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December 1987

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Grateful Dead



SEVEN WONDERS

As recorded by Fleetwood
Mac

SANDY STEWART
STEVIE NICKS (Additional
words)

So long ago
Certain place
Certain time
You touched my hand
All the way
All the way down to Emmiline
But if our paths
Never cross
Well you know I'm sorry but.

If I live to see the seven wonders
I'll make a path to the rainbow's
end

I'll never live to match the
beauty again
The rainbow's end.

So it's hard to find
Someone with that kind of
intensity
You touched my hand
I played it cool
And you reached out your hand
to me
But if our paths never cross
Well you know I'm sorry but.

If I live to see the seven wonders
I'll make a path to the rainbow's
end
I'll never live to match the
beauty again
The rainbow's end.

So long ago
It's a certain time
It's a certain place
You touched my hand
And you smiled
All the way back you held out
your hand
If I hope and I pray
Ooh it might work out someday.

If I live to see the seven wonders
I'll make a path to the rainbow's
end
I'll never live to match the
beauty again.

If I live to see the seven wonders
I'll make a path to the rainbow's
end
I'll never live to match the
beauty again.
(Repeat)

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I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

As recorded by U2

BONO

I have climbed the highest
mountains
I have run through the fields
Only to be with you
Only to be with you.

I have run I have crawled
I have scaled these city walls
These city walls
Only to be with you.

But I still haven't found
What I'm looking for
But I still haven't found
What I'm looking for.

I have kissed honey lips
Felt the healing in her fingertips
It burned like fire
This burning desire.

I have spoke with the tongue of
angels
I have held the hand of a devil
It was warm in the night
I was cold as a stone.

But I still haven't found
What I'm looking for
But I still haven't found
What I'm looking for.

I believe in the Kingdom Come
Then all the colors will bleed
into one
Bleed into one
But yes I'm still running
You broke the bonds
You loosened the chains
You carried the cross
And my shame
And my shame
You know I believe it.

But I still haven't found
What I'm looking for
But I still haven't found
What I'm looking for.

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BACK IN THE HIGH LIFE AGAIN

As recorded by Steve
Winwood

STEVE WINWOOD
WILL JENNINGS

It used to seem to me
That my life ran on too fast
And I had to take it slowly
Just to make the good parts last
But when you're born to run
It's so hard to just slow down
So don't be surprised to see me
Back in that bright part of town.

I'll be back in the high life again
All the doors that closed one
time
Will open up again
I'll be back in the high life again
All the eyes that watched me
once
Will smile and take me in.

And I'll drink and dance with
one hand free
Let the world back into me
And oh I'll be a sight to see
Back in the high life again.

You used to be the best
To make life be life to me
And I hope that you're still out
there
And you're like you used to be
We'll have ourselves a time
And we'll dance 'til the morning
sun
And we'll let the good times
come in
And we won't stop 'til we're
done.

We'll be back in the high life
again
All the doors that closed one
time
Will open up again
We'll be back in the high life
again
All the eyes that watched us
once
Will smile and take us in.

And we'll drink and dance with
one hand free
And have the world so easily
And oh we'll be a sight to see
Back in the high life again
High life
High life
In the high life again.

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INFIDELITY

As recorded by Simply Red

**MICK HUCKNALL
LAMONT DOZIER**

When a man
Just can't be trusted
And again
He's gone and lost it.

Your call has been registered
It'll be returned when when I get
back home
I've been out loving all night
long
I can't help it that love it makes
me strong.

When a man
Just can't be trusted
And again
He's gone and lost it.

Ask me all the questions you
need
I don't tell lies my conscience
don't bleed
You'll get all the time I can give
As long as you respect my
freedom to live.

When a man
Just can't be trusted
Well it's my middle name
And again
Infidelity
Just can't be
Just can't be
No I can't
Just can't be.

A kick in the ribs for the arrival
late at night
So late in the evening
You could see the morning light
When you're sat up alone and
you wonder where I've been
You can pick up my belongings
And tell me where I can take
them.

When a man
Just can't be trusted
Oh it's my middle name
And again
Infidelity
He's gone and lost it
Infidelity.
(Repeat)

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CAN'T GET STARTED

As recorded by Peter Wolf
PETER WOLF

Well I can't get started
And I need a little motion
Somebody push me
And keep me movin'.

Over and over
I got the feelin'
I've been knocked down
My head is reelin'
Oh baby hard to get started
again.

Need a little fire
To keep me burnin'
Need a little sparkin'
To keep my whole life turnin'.

Little by little
I got the notion
Like a shipwrecked sailor in the
ocean
Oh baby it's hard to get started
again.

I got caught in a blind man's
bluff
Feelin' like the odd man out
Nine below zero with nothin' to
lose
Just hangin' 'round the corner
with these dead end blues
Just hangin' 'round the corner
with these dead end blues.
(Repeat)

Hangin' 'round the corner
With these dead end blues
The late night all night
Dead end blues
And I can't get started
Need a little motion
Feelin' so shaky
Keep me from fallin'
So come on baby
Can't you hear me callin'.

Over and over
It don't seem fair
Runnin' 'round in circles
And I'm gettin' nowhere
Oh baby hard to get started
again.

Over and over
I got that feelin'
I been knocked down
My head is reelin'
Oh baby it's so hard to get
started again
So hard to get started again.

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HEARTS AWAY

As recorded by Night Ranger

JACK BLADES

Hearts away
I cast my heart to some
romantic yesterday
When I was young and on my
own
And you were blind to everyone
but me.

Now today
I throw my heart to some
forgotten memory
When you were what was meant
for me
A stranger with a place to
always be.

Hearts away
Hearts away
Hearts away.

Cast away
I cast my heart away each time
I think I see
Your face come down a crowded
avenue
How come it's never really you
And today
I cry myself to sleep each night
I only wish I'd wake to see you
lying next to me
I know I'm sure it's killing me.

Hearts away
Hearts away
Hearts away.

I wanna know
All the times I held you near me
Did you think I'd ever let you go
now
And the times I had you with me
Did you feel so sorry for the
lonely ones
Are we the only ones
Hearts away.

Now today I throw my heart
To some forgotten memory
When you were what was meant
for me
A stranger with a place to
always be.

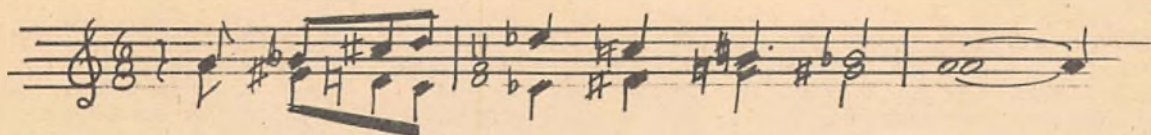
Hearts away
Hearts away
Hearts away.

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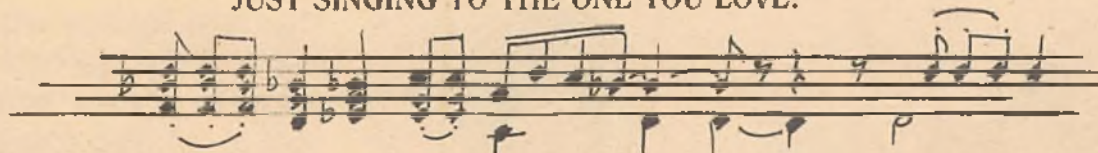
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EXCLUSIVE INTERVIEW WITH CINDERELLA'S TOM KEIFER AND BON JOVI'S RICHIE SAMBORA AND DAVE BRYAN

by Ralph Tortora

It's always nice to know you can "pick 'em", (hear a band and know that they possess that elusive quality known as "it".) That was the case with Cinderella. The time was right, the music was right and they were right!

Being one of the band's early supporters, it was very satisfying to see them grow so quickly. To a true music fan, this satisfaction is enough. The great thing about Cinderella is they didn't forget the people who helped them early on. (I was one of the first to receive a Cinderella gold lp, along with the band members.) The same lack of forgetfulness can be said for Bon Jovi, too. Jon has kept in touch since the first interview we did in 1984, sending post cards from Japan just to say hi, or inviting me down to their show while they were in town, were not unusual occurrences. Thus, this same feeling of satisfaction occurred when Slippery When Wet broke the band wide open to a worldwide audience! How do both bands feel about riding the "rocketship" of success? Read on ...



Cinderella (l. to r.): Fred Coury, Jeff LaBar, Eric Brittingham, Tom Keifer.

Song Hits: It's been a long time, hasn't it? Like a rocketship, it just took off for you guys.

Tom Keifer: Yeah, I remember the last time we were here, we were playing at Sundance.

SH: That's right that was June, 1986. I went down to Philadelphia and saw you guys for the very first time in May, '86.

TK: Yeah, we played the Trocadero.

SH: Yeah, the Trocadero. I'll never forget it. I just stood there and watched the band and said, "Oh my God, if they got that on vinyl, this is a big record!" And the people at PolyGram said, "Yeah, we think so too", and the rest is history. So, what's the record up to, three million or close to it?

TK: It's about two and a half million.

SH: It's just on fire.

TK: We were here last June for that benefit that we did, then the album came out and we've just been cruising ever since!

SH: Now you're on tour with Jon. How long's that going on for?

TK: Well, we're out with Bon Jovi until the end of July, or the middle of July and then we're going to do Japan.

"No rest for the weary, especially the first year for a new band, you just keep touring and get out there."

—Tom Keifer

SH: By yourselves? I thought you'd want to take a break! You know, REST! (laughs)

TK: No, no rest for the weary! Especially the first year for a new band, you just keep touring and get out there. So, we're going to do Japan, and we're going to Europe and do some stuff with Dio, then meet up with Jon again and do a couple of weeks with them.

SH: The show has been selling out all over the place. I imagine you're getting great response everywhere on the tour ...

TK: Yeah, it's been going great. When we were with David Lee Roth, things were real good and now they're even better, so everytime you go back to the same city, you feel that the strength has just doubled.

SH: What else have you noticed over the last few months? Can you sort of "capsulize" the emotions you've been feeling, how it's been building and changes you've noticed along the way?

TK: Well, when we started with the

first date, it was with David Lee Roth in Virginia and that night I don't think we had control over ourselves; there's so much adrenaline and it just seems that as time goes on, you get more control over yourself and more control over the audience, and the band just gets tighter and better every night. And we're just having a really good time.

SH: That's the bottom line. I can imagine what the first royalty check must have been! What was the first thing you went out and bought?

TK: The first thing I bought? Umm, let's see, what did I buy? I think I bought a car. Yeah, that was the first thing.

SH: How about the other guys?

TK: I think Eric bought a house and Fred bought a car, I don't know what Jeff did.

SH: Well, Fred *didn't* need to buy new drums!

TK: Yeah, he's got all kinds of drums. They're giving him drums left and right. It's like when you can't afford anything, they don't want to talk to you, but as soon as you can afford stuff, they give it to you!

SH: That's a catch 22 if I ever heard one!

TK: Here you go, you can afford this now, so you're allowed to have it! (laughs) But it's great.

SH: You're on the road and it's been pretty busy, but you must be thinking about a second album, possibly writing tunes; or is that way off in the distance?

TK: No, that's not way off in the distance at all. We're going to be starting the album in the fall and we have a lot of songs left over from the first album, so there's a couple there that we're thinking of using, there's a lot of new stuff... I've been writing on the road and we'll just see how it goes. You just write when the mood moves you and that's how you get the stuff.

SH: How long a period of time did you have to compile all the tunes on *Night Songs*?

TK: Well, the band had been together for three years before we started doing that, working on the album, so the material had been compiled over two to three years.

SH: Which is about the same period you'll have for the next one ...

TK: Yeah, almost.

SH: I'm sure you've heard this before, but it truly is like a Cinderella story... It's incredible!

TK: We're not complaining!

SH: I'm sure! (laughs)

(Richie Sambora and Dave Bryan Join Tom Keifer)



Bon Jovi (l. to r.): Alec John Such, Jon Bon Jovi, Richie Sambora, Dave Bryan, Tico Torres.

Richie Sambora and Dave Bryan: Hey, alright! The three of us are starting a new band! The Sugar Ray Leonard band!

SH: Yeah, we were just talking about that. You guys were at the fight!

DB: It was unbelievable! I have to say myself that I would never bet on Leonard and thank God I didn't bet any money on the fight, because I would have lost a ton. Haglar should

"I always liked The Beatles and Led Zeppelin because their last record never sounded like the one before."

—Richie Sambora

have won. But he didn't and I didn't lose money and Sugar Ray kicked his butt!

RS: I was for Leonard right off the bat...

SH: You were?

RS: I knew he was going to have another re-match so they could both make another 15 million dollars! Seriously, I thought it was the best fight I've seen in ten years.

SH: Yeah, it was a great fight. Fol-

lowed by a great show!

DB: Round One! Long Island vs. Cinderella and Bon Jovi!

RS: We just woke up too. We just drove out here from wherever we were and we heard Tommy say he was resting.

SH: Well he was outside working. You know, photographs, autographs, the whole thing ...

DB: That's a lot of work, man! (laughs) It's a dirty, thankless job, but somebody's got to do it!

SH: But you guys must have a good time sometime?

RS: No, this is a living hell! Every second. Can't you tell? That's what I say everytime I get on my jet! We already fired two stewardesses. It's rough.

SH: What do you do when you're not touring, not playing, not doing an interview, when you have some time all for yourself?

DB: Well, when we have that 30 seconds, we have to say to ourselves, "we'll split them up and take 15 seconds for something to eat and get a drink, take a nap and worry about playing again."

RS: Yeah, you try to sleep.

SH: You're kidding? Has it really been that hectic?

RS: It's great!

SH: But there's no complaints? Tom, are you in the same boat?

TK: Yeah, it's nonstop.

SH: Just nonstop craziness ...

RS: Rock and roll is not just music, it's a lifestyle. You gotta live it if you're going to be successful at it. You have to enjoy it and enjoy the hecticness of it. You wake up in the morning with it, brush your teeth with it ...

DB: That's right, rock 'n' roll ain't dead, it just smells funny! (laughs)

SH: It has been rough for you guys, how long have you been on the road?

DB: We've been on the road for four years now, according to my watch!

SH: Give or take a month?

DB: Well, we had what, two days off? Sunday and Monday.

SH: Not bad for four years!

DB: Our manager got mad. He said I'm not making any money!

SH: Well you did have a break; Jon had the ear infection, so you were off for about a week or so in March, right?

DB: Yeah, we postponed some dates, but already added them back in.

RS: But we were in the studio.

SH: Doing what? Working on the next Bon Jovi record?

RS: Doing some live stuff.

SH: For what?

DB: "Wanted Dead Or Alive".

RS: There's an acoustic version that Jon and I did just by ourselves, that'll be coming soon and a couple of surprises too.

SH: I know that Jon was semi-responsible, or supposedly responsible, for getting Cinderella signed to PolyGram. True or not?

TK: He helped out quite a bit.

SH: I'm sure the rest of the band loved Cinderella, too.

DB: Absolutely! We said it's a beautiful thing! Sign them you dummies! (laughs)

SH: They weren't dummies because they did it! Was this always in the back of your minds to team up and go out and tour America, or did it just kind of happen?

RS: Well, I'll tell you, I think it's probably the best rock 'n' roll package that's been around in a long time.

DB: It's kind of like Haglar and Sugar Ray in the same corner, fighting together, fighting anybody, beating up America! Soon to go to Europe and Japan.

SH: I asked Tom, how about you guys, when do you plan to take a break?

RS: November. We did Canada, all of America, Japan, all of Europe; we hope to go back to Europe, also do Japan again, do Australia, New Zealand, Hong Kong, Bangkok, Thailand, anywhere, Spain, the moon, Mars!

DB: If there's someone on a street

corner that says we want to hear something, we're there!

RS: Basically, we're playing every pay toilet around the world and using our own change!

SH: So, no rest for the weary as Tom said ...

DB: No, we'll save that for our old age. Something like our late 20s. One day we'll be old enough to drink! (laughs)

SH: If we could get technical for a minute, what kind of instruments do you use?

RS: I use Kramer guitars, Ovation guitars, Ovation Acoustics and Kramer Electrics.

SH: What kind of "powerage"?

RS: I have my own amp model coming from Kramer called the RS 1000.

SH: You designed it?

RS: Yeah, I designed it. It's kinda cool.

SH: How about you Dave?

DB: I don't use any guitars.

SH: I know that! You play keyboards.

DB: Yamaha keyboards. I just did a big endorsement for them. They gave me everything!

SH: Tommy, how about you?

TK: I mostly use Gibson guitars, a Fender Stratocaster, Marshall amps, microphones, strings in the guitars! (laughs)

DB: String and everything!

SH: Who's responsible for the tunes on *Slippery When Wet*? I know Jon writes a lot, but who writes with him?

DB: Jon and Richie wrote the tunes.

SH: How's that work? Does Jon come to you with a lyric and say, alright, write some music, or is it the other way around?

DB: There's a different method for everything. We wrote 34 tracks for this album.

RS: You know we just sat down in my cellar with a six pack of beer and a Panasonic tape recorder and wrote everything.

SH: And that's how "You Give Love A Bad Name" came out and "Livin' On A Prayer"?

RS: All the same way ... we just wrote a whole mess of stuff ... had a real good time.

SH: As a matter of fact, you recorded quite a few ...

RS: Yeah, we recorded a couple of songs, some extra ones.

DB: I wrote "Borderline" and "Edge Of A Broken Heart", thank you very much!

SH: How is it decided what tracks go on the album and what tracks don't?

DB: We just put them all together and shake 'em up in a big bag, close our eyes and pick! It's all luck, that's what the whole business is based on.

SH: What happens when you come

up with an idea? Do you have a book or something and write it down?

DB: Get it on the tape recorder, write it on a napkin, on your hand, on somebody's forehead!

SH: And when you get that 30 seconds off, you piece it all together.

RS: Well, besides keeping yourself happy, you've got to keep the guys in the band happy, so you try different things.

SH: So, you've conquered America, you've conquered the world, you've got a platinum-plus selling lp under your belts, Tom, you too, close to three million copies sold ... What do you do after that? Do you have any idea?

DB: Go home and sleep! I haven't slept in 16 months!

RS: Well, I'll tell you, you just keep going forward. We're doing different things with other artists now. We've always been a band that tries different things: try and make some breakthroughs. I'm sure there'll be some surprises on the next record. It's not gonna be where you'll hear "Runaway" again. Bon Jovi's never gonna play it safe. We're gonna go for the jugular. You'll still hear the classic Bon Jovi sound, that type of thing, but then all of a sudden you'll hear a right turn and a left turn ... you know like "Wanted Dead Or Alive." This year, we wanted to do something different, put new sounds into the records, just a little different... I always liked The Beatles and Led Zeppelin because their last record never sounded like the one before. They took their fans somewhere.

