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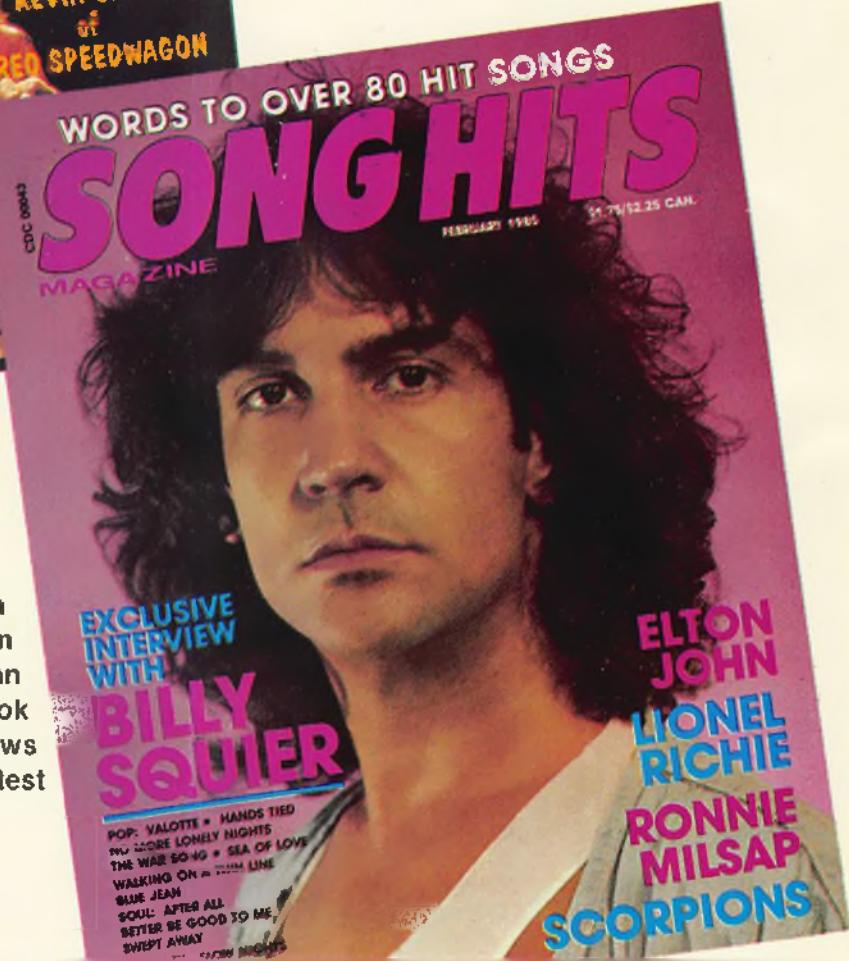
ROCK
TAKE ME HOME
SO FAR AWAY
MOVE AWAY
CAN'T THIS
BE LOVE
AMERICAN STORM

SOUL
THE GREATEST LOVE OF ALL
DO IT TO ME GOOD (TONIGHT)
UNDER THE INFLUENCE
THE HEAT OF HEAT

COUNTRY
BABY WANTS
HARMONY
'S IN NEW ENGLAND
OD MEMORY DOWN

SONG HITS--

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



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JULY, 1986

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features

1986 GRAMMY AWARDS	8
Winners, Losers And The Rolling Stones	
PAUL STANLEY of KISS	16
The Lesser Of Two Evils	
JOHN PARR	22
Man In Motion	
WHITNEY HOUSTON	36
Too Hot To Handle!	
MARIE OSMOND	48
More Than A Little Bit Country	

departments

VIDEO REVIEWS	14
"John Lennon Live In New York City"	
CONCERT REVIEW	20
Kiss Attacks Atlanta!	
PICK OF THE LITTER	26
Dokken, Falco, Janet Jackson, James Taylor, Morris Day and more!	
BOOK REVIEWS	32
Dire Straits, ZZ Top and Led Zeppelin	

songs

Rock Index	4
Soul Index	38
Country Index	50

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Rock SECTION



MICHAEL PUTLAND/RETNA

THE ROLLING STONES

- 35/Addicted To Love
- 29/Absolute Beginners
- 29/All The Kings Horses
- 25/American Storm
- 24/Call Me
- 35/Calling America
- 24>If You Leave
- 12/In My Dreams
- 25/Is It Love
- 34/Le Bel Age
- 30/Manic Monday
- 19/Move Away
- 15/Needles And Pins
- 15/Quicksilver
- 34/R.O.C.K. In The U.S.A.
- 35/Secret
- 5/Shelter Me
- 25/Shot In The Dark
- 29/So Far Away
- 18/Something About You
- 34/Stereotomy
- 29/Strength

- 5/Take Me Home
- 15/West End Girls
- 30/What You Need
- 5/Why Can't This Be Love
- 13/You Want What We Got

MIAMI SOUND MACHINE



SAM EMERSON

CULTURE CLUB



JAMIE MORGAN

WHY CAN'T THIS BE LOVE

As recorded by Van Halen

EDWARD VAN HALEN
SAMMY HAGAR
MICHAEL ANTHONY
ALEX VAN HALEN

Woh here it comes
That funny feelin' again
Winding me up inside
Ev'ry time we touch
Hey I don't know
Oh tell me where to begin
'Cause I never ever felt so
much
Hey.

And I can't recall
Any love at all
Ah baby this blows 'em all
away
It's got what it takes
So tell me why can't this be
love
Straight from my heart
Oh tell me why can't this be
love.

I tell myself
Hey only fools rush in
Only time will tell
If we stand the test of time
All I know
You've got to run to win
An' I'll be damned if I'll get
hung up on the line
Hey.

No I can't recall
Any thing at all
Ah baby this blows 'em all
away
Whew it's got what it takes
So tell me why can't this be
love
You want it straight from the
heart
Oh tell me why can't this be
love.

Whew it's got what it takes
So tell me why can't this be
love
Straight from my heart
Tell me why can't this be love
Baby why can't this be love
Got to know why can't this be
love
I wanna know why can't this
be love.

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TAKE ME HOME

As recorded by Phil Collins

PHIL COLLINS

Take that look of worry
I'm an ordinary man
They don't tell me nothing
So I find out all I can
There's a fire that's been burning
Right outside my door
I can't see but I feel it
And it helps to keep me warm.

So I, I don't mind
No I, I don't mind.

Seems so long I've been waiting
Still don't know what for
There's no point in escaping
I don't worry anymore
I can't come out to find you
I don't like to go outside
They can turn off my feelings
Like they're turning off the light.

But I, I don't mind
No I, I don't mind
Oh I, I don't mind
No I, I don't mind.

So take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home oh no.

'Cause I've been a prisoner all

my life
And I can say to you
Take that look of worry
Mine's an ordinary life
Working then it's daylight
And sleeping when it's night
I've got no far horizons
I don't wish upon a star
They don't think that I listen
Oh but I know who they are.

And I, I don't mind
No I, I don't mind
Oh I, I don't mind
No I, I don't mind.

So take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home
Oh no
Well I've been a prisoner all my
life

And I can say to you
But I don't remember
Take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home.

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SHELTER ME

As recorded by Joe Cocker

NICK DiSTEFANO

This ain't no place for losers
Or the innocent of mind
It's a full time job for anyone
To stay alive.

The streets are set like
boundaries
For a war that's never won
On a wasteland full of cocaine
dreams
And hired guns.

Shelter me
Baby shelter me
When I'm sinking down or losing
ground
Shelter me.

I go to sleep with one eye open
The other holds my tears
In the darkness I can hide my
heart
But not my fears.

In the morning like a soldier
I'll approach the battleground
Another day
Another dollar made
And the world goes round.

Shelter me
Won't you shelter me
When I'm sinking down or losing
ground
Shelter me
Oh shelter me
When I lose control or my way
home
Shelter me.

Every time I tumble down
I wanna pack it up and leave this
town
But when I finally get the nerve
And get the lead out of my shoes
You know I think of you
I think of you oh, oh
(Repeat chorus)

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342105* BANGLES Different Light	33857P RATT ILLUMINATE YOUR MEMORY	33937B* ORIGINAL SOUNDTRACK WHITE NIGHTS	340760 STEVIE NICKS ROCK A LITTLE
337907 LOVERBOY LOVEBOY MINUTE OF IT	341685* Blue Oyster Cult CLUB NINJA	330902* WHAM MAKE IT BIG	
342287 MERLE HAGGARD FRIEND IN CALIFORNIA	331645 MADONNA LIKE A VIRGIN	341404* ELECTRIC LIGHT BALANCE OF POWER	
336313* FREDDIE JACKSON ROCK ME TONIGHT	342233 JOHN SCHNEIDER A Memory Like You	340034 PAT SENATOR Seven The Hard Way	
342121* THE OUTFIELD PLAY DEEP	333294 THE FIRM	341362* SIG AUDIO DYNAMITE	
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321380 Barbra Streisand's Greatest Hits, Vol. 2	336867* R.E.M. REMASTERED	333666 GEORGE THOROGOOD AND THE DESTROYERS MATTERICK	338012 LEE GREENWOOD STREAMLINE
324616 CYNDI LAUPER SHE'S SO UNUSUAL	335802* BON JOVI 7800° FAHRENHEIT	341271* TOM PETTY & THE HEARTBREAKERS PICK UP THE PLANET ON LIVE	332644 BRYAN ADAMS RECKLESS
320630 QUIET Riot METAL HEALTH	324418* MADONNA	337965 FRANKE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME	
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The 1986 GRAMMYS

by Rich Sutton



"It's like a dream come true," "I was elated, as you can imagine," "I think it's the biggest thing!" Heart, Mr. Mister and Foreigner's Mick Jones pretty well summarize the feelings of both the nominees and the winners of the 1986 Grammy Awards. Perhaps "We Are The World" was a practice session of sorts for mega-stars to put their egos aside because with the possible exception of Sting, the mood of this year's Grammys was very positive.

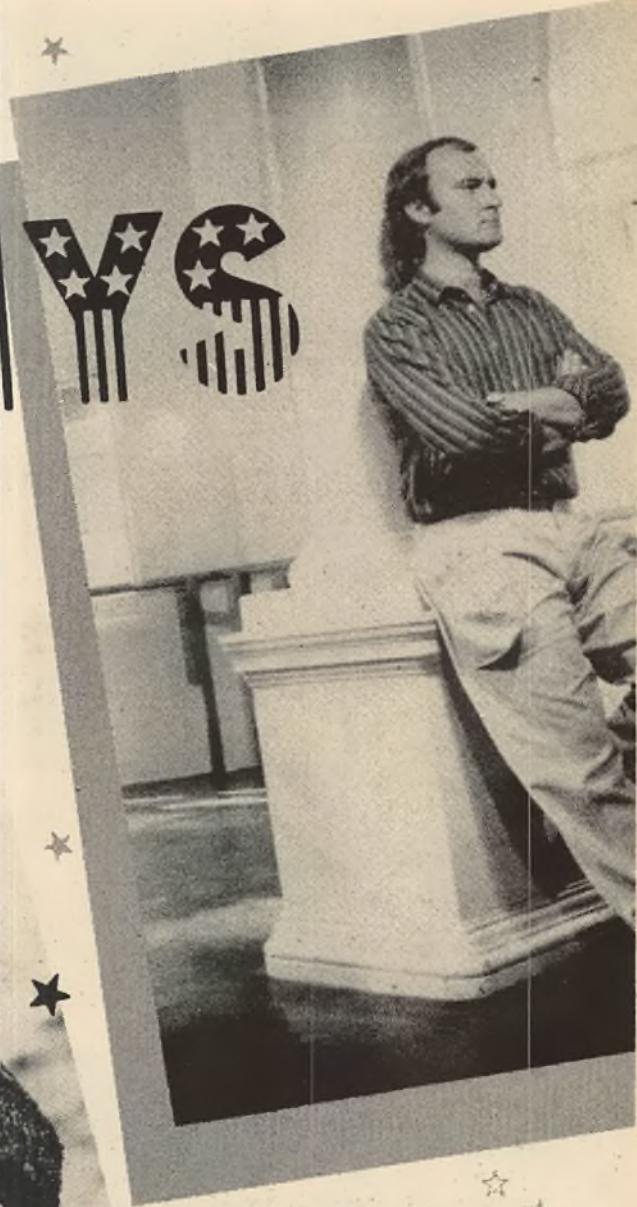
In his remarks about the Awards, the ever eloquent Gordon Sumner

(*Sting*) spoke his mind, "I have to say that I'm bewildered by this one. One of the objectives of this album, if you like, is to be true to no categories. In other words, I didn't want to make a jazz album or a rock album, I wanted an album that was going to defy categorization and I think that as funny as this nomination is, it actually goes some of the way to saying, 'well, this album is a crossover.' Let me tell you, if I win a Grammy I would be acutely embarrassed. I would have to apologize to Sonny Rollins, Branford Marsalis and Miles Davis. I would apologize to Thelonious Monk too, except he's not here anymore. We didn't want to make a jazz track and it's not a jazz track per se. But I think

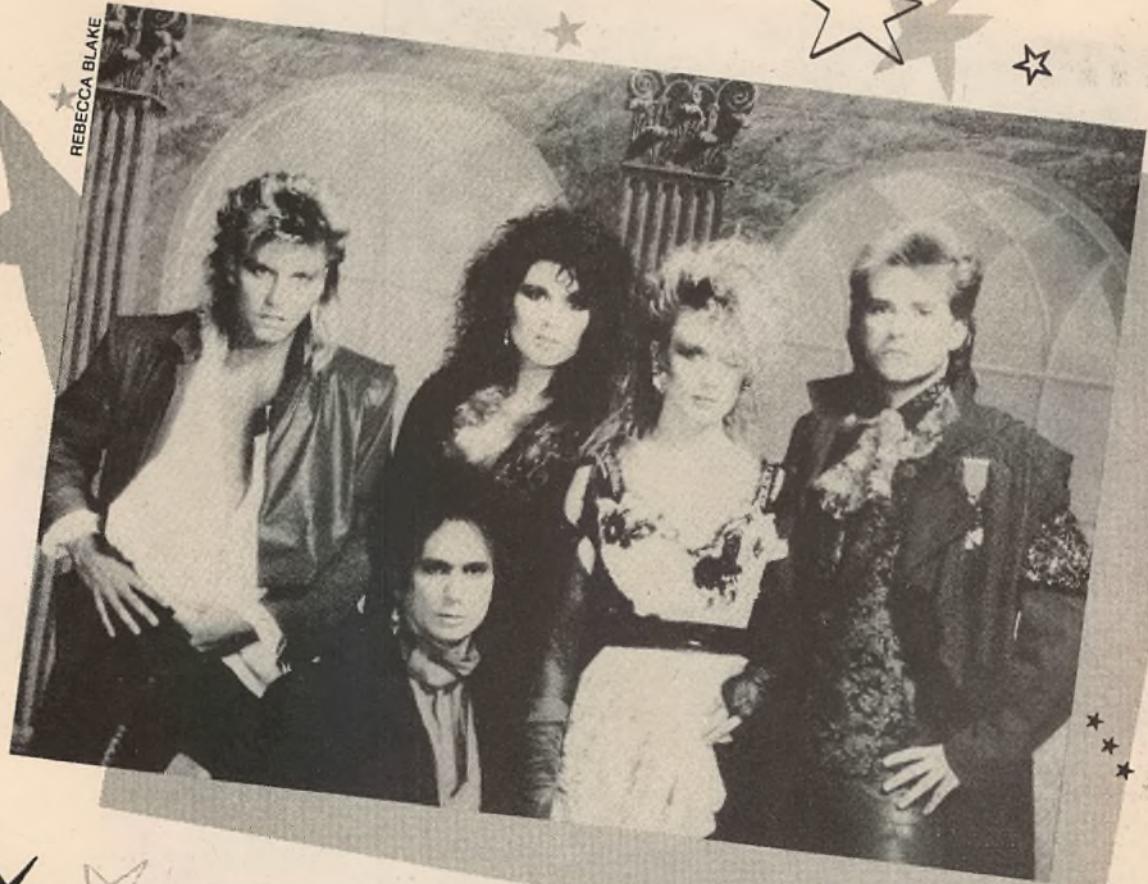
the fact that it was nominated is actually a positive thing for music and probably a positive thing for jazz. Jazz should be as popular a thing as rock and roll. I really believe that."

Sting didn't have to blush. It was David Sanborn who walked away with the award for the Best Jazz Fusion Vocal or Instrumental for "Straight To The Heart." And in fact, Wynton Marsalis picked up Best Jazz Instrumental Performance by a Soloist for his album *Black Codes From The Underground*.

Sting's critique of his Grammy nomination is much different from the kind of criticisms that the Awards have been receiving over past years. In the 1960's, rock and roll was virtually ignored by the Grammys. When you consider that Pat Benatar, over her relatively short career, has won three Grammys, and the Rolling Stones have yet to win (although they were recog-



REBECCA BLAKE



nized in a special ceremony this year) much of the barbs aimed at the Grammys have been much deserved. Even the Beatles as a group only pulled in two awards. It's only been in the past five to 10 years that the Grammys have taken notice of rock and roll. As Craig Chaquico of the Starship remarked, "the Grammys have been getting more serious about rock and roll, in turn, rock and rollers have been getting more serious about the Grammys."

The Starship was put in the unenviable position of performing at this year's Awards. Now, why wouldn't a band want to play in front of the millions of people who watch the Grammys? Says Chaquico, "When Sting, Stevie Wonder and Lionel Richie are all sitting in the front row, it's pretty hard to be relaxed! I tried to play to the fans in the balcony. Either way, television is a tough gig. It's hard to get the right sound for a four inch TV speaker!"

Chaquico was however thrilled that The Starship received a nomination for Best Group Performance with a Vocal for "We Built This City." Other nominees were equally enthusiastic:

Bryan Adams: "It's one of those things you don't expect. But I was really excited as well and then when I realized the company that I was in, I was even flattered to be nominated. The Grammys are sort of a definitive industry award, so I look at it that way ... in a way I really hope that John Fogerty wins just because I'm not sure he's ever won a Grammy. (He never has). In a funny way, I think John really deserves it. He writes a lot of great music. Fogerty and Jagger (another nominee) are two guys I've been listening to since I was 12 years old. So it's really flattering to be in the same category. Look, I'm going for the fun of it and if fate swings my way, I'll be really surprised."

Philip Bailey: "It's awesome just thinking about all the nominees and the possibility of me getting the chance to win something this year. Even though Earth, Wind & Fire have won seven Grammys, this being my first solo venture, this particular year is more special than previous years. I'm real excited about the prospect."

Julian Lennon: "Even if I don't win it, it still means a lot being a new artist. I'm gonna be on the circuit for quite a while. I'm not moving away you know. So if I lose, well, it's okay."

Sting: (on his nomination for Best Album of the Year): "This is the one nomination I'm not embarrassed about

because I think it is the best album of 1985."

Mick Jones Of Foreigner: "I believe we've been nominated several times before, but so far we've never won anything. Well, I'm very proud. Obviously it represents having achieved something very important and it means a lot. It's hard to put into words. I think it is the biggest achievement perhaps."

Richard Page Of Mr. Mister: "Being nominated was great. I mean, this is the ultimate night. To be counted in with the people from USA For Africa, Phil Collins, Phil Bailey and Foreigner, is just a great honor. I think we've won just by being nominated. That's the way I look at it."

Nancy Wilson Of Heart: "It's the first time we've been nominated for a Grammy so it's a dream come true."

As happy as the nominees were, you can imagine how jubilant Phil Collins felt for winning Album of the Year, Producer of the Year and Best Male Pop Vocal Performance: "Well, to be nominated for a Grammy, especially being an English musician, holds quite a lot of weight. It's something that I still have to kick myself now and again to believe that it's still happening to me because the thing about the Grammys and the Academy Awards are always something I thought was reserved for The Big Boys and sud-



denly I suppose I am one of the Big Boys. It's a bit strange.

"Being nominated for a Grammy and getting a Grammy," Phil continued, "that is definitely one of the things you strive to do. Obviously when you make records, you don't think about it. It's like getting a prize at school. You don't necessarily think about what kind of prize you're going to get at the end of the day, but in terms of the industry, turning around and saying to any artist, 'we think your work is great and therefore we are honoring you in this way,' I think it is something that has to be high on anyone's list of things they'd most like to do.

"The difference between being nominated and winning is really hard to say," Phil noted. "If you don't win, people turn around and say, 'well, it was great to be nominated.' I think it's a little bit of a disappointment when you don't win. I know that I felt a little bit disappointed with the Academy Awards when I didn't get it. Although I appreciate to get that far, it's really an open book with four or five other people. You're all as good as each other to get that far in the first place. So, I think that the nomination in itself is, as I said before, the industry turning around and saying that they like your work. So I think it's great to win, but it

is just as great to be nominated."

As was pretty much expected, Record of the Year and Song of the Year honors went to the "We Are The World" recording. Considering the magnitude of that event, and the musical prowess involved, it was justified. As for the losers, well, winning and losing at the Grammys is more of a media scoreboard than an actual contest. Since you can't enter the Grammys like you can a golf tournament or a baseball game, no one really loses. Now if they'd only leave the voting to the fans...

Unlike the Academy Awards, the Grammys tend to attract less hype and gossip column speculation. Of course, everyone likes to guess their "winners" and "losers," but the Grammys are the big leagues and "losing" is a game of inches, not yards. Most of the '86 Grammy Award winners took their nominations and awards with respect, and some with a bit of awe. One winner put it all in perspective. When Whoopi Goldberg took her Grammy for Best Comedy Recording she said, "now I hope people will look at me and say, 'welfare yesterday, Grammy winner today.'"

