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MAGAZINE

FEBRUARY 1986

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REO Speedwagon**

**DON HENLEY
ROGER DALTREY
KLYMAXX
ROSANNE CASH**

**ROCK: BROKEN WINGS • SEPARATE LIVES • LIKE TO GET TO KNOW
YOU WELL • SOUL KISS • KAYLEIGH • REMO'S THEME (What If) •
SON OF THE YEAR**

**SOUL: ONE OF THE L
TIME • COOL**

**COUNTRY: HAVE M
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CAN DO IS
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Rock Section

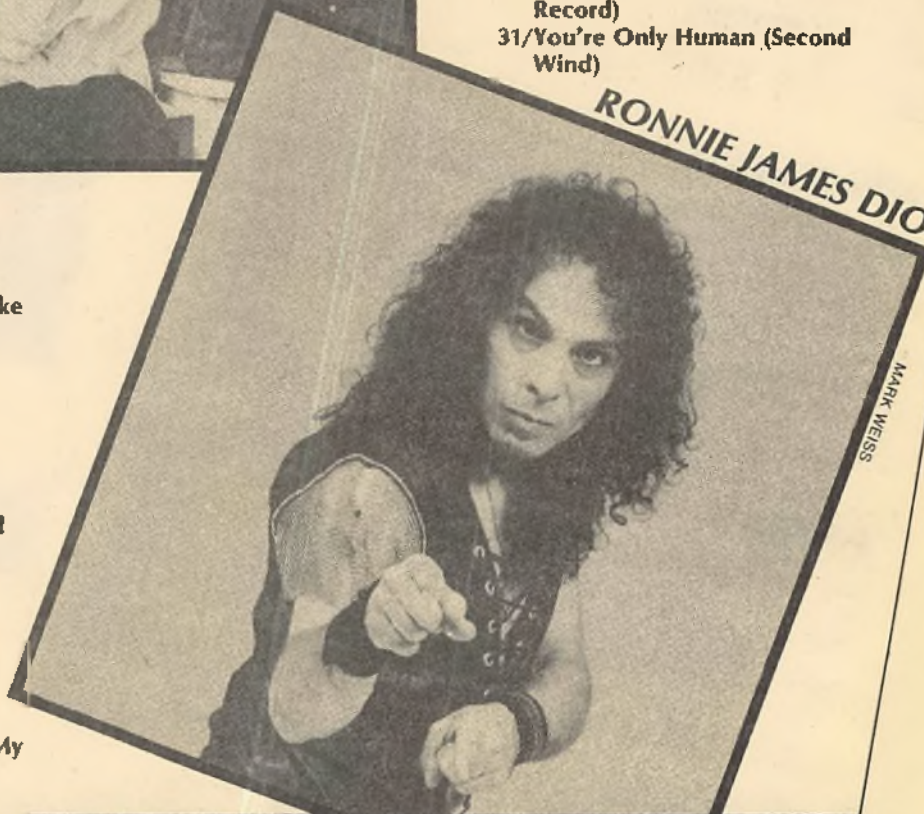
SIMPLE MINDS



24/Take On Me
25/Tears Are Falling
7/Test Of Time
18/Tonight It's You
30/Way You Do The Things You Do,
The/My Girl
18/We Built This City
21/You Spin Me Round (Like A
Record)
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21/One Night Love Affair
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Lady)
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(What If)
13/Rock 'N' Roll
Children
6/Separate Lives
11/Soul Kiss

RONNIE JAMES DIO



MARK WEISS

STARSHIP



HEAD OVER HEELS

As recorded by Tears For Fears

**ORZABAL
SMITH**

I wanted to be with you alone
And talk about the weather
But traditions I can trace against
the child in your face
Won't escape my attention
You keep your distance with a
system of touch
And gentle persuasion
I'm lost in admiration
Could I need you this much
Oh you're wasting my time
You're just, just, just wasting
time.

Something happens and I'm head
over heels
I never find out till I'm head
over heels
Something happens and I'm head
over heels
Ah don't take my heart
Don't break my heart
Don't, don't, don't throw it away
Throw it away
Throw it away.

I made a fire and watching it burn
Thought of your future
With one foot in the past
Now just how long will it last
No, no, no have you no ambition
My mother and my brothers used
to breathing clean air
And dreaming I'm a doctor
It's hard to be a man when there's
a gun in your hand
Oh I feel so.

Something happens and I'm head
over heels
I never find out till I'm head
over heels
Something happens and I'm head
over heels
Ah don't take my heart
Don't break my heart
Don't, don't, don't throw it away.

And this is my four-leaf clover
I'm on the line one open mind
This is my four-leaf clover
La la la la la la.

And in my mind's eye
One little boy coming back
Funny how time flies.

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LIKE TO GET TO KNOW YOU WELL

As recorded by Howard Jones

HOWARD JONES

Like to get to know you well
Like to get to know you well
Like to get to know you well
So we can be one
We can be one together.
(Repeat)

Together we can cast away the
fear
Together we can wipe away the
tear
Together we can strip down the
barriers
And be one.

Don't wanna talk about the
weather
Don't wanna talk about the
news
Just wanna get to the real you
inside.

Like to get to know you well
Like to get to know you well
Like to get to know you well
So we can be one
We can be one together.
(Repeat)

Don't you think now is the time

We should be feelin'
Just wanna simply say
Won't let you slip away.

People wanna talk about the
future
Don't wanna linger on the past
Just wanna reach the real you
inside
Forget cold glances and rejection
Leave the things that separate
Build on a trust that we must
stand on.

Like to get to know you well
Like to get to know you well
Like to get to know you well
So we can be one
We can be one together.

We're finding all are insecure
Opening the same door
Leaving out a stubborn pride
Seen from another side.

Like to get to know you well
Like to get to know you well
Like to get to know you well
So we can be one
We can be one together.
(Repeat)

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HITS OF THE YEAR

As recorded by Squeeze

**CHRIS DIFFORD
GLENN TILBROOK**

Off to the airport
To check in the bags
Proud of my suntan
And the good times I've had
Laying on beaches and writing
out cards
Back to the humdrum and
bashing out cars
Into the aircraft
I look for my seat
A nervous tension
Builds inside me
Onto the runway I pretend I'm
elsewhere
In minutes we're flying
through the hot evening air.

Down there toytown
The twinkle of lights

The long white beaches of
holiday time
Suddenly someone has pulled
out a gun
His shout for attention has
everyone stunned
Hands on our heads
There's a new kind of fear
We're over a barrel with the
hits of the year.

Held up to ransom
Assured we'll be safe
The yellow ribbon
Comes out again
How many Gods can there
be in one sky
All so important and all
so involved
Here on a trigger a disciple
of fear
We wait without knowing
If we're hits of the year.

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SEPARATE LIVES (Love Theme from White Nights)

As recorded by Phil Collins and
Marilyn Martin

STEPHEN BISHOP

You called me from the room in
your hotel
All full of romance for someone that
you'd met
Telling me how sorry you were
leaving so soon
And that you miss me sometimes
When you're alone in your room
Do I feel lonely too.

You have no right to ask me how I
feel
You have no right to speak to me
so kind
I can't go on just holding on to ties
Now that we're living (living)
separate lives.

Well I held on to let you go
Ooh and if you lost your love for me
Well you never let it show
There was no way to compromise
So now we're living (living)
separate lives.

Ooh it's so typical, love leads
to isolation
So you build that wall (build
that wall)
Yes you build that wall
And you make it stronger.

Well you have no right to ask me
how I feel
You have no right to speak to me
so kind
Someday I might find myself
looking in your eyes
But for now we'll go on living
separate lives
Yes for now we'll go on living
separate lives.

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LOVIN' EVERY MINUTE OF IT

As recorded by Loverboy

ROBERT JOHN LANGE

I'm not a man or machine
I'm just something in between
Woah woah
I'm all love, a dynamo
So push the button
And let me go
Woah woah
Ah you want me to come alive
Flick the switch into overdrive
You and me could let it be
Ready, aim, fire.

Touch that dial
Turn me on
Start me like a motor
Make me run
Lovin' every minute of it
Lovin' every minute of it
Turn that dial all the way
Shoot me like a rocket into space
Lovin' every minute of it
Lovin' every minute of it
Lovin' every minute of it
Come on.

I got fun
You want some
I'm ever ready
Doctor Love
Woah woah
I'm antennae, aerial
I'm tuning in my control
Woah woah
Ah you got love
You gotta deal
You wanna drive
Then take the wheel
You and me could let it be
Ready, aim, fire.

Touch that dial
Turn me on
Start me like a motor
Make me run
Lovin' every minute of it
Lovin' every minute of it
Turn that dial all the way
Shoot me like a rocket into space
Lovin' every minute of it
Lovin' every minute of it
Lovin' every minute of it
All right.

Oh you want me to come alive
So flick the switch into overdrive
You and me could let it be
Ready, aim, fire.
(Repeat chorus)

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KAYLEIGH

As recorded by Marillion

**DEREK WILLIAM DICK
MARK KELLY
IAN MOSLEY**

Do you remember
Chalk hearts melting on a
playground wall
Do you remember
Dawn escapes from
moonwashed college halls
Do you remember
Cherry blossom in the market
square
Do you remember
I thought it was confetti in our
hair
By the way
Didn't I break your heart
Please excuse me
I never meant to break your
heart
So sorry
I never meant to break your
heart
But you broke mine.

Kayleigh is it too late to say
I'm sorry
And Kayleigh could we get it
together again
I just can't go on pretending
That it came to a natural end
Kayleigh oh I never thought I'd
miss you
And Kayleigh I thought that we'd
always be friends
We said our love would last
forever
So how did it come to this

bitter end.

Do you remember
Barefoot on the lawn with
shooting stars
Do you remember
Loving on the floor in
Belsize Park
Do you remember
Dancing in stilettos in
the snow
Do you remember
You never understood I had
to go
By the way
Didn't I break your heart
Please excuse me
I never meant to break your
heart
So sorry
I never meant to break your
heart
But you broke mine.

Kayleigh I just want to say
I'm sorry
But Kayleigh I'm too scared to
pick up the phone
To hear you've found another
lover
To patch up our broken home
Kayleigh I'm still trying to
write that love song
Kayleigh it's more important to
me now you're gone
Maybe it will prove that we
were right
Or it'll prove that I was wrong.

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TEST OF TIME

As recorded by The Romantics

**PALMAR
CANLER
SKILL**

You're the one
Now I know it
In time I'm gonna show you
Day by day
I pick myself up
All alone and waitin' for
you
Take the key
Set your heart free
I've got the love that's
so true.

Test of time
It's just a test of time
I can stand the test of time
Test of time
I make believe that you're
mine
And it's just a test of
time.

When you're around
Can't deny it
I always want you by me
It might take long
Forget the time
Come to me girl when you're
ready.

Test of time
It's just a test of time
I can stand the test of time
Test of time
I make believe that you're
mine
And it's just a test of time.

Side by side
Is how it could be
And I'm here anticipatin'
What can I do
You're just my kind
With me no chance you're
takin'
I do the time
Do me the love
Change of heart and I'll
be waitin'.
(Repeat chorus)

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QUE TE QUIERO

As recorded by Katrina and
The Waves

KIMBERLEY REW

People keep tellin' me
Don't go south of the border
People keep tellin' me
You're the captain's daughter
But I don't mind
No no no
'Cos I love the boy
Down in Mexico.

Well people keep tellin' me
Don't get on that bus
Well people keep tellin' me
That he's not like us
But I don't mind
No no no
'Cos I love the boy
Down in Mexico.

Que te quiero mivada quiero
Que te quiero mivada quiero
Que te quiero mivada quiero
Que te quiero quiero
Que te quiero quiero.

So people don't tell me
He's no good
So people don't tell me
I've gotta do what I should
'Cos I'm in love
Yes I know
I'm in love with the boy
Down in Mexico.

Que te quiero mivada quiero
Que te quiero mivada quiero
Que te quiero mivada quiero
Que te quiero quiero
Que te quiero quiero.
(Repeat)

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REO

Speedwagon

By Elianne Halbersberg

"E veryone thought we were taking a break, but we weren't," says REO Speedwagon guitarist Gary Richrath of the time lapse between albums. "With all the success of *High Infidelity*, the most asked question was how success affected us; how it changed our lives. We said, 'Nah, it hasn't changed us!' But it kind of crept in the back door. That tour was one of our longest. We were exhausted and didn't take as much time as we should have to write songs for *Good Trouble*, so therefore the album wasn't quite what we expected. It did well (beyond platinum), but something was missing for us.

"So after that tour, we said 'stop' and took two or three months to collect ourselves. That's the first real time off that I can remember in 15 years. Then we took three or four months for songwriting, rented an old warehouse that we converted into a cozy hangout

to get back to our roots; be a garage band again and have fun as opposed to just putting product out. It took six months for that, and the rest of the time we were in the studio."

The result was *Wheels Are Turnin'*, REO Speedwagon's thirteenth album, which has graced the band with a non-stop string of hits: "I Do' Wanna Know", "Can't Fight This Feeling", "One Lonely Night", "Live Every Moment." The overwhelming success has kept REO on the road since November 1984, with virtually no end in sight as they prepared for a European tour. After completing their 101st performance on this tour, Richrath, vocalist Kevin Cronin, keyboardist Neal Doughty, bassist Bruce Hall and drummer Alan Gratzner found themselves with a rare pre-show night off, which, predictably, was spent doing interviews.

The Cronin-Richrath team has pen-

ned such staples as "Riding The Storm Out", "Time For Me To Fly", "Roll With The Changes", "Keep On Loving You" and "Take It On The Run." The songwriting process was captured somewhat in an alternate video clip of "Can't Fight This Feeling", which Richrath says "was staged, obviously, but had a little realism. That part is usually done at the rehearsal hall or I'll stop at Kevin's house and he'll play a song ... and," he laughs, "change keys about 30 times! Just when I've got my guitar part right and comfortable, he'll go 'Let's put it in A!' But the way we go about songwriting is I write on acoustic guitar or piano. A lot of Kevin's songs are done the same way because we feel that if it's going to be an REO song, then it has to start out as 'a song', meaning you can play it on acoustic and sing it to somebody. If the words and melody are strong, then you have the basis for a song.

"Kevin does the bulk of the arranging and 90 percent of the time when we bring a song to the band, he and I have heard it before we get to rehearsal. Then one person shows the band the chords. The best part of being in a band is that everybody does contribute ideas—we're all involved in the creative process. Every idea is listened to; Kevin, Alan and I are producers; Bruce does some songwriting, Neal just had his first single ever with 'One Lonely Night'. Some people think after 15 years we should all be sick of each other but the truth is we're having more fun. We've grown musically, and everyone is more concerned with the band than ever. We're one of the few groups that I know of that's still together and all five people have a say."

In addition to Cronin's distinctive voice, REO Speedwagon's sound is strongly defined by Richrath's highly stylized guitar skills. A "pretty much self-taught player with a strong country-western background," Richrath's career began in Peoria, Illinois, with a high school band, Mark IV ("a very ingenious name," he asides, "four times the speed of sound.") From school dances he graduated into Suburban Nine-To-Five, rival band to then rock-and-roll Dan Fogelberg's Coachmen. Richrath eventually "drifted to Champaign, Illinois," REO Speedwagon, and the fruition of his unique stage and studio technique; totally devoid of effects and overdubs.

"On stage, I play 1959 to 1960 Les Pauls," Richrath explains. "Those are the best. I have three or four guitars that I carry on the road and use every night, and rotate so I don't break strings. I'll swear that a wireless makes my tone different, although everyone else says that's impossible. But for me, on stage I like just a cord going directly into the amp: crank it up and let my fingers do the rest. I'm a real stickler for not using any effects. The only thing I really use is an old-fashioned wah-wah pedal. I don't think any of the 'new young guitar players' even use those any more, but I like the way they play. In the studio, it's pretty much the same. I don't like using outboard equipment or any of that. I like to get as much personality across on the guitar as possible, which to me, gives a lot more to the songs and to the band."

"Between songwriting, producing, and playing guitar, there's all 18 of my personalities pushing each other around," he smiles. "But then again, if that situation wasn't there, if I didn't feel I had to be better with every album, or top myself, then I probably wouldn't. I'd just get stagnant, and I



Gary Richrath



Bruce Hall

Alan Gratzner

Kevin Cronin

Neal Doughty

Gary Richrath

guess that's what happens to a lot of bands. Everybody is like that — we all try to top the last album, last performance; outdo what we did last, and it has kept us together for 13 albums over 15 years, so something is working!

"We try to be as original as possible and without just being 'original for original's sake.' That gets on my nerves, when a band one minute is rock and roll and the next they're doing polkas or something like that. So we try to keep the albums different and still be R&B. We just play and rehearse, and when it sounds like us and we can't do any more to it, we say, 'Hey, let's go!'"

"There's a certain responsibility we feel toward our audiences," Richrath notes. "Sometimes a fan comes up and tells me that he or she decided to be a guitar player because of me, and I love when that happens — it's so flattering when someone says that I've been their influence. After each show, we have a place affectionately called The Holding Tank, where we get contest winners, people from the crowd — 50 every night that get chosen at random — to come backstage and meet the band. We sign autographs for all of them, take pictures, and it's great — it keeps us in touch with our fans."

"A lot of them have grown up with us, and now they have kids who come and see us, too. We always say we want everyone in the audience to be kids for two hours — forget their problems and just have fun. People who come to see us know that it's a good time rock and roll show. When we're in town, they're going to be entertained. The biggest responsibility we feel on tour and on albums is to try to do our best for the fans; to perform as well as we can, and when we go on stage we owe it to the crowd to give as much of ourselves as possible — that's the most important thing of all."





SOUL KISS

As recorded by Olivia
Newton-John

MARK GOLDENBERG

Soul kiss you left me dreaming
Now I wonder are things just
what they seem
Well I get down on my knees
(And thank you baby)
Get down on my knees.

Soul kiss
All night you kept me wondering
This is the way, this is the hunger
Well I get down on my knees
(And thank you baby)
Get down on my knees.

Somewhere there is a fire
burning
Somewhere inside
Somewhere there is a heart that's
waiting
To take a ride
To your soul kiss

Ah your soul kiss.

So this is where it has to lead to
Take my hand and make me need
to
Well I get down on my knees
(And thank you baby)
Get down on my knees.