TK: Yeah, that's what's really important; to stick around for a long time ... to make each album different, to not make each sound like the last one, to make each record different, but still sound like the same band.

SH: You cite "Wanted Dead Or Alive" as being different for Bon Jovi. In what ways?

DB: Well, it was a departure for us to bare the acoustic and Jon's voice and "Wanted Dead Or Alive" is a song about being on the road and it's really the truth.

RS: It's probably our favorite song that Jon and I wrote.

SH: What other departures or what directions could you see Bon Jovi taking?

RS: What direction?

DB: Uh, go down to the light and turn ... No, we're just gonna keep playing good rock and roll. That's all you do, right Tommy?

TK: That's right, what are you gonna do, disco? (laughs)



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DON'T MEAN NOTHING

As recorded by Richard Marx

**RICHARD MARX
BRUCE GAITSCH**

Welcome to the big time
You're bound to be a star
And even if you don't go all the way

I know that you'll go far
This race is for rats
It can turn you upside down
Ain't no one you can count on
In this sleazy little town oh no
Lots of promises in the dark
Don't you open your heart.

'Cause it don't mean nothin'
The words that they say
No it don't mean nothin'
These games that people play
No it don't mean nothin'
No victim no crime
No it don't mean nothin'
Till you sign it on the dotted line.

The director smiles
As you walk in the door
He says I love your work babe
But you're just not what we're looking for
It's never what
But who it is you know
So easy to get stuck in all that California snow oh no
Take a good look around and you'll find
People tryin' to mess with your mind.

Well it don't mean nothin'
The words that they say
No it don't mean nothin'
These games that people play
No it don't mean nothin'
No victim no crime
No it don't mean nothin'
Till you sign it on the dotted line.

Hollywood can be so lonely
Make you the winner of a losing fight
The party is never over
'Cause stars are always shining

Doesn't matter if it's day or night.

The producer says let me change a line or two
And a little bit of something
Can look awfully good to you
And you want to scream
But you gotta keep it all inside
When you're trying to make a living
There ain't no such thing as pride oh no
Lots of promises in the dark
But don't you open your heart.

'Cause it don't mean nothin'
The words that they say
No it don't mean nothin'
These games that people play
No it don't mean nothin'
No victim no crime
No it don't mean nothin'
Till you sign it on the dotted line
Don't mean nothing.

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SHE'S CRAFTY

As recorded by the Beastie Boys

**A. YAUCH
R. RUBIN
THE KING**

Well this girl came up to me she says she's new in town
But the crew been said they seen her around
I thought they were right but I didn't wanna know
The girlie was Def and she wanted to go
I think her name is Lucy but they all call Loose
I think I thought I seen her on eighth and fourty-duece
The next thing she said was my place or yours
Let's kick some bass behind closed doors
We got into the cab the cab driver said
He recognized my girlie from the back of her head
He said a little something about tip to base
So I made him stop the cab to get out of the place
I shouldn't have looked back man I'll always regret it
Something's going on and I'll probably never get it

She was crying like a baby stupid dumb
It's just too bad that girl's a bum.

She's crafty
She gets around
She's crafty
She's always down
She's crafty
She's got a gripe
She's crafty
And she's just my type
She's crafty.

I spent my last dollar to buy a Sabrett
When I seen this girl I could never forget
Now I like nothing better than a pretty girl smile
And I haven't seen a smile that pretty in a while
The girl came up to me she said she loved the show
Asked her to come home and she couldn't say no
We got to the crib there's Adam and D
We didn't say a word they just stared at me
I said I don't know her I just met her tonight
And Adrock started hiding everything in sight
D pulled me over said hide your gold
The girl is crafty like ice is cold

The girl is crafty she knows all the moves
I started playing records she knew all the grooves
He thought she was a thief and D was right
But I just figured she'd spend the night
When I woke up late in the afternoon
She had taken all things from inside his room
I found myself naked in the middle of the floor
She had taken the bed and the chest of drawers
The mirror the TV the new guitar cord
My remote control and my old skateboard
She robbed us blind she took all we owned
And the boys blamed me for bringing her home.

She's crafty
She gets around
She's crafty
She's always down
She's crafty
She's got a gripe
She's crafty
And she's just my type
She's crafty.

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SHE DON'T LOOK BACK

As recorded by Dan Fogelberg

DAN FOGELBERG

She's got a way of getting so
inside you
That you think she's gonna
steal your soul
She's got a way of making sure
that you can't let go
She's got a trail of broken
hearts behind her
Like a shadow where no
shadow's cast
I ain't the first one and I doubt
that I'll be the last.

Too long too late
You're wrong
To ever think she'd wait.

She don't look back
Oh she don't look back
Oh she don't look back
Oh the lady don't look back
And when she goes she's gone.

You can never tell just what
she's after
You can never read it in her
eyes
And in her laughter there's no
hint of compromise
You can stare into the fire
forever
You can squeeze a stone until it
bleeds
But you will never find the kind
of a love she needs.

Too much too late
You're such
A fool to think she'd wait.

She don't look back
Oh she don't look back
Oh she don't look back
Oh she don't look back
And when she goes she's gone.

She don't look back
She don't look back
She don't look back
She don't look back
She don't look back
She don't look back.

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GIRLS, GIRLS, GIRLS

As recorded by Motley Crue

**NIKKI SIXX
TOMMY LEE
MICK MARS**

Friday night and I need a fight
My motorcycle and a
switchblade knife
Handful of grease in my hair
feels right
But what I need to make me
tight are those.

Girls, girls, girls
Long legs and burgundy lips
Girls, girls, girls
Dancin' down on the Sunset
Strip
Girls, girls, girls
Red lips fingertips.

Trick or treat sweet to eat
On Halloween and New Year's
Eve
Yankee girls ya just can't beat
But they're the best when they're
off their feet.

Girls, girls, girls
At the Dollhouse at Ft.
Lauderdale

Girls, girls, girls
Rocking in Atlanta at Tattletails
Girls, girls, girls
Raising hell at the 7th Veil.

Have you read the news
In the Soho Tribune
Ya know she did me
Well then she broke my heart
I'm such a good, good boy
I just need a new toy
I tell ya what girl
Dance for me
I'll keep you overemployed
Just tell me a story
You know the one I mean.

Crazy Horse Paris, France
Forgot the names remember
romance
I got the photos a menage a
trois
Musta broke those Frenchies'
laws with those.

Girls, girls, girls
Body Shop and the Marble Arch
Girls, girls, girls
Tropicana's where I lost my
heart
Girls, girls, girls.

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HEARTS ON FIRE

As recorded by Bryan Adams

**BRYAN ADAMS
JIM VALLANCE**

Some other time
Some other place
We might not of bin here
Standin' face to face.

I just wanna tell ya
Made up my mind
You know I can't help
The way I feel inside.

Oh this heart's on fire
Right from the start
It's bin burnin' for you
Oh this heart's on fire
One thing honey this heart's
true yeah.

The streets are empty
The lights are down
Ain't nothin' movin'
This side of town.

So come on over
I ain't hard to please

Oh baby what you get
Ain't always what you need.

Oh this heart's on fire
It's getting hotter now can't you
see
Oh this heart's on fire
From now on babe it's gonna be
you and me yeah.

Risin' to my feet
I can feel the heat
Yeah it's tryin' to pull me under
Runnin' through the night
We can make it right
It's comin' on like thunder.

Some got it good
Some got it bad
But you're the best
I ever had
I never worry
You're so fine
Oh from now on babe I'm gonna
be by your side.
(Repeat chorus)

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34804+ TINA TURNER PRIVATE DANCER (Capricorn) 32063+ 32063+ 32063+ 32063+	32824+ QUIET RIOT Condition Critical (Epic) 34927+ 34927+ 34927+ 34927+	34691+ LUTHER VINCIGUERRA GIVE ME THE FREEDOM (A&M) 31891+ 31891+ 31891+ 31891+	32669+ Bruce Springsteen Born In The U.S.A. (Columbia) 34837+ 34837+ 34837+ 34837+	35018+ PRETENDERS GET CLOSE (A&M) 32573+ 32573+ 32573+ 32573+	33989+ AEROSMITH Dance With Mirrors (Geffen) 32643+ 32643+ 32643+ 32643+
34963+ RUT DANCING UNDERCOVER (A&M) 32049+ 32049+ 32049+ 32049+	32824+ QUIET RIOT Condition Critical (Epic) 34927+ 34927+ 34927+ 34927+	34691+ LUTHER VINCIGUERRA GIVE ME THE FREEDOM (A&M) 31891+ 31891+ 31891+ 31891+	32669+ Bruce Springsteen Born In The U.S.A. (Columbia) 34837+ 34837+ 34837+ 34837+	35018+ PRETENDERS GET CLOSE (A&M) 32573+ 32573+ 32573+ 32573+	33989+ AEROSMITH Dance With Mirrors (Geffen) 32643+ 32643+ 32643+ 32643+

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MOTLEY CRUE



Motley Crue (left to right): Tommy Lee, Vince Neil, Nikki Sixx, Mick Mars.

Barry Levine

***Girls, Girls, Girls* — a back-to-basics approach in vintage Motley Crue fashion.**

by Elianne Halbersberg

When rock and rollers hear the descriptive term "lewd, rude, and crude," their thought patterns immediately switch to the Motley Crue mode. In an age of PMRC pandering-to, wholesome images and family entertainment, vocalist Vince Neil, drummer Tommy Lee, bassist Nikki Sixx and guitarist Mick Mars have made a career of being self-avowed "rock pigs," turned "sleazy" into a term of endearment and terrorized mom, dad, and the PTA with their "sex, drugs, rock and roll" stance. It's an attitude bound to attract ever-growing legions of fans; the fact that Motley Crue also puts out quality product hasn't hurt them either.

The band's roots were planted in January, 1981, when Sixx called upon Lee to work on "a project." Friendship cemented, the duo pulled Mars from a Musician's classified, attracted by his

"loud, rude, and aggressive" self-promotion. Now a trio, the band they almost called Christmas, spotted their pipes fronting a top 40 club act, Rock Candy. Two auditions later, Motley was a foursome.

Five months later, the fab four landed their official debut gig at Los Angeles' famous Starwood, opening for Y&T. Already a regional buzz, they pressed an indie single, "Stick To Your Guns"/"The Toast Of The Town" — prophetic words indeed. Six months into their life, Motley Crue had the west coast by storm. A five-day stint at Hit City West Studios yielded *Too Fast For Love*, again on their own Leathur Records. Still a personal preference among Crue fans, *Too Fast For Love* boomed out of the box, with supply depleted virtually overnight. Hip to the stir, Elektra Records signed the group.

The album was re-released in August, 1982, and Elektra pitched their new client with a national blitz: a promotional 12-inch of "Live Wire" and "Take Me To The Top"/"Merry-Go-Round". But Motley Crue had aspirations of the more questionable kind. They set out on a publicity campaign of their own, hyping their repeated arrests, nightclub fisticuffs, non-stop intoxication binges and outrageous interludes with an endless string of groupies, featuring a series of inanimate objects (depending on which publication you opted to read at the time). Top this off by slapping a pentagram against the wall as a backdrop and you've got just the stuff that makes Senatorial wives shiver in their nylons. The Motley myth was established — just the thing to lure throngs into the fold!

"Global sensation" was the next



Ross Halfin

goal on the Crue's roster. They toured the U.S. as special guests for Kiss, a junket that Sixx says, "taught us the importance of treating an opening act with respect. When we take a band on the road with us; and we've had Loudness, Y&T, Autograph, we're not intimidated by anyone. The better the opening band is, the better the concert. Fans deserve the best they can get for their money." Heavy Metal Day at the US Festival in California saw Motley kick off the event for 350,000 raving metal maniacs. From 1983 to 1984, the Crue spent a total of thirteen months touring, having released album number two, *Shout At The Devil* to hungry fans and raging moralists. "We're saying shout at the devil, not with him," the band would defend into infinity. Their claims fell on deaf ears. Controversy flared; fans ate it up.

Early 1984 marked single releases: "Looks That Kill," "Piece Of Your Action," "Too Young To Fall In Love"/"Take Me To The Top", and "Helter Skelter"/"Red Hot"/"Live Wire"/"Piece Of Your Action" released as a picture disc EP plus poster. Rookies no more, Motley started out as Ozzy Osbourne's special U.S. guest; only months later, they were headliners in their own right.

August took them to Europe — another first — making their debut with an appearance at the Monsters Of Rock Festival at Castle Donnington, for 80,000 people. Coupled with AC/DC, Iron Maiden, then Van Halen, the Crue invaded Great Britain, Poland, Sweden, France, West Germany, Switzerland, Belgium, Finland, Denmark, the Netherlands and Italy. An overwhelming success at every

stop, they left no eardrum unfried. Album sales soared; the band could do no wrong. Gold and platinum had become a way of life. And while Lee was prompted to quip, "The biggest misconception about us is that we're nice guys. The fact is we're all sleazeballs!", the truth is that success never spoiled Motley Crue. They remain(ed) good ol' boys from the gutter.

Early 1985 saw the real push over the top, as third album, *Theatre Of Pain*, was shipped gold, eventually finding its home on the *Billboard* top 20. The two prior discs re-entered the charts and *Theatre's* first single, a metal rave-up of Brownsville Station's 1974 hit, "Smokin' In The Boy's Room", turned the once taboo Crue into an AM-radio staple. "We always feel some pressure going into the studio," Lee reasoned about the making of *Theatre*. "We didn't freak out, we just hoped it would do well. It wasn't a case of 'We've got to top *Shout At The Devil*'. We just went in, wrote songs, and said, 'It would be nice if this one was as successful as *Shout*.' That's all we wanted. If it had done a million copies, we would have been happy with that, but obviously, it has done much better, and it's great."

It was a banner year. The *Theatre Of Pain* tour opened in Japan with seven sold-out shows. Then followed 89 U.S. and Canada dates, with few tickets unsold. A gig in New Haven, Connecticut, found ex-Brownsville Station-man Cub Koda on stage with the Crue to jam on "Smokin'." Koda would later offer a comment since then oft-repeated: "They're a real rebellious group and that's a real rebellious song. That song's gonna

be around as long as there are high schools that have bathrooms in them!"

By 1986, Motley Crue was in Europe for a six-week venture. A return home in March put the band on hiatus, taking some well-deserved and hard-earned rest, dealing with personal affairs, releasing a long-form video cassette, *Motley Crue Uncensored*, and before long, planning their next vinyl effort. "The next album will be much heavier," Sixx predicted, "more aggressive. You've got to sway in your style, move forward, or else it gets boring. We don't want the same sound and tempo three times in a row. 'If it works, do it again,' is not our mentality." Fans, meanwhile, were begging for a return to the *Too Fast For Love* vein — hard, raw, aggressive. "If that's what they want, that's what they'll get," Sixx assured, promising a vinyl and live package taken directly from the streets and strip joints the Crue so often frequent.

The result is *Girls, Girls, Girls*, a back-to-basics approach in vintage Motley Crue fashion. With copies quickly snapped up upon release, the new Crue, a heavy-duty slab of bombastic plastic, highlighted by r&b roots and backup singers, seems headed for the same success as its predecessor, and their world tour promises to be the box office draw for 1987. "We just closed our eyes and played," Sixx describes of *Girls, Girls, Girls*. "It's natural rock and roll, doing what's inside of us. As long as it feels good to us and our fans, then we know that what we're doing is right."



TIME WILL CRAWL

As recorded by David Bowie

DAVID BOWIE

*I've never sailed on a sea
I would not challenge a giant
I could not take on the church
Time will crawl
Till the 21st century lose.*

*I know a government man
He was as blind as the moon
He saw the sun in the night
He took a top-gun pilot
He made him fly thru a hole
Till he grew real old
And he never came down
He just flew till he burst.*

*Time will crawl
Till our mouths run dry
Time will crawl
Till our feet grow small
Time will crawl
Till our tails fall off
Time will crawl
Till the 21st century lose.*

*I saw a black, black stream
Full of white eyed fish
And a drowning man
With no eyes at all
I felt a warm, warm breeze
That melted metal and steel
I got a bad migraine
That lasted three long years
And the pills that I took
Made my fingers disappear.*

*Time will crawl
Time will crawl
Time will crawl
Till the 21st century lose.*

*You were a talented child
You came to live in our town
We never bothered to scream
When your mask went on
We only smelt the gas
As we lay down to sleep.*

*Time will crawl
And our heads bowed down
Time will crawl
And our eyes fell out
Time will crawl
And the streets run red*

*Time will crawl
Till the 21st century lose.*

*And our mouths run dry
Time will crawl
And our feet grow small
Time will crawl
And our tails fall off
Time will crawl
Till the 21st century lose.*

*And our heads bowed down
Time will crawl
And our eyes fall out
Time will crawl
And the streets run red
Till the 21st century lose.*

*Time will crawl
For the crazy child
Time will crawl
We'll give every life
Time will crawl
For the crackpot notion
Till the 21st century lose.*

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HERE I GO AGAIN

As recorded by Whitesnake

DAVID COVERDALE
BERNIE MARSDEN

*I don't know where I'm going
But I sure know where I've been
Hanging on the promises
In songs of yesterday
An' I've made up my mind
I ain't wasting no more time
Here I go again
Here I go again.*

*Tho' I keep searching for an
answer
I never seem to find what I'm
looking for
Oh Lord I pray you give me
strength to carry on
Cos I know what it means
To walk along the lonely street
of dreams.*

*An' here I go again on my own
Goin' down the only road I've
ever known
Like a drifter I was born to walk
alone
An' I've made up my mind
I ain't wasting no more time.*

*I'm just another heart in need of
rescue
Waiting on love's sweet charity
An' I'm gonna hold on
For the rest of my days
Cos I know what it means*

*To walk along the lonely street
of dreams.*

*An' here I go again on my own
Goin' down the only road I've
ever known
Like a drifter I was born to walk
alone
An' I've made up my mind
I ain't wasting no more time
But here I go again
Here I go again
Here I go again
Here I go.*

*Cos I know what it means
To walk along the lonely street
of dreams.*

*An' here I go again on my own
Goin' down the only road I've
ever known
Like a drifter I was born to walk
alone
An' I've made up my mind
I ain't wasting no more time.*

*An' here I go again on my own
Goin' down the only road I've
ever known
Like a drifter I was born to walk
alone
Cos I know what it means
To walk along the lonely street
of dreams.*

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FUNKYTOWN

As recorded by Psuedo Echo

STEVE GREENBERG

*Gotta make a move to a town
that's right for me
Town to keep me movin' keep
me groovin' with some energy
Well I talk about it, talk about it,
talk about it, talk about it
Talk about, talk about, talk
about movin'
Gotta move on.*

*Won't you take me to funkytown
Won't you take me to funkytown
Won't you take me to funkytown
Won't you take me to funkytown
Won't you take me down to
funkytown
Won't you take me down to
funkytown.*

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Concert Review

BRYAN ADAMS

by Elianne Halbersberg



Columbia, South Carolina — Although two and a half years have passed since Bryan Adams last toured the United States, absence, in his case, has made collective hearts grow fonder. A recent stop in the Southeast, just a week and a half into the itinerary, yielded a most impressive turnout for the singer/songwriter/guitarist and his band. Their two-hour set was a veritable showcase of hits and the crowd simply couldn't get enough.

