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SONG HITS

February 1988

No. 261

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SONG HITS MAGAZINE (ISSN 0038-1365) Volume 52, Number 261, February, 1988.
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Distributed by Capital Distributing Co., Capitol Bldg., Derby, CT 06418.

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ALL MIXED UP

As recorded by Tom Petty and
The Heartbreakers

**TOM PETTY
MICHAEL CAMPBELL**

I'm all mixed up
I'm all mixed up about
All mixed up about you.

Yeah it's having a big effect on
me
Pulling and directing me
Don't know what I'm gonna do.

And no I can't find no reason
To explain the way that I feel
I remember things being clearer
At one time things were more

real.

I'm all mixed up
I'm all mixed up about
All mixed up about you.

Yeah it's having a big effect on
me
Pulling and directing me
Don't know what I'm gonna do.

I'm not lookin' for sympathy
I'm just frightened by this
apathy
Like footsteps way in back of
me
On a narrow street of stone.

I'm all mixed up about you
I'm all mixed up about you.

And if time will answer all
questions

Then perhaps a film will be
shown

Everyone could mail-order
tickets

Yeah you could sell a lot shirts
For the last picture show.

I'm all mixed up
I'm all mixed up about
All mixed up about you.

It's like something's testing me
Pulling and directing me
Don't know what I'm gonna do.

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LITTLE LIES

As recorded by Fleetwood
Mac

**CHRISTINE McVIE
EDDY QUINTELA**

If I could turn the page
In time then I'd rearrange
Just a day or two
(Close my, close my)
Close my eyes.

But I couldn't find a way
So I'll settle for one day
To believe in you
(Tell me, tell me)
Tell me lies.

Tell me lies
Tell me sweet little lies
(Tell me lies, tell me, tell me lies)
Oh no, no you can't disguise

(You can't disguise no you can't
disguise)
Tell me lies
Tell me sweet little lies.

Although I'm not making plans
I hope that you understand
There's a reason why
(Close your, close your)
Close your eyes.

No more broken hearts
We're better off apart
Let's give it a try
(Tell me, tell me)
Tell me lies.

Tell me lies
Tell me sweet little lies
(Tell me lies, tell me, tell me lies)
Oh no, no you can't disguise
(You can't disguise no you can't
disguise)
Tell me lies
Tell me sweet little lies.

If I could turn the page
In time then I'd rearrange
Just a day or two
(Close my, close my)
Close my eyes.

But I couldn't find a way
So I'll settle for one day
To believe in you
(Tell me, tell me)
Tell me lies.

Tell me lies
Tell me sweet little lies
(Tell me lies, tell me, tell me lies)
Oh no, no you can't disguise
(You can't disguise no you can't
disguise)
Tell me lies
Tell me sweet little lies.

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NEVER LET ME DOWN

As recorded by David Bowie

**BOWIE
ALOMAR**

When I believed in nothing
I called her name
Trapped in a high-dollar joint in
some place
I called her name
And though my days were
slipping by
And nights so cruel I thought I'd
die
She danced her little dance till it
made me cry

She was shakin' like this honey
doing that.

When I needed soul revival
I called your name
When I was falling to pieces
I screamed in pain
Your soothing hand that turned
me 'round
A love so real swept over me
You danced your little dance till
it made me cry
You were shakin' like this honey
doing that.

Never let me down
She never let me down
Never let me down
She never let me down.

When all your faith is failing
Call my name
When you've got nothing coming
Call my name
I'll be strong for all it takes
I'll cover your head till the bad
stuff breaks
I'll dance my little dance till it
makes you smile
Shaking like this honey doing
that.

Never let you down
I'll never let you down
I'll never let you down
I'll never let you down.

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WHO'S THAT GIRL

As recorded by Madonna

MADONNA CICCONE
PATRICK LEONARD

Who's that girl
Who's that girl.

When you see her
Say a prayer and kiss your
heart goodbye
She's trouble
In a word get closer to the fire
Run faster
Her laughter burns you up
inside
You're spinning 'round and
'round
You can't get up
You try but you can't.

Quien es esa nina
Who's that girl
Senorita mas fina
Who's that girl

Quien es esa nina
Who's that girl
Senorita mas fina
Who's that girl.

You try to avoid her
Fate is in your hands
She's smiling
An invitation to the dance
Her heart is on the street
Tu corazon es suyo
Now you're falling at her feet
You try to get away but you
can't.

