.

Forever man, forever man, forever man
Forever man, forever man, forever man
Forever man, forever man, forever man
I'll try to be your forever man.

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Survivor

"It's all
in the name"



Jim Marshall

interview by Rich Sutton

Most of the adjectives that have been used to describe Survivor have been less than complimentary. "Faceless," "one-shot wonders," and "clone band" have been some of the milder barbs flung at the group. No one ever said it was going to be easy.

After struggling for a number of years and putting out a couple of barely-noticed albums, Sylvester Stallone gave Survivor their first break by having them score the theme to "Rocky" — "Eye Of The Tiger." The band is still checking their debits and credits to see if that "lucky break" was a help or hindrance. For close to two years after their huge commercial success with "Rocky," the band just couldn't shake the image of "that 'Eye Of The Tiger' band." The release of *Vital Signs* is starting to turn things around.

Vital Signs has already produced two hit singles for the group and proven that they can do it without the help of Sylvester Stallone. The band knew it all along. Formed in 1978 by Jim Peterik and Frankie Sullivan, the group is a conglomeration of notable talent. Peterik formed

The Ides Of March when he was 14 and wrote their 1970 hit "Vehicle." New lead singer Jimi Jamison fronted the hard driving Southern band Cobra. The group is rounded out by three musical veterans of Survivor's hometown Chicago club scene.

Song Hits recently sat down with Survivor to catch up with their current fortunes.

Rich Sutton: There was a stigma for awhile that you guys were "the 'Eye Of The Tiger' band."

Survivor: The opportunity and everything was a two-edged sword. It obviously got us worldwide recognition and got our name on the map. But then the song got so big that no one gave the rest of the album a chance and then no one ever cared to listen to the follow-up album. They were flashing the opinion that we were a one-song band. I don't think the public took us seriously as a band. They thought that we were one of these soundtrack things. This new album is what we've really been trying to get — being accepted on our own terms. There are no gimmicks to

go with it this time. It's just us.

RS: How do you think you were finally able to shake the "Rocky III" stigma?

Survivor: We just kept at it. We didn't consciously try to follow "Tiger" with anything. We just did what came naturally which to us was *Caught In The Game*. We specifically wrote that album to be a stage album. We really wanted to do a lot of live things with it. Even though it wasn't successful, it showed that we weren't afraid to go on and keep doing what we wanted to do and not just try to jump back on the bandwagon. Since then we've had some personnel changes — we got a new singer. *Vital Signs*, the one that's out now, is just another logical progression. We just stuck to our guns and now I think people are starting to realize that, "hey, these guys are really a band!"

RS: Now that people are starting to identify with the band, does it bother you that Survivor doesn't have an up-front personality that people can identify with?

Survivor: You mean like a David Lee Roth or something?



Stephan Ells, Jim Peterik, Jimi Jamison, Frankie Sullivan, Marc Droubay

RS: Yea, or whomever.

Survivor: It doesn't bother us. Sometimes it would be nice to have maybe one focal point like that. But then again that can detract from what the band is trying to do. I suppose a band like Van Halen, they don't care. As long as they get the press, and David Lee Roth is great at it. I think he's great. I love listening to David Lee Roth interviews and stuff. But this is just a band. That "faceless" tag that you hear with bands like us, Journey, Foreigner and REO Speedwagon—I don't know that that is what we are. I think it's just more appropriate to think of us as a band than as a bunch of different individuals. We don't care if anybody knows our names, as long as they know the name of the band.

RS: Tell me about your new vocalist Jimi Jamison.

Survivor: When Dave (Bickler) left the band we said, "well, OK, we're going to have to do two things—do an album and find a singer!" That's a tall order. We listened to a bunch of tapes of singers and we auditioned about five or six guys and to tell you the truth, we heard him first and started comparing them to him. He became the criteria for judging everyone else. No one even came close—that's how he got the job.

RS: Why did Bickler leave the band?

Survivor: It was a combination of personal things, the lifestyle, and he really didn't like to go out on the road that much. He also wanted to stay in Chicago and work on his own things. It worked out okay. It was a mutual thing.

RS: No hard feelings?

Survivor: No. We were also looking for a more dynamic front man. Dave was a great singer, but he wasn't really that great on stage. It worked out best for both.

RS: Is the thing that made *Vital Signs* a success the fact that you brought Jamison into the band?

Survivor: That's really the only difference as far as I'm concerned because the style is still the same. Jim and Frank still write all the material and we're playing the same kinds of songs we always have. I don't really think that there's that big of a difference. However, there is an outside producer this time. The band had always produced records on our own. That's a difference, too. I don't think he did anything more than we did ourselves in the past.

RS: You had some different song-writing considerations for this album didn't you?

Survivor: What happened was that usually when we go in to do a record we've got about nine, ten or eleven songs to pick from. This time we had 22 to pick from. With such an abundance of material it gets kind of hard to decide. That is one thing the producer did—he whittled it down to the final nine.

RS: You've spoken in the past about purposely leaving "holes" in your music. What do you mean by that?

Survivor: We try to leave a lot of space in our music by not over-producing or over-orchestrating certain things. That way when you play live nothing gets lost. In front of 15,000 people

playing through a big P.A., if there is too much going on it really gets lost. A lot of the greatest groups that ever played live had a lot of space in their music. It seems so much bigger than life. By leaving space in your music it transfers better from the radio and your home stereo to hearing it live. Led Zeppelin, for example, had a certain sound on record and a different sound live. You didn't miss all the layered guitars and all that stuff live because it was so full of space. Their live sound was so awesome, they really knew how to use the big P.A. to get the big sound out of the hall. We try to do the same thing.

RS: If you were talking to someone who didn't know anything about Survivor, and you were talking about the first seven years of the band, what would you tell them?

Survivor: The name of the band kind of says it all. Everybody came from different musical backgrounds and all kinds of different bands and each guy had been in it (the music business) for years and years and years. When the band finally got together it was like everybody was a survivor of the bar wars or something like that. Everybody had stuck it out long enough to get together and get into a band that finally got a record deal. Ever since we got the record deal, a lot of bands ... you know ... you hear this story that they get a record deal and they put out their first album and they are a giant success. It hasn't been that way with us. It's been a seven-year struggle all along. We're veterans of the music business. We're a real blue collar, working man's band.



CRAZY FOR YOU (From the Motion Picture "Vision Quest")

(As recorded by Madonna)

**JON LIND
JOHN BETTIS**

Swayin' room as the music starts
Strangers makin' the most of the dark
Two by two their bodies become one.

I see you through the smoky air
Can't you feel the weight of my stare
You're so close but still a world away.

What I'm dyin' to say
Is that I'm crazy for you
Touch me once and you'll know it's true
I never wanted anyone like this
It's all brand new
You'll feel it in my kiss
I'm crazy for you.

Tryin' hard to control my heart
I walk over to where you are
Eye to eye we need no words at all.

Slowly now we begin to move
Ev'ry breath I'm deeper into you
Soon we two are standin' still in time
If you read my mind you'll see
I'm crazy for you.

Just leave tomorrow until tomorrow
Let's concentrate on what we got here and now
I want it all and I want it with you here tonight.

All I'm trying to say
Is that I'm crazy for you
Touch me once and you'll know it's true
I never wanted anyone like this
It's all brand new
You'll feel it in my kiss
I'm crazy for you.

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LONELY IN LOVE

(As recorded by Giuffria)

**GREGG GIUFFRIA
DAVID A. EISLEY**

Don't take it so hard with your broken heart
Don't cry yourself to sleep tonight
It's a lonely world
A lonely world
So hold on.

Don't take it so hard, find someone new
It's happened to me it can happen to you
It's nothing more than a changing tide
So hold on.

You shoot from the heart
And play by the rules
It's easy to live
There's no way to lose
Till a change of heart
Leaves you alone
You can't go on.

Now you're lonely in love
Alone tonight
Yeah you're lonely in love
And it don't feel right
But you can't walk away
With love on the line
You still hold on.
(Repeat)

I told you before
I'll tell you again.

Don't take it so hard with your broken heart
Don't cry yourself to sleep tonight
It's a lonely world
A lonely world
So hold on.

Don't take it so hard
Don't you take it so hard
It's a lonely world
Oh you hold on, hold on.

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WILL THE WOLF SURVIVE?

(As recorded by Los Lobos)

**DAVID HIDALGO
LOUIE PEREZ**

Through the chill of winter
Running across a frozen lake
Hunters hard on his trail
All odds are against him
With a family to provide for
The one thing he must keep alive
Will the wolf survive
Will the wolf survive.

Drifting by the roadside
Lines etched on an aging face
Wants to make some honest pay
Losing to the range war
He's got two strong legs to guide him

Two strong arms keep him alive
Will the wolf survive.

Standing in the pouring rain
All alone in a world that's changed
Running scared now forced to hide
In a land where he once stood with pride
But he'll find his way
By the morning light.

Sounds across the nation
Coming from young hearts and minds
Battered drums and old guitars
Singing songs of passion
It's the truth that they all look for
Something they must keep alive
Will the wolf survive
Will the wolf survive
Will the wolf survive.

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VOX HUMANA

(As recorded by Kenny Loggins)

KENNY LOGGINS
EVA EIN LOGGINS

Early mornin' lookin' tired and worn
And lookin' out for the enemy
You made all the way to Hudson Bay
But you're right back here with me
Tryin' to run away
Your lips are sealed a runaway
Tell me baby
What you want me to do
Give all my love to you
Mama don't you know
Now you're livin' like a runaway.

Sunday dawn you met a gypsy woman
On a road to Tennessee
She told you a lot about the world to come
But did she tell you
Why you couldn't tell me
Like a runaway
How one by one you run away
Tell me baby

What you want me to do
Give all my love to you
Mama don't you know.

It's gonna be a hard leavin'
You're gonna need a strong reason
'Cause I ain't gonna start believin'
That you're out of my life
You bet you better do your fast talkin'
Before you do your last walkin'
It's gonna be a hard, hard leavin'.

(Talk to me)
Vox humana
Sounds just like your voice to me
Vox humana
I wanta feel the power of speech
Vox humana
Sounds so right so real to me
Vox humana.

You gotta say
What you oughtta say
Don't try to run away
Darlin' I'm lettin' you know.

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OOH OOH SONG

(As recorded by Pat Benatar)

NEIL GERALDO
PAT GIRALDO

Just when we think we conquered it
It seems we lose the fight again
Well there's just no stoppin' it
It's like a bad dream that never ends
It puts up walls between us that get harder
And harder and harder and harder and harder to remove
But we let it continue
Like people in love always do.

Ooh ooh
Ooh ooh
Ooh ooh.

Let's not pretend that we're unique
Coz everybody's tasted loves illusion
We try to hide the fact that we
Got lost between the chaos and confusion
And this love we feel is gettin' deeper and deeper
And deeper and deeper and deeper by the minute
But we let it slip away
Coz we don't know a good thing while we're in it.

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EVERYBODY WANTS TO RULE THE WORLD

(As recorded by Tears For Fears)

ORZABAL
STANLEY
HUGHES

Welcome to your life
There's no turning back
Even while we sleep
We will find you
Acting on your best behavior
Turn your back on Mother Nature
Everybody wants to rule the world.
It's my own design
It's my own remorse
Help me to decide
Help me make the most
Of freedom and of pleasure
Nothing ever lasts forever

Everybody wants to rule the world.

There's a room where the light won't find you
Holding hands while the walls come tumbling down
When they do I'll be right behind you.

So glad we've almost made it
So sad they had to fade it
Everybody wants to rule the world.

I can't stand this indecision
Married with a lack of vision
Everybody wants to rule the world
Say that you'll never, never, never need it
One headline why believe it
Everybody wants to rule the world.

All for freedom and for pleasure
Nothing ever lasts forever
Everybody wants to rule the world.

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Pick Of The Litter

by Rich Sutton

\$\$\$\$\$ — Out of this world
\$\$\$\$ — Out of the ordinary
\$\$\$ — Out to lunch
\$\$ — Out of the running
\$ — Out of the question

\$\$\$\$ **Alf**
Alison Moyet
CBS

Although not as satisfying as her work with Yaz ("Situation," "Only You," and *Upstairs At Eric's*) *Alf* sets up Alison Moyet for a career that could see her in the forefront of British crooners in a very short time.

"Boy George with guts" is an apt description of Moyet's performance on *Alf*. She sings with Boy's playful lilt, but without his annoying lisp.

"Invisible," the album's first single, is a soulful, rocking song that is the album's highlight. Still missing, though, is the sensual texture of her earlier vocal work. Moyet has instead chosen a throatier vocal attack reminiscent of Aretha Franklin and some of Motown's best. We'll soon see if she chose the right path.

\$\$\$\$ **Katrina And The Waves**
Katrina And The Waves
Capitol

Part of a bumper crop of female led pop bands, Katrina Leskanich and her Waves perform a playful blend of pop-wave music that's strong on good songs and weak on filler.

"Walking On Sunshine" is a summer anthem and the album's best track. Although not aurally related to the Eddy Grant tune of the same name, it shares the high-stepping, good times nature of Grant's song.

The record suffers from a few first time out defects. Sequenced differently, it would've moved a bit faster. As it is, it tends to stagnate in spots. But overall, it's an impressive beginning.