So this is where it has to lead to
Take my hand and make me need
to
Well I get down on my knees
Get down on my knees.

Soul kiss
You left me hoping
Now I wonder is the door still
open
Well I get down on my knees
(And thank you baby)
Get down on my knees.
(Repeat chorus)

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Concert Review

by Mary Anne Cassata

CULTURE CLUB

Jones Beach, NY: If the entertaining show at the Jones Beach Theatre was any indication that Culture Club still possesses the power of pop music appeal, then without a doubt, the group stands a fair chance of surviving the next couple of years. It wasn't exactly the 20,000 seater at Madison Square Garden last year, but the nearly 4000 strong that attended the Culture Club concert on the beach enjoyed it just the same.

Perhaps there isn't much these days the irreplaceable glamor boy leader of the British outfit can't do to satisfy his younger audience, except maybe for the r&b influenced numbers that were evenly interjected between the more popular spots in the show. For the past three years George and company have been primarily entertaining the teen generation with simple pop tunes like "I'll Tumble 4 Ya," and "Karma Chameleon," but apparently a prominent move toward a new direction has taken course.

The group has shifted to some very definite musical transitions. Almost five new songs from the forthcoming Culture Club album were less pop oriented in music, but not in lyrics. When the group performed these songs the audience seemed to remain void simply because they were not familiar with the selections. In the beginning of the 90-minute set George had tried to coax the crowd by saying, "I can't hear you. Is anybody out there? Don't be shy." The show opened to a rousing version of "Church Of The Poison Mind", followed by "I'll Tumble 4 Ya." When a stylish George removed a long black coat to reveal another lightweight, knee-length white coat over snug fitting white printed pants, the audience sent up a roar. In that familiar husky tone he playfully announced, "Now that Madonna is married, somebody has to do the stripping, right?"

Although there were some slow spots during the show, George, the irrepressible showman picked up the pace when necessary. When he introduced the funk-flavored

"Heaven's Children," it was evident by the crowd's silence there didn't seem to be much of an interest. But what the audience did approve of was another new number called "God Thank You Woman," perhaps one of the best of the new material, which George dedicated to all the women in the audience. For the safe and accessible Culture Club (contrary to some belief) there probably isn't a better positive form of rock entertainment anywhere else.

The group's universal music and style can still transcend to people of all ages, as clearly George himself is an inspiration to all who are deemed to be inferior by society's standards. His devoted flock of followers revere him because he chooses not to be intimidated by anyone. Perhaps one of the most fascinating aspects of a Culture Club concert is watching George's adherents similarly fashioned after him. Young and old alike attend attired in the old and new Boy George looks. Of course, the genuine grand initiator himself has an unpredictable fashion and hair style sense. He can emerge in anything from a brightly colored shower cap with three layers of long shirts to a cropped, spikey short 'do with a combination striped and checkered coat.

High points of the show garnered loud responses as a string of familiar hits ensued such as the classic "Time", the danceable "Karma Chameleon," and the soulful "Black Money". At one point George brought forth back-up vocalists Wendel Arthur Morrison and Jocelyn Brown to share the spotlight on an enlightening rendition of "Your Love Has Lifted Me Higher". He then turned the show over to them briefly so he could change outfits.

Bandmates Roy Hay on guitar, bassist Mikey Craig, and drummer Jon Moss provided solid support with an added rhythm section on varying musical moods ranging from rock, reggae and soul to contemporary pop. Often the extra keyboards and brass gave way to overwhelming the group's pure acoustic sound.

Other peak points of the evening included "Do You Really Want To Hurt Me?" and the painstaking "Victims" where George's velvet smooth vocals echoed throughout just as vibrant as if on record. Again he re-emerged on stage in red striped pants, and a long coat as white smoke engulfed him during the opening lines of "Miss Me Blind." The two encores were reserved for "The War Song," and "That's The Way". Teasingly he informed the audience, "I know you all came to see Boy George with his hair up and wearing a party dress. I know you read about me in the National Enquirer."

Perhaps some of the audience was curious to see what would be considered unconventional fashion wear, but to George it is a simple way of life. As for the others who attended, it was to hear and witness Culture Club perform their diversely crafted music.



ROCK 'N' ROLL CHILDREN

As recorded by Dio

RONNIE JAMES DIO

*It was starting to rain
On the night that they first
decided
It was blinding with snow
On the night that they ran
away
They were found in the
dark
But they never returned
Just like somebody slammed
the door.*

*She was meant to be wild
He was nearly a child
But they only could feel
each other
They were paper and fire
Angel and liar
The devil of one another.*

*Then they were thrown to
the ground
With a terrible sound
Just like somebody broke
a heart.*

*Rock 'n' roll children
Alone again
Rock 'n' roll children
Without a friend
But they got rock 'n' roll.*

*It was starting to rain
On the night they they
cried forever
It was blinding with snow
On the night that they
screamed goodbye.*

*They were lost in the dark
And they never returned
Just like somebody slammed
a door.*

*On rock 'n' roll children
Alone again
Rock 'n' roll children
Without a friend.*

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THE REAL THING

As recorded by Taxxi

D. CUMMING

*It's not enough
Pretending we are lovers
I want you here with me
Underneath the covers.*

*I got no explanations
I just don't know where to start
But I'm going through emotions
That are tearing me apart.*

*Ooh ooh ooh ooh
I want the real thing*

*I can't hold on to a dream
I need the real thing.*

*It's not enough
Pretending we're together
I want you here right now
To stay with me forever
I don't want this fantasy
This game of make believe.
Ooh ooh ooh ooh
I want the real thing
I can't hold on to a dream
I need the real thing.*

*I want the satisfaction
That only you can bring.*

Ooh ooh ooh ooh

*I want the real thing
I can't hold on to a dream
I need the real thing.*

*It's not enough
To know you're thinking of me
I may fill your thoughts
But I'm left feeling empty
I don't want this fantasy
This game of make believe.*

*Ooh ooh ooh ooh
I want the real thing
I can't hold on to a dream
I need the real thing.
(Repeat)*

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MONEY FOR NOTHING

As recorded by Dire Straits

MARK KNOPFLER

*Look at them yo-yo's
That's the way you do it
You play the guitar on the MTV
That ain't workin'
That's the way you do it
Money for nothin' and your
chicks for free.*

*Now that ain't workin'
That's the way you do it
Lemme tell ya
Them guys ain't dumb
Maybe get a blister on your
little finger
Maybe get a blister on your
thumb.*

*We gotta install microwave ovens
Custom kitchen deliveries
We gotta move these
refrigerators*

We gotta move these color TV's.

*The little faggot with the earring
and the makeup
Yeah buddy that's his own hair
That little faggot got his own
jet airplane
That little faggot he's a
millionaire.*

*We gotta install microwave ovens
Custom kitchen deliveries
We gotta move these
refrigerators
We gotta move these color TV's.
(Repeat)*

*I shoulda learned to play the
guitar
I shoulda learned to play them
drums
Look at that mama
She got it stickin' in the camera
Man we could have some fun.
And he's up there what's that
Hawaiian noises
He's banging on the bongos like
a chimpanzee
Oh that ain't workin'*

*That's the way you do it
Get your money for nothin' and
your chicks for free.*

*We gotta install microwave ovens
Custom kitchen deliveries
We gotta move these
refrigerators
We gotta move these color TV's.*

*Listen here
Now that ain't workin'
That's the way you do it
You play the guitar on the MTV
That ain't workin'
That's the way you do it
Money for nothin' and your
chicks for free.*

*Money for nothin'
Chicks for free
Money for nothin'
And chicks for free.*

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NEVER

As recorded by Heart

**HOLLY KNIGHT
GENE BLOCH
CONNIE**

Hey baby I'm talking to you
Stop yourself and listen
Some things you can never,
never choose
Even if you try yeah
You're banging your head
again
'Cause somebody won't let
you in
One chance one love
Your chance to let me know.

We can't go on
Just a runnin' away
If we stay any longer
We will surely never get away
Oh whoa anything you want
We can make it happen
Stand up and turn around
Never let them shoot us down
Never, never, never
Never run away.

Hey baby you know it's true
Why you bother lying when
you know that you want
it too
Don't you dare deny me
Walk those legs right over
here
Gimme what I'm dying for
One chance one love
Hold me down never let me go.

We can't go on
Just a runnin' away
If we wait any longer

We will surely never get away
Oh whoa anything you want
We can make it happen
Stand up and turn around
Never let them shoot us down
Never, never, never
Never run away
Never, never, never
Never run away.

Hey baby I'm talking to you
Stop yourself and listen
Some things you can never
choose
Even if you try yeah
You're banging your head
again
'Cause somebody won't let
you in
One chance one love
Your chance to let me know.

We can't go on
Just a runnin' away
If we stay any longer
We will surely never get away
Oh whoa
Never
Oh whoa
Never
We can't go on
Never
We can't go on
Never
Whoa oh
Never
Whoa oh
Never
We can't go on
We can't go on.

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I'LL BE THERE

As recorded by Kenny Loggins

**KENNY LOGGINS
DAVID FOSTER
EVA EIN LOGGINS**

Stand or fall
The love you have is all you
have to give
As long as you live on your own
You're never all alone
There'll be a light to guide you on
Remember that love is there
Stand your ground
Stand your ground
You made it this far baby
Don't let it go
Stand your ground
Stand your ground
This is the moment for you to
know oh.

I'll be there
To hold you in my heart
'Cause our love lasts forever
I'll be there
And I'll never let us drift again
I'll be there for you.

Comes a day
It feels so far away
So far to go
But you should know by now
You're free from how it used to be
You've got the power to whatever
you desire
You're gonna bet to win
You're the survivor
I swear wherever you have to go
darlin' know.

I'll be there for you
I'll be there
No need to feel alone
When your love lasts forever
I'll be there
And my heart is gonna be oh
Oh you got love
You got love
You got know you got my love
Oh whoa you got love
You got love
You got know you got my love
You got love
You got love
You got know you got my love.

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BROKEN WINGS

As recorded by Mr. Mister

**RICHARD PAGE
STEVE GEORGE
JOHN LANG**

Baby don't understand
Why we can't just hold on
To each other's hands
This time might be the last
I fear
Unless I make it all too clear
I need you so whoa.

Take these broken wings
And learn to fly again
Learn to live so free
And when we hear the voices sing
The book of love will open up
and let us in

Take these broken wings.

Baby I think tonight
We can take what was wrong
And make it right
Baby it's all I know
That you're half of the flesh
and blood that makes me
whole oh
I need you so.

So take these broken wings
And learn to fly again
Learn to live so free
And when we hear the voices
sing
The book of love will open
up and let us in.
(Repeat)

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DANCING IN THE STREET

As recorded by David Bowie
and Mick Jagger

WILLIAM STEVENSON
MARVIN GAYE
IVY HUNTER

*Calling out around the world
Are you ready for a brand new
beat
Summer's here and the time
is right
For dancing in the street
They're dancin' in Chicago
Down in New Orleans
In New York City.*

*All we need is music
Sweet music*

*There'll be music ev'rywhere
There'll be swinging, swaying
Records playing
Dancing in the street oh
It doesn't matter what you wear
Just as long as you are there
So come on ev'ry guy
Grab a girl
Ev'rywhere
Around the world
They'll be dancing
Dancing in the street.*

*It's an invitation across the
nation
A chance for folks to meet
There'll be laughing and singing
and music swinging
Dancing in the street
Philadelphia, PA
Baltimore and D.C. now
Don't forget the Motor City
On the streets of Brazil
Back in the U.S.S.R.*

Don't matter where you are.

*All we need is music
Sweet music
There'll be music ev'rywhere
They'll be swinging an' swaying
Records playing
Dancing in the street oh
It doesn't matter what you wear
Just as long as you are there
So come on ev'ry guy
Grab a girl
Ev'rywhere
Around the world
They'll be dancing
They're dancing in the street
Way down in L.A.
Every day
Dancing in the street
'Cross in China too
Me and you
Dancing in the street.*

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Roger Daltrey

Under A Raging Moon

by Rich Sutton

Roger Daltrey's sense of loss upon the breakup of The Who is written like graffiti on his lips with each of the few words he uses to speak of his band. A multitasking performer, Daltrey has the ability to perform on stage, screen and as a solo artist. Yet, it is apparent that the breakup of his band weighs heavy on him.

*After more than a year of musical silence, Daltrey decided he must break from his musical inactivity and perform. The result is the album *Under A Raging Moon*, featuring a song called "After The Fire," written for Daltrey by former Who bandmate, Pete Townshend.*

In addition to this, the title tune is dedicated to Who drummer Keith Moon, who died of an overdose in 1978. "Under A Raging Moon" features performances by various drummers as a tribute to Moon.

Although Daltrey is still wary of speaking about The Who, in this exclusive Song Hits interview he spoke exuberantly about his new album, Live Aid and the prospect of playing live again in the near future.

Song Hits: What we want to talk about is your collaboration with Pete Townshend on the song "After The Fire." How did it all come about?

Roger Daltrey: It was quite a bit of luck, really. I was in a restaurant and I was just finishing my album. I was one song short, and I was discussing with a friend where I'm going to get the other song from, and in comes Pete Townshend, saying "hey, I've got a song for you."

It was really as simple as that. He gave me a very rough demo, which was him

on a piano with a sequencer and nothing else. He said "there it is, go away and do it." I had complete freedom to do it how I wanted to do it and I can't believe my luck. But we are also going to be working on a project together next year.

SH: What can you tell me about that project next year?

Roger: There's not a lot I can say about it.

SH: Does Pete actually play on "After The Fire?"

Roger: No, he doesn't play on it. It's Mark Brezezcki from Big Country on drums, Tony Butler on bass from Big Country; it's Bruce Watson on guitar from Big Country, and it's Robbie McIntosh from the Pretenders on guitar.

SH: Now, do those folks play with you on the rest of *Under A Raging Moon*?

Roger: Mark plays on drums, I've got Robbie on guitar, and I used a New York bass player, John Siegler, who used to be with Hall & Oates. That's kind of the root of the band.

SH: Did you meet the guys from Big Country through Pete's brother Simon, who I guess used to play with them?

Roger: No, I've always used Mark as my drummer anyway, even before he was in Big Country. I've always been a fan of the band and to get most of them to actually play on the record was great.

SH: One of the questions that I think everyone wants to ask you, Roger, is about the Live Aid reunion of The Who. How did it go?

Roger: Well, we had a great time. It wasn't easy for (Bob) Geldof to get us together. We didn't really want to do it.

We all said we'd play individually. It was very painful getting over the break up of The Who, so we didn't really want to get it back together again. But once we got on stage, it felt great. I loved it.

SH: What was the final catalyst that made you guys come together?

Roger: Bob's very persuasive. He said if you do it individually, it will be X amount of money; if you do it as The Who, it'll be Y amount. The Y amount was much bigger than the X. So as it was charity, we said OK.

SH: That's terrific. Talk to me about Kenney Jones — are you two going to be working together at all in the future?

Roger: I don't think I'll ever be working with Kenney.

SH: The reason I bring that up is because there are so many rumors that float around about why the band went their separate ways but I guess the one I hear most often is that Kenney was at the root of that breakup.

Roger: I don't really want to discuss that.

SH: OK. You're with a new record label. How did that come about?

Roger: I'm with Atlantic Records. After the breakup of The Who, I just didn't know whether I wanted to carry on singing. I released a record which was kind of a transitional album. The last thing in the world I felt like doing was anything like The Who, you know, but time heals. I did a duet with Meat Loaf on his *Bad Attitude* album. I got in the studio for a couple of hours and I thought, "I really miss this."

His producer was a guy called Alan Shacklock and he had a little word with me. He said, "you're such a good rock singer, why don't you make an album

and sing like you sing with The Who on it?" I didn't think anything about it at the time. Then 'round about this Christmas, every Christmas I miss the band more than ever, I don't know why. But I sat down and was thinking about it. I thought maybe he's got something there. Maybe I should do an album like that. I do feel different now. There's enough time gone by that I don't remember the bad times. I just remember the good times. I really feel proud of The Who and I just want to celebrate what we did.

SH: Let me go back to "After The Fire," the song you wrote with Pete. Obviously you wrote the lyrics, but maybe you two had a chance to discuss it so you can give me an answer to this question. There's a reference in the song to Matt Dillon and Dom DeLuise, which I thought was kind of interesting. Did you talk about that at all? How did you interpret it?

Roger: How did I interpret it? This is a very difficult one. There's two ways you can look at it. There's Matt Dillon from the old black and white *Gun-smoke* show. It can be him. It's just really about the past and the present, bringing the past up to the present.

SH: Which is a lot what the song has to do with.

Roger: That's right. It's like the past becomes the present in a funny kind of way, doesn't it? The song can mean so many things. I interpret it as after the fire, to me the fire is the burning out of life, but out of the dust comes new life. But again, after the fire of The Who, the fire still burns in me to want to do it again. There's all those ways you can look at it.

SH: There's another way that I picked up. There's sort of a nuclear reference in that, too. After the fire of a nuclear war, things will still be going on even though the fire is burning.

Roger: Well, that's right, but bigger than nuclear war is nature itself. There's all those ways of looking at it, and it is that thing after the fire of youth, the fire still burns. This is a period in my life that I'm really enjoying. I'm enjoying being 40 and the fire still burns in me to do what I did as a kid. There's so many facets to this song. But I think that verse is that, bringing the past to the present.

SH: There's so many facets to your career, too, like the movies, and you also appeared in the Barbra Streisand video, "Emotion."

Roger: I've never seen it!

SH: That's funny. I hear you're terrific in it. Tell me, what's going to happen with you in the movies — are there any



plans for that?

Roger: Not in the movies, no. I do quite a lot of work for BBC television in England, which you get to see on your PBS channel. I've done a few things for them, and I'm going to do another children's hour thing for them. I've had a lot of offers, but nothing good for the movies, and I don't want to do bad work. I feel very strongly about acting, and if it's a challenge, I want to do it.

SH: Roger, whatever happened in this country with *McVicar*? Was that movie ever released here?

Roger: I think it was out on cable, but that was a very English film. We didn't make it with America in mind. The film was made at a time when English films weren't being made, and we were out to show that you could make cheap English films that would recoup their money within the English market. And that film, and *Quadrophenia*, succeeded in doing that.