(Interviews by Rich Sutton and from the M.J.I. Broadcasting Grammy Award Special)

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MARK "WEISS-GUY" WEISS

IN MY DREAMS

As recorded by Dokken

DON DOKKEN
GEORGE LYNCH
JEFF PILSON
MICK BROWN

In my dreams
It's still the same
Your love is strong
It still remains.

Toss and turn all night in the sheets
When I can't sleep
Night after night don't know what it means
In my dreams
What can I say or do
You won't come back we're through
I've realized too late
That baby your love has turned away.

In my dreams
It's still the same
Your love is strong
It still remains
In my dreams
You're still by me

Just the way it used to be.

Calling your name but you're turning away
Please don't leave
Running in circles waiting to see you
In my dreams.

What can I say or do
You won't come back we're through
I've realized too late
That baby your love has turned away.

In my dreams
It's still the same
Your love is strong
It still remains
In my dreams
You're still by me
Just the way it used to be.

In my dreams
It's still the same
Your love is strong
It still remains
In my dreams
You're still by me
Just the way it used to be.

In my dreams
It's still the same

Your love is strong
It still remains
In my dreams
You'll always be
In my heart and in my dreams.

In my dreams
It's still the same
In my dreams
You're still by me
In my dreams
Just the way it used to be.

In my dreams
What can I say
In my dreams
You're still be me
And in my dreams
You'll always be
In my dreams
You'll always be
In my dreams
Your love is strong
In my dreams
It's still the same
In my dreams
In my dreams.

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YOU WANT WHAT WE GOT

As recorded by Twisted Sister

D. SNIDER

I know what you want
You want what we got
I know what you want
You want what we got.

Sometimes you drive me mad
With the things you say and do
You act like we're so bad
Well I got a message for you
You don't fool anyone
With your jealousy
You want it all and give us
none
That ain't the way it's gonna
be.

I know what you want
You want what we got
I know what you want
You want what we got.

Checkmate we named your
time
Don't give me no alibis
We burst your red balloon

Maybe now you realize
When you laugh and put us
down
You're tryin' to cover up your
fears
Just like a circus clown
It's just a mask to hide your
tears.

I know what you want
You want what we got
I know what you want
You want what we got.

You want it
We got it
We got it
You don't
You want it
We got it
We got it
You won't.
(Repeat)

I know what you want
You want what we got
I know what you want
You want what we got.
(Repeat)

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Video Review

by JoAnn Sardo

John Lennon Live In New York City

Color/Sony. 55 min. VHS or Beta/\$29.95

In the five years since his death, John Lennon has become an American hero. Considering this, true Lennon fans will cherish *John Lennon Live In New York City*. Captured live on August 30, 1972 at Madison Square Garden, this footage stands as Lennon's only fully-rehearsed public concert performed between the Beatles' 1966 American tour and his death in 1980.

This concert features the Lennon that should be remembered: young, happy, and full of the dry, biting humor that made him such a controversial figure.

With Yoko Ono on keyboards and the Plastic Ono Elephant's Memory Band backing him up, Lennon sings 12 songs while Yoko sings two. It is unfortunate that despite all her good intentions, Yoko Ono is doomed to live in the shadow of John Lennon's impressive talent.

Despite this, the focal point of the concert is Lennon. He sings "Instant Karma," "Mother," and "Woman Is The Nigger Of The World," with a raw passion that is enjoyable to see.

The highlight of the show is, of course, the songs that are today American classics. By the time Lennon gets to

"Come Together" and "Imagine," his voice, which sounds rusty in the beginning, takes on a grittiness that is much more appealing.

After his "Hound Dog" tribute to Elvis Presley (where Lennon acknowledges "Elvis, I love ya") the show ends with an abbreviated version of "Give Peace A Chance." What should have been the climax of the show leaves the viewer feeling frustrated that this fine song was not given a little more attention.

Despite these minor flaws, *John Lennon Live In New York City* is a success. The concert itself was organized by TV journalist Geraldo Rivera to benefit mentally handicapped children. Lennon lent his name and his talent to this cause because by 1972 not only had he become a spokesman for his generation, but his return to the concert stage was long overdue.

It is unfortunate that this concert was destined to become Lennon's last, but that is what makes it so special. He left us a legacy that will not be forgotten in our lifetime.

"We all shine on," some a little brighter than others.



© BOB GRUEN/STAR FILE

WEST END GIRLS

As recorded by the Pet Shop Boys

TENNANT
LOWE

Sometimes you're better off dead
There's a gun in your hand and
it's pointing at your head
You think you're mad too
unstable
Kicking in chairs and knocking
down tables
In a restaurant in a West
End town
Call the police
There's a madman around
Running down underground to a
dive bar
In a West End town.

In a West End town a dead end
world
The East End boys and West End
girls
In a West End town a dead end
world
The East End boys and West End
Girls
West End girls.

Too many shadows whispering
voices
Faces on posters too many
choices
If when why what how much have
you got
Have you got it do you
get it
If so how often
Which do you choose
A hard or soft option
(How much do you need).
(Repeat chorus)

You got a heart of glass or a heart
of a stone
Just you wait till I get you home
We've got no future
We've got no past
Here today built to last
In every city and every nation
From Lake Geneva to the Finland
nation
(How far have you been).
(Repeat chorus)

West end girls
West end girls
West end girls
(How far have you been).

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QUICKSILVER LIGHTNING (From the Motion Picture Quicksilver)

As recorded by Roger Daltrey

GIORGIO MORODER
DEAN PITCHFORD

Lately I feel like I keep losing
ground
Everyday running in place
Tearing around on this
merry-go-round
Same rat race
Oh but I get so hungry to break
from the pack
Shoot for the stars
Throw off these chains that keep
holding me back
I'm going far oh so far.

Lightning
I am lightning
Changing
I am trading these chains
For wings, for wings.

Time has torn all my defenses
apart

All I got left now is you
Just when you thought that you
knew me by heart
I'm brand new
Baby don't ask me questions
Just hold on real tight
Oh feel me burn
Rising like quicksilver into the
night
I've finally learned it's my turn.

Lightning
I am lightning
Changing
I am trading these chains
For wings, for wings.

There is no limit on dreams
There is no ceiling on heaven
above
There is no telling what one man
could do
With love ooh with love.

Lightning
I am lightning
Changing
I am trading these chains
For wings, for wings.
(Repeat)

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Music.

NEEDLES AND PINS

As recorded by Tom Petty and
The Heartbreakers with Stevie
Nicks

SONNY BONO
JACK NITZCHE

I saw her today
I saw her face
It was the face I love
And I knew
I had to run away
And get down on my knees and
pray
That there'd come a day.

But still it begins-a
Needles and pins-a
Because of all my pride
The tears I gotta hide.

I thought I was smart
I broke her heart
She didn't think I'd do
But now I see
She's lost her care for me
Let her go ahead
Chase his love instead
And one day she will see.

Just how to say please-a
And get down on her knees-a
Yeah that's how it begins-a
She'll feel those needles and pins
Hurt now, hurt now.

Why can't I stop
And tell myself I'm wrong, I'm
wrong so wrong
Why can't I stand up
And tell myself I'm strong.

Because I saw her today
I saw her face
It was the face I love
And I knew
I had to run away
And get down on my knees and
pray
That there'd come a day.

But still it begins-a
Needles and pins-a
Because of all my pride
The tears I gotta hide
Oh needles and pins-a
Needles and pins-a
Needles and pins-a.

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An interview with Paul Stanley of Kiss

The Lesser Of Two Evils



by Rich Sutton

After playing in a rock and roll band for over a decade, there's one survival quality that every in-it-for-the-long-haul rock star must have, a good sense of humor. Next to their abilities to keep coming back year after year with heavy rock anthems and a show with enough high voltage energy to black out large sections of the Northeast, Kiss knows how to take a joke. And how to tell one.

Kiss began in the early '70s in New York where Paul Stanley and Gene Simmons were playing together in another band. "We fired the rest of the group," says Stanley, "because it looked like a unemployment line." Kiss was never much for the ragged hippie look. On record and on stage, the Kiss act has always been meticulously choreographed, and during their heyday even split polished.

Kiss is in the midst of enjoying their second career. Rock and roll doesn't often offer a second chance. The band is in their post-cosmetic phase, their pre-make up era was marked by a mania that spread beyond the rock circles. There were Kiss Halloween costumes, lunch boxes and Kiss dolls. It was a paparazzi's dream to get a picture of a bandmember without their makeup on. In a never-matched publicity coup, that picture was never taken! During Phase I, the band was rumor central for gossip publications. Says Simmons, "I never went out with half the ladies they had me matched with! Too bad!"

Phase I drew to a close when original members Peter Criss and Ace Frehley went their separate ways. The two band albums that followed their departure, *The Elder* and *Creatures Of The Night* were a far cry from what the Kiss Army had come to expect. Phase II began with *Lick It Up* as the band took off their makeup and with it lifted a burden from their rock and roll shoulders. *Lick It Up* was Kiss' best in years. With follow ups like *Animalize* and *Asylum*, Kiss is back in gear. Lead singer Paul Stanley couldn't be happier.



Song Hits: In the early stages of Kiss' career, the band, despite its successes, never got played much on the radio. Do you feel slighted at all?

Paul Stanley: Every time I feel slighted, I just look at the platinum albums on the wall. I don't feel slighted. You know it's like I never did this for an elite group of people. I did this for the masses. I do this for the public. I'm part of the public. And if sometimes radio hasn't reflected what the public was into, that's OK. My life is too good to worry about that. It's like, if somebody dreams of being president and then gets elected, then they're the last person to complain that they have to wear a suit every day.

SH: Let's talk about the most recent album, in particular "Uh! All Night." How did that come about?

PS: It was real funny. The meaning of the song — the whole philosophy and attitude — is really obvious. But it was really funny because when we were writing it, it was me, Desmond Child and Jean Beauvoir, we were sitting around and we came up with (sings) "Well we work all day... And when you work all day, You gotta uh! all night." And we didn't know what to put there. That's really what happened.

SH: It seems like there's some influence from the band's newest member, Bruce Kulick, on this album.

PS: We had a great, great tour for seven months with Bruce. So by the time we hit the studio, it was very comfortable, very much a team. Bruce just fit so well that we've been very, very lucky, and it's nice to have somebody to contribute writing.

SH: Gene Simmons tells some great tour stories. Do you have a favorite from the last tour?

PS: I hate to be anti-climactic. It's what I really see so much now is guys in bands are becoming better creative writers at imaginary stories than they are songwriters. And you read these interviews, and I just don't feel like playing that game. I think the people who are really busy on tour, having

fun, are not the ones who are advertising. So I'll leave the stories to the other guys.

SH: "It's the guys that talk the most that do it the least?"

PS: Well, you said it, I didn't. But I've always believed that the people who are busy doing, don't talk about it. You want me to tell you about the 15 naked girls and the TV set that got thrown out the window, and the... I mean, you can make up these stories until you're blue in the face. But I think I'd rather leave it to the other guys.

SH: After recording for as long as you have Paul, would you say that there has gotten to be any formula for your songs?

PS: Yeah, they should always begin and end at some point.

SH: I knew I was going to get a wise-guy answer to that question. Now really, are you scared that there will be a sameness to them after awhile?

PS: No, because the first person who will notice that is me. And there was a point where I started scrapping songs because I didn't want to write "Son Of Lick It Up" or "Son Of Strutter" or "Son Of Rock And Roll All Nite." You keep playing because you figure the better you play, the better you'll write. If there's a formula to good writing, it's familiarity. A song should be fresh and at the same time should always be familiar. A song should always be comfortable because you should always feel like it's not something so out of the ordinary that it keeps catching you off guard.

SH: You mentioned "Lick It Up." That was a renaissance of sorts for Kiss.

PS: Obviously some people were intrigued that we took off the makeup, and some people probably said, "well let's give this a listen." And to the people who may not have liked us before, all of a sudden they couldn't figure out how we took off the makeup and suddenly learned how to play. And the other people figured, it's just

another Kiss album and it sounds as good as the last one. I think the difference was that there was a new audience that didn't know anything about us. But then there was this other audience who didn't like the way we looked. And all of a sudden they heard us without makeup and said, "they learned how to play!"

SH: Do you think that video had a lot to do with that comeback? It seems as though the popularity of video and the re-popularity of the band sort of coincided.

PS: Judging by the girls at the shows, I guess I'm not the worst looking guy in the world. And I was told by my grandmother, "if you don't advertise, you don't sell."

SH: How is it that you and Gene Simmons are the only Kiss survivors?

PS: Because we always tie in arm wrestling. So neither of us can leave.

SH: That's quite a feat. He's a pretty big guy.

PS: Because we love what we do. It's great. Why should we? Just because somebody else is crazy enough to leave the party doesn't mean I'm leaving. Maybe it's my house!

SH: Not to spoil the fun, but I want to ask a serious question. How would you like Kiss' place in rock and roll to be viewed if anybody ever wrote a long book about you guys when your career was all through?

PS: Well, it keeps changing. Because I read one book, it was real funny. It was saying how we were the biggest band of the '70s and that we wrote the book on theatrics and bringing a show to the people.

SH: That's all very true.

PS: And I went, "great!" And then it says, "And then at the end of the '70s they died out." Then I saw the book, it's been reprinted, and now it says, "and in the '80s they continue their longevity and their success." I think a story really can't be written until it's over!





SOMETHING ABOUT YOU

As recorded by Level 42

M. LINDUP
P. GOULD
R. GOULD
M. KING
W. BADAROU

Now
How can it be
That a love
Carved out of caring
Fashioned by fate
Could suffer so hard
From the games
Played once too often.

But making mistakes
Is a part
Of life's imperfections
Born of the years

*Is it so wrong
To be human after all.*

*Drawn into the stream
Of undefined illusion
Those diamond dreams
They can't disguise the truth.*

*That there is something about
you
Baby so right
I wouldn't be without you
Baby tonight.*

*If ever our love
Was concealed
No one can say that
We didn't feel
A million things
And a perfect dream of life.*

*Gone
Fragile but free
We remain*

*Tender together
If not so in love
It's not so wrong
We're only human after all.*

*These changing years
They add to your confusion
Oh and you need to hear
The time that told the truth.*

*That there is something about
you
Baby so right
Don't want to be without you
Baby tonight
Because there's something about
you
Baby so right
I couldn't live without you
Baby tonight.*

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MOVE AWAY

As recorded by Culture Club

O'DOWD
MOSS
CRAIG
HAY
PICKETT

*Movin', movin'
Move away.*

*Spirit changed the conversation
Stepping stones across the land
I never wanted to be a hero
I never wanted to be a man.*

*I hurt you darling
I made you cry
I hurt you darling
Don't ask me why.*

*Move, move, move away from me
darling
I never said I'd hold your hand
Move, move, move away from me
darling
I never said I'd understand
But if I could say this was
judgement day
You know I'd be a millionaire.*

*I'm prepared to wear my sorrow
Everywhere we go in town
Ain't no need to beg or borrow
While you're there to drag me
down.*

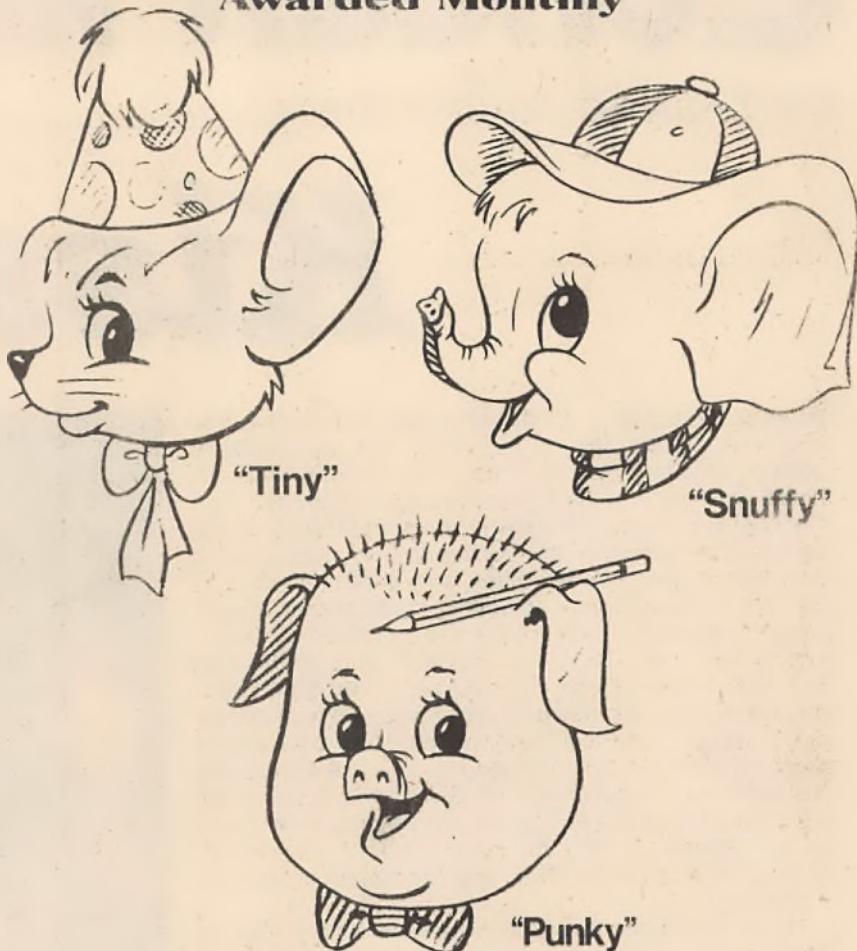
*I hurt you darling
I made you cry
I hurt you darling
Don't ask me why
Oh yeah.*

*Move, move, move away from me
darling
I never said I'd hold your hand
Move, move, move away from me
darling
I never said I'd understand
But if I could say this was
judgement day
You know I'd be a millionaire
Justice right.*

*I need you so
I can't let go.
(Repeat chorus)*

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Concert Review

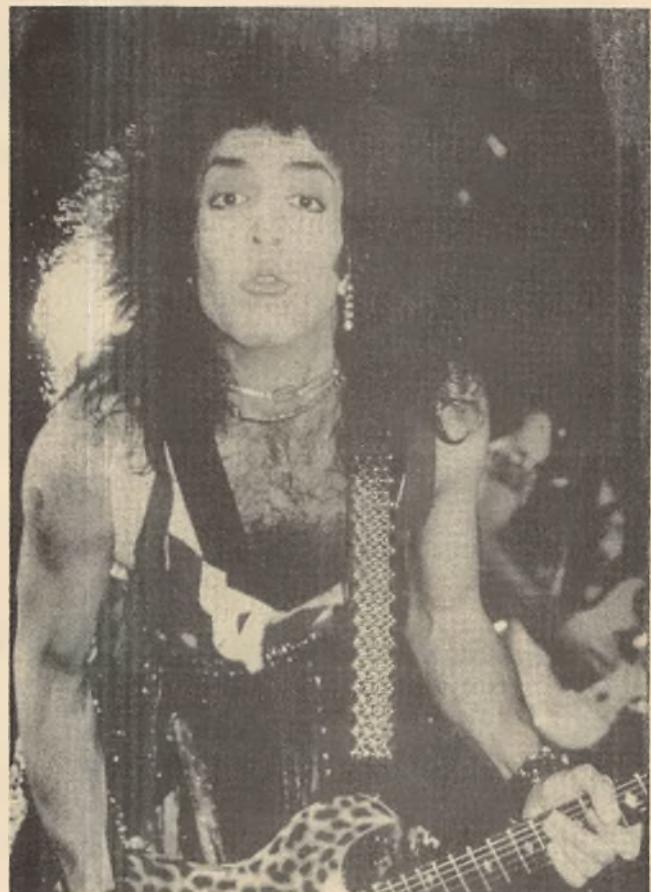
by Eianne Halbersberg

Kiss

Atlanta, Georgia — What better way to end one year and begin another than at a concert? And who better to celebrate the New Year with than Kiss? As both band and fans enter their thirteenth year of mutual admiration, Eric Carr, Bruce Kulick, Gene Simmons and Paul Stanley continue to exemplify the standards they originated of professionalism, entertainment, and good-time rock 'n' roll. While those general guidelines might seem a "given" for all groups that respect themselves and their audiences, few, if any, carry it across with comparable ease and skill. Volleyed from opening act to headline status and stardom in less than one year, Kiss quickly perfected every aspect of the live performance; 60 million albums and a lot of miles later, their genuine love of the stage and the fans hasn't diminished at all. Go to a Kiss concert and it's a guarantee that you'll be smiling before the first song — the first riff — is over! You can tell this band is honestly having the time of their lives and the feeling is instantly contagious.

It's no secret, the love affair between Kiss and Atlanta. Weeks prior to the show, band members were relaying their enthusiastic quotes via the press, and excitement was generated all over the city. There's something special about Kiss fans — an undying devotion that other bands would probably trade their platinum albums to claim for themselves. Consequently, having Kiss as masters of ceremonies before a packed Omni Coliseum made for a particularly memorable and charged New Year's Eve. Kiss has always been an experience for the eyes and ears; massive doses of volume, bombs, torches, fire, pyro, rockets and, this year, the return of confetti — 50 pounds being hurricanned into the audience on a nightly basis. More special features include an all-new flashing Kiss sign (those magic letters have become as significant a tradition as Gene Simmons' tongue!), the biggest sign to date standing 40 feet wide and over 20 feet high complete with lamps, reflectors, and neon; a variety of distinctive wardrobe changes, and standard band member solos, long enough to be exciting, but (tastefully kept) short enough to avoid any risk of losing the crowd's attention (as if that were possible), with Eric Carr's solo winning rave reviews from fans and media alike. Carr's self-designed kit is a combination of three separate drum sets, partly computerized and triggered, mounted on a platform that moves forward and ultimately, sets off flames and explosions. The unique set is also the first and only of its kind.