Adams is touring in support of his fifth album, *Into The Fire*. The long-awaited follow-up to 1984's *Reckless* (a number one disc that sold seven million copies worldwide), this latest effort seems headed for a similar destiny of global success. The first single, "Heat Of The Night", began racing up the charts upon its release in March and since then, it's been uphill all the way. Adams kicked off his current world tour on May 6; he'll be on the road well into 1988 when he visits Japan.

To insure quality listening capacity and minimal distortion, with regard for the so-called "nosebleed sections", Adams is travelling with a custom designed, state-of-the-art sophisticated system, utilizing over 150,000 watts of sound. A worthwhile investment, as delivery remains impeccable from every point in the house. Vocals are so clear you'd swear the band was playing in your living room! The mix is an arena dream come true, with Adams' emotional voice soaring above the solid accompaniment of his talented musicians.

The set opens with "Only The Strong Survive" and it doesn't take long to notice just how much Adams has grown as a multifaceted talent. A veteran of the stage, he commands the audience with remarkable warmth. Through favorites like "Kids Wanna Rock", "It's Only Love", "Cuts Like A Knife", "Hearts On Fire" and "This Time", the enthusiasm on stage and in house never

subside, with band and audience constantly pushing each other to the next level.

From then on, it's a steady transition through the variety of feelings explored in songs: "Straight From The Heart", "Heaven", "Heat Of The Night", "One Night Love Affair", "Run To You" and "I Need Somebody". Yet, despite the diversity of the material, Adams never strays from his distinctive style; never leaves his audience confused. Nor is he willing to sacrifice quality for commerciality. He does possess an amazing flair for writing hook-laden tunes and memorable riffs and while that may seem a given talent, few artists can lay claim to this skill. He has truly mastered the art of live performance and brings forward the entire package devoid of fancy trimmings, distracting extras, or anything else except voice and instruments. Surprisingly enough, he speaks relatively little during the set — a select few stories, the occasional song introduction — but when he does address the crowd, he does so with respect and an unquestionable sense of devotion. He can take a personal statement like encore favorite "Summer Of '69" and turn it into an audience sing-along, foregoing the first verse to a hungry crowd, making them feel like an integral part of the show. Likewise, his affection for his fans is blatantly clear in every word and action; doubtful he would rather be any other place than on stage playing for them.

It's not surprising that Bryan Adams has achieved such a level of success. He hasn't turned himself over to the latest musical or fashion trends, nothing has been compromised for the sake of this week's fad. He's just the guy next door who happens to make his living writing and playing rock and roll songs. It's something anyone can identify with — unpretentious, heartfelt and honest. In 1987, that's no small accomplishment.

Concert Review

Europe

by Scott Nance

Starting tonight a half-hour late, the Swedish band Europe rallied and made up for lost time quickly, opening with the title track to their third album, *The Final Countdown*. Besides Mic Michaeli's keyboards, this song proved Kee Marcello to be a hard rock guitarist to be reckoned with. Vocalist Joey Tempest is not the typical heavy metal vocalist. He knows the key to holding an audience for a show isn't to get tough or rough with the crowd, incessantly screaming at them. Instead, he's very friendly and personable.

The second tune they played, "Screams Of Anger", comes from their second *Wings Of Tomorrow* album, from May of '85. Again, Marcello and Michaeli walk away with this one. Michaeli's keyboards really do add a dimension of freshness to music dominated by guitars. Joey and the others go back to their third album for "Ninja", which also spotlights Ian Haugland's drums. The band pulls out of the fast lane for the slow ballad, "Carrie". Changing tempos and sounds keeps the audience fresh and wondering what's going to happen next. On "Carrie", Marcello proves he can keep up with the changes.

After that ballad, the stage clears except for Marcello, and enters a guitar solo that sounds more like jazz sax than pure rock guitar. After a few minutes into the guitar solo, bassist John Leven joins the guitarist and throws his own sound into the mix. If there was never "soul" heavy metal before, there is now. Finishing up the guitar/bass solo, Leven and Marcello become funkier, almost leaving hard rock behind in a couple of cases.

After several minutes of solo work, Joey and the rest of Europe rush back on stage, and they become an ensemble unit again as they all blast into "On The Loose". Where the previous solo was a creative way for the audience to get to know the band as individuals, "On The Loose" proves that they aren't merely individual musicians working together, but really one band, with one member's work blending into the others' work.

Again, Kee Marcello has a solo, but the star of this song is drummer Haugland. At the end of this song, with no one else onstage, he breaks into a hot pounding solo of his own. Onstage, smoke fills the air, as if the drums were on fire. Haugland works so hard, that, after a couple minutes, each drum beat is the sound of sweat hitting his skin. Haugland leaves the kit behind for a single drum at the front of the stage. He continues working on this one, playing, while in between beats, the crowd screams, "hey!" And, of course, he flips his sticks every-so-often. This guy works!

Keyboardist Michaeli comes out for another combined solo, playing hard rock organ church music, while Ian stays on drums. After this second extended solo, Joey and the others comes back on for "Heart Of Stone" and "Now The Time Has Come". Another excellent tune is "Love Chaser", where both Kee and John move around the stage, adding a lot of color to the song. After "Love Chasers", Europe switches down to low gear for another



David O'Dowd/©D.O.A. (London)

slow song, with Joey Tempest also on guitar for "Open Your Heart."

When the band finishes that song, a roadie comes onstage with a phone. In this comedy routine, Tempest picks up the receiver, and on the other end is an uptight old woman threatening to call the police if Europe doesn't start playing their "loud" music. As an answer, Joey and the band jump into the second release from *The Final Countdown*, "Rock The Night".

Marcello and Leven fill the encores with their expert string work, with Europe ending up an unusual heavy metal performance, with a reprise of "The Final Countdown". Those instrumental solos give the audience a break from having to wade through a boring run-through of album material. The instrumentals also prove that Europe are *musicians*, dedicated to music. Unfortunately, there are a few times where, for one reason or another, Marcello's guitar can't be heard as well as it should. That's a disappointment, because he's obviously very talented.

Some new foreign acts breaking into metal today try to imitate American hard rock. The results are clichéd, tired and boring material. Europe, though, has taken a different road. They're a Swedish act that is using their different background as an asset by introducing fans to different sounds. And only through new sounds and experimentation, like Europe's, can heavy metal/hard rock continue to attract and hold fans. Joey Tempest once said, "Every song should be 100%. We can't settle for anything less." While not completely perfect, Europe's pretty true to their word.



Concert Review



by Elianne Halbersberg

Columbia, South Carolina — If there was an award for Satisfaction Guaranteed Tours, the first prize would surely belong to REO Speedwagon. Vocalist/guitarist Kevin Cronin, lead guitarist Gary Richrath, keyboardist Neal Doughty, bassist Bruce Hall and drummer Alan Gratzer are one of those rare bands who go above and beyond the call of duty to please their fans. They never, ever give anything less than a great show. They always include *every* hit, no matter how long that means they have to play (and friends, that's a LOT of hits!) And, amazing but true, they hold a tremendous nightly post-show reception for press, radio, retail, contest winners, and an additional fifty-plus fans of all ages selected at random from the crowd to come backstage and meet the band. But wait — there's more! All five members actually show up for hospitality and they even stay until each person is accommodated. Amazing!

Currently, REO is thrilling fans from coast to coast with *Life As We Know It* live, a set that covers the spectrum of songs we all know and love. (Let's face it, you can probably count the people who *don't* like REO on one hand.) From start to finish, it's do no wrong: "That Ain't Love", "I Do' Wanna Know", "Tough Guys", "Variety Tonight", "Keep Pushin'", "Take It On The Run", you name it, they play it.

REO has no problems getting their audience involved — it's screams, cheers, and ten-thousand voice choruses all the way. But, in typical REO tradition, they're going the extra mile this year. During "Roll With The Changes", six contest winners got to join the group on stage to provide background harmonies. The only problem was trying to figure out who was having the most fun with this bonus — winners or bandmembers!

To make sure everyone gets the most for the price of the admission, REO is travelling with their largest set to date. Production manager Ron Anderson explains, "We've got

a 50' x 25' stage that we build on top of a 56' x 40' set. It has three levels, with the main structure standing seven and a half feet tall. Nocturne (as in Journey) provides our lights — 450 lamps, 20 Vari-Lites, no lasers, no pyro. Eighteen computerized motors move during the show; there are 41 rigging points. We fly 90 percent of our sound from sides, rear, and front, to fill 360 degrees. We have small stacks on the floor covered by platforms."

REO's elaborate set was designed by Jonathan Smeeton, the creative force behind Peter Gabriel and Paul Simon. According to Anderson, "It takes five trucks and three buses to carry this from city to city, a 28 man crew including drivers, and six hours to assemble. The set runs exactly one hour and 51 minutes." The tour will keep REO out for over a year, covering the U.S., Far East, Australia, Europe, and "possibly Russia — there's talk of that as well."

Of course, there's more to REO Speedwagon than great shows and great records. What makes the band so special is the sum of its parts: five genuinely talented, wonderful individuals who adore their fans and feel no price is too high when it comes to making those fans happy. That enthusiasm shines through in show closers like "Ridin' The Storm Out", "Don't Let Him Go", and "Time For Me To Fly". Regardless of how many times they play those songs, REO treats each night like the first, each audience as the most important. Says Richrath, "The biggest responsibility we feel on tour and on albums is to try to do our best. The challenge every night is to play at least as well as the night before. We enjoy playing all those older songs, and it's a neat feeling when everyone is on stage and locked in to those tunes. But the real key is the crowd and their reactions. You stand there looking at those thousands of people every night cheering for you — how can you help but feel great and enjoy what you're doing?!"

FERRY AID

BEHIND THE SCENES



by Mary Anne Cassata

"I have always thought that drowning must be the worst way to die. When you think of young children dying in that watery hell, it makes you want to cry," Boy George stated.

To keep a secret in London is nearly an impossibility, especially if you happen to work on Fleet Street and half of the pop world in the U.K. congregate in a recording studio. It was the greatest assembly of British pop stars since Band Aid, or Live Aid, that took part in the recording of The Beatles' "Let It Be". The classic song was aimed at raising millions of

dollars for the victims and families of the Zeebrugge disaster this past March. The ill-fated English Channel boat which capsized, took the lives of over two hundred passengers and crew. The Sun, a dubious London Newspaper, organized the music stars, recording and video staff and their services, which were free of charge. It could have easily been

billed the most expensive single ever made in Britain, but kind-hearted pop music artists like Boy George, Paul King, Nick Kamen, Mark Knopfler and many others, decided to cast their egos aside for "a good cause."

The record's producers — Stock, Aitken and Waterman (Bananarama, Dead Or Alive, Mel & Kim and others) — were responsible for recording the



Boy George

project and donated their studio time without cost. The only problem at first was that the popular morning newspaper wasn't exactly on the friendliest terms with many pop stars. Elton John declined the invitation, as well as several of his musician friends like George Michael, Andrew Ridgeley and others. One of the first to offer his services was Boy George, after being persuaded by his younger brother David, music photographer. The producers helped in getting names like Bananarama and Mel & Kim, while George used his best influence on some of the bigger recording stars.

The first day was reserved for the lead vocal parts. A vibrant Boy George, who was enjoying the success of his recent number one British single, "Everything I Own", stated that, "Ferry Aid is something I feel very, very strongly about. We're all here because we want to do what is right. It's for a good cause. The song is really a nice song. I was trying to put a lot more dirt into it than The Beatles' version." Having chosen "Let It Be" couldn't have been a more appropriate song for the "times of trouble." Getting permission from Paul McCartney was even better. The former Beatle, after hearing about the cause, immediately gave his blessing and Michael Jackson, who now owns the rights to the song, sent a telegram

saying, "Go ahead and make a fortune."

In a matter of hours, George was leading a chorus of over one hundred celebrities. After finishing his stunning vocal, he declared, "I hope it knocks me off number one!" As the DWL recording studio filled with singing voices over the 48 hour recording marathon, fans armed with autograph books and instamatics waited patiently outside. To make the haunting single, Paul McCartney's original vocals were lifted from the Beatles' version. Level 42's Mark King was one of the first to arrive. "I was really moved by the little boy who lost his whole family," explained the guitarist. "One of the mother's who lost her kids actually lives down the street from me in South London." Minutes later, before Mike Peters of the Alarm was summoned to sing his part said, "As soon as I heard about 'Let It Be', I knew I had to be a part of it." By mid-afternoon, Bananarama arrived with Britain's latest singing heart throb Nick Kamen. "I was in Sweden when I got the call," says Nick. "I decided right then and there on the spot that I wanted to help and that's why I'm here."

No one was quite sure if the reclusive Kate Bush would appear as scheduled. But when she finally did, the studio cleared quickly, because the vocalist is a perfectionist who just doesn't drop in for a few minutes to sing a part. She also declined any interview requests. "It's for a cause — it's not what I've got to say," she explained later. Mel & Kim, one of Britain's newest number one artists, said they cancelled a TV show in Germany to be present at the session. "It's a tragedy and the least people could do is lend a bit of support," Mel offered. "The song's a perfect song — it's got that kind of free feeling. I can't imagine anything else being sung for it." Former Wham! back-up vocalists Pepsi & Shirlie couldn't wait their turn in front of the microphone. Says Shirlie, "We heard about it when we were on holiday and wanted to do something. I suppose it'll give some compensation and I hope the people affected will feel some warmth from it, from the fact that all these people are helping them."

Ben, from Curiosity Killed The Cat, complaining briefly that the song "is too high" for his vocal range, later expressed his sentiment for the cause. "I think it's worth doing the record if it's going to make anybody more alert in their jobs and not be so blasé, if you know what I mean?" he stated. "It might be boring closing the doors after they leave the port if I was



Level 42's Mark King

working there; I'm sure I would have done the same. It's a bit out of order when you're dealing with so many lives." When Kim Wilde first heard of the tragedy she thought, "I was very upset by what happened, and I didn't think it was appropriate to sing about it. I'm doing it because I've been told the families need the money, but I feel very strange about it."

As the two day tape grind came to an end just before midnight, celebrities were handed the next day's Sun newspaper with the front page headline "Let It Be No!" "It was a good song, for a good song", most people muttered, heading out the door to a private party for Ferry Aid. Boy George summed up, "More than most human tragedies, I think this one has touched a nerve. I have always thought that drowning must be the worst way to die. When you think of young children dying in that watery hell, it makes you want to cry. I just think it's sad, really horrible."

The producers worked diligently to have the record ready in time for its scheduled release date. Peter Stringfellow, a prominent London club owner, insisted on having the lift-off celebration at Stringfellow's. So far, "Let It Be" has raised over three and a half million dollars and it looks like it might sell-out Band Aid's "Do They Know It's Christmas?" single.

ALONE

As recorded by Heart

BILLY STEINBERG

*I hear the ticking of the clock
I'm lying here the room's pitch dark
I wonder where you are tonight
No answer on the telephone
And the night goes by so very slow
Oh I hope that it won't end though
Alone.*

*Till now I always got by on my own
I never really cared until I met you
And now it chills me to the bone
How do I get you alone
How do I get you alone.*

*You don't know how long I have wanted
To touch your lips and hold you tight oh
You don't know how long I have waited
And I was going to tell you tonight
But the secret is still my own*

*And my love for you is still unknown
Alone.*

*Till now I always got by on my own
I never really cared until I met you
And now it chills me to the bone
How do I get you alone
How do I get you alone.*

*How do I get you alone
How do I get you alone
Alone, alone.*

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IS THIS LOVE

As recorded by Alison Moyet

**ALISON MOYET
JEAN GUIOT**

*In a fleeting moment
Of a restless day
Driven to distraction
I was captured by the game
I have often wondered
Why I ever wanted to
Leave these scattered hours behind me
And speed myself to you.*

*I choose never to forget
I want our lips to kiss
And our limbs to entwine
Let our bodies be twisted
But never our minds.*

*Is this love
Set to work idle hands
Shake these thoughts
Had I planned them
They never would be teasing me
As viciously as these.*

*I would not have believed you
Had I never seen
Now you and I are intimately
Pictured in my dreams
I could not forsake you
Or fall tumbling away
And if I live in wonderland
I'm better off this way.
(Repeat chorus)*

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PROMISED YOU A MIRACLE

As recorded by Simple Minds

**JAMES KERR
CHARLES BURCHILL
MICHAEL McNEIL
DEREK FORBES**

*I promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Chance as love takes a train
Summer breeze and brilliant light
Only love she sees
She controls on love
Love sails to a new life.*

*I promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Only love she sees
He controls on love
Life mirrors a cure
Ev'rything is possible with promises
Ev'rything is possible no.*

*I promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Chance reflects on them awhile
Love screams so quietly
Slipping back on golden times
Breathing with sweet memories.*

*Promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Only love she sees*

*He controls on love
Life mirrors a cure
Everything is possible in the game of life
Ev'rything is possible oh no.*

*Chance lost pearls of great price
Take care of family
Only aches for love
Love waits for fame
In chance, in chance they'll see.*

*Promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Only love she sees
He controls on love
Life mirrors a cure
Ev'rything is possible with promises
Ev'rything is possible no.*

*I promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Only love she sees
He controls on love
Life throws a curve
Ev'rything is possible in the game of life
A burning dream
You can be queen
Ev'rything is possible.*

*Only love she sees
He controls on love
Life mirrors a cure
Ev'rything is possible with promises
Ev'rything is possible no.*

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by Rich Sutton

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Suzanne Vega
A&M

Suzanne Vega has chutzpah. She opens her current tour with the two-minute long "Tom's Diner". "So what" you say? As Suzanne's diminutive figure sneaks onto the stage among the rustling of anxious fans, she walks right up to the microphone and launches into this haunting a capella vision of suburban America. No band, no stage announcements, no crutch. It's Suzanne alone on the stage, just as she is as the protagonist in "Tom's Diner". It's stunning and just a precursor to the powerful material she performs — most of it from her new album, *Solitude Standing*.

As good as this record is, it isn't as cohesive as her hauntingly beautiful debut. It makes sense, though, that she wanted to get away from that spartan sound. Another album like that would've been just as enjoyable, but probably would have stalled a career that showed early promise of quick growth.

As on her debut, Vega handles difficult subjects with ease and takes material that would ordinarily make you squeamish, and fit it in between the lines. She talks about loneliness, paints a chillingly accurate picture of the human condition and on "Luka", manages to deal with the subject of child beating in a poignant, yet painful manner. Picking up the ball dropped by the likes of Carly Simon, Janis Ian and other singer/songwriters of the '70s, Suzanne may have reawakened an entire genre with *Solitude Standing*.