SH: I didn't see *McVicar*, but I did see

Quadrophenia, and that movie succeeded. And that was a wonderful soundtrack to *McVicar*. Tell me what we're going to see in this country on the PBS series, because I'm not familiar with that.

Roger: Well, last year I had *A Comedy Of Errors* come out, which was Shakespeare, and I did a thing for Jonathan Miller, which was *The Beggars' Opera*, and I've got a few other things that are in the works.

SH: Well, I guess the last thing is what did you want to personally accomplish with putting out *Under A Raging Moon*?

Roger: Well, I wanted to make myself a vehicle I could get back on stage with, because I want to start another band.

SH: Do you think that some of the people who made this record with you will be some of the people who you ...

Roger: Yes, they've all agreed to do it if their band's not playing, which is great. I hope to be on stage, if not this year, by the beginning part of '86.

NO LOOKIN' BACK

As recorded by Michael McDonald

MICHAEL McDONALD
KENNY LOGGINS
ED SANFORD

*I'm fading out of sight
My wheels are the only sound
Runnin' at the speed of light
I can't slow down.*

*Out on the open road
Racing to beat the night
No matter where I go
I guess I'll get there all right.*

*So why don't I understand
What's trippin' me up
It used to be a simple thing.*

I can't hold on

*'N' I can't return
Time to let go
It's time to live and learn.*

*I took a one-way flight
Too high to see the ground
Now I know how long it takes
A heart to come down.*

*So why don't I understand
What's trippin' me up
Though it ought to be a simple
thing.
I can't hold on
'N' I can't return
Rivers will run
And bridges will burn
I'm not sure just how
But there's no lookin' back now.
(Repeat)*

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TONIGHT IT'S YOU

As recorded by Cheap Trick

MARK RADICE
RICK NIELSEN
ROBIN ZANDER
JON BRANT

*Time's not sleeping
And time won't lose
You can't win
'Cause time can't lose
So stop what you're doin'
Start on something new
Don't, don't be hypnotized
Don't start thinkin' with your
eyes.*

*I don't know
Why you mean that much to me
You don't know
What it feels like lovin' you
We all know
That change is good for you
That's alright
Gotta do what ya gotta do
anyway-ay-ay-ay-ay.*

*All I want is a place in your
heart
To fall into
All I need is someone to love
And tonight it's you
Tonight it's you.*

*Time's not sleeping
And time won't lose
You can't win
'Cause time can't lose
So stop what you're doin'
Start on something new
Don't, don't be hypnotized
Don't start thinkin' with your
eyes.*

*I don't know
Why you mean that much to me
You don't know
What it feels like lovin' you
We all know
That change is good for you
That's alright
Gotta do what ya gotta do
anyway-ay-ay-ay-ay.*

*All I want is a place in your heart
To fall into
All I need is someone to love
And tonight it's you
Tonight it's you.*

*Come to my world
Come away with me
Smile with your eyes
So I can see.*

(Repeat chorus)

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WE BUILT THIS CITY

As recorded by Starship

BERNIE TAUPIN
MARTIN PAGE
DENNIS LAMBERT
PETER WOLF

*We built this city
We built this city on rock and roll
We built this city
We built this city on rock and roll.*

*Say you don't know me
Or recognize my face
Say you don't care who goes
To that kind of place
Knee deep in the hoop-la
Sinking in your fight
Too many runaways
Eating up the night.*

*Marconi plays the mamba
Listen to the radio
Don't you remember
We built this city
We built this city on rock and roll.*

*We built this city
We built this city on rock and roll
We built this city
We built this city on rock and roll.*

*Someone always playing
Corporation games
Who cares they're always
changing
Corporation names
We just want to dance here
Someone stole the stage
They call us irresponsible*

Write us off the page.

*Marconi plays the mamba
Listen to the radio
Don't you remember
We built this city
We built this city on rock and roll.*

*We built this city
We built this city on rock and roll
We built this city
We built this city on rock and roll.*

*It's just another Sunday
In a tired old street
The police have got the choke
hold oh
And we just lost the beat.*

*Who counts the money
Underneath the bar
Who rides the wrecking ball
Into our guitars
Don't tell us you need us
'Cause we're the ship of fools
Looking for America
Crawling through your schools
Don't you remember.*

*Marconi plays the mamba
Listen to the radio
Don't you remember
We built this city
We built this city on rock and roll.*

*We built this city
We built this city on rock and roll.
(Repeat)*

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**REMO'S THEME
(What If)
(From the motion
picture Remo
Williams: The
Adventure Begins...)**

As recorded by Tommy Shaw

**TOMMY SHAW
RICHIE CANNATA**

*There's a message I'm receiving
And it's coming in clear
But it's not the one
That I need to hear.*

*So if seeing is believing
You better take another look
'Cause I'm halfway gone
And I'm hardly here.*

*What if
What if you find you made
a mistake
What if*

*What if it's worth the chance
that you take.*

*I would never want to see you
standing in the line of fire
You're the one who has to come to
grips with your own desires
Do you hear what I'm saying
Am I even getting through
Are you so far gone
I can't talk to you.*

*I could tell you what you
want to hear
But is it really what you need
Now it's time to stand
On your own two feet.*

*What if
What if you find you've made
a mistake
What if
What if it's worth the chance
that you're taking.*

*I would never want to see you
standing in the line of fire
You're the one who has to come*

to grips with your own desires.

*Get a hold on yourself now
Of your heart and your soul
You've got to make a few
decisions
You've got to get some self
control.*

*What if
What if you find you made
a mistake
What if
What if it's worth the chance
that you're taking.*

*I would never want to see you
standing in the line of fire
You're the one who has to
come to grips with your
own desires
And you're the only one who can
decide hey hey.*

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Book Review

by JoAnn Sardo

Shoot The Stars: How To Become A Celebrity Photographer

by Brad Elterman

Published by California
Features International, Inc.
\$12.50; oversize paperback

SHOOT ★ THE ★ STARS

How To Become A Celebrity Photographer

BRAD ELTERMAN



REVISED HERE FOR THE FIRST TIME:
The stories behind celebrity photos
you've seen in major magazines,
tabloids and daily newspapers all
over the world!

- How to break into the business—and
make money as a celebrity photographer!
- How to take photos that sell
- Where to sell your photos: a priceless list
of publications that buy celebrity photos
- What it's like backstage at awards shows
with Madonna, Prince, Cyndi Lauper,
Duran Duran, Joan Collins and other stars!

CONTRIBUTING EDITORS:
Toby Martin, Stann Findella, Esq.



This 160-page book is much more than a how-to manual. It is an entertaining, informative look at the route travelled by one man in his quest to shoot the stars.

Author Elterman shares his secrets and takes readers over some of the humps he encountered in his 10 years as a photographer. In addition to the helpful tips, the book is full of more than 150 photos of the top stars in the world today. This alone makes *Shoot The Stars* worth the cover price.

The information that the author includes in this book may save many aspiring photographers from calling it quits before they reach their full potential. Elterman not only tells readers how to get an exclusive photograph, but how to sell it once you have it.

Shoot The Stars contains literally hundreds of helpful tips. The chapters range from "Getting Started" to "Backstage At The Academy Awards" to "The Last Time I Saw Elvis."

Elterman covers everything from legal aspects to photo agents to territories and the all-important selling of your photographs. He believes almost anyone in the right place at the right time can take an exceptional picture, but the idea is to market that picture to your full advantage.

Elterman is well-qualified to write a book such as *Shoot The Stars*. He is the man who has photographed such well-known exclusives as Ryan O'Neal and his actress daughter Tatum and son Griffin with Farrah Fawcett, or his front page exclusive photo of Dean Martin packing a mystery pistol.

In addition, he has been onstage with the Rolling Stones, poolside with Kenny Rogers and on the streets of Hollywood with Duran Duran. He not only reprints in this book the exclusives he has shot through the years, but he tells readers the stories behind those exclusives.

All in all, *Shoot The Stars* makes for very interesting reading. It doesn't matter whether you actually want to shoot the stars, or if you're content to read about someone who has actually done it, this book will entertain you.

Shoot The Stars is available in major book and camera stores, or directly from the publisher. Send \$12.95 plus \$2 shipping to:

California Features, Inc.
P.O. Box 659, Dept. #9
Beverly Hills, CA 90213



REBELS

As recorded by Tom Petty and
The Heartbreakers

TOM PETTY

Honey don't walk out
I'm too drunk to follow
You know you won't feel this way
tomorrow
Well maybe a little rough around
the edges
Or inside a little hollow
I get faced with somethings
sometimes
That are so hard to swallow hey.

I was born a rebel down in Dixie
On a Sunday mornin'
Yeah with one foot in the grave
And one foot on the pedal
I was born a rebel.

She picked me up in the mornin'
And she paid all my tickets
Then she screamed in the car
Left me out in the thicket
Well I never woulda' dreamed
That her heart was so wicked

Yeah but I keep comin' back
'Cause it's so hard to kick it
hey, hey, hey.

I was born a rebel down in Dixie
On a Sunday mornin'
Yeah with one foot in the grave
And one foot on the pedal
I was born a rebel.

Even before my father's father
They called us all rebels
While they burned our cornfields
And left our cities leveled
I can still feel the eyes
Of those blue-bellied devils
Yeah when I'm walkin' round
at night
Through the concrete and metal
hey, hey, hey.

I was born a rebel down in Dixie
On a Sunday mornin'
Yeah with one foot in the grave
And one foot on the pedal
I was born a rebel.

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ONE NIGHT LOVE AFFAIR

As recorded by Bryan Adams

BRYAN ADAMS JIM VALLANCE

You're the silent type
And you caught my eye
But I never thought that I'd be
touchin' you.

How was I to know
I'd let my feelin's go
And that I'd be yours before the
night was through.

One night love affair
Tryin' to make like we don't care
We were both reachin' out for
somethin' oh
One night love affair
Pretendin' it ain't there
Oh and now we're left with
nothin'.

When the mornin' breaks
We go our separate ways
If the night was made for love it
ain't for keeps.

But I lose control
As I watch you go
All my senses say I'm in this
much too deep
Now you're outa reach.

One night love affair
Tryin' to make like we don't care
We were both reachin' out for
somethin' yeah yeah
One night love affair
Pretendin' we don't care
Oh and now we're left with
nothin'.

One night love affair
Tryin' to make like we don't care
We were both reachin' out for
somethin' yeah yeah
One night love affair
Sometimes life ain't fair
Oh and now we're left with
nothin', nothin' yeah yeah.

YOU SPIN ME ROUND (Like A Record)

As recorded by Dead Or Alive

MIKE PERCY STEVE COY PETE BURNS TIM LEVER

If I, I get to know your name
Well if I could trace your private
number baby
All I know is that to me
You look like you're lots of fun
Open up your lovin' arms
I want some want some.

I set my sights on you
(And no one else will do)
And I, I've got to have my way
now baby
All I know is that to me
You look like you're having fun
Open up your lovin' arms
Watch out here I come.

You spin me right round
Baby right round like a record
baby

Right round, round, round
You spin me right round
Baby right round like a record
baby
Right round, round, round.

I, I got to be your friend now baby
And I would like to move in just a
little bit closer
All I know is that to me
You look like you're lots of fun
Open up your lovin' arms
Watch out here I come.

You spin me right round
Baby right round like a record
baby
Right round, round, round
You spin me right round baby
right round like a record baby
Right round, round, round
I want your love
I want your love
All I know is that to me
You look like you're lots of fun
Open up your lovin' arms
Watch out here I come.
(Repeat chorus)

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DON HENLEY

HERB RITTS



by Mary Anne Cassata

Don Henley probably has one of the most recognizable vocals in rock music today.

The former drummer and vocalist of the Eagles is now soaring to even greater new heights with his own successful solo career. His mellow smooth voice has easily conjured up images from the '70s classics like "Desperado," "Lyin' Eyes," and "Hotel California". A decade ago American rock music became dominated by the California-based Eagles and other acts like Jackson Browne and Linda Ronstadt. Henley, with partner Glenn Frey co-founded what the music business once referred to as the "super group", and created the aura of mystique that shrouded them.

The inspirations that were imperative to nurturing the Eagles' sound represented eternal youth, and disillusioned love affairs. But by the end of 1979 it seemed inevitable that the group had reached a creative lull in their eight year career and disbanded. The *Long Run* being their last album together didn't exactly become the salvage effort adherents had hoped for. This left Henley in an uncertain existence until 1982 when he resurfaced as a solo artist. His debut album, *I Can't Stand Still*, and its popular hit single "Dirty Laundry" put the gifted songwriter back at the top of the charts again. His latest effort, *Building The Perfect Beast*, is a collection of original songs co-written with new partner Danny Kortchmar. The ex-Eagles' approach this time isn't primarily aimed at personal experiences, but rather social conflict.

"I have this sort of conceptual way of looking at things. I feel it's necessary to write these songs, because I'm concerned about all the messes in the world," he expresses recently in New York City. "I'm a story teller. Every song I tell is not personal and not necessarily the truth. We were a bit more immature in the Eagles about women and love, and relationships." The group's separation resulted at the height of their career following the tour for *Hotel California*. At this point Don held strong reservations about acquiring a new songwriting assistant.

"Glenn and I were partners. We spent a lot of what would have been creative energy to keep everybody in the band happy," he explains. "Glenn and I had our hands full. It was a struggle from the beginning to keep the band together. We broke up for all the normal reasons — the jealousy, the

envy, and people just growing in different directions." For Henley, fortunately his lyric genius hadn't suffered too extensively within a two year lapse. However, his previous solo effort did seem to depict views of social commentary in a negative sense.

"I guess I'm still angry about a lot of things," he admits with a certain degree of modesty. "But I'm not as angry as I used to be. I think the whole purpose of making records, or making art if you want to call it that, is to mirror your times, and point out what you see." After the break up Henley discovered himself in a very vulnerable position. "I found myself catching up on my reading. I spent a couple of years reading lots of books, including a lot of things on political and social issues. I also started watching the news every night. I guess I could be wrong, but it seems to me that things are getting more and more out of control."

As he progressed to sink deeper into a mild depression, it wasn't until working on his solo album that he pulled out of the depths of despair. Having acquired a new songwriting partner by the name of Danny "Kootch" Kortchmar, best known for his work with James Taylor and later Jackson Browne, helped Henley advance into a new transition.

One topic of particular interest to Henley is the plight of the American farmer. Being raised on a farm in Linden, a small town outside of Texas, was his source of inspiration for the song "A Month Of Sunday's" which is only available on the cassette version of *Building The Perfect Beast*.

He recalls of his boyhood days in Northwest Texas, "There was a time in my teens when the kids would be hot rodding around and my dad would make me work the field. It would really piss me off. But the older I got the more important the land had become to me." So now when Henley performs concerts he donates a portion of the proceeds to the American Farmland Trust where the corporation buys land from farmers who are forced to sell out, and legally allows them to remain on the property.

At 37, Henley is planning on getting married in the very near future to his steady girlfriend of three years. But first he intends to solidify his career. He is currently on his first concert tour since the Eagles and for once is enjoying performing center stage. "I really missed touring," he sums up. "I'm lucky to be in such good shape. When you are getting toward 40, you just don't do what you used to do. I love to travel, I love being on the road and going to all those different cities."



JIM SHEA



LONELY OL' NIGHT

As recorded by John Cougar Mellencamp

JOHN MELLENCAMP

She calls me up and says baby it's
a lonely ol' night
I don't know I'm just so scared
and lonely all at the same time
Nobody told me she was gonna
work out this way
No no no no no
I guess they knew we'd work
it out in our own way.

It's a lonely ol' night

Can I put my arms around you
It's a lonely ol' night
Custom made for two lonely
people like me and you.

Radio playin' softly some singer's
sad, sad song
He's singin' about standin' in the
shadows of love
I guess he feels awfully alone
She says I know exactly what
he means
Yeah yeah yeah yeah yeah
And it's a sad, sad, sad, sad
feelin' when you're livin' on
those inbetweens
But it's okay.

*It's a lonely ol' night
Can I put my arms around you
It's a lonely ol' night
Custom made for two lonely
people like me and you.*

She calls me baby
She calls ev'rybody baby
It's a lonely ol' night
But ain't they all.
(Repeat chorus)

*Girl like me and you
Yeah like me and you.*

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TAKE ON ME

As recorded by A-Ha

**PAL WAAKTAAR
MAGS FURUHOLMEN
MORTON HARKET**

We're talking away
I don't know what I'm to say
I'll say it anyway
Today's another day to find you
Shying away
I'll be coming for your love o.k.

Take on me
Take on me
Take me on
Take on me

*I'll be gone
In a day or two.*

Needless to say
I'm odds and ends
But that's me
Stumbling away
Slowly learning that life is o.k.
Say after me
It's no better to be safe than sorry.

Take on me
Take on me
Take me on
Take on me
I'll be gone
In a day or two.

Oh the things that you say

*Is it life or just to play
My worries away
You're all the things I've got to
remember
You're shying away
I'll be coming for you anyway.*

Take on me
Take on me
Take me on
Take on me
I'll be gone
In a day
I'll be gone
In a day.

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TEARS ARE FALLING

As recorded by Kiss

PAUL STANLEY

*I read your mind like an open book
You lost the fire in your eyes
You turn to me with a different look
And then it's raining
Looks like it's raining.*

*Oh no tears are falling
Oh no tears are falling
Oh no tears are falling.*

*Something is wrong as I hold
you near
Somebody else holds your heart
You turn to me with your eyes
in tears
And then it's raining
Feels like it's raining.*

*Oh no tears are falling
Oh no tears are falling
Oh no tears are falling*

I saw you cry.

*And now it's raining
Looks like it's raining
And now it's raining
Feels like it's raining.*

*Oh no tears are falling
Oh no tears are falling
Oh no tears are falling
Someone stole your heart
Oh no tears are falling
They're falling from your eyes.*

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FOUR IN THE MORNING (I Can't Take Anymore)

As recorded by Night Ranger

JACK BLADES

*Four in the morning
Came without a warning
Everybody's got a place to be
I got holes in my conscience
Shot with a vengeance
I must have been a fool not to see.*

*I need you bad
It's hard to live without your
company
I need you bad
So bad I can't take it you see
Oh I.*

*Can't take anymore
I can't fake anymore
It's such a hard time loving you
I can't take anymore
I can't fake anymore
It's such a hard time loving you.*

*There was a time when I knew
you
I held my body to you
Made you feel like you never felt
before
And now it's all in the distance
Still you keep resisting
I love you like never before oh.*

*I need you bad
It's hard to live without your
tender touch
I need you bad
So bad I guess you're playing
me tough
Oh I.*

*Can't take anymore
I can't fake anymore
It's such a hard time loving you
I can't take anymore
I can't fake anymore
It's such a hard time loving you.*

*I guess I was going in the wrong
direction
I guess I was thrown for a while
I need to see you smile*

I need you so yeah.