Caroline Greystock

\$\$\$\$½ No Jacket Required
Phil Collins
Atlantic

Playful, casual, introspective, insightful and emotional are all fair descriptions of the music on the latest Phil Collins' album. It's a wide variety of adjectives for a musician with a wide breadth of talent.

From the upbeat, Prince-sounding "Sussudio" to the pleading ballad, "One More Night," Collins covers a lot of ground both musically and lyrically. Although his drumming and his vocals are a trademark, he varies the pace enough, and uses enough different instrumentation to keep *No Jacket Required* from being just another Phil Collins' record. Sting joins in on "Long, Long Way To Go" as well as "Take Me Home" which also features Helen Terry and Peter Gabriel.

A much-respected musician among both his peers and his fans, it seems like Phil Collins is unstoppable. *No Jacket Required* is simply further proof.



\$\$\$\$ The Power Station
The Power Station
Capitol



Eric Boman

Although I can't figure out why Robert Palmer would want to be caught in any situation with Duran Duran, least of all singing with two of them, The Power Station's music is a pleasant surprise. It springs from a perplexing mix of people.

The term "blue-eyed soul" may have been coined for Hall and Oates, but it has always fit Robert Palmer much better. From the bayou funk of "Sneaking Sally Through The Alley" to the urban roll of "You Are In My System," Palmer's continually delivered pleasing soulful vocals. As for Andy and John Taylor of Duran Duran, well, mmmmm, let's just say they're not in the same league.

"Some Like It Hot," the first chart topper from The Power Station, is characteristic of this record in that it takes some getting used to before you like it. Palmer et. al. have crafted a totally accessible record using some unconventional means. Offbeat time signatures, the amazing drumwork of Tony Thompson and Palmer's seductive vocals (OK, along with some not-so-bad guitar work) make what could have been a "cash in on our success" record into an intriguing debut.

\$\$\$\$½ Songs From The Big Chair
Tears For Fears
PolyGram

If there was any reason to doubt the potential of Tears For Fears, *Songs From The Big Chair* should erase them completely. There is no sign of a sophomore slump here. *Songs* is everything *The Hurting* was and more.

Where *The Hurting* was uptight and introspective, *Songs* is relaxed and playful. *The Hurting*

was, in some ways, just too serious. On *Songs*, Tears For Fears still take their work seriously, the difference is that they've learned to take themselves with less gravity.

"Shout" relives the themes of primal therapy that *The Hurting* explored in depth. "Everybody Wants To Rule The World" is a

somewhat tongue-in-cheek look at ego and power. Not your ordinary boy-meets-girl love songs, but a far cry from lines from *The Hurting*.

The Hurting is a favorite. Considering the shortcomings of the record that have been overcome on *Songs From The Big Chair*, this record could become a perennial favorite.

\$\$ Voices Carry
'Til Tuesday
 CBS

\$\$\$½ Lone Justice
 Lone Justice
 Geffen

I'm immediately suspicious of any new band that receives as much media attention as both of these bands have. In the case of 'Til Tuesday, the misgivings are warranted. The final verdict is yet to be delivered on Lone Justice.

Sweethearts of the Boston music scene, 'Til Tuesday's looks belie the music behind the album sleeve. Their faces suggest mystery yet their music offers neither suspense nor intrigue. It's pure pop that's neither catchy nor charming.

Lone Justice is another story. Aside from the release dates of their records, the two bands share but one similarity — female lead singers. Maria McKee is far more interesting than Aimee Mann of 'Til Tuesday. McKee sings with a country tongue roll reminiscent of Linda Ronstadt in her rock and roll prime. Her voice, combined with the steady 4/4 of her rock-leaning country band, make for an interesting combination.

It'll be tough for either of these bands to live up to the promises that their publicists have made for them. Which is too bad, because without all of the great expectations, perhaps 'Til Tuesday would've had a chance.



'Til Tuesday

Britain Hill

\$\$\$½ Rogues Gallery
 Slade
 CBS

Looking more like a V.F.W. reunion than a rock and roll band, *Rogues Gallery* is Slade's umpteenth album, yet only their second of any note in the States. There's no doubt that Slade are veterans of the rock and roll wars. Whether or not they use their seasoning to their best advantage is up for debate.

Hunter S. Thompson said that once you start borrowing from your own work, you know you're in trouble. If that's the case, Slade gets off to a poor start with "Hey Ho, Wish You Well," a sound-a-like to last year's stateside hit "Run Runaway."

Slade has long since let the glitter rock banner, which they proudly displayed in the early '70s, drop by the wayside. They've opted instead for a heavy pop sound. It's a logical progression. I just question the reasoning behind Slade's insistence on continuing to slug it out in the trenches when they could retire gracefully and be remembered fondly.

\$\$\$½ Emergency
 Kool & The Gang
 Delite/PolyGram

The continual success of Kool & The Gang revolves around the ability of nine men to get in the studio and "go for it." That has to be the reason behind the loose feel of *Emergency* — which is by no means a sloppy record. *Emergency* is a finely crafted, slick record from Kool & The Gang which never suffers from being overdone.

On the silky-smooth side are "Cherish" and "You Are The One," both complete with the trademark Kool & The Gang harmonizing. Kool has taken a derivative vocal style and molded it into a unique sound. "Emergency" and "Surrender" rock harder and are somewhat reminiscent of "Ladies' Night," but with less of a "pop" edge.

Kool & The Gang seem to have found a formula for success that keeps both the band and its fans happy.

\$\$\$ Vox Humana
 Kenny Loggins
 CBS

In the wake of "Footloose," "I'm Alright" and "This Is It," *Vox Humana* seems more like a second choice than a great follow-up.

Considering the variety of musicians that Loggins employs on his seventh album, you could write it off as a period of transition. The silky smooth pop rock of *Celebrate Me Home* has become the equally smooth and polished r&b of *Vox Humana*. With the exception of the title track, the influence of Michael Omartian, and even to some extent David Foster, is all over this record. The use of Phil Bailey and Bunny and Eldra DeBarge adds to the overall feel.

Vox Humana might be the first step in an interesting direction for the extremely successful solo career of Kenny Loggins. If not, it's clearly a poorly executed pit stop on what has, to this point, been a well-run race for Loggins.

SAY YOU'RE WRONG

(As recorded by Julian Lennon)

JULIAN LENNON

You say you love me
But I think you're wrong
We've had times in the past
When we weren't so strong
Well I don't know
Which way to turn
And I don't know
Which way to turn.

The times have changed
I can read your face
There's been so many lies
And no fears with your cries
Well I don't know
Which way to turn
And I don't know
Which way to turn.

I've been ashamed for so many years

I don't know how to cope
When you bring out the tears
And I don't know
Which way to turn
'Cause I don't know
Which end to burn.

I love you more than a man could say
We've been through a lot
Gone our sep'rate ways
'Cause I don't know
Which way to turn
And I don't know
Which way to turn.

I said I love you well I do
I don't know
Whether I'm wrong or whether I'm right
Or which way to turn
And I don't know which way to turn ooh.

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HEARTLINE

(As recorded by Robin George)

ROBIN GEORGE

Your crazy attitude is spoiling everyone's fun
All you want to do is take the money and run
All I ever get from you is days without sun
It's much too late to change your mind
The damage is done.

I've tried to see your point of view but baby come on
The situation's vacant now the season has gone
All I want to know is why it took you so long
It's much too late to change your tune
I don't like this song.

Heartline
You get your number changed
Bad sign
I won't be calling again
Hard time
Your mind is always engaged
Goodbye
Heart's on the line
Heart's on the line.

I'm through with making music on a telephone line
I'll pay the bill you keep the change
Show me where to sign
All you ever gave me was a hell of a time
It's much too late to change your words
They still wouldn't rhyme.

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RADIOACTIVE

(As recorded by The Firm)

JIMMY PAGE
PAUL RODGERS

Well I'm not uptight
Not unattracted
Turn me on tonight
'Cause I'm radioactive
Radioactive
There's not a fight
And I'm not your captive
Turn me loose tonight
'Cause I'm radioactive
Radioactive.

I want to stay with you
I want to play with you baby
I want to lay with you
And I want you to know.

Got to concentrate
Don't be distractive
Turn me on tonight
'Cause I'm radioactive
Radioactive
Radioactive
Radioactive.

I want to stay with you
I don't want to play with you
I want just to lay with you
And I want you to know.

Got to concentrate
Don't be distractive
Turn me loose tonight
'Cause I'm radioactive oh yeah
Oh yeah radioactive
Don't you stand, stand too close
You might catch it.

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LUCKY

(As recorded by Greg Kihn Band)

GREG KIHN
STEVE WRIGHT

Ah, ah, ah, ah, ah, yeah
Ah, ah, ah
Games I never used to play
'Cause every time I'd lost
It just turns out that way
I almost lost it all
And then I got lucky oo
I got lucky
I got lucky oo
I got lucky in love.
My fortunes never change
And I always took the blame

I had nothing left to gain
I was just about to quit
And then I got lucky oo
I got lucky
I got lucky oo
I got lucky
I got lucky

Lucky, lucky, lucky, lucky, lucky, lucky, lucky.

Time is always running out
And it took me by surprise
It filled my life with doubt
I almost lost it all
And then I got lucky oo
I got lucky
I got lucky oo
I got lucky.

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HUNGER

(As recorded by King Kobra)

GILLSTROM
GILLSTROM
LANGEN
HARVEY
CHRISTON
PROFFER

When I see what I want
I'm going to take it
If it's against some law
You can bet I'm gonna break it.

My need to feed
Gives me the will to survive
I gotta find it fast
To keep me alive
I can't believe my.

Hunger
I want it so bad I can taste it
It drives me mad to see it wasted
When I need it so bad that it's burnin' me
I'm hungry.

I'd do anything to get it
And feel no regret
But time is running out
I ain't found it yet
I can't believe my.

Hunger
I want it so bad I can taste it
It drives me mad to see it wasted
When I need it so bad that it's burnin' me
I'm hungry.
(Repeat)

It's burnin' me
It's burnin' me
It's burnin' me
It's burnin' me.

WE CLOSE OUR EYES

(As recorded by Go West)

PETER COX
RICHARD DRUMMIE

Inside everyone hides one desire
Outside no one would know and while we miss chances
You can almost hear time slipping away.

We close our eyes
We never miss a game
Imagination never lets us take the blame
We close our eyes to see the final frame
We close our eyes to time slipping away.

Danger close to the edge of the knife
Safer not to let go while no one listens
You can almost hear time slipping away.

We close our eyes
We never miss a game
Imagination never lets us take the blame
We close our eyes to see the final frame
We close our eyes and we can talk to strangers
We are burning with the spark
And we can walk on water
We are tigers in the dark
We are burning.

No show Wednesday girl waits with the wine
She knows just what to say
While no one listens
You can almost hear time slipping away.

Heroes never give in to the night
He knows how far he can run
And as he surrenders
You can almost hear time slipping away.

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WELCOME TO THE PLEASURE DOME

(As recorded by Frankie Goes To Hollywood)

HOLLY JOHNSON
MARK O'TOOLE
PETER GILL
BRIAN NASH

The world is my oyster
Ha ha ha.

The animals are winding me up
The jungle call
The jungle call
Hoo ha hoo ha hoo ha.

In Xanadu did Kuhl Khan a pleasure dome erect
Moving on keep moving on yeah.

Moving at one hundred miles an hour
Using my power
I sell it by the hour
I have it so I market it
You really can afford it yeah
Really can afford it.

Shooting stars never stop
Even when they reach the top
Shooting stars never stop
Even when they reach the top.

There goes a Supernova
What a pushover yeah
There goes a Supernova
What a pushover.

We're a long way from home
Welcome to the pleasure dome
On our way home
Going home where lovers roam
Long way from home
Welcome to the pleasure dome
Moving on keep moving on.

I will give you diamonds by the shower
Love your body even when it's old
Do it just as only I can do it
And never ever doing what I'm told.

Shooting stars never stop
Even when they reach the top
Shooting stars never stop
Even when they reach the top.

There goes a Supernova
What a pushover yeah
There goes a Supernova
What a pushover
We're a long way from home
Welcome to the pleasure dome
On our way home
Going home where lovers roam
Long way from home
Welcome to the pleasure dome.

Keep moving on
Got to reach the top don't stop
Lay your love in line
Keep moving on yeah.

Shooting stars never stop
Shooting stars never stop
Shooting stars never stop
Even when they reach the top
There goes a Supernova
What a pushover
Shooting stars never stop
Even when they reach the top
There goes a Supernova
What a pushover
There goes a Supernova
Hoo ha hoo ha
Welcome to the pleasure dome
Going home where lovers roam
Welcome to the pleasure dome.

War is won
Hoo ha hoo ha.

War is won
Keep moving on
Got to reach the top
Don't stop.

Lay your love in line
Keep moving on.

Shooting stars never stop
Shooting stars never stop
There goes a Supernova
What a pushover
Shooting stars never stop
Even when they reach the top
Shooting stars never stop
Even when they reach the top
Shooting stars never stop
Even when they reach the top
Shooting stars never stop
Even when they reach the top
There goes a Supernova
What a pushover
There goes a Supernova
What a pushover yeah.

We're a long way from home
Welcome to the pleasure dome
On our way home
Going home where lovers roam
Long way from home
Welcome to the pleasure dome
We're a long way from home
Welcome to the pleasure dome
Welcome.

