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SONG HITS

OCTOBER 1987

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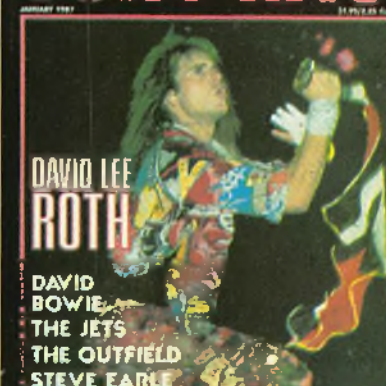
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OCTOBER, 1987

No. 259

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MARK "WEISSGUY" WEISS



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- 19/Should I See
- 5/Something In My House



Suzanne Vega

Boston



SOMETHING IN MY HOUSE

As recorded by Dead Or Alive
PETE BURNS
MICHAEL PERCY
TIM LEVER
STEVE COY

*I am here all by myself
And you're somewhere else with
someone else.
(Repeat)*

*It's four o'clock in the morning
And I'm sitting on my stairs
And there's banging 'round the
bedroom
Even though I know there's no
one there
I am here all by myself
And you're somewhere else with
someone else
And I am being haunted
By a love that isn't there.*

*There is something in my house,
my house
It's just a ghost of a long, long
dead affair
There is something in my house,
my house
I just keep a-hearing you
running on up my stairs
But you're not there.*

*I really got to say it to you
You showed me a good time
But for every minute that you
spent laughing
There are hours that I cried
And I think about what might
have been
If I'd never met that wicked
queen
And my heart broke into pieces
At midnight on Halloween.*

*There is something in my house,
my house
It's just a ghost of a long, long
dead affair
There is something in my house,
my house
I just keep a-hearing you
running on up my stairs
But you're not there
It's just the ghost of a long, long
dead affair
There is something in my house,
my house
But you're not there.*

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SHAKEDOWN (From the motion picture *Beverly Hills Cop II*)

As recorded by Bob Seger
HAROLD FALTERMEYER
KEITH FORSEY
BOB SEGER

*No matter what you think
you've done
You'll find it's not enough
No matter who you think you
know
You won't get through
It's a given L.A. law
Someone's faster on the draw
No matter where you hide
I'm comin' after you.*

*No matter how the race is won
It always ends the same
Another room without a view
awaits downtown
You can shake me for awhile
Live it up in style
No matter what you do
I'm going to take you down.*

*Shakedown, breakdown, take
down
Everybody walks into the
crowded light
Breakdown, take down
You're busted
Let down your guard honey
Just about the time you think
that it's alright
Breakdown, take down
You're busted.*

*This is a town where everyone
Is reachin' for the top
This is a place where second
best will never do
It's OK to want to shine
But once you step across that
line
No matter where you hide
I'm comin' after you.*

*Shakedown, breakdown, take
down
Everybody walks into the
crowded light
Breakdown, take down
You're busted
Shakedown, breakdown honey
Just about the time you think
that it's alright
Breakdown, take down
You're busted.
(Repeat)*

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EVERY LITTLE KISS

As recorded by Bruce Hornsby
and The Range

B. R. HORNSBY

*Way out here working on the
docks
Everyone sees the long day
through
Well what would I do without
the nights
And the phone
And the chance just to talk to
you
Oh what would I do now hey
Just to talk to you
A thousand miles away.*

*What I wouldn't give for only
one night
A little relief in sight
Someday when times weren't so
tight
When the day goes down on the
water town
When the sun sinks low all
around
That's when I know I, I need you
now
Yes you're what I miss
Every little kiss
Every little one
Every little one.*

*Everybody here's a number not
a name
But I guess it's all right with me
As I sit alone after a long day
In the absence of company
Oh I let my mind wander hey
yeah
A thousand miles away.*

*What I wouldn't give for only
one night
A little relief in sight
Someday when times weren't so
tight
When the day goes down on the
water town
When the sun sinks low all
around
That's when I know I, I need you
now
Yes you're what I miss
Every little kiss
Every little one
Every little one
Hey yeah.
(Repeat)*

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BEHIND THE MASK

As recorded by Eric Clapton

MICHAEL JACKSON
RYUICHI SAKAMOTO
CHRIS MOSDELL

All alone had to talk about it
I can do with someone just who
really stands me
All alone will you look for me
girl
See behind the mask and you
control me girl
Yesterday he had you in his
arms
When I'm holding you I feel his
bitter charms
I can't touch what you do to me
Camouflage the truth
And don't you fantasy.

Who do you love
Is it me now
Is it him babe
I don't know
Who do you love
Is it me babe
Is it him now
I don't know.

There is nothing in your eyes
There is nothing in your eyes
That's the way you cry
That's the way you cry girl
All is brilliant all is bright
All is brilliant all is bright
There is nothing in your eyes
I'm so confused.
(Repeat)

What if I'm invited to your
masquerade

When the party's over can I take
off your face
Share in love and it's hard to
see
'Cos when you're in his arms
throwing rocks at me.

Who do you love
Is it me now
Is it him babe
I don't know
Who do you love
Is it me babe
Is it him now
I don't know.

There is nothing in your eyes
That's the way you cry
All is brilliant all is bright
There is nothing in my mind.
(Repeat)

I walk around struck within my
gloom
When I come to you and sit in
your room
Truth is new I have not a trace
Take off your mask so I can see
your face.

Who do you love
Is it me babe
Is it him now
I don't know
Who do you love
Is it me now
Is it him babe
I don't know.
(Repeat)

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LETHAL WEAPON

As recorded by Honeymoon
Suite

MICHAEL KAMEN

When you lose your love
And it makes your life turn cold
When it tears you apart
Your heart and soul
Just can't go on.

When love's alive
It sets you free
When it's gone
It's plain to see
How even love
Can become a lethal weapon.

When you lose control
And you scare yourself

sometimes
When you really don't care
That your life is on the line.

No one outside can understand
You take your life in your own
hands
And even love
Can become a lethal weapon.

Killin' you
That's the last thing
Love was ever meant to do.

You know there is no hope of
breakin' free
From what you suffer happily
That's when love itself
Becomes a lethal weapon.

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EVERYTIME I DREAM

As recorded by Autograph

JOHN DEXTER
STEVE PLUNKETT

Shadows are falling
The moon's getting bright
Feelings getting stronger
Closin' in with the night
I know it's comin'
Ev'ry night's the same
Wake up in a cold sweat
Reachin' out and callin' your
name.

Ev'ry time I dream
Ev'ry time I dream
You know I only dream of you
Ev'ry time I dream
I know there's nothing I can do
I only dream of you.

Cold and rainy mornin'
Clouds are in the sky
I hear a voice come thru the
wind
And you're still on my mind
I see you outta nowhere
I reach to hold you tight
But when I look into your eyes
I wake up in the dead of the
night.

Ev'ry time I dream
Ev'ry time I dream
You know I only dream of you
Ev'ry time I dream
Ev'ry time I dream
I know there's nothing I can do
no, no, no.

If I could get you
Here with me
I know that I could
Make you see
And if I ever get you
Face to face
I know you'll never ever
You'll never go away.

Ev'ry time I dream
Ev'ry time I dream
You know I only dream of you
Ev'ry time I dream
Ev'ry time I dream
I know there's nothing I can do.
(Repeat)

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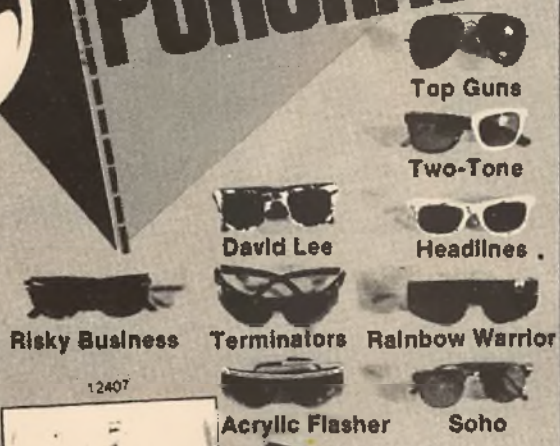
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Exclusive Interview With Jeff Watson Of

NIGHT RANGER

by Elianne Halbersberg

Jeff Watson admits he has a bad case of road fever. It's been a year since Night Ranger — guitarists Watson and Brad Gillis, keyboardist Alan Fitzgerald, drummer/vocalist Kelly Keagy and bassist/vocalist Jack Blades — have been on the concert trail, and now it's, "How much longer can I sit home renting videos?!" Once out, they will undertake another global excursion, supporting Big Life, their fourth album, and one they consider light years beyond 1985's 7 Wishes. Watson — as energetic and talkative an interview as any writer could hope for — is optimistic about the overall package.

Song Hits: This is your first album without Pat Glasser (producer). Why the change and what led you to Kevin Elson?

Jeff Watson: We felt it was time for a change after 7 Wishes. Pat was so instrumental in our career; we owe him a lot. But even he said, "I bet after three albums, you'll change producers." He was really like a father figure, but with 7 Wishes, you just wouldn't believe the recording schedule! We were on deadlines; I cut the solo to "Goodbye" at three o'clock in the morning, the night before the mix! It was crazy! We decided it was time to

change; get a new set of ears. Ron Nevison was going to do it, but he bailed out two weeks prior to sessions. We were going, "What do we do now?" We felt stuck. Fortunately, we knew Kevin and he said, "It would be fun to produce you. I think I can get the live quality of the band on tape." So we tried it and it worked out very well.

SH: You cut this album live — one room, no separation...

JW: We were all in the same room! We would do one rough take, go in the booth, listen, get all the parts, changes, bridge, then cut it once or twice more. That's it. We tried to keep the spontaneity. We're much more energetic live, and people always tell us that we're so much better on stage than we are on record, which led us to believe that something must be wrong in the studio. This time, I think not doing too many takes really helped.

SH: With two guitarists, how are leads and breaks worked out?

JW: It's kind of an "I'd like to do that solo/Well, I'd like to do that solo" thing, then we decide who sounds the best for what. The more burning things I do, and Brad does the bar and blues solos. If we can't decide who'll do what, we just do harmony solos! In fact, on this album, I did eight-finger solos, a technique I developed. It's basically transposing piano licks to the neck of the guitar — on "Love Is Standing Near", "Rain Comes Crashing Down", "Hearts Away" — because Kevin had an open mind to



Night Ranger (left to right): Alan "Fitz" Gerald, Brad Gillis, Jeff Watson, Jack Blades and Kelly Keagy.

that. *Big Life* is much more creative. With *7 Wishes*. I might add, we were in Japan when they sent us the album! We're going, "Wait a minute — this stinks!" and they say, "Sorry, it's done." What can we do?

SH: After seven years, do you know what to expect from each other, and if so, what prevents predictability?

JW: Oh, big time! We definitely know each other. We can count on each other, but it's never dull because there's so much creativity. Everybody has their own thing they're good at and it all falls into place. Brad has rhythmic ideas, chord changes. Kelly comes up with weird, intricate beats. Jack writes lyrics, vocal ideas. Fitz works up all the keyboards. I do riffs and structures. No one is lazy. We can expect different and exciting things. There's never a case of, "Oh, no, it's

of your spotlight.

SH: What do you think about when you play? Are you totally honed in on your hands, or does the mind sometimes wander?

JW: Wow! I must have done 120 interviews and... I swear, nobody has ever asked me that! What a great question! Actually, nobody has ever asked me a lot of these questions! When I play, I'm completely focused on my fingers, because I do a lot of technically complicated things. If I'm doing something simple, then I can watch the crowd, play with them, which I love. But when it comes to, say, this technique I mentioned before, then it's total concentration on the hands and strings.

SH: Do you practice often during days or time off?

fun I can't even describe it! All your problems vanish the minute you get up there!

SH: Have you ever smashed a guitar? Could you actually take your instrument and...

JW: No! No! Absolutely not! There are young kids out there dying to learn how to play and they can't afford a guitar! I've given two away because people needed them. Musicians do it as part of the act and I just can't... I can't take an extension of my body and smash it up. I look at the guitar as a living thing that can create emotions. Hours of love are put into making it, it has its own tone, you put solos down on that guitar that will be remembered forever. To destroy a guitar is like committing murder!

SH: Wandering back to Night

"We're tight enough to go into the studio, pick each other apart, change and suggest things. In Night Ranger, everyone works for the good of the group as a whole."

his turn. We've got to listen to him play now."

SH: Does that also allow for inter-group constructive criticism?

JW: Yeah, I think so. We're so close from living together on and off the road. We're tight enough to go into the studio, pick each other apart, change and suggest things. We push each other to do our best. Some bands, one member tries to make himself sound better — someone does an okay take and he goes, "Yeah, that's great! Keep it!" and laughs all the way home. In Night Ranger, everyone works for the good of the group as a whole.

SH: Within the context of the band, what do you try to achieve in your solo?

JW: There was a time when I wanted to impress every guitar player in the hall. I finally grew up and realized that about five percent of the audience plays guitar. The rest are non-musician fans. Now I try to communicate with people, laugh, play the best I can, but play things people can hum. I try to involve the audience. That makes it more fun. The things to remember are that you should never look down upon your audience, and never stand there bathing in the glory

JW: No, only when I really feel like it. I don't make myself practice. I can go a couple of weeks without looking at a guitar, then when I do pick it up, it's really happening! That's when the ideas come out. If I play every day, it begins to sound mechanical. I play acoustic and electric, also piano, which I picked up in the last few years. I really enjoy that because I can write on it; work out melodies, bass and rhythms. Now that you mention it, though, I still remember being outside with the other kids and my mom sticking her head out the door, (shrill voice) "Jeff! Time to come inside and practice!"

SH: Have you ever been on stage wishing you were somewhere else?

JW: There have been nights when I've done a show with 102° temperature. Five minutes until showtime, I'm backstage feeling so sick! But you can't let that stop you. People stood in line in the freezing cold, they're packed into that crowded building, and to come out looking like you'd rather be some place else isn't fair. It's your job to get out there and make everyone in that hall feel special. The funny thing is, once the lights go down and the crowd screams, it's "What temperature?" Playing live is such a high! It's great! It's so much

Ranger, what's the common characteristic the five of you share that keeps you together?

JW: Obvious answer — sense of humor! We laugh at the same things, love the same comedians, coin our little phrases we use all the time. Definitely identical sense of humor. That and the love we have for each other.

SH: The characteristic that keeps you and your fans together?

JW: When we play, we want to give our all to the audience, both visually and by staying as close as we can to the original versions of the songs. For example, on "Sister Christian", Brad has to play the same solo every night, because that's the way people want to hear it. It's important to give the audience all the things they heard on the album. As for the songs, I think maybe our tunes stir up something in their souls; that they hear a song at a certain moment in their lives and when they hear it again in the future, they'll remember that moment, identify and relate it to that song. You can tell when that happens sometimes. You start playing a song, look at the audience and see someone start to smile. You know you've hit that nerve and that's really special.

STILL OF THE NIGHT

As recorded by Whitesnake
COVERDALE
SYKES

*In the still of the night
I hear the wolf howl honey
Sniffing around your door
In the still of the night
I feel my heart beating heavy
Telling me I gotta have more.*

*In the shadow of night
I see the full moon rise
Telling me what's in store
My heart start aching
My body start a-shaking
An' I can't take no more.*

*Now I just wanna get close to
you
An' taste your love so sweet
An' I just wanna make love to
you
Feel your body heat.*

*In the still of the night
In the still of the night.*

*In the heat of the day
I hang my head down low
An' hide my face from the sun
Thru the light of the day
Until the evening time
I'm waiting for the night to come
oooh baby.*

*In the still of the night
In the cool moonlight
I feel my heart is aching
In the still of the night.*

*In the still of the night
I hear the wolf howl honey
Sniffing around your door
In the still of the night
I feel my heart beating heavy
Telling me I gotta have more.*

*Now I just wanna get close to
you
An' taste your love so sweet
An' I just wanna make love to
you
Feel your body heat.*

*In the still of the night oooh yeah
In the still of the night
I'll be sniffing around your door
In the still of the night.*

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JAMMIN' ME

As recorded by Tom Petty &
The Heartbreakers

MICHAEL CAMPBELL
TOM PETTY
BOB DYLAN

*You got me
In a corner
You got me
Against the wall
I got nowhere to go
I got nowhere to fall.*

*Take back your insurance
Baby nothin's guaranteed
Take back your acid rain babe
Let your TV bleed.*

*You're jammin' me
You're jammin' me
Quit jammin' me
Baby you can keep me painted
in a corner
You can look away
But it's not over
You're jammin' me.*

*Take back your angry slander
Take back your pension plan
Take back your ups and downs
of your life
In raisin-land.*

*Take back Vanessa Redgrave
Take back Joe Piscopo
Take back Eddie Murphy
Give 'em all some place to go.*

*You're jammin' me
You're jammin' me
Quit jammin' me
Baby you can keep me painted
in a corner
You can walk away
But it's not over.*

*Take back your Iranian torture
And the apple in young Steve's
eye
Yeah take back your losing
streak
Check your front wheel drive.*

*You're jammin' me
You're jammin' me
Quit jammin' me.*

*Take back Pasadena
Take back El Salvador
Take back that country club
They're tryin' to build outside
my door.
(Repeat chorus)*

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FRIEND OF THE FLAG

As recorded by Bernie Taupin

BERNIE TAUPIN
MARTIN PAGE

*There's people live in fear of a
sickle and hammer
I was born for the ensign
Now I wave that yankee banner.*

*Pride ain't so ugly
Hate ain't so young
And it ain't so far this country's
come.*

*I'm a friend of the flag
I hope you understand
I'm a pilgrim on the water
All the way from England.*

*The tall ships sail on through
into the harbor
Dark skins on the deck
But the immigrant he works
hard here.*

Race ain't a color

*White ain't the world
But I still love my American girl.*

*I'm a friend of the flag
I hope you understand
I'm a pilgrim on the water
All the way from England
I married Miss America
And gave her all I had
I'm a born again American
A friend of the flag.*

*You paid the price the day you
hunted buffalo
And you've just begun to tell us
What the Hopi told us long ago.*

*Peace in the heart shelters your
life
No roof over doubt when the
spirit flies.
(Repeat chorus)*

*Hold on sail on
Friend of the flag
Hold on sail on
Friend of the flag.*

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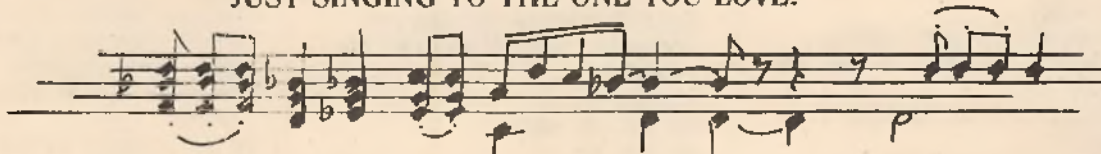
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CLOUDBUSTING

As recorded by Kate Bush

KATE BUSH

I still dream of Organon
I wake up crying
You're making rain and you're
just in reach
When you and sleep escape me
You're like my yo yo that glows
in the dark
What made it special made it
dangerous
So I bury it and forget it.