*I must have been going in the
wrong direction
I guess I was thrown for a while.*

*I need you bad
It's hard to live without your
company
I need you bad
So bad I can't take it you see
I need you bad
It's hard to live without your
tender touch
I need you bad
So bad I want to tell you so much
Oh I.*

*Can't take anymore
I can't fake anymore
It's such a hard time loving you
I can't take anymore
I can't fake anymore
It's such a hard time loving you.
(Repeat)*

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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

\$\$\$\$\$ Scarecrow
John Cougar Mellencamp
Riva/PolyGram

What are you doing right now? If your answer isn't "listening to the new John Cougar record," you lose.

There's a definite gravitating toward what's being tagged "American Music." I like a lot of it. I like Mellencamp's *Scarecrow* the best.

Cougar's snarl, which is the essence of the song, on "Rain On The Scarecrow," makes you want to either hug a farmer or punch out a farm loan banker. The vivid imagery of "Small Town" — set up perfectly by "Grandma's Theme" and the pictures he paints with "Minutes To Memories" are rock and roll classics.

There are weaknesses. "R.O.C.K. In The U.S.A." is dumb and "Justice And Independence" is a bit contrived. But "Lonely Ol' Night" and "Rain On The Scarecrow" are so good, you'll hardly notice.

Scarecrow. Great rock and roll with a conscience. What more could you ask for?

\$\$½ St. Elmo's Fire
Various Artists
Atlantic

Add two marks for John Parr's "St Elmo's Fire (Man In Motion)" and you'll know that with only half a mark left, this is a one song record.

The Queen-cum-Power Station styled Billy Squier song just

doesn't have the goods and Fee's still floundering in his without-Tubes land. David Foster does make good movie soundtrack music, but when I'm in the mood for filler, I'd prefer soundtrack veteran's *Tangerine Dream*.

It's not much of a movie — or soundtrack either. Just thought you'd want to know.



\$\$\$ Hunting High And Low

A-Ha
Warner Bros.

If a-ha means "yes," then this A-Ha means "maybe." Let me explain. Outside of "Take On Me," the completely danceable and hummable hit single, the music on *Hunting High And Low* is tentative. There are quite a few good starts, like "The Sun Always Shines On TV" and most of Side One. It's not that the music goes nowhere. I just wish it would go somewhere.

Borrowing a lot from the new romantics, Roxy Music and even a phrasing or two from early '70s British "progressives" like Yes and Genesis, A-Ha have a style to call their own. Good looking. Memorable. Successful? A-Ha.



ROBERT ERDMANN

\$\$\$\$ Greenpeace

Various Artists
A&M

As much a statement about ecology as it is an album, *Greenpeace* puts 16 of Britain's best pop performers together to raise money for Greenpeace International.

It's an album about the slaughter of seals, the killing of whales and about nuclear disarmament. It starts with a picture of The Rainbow Warrior—sunk this past summer by the French. It ends with a plea by the Eurythmics for "No fear, no hate, no pain, no broken hearts."

In the middle is a collection of music by Peter Gabriel, Queen, Tears For Fears, The Pretenders, Howard Jones and others held together by themes central to Greenpeace. Because of this, it's an album more cohesive than most collections of this ilk.

If the '70s were the end of the social consciousness raised partly by the music of the '60s, then the '80s are bringing relevance in song lyrics back into vogue. If that's true, then *Greenpeace* is about as hip as you can get.

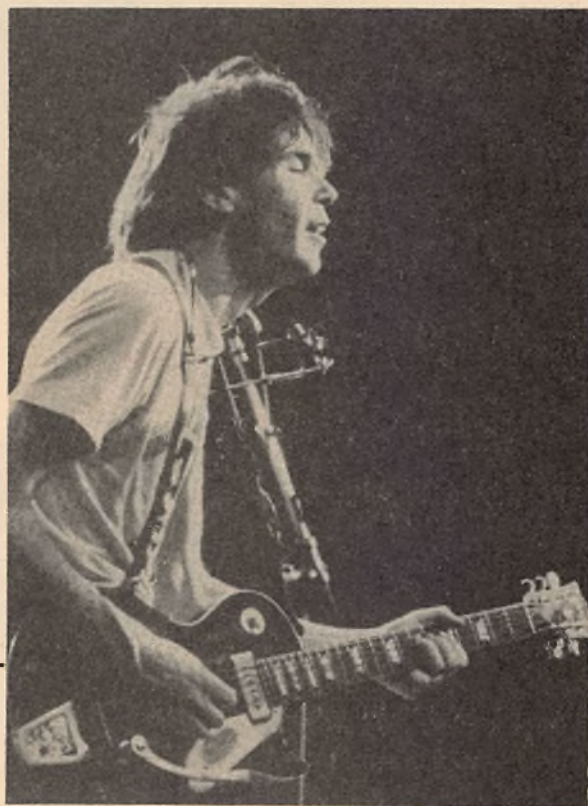
\$\$\$½ Old Ways

Neil Young
Geffen

Neil Young is a strange cat. Try to pigeonhole this guy's music over the last five years: everyone's favorite country-punk-heavy metal-new wave-rock-a-billy cowpoke? Say what!

Young's latest incarnation is as a hard-pickin' country musician complete with sidekicks Willie Nelson and Waylon Jennings. Neil Young hasn't sounded better since *Harvest*. Singing lyrics with an irony firmly implanted in his cheek, Young's more chesty vocal style has replaced his nasal twang. That, coupled with a self-assured guitar style, make *Old Ways* a real joy.

One of my favorite lines comes from the title track. "It's hard to teach a dinosaur a new trick. Lately I've been finding I'm set in my ways." Clearly poking fun at no one but himself and his critics, it's a refreshing sarcasm that sneaks in throughout. Whether you're a country music fan or a Neil Young cultist—you'll want a copy of *Old Ways*.



\$\$ Mask Of Smiles
John Waite
EMI

On "Lust For Life" John Waite sings the vatican, preachers and absolution. I won't pretend I have the slightest notion what's on John's mind here. Unfortunately, this album gives you the feeling that the listener isn't the only one left in the dark.

With this album, Waite's become an enigmatic character. The predictable pop of the Babys had Waite pointed in the direction of stardom. Pop star seemed in his grasp with "Missing You" and the publicity surrounding his appearance in Paper Dolls. Now, Waite comes at us with a somewhat flat, if at times, obtuse album. It's not experimental. It's not a step in a new direction. It just kind of sits there. That's too bad, because Waite has the passion to do more. If this is what a *Mask Of Smiles* is, Waite had better consider donning his mask and getting serious about playing rock and roll.



\$½ Standing On The Edge
Cheap Trick
Epic

Cheap Trick remind me of a TV game show. Imagine Monty Hall asking the band, "do you want to gamble all your past success for what's behind door #2, or leave well enough alone?" Obviously, Cheap Trick took the gamble.

Cheap Trick is, at their best, a power pop foursome with a few good hooks. On this record, we find them at their bombastic, over-produced worst. It's hard to criticize Rick Nielsen — he's a pretty likable character as well as a pretty good guitarist. However, with Jack Douglass at the controls, Robin Zander never sounded worse. All the vocal overdubs around couldn't save tunes like "How About You." Even the album's hit single, "Tonight It's You" gets bogged down in too many layers of sound.

Cheap Trick didn't know that behind door #2 was *Standing On The Edge*. Had they taken the box where Carol Merrill was standing, they would've gotten a fresh, young producer to craft an album that sounds like 1985. Instead, they got Jack Douglass and the tired vocals of Robin Zander. Which in 'Let's Make A Deal' terms is like getting a goat on roller skates instead of the dream vacation.



GILLES LARRIAN

\$\$\$½ Soul To Soul
Stevie Ray Vaughan
Epic

Nothing here will knock your socks off, not like on his first two records. Make no mistake though, *Soul To Soul* cooks.

There are some obvious comparisons between Stevie Ray and another '80s blues guitarist — George Thorogood. It was around album number three that lonesome George lost some of the fire that marked his first two releases. The comparison ends here. Where as Thorogood is a Delaware Delta storyteller who loves his baseball almost as much as his guitar, Stevie Ray is one serious Texas Flood blues picker.

"Say What" and "Look At Little Sister" burn harder and faster than the rest, yet there are no real weak points. *Soul To Soul* needs a "Pride And Joy" or a "Cold Shot" to put it in the "Best of '85" pile.

GOODBYE BAD TIMES

As recorded by Philip Oakey & Giorgio Moroder

**PHILIP OAKEY
GIORGIO MORODER**

*I'm gonna change my luck
tonight
Don't wanna cry anymore
Not gonna take what fortune
brings
I'm gonna make my own law.*

*Goodbye bad times
Goodbye ever more
Goodbye bad times
I'm gonna walk out your door.*

*Well I think I'm happy now
And I think I'm in love
I'm free at last somehow
I'm going to stay here above.*

*Goodbye bad times
Goodbye ever more
Goodbye bad times
I'm gonna walk out your door.*

*Ooh and now the sun is shining
down
Ooh the way that I forsook
Ooh and if I have to face the
clouds
Ooh I'll beat them like before.*

*Goodbye bad times
Goodbye ever more
Goodbye bad times
I'm gonna walk out your door.*

*Ooh and now the sun is shining
down
Ooh the way that I forsook
Ooh and if I have to face the
clouds
Ooh I'll beat them like before.*

*Goodbye bad times
Goodbye ever more
Goodbye bad times
I'm gonna walk out your door.*

*Goodbye bad times
Goodbye ever more
Goodbye bad times
I'm gonna walk, walk, walk.*

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C-I-T-Y

As recorded by John Cafferty
and The Beaver Brown Band

JOHN CAFFERTY

*On the south side of Detroit City
I'm working all night on the line
Under black smoke stacks
Building Cadillacs Jack
Not one of them will ever be mine
But I'm gonna make it out of
the city
Got an American dream that's
true
I want a big red car and a big
white house
And a blue-eyed girl like you
And you could spend all of my
money honey
Na na na na your man has come
It's all right.*

*Livin' in the C-I-T-Y
Talkin' hard times in the city
Livin' in the C-I-T-Y
And life here ain't no dream
Livin' in the C-I-T-Y
Walkin' hard lines in the city
Livin' in the C-I-T-Y
Do you know what I mean.*

*Times are tough in the Motor City
Where the bright lights used to
shine
I got two rooms looking down a
one way street
Staring out on a dead-end sign
Little girl I'm going to be
somebody
If it's the last thing I ever do
Buy the prettiest things good
money can bring
There ain't nothing I won't do
for you
And you could spend all of my
money honey.*

*Na na na na your man has come
It's all right.*

*Livin' in the C-I-T-Y
Talkin' hard times in the city
Livin' in the C-I-T-Y
And life here ain't no dream
Livin' in the C-I-T-Y
Walkin' hard lines in the city
Livin' in the C-I-T-Y
Do you know what I mean.
(Repeat)*

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JESSE

As recorded by Julian Lennon

CHINA BURTON

*Jesse's in a new low-rider
Outside Frank's Drive-In
He's there with Juanita and
the gang
But nodded out again.*

*Jesse you're a fool to yourself
'Cause you won't stop
You can't take it with you
Jesse you're losin' yourself.*

*Ooo ooo don't be a fool again
There may not be a next time
Ooo ooo don't be a fool again
Jesse.*

*Jesse there's a whole world out
there
That you can't ignore
Nickle-bags and chrome-lined
cars
Is that all that you want.*

*Jesse you can't get their respect
If you don't stop
You don't even want to
Jesse you're losin' yourself.*

*Ooo ooo don't be a fool again
There may not be a next time
Ooo ooo don't be a fool again
Jesse.*

*Jesse's in a new low-rider
Outside Frank's Drive-In
He's there with Juanita and
the gang
Nodded out again.*

*Jesse you're a fool to yourself
'Cause you won't stop
You don't even want to
Jesse you're losin' yourself.*

*Ooo ooo don't be a fool again
There may not be a next time
Ooo ooo don't be a fool again
Jesse.*

*Jesse don't be a fool again
There may not be a next time
Jesse don't be a fool again
Jesse
Jesse don't be a fool again
There may not be a next time.*

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Lynn Goldsmith/LGI

***THE WAY YOU DO THE THINGS YOU DO/**MY GIRL (Live At The Apollo)**

As recorded by Daryl Hall,
John Oates, David Ruffin,
Eddie Kendrick

***WILLIAM ROBINSON
*ROBERT ROGERS
**WILLIAM ROBINSON
RONALD WHITE

You got a smile so bright
You know you could've been a
candle
I'm holding you so tight
You know you could've been a
handle
The way you swept me off my
feet
You know you could've been a
broom
The way you smell so sweet
You know you could've been
some perfume
Well you could've been anything
that you wanted to
And I can tell
The way you do the things you do
ah baby.

As pretty as you are
You know you could've been a
flower

If good looks caused a minute
You know that you could be an
hour
The way you stole my heart
You know you could've been a
cool crook
And baby you're so smart
You know you could have been a
school book
Well you could've been anything
that you wanted to
And I can tell
The way you do the things you
do ah baby.

You made my life so rich
You know you could've been
money
Baby you're so sweet
You know you could've been
some honey
Well you could've been anything
that you wanted to
And I can tell
The way you do the things you
do
You really swept me off my feet
You make my life complete
You make my life so bright
You make me feel all right.

I've got sunshine
On a cloudy day
When it's cold outside
I've got the month of May
We can all sing this one
Well I guess you'd say
What can make me feel this way

My girl, my girl, my girl
Talkin' 'bout my girl, my girl.

I've got so much honey
The bees envy me
I've got a sweeter song
Than the birds in the trees
Well I guess baby you'd probably
say
Oh what can make me feel this
way
It's my girl, my girl, my girl
Talkin' 'bout my girl, my girl
ooh
Everybody can sing this come on
hey hey hey
I love to talk about my girl
I'm gonna love you darling all
the time
I don't need no money baby
fortune or fame
I've got all the riches darling
One skinny man can claim
Well I guess baby you're gonna say
What can make me feel this way
Talkin' 'bout my girl, my girl
Talkin' 'bout my girl, my girl
I've got sunshine on a cloudy
day with my girl
I've even, I've even, I've even got
the month of May with my girl
Talkin' 'bout, talkin' 'bout,
talkin' 'bout my girl.

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YOU'RE ONLY HUMAN (Second Wind)

As recorded by Billy Joel

BILLY JOEL

You're having a hard time and
lately you don't feel so good
You're getting a bad reputation
in your neighborhood
It's alright
It's alright
Sometimes that's what it takes
You're only human
You're allowed to make your share
of mistakes

(Only human, ohh, ooh)
You better believe there will be
times in your life
When you'll be feeling like a
stumbling fool
So take it from me you'll learn
more from your accidents
Then anything that you could ever
learn at school.

Don't forget your second wind
Sooner or later
You'll get your second wind.

It's not always easy to be living
in this world of pain
You're gonna be crashing into
stone walls again and again
It's alright
It's alright
Though you feel your heart break
You're only human
You're gonna have to deal with
heartache
You're only human ooh ooh
Mmm just like a boxer in a title fight
You got to walk in that ring all alone
You're not the only one who's made
mistakes

But they're the only things that
you can truly call your own.

Don't forget your second wind
Wait in your corner until that
breeze blows in.

You've been keeping to yourself
these days
'Cause you're thinking everything's
gone wrong
Sometimes you just want to lay
down and die
That emotion can be so strong
But hold on
Till that old second wind comes
along.

You probably don't want to hear
advice from someone else
But I wouldn't be telling you if
I hadn't been there myself
It's alright
It's alright
Sometimes that's all it takes
We're only human
We're supposed to make mistakes
But I survived all those long lonely
days
When it seemed I did not have a
friend
'Cause all I needed was a little faith
So I could catch my breath and
face the world again.

Don't forget your second wind
Sooner or later
You'll feel that momentum kick in
One more time
Don't forget your second wind
Sooner or later
You'll feel that momentum kick in
Don't forget your second wind.

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LOOKING OVER MY SHOULDER

As recorded by 'til tuesday

AIMEE MANN
'til tuesday

If I'm calling you out of the blue
It's because it's never ending
And if I'm dragging out pictures of
you
It's because I'm only pretending.

And if I'm looking over my
shoulder
It's just because I hope you'll be
there
And if I'm looking older and older
It's 'cause I know I haven't a
prayer.

When I'm wearing my heart on my
sleeve
It wears out after a fashion
Oh and I'm finding it hard to
believe
Your whole hearted lack of
compassion.

And if I'm looking over my
shoulder
It's just because I hope you'll be
there
And if I'm looking older and older
It's 'cause I know I haven't a
prayer.
(Repeat)

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THE POWER OF LOVE (You Are My Lady)

As recorded by Air Supply

JENNIFER RUSH
MARY APPLGATE
CANDY DeROUGE
GUNTHER MENDE

The whispers in the morning
Of lovers sleeping tight
Are rolling by like thunder now
As I look in your eyes.

I hold on to your body
And feel each move you make
Your voice is warm and tender

A love that I could not forsake.

Cause you are my lady
And I am your man
Whenever you reach for me
I'll do all that I can.

Lost is how I'm feeling
Lying in your arms
When the world outside's too
much for me to take
That all ends when I'm with you.

Even though there may be times
It seems I'm far away
Never wonder where I am
'Cause I am always by your side.

Cause you are my lady
And I am your man
Whenever you reach for me

I'll do all that I can.

We're heading for something
Somewhere I've never been
Sometimes I am frightened
But I'm ready to learn
Of the power of love.

The sound of your heart beating
made it clear
Suddenly the feeling that I can't
go on is light years away.

We're heading for something
Somewhere I've never been
Sometimes I am frightened
But I'm ready to learn
Of the power of love.