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

\$\$\$\$ Skylarking
XTC
Virgin

The Beatlesque influences of Todd Rundgren's production are plastered all over the latest offering from the clever pop technicians, XTC. Shades of *Sgt. Pepper's* and "Strawberry Fields Forever" seep from behind walls of synthesizers, providing the fill for an otherwise stripped down effort from XTC.

XTC has always been one of those barely accessible British pop bands. A band that deserved a hit single long ago, yet for some quirk, never got their due. Brilliant melodies and lyrics that make sense pervade their repertoire. And on "Dear God," from this *Skylarking* album, the band ventures into threatening lyrical territory and come up winners. The adolescent choir opening of "Dear God" is easily the most noticeable hook on the radio in 1987. And there's enough solid material on *Skylarking* to make XTC one of the most noticeable bands this year.





\$\$\$½ Kiss Me, Kiss Me, Kiss Me
The Cure
Elektra

The most accessible and the most prolific effort yet from The Cure is *Kiss Me, Kiss Me, Kiss Me*. Most accessible in this instance is a relative matter. The dirge-like, echo-faden songs of The Cure are anything but run of the mill. To the uninitiated, *Kiss Me* will be a good sampler.

Easiest to digest is "Why Can't I Be You?", a likely candidate for dance hall success and likely to find some play on fringe and non-commercial radio stations. Less likely to succeed on the pop charts are "The Snake Pit" — which would make a wonderful backdrop for some horror film and "Hey You", with its garbage lid percussion section.

\$\$\$\$ Whitney
Whitney Houston
Arista

Although I'm not as likely to gush over *Whitney* the way Ms. Houston pours over her family, friends, crew and anyone else within reach in her liner notes, *Whitney* is state-of-the-art interpretive music, from a state-of-the-art vocalist.

"I Wanna Dance With Somebody (Who Loves Me)" seems a less likely choice for chart-topper than many of the other selections here. It's likely to be your first taste of Whitney Houston on her second time around.

There's hardly a glimmer of sophomore jitters on *Whitney*. However, the studied perfection of her debut is absent on this go around. A couple of tunes even border on the perfunctory. Houston is wiser this time in the arrangement department. More self-assured, she never lets her vocals get buried in the mix. And there's no reason to bury this body and voice alive!

\$\$\$\$ Live Alive
Stevie Ray Vaughan and
Double Trouble
CBS

Some might call Robert Cray the leading edge of the current blues revival. Not to take anything away from Robert, but he can't hold a candle to the Texas Flood guitar of Stevie Ray Vaughan. *Live Alive* is an appropriate vehicle for Vaughan's Tex-Mex slide and grind. Not brilliantly recorded, but perfectly performed and loaded with Stevie Ray favorites, and a few covers that he personalizes with a powerful blues attack.

Take "Superstitious". Stevie Wonder is dancing whenever this record gets played. A bit reminiscent of Jeff Beck's rave-up of the Motown classic, it's clearly a highlight of *Live Alive*. "Willie The Wimp" is another standout with lyrics custom-made for rock and roll radio. Come to think of it, Stevie Ray is custom-made for rock and roll radio. And *Live Alive* is some searing rock and roll.

\$\$\$½ Crushin'
Fat Boys
Polydor

For my money, I'll take Fat over Beastie. Every bit as boastful and proud, the Fat Boys make better music than the Beastie Boys. And that's that.

The opening thunder of "Crushin'" portends the earthquake stomp-to-come of the Fat Boys. They do an interesting job of mixing lush background vocals with their urban romp on "Boys Will Be Boys". And "Wipe Out" featuring the Beach Boys! How can you go wrong?





\$\$\$½ Coming Around Again

Carly Simon

Arista

Carly is one of the voices of the '70s whose life seems to have taken her to a place where her music seems like more of a pastime, a diversion, than the focus that it once was.

Carly Simon was a unique pop-star/heartthrob in the '70s. She had this vulnerable, "touch me and I'll smack you" side (remember "You're So Vain"?), yet her sensitivity was nothing like that of early screen sirens or torch singers. Perhaps the missing link between Marilyn Monroe and Madonna, Simon signalled the end of the era of the exploited female pop star.

Not all that much has changed in her music. She's found a more casual pace in which to work on *Coming Around Again*. It's her strongest effort in this decade. She lapses a couple of times, "Two Hot Girls (On A Hot Summer Night)" being the biggest offender, yet there's something here to make you wish that Carly Simon would elevate her music making from hobby status.

\$\$\$ Beverly Hills Cop II

Various Artists

MCA

One of the many things a college housemate hated me for was calling him "Hollywood" — after his taste in music. His Earth, Wind & Fire/George Benson-esque tapes went well with his Camaro, leather driving gloves and Porsche glasses. If 1987 were 1979, he'd own all the tunes on the *Beverly Hills Cop II* soundtrack.

About the most that can be said for this not-too-surprising collection of songs, is that it fits. It really fits. Even nitty-gritty Detroit rocker Bob Seger has rounded off the rough edges for a song called "Shakedown".

Like the town from whence the movie comes, the music here is super-glossy, rich sounding and without a whole lot of substance. A match made in, well, Beverly Hills!

\$\$ Glenn Medeiros

Glenn Medeiros

Amherst

As a single, "Nothing's Gonna Change My Love For You" is an interesting story and a not so bad song. As an album, *Glenn Medeiros* is all hole and no donut.

Not too surprisingly really. For a first effort, "Nothing's Gonna Change" is the stuff that teen idol dreams are made of. A crowd pleaser, chart topper, heart melter and on and on. All the fruits of some obvious hard work by a kid picked up by a small independent Buffalo recording label. You can see some classic mistakes in the making. But still no reason that this good-looking guy with a strong voice won't make it big in the long run.

ONE FOR THE MOCKINGBIRD

As recorded by Cutting Crew

N. EEDE

I have learnt through all my
past mistakes
Not to let the hurdles sap my
energy
Time will tell and time is all it
takes
You won't see the bastards
Knock the running out of me.
And the band
They played one more song
One for the mockingbird

They played one more song
All the tears
They fell one by one
All for the mockingbird
They fell one by one.

Don't be fooled by those who
feed you words
They just twist and tighten up
the tourniquet
But the sweetest song of all the
mockingbirds
Couldn't hope to match one note
Of any song we played.

And the band
They played one more song
One for the mockingbird
They played one more song
All the dreams

They broke one by one
All for the mockingbird
They broke one by one.

Ooh what are you hiding from
Ooh why do you lock the door
Open up the door.
(Repeat chorus)

I have learnt
Time will tell
Years will pass
Tears will fall
Don't be fooled
Fed by words
Their sweet songs
Mockingbirds.

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BOY BLUE

As recorded by Cyndi Lauper

CYNDI LAUPER
STEPHEN BROUGHTON
LUNT
JEFF BOVA

You never knew yourself well
enough
But she never knew you at all
And when she put you out on
your own
It may have stolen your
innocence
But not no not your soul.
Tell me

Where is little boy blue
You'll find him standing always
one step ahead
Fast a little shy a little boy blue
Wise blood runs warm and deep
On the street kids walking just a
kid walking
Just a kid.
You send a letter with
photographs
I'll tuck them under my dreams
And if we wake up old beyond
our years
Not quite as brave as we seem
It's just the pain that never
disappears.
Tell me
Where is little boy blue

You'll find him standing always
one step ahead
Fast a little shy a little boy blue
Wise blood runs warm and deep
On the street kids walking just a
kid walking
Just a kid.

And when she put you out on
your own
It may have stolen your
innocence
But not no not your soul.
(Repeat chorus)

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PRIMITIVE LOVE RITES

As recorded by Mondo Rock

ROSS WILSON
J.J. HACKETT

Sun goes down
The rhythm hits
Ooh that's just the start of it
Before you know it we're all on
the move.

Down to the local waterhole
We gotta drink until we lose
control
Let the drum beat on
Let the show begin
That's the way it's always been
yeah, yeah.

Primitive love rites
Turn on your love lights
Just let 'em burn bright
Until two bodies meet.

Primitive love rites
This is our love night
Baby just hold tight
Until the ritual's complete.

Wild eyes you got the wild hair
You got the wild clothes you
make the men stare
When you move it up there
Like a rhythm machine.

Turn it up and turn it on
The ceremony has begun
Won't stop until we hear
That final scream
That's the way it's always been
yeah, yeah.

Primitive love rites
Turn on your love lights
Just let 'em burn bright
Until two bodies meet.

Primitive love rites
This is our love night
Baby just hold tight

Until the ritual's complete.

All along the asphalt jungle
track
Two by two we stagger back
And the full moon shines
On a crazy scene.

Another night has bit the dust
And we have done the things we
must
Now lay me down
And let me help you dream
Well that's the way it's always
been yeah, yeah.

Primitive love rites
Turn on your love lights
Just let 'em burn bright
Until two bodies meet.

Primitive love rites
This is our love night
Baby just hold tight
Until the ritual's complete.

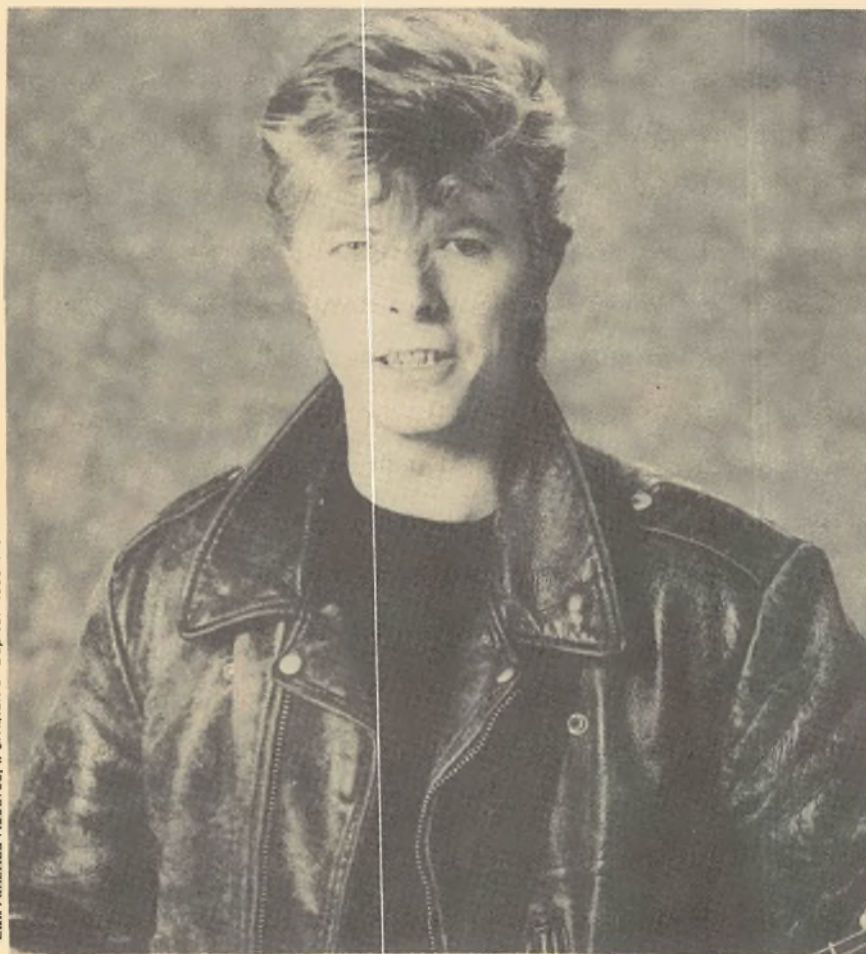
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Book Review

The David Bowie Story — Stardust

by Henry Edwards and Tony Zanetta
McGraw-Hill, \$17.95

by Steve Wosahla



EMI America Records, a division of Capitol Records, Inc.

Besides *Beverly Hills Cop II*, David Bowie's summer tour is the season's major entertainment event. But three years after "Let's Dance" brought him commercial success worthy of a superstar, he's still trying to compete with a larger than life myth and legend status that's been looming since the heyday of the seventies.

These days, David spends his time telling the press he's just a normal bloke. The seventies, he implies, were just one big romp of a blowout that he can look back upon with a hearty laugh. The publication of *Stardust* is probably something he'd just rather not talk about, or will write off as rubbish.

Not that he wouldn't be totally justified. *Stardust* is one of those

absorbingly trashy bios, penned by an ex-employee who suddenly decides to "set the record straight" — of course, years after the last paycheck came through. It happened to Keith Richards of the Rolling Stones when his personal confidant turned author in *Up And Down With The Rolling Stones*, and now it's Bowie's turn.

In this case the storyteller is Tony Zanetta, who worked for MainMan, the management company that handled Bowie into the late seventies until the artist rid himself of their contract. His accomplice is Henry Edwards, who helped May Pang finally get her affair with John Lennon (*Loving John*) in the open six years after the fact, but just in time for

the first anniversary of his death.

Zanetta, who takes the liberty of referring to himself as Z, confesses that he had been "annointed with a stage name in the play that was the life of David Bowie". (Zanetta was even the big "Z"; Bowie's son Zowie, went by the code name "z"). He observed the artist through the "Ziggy Stardust" years, who seemed more like an actor preparing for the role of David Bowie.

Stardust is as much a story of star-stroking and glorious self-promotion as it is of the singer's life. A failed folk artist who had minimal impact in the sixties, Davey Jones grew up wanting to be the embodiment of both John Lennon and Mick Jagger. He assumed the surname Bowie, as it began with the same letter that began Beatles; and a bowie is a synonym for a knife, like a jagger. After meeting manager Tony DeFries, Bowie became consumed "by the romance of himself" and lived the fantasy that he was "destined to be the next greatest entertainer of the 20th century."

It was a time when any publicity was good publicity; hence his confession to stir major press attention that he was gay. "It never occurred to any of them that he might not be gay," writes Zanetta, despite detailing escapades of Bowie's and wife Angela's numerous sexual escapades, with and without each other. Between the lines of Bowie's later drug excesses and his all-consuming mesianic complex, is a rather well annotated rock history of the seventies and the Ziggy Stardust character that forever made Bowie a legend.

But in the 1980s, when he's a mainstream artist, Zanetta and Edwards, claim that all people from Bowie's past are kept away by attentive associates. Through his life and Zanetta's lens, we see people come and go, used by the singer and then "erased" from his memory, as if he had a magical zapper. As the erasures multiply and the story gets seamier, the reader is hardly distraught to find that even the author is not invulnerable. Z, too, gets erased, as if we should all gasp with surprise. —

Book Review

Glory Days-Bruce Springsteen In The 1980s

by Dave Marsh Pantheon Books, \$18.95

by Steve Wosahla

It's grand ambition when Bruce Springsteen says he hopes that his concerts could maybe change the way you think about your life. And it's even more of a grandiose claim when veteran rock journalist Dave Marsh says seeing a Springsteen concert "is an opportunity to have your life changed while you dance."

"Always, he has delivered his music and ideas with the sense that there could be someone just like himself out there, lacking only one small inspiration to begin the process of self-transformation."

Such accolades might be sheer bravado if it wasn't backed up by Bruce Springsteen's concerts, arguably the greatest rock and roll show on earth. The book dramatically takes you through an entire show in random installments, recreating theatrical incidents that are as electrifyingly real as your best memories. *Glory Days* celebrates them all, but says that in the end, rock isn't just kid's stuff. You can rock through your thirties and into your forties and be an adult playing meaningful music.

Marsh is the author of *Born To Run: The Bruce Springsteen Story*, the first serious rock biography that made it to the *New York Times* bestseller lists. And Marsh, who writer Robert Christgau called "the first rock journalist to go platinum," picks up its sequel about Bruce Springsteen's greatest success in the 1980s. It's not so much a conventional biography, as much as an extended essay on rock 'n' roll realized to the fullest.

Glory Days shows why Bruce loved rock 'n' roll in the first place. "I started listening to the radio and I heard something in those singers' voices — something more to life than what my old man was doing and the life that I was living."

Initially, the book, which picks up at the beginning of the European tour that followed *The River*, is not dramatic reading. But it really becomes compelling when it chronicles the making of his solo album *Nebraska*. "Recorded in a creaking chair in his bedroom on a portable tape deck," Marsh shows how the despondency of the record's songs reflected an inner despair.

"He'd never encountered a cloud



Annie Leibovitz

that rocking out couldn't disperse," writes Marsh, conceding that Springsteen temporarily lost faith in the redemptive power of rock 'n' roll. But this was also the interim before he made his most successful album, *Born In The U.S.A.* It was a period when he was alienated from his band and confronted himself to realize the "massive, really disruptive" rock success he had always seemed to want, but subconsciously avoided.

That he did, turned out to be a great thing. Finally, he let loose. There were seven hit singles, 12" dance remixes, a slew of great B sides and two years of shows from which he donated tens of thousands of dollars to food banks and other charitable organizations. All the while he professed his clearest vision about the American dream, claiming the right of all to live with a dignity at a time when the country was becoming divided into the haves and have-nots.

Granted some of *Glory Days* is heavy and overstated. The book's analysis of rock 'n' roll is brilliant, but it falls flat on its face when he tries to

fill in a lot of the pieces about Springsteen's private life. "If Springsteen was capable of using rock 'n' roll individualism as a way of creating some kind of community," he wrote about his marriage to wife Julianne Phillips, "he was certainly capable of setting up shop with a beautiful actress-model, who happened to have a completely different social background." This is bloated and he doesn't even answer the question he started with: "What the hell did Julianne Phillips and Bruce Springsteen have in common?"

Like many a rock critic, he is prone to over-analyze, even when guessing why one song was omitted for another on *Born In The U.S.A.* The reader may question the statement of fact that the years of 1980-81 were the greatest economic disaster since the great depression, a time "when every man was for himself." But when he says that Springsteen forces well off customers at concerts to face serious questions, he's right on the money.

In the end, Bruce Springsteen's story is really about why rock 'n' roll is not entertainment for its own sake, but a means of expression that can elevate social consciousness long after showtime. It's personalized by Springsteen who had a dream, whose dream came true and who fought to keep his integrity.

As much a challenge for Springsteen to adhere to these scruples, *Glory Days* is a personal triumph for the author. Dave Marsh dedicated his first Springsteen volume to his wife ("and tramps like us") and now passes the rites of dedication to their teenage daughters. He once wrote that he thought Elvis Presley was a national treasure he'd always be able to share with his children, but then Elvis died. Now he has this story to hand to them.

Ironically, Marsh transforms the whole notion of *Glory Days*. In Springsteen's song, he waxes nostalgically about years gone by; when laughing about good old times is a substitute for crying over the present day's woes. *Glory Days*, the book, means exactly what it says, no irony intended. It can get you teary-eyed, but only because of its joyous subject matter.