Kiss are the undisputed champions of assembling the ideal song list, never neglecting "older" material in an effort to push new product. They still open with "Detroit Rock City," still close with "Rock And Roll All Nite," and



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we wouldn't have it any other way! *Asylum* is their twentieth album, but Kiss effectively cover the entire spectrum of what has become rock 'n' roll history: everything from "Cold Gin" to "Love Gun," "I Love It Loud," "Fits Like A Glove," and "Under The Gun." While their encores were quickly publicized — "Heaven's On Fire," the Who's masterpiece "Won't Get Fooled Again" (particularly effective with vocals distributed between Stanley, Simmons and Carr, respectively), and "Lick It Up," Atlanta was destined to be special and fans thrilled to unexpected choices: "La Bamba," "Oh! Susanna," (yes, the Stephen Foster golden oldie) and Led Zeppelin's red-hot "Whole Lotta Love."

Kiss always successfully causes skeptics and critics to fall flat; their current album and tour are no exception. It all goes to prove — just when you think things can't get any better... they do!



JOHN PARR

by Elianne Halbersberg

The story begins on a cold and blustery night on the English moors, where an attractive young man suffering from amnesia and equipped only with a cassette was wandering aimlessly down the highway when he was discovered by a famous rock and roll manager. "Obviously, that was totally fictitious!" John Parr laughs. "To put it straight, I came to America to do a promotional thing for Atlantic Records, and that was the biography they were presenting people with. The truth is there was many years ago I did have an accident and did get amnesia, but for a very brief period of time. They chose to pick on that one area to just blow all out of proportion. I was in a state of embarrassment because I had never done extensive press and radio interviews before. I didn't quite know how to handle it or what to say was true, so initially, I played it very cagey and pretended I still kind of had amnesia, which really didn't help!

"Then I started telling the true story," he continued, "and people didn't believe that either! So I started making up stories — 'It was a hot, dry day in the Sahara Desert' type of thing. The truth is, I met John Wolff in 1980 at a concert in London. I was in the audience, and I got trampled when the crowd 'rushed.' I lost total recall for a brief period of time. That's when John Wolff took care of me and some others injured at that show."

Five years later, the soulful-voiced singer has made quite a name for himself, beginning with his chart hit, "Naughty, Naughty" from his self-titled debut album, and recently, with his number one smash, "St. Elmo's Fire (Man In Motion)." His career, however, began when he was twelve years old, playing in clubs.

"My dad managed us and drove us around," he remembers. "He was very artistic and creative with us; also very domineering about my stage performance. Even though he was untrained, he kind of had a 'third eye,' which has helped me a lot. He managed me for six years, and was always very strict. A lot of bands come out and tap around on stage before they start — none of that was allowed. No 'inside jokes' on stage, either. All the things people do wrong — he stopped me from doing. We used to have loads of fights, but he was always right!"

Parr and his young bandmates were getting steady weekend bookings by age 14, and were "the richest kids in

school! We were doing some nightclubs, too. The scene was very, very hot in Britain in the 1970's; the nightclub was basically a new thing, and funny enough, our age never seemed to bother any of the club owners. I remember we used to watch The Monkees' show on Saturday nights, then get in the truck and do our gig and think we were The Monkees — it was that kind of attitude. The scene was different then — much more innocent, wide-eyed fun. You always expect you're going to make it at that age. I thought I was going to 'be there' by 16 because I knew I had the ability and the band's reception was always very, very good."

Although his desire to get into music began when he heard The Beatles, Parr, who cites Stevie Wonder as his greatest influence, "turned professional quite late — at 19. When I finished school, we played a lot more. I went to work in a factory, and took courses at night. I was gigging locally — drive 100 miles to play, come home, go to work the next day. Then for 14 or 15 months, I lived in the Channel Islands — Jersey and Guernsey — playing clubs, from age 19 to 21. Then I went back to Britain and did extensive cabarets, just supporting people. After that, I joined a very well known rock group in Northern England as a guitar player, and built a reputation very fast."

Although that group failed to progress the way Parr had hoped, his name was widely recognized by this time, and allowed him the opportunity to hand pick the best regional musicians for his next venture. This lineup experienced three years of huge success, but the onslaught of the punk movement and their refusal to compromise toward the new trend caused their ultimate demise. Parr relocated to Germany "playing all the American bases while the punk thing died in Britain," went home in 1979, and had his fateful meeting with John Wolff, former manager of the Who.

"That was the key in my life," says Parr; "it was like the meeting of two spirits. I'd been very much in the background, he'd been in the forefront, and I think he recognized in me things that he'd been missing." Under Wolff's advice, Parr gave up the road and spent three years concentrating on songwriting and recording. A publishing contract was secured, and soon Parr was in demand by notables such as Meat Loaf and Roger Daltrey.

Following 18 months of negotiations, he was signed to Atlantic Records and began work on his album. After six weeks of sessions in Miami, Florida, Parr had "an album that wasn't what Atlantic wanted. It was a little too

pop and lightweight. So I took the album to England, kept five tracks, reworked them, wrote and recorded some new songs, produced it all myself, and that's the album that is out now."

Upon release, "Naughty, Naughty" climbed up the charts, becoming a regional coast-to-coast hit, but never quite reaching the status Parr hoped for. He observes, "It's distressing to find your record's been number one at some point on virtually every radio station, or top three because it was out so long. Some radio stations were adding and some were dropping it, so it never got as high as it might have. I think if it had gotten that 'all at once' exposure, it would have been number one, which I would have hated, but I would have liked a top five. I wouldn't have wanted a number one."

The follow-up, "Magical," was a major error in terms of record company selection, according to Parr, who insisted on "Love Grammar" as the next single. Nonetheless, "Magical" won out, but failed to have significant impact.

Just as things were looking bleak, producer/composer/Grammy winner David Foster selected Parr to co-write and perform the theme to the film *St. Elmo's Fire*, a decision made solely on

the basis of "Naughty, Naughty." Almost overnight, Parr vaulted from the fear of being a "one hit wonder" to having the national number one song and the guest slot on Tina Turner's tour. And again, Parr is in demand. He produced some tracks on Marilyn Martin's debut album, and together they recorded the theme song from *Quicksilver*. Parr also performs the theme song to *Flight Of The Spruce Goose*, entitled "Steal You Away." The soundtrack also features Parr's second single from his own album, "Love Grammar." He is also working with Lisa Hartman on her new album, and is midway into sessions for his own upcoming release.

"I feel happier having a hit with a song like 'St. Elmo's Fire,'" says Parr. "This one I felt comfortable with, and knew it would introduce me to an audience I was not able to touch with the other songs. It was very important to Atlantic that my first album not be too diverse; the film has allowed me to spread my base a bit, and the next album will have more flavors to it. Also, my first album is starting to sell again, so I'm quite pleased." His outlook toward a number one song has altered somewhat. "This is great!" he laughs, "It really feels wonderful!"





CALL ME

As recorded by Dennis DeYoung

DENNIS DeYOUNG

Rain began to fall softly
 As she gazed around the room
 Even now she wondered what
 went wrong
 A letter in her hand
 Trembled as she placed it by
 the phone
 All at once there were footsteps
 by the door
 She didn't want a confrontation
 To tear them apart
 She wasn't sure of all the feelings
 Racing through her heart
 I looked into her eyes
 Knowing something wasn't right
 And suddenly the tears began
 to show.

Babe I know that it's wrong
 But you know I'm really not that
 strong
 How I wish I could tell you that
 I am
 But before I even read this letter
 I want you to stay
 But if I see your mind's made up
 There's one thing I've got to say.

You can call me
Baby if you ever change your mind
 Believe me when I say to you
Anytime will be alright
 You can call me
Only seven numbers on the phone
Maybe we can talk things over
You're never that far from home
Oh no no
Baby you're not alone.

Another season, another change
Two hearts are breaking
With no one to blame
I know the reasons
You want to go
But if you find that you still want me
There's one thing that you know.

You can call me
Baby if you ever change your mind
 Believe me when I say to you
Everything will be alright
 You can call me
Only seven numbers on the phone
Maybe we can talk it over
You're never that far from home
No, no, no.

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IF YOU LEAVE (From The Motion Picture Pretty In Pink)

As recorded by Orchestral Maneuvers In The Dark

OMD

If you leave
Don't leave now
Please don't take my heart away
Promise me
Just one more night
Then we'll go our separate ways
We always had time on our sides
Now it's fading fast
Every second
Every moment
We've got to, we've got to make it last.

I touch you once
I touch you twice
I won't let go at any price
I need you now like I need you then
You always said we'd still be friends someday.

If you leave
I won't cry
I won't waste one single day
But if you leave
Don't look back
I'll be running the other way
Seven years went under the bridge
Like time was standing still
Heaven knows what happens now
You got to, you got to say you will.

I touch you once
I touch you twice
I won't let go at any price
I need you now like I need you then
You always said we'd meet again.
I touch you once
I touch you twice
I won't let go at any price
I need you now like I need you then
You always said we'd still be friends.

I touch you once
I touch you twice
I won't let go at any price
I need you now like I need you then
You always said we'd meet again someday.

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AMERICAN STORM

As recorded by Bob Seger & The Silver Bullet Band

BOB SEGER

Headin' out on some uncharted path
You soon turn back
It happens time and time again
You never seem to reach the end
Someone's out there on the street tonight
When things go wrong
He'll guarantee to make them right
If the price is right.

Every time I look you're fallin', fallin'
Beaten by the wind
Every time I turn around he's there again.

It's like a full force gale

An American storm

You're buried far beneath a mountain of cold
And you never get warm
It's like a wall of mirrors
You charge 'em at full speed
You cover up
You hear the shattering glass
But you never bleed
You never feel the need.

Everybody casts a certain light
A special gift
It's theirs to use for wrong or right
When you face the night
More and more we choose the easy way
We take no risks
We figure which games to play
And how to make 'em pay.

Suddenly the pressure's fallin', fallin'
Skies have all turned gray
Suddenly the storm is heading

straight your way.

It's like a full force gale
Atop a mountain of cold
And tell your story again and again
And it never gets old
You face a wall of mirrors
You charge 'em at full speed
You cover up
You hear the shattering glass
But you never bleed
You face a full force gale
An American storm
You're buried far beneath a mountain of cold
And you never get warm
No you never get warm
You face a wall of mirrors
You charge 'em at full speed
You cover up
You hear the shattering glass
But you never bleed
You never feel the need.

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SHOT IN THE DARK

As recorded by Ozzy Osbourne

OZZY OSBOURNE
PHIL SOUSSAN

Out on the street I'm stalking the night
I can hear my heavy breathing
Paid for the kill but it doesn't seem right
Something there I can't believe in.

Voices are calling from inside my head
I can hear them I can hear them
Vanishing memories of things that were said
They can't try to hurt me now.

But a shot in the dark
One step away from you
A shot in the dark
Always creeping up on you.

Taught by the powers that preach over me
I can hear their empty reason
I wouldn't listen I learnt how to fight
I opened up my mind to treason.

But just like the wounded and when it's too late
They'll remember they'll surrender
Never a care for the people who hate
Underestimate me now.

But a shot in the dark

One step away from you
A shot in the dark
Not a thing that you can do
A shot in the dark
Always creeping up on you.

But just like the wounded and when it's too late
They'll remember they'll surrender
Never a care for the people who hate
Underestimate me now.

But a shot in the dark
One step away from you
A shot in the dark
Not a thing you can do
A shot in the dark
Always creeping up on you.

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IS IT LOVE

As recorded by Mr. Mister

RICHARD PAGE
STEVE GEORGE
JOHN LANG
PAT MASTELOTTO

I say I love you
I hold you near
You say I scare you
Well that's your fear
I know the message
My heart is sending
But you don't read it
You keep me guessing.

Is it love, is it love we're after
Is it love, is it, is it love.

The broken record
Goes 'round and 'round
Within a circle
Without a sound
I'm under water
In overdrive
You hide in laughter
What's on your mind.

Is it love, is it love we're after
Why don't you tell me
Is it love, is it, is it love
Is it love, is it love we're after
Why can't you tell me

Is it love, is it really love.

Is it love, is it love we're after
Why can't you tell me
Is it love, is it, is it love
Is it love, is it love we're after
Hey girl I got to know is it
really, really love
Is it love, is it really love
Hey, hey, hey
Is it love, is it love we're after
Why don't you tell me.

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Pick of the Litter

by Rich Sutton



YNN GOLDSMITH

\$\$\$\$\$ Out of this world
\$\$\$\$ Out of sight
\$\$\$ Out of the ordinary
\$\$ Out to lunch
\$ Out of the question

SS½ That's Why I'm Here
James Taylor
Columbia

This is the James Taylor album that I've been waiting for since *Sweet Baby James*. There's been little conviction in the majority of the over-produced West-coast pabulum that he's been passing off as passionate music in the years since *SBJ*. Taylor's written his share of "cry your heart out" songs and an equal quantity of carefree, "let's run through the meadows" type songs. *That's Why I'm Here* combines both in a backdrop that's believable and seldom trite.

"Limousine Driver" is the rocker his band's been hiding for years. His interesting, though not entirely unusual, mix of west-coast studio musicians compliments a wide array of well-written material. David Sanborn plays a haunting sax break on "The Man Who Shot Liberty Valance." The voices of Graham Nash, Joni Mitchell, Don Henley and Deniece Williams add depth without clutter to the overall sound.

I had this theory that James Taylor would become a Dean Martin-type crooner. Somewhere in his footlocker of tricks, James has found his rock and roll soul. I know his diehard fans would say he was never gone. I'd say that it's nice to have him back.

SS½ The Color Of Success
Morris Day
Warner Bros.

Morris Day's current outing is shades of purple, green and scarlet, but seldom is it the color of success. His ostentatious posturing as the cock-sure ladies' man propelled him through one movie and a couple of albums, but the

stance is starting to wear the carpet thin.

The title track is a self-aggrandizing romp exalting Day's successes both outside Prince's sphere of influence and without The Time. It's interesting that Day chooses to make so much out of his work away from Prince's circle. In a blind taste test, it'd be hard to tell Day's best work apart from Prince outtakes. "Oak Tree," with

its staccato synthesizer blasts and hard-rock guitar leads sounds like any one of a number of songs from 1999.

Side two's "Love Sign" is some sign of life in an otherwise lack-luster album from a man who obviously has a large reservoir of talent. C'mon Morris, it's time to open the dam and let it out.

\$\$ Control
Janet Jackson
A&M

Prince must be smiling. Every direction you turn, there's another artist reaching into his bag of tricks to come up with a song. Janet Jackson's *Control* is just one of many examples.

Control is an interesting title for a record that seems to be musically steps ahead of its vocalist. Whether she's been lost in the mix or just a note behind the lead instrument, Jackson is caught in an endless game of catch up. *Control* is hardly a word I'd use to describe Janet Jackson in relationship to the band that backs her.

Jackson relies on Prince's tricks so heavily that it is hard to tell if she has any of her own. Worse still is Janet's imitation of Michael on the two tracks that finish the album. If Janet works on her Madonna impression, she could be a one-lady Top 10. Is that what we really need?



SSS½ Under Lock And Key
Dokken
Elektra

After their first record was released, the big advertising push was "Dokken, it rhymes with rockin'." As testament to the band's tenacity, they've outlived the hype to keep the momentum they started with their first lp in high gear.

One of the many lessons that Def Leppard taught the metal monsters was how to get radio to expose 1980's heavy metal music to the masses. Def Leppard's secret to success has been a combination of strong songwriting,

strong melodies and songs that build from a whisper to a scream. Dokken did their homework, and on songs like "Unchain The Night" and "It's Not Love" they show that they've learned the lesson well. "It's Not Love" steals another Def Leppard trick — the use of pop harmonies layered over heavy rock chords and drumming.

Under Lock And Key may or may not be the *Pyromania* of 1986. Either way, it's one of the strong contenders for heavy rock lp of the year.



\$ Falco 3
Falco
A&M

There is a huge gap between talent and genius. Few people have both. I'm not sure that Falco has either, but *Falco 3* confirms the suspicion that he doesn't have the former.

Falco has a genius for utilizing a gimmick. Although it had a good hook, "Der Kommissar" was all gimmick. That's also the case with "Rock Me Amadeus," the nucleus with which Falco builds his third album around.

No less than three of the albums in this column use the annoying device of inserting an announcer or a conversation over a break in the song. It's an overused cliché that Falco uses like some bands use cymbals. It's dance mix filler at best. And at eight-plus minutes, "Rock Me Amadeus" is mostly filler. Semi-hummable at best.



SSSS King of America
The Costello Show
Columbia

The name is gone, but the talent for the unexpected remains. Declan Patrick Aloysius Macmanus (aka Elvis Costello) once again pays homage to "the King" (has he ever stopped?) on an album that is at once his most derivative and his most creative.

Costello has said that most people fail to realize that the majority of his influences come from his contemporaries — inside out and backward arrangements of the Talking Heads, Abba and other modern day rockers. After years of robbing from the current charts, Macmanus has finally given us a reason to accuse him of stealing from some of rock and roll's early masters.

Macmanus utilizes a wide array of styles and rhythms to come up with the material on *King Of America*. It's easy to pick out the backbeat of the jump music and swing he's borrowed from. Using what was once Elvis Presley's back up band, Macmanus takes a lot from Hank Williams' songs and other Nashville greats. The result is often confusing but never unsatisfying.

Standouts include the re-make of The Animals "Don't Let Me Be Misunderstood" with its great walking bass line. "American Without Tears" avoids the trap of so many of the current songs with "America" in the title. "Eisenhower Blues" is a nice rag that sounds like it belongs on an album from The Band.

Much of *King Of America* was done without The Attractions. No loss. The rage of The Attractions (who do play on a few tracks) is replaced by the soulful playing of some of the best session musicians anywhere. Complimented by the production of T-Bone Burnett, *King Of America* develops a style that it would be nice to see Macmanus/Costello stick with for a few records.

SSS½ Living The Book Of My Life
Philip-Michael Thomas
Atlantic

In case you've recently shaved your head and started spending a lot of time in airports handing out flowers, Philip-Michael Thomas is the co-star of the most popular and most copied show on television, *Miami Vice*. This same show spawned clothing counters in major department stores bearing its name and is giving shaving a bad name. How many ways can you spell *Miami Vice*? Can you say, "Movie spin-offs," or "merchandising deals?" Sure you can. Can you say, "record deal?" Philip-Michael Thomas can.

Mr. Thomas may not have a great voice, but *Living The Book Of My Life* isn't a bad album. There are a few factors that might lead you to think otherwise. First of all, you have to think that the guy's trying to cash in on his *Miami Vice* successes. Secondly, it's real annoying that on a debut album, he chose to use the same record label as the r&b greats who recorded on Atlantic in the '50s and '60s. Thomas' ego aside, you'll like most of *Living The Book* on the

SSS Cupid And Psyche '85
Scritti Politti
Warner Bros.

Even the Oxford English Dictionary won't help you find the meaning of Scritti Politti. Latin, Greek or Italian it doesn't matter because Scritti Politti, despite their attempts at the esoteric, are a thinly veiled British "new wave" band speaking the language of American rhythm and blues. In fact, if Michael Jackson had UB-40 as his backup band, he'd probably call it Scritti Politti too.

Cupid And Psyche '85 is a finely crafted and intricately produced

first listen. By the second listen you'll be even more convinced of Thomas' ability to make good music.

The title track is done with a strong reggae backbeat. A surprise. Then there's the first single, "Just The Way I Planned It," which is a smart compact song. "You Might Be The Lucky One" has a cool, funky groove to it. Unfortunately, side two has a homogenized quality to it that renders it much less effective than the record's strong start.

album of pure pop ready for the palates of those whose appetites weren't quelled with the last Wham! album. The production of Green, Gamson and Maher, with the help of Arif Mardin propels their pop ditties like "The Word Girl," "Small Talk," and "Perfect Way" beyond what they would've been without the embellishments — flat pop melodies. With the help of the studio and some talented musicians, *Cupid And Psyche '85* is a musically promising record in need of more cohesive songwriting.

There's a picture on the album back of a pork chop wrapped in fine linen with a butterfly perched on one of the folds. The record sleeve shows the rather handsome Scritti Politti in the reflection of a bathroom mirror. This is the picture that tells the real story. Scritti Politti is not a band with real meat behind a rich exterior. They are a pretty pop band with the smarts to use a few mirrors to make them sound a little better than they really are.

ABSOLUTE BEGINNERS

As recorded by David Bowie

D. BOWIE

I've nothing much to offer
There's nothing much to take
I'm an absolute beginner
Absolutely sane.

As long as we're together
The rest can go to hell
I absolutely love you
But we're absolute beginners
With eyes completely open
But nervous all the same.

If our love song
Could fly over mountains
Could laugh at the ocean
Just like the films.

If there's reason
To feel all the hard times
To lay down the hard lines
It's absolutely true.