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KLYMAXX

by Mary Anne Cassata

With a name like Klymaxx one might assume the wrong impression. Before proceeding any further, a double-edged meaning does exist in the form of six visibly talented young women with a fierce passion for rock and funk influenced music. The Los Angeles-based group was co-founded by drummer Bernadette Cooper and keyboardist Lorena Porter in 1979. After several personal upheavals, Klymaxx has arrived to its finest line up to date. Their third album, *Meeting In The Ladies Room*, has spawned two hit singles "The Men All Pause", and the title cut.

"We're real happy about our record. I think we are respected by more people now," offers Bernadette Cooper shortly after a recent New York performance. While the other bandmembers, which consist of Lorena Porter, Fenderella (no last name disclosed), Cheryl Cooley, Lynn Malsby, and Robbin Grinder head for their waiting limousine after a show, Bernadette is trying to polish off her dinner backstage at Radio City Music Hall. Considering the fact the girls have had only limited experience performing before a live audience, their show was still cordially received.

"How can we ask for more," she smiles. "The stage was so huge. Suddenly we had all this space to work with. Boy, am I really tired, and we only played four songs. Our time had been cut. I guess we are still sort of shocked about it all. The space and everything is so much." Klymaxx opened for Midnight Star who wrote their hit song "Meeting In The Ladies Room". The sound these serious young women present is an equal combination of contemporary rock with a funk flavored appeal. It's certainly no secret retaining their femininity is without a doubt an essential role in Klymaxx's popularity.

Several years ago women in rock attempted to be considered serious musicians in a business that is primarily male dominated. However, these days the hard nosed attitudes of men seem to be diminishing quickly. When Bernadette conceived the concept for an all girl band she sincerely believed in its true talent ability. She explains, "I played in a couple of groups with guys, but it was always the same thing. I taught myself how to play. I think once people get over the initial shock of seeing women play, they will know that we know what we are doing. It was hard, but you have to be in the right place at the right time."

Most of the songs on their album were written by Cooper,

who initiates an uncanny sense of humor. The opening lp track, "The Men All Pause", is the perfect example of her off beat wit combined with a slick rhythm line. "It's basically talking about the experience of a woman going out and being noticed by a man. You know where ever she goes all the men stop and take notice."


Klymaxx as a tight working unit contributes its creative ideas equally. Since the group's stable line up of the past two years, Bernadette notes, "We've all grown up a lot. We had to make some changes to be successful. Everybody in the group is very essential. We are all good at what we do. We are still funny and do silly things, too."

Lorena is the outfit's petite member. She offers her theory on success and agrees determination and persistence are key elements. "I think when you really want something you have to work hard at it," she advises. "I tell people not to give up so easily. I never have. You have to work hard, and know you will make it. I always tell people it is important never to give up your dream."

"We are just so happy to be on tour," adds Bernadette with a satisfied smile. "This is something we have always wanted to do. I feel there is no basic format to success. If it happens, it happens." She is responsible for the group's most controversial name, and says originally it wasn't intended to have a sexual overtone. "I had to change the spelling of it. I came up with our name. I was looking for something that was kind of energetic. I wanted our name to be easily recognizable."

Cooper professes to be a self taught musician who first took her craft seriously in high school. "I always wanted to be an entertainer ever since I was in school," she admits. "You know what it's like when you are younger and your mother's not home. You stand in front of a mirror and pretend you're Aretha Franklin."

"I used to set up a chair, and that would be my audience. It was very hard for me at first to convince my family I wanted to be an entertainer. My mom wanted me to get a real job. Now they seem to be coming around some. This band is so important to me."

Lorena looking on laughs and adds, "I used to do that all the time. My mom thinks some of my wigs are outrageous like the sky blue one I have. She's all for me now. We always believed you have to have a positive attitude in mind. It is like anything else, you have to pay your dues." 



Left to right (back): Lynn Malby, Cheryl Cooley, Robbin Grider. Left to right (front): Joyce Irby, Lorena Porter, Bernadette Cooper.

DARILUS ANTHONY

SOUL SECTION

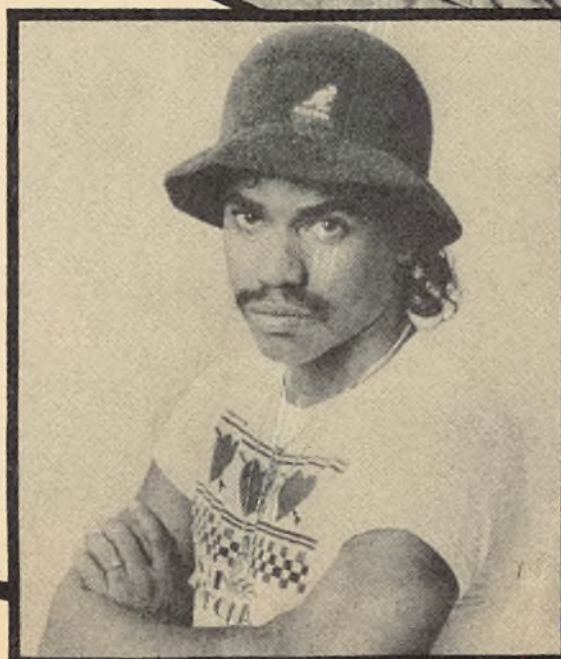


MORRIS DAY



FIVE STAR

- 35/America
- 40/Break The Ice
- 38/Cherish
- 40/Coolin' Out
- 39/Curiosity
- 37/Dare Me
- 44/Hangin' On A String
- 42/Hot Spot
- 42/I Want My Girl
- 35/Let's Have Some Fun
- 38/One Of The Living
- 37/Part-Time Lover
- 36/Party All The Time
- 45/Pop Life
- 43/Rock Me Tonight (For Old Time's Sake)
- 42/Saving All My Love For You
- 40/Spend The Night With Me
- 37/Take No Prisoners
- 35/Who's Zoomin' Who
- 38/You Wear It Well



KURTIS BLOW

WHO'S ZOOMIN' WHO

As recorded by Aretha Franklin

**NARADA MICHAEL WALDEN
PRESTON GLASS
ARETHA FRANKLIN**

*You walked in on the sly
Scopin' for love
In the crowd I caught your eye
You can't hide your stuff.*

*You came to catch
You thought I'd be naive
and tame
You met your match
But I beat you at your own game.*

*Oh who's zoomin' who
Take another look and tell me
baby*

*Who's zoomin' who
Who's zoomin' who
The fish jumped off the hook
Didn't I baby
Who's zoomin' who.
(Repeat)*

*Guess you believed the world
Played by your rules
Here stands an experienced girl
I ain't nobody's fool.*

Don't speculate

*You thought you had me covered
now boy
I've got your bait
But you're bound to be my
lover oh.*

*Who's zoomin' who
Take another look and tell
my baby
Who's zoomin' who
Who's zoomin' who
The fish jumped off the hook
Didn't I baby
Who's zoomin' who.
(Repeat)*

*You think you're smooth
And you can pick and choose
When the time is right
But just look behind
You'll be surprised to find
I'm gonna make you mine tonight
oh.*

*Who's zoomin' who
Take another look and tell
me baby
Who's zoomin' who
Who's zoomin' who
The fish jumped off the hook
Didn't I boy
Who's zoomin' who.
(Repeat)*

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LET'S HAVE SOME FUN

As recorded by Jesse Johnson's Revue

JESSE JOHNSON

*Ev'rytime I want you
You never can be found
Ev'rytime I hear you
It's about you get around
All my friends say that I'm not
cool
That fools don't believe in you
What they don't know is you're
not the only one
We're just out for fun.*

*Oo you an' me
Let's have some fun
Oo let yourself free
Let's have some fun.*

*I've got a bad reputation
I never turn love down
You got a great disposition
You spread your love around
You and I can have so much
fun in the summertime
We're not the only one
I believe in making love for fun
Sheer fun.*

*Oo you an' me
Let's have some fun
Oo let yourself free
Let's have some fun.*

*Everyone knows that I'm not
the serious type
Everybody knows that you are
one of a kind
It's so hard to understand it
Looking in from out
Yes I am kinda wound and
loose
Cuz that's what this song is all
about.*

*Oo you an' me
Let's have some fun
Oo let yourself free
Let's have some fun.*

*You don't understand
There's a stiff in all the wrong
places
And that's all right cuz I'm
gonna take my time
And have lots of fun, lots of
fun
Cuz you know we're not the
only ones.*

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AMERICA

As recorded by Prince and
The Revolution

**PRINCE AND THE
REVOLUTION**

*Aristocrats on a mountain climb
Making money losing time
Communism is just a word
But if the government turn over
It'll be the only word that's heard.*

*America, America
God shed his grace on thee
America, America
Keep the children free.*

*Little sister making minimum
wage
Living in a one room jungle
monkey cage
Can't get over she's almost dead
She may not be in the black
But she's happy she ain't in
the red.*

America, America

*God shed his grace on thee
America, America
Keep the children free.*

*Freedom, love
Joy, peace.*

*Jimmy Nothing never went 2
school
They made him pledge allegiance
He said it wasn't cool
Nothing made Jimmy proud
Now Jimmy lives on a mushroom
cloud.*

*America, America
God shed his grace on thee
America, America
Keep the children free.
(Repeat)*

*Freedom, love
Joy, peace
Boom, boom, boom, boom
Boom, boom, boom, boom
The bomb goes boom.*

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PARTY ALL THE TIME

As recorded by Eddie Murphy

RICK JAMES

*Girl I can't understand it
Why you wanna hurt me
After all of the things I've done
for you.*

*I buy you champagne and
roses
Put diamonds on your finger
Diamonds on your finger
Still you hang out all night
What am I to do.*

*My girl wants to party all the
time
Party all the time
Party all the time*

*My girl wants to party all the
time*

*Party all the time
She parties all the time
Ooh, ooh, ooh
Party all the time
She likes to party all the time
Party all the time
Ooh, ooh, ooh
Party all the time
She likes to party all the time
Party all the time.*

*Girl I seen you at clubs
Just hangin' out and dancin'
You give your number to every
man you see.*

*You never come home at night
Because you're out romancin'
I wish you'd bring some of your
love home to me.*

But my girl wants to party all

*the time
Party all the time
Party all the time
My girl wants to party all the
time
Party all the time
My girl wants to party all the
time
Party all the time
Party all the time
My girl wants to party all the
time
Party all the time yeah.*

*She likes to party all the time
Ooh, ooh, ooh
She likes to party all the time
yeah, ooh, ooh
She lets her hair down
She likes to party down.*

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PART-TIME LOVER

As recorded by Stevie Wonder

STEVIE WONDER

Call up ring once hang up the phone

To let me know you made it home
Don't want nothin' to be wrong
With part-time lover.

If she's with me I'll blink the lights
To let you know tonight's the night
For me and you my part-time lover.

We are undercover passion on the run
Chasing love up against the sun
We are strangers by day lovers by night
Knowing it's so wrong but feeling so right.

If I'm with friends and we should meet
Just pass me by don't even speak
Know the word's discreet with part-time lovers.

But if there's some emergency
Have a male friend to ask for me
So then she won't peek
It's really you my part-time lover.

We are undercover passion on the run
Chasing love up against the sun
We are strangers by day lovers by night
Knowing it's so wrong but feeling so right.
(Repeat)

I've got something that I must tell
Last night someone rang our door bell
And it was not you
My part-time lover.

And then a man called our exchange
But didn't want to leave his name
I guess that two can play the game
Of part-time lovers
You and me part-time lovers
But she and he part-time lovers.

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DARE ME

As recorded by The Pointer Sisters

SAM LORBER
DAVE INNIS

I've got a chip on my shoulder
With your name on it (knock it off)
So don't just stand there foolin'
If you don't want it (knock it off)
I say you're either a lover or
are you a liar
So don't you push too hard
You're playin' with fire.

Baby make your move
Step across the line
Touch me one more time
Come on dare me
I wanna take you on
I know I can't lose
And I'll be lovin' you
If you just dare me.

Looks like you're lookin' for trouble
And I'd say you found it
You'll have to come right through me
There's no way around it
I hope that lean hungry look
Means what it's sayin'
'Cause I'm just sittin' on ready
Ready and waitin'.

Baby make your move
Step across the line
Touch me one more time
Come on dare me
I wanna take you on
I know I can't lose
And I'll be lovin' you
If you just dare me.

If there's any truth behind your intentions
This night's gonna end up on fire
Better believe it, better believe it.

Baby make your move
Step across the line
Touch me one more time
Come on dare me
I wanna take you on
I know I can't lose
I'll be lovin' you
If you just dare me
Come on darling
Come on baby.

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TAKE NO PRISONERS

As recorded by Peabo Bryson

LIVSEY
SHIFRIN

There's an all-out war tonight
Here's the chance to win the fight
Or lose your life
Listen for the battlecry
Lay your heart upon the line
Tonight it's time
Defend your crime.

Oh oh you better get ready
Oh oh 'cause my aim is steady
I take no prisoners
In the game of love
It's all or nothing or it's not enough
Oh oh I take no prisoners
In the game of love.

It's a one-on-one attack
I got you cornered and you can't go back to what you had
You can't do that
Oh I've waited long enough for you
I want to capture everything
your love can do
There is no rescue
You can't win 'cause I won't let you
So give in 'cause I'm coming to get you
I take no prisoners
In the game of love
It's all or nothing or it's not enough
Oh oh I take no prisoners
In the game of love.

You're gonna need somebody
When you let go of the fight on your hands
I wanna be the body
Breakin' your fall
Holding your hand oh.

Oh oh you better get ready
Oh oh 'cause my aim is steady
My aim is steady
Said my aim is steady.
(Repeat chorus)

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ONE OF THE LIVING (From the motion picture *Mad Max Beyond Thunderdome*)

As recorded by Tina Turner

HOLLY KNIGHT

In this desert sun
Ev'ry step that you take could
be the final one
And in the burning heat
Hanging on the edge of
destruction
No you can't stop the pain
of your children crying out
in your head
Oh they always said that the
living would envy the dead.

So now you're gonna shoot, shoot
bullets of fire
Don't want to fight but
sometimes you got to
You're some soul survivor
And there's just one thing you
got to know
You got ten more thousand
miles to go.

Because you're one of the living
'N' if you can't stick together
Well you're one of the living
Who's gonna make it tonight
Yeah, yeah, yahoo.

Oh walk tall
Cool, collected but savage
Mm walk tall

Bruised sensual, ravaged mm
It's ev'ry man for himself
Ev'ry woman ev'ry child
A new breed
Ferocious and wild
'N' all they want to do is shoot
bullets of fire!
They want to fight and sometimes
you got to
You're some soul survivor
And there's just one thing you
got to know
You got ten more thousand
years to go.

Because you're one of the living
'N' if we can't stick together
Well you're one of the living
Who's gonna make it tonight
Yeah, yeah
'Cause you're one of the living
And if we can't stick together
Well you're one of the living
Who's gonna make it tonight
Yeah, yeah, yahoo.

Shoot bullets of fire
They want to fight and sometimes
you got to
You're some soul survivor
And there's just one thing you
got to know
You got ten more thousand years
to go.

Because you're one of the living
'N' if we can't stick together
Well you're one of the living
Who's gonna make it tonight.

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YOU WEAR IT WELL

As recorded by El DeBarge
with DeBarge

ELDRA DeBARGE
CHICO DeBARGE

On the streets and everywhere
You're turnin' heads you've got
that laissez faire
You just smile yeah and walk on
through
You've got that personality babe
And it sure looks good on you.

Not the ordinary anything wear
looks good on you especially
Nothin' I can tell you you haven't
already heard a half a million
times
But still I'd like to say.

You wear it well

You wear it well
You wear it well
You wear it well
You wear it well
You wear it well

There they go they look so lovely
too
But even so they can't compete
with you no
You've got class you're more
than just a pretty face
You've got that personality babe
You've got exactly what it takes.

Not the ordinary anything wear
looks good on you especially
Nothin' I can tell you you haven't
already heard a half a million
times
But still I'd like to say.
(Repeat chorus)

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CHERISH

As recorded by Kool & The
Gang

RONALD BELL
JAMES TAYLOR
KOOL & THE GANG

Let us take a walk together
Near the ocean shore
Hand in hand you and I
Let's cherish ev'ry moment
We have been given
For time is passing by
I often pray before I lay down
By your side
If you receive your calling before
I awake
Could I make it through the night.

Cherish the love we have
We should cherish the life we live
Oh cherish the love
Cherish the life
Cherish the love
Cherish the love we have
For as long as we both shall live
Cherish the love
Cherish the life
Cherish the love.

The world is always changing
Nothing stays the same
But love will stand the test of time
The next life that we live in
remains to be seen
Will you be by my side
I often pray before I lay down
By your side
And if you receive your calling
before I awake
Could I make it through the night.

Cherish the love we have
We should cherish the life we live
Baby yeah
Cherish the love
Cherish the life
Cherish the love oh
Cherish the love we have
While we're together
For as long as we both shall live
Cherish the love
Cherish the life
Cherish the love.

Cherish the love
Cherish the life
Cherish the love we have
We should cherish the life we live
Cherish the love
Cherish the life
Cherish the love
Cherish the love we have
For as long as we both shall live.

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CURIOSITY

As recorded by The Jets

**JERRY KNIGHT
AARON ZIGMAN**

Curiosity
I've got to know
Is she just a plaything
Curiosity
I wanna know
Baby can I pull your string.

At every dance
She is on your arm
You even let her drive your car
She wears your ring
You treat her oh so fine
But you're telling me that I'm
the one who's on your mind.

When she took a walk to the
ladies room
You didn't hesitate to run to me
I don't wanna be caught in the
middle with you
But your charm is getting the
best of me.

Curiosity
I've got to know
Is she just a plaything
Curiosity
I wanna know
Baby can I pull your string
Curiosity, curiosity.

When you get home
Out of the social light
You call me with the same
excuse
I get upset but you talk so
smooth

Got me running 'round in
circles
Feeling so confused.

One thing that I've learned
Is to be careful what you're
wishing for
'Cause what you receive isn't
always what you need
But you are the star in all my
dreams.

Curiosity
I've got to know
Is she just a plaything
Curiosity
I wanna know
Baby can I pull your string.
(Repeat)

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SPEND THE NIGHT WITH ME

As recorded by Rick James

RICK JAMES

She knew me
Such a long time ago
The only thing changed on me
Was my smile.

She said
"How long before your show
And can I sit and talk to you
For awhile?"
Oh yeah.

She has fire in her eyes
She had moonlight lips and
Something strange and
tantalizing.