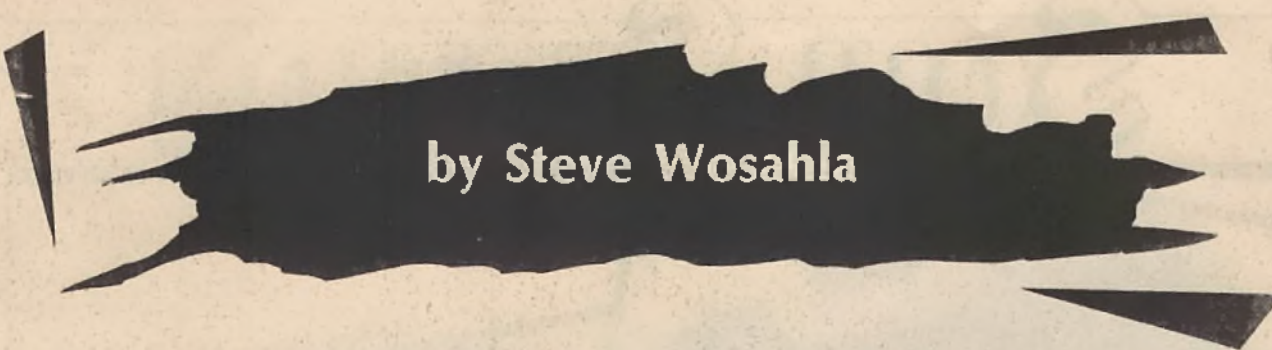
The world is my oyster ha ha ha
The world is my oyster ha ha ha
The world is my oyster ha ha ha.

WELCOME.

DIANA

ROS





by Steve Wosahla

Her voice is like a breath of sunshine bursting forth. "There's a choice we're making," Diana Ross sings in the year's most well-known song, "We Are The World." It's the centerpiece of the anthem that's brought the best American singers to a cause. "We're saving our own lives ..."

Diana Ross might almost be mistaken for the man who wears the white glove, the one she discovered way back as a kid in Gary, Indiana. And as they hold hands together during the video for "We Are The World," it seems like a family reunion of sorts for two of America's greatest singers.

At center stage, another great singer and old friend, Lionel Richie starts the song. "There comes a time, when we heed a certain call ..." It was Lionel Richie, the former lead singer of the Commodores, who co-wrote "We Are The World" with Michael Jackson. Not since the 25th anniversary of Motown had there been such an emotional outpouring between the most famous alumni who helped define "The Sound of Young America."

Perhaps it was sheer coincidence or just mental telepathy, but Diana Ross had already sung the line "We Are The Children Of The World" before she entered that historic recording session. There was another song already titled "We Are The Children Of The World," recorded for her latest album *Swept Away*.

Perhaps Lionel Richie heard *Swept Away* and was inspired to apply the sentiment to the song about world famine. It was Richie who gave Diana Ross her album's opening track, "Missing You," a loving tribute to the man Diana referred to as "my beloved Marvin Gaye." Both Ross and Gaye had teamed up a decade earlier for a duet album and had appeared onstage in past years with Stevie Wonder. And had there been no shots fired in that infamous family quarrel, it's easy to imagine that Marvin Gaye would have been singing on "We Are The World."

Diana Ross has always immersed herself in the most dramatically emotional songs. Her singles in Motown's heyday have an almost transcendent appeal and such songs as ("Do You Know) Where You're Going To," "Endless Love" and "All Of You" are larger than life, cinematic in scope. Ross' dramatic whirlwind outpouring onstage seems only to heighten the effect.

Now 41 years old, age hasn't held Diana Ross back. Already, every one of her four RCA albums released in this decade have reached platinum, selling more than one million copies. She's had three number one singles in the past five years and they haven't all been lush ballads. "Upside Down" was a dance floor stomper and the title track of last year's *Swept Away* was her "heaviest" song yet: a knockout rush of rhythm championed by blaster-mix master Arthur Baker, co-penned by Sara Allen and Daryl Hall, the soul singer who joined by Ross and others in USA For Africa's "We Are The World."

Swept Away is full of music industry heavies on the backing tracks. The all-star ensemble features Hall & Oates' guitarist G.E. Smith, English great Jeff Beck on Bob Dylan's "Forever Young," Chic-masterminds Nile Rodgers and Bernard Edwards, the aforementioned Daryl Hall, the Brecker Brothers on horns and duet partner Julio Iglesias in

the sweeping, ambitious production number, "All Of You." She even utilized a children's chorus to "We Are The Children Of The World."

In addition to covering the Bob Dylan standard, Diana also got songwriting help from "Pirates of Penzance" beans Karla DeVito and Robby Benson on "Nobody Makes Me Crazy Like You Do." Diana is still covering the songs of others just as she did in the 1960s with the Supremes. It was the team of Lamont Dozier and Brian and Eddie Holland that made her wraparound cooing the talk of pop music, the kind of pop music that's still great at parties and firmly entrenched in a time period, the ever-increasingly mythical sixties, enlarged in legend by films such as "The Big Chill."

But these days Ross — who is also producing her own records — makes music that's less cutesy and more mature. The dance rock sizzles but the ballads can be real heartbreakers. Ross sometimes comes off a la Barbra Streisand in her grandiose moments but perhaps that's because their careers have followed similar paths. Both singers have doubled as actresses, although Ross has not been seen recently on the screen.

Diana's last movie role was as Dorothy in "The Wiz," where she starred alongside Michael Jackson. She began her acting career in 1971 when she portrayed vocalist Billie Holiday in "Lady Sings The Blues." She was nominated for an Academy Award and received the Golden Globe Award. Four years later, she portrayed a fashion designer in "Mahogany," for which she created the film's costumes. The soundtrack had a number one theme song, her well remembered ("Do You Know) Where You're Going To."

Now, she is involved in both film and television projects. She runs a film and television company, Anaïd Film Productions Inc. and has several mini-series and features in the works. Her latest venture is a film musical about international star Josephine Baker. The screenplay is titled after the book "Naked At The Feast," written by Lynn Haney. The singer will both produce and star in the movie.

Diana, of course, has been no stranger on television. Most recently, her concert in New York's Central Park before half a million people was transmitted to many more live around the world. She's had three television specials, the last of which featured Michael Jackson, Larry "J.R." Hagman and the Joffrey Ballet.

But nothing was more highly emotional than her appearance during "Motown 25." "Someday We'll Be Together" was a rousing finale, dedicated to the founder of the record company she was once with and the man she once loved. Motown no longer has Diana Ross on its roster, nor does it release Michael Jackson's records.

But the communal spirit that made the records of the Supremes era so great may have been rekindled this year. Diana Ross' contribution to "We Are The World" with Michael Jackson by her side and Lionel Richie uniting the music industry's finest may prove to be the most memorable moment of the singer's two and a half decades on vinyl. But with many great years still ahead, it may be pre-mature to make such a judgement.

SOUL SECTION



Waring Abbott

Chaka Khan



Luther Vandross

- 42/Baby Come And Get It
- 39/Be Your Man
- 36/Can You Help Me
- 38/Can't Stop
- 37/Come On Shout
- 35/Dangerous
- 35/Do You Wanna Get Away
- 44/Freak-A-Ristic
- 39/Fresh
- 38/Let Me Know
- 41/My Girl Loves Me
- 40/Noon Rendezvous
- 40/Read My Lips
- 41/Rhythm Of The Night
- 44/Say It Again
- 37/Show Some Respect
- 39/Smooth Operator
- 41/Suddenly
- 42/Through The Night
- 40/Walking On The Chinese Wall

Joan Armatrading



DO YOU WANNA GET AWAY

(As recorded by Shannon)

ANN GODWIN
CHRIS BARBOSA

Where can I run
To find an escape
I've had a very busy day
I need to find some private space
I want to get away
To some place where there isn't a care or a worry
But it must be some place near
'Cause I wanna go in a hurry.

Do you wanna get away
Do you want to escape
I can help you
I'm your lover oh
Do you wanna get away
My love can take you some place
Where you'll never be discovered
(Do you)
I wanna get away yeah
I wanna get away yeah.

No time to plan an exciting trip
To an island in the sun
Where can I go and be back again
By the time tomorrow comes
So where to find a quick holiday is the question
Baby would you mind
Repeating your love suggestion.

Do you wanna get away
Do you want to escape
I can help you
I'm your lover oh
Do you wanna get away
My love can take you some place
Where you'll never be discovered.

Do you wanna get away
Do you want to escape
I'll help you leave it all behind you
I know a place in paradise
Where even time ain't gonna find you
Say yay say yay
Do you wanna get away
Yes I wanna
(Do you wanna)
Yes I wanna get away yeah.

I do want to
You do want to
Get away
I will take you
You will take me too.

(Repeat chorus)

DANGEROUS

(As recorded by Natalie Cole)

MARTI SHARRON
GARY SKARDINA
STEVE MITCHELL

All my friends say he's much too hot
Don't get involved it's emotional shock
But ooh he can charge my electricity
When he puts his finger on me
I say a oh, oh, oh you know what I want you
And I, and I, need you pretty baby
I'm in the fire
And there's just no turning back
Though I know, know, know.

You're dangerous
So hot and heavy
I know that I just can't resist
Ooh dangerous
I feel my heart beat
I feel it beating faster
Ooh too dangerous
The way you kiss me
I know I've never felt like this
You're dangerous
Wild even stranger
Need a little danger ooh, ooh, ooh.

You make your move
And I'm begging please
Then you pushing me away
You know you're such a tease
One look can drive me right out of my mind
And get my heart pumping double time
Then I hear myself say
You better be strong
Stay away he's gonna do wrong
You better run girl
While you've got the chance
'Cause you know, know, know.

He's dangerous
So hot and heavy
I know that I just can't resist
Ooh dangerous
I feel my heart beat
I feel it beating faster
Ooh too dangerous
The way you kiss me
I know I've never felt like this
You're dangerous
Wild even stranger
Need a little of your love, your love.

I'm in too deep
And when you're close to me
I get so weak
Our bodies touch
And then our hearts collide
I feel inside emotional love exploding.

Dangerous
So hot and heavy
Ooh but I just can't resist.
(Repeat chorus)



CAN YOU HELP ME

(As recorded by Jesse Johnson's Revue)

JESSE JOHNSON

Girl you know I'd love to know your name
But I don't have a line
Approachin' you with talk baby oh so tastelessly
How, how could I write your time
Ev'rybody knows girl
I'm so in love with you
It's no mystery
Co I just wanna be your lover baby
Forever not to leave.

So tell me girl
Can you help me
Baby can you help me
Can you help me
Baby can you help me.

Girl you know I'm not the type that feels
I'll win your love for sure
But if my heart keeps pushin' harder baby
I'll fall right thru your door
It's not that I don't want you bad enough
The truth is I'm free

Sincerely tellin' you just what's been on my mind
Maybe judgement day.

So tell me girl
Can you help me
Baby can you help me
Can you help me
Baby can you help me.

Ev'rybody knows uh huh
How bad I want you girl
Some people say yeah yeah yeah
My mind it is on a whirl
Now baby won't you please, please babe
Let me be your only love
Cuz I'm so afraid nat'rally
Cuz you're heaven sent from above.

So tell me girl
Can you help me
Baby can you help me
Can you help me
Baby can you help me
Girl can you help.

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COME ON SHOUT (From the Motion Picture "Girls Just Want To Have Fun")

(As recorded by Alex Brown)

MARTI SHARRON
GARY SKARDINA

Watch out for the candy rapper
Boy can dance and move so sweet yeah
He'll blow your composure
As he takes you right out of your seat
He got you going in circles
Your head is spinning 'round and 'round
You'll start to feel his motion
When he takes you on down.

Shout break out
Don't be insecure
It's your chance to scream
Come on and shout break out
Go dance with her
'Cause she's a physical dream oh yeah
Shout break out
From the way you were
It's your chance to dream
Come on and shout freak out
Be good to her
'Cause she's a human machine.

Maybe I just get too crazy
As my feet dance on a dime yeah
I need the music to take me
To a place in another time
I want to be your lover
And feel it as we dance tonight
No keepin' it undercover
Can't stop until we see the light.

Shout break out
Don't be insecure
It's your chance to scream
Come on and shout break out
Go dance with her
'Cause she's a physical dream oh yeah
Shout break out
From the way you were
It's your chance to dream
Come on and shout freak out
Be good to her
'Cause she's a human machine.

Oh when I'm with you
I feel a little heaven
You've opened something
And I want to get in
We're two stars that shine so bright
We'll be exploding when we dance tonight
Shout
Come on and shout, shout.
(Repeat chorus)

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SHOW SOME RESPECT

(As recorded by Tina Turner)

TERRY BRITTEN
SUE SHIFRIN

I made a resolution
And I plan to keep my word
But I need you to make it work
You gotta read my message
Understand what's on my mind
'Cause not to see would be a crime
And we could lose it any time.

We've got to show some respect
We've got a love to protect
Don't take it for granted
I know
That if we want to stay close
We've got to show some respect.

Well I believe in working
But I believe in a little help
'Cause I'm not a law unto myself
We've got a thing of value
Why settle for second best
We don't know what's up ahead
And we can let ourselves forget.

We've got to show some respect
We've got a love to protect
Don't take it for granted
I know
That if we want to stay close
We've got to show some respect.