Quien es esa nina
Who's that girl
Senorita mas fina
Who's that girl
Quien es esa nina
Who's that girl
Senorita mas fina
Who's that girl.

Light up my life
So blind I can't see
Light up my life

No one can help me now.

Run faster
Her laughter burns you up
inside
He's spinning 'round and 'round
You can't get up
You try but you can't
(Repeat chorus)

Light up my life
So blind I can't see
Light up my life
No one can help me now
Who's that girl now
Who's that girl now
Who's that girl now
Who's that girl.
(Repeat chorus)

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PAPER IN FIRE

As recorded by John Cougar
Mellencamp

JOHN MELLENCAMP

She had a dream
And boy it was a good one
So she chased after her dreams
With much desire
But when she got too close
To her expectations
Well the dream burned up
Like paper in fire.

Paper in fire
Stinkin' up the ashtrays

Paper in fire
Smokin' up the alleyways
Who's to say the way a man
should spend his days
Do you let them smolder
Like paper in fire.

He wanted love
With no involvement
So he chased the wind
That's all his silly life required
And the days of vanity
Went on forever
And he saw his days burn up
Like paper in fire.

Paper in fire
Stinkin' up the ashtrays
Paper in fire

Smokin' up the alleyways
Who's to say the way a man
should spend his days
Do you let them smolder
Like paper in fire.

There is a good life
Right across this green field
And each generation
Stares at it from afar
But we keep no check
On our appetites
So the green fields turn to
brown
Like paper in fire.
(Repeat chorus)

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WHERE THE STREETS HAVE NO NAME

As recorded by U2

BONO
U2

I want to run
I want to hide
I want to tear down the walls
That hold me inside
I want to reach out
And touch the flame
Where the streets have no name.

I want to feel

Sunlight on my face
See that dust cloud
Disappear without a trace
I want to take shelter
From the poison rain
Where the streets have no name.

Where the streets have no name
Where the streets have no name
We're still building
Then burning down love
Burning down love
And when I go there
I go there with you
It's all I can do.

The cities a flood
And our love turns to rust
We're beaten and blown by the

wind
Trampled in dust
I'll show you a place
High on a desert plain
Where the streets have no name.

Where the streets have no name
Where the streets have no name
Still building
Then burning down love
Burning down love
And when I go there
I go there with you
It's all I can do.

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Fleetwood Mac

An Exclusive Interview With Christine McVie And Mick Fleetwood

by Steve Wosahla

I knew I had arrived at Christine McVie's Beverly Hills house when I saw the bumpersticker on her house-keeper's car... "Warning: I Brake For Penguins!"

Penguin lovers are synonymous with Fleetwood Mac fans. The bird has been the band's trademark since the days when bassist John McVie became fascinated with photographing them at the zoo in London.

After Fleetwood Mac moved to Los Angeles in the mid-'70s, they struck gold with *Rumours*, one of the all-time best-selling albums made memorable by Stevie Nicks' "Dreams", Lindsey Buckingham's "Go Your Own Way" and Christine's "You Make Loving Fun". But after they finished the 1982 *Mirage* tour, no one, including Fleetwood Mac, knew what the future held, leaving Christine to consider moving back to England.

But all that changed after she recruited her former husband, drummer Mick Fleetwood and Buckingham to record the old Elvis Presley ballad, "I Can't Help Falling In Love With You", for the soundtrack of Blake Edwards' *One Fine Mess*. The band felt so good playing together, that they called Stevie Nicks and went into the studio for over a year to make "Little Lies", "Big Love", and "Seven Wonders" for the album called *Tango In The Night*.

In just a few hours, Christine and Mick would meet the rest of the band for Fleetwood Mac's third week of rehearsals. "Once I suppose you start to rehearse," Chris was saying in her living room, "things are a little rusty around the edges. But it doesn't seem like five years. It's quite amazing when we say, 'Let's try this song' and we can all remember the parts."

Absent from rehearsals will be guitarist Buckingham, who just days earlier said that he would leave Fleetwood Mac to pursue a full-time

solo career. Two guitarists, Billy Burnette and Bob Seger alumni Rick Vito, will take his place. As if two members weren't enough to break in, the band is also fitting in an African percussion player and two background singers to sweeten the songs of *Tango In The Night* and a multitude of hits from yesteryear.