But ev'ry time it rains
You're here in my head
Like the sun coming out
Ooh I just know that something
good is goin' to happen
I don't know when
But just saying it could even
make it happen.

On top of the world looking over
the edge
You could see them coming
You look'd too small in their big
black car
To be a threat to the men in
power
I hid my yo yo in the garden
I can't hide you from the
government
Oh God daddy I won't forget.

'Cause ev'ry time it rains
You're here in my head
Like the sun coming out
Ooh I just know that something
good is goin' to happen
I don't know when
But just saying it could even
make it happen.

And ev'ry time it rains
You're here in my head
Like the sun coming out
Like your sun's coming out
Ooh I just know that something
good is goin' to happen
I don't know when
But just saying it could even
make it happen
Yea, yea, yea oh your sun's
coming out
Yea, yea, yea oh your sun's
coming out.

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BLACK DOG

As recorded by The Newcity
Rockers

JIMMY PAGE ROBERT PLANT JOHN PAUL JONES

Hey, hey mama said the way
you move
Gonna make you sweat gonna
make you groove
Oh, oh child way you shake that
thing
Gonna make you burn gonna
make you sting
Hey, hey baby when you walk
that way
Watch your honey drip can't
keep away.

Ah yeah, ah yeah
Ah, ah, ah
Ah yeah, ah yeah
Ah, ah, ah.

Eyes that shine burning red
Dreams of you all through my
head
Ah, ah, ah, ah
Ah, ah, ah, ah
Ah, ah, ah, ah
Ah.

Hey baby
Oh baby
Pretty baby la
La, la, la, la
La, la, la, la.

Didn't take too long 'fore I found
out
What people mean by down and
out
Spent my money took my car
Started tellin' her friends she
want to be a star.

I don't know but I've been told
A big legged woman ain't got no
soul
All I ask for when I pray
Steady rollin' woman gonna
come my way.

Need a woman gonna hold my
hand
And tell me no lies make me a
happy man.

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MEET EL PRESIDENTE

As recorded by Duran Duran

SIMON Le BON NICK RHODES JOHN TAYLOR

Miss November Tuesday
Bend your rubber rules
Take your time but don't take
off
Your high-heeled shoes
She's in demand at dinner time
She's on the factory wall
And when the gentlemen retire
Guess who's in control
She blew your money on taking
a cruise
If that isn't funny
Well watch out teacher.

Ooh, ooh when the chamber's
empty
She said ooh, ooh meet El
Presidente.

Dressed in flimsy clothing
Use your lipstick line
To color fear and loathing
With a pink disguise
You never refuse when she lies
back
To put a stripe on the union
A star in the jack
She's on the case at dinner time
She's on the evening news
And if you dare step out of line
You're gonna be abused
You may not like it
You may not be scared
But hell has no fury
Like a young girl's ego.

Ooh, ooh when the chamber's
empty
She said ooh, ooh meet El
Presidente.

You might adopt an attitude
Look on the moral side
But if police are after you
Where's the best place to hide
For this production they gave
her a gun
Ain't no director
So watch out actors.

Ooh, ooh when the chamber's
empty
She said ooh, ooh meet El
Presidente.

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MUSIC

34577* PETER GABRIEL
SO
(REPRISE)
28387* BRUCE SPRINGSTEEN
DUNES ON
THE EDGE OF TOWN
(COLUMBIA)
352148* STRYPER
SOLDIERS UNDER COMMAND
(REPRISE)
333260* DAVID LEE ROTH
Crazy From The Heat
(WARNER BROS.)
351096* READY FOR THE WORLD
LONG TIME COMING
(SABA)
331967 FOREIGNER
Agent Provocateur
(CAPITOL)
350991* LONE JUSTICE
SHELTER
(REPRISE)
331934* THE BEST OF
BILL COSBY
(WARNER BROS.)
350975* THUNDER 3
ONE TWO FROM THE
FUTURE
(SABA)
331845 MADONNA
LIKE A VIRGIN
(SIRE)
350959* IGGY POP
BLAH, BLAH, BLAH
(A&P)
331264 BRYAN ADAMS
RECKLESS
(A&P)
348979 TINA TURNER
BREAK EVERY RULE
(CAPITOL)

353607* LOU GRAMM
READY OR NOT
(ATLANTIC)
348912* LUTHER VANDROSS
GIVE ME THE REASON
(SIR)
353391* SHEILA E.
(POLYGRAM)
345272* SIMPLY RED
PICTURE BOOK
(SIR)
361156* DEAD OR ALIVE
BALL ADANCE
JANUARY 1990
(SIR)



PAUL SIMON
GRACELAND

345751 Paul Simon—
Graceland. You Can
Call Me Al; title cut, many
more. (Warner Bros.)



351692* Beesie Boys—
Licensed to Ill. (You Gotta)
Fight For Your Right (To Party);
more! (Del Jam/Columbia)

353359* WORLD PARTY
Private Revolution
(CAPITOL)
350650* KANSAS
POWER
(SABA)
328389* TWISTED SISTER
STAY HUNGRY
(ATLANTIC)
350595* FREDDIE HARRISON
JUST LIKE
THE FIRST TIME
(CAPITOL)
341347* THE JETS
(SIR)
350987* GREGORY ABBOTT
Ride or Die
(SIR)

352658* CLIVE BOWN
LIFE, LOVE & PAIN
(WARNER BROS.)
347153 CYNTHIA LAUPER
True Colors
(CAPITOL)
345371 AC/DC
WHO MADE WHO
(REPRISE)
318931 BRYAN ADAMS
Cuts Like A Knife
(A&P)
345108* 38 SPECIAL
Strength In Numbers
(A&P)
318055 FOREIGNER
RECORDS
(ATLANTIC)
344598* KROKUS—CHANGE
OF ADDRESS
(A&P)
314443 NEIL DIAMOND
GREATEST HITS VOL. 1
(COLUMBIA)
349217* PATTY SMYTH
NEVER ENOUGH
(COLUMBIA)
342105* BANGLES
Different Light
(COLUMBIA)

353458 BRUCE WILLIS
THE RETURN OF BRUNO
(WOLFE)
347039 BILLY IDOL
Whiplash Smile
(COLUMBIA)
328302* TINA TURNER
PRIVATE DANCER
(CAPITOL)
350579* ARETHA FRANKLIN
ARETHA
(MCA)



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FORE!

347955 Huey Lewis &
The News—Fore! Top 10
album. Top 10 hit *Stick
With You*. (Chrysalis)

343319* JANET JACKSON
CONTROL
(A&P)
333482* GREGG ALLMAN BAND
I'VE NO ANGEL
(EPC)
344366* METALLICA
Master of Puppets
(EPC)
306449 REO SPEEDWAGON
INFIDELITY
(EPC)
344358* GTR
(A&P)
306241 THE DOORS
GREATEST HITS
(SIR)
344242 JOURNEY
Raised On Radio
(SIR)
306225* AEROSMITH'S
GREATEST HITS
(SIR)
343889* THE FABULOUS
THUNDERBOLTS
LIVE! LIVE!
(SIR)
291302* JAMES TAYLOR'S
GREATEST HITS
(SIR)
343582 VAN HALEN
5150
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348318 THE POLICE
EVERY BREATH YOU TAKE
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(SIR)

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Exclusive Interview With Bret Michaels And Rikki Rockett Of

POISON

"Just because you put eyeliner on doesn't mean you lack talent."



Bret Michaels

Bobby Dall

C.C. DeVille (seated)

Rikki Rockett

WILLIAM HARES

These days Poison is thoroughly enjoying the platinum success of their remarkable debut album, *Look What The Cat Dragged In*, and its hit singles, "Talk Dirty To Me" and "I Want Action". Like Van Halen, Ratt, Mötley Crüe and other early '80s rock heavies before them, Poison is one of the latest crop of post glam rock heroes. Actually, according to L.A. neighbors like Vinnie Vincent, they're the premiere attraction that set the trend. While Poison draws heavily from early musical influences like Alice Cooper, Kiss and Aerosmith, these musicians write their own original

songs. As for the flamboyant approach, don't expect them to make apologies. "We're a show business band all the way," enthuses drummer Rikki Rockett. "It seems like if you project some kind of image, people automatically think it takes away from the music. Just because you put eyeliner on doesn't mean you lack the talent you had five minutes before, does it?"

Since appearing on Joan Rivers' late night show, Poison's popularity seems to be endless. It won't be long before they progress to headlining. Presently on tour with Ratt, the group, which also consists

of lead singer Bret Michaels, guitarist C.C. DeVille and bassist Bobby Dall, don't expect to be anything less than a megasuccess in 1988. Bret and Rikki took some time off to talk to Song Hits before rushing for a soundcheck. Poison is staying at the Las Vegas Sahara hotel and loving every minute of the luxury. As we speak, ardent fans knock on the door every few minutes. Both head members are friendly and are excellent interview subjects who know how to answer questions candidly without the hype.

Song Hits: Having achieved enormous success with your debut album, do you feel you've changed any?

Rikki Rockett: It's so great. I'm thrilled. I don't think I've changed the way I feel about everything. Actually it really hasn't sunk in yet. Our life really hasn't changed at all. The only thing is more people want to be your friend, you know what I'm saying? We still do everything on a budget.

Bret Michaels: Everything has been going great for us. Our first record being platinum, what can we say? I couldn't be happier with how things are going for us. It's been incredible.

SH: I hear you lost all your money gambling last night — true?

BM: (Laughs) Well, yeah, I like to play a lot of blackjack. I kept winning and and gambled all night. I had started out with about \$200 and ended up with \$600. I blew it all — every cent. I guess I got the fever. I came back to my room about five in the morning and I didn't have a dime to my name.

SH: Are you having a good time on tour with Ratt? I understand you guys party a lot together.

BM: We're having a great time with Ratt. They've been real good to us. We couldn't ask for a better band to open for. We've been partying a lot all over the place. The good thing about being with Ratt is that the kids get to see two really great bands live. There's a lot of fun on this tour and no attitudes, you know what I mean. We are two bands that are very unique in what we do.

SH: Are you tired of having to defend your image?

RR: We don't mind explaining our image so much anymore. However, we do mind apologizing for it. We don't want to do that anymore. A lot of

people have asked why do we do this. We don't do it for shock value. It's not that much hype.

SH: Kids aren't shocked by bands anymore. They've seen Alice Cooper, Kiss and WASP.

RR: Yeah, that's true and we're not so bad. We're pretty much the anti-hero. We're sort of everything a hero isn't supposed to be. The funny thing is we are good guys. We're not pushing this negative thing either. I really don't make a statement one way or the other. We do make a great impression on kids, but it doesn't mean it always sinks in. We don't push our ideas on anybody.

SH: What do you think of bands like WASP?

RR: I think Blackie is a very intelligent guy and WASP is a very entertaining band. The thing is we are different.

BM: You know we've had problems with the PMRC and stuff like that. We've had to stand up for what we feel about rock and roll. The thing with our band is we are getting across a positive message, where other bands aren't. We are a band that can literally go on stage and rock harder than any other band and still come off smiling. You can quote me on that. I don't mean by rocking harder that we're better. It's important for the people to enjoy themselves at our shows. We want them to leave happy.

SH: What inspired you to become rock musicians?

BM: Well, the first thing is the whole atmosphere of rock and roll. I was really into Sweet at one time. When I saw them perform on stage I knew it was something I wanted to do.

SH: It's not like you haven't talked

about this before, but how did you come up with the name Poison?

RR: We have always liked bands with one name. We wanted something that sounded like it was hard to swallow. The stuff you have to develop a taste for.

BM: We don't want to tell you what to write, but this is perfect and really believe in this. Poison is made up of some talent, some determination and a whole lot of cousin'. It's perfect, we just came up with the name one day.

SH: Is there any truth to Poison feuding with Cinderella?

BM: No, not at all. This is the honest to God truth. People would like to believe that we are, but we're not. It's funny, isn't it? We've been good friends since our first tour together. It's been nothing but fun. They are a great band and they are doing their own thing and Poison is doing their own thing. That's all there is to it.

SH: What does Poison hope to achieve in the future?

RR: Well first of all, somewhere down the line, we would like to have a full night's sleep. That's my main thing. Bret and I have talked about this a lot. We want to be the world's most exciting band. That's our long time goal. We want to make a great follow-up record and continue being successful.

BM: No matter what happens, we will be out there. Honestly I can't see how we won't be successful. As a band we do the best we can and hope to continue being successful. We want to keep making people happy. We don't have any anxiety about the next record. We know it's going to work out well.



READY OR NOT

As recorded by Lou Gramm

L. GRAMM
B. TURGON

Here I come ready or not
Here I come ready to go
Here I come ready or not
Here I come ready to go.

Something that you said
Goes 'round in my head
You know I'm gonna ride
tonight
You look at me
But all I want to see is you
tonight.

Nothing can stop me now
Nothing can stop me now
Just a question of time
I said nothing can stop me now
Nothing can stop me now
Now that I've made up my mind.

Here I come ready or not
Here I come ready to go
Here I come ready or not
Here I come ready to go.

Girl you got the look
As if you wrote the book
But I don't understand
How one girl can be so sure
You've got me in the palm of
your hand.

Nothing can stop me now
Nothing can stop me now
Just a question of time
I said nothing can stop me now
Nothing can stop me now
Now that I've made up my mind.

Here I come ready or not
Here I come ready to go
Here I come ready or not
Here I come ready to go
Let's go.
(Repeat)

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ONE SIMPLE THING

As recorded by the Stabilizers

DAVID CHRISTENSON
RICHARD NEVENS

As if this world had only just
begun
We'd give back all the things we
have but one
Only one
One simple thing kept between
you and me
Will build a wall no one else can
see
One simple thing is all we really
need
To make it all complete.

Here within this changing place
We run the longest race
Keeping the better pace
Here we manufacture dreams
Even the greatest needs
Are satisfied with ease.

One simple thing kept between
you and me
Will build a wall no one else can
see
One simple thing is all we really
need
To make it all complete.

Here within this changing mind
Where anything untried is never
far behind
Here within this open heart
Life begins to spark
And this is where you are.

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EVE'S VOLCANO

As recorded by Julian Cope

JULIAN COPE

In my hands I've got all that I
own
In my hands I've got nothing at
all
My arms start pumping
My fists do it too.

If my heart leaves a taste in
your mouth
Call that safe no taste at all
My feet start running
My eyes do it too
And all this happens for you.

Doo, doo, doo, doo, doo
I can't seem to win
My heart starts beating
And I'm covered with sin.
(Repeat)

If my life was the one that I
choose
This time lucky but the next one
I lose
My feet start jumping
My heart does it too.

If I cry at the haze in my life
Gimme Eve's volcano
I won't stop spinning
You ask for it too
And all this happens for you.

Doo, doo, doo, doo, doo
I can't seem to win
My heart starts beating
And I'm covered with sin.

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CAN'T CRY ANYMORE

As recorded by Kansas

T. SMITH
V. TEMPLE
S. MORSE

1,000 years could come and go
But we would never change
It doesn't matter how we try
Our hearts remain the same
You see how quickly distance
grows
Close your eyes and it appears
And we've pretended long
enough
No more time
No more tears.

I just can't cry
I can't cry anymore
While you throw our lives away
Throw them away.

Something happened long ago
And we grew apart
We turned our heads the other
way
And so we turned our hearts
But girl I'm not blaming you
And I'm not blaming me
It's just the way the story goes
We grew up
But separately.

I just can't cry
I can't cry anymore
While you throw our lives away
whoah
I just can't cry
I can't cry anymore
Throw them away.
(Repeat)

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WEATHERMAN (Says)

As recorded by Jack Wagner

NICK JAMESON
KIM O'LEARY

Alone goin' 'round in circles
Movin' aimlessly
Givin' so much for the future
Got nothin' left for me
Runnin' restless thru the city
To find my fantasy
Looked into your eyes and
found it
Lookin' back at me.

Now that the winter's over
Sweet love is takin' over
All of those dark clouds have
faded away
You got the tables turnin'
Can't stop the fire burnin'
You got a ticket to take me all
the way.

Weatherman says it's gonna get
hot tonight
There's a fever in the air that I
can't control
Now I'm gonna be a fool for love
But I think it's alright
And I never wanna let this
feelin' go
Weatherman says it's gonna get
hot tonight
And I'm gonna be with my
dream desire
I'm gonna get lost in love
Ooh 'cause it feels so right
Baby gonna raise this flame
into a fire.

Lost my vision tryin' to read
The writing on the wall
Caught up in fatal fascination
Headin' for a fall
Sweet shinin' summer angel
Came to my rescue
Shook off all that old suspicion
Woke up to a dream come true.

Now that the winter's over
Sweet love is takin' over

All of those dark clouds have
faded away
You got the tables turnin'
Can't stop the fire burnin'
You got a ticket to take me all
the way.

Weatherman says it's gonna get
hot tonight
There's a fever in the air that I
can't control
Now I'm gonna be a fool for love
But I think it's alright
And I never wanna let this
feelin' go
Weatherman says it's gonna get
hot tonight
And I'm gonna be with my
dream desire
I'm gonna get lost in love
Ooh 'cause it feels so right
Baby gonna raise this flame
into a fire.

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SHOULD I SEE

As recorded by Frozen Ghost

ARNOLD LANNI

Cover my eyes and ears
Til it all disappears
How can you judge for me
What I should hear and see.