For the things that I love about you
For the woman that you see inside
Don't let it walk out the door
Love follows every time.

A little respect
For the things that I love about you
For the woman you see inside.

We've got to show some respect
We've got a love to protect
Don't take it for granted
I know
That if we want to stay close
We've got to show some respect.
(Repeat)

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LET ME KNOW

(As recorded by Jeffrey Osborne)

JEFFREY OSBORNE
GEOFFREY LEIB

You come when you want
You take what you need
And then you're off
Gone with the wind
I wonder when this will end
When will you stay with me for more than a day
Is there a chance
Or am I asking for a little bit too much again
Is there a ray of hope or is it impossible.

Don't leave me hanging on
When all you have to do is let me know
Let me know what's going on inside of your heart
All you have to do is let me know
Let me know if I should start changing my life
Changing my life.

Yes I'm to blame
'Cuz I let you have it your way
Is it too late

I'm on the road to heartache
To tell you the truth baby it's left up to you
What will it be
Just say the word and I'll be yours for eternity
Is there a ray of hope
Give me a yes or no.

Don't leave me hanging on
When all you have to do is let me know
Let me know what's going on inside of your heart
All you have to do is let me know
Let me know if I should start changing my life
Changing my life.

So many nights I sat alone
I bet I cried a river of tears
So many tears
Waiting for you
Not knowing what else to do
But never again no more.

Baby am I asking for a little bit too much again
I just need a ray of hope or is it impossible.
(Repeat chorus)

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CAN'T STOP

(As recorded by Rick James)

RICK JAMES

Can't stop
Can't stop
Can't stop
Can't stop.
(Repeat)

There's something in the air
It's telling me I should beware
Can't stop
Can't stop (oh yeah)
Can't stop (alright)
Can't stop.

These motor city streets
Make it so you can't miss a beat
Can't stop
Can't stop (oh yeah)
Can't stop (alright)
Can't stop.

I've gotta keep my two eyes open today
Look out for someone who might have the urge to play
Maybe go to California with a suitcase in my hand
Get me a suite in Beverly Hills
And have the best of life and thrills yeah.

I can't stop
No I just can't stop it now
I can't stop
Gotta keep on rockin' and livin' it up
Ain't never gonna give up no.

I can't stop
No I just can't stop it now
I can't stop
Gotta keep on rockin' and livin' it up.

Never gonna give up

I can't stop it.

I can't stop baby
I can't stop it.

There's something in the air
It's telling me I should beware
Can't stop
Can't stop (oh yeah)
Can't stop (alright)
Can't stop.

These motor city streets
Make it so you can't miss a beat
Can't stop
Can't stop (oh yeah)
Can't stop (alright)
Can't stop.

I've gotta keep my two eyes open today
Look out for someone who might have the urge to play
Maybe go to California with a suitcase in my hand
Get me a suite in Beverly Hills
And have the best of life and thrills yeah.

I can't stop
No I just can't stop it now
I can't stop
Gotta keep on rockin' and livin' it up
I'm never gonna give up no.

I can't stop
No I just can't stop it now
I can't stop
Gotta keep on rockin' and livin' it up
I'm never gonna give it up no.

I can't stop
I can't stop.

Ooh ooh ooh.

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SMOOTH OPERATOR

(As recorded by Sade)

ADU
ST. JOHN

Heaven help him when he falls
Diamond life lover boy
He moves in space with minimum waste and
maximum joy.

City lights and business nights
When you require street car desire for higher heights
No place for beginners or sensitive hearts
Sentiment is left to chance
No place to be ending but somewhere to start.

No need to ask
He's a smooth operator
Smooth operator
Smooth operator
Smooth operator.

Face to face each classic case
We shadow box and double cross yet need the chase
A license to love insurance to hold
Melt all your mem'ries and change into gold
His eyes are like angels his heart is cold.

No need to ask
He's a smooth operator
Smooth operator
Smooth operator
Smooth operator.

Coast to coast, L.A. to Chicago, western amcl
Across the north and south to Key Largo
Love for sale.
Smooth operator
Smooth operator
Smooth operator
Smooth operator.

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BE YOUR MAN

(As recorded by Jesse Johnson's Revue)

JESSE JOHNSON

I don't wanna drive your car
I don't wanna dance
I don't want your diamond rings
I don't want romance
You make me crazy.

Yes you're so divine
I want you all the time
Get a little satisfaction
Got to make you mine.

Don't take me thru changes
Lover let me go
I'm just a plain fool baby
I think you should know
I wanna be your man baby oh oh oh
I wanna be your man baby oh oh oh.

I don't wanna take you out
Don't want you to call
I don't want to hold your hand
In love don't wanna fall
You make me crazy.

Did you like that baby
Can I do it one more time
Ev'rybody baby clap your hands
I wanna sing my line.

Don't take me thru changes
Lover let me go
I'm just a plain fool baby
I think you should know
I wanna be your man baby oh oh oh
I wanna be your man baby oh oh oh
I wanna be your man baby oh oh oh
I wanna be your man baby oh oh oh.

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FRESH

(As recorded by Kool & The Gang)

JAMES TAYLOR
SANDY LINZER
KOOL & THE GANG

Conversation
Is going 'round
People talkin' 'bout the girl who's come to town
Lovely lady
Pretty as can be
No one knows her name
She's just a mystery
I have seen her
Maybe once or twice
One thing I can say is ooh she's very nice
She's a lady
One I really want to know
Somehow I've got to let my feelings show.

She's fresh (fresh)
Exciting
She's so exciting to me
She's fresh (fresh)

Exciting

She's so inviting to me yeah.

I've been thinking 'bout the way you walk
Baby uh I like the way you talk
Tell you something I really can't hide
Heaven must have sent you to be by my side
Fresh and lovely
Like a dream come true
I'll give anything to spend the night with you
What a feeling
And I can't stop it baby
Miss frisky lady take me away.

Fresh as a summer breeze
She'll take you by the hand.
She means so much to me
I'll do whatever to make her mine
Baby oh yeah
Shoo la la la la la de de de
She's fresh
She's fresh, she's so fresh
She's fresh
She's so fresh.

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WALKING ON THE CHINESE WALL

(As recorded by Philip Bailey)

ROXANNE SEEMAN
MARCY LEVY
BILLIE HUGHES

Walking on a Chinese
Walking on a Chinese wall
Watching for the coins to
Watching for the coins to fall.

Butterfly spread your painted wings
For an answer for the Ching
By the stream stretching in the rocks
Tiger on the mountaintop.

Walking on the Chinese wall
Watching for the coins to fall.

Now the sun is rising in the east
Looking for my golden fleece
Ivory skin scarlet color deep
Lips that burn but do not speak.

Three misty nights

Waiting by the shore
Maybe that my lover comes no more
Red chamber dream
From the sky above
Ancient tales of hidden Chinese love.

On the Chinese wall
Watching for the coins to fall.

Blue red silk burning on my chest
Go to sleep but not to rest
Stepping stones on the yellow sea
Dreaming she'll be there for me.

Come down the clouds
To the sea of flames
From the mountain hear the cry of pain
Red chamber dream
From the sky above
Ancient tales of hidden Chinese love.

On the Chinese wall
Watching for the coins to fall
On the Chinese wall oh yeah
Watching for the coins to fall.

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READ MY LIPS

(As recorded by Melba Moore)

MADELINE STONE
SAM LORBER

Eyes speak a language all their own
They are the windows to the soul they say
What they really mean
Remains to be seen
Words tell you what you want to hear
Never, never really being clear
Wires get crossed
Messages lost.

There's something I'm dyin' to tell you
Please come as close as you can
I want to make myself crystal clear
So if you still don't understand.

Read my lips
Read my lips
Read my lips

All I am saying is how much I need to be loved.

Let's get romantic now and here
Don't let semantics interfere with love
An intimate touch
Can show you so much
You want to know where I'm coming from
The answer's here right on the tip of my tongue
Just watch my mouth
Figure it out.

There's something I'm dyin' to tell you
Please come as close as you can
I want to make myself crystal clear
So if you still don't understand.

Read my lips
Read my lips
Read my lips

All I am saying is how much I need to be loved.

There's something I'm dyin' to tell you
Please come as close as you can
I want to make myself crystal clear
So if you still don't understand.
(Repeat chorus)

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NOON RENDEZVOUS

(As recorded by Sheila E.)

SHEILA E.

I've been wondering what to wear
I love our noon rendezvous
I know you tell me you miss me
And I want to make love to you
Your words they intoxicate me
I shiver each time that you speak
How much more can I endure my love
The sound of your voice makes me weak
If my bodily functions operate

This way when you just call my name
I'd hate to see when we are finally
Playing that nasty love game
Your words they intoxicate me
I shiver each time that you speak
How much more can I endure my love
The sound of your voice makes me weak
The words are all over your face my love
What shall you or shall not do
You could show me some new tricks my love
I'd love to be taught by you
I've been wondering what to wear
I love our noon rendezvous.

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MY GIRL LOVES ME

(As recorded by Shalamar)

DAVID WOLINSKI
HOWARD HEWETT
MICKI FREE

All along I knew we had the potential for a love affair
I could see it in your eyes
The sensuality was clear
Then you turned and walked away
You told me that you didn't care
But I know that in your heart your love for me is
burnin' there.
My girl loves me
Yes she loves me
My girl needs me
Yes she needs me so bad.
We've been having problems
Sometimes we just misunderstand
Emotions are strong
We let some things get out of hand
Well the night's so long and cold and empty when
you're not at home

I remember the warmth of you as I sit here by the
phone.

My girl loves me
Yes she loves me
My girl needs me
Yes she needs me so bad.
(Repeat)

I get to runnin' on automatic
I take for granted things are fine
Even if we're far apart
I've got to know that you're still mine
Will there ever come a day
That we can say we're one
I'm spending my precious time
Trying to make our love go on and on.

My girl loves me
Yes she loves me
My girl needs me
Yes she needs me.

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RHYTHM OF THE NIGHT

(As recorded by DeBarge)

DIANE WARREN

When it feels like the world is on your shoulders
And all of the madness has got you going crazy
It's time to get out
Step out into the street
Where all the action is right there at your feet
Well I know a place where you can dance the whole
night away
Underneath electric stars
Just come with me and we can shake your blues right
away
You'll be doing fine once the music starts.
Oh feel the beat of the rhythm of the night
Dance until the morning light
Forget about the worries on your mind
You can leave them all behind
Feel the beat of the rhythm of the night
Oh the rhythm of the night oh yeah.

Look out on the street now
The party's just beginning
The music's playing
A celebration's starting
Under the street lights
The scene is being set
A night for romance
A night you won't forget
So come join the fun

This ain't no time to be staying home
Ooh there's too much going on
Tonight is gonna be a night like you've never known
We're gonna have a good time the whole night long.

Come join the fun
This ain't no time to be staying home
Ooh there's too much going on
Tonight is gonna be a night like you've never known
We're gonna have a good time the whole night long.

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SUDDENLY

(As recorded by Billy Ocean)

KEITH DIAMOND
BILLY OCEAN

I used to think that love was just a fairy tale
Until that first hello
Until that first smile
But if I had to do it all again
I wouldn't change a thing
Cause this love is everlasting.
Suddenly life has new meaning to me
There's beauty up above
And things we never take notice of
You wake up and suddenly you're in love hum hum
yea.
Girl you're everything a man could want and more
One thousand words are not enough
To say what I feel inside

Holding hands as we walk along the shore
Never felt like this before
Now you're all I'm living for.
Suddenly life has new meaning to me
There's beauty up above
And things we never take notice of
You wake up and suddenly you're in love.
Each day I pray
This love affair would last forever ooh ooh.

Suddenly life has new meaning to me
There's beauty up above
And things we never take notice of
You wake up and suddenly you're in love.

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THROUGH THE FIRE

(As recorded by Chaka Khan)

DAVID FOSTER
TOM KEANE
CYNTHIA WEIL

I look in your eyes and I can see
You've loved so dang'rously
You're not trustin' your heart to anyone
You tell me you're gonna play it smart

We're through before we start
But I believe that we've only just begun
When it's this good there's no sayin' no
I want you so I'm ready to go.

Ooh through the fire
To the limit to the wall
For the chance to be with you
I'd gladly risk it all
Through the fire

Thru' whatever come what may
For a chance at lovin' you
I'd take it all the way
Right down to the wire
Even through the fire.

I know you're afraid of what you feel
You still need time to heal
But I can help if you'll only let me try
You touched me and something in me knew

What I could have with you
Now I'm not ready to kiss that dream goodbye
When it's this sweet there's no sayin' no
I need you so I'm ready to go.

Ooh through the fire
To the limit to the wall
For the chance to be with you
I'd gladly risk it all
Through the fire

Thru' whatever come what may
For a chance at lovin' you
I'd take it all the way
Right down to the wire
Even through the fire.

To the wire to the limit
Through the fire to the limit
Thru' the fire to the limit
Through the fire to the limit
Thru' the fire to the limit

Through the fire to the limit
Thru' the fire to the limit
Through the fire
Through whatever
Through the fire.

BABY COME AND GET IT

(As recorded by the Pointer Sisters)

BARRY MANN
JAMES INGRAM
CYNTHIA WEIL

You call me up at two in the morning
Honey ya burnin' up the telephone wire
You say you can't wait 'til tomorrow
And that you need me to put out your fire.