<p>NOT ILLUSTRATED BON JOVI (SIGNATURE) 0953 T-SHIRT</p> <p>BON JOVI TOUR (SKELETON & QUARTER MOON) 0954 T-SHIRT SIZES M & L ONLY</p>	<p>BON JOVI (SUPPER) 0913 TEE, 0913 JERSEY</p>	<p>BON JOVI (T-SHIRT) 0913 T-SHIRT</p>	<p>BON JOVI (PORTRAIT) 0230 T-SHIRT</p>	<p>SLAYER (REIGN) (HOLLYWOOD) 0230 T-SHIRT</p>	<p>SLAYER (REIGN) 0230 T-SHIRT</p>	<p>SLAYER (SLATONIC) 0162 T-SHIRT</p>	<p>SLAYER (LIVE UNDEAD) 0211 T-SHIRT</p>	<p>SLAYER (HELL AWITS) (HOLLYWOOD) 0162 T-SHIRT</p>	<p>SLAYER (HAUNTING) 0172 T-SHIRT</p>
<p>MOTORHEAD (JORGASMATRON) 0188 T-SHIRT</p>	<p>MOTORHEAD 0578 T-SHIRT</p>	<p>STRYPER 0488 T-SHIRT</p>	<p>STRYPER (777) 0450 T-SHIRT</p>	<p>STRYPER (LONG SLEEVE TEE) (S16) 0450 T-SHIRT</p>	<p>STRYPER (SOLDIERS) 0450 T-SHIRT</p>	<p>STRYPER (TO HELL WITH THE DEVIL) 0488 T-SHIRT</p>	<p>STRYPER (TO HELL WITH THE DEVIL) 0488 T-SHIRT</p>	<p>NOT ILLUSTRATED SACRED RITE 0182 T-SHIRT HERETIC 0183 T-SHIRT C.O.C. 0184 T-SHIRT U2 (JOSHUA TREE) 0187 T-SHIRT PLATON (MOVIE) 0236 T-SHIRT</p>	<p>EUROPE (FINAL COUNTDOWN) 0630 T-SHIRT</p>
<p>ALICE COOPER 0014 T-SHIRT</p>	<p>POISON (TALK DIRTY) 0166 T-SHIRT</p>	<p>CINDERELLA 0953 T-SHIRT</p>	<p>CINDERELLA 0647 T-SHIRT</p>	<p>CINDERELLA 0647 T-SHIRT</p>	<p>ZEPPELIN (SWAN SONG) 0047 T-SHIRT</p>	<p>ZEPPELIN (1st ALBUM) 0048 T-SHIRT</p>	<p>LED ZEPPELIN II 0001 T-SHIRT</p>	<p>ZEPPELIN (HOUSES OF THE HOLY) 0006 T-SHIRT</p>	<p>ZEPPELIN (STAIRWAY) 0007 T-SHIRT</p>
<p>GRAVEDIGGER 0111 T-SHIRT</p>	<p>FATES WARNING 0112 T-SHIRT</p>	<p>IRON MAIDEN (SOMEWHERE IN TIME) 0113 T-SHIRT, 0113 JERSEY</p>	<p>MAIDEN (ACES HIGH) 0227 T-SHIRT</p>	<p>IRON MAIDEN (PHANTOM OF OPERA) 0234 T-SHIRT</p>	<p>(LIVE AFTER DEATH) 030 T-SHIRT</p>	<p>METAL CHURCH 0162 T-SHIRT</p>	<p>GENESIS 0162 T-SHIRT</p>	<p>OZZY (ROBED) 0048 T-SHIRT</p>	<p>OZZY (ULTIMATE DIN) 0049 T-SHIRT, 0049 JERSEY</p>
<p>QUIET RIOT 0061 T-SHIRT</p>	<p>JOURNEY 0018 T-SHIRT</p>	<p>VINNIE VINCENT 015 T-SHIRT</p>	<p>RUNNING WILD 015 T-SHIRT</p>	<p>ANTHRAX (SPREADING THE DISEASE) 015 T-SHIRT</p>	<p>ANTHRAX (SKATEBOARD) 015 T-SHIRT</p>	<p>NOT ILLUSTRATED: PINK FLOYD (DARK SIDE) 016004 T-SHIRT \$17.00 THE DOORS (MORRISON) 016004 T-SHIRT \$17.00 LED ZEPPELIN (SWAN SONG) 016004 T-SHIRT \$17.00 GRATEFUL DEAD (BLUES FOR ALLAH) 016004 T-SHIRT \$17.00</p>	<p>RATT (GROUP) 0015 T-SHIRT</p>	<p>RATT (SABAN) 0015 T-SHIRT</p>	<p>NOT ILLUSTRATED: CINDERELLA (SIZE: XXXL) 0023 T-SHIRT SCORPIONS 0049 T-SHIRT MONKEES 0005 T-SHIRT CAT DRAGGED IN (HOLLYWOOD)</p>
<p>MÖTLEY CRÜE (NO TRESPASSING) 0051 T-SHIRT</p>	<p>MÖTLEY CRÜE (PAIN KILLER) 0211 T-SHIRT</p>	<p>MÖTLEY CRÜE (444) 080 T-SHIRT</p>	<p>MÖTLEY CRÜE (THEATRE OF PAIN) 080 T-SHIRT</p>	<p>MÖTLEY CRÜE (CURTAINS) 0173 TEE, 0173 JERSEY</p>	<p>MÖTLEY CRÜE 0173 TEE, 0173 JERSEY</p>	<p>MEGADETH (PEACE) 0006 T-SHIRT</p>	<p>MEGADETH (PEACE) 0006 T-SHIRT</p>	<p>MEGADETH (PEACE) 0006 T-SHIRT</p>	<p>NOT ILLUSTRATED: CINDERELLA (SIZE: XXXL) 0023 T-SHIRT SCORPIONS 0049 T-SHIRT MONKEES 0005 T-SHIRT CAT DRAGGED IN (HOLLYWOOD)</p>
<p>AGENT STEEL 0026 T-SHIRT</p>	<p>AC/DC (WHO MADE WHO) 0027 T-SHIRT</p>	<p>AC/DC 0033 T-SHIRT</p>	<p>KISS (ASYLUM) 0033 T-SHIRT</p>	<p>KISS (ANIMALIZE) 0047 T-SHIRT, 0047 JERSEY</p>	<p>OMEN (GAY) 0111 T-SHIRT</p>	<p>VENOM 00106 T-SHIRT</p>	<p>VENOM 00111 T-SHIRT</p>	<p>VENOM 00111 T-SHIRT</p>	<p>VENOM 00111 T-SHIRT</p>
<p>AGENT STEEL 0026 T-SHIRT</p>	<p>AC/DC (WHO MADE WHO) 0027 T-SHIRT</p>	<p>AC/DC 0033 T-SHIRT</p>	<p>KISS (ASYLUM) 0033 T-SHIRT</p>	<p>KISS (ANIMALIZE) 0047 T-SHIRT, 0047 JERSEY</p>	<p>OMEN (GAY) 0111 T-SHIRT</p>	<p>VENOM 00106 T-SHIRT</p>	<p>VENOM 00111 T-SHIRT</p>	<p>VENOM 00111 T-SHIRT</p>	<p>VENOM 00111 T-SHIRT</p>
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<p>AGENT STEEL 0026 T-SHIRT</p>	<p>AC/DC (WHO MADE WHO) 0027 T-SHIRT</p>	<p>AC/DC 0033 T-SHIRT</p>	<p>KISS (ASYLUM) 0033 T-SHIRT</p>	<p>KISS (ANIMALIZE) 0047 T-SHIRT, 0047 JERSEY</p>					

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GIVE TO LIVE

As recorded by Sammy Hagar

SAMMY HAGAR

Ooo I can see that you've got fire
in your eyes
And pain inside your heart
So many things have come
And torn your world apart
Oh baby, baby, baby
Don't give up
Don't give up
Don't give up.

If you want love
If you want love
You've got to give a little
If you want love
If you want faith
You just believe a little
If you want love
If you want peace

Turn your cheek a little
Oh you've got to give
You've got to give
You've got to give to live.

An empty hand reaching out for
someone
An empty heart takes so little to
fill
It's so much easier to push
instead of pull
Oh baby, baby, baby
Don't give up
Don't give up
Don't give up.

If you want love
If you want love
You've got to give a little
If you want love
If you want faith
You just believe a little
If you want love
If you want peace
Turn your cheek a little

Oh you've got to give
You've got to give
You've got to give to live.

Each man's a country in his
own right
Oh ev'rybody needs a friend
One friend one God one country
No man can defend
Yeah.

I believe in faith and destination
But so much of that lies in our
own hands
But if you know what you want
Just go on out and get it
Oh baby, baby just don't give up
no, no
Ah don't give up yeah, yeah.
(Repeat chorus)

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WOT'S IT TO YA

As recorded by Robbie Nevil

**ROBBIE NEVIL
BROCK WALSH**

Wasn't it you
I begged to stay
Wasn't it you
Who just laughed in my face
Maybe it's true
I'm not your kind
The kind you leave behind.

And wasn't it you
All dressed in red
Clutchin' your suitcase
Never mind what you said
Suddenly you
Comin' 'round again

And you want to know how I've
been.

Wot's it to ya
Wot's it to ya
You don't care for me
Or do you forget
Wot's it to ya
I see through ya
You only want something that
you can't get.

Didn't I try
All day long
Didn't I try
When all hope was gone
Didn't I cry
Didn't I walk the floor
No cry no more.

Didn't I wait

All concerned
Wishin' and prayin'
Your love would return
Now isn't it her
Who I can't resist
And now you're wonderin' who
she is.

Wot's it to ya
Wot's it to ya
You don't care for me
Or do you forget
Wot's it to ya
I see through ya
You only want something that
you can't get.

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HYPNOTIZE ME

As recorded by Wang Chung

**JACK HUES
NICK FELDMAN**

Darlin' I believe in love
Since I met you baby
I believe in love
The way you hold me
My heart is stirred
You can control me
Without a word.

Turn on your white light why
open eyes
Oh girl you hypnotize me
I feel your white light
You're so bright
I'm hypnotized

I'm hypnotized
And as you're looking at me
It's a deep ecstasy
And no word is enough
Just shine the light in my eyes
And hypnotize me.

Darlin' I believe in love
In this hate-ridden world
I believe in love
Do you know the power
You have on me
Use it every hour
Shine the light on me.

Turn on your white light why
open eyes
Oh girl you hypnotize me
I feel your white light
You're so bright
I'm hypnotized

And as you're looking at me
It's a deep ecstasy
And no word is enough
Just shine the light in my eyes
And hypnotize me.

Turn me on with your love
Turn me on with your love
Turn your light around to
mesmerize me
Turn me on oh, oh
Just shine the light in my eyes
And hypnotize me love.

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SOUL CITY

As recorded by the Partland Brothers

CHRIS PARTLAND
G.P. PARTLAND

Boy you're lookin' great
Yeah you're got what it takes
alright
There's life outside your
window babe
Step into the moonlight
Babe we're gonna ride far out of
this town
Drive into the setting sun
To be there with you
Dancing to the sound of our
hearts
Beating as one.

Soul city
That's where we're heading
Dancing and singing 'til dawn
Soul city

That's where we're going
And we won't be back 'til the
money's all gone.

Man this place is hoppin'
Dancing singing talking rocking
this town
Nobody down
Shake it with me
Fake it with me
Don't ever take this feeling from
my heart
Just gettin' ready to start
Babe I can see you don't ever
wanna leave
Gonna do what's never been
done
To be here with you
Dancing to the sound of our
hearts
Beating as one.

Soul city
That's where we're heading
Dancing and singing 'til dawn
Soul city

That's where we're going
And we won't be back 'til the
money's all gone.
(Repeat)

All you who are looking for the
rush tonight
Who are desperately searching
for their hearts
You wanna let go
There's one thing you know
That distant city's the place to
start.

Soul city
That's where we're heading
Dancing and singing 'til dawn
Soul city
That's where we're going
And we won't be back 'til the
money's all gone.

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LONG GOODBYE

As recorded by the Thompson Twins

T. BAILEY
A. CURRIE

I have seen my future die
My whole past as well
That hurricane she knew my
name
And tonight just feels like hell.

You left me
Wanting so much more
When your love has gone away

It's a long goodbye.

Sometimes I see you dancing
there
In the fading light
When I look again you've gone
The poppies all run wild.

You left me
Wanting so much more
When you love has gone away
It's a long goodbye
Such a long goodbye.

I screamed with the wind
I howled at the rain
I even prayed
Nothing I do and nothing I say

Will bring you back again no,
no, no.

A thousand questions never
asked
I'm left wondering why
So many secrets never shared
Guess I'll keep them 'til I die.

You left me
Wanting so much more
When your love has gone away
It's a long goodbye
Such a long goodbye.

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IT'S A SIN

As recorded by the Pet Shop Boys

TENNANT
LOWE

When I look back upon my life
It's always with a sense of
shame
I've always been the one to
blame.

For every thing I long to do
No matter when or where or
who
Has one thing in common too
It's a
It's a
It's a
It's a
It's a sin
It's a sin
Everything I've ever done

Everything I ever do
Every place I've ever been
Everywhere I'm going to
It's a sin
It's a sin.

At school they taught me how to
be
So pure in thought and word
and deed
They didn't quite succeed.

For every thing I long to do
No matter when or where or
who
Has one thing in common too
It's a
It's a
It's a
It's a sin
It's a sin
Everything I've ever done
Everything I ever do
Every place I've ever been

Everywhere I'm going to
It's a sin
It's a sin.

Father forgive me
I tried not to do it
Turned over a new leaf
Then tore right through it
Whatever you taught me
I didn't believe it
Father you fought me
'Cause I didn't care
And I still don't understand.

So I look back upon my life
Forever with a sense of shame
I've always been the one to
blame.
(Repeat chorus)

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I FOUND LOVE

As recorded by Lone Justice

MARIA McKEE
STEVE VAN ZANDT

*I was mindin' my business
Like a good girl should
Maybe a little too careful
For my own good
It was just like livin' life in the
dark
Til somethin' jumped up
And it grabbed my heart.*

*I found love
I found real love.*

*The beginning and end of every
wish
Is balanced in the center
Of a vision like this
Maybe my emotions are inclined
To surrender to the notion
Of a glorious kind.*

I found love

I found real love.

*One touch souls speak
The power's got me and it won't
let me be
It's too much
This heat
I wanna laugh, cry, jump for joy
Shout and scream
Yeah, yeah, yeah, yeah, yeah.*

*At the end of every tunnel
There's a shining light
In the heart of every storm
There's a quiet night
My joy was hidden in a dream
I didn't know that it was there
Until you set me free.*

*I found love
I found real love.*

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IN LOVE WITH LOVE

As recorded by Debbie Harry

DEBORAH HARRY
CHRIS STEIN

*In love with love
In love with a passionate heart
In love with love
In love even when we're apart
I wondered the difference of how
it could last
I heard the celebration of
champagne and glass
No wonder
It's no wonder.*

*In love with love
In love with a passionate heart
In love with love
In love with the form of the art
We love through the flirting of
ev'ry day life
Of glass that gets broken and
cuts like a knife
I wonder
And I wonder why.*

*I'm in love with love
In love with a passionate heart
In love with love
Get on with the delicate march.*

*In love with love
In love with a passionate heart
In love with love
On fire with a passionate heart
Gazed with reflection our hot
house is set
Blazing with a flaming
With a fire it's so passionately
racing
With a chaser it's so hard to
keep my wits about me.*

*I'm in love with love
In love with a passionate heart
In love with love
Get on with the delicate march.*

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LET IT BE

As recorded by Ferry Aid

JOHN LENNON
PAUL McCARTNEY

*When I find myself in times of
trouble
Mother Mary comes to me
Speaking words of wisdom
Let it be
And in my hour of darkness
She is standing right in front of
me
Speaking words of wisdom
Let it be.*

*Let it be, let it be
Let it be, let it be
Whisper words of wisdom
Let it be.*

*And when the broken hearted
people
Living in the world agree
There will be an answer
Let it be
For though they may be parted
There is still a chance that they
will see
There will be an answer
Let it be.*

*Let it be, let it be
Let it be, let it be
There will be an answer
Let it be.*

*Let it be, let it be
Let it be, let it be
Whisper words of wisdom
Let it be.*

*And when the night is cloudy
There is still a light that shines
on me
Shine until tomorrow
Let it be
I wake up to the sound of music
Mother Mary comes to me
Speaking words of wisdom
Let it be.*

*Let it be, let it be
Let it be, let it be
There will be an answer
Let it be
Let it be, let it be
Let it be, let it be
There will be an answer
Let it be.*

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ROSS HALL/FIN

JAILHOUSE ROCK

As recorded by Motley Crue

JERRY LEIBER
MIKE STOLLER

Warden threw a party in the
county jail
Prison band was there and they
began to wail
Band was jumpin' and the joint
began to swing
You should've heard those
knocked out jailbirds sing

Let's rock
Ev'rybody let's rock
Ev'rybody in the whole cell
block
Was dancin' to the jailhouse
rock.
Sad sack was a-sittin' on a
block of stone
Way over in the corner weeping
all alone
Warden said hey buddy don't
you be no square
If you can't find a partner use a
wooden chair.

Let's rock
Ev'rybody let's rock
Ev'rybody in the whole cell
block
Was dancin' to the jailhouse
rock.

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UNDER THE BOARDWALK

As recorded by Bruce Willis

ARTIE RESNICK
KENNEY YOUNG

Oh when the sun beats down
and melts the tar up on the
roof
And the streets get so hot
You wish your tired feet were
fire proof
Under the boardwalk
Down by the sea yeah
On a blanket with my baby's
where I'll be.

(Under the boardwalk)
Out of the sun
(Under the boardwalk)
We'll be havin' some fun
(Under the boardwalk)
People walkin' above
(Under the boardwalk)
We'll be falling in love
Under the boardwalk,
boardwalk.
Now from the sand you hear the
happy sound of a carousel
Ooh you can almost taste the
hot dogs and french fries they
sell
Under the boardwalk

Down by the sea yeah
On a blanket with my baby's
where I'll be.

(Under the boardwalk)
Out of the sun
(Under the boardwalk)
We'll be havin' some fun
(Under the boardwalk)
People walkin' above
(Under the boardwalk)
We'll be falling in love
Under the boardwalk,
boardwalk.

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JODY WATLEY

by Elianne Halbersberg

Ever hear the expression "creative control?" The term might as well have been invented for Jody Watley. Since setting out on her solo career, she's been calling all the shots — on vinyl, video, in business, image, sound, direction — you name it. The pervading sense of independence on her self-titled debut is no coincidence. Watley is one focused individual who won't let anyone stand in her way. No doubt her determination has helped make the album and first single, "Looking For A New Love," number one on the charts.