You take away freedom of
choice
Take away the right to voice
My beliefs and all my views
You take away my right to
choose.

Show me what should I see
Make my mind up for me
Show me what should I see
What should I see.

How can you censor my thought
What is right what is not
How is it you decide
What I should feel inside.

Quoting God as you discuss
What is right or wrong for us
You inundate us with your
views
You take away my right to
choose.

Show me what should I see

Make my mind up for me
Show me what should I see
What should I see.

You take away freedom of
choice
Take away the right to voice
My beliefs and all my views
You take away my right to
choose.

Show me what should I see
Make my mind up for me
Show me what should I see.

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ASK THE LORD

As recorded by Hipsway

J. McELHONE
H. TRAVERS
G. SKINNER

I asked the Lord and He said no
I say why Lord
I hear you're happy but it does
not show
Where wild things are I dare not
go
I say why Lord
I say why Lord
I say why
Gimme strength gimme patience
Gimme will to survive

Where the wild things are I dare
not go
At first they make you happy
yeah this I know
But then they make feel so low,
so low, so low, so low.

Yeah black money pays for
suffering
I don't need it
I don't need it
I don't need it.

I may be happy but it does not
show
Where wild things are I dare not
go
I say why Lord
I say why Lord
I say why

I seen the fire and I touched the
flame
And given the chance I'd go
right back again
Hot summer rain burn me on the
wheel
Baptize me with fire.

Yeah black money pays for
suffering
I don't need it
I don't need it.
(Repeat)

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Concert Review

Bon Jovi / Cinderella

by Mary Jane Canetti

Hartford, CT — Opening for a main attraction like Bon Jovi may not be such a good idea for some up and coming rockers. However, Cinderella — whose members include Tom Keifer (vocals, guitar), Eric Brittingham (bass), Jeff LaBar (guitar) and Fred Coury (drums) — found the task to be an easy one. After all, Bon Jovi's labelmates are also good buddies. Believe it or not, the applause alone was enough to mistake the pretty boy rockers as the headliners. From the moment the group launched into "Once Around The Ride", it was clear these guys are going to be a force to reckon with sooner than we think.

Lead vocalist and head pretty boy Tom Keifer wore tight-fitting black leather pants with holes on the sides. Interesting, especially when he made certain movements on stage. As they enthusiastically welcomed the crowd, Cinderella launched into "In From The Outside", stating to the screaming lot, "We're in for one hell of a night tonight!" When the first notes of "Somebody Save Me" could be heard, the massive audience proceeded to scream even louder (if that's at all possible!) Knowing how to bait metal-starved kids, Eric and Jeff swung their guitars over their shoulders in a most fascinating manner. When the lights went dim and the smoke machine puffed, LaBar let loose with a short guitar solo that sounded almost too good to be true.

Next was "Night Songs" — Keifer donned a black top hat, and in unison, Brittingham and LaBar swung their axes leaning more towards style than musical appeal. "Push Push" saw the dark-haired frontman making some pretty provocative moves with his microphone stand. If he kept up this pace much longer, the hysterical girls might have broken down the stage barriers. Following several songs later, Keifer attempted playing his guitar over his head backwards. However, the stunt didn't garner much attention until the group started to hit the chords on "Nobody's Fool". Sensing the slow spot, he dedicated the song to Hartford and shook hands with some lucky concert goers in the front row.

As Cinderella closed the show, fans just couldn't get enough of this rising band. With a little more material under their belt and a few more arena shows with headliners like Bon Jovi, these guys have the makings of a successful hard rock outfit. It will be interesting to see this band's career unfold in the next few months. Watch out Jon!

The crowd's screams were deafening as the lights went out in the massive concert arena and Bon Jovi emerged from behind the long black curtain. One by one they appeared, each member evoking more applause than the next. And when it's last, but, of course, never the least, lead vocalist/frontman appeared, you could have sworn by the sound of the thunderous response that the roof was going to cave in. Wearing very tight fitting black leather pants, jean jacket and mirrored sunglasses, Jon kept the rambunctious crowd on its feet all night long. Opening to "Raise Your Hands", Jon, with Tico Torres (drums), Richie Sambora (guitar) and Alec John Such (bass), were in fine form.



Though there were many highlights, some of the best included Jon doing his familiar microphone stand twirling on "Breakout", the story he told about a former girlfriend who broke his heart, sequed nicely into the rousing "You Give Love A Bad Name". Keeping an element of humor in the show, at one point Jon bet Richie that he could garner more response from the teen-filled audience. Of course he won, because when the guitarist wasn't looking, Jon flashed an applause sign to the crowd. The stage antics, of course, were all in fun. For more crowd pleasers like "In And Out Of Love" and the much anticipated "Runaway", Jon, showing his pride, had the American flag wrapped around his shoulders. It proved to be a nice, welcomed touch.

One of the more interesting events that occurred was when Jon decided he couldn't hear the kids way in the back, so by way of cable, he flew over the amazed heads of thousands. He landed on a small stage in the back and proceeded to address the fans that he wanted them to feel like they had front seats too. A sincere gesture — perhaps Jon will cause a trend among his competition. Bathed in just a single spotlight with guitar in hand, he then sang the sweet, slow moving "Silent Night". Matches and butanes lit the Civic Center during the entire song.

Back with the boys on center stage, they broke into the inspirational "Livin' On A Prayer", which excited the crowd even further with leaps and singalongs. Watching Richie perform a steaming guitar solo followed by Tico's thunderous drum bit, the sight couldn't have been more mesmerizing. Overall, Jon's vocals may have been a bit hoarse in some spots, but hitting the high notes seemed easy. For the first encore, Jon casually strutted out in a long, silver lame coat and sang "Wanted Dead Or Alive", followed by "Drift Away", where Richie got his shot to sing the second verse. After hearing him, one wonders why he doesn't have more vocal responsibility.

As evidenced here tonight, it's obvious Bon Jovi hold no barriers between themselves and their audience. Jon even leaped into the crowd — barely coming out in one piece. There's a special closeness these talented musicians have with their fans that other rock acts seem to lack. Bon Jovi likes to have fun onstage and off, and wants to make certain their fans do too. This New Jersey-based hard rocking outfit don't need gimmicks or props to clutter the stage. Just having good, solid music and having a fun time is enough. Without a doubt, Bon Jovi is surely one hot concert ticket.



Concert Review

Huey Lewis and The News

by Scott Nance

The lights come down, and in the classic entrance style of The News, guitarist Chris Hayes and guitarist/sax player Johnny Colla rapidly overtake the front of the stage and capture the audience's interest with fast guitar work. Behind them, Billy Gibson mounts the drum kit and Sean Hopper takes his place at the keyboard. Then, completing the familiar entry, Huey comes on from the side to the sounds of his band and thunderous applause. By the time Huey enters, The News is hammering out "Jacob's Ladder". In the opener, everything happens so quickly, the audience has no time to react with anything but high excitement.

With the crowd still wondering what happened to them, Huey moves into "I Never Walk Alone", a song that shows off Sean Hopper's keyboard skills. Finishing up that *Fore* song, they go "back to the beginning" with their first big hit single, "Do You Believe In Love?", with the other News frontman shining his sax talents.

The next number is a *Sports* song, "Walkin' On A Thin Line", their story of what happened to Vietnam vets after coming home. This song, possibly their most important work, rings a lot truer than Springsteen's naively patriotic Vietnam anthem, "Born In The U.S.A." Again, Hayes carries much of this tune with some unnerving, emotionally disturbing guitar runs that really bring out the mood of the song.

Already, the "family band" concept has been vividly demonstrated several times with Hayes' and Colla's solos, but their equality as musicians is nowhere illustrated more than their acapella performance of "Naturally". This song clearly tells the audience that every band member is throwing in their own creativity and personality into the show, that it wasn't directed by only one person alone. It's more of an informal jam session between six friends, where the band can play around rather than put on a formal concert presentation.

Huey strolls off stage for a moment, and, in another classic News concert move, brings in the famous red wagon carrying a little drum machine. And just as he did on his last tour, he tells everyone that 75% of their favorite music is made with one of those babies, and decides to give it a try himself. He flips a switch and the small percussion computer cranks out the opener for the blues tune, "Bad Is Bad". Of course, Huey doesn't leave things entirely in the hands of a machine, adding his own oh-so-human, soulful harmonica solo.

Again Sean Hopper's keyboards sing out on the fast-moving song, "A Whole Lotta Lovin'". Next, Huey introduces the Tower Of Power horn section. Huey, The News, and the Tower Of Power play "The Power Of Love", that takes on an added thrust with the live horns. After the *Back To The Future* song, the double band performs "Trouble In Paradise", a song from Huey's first self-titled lp. Although many people believe the material from this debut effort is too raw and stinging to be good music, these qualities only enhance the material in a live production.

Following "Trouble In Paradise", Huey throws in an



original T.O.P. tune with a jazzy, different trumpet solo by Greg Adams. And that really is the key to understanding a Huey Lewis and The News performance. The audience must appreciate different musical styles and tones to appreciate this show. Huey, a fan of the jazz supergroup The Manhattan Transfer, has really been highlighting his collage effect of mixing different material in a way that proves the validity of jazz and blues in the age of metal.

Huey bounces all over the stage as he performs "Hip To Be Square". For an instant, it appears he'll run directly into the front row, but he pulls back in an instant. This tune seems to be his "theme song" now, where "Heart Of Rock 'N' Roll" was his signature tune a few years ago.

The stage clears except for Billy Gibson. He pounds down on non-electric, non-computerized percussion equipment without any technological assistance, using his own determination and creativity the way drummers have for thousands of years. After about two minutes of this percussion that probably jars a few teeth loose, star number two for the evening, Chris Hayes, bends and pulls his guitar as if it were a snake bolting from his hands. He beat the snake, and this entire instrumental serves as the introduction for "I Want A New Drug". But Hayes doesn't completely walk away with this song. Huey and Johnny jam together on the harmonica and sax, and much too short bass solo.

The already hyper fans demand two encores: "Heart Of Rock 'N' Roll", "Stuck With You", the number one song for 1986, and finally another Billy Gibson blues drum solo serves as the opening statement in "Workin' For A Livin'". The second encore consists of "I Know What I Like", "Doin' It All For My Baby" and "Back In Time", a song that both Johnny and Chris are responsible in pulling off so well.

Opening act Lonnie Mack solidifies the different styles idea because his material is sometimes very different from Huey's. Mack is a Vaughn-like guitarist, whose songs are usually one long and complex guitar riff. He opens his forty minute set with his 1963 hit, the instrumental "Memphis". He continues on, almost turning the spotlights into bursts of fire with his electric blues guitar.

Huey Lewis and The News, Lonnie Mack, and the Tower Of Power all prove that one audience can enjoy many kinds of music — rock, pop, blues and jazz. Heavy metal's good, but there remains good music beyond metal, and there are still thousands of music fans who know it. The heart of rock 'n' roll's still beating!



STACEY Q

"Connects" At Last

by Tom Lounghes

While undoubtedly one of the true success stories of 1986, Stacey Q has experienced false promises, disillusionment and a failed album. "We've learned from the past," said Stacey Swain, the sweet-voiced, sexy siren who fronts the group.

With two hit records ("Two Of Hearts" and "We Connect") under their belt and a third ("Shy Girl") just released, Stacey Q has hit the concert trail on their first major national tour. Swain spoke to *Song Hits* about her band, their music and the long and winding road to the top.

Song Hits: How did you come to front the band? You were a show girl in the circus prior to becoming a singer, correct?

Stacey Swain: Yes. I had some friends who were recording at a local studio that was owned by Jon St. James, who is now my producer, and he threw a party that my friends insisted I go to. I had no aspirations to be a singer at all, but I met him and all that changed soon after.

SH: Tell me how the album with EMI Records came about and why it failed to create an interest in the band?

SS: We had a 4-song demo tape and that was shortly after I had started working with the band (Q), and it was mostly meant as an introduction of myself to the (record) business. We got major label interest right away because we had gotten a name for

ourselves on the local scene rather quickly. We signed a deal with EMI and released an album called *Playback*.

There was a lot of turmoil within the ranks of the label at the time... communication problems and just problems getting it all together, internally, at the time our record was recorded and we just got caught in the middle of it.

SH: "Two Of Hearts" was a regional hit in southern California for your own independent label before you signed with Atlantic and had an album out, correct?

SS: Yes. That song was a big hit on local radio and with local dance party DJs, and because it was so big, we got the attention of several major labels and eventually signed with Atlantic.

SH: Your story of success is virtually unheard of in today's market. How did you manage to generate so much interest in the song on your own? How did you manage to get such heavy airplay for a local single?

SS: We were determined to do it. The only way to get people to believe in you is to believe in yourself and you have to work hard to get attention. You have to pound the pavement, you've got to decide first of all where you are going with your project and then do everything you can to get there.

In our case, I went to the parks on Sundays where local DJs spin records and said, "Hi, I'm Stacey Q and this is my new record, please listen to it and if you like it, then spin it at your dance parties." We sold the record at local record stores and would visit

"I think we have a lot of good things ahead of us."

them regularly and drop off buttons and sign posters.

SH: So you were signed to Atlantic Records and "Two Of Hearts" was released and in the nation's Top 20 before you even had an album to support it. Tell me about how *Better Than Heaven* came together. Since it was so rushed, is it a fair representation of the act and are you happy with the end result?

SS: Yes, the song was already near the top of the charts and we still didn't have an album, so we had to quickly assemble something and *Better Than Heaven* came together in less than 3 weeks. Since it was rushed, we weren't able to do as good a job on it as I think we are capable of doing, but I think it a good representation of the band and I can honestly say that I like it.

SH: Were any of the other tracks on the album older songs from your days as an independent recording act?

SS: Well, "Dancing Nowhere" had already been recorded, but the rest of the songs were all written and recorded within that three week period.

SH: You composed several of the songs on the new album. One was with veteran rocker Jon Anderson of Yes. How did that liaison come about?

SS: I was shooting the "Two Of Hearts" video and my producer/director for it, Peter Lipman, is a friend of Jon's and he invited him down to the video shoot and we met. He is surprisingly very shy, but is a real sweet guy. He came down that night to a show we were doing and we hit it off. We decided to head to the studio and do some work together. He came up with a wonderful melody which eventually became the song "He Doesn't Understand," and he came up with some rough lyrics and I finished them up. I wanted him to sing on the track as well, but he was in the middle of doing his own album and he didn't have the time to come down and sing.

SH: How long have you been songwriting and do you make use of a specific formula?

SS: Well, when I was 7 years old I used to write little songs and poems. I've always been partial to lyrics, then I would think up little melodies and now that I am doing serious songwriting, it usually works out much the same way; lyrics first. Although it does work all different ways, some-



Stacey Q singing her hit, "Two Of Hearts", on *Solid Gold*.

times I'll be sitting at the synthesizer and come up with a melody and other times I'll be walking around drinking a cup of coffee and lyrics will pop into my head.

SH: Were you surprised at how "Two Of Hearts" took off so fast up the charts?

SS: I was floored. But to be honest, we have been so busy since "Two Of Hearts", that we haven't really had a chance to think about it. I never thought in a million years that I would ever have a song that successful.

SH: How has the first tour been going? What size rooms are you playing? Are the same musicians from the album backing you on the road?

SS: Oh yes. SSQ is my band in the studio and on the road. We have been through thick and thin and we are a group. Stacey Q is not one person, it is a group effort. This is a band project and I'm just a member of the band. Stacey Q is all of us. So far the tour has been going very well and we are playing mid-size halls (4-6,000 seats).

SH: Now that you are exposed nationally, what kind of audiences do you appeal to?

SS: It is extremely varied. I did an episode of the show *The Facts Of Life* (she played the role of Cinnamon) and my audience grew overnight tremendously, just from that one television appearance. Then a lot of people saw me on the Joan Rivers Show. I have found I attract outside of

the teen market now as well... television is really great.

SH: With television now behind you and your pleasure in working in that market, do you now have a desire to, as have Madonna and Prince, go into film work?

SS: I am an adequate actress, I just don't have time to pursue it right now. I did a lot of theater work when I was in high school and I went to the Theater Of Arts and I did theater all through college. I would love to get back into live theater acting again, but I would also like to be involved on film too.

SH: Have you started work on a follow-up album yet?

SS: No. We've been very busy touring and promoting this album to start on another album already. However, I have started getting some ideas together for songs and I do plan on taking much more time with the next one. I would think we will start working on it in late spring sometime. I would like to take the band over to Italy and record it there... it is beautiful country.

SH: Since "Two Of Hearts" first cracked the charts, critics have compared you to Madonna. They feel that you, Regina and some of the other female dance artists are trying to jump on the bandwagon, so to speak. What are your feelings on this?

SS: I don't see any similarity outside of us being female and pop singers. I think that it is just that they don't know what else to say, so they try to compare me to somebody. If that is the case, it certainly is nice that they compare me to someone who has sold so many records, someone as talented and wonderful as Madonna. But as you know, I have been at this (business) for a long time myself and this is not my first record, so I didn't just jump on the (Madonna) bandwagon. I didn't just fall off of the turnip truck.

Aside from stunning good looks and an abundance of writing and performing talents, Stacey has a healthy attitude and optimistic outlook on her career and life. "I think we have a lot of good things ahead of us," she says. "But if it all were to end tomorrow, I wouldn't be bitter and complain because there are so many very talented people who never get a chance to have a taste of success — especially in the music business."

TALK DIRTY TO ME

As recorded by Polson

BRET MICHAELS
BOBBY DALL
C.C. DeVILLE
RIKKI ROCKETT

You know I never
I never seen you look so good
You never act the way you
should
But I like it
And I know you like it too
The way that I want you
I got to have you
Oh yes I do
You know I never
I never ever stay out late
You know that I can hardly
wait
Just to see you
And I know you cannot wait

Wait to see me too
I gotta touch you.

'Cause baby we'll be
At the drive-in
In the old man's Ford
Behind the bushes
Till I'm screamin' for more
Down the basement
Lock the cellar door
And baby
Talk dirty to me.

You know I call you
I call you on the telephone
I'm only hoping that you're
home
So I can hear you
When you say those words to
me
And whisper so softly
I gotta hear you.

