

WORDS TO OVER 80 HIT SONGS

# SONG HITS

JULY 1986

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*Phil Collins*

A REAL WINNER

**JOHN  
PARR**

**KISS**

**WHITNEY  
HOUSTON**

**MARIE  
OSMOND**

## ROCK

TAKE ME HOME  
SO FAR AWAY  
MOVE AWAY

WHY 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  
GOOD MEMORY DOWN



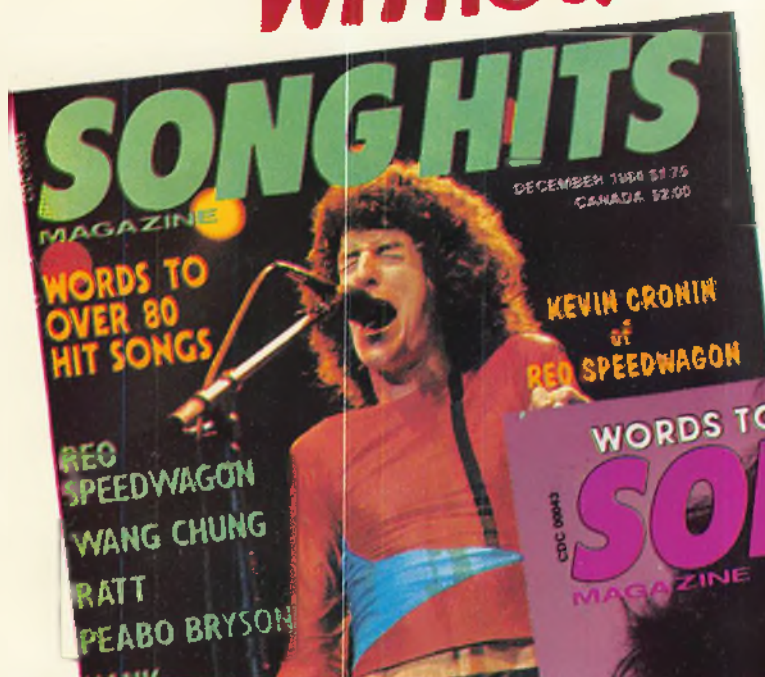
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# SONG HITS--

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CAN DO IS  
HUM...



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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.
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- 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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# MAXI

- 340323\*** SADE  
PROMISE
- 342105\*** BANGLES  
Different Light
- 337907** LOVERBOY  
LOVE EVERY MINUTE OF IT
- 342287** MERLE HAGGARD  
FRIEND IN CALIFORNIA
- 336313\*** FREDDIE JACKSON  
ROCK ME TONIGHT
- 342121\*** THE OUTFIELD  
PLAY DEEP
- 325652** RUSH GRACE  
STREETWORK
- 326512** NIGHT RANGER  
Midnight Madness
- 338483\*** STEVE RAY VAUGHAN & DOUBLE TROUBLE  
SOUL TO SOUL
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The Broadway Album
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BATT OF YOUR PALACE
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A Memory Like You
- 333294** THE FIRM  
PLAYS
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Bait At The Moon
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AND THE ATTRACTORS
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ELIMINATOR
- 339606\*** HOLE  
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- 342818\*** THE  
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341248\* ROBERT PLANT LIVE BY LITTLE  
257273 Bruce Springsteen BORN TO RUN  
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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 by 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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## 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 spit 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 Beauvior, 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.*

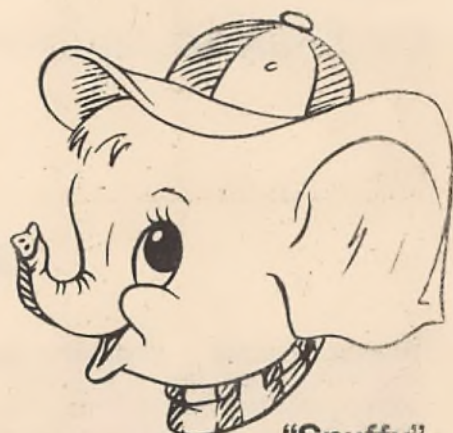
*I need you so  
I can't let go.  
(Repeat chorus)*

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# Concert Review

by Elianne 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 hurricaned 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



TERRY SESVOLO/PIX INT'L

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!