Ooh hoo hoo
I say now now now now sweet darlin'
You sure want a lot for your dime
Then you talk so, so sweet and dirty

You drive me right out of my mind
I wanna tell you no
But there I go again sayin'.

Baby come and get it
Baby come and get it
Come and get it while it's hot

Baby come and get it
Baby come and get it
You always get the best I got.

I swear that ev'ry time is the last time
'Cause I know there ain't no future in this
And then from the heart of the darkness
Comes that call that I can never resist.

Ooh hoo hoo
I say now now now now sweet darlin'
Why can't you leave me some pride
Then you whisper

" 'Cause baby I need you"
And I go all to pieces inside
I wanna tell you no
But there I go again sayin'.

Baby come and get it
Baby come and get it
Come and get it while it's hot

Baby come and get it
Baby come and get it
You always get the best I got
Come and get it.

I say now now now now sweet darlin'
Why can't you leave me some pride
Then you whisper
" 'Cause baby I need you"

And it tears me all to pieces inside
I wanna tell you no
But there I go again sayin'.
(Repeat chorus)

YOU CAN MAKE A DIFFERENCE!

Join America's foremost entertainers in their fight to end world hunger by purchasing these commemorative products



"USA FOR AFRICA" SWEATSHIRT

The official sweatshirt from the "USA for AFRICA" recording session. White long-sleeve, crewneck, 50/50 poly/cotton sweatshirt imprinted in vivid colors with the "USA for AFRICA" logo (front print only). Your purchase of this item will help feed an African child for almost a month.*
Item #1 \$21.00 S,M,L,XL

"WE ARE THE WORLD" MUSCLE T-SHIRT

Wear the "We Are The World" colorfully imprinted white sleeveless, 100% cotton t-shirt (back of shirt imprinted with "USA for AFRICA" logo and the names of the performers). Your purchase of this item will help supply two blankets to a needy family.*
Item #3 \$13.00 S,M,L,XL

"WE ARE THE WORLD" PHOTO T-SHIRT

Share the excitement of this unprecedented recording session by wearing this white short-sleeve, 100% cotton t-shirt (front of shirt imprinted with a full color photo and the names of the 45 participating artists; back of shirt imprinted with "USA for AFRICA" logo). Your purchase of this item will help provide 100 vials of penicillin for needy families.*
Item #2 \$13.00 S,M,L,XL



COMMEMORATIVE BUTTON SET

Wear these official buttons proudly! Special 2-button set! Actual size of USA for AFRICA button: 1 1/2" Actual size of We Are The World button: 1 1/2". Your purchase of this set will help supply almost 100 hypodermic needles for inoculations.* Item #6 \$4.00



OLYMPIC-STYLE CLOISONNE PIN SET

Wear these official pins to show your part of the effort! Special collector's item imprinted in vivid colors. Your purchase of this set will help supply four clinical thermometers for a health clinic.*
Item #5 \$8.00



"WE ARE THE WORLD" THE CASSETTE

Audio cassette featuring all 10 songs from the LP. Your purchase of this item will help immunize 100 African children against polio.*
Item #8 \$12.50



OFFICIAL COMMEMORATIVE POSTER

A special 24" x 36" full color poster of America's most historic recording session imprinted with all the participants names and the "USA for AFRICA" logo ready for immediate framing. Photo taken by Life Magazine photographer, Harry Benson. A great way to show your involvement. Your purchase of this item will provide the money to transport enough food to feed a person for a month.*
Item #4 \$6.00



"WE ARE THE WORLD" THE BOOK

Read the exclusive inside story of one of the most historic recording events in American popular music, containing the photos, music and much more. (Perigee/Putnam Books). Your purchase of this item will help supply enough vaccine to immunize 15 African children against tuberculosis.*
Item #7 \$8.50

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#4	POSTER			\$6.00	
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#6	BUTTON SET			\$4.00	
#7	BOOK			\$8.50	
#8	CASSETTE			\$12.50	



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*The above examples are offered only to illustrate how much good can be done with even a small amount of money. The net proceeds from your purchase will in fact be used wherever the need is greatest. These examples are based on information supplied by UNICEF, The Northwest Medical Team and other organizations working in Africa.

SAY IT AGAIN

(As recorded by Santana)

VAL GARAY
STEVE GOLDSTEIN
ANTHONY La PEAU

It gives me such a thrill
When you tell me 'bout the way you feel
It really makes my day
I just love to hear you say.

Say it again
Say it high say it low
(Say it again)
So the whole wide world will know
(Say it)
That you're still lovin' me
Still lovin' me
Still in love with me.

You know it sounds so sweet
It just knocks me right up off of my feet
To hear you talk that way
I just love to hear you say.

(Say it again)
Tell me where tell me when
(Say it again)
That our love will never end
(Say it)
That you're still lovin' me
Still lovin' me
Still in love.

I hear the echoes in my mind
They're callin' to me all the time
I hear those voices start to sing
Again and again.

It gives me such a thrill
When you tell me 'bout the way you feel
It really makes my day
I just love to hear you say.

Say it again
Say it high say it low
(Say it again)
So the whole wide world will know
(Say it)
That you're still lovin' me
Still lovin' me
Still in love with me
(Say it again)
Tell me where tell me when
(Say it again)
That our love will never end
(Say it)
That you're still lovin' me
Still lovin' me
Still in love with me.

Say it again
Say it high say it low
(Say it again)
So the whole wide world will know
(Say it)
That you're still lovin' me
Still lovin' me
Still in love with me.

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FREAK-A-RISTIC

(As recorded by Atlantic Starr)

DAVID E. LEWIS

She's freak-a-ristic
(She always gets loose).

Last night when I walked into the joint
Everyone full of sweat
Oh so wet.

Walked into the crowd
Merged in with the freaks
Everybody doin' the dance
I even saw the freak of the week.

She was wearing those red shoes
Everybody replied "she's hot"
And as she wiggled to the rhythm of the beat
Everybody fell apart oh.

All of a sudden she turned her head
Eyes full of flame
I was hypnotized, mesmerized
Didn't even know my name.

She was the finest thing I'd ever seen
Fresh as she could be
Freaky lovely thang
Turn on me.

She's freak-a-ristic
She's freak-a-ristic
She's freak-a-ristic
She's freak-a-ristic.

She took me by the hand led me to the back.

Aah almost had a heart attack
She took me to a dark space
In the place
We kinda made our own space.

Then she grabbed me 'round my neck
And pulled my head to hers
That's when I felt my blood pressure surge.

I said why don't we take this fantasy home
Where we can be all alone
And turn it out
'Cause you're freak-a-ristic.

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ASPIRING SONGWRITERS, SINGERS, & LYRICISTS

know how difficult it can be to gain exposure & be heard by the "right" people in the music industry.

Even if you live in a music capital like Los Angeles, New York or Nashville, getting your material past a receptionist or screener to a busy music industry executive can be an exhausting effort. It's not that these music professionals are not interested in new talent — new talent keeps the industry growing. But often the "business" side of the music business doesn't leave much time for the "music" part.

Since he entered the 1984 MCSF as an aspiring amateur songwriter, Gary Heyde, of Booneville, Ind., has had five of his songs signed by MCA Songs in Nashville, including his song entry that won first place in the Country category of the Amateur Song division, "Let's Put Our Love Together Again."



THAT'S WHERE THE MUSIC CITY SONG FESTIVAL COMES IN.

In addition to offering exciting cash prizes, the MCSF gives every entrant the opportunity to showcase his/her talents for the top music industry professionals who judge the competitions. In this way, everyone is a winner — the music industry has the opportunity to discover new talent and the MCSF is the "connection" you need to get past the receptionist to the "right" people.



George-Michael Elian, Janis Tunnell and Chip Halstead (l. to r.) of California co-wrote the 1984 Grand Prize winning Professional Song, "Energy," which is featured on Melissa Manchester's latest album.

THE MUSIC CITY SONG FESTIVAL IS YOUR CHANCE TO BE HEARD

Entry Deadline: SEPT. 1, 1985

6th Annual International

'85 Music City Song Festival



- AMATEUR SONG GRAND PRIZE - \$5,000
- PROFESSIONAL SONG GRAND PRIZE - \$5,000
- VOCAL PERFORMANCE GRAND PRIZE - \$1,500 PLUS A NATIONAL RECORDING CONTRACT
- LYRIC* GRAND PRIZE - \$2,000
- LYRIC POEM* GRAND PRIZE - \$1,000

*Lyric and Lyric Poem entry information is available by contacting MCSF at P.O. Box 17999, Nashville, TN 37217 or by calling (615) 834-0025.

Your Amateur or Professional Song lyric can be submitted as a separate entry in the MCSF Lyric Division. You could be a double winner! Send for a Lyric/Lyric Poem brochure.

ENTRY PROCEDURES

You may enter as many times as you wish, but each individual entry must be accompanied by a separate 1985 entry form and the proper entry fee. Entry forms may be photocopied, or additional forms may be obtained by contacting MCSF.

SONG COMPETITION — Record your original song on a cassette tape, one song per cassette. Be sure your song comes through clearly and the lyrics can be understood.

VOCAL COMPETITION — You may sing any song you wish, whether it is original or previously recorded and released. Record your entry on a cassette tape, one vocal entry per cassette.

If you choose to submit a reel-to-reel tape, we will transfer the material onto a cassette tape for a \$4.00 fee (check box F if applicable).

Be sure to rewind all tapes before mailing and put the song title on the recorded side of the cassette. Do NOT put your name on the cassette.

Lead sheets are NOT acceptable in lieu of a cassette recording.

All entrants will receive a complete 1985 Winners List.

RULES AND REGULATIONS

1. The competition is open to all amateur and professional songwriters and amateur vocalists. (See rules 2 & 3 for definitions of amateur and professional.) Employees, agents and judges of the MCSF and their families are not eligible.

2. A Professional Songwriter is one who has been a member of a performing rights organization such as BMI, ASCAP, or SESAC or their foreign counterparts prior to June 1, 1985. All others are considered to be of amateur status in this competition.

3. A Professional Vocalist is one who has had a recording of his or her voice offered for sale under his or her name that has been listed in Billboard's top 100 singles or top 200 albums prior to June 1, 1985. A vocalist qualifying as a professional under this standard is not eligible. All others are considered to be of amateur status and eligible for competition in the Vocal Performance division.

4. Song entries submitted must be wholly original but may have been published or copyrighted prior to or during this competition. Entries are protected by federal law regardless of whether the material has been published or copyrighted.

5. MCSF is not responsible for damage or loss of entries prior to actual receipt by the MCSF. Receipt will be acknowledged for all entries. Tapes and lyric sheets cannot be returned.

6. Entrants agree to permit the MCSF to use, without charge, their names, likenesses and information regarding their entries in news releases and for promotional purposes.

7. Entrants may not infringe upon any existing copyright or other rights of a third party. By signing the entry form, the entrant agrees to indemnify the MCSF for any liability for copyright infringement by the entry.

8. The MCSF reserves the right to modify the rules and regulations. Entrants will be notified of any and all material changes.

1985 MCSF OFFICIAL ENTRY BLANK

Your Name _____ Apt. _____

Street Address _____

City _____ State _____ Zip _____

Telephone (Home) () _____ (Other) () _____

TITLE OF SONG _____

Co-writer(s) _____

Entrant is obliged to name co-writer(s) if applicable.

A. SELECTION OF STATUS: _____ Amateur _____ Professional

B. CATEGORY:

- _____ B-1 Pop/Top 40 _____ B-2 MOR/Easy Listening _____ B-3 Country
_____ B-4 Gospel _____ B-5 R&B/Rock/Soul _____ B-6 Crossover

C. DIVISION (check one)

- | | |
|--|-------------------|
| 1. _____ Amateur Song Competition | Per Entry \$18.75 |
| 2. _____ Professional Song Competition | Per Entry \$18.75 |
| 3. _____ Amateur Vocal Performance | Per Entry \$18.75 |
| 4. _____ Amateur Song/Vocal Performance | Per Entry \$27.75 |
| 5. _____ Professional Song/Amateur Vocal Performance | Per Entry \$27.75 |
| D. _____ Crossover Category (B-6) | Per Entry \$ 9.75 |
| E. _____ Judge's Evaluation of Amateur Song | Per Entry \$18.75 |
| F. _____ Transfer Fee (if entry is not on cassette) | Per Entry \$ 4.00 |

TOTAL amount of check or money order enclosed \$ _____

CHARGE to my _____ VISA _____ Mastercard _____

Card number _____ Expiration Date _____

I hereby certify that the information contained in this entry is factual and correct and that I have read, understand and agree to be bound by the rules and regulations of the MCSF that are incorporated herein by reference.

Signature _____ Date signed _____


Send Entry To:

MUSIC CITY SONG FESTIVAL,
P.O. Box 17999, Nashville, TN 37217
(615) 834-0025

SH985

Emmylou Harris

"Sally Rose Speaks"



"I've been able to do exactly what I've wanted to pretty much from the beginning. I sort of snuck in through the back door and became successful without having to go through any kind of compromise." Emmylou Harris sheds some light on her career and her character. Most performers have a "public" self and a "private" self. Emmylou has never drawn that line.

