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SONG HITS

April, 1987

Vol. 51, No. 254

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Rock Section



Bruce Hornsby And the Range

Philip Saltenthal

Georgia Satellites



David Michael Kennedy



Europe

Didi Zill

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- 5/Best Of Both Worlds
- 6/C'est La Vie
- 12/Change Of Heart
- 30/Final Countdown, The
- 24/Follow Me Follow You
- 30/Freedom Overspill
- 34/Graceland
- 5/Heartache Away
- 15/I Want To Make The World Turn Around
- 25/I'll Be Alright Without You
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- 35/That's Life
- 12/True To You
- 35/War
- 12/We're Ready
- 25/Where Did Your Heart Go
- 33/Will You Still Love Me

BEST OF BOTH WORLDS

As recorded by Van Halen

EDWARD VAN HALEN
SAMMY HAGAR
MICHAEL ANTHONY
ALEX VAN HALEN

I don't know what I've been livin' on
But it's not enough to fill me up
I need more than just words can say
I need ev'rything this life can give me hey, hey
'Cause sometimes is not enough.

Come on baby
Close your eyes let go
This can be ev'rything we've dreamed
It's not work that makes it work oh

No let the magic do the work for you
'Cause honey something reached out and touched me
Now I know all I want.
I want the best of both worlds
And honey I know what it's worth
If we could have the best of both worlds
We'd have heaven right here on earth.
Well there's a picture
In a gallery of a fallen angel
looked a lot like you
We forget where we come from
Sometimes I had a dream it was really you
'Cause something reached out and touched me
Now I know all I want.
I want the best of both worlds
And honey I know what it's worth

If we could have the best of both worlds
A little bit of heaven right here on earth.

You don't have to die and go to heaven
Or hang around to be born again
Just tune in to what this place has got to offer
'Cause we may never be here again.

I want the best of both worlds
And honey I know what it's worth
If we could have the best of both worlds
A little bit of heaven right here on earth
Come on.
(Repeat).

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LIVIN' ON A PRAYER

As recorded by Bon Jovi

JON BON JOVI
RICHIE SAMBORA
DESMOND CHILD

Once upon a time
Not so long ago.

Tommy used to work on the docks
Union's been on strike
He's down on his luck
It's tough
So tough.

Gina works the diner all day
Working for her man
She brings home her pay
For love
For love.

She says we've got to hold on to

what we've got
It doesn't make a difference if we make it or not
We've got each other and that's a lot for love
We'll give it a shot.

Oh we're half way there
Oh livin' on a prayer
Take my hand
We'll make it I swear
Oh livin' on a prayer.

Tommy got his six string in hock
Now he's holding in what he used to make it talk
So tough
It's tough.

Gina dreams of running away
When she cries in the night
Tommy whispers
Baby it's okay
Someday.

We've got to hold on to what we've got
It doesn't make a difference if we make it or not
We've got each other and that's a lot for love
We'll give it a shot.

Oh we're half way there
Oh livin' on a prayer
Take my hand
We'll make it I swear
Oh livin' on a prayer
Livin' on a prayer.

We've got to hold on ready or not
You live for the fight when that's all that you've got.

Oh we're half way there
Oh livin' on a prayer
Take my hand and we'll make it I swear
Oh livin' on a prayer.

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HEARTACHE AWAY

As recorded by Don Johnson

STEVE COCHRAN

Back on the street
Baby I'm down beat
You know it's you I see
In every girl I meet.

I'm giving you up
And it's getting me down
Everybody's talk talkin' at me
It's all the same sound.

Hang up the phone
Go out alone
Nothing left to say
Love's a heartache away.

When I lost you baby
I lost it all
They say in love and romance
We all take a fall.

Go to places we'd go
Talk to people we know
I'll get over you some day
Love's just a heartache away.

I hang up the phone
I go out alone

Nothing left to say
Baby love's just a heartache away
I hang up the phone
I go out alone
There's nothing left to say
Baby love's just a heartache, a heartache away.

I'm giving you up
And it's getting me down
Everybody's talk talkin' at me
It's all the same damn sound.
(Repeat chorus)

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C'EST LA VIE

As recorded by Robbie Nevil

**MARK HOLDING
DUNCAN PAIN
ROBBIE NEVIL**

Got a job
That's okay
But they got me workin' night
and day
Punchin' in
Punchin' out
is this really what life's all
about.

What-cha gonna do
What-cha gonna feel
I don't know
What-cha gonna feel
What-cha gonna do
Oo won't someone tell me
What-cha wanna say
What-cha wanna do
There's only one thing left
To say.

C'est la vie
C'est la vie
That's just the way it goes

(That's life)
Oh yeah.
(Repeat)

Baby's gone
All alone
Are you sad because you're on
your own
Get back up
Party down
There's so many good ones still
around.

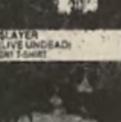
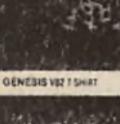
What-cha gonna do
What-cha gonna feel
I don't know
What-cha gonna feel
What-cha gonna do
Oo won't someone tell me
What-cha wanna say
What-cha wanna do
I guess there's just one thing to
say
What-cha wanna do
What-cha wanna say
Wooh c'est la vie
C'est la vie
That's just the way it goes
That's life
Oh yeah
C'est la vie

C'est la vie
That's just the way it goes
That's life.

Hey it's J.J.
What you been doin'
You say your car broke down
The thing just isn't movin'
Say J.J.
Don't you know
When you're down there's just
one way to go
And that's singin'.

C'est la vie
C'est la vie
That's just the way it goes
(That's life)
Sometimes
C'est la vie
C'est la vie
That's just the way it goes.
(Repeat)

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CYNDI



CAROLINE GREYSTOCK

Lauper

There was never a doubt that Cyndi Lauper would return to pop/rock music again. Perhaps the only concern seemed to be whether or not she could still match the success of her brilliant debut album, *She's So Unusual*, and its numerous hit singles like "Girls Just Wanna Have Fun", "Time After Time", and "She Bop". With her comical Betty Boop voice, orange and yellow colored hair, and vintage clothing attire, Cyndi almost fooled the world into thinking she was just going to be another passing fad. However, with lots of originality, substance, and style she has proved to be a serious music artist.

True Colors, Lauper's latest album, has all the makings of another multi-million dollar seller. While most of the decade's pop music newcomers might have quickly capitalized on their own superstar success by rush releasing a second album, this truly uninhibited single made the smartest and most calculated decision of all. Cyndi waited until she felt the time was right to issue her next effort. She calls herself a "multi-media" performer who uses all the facets of communication to touch the masses with her creative style offerings. Having just completed a successful sold-out tour of Japan, and now a long-awaited American jaunt, Cyndi is busier than ever. "I wake up in the morning, and I'm late," she laughs about her hectic schedule these days. She just returned from London where she was mobbed everywhere, but managed to enjoy herself anyway.

It seems the ever effervescent Cyndi Lauper, who is always full of surprises, doesn't need to worry about staying away too long, changing her style, or that her competition may try to be one better. After all, she is a true artist who puts her craft first, then thinks of the commercial market. If anything, just one listen to her latest album is enough confirmation that it's well worth the wait.



ANNIE LEBOVITZ

Song Hits: It's been nearly three years since your debut album. Why did you wait until now for *True Colors*? Weren't you concerned about the time lapse?

Cyndi Lauper: No, I'm not worried. I know it looks like, "Oh, what has she done the past two years?" I didn't want to whip out a second album. I wanted it to be good. I like it. I think it has its own life. When I go to make a record, I don't worry about it sounding better than the first one. They say you are only as good as your last record.

SH: Then you didn't feel the pressure was on as much this time?

CL: There was pressure to get it done, but I wouldn't just settle for anything in the end. I wasn't about to put out something I didn't like. We worked very hard on *True Colors*. A deadline doesn't mean anything unless you're satisfied with what you've done.

SH: What was the concept in mind when you were working on *True Colors*?

CL: I think about what I'm saying. But when I sing I try not to think at all, and just feel. Last year when I began work on *True Colors* I would make myself sit and vegetate and do nothing and watch TV till I couldn't stand it anymore. Then I would write like crazy.

SH: Is there a message on this album?

CL: The second album says, "Have courage in your convictions, and love yourself a little."

SH: The song and video for "True Colors" presents your point of view the best.

CL: I wanted to be intimate with people on a mass level. I think people need that. It's a very universal idea showing your true colors and loving yourself.

SH: How do you feel you've changed after attaining pop superstardom in 1983?

CL: When I first started out (with Blue Angel) I wanted a sound that wasn't exactly like everybody else's. As you know I took voice lessons for eight years. Musically I am always going to change, and grow. I'm not going to be exactly the same as I was before. I'm always grateful to have a medium to do what I want to do.

SH: How does your second album differ from *She's So Unusual*?

CL: On the first record, I didn't show off my voice that much. Mostly I worked in straight long pitches, more staccato, as opposed to more of a lyrical thing on this album. Part of the album, too, is not to be so hard on yourself... You know if I ever did an album where all the songs sounded the same, I think I'd kill myself. I wanted the songs to say love yourself because we are taught not to.

SH: How have your close friends and family coped with your enormous popularity these past couple of years?

CL: My friends and family felt a sense of loss when I became famous. Some of them thought what we had shared personally was now shared by everyone. I'm not just their friend now, but everybody's friend. So not only did I have to get used to this notoriety, but I had to help people deal with who I'd become.

SH: I read that since your mother (Catherine Dominique) has appeared in your videos, you now see her differently than before. Can you elaborate on that?

CL: Isn't my mom very talented? I've said this before she wasn't a professional, she just had that knocked out of her a long time ago. She wanted to be a singer. It feels so good to see her on the screen. My mother always taught me when I was young to do what was in my heart and not be afraid of life. Now it's so good I can give it back to her. Watching her in the videos, all of a sudden she seemed actually more special to me. I saw her as another woman, not just mom. I'm so happy for her.

SH: What do you think is in the future for Cyndi Lauper?

CL: I want to continue being successful. I think everybody wants to be successful, because it enables you to be continuously creative. You do work, you live and die for in a sense. When you have that kind of freedom, there's nothing better. I want the kind of music that's not the copy of something else. The visual matches the sound, so when you buy a Cyndi

Lauper record, you're buying a piece of Cyndi Lauper for real. There are so many more things I want to say and do yet. I want to be the complete artist. I'm always thinking ahead of what I can do next.



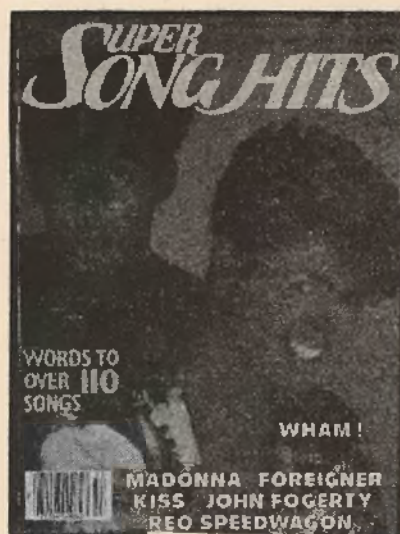
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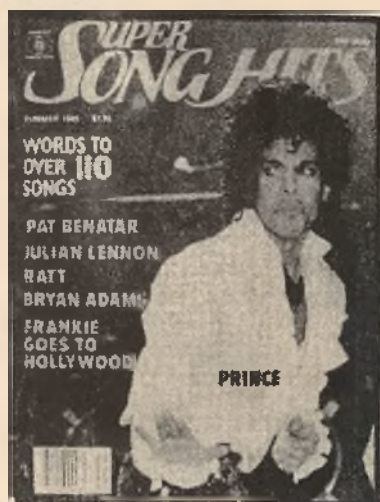
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WE'RE READY

As recorded by Boston

T. SCHOLZ

I'm ready for more
The feelin' now that I'm beside
you
We'll open the door
Do anything that we decide to.

And I know that there's
somethin' that's just out of
sight
And I feel like I'm finally seein'
the light
Holdin' on girl I know it's right
I know it's right.

We're ready.

You and I
Will find a reason
To simplify a change of season
And I feel like it's time we were
off on our way
We can go so much farther than
we've come today
Holdin' on girl and come what
may
Come what may.

We're ready
We're ready
We're ready
We're ready
Come on
Come on
Come on
We can find a way.

We're ready now
Catchin' a wave to ride on
Steady now
Headin' where we decide on
And I know that there's
somethin' that's just out of
sight
And I feel like we're tryin' to do
something right
Come on make it if we hold tight
Hold on tight.

We're ready yeah
We're ready
We're ready ooh
We're ready
We're ready
We're ready
1 2 3 4
Come on
We can find a way.

We're ready now ooh
We're ready now
We're ready now ooh.

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TRUE TO YOU

As recorded by Ric Ocasek

RIC OCASEK

Well you look just like a
stranger
And they're keeping you down
But still you're feelin' the ties
Slippin' and a-sliding through
the lost and found in your
Egyptian disguise
What a thrill it is to see you
But I forget your name
Oh, oh what do you say
Can't live on a yesterday
I carry you in my heart
And sometimes the memory
smarts.

I'm true to you
If you really think you want my
love

I'm true to you
I'm true to you.

You never really wanted what
you already had
But still what have you got
Ev'ry little feeling that you tend
to bend
You keep it held in a slot yeah
What a thrill it is to see you
But I forgot your name
Oh, oh it's all right
You never want to feel contrite
I carry you in my heart
But sometimes the memory
smarts.

I'm true to you
If you really think you want my
love

I'm true to you
I'm true to you.

Oh, oh what can you say
Can't live on a yesterday
I carry you in my heart
But sometimes the memory
smarts.

I'm true to you
If you really think you want my
love

I'm true to you
I'm true to you
I'm true to you
If you really think you want my
love

I'm true to you
I'm true to you.

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CHANGE OF HEART

As recorded by Cyndi Lauper

ESSRA MOHAWK

Here I am
Just like I said I would be
I'm your friend
Just like you think it should be
Did you think I would stand
here and lie
While our moment was passing
us by
Oh I am here.

Waiting for your change of
heart
It just takes a beat
To turn it around
Yes I'm waiting for your change
of heart
At the edge of my seat
Please turn it around.

Days go by
Leaving me with a hunger
I could fly
Back to when we were younger
When adventures like cars we
would ride
And the years lied ahead still
untried
While I stand here.

Waiting for your change of
heart
It just takes a beat
To turn it around
Yes I'm waiting for your change
of heart
At the edge of my seat
Please turn it around.

Blind leading blind
Never hear the laughter
Search through time
Nothing reveals the answer
If it's truth that you're looking
to find
It is nowhere outside of your
mind
I hide my time.

Waiting for your change of
heart
It just takes a beat
To turn it around
Yes I'm waiting for your change
of heart
At the edge of my seat
Please turn it around.
(Repeat)

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5 YEAR GUARANTEE

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PETER HINCE

SHOT O' LOVE

As recorded by Billy Squier

BILLY SQUIER
DANNY KORTCHMAR

Ah satisfaction
When you gonna show
Dyin' for some action
Don'tcha wanna go.

Down to the main line
Betcha gonna crawl
Dance across the table
Drink until you fall.