Nothing much could happen
Nothing we can't shake
We're absolute beginners
With nothing much at stake.

As long as you're still smiling
There's nothing more I need
I absolutely love you
But if my love is your love
We're certain to succeed.

If our love song
Could fly over mountains
Could sail over heartaches
Just like the films.

If there's reason
To feel all the hard times
To lay down the hard lines
It's absolutely true.

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STRENGTH

As recorded by The Alarm

THE ALARM

Give me love
Give me hope
Give me strength
Give me someone to live for.

Who will light the fire
I need to survive
Who will be the life blood
Coarsing through my veins
Like a river flowing
That will never change

ALL THE KINGS HORSES

As recorded by The Firm

PAUL RODGERS

They say our love was never
meant to be
That time would make it just
a memory
But they don't know how can
they understand
We didn't build no castles in the
sand ohh.

And all the kings horses
All the kings men
Couldn't storm this tower of love
my friend
Of love my friend.

They said our life was just a
fairytales
No matter how we try
We must surely fail
But where are they now and
could they ever understand
This ivory tower was built on
rock not sand.

And all the kings horses baby
All the kings men
Couldn't storm this tower of love
my friend
Of love my friend.

All the kings horses ohh
And all the kings men
Couldn't storm this tower of love
my friend yeah
All the kings horses yeah, yeah
All the kings men
Couldn't stone this tower of love
my friend
Oh, oh all the kings horses
Oh, oh all the kings men yeah,
yeah, yeah.

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I need someone
I can depend on.

'Cause I'm a man of emotion
Who can't hide the tears
I'm a man of feeling
Who can't hide the pain
I walk the outskirts of town
Where no one knows my name
I'm at the point in my life
Where I need affection.

Give me love
Give me hope
Give me strength
Give me someone to live for.

I walk along the outskirts of town

SO FAR AWAY

As recorded by Dire Straits

MARK KNOPFLER

Here I am again in this mean old
town
And you're so far away from me
And where are you when the sun
goes down
You're so far away from me.

You're so far away from me
You're so far I just can't see
You're so far away from me
You're so far away from me
alright.

I'm tired of being in love and being
all alone
When you're so far away from me
I'm tired of making out on the
telephone
'Cause you're so far away from
me.

You're so far away from me
You're so far I just can't see
You're so far away from me
You're so far away from me
alright.

I get so tired when I have to
explain
When you're so far away from me
See you've been in the sun
And I've been in the rain
And you're so far away from me.

You're so far away from me
You're so far I just can't see
You're so far away from me
You're so far away from me.

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I can't control what I'm going
through now

Someone write me a letter
I need to know that I'm still alive
Someone give me a telephone call
I need to hear a human sound
Someone open up a door
And let me out of this place
I've been caged up for oh so long
I don't know if I'm living or dying.

Give me love
Give me hope
Give me strength
Give me someone to live for.

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RAUL VEGA

MANIC MONDAY

As recorded by The Bangles

CHRISTOPHER

Six o'clock already I was just
in the middle of a dream
I was kissing Valentino by a
crystal blue Italian stream
But I can't be late cuz then I
guess I just won't get paid
These are the days when you
wish your bed was already
made.

It's just another manic Monday
I wish it was Sunday

Cuz that's my Funday
My I don't have to Runday
It's just another manic Monday.

Have to catch an early train
got to be to work by nine
And if I had an aeroplane I
still couldn't make it on time
Cuz it takes me so long just to
figure out what I'm gonna
wear
Blame it on the train but the
boss is already there.

It's just another manic Monday
I wish it was Sunday
Cuz that's my Funday

I don't have to Runday
It's just another manic Monday.

Of all of the nights why did my
lover have to pick last night
to get down
Doesn't it matter that I have to
feed the both of us
Employment's down
He tells me in his bedroom
voice
"Come on honey let's go make
noise"
Time it goes so fast.
(Repeat chorus)

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WHAT YOU NEED

As recorded by Inxs

ANDREW FARRISS
MICHAEL HUTCHENCE

Hey here is the story
Forget about your troubles in life
Don't you know it's not easy
When you've gotta walk upon
that line.

That's why

You need
That's why
This is what you need
I'll give you what you need.

Don't you get sad and lonely
You need a change from what
you do all day
Ain't no sense in all your crying
Pick it up and throw it into shape.

That's why
You need
That's why

This is what you need
I'll give you what you need.

Hey you won't you listen
This is not the end of it all
Don't you see there is a rhythm
I'll take you where you
Really need to be
I'll take you, I'll take you
Where you really need to be.

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ROCK

hotline

*the
heat
is*

on

Hit Parader magazine has created a new monthly magazine with great features and exclusive interviews on Heavy Metal Heroes like Motley Crue, Twisted Sister, Ozzy Osbourne and Van Halen. But, YOU have added the dynamite which makes ROCK HOTLINE provocative and unique.

The thousands of letters we receive from rock fans are so great that we've made them into a most important part of ROCK HOTLINE. You are now sounding off about who you love and who you hate, and the rock stars are replying to the most personal questions ever.

The heat is on! And your burning letters have created the greatest fire of all time.

**ROCK HOTLINE
AT YOUR NEWSSTANDS NOW**

Book Review

by JoAnn Sardo

Reviewed below are three titles published by Robus Books. These publishers have locked into a formula for releasing timely books on currently hot artists. For more information on these and other Robus titles, write: Robus Books, P.O. Box 13819, Wauwatosa, WI 53213.

Dire Straits

by Philip Kamin
\$4.95/oversize/1985

The summer of 1977 saw the introduction of Dire Straits onto the London music scene. It was an informal introduction, to say the least. A Dire Straits demo tape was played by a popular British DJ and the response was overwhelming.

Dire Straits' debut single, "Sultans Of Swing," was a top five European hit and the group embarked on a tour with the Talking Heads.

This is just some of the background information that can be found in this book. It starts with this type of information and continues chronologically through Dire Straits' albums, *Communique*, *Making Movies*, *Love Over Gold*, *Twisting By The Pool*, *Alchemy* and the Grammy-winning *Brothers In Arms*. There is no question that this last album brought Dire Straits to the ears and hearts of the American public at long last. Out of four Grammy nominations, this excellent lp won one for Best Rock Performance By A Group With Vocal.

Next, this book profiles each member of Dire Straits — lead man Mark Knopfler, guitarist John Illsley, keyboardist Alan Clark and drummer Terry Williams. On tour, Dire Straits is accompanied by saxophonist Chris White and guitarist Jack Sonni.

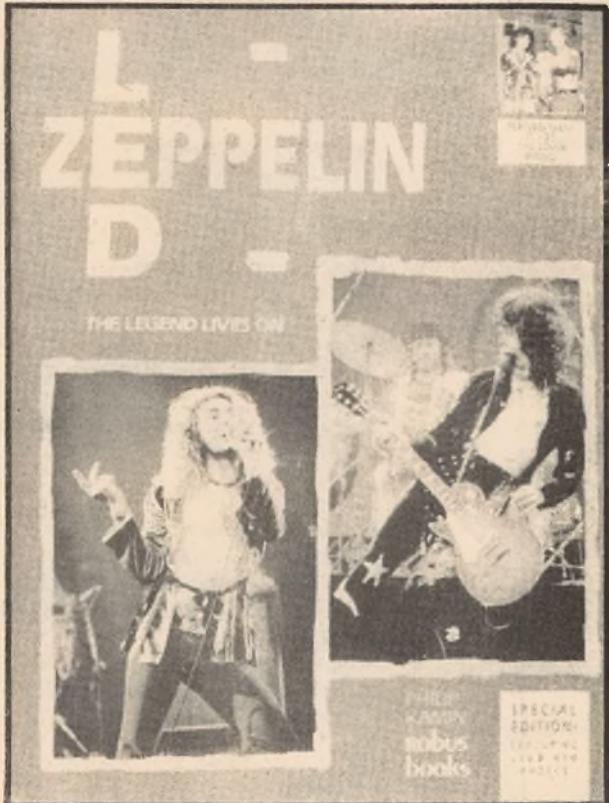
The photos in this book are made up of great concert shots from Dire Straits' 1985 tour. Just these alone make it worth the cover price. Plus, there is an album discography and addresses where fans can contact Dire Straits.

In addition to all this, a bonus 17" x 22" giant full color pull-out photo is included in the center of this book. Dire Straits fans won't want to be without this book in their collection.

DIRE STRAITS



FEATURES GIANT 17" X 22" FULL-COLOR PHOTO!



Led Zeppelin by Philip Kamin \$4.95/oversize/1986

The very latest in the Robus Books collection is *Led Zeppelin: The Legend Lives On*. This book is so up-to-date that it includes Live Aid photos of Zeppelin from that historic day in July, 1985, when the group reunited for that global concert.

Led Zeppelin was Robert Plant, Jimmy Page, John Paul Jones and the late John Bonham. They first emerged from the hard rock crowd in the early '70s in Britain.

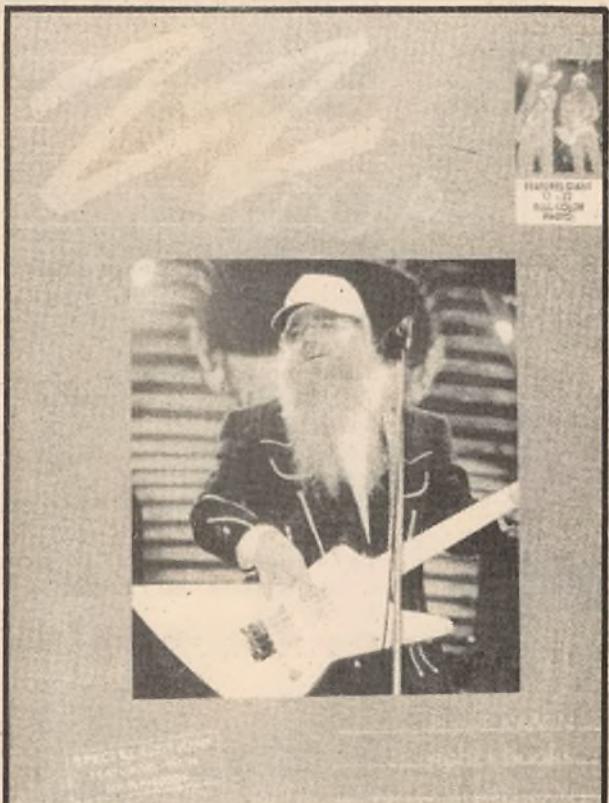
According to Kamin "this band's aim was to make of rock 'n' roll a riotous, all-consuming beast, a fierce and bright-eyed dragon." That is exactly what they did in the years to come.

Although the book gives the backgrounds of the Zep foursome, the information is all too brief. It seems like much more should have been included.

Despite this, a good job is done in chronicling the year to year path that Led Zeppelin took up until that tragic day in 1980 when John "Bonzo" Bonham died of asphyxiation at Pages' house.

Author Kamin provides an interesting look at the Zeppelin legacy and serves to remind readers that Led Zeppelin was the best of the bunch. Through 10 albums and classic tunes such as "Whole Lotta Love" and "Stairway To Heaven," Led Zeppelin's short span on the music scene gave way to a legacy that will last forever.

Like many of the other Robus books this one also features a giant pull-out of Zeppelin that alone is worth the price of the book.



ZZ Top by Philip Kamin \$4.95/oversize/1986

For more than 15 years ZZ Top has been a dominating force in a musical genre that they literally created.

According to author Kamin, "they're masters of... rabid, sweaty Texas boogie enhanced by a healthy disregard for socio/sexual taboos and an irreverence for rock 'n' roll itself."

ZZ Top is guitarist Billy Gibbons, bassist Dusty Hill and drummer Frank Beard. Again, like many of their other titles, Robus Books follows a successful formula: background on the guys, year to year history of the group's achievements, and a discography, topped off with a pull-out color poster.

Since 1970, ZZ Top has recorded 10 albums and broken box office records around the world, selling millions of albums in the process.

This book provides an interesting if brief look at what makes ZZ Top tick. The photos in the book are great and even include several from the 1986 tour.



STEREOTOMY

As recorded by the Alan Parsons Project

ERIC WOOLFSON
ALAN PARSONS

Diamond eyes
That burn me
And turn me to stone
Crystallize
And freeze me
In clear monochrome.

Turn me to stone
Do anything you want with me
Turn me to stone
Do anything you want.

Stereotomy
We can make it together
Do anything you want with me
Do anything you want.

Scarlet minds
Possess me
And I feel no shame
Silent knives
Dissect me
And I feel no pain.

Stereotomy
We can make it together
Do anything you want with me
Do anything you want
Oh stereotomy
We can make it forever

Do anything you want with me
Do anything you want.

Starlight beams
Project me
In red, blue and green
Velvet dreams
Project me
When I hit the screen.

Stereotomy
We can make it together
Do anything you want with me
Do anything you want
Oh stereotomy
We can make it forever
It's always the same
It's always the same.

Whoa stereotomy
We can make it
We can make it
Do anything you want.

Turn me to stone
Do anything you want with me
Cover my eyes
There's nothing more they need
to see
Turn me to stone
Before there's nothing left of
me
Make me a rock
And not what I appear to be
Turn me to stone
Turn me to stone.

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R.O.C.K. IN THE U.S.A. (A Salute To 60's Rock)

As recorded by John Cougar Mellencamp

JOHN MELLENCAMP

They come from the cities and
they come from the smaller towns
And beat up cars with guitars
and drummers goin' crack, boom, bam.

R.O.C.K. in the U.S.A.
R.O.C.K. in the U.S.A.
R.O.C.K. in the U.S.A. yeah, yeah
Rockin' in the U.S.A.

Well they said goodbye to their
fam'lies said goodbye to their
friends
With the pipe dreams in their
heads and very little money
in their hands

Some are black and some are white
And they ain't too proud to sleep
on the floor tonight
With the blind faith of Jesus
You know that they just might be
Rockin' in the U.S.A. hey.

Voices from nowhere and voices
from the larger towns
Filled our heads full of dreams
and turned our world upside down
There was Frankie Lymon,
Bobby Fuller, Mitch Ryder
They were rockin'
Jackie Wilson, Shangrilas
Young Rascals
They were rockin'
Spotlight on Martha Reeves
Let's don't forget James Brown
Rockin' in the U.S.A. hey.

R.O.C.K. in the U.S.A.
R.O.C.K. in the U.S.A.
R.O.C.K. in the U.S.A.
(Repeat)

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LE BEL AGE

As recorded by Pat Benatar

ROBERT TEPPER
GUY MARSHALL

There comes a time
When you should see things
clear
Free from my innocence
There is no circumstance too
severe
Only the need for us, for us to
believe again.

There is a time
Temptation's on the run
Dreamer you've had your way
Soldier you've had your day in
the sun
Now it's time
Oh it's time for us to begin
again.

Le bel age
Only our love will remain
Le bel age
Close to the truth once again.

There comes a time
When you must find your way
Beggar has made his bed
Wrapped in a silhouette of gold
and gray
Now it's time
Yes it's time for us to believe
again.

Le bel age
Only our love will remain
Le bel age
Close to the truth once again.

(Repeat)

Standing so close to me
The possibility to change our
destiny
I see it perfectly
Moving so naturally
Nothing can stand in our way.

Le bel age
Only our love will remain
Le bel age
Close to the truth once again.

(Repeat)

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Music.

SECRET

As recorded by OMD

OMD

I've got a secret and I can't
explain
All the time I've waited for this
day
All along I was never in doubt
I always knew it would never get
out
There are things that I cannot tell
And there are things that you
know damn well
This is getting very hard for me
I guess you'd better just wait and
see.

This is all
This is all.

You heard a message and the
message was clear
All the time you wipe away that
tear
All I want is to hold your hand
To see the sun and walk the sand
You make me sad and you make
me glad
And now you see all my secret is
this love
Is love, is love
All my secret is this love.

Every day you're always there
You comfort me and make me feel
it's worth my while
And then I look around and
you're not there
And every day you say you care
and I'll beware.

This is all
This is all.

I've got a secret and I can't
explain
This is all
All I want is to hold your hand
This is all
All along I was never in doubt
This is all
To see the sun and to walk the
sand
This is all.

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CALLING AMERICA

As recorded by Electric Light
Orchestra

JESS LYNNE

Someday told her that there
was a place like heaven
Across the water on a seven
forty seven
Yeah we're living in, in a
modern world.

And pretty soon she's really
got the notion
Of flying out across the big
blue ocean
Yeah we're living in, in a
modern world.

Talk is cheap on satellite
But all I get is static
Information I'm still here
redial on automatic.

Calling America
Can't get a message through
Calling America
That's what she said to do
Calling America
That's where she has to be
Calling America
She left a number for me
Calling America.

But I'm just talking to a
satellite

Twenty thousand miles up in
the sky each night
Yeah we're living in, in a
modern world.

All I had to do was pick up the
phone
I'm out in space trying to talk
to someone
Yeah we're living in, in a
modern world.

She left a number I could call
But no one's there no one at all
There must be something going
wrong
That number just rings on and
on.

Calling America
Can't get a message through
Calling America
That's what she said to do
Calling America
That's where she has to be
Calling America
She left a number for me
Calling America.

Said she'd call when she'd
been gone a while
Guess she's missing me across
the miles
Yeah we're living in, in a
modern world.
(Repeat chorus)

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ADDICTED TO LOVE

As recorded by Robert Palmer

ROBERT PALMER
The lights are on
But you're not home
Your mind is not your own
Your heart sweats
Your body shakes
Another kiss
Is what it takes
You can't sleep
You can't eat
There's no doubt
You're in deep
Your throat is tight
You can't breathe
Another kiss
Is all you need.

You like to think that you're
immune to the stuff oh yeah
It's closer to the truth to say
you can't get enough
You know you're gonna have
to face it
You're addicted to love.

You see the signs
But you can't read

You're running at a different
speed

Your heart beats
In double-time
Another kiss
And you'll be mine
A one track mind
You can't be saved
Oblivion is all you crave
If there's some left for you
You don't mind
If you do.

Oh you like to think you're
immune to the stuff oh yeah
It's closer to the truth to say
you can't get enough
You know you're gonna have
to face it
You're addicted to love.

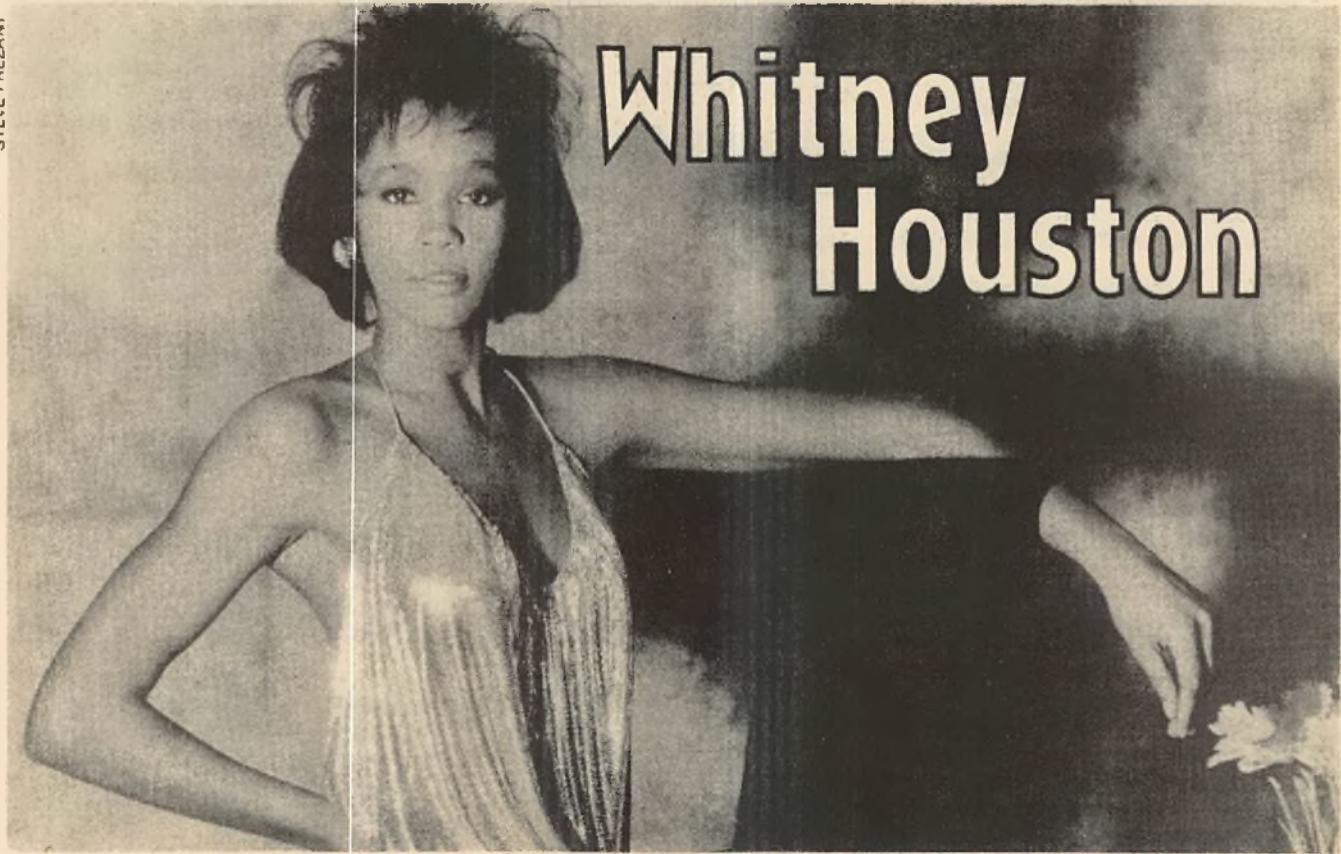
Might as well face it you're
addicted to love
Might as well face it you're
addicted to love
Might as well face it you're
addicted to love.
(Repeat)

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Exclusive Interview with

Whitney Houston

STEVE PREZANT



by Marie Valentine

Possessing the spunk, talent and confidence of a superstar, Whitney Houston's self-titled debut lp on Arista Records skyrocketed to the top of the charts and spawned three hit singles. With the success of "Saving All My Love For You" and "How Will I Know," Whitney became the first female vocalist of the '80s to land back to back number one hits, a feat that's been unequalled since Donna Summer did it in 1979.