Her "cult" success within the music industry and large-scale success among lovers of the music of heartland America has allowed her to pursue her "art" without having to settle for a middle ground. Although she's been a recording performer for more than 18 years, she still speaks of her talent in humble tones.

1967 was the year this Alabama born singer-guitarist started to make the rounds of the New York City coffeehouses. She met up with her first recording contract, and her first child, in 1970. About a year later she started to play the D.C. club scene and hooked up with the Flying Burrito Brothers — who broke up a week later. Her association with the late Gram Parsons eventually led to her 1975 album, *Pieces Of The Sky* and two number one country hits. She became an overnight sensation in only eight years. Not bad.

interview by Rich Sutton

Rich Sutton: *The Ballad Of Sally Rose* strikes me as a daydream of sorts.

Emmylou Harris: Once I got the idea to do a story, I spent time thinking about what should happen and what kind of things would go on. I didn't consciously sit down to actually do the writing and let things in motion till a couple of years ago but I've been carrying around the idea since 1978.

RS: Was the idea to make the record a concept of yours or was it a little bit of a collaboration?

EH: I wanted to do a concept album and Paul Kennerley was the one who approached it cautiously and said the first thing to do was to finish the songs. Then there's the ingredients for a story, do it. The main thing was to make the songs good.

RS: What kind of problems do you think you would have gotten into if you had attacked it as a concept rather than a group of songs?

EH: First, we wanted to make sure we had a story. Even now it's a pretty linear story. It talks more about Sally's feelings than a lot of the things that happen to her. I mean, Paul's two albums, one dealt with the Civil War and the other dealt with the life of Jesse James. There you had a real story line. Even though this is a story, it's a little more vague. The most important thing was for me to get back into songwriting so I didn't mind approaching it from that point of view at all.

RS: You say, "back into writing." What took you away from it in the first place?

EH: It's not that I was ever a prolific writer. I've not written a few things and doubt if I'm going to become a prolific writer. This (Sally Rose) was something that I wanted to keep up whenever I got an idea, you know, finish it instead of put it aside like it's something that was gonna finish itself. This put me in a position where I would be ashamed to face myself if I let another seven year writer's block come around.

RS: Which is more difficult, writing or picking other people's songs?

EH: Writing is much more difficult. I love to do other people's songs. That's my job!

RS: With all the great writers that you've picked from in the past, how do you draw

the line? When do you say, "OK, I've got enough for a record?"

EH: I've tended to just anytime I heard a good song I recorded it. This is the first album in about 10 years that I've actually recorded the material specifically for. I've got quite a few songs in the can because I refuse to draw the line — that's been a problem. I go by not only how good the song is, but also by asking, "does it fit?" An album doesn't have to be a concept album for you to have a sense of 10 songs that fit together. That's why *Greatest Hits* bothers me so much. I realize that they're a marketing tool and necessary but it grates on me to hear something from Cimarron next to something from *Blue Kentucky Girl*. If the only thing they have in common was that they had some success on the radio, that to me is no criteria for them to be on the same album. On the other hand I have to be practical like everybody else, but I wouldn't buy it.

RS: You've mentioned in print that *Sally Rose* is not an autobiographical album. It seems to me that a record that has as much emotion and insight as this one has certainly has to reflect you in some way.

EH: Don't you think that anybody that writes anything with any kind of content at all is drawing from some kind of experience? I'm not writing about somebody from Mara. I'm writing about someone just like you and me. There are similar experiences that Sally Rose has had with me but I'm not trying to say that is really my life story. It is just an exercise in storytelling. I wanted to write an opera of sorts using country music.

RS: Are there aspects of her that you've written into the songs that maybe you wish you were?

EH: Yeah, she owns a radio station.

RS: What would you play on this fictitious radio station?

EH: I'd play Merle Haggard, The Band, Rickie Lee Jones, Ry Cooder, Billie Holiday — it'd be fun!

RS: The one time that I saw you perform was on the *Blue Kentucky Girl* tour and I got a sense from that concert that you have kindled a real respect between you and your audience. Where do you think that comes from?

EH: I think we sort of respect each other

for our similar tastes. I think that they're not only liking my music, but they're also probably fans of the people who influence me and the kind of music I make. I almost feel like I could go into their living rooms and look at their record collections and find that we are kindred spirits. They know the oddball stuff, the stuff that isn't necessarily a country hit. They're album oriented audiences and I respect them for that.

RS: There's a real warmth and friendliness that emanates from your audience.

EH: I feel it and they definitely put it in me because it's not like I'm a natural born performer that takes it for granted that everybody's gonna like me. It's very easy to feel dumb up there. All artists experience that and if you don't get the warmth, that real feeling that the audience is pleased and delighted and getting something from you, you can't give anything back. You have to feel that they're giving something back to you because of something, not just because you're a picture on an album cover. My audiences are very warm and they've always made me feel comfortable.

RS: You were pregnant when I saw you on that tour. Is it difficult being "Mom Harris" and the public Emmylou Harris?

EH: Not really, I don't see any difference. There are always the practical things that get in the way but this is my last major tour of this magnitude. I'll continue to tour, but to do this kind of promotion, be out for this length of time, motherhood and wanting to spend time with my children is gonna prohibit that.

RS: There doesn't seem to be as many performers doing the style of country music that you do. Why do you think that is?

EH: Actually, I have to say I think there's more now than there were. There was a point when I was pretty lonely out there. I want to see people get back to a purer style of country music. A style that I thought would be commercially successful. You know it doesn't matter that the practical reasons are first for people as long as the music is good, as long as it's not, you know, a safer route to go. Ultimately, the public are the ones who benefit from a purer and more heartfelt music. A very enriched form of music. In the end, ultimately, everyone benefits from a purer form of music.

COUNTRY SECTION



Kathy Mattea



George Jones

62/A Girl's Night Out
 50/Country Boy
 63/California
 66/Dixie Road
 52/I Don't Think I'm Ready For You
 60/If It Ain't Love (Let's Leave It Alone)
 60/Is There Anything I Can Do
 52/It'll Be Love By Morning
 49/It's Just Another Heartache
 49/It's Your Reputation Talkin'
 50/It Ain't Gonna Worry My Mind
 49/Love Don't Care (Whose Heart It Breaks)
 60/Love Is What We Make It
 58/Love, It's The Pills
 66/She Keeps The Home Fires Burning
 63/Size Seven Round (Made Of Gold)
 57/Sometimes When We Touch
 58/Step That Step
 56/Time Don't Run Out On Me
 52/To Be Lovers
 54/We're Back In Love Again
 54/When We're Together
 58/White Line
 66/You Bring Out The Lover In Me
 60/You've Got Her Eyes



Loretta Lynn

LOVE DON'T CARE (Whose Heart It Breaks)

(As recorded by Earl Thomas Conley)

EARL THOMAS CONLEY
RANDY SCRUGGS

I'm a lonely rider
She's the sole survivor
Of this love affair
But she don't care.

She's a real heartbreaker
And I can't find a taker
That can compare
Cause she's so rare.

She never let me hurt for love
She gave me all she had
But that was only long enough
To go from good to bad
But love don't care whose heart it breaks
It don't care who gets blown away

If it all falls through
As a bad mistake
Love don't care whose heart it breaks.

I can still remember
Everytime I see her I go back in time
And lose my mind
I'm a good pretender
I just can't believe her
Heart's no longer mine and so unkind.

She never let me hurt for love
She gave me all she had
But that was only long enough
To go from good to bad
But love don't care whose heart it breaks
It don't care who gets blown away
If it all falls through
As a bad mistake
Love don't care whose heart it breaks.

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IT'S YOUR REPUTATION TALKIN'

(As recorded by Kathy Mattea)

MITCH JOHNSON
HARRY SHANNON

It all seems to fit tonight
The candlelight and you and dancin' in the dark
Movin' slow
You sure know the right things to say
But right away I hear a whisper in my ear
That tells me no.

It's your reputation talkin'
Tellin' me I should not get involved at all
It's your reputation talkin'
And I've heard it so often
Who do I believe.

Well I've got myself on shaky ground
Turned around and wonderin' what I'm doin' here
Doin' here
If you're the man they say you are
A heartbreaker, then I should heed these warnin' bells
They're loud and clear.

It's your reputation talkin'
Tellin' me I should not get involved at all
It's your reputation talkin'
And I've heard it so often
Who do I believe.

Oh, I'm such a lonely, lonely girl
Oh, you're such a man of the world.

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TN 37212.

IT'S JUST ANOTHER HEARTACHE

(As recorded by Bandana)

STEVE BOGARD
RICK GILES

Hey young and tender one
You look like you've been cryin'
Someone left you alone
I know you feel like dyin'
You don't know what to call the shooting pain
But it cuts like a knife and it burns like a flame
And the hurtin's never gonna end
And you're never gonna smile again.

It's just another heartache
Everybody's had one
It's just another heartache
Baby you need someone
Who can hold you through the lonely nights
Telling you everything's alright

As sure as there's a daybreak
It's just another heartache.

I've been on lonely street
Feels like it runs forever
Why don't you lean on me
We'll find the way together
I can show you how good it feels to win
When you've lost and had to get back up again
'Cause you learn what real love's about
From the times that it don't work out.

It's just another heartache
Everybody's had one
It's just another heartache
Baby you need someone
Who can hold you through the lonely nights
Telling you everything's alright
As sure as there's a daybreak
It's just another heartache.

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COUNTRY BOY

(As recorded by Ricky Skaggs)

TONY COLTON
RAY SMITH
ALBERT LEE

I may look like a city slicker
Shining up thru' my shoes
Underneath I'm just a cotton picker
Pickin' out a mess of blues
Show me where I start
Find a horse and cart
I'm just a country boy
Country boy at heart.

I may look like a bank teller
Pushing bags in a file
But I'd rather be a hog caller
Chewing cud on a stile
Show me where I start
Find a horse and cart
I'm just a country boy
Country boy at heart.

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IT AIN'T GONNA WORRY MY MIND

(As recorded by Ray Charles with Mickey Gilley)

RICHARD LEIGH

Same old story they all hand me
Preacher tells me these are troubled times
But I know the Lord's been in tougher scrapes than this one
It ain't gonna worry
It ain't gonna worry
It ain't gonna worry my mind.

Got no money in my pocket
You don't get rich working overtime
But long as you can't buy the springtime in Virginia
It ain't gonna worry
It ain't gonna worry
It ain't gonna worry my mind.

Love is all that ever made you richer
If the truth be told
Moonlight's been my only silver
The sun, my only gold.

So go on wishin'
Go on prayin'
Go on sayin' I'll hit better times
But how in the world could she love me any better
It ain't gonna worry
It ain't gonna worry
It ain't gonna worry my mind.

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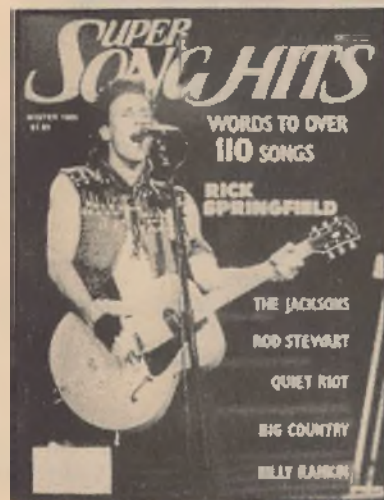
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I DON'T THINK I'M READY FOR YOU

(As recorded by Anne Murray)

STEVE DORFF
MILTON BROWN
BURT REYNOLDS
SNUFF GARRETT

I've never been scared of love before now
But I've never been this much in love with you
It happened so fast that I'm afraid it won't last
And I don't wanna lose what my dreams are made of.

I don't think I'm ready for you
There are too many heartaches I've already been through
But this feeling inside is getting harder to hide
And till I know that you feel it too
I don't think I'm ready for you.

I'm right on the edge of out of control
Trying hard not to let what's in my heart show
But with just one of your kisses
My will to resist is all gone 'cause I love you
But baby I know oh.

I don't think I'm ready for you
One heart on the line's not enough
It takes two and it wouldn't take much
Just three words with that touch of yours to tell me
But until you do
I don't think I'm ready for you.

No it wouldn't take much
Just three words with that touch of yours to tell me
But until you do
I don't think I'm ready for you.

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TO BE LOVERS

(As recorded by Chance)

CARSON WHITSETT
BUZZ ARLEDGE

Most anyone can fall in love
But come the stormy weather
They go to looking for the easy way out
Instead of staying together.

But you and me we lean on each other
To keep from falling apart
And knowing how much
We mean to each other
We see just how lucky we are.

To be lovers
It doesn't take a lot
Just a little giving in
And never giving out
To be lovers
You gotta learn to bend
Never holding back
When you should be giving in

To be lovers.

More people need to look at love
Like it's a precious diamond
Cause they don't know what a good love is worth
And how hard it is to find one.

But you and me we lean on each other
To keep from falling apart
And knowing how much
We mean to each other
We see just how lucky we are.

To be lovers
It doesn't take a lot
Just a little giving in
And never giving out
To be lovers
You gotta learn to bend
Never holding back
When you should be giving in
To be lovers.

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IT'LL BE LOVE BY MORNING

(As recorded by Allen Frizzell)

ALLEN FRIZZELL
BO ROBERTS

I've never seen anyone as beautiful as you
Though you've never been in love I'll tell you what I'll do
I'll bet my heart against your last name if you're not afraid
That I can love you into lovin' me before the break of day.