When you feel it you gotta move
When you steal it you found the
groove
Take me higher still it's not
enough
One more desire to get me off.

Shot o' love, shot o' love
Shot o' love, shot o' love.

Steppin' out from undercover
We'll be oilin' up the fire
Gonna blow up your street
We go down to the wire.

The scent is gonna lead you
blind
Never know what you're sure to
find
Gets you higher still it's not
enough
One more desire to get me off.

Shot o' love, shot o' love
Shot o' love, shot o' love.

When you step into the engine
room

Feel the system when it's all in
tune
You push the power still it's not
enough
Hands on a vision
Gotta hang tough baby.

The music gonna set you free
Roll it over when you turn the
key
Come on baby
Shoot me blind
Gimme everything, everything
Lemme know you're mine.

Shot o' love, shot o'
Shot o', shot o'
Come on
Ooh shot o' love.

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KIMBERLY SMITH

I WANT TO MAKE THE WORLD TURN AROUND

As recorded by Steve Miller
Band

STEVE MILLER

*I don't want to live in a world of
darkness
I want to live in a world of light
I don't want to live in a world
that's heartless
I want to live in a world of sight.*

*Well you know
I want to make the world turn
around
Make the world turn around
Wanna make the world turn
around.*

*Livin' in a world of justice
Livin' in a world of shame*

*Livin' in a world of freedom
Livin' in a world of pain.*

*Well you know
I wanna make the world turn
around
Make the world turn around
Wanna make the world turn
around.*

*Turn the darkness into light
Turn the hunger into life
Turn the wrong into right
Put an end to the strife
Turn the blindness into sight
Save a human life.*

*Make the world turn around
Make the world turn around
Wanna make the world turn
around.
(Repeat)*

*I want to live in a world of
gladness*

*I want to know what your heart
is made of
Don't want to live in a world of
sadness
I want to live in a world of love
Well you know
I want to make the world turn
around.*

*Livin' in a world of justice
Livin' in a world of light
Livin' in a world of freedom
Livin' in a world of sight.*

*Send a message to every boy
and girl
I want to send a message
Around the world
We got to build it up
Stop tearing it down
We got to build it up
Make the world turn around.*

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by Steve Wosahla

An advertisement for Bruce Springsteen's live retrospective features him jumping in mid-air in a moment of rock 'n' roll wonderment. The copyline below it reads "Ten Years Burning Down The Road."

Although they are his own words, they seem ironic. He himself used them in "Born In The U.S.A." to describe the plight of Vietnam veterans who had "nowhere to run, nowhere to go." But for the release of a five-record live album, they describe sheer triumph for someone who has rarely aroused an opinion to the contrary that he is rock's best live performer.

Bruce Springsteen & The E Street Band Live/1975-85 begins before a club audience of some 500 on the west coast. An announcer's subdued introduction gives little hint that the band would practically tear down the walls with their performance that night. In between, a small selection of shows from clubs and coliseums on both coasts are replayed, while his summer rendezvous at the Los Angeles Coliseum and Giants Stadium showcase him at the height of his popularity, and performing capabilities.

For anyone who's ever seen or dreamed of seeing Bruce Springsteen, the most commonly asked question through the years has been, "When will he release a live album?" And when frustrated by the absence of a live set, it became "Will he ever do a live album?" Now we won't have to ask the question anymore. Instead it's time to reward ourselves with 40 songs from the stage, more than three hours of music which proves that, yes, patience is a virtue.

While we've all been screaming for this album, the time has given the artist a chance to let go and reveal his most special side at a time when he has never seemed better onstage. Because he's opted to wait and not give into the traditional two-disc concert album, his new album expands the idea of a retrospective. It surely can be mentioned in the same breath as *Decade* by Neil Young and Bob Dylan's *Biograph*, albums that defined some of the greatest artists of their time. But while their best work may have been left behind on those discs, *Bruce Springsteen & The E Street Band Live/1975-85* may mark a mid-point in a career that promises to go into the next decade, if not century.

Bruce Springsteen

Ten Years Burning Down The Road



It also comes at a time when his sizable audience (both old and new) can celebrate in unison, reliving the thrills that made for hot summer nights and stadium stompers. Delving back into the concert master tapes, he's recounted so many moments that might have easily remained memories until some archivist dusted them off and released them in a historic collectors' series. Thankfully, they're here and now it's just

a question of which side you want to play first.

Side one starts in the Roxy in Los Angeles in October 1975. The summer was a momentous one, as every one of his fans and music industry supporters anticipated a rock 'n' roll blockbuster called "Born To Run." For the previous three years, Springsteen had been blowing off the likes of seventies stars such as Anne Murray, Sha Na Na and other ill-matched headlin-

ers while touring in support of his first two albums, *Greetings From Asbury Park, NJ* and *The Wild, The Innocent & The E Street Shuffle*. In 1974 he wrote "Born To Run," his most fully realized song to date — a spectacular panoramic anthem whose larger than life images seemed to seal his fate of rock 'n' roll immortality.

When Bruce stepped onstage at the Roxy his music wasn't the only thing that appeared larger than life.



His face had appeared on both the cover of *Newsweek* and *Time* that same week. *Time* hailed him as "Rock's New Sensation." Hype had never loomed so much. But on that night, people heard rock 'n' roll stripped down to its minimal, poetic best. Accompanied by just his own harmonica and Roy Bittan's piano, he played "Thunder Road," the lead-off track of *Born To Run*, so movingly, you could almost imagine him sitting at the piano in your

living room.

"Thunder Road" is the only jewel of '75 and we'll probably never have a chance to hear Bruce in such an intimate setting. Granted, nearly a quarter of this album was recorded in the same Roxy three summers later, but by then Bruce was playing in coliseums regularly and competing with the Rolling Stones for the best accolades in concert reviews.

Only one song after "Thunder

Road," "Adam Raised A Cain" from *Darkness On The Edge Of Town* dramatizes the difference time can make. When he came back to do a live concert broadcast, he had spent most of his time (save for a brief summer fling in '76 on the East coast) trying to record his fourth album. Much of the time was spent embroiled by a contractual battle with his first manager and the music reflected the strife. "Adam Raised A Cain" is the most

grueling song on the record — a brooding, ravaging reflection of father/son conflicts, which also surfaced in another song he introduced that summer, "Independence Day." (It was not recorded until *The River* and is captured on the live album from the summer of '81.)

The 1978 show at the Roxy, in which he also recorded "Spirit In The Night," "It's Hard To Be A Saint In The City" (both of *Greetings*

fame) and "Backstreets," was also chock full of rock 'n' roll oldies and unrecorded songs. Bruce reopened the history books and brought back a consciousness of rock 'n' roll's roots with Buddy Holly's "Rave On," Elvis Presley's "Good Rockin' Tonight" and everyone's "Summertime Blues." He also turned audiences inside out with "Gloria" by Van Morrison and Them. Holly's "Not Fade Away" was the centerpiece of the second set, which came surrounded by such unrecorded gems as "Fire," "The Fever" and "Because The Night," which he had generously given to Robert Gordon, Southside Johnny and Patti Smith in that order. ("The Fever" is the only track missing in the boxed set.)

The impassioned "Because The Night" (1980 dateline) is yet another centerpiece of the boxed set and "Fire," a Christmas gift from the Winterland, San Francisco show of 1978, is here too — a wonderful song about love in the automobile age with a tip of the hat to history's great lovers Samson & Delilah and Romeo & Juliet. It made for a great stage skit between Springsteen and Clarence "Big Man" Clemons who hammed it up more and more as the years wore on.

Fans who taped his radio broadcasts from Cleveland, Passaic, NJ, Atlanta, Los Angeles and San Francisco will have to settle for their tapes to get all of the oldies. But they will enjoy "Raise Your Hand," the Eddie Floyd encore which closed most of the '78 shows and raised the roof of the Roxy by a good few feet.

For ten years, "Rosalita" closed the show every night. Bruce's most endearing and funny love story also gave birth to the legends of the E Street Band. They just might be the best band ever assembled for a frontman and with the sole departure of Steve Van Zandt (replaced by Nils Lofgren in 1984) and addition of vocalist Patti Scialfa, they've remained the same.

Saxman Clarence Clemons has been pronounced "the emperor of the universe," "king of the world," and has been sighted leaping tall refineries in a single bound... "Look up in the sky, it's a bird, it's a plane, it's the big man on the saxophone!" During his '84 shows, Bruce went so far as to say, "It's about time they put a big man in the White House!"

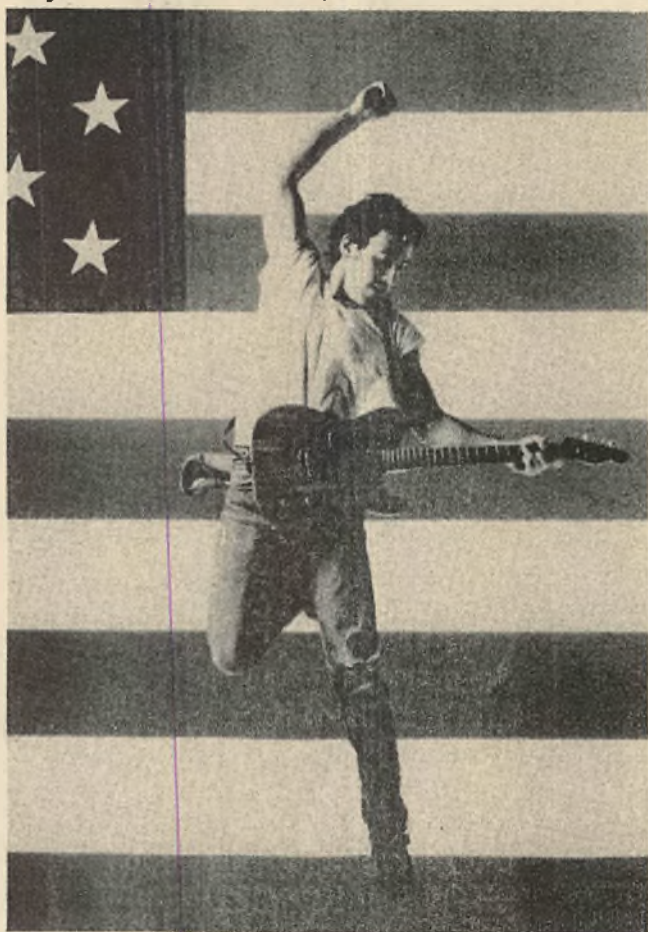
Then there's the "Mighty Max" Weinberg on drums; "Dangerous" Dan Federici on organ; "Professor" Roy Bittan on piano, the man who "knows all the answers to all the questions" and has played with

Stevie Nicks, Dire Straits and Ian Hunter in his spare time; Neil Young-alumni Nils Lofgren strums rhythm guitar and Garry Tallent, who hails from a long line of talents, is the band's answer to Bill Wyman, Rolling Stones' bassist. Patti Scialfa who has toured with Southside Johnny and David Johansen also sings background vocals on the Rolling Stones' *Dirty Work* and is recording her own album.

On side four, the band bangs out the fun, "Hungry Heart" had 20,000 lead singers nightly; "Two Hearts" sounded like the Rolling Stones at their best; the turbo-charged "Cadillac Ranch" kicked

"Johnny 99," "Reason To Believe" and the title track.

"Nebraska" portrays victims of society who lash out in their own isolation. The title song is a slow, stark folk song that portrays a joyride killer who travels through the heartland killing everything in his path. "Johnny 99" is about a laid-off auto worker who loses his house, gets drunk and shoots a man. On the live album, "Nebraska" was recorded indoors during a ten-night stand at the Meadowlands, the New Jersey arena he opened in July, 1981. But "Johnny 99" was recorded under deep, dark rain threatening skies at Giants Stadium across the street.



ANNE LEIBOVITZ

off the second set and "You Can Look (But You Better Not Touch)," a throwaway from *The River*, the E Street Band went bonkers.

At the same time he was loosening up, he was also getting more global and political in his songs. During *The River* tour, he introduced "This Land Is Your Land," originally written as a homage to every man by Woody Guthrie. As he recounts on the live album, "This Land Is Your Land" was written as an angry response to "God Bless America" and it's a great bridge to understand the strongest tracks from his 1982 album *Nebraska*, which include

Dwarfed by two large video screens, Bruce came onstage alone with Nils Lofgren and unleashed a fierce spine-tingling howl with his harmonica and did his best dramatic impersonation of the killer taking the witness stand. By the time you hear "Reason To Believe," his understated irony seems all the more clear. Why is, you wonder, that at "the end of every earned day, people find some reason to believe"?


Bruce's venture into stadiums was a path that had long met resistance, but became a reality in the summer of '85. Many worried that it would put him at a distance

and detract from the intimacy of his music. But the power of the performances seemed anything but short circuited. Bruce's introduction to "Born In The U.S.A.," the tour's opener, showed how far he'd come since the Roxy. But the raw energy he summoned was more powerful than anything we'd ever heard. "Born In The U.S.A.," like a new song called "Seeds," was brutal and explosive. Even the quiet interlude in the second set, "I'm On Fire," was electric, and sent chills through the stadium.

Introduction to his songs were long common and on record we hear him talk his way through the explosive "Growin' Up" and provide a historical footnote to "This Land Is Your Land." But his comments before "War" and "The River" stick most in our minds. He recounts his conflicts with his own father growing up in the sixties. "I can't wait until the army gets a hold of you and makes a man out of you," he said to the long-haired teenager. But when his son failed his induction into the army, his father told him "that's good."

Bruce lost many of his own friends during the Vietnam War, including the drummer from his first band. So before "War," the Edwin Starr song of 1970, he dedicates it to all the young people in the audience with a stark forewarning: "Blind faith in your leaders or in anything will get you killed. What I'm talking about is WAR..."

But there's also a warmth all through these sides. Simply asking the audience how they're doing before "No Surrender" shows what a reassuring presence he is in our lives. Then again, the rock 'n' roll celebration of "Darlington County" and "Working On The Highway" is reassuring just for its celebration of a lifestyle that at age 37, has inspired hope and a stronger social consciousness in tens of thousands who have been touched by his music.

After he's pounded out the great American rock anthem "Born To Run," we hear a stripped down version of "No Surrender" with Bruce accompanied only by his own electric guitar. Growing up, he reminisces, "We learned more from a three minute record than we ever did in school." There, standing alone in front of his home state, the song brings back a memory of what he once said when he opened up the Meadowlands and confided, "I had a dream and tonight my dream came true." The best part of listening to *Bruce Springsteen & The E Street Band Live 1975-'86* is knowing that the dream is far from being over. Let's rock! 

Concert Review

JOURNEY/Glass Tiger

by Elianne Halbersberg

Columbia, SC — It's not often that the audience drowns out the band, but in Journey's case, even the maximum volume of the clustered overhead amplifiers offered no competition for the roar of a sold-out coliseum. Over three years have passed since the *Frontiers*' tour, but the "here today, gone tomorrow" threat that lingers notoriously in the back of every recording artist's mind wasn't even in evidence from the moment Journey released their long-awaited (and now platinum) *Raised On Radio*. Despite the personnel changes, in-house complications, and various solo projects, Journey fans never stopped believing in the group. Journey, likewise, has in no way disappointed them.