Since they last stepped onstage together, all of Fleetwood Mac (minus bassist John McVie) had released solo albums. Stevie's *The Wild Heart* and *Rock A Little* were huge successes. Christine's self-titled longplayer which paired her with Steve Winwood for "One In A Million", was by comparison, a modest success. Mick formed his own band, Zoo, which, in retrospect, was a training class for new Mac guitarist Billy Burnette. He is the cousin of Rocky Burnette and nephew of legend Johnny Burnette, one time leader of the Rock'N Roll Trio and author of the song "Hi Ho Silver," which Fleetwood Mac recorded more than fifteen years ago in an ancient incarnation.

John McVie, who shuttled from houses between Hawaii and St. Thomas before docking a boat in Los Angeles, played the least in the interim. "He'd sit in a couple of times at some of the gigs I had done, but I hadn't played with John basically for five years," Mick Fleetwood said. "But it was amazing. When he plugged in, it was like pulling an old Rolls Royce out of the garage."

The new show will be a combination of standards like "Say You Love Me", "Dreams", "Go Your Own Way" and "World Turning", as well as Stevie's "Stand Back" and the *Tango* singles, "Seven Wonders" and "Little Lies". "I've got a feeling that we'll work into the new year," Mick predicts. To which Christine adds:

"I think that we are, definitely,

Europe, Japan and Australia. It's all in the works. I hope that this is gonna carry on and we'll make another record. It all looks really exciting. The combination of the people is really something special. The bizarre thing is that you really — no disrespect to Lindsey — but you really don't miss him in the set."

Song Hits: With two new guitarists, a percussion player and background singers, this really sounds like an expansion of the band live.

Christine McVie: Well, you know the thing is, there was a point where Lindsey had agreed to tour. It was really on the eleventh hour that he decided he just couldn't do it. Up until that point we said, "We'll get another guitarist." Lindsey wanted another guitar player. He wanted back-up singers and percussion players, probably three percussionists. There was also a lot of material that, to go out again and do it the same as we did five years ago, we all agreed would be passe. We'd have to update ourselves a bit and try and go for more of the sound that we'd had on the records in the past. My keyboard roadie does a lot with all of the synthesizer technology, a lot of parts that you could never do live before. Songs like "Gypsy" jump out a little more than they used to.

SH: What's the new set looking like? How will it be different than your last tour?

CM: Obviously, there's songs of Lindsey's that we can't do. There's songs of mine that if I left, you couldn't do. In the set, we used to do "Not That Funny" and "What Makes You Think You're The One". We still do "Go Your Own Way". I think that's the only song of Lindsey's that we still do. On "The Chain", for example, Billy takes the lead, but then Stevie and I are singing so much on it



Mick Fleetwood



Neal Preston

anyway. It worked out really well. It really has. Stevie and I, as it transpires, have quite a lot of memorable songs. Between her and me, you can put together a set of twenty songs with one of Lindsey's songs.

SH: I read in the paper the other day that Lindsey said he agreed to devote fourteen months to record *Tango In The Night*, with the understanding that when it was finished, he would begin recording his solo album.

CM: Well, it was pretty much understood that he would leave the band. But the four of us weren't prepared to roll over and die. The love of our life.

in a sense, is this band. And it will go on. There will be other players and it will be different. But it's very exciting. We're having a lot of fun. It's like a breath of fresh air, the beginning of a new era. We're all sort of saddened a little bit by Lindsey's leaving, but you can't tie people down that way. He was just very unhappy in the situation, you know. We wish him all the best in his solo career.

SH: Are there a lot of noticeable differences with the new line-up?

Mick Fleetwood: There's obviously a difference in that there's two guitars to start with, which is actually a lot of

fun. At one point, as you know, we actually had three. I think we're exploring, if you like, and drawing on some of the arrangements we sort of skimmed over in the past.

SH: Your new percussion player should add some dramatic flair, too.

MF: I went over to see Paul Simon a couple of times, one of which was in England. I went backstage and I didn't realize it until the time, but he was a guy I worked with on my album *The Visitor* in Ghana. He gave me his card and we're off and running. We're going to do a little party piece on "World Turning", which is a lot of fun.

SH: Will you still come from behind your kit to play the African talking drum?

MF: I hadn't been doing that for a while, but I think I will. I've hopefully got a few little surprises soundwise that we're gonna do.

SH: Touring has always been a way of life for you. Some of the comments John made reminded me of Keith Richards when he said he desperately wanted to go on the road.