'Cause baby we'll be
At the drive-in
In the old man's Ford
Behind the bushes

Till I'm screamin' for more
Down the basement
Lock the cellar door
And baby
Talk dirty to me.

C.C. pick up that guitar and
talk to me.

'Cause baby we'll be
At the drive-in
In the old man's Ford
Behind them bushes
Till I'm screamin' for more.
more, more
Down the basement
And lock the cellar door
And baby
Talk dirty to me yeah
And baby
Talk dirty to me
And baby
Talk dirty to me.

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BIG LOVE

As recorded by Fleetwood
Mac

LINDSEY BUCKINGHAM

Looking out for love
In the night so still
Oh I'll build you a kingdom
In that house on the hill.

Looking out for love
Big, big love.

You said that you love me
And that you always will
Oh you begged me to keep you
In that house on the hill.

Looking out for love
Big, big love.

I wake up alone
With it all
I wake up
But only to fall.

Looking out for love
Big, big love
Just looking out for love
Big, big love.

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VARIETY TONIGHT

As recorded by REO
Speedwagon

NEAL DOUGHTY

If ever you think you miss the
thrill of the chase
Or just get tired of the same old
face
I can be different honey,
I can be new
Want someone else
I can be that too.

Whoa gonna make you feel right
Honey if you want it
Variety tonight
Whoa gonna make you feel right
Honey you got it
Variety tonight.

The faces of love have their
smiles and frowns
And every romance has its ups
and downs
There are cases when love has

been less than sweet
Love without hate
Is a little like light without heat.

Whoa gonna make you feel right
Honey if you want it
Variety tonight
Whoa gonna make you feel right
Honey you got it
Variety tonight.

And the fire will fade if you
forget it
'Cause love can't live unless you
let it
Whoa you got to try just a little
harder
With the passin' days
You got to find some new ways.

Whoa gonna make you feel right
Honey if you want it
Variety tonight
Whoa gonna make you feel right
Honey you got it
Variety tonight.

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GIVE ME ALL NIGHT

As recorded by Carly Simon

CARLY SIMON
GERARD McMAHON

*I have no need of half of
anything
No half time no half a man's
attention
Give me all the earth and sky
And at the same time
Add a new dimension
Half the truth is of no use
Give it all, give it all to me
I can stand it*

I am strong that way.

*Give me all night
Give me the full moon
And if I can't take the whole of
you
Give it to me anyway
Give me all night
Till the last star fades
And if you can't take my heart
and soul
Take it from me anyway.*

*Don't give me fountains I need
waterfalls
And when I cry
My tears'll fill an ocean*

*The pain of love I'll accept it all
As long as you'll join me in that
emotion
Half of lovin' is no fun
Give it all, give it all to me
I can stand it
I am strong that way.
(Repeat chorus)*

*Don't leave me guessing alone
Don't walk me half the way
home
You can do that tomorrow
Just give me, give me all night.
(Repeat chorus)*

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P i c k O F T H E L i t t e r

by Rich Sutton



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

\$\$\$ Big Life
 Night Ranger
 MCA

It's interesting that David Foster can still put his mark on a song like "The Secret Of My Success", which is a pretty hard-drivin' rocker. Yet, there was something that just didn't sound like Night Ranger on this song. And the liner notes give it all away. The band ought to turn a whole album worth of material to the miracle worker. The possibilities are limitless.

Otherwise, *Big Life* is Night Ranger as it's been. Formula rock with a few flashes of brilliance from the guitar of Brad Gillis. Every time out, these guys have a few hits and do a pretty successful tour and then bubble under the top of the heap. Good work if you can get it!



MARK WEISS

\$\$\$ Loud And Clear
Autograph
RCA

On *Loud And Clear*, Autograph begins to develop a hook of their own; something which they desperately need. Their multi-part harmonies and vocal arrangements are beginning to give the group a calling card. But they need more.

Their songwriting has always been tight, and certainly "Loud And Clear" and "She Never Looked That Good For Me", fall into that category. But what does it take to make Autograph's brand of anthemic rock and roll successful? There are lots of choices — you can dress in schoolboy's clothing, make your lead singer a combination stand-up comedian/stud, get into religion, or have your picture taken doing a lot of obnoxious things. The choice is yours guys.

\$\$\$\$½ Broadcast
Cutting Crew
Virgin

How often is there an album that you hear and you just have to sit down and give it a long listen? Cutting Crew's *Broadcast* is such an album.

"(I Just) Died In Your Arms" sounds like Asia might have sounded had they loosened up a bit. Cutting Crew has many hooks that are reminiscent of early Roxy Music and King Crimson. Yet, the steady rhythms and vocals keep them from being merely a repeat.

"Don't Look Back", with its punctuating saxophone, and "I've Been In Love Before" are other album standouts. *Broadcast* is an impressive debut from an impressive band.

\$\$\$ Wishes
Jon Butcher
Capitol

Jon Butcher plays good. Real good. But he ought to give up the Hendrixisms, hire a vocalist and just play.

Wishes is a step in the right direction. Butcher doesn't make the mistake he's made in the past, of letting himself stray too close to the heavy metal pack. He's got a great sound and doesn't need to ride those coattails.

Strongest here are "Wishes" and the instrumental "Churinga".

Butcher knows he won't find fortune and fame playing without vocals. Fine. But he ought to let the guitar be his muse and let someone with a bluesier, gutsier voice be his frontman. Sounds simple, doesn't it?



\$\$\$½ Into The Fire
Bryan Adams
A&M

What has Bryan Adams got that you and I don't? Aside from a stack of hit singles that stretches from here to Manitoba, a career that seemingly can't be stopped and a whole stack of greenbacks, nothing. So who gave him the Midas touch? Everything Adams touches turns to gold.

Adams tries hard to push his music into areas where he's never been. At this point, breaking his formula for anthemic rock and roll seems like a risk. As Adams learns to take more and bigger chances, he'll break the mold. In the meantime, he'll have to be satisfied with music that sounds like it's in between the Bryan Adams of old, and the Bryan Adams we have yet to meet. Is that bad? No. Is it good? Well, it's good that he recognizes the rut he might've fallen into had he attempted *Reckless Part II*. It's just too bad he didn't get wherever he was trying to go on the first attempt.



\$\$\$½ Life, Love & Pain
Club Nouveau
Warner Bros.

If you think the title of this record foreshadows some higher ideals than this band may have, guess again.

Chances are excellent that you'd find yourself dancing in the kitchen to Club Nouveau's version of Bill Withers' classic "Lean On Me", which comes complete with a heavy reggae injection. What it's missing in perfect rasta, it makes up for in great fun. And that's not all. "Why You Treat Me So Bad" and "Situation #9" are just as fun.

Lofty ideals aside, this Club is good fun, has a good beat and you can dance to it. Where's Dick Clark when you really need him?

\$\$\$\$ Jody Watley
Jody Watley
MCA

Move over pseudo-nasty girls and Janet Jackson imitators because Jody Watley is the real thing. Or at least it sure seems that way.

Depending on her mood, and the song, this woman would just as soon spit on your face than nibble on your earlobe. Witness "Looking For A New Love" and "Still A Thrill", with its great funk guitar.

The only thing here that doesn't fit the mold is "Learn To Say No" — her duet with George Michael. I just get the feeling that this lady never says no — 'cause she's calling all the shots to begin with!

\$\$\$ Ready Or Not
Lou Gramm
Atlantic

Considering that Foreigner is still an entity, I'm not sure I understand the purpose of a Lou Gramm solo album. But so be it.

Only the name has changed.

Gramm rolls out his first solo effort with the title track and its rock steady backbeat, which is highly contagious. "Midnight Blue" is the kind of chart-topping Foreigner rocker you'd expect. And so it goes with "She's Got To Know" and "Lover Come Back."

So what's the point? If you like Foreigner, you'll like Lou Gramm solo. If you like Lou Gramm, then you'll like *Ready Or Not*. If you like neither, then Lou's out of luck.



\$½ Close To The Bone
Thompson Twins
Arista

Now that the Thompson Twins are really a pair, it seems as though three wasn't really a crowd. And judging from the sound of this album, we may soon find out if one head is better than two.

As a duo, the Thompson Twins have lost their umbilical cord to fun. *Close To The Bone* is flat, lackluster and just plain not fun. That's too bad because the Thompsons were never just another synth band. And now they are.



WHY CAN'T THIS NIGHT GO ON FOREVER

As recorded by Journey

STEVE PERRY
JONATHAN CAIN

*Lost in twilight
The memories
Precious moments you and me
We've been old friends
All through the years*

Picture postcards sharing tears.

*What's in our hearts
There's never time to say
Need you tonight
Lover don't fade away
I've seen your city lights
As I walk by
Why can't this night
Go on forever.*

*Without love we, we won't
survive
Run together we rule the night
Tell me secrets oh that make
you cry*

*Where's the laughter we gotta
try.*

*What's in our hearts
There's never time to say
Need you tonight
Lover don't fade away
Like a photograph
That time won't erase
Why can't this night
Go on forever
Go on forever and ever
Ever and ever.*

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WE ARE WHAT WE ARE

As recorded by The Other Ones

THE OTHER ONES

The sun came pouring upon my face
I heard the silence
Of empty space
Took my passion
My dream of life
Left me ooh too weak to fight.
Please don't say it

I won't take it anymore
Why should I run and hide.

We, we are what we are
Oh we're just like anybody else
Oh we, we are what we are
Oh we only want to be ourselves.

Look above me
Look all around
Imagination
Is what I found
I never asked you
To go away
Didn't want to oh cause you

pain.

Please don't say it
I won't take it anymore
Why should I run and hide.

We, we are what we are
Oh we're just like anybody else
Oh we, we are what we are
Oh we only want to be ourselves, ourselves, ourselves.

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LITTLE SUZI'S ON THE UP

As recorded by Tesla

JAMES DIAMOND
ANTHONY HYMAS

Little Suzi's on the up
Looking for a getaway
Ruby tries to bring her down
Still looking for another way
Little Suzi's on the up
Heading for the spotlight
Ruby finally gives up
Looking for some quiet nights.

And the music makes her feel so hot

Ooh and she'll smile for the camera with all she's got
Don't bring her down
She's a lot like you
She'll be richer by far
If her dreams come true.

Little Suzi's on the up
Now suddenly it's not a game
Ruby's glad she gave up
Cos Suzi's plainly set on fame
Little Suzi's on the up
Casting couch appointments made
Ruby's gonna hang around
To make sure Suzi's okay.

And the music makes her feel so

hot
And she'll smile for the camera with all she's got
Don't bring her down
She's a lot like you
She'll be richer by far
If her dreams come true
Don't bring her down
She's a lot like you
She'll be richer by far
If her dreams come true
Little Suzi's on the up.

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ENDLESS NIGHTS

As recorded by Eddie Money

JOHN CESARIO
MICHELLE COLLYER
STEVE MULLEN

Lover
I just can't believe it's turned
You're tearing my life apart now
There's no simple answer
Here I am just standing in circles.

And the logic is turning me 'round
My mind keeps holding
Only one thought.

When you gonna call
I think it's worth the time
How you gonna change
All these endless nights

If you could stop
Leading me around
You're never gonna change
All these endless nights.

Tender
The way that you touched me now
Taking our fears away now
There won't be a reason
Just a well-rehearsed explanation.

Though the love that is turning inside
Keeps on twisting
Twisting my mind.

When you gonna call
I think it's worth the time
How you gonna change
All these endless nights
If you could stop
Leading me around
You're never gonna change

All these endless, endless nights
I wish that you could change
All these endless, endless nights.

And the hope that is holding me here
Is starting to die
Oh no is it ever gonna stop.

When you gonna call
I think it's worth the time
How you gonna change
All these endless nights
If you could stop
Leading me around
You're never gonna change
All these endless, endless nights
I wish that you could change
All these endless, endless nights
All these endless, endless nights now.

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PAUL COX

DIRTY WATER

As recorded by Rock and Hyde

B. ROCK
P. HYDE

*I swear I've seen
Your face before
It peered inside my open door
I'm sure I played
This game before
Pay a little bit now
Then later more.*

Angel, angel

*Ring them bells
Ring them bells
Something is wrong
It doesn't belong
And it's not natural
To sing that song.*

*And if I wash my hands in your
dirty water
Will your religion make me
clean
And if I wet my feet in your dirty
water
Will I be blind for all I've seen.*

*A lover would be more
concerned
But when I needed you*

*Your head was turned
It seems like you
Do what you can
To make me feel a guilty man.*

*Angel, angel
Ring them bells
Ring them bells
Something is wrong
It doesn't belong
And it's not natural
To sing that song.
(Repeat chorus)*

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JEFF KATZ



DAVID BAILEY

CAN I HOLD YOU

As recorded by Colin James Hay

COLIN JAMES HAY

Can I hold you in my arms
tonight
Can I make your head and body
light
Can I tell you everything
Can I make your sweet heart
sing
Can I discover about you.

Never feel alone when I'm with
you

I never have to talk when I'm
with you
It really is a lonely world
It helps if you have someone to
hold
I want that someone to be you.

You're never ever far away
From my day dreams
There never are the words to
say
For in our world we're one
And every rising sun
There is you.

Can I hold you in my arms
tonight

Can I make your head and body
light
Can I tell you everything
Can I make your sweet heart
sing
Can I discover about you.

Never feel alone when I'm with
you
I never have to talk when I'm
with you
It really is a lonely world
It helps if you have someone to
hold
I want that someone to be you.

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YOU KEEP ME HANGIN' ON

As recorded by Kim Wilde

**EDDIE HOLLAND
LAMONT DOZIER
BRIAN HOLLAND**

Set me free why don'tcha babe
Get out my life why don'tcha
babe
'Cause you don't really love me
You just keep me hangin' on.

Set me free why don'tcha babe
Get out my life why don'tcha
babe
'Cause you don't really need me
But you keep me hangin' on.

Why do you keep a-comin'
around
Playin' with my heart
Why don'tcha get out of my life
And let me make a brand new

start
Let me get over you
The way you've gotten over me
yeah.

Set me free why don'tcha babe
Get out my life why don'tcha
babe
'Cause you don't really love me
You just keep me hangin' on
Now you don't really need me
You just keep me hangin' on.

You say although we broke
You still just wanna be just
friends
But how can we still be friends
When seein' you only breaks my
heart again
And there ain't nothin' I can do
about it
Whoah, whoah, whoah.

Get out, get out of my life
And let me sleep at night
'Cause you don't really love me

You just keep me hangin' on.

You say you still care for me
But your heart and soul needs
to be free
Now that you've got your
freedom
You wanna still hold on to me
You don't want me for yourself
So let me find somebody else.
(Repeat chorus)

Why don'tcha be a man about it
And set me free
Now you don't care a thing
about me
You're just usin' me
Get out, get out o' my life
And let me sleep at night
'Cause you don't really love me
You just keep me hangin' on.

'Cause you don't really need me
You just keep me hangin' on.

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WILL YOU STILL BE THERE

As recorded by Howard Jones

HOWARD JONES

How many lives have been
shaken
'Cos a few simple actions were
not taken
There will be a time
Time for the next world
Can't let the feelings be left
unsaid.

Will you still be there when the
night comes
The glory's over and the chill
comes
When the night comes
Will you still be there
Will you still be there when the
night comes
Will you still be there.

When the world seems to fall
apart for us
When all the hope has turned to
desperation
How can we torture
Torture the ones that we love
Can't let the feelings be left
unsaid.

Will you still be there when the
night comes
The glory's over and the chill

comes
When the night comes
Will you still be there
Will you still be there when the
night comes
Will you still be there.

How many hearts have been
broken
How many have been broken in
two
'Cos a few simple words had not
been spoken
Not been spoken no, no, no
There's a need to know that
we're wanted
That we're wanted yeah, yeah,
yeah
There's a need to know you care
Need to know who cares for you
yes we do.

Will you still be there when the
night comes
The glory's over and the chill
comes
When the night comes
Will you still be there
Will you still be there when the
night comes
Will you still be there.

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I WANNA BE LOVED (But By Only You)

As recorded by the Steve
Miller Band

JIMMY REED

I wanna be loved
But by only you
I wanna be loved
But by only you
Because I never met a love as
true.

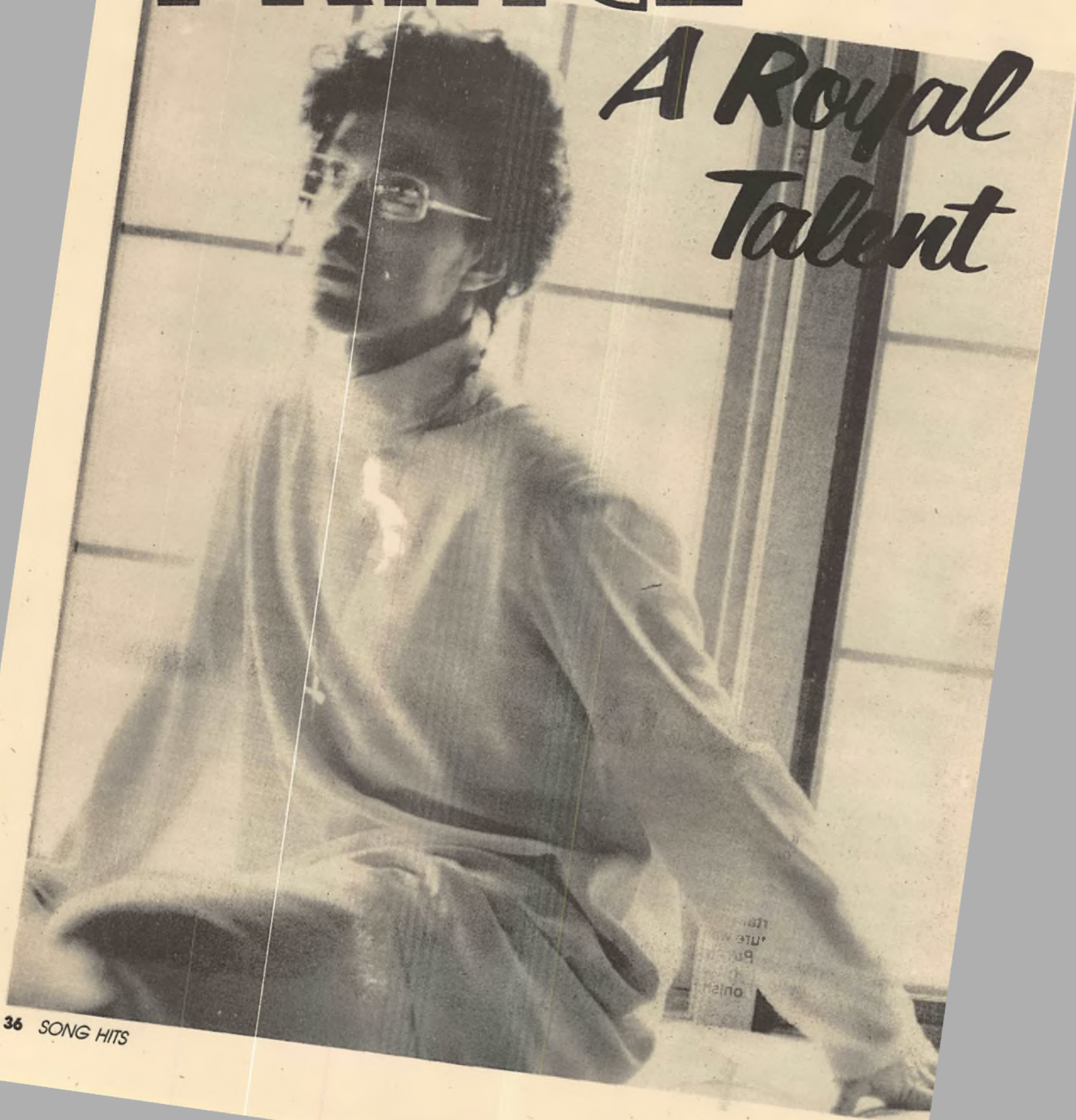
Your kiss is so sweet
Honey your love is light
Your kiss is so sweet
Honey your love is light
Come on and love me
Honey love me tonight

I wanna be loved
But by only you
I wanna be loved
But by only you
Because I know, I know your
love is true.