Down to a trio when the album was released (and during most of its sessions), virtuoso guitarist Neal Schon, keyboard whiz Jonathan Cain, and vocalist extraordinaire Steve Perry — owner of an unbeatable set of pipes that can effortlessly run the course from rock to blues — quickly armed themselves with an amazing rhythm section. Drummer Michael Baird attacks a kit with unprecedented strength, driving a backbeat felt all the way into the last rows, but brilliantly mixed to enhance, not overshadow. Bassist Randy Jackson adds an entirely new dimension to the Journey sound through both technique and stage presence. Together the pair have brought new blood and increased strength to the traditional Journey sound, and the band has never been better.

To cover the retrospect of their fruitful career would require a four-hour set; it's been nothing but hits for Journey since the day Steve Perry entered the picture, and considering his contributions, it's no surprise as to why. In an effort to broaden the spectrum on this tour, however, and maintain the interest level, the song list is changing periodically. On this particular night, Journey served up a variety of gems, often leaning toward the ballads and "softer" material. Opening with "Only The Young" — greeted by a flood of matches,

lighters, and nothing short of hysteria — they delivered a two-hour "greatest hits volume one" package that included "Open Arms," "Who's Crying Now," "Separate Ways," "Suzanne," "Girl Can't Help It," "Be Good To Yourself," "Wheel In The Sky," "Oh Sherrie," "Lovin' Touchin' Squeezin'," "Jailhouse Rock" (have you noticed how lately Elvis is mandatory at every rock and roll show?), and final encore "Faithfully," transforming the usual "sentimental relationship" theme into a dedication to the fans, with Perry re-emphasizing gratitude and thanks to the audience for "still being here three years later."

Journey has never been the band to rely on pyrotechnics or special effects. This tour is performed on a stripped-down stage — no levels, lasers, smoke or bombs. An elaborate light show sets moods and adds color, but no props are used or

needed. What is a plus, and one that more bands should take advantage of, is the overhead video screens that bring the front row to the back row. The concept of nosebleed seats is history for Journey audiences. The extended courtesy also eliminates the need for binoculars, instead bringing each detail of the performance to the highest arena levels. (Journey's own production company, Nocturne, provides and, in fact, pioneered arena use of video screens.)

Journey is one of those rare cases that never has a bad night. Never self-indulgent, always ready to go beyond the limits of expectations to satisfy their fans, they remain at their peak, on vinyl and on stage. Sheer determination, dedication to their craft, and unquestionable talent are all Journey rely on to make things happen. And it works like a charm!



Concert Review

ALICE COOPER

by Elianne Halbersberg

Detroit, MI — There could be no better night for Alice Cooper than Halloween. Nor could there be a more perfect or appropriate place for a Halloween Alice Cooper concert than his native Detroit, the first place to pick up on the entire Cooper phenomenon. On his first U.S. tour in five years, it really didn't come as a surprise that Alice Cooper could pack the 15,000 seat Joe Louis Arena. And he did — for two consecutive nights, October 30 and 31.


The *Constrictor* tour, billed as "The Nightmare Returns" is vintage Alice, back to his roots, delighting die-hard and new fans. The effects are pure gothic shock theater, the kind that keep an audience pinned to their seats, trying not to even blink an eye for fear of missing a moment of the on-stage action. Cooper is definitely pulling out all the stops, with baby dolls, assorted mannequin limbs, boa constrictor, straightjacket, makeup, guillotine, and gallons of blood. While featuring selections from his new album, including "Teenage Frankenstein," "The World Needs Guts," and "Give It Up," Cooper is also concentrating on the classics that fans still hunger for, and none of the anthems have lost any of their sting. Opening with "Welcome To My Nightmare," the intensity builds through "Billion Dollar Babies," "Be My Lover," "Eighteen," "Only Women Bleed," "No More Mr. Nice Guy," "Go To Hell," "Sick Things," "I Love The Dead," and encores "Elected" and "Under My Wheels."

Cooper's new band consists of lead guitarist/co-writer Kane Roberts (whose own band, Criminal Justice, will be the opening guests on the second leg of the tour), bassist Kip Winger (featured on the *Constrictor* album), guitarist Devlin 7, drummer Ken Mary, and keyboardist Paul Horowitz. "They look and sound great," Cooper observes of his lineup, who give a contemporary flavor to the traditional sound, while skillfully maintaining the grit and electricity. Younger fans on their first taste of the legend are witnessing the past, present, and future of rock and roll

as only Alice Cooper can deliver it, and the expectations of the devoted are being met above and beyond the imaginable. Cooper has lost none of the passion and magnetism that made 1973's *Billion Dollar Babies* tour one of the largest grossing in rock history, and from the looks of things, the demand for Alice is pointing toward a similar peak.

Inherent to his performances and personality is Alice Cooper's dry wit; never taking himself too seriously, but still able to play on the psyche of his audience. One moment he's dragging a stuffed mannequin out of a refrigerator, then he's bound in a straightjacket ripping out a flood of emotions. Next, he's leading the singalong to "School's Out," decked in white tails and a top hat, giving the crowd one of those slightly sinister and very mischievous smiles

that only Alice Cooper can pull off so effectively and convincingly.

To call him the originator of rock and roll theater is a severe understatement. There simply is no other performer who can come close to matching his accomplishments. The show is stripped of any pyro, lasers, light shows or special effects. The entire visual aspect is solely in the spotlight. Each song is theatrically presented; an hour and twenty minutes of concentrated showmanship. Cited as an influence by virtually every band to emerge in the 1980s, sometimes blatantly plagiarized by others, Alice Cooper remains untouchable; simply unbeatable; in a league by himself — truly the father of modern metal and the initiator of visual rock and roll as we know it today. 



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by Elianne Halbersberg

"After ten years, and ten albums and all those tours," says Kansas drummer Phil Ehart, "everybody was at the end of the road. It was time to take a break or break up. Creatively, emotionally, physically, we were all taxed. It was too much. We agreed after the *Best Of* album in 1984 to take a break and see what interest there was left. Our CBS contract was in place, but when the time came to get together, no one was interested except me. John Elefante wanted to go solo, Kerry Livgren and Dave Hope pursued their Christian music, Rich Williams went back to Kansas because of family situations, but wanted me to call him when the time was right. I talked to our manager and said, 'Let's think about it. Is it worth doing?' Kansas had done so well for so long, then we reached a plateau. I knew it would take a lot of work to get it back where it was. I talked to Steve Walsh about coming back; he said yes and brought Billy Greer, his bassist from their band, Streets. I ran into Steve Morse at a Robert Plant concert, and he was interested in joining us. From then until *Power* took almost a year and a half. We got together in 1985 and started working on material. We had to get out of CBS. They weren't interested in us. It was all new people working there who considered Kansas a dead dinosaur

band from the 1970's. We moved to MCA because they really wanted to re-establish our career. When we first got together as a new band, we put a three to four month trial period on it to see how it worked, then move on if it didn't. But it sounded good, and we went with it."

Power's first single, "All I Wanted," began a quick climb up the Top 40 charts, with the title track following close behind. Having Walsh back to resume his place behind the microphone, and guitar virtuoso Steve Morse bringing a new dimension to their sound while exchanging riffs with Williams, Kansas seems to be back in the saddle with recharged energy.

According to Ehart, however, there were doubts. "After the break," he explains, "I had done the USO tours, worked with the sound consultant company, Inside Track, and done drum clinics. I didn't want to come out of Kansas and go back into something heavy duty. It was time to reflect over our career and make decisions. CBS wanted a 'reunion' album of original material, you know — 'Let's milk what we can out of Kansas, then toss them aside.' I looked at the idea and said, 'Why?' In fact, we contemplated a new name when we got the new band together, but with Steve Walsh singing again,

and the similarity in sound, MCA felt it would be easier to establish us and get people to listen again as Kansas, rather than introduce something no one was familiar with.

"There was a lot of edginess going into this, because we really had to find out if anybody gave a damn about Kansas. MCA helped tremendously. Before they signed us, they checked with all their contacts in radio and retail. Disc jockeys said yes, they would listen to product with Steve Walsh singing a good song. So we were very enthusiastic, some said maybe, but nobody said, 'Who cares?' That was very important to MCA — not to invest in something that would just be overlooked. So we knew we'd have a shot at radio, and that's all anybody can ask for, whether they're a new or established band. The fact of the Steve Walsh/Steve Morse writing team seemed to excite a lot of people. They seem to like this combination, this musical approach, and without a video or tour, yet, the album was already high on the charts, so MCA did their homework and they were proven right."

Although finding the current lineup was a matter of the pieces basically falling into place, personnel changes aren't new to Ehart. He agrees that finding the right people is a challenge, "because Kansas has a definite sound. A person has to fit in and not change things around. With the new Kansas, there were no auditions. Who's going to ask Steve Morse, 'Can



you handle it?" And we knew him as a good person as well. Rich and Steve Walsh were former members, and we had heard Billy with Streets. Mostly, we had to see how it worked personally-wise. There are no prima donnas here, or we would have called the whole thing off immediately. We all arrange, three of us write — it's a group effort. No one takes themselves too seriously, and if they do, the rest of the group is here to bring them down a notch or two!

"We all know we want this to work, and that's the important thing. I hate to use the word compromise, because that sounds like you're just settling for something, but in Kansas, that's a must because there is no musical leader. That's why we work on our material so long. You think, 'I could do this better, but we really captured some magic this time,' and if everybody likes it, you go with it. You have to bend, or you'll break in half, and then what? You have your ideas, but you have no band."

Power sessions began in summer, 1986, with producer Andrew Powell (Kate Bush, Alan Parsons Project). The album took Kansas to six different studios, but, says Ehart, "never by our choice. We decided to record digitally, which we had never done before. In that process, you can't switch systems. It's not compatible. We were on Mitsubishi in Nashville, so we could only overdub on Mitsubishi. The studio was booked when we needed it, so we had to move back to Atlanta. We mixed in England,

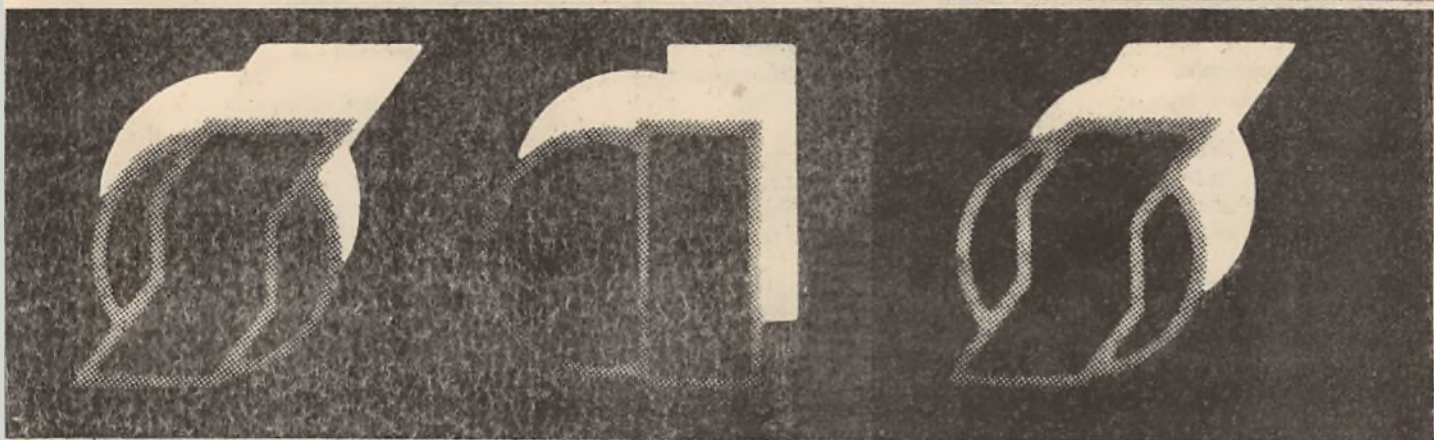
recorded the orchestra at Abbey Road, then mixed in California. It's a big pain, but at least it's not boring! We feel we owe quality to our fans and ourselves. It takes longer, it costs more, it's grueling, but that's what our fans expect."

Four of the tracks feature the London Philharmonic Orchestra. Ehart explains, "We didn't want it to be 'The London Philharmonic Featuring Kansas In The Background.' We wanted them to support the band, and that's how Andrew Powell mixed it. Sometimes it's obvious, and others, it's so well mixed that you can't really tell. If someone thinks that's pompous or pretentious, well, probably, but that's how Kansas is! We take flack for being lofty, or using a time signature that isn't 4/4, or not writing about the working man, or maybe even making someone think, but there are bands that go even further than that. We've always taken chances. Some have worked, and others we fell flat on our faces, but we always leave the door open and that's what makes it fun. Every cut is different. People ask, 'Can't you do an album like *Point Of Know Return*?' We've already done it. Some bands stick with a formula and more power to them, but it's so limiting! You've got to make changes to keep the interest up."

He admits that the studio is "not a place I really enjoy. It's something I have to do before we can tour. There are parts I like, for instance, hearing the vocals go down, or watching a 70-

piece orchestra play our songs at Abbey Road — I can't even explain... that's a special event that most people never experience. But the other 90 percent of the time, going over things 1000 times is tiring. We were anxious to get it done after writing, rehearsing, it was like, 'How much more can we talk about it?' We had worked on the material so much! 'Power' actually started out as a ballad! By the time we started recording, we were very workman-like. It didn't come off that way, but in the sense that we knew exactly what we wanted and it gave us a sense of confidence. Once you hear the finished product, though, and people like it, and you perform it live and they go crazy, then you know it's all worth it.

"Musically, Kansas will always remain experimental," Ehart states. "But it's changed because different guys are now doing the experimenting. Image-wise, we'll develop; we'll be more outgoing and try to establish our look a little more. Our album covers will stay 'artsy' because people expect that. The stage show will be entertaining and will showcase musical dexterity as in the past, but again, new faces mean new dexterity. Kansas has a broad foundation and a broad base of fans who will remain loyal while new fans discover us. There's a certain amount of change, but if there wasn't, we would get bored and so would our audience. The challenge is to keep on doing what everybody wants." 





FOLLOW ME FOLLOW YOU

As recorded by Graham Grace

GRAHAM GRACE

Woo who woo who
Woo who woo who.

You only live once
You only live once
You only live once
You only live once.

Follow me follow you
Follow me follow you
Right now
Set yourself free.
(Repeat)

*Cos I'm the one who painted
your desire (desire)
And you're the one to set the
flames on fire (on fire).
(Repeat chorus)*

*I can't explain my sensual
desires (desires)
Your touch is like electrifying
wires (oh wires).*

Follow me ah ha
Follow you ha ha
Follow me ah ha
Follow you ha ha.

Woo who woo who
Woo who woo who.

You only live once
You only live once

You only live once
You only live once.
(Repeat chorus)

Follow me ah ha
Follow you ah ha
Follow me ah ha
Follow you ah ha.

Woo who woo who
Woo who woo who.

Ha ha ha ha ha ha ha ha
Ha ha ha ha ha ha ha ha.

Follow me yeah heah
Follow you.