It'll be love by the morning even if it ain't tonight
Cause I'm gonna take you higher than you've ever flown in your life
When that feelin' overtakes you it'll drive you outta your mind
It'll be love by the morning even if it ain't tonight.

It feels so good touching you lying by my side
And I know you feel the same too
It shows in your eyes
That look of love there on your face giving you away
And I'll bet you'll be in love with me before the break of day.

It'll be love by the morning even if it ain't tonight
Cause I'm gonna take you higher than you've ever flown in your life
When that feelin' overtakes you it'll drive you outta your mind
It'll be love by the morning even if it ain't tonight.

When that feelin' overtakes you it'll drive you outta your mind
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WHEN WE'RE TOGETHER

(As recorded by Steve Wariner)

**MARK WRIGHT
AMY SKY**

Used to be only me lonely me
Trying to make it by myself
Thought I knew what to do
I was cool and refusing any help
So afraid that love would let me down
And take away the freedom I had found but.

When we're together love's so strong
I feel I could take the whole world on
And if it's gonna rain I don't care
I can take the pain if you're there
Everything is better
When we're together.

By your side all the time I see life
From a different point of view
Why did I ever try gettin' by
Living without you
Now I see how good good love can be
You've shown me
What freedom really means cause.
(Repeat chorus)

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WE'RE BACK IN LOVE AGAIN

(As recorded by Judy Fields)

**DAVID FRIZZELL
FLIP ANDERSON**

It just seems to me that we've just drifted apart
But I won't put the blame on you
'Cause I think that maybe you've just had a change of heart
And there's still something we can do.

Let's just lay back, close our eyes and pretend
That we're back in love again.

I never took the time to realize that somethin' was wrong
Cause I never thought of losing you
But lately I've been spending all my nights alone
So I thought that if it's alright with you.

We can just lay back, close your eyes and pretend
That we're back in love again.

So move a little closer, lay your body down beside me
We'll talk about the things we used to do
There may be things that we can't change
But you know how time can heal
Ah and I may as well tell you how I feel.

If you'll just lay back, close your eyes and pretend that
we're back in love again.

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Beauty News and Tips FOR OUR READERS

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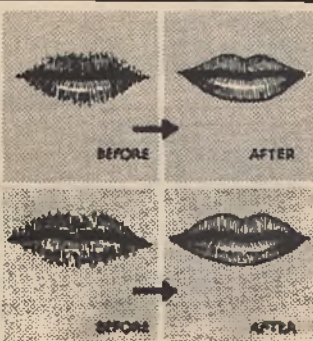
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TIME DON'T RUN OUT ON ME

(As recorded by Anne Murray)

GERRY GOFFIN
CAROLE KING

Time don't run out on me
Gotta make you love me the way you
used to
Gotta get back the feeling
And put wind in my sails
And chart a course that gets me
back to you
Back to you.

Oh the lonely days
The lonely nights
Looking back in time
Time don't run out on me
Gotta get back to where we used to
be
Time don't run out on me.

Don't run out on me
There's one more thing I gotta do
before I pack it in
Gotta make the right moves
Say the right thing to change your
mind
And find a way to get you back again
Back again.

All the wasted time
The lonely nights
Looking back in time
Time don't run out on me
Gotta get back to where we used to
be
Time don't run out on me.

Once I could catch your eyes across
the room
And know just what you were
thinking
And when I held you in my arms
We'd dream as one.

But those days are gone
Something went wrong
And when I wake up to the morning
sun
I find myself saying.

Time don't run out on me
Don't run out on me
Time don't run out on me
Gotta get back to where we used to
be
Time don't run out on me.

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SOMETIMES WHEN WE TOUCH

(As recorded by Mark Gray and
Tammy Wynette)

BARRY MANN

You ask me if I love you
And I choke on my reply
I'd rather hurt you honestly
Than mislead you with a lie
And who am I to judge you
On what you say or do
I'm only just beginning to see the
real you.

And sometimes when we touch
The honesty's too much
And I have to close my eyes and hide
I wanna hold you till I die
Till we both break down and cry
I wanna hold you till the fear in me
subsides.

Romance and all its strategy
Leaves me battling with my pride
But through the insecurity
Some tenderness survives
I'm just another writer
Still trapped within my truths
A hesitant prize fighter
Still trapped within my youth.

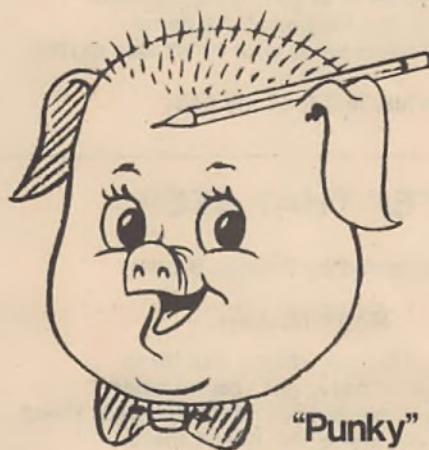
And sometimes when we touch
The honesty's too much
And I have to close my eyes and hide
I wanna hold you till I die
Till we both break down and cry
I wanna hold you till the fear in me
subsides.

At times I understand you
And I know how hard you've tried
I've watched while love commands
you
And I've watched love pass you by
At times I think we're drifters
Still searching for a friend
A brother or a sister
But then the passion flares again.

And sometimes when we touch
The honesty's too much
And I have to close my eyes and hide
I wanna hold you till I die
Till we both break down and cry
I wanna hold you till the fear in me
subsides.

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WHITE LINE

(As recorded by Emmylou Harris)

PAUL KENNERLEY
EMMYLOU HARRIS

Seems like I was there from the start
A witness to your wild and reckless heart
You showed me the way but now you're gone
Quicker than the trigger of an outlaw's gun
Living fast and dying young
A victim of this road you left me on.

White line took my baby
Led him down that dark highway
Headlight blind driving crazy
If my wheels keep turning
Gonna roll that white line away.

We worked the road as hard as we could drive her
But now I am the only survivor
From night to night at ev'ry place I play in
The sweetness of your song remains
I'll be the keeper of the flame
'Til ev'ry soul hears what your heart was saying.

White line took my baby

Led him down that dark highway
Headlight blind driving crazy
If my wheels keep turning
Gonna roll that white line away.

All the nights you spent alone
All the love I'd never shown
All the words I could not say
'Til that white line took you away
White line took you away.

I'll follow this white line down where it's winding
Cuz somewhere up ahead your light's still shining
The sound of the silver strings will guide me
I've stood and watched the bridges burn
I'm past the point of no return
Oh how I wish that you were here beside me.

White line took my baby
Led him down that dark highway
Headlight blind driving crazy
If my wheels keep turning
Gonna roll that white line away.

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STEP THAT STEP

(As recorded by Sawyer Brown)

MARK MILLER

Mama told me when I was three
The street'll never get you no where
You take a street car jumpin' and back beat bump
And get along like it isn't there
You hold your head up high
Like you're gonna fly
You take the bitter til you find the sweet
And when you've got that crowd and it's screaming
loud

You leave them sitting on the edge of their seat.

You've got to step that step
Walk that walk
Shake that thing honey

Talk that talk.

Hollywood if New York could keep you bobbin' til the
break of day
No time to rest and you've got to feel blessed
Cause you're gonna get it anyway
When you start to wail and your face turns pall
You've got to pump it til your pistol pops
And as the eagle flew
Baby so will you
Cause climbin' all the way to the top.
You've got to step that step
Walk that walk
Shake that thing honey
Talk that talk.

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LOVE, IT'S THE PITS

(As recorded by Lisa Angelle)

CHRIS WATERS
HOLLY DUNN

Blue moons and dreams come true
That's how it's supposed to be
Goodbyes and restless nights
That's more like reality
I've been out and in it enough
I've found out the truth about love.

It's the pits
Oh I might as well
Tell it like it is
It's the pits

So why do I fall in love
Ev'ry chance I get.

Each time I think it's mine
I'm taken out and taken in
Once might have been all right
Not time and time again
If I didn't love it so much
I could learn to live without love.

It's the pits
Oh I might as well
Tell it like it is
It's the pits
So why do I fall in love
Ev'ry chance I get.

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YOU'VE GOT HER EYES

(As recorded by Jim Collins)

DICKEY LEE
MARK SAMETH

You fell in love with the juggler
And a big circus band
And your eyes almost popped out
When Mickey Mouse shook your hand
And you gazed up in wonder while the acrobats flew
But while you watched the circus I just watched you.

You've got her eyes
And you've got her smile
And you laugh like she laughed
Every once in a while
And when you ask if I miss her
I won't try to lie
I know you see through me
'Cause you've got her eyes.

Guess we'd better get home now
She's been waiting all day
Don't forget if you need me
I'm not very far away
And tonight after dinner when she tucks you in bed
Tell her Daddy still loves her and tell her I said.

You've got her eyes
And you've got her smile
And you laugh like she laughed
Every once in a while
If she asks if I'm happy
You don't have to lie
She'd see right through you
'Cause you've got her eyes.
You've got her eyes.

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IF IT AIN'T LOVE (Let's Leave It Alone)

(As recorded by The Whites)

DALLAS FRAZIER

If it ain't love then let's don't let it even start
Let's leave it alone
If it ain't love then let's don't tempt our foolish hearts
Let's leave it alone.

Happiness is free
Just like a rollin' stone
And only love can make it stay at home
Feelin's have a way of mixin' right with wrong
If it ain't love
Let's leave it alone.

Togetherness can fade
Like the music of a song
It comes and goes like the breaking of the dawn
How could we hang on to somethin' that was gone
If it ain't love
Let's leave it alone.

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IS THERE ANYTHING I CAN DO

(As recorded by Bill Medley)

GARY NICHOLSON
WAYLAND HOLYFIELD

People are talkin' around this town
Story goes he's let you down
Well I guess I could say I told you so
But I remember my own blues
When I knew I was losing you
I remember needing someone to hold
You see I know what you're going through
Is there anything I can do.

Do you need a shoulder tonight
Do you need someone to kiss it and make it right
Is there something I've got you could use
Is there anything I can do.

I know how empty the nights can be
When you need someone desperately
I know the bitter taste of tears that fall
You need some comfort in your time of need
I bet you never thought you'd get it from me
Bet you thought I'd be the last one to call
Don't you know I'm still in love with you
Is there anything I can do.

Do you need a shoulder tonight
Do you need someone to kiss it and make it right
Is there something I've got you could use
Is there anything I can do.

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LOVE IS WHAT WE MAKE IT

(As recorded by Kenny Rogers)

KEITH STEGALL
ROGER MURRAH

Girl we've come a long, long way
Too far for us to end this way
Sometimes the cost of love is high
And we must pay
It's that old give and take.
So don't you think if you and I
Would just step back and let our hearts decide
It would all work out in time
So won't you stay
Please don't go away.
Love, love is what we make it
And we can make it so much better if we try
Love, love is what we make it
So let's make it real good this time.

Is it too late to change your mind
Or has it gone too far this time
Won't you hold me one more time
And let's just see

If there's a chance for you and me.

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As you follow your GAIN Plan which includes nutritional high calorie menus, You add pounds and inches to your arms, legs, chest, hips, everywhere. You'll be amazed at the fantastic transformation that occurs... as thin, unattractive areas start to develop into new magnetic appeal. You'll be



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

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

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

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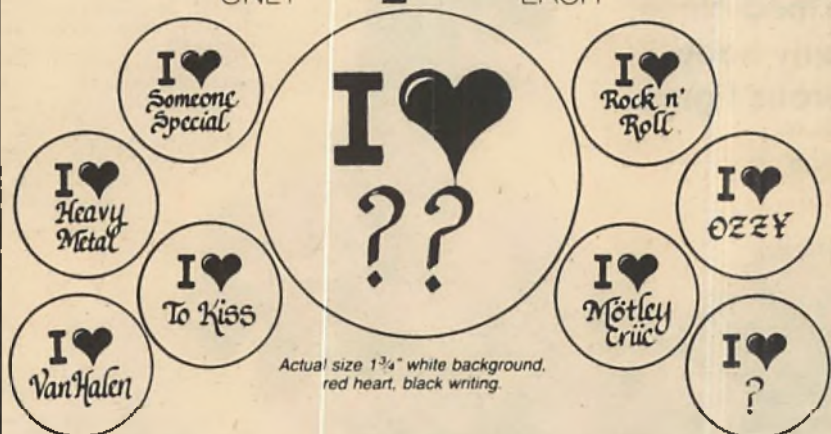
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A GIRL'S NIGHT OUT

(As recorded by The Judds)

BRENT MAHER
JEFF HAWTHORNE BULLOCK

Friday finally came around
This girl's ready to paint the town
Tonight ain't nothing gonna slow
me down.

I did my time working all week
Tonight's all mine tomorrow I'll
sleep
I wanna hear a band with a country
sound.

I've been cooped up all week long
I've been working my fingers to the
bone.

It's a girl's night out
Honey there ain't no doubt
I'm gonna dance every dance til the
boys go home
Well it's my night to rock
No punching that old clock
Ohh ain't no doubt
Lawdy it's a girl's night out.

Two step or the cotton eyed Joe
They can play 'em fast or they can
play 'em slow
I can do 'em all
Just show me the floor.