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 C032 T-SHIRT  
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 C033 T-SHIRT  
 THE CUIZ (GROUP)  
 C034 T-SHIRT  
 ZZZTOP  
 (AFTER BURNER)  
 G117 T-SHIRT  
 RUS (FORCE II)  
 G10 T-SHIRT  
 FAT BOYS (LOGO)  
 G10 T-SHIRT  
 HEART  
 W050 T-SHIRT  
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 G012 T-SHIRT  
 CURE DUT T-SHIRT  
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 G212 T-SHIRT  
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 R1 T-SHIRT  
 QO WEST  
 R2 T-SHIRT  
 METALLICA  
 (MASTER OF PUPPETS)  
 R151 T-SHIRT  
 BLACK SABBATH  
 (90 TOUR)  
 W000 T-SHIRT  
 OKO (SACRED HEART)  
 W034 T-SHIRT  
 J00554 JERSEY

DOKKEN (TOOTH & NAIL)  
 W079 T-SHIRT  
 MOTLEY CREW (SHOUT  
 AT THE DEVIL)  
 G114 T-SHIRT & MUSCLE  
 J0116 JERSEY  
 PAT BENATAR  
 (SEVEN THE HARD WAY)  
 W057 T-SHIRT  
 TWISTED SISTER  
 (TOO HOT TO PLAY)  
 W0371 T-SHIRT  
 TWISTED SISTER  
 (LOGO)  
 J0572 JERSEY  
 RUS  
 (POWER WINDOW)  
 G0914 T-SHIRT  
 ZEPPELIN (STAIRWAY  
 TO HEAVEN)  
 W0307 T-SHIRT  
 ZEPPELIN (1st ALBUM)  
 W0401 T-SHIRT  
 ZEPPELIN (HOUSES  
 OF THE HOLY)  
 W0506 T-SHIRT  
 ZEPPELIN (SWAN SONG)  
 W0476 T-SHIRT  
 TYGERS OF PAN TANG  
 C021 T-SHIRT  
 J021 JERSEY  
 (NO CRUSH TOUR)  
 C030 T-SHIRT  
 RATT (GROUP SHOT)  
 J00555 JERSEY  
 RATT (MECHANICAL)  
 W0301 T-SHIRT  
 RATT ATTACK (TANK)  
 W0331 T-SHIRT

JOHN COUGAR  
 (SCARECROW)  
 W0550 T-SHIRT  
 J00556 JERSEY  
 CLOUTIER  
 W0372 T-SHIRT  
 ROBERT PLANT  
 W0557 T-SHIRT  
 JIMMY PAGE  
 W0558 T-SHIRT  
 (SPEECH MODE)  
 G001 T-SHIRT  
 TKO G21 T-SHIRT  
 WARRIOR  
 C03 T-SHIRT  
 AERATOR  
 C04 T-SHIRT  
 MADONNA  
 W0579 MUSCLE  
 DOKKEN (CHAIN'S)  
 W0307 T-SHIRT  
 RISING FORT  
 B1541 T-SHIRT  
 Y & T  
 G42 T-SHIRT  
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 NINA HAGEN  
 (EKSTASY)  
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# JOHN PARR