CM: Well, we all did.

MF: It's very important, what's happening now. It was becoming a negative I think for Lindsey and for all of us. It was no longer a situation of what a band is ...

CM: A working band.

MF: Fleetwood Mac has always, always been a working band. Philosophically and probably in just the styles of music, Lindsey drifted off to do what he wanted to do. It happened and I think it's very healthy. Obviously to me and John as players, to have a band again is a real, real thrill. You'd probably have to put me on a psychiatrist's bench to find out but there's some obvious reasons why I need a band. I got obsessed with just making sure this band was always there.

CM: But this is a real thrill for me too. This is the ideal situation. I'm playing with the people I enjoy playing with. I don't know. I just enjoy this nucleus of people. It's a situation that I feel safe in. The songs I come up with seem to be better. Maybe it's the way we play them. Maybe it's the rhythm section. For me it's a great bunch of musicians — with Lindsey and now with Billy and Rick.

SH: Lindsey, in my opinion, was an electrifying performer onstage. He literally stalked the stage. But I remember him saying that although he liked playing live, he was tired of going on the road for such long periods of time.

CM: Lindsey's least favorite thing to do was to tour.

MF: He hated the whole process. He's basically happier, as he'll tell you, in his garage mulling over and doing whatever he needs to do.

SH: Do you think he's becoming more reclusive?

MF: He's a very private person and has always been as far as I'm concerned. He's not a big mixer socially. But I don't think he's obsessed with locking himself away in a house either.

SH: Mick, there's a story that dates back to the *Tusk* album. Basically, it goes that Lindsey approached you and said that he wanted to work by himself in his home studio. You



Sam Fawcett

Christine McVie

supposedly said, "Well maybe you don't want to be in a band."

MF: That's true.

SH: Do you recall it?

MF: I very definitely do. Uh, there's been a couple of moments leading up to Lindsey leaving the band. He remembered that. He knew what he wanted to do, which was basically not be in the band and yet it's a major thing. Of course it is. When he asked me, "Am I doing the right thing?" I said, "Lindsey I can't tell you what you're doing. I can only tell you what I want to do and what everyone else seemingly wants to do. It's time to sort of get off the pot really." He was going through all of these deliberations and he said, "It reminds me of that time." I said, "I know exactly what you're going to say." There was one particular incident he remembers on *Rumours*. He had certain, very strong opinions about how songs should be done and maybe was failing to meet everyone halfway, which is the way a band has to be pretty much — give and take and roll with the old punches. I sat him down in the studio and I said, "I don't know what to say because you're asking for sort of

advice. Unless you can make a healthy compromise... if it's not healthy for you. I suggest you are not in a rock 'n' roll band." He used to say he was there for another ten years.

SH: Had you forgotten what it was like to make a personnel change after all of these years?

MF: I hadn't.

CM: It didn't feel the least bit weird to me. I just suppose that Billy was an automatic choice, really. He's no stranger. He did a couple of video things with me. Although he wasn't actually on my record, he did co-write "So Excited". And Rick, I met him the first time at the rehearsal and I felt like I had known him for years after the first days.

SH: So you hadn't met him until he joined the band?

CM: I hadn't. But Mick has really good intuition about guitar players. With Stevie and Lindsey we didn't even play with them.

MF: I had worked with Rick four years ago on a session with Billy doing some demos. I had seen him a couple of times here and there and about three months ago, just got up with

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VICTIM OF LOVE

As recorded by Bryan Adams

ADAMS
VALLANCE

Livin' on your own can be a lonely game
A face in the crowd no one knows your name
It's a table for one and a broken heart to go.

She's the kind of lover that you always dreamed
Would come to stay and never wanna leave
But that's all changed
She's dealt the final blow.

Heaven knows what you were thinkin' of
Don't blame yourself
You're just a victim of love.

It doesn't matter who was right or wrong
When the fire is over when the magic's gone
You pick up the pieces and do the best you can.

It knocks you down but you try it again
You get a little older it's a cryin' shame
Sometimes things don't work out like you plan.

Who's gonna help you when you've had enough
It ain't no secret
You're a victim of love
Heaven knows what you were thinkin' of
Don't blame yourself
You're just a victim of love.

One goodbye was really all it took

Now you thumb thru the pages of your little black book
But somehow all the numbers look the same.

You've been thinkin' how to get around it
But there ain't nothin' you can do about it
Nothin' ventured nothin' gained.