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OPEN YOUR HEART

As recorded by Madonna

MADONNA CICCONE
GARDNER COLE
PETER RAFELSON

I see you on the street and you
walk on by
You make me wanna hang my
head down and cry
If you gave me half a chance
you'd see
My desire burning inside of me
But you choose to look the other
way.

I've had to work much harder
than this
For something I want
Don't try to resist me.

Open your heart to me baby
I hold the lock and you hold the
key
Open your heart to me
Darlin'
I'll give you love if you
You turn the key.

I think that you're afraid to look
in my eyes
You look a little sad boy
I wonder why
I follow you around but you
can't see
You're too wrapped up in
yourself to notice
So you choose to look the other
way
Well I've got something to say.

Don't try to run
I can keep up with you
Nothing can stop me from trying
You've got to.

Open your heart to me baby
I hold the lock and you hold the
key
Open your heart to me
Darlin'
I'll give you love if you
You turn the key.

Open your heart with the key
One is such a lonely number
Ah ah ah ah
Open your heart
I'll make you love me.

It's not that hard
If you just turn the key.

Don't try to run
I can keep up with you
Nothing can stop me from trying
You've got to.

Open your heart to me baby
I hold the lock and you hold the
key
Open your heart to me
Darlin'
I'll give you love if you
You turn the key.

Open your heart
I'll make you love me
It's not that hard
If you just turn the key.
(Repeat)

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WHERE DID YOUR HEART GO

As recorded by Wham!

DON WAS
DAVID WAS

I spent my nights down on the
warf
In unlit alleyways
By the church downtown
Where Sally prays
Come down sometime
We'll share a rusty can of corn
yeah
And listen to the radio
I love you, I love you it says.

Where did your heart go
Did you put it on a train
Did you leave it in the rain
Or down in Mexico.
(Repeat)

You cry but I don't know
I've heard it all before
There it goes again
The slamming of the door
Sometimes the river calls me
And at night it calls my name
Says put your troubles down
beside me
Things have always been the
same.

And rock 'n' roll won't teach me
What the river said that night
I jumped into this beauty
And drifted out of sight.

Where did your heart go
Did you put it on a train
Did you leave it in the rain
Or down in Mexico.
(Repeat)

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I'LL BE ALRIGHT WITHOUT YOU

As recorded by Journey

STEVE PERRY
JONATHAN CAIN
NEAL SCHON

I've been thinking 'bout the times
You walked out on me
There were moments I'd believe
You were there
Do I miss you or am I lying to
myself again
I do these things

(It's all because of you)
I keep holding on but I'll try
(Try not to think of you)
Love don't leave me lonely.

I'll be alright without you
Ooh there'll be someone else
I keep tellin' myself
I'll be alright without you
Oh love's an empty face
I can't replace.

(You don't need it)
People wond'rin' why we broke
apart
The great pretender here I go
again

These things I do
(It's all because of you)
I keep holding on but I'll try
(Try not to think of you)
All I wanted was to hold you.

I'll be alright without you
Ooh there'll be someone else
I keep tellin' myself
I'll be alright without you
Oh love's an empty face
Ooh I've got to replace.

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Pick Of The Litter

by Rich Sutton



ALBERT SANCHEZ/VISAGE

\$\$\$½ Whiplash Smile Billy Idol Chrysalis

It would've been easy for Billy Idol to make a mockery of himself and his music by recording "White Wedding Part III." But Idol's no dumb punk. *Whiplash Smile* is the album that Idol's hinted at in conversation and in concert.

Whiplash Smile is the near perfect mix of synthesizer swirling, heavy metal guitar, dance floor rock and roll. Add Billy Idol's soul-inspired side and you've got *Whiplash Smile*. Idol pays homage to Motown and the original masters of the dance floor on his cover of "To Be A Lover" where he comes close to copping a few lines from The Temptations "Ball Of Confusion." "World's Forgotten Boy" and "Don't Need A Gun" show off Steve Stevens' riveting guitar work like never before. In the past, Stevens was best appreciated in concert. This time out, Idol and Stevens have found a way to showcase Idol's voice and Stevens' pyroguitarnics.

Idol's always been fond of masking his persona in a mire of hogwash. The album cover for *Whiplash* shows that Idol still likes to try to put us on. What has changed is that Idol's broken out of his MTV glamor boy mold and put out the album that he's been threatening us with for some time.

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

\$\$\$ Klymaxx Klymaxx MCA

Just like good lookin' girls wearing too much makeup, their dark roots showing and their pants too, too tight, Klymaxx tries too hard to excite. And they don't need to.

I like "Sexy" and "Fab Attack" for their uniqueness, although "Sexy" would've been an even better song if it didn't change gears so often. It's as if Klymaxx has a fistful of good ideas and they tried to stuff them into an already overflowing mouth. Ouch!

Otherwise, Klymaxx steals a few tricks from Vanity. Boasting, primping and talking dirty among them. "Fashion," a song about how clothes are more important than the man, is forced and not believable. The ballads that back up both sides are fairly non-descript. The band doesn't have the pipes to carry them. The verdict? Fun for more than a few. Some good party tunes. But not my favorite album of the year. Probably not yours either.

\$\$\$\$ Break Every Rule
Tina Turner
Capitol

Some artists have success come up and bite them in the seat of their pants only to turn around and say, "what appened?" That's not the case with Tina Turner. On *Private Dancer*, Tina found a winning formula and on *Break Every Rule* she worms the formula in the bottle and spoon feeds it to anxiously awaiting mouths.

Her choice of material is impeccable. From "Typical Male" and "What You Get Is What You See" to David Bowie's "Girls," Tina picks songs that only she could get away with. There's nothing here that simmers with the seductive snarl of "What's Love Got To Do With It," however, "Typical Male" gets real steamy and "Back Where You Started," a duet with Bryan Adams, is a scorcher.

Crossover ought to be Tina's middle name. She succeeds in making the trip from pop to rock and back to r&b. The ticket is an expensive one however. The credits read like a rock and roll hall of fame; Phil Collins, Bryan Adams, Steve Winwood and Mark Knopfler are just the core of this star-speckled album.

Tina's no dummy and this will probably be the last we see of this cast of characters. With back-to-back hit albums, she can call the shots now and it'll be interesting to see what she fires at us next time out. In the meantime, *Break Every Rule* should whet the appetite of those who just can't get enough of Tina Turner.



HERB RITTS

\$\$\$½ Long Time Coming
Ready For The World
MCA

Although *Ready For The World* still relies on the Prince-like vocal stylings of Melvin Riley, RFTW has grown considerably. Even if it's not their own style, at least now they sound comfortable with it.

As on their last effort, Prince leads the way. From the clothes they sport to the way they wear their hair, RFTW goes for any holes that Prince leaves on the charts. Their measure of success is their songwriting which has improved markedly. "Love You Down" and "Baby (Let Me Love You)" sizzle with conviction. The same with "So In Love" and "Mary Goes Round."

RFTW is a way off from writing the kind of lyrics that belong on the album's jacket. And they're smart enough to leave them off. If imitation is the most sincere form of flattery, then Prince should be complimented. RFTW pay their tribute well.



SIMON FOWLER

\$\$\$\$ One To One
Howard Jones
Elektra

Either Howard Jones is incredibly naive or he's found a prescription for life that most doctors won't write. Jones' euphoria is all-encompassing and it's never been more believable than on *One To One*.

Producer Arif Mardin puts the Atlantic sound to good use for Jones and transforms Jones' synth work in the same way he put the dance floor under the feet of Scritti Politti. Mardin and his blue-eyed soul patrol do wonders for Jones starting with "You Know I Love You Don't You" and ending with the fiery hip-hop of "Step Into These Shoes."

It should be so easy for everyone, right? Get a new producer, a new studio and presto-change-o! The difference here is that Jones was most of the way there. But instead of getting mired in the funk of his synthesizer wonderland, Jones got some funk into his well-written collection of songs.

\$\$\$\$ Blah Blah Blah
Iggy Pop
A&M

Some people can see themselves as Bruce Springsteen, some as Madonna, and some maybe even as Cyndi Lauper. But I can't imagine too many people who can envision themselves sliding head first across a peanut butter smeared stage, or rubbing glass shards across their bare chests. In other words, I can't imagine too many people envying the performing career of Iggy Pop.

Although Iggy isn't a likely pop-star role model, and probably never will be, on *Blah Blah Blah* he succumbs to a more conventional music. *Blah Blah Blah* is anything but a commercial album. Yet, with the help of David Bowie, Iggy tames the "Real Wild Child" he sings about on the album's opening cut.

Blah Blah Blah is part Iggy as he'd like to be and part Iggy as he is now. In the autobiographical title track, Pop sings, "Pop before the war, lunch before the score. Steady as she goes, following my nose. I'm a bull mongrel, that's me." (Lyrics: Copyright ©1986 by Osterberg Music BMI). Iggy may think he's a bull mongrel, but on *Blah Blah Blah* he's a sleek Doberman ready to pounce. Sic 'em!

\$\$\$ The Pacific Age
Orchestral
Manoeuvres
In The Dark
A&M

Andy McCluskey and Paul Humphreys get the credit, or the blame, for much of the synthesizer music of the "new wave." OMD's been pouring out synthesizer based dance music since the late '70s. Dance club hits like "Enola Gay" established OMD among the cutting edge of '80s music. The *Pretty In Pink* Soundtrack established them in the U.S. as hitmakers.

"If You Leave" was a wack OMD track in comparison to most of the material on *The Pacific Age* including the album's first single, "(Forever) Live And Die." Side two finds OMD sampling some new ground with a mixed bag of success. Side one is far more accessible, yet not much different from much of the OMD material that's come before it.

\$ Under The Blue Moon
New Edition
MCA

New Edition recording an album of '50s and '60s oldies makes about as much sense as the Jacksons rerecording an album of Jackson Five hits from the '60s. Whether New Edition felt they had to do this to cement some image as streetcorner do-wop singers for the '80s or they just wanted to stay in the public light in between albums doesn't matter. *Under The Blue Moon* just doesn't work.



\$\$\$½ 3.V
Zebra
Atlantic

What a difference a producer makes. On 3.V Zebra has focused both their songwriting and their playing, getting away from the misdirection and frenzied speed with which they performed on their last outing. They've trimmed the fat, both in song length and vocal excess, and the result is rewarding.

Jack Douglas brutalized some terrific material from their last album. Band and producer have since parted company. Douglas' loss is Zebra's gain. Band member Randy Jackson does a better than average job of capturing Zebra's strengths.

"Can't Live Without" and "You'll Never Know" are real standouts and, if given a shot, will be the boost that this trio's been waiting for. Still living on the success of their first album, this third major label outing is a "do or die" for Zebra. Let's hope for the former.



**AT THIS MOMENT
(From the television
show "Family Ties")**

As recorded by Billy Vera &
The Beaters

BILLY VERA

*What did you think
I would do at this moment
When you're standin' before me
With tears in your eyes
Tryin' to tell me that you have
found you another
And you just don't love me no
more.*

*What did you think
I would say at this moment
When I'm faced with the
knowledge
That you just don't love me
Did you think I would curse you
Or say things to hurt you
'Cause you just don't love me no
more.*

*Did you think I could hate you
Or raise my hands to you
Now come on you know me too
well
How could I hurt you when
darlin' I love you
And you know I'd never hurt
you.*

*Oh what do you think
I would give at this moment
If you'd stay I'd subtract twenty
years from my life
I'd fall down on my knees
Kiss the ground that you walk
on
If I could just hold you again.*

*I'd fall down on my knees
Kiss the ground that you walk
on baby
If I could just hold you
If I could just hold you again.*

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THE FINAL COUNTDOWN

As recorded by Europe

JOEY TEMPEST

We're leaving together
But still it's farewell
And maybe we'll come back
To earth who can tell
I guess there is no one to blame
We're leaving ground
Will things ever be the same
again.

*It's the final countdown
The final countdown.*

Oh we're heading for Venus
And still we stand tall
'Cause maybe they've seen us
And welcome us all yeah
With so many light years to go
And things to be found
I'm sure that we all miss her so.

*It's the final countdown
The final countdown
The final countdown.*

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FREEDOM OVERSPILL

As recorded by Steve Winwood

STEVE WINWOOD
JAMES HOOKER
GEORGE FLEMMING

Keep on talking
All you want
Well you don't waste
A minute of time
Who cares who knows
What's true
Coffee and tears
The whole night through.

*Burning up on midnight oil
And it's come right back on you.*

*Freedom overspill
Freedom overspill.*

Force of habit
You could say
The way they talk
You're talking away
Who cares who knows
What's true
Your wounded pride
Is burning you up.

*Burning up on midnight oil
And it's come right back on you.*

*Freedom overspill
Freedom overspill.*

*You're sounding good to me now
Keep talking on
I want to hear the worst
You got no right going around
Talking 'bout the things that
you do
That you do.*

Keep on talking
All you want
Well you don't waste
A minute of time
Who cares who knows
What's true
Coffee and tears
The whole night through.

*Burning up on midnight oil
And it's come right back on you.*

*Freedom overspill
There's a freedom overspill
Come on.*

*Freedom overspill
Freedom overspill.*

*You're sounding good to me now
Keep talking on
I want to hear the worst
You got no right going around
Talking 'bout the things that
you do
Talking 'bout the things that you do.*

Force of habit
You could say
The way they talk
You're talking away
Who cares who knows
What's true
Your wounded pride
Is burning you up.

*Burning up on midnight oil
And it's come right back on you.*

*Freedom overspill
Oh freedom overspill
Freedom overspill
Oh freedom overspill.*

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INSIDE THE ELECTRIC CIRCUS

As recorded by WASP

BLACKIE LAWLESS

A scream unlocks the cage
The roars rock the stage
Hunger of the animals are
calling
Thrive upon the rage
Paw prints on the page
The room's going wild
Walls are falling
Lights shine illumination bright
Reveal all the madness here
tonight.

Welcome
I bid you welcome
To life inside the electric circus
Hang on, hang on to your life
The animals are all insane
God help us.

Electricity to burn
Amplifiers churn
Three ring madhouse calls the
action
Its life upon the road
Insane asylum grows
Night after night the main
attraction
A strange world that you might
wanna know
When it comes alive
Crank up the show.

Welcome
I bid you welcome
To life inside the electric circus
Hang on, hang on for your life
The animals are all insane
God help us.

Welcome
I bid you welcome
To life inside the electric circus
Hang on, hang on for your life
The animals are all insane
God help us.

Welcome
I bid you welcome
To life inside the electric circus
Hang on, hang on for your life
The animals are all insane
God help us.

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SOME PEOPLE

As recorded by Paul Young

P. YOUNG
I. KEWLEY

Some people
They know how to play the
game of love
Some people
Know just who to pray to up
above
I know where I'm going
I'm taking it straight to the top
I know where I'm going
I don't see a reason to stop.

You took my hand put me back
where I started
Showed me the way
Showed me the way
Oh take my hand
You took my hand put me back
where I started
Giving me direction.

Some people
Seem to get the best of life real
easy
And some people
Seem to think they're on this
earth to please me
I know that I'm lucky
What you give me I'll send right
back
I know I'm so lucky
And this won't be a tough one to
crack.
(Repeat chorus)

Some of us were living in
perplexion
While others seemed to go
sailing thru
Some of us were getting no
direction
Some of us could only think of
you.