Following this, Whitney put the icing on the cake by being nominated for four Grammy Awards and winning her first. "Saving All My Love For You" earned Whitney honors in the "Best Pop Female Vocal Performance" category.

As cousin of Dionne Warwick (who Whitney recently displaced in the number one single slot with "How Will I Know") and daughter of Cissy Houston, who has performed with such greats as Aretha Franklin and Elvis Presley, Whitney has been able to successfully follow in her family's footsteps. Beginning her musical training at an early age by joining

her church's gospel choir, Whitney went on to sing background vocals in her mother's nightclub acts. Later appearing in recording sessions with Lou Rawls, Chaka Khan and The Neville Brothers, Whitney got her first taste of success in 1984 when her "Hold Me" duet with Teddy Pendergrass became a hit.

Now in 1986, Whitney has earned a spotlight of her own that shows no sign of dimming as she proves to the world that she's a shining star!

Song Hits: What was it like growing up in a musical family?

Whitney Houston: It was lots of fun, but I wasn't spoiled in any way. I did get to experience a lot of things that maybe other kids didn't, like being around other entertainers. But I got to know them like they were my family and contrary to what other people may think about being a show business brat and all that, it wasn't like that at all.

SH: How important was your mom to your career?

WH: My mother was a major influence

for me. When I decided to get into singing seriously, she took me by the hand and taught me how to do it right. I was only 12 when I had made up my mind to get into singing. But I didn't start officially working until I was 17. In between those years, I got involved in doing background sessions and working with my mother in clubs on weekends. Having her show me the way helped me to groom myself for the business, as well as to grow and understand what it was all about.

SH: Did you have any formal vocal training?

WH: No. God gave me this gift. My vocal training was really the gospel singing I did in church because it taught me about singing and to know what I'm singing about. So everything I sing is basically like singing gospel, because I put inspiration into it and special feelings of emotion.

SH: What were some of the highlights of your youth?

WH: One of the happiest experiences was finding out I could sing. When you're young, you're not too sure about much of anything. One day you

want to be a teacher, the next day you want to be a doctor. When I started to sing in church, I was always singing in the choir and when I was chosen to sing a solo song, I was scared to death. I wasn't sure whether I could do it. But then I tried it and I found out that there was something inside of me that made me feel like I do whenever I'm singing. It's an incredible feeling. In fact, it's like magic.

SH: Did you ever think twice about going into the business?

WH: Sure, I thought about it. There's much more to this business than just singing. You have to be involved in the show business aspect of it as well, and there's a lot to think about and look after in terms of responsibility. But I also felt that God had given me a talent that he wanted me to use, regardless of anything else. That made me more determined to want to go out and pursue singing as a career.

SH: How did you go about selecting the songs for your album?

WH: I listened to the songs first on the demo tapes. I listened to what they were saying and then their melodies. Basically, I look at what I can do with a song and I'll work with the writer and consult him or her on the changes.

SH: What was your favorite song on the album?

WH: "You Give Good Love." When I first heard it, in its original form, I really loved it and I wanted to stick close to what it was because I felt it was so great in its form. So Kashif (the co-writer) and I just worked on it. The words stayed the same but we did change the melody in different parts of the song.

SH: I understand modeling is another field of interest for you.

WH: I started modeling when I was 16. I did it because the opportunity was there and I took advantage of it. I'm good at it, the money is great and it's also lots of fun.

SH: What's in the future for Whitney Houston?

WH: I can't really say because there are so many things in the works that I can't really pinpoint one. I'm considering some acting roles. I'm still modeling, so that's something I'll continue doing for as long as I want to. It's funny 'cause the fashion aspect of it is not of importance to me, it's just that I did it for about six years and it's still lots of fun. But it's definitely not as important to me as my music. My music is my number one priority.



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Whitney with her first Grammy for Pop Vocal, Female.

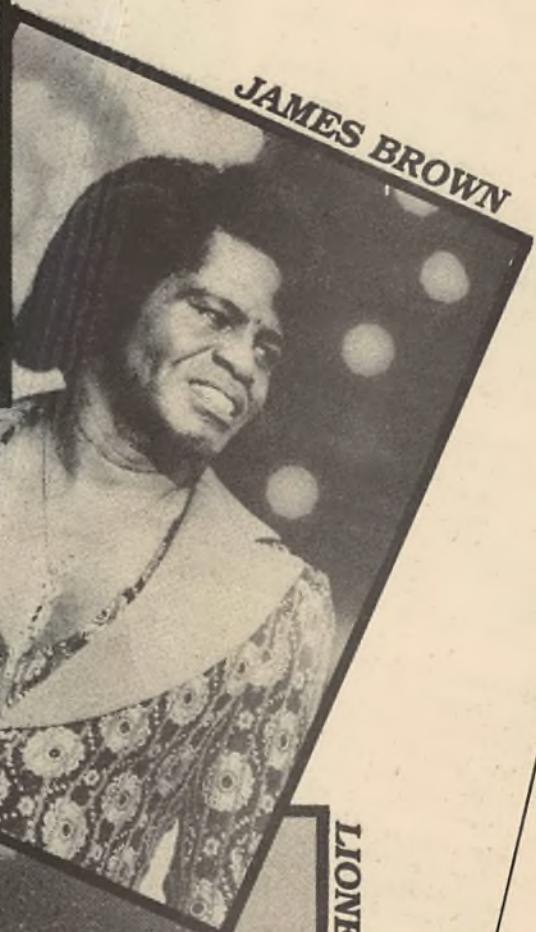


Soul SECTION

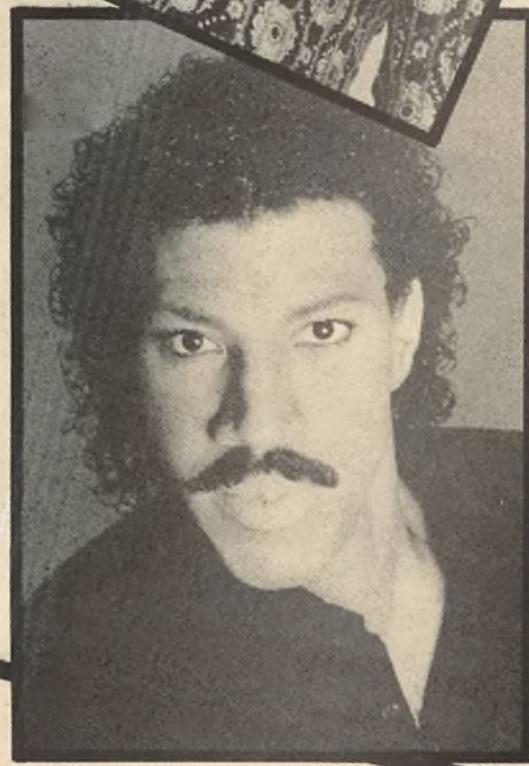


NEW EDITION

- 44/Another Night
- 44/Bedtime Story
- 43/Chain Reaction
- 45/Coolin' Out
- 43/Crush On You
- 46/Dancing In The Dark (Heart To Heart)
- 40/Do It To Me Good (Tonight)
- 47/Do Me Baby
- 41/Greatest Love Of All, The
- 42/Heat Of Heat, The
- 44/Hold On To Your Love
- 42/I Have Learned To Respect The Power Of Love
- 40/I Think It's Love
- 41/I Wanna Be Your Hero
- 46>If You Should Ever Be Lonely
- 42>If Your Heart Isn't In It
- 40/Kiss
- 39/Lucy
- 46/Overjoyed
- 41/Saturday Love
- 45/Secret Lovers
- 47/Take No Prisoners
- 39/Tender Love
- 39/Touch Me
- 39/Under The Influence
- 47/Wait For Love
- 45/What Have You Done For Me Lately
- 43/Whisper In The Dark



JAMES BROWN



TENDER LOVE

As recorded by Force M.D.'s

JAMES HARRIS III
TERRY LEWIS

Here I lay all alone tossing
turning
Longing for some of your tender
love
I'm waiting for the right moment
to come
So I can thank you for all the
tender love you're giving to me.

Tender love
Love so tender
Pulling me close to you baby
I surrender
Candles they light the dark

Now I see how lovely the feelings
are
All the tender love you're giving
to me.

I want you more and more can't
resist you
Ooh then I feel your touch tender
love
Loving me straight from the heart
Hold me nearer
Please let me be a part of the
tender love you're giving to me.

Tender love
Love so tender
Pulling me close to you baby
I surrender.

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UNDER THE INFLUENCE

As recorded by Vanity

ROBBIE NEVIL
TOMMY FARAGHER
TONY HAYNES

Some habits are too hard to
break
You give in
Then you're hooked on what you
take
Why don't you come close
I need an overdose
'Cause you got me.

You've got me under the influence
Of a four letter word on my mind
You've got me under the influence
That I'll do anything any time.

My empty nights you fill them up
I don't know
When to say I've had enough
Intoxicate me
With every kiss you've got
I know I must be.

I must be under the influence
Of a four letter word on my mind
You've got me under the influence
That I'll do anything any time
I must be under the influence
Of a love that gets sweeter than
wine
You've got me under the influence
And my will power's so hard
to find.
(Repeat chorus)

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TOUCH ME

As recorded by The Temptations

ALI-OLIE WOODSON
OTIS WILLIAMS

Since I met ya' baby girl
There's been no one in my life
And for me that's a record baby
Kind-a makes me feel alright.

Oh you baby
You restored in me
What was once gone baby
Girl you're so real
You're so real, you're so real
Girl I'm so glad that you're right
here where you belong
Girl I just love the way it makes
me feel
Each and ev'ry thing you do girl
Keeps me so in love with you baby
All I ever want you to do girl
All I want you to do.

Touch me baby
Touch me baby
You're my desire
Touch me baby
Come on touch me baby
You're my heart's fire.
Darlin' you know there's so many
ways to be touched
Mentally, spiritually, and
emotionally
But never have I been touched
so completely
Until you came to me
'Cause I didn't know what
happiness was
Until I was touched by your
wonderful love.

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LUCY

As recorded by Gene Chandler

LIONEL B. RICHIE, JR.

Hey Lucy why don't you come
on and settle down
I hear you're the baddest girl
this side of town
Got a little money that I wanna
spend
Won'cha be my friend just a little
while.

First saw you Lucy down in New
Orleans
I was a drifter
You were a Cajun Queen
You had many fellas with lots
of style
And you drove them wild
'Cause then I knew
Oh that Lucy I had to be with you.

I been a wand'rin man
For such a long time
But now I know just where I'm
goin'
Oh how I need ya dear Lucy by
my side
Don't you go, go away
'Cause I'm so in love with you.

Travelled 'round the country
And I made my way
But I never once forgot
What I felt that day
Now I think I'm ready to play
my hand
I wanna be your man
I know it's hard to do
Oh Lucy I'm so in love with you.

Been searchin' for ya Lucy for
such a long time
Now I wanna let ya know
That what I have on my mind
You know I been a man all alone
A lonely man I been a lonely man
Lucy
I don't wanna live my life without
you
There were times that I tried to
get you off my mind girl
But you're the girl of my dreams
Lucy
Sometimes I find myself callin'
your name out loud Lucy
Oh girl I want you
Oh girl I need you.

Hah my Lucy
Hah my Lucy my Lucy.

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DO IT TO ME GOOD (Tonight)

As recorded by Michael Henderson

MICHAEL HENDERSON

I don't want to hear about
The crazy times you had with him
Who you know in Hollywood
And the Grammy you didn't win
I'm from the old neighborhood
Yeah I knew you back when
Hot kisses on the sofa
But we never brought the
morning in.

Don't promise me again
Just do it (baby, baby)
Do it to me good tonight
Treat me right
Baby, baby do it to me good
tonight
Treat me right
Baby, baby do it to me good
tonight.

Hear you got a chauffeur
And a bodyguard muscle man
(Bodyguard muscle man)
Yeah I must be a bigger fool
Than my friends say that I am
But I've got this gut feeling
Telling me not to give up
Now I've got to win you over
'Cause we never brought the
morning in.

Don't promise me again
Do it (baby, baby)
Do it to me good tonight
Treat me right
Goo baby, baby do it to me good
Do it to me good tonight
Do it to me good tonight.

Do it yeah do it to me good tonight
Come treat me right yeah
Do it, do it to me good tonight.

Fr. from the old neighborhood
Yeah I knew you back when
Hot kisses on the sofa
But we never brought the
morning in.

Don't promise me again
Just do it baby (baby, baby)
Do it to me good tonight
Treat me right
Come on do it
Do it to me good tonight
Don't promise me again
Just do it (baby, baby)
Do it to me good tonight.

Come treat me right
Do it
Do it
Do it to me good
Girl what you waiting for
Do it to me good
Do it to me good.
(Repeat chorus)

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KISS

As recorded by Prince

PRINCE

U don't have 2 be beautiful
2 turn me on
I just need your body baby
From dusk 'til dawn
U don't need experience
2 turn me out
U just leave it all up 2 me
I'm gonna show U what it's all
about.

U don't have 2 be rich
2 by me girl
U don't have 2 be cool
2 rule my world
Ain't no particular sign
I'm more compatible with
I just want your extra time
And your kiss.

U got 2 not talk dirty baby
If U wanna impress me

U can't be 2 flirty mama
I know how 2 undress me
I want 2 be your fantasy
Maybe U could be mine
U just leave it up 2 me
We could have a good time.

U don't have 2 be rich
2 be my girl
U don't have 2 be cool
2 rule my world
Ain't no particular sign
I'm more compatible with
I just want your extra time
And your kiss.

Women not girls rule my world
I said they rule my world
Act your age not your shoe size
Maybe we could do the twirl
U don't have 2 watch Dynasty
2 have an attitude
U just leave it all up 2 me
My love will be your food.
(Repeat chorus)

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I THINK IT'S LOVE

As recorded by Jermaine Jackson

STEVIE WONDER
JERMAINE JACKSON
MICHAEL OMARTIAN

Yeah, yeah, yeah
Ooh, ooh, ooh
I'm a greedy lover for lovin'
Only from you
I'm a choosy lover
'Cause only your lovin' will do
Ooh not like one who finds true
lovin'
Yet searches for more lovin'
Their whole life through.

Not me because I'm an easy take
When your love is here to make
like this
I'll tell you that I'm a kissin' fool
When under the magic of your
kiss
Ooh not like one who finds the
sweetest
But cannot believe that the best
will do
I tell you I know nobody else but
you
Can do for me what you do baby.

I think it's love darlin'
I really do
I think you feel darlin'
The same way too.

I'm a woman lover whenever
it's you and me
I'm your sweet surrender
If we'll stay in love eternally
Ooh I've no time for vacillating
Asking me if I am a happy man
I tell you I know, I know I am
I got love
We got love in the palm of our
hands.

I think it's love darlin'
I really do
I think you feel darlin'
The same way too.

I know it's real darlin'
I really do
I think you feel darlin'
The same way too.

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THE GREATEST LOVE OF ALL

As recorded by Whitney Houston

LINDA CREED
MICHAEL MASSER

I believe the children are our future
Teach them well and let them lead the way
Show them all the beauty they possess inside
Give them a sense of pride to make it easier
Let the children's laughter remind us how we used to be
Everybody's searching for a hero
People need someone to look up to
I never found anyone who fulfilled my needs
A lonely place to be

And so I learned to depend on me.

I decided long ago never to walk in anyone's shadow
If I fail if I succeed at least I'll live as I believe
No matter what they take from me They can't take away my dignity
Because the greatest love of all is happening to me
I found the greatest love of all inside of me
The greatest love of all is easy to achieve
Learning to love yourself is the greatest love of all.

I believe the children are our future
Teach them well and let them lead the way
Show them all the beauty they possess inside
Give them a sense of pride to make it easier
Let the children's laughter

remind us how we used to be.

I decided long ago never to walk in anyone's shadow
If I fail if I succeed at least I'll live as I believe
No matter what they take from me They can't take away my dignity
Because the greatest love of all is happening to me
I found the greatest love of all inside of me
The greatest love of all is easy to achieve
Learning to love yourself is the greatest love of all.

And if by chance that special place that you've been dreaming of
Leads you to a lonely place
Find your strength in love.

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I WANNA BE YOUR HERO

As recorded by Clarence Clemons

NARADA MICHAEL WALDEN
PRESTON GLASS
JEFFREY COHEN
MOKSHAGUN CLARENCE CLEMONS

Y'say some slick moustache is bangin' on your door
He wants your hard earned cash
I've heard it all before
If you can't raise the rent he'll tie you to the tracks
That's where I come in and jump on his back.
I don't think he'll bother you
No need to thank me ma'am
Good thing you found out where I am.

I wanna be your hero
Someone to fight for what is right
Someone to get you through the night

I wanna be your hero
Just stick around you'll be amazed
I'm gonna rescue you for days
I wanna be your hero.

A tale of anger in a little prairie town
An Eastern banker wants to bring the farmers down
You've tried to fight him but he's bound to wear you out
Time to teach him what compassion's all about.

I don't think he'll bother you
No need to thank me ma'am
Good thing you found out where I am.

I wanna be your hero
Someone to fight for what is right

Someone to get you through the night

I wanna be your hero
Just stick around you'll be amazed

I'm gonna rescue you for days
I wanna be your hero.

Hey hey now
I don't think he'll bother you
No need to thank me ma'am
Good thing you found out where I am.

I wanna be your hero
Hero, hero
Oh I wanna be your hero yeah,
yeah, yeah
Someone to fight for what is right
Someone to get you through the night

I wanna be your hero
Your hero baby yeah.

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SATURDAY LOVE

As recorded by Cherelle with Alexander O'Neal

JAMES HARRIS III
TERRY LEWIS

When I think about you
My feelings can't explain
Why after all this time
My heart still feels pain
When I look at you
Memories of love
Like no one before

You stay on my mind
Special feelings special time
I was yours and you were mine
Tho we're thru I won't forget
Saturday the day we met
For always and forever
You will be my Saturday love
Sunday, Monday, Tuesday,
We'n'sday, Thursday, Friday,
Saturday

Love Sunday, Monday, Tuesday,
We'n'sday, Thursday, Friday,
Saturday
Sunday, Monday, Tuesday,
We'n'sday, Thursday, Friday,
Saturday

Love Sunday, Monday, Tuesday,
We'n'sday, Thursday, Friday,
Saturday.

Never on Sunday
Monday too soon
Tuesday and We'n'sday just won't do
Thursday and Friday weekend begin
But our Saturday love Will never end sugar.

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I HAVE LEARNED TO RESPECT THE POWER OF LOVE

As recorded by Stephanie Mills

RENA MOORE

ANGELA WINBUSH

I was a victim of my foolish thinking
Carelessly I've risked my love and my life
There's no self pity
I admit I obliged
Overpowered by love
I pretended to be blind
Faith has survived
All the doubts I've surmounted
My heart has stood
All the failure and loss
Helpless I cannot further be driven.

I've learned to respect the power of love

I've learned to respect the power of love
I've learned to respect the power of love
I've learned to respect the power of love.

I need you
I want you beside me
I trust you
I believe, I believe in you
I adore you
I love you so

Don't you know I learned to respect the power of love
I've learned yes I did
I've learned to respect the power of love
I'm not ashamed to tell you
I've learned to respect the power of love
I've learned to respect the power of love.

I was always afraid of being the one left hurt
Running way from the one thing For which I've always yearned
I'm not ashamed to tell you Many nights I've tossed and turned.

I've learned to respect the power of love
I've learned to respect the power of love
Yes I did
I've learned to respect the power of love
Oh, oh, oh, oh
I've learned to respect the power of love.

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THE HEAT OF HEAT

As recorded by Patti Austin

JAMES HARRIS III

TERRY LEWIS

In the heat of heat
The heat is so hot
My body takes control
In the heat of heat
The heat gets so hot
My passion overloads
A lonely room
Until you walked in
Too positive to ignore
This sensual curiosity affecting me
Like no other has before.

I see your face
And chills run up and down my legs

I hear your voice
My passion's pumping thru my veins

I feel your touch
The heat is driving me insane
I lose control
I think I want to love you
And I don't think I'll ever stop
No I don't
In the heat of heat
The heat is so hot
My body takes control
In the heat of heat
The heat gets so hot
My passion overloads
You're touching me with hands of fire
Just comes naturally
I'm not easily hot
You just hit the spot
Nothing to prove
I know you've got a lot.

I see your face
And chills run up and down my legs
I hear your voice

My passion's pumping thru my veins
I feel your touch
The heat is driving me insane
I give in
I think I want to love you
And I don't think I'll ever stop
No I don't
In the heat of heat
The heat is so hot
My body takes control
In the heat of heat
The heat gets so hot
My passion overloads
You're touching me with hands of fire
Just comes naturally
I'm not easily hot
You just hit the spot
Nothing to prove
I know you've got a lot.