Ain't nothin' you can't rise above
Call it what you want
But you're a victim of love
Who's gonna help you when you've had enough
Ain't no secret
You're a victim of love hey
I don't wanna lose your love
I don't wanna lose it.

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YOU ARE THE GIRL

As recorded by The Cars

RIC OCASEK

Why don't you dream anymore
What's in the way
How come you point to the door
And ask me to stay
Why don't you flash that smile
Like you used to do
Why don't you stay awhile
It's up to you.

You are the girl
That keeps me up at night
You are the girl
That makes me feel alright
You are the girl
You give me a twirl
You are the girl
In my dreams.

Why don't we talk anymore
What did I say
How is it what I came for
Is floating away.

You are the girl
That keeps me up at night
You are the girl
That makes me feel alright
You are the girl
You give me a twirl
You are the girl
In my dreams.

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LOST IN THE SHADOWS (Lost Boys)

As recorded by Lou Gramm

LOU GRAMM

I can't wait, I can't wait no
When I see a little light
In the shadows one must hide
When the sun gets higher
I don't know what this madness means
Here comes the night
The bedroom shadows candle light
I don't know where it's comin' from
But I keep movin' on
Til the darkest hour makes me
Want to try these wings yeah, yeah.

Say hello to the night
Lost in the shadows
Say hello to the night
Lost in the loneliness
Say hello to the night
Lost in the shadows
No one knows.

Loneliness
Pours over you
Emptiness
Can pull you through
But you go to sleep with the light on

I can't wait for this feeling to free me yeah, yeah
Wind blows harder
It doesn't matter
'Cause when the sun goes down
Nothing else matters
But the lioness with the nine lives
I will wait outside her window tonight.

Say hello to the night
Lost in the shadows
Say hello to the night
Lost in the loneliness
Say hello to the night
Lost in the shadows
No one knows.

Loneliness
Pours over you
Emptiness
Can pull you through
But you go to sleep with the light on
I can't wait for this feeling to free me.