Song Hits: Your album is doing so well — are you adjusting to all the attention and publicity?

Jody Watley: It really hasn't sunken in yet, and probably won't. It happened pretty quick. When I finished recording, despite the fact that I am my own

worst critic, I was totally happy with the results. I wouldn't have changed anything. But you never know what to expect. I had a good feeling about it; I'm just so glad the public shares that feeling.

SH: You worked with three producers

(Andre Cymone, Bernard Edwards, Patrick Leonard) and a variety of musicians. Was it difficult to get the results you wanted with so many people involved?

JW: I pretty much controlled the songs myself and those were the producers I wanted. They were aware of what the other material would be; who was producing what. The overall spirit was to hang together and do a great album. I was lucky with the musicians because everyone I wanted, wanted to do it. There was a lot of energy, great vibes, and that made it easy and very enjoyable. I knew in advance, "This is how I want it to be, this is who I want to work with." Fortunately, all the pieces fell right into place.

"The way I look is simply the way I look. It's not the main focus of what I want to get across at all. I like wearing unusual things..."

SH: You co-wrote a lot of the material. What do you look for in a songwriting partner?

JW: I'm not a constant writer. I'm always jotting down ideas, so I'm prepared when it's time to get material together. Andre Cymone and I had a real good chemistry in that area. We spent months working on songs, zillions of them it seems, and we narrowed it down to those we never got tired of. When I write with someone, we need to share musical tastes. A lot of times, publishing companies will get writers together, but no sparks fly because two people are into different things. You explain what you want to do and they don't know what you mean. I prefer someone whose tastes are like mine; someone with a strong energy level



and a real hunger, not someone who treats it like a job and has no enthusiasm.

SH: Do you recall what really attracted you to music and the entertainment business?

JW: I remember listening to The Beatles, James Brown, The Supremes and it seemed so exciting! I sang around the house, but it never occurred to me to do it professionally. I was in talent shows in junior high, but that was mainly lip sync. I knew I wanted to be in entertainment though, and when I started dancing on *Soul Train*, I had it in my mind that it would lead to something else; I assumed as a professional dancer. I never thought about singing until Shalamar. Actually, I was asked to be in the group based on my image and popularity on *Soul Train*. They would have gotten another girl in the event I couldn't sing, but they scrapped that when they heard me; the record company thought I had a nice voice and they took me seriously. The first time, though, they really put me on the spot. There were two guys in the office and I had to audition a cappella. I sang "Evergreen" from *A Star Is Born*. I was determined from the start! (Laughs)

SH: At that time, you were harboring thoughts of a solo career?

JW: I really liked being in a group at first. When I left Shalamar, it was because I didn't like the situation any

more, not because I felt it was time to go on my own. After that, it was a natural thing to continue because I enjoyed writing, singing and dancing. I learned so much from Shalamar about touring, business — invaluable knowledge. Things happened then that I really hated and won't let them happen again. Everything about Shalamar was beneficial to my career because I've taken it all in and applied it. I'm still learning, but I pretty much know what I want, things I have a right to get, and how to ask for them.

SH: Do you think there's a risk that people who aren't familiar with you will notice the image first, or more than the music?

JW: Not if your attitude is serious about what you do. Music, songwriting and involvement in my career are so important to me; MCA was encouraged and refreshed by how much I care. The way I look is simply the way I look. It's not the main focus of what I want to get across at all. I like wearing unusual things and when I lived in England (1984-'86) I put it all together. Many performers have other people dress them. That's not self-expression. That's someone saying, "Wear this." Unless it's for a fashion magazine layout, anything I do — television, videos, whatever — I wear what I want. Keep the stylists away from me!

SH: Did you also call the shots for your videos?

JW: I had complete control. I gave the director, Brian Grant, the ideas. He put them together, and we worked very well. It was important to me that I not feel uncomfortable; that I never find myself in a video where things are just going on around or without me. Fortunately, everyone respects my opinions. I don't give them out if I'm not confident. If I suggest something, it's because I really know it's best.

SH: You're so assertive, yet you seem like you'd never lose your temper! You can't be difficult to work with...

JW: (laughing) Oh, no! Everyone says I'm a darling! I don't know it all, but I know what I want and people respect that. When we shot "Looking For A New Love," Brian Grant gave me the set up and I wore what I felt worked, did whatever dancing I felt worked. If there was something I didn't like, I just said so. There's no need to be horrible to get your point across. You can be charming and have things go your way, without being a nightmare! They say insecure people are the hardest to deal with because they don't know what they want, so they ultimately send everyone around the bend.

SH: Have you considered acting? No doubt the offers are rolling in!

JW: Yeah, I'd like to be involved in writing a screenplay and definitely be in a film, but it would have to be something special at the right time. My singing career is most important. Any film I get involved in has to be a really cool script and, of course, I have to have input!

SH: You've postponed touring until your next album. Are you thinking that far ahead already?

JW: Not really. I'm putting titles and ideas in my notebook every day so when the time comes, I'll be ready. But I'm still on pins and needles about this album and so far, so good! By waiting to tour, I'll be more established; have more songs. I'm edgy for the road, really looking forward to it. But I don't want to rush just to be out. I haven't rushed anything so far. I don't want to get on the road simply because promoters are saying, "We need her now." I want to have more to offer; a bigger show.

SH: You passed on ballads this time, concentrating on a real groove. What do you hope this album brings across?

JW: A good time; lyrics people can listen to and say, "Yeah! Way to go!" I hope they're enjoying it, not mellowing out. I definitely want everyone to work up a sweat!



SOUL SECTION



Jonathan Butler

43/Circumstantial Evidence
45/Citizens On Patrol
42/Cross My Broken Heart
42/Divas Need Love Too
42/Girlfriends
47/Holiday
46/If You Want My Lovin'
43/Kiss And Tell



Natalie Cole



Fat Boys

44/Mercury Rising
43/Never Say Never
46/Party Girl
44/Pleasure Principle, The
41/Right Next Door (Because Of Me)
41/Shy Girl
45/When Smokey Sings
46/Who Can Sleep
44/Why Should I Cry
41/You Send The Rain Away

YOU SEND THE RAIN AWAY

As recorded by Rebble Jackson

GLORIA SKLEROV
LENNY MACALUSO
PRESTON GLASS

*I was out in the storm
Lost and so lonely
I needed your protection
No one keeping me warm
No one to hold me
To give my life direction
Every cloud has a silver lining
You turned my gray skies to blue*

*Here you are
Shining like the sun breaking through.*

*You send the rain away
Love has dried up the tears on my window
You send the rain away
You're the gold at the end of my rainbow
Baby only your love makes the rain go.*

*Looking out in the night
With you here beside me
I can see forever
Your love has turned on the light
I know that you will guide me
As long as we're together
Seeing you lying on my pillow
Every breath a beat of my heart
Saying
I'll never be alone in the dark.*

*You send the rain away
Love has dried up the tears on my window
You send the rain away
You're the gold at the end of my rainbow
Baby only your love makes the rain go.*

*Take my hand
Girl I don't wanna lose you
Don't you ever let go now
Just hold on tight
It feels so right
Don't you slip through my fingers
Take a ride on the wings of a dream
Til the morning light
And every night.
(Repeat chorus)*

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SHY GIRL

As recorded by Stacey Q of SSQ

JON ST. JAMES
SKIP HAHN
STACEY SWAIN

*Don't wanna let you drive me
out of my senses
I'm just a little girl
Can't you see
And now you've broken down all my defenses
I'm gonna love you to the tenth degree hey.*

*I'm just a little girl in the dark
The things you say tear me apart
You know you'll get your way with my heart.*

*Turn out the light baby
You know why
I told you twice I am much too shy
Just take it slow
What I'm tryin' to say
Baby, baby take me all the way hey.*

*I'm just a little girl in the dark
The things you say tear me apart
You know you'll get your way with my heart.*

*I'm just a shy girl
I'm just a shy girl
I'm just a shy girl
Tell me you love me baby.*

*Tell me you love me
Tell me over and over
Tell me over and over
I didn't know there were boys like you
Tell me you love me and I'll tell you why
A girl like me is just so shy hey.*

*I'm just a little girl in the dark
The things you say tear me apart
You know you'll get your way with my heart.*

*I'm just a shy girl
I'm just a shy girl
I'm just a shy girl
Tell me you love me baby.*

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RIGHT NEXT DOOR (Because Of Me)

As recorded by the Robert Cray Band

DENNIS WALKER

*I can hear the couple fighting
right next door
Their angry words sound clear
thru these thin walls
Around midnight I heard him
shout unfaithful one
And I knew right then the axe
was gonna fall.*

*It's because of me
It's because of me.*

*I heard him shout who is he
She mumbled low
He said baby don't you lie to me no more
And I'm listening thru these thin walls
In silent shame
As he called out my name
I was right next door.*

*It's because of me
It's because of me
Because of me
It's because of me.*

*Oh she was right next door and
I'm such a strong persuader
But she was just another notch on my guitar
She's gonna lose the man that really loves her
In the silence I can hear their breaking hearts.*

*At daybreak I hear him pack
Say goodbye
I can hear him slam the door
and walk away
Right next door I hear that woman start to cry
I should go to her
But what would I say.*

*It's because of me
It's because of me
Because of me.*

*Oh she was right next door and
I'm such a strong persuader
But she was just another notch on my guitar
She's gonna lose the man that really loves her
In the silence I can hear their breaking hearts.*

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CROSS MY BROKEN HEART

As recorded by the Jets

STEPHEN BRAY
TONY PIERCE

Cross my broken heart boy
Cross my broken heart for you
I'm gonna stay this time
Cross my broken heart boy
Swear I'll never part from you
I want you to be mine.
I know you think I'm not your
picture perfect jewel
I made us break apart when
ev'rything was cool
I needed to explore and open
up the door
But now I need you more
I'm sending out a message, a
message so sincere
When I close my eyes I need to
feel you near

Can't get you off my mind
Believe in me this time
I'm still in love with you.

Cross my broken heart boy
Cross my broken heart for you
I'm gonna stay this time
Cross my broken heart boy
Swear I'll never part from you
I want you to be mine.

If I had your attention I'd tell
you what I've learned
In spite of good intentions it's
easy to get burned
I learned my lesson well it's
you I need to tell
This time I'm all for you
I need for you to trust me to
give you all my best
I'll prove just what your love
means just put me to the test
This time I need to stay
Don't need to go away
I'm still in love with you.

Cross my broken heart boy
Cross my broken heart for you
I'm gonna stay this time
Cross my broken heart boy
Swear I'll never part from you
I want you to be mine.

You're my morning sun
You're my shining star
You're my number one
Cross my broken heart
In your eyes I see
What you mean to me
You're my destiny.

I'm sending out a message, a
message so sincere
When I close my eyes I need to
feel you near
Can't get you off my mind
Believe in me this time
I'm still in love with you.
(Repeat chorus)

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DIVAS NEED LOVE TOO

As recorded by Klymaxx

BERNADETTE COOPER
VINCENT BRANTLEY
RICK TIMAS

Work to make money
Love to travel the world
Round and 'round yeah
Say you wanna see me
Break out my appointment
book
And put your name down yeah
Monday's booked
Tuesday's taken
Wednesday got to get my hair
done
I just don't have the time oh no
Yes I'm vain hard to tame
Blame our past relationship
I need peace of mind.
But if you promise me that you
won't hurt me maybe I'll
change

My point of view
If you consider all my worldly
needs I'll arrange
My that's of you because.

Divas need love too
Hey, hey, hey, hey, hey, hey,
hey
Divas need love too
Hey, hey, hey, hey, hey, hey.

Alexis Carrington
Wouldn't give her love to Blake
Without a warning sign no
So what makes you think that I
Would give my love to you
One more time
Not gonna be hurt no more.

Now if you promise me that
you won't hurt me maybe I'll
change
My point of view
If you consider all my worldly
needs I'll rearrange
My that's of you because.

Divas need love too
Hey, hey, hey, hey, hey, hey,
hey
Divas need love too
Hey, hey, hey, hey, hey, hey,
hey
I want the girls to sing for me
Divas need love too
Yes we do
Divas need love too
Divas need love too
Let me break it on down.

Ooh now baby I know and I
realize and I recognize the
fact
That your love is so good
Yes baby ooh baby
But now in order for me to
maintain my individuality
I must have complete control of
my emotions
'Cause you are not gonna hurt
me again baby oh, oh.

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GIRLFRIENDS

As recorded by Irene Cara

CARLOTTA D. McKEE
GORDON GRODY
IRENE CARA

Let me be your guide
Through this state of confusion
Get you safely to the other side
Before I go jumpin' to any
conclusion
I'm givin' you one more chance
To make things work out right
cuz.

Girlfriends stick together
Through the good times and
the bad
Girlfriends stick together
They don't make each other
sad
If they're girlfriends.

Now chasin' my old man
At every opportunity
That's not the way a girlfriend
plays her hand
Talk about bad times
This is the worst that it could
be

I'll see you through it once
But never again cuz.

Girlfriends stick together
Through the good times and
the bad
Girlfriends stick together
They don't make each other
sad
If they're really girlfriends
Say girlfriend.

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CIRCUMSTANTIAL EVIDENCE

As recorded by Shalamar

BABYFACE
L.A.

Rumor has it in the streets
I made a fool of you
They said I was a low down
cheat
I swear that is not true
They said that I was winking
at
This lady in a bar
But there was something in my
eye
That made that blinking start.

Maybe I was wrong
To walk this lady to her car
But I was being courteous
That's how musicians are
Surely this is not the fruit
That killed the mockingbird
The fruit that turned your
heart away
And started all this hurt.

My poor heart's been broken
ever since
Ever since that day I found
your
Circumstantial evidence.
(Repeat)

They told you I got in the car
And kissed her on the cheek
They said that we both took a
ride
And I stopped at Burger King
I must admit the thought
occurred
To have her my own way
Instead I told her that my fries
Ain't goin' with that shake.

Baby I was wrong
To walk that lady to her car
But I was just being a flirt
That's how musicians are
Surely this is not the fruit
That killed the mockingbird
The fruit that turned your
heart away
And started all this hurt.

My poor heart's been broken
ever since
Ever since that day I found
your
Circumstantial evidence.
(Repeat)

She thought that she had
caught me cold
I couldn't get away
And all the things I said and
did
She had to make me pay
All my friends said let her go
She's not worth all the pain
Now she's left me standing cold
I think I'll play my thang.

Oooh hurts so good
Hey Micki get free.

My poor heart's been broken
ever since
Ever since that day I found
your
Circumstantial evidence.
(Repeat)

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KISS AND TELL

As recorded by the Breakfast
Club

DAN GILROY

Everytime somebody
Says to me
It's a secret
Well I have to laugh
'Cause that is something
I just can't keep
It's a secret.

Oh I tried it once or twice
But it didn't work too well
So you'd better think it over
'Cause I'm gonna tell.

I kiss and tell
And everybody's gonna know
I kiss and tell
I've gotta let my feelings show.

Don't you tell me
It's gotta be a secret thing
It's no secret
Well I've heard that before
And there's always someone
waiting in the wings
It's no secret.

So if there's somebody else on
your mind
Then it's not gonna work too
well
And you would only be wasting
your time

'Cause I'm gonna tell.

I kiss and tell
And everybody's gonna know
I kiss and tell
I've gotta let my feelings show.

Well I'm not gonna get down to it
Until you make your mind up
So make your mind up, mind up
Hurry up
'Cause I want to kiss and tell.

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NEVER SAY NEVER

As recorded by Deniece
Williams

MICHAEL JEFFRIES
DENIECE WILLIAMS
MICHAEL BOYD

I don't wanna stay if we're
gonna fight
Let's make up baby can't we
set things right
Stop wasting time
Wake up your mind
Can't you feel what I'm feeling
now.

Never say never
You know never's such a long,
long time
Never, never say never
You might wanna change your
mind
Never say never
Don't you do it babe
Don't do it no, no
Never, never say never
'Cause love could change your
mind.

I said I need you baby
You said you had to go
Then you came hanging around
my door
You know you hold the key just
for my heart

Stay love can have a brand
new start.

Baby never say never
You know never's such a long,
long time
Never, never say never
You might wanna change your
mind
Never say never
Don't you do it babe
Don't do it no, no
Never, never say never
'Cause love could change your
mind.

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THE PLEASURE PRINCIPLE

As recorded by Janet Jackson

MONTE MOIR

You might think I'm crazy but
I'm serious
It's better you know now
What I thought was happiness
was only part-time bliss
You can take a bow.
It was all just one big night out
on the town
Riding in your limousine
We turn right and I say wrong
Which brings us to a stop
As the light is changing
Oh my meter's running

So I've got to go now.
It's the pleasure principle
It's the principle of pleasure
It's the pleasure principle.
It's true you want to build your
life on guarantees
Hey take a ride in a big yellow
taxi
I'm not here to feed your
insecurities
I want you just to love me.
This has become an all to
familiar scene
It's not the first time I've paid
the fare
Where'd you get the idea of
material possession
Thank you for the ride
nowhere
Oh my meter's running
So I've really got to go.

It's the pleasure principle
It's the principle of pleasure
It's the pleasure principle.

I know what you mean to me
Baby this is nowhere
You know what became
between you and me
Human differential.

It's the principle of pleasure
It's the pleasure principle.

You might say that I'm no good
I wouldn't trust your looks
baby if I could

I got so many things I wanna
do

Before I'm through.

(Repeat chorus)

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WHY SHOULD I CRY

As recorded by Nona Hendryx

JELLYBEAN JOHNSON

NONA HENDRYX

LISA KEITH

Why should I cry
Why should I cry baby for you
Why should I cry
Why should I cry baby for you.
So many tears pour out of me
Must be a river
A feeling's inside confirming my
feels
I was the giver

Spending my days waiting for
you in vain
All I got was pain
A broken heart isn't easy to hide
You don't feel the same.

Why should I cry
Why should I cry baby for you
Why should I cry
Why should I cry baby for you.

I've had enough this can't go on
Your love is crazy
You seem to think I couldn't live
I'm thinking maybe
The steps that we're dancing
now

Who's in control
I have had to bend
But you're like a shadow that
hides in the night
When will it end.

Tell me am I crazy
Is it me
Are you far too blind to see
Tell me why, tell me why
Tell me why can't love
Be like I want it to be oh no.
(Repeat chorus)

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MERCURY RISING

As recorded by the Pointer Sisters

BRUCE ROBERTS

ANDY GOLDMARK

In my mind I'm consumed
And my body wants it just to
last
Got one eyefull of you
Felt my willpower goin' fast
Don't stop, don't stop me uh
Don't stop me uh
Don't stop me uh
Don't stop me
What you want I can do
Any questions you got in your
head
Let my hands speak the truth
Tell you things I bet you never
dreamt
Don't stop.