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PRINCE

*A Royal
Talent*



His communication with his public comes in only two forms — his music and his performances.

Looking back, Prince has been an artist under attack. The leaders of the PMRC singled out his lyrics for their sexual bluntness and cited them over and over again when calling for record labelling. His 1985 album, *Around The World In A Day*, upset many critics. It was fundamentally different from Prince's previous sound... too different for many. The response of an artist has been central to Prince's career. And that response, the response that impels Prince to continually move in directions that defy convention, will always make some people uncomfortable.

Parade: Music From Under The Cherry Moon was one of those moves beyond convention. With its atonalities and strange juxtapositions, it went far outside the boundaries of current pop formulae. Yet "Kiss" sold 600,000 copies in just its first three weeks in the stores.

A strong case can be made that Prince represents the same kind of music dynasty as Berry Gordy did when the motown empire was getting off the ground in the early 1960s. Both developed songs and artists out of a midwestern base, far from the establishment strongholds of New York and Los Angeles. The difference, of course, in the case of Prince, is that this dynasty's sire is also a smash hit recording artist in his own right.

When Prince decided to star in his own debut feature film, Hollywood was outraged. How dare a rock singer, who had never appeared before a camera, not only take the focal role as an actor, but insist on being the central creative force behind the film. Rumors in the *New York Post* said Hollywood power-brokers were so certain the film would fail, that the picture was about to be shelved. But *Purple Rain* became the biggest hit of the summer, grossing an astonishing \$80

million. Prince was presented with not only an Oscar for the film's soundtrack, but also three American Music Awards and three Grammy Awards for the album. The *Purple Rain* lp, in fact, was one of the ten biggest-selling albums in the history of the record industry.

The supporters who made it possible for Prince to defy Hollywood's wisdom were his fans. And those fans made their power felt on the tour that followed. Prince performed seven dates in Detroit to a combined total of 140,000 people. His engagement was the longest in the history of Joe Louis Arena. In Washington, DC, Prince performed seven nights to a total audience of 131,000. Tickets had sold at the rate 10,000 per hour. Scalpers were demanding \$450 a seat. When the "Purple Rain Tour" was over, it had been seen by over 1.7 million, and had become one of the three biggest concert series in music history, running neck and neck with the record-breaking tours of the Jacksons and Bruce Springsteen.

The tour was punctuated by unpublicized free concerts for handicapped kids. In Washington, Prince performed a surprise concert one afternoon at the Gallaudet College For The Deaf. Students were bused in from all over the Washington area without being told what they were about to see. A dozen sign language interpreters flashed Prince's lyrics to the crowd. At the end of the show, the crowd signed "We love you, Prince." In LA, Prince performed an unannounced concert for the blind, deaf and disabled youngsters at the Santa Monica Civic Auditorium. In Houston, Texas, Prince performed a ten a.m. concert at Houston's Texas Southern University for 1,200 handicapped and blind children. The audience was bused in from all over Houston to see the special 90-minute show. Many of the youngsters were so touched by the experience that

they not only clapped and cheered, they cried. On March 20, Prince performed a free 90-minute concert at Lehman College's Performance Art Center in the Bronx for 1,800 handicapped kids bused from all over New York City. Mayor Koch's office provided security and transportation for free.

A week after the end of the "Purple Rain Tour," *Around The World In A Day* was released, went to number one so rapidly that *Billboard* said it was "the fastest any artist has returned to number one with a new album" in ten years, and made Prince the ONLY artist of the '80s to have two number one lps in a row. The record has since sold close to four million copies worldwide.

To say that Prince is a mysterious figure is an understatement. He makes almost no public utterances, is seldom seen in paparazzi photos, and gives few clues to the nature of his private or artistic life. His communication with his public comes in only two forms: his music and his performances.

Sign 'O' The Times, Prince's ninth album, is the newest of those communications. As on his earliest albums, Prince recorded almost all of the songs on this two-record set by himself, laying in all of the vocals and instrumental parts as he shuttled back and forth between his own studio in his hometown Minneapolis, and a studio in LA.

The content of *Sign 'O' The Times* is more varied than anything Prince has created before — and that is saying a great deal. Musically, it swings from dance-funk to pounding rock, all interlaced with small explosions of melodic and rhythmic invention.

But Prince's primary role is not that of a musical mentor, it is that of an artist. The latest step in that role is *Sign 'O' The Times*.

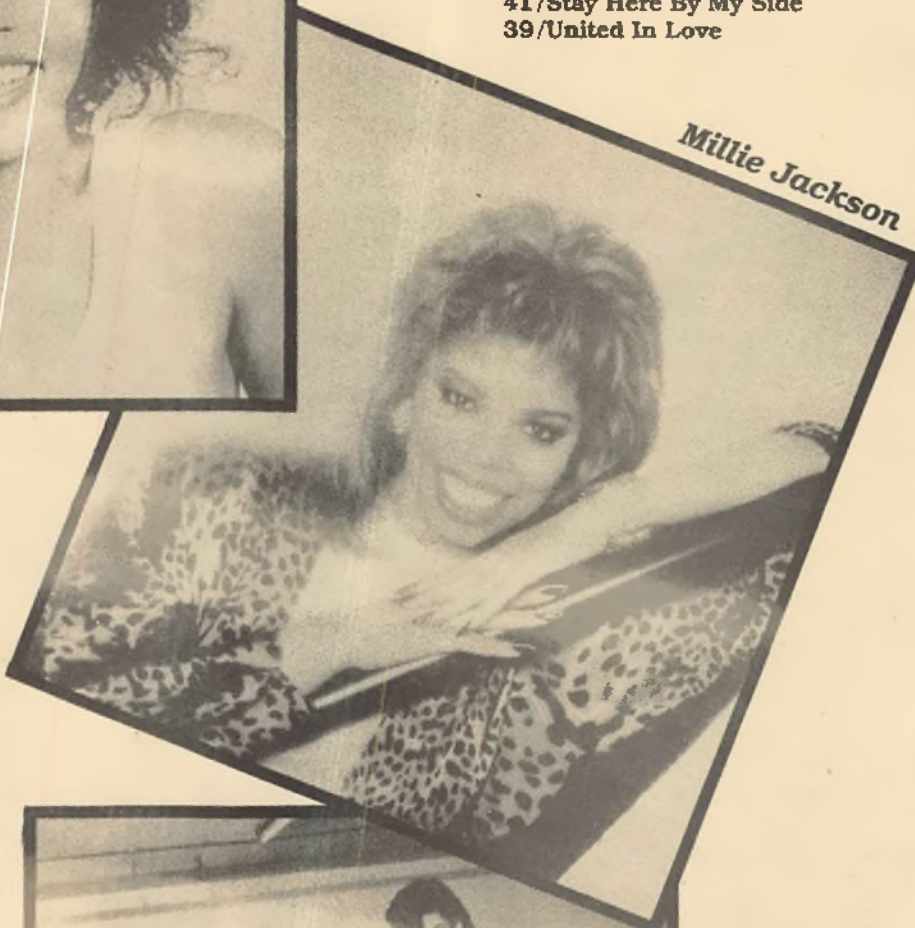


Soul SECTION



Whitney Houston

42/Last Unbroken Heart, The
40/Lies
42/Right On Track
40/Rock Steady
43/Se La
44/Sign 'O' The Times
41/Stay Here By My Side
39/United In Love



Millie Jackson

42/Always
46/An Imitation Of Love
39/Break Every Rule
43/Dirty Looks
40/Duke Of Earl
44/Everything's Gonna Be Alright
43/Fallin'
46/Give A Little More Lovin'
44/He Wants My Body
39/Head To Toe
41/Heart And Soul
41/I Wanna Dance With Somebody (Who Loves Me)
46/Just To See Her



Lisa Lisa And Cult Jam

MAUREEN LAMBRAY

UNITED IN LOVE

As recorded by the
Commodores

P. RESWICK
S. WERFEL

So united.

It isn't always easy
We've been through a few hard
times
But when we stick together
There's no mountain we can't
climb.

With all that we've been through
And everything we've done
Nothing comes between us
We stand as one.

United in love
There's nothing we can't rise
above
United in love
Whatever happens to us
United in love
We'll always be
United in love
So united.

And if you reach your hand out
But your dreams just seem too
far
Stand upon my shoulders
And you can touch that star.

The road that we are on
May lead into the night
But we will walk together
Into the light.

United in love
There's nothing we can't rise
above
United in love
Whatever happens to us
United in love
We'll always be
United in love
So united.

As sure as day follows night
No matter who is wrong or right
No matter what we do or say
We always come away.
(Repeat chorus)

And if we stand by each other
Always respect one another
There's nothin' we can't do no
There's nothin' we, we won't get
through
No, no, no, no we're so united.

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Music & Vandorf Songs & Reswick Werfel
Music (adm. by Arista Music, Inc.).

HEAD TO TOE

As recorded by Lisa Lisa and
Cult Jam

FULL FORCE

Today started with a crazy kiss
(On our way home)
We were in for a surprise
(Who would have known)
Who would have thought that
we would become lovers
As friends we were so, so tight
Can't help myself
You make me feel so right
I got to, got to tell you darlin'.

Ooh baby I think I love ya
From head to toe
Ooh baby I think I love ya
From head to toe
I think I love you from head to
toe
I know.

Here today gone tomorrow
It's possible but I doubt it
His kiss is credit in the bank of
love
I never leave home without it.

He's different from any boy I
know
Body supreme
Bedroom eyes head back to the
side
Please don't be so mean.

Fourteen karat love
You are my jewel of the Nile
When we make love diamonds
are forever
Top to bottom I love you
I will leave you never
I got to, got to tell you darlin'.
(Repeat chorus)

I think I love you from head to
toe
You can't hurry love
You got to take it slow
But my angel you forget your
wings tonight
(Heaven up above)
Baby you got the love.

Fourteen karat love
You are my jewel of the Nile
When we make love diamonds
are forever
Top to bottom I love you
I will leave you never
I got to, got to tell you darlin'.
(Repeat chorus)

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Careers Music, Inc.

BREAK EVERY RULE

As recorded by Tina Turner

RUPERT HINE
JEANNETTE T. OBSTO

Every road that I walk
Every single flight I ever take
Though I'm thousands of miles
away
In my mind every journey leads
me closer to you
I've been all around this world
I've been in far too many states
But I'm under your spell
I've made mistakes
Oh you can probably tell.

You're every dream that I dream
You're every beautiful thing I've
ever seen
I'm always singing your praises
Counting the days away.

I would be your slave
I'd even be your fool
I'm so in love with you
I'm in love with you
I'm gonna break every rule.
(Repeat)

I hope you can forgive
Every white lie I'm forced to tell
They say that everything's fair
in love and in war
And I'm not above cheating for
you
One night I'll catch you off your
guard
And you will finally fall so hard
Strategically speaking I'm
already beaten
Oh I'll surrender to you.

You're every dream that I dream
You're every beautiful thing I've
ever seen
I'm always singing your praises
Counting the days away.

I would be your slave
I'd even be your fool
I'm so in love with you
I'm in love with you baby
I'm going to break every rule.
(Repeat)

And every road that I walk
And every flight that I ever take
And every dream that I dream
Every journey brings me closer.

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LIES

As recorded by Jonathan
Butler

JONATHAN BUTLER
JOLYON SKINNER

Ooh yeah lies ooh yeah
Ooh baby lies well, well.

We took a vow to be ever true
I lived up to mine tell me did you
Someone saw you with your old
lover
Hand in hand I don't
understand
You said it ended so long ago
You had me believing
While you were deceiving me
with lies
(Lies).

Wish I could have seen it
(Lies)
But I never did
(No I never did)
Baby lies
(Lies)
Thought I'd read the message in
your eyes
(Lies)

But I was just caught up in your
web of lies.

Someone calls at the strangest
of times
And I swear I hear a man's voice
on the other side
You give me the same old story
It's just a friend
That's who it is
(Yeah)
I hate to say it
But my faith in you is shaken
Don't say you love me
When it's my heart you're
breaking.

With your lies
(Lies)
Wish I could have seen it in your
eyes
(Lies)
But I never did
(No I never did)
Ooh lies
(Lies)
It took so long for me to realize
(Lies)
'Cos I was too caught up in your
web of lies
(Lies)
Lies

(Lies).

Woah, woah yeah girl
You had me believing
While you were deceiving me
with lies
(Lies)
I hate to say it
But my faith in you is shaken
Don't say you love me
(Don't say you love me)
When it's my heart you're
breaking.
(Repeat chorus)

Cheated on me
(Cheated on me)
With the white lies
(With the white lies)
The wicked lies
(A wicked lie)
When I loved you baby loved you
Ooh baby.

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DUKE OF EARL

As recorded by the New
Edition

EARL EDWARDS
EUGENE DIXON
BERNICE WILLIAMS

As I, I wander through this land
Nothing can stop Duke of Earl
And you, you are my girl
No one can hurt you no, no
'Cos I, I really love you oh, oh

Come on baby hold me
'Cos I'm the Duke of Earl
Yeah, yeah, yeah, yeah and
when I hold you
You are my Duchess
My Duch of Earl
We'll walk, walk through my
Dukedoin
A paradise we will share yeah
I, I really do love you oh, oh
So come on baby hold me
Yeah I'm the Duke of Earl oh,
oh, oh, oh.

Yeah I, I really could be so

wrong
'Cos no one's gonna stop me
'Cos I'm the Duke of Earl
Yeah, yeah, yeah, yeah.

As I, I wander through this land
No one can stop me Duke of Earl
And you, you are my girl
Nothing can hurt you no, no
'Cos I, I really love you.

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ROCK STEADY

As recorded by The Whispers

BO WATSON
KENNY EDMONDS
L.A.
D. LADD

I looked at you you stole my
heart
You were all that I anticipated
I wanted you every part
But I knew love would be
complicated
I would start to touch

But you wouldn't let it
'Cause it never seemed to be the
right time
I started to give up
Down to the limit
But then you changed your
mind.

As we began to rock steady
Steady rockin' all night long
And we began to rock steady
Rockin' till the break of dawn.

You smiled at me to my surprise
You too were anticipatin'
I should've known it was in your

eyes
That you were gettin' tired of
waitin'
You wanted me so much
But I didn't get it
How could a fella be so blind
I started to give up
But love wouldn't let it
Then you came into my life.

As we began to rock steady
Steady rockin' all night long
And we began to rock steady
Rockin' till the break of dawn.

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I WANNA DANCE WITH SOMEBODY (Who Loves Me)

As recorded by Whitney
Houston

GEORGE MERRILL
SHANNON RUBICAM

The clock strikes upon the hour
And the sun begins to fade
There's still enough time to
figure out
How to chase my blues away
I've done alright up 'til now
It's the light of day that shows
me how
And when the night falls
Loneliness calls.

Oh I wanna dance with
somebody
I wanna feel the heat with

somebody
Yeah I wanna dance with
somebody
With somebody who loves me.
(Repeat)

I've been in love and lost my
senses
Spinning thru the town
Sooner or later the fever ends
And I wind up feeling down
I need a man who'll take a
chance
On a love that burns hot enough
to last
So when the night falls
My lonely heart calls.

Oh I wanna dance with
somebody
I wanna feel the heat with
somebody
Yeah I wanna dance with
somebody

With somebody who loves me.

Oh I wanna dance with
somebody
I wanna feel the heat
Yeah I wanna dance with
somebody
With somebody who loves me.

Somebody oo, somebody oo
Somebody who loves me yeah
Somebody oo, somebody oo
To hold me in his arms.

I need a man who'll take a
chance
On a love that burns hot enough
to last
So when the night falls
My lonely heart calls.
(Repeat chorus)

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HEART AND SOUL

As recorded by T'Pau
DECKER
ROGERS

Something in the moonlight
catches my eye
The shadow of a lover goes
dancing by
Looking for a little bit of love to
grow
So give me love
Give me heart and soul
You never let me cross to the
other side now
Tied to the hope that you would
somehow
Hard on the heels of something
more
But I lost your love
Heart and soul.

Leaving you ain't easy now
But loving you's the hardest
part
You never want me for myself
And I needed you right from the
very start
Oh won't you even try to.

Give a little bit of heart and soul
Give a little bit of love to grow
Give a little bit of heart and soul
And don't you make me beg for
more
Give a sign 'cos I need to know
Give a little bit of heart and
soul.