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IF YOUR HEART ISN'T IN IT

As recorded by Atlantic Starr

HAMISH STUART

It's a fragile situation
It could fall apart at any time
And none would be the wiser 'cept you and I.

It seems that we've stopped talkin'
Like we're afraid to disagree
And after all we've been through
Can we still be that.

If your heart isn't in it
Why can't you tell me so
If the heart wasn't in it
I'd've gone long ago
If your heart isn't in it
Why keep me hangin' on
Just tell me and I'll be gone from your life.

You treat me like a stranger
As if I wasn't there
I've waited for a miracle
To make you show you care.

If your heart isn't in it
Why can't you tell me so
I can't go thru the motions I have

to know
If your heart isn't in it
Why can't you tell me so
Oh I've gone to the limit
I'll have to know
If your heart isn't in it
Can't you tell me so
I have to know
If your heart isn't in it
Why keep me hangin' on
Tell me and I'll be gone
Don't keep me hangin' on for dear life.

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CRUSH ON YOU

As recorded by The Jets

JERRY KNIGHT
AARON ZIGMAN

How did you know
Cuz I never told
(You found out)
I've got a crush on you
No more charades
My heart's been displayed
(You found out)
I've got a crush on you.

You must've heard it from my
best friend
She's always talking when she
should be listening
Can't keep a secret to save her life
But still I trusted her with all!
I felt inside
I never knew a rumor could
spread so fast
Cuz now the word is out all over
town
That I'm longing for you.

How did you know
Cuz I never told
(You found out)
I've got a crush on you
No more charades
My heart's been displayed
(You found out)
I've got a crush on you.

Maybe I was the one who left
the trace
Was there a message written
on my face
Were my emotions so easily read
That you would know my
thoughts before a word was
said
Was it my eyes that let you know
you had control
Because the way you moved was
so self assured
You knew I would surrender.
(Repeat chorus)

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WHISPER IN THE DARK

As recorded by Dionne Warwick

BRUCE ROBERTS
EDGAR BRONFMAN, JR.

Come closer now
So I can see you in the dark
I want to hold your body
next to mine
I want to hurry love and
take my time
Ooh hold on to me
And let me feel you in my arms
You touch me and slowly steal
my breath away
Then tell me things that
no one else would say
And I want to feel your
heart here every night
And I long to hear your
voice saying
It's alright
To know you and so you.

Whisper in the dark
Start the rhythm that
I know
Touch me with a spark
And as we join together
love
I'll never let you go.

Where we are
Is where I always want to stay
I love to kiss you as we

break apart
And share the secrets deep
inside my heart
And I want to feel you
right here every night
And I long to hear your voice
saying it's alright
To know you and so you.

Whisper in the dark
Start the rhythm that
I know
Touch me with a spark
And as we join together
love
I'll never let you go
Never let you go.

Travel with me through
time and space
Each night is all we need
Our love will be a private place
to go to
So you.

Whisper in the dark
(In the dark)
Start the rhythm that
I know
Touch me with a spark
And as we join together
love
We will whisper in the dark
Come on and touch me
Whisper in the dark.

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CHAIN REACTION

As recorded by Diana Ross

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

You took a mystery and made me
want it
You got a pedestal and put me on
it
You made me love you out of
feeling nothing
Something that you do oh
And I was there not dancin' with
anyone
You took a little then you took me
over
You set your mark in stealin' my
heart away
Cryin' tryin' anything for you.

I'm in the middle of a chain
reaction
You give me all the after midnight
action
I want to get you where I can let
you make all that love to me
I'm on a journey for the
inspiration to anywhere
And there ain't no salvation
Need you to get me nearer to you
So you can set me free.

We talk about love, love, love
We talk about love
We talk about love, love, love
We talk about love.

You make me tremble when your
hand goes lower
You taste a little then you
swallow slower
Nature has a way of yielding
treasure
Pleasure made for you
You gotta plan your future is on
the run
Shine a light for the whole world
over
You never find a love if you hide
away
Cryin' dyin' all you gotta do is.

You let me hold you for the first
explosion
We get a picture of our love in
motion
My arms will cover my lips will
smother you
No more left to say.

(Repeat chorus)

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BEDTIME STORY

As recorded by Sheila E.

SHEILA E.

Time to sleep
But I'm not sleepy yet
Close my eyes
But dreamland's not a sure bet.
Don't go
Stay with me
Tell me a bedtime story.
Long ago

There was a princess
She was so fine
But she was all alone
For her prince he never had no
time
You can hear her crying.
Stay with me
Tell me a bedtime story.
Don't go
Stay with me
Dreams talk to me.
Far away

I want to go and start my life
all over
Instead I'll stay
Maybe I'll find a four-leaf clover.

Stay with me
Tell me a bedtime story yeah
Stay with me
Tell me a bedtime story
Goodnight.

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HOLD ON TO YOUR LOVE

As recorded by Smokey Robinson

STEVIE WONDER
WILLIAM "SMOKEY"
ROBINSON

Hold on, hold on
Hold on to your love as tight
as you can
Love your lover just as right
as you can
When the road gets rough and
goin' gets tough
Hold on to your love as tight
as you can.
I had a woman
Who loved me truly
She took her heart and soul
And gave them to me
But so far granted I took her love
Til she decided she'd had enough
And then one morning when I
woke up
There I was alone

That's how I know to tell you.
Hold on, hold on
Hold on to your love as tight
as you can
Love your lover just as right
as you can
When the road gets rough and
goin' gets tough
Hold on to your love as tight
as you can.
Hold on to your love with all
of your might
You can never hold your lover
too tight
You can lose so much
When love loses touch
So hold on to your love as
tight as you can.
Hold on, hold on
Hold on, lovers hold on.
In love's beginning
We can't see it ending
We're too caught up in the happy
hours we're spending
But if you don't keep wood

on the fire
To keep the flames of love
growing higher
Your lover still may burn with
desire
But only to leave
That's why I'm telling you to.
Hold on to your love as tight
as you can
Love your lover just as right
as you can
When the road gets rough and
goin' gets tough
Hold on to your love as tight
as you can.
Hold on to your love with all
your might
You can never hold your lover
too tight
You can lose so much
When love loses touch
So hold on to your love as
tight as you can.

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ANOTHER NIGHT

As recorded by Aretha Franklin

BEPPE CANTARELLI
ROY FREELAND

All my friends have to ask
If I'm shattered
I say the past is the past
And it no longer matters
I made my mind up
I can make it
I'll be fine even if I gotta
fake it
I'll keep surviving.
Another night
Without you
Another night
I know I can get through
Another night
It's only
Another night
I won't be lonely

Another night
Another night
Another night
It ain't much
Another night
Without your touch.

I used to search through the
crowd
To find you
But I don't feel like it now
So don't look behind you ooh
You better face it
I won't be calling
I hit my stride
When the evening is falling
I'm gonna make it.
Out where the music is loud
And the people are laughing
I'm gonna step on out
I won't be down
Gonna stand my ground
For just another night

Oh yes I am
Another night.

I made my mind up
I can make it
I'll be fine even if I gotta fake
it
I'll keep surviving
Yes I will.

Another night
Without you
Another night
I know I can get through
Another night
It ain't much
My man
I don't need you to be bringing
me down
Another night.

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SECRET LOVERS

As recorded by Atlantic Starr

WAYNE I. LEWIS
DAVID E. LEWIS

Here we are
The two of us together
Takin' this crazy chance to be
all alone
We both know
That we should not be together
Cuz if we're found out it could
mess up
Both our happy homes
I hate to think about us all
meeting up together
Cuz soon as I'd look at you it
would show on my face
Then they'd know that we've
been lovin' each other
But we can't let 'em know
No, no, no
We can't leave a trace.

Secret lovers
That's what we are
We shouldn't be together
But we can't let go
No, no
Cuz we love each other so.

Sittin' at home
I do nothin' all day
But think about you
And hope that you're OK
Hoping you'll call

Before anyone gets home
I wait anxiously alone by the
phone
How could something so wrong
be so right
With we didn't have to keep
our love out of sight
Livin' two lives just ain't easy
at all
But we gotta hang on in there
or fall.

Secret lovers
That's what we are
Tryin' so hard to hide the way
we feel
Cuz he both belong to someone
else
But we can't let go
Cuz what we feel is oh so real,
so real.

You and me are we fair
Is this cool or do we care
Can they tell what's in our minds
Maybe they've had secret loves
all of the time
In the middle of makin' love
We notice the time
We both get nervous cuz it's way
after nine
Even though we hate it
We know it's time that we go
We gotta be careful
So that no one will know.

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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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WHAT HAVE YOU DONE FOR ME LATELY

As recorded by Janet Jackson

JAMES HARRIS III
TERRY LEWIS

Used to be a time
When you would pamper me
You still brag about it all the time
Your friends seem to think that
you're so peachy keen
But my friends think neglect is on
your mind.

What have you done for me lately
Oo yeah
What have you done for me lately
Oo yeah
I never ask for more than I
deserve
You know that's the truth
You seem to think you're God's
gift to this earth
No way.

Used to go to dinner
Almost ev'ry night
Dancing till I thought I'd lose my
breath
Now it seems your dancin' feet
are always on my couch
Good thing I cook or else we'd
starve to death.

What have you done for me lately
Oo yeah
What have you done for me lately
Oo yeah
I never ask for more than I
deserve
You know that's the truth
You seem to think you're God's
gift to this earth
No way.

You ought to be thankful for the
little things
But little things are all you seem
to give
You're always putting off what
we could do today
Soap opera says you got one life
to live
Who's right who's wrong.

What have you done for me lately
Oo yeah
What have you done for me lately
Oo yeah

I never ask for more than I
deserve

You know that's the truth
You seem to think you're God's
gift to this earth
No way.

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DANCING IN THE DARK (Heart To Heart)

As recorded by Kashif

KASHIF

BRIAN MORGAN

SHELLEY SCRUGGS

Take another chance on love

We both been hurt before

And you should take that chance

on me
No one could love you more
Just think how we could spend
our nights

We could be dancin' in the dark
Dancin' heart to heart
We could be dancin' in the dark
So come hold me now
We could be dancin' in the dark
Dancin' heart to heart.

I might be acting selfishly

But you would give your heart
to me
And I know all the reasons why
You've told me no a thousand
times
Imagine how we could spend our
nights together.
(Repeat chorus)

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OVERJOYED

As recorded by Stevie Wonder

STEVIE WONDER

Over time

I've been building my castle of
love

Just for two

Though you never knew you were
my reason

I've gone much too far for you now
to say

That I've got to throw my castle
away.

Over dreams

I have picked out a perfect come
true

Though you never knew it was of
you I've been dreaming

The sandman has come from too
far away

For you to say come back some
other day.

And though you don't believe that
they do
They do come true
For did my dreams
Come true when I looked at you
And maybe too if you would
believe
You too might be
Overjoyed, over loved, over me.

Over hearts
I have painfully turned every
stone
Just to find
I had found what I've searched to
discover
I've come much too far for me now
to find
The love that I sought can never
be mine.

And though you don't believe that
they do
They do come true
For did my dreams
Come true when I looked at you
And maybe too if you would
believe
You too might be
Overjoyed, over loved, over me.

And though the odds say
improbable
What do they know
For in romance
All true love needs is a chance
And maybe with a chance you
will find
You too like I
Overjoyed, over loved, over you,
over you.

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& Black Bull Music, Inc.

IF YOU SHOULD EVER BE LONELY

As recorded by Val Young

VAL YOUNG

FRED JENKINS

If you should ever be lonely

Think of the time

Think of the moments we shared

If you should ever be lonely

Think of the time

Think of the moments we shared.

I've been thinking 'bout the way
You haven't treated me right
And I've been dreaming 'bout you
Baby I can't sleep at night.

'Cause you know how I feel
Inside my heart
We shouldn't be apart
And I wonder what's running
Inside your mind
You're starting to make me cry.

If you should ever be lonely

Think of the moments we shared
If you should ever be lonely
Think of the times
Think of the moments we shared.

You can't lie to me baby
'Cause you're not good at lying, at
lying
I can see through you baby
Right through your eyes
Your eyes.

'Cause we know
How we make each other feel
We shouldn't be alone
So why don't you call me baby
Pick up the telephone.

If you should ever be lonely
Think of the times
Think of the moments we shared
If you should ever be lonely
Think of the times
Think of the moments we shared.

There's been so many times
You've done me wrong
And I've forgiven you
So why don't you come on baby
You know we can see this

through.
If you should ever be lonely
Think of the times
Think of the moments we shared
Think of the times
Think of the moments we shared.
(Repeat)

Think of the times
Think of the moments we shared
Think of the times
Think of the moments we shared.

Think of the times
Think of the moments we shared.

If you should ever be lonely
Think of the times
Think of the moments we shared
If you should ever be lonely
Think of the times
Think of the moments we shared
If you should ever be lonely
Think of the times
Think of the moments we shared.

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DO ME BABY

As recorded by Meli'sa Morgan

PRINCE

Here we are in this big old empty room
 Starin' each other down
 You want me just as much as I want you
 Let's stop foolin' around
 Take me baby
 Kiss me all over
 Honey play with my love
 Bring out what's been in me for far too long
 Baby you know that's all I've been dreamin' of.

Do me baby
 Like you never done before
 Oh give it to me 'til I just can't take no more

Come on do me baby
 Like you never done before
 O oh I want you now
 I just can't wait no more.

Here we are
 Lookin' for a reason
 For you to lay me down
 Well a love like ours
 Is never out of season
 So baby please stop teasin'
 Ooh what you do
 I could never love no other
 You're the best I ever had
 Whenever we're not close to one another
 I just want you so bad.

So do me baby
 Like you never done before no, no
 Ooh give it to me 'til I just can't take no more
 Come on do me baby
 Like you never done before ooh

Ooh I want you now
 I just can't wait no more.
 (Repeat)

This game is too strong
 You make me wait too long
 I want you girl
 You're leavin' me no choice
 Okay what are you gonna do
 You just gonna sit down and watch alright
 You sure you don't wanna close your eyes
 Well isn't it supposed to take a long time
 I'm not gonna stop until the war is over
 Help me
 There
 Okay, okay
 I'm so cold
 Just hold me.

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WAIT FOR LOVE

As recorded by Luther Vandross

LUTHER VANDROSS
NATHANIEL ADDERLEY, JR.

Knowing love the way I do
 I can say for certain that it's true
 There's a chance for me and you
 I surely feel like the time is near
 The picture in my mind is very clear
 I think love has brought us here.
 I remember not too long ago
 I was just a lonely person with a lonely heart yeah
 And I was hopin' there could one day be

Be a chance for me to.

Get the love that I'd been missin'
 Sometimes love takes a long time
 Wait for love and you're gonna get
 The chance to love
 Wait for love
 Wait for love oh my.

When you take the chance on love
 you see
 It's not a waste of time if you truly believe
 The impossible can be
 So hold on tight if you think
 you're right
 'Cause nothing hurts as bad as when you see
 You gave up too easily.

Now I remember spending all my

time
 On a dream that kept me wishing
 that you could be mine yeah
 And I was hopin' there could one day be
 Be a chance for me to.

Get the love that I'd been missin'
 Sometimes love takes a long time
 But wait for love and you're gonna get
 The chance to love
 Wait for love
 Wait for love oh my.

I never stopped believing there could one day be
 Be a chance for me to.

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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.
 (Repeat chorus)

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Exclusive Interview with

Marie Osmond

by Mary Anne Cassata

While country music has witnessed many changes over the years, so has Marie Osmond in both a personal and professional sense. What most people still fail to realize is her career has spanned well over a decade and includes several facets of entertainment. Perhaps what comes as most of a surprise is Marie isn't the innocent teenage girl who used to be seen on television in the mid-'70s with brother Donny. At 26, this attractive young woman has certainly experienced enough growing up in the past three years. When talking to her, one immediately notices a strong, independent woman who was always capable of making decisions on her own concerning her business affairs.

"I think there are still a lot of people out there who

still see me as this naive little thing," smiles Marie backstage shortly before a performance. "You cannot be naive, and stay in this business for as long as I have. I really don't care much what people think of me." Anyway, why should she? While the trash infested tabloids are still having a field day reporting (or fabricating) the latest exploits of her life, Marie takes it all in stride. What's more important at the moment is a revitalized career as a country singer which seems to be flourishing since last year's release of her album *There's No Stopping Your Heart*.

With two number one singles "Meet Me In Montana" (a duet with Dan Seals), and the title track, Marie's new sophisticated country offerings are of mature quality compared to earlier lightweight song material. In this exclusive interview Marie shares with *Song Hits* her love for country music, and talks about her latest hit album, and upcoming projects.

Song Hits: Welcome back to country music. A lot of people are probably not aware you have been singing country songs since "Paper Roses" at age 13.

Marie Osmond: I have always loved country music. I love everything it stands for. I sing because I love it. For the past couple of years I have been gearing myself up for Nashville. I've grown up now, and so have my songs. My voice is different. I have always liked what "Paper Roses" says. It is as much my kind of song when I was singing it as a kid at 13.

SH: Why did you stay away from country so long?

MO: I kind of wanted to take some time away. Things seemed to be moving in a progressive mode. It was more like a pop kind of mode at the time. I really didn't want to sing pop. I could have but it just isn't me. Donny wanted to record more contemporary songs when I departed from recording. That was when?

SH: That was 1979 when you recorded your last album, *This Is The Way That I Feel*. Today would you describe your musical style as contemporary country?

MO: I wouldn't classify myself as traditional country. I would be more contemporary country like Anne Murray, or Crystal Gayle. I know I'll never sound country country. I don't have a southern accent. I have always been a big fan of country. I love it so much. Right now I'm real happy with my career.

RON BATZDORFF



Marie Osmond recently sang her new hit single "Read My Lips," on "Solid Gold" hosted by Dionne Warwick.

SH: How did it feel to return to the studio after being absent for five years?

MO: It was really fun to go back into the studio again. I pick all my own songs. It's nice to be recording again. When you're recording and become successful at it, you don't have to work quite as hard. Everybody's been great at Capitol Records helping me out. Everybody in Nashville has been really wonderful to me. It's hard to find a label to believe in you, and I have that with Capitol. They are really the best. My producer's great to work with too. It's been like one big family for me. People are really loyal to you, and it's such a pleasure to work with people like that.

SH: The last time we talked you were thinking of moving to Nashville. How is that working out?

MO: I'm still looking for a place to stay. I can't decide where yet. I spend a lot of time there. I have a lot of good friends there. I will either buy, or build a home in Nashville. I really love country stars because they wash dishes and raise children. They are such genuine people, and that's what I like. I do consider Nashville a second home.

SH: On *There's No Stopping Your Heart* what do you think are some of the stronger cuts?

MO: Well, I like them all. I like the title cut a lot, but I think the one people will find the most country is "Blue Sky."

SH: I understand you have the highest regard for your producer Paul Worley. He certainly did a great job.

MO: He's great isn't he? I really enjoyed working with him. He's a wonderful producer.

SH: Working with Paul Davis certainly benefited your career as a country artist by recording "Meet Me In Montana." I think it surprised a lot of people when the song went to number one, and earned you a Grammy nomination.

MO: Working with Paul Davis is wonderful too. He is a great songwriter, and a really nice guy. We're working on the new album, and Paul will be doing some songs for it. He really is a wonderful writer. I think that is the most important thing, not so much if it's a hit or not. The person who really needs to be thanked is the writer, and that hardly ever happens. They are the ones that come up with the songs in the first place. You'll be hearing a lot more from Paul in the future.

SH: Since you are not a songwriter yourself, how do you choose the songs to record?

MO: Well, I think it is very important to like what you are singing. I have to really like the song before I can sing it. I usually choose the songs I'm going to sing with Paul and Capitol Records. I look for songs that say something. It has to touch me before I can sing it, and will touch somebody else. It has to be something I can believe in. I look for songs with great hooks, and the lyrics have to really catch me. It's just a matter of finding that special song that affects you.

SH: I would think you'd be selective as to what themes to sing about.

MO: I like to sing songs about love like "Needing A Night Like This." I'm a real sentimentalist. There are certain songs I don't feel comfortable doing like cheating songs, and stuff like that. Who would believe that coming from me? I listen to hundreds of songs for recording, and it's always hard to narrow it down to 10. I just won't sing something I don't believe in, or relate to. It seems to get harder and harder to find good country hits.

SH: Having grown up as an entertainer, who are some of your musical influences?

MO: You know that is a very hard question because a lot of



people have influenced me. I did my first show when I was only 12 years old, and over the years I have been influenced by a lot of entertainers, people who are not just country. I like people such as Judy Garland, and Bob Hope. I am a real big Judy Garland fan. I love her music. I have always loved her energy. She was so vulnerable, yet powerful. I don't have the same kind of problems in my life like she did, but I can relate to her.

SH: What was it like meeting Loretta Lynn? You were only 12 then, and just starting out as a country singer.

MO: The first time I went to one of her shows we just talked and talked. She's a great lady. I'm such a big Loretta Lynn fan. I have a lot of friends that are now considered contemporary who have influenced me in some way. I guess because I started out so young, and because of my family, the big push was to be influenced, but don't be like anybody. That is kind of what I did, and it feels right.

SH: How much production time was spent on making *There's No Stopping Your Heart*?