Do you like it
Do you like it
Ooh I want you mine
Ooh you're so divine
Gonna be mercury rising tonight
Gonna be mercury rising tonight
Gonna be mercury rising tonight
Mercury rising tonight
I know just what you like.

There's no noise and no phone
Just a rumble coming from this
bed
Have your skin on my bones
And my lips are turning cherry
red
Don't stop, don't stop me uh
Don't stop me uh
Don't stop me uh
Don't stop me
Got your paint on my brush
Any picture that you want we'll
make
You say ooh and I say hush

Keep your fingers dancing on
my leg
And don't stop.

Gonna getcha, gonna getcha to
me tonight
Gonna getcha to me
Gonna getcha, gonna getcha to
me tonight
Gonna getcha to me
Gonna getcha to me tonight
Gonna getcha to me
Gonna getcha to me tonight
Gonna getcha to me.

No I can't get enough
Go on and make me holler for
more
No I don't know enough
When you stop asking for more
Make me live for your touch
Come and find it
Come and find it.

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WHEN SMOKEY SINGS

As recorded by ABC

MARTIN FRY
MARK WHITE

Debonair lullabies
In melodies revealed
In deep despair on lonely nights
He knows just how you feel
The slickest rhymes
The sharpest suits
In miracles made real.

Like a bird in flight
On a hot sweet night
You know you're right
Just to hold her tight
He soothes it right
Makes it out of sight
And everything's good in the
world tonight.

When Smokey sings I hear
violins
When Smokey sings I forget
everything

As she's packing her things
As she's spreading her wings
The front door might slam
But the back door it rings
And Smokey sings
He sings.

Elegance in eloquence
For sale or rent or hire
Should I say yes
I match his best
Then I would be a liar
Symphonies that soothe the
rage
When lovers hearts catch fire.

Like a bird in flight
On a hot sweet night
You know you're right
Just to hold her tight
He soothes it right
Makes it out of sight
And everything's good in the
world tonight.

When Smokey sings I hear
violins

When Smokey sings I forget
everything
As she's packing her things
As she's spreading her wings
Smashing the hell
With the heaven she brings
Then Smokey sings
He sings.

Would it be true to say I need
you so bad
I need you so bad today
Would it be true to day I need
you so bad
I need you so bad OK.

When Smokey sings I hear
violins
When Smokey sings I forget
everything
As she's packing her things
As she's spreading her wings
She threw back the ring
When Smokey sings
Smokey sings, Smokey sings.

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CITIZENS ON PATROL

As recorded by Michael
Winslow and L.A. Dream
Team

MIKE STUART
ARTHUR FUNARO

Citizens on patrol
Citizens on patrol
Have you heard the word out
on the street
There's a new kinda heat that's
walkin' the beat
Citizens on patrol
'Cause the neighbor folks won't
take any more
They've got bars on the
windows and locks on the
doors
Cleaning the streets is what
they'll do
They're gonna get rid of all the
punks like you
They're citizens on patrol.

Citizens on patrol

Citizens on patrol
We've got crashers mashers
even head bashers
Punks drunks all kinds of funk
There's a mugger in the alley
and a junkie named Sally
So you better go home
We won't leave you alone
We're citizens on patrol.

So you call the cops it won't do
no good
'Cause they won't even come to
this neighborhood
Before we get this crime to stop
We've got to grab the cops from
the donut shops
Citizens on patrol.

When you go away does your
house get robbed
Do they case your place when
you're on the job
Do you feel real dumb 'cause
you're a working slob
You need citizens on patrol

Citizens on patrol
Citizens on patrol
Crime stoppers circle to the left

Neighborhood watch move on
to the right
Gonna get this neighborhood
under control
We're citizens on patrol.

Stop
Citizens arrest
Got a whistle and a badge and
an orange vest
Citizens arrest
So you better get out and move
it fast
'Cause the funny fuzz is
kicking ass
Citizens on patrol.

Calling all rent-a-cops
Citizens on patrol
Calling all donut shops
Citizens on patrol
Calling all rent-a-cops
Citizens on patrol
Calling all donut shops
Citizens on patrol.

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PARTY GIRL

As recorded by Grace Jones

**BRUCE WOOLLEY
GRACE JONES**

Party girl
Party girl
Sometimes he has to do
What he hates to do
Though it's hurting you
Having it
Having fun with it.

Party girl
Energy is like the sun
Party girl
Lights on everyone
And it's wonderful
What she done
While he's wondering
Where she's been.
She's in and out
More out than in
While he's wondering
Where she's been

Just partying
Having fun
Having a good time
Party girl
Energy is like the sun.
Party girl
Lights on everyone
Having a good time
Party
Energy like the sun
Party girl
Lights on everyone.
Are you coming
Come on
If you're gonna come
Come
Are you coming
I'm not waiting for you any
longer.
From his point of view
She shouldn't leave
A baby crying in a cradle
And from her point of view
He should
Give a space

For the art of self expression.

Party girl
Energy like the sun
Party girl
Lights on everyone.
And it's wonderful
What she done
While he's wondering
Where she's been
She's in and out
More out than in
While he's wondering
Where she's been.
Party girl
Out there having fun
Out having a good time
Party girl
Lights on everyone
Party girl
Party girl
In her party world
Party girl.

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Music/DeShufflin Music.

IF YOU WANT MY LOVIN'

As recorded by Isaac Hayes

**JACKSON
CONLEY
TOWNSEND**

You called me up one night
And asked if I would take a ride
Over the telephone
My silence seemed to hurt your
pride
What a surprise to hear from
you
It's been so long
When you were mine
I never did you wrong.

No I never
Had a lover
Said you'll never
Have another
If you wanna
Be my lover
You've got to show me just
How much you care.

If you
If you want my lovin'
My kissin' and huggin'
Do me right.

Now I've been all alone
Since you poked up
And you walked out
And girl since you've been gone
I found out just what love's all
about

Look in my eyes
And tell me just what's on your
mind
If I give in
Can't bear the thought of one
more surprise.

No I never
Had a lover
Said you'll never
Have another
If you wanna
Be my lover
You've got to show me
Just how much you care.
(Repeat chorus)

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WHO CAN SLEEP

As recorded by Ronnie
Spector

**ALAN GORDON
JERRY FRIEDMAN**

Love when you're holding me so
tight
I believe I can love you all my
life
Like a dream I can scream
I can feel your heartbeat
Come take me thru this velvet
night.

And everytime we dance
Say it baby
When we feel this way
Who can sleep.

Oh, oh, oh, oh, oh, oh
Can you feel the beat
Friday night comes once a week
Who can sleep
Oh, oh, oh, oh, oh, oh
But you look so sweet
Love me baby all night long
Tell me who can sleep.

I hear the music everywhere
Tonight there's magic in the air
Feel the fire of desire
Shadows in the moonlight
Come take me thru this velvet
night.

And everytime we dance
Say it baby
When we feel this way
Who can sleep.

Oh, oh, oh, oh, oh, oh
I can feel the heat

When you hear the music play
Who can sleep
Oh, oh, oh, oh, oh, oh
I can feel the beat
Friday night comes once a week
Who can sleep.

Oh, oh, oh, oh, oh, oh
But your kiss is so sweet
Love me baby all night long
Tell me who can sleep
Oh, oh, oh, oh, oh, oh
Can you feel the beat
Friday night comes once a week
Who can sleep.

Oh, oh, oh, oh, oh, oh
Can you feel the heat
Oh, oh, oh, oh, oh, oh
Can you feel the heat.

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HOLIDAY

As recorded by Kool & The Gang

**CURTIS WILLIAMS
JAMES TAYLOR
KOOL & THE GANG**

Summer fun
Work is over
Let your hair down
Invade the beach town
Crystal Lake
Where we like to play
Me and my baby
Oh private getaway.

One on one
Rockin' in the sun
Relaxation
Our vacation
Smiling faces
When the children play
Well it's so wonderful to have a holiday.

Oooh those holidays
We'll be dancin' lovin' romancin'
When you celebrate our
holidays
Holiday
Time to play
Holiday fun.

Top of the year
We all give a cheer
Horns blowin'
Tears are flowin'
Spring fever love
Is here to stay
It's so wonderful to have a holiday.

Oooh those holidays
We'll be dancin' lovin' romancin'
Holiday
Time to play
Holiday fun
Holiday
Let's celebrate
Holiday fun.

Time flies when you're havin'
lots of fun
Before you know it you're back
on the run
So let's rejoice and let's give a cheer
This holiday woooo, woooo.

Holiday
Let's celebrate
Holiday fun
One on one
Rockin' in the sun
Holiday
It's time to play
Holiday fun
Holiday
Let's celebrate
Holiday fun
So let's rejoice
And let's give a cheer
Holiday
Time to play.

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DWIGHT YOAKAM

by Holly Gleason

"It's always about getting the music to the people because you're only as strong as your audience. And the music doesn't matter if it doesn't eventually get out to somebody, anybody," Yoakam explains.

Dwight Yoakam cuts a long, lanky shadow across the horizon of today's country music. Eyes shaded by a cowboy hat, he is often a silent figure of mystery that harks back to the best of the old time westerns, where Gary Cooper guarded the range and the town from the unseen forces of evil.

Yoakam isn't so different from Cooper in that respect, either. His hardcore honky-tonk stylings almost single handedly re-introduced country radio to the phenomenon of the hillbilly singer as the crooner, had a number one record with Johnny Horton's classic "Honky Tonk Man", and then released his own *Guitars, Cadillacs, Hillbilly Music*.

You could call Dwight Yoakam the saviour of this type of music, but it might make all parties concerned a bit nervous. You see, Nashville once told young Dwight that he didn't have the goods to make it in Music City or country music.

So, the Kentucky-born Yoakam packed up his car and kept driving to California, where Buck Owens and Merle Haggard had created the Bakersfield sound. Maybe Dwight Yoakam couldn't make the kind of music Nashville wanted, but he had a birthright and a legacy as the grandchild of coal miners, which he intended to fulfill.

It wasn't long before Yoakam caught the ear of L.A.'s roots rockers, including bands like Los Lobos, Lone Justice and X. Though his music was light years away from the progressive new music these bands were making, they all shared a commitment to the honesty of their influences and respected each other for the same.

Before long, Yoakam had built himself an audience that was often comprised of people who'd never listened to country music before and enough notoriety to draw the attention of several major record companies.

Guitars, Cadillacs, Hillbilly Music



was a fleshed out version of his independently released EP. But his debut release for Warner Bros. continued his honky tonk, heartsick brand of country. After the album reached the top of the country chart, it proved that the former Ohio State student was right about the viability of old-time country songs that are sung with a nasal intonation about such world weary topics as drinking, cheating, working hard and living

right.

"I feel very gratified that we have had the opportunity to let young people hear real country music," Yoakam explained of the benefits, shortly after the album went to number one. "I was very fortunate to practically learn it by osmosis when I was growing up. But, that's just not possible now."

"I have kids come up to me all the time and say, 'I never really liked country music before.' And I always tell them the same thing: 'That's probably because you've never had it presented to you in a way that you could like, or that you've even heard real country music before.'"

For Yoakam, the purity of the music is also what's important. It can be heard in the way he twists his vowels in the lament, "Johnson's Love", or the playful swagger of Elvis' "Little Sister" from the brand new *Hillbilly Deluxe*.

His reverence for the lifestyle, as well as the music, has even gone so far as to influence his songwriting and thereby inspiring "Readin', Writin', Rt. 23", about the migration northward to look for work in the factories so they can leave the inevitable destiny of coal mines, and an early death from black lung disease, behind. It is a way of life his own parents escaped, but one young Dwight never forgot by going back to Kentucky to visit his grandparents and relatives, which is exactly what this song is all about.

Consequently, *Hillbilly Deluxe* is an album the 30-year-old is proud of for several reasons. A solid effort, it continues the direction he'd struck out on with *Guitars, Cadillacs, Hillbilly Music* but even more importantly, it proves that his music is more than a brief flirtation with nostalgia. By escaping sophomore slump, Yoakam also proves that he's more than some flash in the pan.

"I firmly believe that this music



transcends boundaries and that it can go beyond traditional country music boundaries, because it doesn't patronize people. It's basically just honest music and I think people want that right now," Yoakam insists flatly. "This type of music is all but extinct right now — but I'd like to think that we can perpetuate this form through young people and keep it alive."

Given that Yoakam's debut is now gold and *Hillbilly Deluxe* is selling well, Yoakam's hopes look likely to blossom. Given his convictions about the music, the man who recently picked up the Academy Of Country Music's 1987 Best New Male Vocalist Award, asserts that there are greater rewards than number one records, gold albums and various awards.

"All of those things are wonderful, don't get me wrong. But I try not to concern myself with long term achievements. Mostly, I'm just concerned with getting my music to the largest number of people possible without compromising the music."

"And it's very gratifying to know that I can give something back to the music. I certainly didn't create this type of music — it's been around since the '20s — but, it's something I want to keep infusing with life."

Because he works in an already defined medium, Yoakam is only too aware of the criticism his loyalty can prompt. When one is trying to preserve the old, there is little opportunity for innovation, which opens the

gates for charges of stagnation.

"Well, all I can say about the people who are always criticizing it and saying 'They're just doing the same old hillbilly thing ...', is that it's exactly the same way with the blues. But with the blues, it seems like no one is expecting any innovation; they just appreciate it for what it is and I'd like to see people treat country music the same way."

With his steel gray eyes and chiselled features, Yoakam has also become something of a sex symbol. If he's not cuddly cute like Wham!, his mysterious brand of sex appeal may be closer aligned to someone like James Dean.

But — puns notwithstanding — there's a major difference. Dwight Yoakam is indeed a rebel with a cause, who's never afraid to voice an opinion on any number of topics, which is what also makes him one of country music's most controversial newcomers.

But Dwight Yoakam doesn't mind. To him, it just comes with the territory, and like many country greats before him, he's determined to do it his way or no way at all. That stubbornness is as much a trademark these days as it is a liability.

More importantly though, is that it brands his music with a definite sense of commitment that prevents songs like "This Drinkin' Will Me", or "1,000 Miles" from becoming a caricature of what country music is all

about. Instead, he's offering an alternative to the more pop/country artists who've come to dominate country radio today.

Still, in spite of everything, country radio has hardly resisted. In fact, they've been some of his strongest supporters, which is heartening indeed. If it's surprising to anyone, though, it's Yoakam who was told in the mid-'70s to forget it; he was "too country." Now, it appears he's right.

That notion actually prompts a warm smile, the type a parent would reserve for a child who's just overcome a major obstacle that's been plaguing him for years. Yoakam's certainly taken the long road to bring his music to the mass audience, but the years in the California barrooms and honky tonks have paid off.

Today, Dwight Yoakam is one of the true champions of honky tonk music, who's loved by college radio programmers and country fans alike. When he plays now, he finds a real cross section of people at his shows — just the way it used to be when whole families huddled around the radio and listened to the Grand Ol' Opry on Saturday nights.

"It's always about getting the music to the people, because you're only as strong as your audience. And the music doesn't matter if it doesn't eventually get out to somebody, anybody," Yoakam explains evenly. "Those who happened to be in the audience, originally were the rockers from Melrose Avenue in L.A."

"They were maybe only 100 kids or 200 — or 500 to 1,000 rock and roll fans, but they were a seed who found something that mattered to them in the music, something they could relate to. From that seed, they became a sapling that will become a tree — we hope. So, we look at it like that's what we're doing now: seeding the country and waiting for the saplings to grow."

No doubt, Dwight Yoakam's groundswell, hard country movement will continue to grow. He's already been able to convince the rock kids that country music isn't so bad after all and the old time country fans are also finding something of value in his songs, which means that there may actually be one unified country audience if Yoakam has his way.

In the meantime, he just wants to keep making records and playing for people because that means making inroads for the music he loves and wants to keep alive. Surely, there are less noble reasons than that.



COUNTRY SECTION



Tanya Tucker

60/A Face In The Crowd
54/After All
56/All My Ex's Live In Texas
52/Auctioneer
64/Do I Have To Say Goodbye

K.T. Oslin



57/Don't It Make You Wanna Go Home
60/Don't Let Go Of My Heart
55/80's Ladies
62/Fallin' Out
54/First Cut Is The Deepest, The
58/From Time To Time
62/Girls Ride Horses Too
55/Golden Memories
51/I Got The One I Wanted
56/I'll Be The One
58/I'll Never Be In Love Again
53/Just Try Texas
64/Love You Ain't Seen The Last Of Me
53/Make No Mistake She's Mine
56/Nowhere Road
53/Ponies
62/Pul Me Out Of My Misery
64/Routine
57/Summer On The Mississippi
60/They Only Come Out At Night



Highway 101

I GOT THE ONE I WANTED

As recorded by The Nielson White Band

DONNY LOWERY

Girl I had my eye on you
For quite some time
And I was willing to do anything
it took
To make you mine
I didn't care how long it might
take
'Cause I had forever
But now there'll be no more
heartaches
'Cause baby we're together.

Oh I got the one I wanted
Oh when I got you
Oh I got the one I wanted
Mmm my dream come true
Oh I got the one I wanted oh
yeah
When I got you.

Other girls might turn my head
As they go walkn' by
But you're the one I've got to
have
Right here by my side.

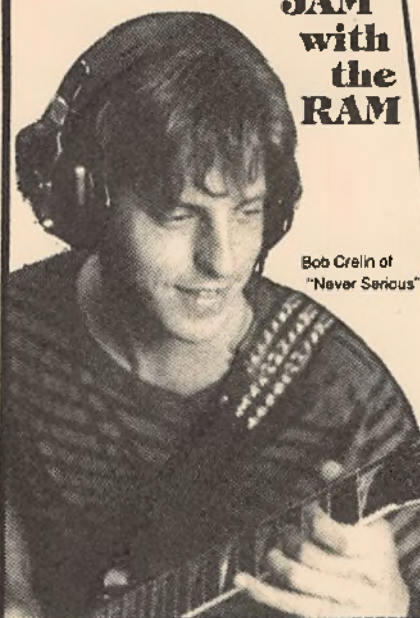
Oh I got the one I wanted
Oh when I got you
Oh I got the one I wanted
Mmm my dream come true
Oh I got the one I wanted oh
yeah
When I got you.

Now I know how it feels
To be lost in love
And every night before I go to
sleep
I thank God above
For giving me the chance to hold
you
And look into your eyes
Just in the case I haven't told
you
I'm the world's luckiest guy.

'Cause I got the one I wanted
Oh when I got you
Oh I got the one I wanted
Mmm my dream come true
Oh I got the one I wanted oh
yeah
When I got you.