Walking on water walking on
air

That was the heart and the love
we share
Do you keep secrets left untold
That you can't give love
Heart and soul
I used to have a love with the
Midas touch
I turned to gold then I turned to
dust
Left me for another I turned to
stone
Now give me love
Heart and soul.

Living in a fantasy
There's never any room to
breathe
Hoping every waking hour
You'll turn around and say that
we can start
Won't you even try to.

Give a little bit of heart and soul
Give a little bit of love to grow
Give a little bit of heart and soul
And don't you make me beg for
more
Give a sign 'cos I need to know
Give a little bit of heart and
soul.

Somehow I lost my way
Looking to see something in
your eyes
But love will never compromise
This is the politics of life.
(Repeat chorus)

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STAY HERE BY MY SIDE

As recorded by Midnight Star

WILLIAM SIMMONS

See the clouds drifting into the
evening skies
Bringing the rain to hide the
tears that I cry
Whenever I'm in the mood to
keep you warm
You run for cover in someone
else's arms.

Can't you see
I'll give you all the love you'll
ever need
Just stay here by my side
I'll keep you satisfied
Stay here by my side
Baby let me touch your body.

Lay down beside me and I will
cry no more
Promise me you'll never walk
out of that door
Oh give me a chance and I'll be
good to you
'Cause no one could ever love
you the way that I do.

Can't you see
I'll give you all the love you'll
ever need
Just stay here by my side
I'll keep you satisfied
Stay here by my side.

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ALWAYS

As recorded by Atlantic Starr

**JONATHAN LEWIS
DAVID LEWIS
WAYNE LEWIS**

Girl you are to me
All that a woman should be
And I dedicate my life to you
always
A love like yours is rare
It must have been sent from
above
And I know you'll stay this way
for always.

And we both know
That our love will grow
And forever it will be you and
me
Ooh you're like the sun chasing
the rain away
When you come around you
bring brighter days
You're the perfect one for me
And you forever will be
And I will love you so for
always.

Come with me my sweet
Let's go make a family
And they will bring us joy for
always
Oh boy I love you so
I can't find enough ways to let
you know
But you can be sure I'm yours
for always.

And we both know
That our love will grow
And forever it will be you and
me
Ooh you're like the sun chasing
the rain away
When you come around you
bring brighter days
You're the perfect one for me
And you forever will be
And I will love you so for
always.

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RIGHT ON TRACK

As recorded by the Breakfast
Club

**DAN GILROY
STEPHEN BRAY**

Gonna make a move that
knocks you over
Watch this turn this one's gonna
put you away
But I'm doing my very best
dancing
Every time you're looking the
other way.

I could move out to the left for
awhile
I could slide to the right for
awhile.

I could get up and back
Right on track
But is right on track
Is that gonna get you back.
(Repeat)

I've been trying to get your
attention
And I'm very, very close to
thinking of a way
I could be big and tough and
other funny stuff
But you just keep looking the
other way.

I could move out to the left for
awhile
I could slide to the right for
awhile.
(Repeat chorus)

How far away can you go
And still be dancing with me
Would you mind staying in the
vicinity
I've not been faring badly
But I would gladly take you
back, back.

There must be some kind of bad
connection
'Cause this music does not
sound the way it did
I got to get up and back
'Cause I've been off track
And that may be just why you
disappeared
But now I've got you in the
corner of my eye
And I've got one more move I
can try.
(Repeat chorus)

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THE LAST UNBROKEN HEART

As recorded by Patti LaBelle
and Bill Champlin

**JAY GRUSKA
PAUL GORDON
JOSEPH WILLIAMS**

One more tear never cried
One more chance never tried
How can we
Look and still not see.

One more kiss in the wind
For what we might have been
But we choose
Games that we can't lose
'Cause it's safer not to play
Than to play this game with
you.

The last unbroken heart
Is first to turn away
Before we even start
The last unbroken heart
Will hide behind the flame
To keep away the spark
Somewhere in the night
You'll hear the cry of
The last unbroken heart.

One more word left behind
Leaves us lonely instead
We try so hard
Not to drop our guard.

Still we long for the fight
One more push in the night
One more stare
Is there someone there
It's so easy holding back
And so hard to say we care.

The last unbroken heart
Is first to turn away
Before we even start
But this last unbroken heart
Has nothing left to do
Than to come out of the dark
'Cause if we can risk a broken
heart
I'll take my chance with you.

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DIRTY LOOKS

As recorded by Diana Ross

LOTTI GOLDEN
RICHARD SCHER

When you look into my eyes
Tell me what they see
You're my object of desire
Oh my secret fantasy
I see the fire feel the flame
Gets me ev'rytime you look my way
And oh how ya make me feel inside
Come get me with your eyes.

Dirty looks
You're givin' them to me again
Dirty looks oh baby
I want ya to just keep them comin'
Dirty looks
Dirty, dirty, dirty looks
Dirty looks
Dirty, dirty, dirty looks.

Ev'ry move you make boy
I'll be watching you
Can't wait till we're alone
Cuz your love's so good
I see the fire feel the flame
Do you know you feel the same
You know how it makes me feel inside

Undress me with your eyes.

Dirty looks
You're givin' them to me again
Dirty looks oh baby
I want ya to just keep them comin'
Dirty looks
Dirty, dirty, dirty looks
Dirty looks
Dirty, dirty, dirty looks

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SE LA

As recorded by Lionel Richie

LIONEL RICHIE
GREG PHILLINGANES

You know sometimes I sit and wonder
Just how this world would be
If we had all the people laughing
And everybody living in harmony
We have to say.

Se la, se la
Talking to the people
Se la, se la
It's time you thought about it
Se la, se la
Hey, hey se la, se la.

There would be no more living in desperation
And no more hatred and deceit
Tell me can you imagine

All the children playing in the street.

We se la, se la, se la
Do it say it
Se la, se la
Talking to everybody yeah
Se la, se la
You know what it's all about
Se la, se la
You play for the people man
Play for the people.

It's time you know for everyone to come together
I know it's hard but this dream must come to light
Because life should be one big celebration
I'm talking to you now
Only we can make things right.

We se la, se la, se la
Do it on the good foot
Se la, se la
Every, every, every
Se la, se la
Se la, se la
Talk about it sing about it

Talk about it sing about it
Talk about it sing about it
Se la, se la.

Huh all the children
Tell me about the children
We've got to help them now to survive
One world one heart is our salvation
Ooh, ooh, ooh
Let us keep the dream alive.

We se la say it se la say it
Don't hold back no longer
Se la, se la
Can't you see it just believe it
Se la say it se la ooh, ooh, ooh
Talkin' to you now
Se la, se la
Talking to you now.

Se la, se la
Se la, se la
Se la, se la
Se la save the children se la.

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FALLIN'

As recorded by Melba Moore

GENE McFADDEN
FRANNE GOLDE

Seems like my life
Has finally come together
Ev'ry day that goes by
Suddenly feels much better
It's the things that you do
So unlike any other
Just when I thought I could never love another oo I'm.

I'm fallin', I'm fallin'
I'm fallin' in love
I'm in love.

Finding myself
Constantly thinking of you
Not a day goes by
That I don't want to love you
And when I'm feelin' low
You are my inspiration
And I never want to let go of this sensation oo I'm.

I'm fallin', I'm fallin'
I'm fallin' in love

I'm in love
After all that I've been through
I thought I was born to lose
Never to love again
Tried before
But I could never win.

Oh baby I'm fallin', I'm fallin'
I'm fallin' in love
I'm in love
Whoa I'm fallin', fallin'.

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SIGN 'O' THE TIMES

As recorded by Prince

PRINCE

Oh yeah
In France a skinny man died
Of a big disease with a little
name
By chance his girlfriend came
across a needle
And soon she did the same
At home there are seventeen
year old boys
And their idea of fun
Is being in a gang called The
Disciples
High on crack and totin' a
machine gun
Time, time.

Hurricane Annie ripped the
ceiling off a church

And killed everyone inside
U turn on the telly
And every other story is tellin' u
somebody died
Sister killed her baby
Cuz she couldn't afford 2 feed it
And we're sending people 2 the
moon
In September my cousin tried
reefer for the very first time
Now he's doing horse
It's June
Times, times.

It's silly no
When a rocket ship explodes
And everybody still wants to fly
Some say a man ain't happy
Unless a man truly dies oh why
Time, time.

Baby make a speech
Star wars fly
Neighbors just shine it on

But if a night falls and a bomb
falls
Will anybody see the dawn
Time, time.

It's silly
When a rocket blows
And everybody still wants 2 fly
Some say man ain't happy truly
'Til man truly dies oh why, oh
why
Sign 'o' the times
Time, time.

Sign 'o' the times
Mess with your mind
Hurry before it's 2 late
Let's fall in love
Get married have a baby
We'll call him Nate if it's a boy
Time, time
Time, time.

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EVERYTHING'S GONNA BE ALRIGHT

As recorded by Al Green

**EBAN KELLY
JIMI RANDOLPH**

Don't let this world mislead you
Don't you ever go astray
Trust in God's word and believe
it
'Cause it will never pass away
We'll see him in his glory

Riding on the clouds of joy
Greeting us with open arms
And peace forever more
I know that.

Everything is gonna be alright
He's coming back
Like He said He would
Yeah, yeah He's gonna be
alright
He's coming back
For the true and good.

I wanna be ready
Got to be ready

Wanna be ready
We all got to be ready
For the peace love and
happiness
He's coming back
Just like He said He would
Peace love and happiness
He's coming back
For the true and good.

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HE WANTS MY BODY

As recorded by Starpoint

PRESTON GLASS

I was lookin' for much more
Than just another one night
stand
I was hopin' to connect a little
deeper
In a crowded room of cheap
perfume
My eyes received his glance
I was captured by the presence
of this creature
Then we started to dance
I thought it was my chance
To display my inner message
thru the rhythm
I was mesmerized and
tantalized
He told me with a smile
Come on over you could get into
my system.

I thought we'd talk and then
ease into love
But he said
Don't want conversation
Give it up.

He wants my body
He don't care what's on my
mind
He wants my body
Baby wants to horizontalize
He wants my body
He don't care about my mind
He wants my body
His passion doesn't waste no
time.

So we kissed goodbye at sunrise
I said I would call at noon
He said that's ok just come back
here at midnight
Thought we'd talk about our
future
Thought we'd get to be friends
soon

But he wants to keep his
distance in the daylight.

I dial his number but he lets it
ring
He tells me
Don't say a word
Your skin says ev'rything.

He wants my body
He don't care what's on my
mind
He wants my body
Baby wants to horizontalize
yeah, yeah
He wants my body
He don't care about my mind
He wants my body
His passion doesn't waste no
time.

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JUST TO SEE HER

As recorded by Smokey Robinson

JIMMY GEORGE
LOUIS J. PARDINI

*Just to see her
Just to touch her
Just to hold her in my arms
again
One more time.*

*If I could feel her warm
embrace
See her smilin' face
Can't find anyone to take her
place*

I've got to see her again.

*I would do anything
I would go anywhere
There's nothing that I wouldn't
do
Just to see her again
She brightened up my every day
Made me feel so good in every
way
If I could have her back to stay
I've got to see her again.*

*I can't hide it
I can't fight it
It's so hard to live without the
love
She gave me.*

*Doesn't she know it
I tried so hard to show it
Can't I make her realize
She really needs me again.*

*I would do anything
I would go anywhere
There's nothing that I wouldn't
do
Just to see her again
She brightened up my every day
Made me feel so good in every
way
If I could have her back to stay
I've got to see her again.*

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GIVE A LITTLE MORE LOVIN'

As recorded by Al Jarreau

JONATHAN BUTLER
SIMON MAY

*Ooh baby
Gotta have your love yeah,
yeah.*

*Give a little more lovin'
Give a little more lovin'
Give a little more lovin'
Just a little more lovin'.*

*Tonight we can make emotions
grow oh hold me*

*And I can take you where
oceans flow oh baby
Love is right here tonight
We can make it come alive.*

*Give a little more lovin'
Give a little more lovin'
Give a little more lovin'
Just a little more lovin'.*

*Tonight we can make the spirit
move
Baby please don't fight it
'Cause we are among the chosen
few to find it
Feelings grow when you know
It's all or nothin'
Me and you baby.*

*Give a little more lovin'
Give a little more lovin'
Give a little more lovin'
Just a little more lovin'.*

*Whoa oh don't stop
When you find romance
You've got gotta take a chance.*

*Feelings grow when you know
It's all or nothin'
Me and you whoa oh.
(Repeat chorus)*

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AN IMITATION OF LOVE

As recorded by Millie Jackson

J. SKINNER
M. JACKSON
J. BUTLER

*Do you have any idea how long
you been messing up my life.*

*We go together but
You can't commit yourself
You say you love me but
Will promise nothing else
Am I supposed to wait
'Til you're strong enough to
make up your mind.*

*I listen to your dreams
Of how it's gonna be
Uh huh I'm patiently waiting for
The time they include me
Oh but deep down I know
I'm one of many standing in
your line.*

*Just an imitation of love:
You're not for real*

*Just an imitation of love
You don't know how it feels
Just an imitation of love
I keep holding on
To just an imitation of love.*

*Our bodies moving yes
We're full of desire
Rolling and tumbling
Our hearts on fire
Can this be the night
He feels something that he
never felt before.*

*It's over again
I feel the sorrow
A very good night
But I won't expect you
tomorrow
I don't even ask
I know you can't deal with
anything more.*

*Just an imitation of love
You're not for real
Just an imitation of love
You don't know how it feels
Just an imitation of love*

*I keep holding on
To just an imitation of love.*

*And I don't want to turn him
loose
I keep asking myself what's the
use
When it's just an imitation of
love.
(Repeat chorus)
And I don't ever want to turn
him loose
I keep asking myself what's the
use, what's the use
Hey, hey still I keep holding on
To just this imitation of love
You treat me so bad yeah baby
Then you come back
And give some of the best loving
that I ever had
And I keep holding on
To just this imitation of love.*

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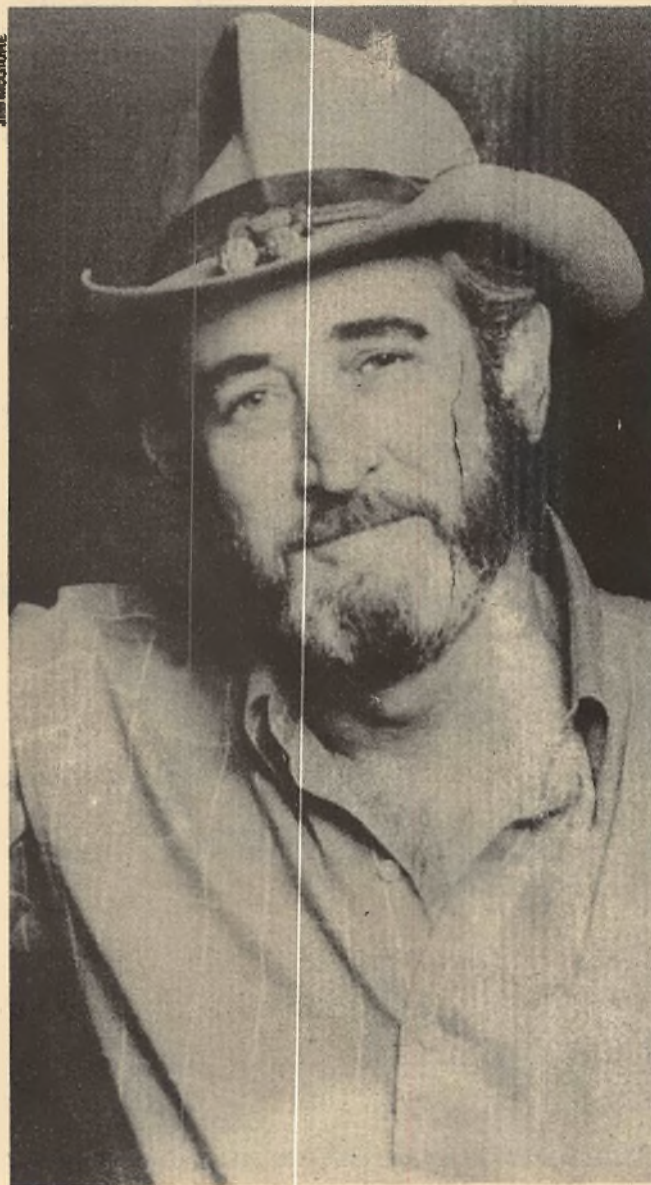
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DON WILLIAMS

A Songwriter's Singer



JIM McGUIRE

by Kelly DeLaney

"It all begins with a song" — that's the slogan of the Nashville Songwriters Association International. And it's also the personal credo of country singer Don Williams, a man whose contributions should one day earn him a spot in the Country Music Hall Of Fame.

"Album for album, few artists can match Williams' consistency for recording quality songs over the years. In a sense, this laid-back Texan is a songwriter's singer. He interprets a song the way it was meant to be performed, many songwriters have noted.

"The entire weight of everything I do is in the material," Williams affirms. Among his hits, beginning in 1972, are such gems as: "The Shelter Of Your Eyes", "Amanda", "She Never Knew Me", "Rake And A Ramblin' Man", "Tulsa Time", "Good Ole Boys Like Me", "I Believe In You", "Maggie's Dream", and, most recently, "Senorita".

With the help of his co-producer, Garth Fundis, Williams screens some 300 songs and pares them down to the 10 selections good enough to make it into an album.

"When I get into listening to the songs and I start finding those little gems, I start getting excited," Williams reveals. "All through my career there have been very few things that excite me like a really good song."

Williams' velvety baritone voice is usually framed with a sparse, acoustic-oriented production which further emphasizes a song's ability to stand on its own merits. "I think you can take a sorry song and have the best production in the world, and you've still got a sorry song," he reasons. "And so, I try to have songs that I feel are good enough that I don't have to come up with super slick instrumentation to make them happen.

"All I really want to do with my production is to showcase the song and help it mean as much as I know how; to make it mean to whomever hears it. That doesn't call for just a whole lot of real sophisticated, slick production technique in the studio."

Williams tends to record songs which have a certain earthiness or everyday reality about them. "I always look for the most direct statement that I feel honestly relates a feeling," he says. "I like a song that feels like somebody

sat down and wrote it because they just really felt that way and they loved writing about it; they had a good time writing about it.