You can give me a little bit of rock
and roll
Or even a waltz with the lights down
low
I'll still be dancing when they close
the doors.

I've been cooped up all week long
I've been working my fingers to the
bone.

It's a girl's night out
Honey there ain't no doubt
I'm gonna dance every dance til the
boys go home
Well it's my night to rock
No punching that old clock
Ohh ain't no doubt
Lawdy it's a girl's night out.

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SIZE SEVEN ROUND (Made Of Gold)

(As recorded by George Jones and Lacy J. Dalton)

MONROE FIELDS
GARY LUMPKIN

With all my love my dreams and plans
I place this ring upon your hand
I know you'll always cherish it
Cause like our love, it's a perfect fit.

Size seven round and made of gold
This circle joins us heart and soul
And it won't let our love grow cold
Size seven round and made of gold.

From now until eternity
Your love is all I'll ever need
Until the ocean turns to sand
I'll wear your ring upon my hand.

Size seven round and made of gold
This circle joins us heart and soul
And it won't let our love grow cold
Size seven round and made of gold.

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CALIFORNIA

(As recorded by Keith Stegall)

CHARLIE CRAIG
KEITH STEGALL
JIM McBRIDE

California sun, Puerto Rican rum
I should be having fun but I'm not
I'm sitting in this bar on Sunset Boulevard
Hoping her feeling's for me haven't changed a lot.

California don't take it personal
But there's a Georgia girl I've just got to see
California you're still the golden state
And I'm coming back some day
And I'll bring her with me.

If you'd seen her eyes
The day we said goodbye
Then you'd know why I've got to leave
Hanging on the phone
God I hope she's home
I've got something to tell her tonight that just won't keep.

California you made me understand
Without her I'm not the man that I need to be
California she's from another world
But you're gonna love that girl
Just wait and see.

California don't take it personal
But there's a Georgia girl I've just got to see
California you're still the golden state
And I'm coming back someday
And I'll bring her with me.

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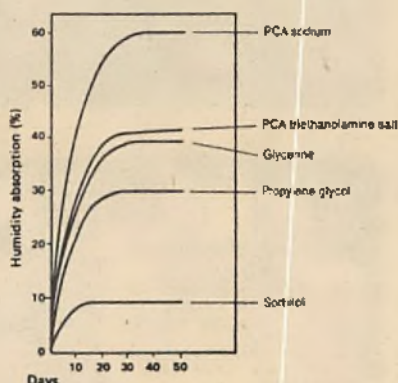
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**THAT SPECIAL LOOK, Inc. Dept. 64V
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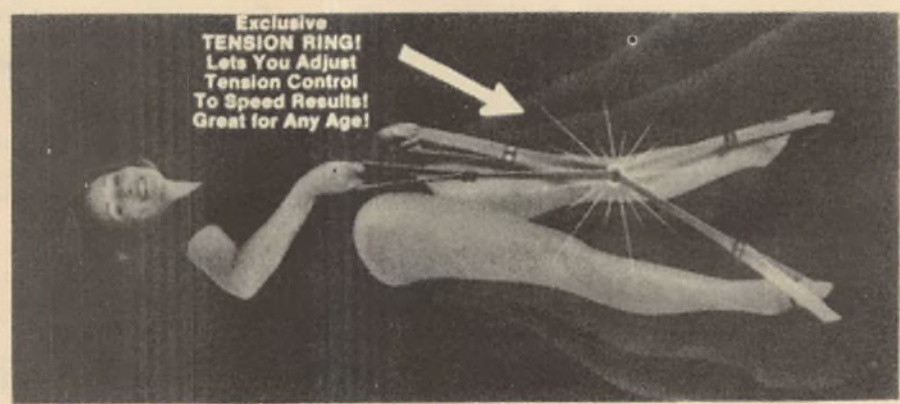
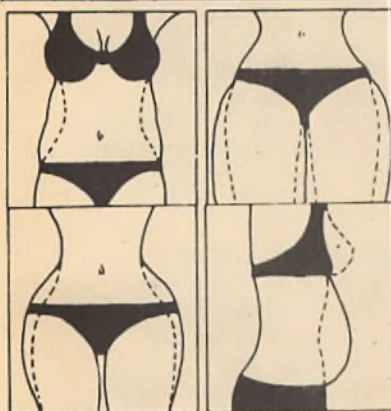
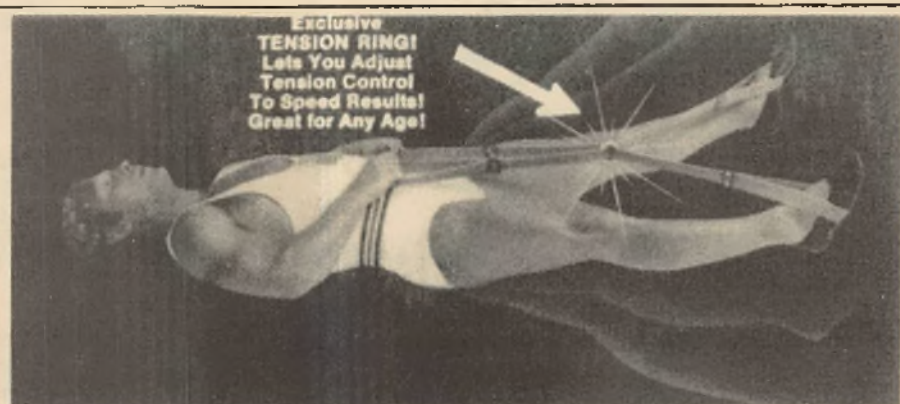
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What is SYNOMETRICS? You've probably heard about the Isotonic and Isometric principle of body dynamics for years. Each method has its own believers and supporters. I used BOTH methods in my daily training. Finally, I developed a special exercise unit that employed BOTH methods AT THE SAME TIME in one device. The effect was simply amazing. I was able to keep in trim, slim shape in only a fraction of the time previously needed!

he Science of SYNOMETRICS later learned the scientific reason for this amazing result. It's called SYNER-

GISM—meaning that when you combine two methods the result is greater than the both of them separately. I now called my new discovery SYNOMETRICS and developed a special exercise unit I call the **SPEED SHAPER**. And that's just what it is...a speed method to give you results in minutes, NOT hours! Now...build yourself a "fantastic looking body" with the incredible SYNOMETRICS—the invention that works on the exciting new scientific concept of ISOTONIC + ISOMETRIC.

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YOU BRING OUT THE LOVER IN ME

(As recorded by Zella Lehr)

CHARLIE BLACK
LAYNG MARTINE JR.

I made up my mind the last time
I was gonna let you go
Next time you do me wrong
I was gonna be strong
You'd come back 'n I'd say no.

Oh but
You bring out the lover in me
Just can't help myself when you're around
The talk is tough but the body's so weak
You bring out the lover in me
You bring out the lover in me.

Dead bolt lock on the front door
Called 'n had my number changed
But all defenses fell
When you rang on my bell
Now look who's holding who again

Oh yeah.

Oh but
You bring out the lover in me
Just can't help myself when you're around
The talk is tough but the body's so weak
You bring out the lover in me
You bring out the lover in me.

See your face
(Yeh)
Hear your voice
(Yeh, yeh)
Lose my cool like a fool
Cause I got no choice.

Oh but
You bring out the lover in me
Just can't help myself when you're around
The talk is tough but the body's so weak
You bring out the lover in me
You bring out the lover in me.

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SHE KEEPS THE HOME FIRES BURNING

(As recorded by Ronnie Milsap)

DENNIS MORGAN
DON PFRIMMER
MIKE REID

Crack of dawn I hit the road
Set my shoulders for the heavy load
Coffee's leakin' through the paper sack
Foreman says I'm late again
He can't stand it when I only grin
He's got me eight hours
She's got me after that
I can't wait till it's quittin' time
She's got somethin' cookin' for me tonight.

She keeps the home fires burnin'
While I'm out earnin' a livin' in a world
That's known for its pourin' rain

She keeps the home fires burnin'
And it's her warm lovin'
That keeps me returnin' again and again.

Out of gas just my luck
Four bald tires on my pick-up truck
No more credit on my credit card
I come home hit the door
I remember what these achin' arms are for
She's my one light when the world goes dark
Tomorrow it's the same old grind
But she'll be burnin' in my mind.

She keeps the home fires burnin'
While I'm out earnin' a livin' in a world
That's known for its pourin' rain
She keeps the home fires burnin'
And it's her warm lovin'
That keeps me returnin' again and again.

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DIXIE ROAD

(As recorded by Lee Greenwood)

DON GOODMAN
MARY ANN KENNEDY
PAM ROSE

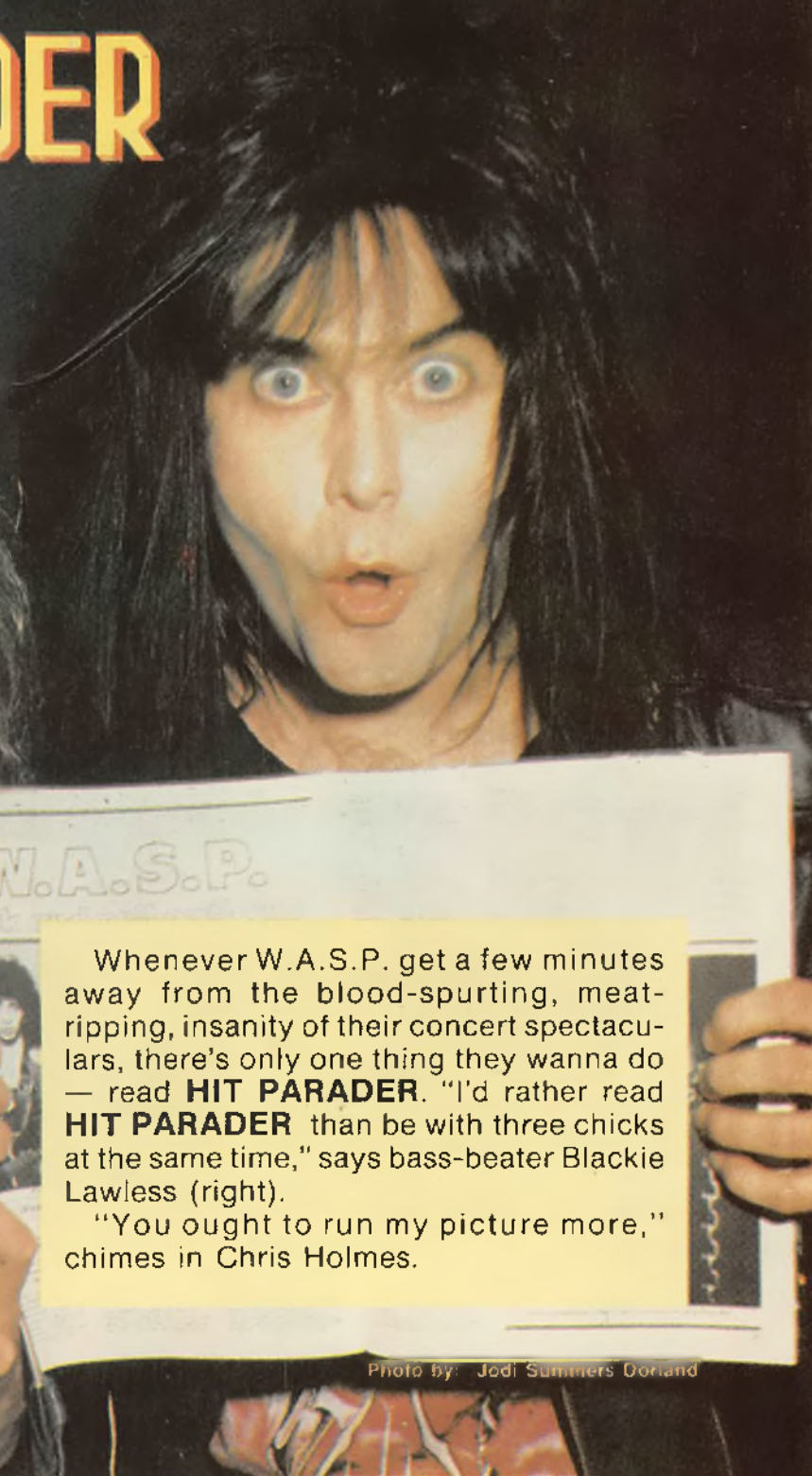
I would pick and we would sing
To the rhythm of that front porch swing
The moonlight was a spotlight that we shared
Then I found new notes on that old guitar
And he believed I could be a star
He told me that he wanted to be fair
And he said "love will only hold you down"
Girl you're glory bound
And we can't share a world of different dreams
So I chased mine and he found his too
But someone else made his come true

Now I'm a star but everytime I sing.
My heart goes driftin' down a dusty dixie road
Takin' my mind back in time
L.A. lights burn like hell once you know
You left heaven waitin' down a dixie road.

Every night I'm in a different place
And I search in every stranger's face
Tryin' to find a man who's just not there
He's back there in Montgomery
And I'm clear across the country
But whenever I'm alone I go back there.

My heart goes driftin' down a dusty dixie road
Takin' my mind back in time
L.A. lights burn like hell once you know
You left heaven waitin' down a dixie road.
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"You ought to run my picture more," chimes in Chris Holmes.

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