Some people
Can give every place of their
heart to another

And some people
Are just as happy when they live
on their own
But I know what I have now
The grass isn't greener over
there
I know what I have now
And it's something that I want to
share.

You took my hand put me back
where I started
Oh you helped me
Showed me the way
Showed me the way
Oh you took my hand
You took my hand put me where
I started
Giving me direction
Showed me the way
Showed me the way.
(Repeat)

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WILL YOU STILL LOVE ME

As recorded by Chicago

**TOM KEANE
RICHARD BASKIN
DAVID FOSTER**

Take me as I am
Put your hand in mine
Now and forever
Darling here I stand
Stand before you now
Deep inside I always knew
It was you
You and me
Two hearts drawn together
bound by destiny
It was you
And you for me
Ev'ry road leads to your door
Ev'ry step I take forevermore
Just say you love me for the rest
of your life
I gotta lot of love and I don't
wanna let go.

Will you still love me for the rest
of your life
'Cause I can't go on
No I can't go on

I can't go on
If I'm on my own.

Take me as I am
Put your heart in mine
Stay with me forever
'Cause I am just a man who
never understood
I never had a thing to prove
Till there was you
You and me
Then it all came clear so
suddenly
How close to you that I wanna
be
Just say you love me for the rest
of your life
I gotta lot of love and I don't
wanna let go.

Will you still love me for the rest
of my life
'Cause I can't go on
No I can't go on
I can't go on
If I'm on my own.

Do you believe a love could run
so strong
Do you believe that love could
pass you by
There was no special one for me
I was the lonely one you see

But then my heart lost all
control
Now you're all that I know.

Just say you love me for the rest
of your life
I gotta lot of love and I don't
wanna let go
Will you still love me for the rest
of my life
'Cause I can't go on
No I can't go on
I can't go on
If I'm on my own
I can't go on
No I can't go on
'Cause I can't go on
(Will you still love me)
No I can't go on
(Just say you love me)
I can't go on without somebody
I could call my own
'Cause I can't go on
(Will you still love me)
No I can't go on
(Just say you love me)
Just stay around.

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GRACELAND

As recorded by Paul Simon

PAUL SIMON

The Mississippi Delta was
shining like a national guitar
I am following the river down
the highway
Through the cradle of the Civil
War.

I'm going to Graceland
Graceland
In Memphis, Tennessee
I'm going to Graceland.

Poor boys and pilgrims with
families
And we are going to Graceland
My traveling companion is nine
years old
He is the child of my first
marriage
But I've reason to believe
We both will be received in
Graceland.

She comes back to tell me she's

gone
As if I didn't know that
As if I didn't know my own bed
As if I'd never noticed
The way she brushed her hair
from her forehead
And she said losing love
Is like a window in your heart
Everybody sees you're blown
apart
Everybody sees the wind blow.

I'm going to Graceland
Memphis, Tennessee
I'm going to Graceland
Poor boys and pilgrims with
families
And we are going to Graceland
My traveling companions
Are ghosts and empty sockets
I'm looking at ghosts and
empties
But I've reason to believe
We all will be received in
Graceland.

There is a girl in New York City
Who calls herself the human
trampoline

And sometimes when I'm falling
flying
Or tumbling in turmoil I say
Woh so this is what she means.

She means we're bouncing into
Graceland
And I see losing love
Is like a window in your heart
Everybody sees you're blown
apart
Everybody feels the wind blow
ooh.

In Graceland, Graceland
I'm going to Graceland
For reasons I cannot explain
There's some part of me wants
to see Graceland
And I may be obliged to defend
Every love every ending
Or maybe there's no obligations
now
Maybe I've a reason to believe
We all will be received in
Graceland.

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LAND OF CONFUSION

As recorded by Genesis

TONY BANKS
PHIL COLLINS
MIKE RUTHERFORD

I must've dreamed a thousand
dreams
Been hunted by a million
screams
But I can hear the marching feet
They're moving into the street.

Now did you read the news
today
They say that danger's gone
away
But I can see the fire's still
alight
Burning into the night.

There's too many people
Too many people
Making too many problems
And not much love to go round
Can't you see this is a land of
confusion.

This is the world we live in
And these are the hands we're

given
Use them and let's start trying
To make it a place worth living
in.

Ooh superman where are you
now
Well everything's gone wrong
somehow
The men of steel the men of
power
Are losing control by the hour.

This is the time
This is the place
So we look for the future
But there's not much love to go
round
Tell me why this is a land of
confusion.

This is the world we live in
And these are the hands we're
given
Use them and let's start trying
To make it a place worth living
in.

I remember long ago
Ooh when the sun was shining
Yes and the stars were bright
All through the night
And the sound of your laughter

As I held you tight
So long ago.

I won't be coming home tonight
My generation will put it right
We're not just making promises
That we know we'll never keep.

Too many men
There's too many people
Making too many problems
And not enough love to go round
Can't you see this is a land of
confusion.

Well this is the world we live in
And these are the hands we're
given
Use them and let's start trying
To make it a place worth
fighting for
This is the world we live in
And these are the hands we're
given
Stand up and let's start
showing
Just where our lives are going
to.

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THAT'S LIFE

As recorded by David Lee Roth

DEAN KAY
KELLY GORDON

That's life
That's what all the people say
You're ridin' high on Monday
Shot down in Miami
But I ain't never gonna change
my tune
When I'm back on top
In the month of June.

I said that's life
And as funny as it may seem
Some people get their kicks
Stompin' on a dream
But I don't ever let it get me
down
'Cause that big ol' world
Keeps spinnin' 'round.

Been a puppet
A pirate
A poet
A piper
A pawn and a king
Been up and down and over and
out
And I know one thing
Each time that I find myself
Flat on my face
I pick myself up and get back in
the race.

That's life
And I can't deny it
Many times I thought of quitting
babe
But my heart wouldn't buy it
If I didn't think it was worth one
try
I'd jump right on a big bird
And I'd fly.

Been a puppet
Poet

Pirate
Piper
Now I'm a king
Been up down
I know one thing
Each time that I find myself flat
on my face
I pick myself up and get back in
the race.

That's life
And I can't deny it
Many times I thought of quitting
babe
But my heart wouldn't buy it
If I didn't think it was worth one
try
I'd just roll myself up in a big
ball
And fly.

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MIAMI

As recorded by Bob Seger &
The Silver Bullet Band

BOB SEGER

They saw the lights on the
horizon
Out of the sea it came shining
The buildings so high
They seemed to touch the sky
Miami
Oh Miami.

They felt the warm breezes
blowing

From off the strange new ocean
They'd reached the end safe
It was a new day
Miami
Oh Miami.

Oh it must have seemed
Something from a dream
Shining through the night
All those city lights
Staring at the shore
Hungry tired and worn
Could it really be
Were they really free
Oh my my
Free yeah yeah yeah yeah.

And so they came

A hundred thousand
To find a way of life
They could believe in
Far away from home
With nothing of their own
To Miami
Oh Miami.

They saw the lights
Miami
They saw the lights
Miami
They saw the lights
Miami, Miami
They saw the lights.

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WAR

As recorded by Bruce
Springsteen

BARRETT STRONG
NORMAN WHITFIELD

War
What is it good for
Absolutely nothing
Say it again
War
What is it good for
Absolutely nothing
Come on
War is something that I despise
For it means the destruction of
innocent lives
War means tears in thousands
of mothers' eyes
When their sons go off to fight to
give their lives.

War
What is it good for
Absolutely nothing
Say it again
War
What is it good for
Absolutely nothing.
War
It ain't nothing but a
heartbreaker
War
Friend only to the undertaker
War is the enemy of all mankind
The thought of war just blows
my mind
Handed down from generation
to generation
Induction destruction
Who wants to die.
(Repeat chorus)
War
It ain't nothing but a
heartbreaker

War
Friend only to the undertaker
War has shattered many young
men's dreams
Made them disabled bitter and
mean
Life is too precious to be
fighting wars each day
War can't give life it can only
take it away.
(Repeat chorus)
Peace love and understanding
There must be some place for
these things today
They say we must fight to keep
our freedom
But Lord there's gotta be a
better way
That's better than
War.
(Repeat chorus)

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Tina Turner



PAUL COX

Tina Turner's explosive comeback with the Grammy-winning, multi-platinum *Private Dancer* album made her a true superstar of the 1980's. In its wake came a triumphant world tour, roomful of awards and a starring role in a major motion picture.

Now Tina is leaping into the second half of the decade with an even more adventurous album, *Break Every Rule*. Long hailed as a potent sex symbol with the most exciting stage act in rock music, *Break Every Rule* is a fresh triumph from an artist who's never played by the rules. Tina was born Anna Mae Bullock in Tennessee on November 26, 1939. Eighteen years later a twist of fate brought her to the attention of St. Louis-based bandleader Ike Turner and her climb to the top began. As the Ike and Tina Turner Revue, they toured the world with a powerhouse rhythm & blues show forgotten by none who saw it. Beginning in 1960 they strung together more than a decade of hits, including "A Fool In Love," "River Deep, Mountain High," "Come Together" and their Grammy-winning version of Creedence Clearwater Revival's "Proud Mary." In 1975 Tina split from Ike and, after a year off, launched a solo career.

When she finally ventured on stage again it

was with a glitzy show packed with spike-heeled sizzle. But Tina was never an "oldies" act — she had more to offer than a handful of tired hits and audiences from Austria to Australia always knew it.

"Everybody thought I was struggling," she recalls, "but I was having a *good* time." Tina knew her best rocking days were still ahead — all she had to do was convince everybody else. The break came in October, 1983, when her first Capitol single, "Let's Stay Together", rocketed up the British charts then clicked in New York's dance clubs.

Its success almost took Tina by surprise and suddenly she needed an album — fast. *Private Dancer* was recorded during a pressure-packed two weeks with a patch-quilt of eight different songwriters and four producers. It was Tina's aggressive style that held it all together.

"People had always referred to me as a dancer," Tina says. "For *Private Dancer* I wanted to let my public know I could sing. That record came from years of work on stage, of just relaxing and getting into the music, of experience."

Private Dancer was released in May, 1984, and what followed was a rock apocalypse. The

second single, "What's Love Got To Do With It?" rocketed to the top of the world's charts, giving Tina her first number one U.S. single exactly 24 years after she and Ike first entered the charts with "A Fool In Love." Tina might have been happy had *Private Dancer* sold a few hundred thousand copies but it is now quadruple platinum in America with world sales exceeding 10 million.

"Rolling Stone" magazine critics named "What's Love Got To Do With It?" the best single of 1984, while both critics and readers agreed that Tina was the top woman singer of the year. Tina also won two American Music Awards and swept the Grammys with three awards for Record Of The Year, Best Female Rock Vocal (which she again won the following year) and Best Female Pop Vocal. In addition Terry Britten and Graham Lyle were honored for "What's Love Got To Do With It?", which was named Song Of The Year.

The day "What's Love..." went to number one Tina also learned she had won a co-starring role with Mel Gibson in "Mad Max Beyond Thunderdome." She had appeared as the Acid Queen in "Tommy" a decade earlier, but this was Tina's first chance to really act.



"I'd been watching horror films — 'The Exorcist,' 'Conan' — and that is what I wanted to do, be totally inhuman, a fantasy figure," she says.

Somehow George Miller, the Australian director who created "Mad Max", must have sensed that when he conjured the role of Auntie Entity, the proprietress of a post-holocaust Dodge City. Two more hits were featured on the movie's soundtrack: "We Don't Need Another Hero (Thunderdome)," another Britten-Lyle classic, and the Holly Knight song, "One Of The Living."

Filming finished at Christmas, 1984, and the following February, Tina joined more than 40 of the music world's top performers to take part in the historic USA For Africa recording of "We Are The World." Tina also donated a track, "Total Control," to the album. Six months later she took the stage at Live Aid with Mick Jagger for a rollicking, playful duet that was acclaimed as the highlight of the U.S. concert.

In between, tireless Tina toured Europe, playing 70 sold-out concerts in 14 countries, including a live HBO special with guest stars David Bowie and Bryan Adams. Then it was on to a six-month, 105-date U.S. trek before ending 1985 with sellout tours of Australia and Japan. Somehow amid this gruelling schedule, Tina also found time to work on her autobiography, "I Tina," with Kurt Loder, a senior editor at "Rolling Stone." Published in America by the William Morrow Company, "I Tina" is an inspiring true story that has all the makings of a major movie.

Following a well-earned break at the beginning of 1986, Tina returned to Europe in April to record her new album, *Break Every Rule*. Like its predecessor, it featured the work of several top producers, writers and musicians with Tina's unique voice giving it unity.

Grammy-winning songwriters Terry Britten and Graham Lyle contributed five tracks, all produced by Britten. They included the lively first single, "Typical Male" (with Phil Collins on drums), the rockabilly fun of "What You Get Is What You See," the gentle "Two People," (the second single) "Afterglow" (featuring Steve Winwood on synthesizer) and "Till The Right Man Comes Along." Britten also produced a haunting song written especially for Tina by David Bowie called "Girls".

Side two opens with the powerhouse rock of "Back Where You Started" written by Bryan Adams and Jim Vallance and produced by Adams and Bob Clearmountain. Rupert Hine, who contributed the autobiographical "I Might Have Been Queen" to the last album, wrote and produced "Break Every Rule", and "I'll Be Thunder," while Dire Straits creative force, Mark Knopfler, produced two tracks — his own song "Overnight Sensation" and Paul Brady's "Paradise Is Here."

During the making of the album, Tina made her only concert appearance of the year when she performed for Prince Charles and Princess Diana at the starstudded Prince's trust charity concert at Wembley Stadium in June. Backed by Phil Collins, Elton John, Mark Knopfler, Howard Jones, Ray Cooper and Midge Ure, Tina sang with Eric Clapton and closed the show by duetting with Paul McCartney on "Get Back."

Tina Turner has been making history for a long time, but as she often remarks: "I'm just getting started."

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Frank Ludwig

- 40/Ballerina Girl
- 44/Crazay
- 39/Doesn't Have To Be This Way
- 47/Goin' To The Bank
- 42/Goldmine
- 41/Have You Ever Loved Somebody
- 43/I'm Not Perfect But I'm Perfect For You
- 47/Nail It To The Wall
- 47/Outside In The Rain
- 46/Someone
- 45/Stop To Love
- 39/Talk To Me
- 39/To Be Continued
- 44/Victory

TALK TO ME

As recorded by Chico DeBarge

PAUL FOX
FRANNE GOLDE
NICK MUNDY

Lately you been pullin' away
from me
Don't you think you're actin' too
tough
I don't wanna put it off another
day
Do you think I'm askin' too
much yeah.

Talk to me baby
Converse with me now
You know I really think you
outta
Tell me you love me

Show me now
You know I really think you
outta.

Rhythm and romance seem to
fade away
I know we've been needin' a
change
I just don't get it when you pout
all day
'Cause you know you're my
everything
And I can't wait
Come on.

Talk to me baby
Converse with me now
You know I really think you
outta
Tell me you love me
Show me now
You know I really think you
outta.