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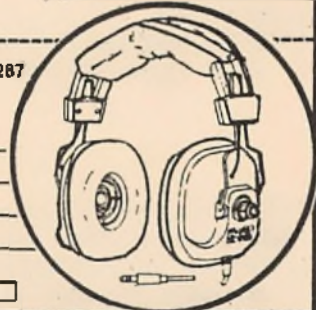
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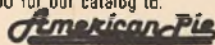
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AUCTIONEER

As recorded by Leroy Van Dyke

LEROY VAN DYKE
BUDDY BLACK

Hey well all right sir
Here we go there and what're ya
gonna give for 'em
I'm bid twenty-five will ya
gimme thirty
Make it thirty
Bid it to by 'em at thirty dollars
on 'er will ya gimme thirty
Now five who would a bid it at
five
Make it five
Five bid and now forty dollars
on 'er to buy 'em there.

There was a boy in Arkansas
Who wouldn't listen to his ma
When she told him that he
should go to school
He'd sneak away in the
afternoon
Take a little walk and pretty
soon
You'd find him at the local
auction barn.

He'd stand and he'd listen
carefully
Then pretty soon he began to
see
How the auctioneer could talk
so rapidly
He said oh my it's do or die
I've got to learn that auction cry
Gotta make my mark and be an
auctioneer.

Twenty-five dollar bid an' now
thirty dollar
Thirty will you gimme thirty
Make it thirty bi di, di bom a-
thirty dollar
Will you gimme thirty
Who da, da bi di da thirty dollar
bid
Thirty dollar bid an' now thirty-
five

Will you gimme thirty-five
To make it a thirty-five to bi di
da thirty-five
Who would a-bid it at a thirty-
five dollar bid.

As time went on he did his best
And all could see he didn't jest
He practiced calling bids both
night and day
His pop would find him behind
the barn
Just working up an awful storm
As he tried to imitate the
auctioneer.

Then his pop said
Son we just can't stand to have
a mediocre man
Sellin' things at auctions using
our good name
I'll send you off to auction
school
Then you'll be nobody's fool
You can take your place among
the best.

Thirty-five dollar bid an' now
forty dollar
Forty will you gimme forty
Make it forty bi di, di bom a-
forty dollar
Will you gimme forty
Who da, da bi di da forty dollar
bid
Forty dollar bid an' now a forty-
five
Will you gimme forty-five
To make it a forty-five to bi di
da forty-five
Who would a-bid it at a forty-
five dollar bid.

So from that boy who went to
school
There grew a man who played it
cool
He came back home a full
fledged auctioneer
Then the people came from
miles around
Just to hear him make that
rhythmic sound
That fill their hearts with such
a happy cheer.

Then his fame spread out from
shore to shore
He had all he could do and more
Had to buy a plane to get
around
So now he's the tops in all the
land
Let's pause to give that man a
hand
He's the best hillbilly
auctioneer.

Forty-five dollar bid an' now
fifty dollar
Fifty will you gimme fifty
Make it fifty bi di, di bom a fifty
dollar
Will you gimme fifty
Who da, da bi di da fifty dollar
bid
Fifty dollar bid an' now fifty-
five
Will you gimme fifty-five
To make it a fifty-five to be di
da fifty-five
I sold that hog for for a fifty
dollar bill.

Hey well all right sir
Open the gate an' let 'em out and
walk 'em boys
Here we come with lot number
29 in
What'd ya gonna give for 'em
I'm bid twenty-five will ya
gimme thirty
Make it thirty
Bid it to buy 'em at thirty dollars
on 'er
Will you gimme thirty dollars on
'er
Now five thirty-five an' now the
forty dollars on 'er
Will you gimme forty make it
forty
Now five forty five
An' now the fifty dollars on 'er
Will you gimme fifty
Now five fifty-five an' now the
sixty dollars on 'er
Will you gimme sixty
Make it sixty now five
Who'd a-bid it at sixty dollars
on 'er buy 'em there.

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MAKE NO MISTAKE SHE'S MINE

As recorded by Ronnie Milsap
and Kenny Rogers

KIM CARNES

Don't call her up anymore
'Cause I don't wanna hear your
voice
I don't wanna see your face
Answer her door
Make no mistake
She's mine, she's mine, she's
mine.

She only knows how I feel
I only know what she's like
When she needs me
Oh how she needs me
Deep in the night
Make no mistake she's mine
She's mine, she's mine, she's
mine.

Don't get too close when you
dance
'Cause I don't wanna hear from
my friends
You were out on the town
There in her arms.

Don't include her in your
dreams
'Cause I don't wanna close my
eyes
I don't wanna know where she
goes
Each night when she leaves
Make no mistake
She's mine, she's mine, she's
mine.

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PONIES

As recorded by Michael
Johnson

JEFF BULLOCK

Somewhere out on the prairies
Is the greatest cowboy that's
ever been
And when he lays his hands
upon the ponies
They shudder with an
understanding skin.

And he says ponies
Now ponies don't you worry
I have not come to steal your
fire away
I want to fly with you across the
sunrise
Discover what begins each
shining day.

When the storm clouds in the
west are quickly gathering
The ponies they run wildly
before it rains
You'll see their sleek dark
bodies brightly gleaming
You know the fire's flyin'
through their brains.

And he says ponies
Now ponies don't you worry
I have not come to steal your
fire away
I want to fly with you across the
sunrise
Discover what begins each
shining day.
(Repeat)

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And mine is still the rose of San
Antone.

Baby just try Texas
If you should need me
I'm going back where I belong
Baby just try Texas
That's where you'll find me
This Texas stone is rolling back
home.

Baby just try Texas
If you should need me
I'm going back where I belong
Baby just try Texas
That's where you'll find me
This Texas stone is rolling back
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JUST TRY TEXAS

As recorded by Mike Lord

DAVE KIRBY WARREN ROBB

If you wake up this morning
reaching for me
And you get the feeling you're
alone
If my side of your king size bed
seems empty
You'll notice that my cowboy
boots are gone.

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THE FIRST CUT IS THE DEEPEST

As recorded by Ride The River

CAT STEVENS

I would have given you all of my heart

But there's someone who's torn it apart

And she's taken almost all that I've got

But if you want I'll try to love again

Baby I'll try to love again But I know.

The first cut is the deepest Baby I know

The first cut is the deepest But when it comes to being

lucky she's cursed

When it comes to loving me she's the worst

But when it comes to being lucky she's cursed

That's how I know

The first cut is the deepest Baby I know

The first cut is the deepest.

I still want you by my side Just to help me dry the tears that I've cried

And I'm sure gonna give you a try

And if you want I'll try to love again

Baby I'll try to love again But I know.

The first cut is the deepest Baby I know

The first cut is the deepest But when it comes to being

lucky she's cursed

When it comes to loving me she's the worst

But when it comes to being lucky she's cursed

That's how I know

The first cut is the deepest Baby I know

The first cut is the deepest.

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AFTER ALL

As recorded by Patty Loveless

JIMBEAU HINSON
HARRY STINSON

Now she knows all about me Got the house on the market Sent your boy off to school Still you choose to live without me

Saying you need time After all I've given you.

After all the hours spent

Waitin' by the phone

Wonderin' when you could get away

And now that you can you don't call

After all I'm afraid

What you did to her you're doin' to me

And you just want to be free After all.

Loose ends you need to tie up Got a lot on your mind

Yeah I know what you mean I've tried

But I can't hide what's worrin' me

Tell me it's not what it seems.

After all the hours spent

Waitin' by the phone

Wonderin' when you could get away

And now that you can you don't call

After all I'm afraid

What you did to her you're doin' to me

And you just want to be free After all.

They say it's a common thing

For a man to want to make a clean break

After all the plans we made

Don't tell me all we made was a big mistake.

After all the hours spent

Waitin' by the phone

Wonderin' when you could get away

And now that you can you don't call

After all I'm afraid

What you did to her you're doin' to me

And you just want to be free After all.

Do you just want to be free

After all.

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80's LADIES

As recorded by K.T. Oslin

K.T. OSLIN

We were three little girls from school
One was pretty, one was smart
And one was a borderline fool
Oh she's still good looking
That woman hasn't slipped a bit
The smart one used her head
She made her fortune
And me I cross the border every chance I get.

We were the girls of the 50's
Stone rock and rollers in the 60's

And more than our names got changed
As the 70's slipped on by
Now we're 80's ladies
There ain't been much these ladies ain't tried.

We've been educated, we got liberated
And that's complicated matters with men
Oh we've said I do and we've signed I don't
And we sworn we'd never do that again
Oh we've burned our bras and we've burned our dinners

And we've burned our candles at both ends
And we've got some children who look just like
The way we did back then.

Oh but we're grown up now
None of us can tell you quite how.

We were the girls of the 50's
Stone rock and rollers in the 60's
And more than our names got changed
As the 70's slipped on by
Now we're 80's ladies
There ain't been much these ladies ain't tried.

A my name is Alice I'm gonna marry Artie
We're gonna sell apples and live in Arkansas
B my name is Betty I'm gonna marry Bobby
We're gonna sell beans and live in Brazil
C my name is Connie I'm gonna marry Charlie
We're gonna sell cars and live in California.

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GOLDEN MEMORIES

As recorded by Kyle Petty

DONNY LOWERY

Looking back on things I could have done
And wondering why I chose to turn and run
I know there's more to love than meets the eye
And when I think of losing you I cry.

Oh those golden memories
I will always cherish those tender moments of lovin' you
I'm holding on to what we had
I can't let go of that
It's part of you and me
And those golden memories.

It ain't easy knowing I let go
Of the kind of love most people never know
I'm paying for the lesson that I learned

'Cause every single night my heart yearns.

Oh those golden memories
I will always cherish those tender moments of lovin' you
I'm holding on to what we had
I can't let go of that
It's part of you and me
And those golden memories.

I realize it's gonna take some time
But I can't seem to shake it from my mind.

Oh those golden memories
I will always cherish those tender moments of lovin' you
I'm holding on to what we had
I can't let go of that
It's part of you and me
And those golden memories.

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NOWHERE ROAD

As recorded by Steve Earle

STEVE EARLE
RENO KLING

There's a road in Oklahoma
Straighter than a preacher
Longer than a memory
And it goes forever onward
It's been a good teacher
For a lot of country boys like me.

I push that load from here to
some day
I'll push it as long as I'm alive
But I don't know how long I'll
last
'Cause it's just a road ain't no
highway
I'm blowing by the double five
I know I'm going way too fast.

I been down this road just
searchin' for the end
It don't go nowhere just brings
you back again
Leaves you lonely and cold
standin' on the shoulder
But you've come too far to go
back home
So you're walkin' on a nowhere
road.

Some folks say if you keep
rollin'
And keep it on the yellow line
It'll take you to the big highway
But there's a toll to pay if you're
going
The keeper at the gate is blind
So you better be prepared to
pay.
(Repeat chorus)

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ALL MY EX'S LIVE IN TEXAS

As recorded by George Strait

SANGER D. SHAFER
LYNDIA J. SHAFER

All my ex's live in Texas
And Texas is a place I'd dearly
love to be
But all my ex's live in Texas
And that's why I hang my hat in
Tennessee.

Rosanna's down in Texarkana
Wanted me to push her broom
Sweet Ilene's in Abilene
She forgot I hung the moon
And Allison in Galveston
Somehow lost her sanity
And Dimples who now lives in
Temple's

Got the law lookin' for me.

I remember that old Brazos
River

Where I learned to swim
But it brings to mind another
time

Where I wore my welcome thin
By transcendental meditation
I go there each night

But I always come back to
myself

Long before daylight.

All my ex's live in Texas
And Texas is a place I'd dearly
love to be
But all my ex's live in Texas
Therefore I reside in Tennessee.

Some folks think I hide
It's been rumored that I died
But I'm alive and well in
Tennessee.

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I'LL BE THE ONE

As recorded by the Statler
Brothers

DON REID
DEBO REID

I'll be the one standing in the
shadows
When you think the world has
been unfair
I'll be the one walking beside
you
When no one else is there.

I'll be the pillow you lie on
I'll be your midnight lullaby
I'll be the shade on your window
To keep the stars from your

eyes.

I'll be the one to hear all your
stories
All your pleasures all your
regrets
I'll be the one who never
remembers
The things you want to forget.
I'll be the one who'll always
forgive you
No matter what you've done
And when you just need
someone to hold you
You know I'll be the one.

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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 six-lane 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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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 summer 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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I'LL NEVER BE IN LOVE AGAIN

As recorded by Don Williams

BOB CORBIN

*You can write your own ticket
now
I'll get by without you somehow
Don't you worry about what I'll
do
I'll do fine without you
You say you think a change
would do you good
If you feel that way well I guess
it would
I can live my life without you
I've got places to go and things
to do.*

*But I'll never be in love again
My poor old heart will never
mend
Oh I'll find someone to hold now
and then
But I'll never be in love again.*

*Something went wrong along
the way
And there's nothing I can do to
make you stay
Well I never tried to put holds on
you
That's the last thing I'd ever
want to do
So you go your way I'll go mine
If our paths should cross
somewhere down the line
I'll just say hello and shake your
hand
But if tears come to my eyes
please understand.*

*I'll never be in love again
My poor old heart will never
mend
Oh I'll find someone to hold now
and then
But I'll never be in love again.*

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FROM TIME TO TIME

As recorded by Larry Gatlin
and Janie Frickie

LARRY GATLIN

*You're not her I'm not him
Just got us ain't got them
All we've got is exactly what we
make of this moment
Can we see past the fear
Knowin' they won't be here
All we've got is exactly what we
make of this moment.*

*From time to time it feels like
love again
After all this time of losing
I finally got the feelin' we just
might win
Last night wrapped up in your
arms
It felt like it did back then
And from time to time it feels
like love again.*

*Could it be the time for us
To forget about love's faded
glory
Could this be the second chance
They write about in old love
stories
Can this be a new place to begin
From time to time it feels like
love again.*

*From time to time it feels like
love again
After all this time of losing
I finally got the feelin' we just
might win
Last night wrapped up in your
arms
It felt like it did back then
And from time to time it feels
like love again.*

*From time to time it feels like
love again
After all this time of losing.*

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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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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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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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FALLIN' OUT

As recorded by Waylon Jennings

DENNY LILE

We fell into a fallin' out
You are the one that I just can't
figure out
But I do believe I want to
Like a girl in a picture show
You are the one that I'd like to
know
And I do, I do believe I need to.

And I do, I do believe that I feel
like
I'm watching a dove that's
falling
It's love and it's going down
The songbird is calling a
slipaway darling
So if there's a way show me

how
Just to tell you I love you.

You don't have to show me
what's in your eyes
Find me a way to apologize and
I will
I do believe I need to
And you can take forever to
sympathize
But you know it's raining in my
insides
'Cause I do, I do believe I love
you.

And I do, I do believe that I feel
like
I'm watching a dove that's
falling
It's love and it's going down
The songbird is calling a
slipaway darling
So if there's a way show me
how

Just to tell you I love you.

I feel a broken heart tumblin'
Do you remember what you said
way back when
You used to say I love you
And lost in the light of a second
chance
I feel the rhythm but you won't
dance

And I do, I do believe I need to.

And I do, I do believe that I feel
like
I'm watching a dove that's
falling
It's love and it's going down
The songbird is calling a
slipaway darling
So if there's a way show me
how
Just to tell you I love you.

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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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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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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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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.*

*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.*

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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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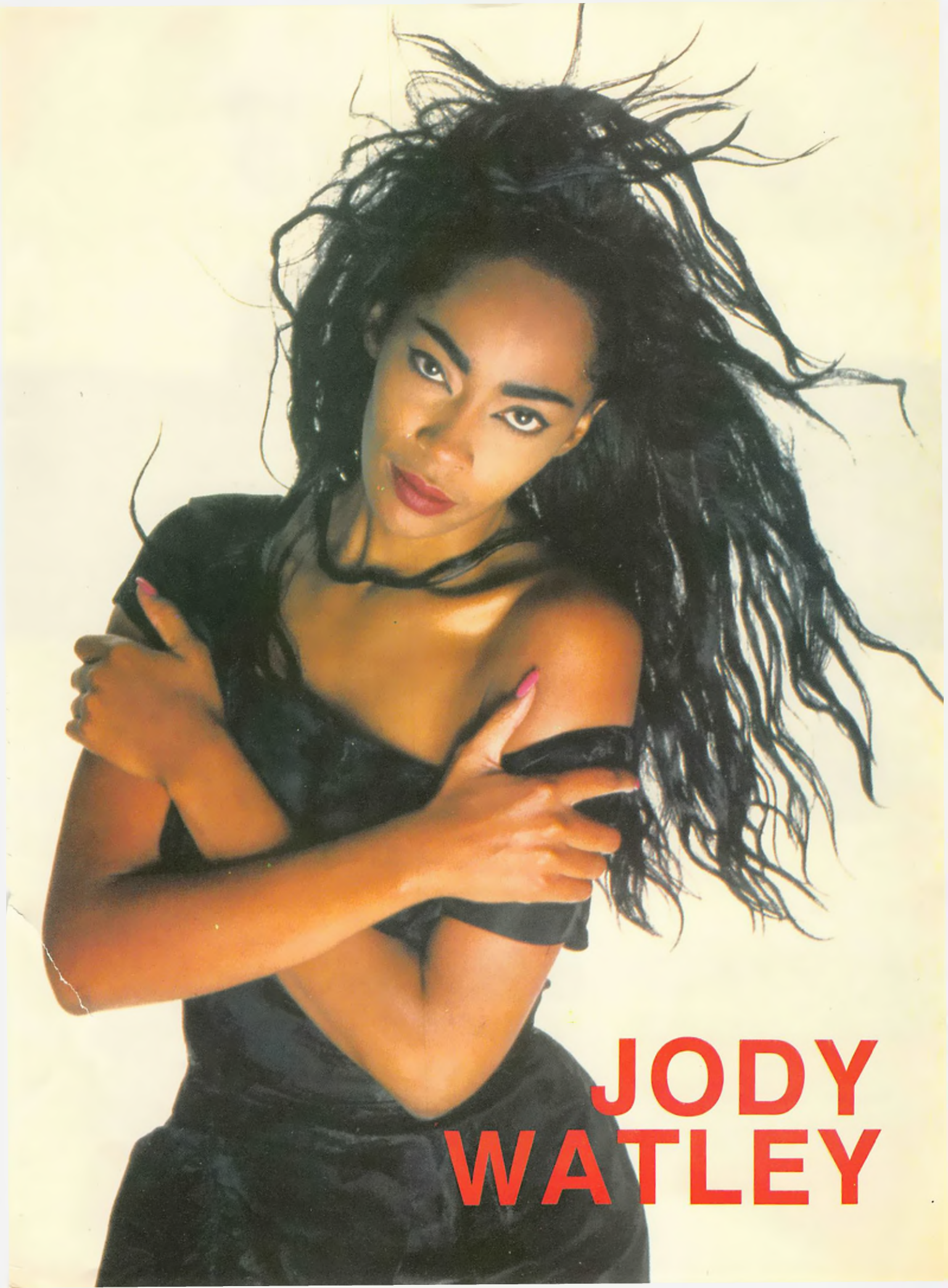
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