by Elianne Halbersberg

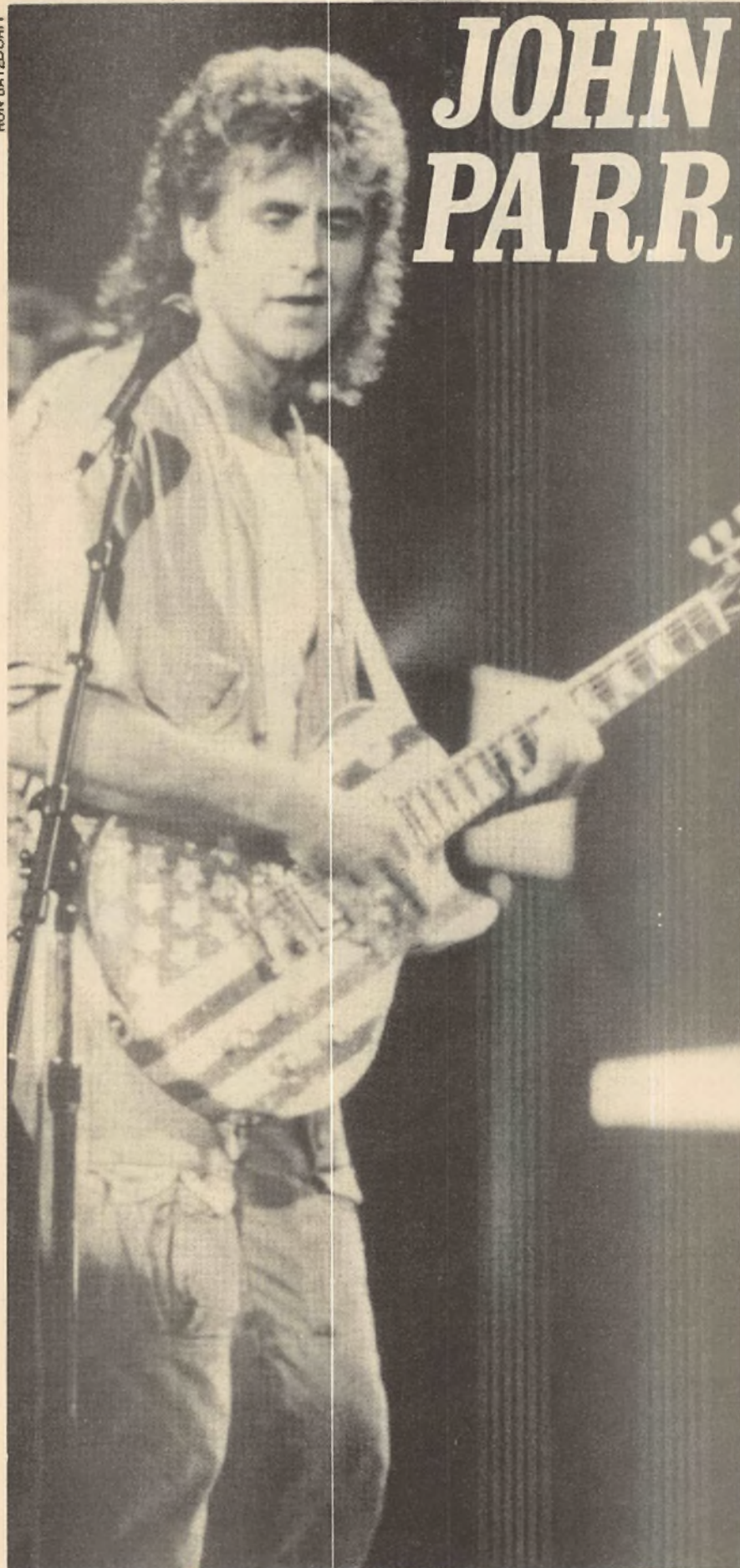
**T**he story begins on a cold and blustery night on the English moors, where an attractive young man suffering from amnesia and equipped only with a cassette was wandering aimlessly down the highway when he was discovered by a famous rock and roll manager. "Obviously, that was totally fictitious!" John 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 in 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 fast."

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

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



## \$\$\$½ 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 pablum 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.