"Even if it's a real downer song that makes you want to cry, you can tell when you hear the song that that person was really there. It's not something they contrived to try and get a certain artist to record it."

Williams' philosophy of writing is directly opposed to

Williams to record himself. In effect, he had stamped the tunes with his own vocal brand.

"I finally felt like that might be our only choice," Williams recalls. "I guess if I had met with a reasonable amount of success with the songs I was trying to get people to record, I don't know for sure that I would have done it. I wasn't really too excited about the artist part of it — getting back on the road and all that."

His warm, reassuring voice has a knack for bringing a song to life.

the current Nashville "song factory" method, where professional writers are assigned the task of penning tunes expressly for whichever artists are due to record soon. "I really have tried to get the guys not to bring me songs that they feel are Don Williams' songs, because I usually don't like those songs," he says. "I just want to hear good songs, period. I don't think I've ever recorded a song that was written for me."

Perhaps one reason for his attitude about songs and the craft of writing them, is because Williams intended to be a songwriter upon his return to Nashville in 1972.

Although he was born in Floydada, Texas, about 40 miles northeast of Lubbock, Williams spent most of his childhood in Portland, near the Corpus Christi Bay. There, in 1964, he formed the Pozo Seco Singers, the popular folk trio, which racked up numerous hits in the late 1960's including "Time", which reached the Top 10 nationwide.

By 1967 he and his family (wife Joy and two sons, Gary and Timmy) had moved to Nashville. When the Pozo Seco Singers disbanded in 1971, Williams moved back to Texas. After a brief venture into the furniture business, Williams returned to Nashville determined to become a songwriter.

"I set about trying to be a writer," he says. "It's the only move I ever made in my life that I left something without something to go to."

He landed a staffwriting gig with a publishing company owned by the legendary "Cowboy Jack" Clement. Among the other writers signed, there were such undiscovered tunesmiths as Bob McDill, Wayland Holyfield, Allen Reynolds and Dickey Lee.

As a group, the aforementioned stable of writers is one of the most celebrated casts ever formed in Nashville's musical history. Their output of hit country tunes is staggering; McDill alone has penned some 18 number one country songs, including eight which have been recorded by Williams.

Within months of Williams' arrival at Clement's company, the group had built an extensive catalogue of well-written songs. Williams sang the vocals on many of these demos and later accepted the task of plugging the tunes with producers and record company executives, hoping to get their artists to record them.

"There were just so many songs that in my estimation were really good songs — ones that McDill, Reynolds, Lee and Holyfield had written, along with some I had written," Williams says. "I went around and talked to everybody that I could, almost feeling like a streetwalking song pitcher. But it just wasn't working."

It wasn't that the music moguls didn't like the songs, but rather that they felt the material was best suited for

Williams' first solo recordings were released on Clement's JMI label. Since then he has recorded for ABC-Dot Records, MCA Records and Capitol Records, his present affiliation.

Throughout his career, Williams has always held the songs best interest foremost in his heart and mind. An example of this unusual, yet admirable characteristic, was his reaction to the McDill classic, "Good Ole Boys Like Me".

Although Williams loved the song, he was hesitant to record it at first. "Sometimes songs just feel so much bigger than I am, that I don't feel like I can do them justice," he says modestly. "I tried to get so many other people that I considered to be bigger artists, that their exposure would be so much greater than mine at that point. They liked the song, but they didn't feel like it was theirs. They didn't have the feeling for it that I did. So, I told McDill, 'Hey, I'll give it my best shot.'"

And what a shot it was, too! Bullseye! "Good Ole Boys Like Me", a song rich in imagery and meaning, is considered by many to be one of the finest songs ever written. And Williams' rendition of it is untouchable; it's the definitive version. Justice was indeed served.

Although Williams has become an international star, especially in England, he has maintained a low profile and has avoided all the glitter of fame. His personal life has remained exactly that. He lives with his family on a 100-acre farm near Ashland City, a small town on the outskirts of Nashville.

Now 48-years-old, Williams limits his concert schedule to a few select dates each year. Although he is still actively recording and notching up hits like "Senorita", Williams has always intended to phase down his career at some point. As he has already noted, he never was too enthused about becoming a solo recording artist in the first place.

In essence, Williams wants to leave the music business as a winner and not as a has-been, a fading star. "The last thing I would want to do is be out on that bus somewhere and die," he quips. "I would much rather slide off into oblivion while people were still really wishing I'd have done a little more, rather than to just wear out my welcome."

And so, while Williams contemplates a form of self-imposed retirement, his recordings continue to surge to the top of the country charts. His warm, reassuring voice has a knack for bringing a song to life.

For those who appreciate the man and his music, hopefully, he will record for many more years to come. And someday he will take his place in the galaxy of stars in the Country Music Hall Of Fame. True stars, like Don Williams, shine on forever.



COUNTRY SECTION



Alabama

- 56/A Face In The Crowd
- 52/Chains Of Gold
- 52/Crazy Blue
- 57/Do I Have To Say Goodbye
- 54/Don't It Make You Wanna Go Home
- 56/Don't Let Go Of My Heart
- 62/Everybody's Crazy 'Bout My Baby
- 53/Fire In The Sky
- 62/It Was Love What It Was
- 62/Getting Used To Being Loved Again
- 58/Girls Ride Horses Too
- 64/Half Past Forever (Till I'm Blue In The Heart)
- 60/He's Got You (a/k/a She's Got You)
- 58/Hot Red Sweater
- 60/I Turn To You
- 55/In It Again
- 55/Love You Ain't Seen The Last Of Me Yet
- 64/Need A Little Time Off For Bad Behavior
- 54/Put Me Out Of My Misery
- 61/Quietly Crazy
- 53/Routine
- 60/Straight To The Heart

- 52/Summer On The Mississippi
- 60/There Goes My Love
- 56/They Only Come Out At Night
- 61/Way Down Texas Way
- 64/When Something Is Good (Why Does It Change)
- 51/You're Never Too Old For Young Love

Adam Baker



Sweethearts Of The Rodeo



ALAN MESSER

YOU'RE NEVER TOO OLD FOR YOUNG LOVE

As recorded by Eddy Raven

**RICK GILES
FRANK MYERS**

We're a little too old for the high school dance
But we still like a little backseat romance
So let's pull the top down on the cars
And spend the night underneath the stars.

'Cause you're never too old for young love
You're never too old for young love.

The clothes we wear used to be in style
When our hair was long and a little bit wild
So we're not as crazy as we used to be
But our hearts still beat like we're seventeen.

'Cause you're never too old for young love
You're never too old for young love.

There's a parking lot where the drive-in movie used to be
And the soda shop's just another page in history
But time can't take the memories or the fire in our blood.

'Cause you're never too old for young love
You're never too old for young love.

We used to think that time stood still
And we'd never grow old but we know we will
But as long as I know you'll be there
I won't be afraid of that rockin' chair.

'Cause you're never too old for young love
You're never too old for young love.

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CRAZY BLUE

As recorded by Billy Montana
& The Long Shots

MICHAEL CLARK
TIM DuBOIS

Sundown the chill sets in
Take me back to what might
have been
Another night the same desire
Mem'ry of a distant fire
Burnin' in her crazy midnight
blue
Those eyes the things they can
do
Steal your heart without a
word.

Make you laugh right through
the hurt of goodbye
(Goodbye baby)
Left me alone and wonderin'
why
Every night
(I get a little bit crazy)
For those crazy blue eyes.

I still feel the fire burnin'
I still feel that ole flame ev'ry
night
I still feel the fire burnin'
It's burnin' in those crazy blue
eyes
Sundown and the pain it brings
Sometimes more than I can take
Thinkin' 'bout those crazy blues.

And how much damage love can
do
When it deceives you
(Goodbye baby)
But your heart keeps hangin' on
When it leaves you
(I get a little crazy)
'Cause it won't leave you alone.

I still feel the fire burnin'
I still feel that ole flame ev'ry
night
I still feel the fire burnin'
It's burnin' in those crazy blue
eyes.

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CHAINS OF GOLD

As recorded by Sweethearts Of
The Rodeo

PAUL KENNERLEY

True love doesn't cost a dime
But some men think they can
buy your time
Well I don't need a diamond on
my hand
What a woman wants is the
heart of a man.

Chains of gold
Ruby rings without love
They don't mean a thing
All I want is someone to hold
True love means more
Than chains of gold.

Sweet words whispered in the
night
The warm touch of arms that
hold you tight
These are things a woman need
to feel
To know that love is strong and
love is real.

Chains of gold
Ruby rings without love
They don't mean a thing
All I want is someone to hold
True love means more
Than chains of gold.

Some girls are always making
plans
To find a boy who'll give them
all he can
Well I don't care if my man is
poor
If his love is true
I couldn't ask for more.

Chains of gold
Ruby rings without love
They don't mean a thing
All I want is someone to hold
True love means more
Than chains of gold.

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SUMMER ON THE MISSISSIPPI

As recorded by Southern
Reign

BILLY AERTS
DON GOODMAN
DAVID WINTER

We were just two kids on the
Mississippi
Holding bamboo poles and
dangling toes in the water
Every summer you'd come visit
from the city
And a Delta farm boy fell in love
With a rich man's daughter
The years just like the river
Keep on rollin'
Running away with time
But in my mind.

It'll always be summer on the
Mississippi
Sweet magnolia blossoms ride
the wind
I close my eyes and dream
you're back here with me
We come 'round the bend
And we're both kids again
And the Mississippi summer
never ends.

Two names carved in a heart on
an old tree
Just above where we first loved
beneath the willow
An invitation to her wedding in
the city
Are all that's left of a summers
long ago
The years just like the river
Keep on rollin'
Running away with them
But in my mind.

It'll always be summer on the
Mississippi.

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ROUTINE

As recorded by The Kendalls

BOB REGAN

Leap out of bed to the old clock
radio
Another day of the same old,
same old
Put on my makeup while I race
downtown
The boss is wearing that same
old frown
Coffee break lunch break half
past four
Just like yesterday and the day
before.

Routine
Same old grind

Routine
Same place, same time
I'm gettin' out of this rut
Before it gets too deep
And break routine
Before it breaks me
Routine.

Punch the clock call it a day
Back out in traffic it's hurry up

and wait
Looks like it's gonna be another
night
Me and the sofa and the TV
Guide
Someday I'm gonna get off of
this treadmill
I don't know how but I swear I
will.

Routine
Day in, day out
Routine
Wearin' me out
I'm gettin' out of this rut
Before it gets too deep
And break routine
Before it breaks me
Routine.

I'm gonna call my baby plan a
getaway
I've had as much of this as I can
stand
We could go anywhere no I don't
really care
Anything is better than.

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FIRE IN THE SKY

As recorded by the Nitty
Gritty Dirt Band

BOB CARPENTER
JEFF HANNA

All alone in a sleepless night
Passing time with a runaway
moon
Talking to myself wishing I was
somewhere else
It's been too long since I held
you girl
And twice a thousand miles
But my heart won't beat alone
I need the love I left behind.

Hold back the dawn a while
Things will all work out
Don't let this dream die.

There's a fire in the sky
It's like the light in your eyes
Thinking of you
And I won't give up till you're in
my arms
Never give up till what's lost is
found.

Won't give up on your sweet,
sweet love again
Now the night is dark with
diamonds

And I'm standing inside the rain
Giving up your love

Was the worst mistake I made
There's a sound I hear in the
distance
Seems it's calling out my name
Well I'll pay most any price
Just hope I'm not too late.

Turn back the clock a while
Things will all work out
That's what the dream is all
about.

There's a fire in the sky
Like the light in your eyes
Oh it's true
That I won't give up till you're
in my arms
Never give up till what's lost is
found
Won't give up on your sweet,
sweet love.

Turn back the clock a while
Things will all work out
That's what the dream is all
about.

I see a fire in the sky
Just like the light in your eyes
Thinking of you
And I won't give up till what's
lost is found
Won't give up on your sweet,
sweet love.

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PUT ME OUT OF MY MISERY

As recorded by Tom Wopat

BOB McDILL
LEWIS ANDERSON

Put me out of my misery
I've suffered too long you see
I knew the moment you walked in
You could make this heartache end
Just one shot of your love will do

So I can depend on you
Oh have mercy on me
Put me out of my misery.

Been sitting here a week or so
This hurt won't go away
I was thinkin' a minute ago
I can't go on this way
Then I saw you standing there
Big blue eyes and long blonde hair
There's something only you can do
So can I ask one thing of you.

Put me out of my misery
I've suffered too long you see
I knew the moment you walked in

You could make this heartache end
Just one shot of your love will do
So I can depend on you
Oh have mercy on me
Put me out of my misery.

I can't stop this pain I feel
It just won't let me go
The hurt I got it just won't heal
Tried every cure I know
Time was running out on me
Then there you were in your tight blue jeans
Just one look and girl I saw
You could help me end it all.

Put me out of my misery
I've suffered too long you see
I knew the moment you walked in
You could make this heartache end
Just one shot of your love will do
So I can depend on you
Oh have mercy on me
Put me out of my misery.
(Repeat)

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DON'T IT MAKE YOU WANTA GO HOME

As recorded by Butch Baker
JOE SOUTH

Don't it make you wanta go home now
Don't it make you wanta go home
All God's children get weary when they roam
Don't it make you wanta go home
Don't it make you wanta go home.

Oh the whippoorwill roost on the telephone pole
And the Georgia sun goes down
Well it's been a long time
But I'm glad to say that I'm goin' back down
To my home town
Goin' down to the Greyhound station
Gonna buy me a one-way fare
Good Lord's willin' and the creeks don't rise by tomorrow
I'll be right there.

Don't it make you wanta go home now
Don't it make you wanta go home
All God's children get weary when they roam
Don't it make you wanta go home
Don't it make you wanta go home.

But there's a sixlane highway down by the creek
Where I went skinny dippin' as a child
And a drive-in show where the meadow used to grow
And the strawberries used to grow wild
There's a dragstrip down by the riverside where my grandma's cow used to graze
Now the grass don't grow and the river don't glow
Like it did in my childhood days.
(Repeat chorus)

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LOVE YOU AIN'T SEEN THE LAST OF ME

As recorded by John
Schneider
KENDAL FRANCESCHI

I've been losing my mind
One love at a time
Getting up just to be knocked
down
But with all that pain
I come back again
And I'll always go one more
round.

Women me and love
We just can't get it right
Well I may lose a battle
But I love the fight
Well.

Love you ain't seen the last of
me
I just keep coming back
To see if I can capture the
dream
Love you done all you can do to
me
I don't give up so easily
Now you ain't seen the last of
me.

I got a big long list of
All the times I've missed
When I zeroed in on love
And at times it seems

Like one heartache begin
Where the last one has just left
off.

And tonight it looks like another
One is aimed at my heart
But she's looking at me
And I'm feeling that feeling start
Now.

Love you ain't seen the last of
me
I just keep coming back
To see if I can capture the
dream
Love you done all you can do to
me
I don't give up so easily
Now you ain't seen the last of
me.

I said it looks like another
One is aimed at my heart
But she's looking at me
And I'm feeling that feeling start
Now.

Love you ain't seen the last of
me
I just keep coming back
To see if I can capture the
dream
Love you done all you can do to
me
I don't give up so easily
Now you ain't seen the last of
me.

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IN IT AGAIN

As recorded by A.J. Masters

**J. LANSDOWNE
A. MASTERS**

Feelin' lonely when she's not
around
One ring of the phone
And my heart starts to pound
Can't help but stutter
When she says hello
I want to stop
But my heart says go.

I'm in it again
Crazy me
I went and did it again
Tripped over my heart and fell
in
I'm in love.

It started out as just a little ache
Was thinkin' that maybe
It was something I ate
All of a sudden
I was in a spin
My knees got shakey

And I knew right then.

I'm in it again
Crazy me
I went and did it again
Tripped over my heart and fell
in
I'm in love.

Cupid's arrow never hit the
mark
Always felt the sting
But not the spark
Just as I was thinkin'
I could do without
Her sugar coated kisses
Turn me inside out.

I'm in it again
Crazy me
I went and did it again
Tripped over my heart and fell
in
I'm in love.

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A FACE IN THE CROWD

As recorded by Holly Dunn
and Michael Martin Murphey

**GARY HARRISON
KAREN STALEY**

There are people everywhere
Who'd give anything that they
own
For someone to care
Lonely faces without names
Caught in an endless circle of
empty games
The shadows grow so dark
On the light of a lonely heart
But lying here in your arms
Oh how I shine.

It's hard to be just a face in the
crowd
Knowing that I'm loved by you
When the whole wide world is
narrowed down
Baby it just takes two people

As far as I can see
When you're walking next to me
My feet don't even touch the
ground
It's hard to be a face
Hard to be a face in the crowd.

I have been fooled so many
times
In a world of hellos and
goodbyes
Where love's hard to find
Then you brought magic into my
life
There was never a doubt in my
mind
I knew it was right
I'm no longer just a face
A runner in a lonely race
The tears have been replaced
You make me smile.

It's hard to be just a face in the
crowd
Knowing that I'm loved by you
When the whole wide world is
narrowed down
Baby it just takes two people

As far as I can see
When you're walking next to me
My feet don't even touch the
ground
It's hard to be a face
Hard to be a face in the crowd.

Just yesterday I used to feel so
small
Didn't count at all.

Oh it's hard to be just a face in
the crowd
Knowing that I'm loved by you
When the whole wide world is
narrowed down
Baby it just takes two people
As far as I can see
When you're walking next to me
My feet don't even touch the
ground
It's hard to be a face
Hard to be a face in the crowd
Face in the crowd.

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DON'T LET GO OF MY HEART

As recorded by Southern
Pacific

**KURT HOWELL
HARRY MASLIN**

You know me too well
And when I'm down only you
can tell
You feel things the way I do
You know you told me so
And when I fell apart
Just wanted to hide my heart
Where did I find the words

I didn't want to let go.
Tell you I fell in love by mistake
You took the chance lovers take
We should never have let this
start
So baby don't let go of my heart.