Say hello to the night
Lost in the shadows
Say hello to the night
Lost in the loneliness
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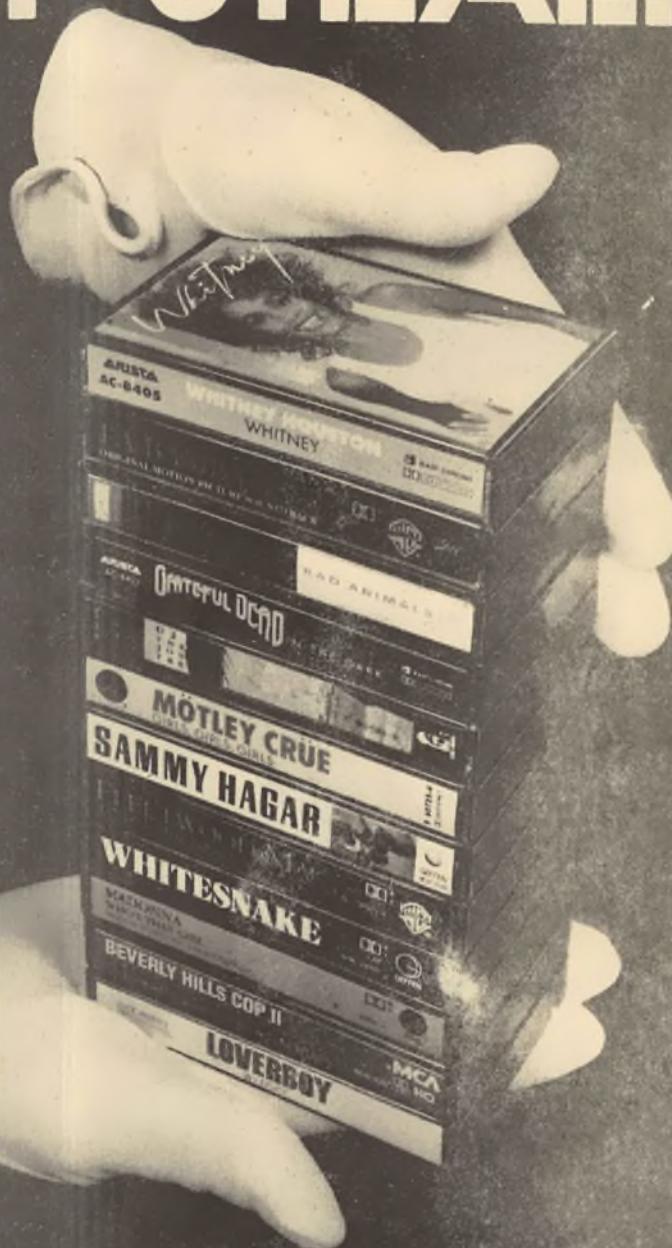
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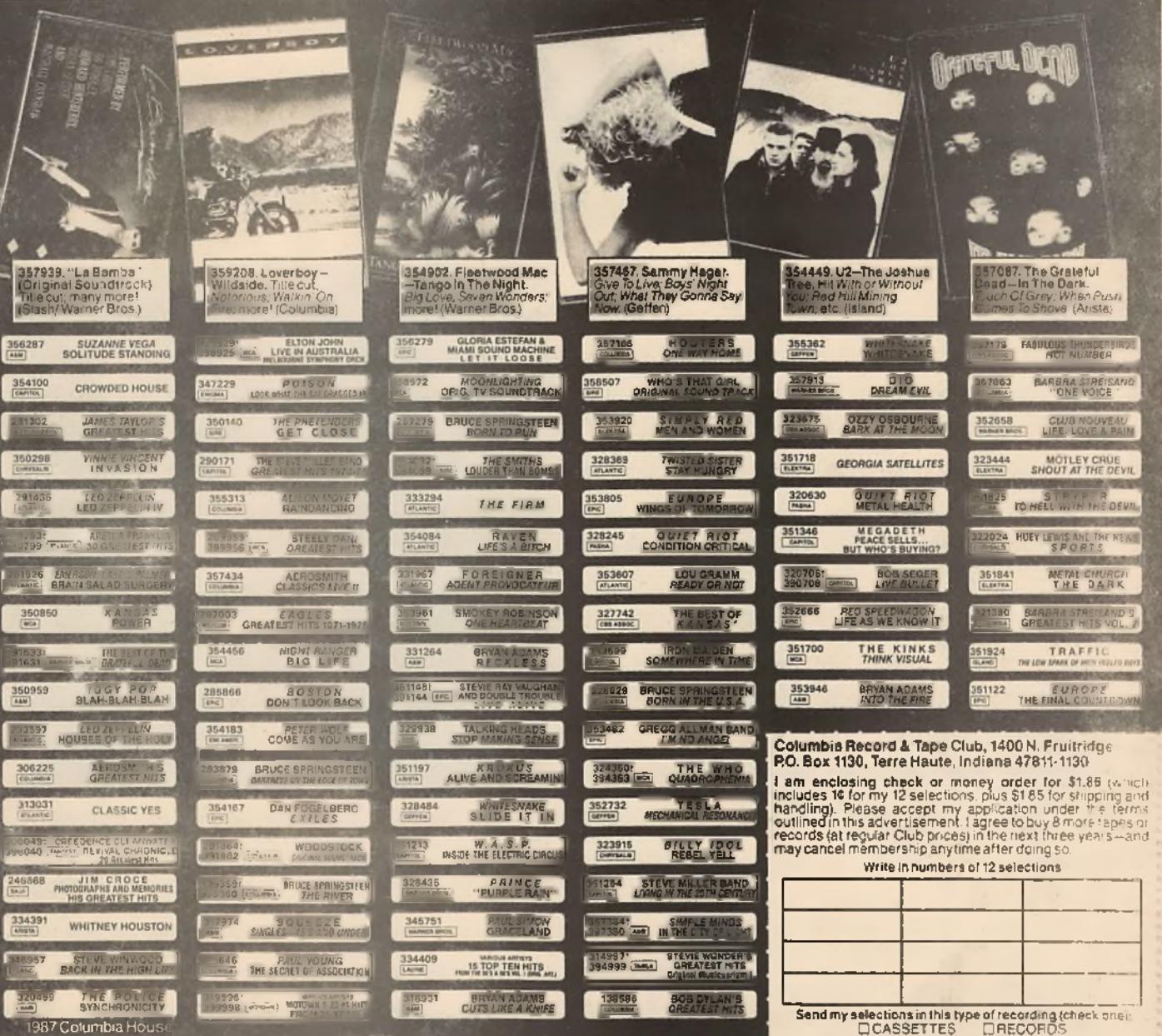
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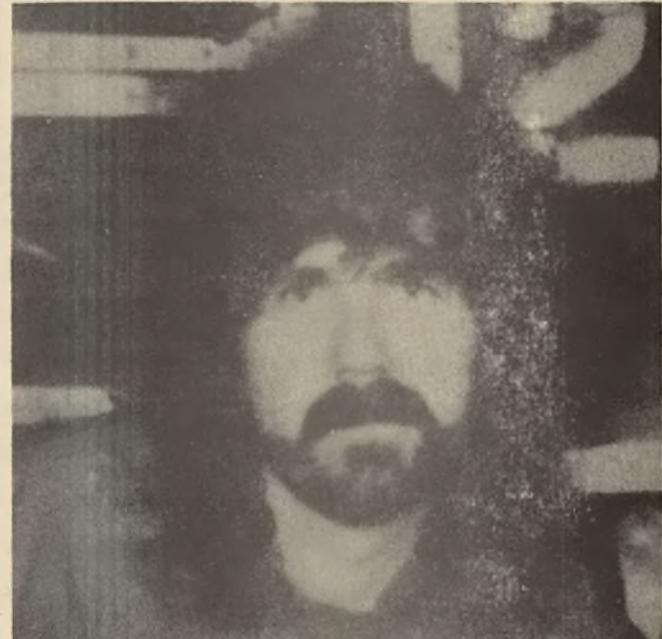
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BOSTON