Told me
I could not resist her charms
Being locked up in her arms
Baby spend the night with me.

Oh baby
Spend the night with me
Oh baby.

She said
She came so far to see
If everything she heard
About me was true
Oh yeah.

I said "A friend you'll always
be"
Then she said
"I need something from you"
Oh baby.

She had fire in her eyes
She had moonlight lips and
Something strange and
tantalizing.

Told me
I could not resist her charms
I'd be wrapped up in her arms
Baby spend the night with me.

Tonight
It will be another night for
love.

Baby tonight
It's alright
Let us share another night for
love.

Baby tonight
It's so right
It must be another night for
love.

Baby tonight
It's so right
Let us share another night of
love
Baby spend the night with me.

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COOLIN' OUT

As recorded by Dennis
Edwards

**DENNIS EDWARDS
OTIS WILLIAMS
DAVID ENGLISH
RICHARD STREET
GLENN C. LEONARD
D. LAMBERT
R. BUCHANAN**

Sitting in my chair
I'm just laying back
Looking at my life
How the cards are stacked
I keep my dream in my pocket
When the time is right babe
I'll be off and running
But we're here for tonight.

Just coolin' out
Ain't nothin' goin' on
Just coolin' out
Most of my money's gone
Got to do without
Tryin' my best to hold on

Just coolin' out baby.

Gotta be at the court
At a half past two
You see I've got this problem
But I know what I gotta do
If I stay kinda loose
I'll get over this jam
Just once in a while
It don't go like you planned.

Oh one day girl I'll turn it
around
And when I do
Me and you we'll turn this world
upside down and out.

Come here baby
Let's have a sip of wine
I wish I had champagne
But I can't afford it at this time
Sit down and relax and bring
your body to me baby
We'll just make love all night
long
That's a guarantee.

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BREAK THE ICE

As recorded by Michael
Lovesmith

MICHAEL LOVESMITH

Girl why are we acting like this
We must sit down now dartin'
and reminisce
Of all the good times
And the good old days
We've shared our love together
In a very special way
Now here we are feeling miles
apart
Let's close the gap now baby
Try to mend our hearts
Let's break the ice
Oh let's start tonight
Let's stop this fightin' baby
'Cause lovin' can make it all right.

If we break the ice
Oh start lovin' tonight
Come on let's get back together
baby
Lovin' can make it alright.

I'm sorry baby I lost my head
We never spent one night in
separate beds
Let's work this thing out right
here, right now
I'll bend until I break
Just show me how
I can't spend another moment
With my hands in my pockets
I need to squeeze you baby
Hey come on let's stop.

Let's break the ice
Oh let's start tonight
Come on let's stop this fightin'
baby
Lovin' can make it all right.

Break the ice
Hey start lovin' tonight
Girl we can do it
I know
We're gonna be all right.

You know I didn't mean those
things I said
Cause you know I love you
You're my sweet gingerbread
Honey take my hand
We both were wrong
Let's go to bed now baby
And make up all night long.

Let's break the ice
Hey start lovin' tonight
Come on
Let's stop this fightin' baby
Lovin' can make it right
Break the ice
Girl let's start tonight
We can do it
We can make it all right.

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MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better... If you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

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

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

If you are in doubt... even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

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I WANT MY GIRL

As recorded by Jesse Johnson's Revue

JESSE JOHNSON

My broken heart made it quite
able to see
She was a devil in disguise
I loved her she loved me
So she said
Should have known I wasn't the
only one
But it really didn't matter to me
I was too blind with her love
To see she was only havin' fun
But my friends say that I'm a fool
A victim of her crime
But to me there'll never be
another love.

I want my girl
I want back my girl
I want my girl
I want back my girl.

The emptiness in my life
Was not a dream no
She meant ev'rything to me
Reality that she hurt me
Yes she did
But I never thought that she'd
leave
I didn't care if she had her fun
Makin' love to someone else baby
As long as I was number one
An angel she may not have been
Still I loved her so
You know girl you never, never
have to go.

I want my girl
I want back my girl
I want my girl
I want back my girl.
(Repeat)

My broken heart made it quite
able to see
She was a devil in disguise
I loved her she loved me
So she said
Should have known I wasn't the
only one
But it really didn't matter to me
I was too blind with her love
To see she was only havin' fun
But my friends say that I'm a fool
A victim of her crime
But to me there'll never be
another love.
(Repeat chorus)

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SAVING ALL MY LOVE FOR YOU

As recorded by Whitney Houston

**MICHAEL MASSER
GERRY GOFFIN**

A few stolen moments
Is all that we share
You've got your fam'ly and they
need you there
Though I try to resist being last
on your list
But no other man's gonna do
So I'm saving all my love for you.

It's not very easy
Living all alone
My friends try and tell me
Find a man of my own
But each time I try
I just break down and cry
'Cause I'd rather be home feelin'
blue
So I'm saving all my love for you.

You used to tell me
We'd run away together
Love gives you the right to be free
You said be patient
Just wait a little longer
But that's just an old fantasy.

I gotta get ready
Just a few minutes more
Gonna get that old feeling
When you walk thru that door
'Cause tonight is the night for
feeling all right
We'll be makin' love the whole
night through
So I'm saving all my love
Yes I'm saving all my love
Yes I'm saving all my love for you.

No other woman is gonna love
you more
'Cause tonight is the night
That I'm feeling all right
We'll be making love the whole
night through
So I'm saving all my love
Yes I'm saving all my love for you,
for you.

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HOT SPOT

As recorded by Dazz Band

**BOBBY HARRIS
MARLON McCLAIN
KEITH HARRISON**

Never met a girl quite like you
With charm and personality
Curiosity's got the best of me
Arousing sensualities tell me.

Where's your hot spot
Hot spot
Show me
Show me hot spot
Hot, hot spot
Show me, show me
Where's your hot spot (hot)
Hot spot hot spot.

Girl I want you so
Let's take it nice slow
I wanna fall in love
It's in your eyes
A sudden yearnin'
Can't you feel the heat for you
I'm burnin'.

Where's your hot spot
Hot spot
Show me show me your hot spot
(hot)
Hot spot show me show me
Show me where's your hot spot
I wanna know
Where's your hot spot
Where's your hot spot
Hot spot
Show me show me
I'm burnin'.

Is there something I can feel
Or a place where we can party
down
Girl you see I got to know
Show me
Show me
Show me
Show me.

Hot hot spot
Show me
Hot spot
Hot hot spot
Show me show me
Hot.
(Repeat chorus)

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ROCK ME TONIGHT (For Old Time's Sake)

As recorded by Freddie
Jackson

PAUL LAURENCE

Ooh come on and rock me
Oh girl
Ooh come on and rock me
Oh girl.

Hey girl long time no see
Do you have a little time to
spend with me
I want to know what's been going
on in your life
Talk to me baby
Your hair, perfume you wear
Brings back memories oh of you
and me
You look so fine
You blow my mind all over again
Ooh ooh ooh.

So much has happened in my life
since we parted

What about you
Now I got myself together
And I know just what I want
And right now I know that it's
you, you.

Rock me tonight
For old time's sake
Would you baby
Roll with me tonight
For old time's sake
Ooh ooh ooh ooh girl.

I'm gonna love you real good
Come on let me do it now
You know I could
I really miss the way you squeeze
and moan
And call out my name
Ooh ooh you can call me baby.

I remember you like to take your
time
To get in the mood
Yes you do
But once you're in the mood
You like to go straight to the
groove
Ooh ooh yes you do girl.

It's been so long since we've had
a night together
I miss you
When I get through loving you girl
Fire and desire will burn in you
forever more, more.

Rock me tonight
For old time's sake
Would you baby
Roll with me tonight
For old time's sake.

Ooh ooh would you
Ooh ooh would you
Ooh ooh would you.
(Repeat chorus)

So much has happened in my life
since we parted
What about you
Now I got myself together
And I know just what I want
And right now I know that it's
you, you.
(Repeat chorus)

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PETER ASHWORTH

HANGIN' ON A STRING

As recorded by Loose Ends

**CARL McINTOSH
JANE EUGENE
STEVE NICHOL**

*I waited oh so long
For you to come to me
What did I do wrong
It's all a mystery to me.*

*You (you, you, you)
You've got me hangin' on a string
now
I'm not a play thing.*

*Baby I feel it to
What am I supposed to do
Maybe I've just changed
How could I be wrong for you
Ba do ba do ba ba.*

*You (you, you, you)
You've got me hangin' on a string
now
Am I your play thing.*

*Do you mean to say
That after all this time
I waited like a fool
Now who's been changing you.*

*You (you, you, you)
You've got me hangin' on a string
now*

I'm not your play thing.

*I waited oh so long
For you to come to me
What did I do wrong
It's all a mystery to me.*

*You (you, you, you)
You've got me hangin' on a string
now
Am I your play thing
You never told me you were
waiting
Contemplating with my heart
(my love).*

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POP LIFE

As recorded by Prince And The Revolution

PRINCE AND THE REVOLUTION

What's the matter with your life
Is the poverty bringing u down
Is the mailman jerking u around
Did he put your million dollar
check in someone else's box
Tell me.

What's the matter with your
world
Was it a boy when u wanted a girl
Don't u know straight hair ain't
got no curl
(No curl)
Life it ain't real funky
Unless it's got that pop
Dig it.

Pop life
Ev'rybody needs a thrill
Pop life
We all got a space 2 fill
Pop life
Ev'rybody can't be on top
But life it ain't 2 funky
Unless it's got that pop
Dig it.

What's that underneath your
hair
Is there anybody living there
U can't get over it
U say u just don't care
Show me a boy who stays in
school
And I'll show u a boy aware
Dig it.

Pop life
Ev'rybody needs a thrill
Pop life
We all got a space 2 fill
Pop life
Ev'rybody can't be on top
But life it ain't 2 funky
Unless it's got that pop
Dig it.

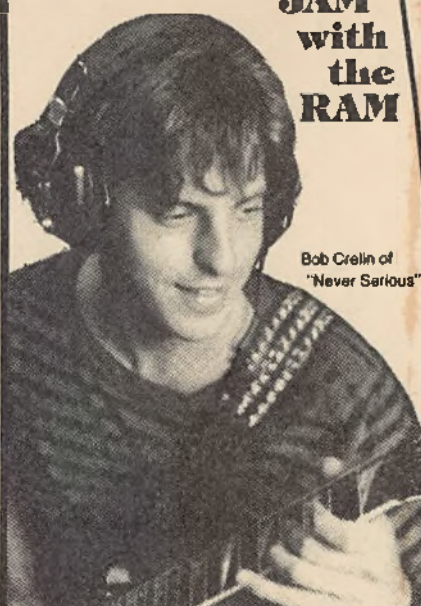
What u putting in your nose
Is that where all your money goes
The river of addiction flows
U think it's hot but there won't
be no water
When the fire blows
Dig it.

Pop life
Ev'rybody needs a thrill
Pop life
We all got a space 2 fill
Pop life
Ev'rybody wants to be on top
But life it ain't 2 funky
Unless it's got that pop.

(Repeat chorus)

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JAM with the RAM



Bob Crelin of "Never Serious"

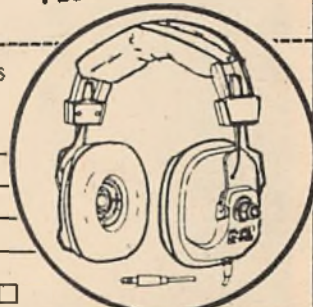
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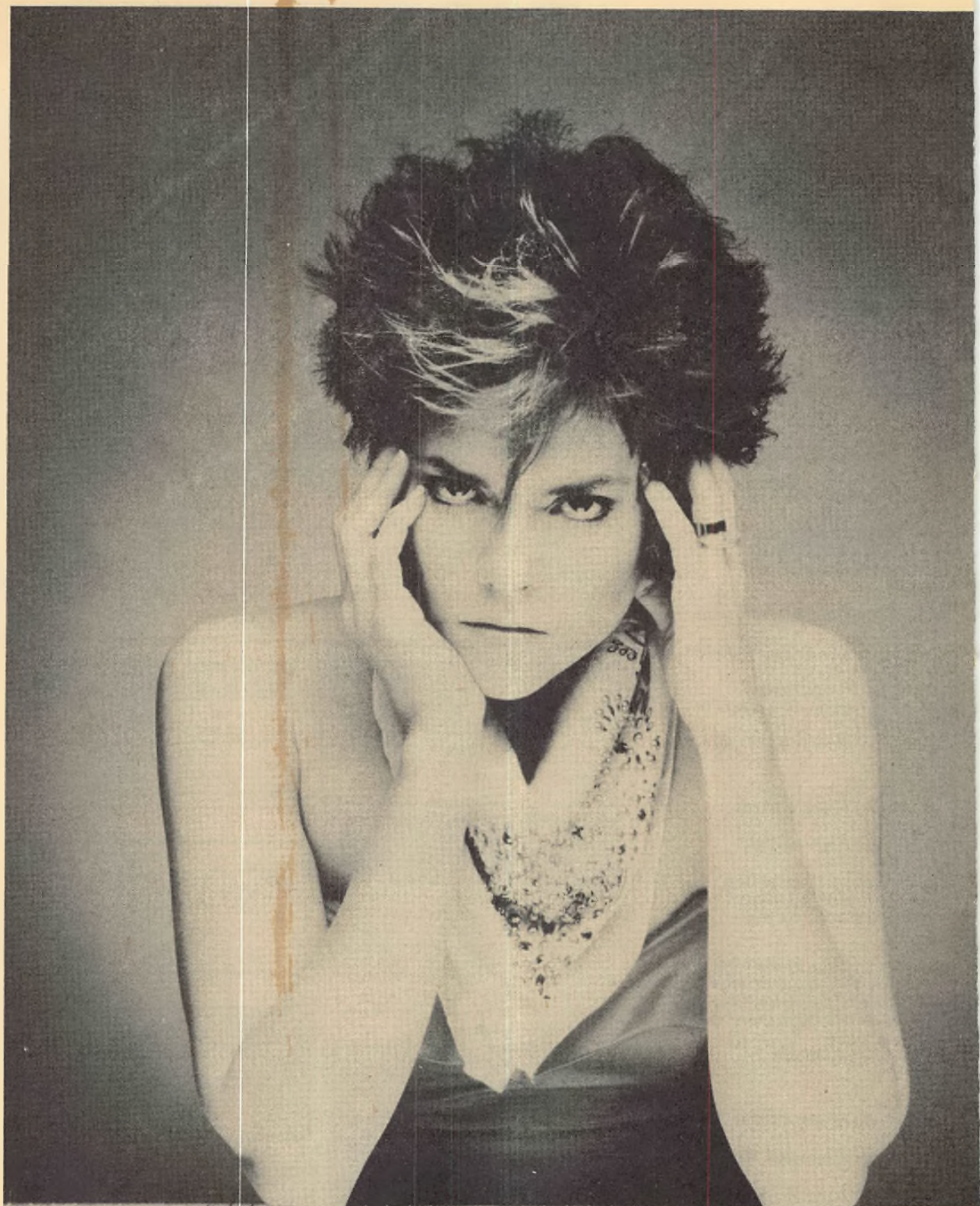
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JIM McGUIRE

ROSANNE CASH

46 SONG HITS

by Basil Greene

Fame came to Rosanne Cash as a leading light among the incoming wave of contemporary country music vocalists. But this 30-year-old daughter of country music legend Johnny Cash thinks of herself first and foremost as a songwriter. It was her involvement in the writing of songs which caused the two and one-half year gap between her last album *Somewhere In The Stars* and her latest *Rhythm And Romance*.

"This record took a hell of a long time to make," allows Rosanne, regarding the nine-month project. "But the reason for the time between albums was that I didn't want to make another record until I'd written most of it."

Rosanne points out two other factors which tend to slow down the creative process: raising a family and experiencing a "traumatic" year in her life. "My kids — that's my full-time job," she says. "I thought I knew everything when I was 19, but my children have taught me so much from their open attitude and innocence. Now I'm more comfortable with realizing the fact that I know less than I thought I did even a year ago."

"The worse thing you can do musically is think you have all the answers. On the first three albums, I was constrained, fearful and a bit neurotic about making records, because I felt I had to have total control. But this time, I was relaxed and confident. I've never felt that I was a great technical singer, but now I've learned what I do well and how to capitalize on it."

This newfound self-awareness was partly a result of "having all the time I needed to make the kind of album I wanted to do. The songs are all pretty autobiographical, coming out of a tough year where everything changed drastically for me personally. I changed my lifestyle and grew up a lot. And my marriage solidified. So writing this record was a personal catharsis."

Rosanne wrote or co-wrote eight of the 10 sides on *Rhythm And Romance*, and all but three tracks were produced in Nashville and Los Angeles by David Malloy. The remaining were co-produced in New York by Rosanne's husband Rodney Crowell and Dave Thoenes.

Born in Memphis, during the early Sun Records glory days shared by her father Johnny and such musical luminaries as Jerry Lee Lewis, Carl Perkins and Elvis Presley, Rosanne saw little of her father in her early years as the road claimed most of his time.

Her parents divorced when she was 11. She and her three sisters were raised by her mother and stepfather in Ventura, California, but she remained



close with her father. Although she favored the Beatles and Rolling Stones over country music, she and stepsister Rosey joined the Johnny Cash Show the day after her high school graduation. Rosanne's first job was as tour laundress, to help defray expenses.

"I still wasn't into the music or the audience. Then my dad started teaching us these songs and we were really getting into them."

After three years with the Cash Show, Rosanne left for London to pursue her growing interest in acting. Instead she wound up working at CBS Records. After returning to the U.S., she spent a year studying drama and creative writing at Nashville's Vanderbilt University before returning to Hollywood and Lee Strasberg's Theatre Institute. On a Christmas break she visited a girlfriend in Germany who worked for Ariola Records there. In 1978, with Ariola's interest in her, she enlisted the aid of Rodney Crowell, whose songwriting she admired, for demo production help. The label wouldn't allow Rodney to produce the lp. However it established her relationship with Crowell, who she married the following year.

Following the Crowell's return to Los Angeles, Rosanne worked with Rodney's band, the Cherry Bombs, and worked out her stagefright.

Three albums followed: *Right Or Wrong* (1980); *Seven Year Ache* (1981) and *Somewhere In The Stars* (1982).