## \$\$½ 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 lackluster 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. *Con-*

*trol* 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?



**\$\$\$½ 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.





**\$\$\$ 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.

**\$\$\$½ 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

**\$\$\$ 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

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 song-writing.

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.

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.



## 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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## 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  
fairytale  
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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## 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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## 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

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

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*

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*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.







## 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  
Crystalize  
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  
families 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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## 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

JENNIFER LYNNE

Son... I 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



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.



*Whitney with her first Grammy for Pop Vocal, Female.*

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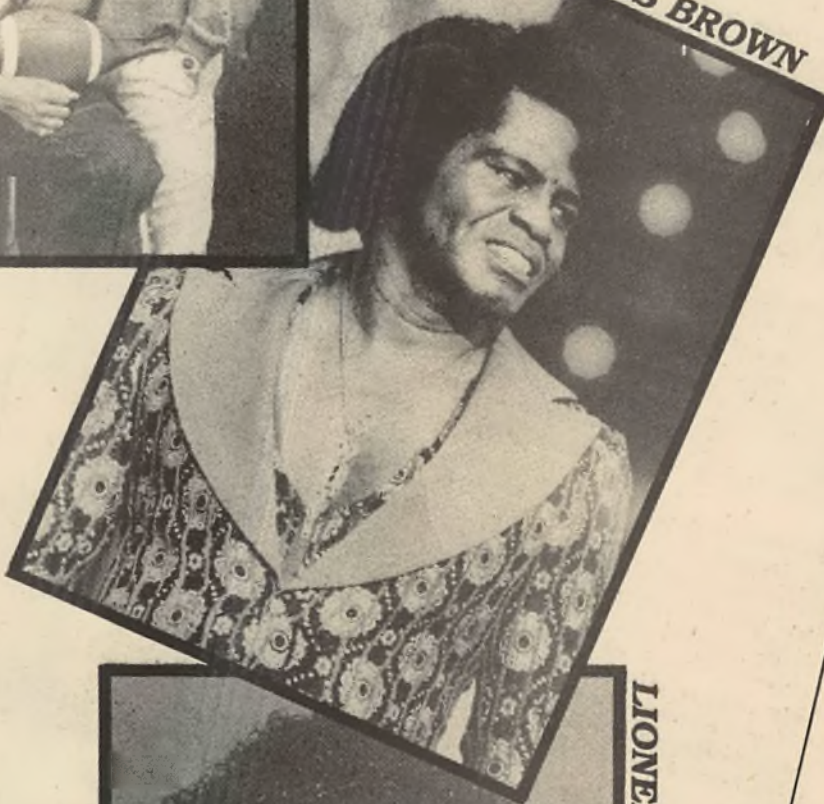
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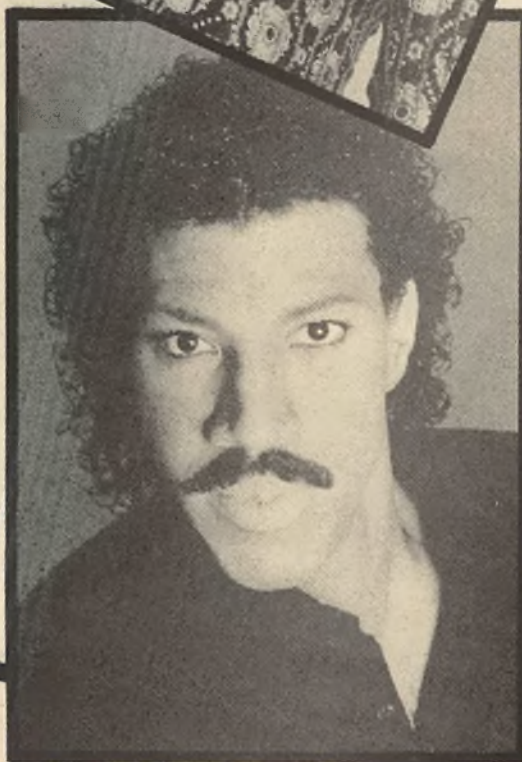
## NEW EDITION

- 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/Secert 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



LIONEL RICHIE





## 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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## 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'tcha 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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## 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-OLLIE 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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## 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  
Ooh 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.