Now is the time to let your love
go
Tell me now
Let me know
Girl there's a lot to build our
love on
Don't delay hurry.
(Repeat chorus)

Now is the time to let your love
show
Tell me now
Let me know
Girl there's a lot to build our
love on
Don't delay hurry.
(Repeat chorus)

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DOESN'T HAVE TO BE THIS WAY

As recorded by Rose Royce

S. LIRONI
D. McINTYRE
R. FELDMAN

Everytime I try to make you see
The way our life should be
The two of us with no one in
between
You turn away you won't share
my dream
How can I be so sure that you're
feeling the same yeah

I realize there's no cure but this
is insane.

It doesn't have to be this way
It doesn't have to be this way
We can work it out
We can work it out
Doesn't have to be this way
We can work it out
We can work it out.

Don't you think that time is
closing in
Time keeps closing in it's
closing in
Come with me and you'll be
given
A first class ticket to heaven
Your love is secure through fire

and rain you know it is
I can assure you I'll ease the
pain.
(Repeat chorus)

S.O.S. save our love
S.O.S. save our love
S.O.S. save our love
S.O.S. save our love.

How can I be so sure that you're
feeling the same
I realize there's no cure but this
is insane.
(Repeat chorus)

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TO BE CONTINUED

As recorded by The
Temptations

ALI-OLLIE WODSON
OTIS WILLIAMS

Here we are
Ready to weave love's magic
We can feel it about to happen
But something beyond our
control
It got in the way
(I know we'll have to try another
day)
'Cause nothing and no one
is gonna stand in our way
I believe it's destiny girl

Life's episodes takes us down
different roads
So let us take command
Together we'll make a plan
'Cause you and I
We really must be in love
There's no denyin'
Girl it's real.

To be continued
Another day
Set the stage for another play
To be continued
Just turn the page.

We meet again
Under different circumstances
So much better are our chances
Believe in a dream

'Cause it will come true
And it's evident with you
(Cause here we are together
again)
Oh I've waited and waited
For this day to arrive
You're right here by my side girl
Good things are well worth the
wait
So I learn to appreciate
I'm so thankful for that day.

'Cause you and I
We really must be in love
There's no denyin'
Girl it's real yeah, yeah.
(Repeat chorus)

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BALLERINA GIRL

As recorded by Lionel Richie

LIONEL RICHIE

*Ballerina girl
You are so lovely
With you standing there I'm so
aware
Of how much I care for you.*

*You are more than now
You are for always
I can see in you my dreams
come true
Don't you ever go away.*

You make me feel like there's

*nothing I can't do
And when I hold you
I only want to say I love you.*

*Ballerina girl
The joy you bring me
Every day and night
Holding you tight
How I've waited for your love.*

*Sometimes I've wondered
If you'd ever come my way
Now that I've finally found you
This is where my heart will
stay.*

*I'm never gonna break your
heart
Never will we drift apart*

*'Cause all I wanna do
Is share my whole life with you.*

*'Cause you make me feel
Like there's nothing I can't do
I guess I fin'ly realized
There's nothing else like loving
you.*

*Oh ballerina girl
You are so lovely
I can see in you my dreams
come true
Don't you ever go away
Ballerina girl.*

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CAROL WEINBERG

HAVE YOU EVER LOVED SOMEBODY

As recorded by Freddie
Jackson

**BARRY EASTMOND
JOLYON SKINNER**

Have you ever loved somebody
Have you ever loved somebody
You keep running, running
away
I know you can't run forever
You think you're heading for a
heartbreak again
Just as you did before
I can teach you how to love
again
If you just trust in me
I can show you things you've
never ever seen
You don't know how much
you're missing.

Have you ever loved somebody

Can you learn to love somebody
The way somebody loves you
Have you ever known that
feeling
Oh that special feeling
When somebody loves you.

You built a fortress around
yourself
Your emotions they hide within
You got your heart securely
locked away
And you won't let nobody in
I can show you how to love
again
You don't know how much
you're missing
If you just trust in me
I can show you things you've
never ever seen
You don't know how much
you're missing.

Have you ever loved somebody
Can you learn to love somebody
The way somebody loves you
Have you ever known that

feeling
Oh that special feeling
When somebody loves you.

When you think that it's safe
girl
Just take a look around
I will be there behind you
There is nothing to fear
No because I could never hurt
you
I think the world about you
Can't you learn to love me too
Can't you learn to love me too
I can teach you how to love
again
If you just trust in me
I can show you things you've
never ever seen
You don't know how much
you're missing.
(Repeat chorus)

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GOLDMINE

As recorded by Pointer Sisters

BRUCE ROBERTS
ANDY GOLDMARK

Girl's got a goldmine
And he's so fine
Girl's got a goldmine
And he's all mine
Baby's got a goldmine
Treats me so kind
Loves me rain or shine
My baby's divine.

Flowers arrive
Who else would think of that but
my guy
He's all heart and all mine
Ooh and I don't have to be miss
perfect one
For him to love what he sees
I can feel it in the little things he
does

*What I found is every woman's
dream.*

My baby he's a goldmine
And ooh what he does just
keeps my heart in love
My baby he's a goldmine
And ooh all he does just keeps
me here in love
Keeps me right here in love.

Five times a day
He calls me up to say
How ya doin' baby
He's just that way
Leaves me little notes by my
coffee cup
The sweetest poetry to me
Ooh and every night he tells me
with his touch
The way he moves
Just makes me want to scream.
(Repeat)

His eyes were fire and my heart

*was cold
My arms were ready for new
love to hold
He made me feel something that
I've never known
When you find someone like him
You don't let go.
Girl's got a goldmine
And he's so fine
Girl's got a goldmine
And he's all mine
Baby's got a goldmine
Treats me so kind
Loves me rain or shine
My baby's divine
Got me love blind.
I can feel it in the little things he
does
What I found is every woman's
dream.
(Repeat chorus)*

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TOBI CORNEY

I'M NOT PERFECT BUT I'M PERFECT FOR YOU

As recorded by Grace Jones

**GRACE JONES
BRUCE WOOLEY**

*Had we met
At a different time
We'd be perfect for each other
Now we're spending all our time
In this world apart together.*

*My heart is aching
From all the love we're giving
We're not faking*

Is this the life we're living.

*I'm not perfect
But I'm perfect for you
Now I'm right on time
I'm not perfect
But I'm perfect for you
I feel right on time.*

*More and more we are together
Trying to discover
I see the flicker in your eye
Are you looking for something
better.*

*You once told me lying on the
ground
I'm not perfect*

*My teeth go up and down.
(Repeat chorus)*

*Why waste it
Thinking about it
Taste it
Don't waste it
Thinking about it
Taste it.*

*It doesn't really matter
wherever we might go
We are tied together that's one
thing we both know.
(Repeat chorus)*

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CRAZAY

As recorded by Jesse
Johnson with Sly Stone

JESSE JOHNSON

I think I wanna feel ya
I just wanna thrill ya girl
Gotta make you mine
I just wanna shake you
Think I'm gonna take you
Oh try'n' to blow my mind
I just wanna hold ya
Got to get to know ya
Dream about you all the time
I know I'm kind-a foolish
Gotta kind-a cool it
But girl you blow my mind
Oh that's why I'm.

Crazay
Crazay for you
Crazay for you all the time
Crazay
Crazay for you
Crazay for you all the time.

If you would only listen

Baby stop resistin'
Open up and let me in
I don't want to control you
Baby let me show you
I only play to win
Don't you think I'm serious
Baby not just curious
'Bout the way you make me
feel
You got my body burnin'
Baby you got me yearnin'
Cuz girl you give me chills
That's why I'm.

Crazay
Crazay for you
Crazay for you all the time
Crazay
Crazay for you
Crazay for you all the time.

I just wanna hold ya
Got to get to know ya
Dream about you all the time
People think I'm crazay
I told them just maybe
I'm about to lose my mind
Eh I want you to make me

Rock me baby shake me
Honey baby take me high
Don't you know I want to
Hug and kiss and love you
But girl you make me cry.

Crazay
Crazay for you
Crazay for you all the time
Crazay
Crazay for you
Crazay for you all the time.

Don't know just what to do
You make me lose my cool now
Pretty girls help me out
You got me on my knees
Baby, baby please
Girl you rock my house
Try'n' to tell you 'bout a girl I
know
Come on girl you've got to let
go
Ev'rybody knows.

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VICTORY

As recorded by Kool & The
Gang

RONALD BELL
JAMES TAYLOR
KOOL & THE GANG

People get ready
It's time to show what you got
Players take your places
Is only one way to the top
(You must)
Feel that victory
Release that energy mmm
And ride like the wind
With fire in your eyes
Shake those butterflies
And do the best that you can.

Victory (sweet) victory
Let the party begin uh ha
Victory (sweet) victory
Let's do it again.

You are the best
You seem to stand out from the

rest
Ooh your intentions
To be more than an honorable
mention
(You must)
Feel that victory
Release that energy mmm
And ride like the wind
Fire in your eye
Shake those butterflies go
ahead
And go for the win.

Victory, victory
Let the party begin uh ha
Victory (sweet) victory
Everybody can win.

'Cause it's the same way in life
(Same way in life)
Inside the tunnel see the light
(See the light)
The perfect balance you must
find
It's the same way in life
Victory, victory, victory.

Victory sweet oo-oo
Victory (sweet)

Victory (sweet)
Oo-oo can you feel it
Victory sweet
So sweet, so sweet.

There's only one way to the top
If you really want it you can
never stop pushin'
For the victory go ahead, go
ahead.

Players take your places go
ahead
Feel that victory
Release that energy mmm yeah.

So sweet to the top go ahead, go
ahead
Players take your places
To the top
Victory go ahead
De da de da de da.

Victory (sweet) victory
Let the party begin.

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STOP TO LOVE

As recorded by Luther Vandross

**LUTHER VANDROSS
NAT ADDERLEY, JR.**

*Lately love keeps keepin' me
wake at night
Tossin' and turnin' my love
Wanna kiss wanna hold you so
tight
Ooo but I wonder love
Whether you know or not
When you just hurry away
Leavin' me layin' there in shock.*

*I just wanna be the one you
wanna see
I just wanna have you near me
But you fly away almost every
day
You work a lot*

You never stop to love.

*I love you
Stop
Come home from the road
Gotta stop to love
And let's celebrate
The love we've got
Say you're coming home
Gotta stop to love.*

*You say my love has always
been on your mind
But how can I ever love you
when you keep workin'
overtime
Too many empty nights could
make almost any guy roam
To look for the love he don't get
whenever he's alone at home.*

*Awaiting the day you're coming
to stay*

*I hate to see you go away
But you couldn't rest
Had to be the best
To reach the top
But you did not stop to love.*

*Gotta stop to love
And one day you'll discover
I'm the one who loves you
Gotta stop to love
No one does you better
Can't you stay forever
Stop to love
I can hardly stand the
loneliness
Ooo come on stay
Yeah 'cause that's what it's all
about
You really turn me out.
(Repeat chorus)*

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SOMEONE

As recorded by El DeBarge

**ROBBIE NEVIL
MARK MUELLER
JAY GRAYDON**

Close to you
That's how I feel
When the world's asleep
And we're sharin' sweet solitude
Almost gave up
Trying to find someone else who
loves.

Long walks
Soft talks
Still can't believe it

What were the odds of.

Someone just like me
Runnin' into someone just like
you
An accidental touch
Turned into a gentle kiss or two
Love has finally come
Somehow found my someone.

Was that me
Not long ago
No one here to care
No one's dreams to share
You agree
Nights can be rough
When you can't find someone
else who loves.

Long walks
Soft talks
Hard to believe it
What were the odds of.
(Repeat chorus)

You and me
All alone
That's my favorite time of night
Nothing for us to do
But find new ways to hold each
other tight.

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Monica, CA. Used by permission. All Rights
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NAIL IT TO THE WALL

As recorded by Stacy Lattisaw

ARNIE ROMAN
STEPHEN BROUGHTON
LUNT

Nail it, nail it, nail it
Don't even think about
tomorrow
Just keep tonight on your mind
Gonna rip it up boy
One piece at a time

My machine is on automatic
Just pull the plug if it gets too
much
Out of control
This love's so strong it's
dangerous
When I'm with you
I can't wait to turn it loose.

Nail it to the wall
If you want an education
Come on nail it to the wall
It's the perfect situation.

There's no secrets under the
covers
It's just a place where lovers lie

Gonna open up boy
And let you look inside
Don't be afraid to do some
damage
I can see you're curious
Let's take tonight and turn it
into something serious
Right here with you
I can't wait to turn it loose.

Nail it to the wall
If you want an education
Come on nail it to the wall
It's the perfect situation.

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OUTSIDE IN THE RAIN

As recorded by Gwen Guthrie

DAVID CONLEY
BERNARD JACKSON
DAVID TOWNSEND
J. THOMPSON

Hold me
Love me
Oh such a lovely feelin'
Oh such a lovely feelin'

Outside in the rain
Let's make love
Out in the rain all night
Outside in the rain
Make sweet love
Out in the rain all night.

It's summertime
And the feelin's right
As sweet rain falls
Out in the night
Darlin' don't go in
Let's stay outside
I want to make love

While the feeling's right.
(Repeat chorus)

Crazy all alone
Just you and I
You're in the mood
It's in your eyes
Darlin' don't go in
Let's stay outside
I want to make love
While the feeling's right.

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GOIN' TO THE BANK

As recorded by The Commodores

DENNIS LAMBERT
ANDY GOLDMARK
FRANNE GOLDE

She knows I want her
She knows I need her
She knows she got my love
But I'm apprehensive
She's so expensive
Girl just can't get enough
I'm the one who does 9 to 5
Hustlin' for my bread
While she's decidin' what dress
to buy
Layin' around in my bed.

Goin' to the bank
She got me goin' to the bank
She keeps me runnin' to the
bank
She got me, got me.

Drives my Mercedes
Lunch with the ladies
She loves the finer things
What have I created
Now I'm afraid to
See what tomorrow brings
She don't know what it does to
me
Tryin'-a keep her in line
If love is just a big charge
account
Why'd it have to be mine.
(Repeat chorus)

J.D.: Hello
Teller: Oh hi can I help you
today
J.D.: Yeah I'd like to make
another withdrawal
Teller: Again
J.D.: Yeah again
Teller: Um, well as you know
by now there is a substantial
penalty for early withdrawal.

She knows I love her
Knows how I need her
She knows I really care

I can't afford her
I should've taught her
I ain't no billionaire
Gotta get her to understand
Soon the well will be dry
If she don't love the simple
things
Maybe I'm the wrong guy.
(Repeat chorus)

She thinks she saves me money
Buyin' everything on sale
But she believes in quantity
Now I'm afraid to open my
mail.
Now the girl's gotta look good
for me
But this is going too far
'Cause she won't feel so
beautiful
When they repossess my car.
(Repeat chorus)

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RESTLESS HEART

BAND ON A ROLL



by Basil Greene

The Alabama onslaught, besides having paved the roads in Ft. Payne, has opened the doors for bands to become an important part of the country music scene.

A band that is, that's a group of musicians who work together regularly, play and sing on their albums and live shows, and share in both the agony and the glory of life in the music lane.