The *Right Or Wrong* album produced a trio of hit singles including "No Memories Hangin' Round" and the classic "Couldn't Do Nothin' Right." But the eminent birth of their first daughter, Caitlin, prevented Rosanne from promoting the album to any great degree.

Seven Year Ache proved her breakthrough. The title song, written by Rosanne, went to Number One country and crossed over onto the pop charts. Rosanne put together a lengthy national tour to promote her lp and

appeared often on television. Two more Number One singles were released from the album: "My Baby Thinks He's A Train" and Rosanne's composition "Blue Moon With A Heartache." "Seven Year Ache" became Cash's first gold record and established her as a force in her own right. Her last lp before the layoff, *Somewhere In The Stars*, featured the first Cash-Crowell teaming on "Looking For A Corner," a guest vocal by papa Johnny on "That's How I Got To Memphis" and a dramatic reading of the wonderful "Third Rate Romance."

In addition to her own projects Rosanne recorded "Nobody Sees Me Like You Do" for Yoko Ono's all-star tribute to John Lennon *Every Man Has A Woman*.

Now Nashvillians of the first water, Rosanne and Rodney, along with daughters Caitlin, Chelsea and Rodney's daughter Hannah, live in a roomy log house on 11 acres outside Music City.

In scanning the new album, two songs stand out. The first is Rosanne and Rodney's co-written "I Don't Know Why You Don't Want Me." Rosanne recalls, "I'd just lost another Grammy," she laughs. "We were driving down Hollywood Boulevard and I had my new dress and new shoes on and looked great. So I came out with the opening part of the song and Rodney went, 'God, that's great!' he had the vision to finish it."

The second is "My Old Man," which is obviously highly autobiographical and deeply personal. "I had grave reservations about putting this on the record," notes Rosanne. "I mean, just how much of myself do I want to give away? But Rodney strongly wanted it to come out and it means a lot to my dad, who was very touched and understood it totally."

As another generation marches down Nashville's Music Row, one can just speculate about the musical inclinations of their next generation.

COUNTRY SECTION



LEONARD KAMSLER

RICKY SKAGGS

54/A World Without Love
 52/Amber Waves Of Grain
 59/American Farmer
 59/Angel In Your Arms
 49/Have Mercy
 52/I Don't Want To Get Over You
 52/I Tell It Like It Is
 56/I'll Never Stop Loving You
 62/I'm Gonna Leave You Tomorrow
 60/In Another Minute
 50/It's Such A Heartache
 60/It's Time For Love
 50/Just As Long As I Have You
 64/Legend And The Man, The
 62/Let A Little Love Come In
 56/Love Is Alive
 50/Memories To Burn
 56/Morning Desire
 54/Night Has A Heart Of Its Own
 49/Runaway Go Home
 54/Shootin' From The Heart
 50/Someone Must Be Missing You
 Tonight
 59/Sweet Salvation

49/They Never Had To Get Over
 You
 52/This Ain't Dallas
 64/Two Old Cats Like Us
 62/Up On Your Love
 58/What Used To Be Crazy (Ain't
 Crazy Anymore)
 58/You Just Made Me Up In Your
 Mind
 60/You Make Me Feel Like A Man

THE JUDDS



JIM GLASER

RUNAWAY GO HOME

As recorded by Larry Gatlin
and the Gatlin Brothers

LARRY GATLIN

She's seventeen blue-eyed beauty
queen
Lord what her two blue eyes have
seen
Since she left her home in
Minnesota
She's pale and lean
There's a big fat man in a
limousine
And she's got to go down to him
now
Got to make her quota
Go home
(Runaway go home)
Runaway go home
(Runaway go home).

If the people you're running with
now are your friends
Tell me why do you feel so alone
Wouldn't you just love to talk
to your mom
For God's sake honey run to the
phone
Runaway go home

Runaway go home
Runaway go home.

He's twenty-one the only son
If only he could forget what
he's done
Since he left his home down in
Texas
He's so confused he's been bought
and he's been used
And he says to hell with it all if
that's all that sex is
Runaway go home
Runaway go home
Runaway go home
Runaway go home.

If the people you're running with
now are your friends
Tell me why do you feel so alone
Would you just love to talk to your
dad
For God's sake boy run to the
phone
Runaway go home
Runaway go home
Runaway go home
Runaway go home.

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THEY NEVER HAD TO GET OVER YOU

As recorded by Johnny Lee

BUD McGUIRE
MIKE McGUIRE

All my friends are telling me
this won't take forever
If she's got leaving on her mind
you might as well let her
Don't lock it inside this is no
time to crawl
You'll forget about her in no
time at all
But they never had to get over
you.

I should have you out of my
heart from what they've told
me
But they're not the one who
falls apart over a golden
oldie
They're not the one who sits
home alone
Crying all night with those old
records on
No they never had to get over
you.

They never saw the love in
your eyes girl
And they never held you in
the palm of their hand
So it's easy for them to say
Time will pull me through
Cause they never had to get
over you.

They tell me about a new girl
in town but I don't want to
hear it
I don't need my heart kicked
around so no one's coming
near it
My friends do their best to help
cure my blues
They say anyday I'll be like
new
But they never had to get over
you.

They say it's better to love and
lose
Than never know the feeling
for a whole life through
But they never had to get over
you.

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HAVE MERCY

As recorded by The Judds

PAUL KENNERLEY

I was standing in line at the city
bus stop
Soaked to the skin from every
rain drop
I see you driving by just like a
phantom jet
With your arm around some little
brunette.

You said you won't be home cause
you're working late
Honey I'm no fool you've been out
on a date
The lipstick on your collar gives
the game away
It's strawberry red and mine's
pink rose.

Have mercy on me
You treat me so bad I'm in misery
It's breaking my heart
Can't you see
Baby, baby, have mercy on me.

When I called you up on the
telephone
I could hear you was playing
"Haggard" and "Jones"
I knew right then there was
something wrong
There's only one reason you play
cheatin' songs.

Have mercy on me
You treat me so bad I'm in misery
It's breaking my heart
Can't you see
Baby, baby, have mercy on me.

Well I went to the bank with my
little check book
The cashier gave me the
strangest look
He said you've got no money
cause you're overdrawn
Your man took it all and he's long
gone.

Have mercy on me
You treat me so bad I'm in misery
It's breaking my heart
Can't you see
Baby, baby, have mercy on me.

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IT'S SUCH A HEARTACHE

As recorded by Hillary Kanter

**HILLARY KANTER
EVEN STEVENS**

*Each time I dial your number
I never get an answer
It seems like you're avoiding me
Can't take unhappy endings
So I just keep pretending
You'll see the light eventually.*

*Can't stop my heart from breakin'
Can't stop my hands from shakin'
Can't keep my eyes from cryin'
Can't believe your love is dyin'
Can't stop the rain from fallin'
No answer when I'm callin'
My love it's so confusin'
It's such a heartache losin' you.*

*Feels like some tragic movie
Please say you'll come back to me
Dreamin' of you night after night
I'm havin' trouble sleepin'
Your memory is keepin'
These feelings runnin' through
my mind.*

*Can't stop my heart from breakin'
Can't stop my hands from shakin'
Can't keep my eyes from cryin'
Can't believe your love is dyin'
Can't stop the rain from fallin'
No answer when I'm callin'
My love it's so confusin'
It's such a heartache losin' you.*

*It's such a heartache
I don't know what to do
It's such a heartache
Tearin' me in two
Oh you took away the dream I
wanted more than anything.*

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JUST AS LONG AS I HAVE YOU

As recorded by Gus Hardin
and Dave Loggins

**DAVE LOGGINS
J.D. MARTIN**

*Well I love to wander
On a sandy shore
And I love to wander
Down the streets of towns I've
never been before
Take me somewhere out of
reach
Lie in unfamiliar sheets
And hear the ocean roar
Ask for more I could not do
Just as long as you're there
too.*

*Just as long as I have you
I'll go anywhere
Just as long as you're there too
I don't really care
I'll go anywhere you want
'Cause with you is where I
belong.*

*I've just got to have you
To make my life complete
I've just got to have you
There to be a part of
everything I see
In the windows I walk past
In the mirror in the morning
In my photographs
In the candlelit cafes
Let me always see your face.*

*Oh it really doesn't matter just
where the road leads
To the top of a mountain or
down to the sea.*

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SOMEONE MUST BE MISSING YOU TONIGHT

As recorded by Terri Gibbs

**JOHNNY MacRAE
BOB MORRISON
PAULA BREEDLOVE**

*You sure know how to stroke a
woman's feelings
You got that touch that ev'ry
woman needs
But you say you're all alone
Your heart needs a home
Then I look at you it can't be
true
You're too good to believe.*

*Someone must be missin' you
tonight
Somewhere there's two lovin'
arms that long to hold you tight
Ev'rything about you feels so
right
Oh someone must be missin' you
tonight.*

*If you weren't such a hunk I
wouldn't worry
But you've got all it takes to
make me fall
I just can't convince myself
There's nobody else
Sittin' all alone by the telephone
Expectin' you to call.*

*Someone must be missin' you
tonight
Somewhere there's two lovin'
arms that long to hold you tight
Ev'rything about you feels so
right
Oh someone must be missin' you
tonight.*

*Someone must be missin' you
tonight.*

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MEMORIES TO BURN

As recorded by Gene Watson

**WARREN ROBB
DAVE KIRBY**

*Lady lately you've been getting
under my skin
I hope I don't have to say there
she goes again
Please don't be another lesson I'll
have to learn
Cause I've got memories to burn.*

*Please don't make me have to
Think about you when you're
gone
I've had enough to think about
Before you came along
If you're just making memories
You'll have to wait your turn
Cause I've got memories to burn.*

*Baby, maybe you've been
stringing me along
But if you plan on writing to me
after you're gone
Just address your memory to*

*whom it may concern
Cause I've got memories to burn.*

*Please don't make me have to
Think about you when you're
gone
I've had enough to think about
Before you came along
If you're just making memories
You'll have to wait your turn
Cause I've got memories to burn.*

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NEW**Super Strength B-THIN PLUS Plan***Starts getting you***SUPER THIN-SUPER FAST****Lose Weight! Lose Inches!**

- Inches off waist! ■ Inches off hips!
- Inches off buttocks! ■ Inches off thighs!

Super-Strength B-THIN Plus Plan has the power you need to conquer the three enemies that stop you from losing weight.

Conquers Enemy #1. SLOW PROGRESS

With some diets it can take weeks before you see any progress at all. You step on the scale and nothing much seems to happen. Soon you lose patience and go back to your old fat building ways. But with the Super-Strength B-THIN Diet Plan you can start losing weight super-fast ... the very first day!

Conquers Enemy #2. HARD CORE FAT

First a gentle diuretic action helps eliminate ugly water bloat. Then fat on thighs, hips and stomach is attacked. The hard core pockets of fat nothing seems to get to, except more fat. The Super-Strength B-THIN Plus Plan is so effective it actually helps your own body chemistry burn this fat away.

Conquers Enemy #3. GNAWING HUNGER

Super-Strength B-THIN tablets are so effective, they can reduce hunger pangs for weeks, even months—as long as you stay with them. You'll have less urge to pick and snack and raid the refrigerator. More incentive to follow the super reducing plan.

The secret... a therapeutic, doctor tested and perfected "strength-plus" compound formula. The most powerful appetite suppressant ever released to the public without a prescription.



**Doctor Tested
Strength Plus Plan**
*helps you lose pound
after pound after pound*

- without crash diets
- without gnawing hunger
- without tortuous exercise
- without giving up sensible snacks or desserts
- with complete safety, used as directed.

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535 Fifth Ave., New York, NY 10017

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535 Fifth Ave., New York, NY 10017

Yes, I want to lose weight. Please send me B-THIN PLUS on your money back guarantee.

- ☐ Full 3 weeks supply only \$7.95 plus \$2.00 post. & hdlg.
- ☐ SAVE! Full 9 weeks supply only \$23.95 plus \$3.00 post. & hdlg.

Enclosed is \$_____

NY res. add sales tax

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ADDRESS _____

CITY _____

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AMBER WAVES OF GRAIN

As recorded by Merle Haggard

**MERLE HAGGARD
FREDDY POWERS**

*If the amber waves of grain
should disappear
And there were no wheat or
barley anywhere
Would we buy our bread and
butter from the Toyota man
And would an Idaho spud be
stamped made in Japan.*

*The farm just won't get tended
If the farmer isn't here
And the amber waves of grain
will disappear
There's a railroad train that's
on its way to nowhere*

*Never to return again this way
Will the future farmer board this
train to nowhere
Is there nothing we can do to
help him stay.*

*Can we save a bit of that foreign
aid
For the farmer over here
For the amber waves of grain
may disappear.*

*If the amber waves of grain
should disappear
And there were no wheat or
barley anywhere
Would we buy our bread and
butter from the Toyota man
And would an Idaho spud be
stamped made in Japan.*

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I DON'T WANT TO GET OVER YOU

As recorded by The Whites

**BOBBY BRADDOCK
RAFE VAN HOY
DEBORAH ALLEN**

*The morning that you left me
I thought that I would die
And many nights I wished I
could
But all I did was cry
I said today I'd find a way
To leave these tears behind
But I missed you even more
When I got you off my mind.*

*I don't want to get over you
Don't want to forget the only
one
Who could break my heart in
two*

*I'd rather hold your memory
Than to hold somebody new
I don't want to get over you.*

*Everybody tells me
This is not the end
Put the past behind me
And start my life again
But you left me with a feeling
I don't want to throw away
In case you change your mind
And come back to me someday.*

*I don't want to get over you
Don't want to forget you
Don't want to forget the only
one
Who could break my heart in
two
I'd rather hold your memory
Than to hold somebody new
I don't want to get over you.*

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I TELL IT LIKE IT USED TO BE

As recorded by T. Graham Brown

**RON HELLARD
MICHAEL GARVIN
BUCKY JONES**

*They say I'm the kind of man
Who always speaks his mind
I believe there's nothin' stronger
than the truth
They can ask me almost anything
And I'll tell it like it is
But darlin' when they ask me
about you.*

*I tell it like it used to be
When you were still in love with
me*

*Before you got too used to me
And wanted someone new
I tell it like it oughta be
'Cause how it is is killing me
When they ask about you and me
I tell it like it used to be.*

*I wish that I were stronger
I could tell them that you're gone
But that's one thing that I may
never do
If they want to hear about our
love
And how it all went wrong
Well darlin' they'll just have to
talk to you.*

*I tell it like it used to be
When you were still in love with
me
Before you got too used to me
And wanted someone new
I tell it like it oughta be
'Cause how it is is killing me
When they ask about you and me
I tell it like it used to be.*

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THIS AIN'T DALLAS

As recorded by Hank Williams Jr.

HANK WILLIAMS JR.

*This ain't Dallas and this ain't
Dynasty
This is a real live two job workin'
family
And I ain't J.R. and you ain't Sue
Ellen
We're just a man and a woman
holding things together.
I work everyday the sun comes*

*up from eight until five
I don't have a new Mercedes car
or a chauffeur to drive
My wife ain't out shoppin' with
the country club queens
'Cause she's workin' in the
mornin' until she picks up the
kids at three.*

*This ain't Dallas and this ain't
Dynasty
This is makin' a livin' down in
Tennessee
And I ain't J.R. and you ain't
Sue Ellen
No we're just a man and a woman*

holdin' this thing together.

*Now we all like to watch those
shows and we all like to dream
Yeah old J.R. is makin' deals and
Alexis is makin' steam
Joan and Linda, Victoria and
Morgan they're a sight to see
My old lady said "I know what
you're thinkin' "
I said, "Now honey, don't you
know all of that is on T.V.".*

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How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may not want to follow your instructions, they carry them out to a "T" every time!

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

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

CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

FUN POWER—TOO!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

ABOUT THE AUTHOR

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

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

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

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

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

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

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

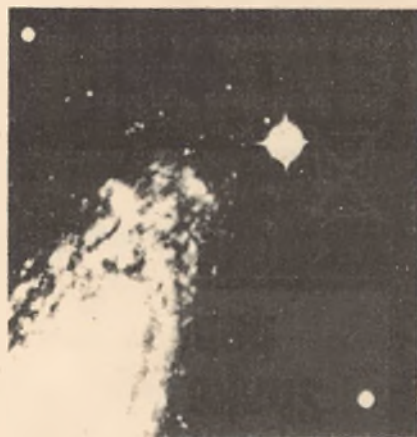
MORE AMAZING CASE HISTORIES!

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

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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3896 Long Beach Rd., Box N, Island Park, NY 11550



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

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

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

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

MAIL NO RISK COUPON TODAY!

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Gentlemen: Please rush me a copy of *The Miracle Of Psycho-Command Power* by Scott Reed for \$11.95 plus \$2 postage and handling. I may examine it a full 30 days or return it for prompt refund of purchase price.

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A WORLD WITHOUT LOVE

As recorded by Eddie Rabbitt

**EVEN STEVENS
EDDIE RABBITT
PHIL GILDSTON**

Turn the T.V. off
Cause all I see are world
exploding all around me
Hey Joe
Won't you buy a drink for the
lonely faces that I see
No I'm not looking to fall in love
for a minute
I want someone who'll put their
whole heart in it
No I won't give in
Cause I can't live in a world
without love.

Now I look into the mirror
Could that guy be me
Cause I don't seem to recognize
the face I see
And the nights get longer
When you're on your own
And there's not one friendly face
in the crowd
Who will take me home
Take me home.

I read the headlines
And another place just became
history
And just like me
There's a million souls wanderin'
aimlessly
Now we all have to deal with
insecurity
But maybe if I reach out someone
will reach out for me
No I won't give in
Cause I can't live in a world
without love.

Now I look into the mirror
Could that guy be me
Cause I don't seem to recognize
the face I see
And the nights get longer
When you're on your own
And there's not one friendly face
in the crowd
Who will take me home
Take me home.

I won't give in
Cause I can't live in
A world without love.

Without love.

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THE NIGHT HAS A HEART OF ITS OWN

As recorded by Lacy J.
Dalton

**LACY J. DALTON
PAUL WORLEY**

You and I didn't plan it this
way
We've both got somebody at
home
We dropped in here for a
couple of beers
Now here we are dancin' alone
Maybe the moon made us crazy
Or maybe we're just on a roll
But oh what a ride
We've got stars in our eyes
And it feels like we're losin'
control.