We've been through this before
I didn't think I could give
anymore
One night of love and then I
knew
I'd fallen in too far
I want you by my side
'Cause you take my fears and
you let 'em ride
Tell me why you have to leave

If you don't have to go.
Tell me that it's not over
It isn't true
Say you'll be my lover
And baby I need you, whoa.

'Cause I fell in love by mistake
You took the chance lovers take
We should never have let this
start
So baby don't let go of my heart.

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THEY ONLY COME OUT AT NIGHT

As recorded by The Shooters

**JOHN JARRARD
LISA PALAS
WALT ALDRIDGE**

I've seen you out with your in-
crowd
Holding somebody and laughing
loud
That was me you know
Who's eyes were burning
through you
When someone rings you late at

night
But no one says hello at the end
of your line
That's me you know
Breathing warm in your ear.

All day I do fine
Those sweet old mem'ries never
cross my mind
Oh, oh they only come out at
night.

When you look out your window
And it's three o'clock
Some fool's riding 'round and
'round your block
That's me you know
Driving myself crazy

And when you hear a rustle
Or the back door squeaks
Turn off the lights and go back
to sleep
That's me you know
Haunted by what used to be.

All day I do fine
Those sweet old mem'ries never
cross my mind
Oh, oh they only come out at
night.

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DO I HAVE TO SAY GOODBYE

As recorded by Louise Mandrell

PETER McCANN
JIM McBRIDE

I've tried talking to you
But you've always got
something to do
You're so caught up in chasing
your dreams
There's no time left for me
Maybe you don't realize
The way that I'm hurting inside.

Do I have to say goodbye
To make you understand
Should I tell a lie about some
other man
What's it gonna take
To make you listen to me.

If I were to walk away
Would you see me leave
What does a woman say
To make a man believe
Can we talk tonight
Or do I have to say goodbye.

I'm not asking too much
Just some time with the one that
I love
You've locked away what we
used to share
Don't you know that's not fair.

Do I have to say goodbye
To make you understand
Should I tell a lie about some
other man
What's it gonna take
To make you listen to me.

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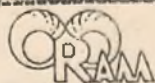
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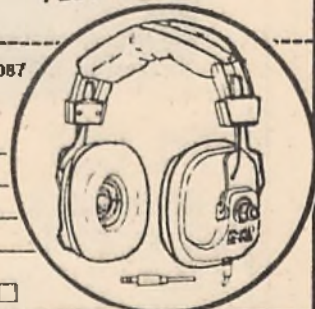
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HOT RED SWEATER

As recorded by Jay Booker

JAY BOOKER

Well I saw her comin'
Bouncin' down the street
Like a ball of fire
Just burnin' to the beat
She had transistor radio to her
ear

And she was singin' real loud
So everyone could hear
Now I've heard worse singers
And I've heard some better
But I've never seen nothin'
Like her hot red sweater.

She wore a hot red sweater
(Hot red sweater)
A hot red sweater
(Red sweater)
Well she'll burn you up
If you only let her
She's a real go-getter
In her hot red sweater
(Red sweater, hot red sweater)
(Red sweater, hot red sweater).

She was long and tall
And kind' a lean
She was sho' nuff hot rod lovin'
machine
There are two big reasons
Why I'll never forget her
Mmmm...when she took a deep
breath
In that hot red sweater.

She wore a hot red sweater
(Hot red sweater)
A hot red sweater
(Red sweater)
Well she'll burn you up
If you only let her
She's a real go-getter
In her hot red sweater
(Red sweater, hot red sweater)
(Red sweater, hot red sweater).

As I followed her along
She could hear me coming
'Cause my heart was beatin'
Like a bass drum drummin'
She walked into a telephone
booth
I thought what the heck
So I walked in too
Now between me and you and
the operator
How do you think I got
This hot red sweater.

I got her hot red sweater
(Hot red sweater)
I got her hot red sweater
(Red sweater)
Well she burned me up
And I sho' nuff let her
She was a real go-getter
In her hot red sweater.
(Repeat)

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GIRLS RIDE HORSES TOO

As recorded by Judy Rodman

MARK D. SANDERS
ALICE RANDALL

He said life on the border is a
little bit rough
If you're gonna love me you
gotta be tough
Beyond the law
Anything goes when you're
living on the edge of Mexico
I heard all he said
But I didn't believe
Till I tried to keep him close to
me.

He rode away in a cloud of dust
Chasing Laredo and lady luck
His bags were full of who
knows what
I knew what I had to do
Girls ride horses too.

I rode all day
Tracking him down
Spent the night on dangerous
ground
Smelling the smoke of a distant
fire
Feeling the flame of his desire
But nothing in the desert is
what it seems
All that I know is in my dreams.

I crossed the river as the sun
came up
Drank his tequila from his silver
cup
Traded his bag for a sack of
gold
And got a little taste of Mexico
If he's gonna love me
He's gotta get tough
Life on the border is a little bit
rough.

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THERE GOES MY LOVE

As recorded by Pam Tillis
BUCK OWENS

*There goes the boy I used to know
There goes the boy that I love so
There goes the arms that used*

*to hold me tight
There goes the reason that I cry
There goes the reason that I sigh
There goes the lips I used to kiss
There goes my love.*

*You're the first love of my life
And you could be my last
I don't want to be just another*

girl in your past.

*I've a feelin' for you yet
That's with me night and day
Just because we're far apart
won't make it go away.
(Repeat chorus)*

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HE'S GOT YOU (a/k/a She's Got You)

As recorded by Don McLean
HANK COCHRAN

*I've got your picture
That you gave to me
And it's signed with love
Just like it used to be
The only thing different
The only thing new*

*I've got your picture
He's got you.*

*I've got the records
That we used to share
And they still sound the same
As when you were here
The only thing different
The only thing new
I've got the records
He's got you.*

I've got your memory

*Or has it got me
I really don't know
But I know it won't let me be
I've got your class ring
That proved you'd care
And it still looks the same
As when you gave it dear
The only thing different
The only thing new
I've got these little things
He's got you.*

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I TURN TO YOU

As recorded by George Jones

MAX D. BARNES
CURLY PUTMAN

*Rivers turn to oceans
And flow on to the sea
Embers turn to ashes
And love to memories
Rain turns to rainbows
And gray skies turn to blue
When the world turns to me
I turn to you.*

*Deep in my soul
And always on my mind
Forever in my heart
You're the light that shines
Someone to hold
When no one else will do
When the world turns on me
I turn to you.*

*A thirsty man needs water
A bluebird needs to fly
A man needs a woman
Or he'll wither up and die
Roses need sunshine
Violets need the dew*

*But not half as much
As I need you.*

*Deep in my soul
And always on my mind
Forever in my heart
You're the light that shines
Someone to hold
When no one else will do
When the world turns on me
I turn to you.*

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STRAIGHT TO THE HEART

As recorded by Crystal Gayle

TERRY BRITTEN
GRAHAM LYLE

*I know that it's late now
But I had to call
So don't you hang up on me
Till I've said it all
It's a crazy situation
But I can't handle it alone
So many complications
It's hard to tell you on the phone
While I'm unwinding
Let me give you the bottom line
Come back home.*

*Got a little heartache
(heartache)
You can make it better
Got a little heartache
(heartache)
It's tearing me apart
If you don't want to listen*

*To what I say
I'm gonna give it to you anyway
Straight to the heart
Straight to the heart.*

*You could blame it on my actions
But I did not mean to hurt
I could blame your cold reactions
Tell me did you mean those words
Well I guess it's true
Everything you say and do
Goes to my heart.*

*Got a little heartache
(heartache)
You can make it better
Got a little heartache
(heartache)
It's tearing me apart
If you don't want to listen
To what I say
I'm gonna give it to you anyway
Straight to the heart
Straight to the heart.*

*Well I got a little heartache
(heartache)
You can make it better
Got a little heartache
(heartache)
It's tearing me apart
If you don't want to listen
To what I say
I'm gonna give it to you anyway
Straight to the heart
Straight to the heart.*

*Got a little heartache
(heartache)
You can make it better
Got a little heartache
(heartache)
It's tearing me apart
If you don't listen
To what I say
I'm gonna give it to you anyway
Straight to the heart
Straight to the heart.*

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WAY DOWN TEXAS WAY

As recorded by Asleep At The Wheel

BILLY JOE SHAVER

Adios goodbye amigos
I am leaving you today
Ain't nobody 'round this town
That's gonna miss me anyway
This old money makin's takin'
all the time I have to play
Mama hush your mouth

I'm headed south
Way down Texas way.

The road of life is paved with
good intentions
I am told
So I'd best be on my way now
Or I may not ever go
Ain't no need to be a beggin' me
to stay just one more day
This old wild goose is a cuttin'
loose
Way down Texas way.

Way down Texas way
They play good music every

night
And the dance halls ring with
laughter
Till the early mornin' light
And when them cowboys get
through pickin'
There ain't much that's left to
say
You can really have a good time
honey
Way down Texas way.

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QUIETLY CRAZY

As recorded by Ed Bruce

**MENTOR WILLIAMS
STEVE CROPPER**

Well this ol' jukebox is much too
loud
I need to find a quiet place
And I can't stand this noisy
crowd
Screamin' in my face
I just don't feel like hanging out
The way I usually do
I'd rather make tracks back to
my shack
And go quietly crazy with you.

So let's get quietly crazy
Ease out of our minds
Let's get romantic'ly lazy
Let our fantasies unwind
We'll do a little of this
A little of that
If we get a little loose we won't
worry 'bout that
Oh there's nothin' I'd rather do
Than go quietly crazy with you.

Well I can rock out in the
twilight zone
Any Friday night
And my reputation stands alone
When it comes to a friendly
fight
But I'm a gentle man baby
understand

I won't break your heart in two
I'd rather make tracks back to
my shack
And go quietly crazy with you.
So let's get quietly crazy
Ease out of our minds
Let's get romantic'ly lazy
Let our fantasies unwind
We'll do a little of this
A little of that
If we get a little loose we won't
worry 'bout that
Oh there's nothin' I'd rather do
Than go quietly crazy with you.

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IT WAS LOVE WHAT IT WAS

As recorded by Bobby Borchers

SONNY THROCKMORTON
WHITEY SHAFER

*It wasn't like it wasn't friends
It got a little strange
Down to about the end
It was love what it was
What it was it was love.*

*Lookin' back I can see
That's the closest
This fool's gonna be
'Cause it was love what it was
What it was it was love.*

*So I went out lookin' for the real
thing
Disregarding my wedding ring
Too soon I saw it
Too late I find it
I had the real thing at home all
the time
It was right Lord
I was wrong
I didn't know it 'til the lady'd
done gone
It was love what it was
What it was it was love.*

*So I went out lookin' for the real
thing
Disregarding my precious
wedding ring
Too soon I saw it
Too late I find it
I had the real thing at home all
the time
Lookin' back Lord
I can see
That's the closest I'm ever
gonna be
'Cause it was love what it was
What it was it was love.*

*It was love what it was
What it was it was love.*

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EVERYBODY'S CRAZY 'BOUT MY BABY

As recorded by Marie Osmond

MIKE REID

*I caught you lookin' at my baby
Out of the corner of my eye
We were arm in arm
When you smiled at him
As we went walkin' by
Now I understand
What could make a girl
Try a little trick like that
But if you're thinkin' of tryin' to
win his love
Let me tell you where it's at.*

*Everybody's crazy 'bout my
baby
My baby's crazy 'bout me
Everybody's got eyes for my
baby
But I'm the only one he sees
So give him a smile tryin' to get
his attention
One thing girl I'd like to mention
Everybody's crazy 'bout my
baby
My baby's crazy 'bout me.*

*We go walkin' down the avenue
He's dressed up and lookin' fine
I can hear hearts breakin'
'Cause I know just what all you
pretty girls got in mind
You smile in my face
But you'd take my place the
minute my back was turned
So before you try to steal my
guy
Let me tell you something I have
learned.*

*Everybody's crazy 'bout my
baby
My baby's crazy 'bout me
Everybody's got eyes for my
baby
But I'm the only one he sees
So give him a smile tryin' to get
his attention
One thing girl I'd like to mention
Everybody's crazy 'bout my
baby
My baby's crazy 'bout me.*

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GETTING USED TO BEING LOVED AGAIN

As recorded by Gene Watson

GENE DOBBINS
GLENN RAY

*I'm getting reacquainted
With some feelings I once knew
I thought they were gone for
good
Til I was touched by you
Haven't wanted to be wanted
Since I don't remember when
Am I getting used to being
loved again.*

*You sure made a difference
For it's only been awhile
When it was all that I could do
To even fake a smile
But yesterday I laughed out
loud
Amazing all my friends
Must be getting used to being
loved again.*

*An old familiar chill is moving
up and down my spine
A feeling that's a long time
overdue
Maybe I just needed someone
here to help me find
That love won't always break a
heart in two.*

*I'd forgotten just how warm
A pair of loving arms can be
But every time you hold me
Now it all comes back to me
It's looking like this heart of
mine is finally on the mend
And I'm getting used to being
loved again
Yes I'm getting used to being
loved again.*

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HALF PAST FOREVER (Till I'm Blue In The Heart)

As recorded by T.G. Sheppard

**T. BRASFIELD
R. BYRNE**

I'm not ashamed to say I love
you
Even if you don't love me
I'm not too proud to keep from
holdin' on
Even if you set me free.

'Cause I got love
Enough for both of us
And I'll do anything it takes
And maybe if I hold out long
enough
you might make it worth my
wait.

Till half past forever
Together or apart
I'll hold my love for you
Till I'm blue in the heart.

And even if you love another
That don't mean
That we're all through
Girl I'd be your stand by lover
You can have your cake
And eat it too.

If there's a chance
That we could make it
One in a million
I don't care
I'll be the first in line to take it
This heart ain't goin' anywhere.

Till half past forever
Whether we're together or apart
I'll hold my love for you
Till I'm blue in the heart.

I'll hold my love for you
Till I'm blue in the heart.

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WHEN SOMETHING IS GOOD (Why Does It Change)

As recorded by Hank
Williams, Jr.

HANK WILLIAMS, JR.

Coca Cola changed
Until so many complained
They went back to the real
thing
Nothin' ever stays the same
A.T.T. or M.C.I.
Either way you go the price is
high
You can't always trust the name
When something's good
Why does it change.

So why should me and you
Go through what we're goin'
through
When all we've gotta do
Is just love each other true
It was so easy to say I love you
to you each day
But now our eyes are filled with
pain
When something's good
Why does it change.

Ford and Chevrolet
They're makin' these smaller
cars these days
I miss my old sixty eight
When something's good
Why do they change
Clint Eastwood and old John
Wayne
They love cowboys
They love trains ridin' across
the silver screen
You see they were smart
They never changed.

So why should me and you
Go through what we're goin'
through
When all we've gotta do
Is just love each other true
It was so easy to say I love you
to you each day
But now our eyes are filled with
pain
When something's good
Why does it change.

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NEED A LITTLE TIME OFF FOR BAD BEHAVIOR

As recorded by David Allan
Coe

**BOBBY KEEL
DAVID ALLAN COE
LARRY LATIMER**

Need a little time off for bad
behavior
The devil in me done been
asleep too long
I need a little time off for bad
behavior
It looks like I been too good for
too long.


Well I'm up and gone at the
break of dawn
I been workin' like a regular dog
To keep my woman and the
lights and the water and the
phone turned on
I been sayin' yes sir all day at
work
I been sayin' yes 'mam at home
I been storin' up the cuss words
Keepin' 'em under my tongue.

Need a little time off for bad
behavior
The devil in me done been
asleep too long
I need a little time off for bad
behavior
It looks like I been too good for
too long.

I've had this number on my
mind awhile
I been fightin' off the urge to
call
A pretty little strawberry blonde
with a southern drawl
Some good ole boys called from
Alabam
Said the fishin's been a missin'
me
And I need to renew my
friendship with Jim Beam.

Need a little time off for bad
behavior
The devil in me done been
asleep too long
I need a little time off for bad
behavior
It looks like I been too good for
too long.

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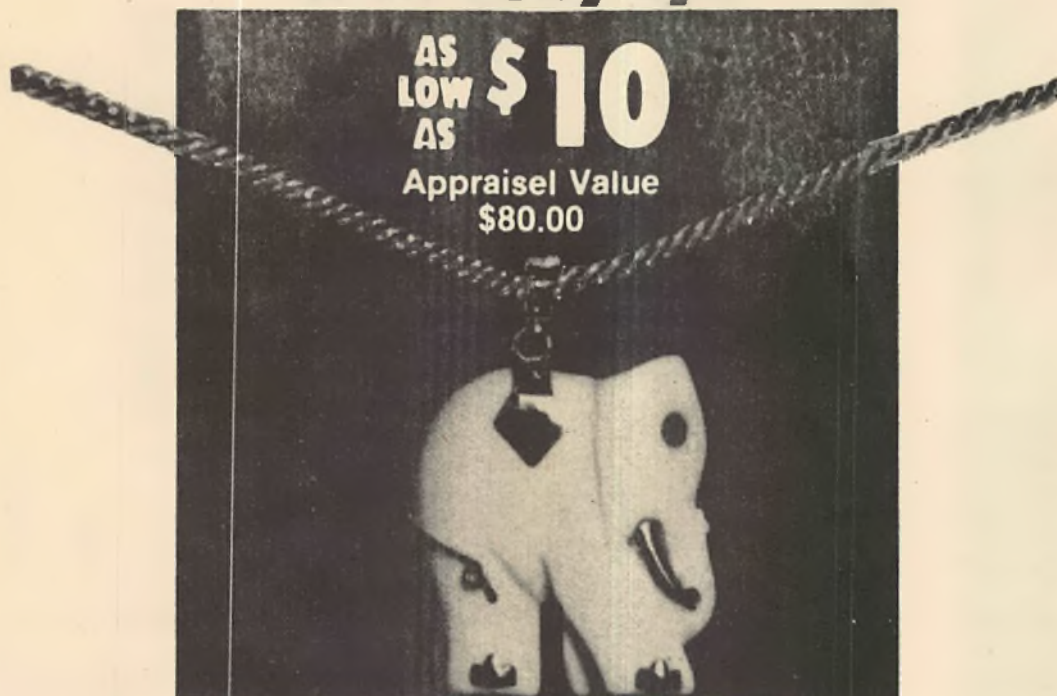
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