MO: Well, we worked on that for quite a while I guess. I really don't remember the exact time it took to do the album. But it did take a year and a half in the ground work and everything. Meeting songwriters, and other people took a long time to finally come together. I am really pleased with the way everything worked out on the album.

SH: How long have you been working on the new album so far?

MO: So far it has taken us six months to choose the songs. We are still in the studio for this one. I am really excited about this album. There really isn't much of a difference from the first one. The songs are really great. I think people are going to like it. I'm getting better and better all the time, and I enjoy what I'm doing. I love singing country music. As far as I'm concerned it's one of the best things I have ever done. I hope to keep recording, and doing the things that please people.



COUNTRY SECTION

WAYLON JENNINGS



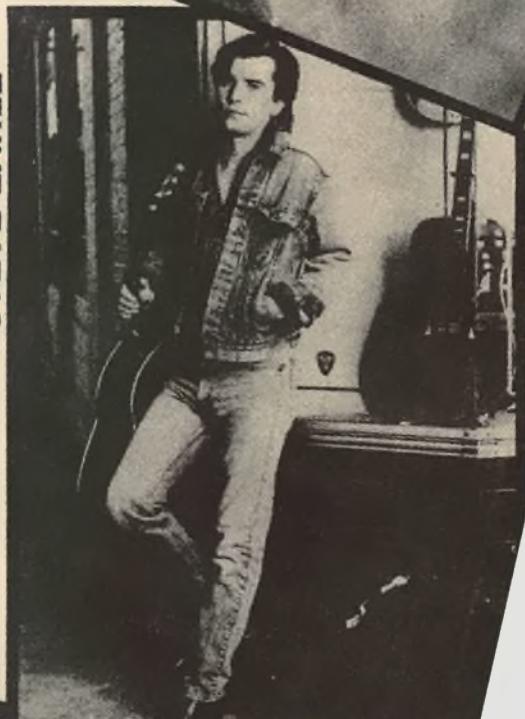
54/Ain't Misbehavin'
51/Baby Wants
52/Carmen
56/Country's Alive And Doing Well
64/Don't Fall In Love With Me
56/Down In Tennessee
64/Easy To Please
62/Every Night
55/Fast Lanes And Country Roads
56/Harmony
60/Heart Don't Fall
53/Hillbilly Highway
56/I Had My Heart Set On You
58/I Just Can't Take The Leaving
(Anymore)
58/It's Just A Matter Of Time
52/It's Only Love Again
51/I've Changed My Mind
58/Loneliness In Lucy's Eyes
58/Love Me All Over (All Over
Again)
57/Makin' Up For Lost Time (The
Dallas Lovers' Song)
60/Mama's Never Seen Those Eyes
60/Miami, My Army
62/Nothing But Your Love Matters
62/Once In A Blue Moon
64/Please Be Love
65/Shoe String
64/Sexy Young Girl
52/Sweeter And Sweeter
54/What Would You Do

52/Whoever's In New England
60/Working Without A Net
60/Wouldn't It Be Great
51/You Can't Keep A Good Memory
Down
62/You're Something Special To Me

DWIGHT YOAKAM



STEVE EARLE



YOU CAN'T KEEP A GOOD MEMORY DOWN

As recorded by John Anderson

ROGER MURRAH
MICHAEL MURRAH
BRUCE BURCH

I sold the house in Houston
And moved a thousand miles to get away
But the feeling that I'm running from
Was waiting here when I unpacked today
She's on my mind and in my heart
I hear her voice, oh what a haunting sound
You can leave the past behind you
But you can't keep a good memory down.

I wander through these city streets
Oh I feel so out of place
And in this crowd of strangers Everywhere I turn I see her face
Oh it's hard to know just what to do
And where hurt don't hang around
You can leave the past behind you
But you can't keep a good memory down.

You can start your life all over
Go somewhere where everything is new
But if there's a memory strong enough
It won't let go of you
Oh she's on my mind and in my heart
I hear her voice, oh what a haunting sound
You can leave the past behind you
But you can't keep a good memory down.

You can leave the past behind you
But you can't keep a good memory down.

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BABY WANTS

As recorded by the Osmond Brothers

JERRY GILLESPIE
STAN WEBB

Well you can see her on Sunday walkin' down the street
Got her high heel shoes on her high heel feet
Window shoppin' in every store She don't have much but dreams of more.

(Baby wants)
Diamonds that glitter
(Baby wants)
New clothes that fit her
(Baby wants)
Everything baby sees
(Baby wants)
Microwave oven
(When it comes)
When it comes to lovin'
Baby gets all she wants from me.

Well she'd love to be sittin' in a French cafe
Drinkin' pink champagne in the middle of the day
When my pay check rolls around

I'VE CHANGED MY MIND

As recorded by Bama Band

DAVE STEEN

I used to think love was a ball and chain
That never left you nothin' but cryin' in pain
But since I been lovin' you I've changed my mind.

I used to think love was only sorrow
The one you love today is gonna leave you tomorrow
But since I been lovin' you I've changed my mind.

I've changed my mind
Tender lovin' like the first breath of spring
You changed my mind about a whole lotta things
I thought I must be dreamin'
But my dreams came true
The first time I ever made love to you.

She's a caviar girl in a hamburger town.

(Baby wants)
A jet plane to glide in
(Baby wants)
Everything baby sees
(Baby wants)
(When it comes)
When it comes to lovin'
Baby gets all she wants from me.

(Baby wants)
A strong man to hold her
(Baby wants)
To lean on my shoulder
(Baby wants)
To be treated tenderly
That's when
(Baby wants)
What money can't buy her
(Baby wants)
Kisses on fire and baby gets all she wants from me.

Funny how the money don't mean much anymore
When those blue light special blue jeans reach the bedroom floor.

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I used to think love was heartachin'
You never feel nothin'
But your own heart breakin'
But since I've been lovin' you I've changed my mind.

(I've changed my mind)
Huggin' squeezin' in the cool morning light
Lyn' close together all through the night
I find myself believin' that love will never die
And if I love you darlin' I'll break down and cry.

I used to think love was a ball and chain
That never left you nothin' but cryin' in pain yeah
But since I been lovin' you I've changed my mind.

Since I've been lovin' you I've changed my mind.

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WHOEVER'S IN NEW ENGLAND

As recorded by Reba McEntire

KENDAL FRANCESCHI
QUENTIN POWERS

You spend an awful lot of time
In Massachusetts
Seems like every other week
You've got a meeting waiting there
Business must be booming or
could something else
Be moving in the air up there.

You say that it's important
For our future

An executive on his way up
Has got to play the part
And each time duty calls you've
got to give it all you've got
with all your heart.

But when whoever's in New England's
Through with you
And Boston finds better things to do
You know it's not too late
You'll always have a place to come back to
When whoever's in New England's through with you.

I hear the winter time up north
Can last forever
And I've been told it's beautiful

To see this time of year
They say the snow can blind
you till the world you left behind
Just disappears I hear.

I've packed your bags and left them
In the hallway
But before you leave again
There's just one thing you ought to know
When the icy wind blows through you remember that it's me
Who feels the cold most of all.
(Repeat chorus)

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CARMEN

As recorded by Gene Watson

STEVE SPURGIN

Oh Carmen
I've had too much Tequila
between you and this
Mexican moon
I'm gonna fall El Paso lady
You're driving me crazy
In a language I don't
understand you said it all.

Dirty old Juarez on the old Rio Grande
It sure is handy if you need a friend
Love don't belong here
Your brown eyes keep warning
I'll leave in the morning but for now just let me in.

Oh Carmen
I've had too much Tequila
between you and this
Mexican moon
I'm gonna fall El Paso lady
You're driving me crazy
In a language I don't
understand you said it all.

Crossing the border
Stepping over the line drunk on yesterday's wine
And feeling the flame
The guitars are playing a song
I've never heard without saying a word
You keep calling my name.

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SWEETER AND SWEETER

As recorded by The Statler Brothers

DON REID
HAROLD REID

Sweeter and sweeter the days going by
Mem'ries out number the stars in the sky
The more I deny it the more that I lie
As the mem'ries get sweeter I miss you and cry.

Gone are the days when I was your hero
And you were my princess So perfect it seemed
Then I took to pickin'
And you took to playin'
And we both took to dancin' in another one's dream.

I was a loner and you were a dreamer
And we both took ourselves too much to heart
And everyone knows if you don't grow together
Sooner or later you'll grow apart.

Sweeter and sweeter the days going by
Mem'ries out number the stars in the sky
The more I deny it the more that I lie
As the mem'ries get sweeter I miss you and cry.

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IT'S ONLY LOVE AGAIN

As recorded by Vern Gosdin
TIM KREKEL

I have heard that word before
Heard it whispered 'cross a barroom floor
I've even seen it carved in wooden doors
Down dark hallways.

So what's so special 'bout that word
One so common and so often heard
That it could give someone like me the nerve
To say always.

It's only love, only love
Only love, only love again.

And I have seen that special look
I've even read about it in a book
Even remember the time it took
My breath away.

And I have seen how a fire will start
And take the chill from the coldest heart
And how it feels when it falls apart
The price you pay.

So what's so special about this now
I've seen it all before and still somehow
I hear that word when I see you smile
It starts again.

(Repeat chorus)

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HILLBILLY HIGHWAY

As recorded by Steve Earle

**STEVE EARLE
JIMBEAU HINSON**

*My granddaddy was a miner but he finally saw the light
He didn't have much just a beat-up truck and a dream about a better life
Grandmama cried when she waved goodbye never heard such a lonesome sound
Pretty soon the dirt road turned into blacktop Detroit City bound.*

*Down that hillbilly highway
The hillbilly highway
Hillbilly highway
Goes on and on.*

He worked and saved his money so that one day he might send

My old man off to college to use his brains and not his hands

Grandmama cried when he said goodbye never heard such a lonesome sound

But daddy had himself a good job in Houston one more rollin' down.

*That old hillbilly highway
That hillbilly highway
Hillbilly highway
Goes on and on.*

Granddaddy rolled over in his grave the day that I quit school

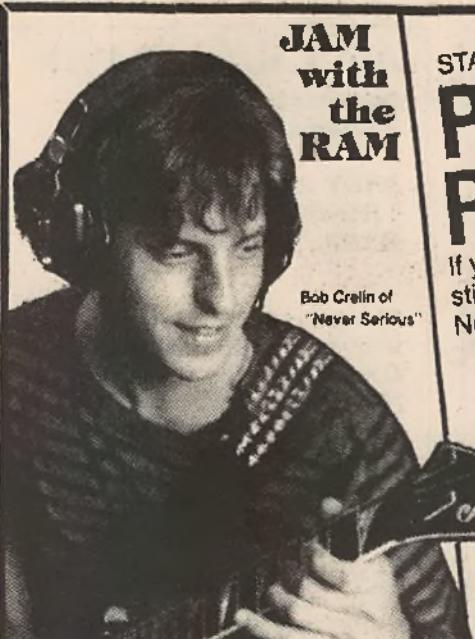
I just sat around the house playin' my guitar daddy said I was a fool

My mama cried when I said goodbye I never heard such a lonesome sound

Now I'm standin' on this highway and if you're going my way

You know where I'm bound.

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Bob Crelin of "Never Serious"

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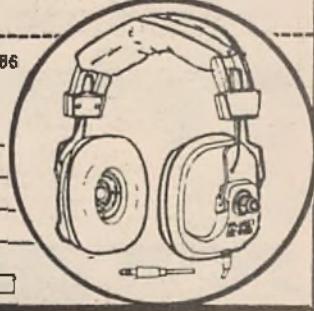
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SHOE STRING

As recorded by Mel McDaniel

SAM HOGIN
DAVE GILLON

Lived down by the railroad track
Had an old stove in a one room shack
Shoe string was the only name he had
When I skipped school he'd take me fishing
Things were good whenever times got bad
And the people say.

Shoe string you ain't got no money
Shoe string you can't hang around here
Shoe string you got your hat on backwards
He knows more than most folks do
He don't talk unless you ask him to.

When winter comes and the wind blows mean
Shoe string hops that south bound train
Rides it down below that Florida line
Well he's laying low and picking fruit
Sleeping in his worn shoes
But he'll always come back summer time
And the folks say.

Shoe string you ain't got no money
Shoe string you can't hang around here
Shoe string you got your hat on backwards
He knows more than most folks do
He don't talk unless you ask him to.

Last time I looked and found him gone
Folks said he's in the old folks home
Shoe string done retired on Uncle Sam
He's living it up in this private room
Playing checkers and eating prunes
Shoe string ain't no ordinary man
Still the people say.

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FAST LANES AND COUNTRY ROADS

As recorded by Barbara Mandrell

ROGER MURRAH
STEVE DEAN

There's an eight-lane highway out in L.A. headed nowhere
Every day is a rat race
They're fighting for first place
It's like a nightmare
It's a life of mass confusion
and it's a heavy load
I'm ready to trade the fast lane for a country road.

There's a New York skyline
But there's no sunshine down on Broadway
Watching the stocks rise keeps 'em paralyzed up on Park Place
It's a Fifth Avenue illusion
digging for the gold
I'm ready to trade the fast lane for a country road.

I'm gonna take a turn for the better
It's been a long hard ride
This can't go on forever
I need a Sunday drive
Let me get behind the wheel before I lose control
And trade this fast lane for a country road.

There's a dessert sunset I haven't seen yet just out of Tucson
Down in Hot Springs, Arkansas you get an overhaul
I sure could use one
I'm gonna rise above the madness then I'll be laying low
I'm ready to trade the fast lane for a country road.

I'm gonna take a turn for the better
It's been a long hard ride
This can't go on forever
I need a Sunday drive
Let me get behind the wheel before I lose control
And trade this fast lane for a country road.

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DOWN IN TENNESSEE

As recorded by John Anderson

WAYLAND HOLYFIELD

Talked to your sister last nite
on the telephone
She always tho't pretty well of
me
She said that the wedding went
fine
You were up in New York on your
honeymoon
Tonight I'm down in Tennessee.

I got that letter you wrote and it
tore me up
But I don't have anyone to blame
but me
I had it all for awhile
But like everything else I messed
it up
That's why I'm down in
Tennessee.

It's blue tonight and getting
bluer
But I'm in the state that I deserve
to be
Without you I just can't see things
ever looking up for me
I'm so down in Tennessee.

I hope you're happy with him
He's a lucky man
I hope he gives you that home
and family
I just want to say
If by chance you're ever this way
Look me up.

I'll be down in Tennessee
It's blue tonight and getting
bluer
But I'm in the state that I deserve
to be
Without you I just can't see things
ever looking up for me
I'm so down in Tennessee
I'll be down in Tennessee
Gonna be down awhile in
Tennessee.

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York, NY 10019

COUNTRY'S ALIVE AND DOING WELL

As recorded by Jerry Reed

JERRY REED

Well I read those lines in the
New York City Times
That said country music's in
trouble today
Well to hear those folks tell it
couldn't even sell it
Makes you wander well is it
dying away.

As I sit there and read this
thought ran thru my head
That what they said sounded
like our epitaph
That we should go dig a hole
bury all our country soul
Well I think it's time we told
them what we think of that.

Country's alive and doin' well
It's gonna live forever 'bout the

I HAD MY HEART SET ON YOU

As recorded by Emmylou
Harris

PAUL KENNERLEY RODNEY CROWELL

On our wedding day did you lie
Did you know that someday
you'd say goodbye
Now that you're gone
Another just won't do.

I had my heart set on you
We were so young when we met
Sweet memories linger yet
You were the one who made my
dreams come true
I had my heart set on you.

As the years come and go does
your heart pine
When you think of the girl you left
behind
I still wear your ring
'Cause when I said I do.

I had my heart set on you
We were so young when we met
Sweet memories linger yet
You were the one who made my
dreams come true
I had my heart set on you.

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best that I can tell
And to prove my position here's
a latest edition
Of some country tradition it's
alive and doin' well.

Stand back son
I'd like to say this to all you
journalists
And those who insist that
country music's on its knees
Just come to Nashville
sometime any weekend would
be fine
See the crowd that stands in
line for the Grand Ole Opry.

Country's alive and doin' well
It's gonna live forever 'bout the
best that I can tell
And to prove my position here's
a latest edition
Of some country tradition it's
alive and doin' well.

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HARMONY

As recorded by John Conlee

RICK BERESFORD JIMBEAU HINSON

Looking up at the hymnal
In my mama and daddy's hand
Though they were singing
different notes
Somehow they made them
blend
I don't remember the sermon
The only thing I recall
Was listening to mom and dad
make the sweetest sound of
all.

Harmony, harmony
It touches something down at
your very core
There's something about the
sound of voices in accord
Singing harmony.

Fell in love with the music
Then I learned the music of
love
Got the rhythm of a giving
heart
For everything but giving up
Start with a good foundation
Adding a part at a time
Lift up your voice, make a
joyful noise
And a little peace of mind.

(Repeat chorus)

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MAKIN' UP FOR LOST TIME

(The Dallas Lovers' Song)

As recorded by Crystal Gayle and Gary Morris

GARY MORRIS
DAVE LOGGINS

I see you standin' by the light
in the window of my bedroom
That old moon had never shined
as bright as it's shinin' now
on you

I see a new star in the heavens
for us tonight
I've been waitin' for you most
of my life.

Now that we're together and
we're where we belong
I can't help but wonder why
Why did it take so long
Sometimes it takes too much
time to find the right one to
say

I wanna make you mine, I wanna
make you mine

Be with you all the time
And be the only light in your
eyes that ever shines
Sometimes it takes too many
roads to reach the right one
to say

Here's what I wanna be
Oh what you mean to me
When we're makin' love
I'll spend the rest of my life with
you makin' up for lost time
Makin' up (makin' up) for lost
time.

I turn around and get lost in
the look that you give to me
I drift awake when I hear you
say you only lived to find me
Come and let me hold you in
my arms darling oh so tight
I've been waitin' for you most
of my life.
(Repeat chorus)

We never spent together lost time
It's better late than never
Lost time you know we'll be every
day makin' up
For lost time we never spent
together
Lost time it's better late than
never
Lost time we never spent
together.

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MAMA'S NEVER SEEN THOSE EYES

As recorded by Forester Sisters

J.L. WALLACE
TERRY SKINNER

Mama says I shouldn't be goin' with you
Mama says she knows best
You'll take my heart and break it in two
Cause you're just like all the rest

She says you're just a one night man
And you'll end up hurtin' me
On but I've seen something that mama ain't never seen.

Mama never looked into those eyes
Felt the way that they hypnotize
She don't know how they make me feel inside
I think she'd be surprised
Oh but mama's never seen those eyes
Mama's never seen those eyes.

Mama says I shouldn't let you steal a kiss
Mama says it just ain't right
But she don't know that I can't resist
With the moon big and bright
She says I'll find a love someday
But you're just not the one
Oh but I know something that mama ain't never done.
(Repeat chorus)

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I JUST CAN'T TAKE THE LEAVING (Anymore)

As recorded by Susan Raye

BUD MCGUIRE
EDDIE MOORE

It goes without saying
I can see that you want me tonight
And if I go all the way
I know you could take me to

paradise
If it seems my heart's not in it
It's just that I've been used before
I'd love to love you baby
But I just can't take the leaving anymore.

There's nothing I'd rather do
Than to lay my love down for you
There's no place on this earth
That I'd rather be than right here with you
But everywhere you took my love
My heart went with you out the door
You know I'd love to love you baby

But I just can't take the leaving anymore.

I wanna spend my life with you
Not just another sleepless night
Don't wanna find myself crying
Watching you leave in the morning light
My heart says take a chance
Like I've done every time before
Yes I'd love to love you baby
But I just can't take the leaving anymore.

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LONELINESS IN LUCY'S EYES

As recorded by Johnny Lee
DAVID ALLAN COE

They say she came all the way from Dallas
But I see more than Texas in the hard times on her face
And every song she sings brings back a hundred thousand memories
Of another girl, another time, another place.

She doesn't have the body of the woman I once loved
She's not even like the girl I idolized
But I swear I see a little bit of every girl I've known
In the loneliness in Lucy's eyes
In the loneliness in Lucy's eyes.

Kin folks say she's had a lot of lovers
But love don't leave a woman filled with shame
And I've heard tell she had a child in Dallas
Makes me wonder if the child has a last name.

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IT'S JUST A MATTER OF TIME

As recorded by Glen Campbell

CLYDE OTIS
BROOK BENTON
BELFORD HENDRICKS

Someday, someday you'll realize that you've been blind
Yes darling you're going to need me again
It's just a matter of time.
Go on, go on until you reach the end of time
But I know you'll pass this way again
It's just a matter of time
After I gave you ev'rything I had you laughed and called me a clown
Remember in your search for fortune and fame
What goes up must come down
I know, I know that one day you'll wake up and find that my love was a true love
It's just a matter of time.

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LOVE ME ALL OVER (All Over Again)

As recorded by Sammi Smith

GENE DOBBINS
SKIPPY BARRETT a.k.a.
Tommy Rocco

Love me all over
I'm under your spell
Touch me and take me
You do it so well
I'll give myself to you
Love me and then
Love me all over, all over again.
Let's not take the time to sleep tonight
Let's not lose the feeling while the feeling feels so right
Let's not fall out of the mood we fell in
Love me all over, all over again.
Let's not take the time to sleep tonight
Let's not lose the feeling while the feeling feels so right
Let's not fall out of the mood we fell in
Love me all over, all over again.

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I would be skeptical if I read an ad like this. But I'd be highly intrigued as you are now.