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, 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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## 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  
Oooh 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  
Oooh 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.

## 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 swirl  
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'm a woman lover whenever  
it's you and me  
I'm your sweet surrender  
If we'll stay in love eternally  
Oooh 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 Cherrelle 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 summoned  
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 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.

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 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 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.

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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  
Wish 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 fail.

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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## 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  
times

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.



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

RON BATZDORFF



**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 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



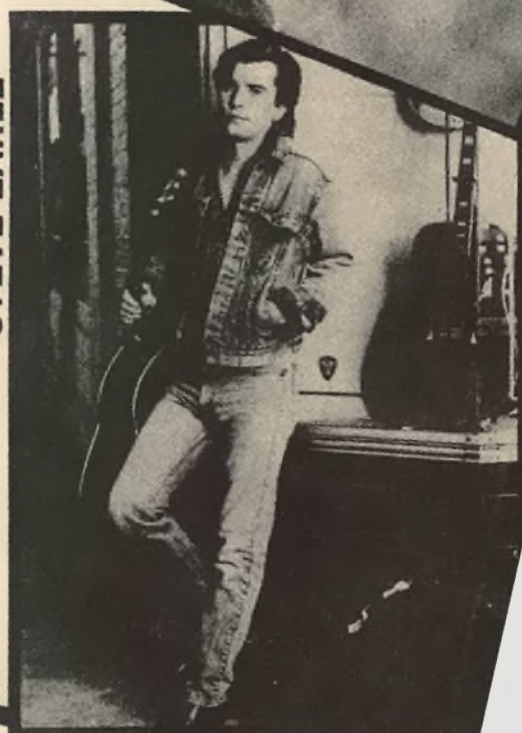
52/Whoever's In New England  
60/Working Without A Net  
60/Wouldn't It Be Great  
51/You Can't Keep A Good Memory  
Down  
62/You're Something Special To Me

DWIGHT YOAKAM



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

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

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'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.

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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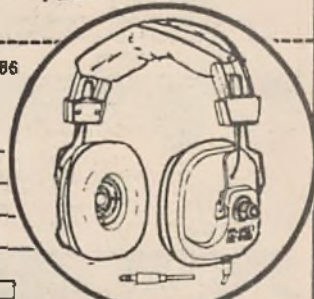
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## AIN'T MISBEHAVIN'

As recorded by Hank Williams Jr.

**ANDY RAZAF  
THOMAS WALLER  
HARRY BROOKS**

*Tho it's a fickle age  
With flirtin' all the rage  
Here is one bird selfcontrol  
Happy inside my cage  
I know who I love best  
Thumbs down for all the rest  
My love was given heart and soul  
So it can stand the test.*

*No one to talk with  
All by myself  
No one to walk with but I'm happy  
on the shelf  
Ain't misbehavin'  
I'm savin' my love for you  
I know for certain the one I love  
I'm thru with flirtin' it's just you  
I'm thinkin' of  
Ain't misbehavin'  
I'm savin' my love for you  
Like Jack Horner in the corner  
Don't go nowhere  
What do I care  
Your kisses are worth waitin' for  
believe me  
I don't stay out late don't care  
to go  
I'm home about eight just me and  
my radio  
Ain't misbehavin'*

*I'm savin' my love for you.*

*Your type of man is rare  
I know you really care  
That's why my conscience never  
sleeps  
When you're away somewhere  
Sure was a lucky day  
When fate sent you my way  
And made you mine alone for  
keeps  
Ditto to all you say.*