In the past most country bands were a group of musicians who were hired by a singer and who may or may not be together (as a band for anywhere from a night to a lifetime).

Restless Heart has the best of both worlds. The five members are all established Nashville studio musicians, playing on sessions for

whichever producer or singer wants their talents. At the same time they harbored the desire to create an entity of their own as their contemporaries in rock and pop music have.

John Ditttrich (drums), Paul Gregg (bass), Dave Innes (keyboards), Greg Jennings (guitar) and Larry Stewart (keyboards) kept crossing paths in Nashville's multitude of recording studios. They occasionally jammed together after sessions and friendships developed. Nashville songwriter Tim DuBois ("Love In The First Degree," "She Got The Goldmine") recognized the energy in the musical mix and brought the five together as a permanent unit.

DuBois, along with engineer Scott Hendricks, put the band through hundreds of hours of pre-production rehearsal, during which the members, all of whom sing on every song, honed the tight sound that typified their debut album.

"We don't cheat in the studio," Innes explains. "Anything you hear on our records, you are also going to hear in our live show. We don't want anybody to go away saying, 'Yeh, they did a great album, but live they just can't cut it! We put an extraordinary amount of energy into it.'"

Restless Heart's signature is their tight, harmony sound reminiscent of some early '70s country-folk tinged California music. Innes notes, "Our music is lyric oriented and harmony oriented, as opposed to production oriented. That's the kind of music I grew up on. I can sing all the lyrics to every Eagles and Jackson Browne song. To me, our music has a lot of similarities to that music."

Bandmember Larry Stewart emphasizes, "Despite the fact that we all love doing session work, if you scratch the surface, you'll find that each of us has really had it in his heart to be part of a band all along."

Paul Gregg summed it all up by saying, "The music you hear is a natural act for us. It's music that just naturally comes out of us. It's not something that's been forced on us or manufactured. It's really us."

Restless Heart's debut lp, named



for the band, opened the doors and let them onto the airwaves with tunes like "(Back To The) Heartbreak Kid" and "Let The Heartache Ride" (lots of heart in there). Their video got extensive airplay and they received press notices from raves to solid congrats. Now their second lp, *Wheels*, has appeared, establishing the group and its songs as solid contenders in the race to build a band that amalgamates the electricity of the Eagles, the funk of Charlie Daniels and the audience rapport of Alabama. As in most of the records that come out of the Nashville music scene, the song is the basis for the effort.

"We build our albums around songs," reiterates Dave Innes. "The music and the harmonies, rather than around production concepts. It's cleaner that way. And because we played all the instruments and sang it all ourselves, we enjoyed doing the album even more."

Wheels adds to the variety of material being added to the band's repertory. The band feels that "each cut is a melodic mini-drama that tells a story, traces a feeling, voices a hope."

"Wrong Or Right" laments exclusiveness in love. "We Owned This Town" is a bittersweet recreation of a world where young people see themselves not just as important but immortal. "Hard Time" describes the prison

constructed by a broken heart. The title song, "Hummingbird" and "Boy On A Roll" brim with feelings of hope. And "New York Hold Her Tight" is every man's nightmare of a lover gone away in search of herself.

Most immediately the first single off the album, "That Rock Won't Roll," quickly went to number one on the charts establishing "Restless Heart" as more than a flash on the record scene.

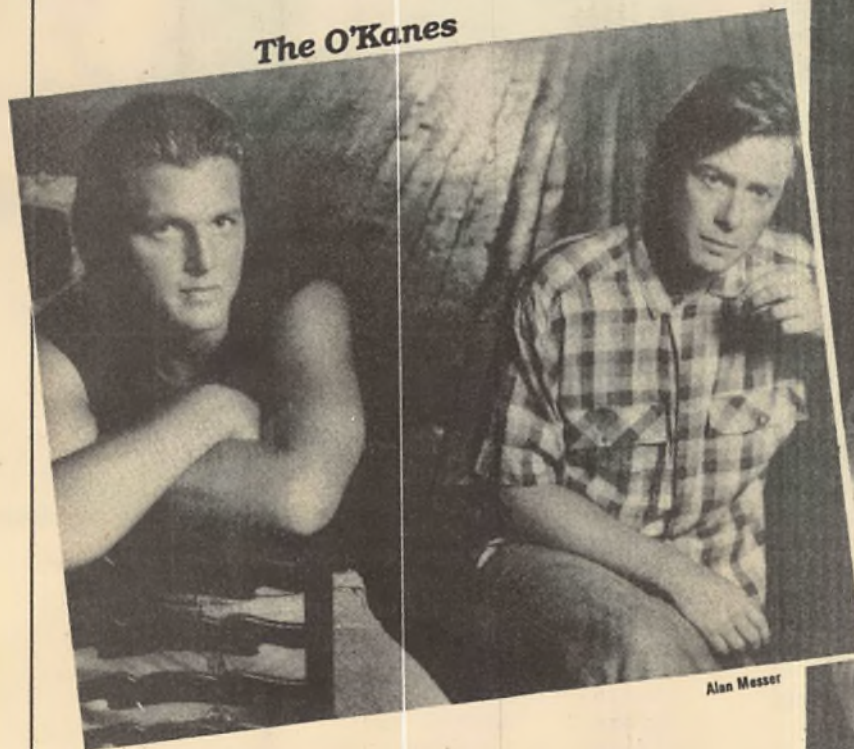
In concert, with their busy recording schedule, the band has sought out contact outside the coolness of radio and TV. They are currently touring the country, opening shows for acts like Juice Newton, Glenn Frey, Alabama and Eddie Rabbitt. Innes really opened up the curtain when he talked to reporter Robyn Flans saying "('*Wheels*') is a giant leap... Everything about this album is better. We've gone through the painful process of really trying to find ourselves on the second album, and I think we've emerged with a real strong personality. It's got a little of everything on it."

Country comes of age some say. Country is homogenized say others. But in Nashville, where the song is king and the pressure is on to find a way to compete for the ears of the fans with other forms of music, if it's a hint of rock that puts rolls on the table, then pick up the beat boys, at least we can understand the words.



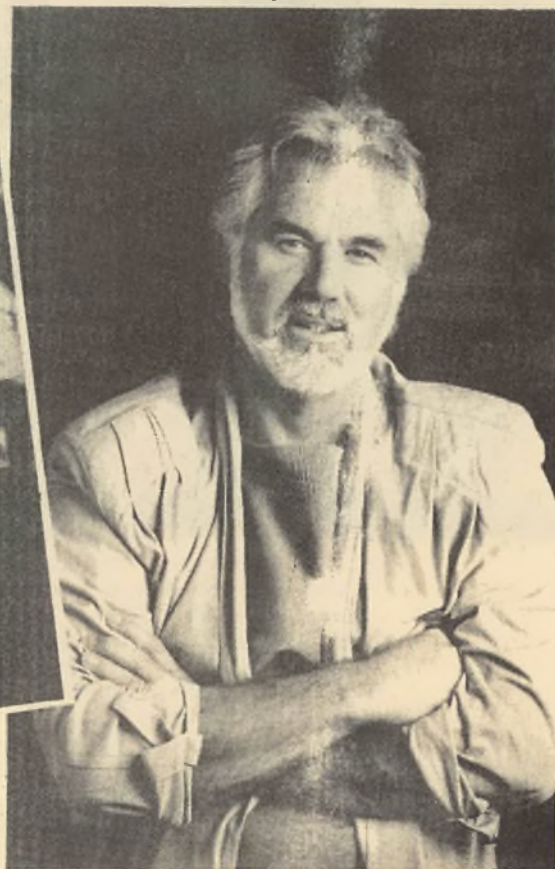
COUNTRY SECTION

The O'Kanes



Alan Messor

Kenny Rogers



Steve Earle



- 57/A Long Line Of Love
- 57/Bad Love
- 62/Cry Baby
- 64/Do You Mind If I Step Into Your Dreams
- 62/Don't Let It Go To Your Heart
- 60/Give Me Wings
- 56/I'll Come Back As Another Woman
- 53/Me Myself And I
- 52/Midnight Girl Sunset Town
- 62/Mind Your Own Business
- 54/Rock And Roll Of Love, The
- 64/She Wants To Marry A Cowboy
- 53/She's The Trip That I've Been On (Since You've Been Gone)
- 64/Sweet Time
- 51/Two Sides
- 51/When A Woman Cries
- 53/When I'm Free Again
- 58/When Love Is Right
- 54/You're A Better Man Than I
- 55/You're Mine

WHEN A WOMAN CRIES

As recorded by Janie Fricke

BUCK MOORE
MENTOR WILLIAMS

*She wakes up in the morning
weak from an intimate dream
A faithful alarm clock starts off
her daily routine
With last night's fantasy still
dancing round in her head
She straightens the pillow on
the unwrinkled side of her
bed.*

*She stands at the mirror and
casually straightens her
dress*

*She don't feel like working
But she'll go and she'll do her
best*

*She puts on the (what) jewelry a
working girl's salary will buy
But her only diamonds are the*

drops of despair in her eyes.

*When a woman cries
The tear drops make her strong
When a woman cries
She's weak but not for long
Life's disappointments become
drops of pain
To nourish the courage to try
love again
She finds the strength to
survive
When a woman cries.*

*She drives home from work
Walks into an empty cold house
Remembering times she tried
Love that didn't work out
But she believes somewhere
Some man wants the same
thing she does
A life spent together
Sharing an undying love.*

(Repeat chorus)

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TWO SIDES

As recorded by Jimmy
Murphy

SCOTT E. DAVIS

*Well there's two sides to ev'ry
situation
Yes there's two sides two
interpretations
A laugh is a cry
Hello means goodbye
You're sayin' somethin' babe
I don't wanna buy
Well there's two sides to ev'ry
creation
You and me babe we're no
revelation
There's darkness in the light
There's wrong in the right
There's sorry babe
I'm workin' late tonight.*

*Yes there's two sides
There's another side of me
There's the one you think you
live with
The one you never see it's never
really lived
But it's never really died
It's never really made it but it's
tried.*

Well there's two sides to ev'ry

*conversation
But with you babe that's no
consolation
Silence is golden let me put you
on hold
Danglin' on your love line
It's growin' old
Well I don't know how to say it
'Cause I never thought I could
God knows I've tried so many
times.*

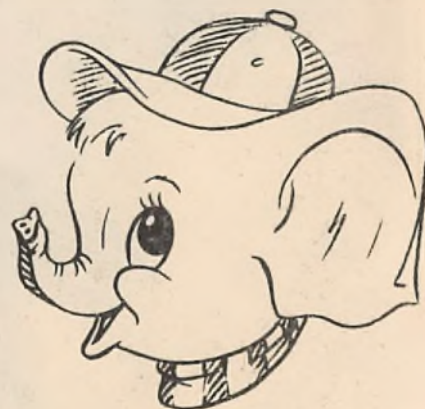
*But there's two sides
There's another side of me
There's the one you think you
live with
The one you never see it's never
really lived
The one you never see it's never
really lived
But it's never really died
It's never really made it but it's
tried.*

*Well there's two sides to ev'ry
creation
You and me babe we're no
revelation
One sees the wrong
One sees the right
The other side of me just caught
a flight goodbye.*

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MIDNIGHT GIRL SUNSET TOWN

As recorded by Sweethearts Of
The Rodeo

DON SCHLITZ

*I was born in a small town
My mother was a farmer's wife
We know everyone from miles
around
They lived here all their life
It never even entered their
minds
I might not want to stay
But I'm young*

*I've still got time
And I've got to get away*

*There's one stop light
Blinks on and off
Everyone knows
When their neighbors cough
They roll up the streets
When the sun goes down
I'm a midnight boy
In a sunset town.*

*I've seen places on the TV
Where they party all night long
Around here it's early to bed
And they rise before the dawn
They say the old ways are still
the best*

*I cannot deny it
But I can't get any rest
'Cause it's too damn quiet.*

(Repeat chorus)

*Now I lay me down to sleep
I pray the Lord my soul to keep
If I should die 'fore the world
turns 'round
Lord don't leave me in this one
horse town.*

(Repeat chorus)

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SHE'S THE TRIP THAT I'VE BEEN ON (Since You've Been Gone)

As recorded by Larry Boone

DALLAS FRAZIER
SANGER D. SHAFER

*I like the way she waltzes
'Round the jukebox
And the way she takes me home
When I get stoned
I like the way she loves me*

When the door's locked.

*She's the trip that I've been on
(Since you've been gone).*

*She's the rain that saved my
one last bridge from burnin'
She's the road I had to take
when love went wrong
She's not you but she's a world
that won't stop turnin'.*

*She's the trip that I've been on
(Since you've been gone).*

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ME MYSELF AND I

As recorded by Earl
McCowan

C.K.

*I'm sittin' here alone
Since you left me
Holding back the tears
'Cause you said goodbye
And I'm thinkin' it would be
nice to have some company
So here I am with me myself
and I.*

*Me myself and I
We're together once again
Tryin' to get over you
Lord it's good to have a friend
And I know that it'll help me
Get through another lonely
night
We'll be alright
Just me myself and I.*

*We're tryin' to make up our
mind
What we'll do now
For us the future doesn't really
look too bright
But I know that we will
manage to get through this
somehow
We'll pull together
Me myself and I.*

*Me myself and I
We'll forget you as time goes by
We'll find somebody new
And give love another try
But in the meantime
We'll survive one day at a time
We'll be alright
Just me myself and I.*

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WHEN I'M FREE AGAIN

As recorded by Rodney
Crowell

RODNEY CROWELL
WILL JENNINGS

*I used to take all night
For a woman and a song
I can still remember when
I used to be that strong
Girl I'm thankful
For the world you let me see
It's a good life
But it's just not right for me.*

*When I'm free again
I'll be out there bein' me again
I'll be out there where the nights
roll on
Singin' some old lonesome song
That I've been holdin' back so
long
And I'll be free again
When I'm free again.*

*They used to know my name
In every club in town
And I wonder if that crowd's
Still out runnin' 'round
It's the only world where my
heart fits right in
And I can't help it
If I want it all back again.*

(Repeat chorus)

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YOU'RE A BETTER MAN THAN I

As recorded by Perry Lapointe

JOHNETTE BURTON

If you can keep your heart from
breaking
Play with love and never die
If you can kiss and then forget
her
You're a better man than I.

If you can leave the one you
treasure
Keep a smile and say goodbye
If you can toss aside your
feelings
You're a better man than I.

If you can dream and not be
lonely
If you can laugh and never cry
If you can see a new tomorrow
You're a better man than I.

If you can watch her while she's
leaving
Take her love and pass you by
If you can stand and not be
shattered
You're a better man than I.

If you can hold back when you
see her
And she's with another guy
If you can keep your heart from
bleeding
You're a better man than I.

If you can hide when sorrow
finds you
If you can keep from wondering
why
If you can hold on to tomorrow
You're a better man than I.

THE ROCK AND ROLL OF LOVE

As recorded by Tom Wopat

BOB McDILL
CHARLIE BLACK

You got a look about you
Something made you sad and
blue
I've been in love just like you
I know what you're going
through
Sometimes it's rough
You can hardly take it
But don't give up
I know you can make it
Make it.