EXCLUSIVE INTERVIEW WITH BOSTON's BRAD DELP

by Eianne Halbersberg

Brad Delp sings for one of rock and roll's most successful bands; album sales exceeding twenty million. He doesn't consider himself a success. Delp, guitarists Tom Scholz and Gary Pihl, bassist David Sikes, drummers Doug Huffman and Jim Masdea play nightly for soldout crowds who made Boston (1976) the most successful debut album by a group in history and turned the Don't Look Back tour (1978) into a fourteen-month phenomenon. A million copies of Third Stage (1986) bought the day of release, took it to number one and have snapped up another several million. He can't begin to grasp the magnitude. Vocalist extraordinaire; unmatched clarity, pitch, sensitivity; Brad Delp is remarkably honest; instantly likeable. Unaffected by media hype, critical accolades and industry temptations, he prefers watching Woody Allen movies, listening to Beatles' albums and spending over two hours answering questions.



Song Hits: Do you share Tom's perfectionism?

Brad Delp: Tom likes to wait with vocal takes. I always want to hear it back the next day — since our sessions usually wrap up around five a.m. It sounds different after several hours, days, a week or so later. It might be okay when you cut it, but later you find the track isn't really making it. With *Third Stage*, sometimes I would come in and Tom would say, "It's great except for the harmony part," and we'd fix that. Then I wouldn't hear from him for a week while he was busy with other instruments. By that time, he'd say, "Well, I liked it better before." There were other times we'd work three or four nights in a row. It was fine because his studio is at his house and we live just an hour apart. I could drive home after every session.

SH: Do you constantly need to do things over and over?

BD: Tom is the producer, so I do as many takes as he wants! It's my contribution and ultimately we must both be happy, but in the end it's his final decision. I might sing something on a dry run he likes, and I'll say, "I can do better." He'll save the first take anyway to capture the moment.

Sometimes the second shot is better; sometimes the first take gets a certain inflection that you can't repeat. It's a matter of doing a couple of extra tracks, deciding which is better or combining bits and pieces.

SH: What makes you a good frontman for Boston?

BD: On our first tour, our manager was a very stylish California guy who wanted to teach me "some Jagger-type moves." I couldn't do that if I tried! I have a good sense of rhythm, but I can't do anything choreographed! My approach is to feed off of and relate to the crowd. I honestly feel like part of the audience because I get so excited seeing them! It's got to be honest — if you're not into it, you can't just put on a false face. Fans see through the postures. Our audiences always get us up — they've never failed us.

SH: What's the key to conveying emotion, live or on vinyl?

BD: Recording can be methodical if you overdo it. I like to run through the track a couple of times, read the lyrics, get a feeling and bring that out. On stage, I'm always super-conscious lyrically. Often, I key in on someone and sing to everyone

through the people I see. It's tough if you can't see faces. With three or four spotlights and 500 overheads aimed at you, visibility can be difficult. When they light up certain sections of the arena, that's great because you can sing directly to them, rather than feeling like you're in a vacuum.