*No one to talk with  
All by myself  
No one to walk with but I'm happy  
on the shelf  
Ain't misbehavin'  
I'm savin' my love for you  
I know for certain the one I love  
I'm thru with flirtin' it's just you  
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I don't stay out late, don't care  
to go  
I'm home about eight just me and  
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## WHAT WOULD YOU DO

As recorded by Shelly West

**MICHAEL FOSTER  
DAVID THOMPSON**

*In my mind I know I'm crazy  
Sittin' here while you're out  
playin' games  
I never complained  
I tried to be so understandin'  
But lovin' you is so demandin'  
on my heart  
It's tearin' me apart  
If you were spendin' your  
lifetime  
Listenin' to worn out alibis  
Tell me true  
What would you do.*

*What would you do about the  
way I'm being treated  
Should I turn and walk away*

*Or should I go on waitin' for  
things to get better  
Look me in the eye and tell the  
truth  
What would you do.*

*I've thought long and hard  
about leavin'  
About leavin' you here grievin'  
after me  
And I should  
I've tried to change your way  
of thinkin'  
Stop your runnin' 'round and  
drinkin'  
You know I did the best I could  
If you were standin' in my  
shoes  
Would you stand for the likes  
of you  
Tell me true  
What would you do.  
(Repeat chorus)*

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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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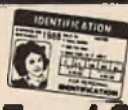
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## DOWN IN TENNESSEE

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 wonder 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

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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## 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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## 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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## 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*!

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- 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 reach the Moon? *Impossible!*

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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.*

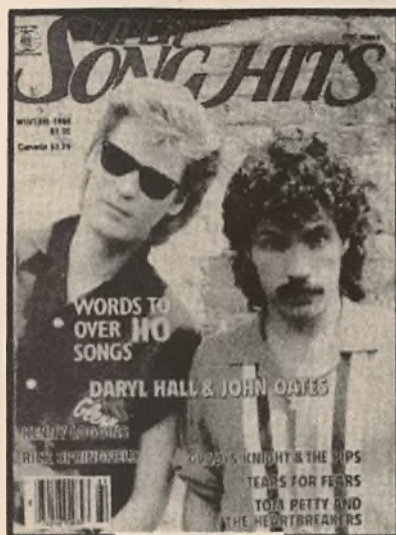
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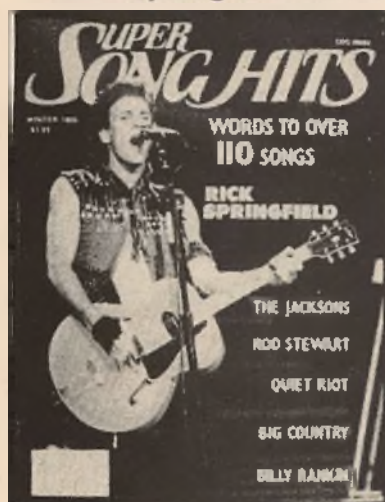
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## YOU'RE SOMETHING SPECIAL TO ME

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.

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 difference 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  
difference 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  
difference at all  
It really don't seem to matter  
All the mindless endless cocktail  
chatter  
Don't really seem to matter after  
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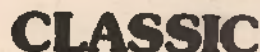
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## SEXY YOUNG GIRL

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

## 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.

## 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

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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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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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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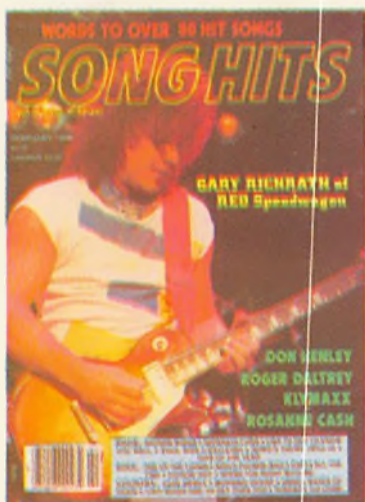
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