Love is a rock, rock
So just lean upon it
Roll when the changes come
Just let your heart, heart
Beat, beat, beat to the music
Sometimes I know things get
tough
But it's all the rock and roll of
love.

I know that it's not easy
Sometimes you think your heart
will break
Life it can't always please you
Got to learn to give and take
You had some words
Now you can't forget it
Time'll heal the hurt
If you only let it
Let it.

(Repeat chorus)

You had some words
Now you can't forget it
Time'll heal the hurt
If you only let it
Let it.

(Repeat chorus)

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YOU'RE MINE

As recorded by Orleans

**JOHN HALL
JOHANNA HALL**

*Darling I saw the way you
looked at me
Tho you thought I didn't see
That look that said we belong in
bed
And that would be fine with me.*

*You're mine
Whether you know it or not
You're mine
It may come as a shock
You're mine
You can't escape this destiny
You belong to me.*

*I know just how your lips will
feel
And the softness of your skin
This fantasy is all too real
When will you let me in.*

*You're mine
I hope you're beginning to see
You're mine
It's a fait accompli
You're mine
And you will always be
You belong to me.*

*I can't seem to lose this desire
I burn for you like a wild fire
It dies down to embers
Then I remember the way you
looked at me
And I'm in flames again.*

*You've never said I love you
Never ever kissed me
Never pulled me close to you
Still I know it was meant to be.*

*You're mine
It's unbelievably right
You're mine
How about tonight.*

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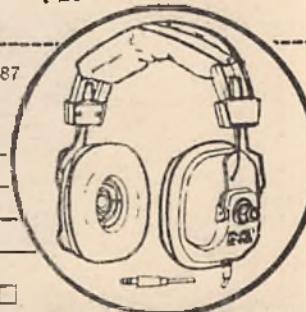
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I'LL COME BACK AS ANOTHER WOMAN

As recorded by Tanya Tucker

**KENT ROBBINS
RICHARD CARPENTER**

*You never gave me back the
love I gave to you
You just gave me half your
heart and that half was
untrue
So I leave you with a promise
from a heart that's hurt
enough
Someday you'll find out that
you can't escape my love.*

*I'll come back as another
woman*

*One with all the secrets to your
heart
I'll come back as another
woman
And I'll be the one you burn for
That you reach for in the dark
I'll be the one who breaks your
devil heart.*

*Someday you'll wake up with
your arms around your
dream
The love she makes to you will
be too good to believe
You'll say I love you and for
once it will be true
You'll fall too fast to realize
who you're talking to.*

*You'll give your heart and soul
She'll be your only one*

*You'll be hers completely
There'll be no way you can run
Then with a smile she'll break
your loving heart in two
And maybe you'll recall the one
who said these words to you.*

(Repeat chorus)

*You'll hear the echo of my
promise
How you laughed and how I
cried
The one you finally gave your
heart to will leave you crying
in the night.*

(Repeat chorus)

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BAD LOVE

As recorded by Pake McEntire

DENNIS LINDE

*I've known bad women
I've had bad wine
I've had nights
Filled with bad dreams
Tasted bad food and bad water
And I've read about bad rain
Yeah, I only know of one thing
With an iron-clad guarantee.*

*'Cause I ain't never seen no (bad love)
Never heard about no (bad love)
Never received no (bad love) no
bad love no bad love.*

*You know how I love music
As long as it ain't square
To me bad music just don't move
too smooth
No groove happenin' there.*

*I've known a few bad ladies
All of them have got me hurt
Some of them women that seem
sweet
Completely treat you like dirt.*

*But I ain't never seen no (bad love)
Never heard about no (bad love)
Never received no (bad love)
No bad love
No bad love.*

*I've seen a lot of bad movies
I saw one just last night
Ain't no action and it ain't got no
plot
That's not what I like.*

*You can even get a bad
education
That won't get you no where
Somebody's gonna say that
school ain't cool
What fool wants to go there.*

*I've had bad days
Had bad nights
Had a Cadillac Fleetwood with
a bad ride
But I've never seen bad love
Never heard about bad love
Never got no bad love
Never gave no bad love.*

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A LONG LINE OF LOVE

As recorded by Michael
Martin Murphey

**PAUL OVERSTREET
THOM SCHUYLER**

*I bought a beautiful diamond
ring
And offered it to the sweetest
thing I know
And she said she would take it.*

*We started making some
wedding plans
She looked at me and she took
my hand and said
Are you sure we can make it.*

*I said my granddad's still in love
With my grandma
I said my dad still thinks my
mom's
The sweetest thing he ever saw.*

*You see I come from a long line
of love
When the times get hard
We don't give up
Forever's in my heart and in my
blood
You see I come from a long line
of love.*

*Years went by and we had a son
Now he thinks that he's found
someone for him
And they're planning a wedding.*

*He called me up on the phone
today
Just to see what I had to say to
him
Did I think he was ready.*

*I said what his grandfather
Used to say to me
It's been handed down for ages
It runs in the family.*

*You see you come from a long
line of love
When the times get hard
You won't give up
Forever's in your heart and in
your blood
You see you come from a long
line of love.*

*You come from a long line of
love.*

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RON KEITH/SCOTT BONNER

WHEN LOVE IS RIGHT

As recorded by Charly McClain with Wayne Massey

GENE NELSON
PAUL NELSON
JOHN GREENEBAUM

*When love is warm
It's like a peaceful feelin'
When it's on fire
It's like a desert wind
When love is strong
It never stops believin'*

*When it's like ours
It'll never end.*

*And when it's right
Ain't nothin' like it
Ain't nothin' finer
You could ever find
And when it's true
You know inside you
When love is right
It's like yours and mine.*

*When love is lost
It's like the sun won't shine
When it's blue
It's like a cold dark rain
When love runs out
And leaves the tears behind*

*And when it's gone
It's a cryin' shame.*

*And when it's right
Ain't nothin' like it
Ain't nothin' finer
You could ever find
And when it's true
You know inside you
When love is right
It's like yours and mine.*

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GIVE ME WINGS

As recorded by Michael Johnson

DON SCHLITZ
RHONDA FLEMING

*He asked her what gifts can I bring you
To prove that my love for you is true
I want to make you mine forever
There's nothing on this earth I wouldn't do
She said anything I've wanted
You have given willingly
So now there's only one more thing I need.*

*If you love me
Give me wings
And don't be afraid
If I fly
A bird in a cage will forget how to sing
If you love me
Give me wings.*

*He walked over to the window
He silently stared into space
He said I just want to protect you
'Cause this world is a dangerous place
She put her arms around him and said
I know you mean well
But there's lessons I must learn for myself.*

*If you love me
Give me wings
And don't be afraid
If I fly
A bird in a cage will forget how to sing
You can trust me
Give me wings.*

*She said up above the clouds
You can see forever
And I know you and I can learn to fly together*

*If you love me
Give me wings
If you really love me
Give me wings
Give me wings.*

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CRY BABY

As recorded by The Lowes

**CURLY PUTMAN
JAMES O'HARA
DON COOK**

*Cry baby
Cry baby
That's all you thought I could
be
I'm leavin' you baby
Bye-bye to you baby
Now it's your turn to cry baby
over me.*

*When I said I wanted you to
love
Me a little bit more
You just laughed and shook
your head
And walked on out the door
You said that I didn't know
What a real good thing I had
Night after night you'd leave me
home
And treat me oh so bad.*

*I tried to make you realize
The needs of a woman like me
But you were too busy being
gone
To be in love with me*

*Time after time I tried my best
to
Overlook the pain
I kept looking for the silver
lining
But all I got was rain.*

*Cry baby
Cry baby
That's all you thought I could
be
I'm leavin' you baby
Bye-bye to you baby
Now it's your turn to cry baby
over me.*

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DON'T LET IT GO TO YOUR HEART

As recorded by Bonnie Nelson

B. STAMPER

*Well hello baby I called to say
thank you
I really had a ball last night
The warm red wine and dinner
were fine
The kissin' and holdin' tight
Please don't think I was love
struck and ready
Over one night of fallin' apart
I don't recall the times I said I
love you*

*But don't let it go to your heart
Oh no don't let it go to your
heart.*

*Don't let it go to your heart
Don't pat yourself on your back
When you came around my
defenses were down
So I thought to myself what the
heck
Don't let it go to your heart
Over one night of breaking my
rules
I was feeling lonely I may have
acted the fool
But don't let it go to your heart
Oh no don't let it go to your
heart.*

*Sure I've been in love before
I've been foolish I've been blind
But now I know how far to go
To keep my heart out of a bind
I'm not saying I won't see you
again
I just want it understood from
the start
If I'm weak and my wits desert
me
Don't let it go to your heart
Oh no don't let it go to your
heart.*

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MIND YOUR OWN BUSINESS

As recorded by Hank Williams
Jr.

HANK WILLIAMS JR.

*If the wife and I start fussin'
brother that's our right
'Cause me and that sweet
woman's got a license to fight
Why don't you mind your own
bus'ness
Mind your own bus'ness
'Cause if you mind your
bus'ness then you won't be
mindin' mine
Oh the woman on our party
line's a nosey thing
She picks up her receiver when
she knows it's my ring
Why don't you mind your own
bus'ness
Mind your own bus'ness*

*Well if you mind your bus'ness
then you won't be mindin'
mine.*

*I got a little gal that wears her
hair up high
The boys all whistle at her ev'ry
time she walks by
Why don't you mind your own
bus'ness
Mind your own bus'ness
Well if you mind your bus'ness
then you won't be mindin'
mine
If I want to honky tonk around
'til two or three
Now brother that's my headache
don't you worry 'bout me
Mind your own bus'ness
'Cause if you mind your
bus'ness you'll stay busy all
the time.*

*But I can get to heaven just as
easy as you*

*Why don't you mind your own
bus'ness mind your own
bus'ness
Well if you mind your bus'ness
then you won't be mindin'
mine
Mindin' other people's bus'ness
seems to be high-tone
But I got all that I can do just
mindin' my own
Why don't you mind your own
bus'ness mind your own
bus'ness
Well if you mind your bus'ness
you'll say busy all the time
Let me tell you something every
word is true.*

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POPULAR MECHANICS MAGAZINE reports the magic hormone contained in DYNOGEN is causing a plant revolution. Surprised botanists find themselves in the middle of the science tale of the decade.

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"Faster budd setting, more vivid flowers... more vigorous growth... bigger leaf size... No more problems with pests" Mrs. T.S., Ricacho, New Mexico.
"My African violets lasted longer, my gardenias made big flowers." R.R., Richmond Heights, Ohio.
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DO YOU MIND IF I STEP INTO YOUR DREAMS

As recorded by the Cannons

**ANTHONY VONDOLEN
SHELBY KENNEDY**

*Do you mind if I step into your
dreams
You might find the love you
really need
You haven't noticed me
But I'd give anything
Just to catch your eye and step
into your dreams.*

*Just lookin' at you you're not
lookin' at me
But I'll stay here a long, long
time*

*'Cause when you find me
I know you're gonna see
That I'll get into your heart
Once I get into your mind.*

*So do you mind if I step into
your dreams
You might find the love you
really need
You haven't noticed me
But I'd give anything
Just to catch your eye and step
into your dreams.*

*Just needin' someone, someone
like you
To see my love and I'll find the
way
To show my feelin's and you'll
know that they're for real.
'Cause when you fall asleep you
may never want to wake.*

(Repeat chorus)

*When I'm lookin' at you you're
not lookin' at me
But I've been here a long, long
time
And when you find me I know
you're gonna see
That I'll get into your heart once
I step into your dreams.*

*Oh I need someone, someone
like you
To show the feelings I've shown
for you
And I'm longing for you to
dream of me
So I'm gonna find a way to step
into your dreams.*

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SHE WANTS TO MARRY A COWBOY

As recorded by James and
Michael Younger

JAMES L. WILLIAMS

*She's just twenty-one a woman
on her own
We sent her to the finest schools
and now she's grown
Her mother taught her
everything a girl should know
And me I'm her father just
finding it hard to let her go.*

*She wants to marry a cowboy
the kind with boots and a hat
I heard he rides horses too now
can you just picture that
A banker or lawyer would fit
more in our plans
She wants to marry a cowboy
we'll have to see about that.*

*Now we had in mind she'd be
coming back to Ohio
We've lived here for generations
it's a family tradition you
know
She's been going to school in
Texas datin' some boy we
don't even know
All we hear is country music
when we're talkin' to her on
the phone.*

*She wants to marry a cowboy
the kind with boots and a hat
I heard he rides horses too now
can you just picture that
A banker or lawyer would fit
more in our plans
She wants to marry a cowboy
we'll have to see about that.*

*Now Grace and I are going
down to Texas for her
wedding day
Our only girl is getting married
so we're finally seeing things
her way
He's got a ranch outside of
Dallas with oil wells pumping
everyday
She said he owns two banks so
I'm tryin' to ride a horse
today.*

*Now her daddy's a cowboy the
kind with boots and a hat
Now I'm ridin' horses can you
just picture that
It don't matter at all now he's
just what we planned
She wants to marry a cowboy
you know a cowboy ain't bad.*

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SWEET TIME

As recorded by Jim Hollier

**SUSAN LONGACRE
QUENTIN POWERS
GARY BAKER**

*All out of candles
No late late show
Left in the dark with you
And a whole night's love to go
Well I'll think of something
If it keeps you up till dawn.*

*Takin' my own sweet time
I won't miss a thing
If I spent every moment
Takin' it slow
I'll still have a long way to go
Takin' my own sweet time
I'll love you the way you like
'Cause I like how you love me
(Takin' it slow)
All in your own sweet time.*

*Rain on the window
Phone lines are down
But that ain't half the storm
We're stirrin' up in this house
And after the lovin'
Baby that's where I begin.*

(Repeat chorus)

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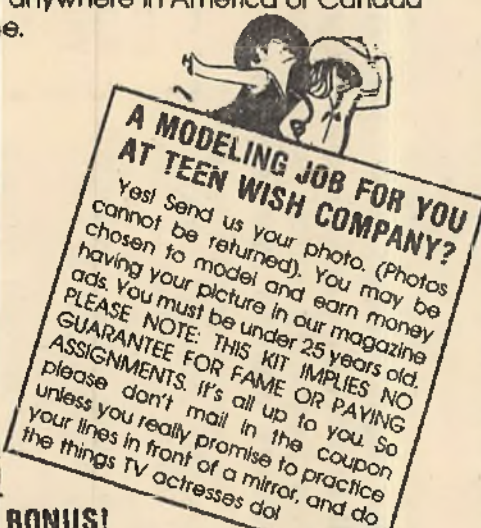
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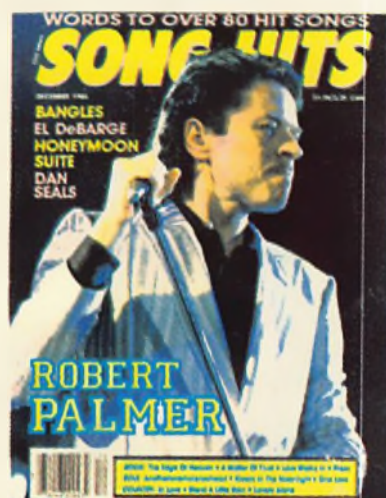
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