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Well, think again! Your secret wish is about to be granted. Very shortly, you are going to demonstrate that fact with any person you choose. On this exciting occasion, you are going to project a thought command to that individual. Not one word will be uttered by you...

YET THAT PERSON IS GOING TO FOLLOW YOUR SILENT COMMAND TO THE LETTER... WITHOUT EVER KNOWING THAT YOU GAVE THE ORDER!

Only you will know why he or she is acting as your submissive slave. *Unsuspectingly* doing exactly as you direct!

Your next test will be even more *unbelievable*! You'll command not just one but four or five people. This time, you'll mentally project a thought command to this *entire group*.

AGAIN, WONDROUSLY, THAT ENTIRE GROUP IS GOING TO PERFORM YOUR SILENT COMMAND EXACTLY AS YOU WILLED IT!

Again, they will have absolutely no idea whatsoever that their seemingly voluntary actions are really dictated by you. Why should they? You said nothing, made no gestures. You stated your wishes only one way—*mentally*!

Yet, you'll top even these astounding results. In the months and years to come, you are going to intensify your mystic ability to dominate others in ways that may bring you thousands of extra dollars... the love of someone you deeply desire... status and position you've considered unattainable—*until today*!

* If you sell, the toughest prospect will be putty in your hands. The urge to sign a sales contract on your terms—will be irresistible.

* In business situations, your ideas will be the ones enthusiastically approved by the "top" brass—just as if you wore the boss' hat.

* In your private life, you will capture the affection of anyone you fancy—even at first sight.

* At social gatherings, you will be regarded as the leader—the one who makes decisions which must be unquestionably obeyed at once!

Yes, wherever you go, whatever you do, everyone you meet will come under your silent control. *Do with them as you will!* Does all this sound impossible? Not only hard to believe, but hard to achieve?

Then get set for a super-surprise!



YOU WILL BELIEVE IT... AND YOU WILL ACHIEVE IT!

Stop and think for a moment. Skeptics were once dead-certain that the earth was flat. Man reached the Moon? *Impossible!*

You and I know differently. Yesteryear's "never-happens" are stark realities today. So if you still are a skeptic, I'm more than willing to give you the opportunity to make a liar out of me.

Along with the chance to prove me wrong, I'll also give you the "risk-free" chance to prove I'm right... plus a free gift. Here's my proposal:

I am now releasing an unusual manual on a subject which has fascinated mankind for ages. That subject is *parapsychology*.

It deals with the power of the mind to project thought and communicate with others, outside the body, using *none of the five senses*.

In plain words, this extraordinary technique helps you command, control, and dominate people solely with your mind.

Strangely enough, you may have already done so without ever realizing it through your own unconscious, native-born ability. Now, for the very first time, you can perform it *consciously*, upon demand!

I call this technique **SUCCESP**—the science of extra-sensory persuasion. Properly used, it permits your thoughts to influence one person or many!

TRY IT WITHOUT RISK. PAY ONLY IF IT WORKS FOR YOU!

Before you actually buy my **SUCCESP** manual for ten dollars, I want you to try it out as my guest for 31 days. During this free trial, you won't be on the hook for one cent. Because I promise not to cash your check or money order for at least 31 days after I've sent it to you.

Try this awesome technique at home, at work—anywhere! Convince yourself beyond the shadow of a doubt that **SUCCESP** really works. That you can conquer anyone!

If you are not positively pleased for any reason, just return the manual to me. I'll speed back your check or money order—*uncashed*.

Still skeptical? OK, *post-date* your check for 31 days from today. That way I can't possibly deposit it even if I wanted to. You're protected 100%!

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WOULDN'T IT BE GREAT

As recorded by Loretta Lynn

LORETTA LYNN

Wouldn't it be fine if you could
say you love me
Just one time with a sober mind
Wouldn't that be fine
Now wouldn't that be fine.

Wouldn't it be great
Wouldn't that be great
Throw the old glass crutch away
and watch it break
Wouldn't it be great
Wouldn't that be great
It's for our sake
Wouldn't that be great.

Wouldn't it be great
If you could love me first

And let the bottle wait
Now wouldn't that be great
Wouldn't that be great.

Wouldn't that be great
Wouldn't that be great
Throw the old glass crutch away
and watch it break
Wouldn't that be great
Wouldn't that be great
It's for our sake
Wouldn't that be great.

Wouldn't it be good
And I know you could if you just
would
Wouldn't it be good
And you know you could.

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MIAMI, MY AMY

As recorded by Keith Whitley

HANK COCHRAN
DEAN DILLON
ROYCE PORTER

Well everybody talks about the
California quakes
But the first time I ever felt the
earth shake
Was in Miami when Amy touched
me
Oh it shook me
I told her I loved her and I wanted
to stay
She said be sure and I'll call you
in L.A.
Well even in the taxi I could feel
my telephone ring.

Calling me from Miami, Miami

What took you so long
I thought you'd never call
Miami, Miami
Miami my Amy loves me after all.

Now Amy just called said please
come back
Said I'm on my way I ain't even
unpacked
I want you I love you that's all she
had to say
Goodbye L.A.
Once again I'm Miami bound
Can't wait till this plane touches
down
'Cause I know my Amy will be
waiting at the Miami gate.

(Repeat chorus)

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WORKING WITHOUT A NET

As recorded by Waylon Jennings

DON COOK
GARY NICHOLSON
JOHN JARVIS

The road can be a circus
A death defying act
But the clowns don't come
around no more
Since the monkey's off my back.
Now I stand here on the stage
As the house lights fade to black
Your love helps me forget
I'm working without a net.

Up on the high wire
I hear the crowd begin to call
Some want you to fly
Some want you to fall
Now and then I stumble
But I haven't fallen yet
Your love makes me forget
I'm working without a net.
I used to depend on
Some things I didn't need
I leaned on some crutches
That kept me off my feet
Standing here without them now
Scare me half to death
But your love makes me forget
I'm workin' without a net.

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HEART DON'T FALL

As recorded by Sawyer Brown

BILL LABOUNTY
BECKIE FOSTER
CAROLYN SWILLEY

Here she comes again
But me and you
We're gonna close the door
We won't let her in
We're not gonna do it
Like we've done before
Stay here with me
Keep a steady beat
But not too loud
She might be listening.

Oh heart
Don't fall now
If you do
I might never bring you back
around
Heart take it slow
Don't let her know
Just how much we really need
her now
Heart don't fall now.

She can break me down
But she won't get through
If you'll be on your guard
When she reaches out
I'm counting on you
Not to fall apart
Here comes that touch
We've been missing for such a
long, long time
I feel you giving in.

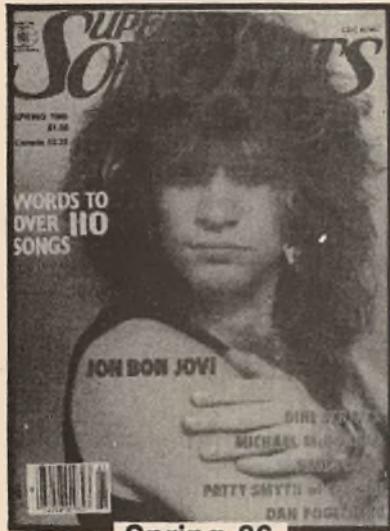
Oh heart
Don't fall now
If you do
I might never bring you back
around
Heart take it slow
Don't let her know
Just how much we really need
her now
Heart don't fall now..

You'll put it off somehow
This could be our finest hour
Heart without you
I might not get through it
I don't know if I can do it.

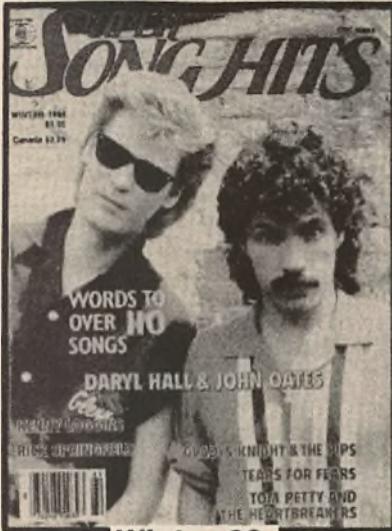
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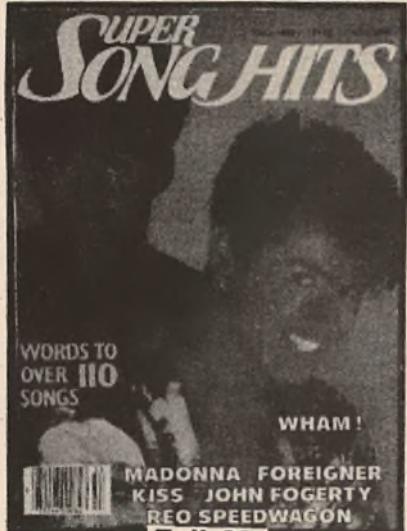
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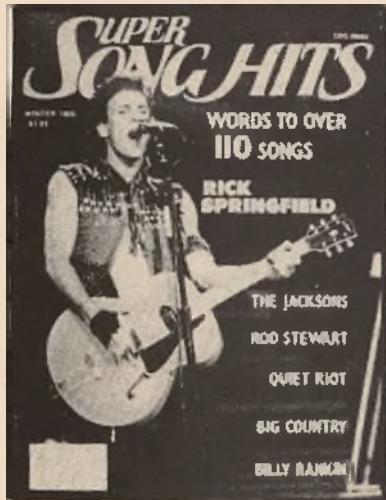
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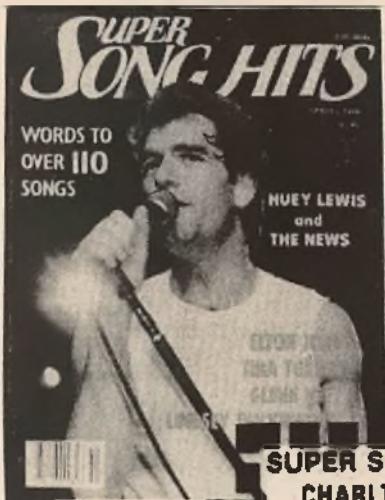
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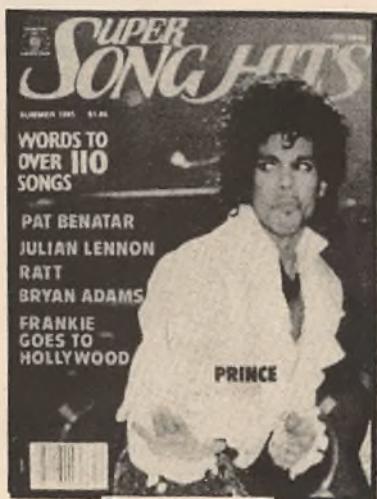
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YOU'RE SOMETHING SPECIAL TO ME

As recorded by George Strait
DAVID ANTHONY

As I hold you close tonight hear what I say
There's no doubt it's love alright
'Cause I've never felt this way.

An angel's what you are and now I see
You're not just someone else
You're something special to me.

Every man has a dream
And you made mine come true
How it happened I don't know or care
I'm just happy I found you
Wrapped in the arms of love
Is where I'll be for all the world to see
You're something special to me.

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EVERY NIGHT

As recorded by Pake McEntire

LAYNG MARTINE, JR.

My mama called me Billy
My sister called me slick
I met a little waitress at a show
out in the sticks
She called me every night
Whoo she called me every night
She bout to ruin my world
She like to kill my girl
She called me every night.
Five years all alone
Cry in my beer
Sit by the phone
Fin'ly find a woman thinks I'm
really neat

Now I got a hundred of 'em fallin'
at my feet
And callin' every night
Lord they call me every night
Where were all these chicks
When I was so heart sick and lonely every night.

I dialed the operator to get my number changed
She started gettin' cozy
Then she asked me for my name
And called me every night
Whoo she called me every night
I guess I should be proud
But for cryin' out loud
She called me every night.

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ONCE IN A BLUE MOON

As recorded by Earl Thomas Conley

TOMMY BRASFIELD
ROBERT BYRNE

Nine times out of ten
She's right and I am wrong
And when I won't give in
She just goes along
Standin' by her man sittin' home alone
I'll never know what keeps her hangin' on
Anybody else would be long gone.

But once in a blue moon
I'll do something right
And once in a blue moon
I'll make her feel so fine
'Cause I can make her laugh and make her cry
She hates the way she loves me sometimes
But once in a blue moon
I'll do something right.

sometimes
But once in a blue moon
I'll do something right

I starve her for affection
When she hungers for my touch
I only say I love her when we're makin' love
Lord I'll always wonder why she loves me so much
When the best I'll ever do won't be enough
So I'll just thank my lucky stars above.

But once in a blue moon
I'll do something right
And once in a blue moon
I'll make her feel so fine
'Cause I can make her laugh and make her cry
She hates the way she loves me sometimes
But once in a blue moon
I'll do something right.

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NOTHING BUT YOUR LOVE MATTERS

As recorded by Larry Gatlin and The Gatlin Brothers

LARRY GATLIN

Nothing but your love matters in the long run
Nothing but your love makes any diff'rence at all
It really don't seem to matter
All the mindless endless cocktail chatter
Don't really seem to matter after all.

Looking in a store front window on Rodeo
I remember looking in the very same window before
I couldn't afford a pair of socks in that window
Now that I can it don't mean anything anymore.

Nothing but your love matters in the long run
Nothing but your love makes any diff'rence at all
It really don't seem to matter
All the mindless endless cocktail chatter
Don't really seem to matter after all.

Sitting in a sidewalk cafe down on Rodeo
Drinking my coffee black and feeling blue
So I hopped on the first thing hot and smoking eastbound
Now the Mississippi River is all that's between me and you.

Nothing but your love matters in the long run
Nothing but your love makes any diff'rence at all
It really don't seem to matter
All the mindless endless cocktail chatter
Don't really seem to matter after all.

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SEXY YOUNG GIRL

As recorded by Mac Davis

BARBARA WYRICK
MAC DAVIS

You say you're getting older
You think you're gaining weight
And every new gray hair's a
tragedy
You been crying on my
shoulder
Well let me set you straight
Everyday you just get prettier
to me.

You've still got that something
special
That time can't take away
It's in your eyes and in the way
you move
And the way you're put
together just gets better
everyday
I still can't seem to get enough
of you.

You're still that sexy young girl

You still get to me
You're still that sexy young girl
That you used to be
And I can't dream up no one
better in my wildest fantasy
To me you're still a sexy young
girl.

You don't have to worry about
the way you look
The best part of your life has
just begun
You're still the greatest lover
You still know how to cook
In the kitchen or the bedroom
either one.

Baby can't you hear me
Listen to my eyes
There's something they are
trying hard to say
Everyday I'm with you just
brings a new surprise
There's something new to love
in you each day.
(Repeat chorus)

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EASY TO PLEASE

As recorded by Janie Fricke

KENT M. ROBBINS
RHONDA FLEMING

I can sleep with the window
open
I can sleep with the window
closed
I could buy me a Sunday dress
But it's okay if I don't
We could go out to a movie
tonight
Or we could stay at home.

I'm easy to please
Pleasing you pleases me
I don't need the moon and
stars
Just you the way you are
I'm easy to please
Ev'rything's all I need
And ev'rything is what you are
to me.

And ev'rything is what you are
to me.

I can sleep with the covers off
I can sleep with the covers on
You can play cards with the
boys on Fridays
As long as you come home
We can have the neighbors over
or we can be alone.

I'm easy to please
Pleasing you pleases me
I don't need the moon and
stars
Just you the way you are
I'm easy to please
Ev'rything's all I need
And ev'rything is what you are
to me.

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DON'T FALL IN LOVE WITH ME

As recorded by Lacy J. Dalton

LACY J. DALTON
MARY MCFADDEN

I can see you are fallin' by the
look in your eyes
I been stallin' and it's way
past time
To bite the bullet and say
my goodbyes oh please
I don't want to hurt you
And I don't want to lie
I'd love to love you but I
know inside
I'd be usin' you and that ain't
right oh please
Baby make it easy.

And don't fall in love with me
'Cause that would be a big
mistake
Ev'ry heart I win
Is one more heart I break
Don't fall in love with me
'Cause love has always turned
out wrong
And I would try again
But I just don't feel that strong.

You say you know the rules
You know how to play
Baby you're new at this ol'
lonesome game
Go right now or I won't take the
blame oh please baby make
it easy.

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PLEASE BE LOVE

As recorded by Mark Gray

JIM PHOTOGLO
J.D. MARTIN

Drivin' home on a Saturday night
A little further in debt
I just spent my whole salary
On a pretty thing I just met
My brain is spinnin' like a
hurricane
Racin' ahead of my wheels
I'm not sure what's comin' over
me
But I'm crazy 'bout the way it
feels.

Let it please be love
My poor heart hasn't had enough
Please be love

Every night I've been dreamin' of
Someone to call my own
Someone to give my heart a home
Let it please be love.

I'm gonna call her on the
telephone
When I get thru my door
I got to tell her what she's done
to me
I ain't never felt like this before
A drunken schoolboy fantasy
I'm fallin' off my heels
I'm not sure what's comin' over
me
But I'm crazy 'bout the way it
feels.
(Repeat chorus)

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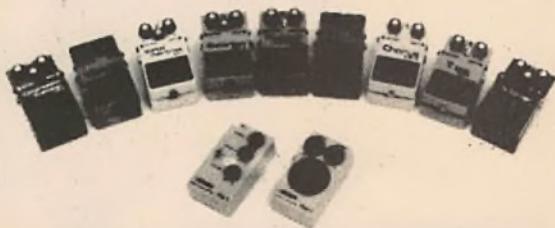
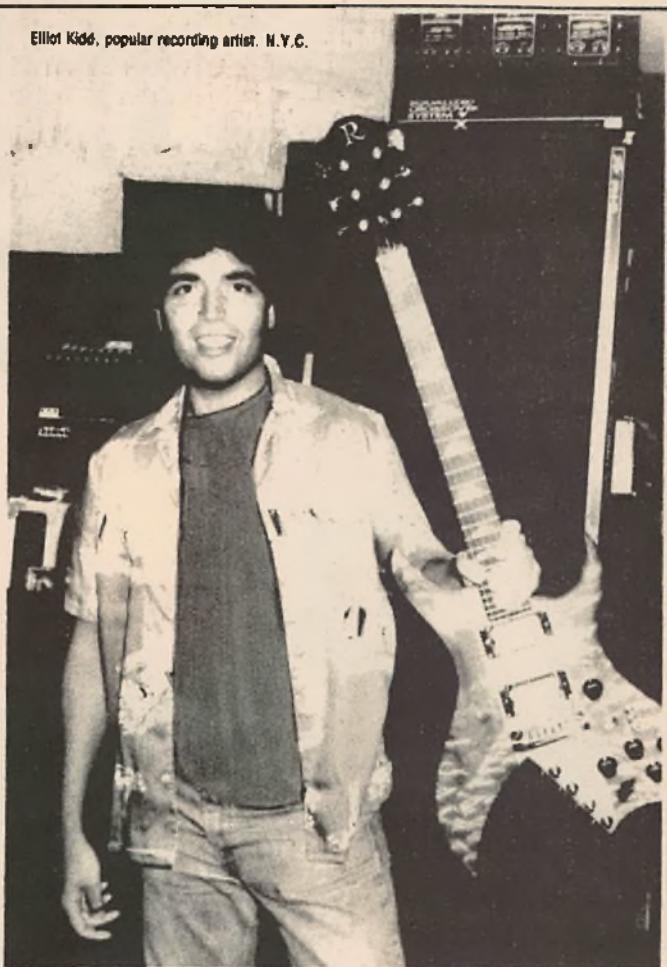
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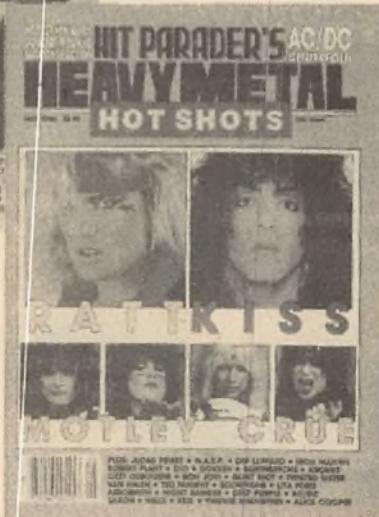
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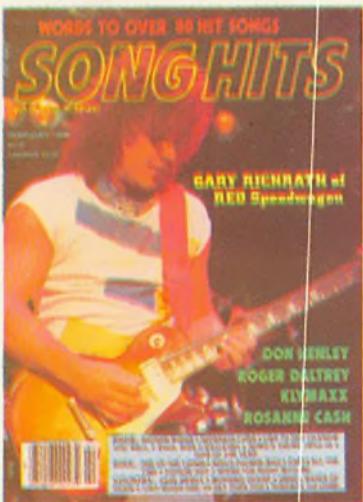
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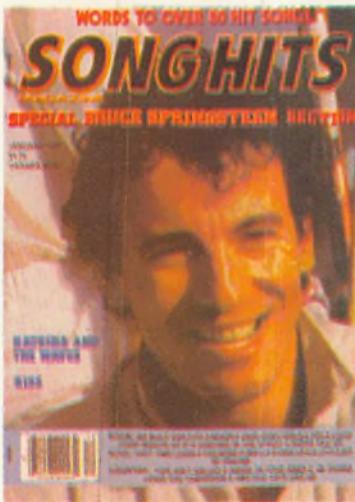
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