Cause the night has a heart of
its own
And you and I baby we're not
made of stone
And somewhere deep inside our
souls
We know what we're feelin's
wrong
But we're losin' the fight
Cause the night has a heart of
its own.

Well I know we can't hold out

SHOOTIN' FROM THE HEART

As recorded by Freddy Weller

**DICKEY LEE
FREDDY WELLER**

I don't wanna play games with
you
'Cause that's just not what I'm
into tonight
I wanna hold you tight
I'm not gonna play hard to get
tonight
I'm gonna let my feelings show
So here I go.

Shootin' from the heart
Layin' it on the line
Tellin' it like it is
No sense in wastin' time
Shootin' from the heart
I know I might get hurt
Sometimes it ain't so smart
It can tear you all apart
When you're shootin' from the
heart.

I'm not actin' at all like me

much longer
The moon's got us both in a
spin
We could turn it around if we
walked away now
And it might never happen
again
But I couldn't stop if I had to
And you couldn't stop if you
tried
I can feel your desire like the
flames in a fire
Burnin' to be satisfied.
Cause the night has a heart of
its own
And you and I baby we're not
made of stone
And somewhere deep inside our
souls
We know what we're feelin's
wrong
But we're losin' the fight
Cause the night has a heart of
its own.
Hey we're losin' our fight
Cause the night has a heart of
its own
And I can't help myself cause
I'm fallin' in love
Losin' the fight
Cause the night has a heart of
its own.

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And it feels good to just be free
to say
Would you let me stay
You could easily shoot me
down
But I want you so bad so why
conceal
The way I feel.

Shootin' from the heart
Layin' it on the line
Tellin' it like it is
No sense in wastin' time
Shootin' from the heart
I know I might get hurt
Sometimes it ain't so smart
It can tear you all apart
When you're shootin' from the
heart.

So many nights I've spent bein'
cool
And end up bein' alone
If I don't tell you how I feel
How you ever gonna know.

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MORNING DESIRE

As recorded by Kenny Rogers

DAVE LOGGINS

Here it is seven in the a.m.
It's gonna take more than wakin'
to rise me
I woke up with this need again
To feel the love of the woman
beside me.

It's just one of those days
When I wanna lay here with her
And love her before I leave.

Listen to the rain fallin' on the
roof

The thunder sounds like horses'
hooves
And I listen to her breathe and it
makes me want to wake her up
And tell her I'm on fire
With morning desire
Morning desire.

It looks like I'm gonna be late
again
I gotta get up and get movin' and
I'm tryin'
But the longer I keep stallin'
The more I think about callin' in
and lyin'.

It's just one of those days
When I wanna stay here with her
And watch her while she sleeps.

Listen to the rain fallin' on the
roof
The thunder sounds like horses'
hooves
And I listen to her breathe and it
makes me want to wake her up
And tell her I'm on fire
With morning desire
Morning desire.

Well last night we made love
And that should be enough for
any man
But sometimes I wake up
And I wanna reach out and touch
that feelin' again.

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I'LL NEVER STOP LOVING YOU

As recorded by Gary Morris

DAVE LOGGINS
J.D. MARTIN

I just might take no leavin' in
the middle of the night
I might not be here in the
morning light
But I'll never stop loving you
Loving you.

I might be mobile to Memphis
on a fast moving train
Thumbin' down some trucker
headin' west in the fast lane
But I'll never stop loving you
Loving you.

Just as sure as the Mississippi
flows to the sea
I'll run just as wild love just as
deep
I'll never stop loving you
Loving you
I'll never stop loving you
Loving you.

I'm not sure where I'll go or
when I'll be back
But one thing's for sure I will
and you can count on that
I'll never stop loving you
Loving you.

I might run to Key Largo if it
gets too cold
Run to California if I hear
about more gold
But I'll never stop loving you
Loving you.

Just as sure as the sun sets on
the beach in Malibu
I might go 'round the world but
I'll come back to you
I'll never stop loving you
Loving you
I'll never stop loving you
Loving you.

I told you when I met you
I would never let you put
chains on me
You never tried
And in my life you know that
means everything.

I might call from Atlanta for
bus fare home
Call you from Dallas to tell you
what flight I'm on
But I'll never stop loving you
Loving you.

I might be coast to coast shore
to shore
Frisco Chicago or the heart of
New York
But I'll never stop loving you
Loving you.

Just as sure as Manhattan is
sittin' on a bed of stone
You know that I won't leave
you in your bed alone too
long
I'll never stop loving you
Loving you
I'll never stop loving you
Loving you.

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LOVE IS ALIVE


As recorded by The Judds

KENT ROBBINS

Love ain't a candle
It doesn't burn for one night
Or need the dark to shine
Love is alive
Love ain't just a word
In every dictionary but nowhere
defined
Love is a man and he's mine.
Love is alive and at my
breakfast table
Every day of the week
Love is alive and it grows every
day and night
Even in our sleep
Love is alive
And it's made a happy woman out
of me
Oh love is alive
Love is alive
Love is alive
And here by me.

Love ain't just a moon
A distant far away dream that
needs the night to rise
Love is alive
Love ain't just a song
Sweet words and music to go
dancin' by
Love is a man and he's mine.
Love is alive and at my
breakfast table
Every day of the week
Love is alive and it grows
every day and night
Even in our sleep
Love is alive
And it's made a happy woman
out of me
Oh love is alive
Love is alive
Love is alive
And here by me.

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**YOU JUST MADE ME
UP IN YOUR MIND**

As recorded by Sammy Johns

**MICHAEL GARVIN
SAMMY JOHNS**

*Where'd you get the image in your
mind
Of me as your forever love
I never said I was the stayin'
kind
I never meant to mean that much.*

*Didn't I tell you right from the
start
Inside of every drifter is a drifter's
heart
Now you're sayin' I'm doin' you
wrong
Babe I'm just bein' me and movin'
on.*

*Your love only saw who it wanted
to see
If he let you down baby don't
blame me
I was never the one you were
looking to find
You just made me up in your
mind.*

*I wish I could tell you I was the
one
To make your every dream come
true
One night soon I'm sure he'll come
And he will feel the way you do.*

*I thought you understood
someday
There'd come a time for leavin'
I'd be on my way
I'm sorry babe if I hurt you
I was made to hold
Not to hold on to.*

*Your love only saw who it
wanted to see
If he let you down baby don't
blame me
I was never the one you were
looking to find
You just made me up in your
mind.*

*I was never the one you were
looking to find
You just made me up in your
mind.*

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**WHAT USED TO BE
CRAZY**

**(Ain't Crazy
Anymore)**

As recorded by The Bama
Band

**JOE CHAMBERS
LARRY JENKINS**

*People made in test tubes
Wars fought in space
What used to be make believe
Is now all common place
Criminals walk free
While the victims pay the bail
The country we all know and
love
Is now all up for sale
You can be a man or woman
No matter what you were
before
What used to be crazy
Ain't crazy anymore.*

*What used to be crazy
Ain't crazy anymore
Seems like somebody's got a
key to open every door
What's hard to buy now ain't
nothing like we got in store
What used to be crazy
Ain't crazy anymore.*

*Grown men wearing dresses
Woman in three piece suits
Psychiatrists say it's normal
They're just trying to find their
roots
Children having babies
When they oughta be in school
While the judges say it's
against the law
To teach the golden rule
You can have 'em change your
heart
If your budget will afford
What used to be crazy
Ain't crazy anymore.*

*What used to be crazy
Ain't crazy anymore
Seems like somebody's got a
key to open every door
What's hard to buy now ain't
nothing like we got in store
What used to be crazy
Ain't crazy anymore.*

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AMERICAN FARMER

As recorded by The Charlie Daniels Band

CHARLIE DANIELS
TOM CRAIN
FRED EDWARDS
TAZ DIGREGORIO
CHARLIE HAYWARD

See that man in the field over
yonder
With dirt on his hands and a load
on his back
He's the man that puts the food on
your table
He's the man that grows the
clothes on your back.

We're running him out of the
house he was born in
Standing on the sidelines
watching him fall
Selling his land to the big
corporations
What you gonna do when they get
it all.

He's been pulled and shoved and
treated like an outlaw
Turned down, zoned out, put out
to graze
He's been pushed till he ain't a
gonna push no more
It gets a little bit harder every
day.

He's the American farmer and

he's damn hard to beat
You'd better wake up America,
wake up America
Cause if the man don't work
Then the people don't eat.

We ship that high tech stuff off to
Russia
And I can't figure what we're
doing it for
We ought to send them wheat and
meat and cotton
A loaf of bread never started no
war.

See that man in the middle of the
city
Eating out of garbage cans
Sleeping in the street
See that lady living in the ghetto
How in the world's she gonna
make ends meet.

It's a damn disgrace on the face of
America
Hungry people everywhere we go
Children in Africa starving by the
millions
While the land lays fallow and the
banks foreclose.

The American farmer we'd better
see him through
Cause if he goes down swinging
You'd better know we're gonna go
down swinging too.

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SWEET SALVATION

As recorded by Audie Henry

DON COOK
CHIP HARDY

When I was gettin' good at
feelin' sorry for myself
Gettin' used to goin' home alone
I'd ask the Lord my soul to
keep and try to beat the
blues to sleep
Waitin' here for anyone to call
me on the phone.

All of a sudden I'm fallin' in
love
With a perfect stranger
What did I do to deserve what
you do to me
Heart rearranger.

You're my sweet salvation
You're my saving grace
I find my inspiration in your
smiling face
You're my sweet salvation so

soft, safe and warm
Won't you keep me in your
everlovin' arms.

You've got the magic touch I
need so much
I still can't believe it's real
You took a man in a shell who
could fake it so well
And taught him how to feel
You've got a way with words
especially three
And I can't believe how you say
them to me
I love you, I love you, I love
you.

You're my sweet salvation
You're my saving grace
I find my inspiration in your
smiling face
You're my sweet salvation so
soft, safe and warm
Won't you keep me in your
everlovin' arms.

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ANGEL IN YOUR ARMS

As recorded by Barbara Mandrell

C. IVEY
T. WOODFORD
T. BRASFIELD

Do you think I'm such a fool
To believe everything you say is
true
That just goes to show
That you really don't know.

And while you're out painting the
town
You think I'm home just sitting
around
Waiting on you
Now who's really the fool.

When I first found out I hurt all
over
I felt so left out 'til I got to
know her
And so I tried the way that she
got over
And I became just like her
So don't be surprised to find.

That the angel in your arms this
morning
Is gonna be the devil in someone
else's arms tonight
Yes the angel in your arms this
morning
Is gonna be the devil in someone
else's arms tonight.

Why'd you slip around secretly
If you were tired of loving me
Why'd you keep holding on
When love was already gone.

The times you said you weren't
feeling well
Did you think I couldn't tell
You'd been with someone else
You were just kidding yourself.

When I first found out I hurt all
over
I felt so left out 'til I got to
know her
So I tried the way that she got
over
And I became just like her so
don't be surprised to find.

(Repeat chorus)

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YOU MAKE ME FEEL LIKE A MAN

As recorded by Ricky Skaggs

PETER ROWAN

*Well it's so good to see your face
again*

*It's so good to hold your hand
And it's so good to kiss your
lips again*

You make me feel like a man

*Well it's so good to see you smile
again*

*It's so good to taste your tears
And it's so good to call you mine
again*

*'Cause we've grown stronger
through the years.*

*Our love is deeper than the ocean
Our love is higher than the skies
Our love it fills me with emotion
I see love forever in your eyes.*

*Our love is sweeter than the
flowers*

*Our love is stronger than any
wind*

*And as I love you through the
hours*

*My heart will always sing this
song again and again.*

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IN ANOTHER MINUTE

As recorded by Jim Glaser

**CURLY PUTMAN
MICHAEL KOSSE**

*I'm looking my last longing look
at the woman who loved me
How could it be so easy for her
to say goodbye
As I go to pieces she goes right
on leaving
While I watch love's moment slip
away before my eyes.*

*In another minute I'm gonna be
crying
In the beat of a broken heart
gonna be all alone
At the drop of a teardrop I'm
gonna be cryin', dyin'
In another minute she's gonna be
gone.*

*I'm seeing the last fleeting
moments of love everlasting
She's seeing tomorrow's new love
and not yesterday
After all of the dreams that we
shared together
Can I stand alone when she
walks away.*

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IT'S TIME FOR LOVE

As recorded by Don Williams

**BOB McDILL
HUNTER MOORE**

*Well tonight she came home early
And she watched TV alone
Lately the night life doesn't do
much for her*

*It's not that she's not pretty
She could've brought some
cowboy home*

*But the last time she did it only
bored her*

*Well she's tired of crowded places
Single's bars and stranger's
faces*

*And she knows there's something
missing in her life.*

*It's time for love she's had enough
romance*

*It's time for love she's tired of one
night stands*

Anyone can see she's waited long

enough.

*So she sits down at her mirror
And she brushes out her hair
And she thinks about the men
that she let hold her
There were some who took her
dancing*

*There were some who took her
home
But no one ever took the time to
know her
And as the tears start falling
There's a voice inside her calling
And she knows there must be
something more than this.*

*It's time for love she's had her
moonlit nights
It's time for love she's tired of
bandstand lights
She's had everything else now it's
time for love.*

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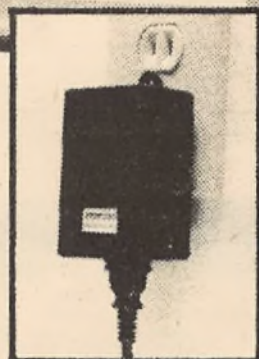
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LET A LITTLE LOVE COME IN

As recorded by Charley Pride

BOB McDILL

*You've had lovers in your life
You got burned once or twice
You've had others that said
goodbye*

*Now your heart's cold as ice
You're afraid but oh won't you
listen*

*There's so much your heart's
been a missing.*

*Let a little love come in
Let a little love come in
Open up your heart and then*

Let a little love come in.

*You been cheated a time or two
You been stepped on before
Been mistreated
You been used and you won't
try anymore
But your heart could heal if you
let it
And this time you won't regret it.*

*Let a little love come in
Let a little love come in
Open up your heart and then
Let a little love come in.*

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UP ON YOUR LOVE

As recorded by Karen
Taylor-Good

**KERRY O'NEIL
WILL ROBINSON**

*I'd almost given up believin' in
love*

*My heart was in pieces from
breakin' so much*

*My hopes were sinkin' lower each
day*

*Till you came and loved all my
troubles away.*

*Well I was down on my luck
And now I'm up on your love
You came and turned my world
around*

*I was down on my luck
And now I'm up on your love
With each kiss you left me to
higher ground.*

*I'd gotten used to spending nights
on my own
With no one to love me and no
one to hold
But I don't feel the weight of
loneliness now
With you by my side I'm soarin'
high in the clouds.*

*Well I was down on my luck
And now I'm up on your love
You came and turned my world
around
I was down on my luck
And now I'm up on your love
With each kiss you left me to
higher ground.*

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I'M GONNA LEAVE YOU TOMORROW

As recorded by John Schneider

**TIM DANIELS
GENE DOBBINS
JOHNNY WILSON**

*Maybe I've been wrong to stop
and think it over
Everytime I thought of leavin'
you
You've always let me know the
door was open
If ever I decided we were through.*

*So I'm gonna leave you tomorrow
I've had enough that's all I've
got to say
I'm gonna leave you tomorrow
But that's the same thing I said
yesterday.*

*We sleep separately together
never touching
And you won't talk about it
anymore
You've grown so use to having me
around you
That I'm just some old habit you
ignore.*

*So I'm gonna leave you tomorrow
I've had enough that's all I've
got to say
I'm gonna leave you tomorrow
But that's the same thing I said
yesterday.*

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THE LEGEND AND THE MAN

As recorded by Conway Twitty

CURLY PUTMAN
RON HELLARD
BUCKY JONES

*They all reach to touch him
As he walks out on the stage
They came to see the legend
And to hear the legend sing
While the men sit there
applauding
Ladies love him with their eyes
And he looks just like a legend
should
Up there in all those lights
But.*

*They don't know after the show
How fast the legend fades
How he reaches for a bottle
When guitars are put away
And a photograph
Of the love he had
Fills his trembling hand
There's a lonely world of
difference
Between the legend and the
man.*

*He's won all the shiny statues
All the records pressed in gold
But he lost what really matters
What he really wants the most
Tonight in some big city
He'll drive the crowd insane
They'll feel the pleasure of his
songs
But they won't feel his pain
Cause.*

*They don't know after the show
How fast the legend fades
How he reaches for a bottle
When guitars are put away
And a photograph
Of the love he had
Fills his trembling hand
There's a lonely world of
difference
Between the legend and the
man.*

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TWO OLD CATS LIKE US

As recorded by Ray Charles and Hank Williams Jr.

TROY SEALS

*You know I like to do a little
rocking
Well I do a little rockin' myself
See if you can sing that high
part
I can if you give me some help.*

*Cause we're the kind when we set
our minds
We're gonna do it our best
Say we ain't half bad
For two old cats like us.*

*There ain't nothin' like honky
tonk music
When you get the itch to play
And singin' those songs like
Whiskey River
And tell me what I say.*

*We can take it to the limit
Or take it back to the bus
Ain't no problem for two old
cats like us.*

*We've been down a whole lotta
alleys
We've shook a whole lotta cans
There ain't too much about
prowlin' or howlin'
That we don't understand.*

*Had a few doors slammed on our
tails
We've been kicked and cussed
But everything's cool
For two old cats like us.*

*This younger generation is
keepin' up on our toes
Playing everything from western
swing
To that good ole rock and roll.*

*And here we are smack dab in the
middle
But I think we can adjust
Hell there ain't nothin' new
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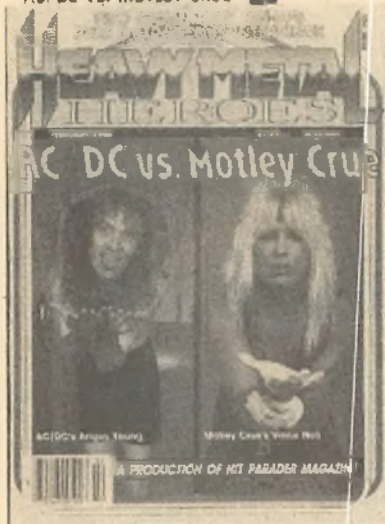
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