SH: Was it difficult finding compatible people for this tour?

BD: The first person outside Tom, Jim and myself to come in was Gary. On our last tour, Sammy Hagar opened, so Tom and I knew Gary (Hagar's guitarist) real well. Plus our manager used to work with Sammy, so it was kind of natural. Gary was available precisely when we needed him. Tom wanted input recording "I Think I Like It" and Gary was perfect. Everyone describes him as the nicest guy on earth. He's a great guitar player, has tremendous energy, and is a dream come true to work with. Doug and Dave are friends of his and he suggested them to us. They're wonderful!

SH: Did it feel like a band right away?

BD: Oh, yeah! When we rehearsed, there was such togetherness. Doug, Dave and I had vocal practice to get the harmonies plugged in and it felt

**"We waited,
determined to do it
right if we were
going to do it at
all — 'Boston
will sell no vinyl
before its
time!'"**



Ron Pownall

Boston (left to right): Brad Delp, Doug Hoffman, Tom Scholz, Jim Masdea, David Sikes, Gary Pihl.

so right! Tom created all the bass and drum parts; they have to be played live like the record, but there's enough room for everyone. Nobody is a sideman just paid to play sheet music. It was suggested we hire extra singers or a keyboard player, since we can't do all the parts, but we wanted Boston to be a band, just like before. Gary, Dave, Tom and I all do some keyboards. Tom runs back and forth during "Long Time" — I push him aside so I can do a little keyboard while he plays guitar, then he comes back because there's no way I'm doing all those parts! It was also suggested we use pre-recorded vocals, but we were adverse to that. This is a band, totally live, and if there are mistakes, then at least they're honest ones.

SH: It must be difficult to reproduce such complex material.

BD: From the song standpoint, the older ones are hardest because for the most part, *Third Stage* vocals are lower. There are actually a lot of harmonies and between us, we can cover them all. Musically, Tom invented the amps which produce the sounds on the album. We're using all his equipment. He devised a system to send signals to the console for a balanced blend. Our engineer mixes, but we set the relative level on stage to go to the audience. It's very unique and it keeps the original sounds intact.

SH: What led to your meeting Tom?

BD: In 1970, he was playing a club in Revere Beach, just north of Boston, not far from where my band rehearsed. Tom, Jim and Barry (Goudreau) were looking for a vocalist — theirs had just left — and I was looking to get in the studio. I left with

the good graces of my band because we had no gigs. At that time, Tom was first and foremost a keyboard player with six or seven years of classical training. Within weeks, we were recording. We redid the vocals on a song called "San Francisco Days", which became "Hitch A Ride", and worked up some others, including "Ninety Days", now called "More Than A Feeling". The verses were similar musically, but it had no chorus. You know the saying: You've got your whole life to do your first album and six months to do your second. We waited, determined to do it right if we were going to do it at all — "Boston will sell no vinyl before its time!"

SH: What attracted you to working with Tom? Was the early sound very different from the first album?

BD: Truthfully, what impressed me most about hooking up with them was going into the studio! It was great! Plus, doing original material, because try as I might, anything I wrote, I immediately threw away. With them, I was coming up with ideas and collaborations. At first, the band had little harmony. All my groups had been three or four-part harmonies; doing Beatle songs. They were doing Deep Purple's "Space Truckin'", Led Zeppelin's "Good Times, Bad Times" and Booker T. and The MG's "Green Onions". Very heavy rock and roll; I did a lot of screaming! It was fun, different from "Magical Mystery Tour"! After Tom got his own studio, because it was too costly to rent — especially as much time as we spent in it! — we started paying more attention to and adding harmonies.

SH: How different was signing your

first deal from signing with MCA? Did you ever feel forced into anything in terms of anyone's outside expectations?

BD: With the first album, I felt like, "Gee, we're actually doing a real album for a real label!" They had a release party for us and we did an in-store at a shopping mall in my home town. I grew up ten minutes away from the record store. We drove up in a limo, there was a line of people waiting, the album was playing and that's when it really hit me. By the time we got to MCA, they had heard a large portion of *Third Stage* and were very pleased. They placed no musical restrictions. It was, "Do what you want and when it's done, let us know." That's a position not many bands are fortunate enough to be in.

SH: Boston, in a word....

BD: Entertainment. It's funny you should ask because today I was thinking about *Sgt. Pepper* and the importance that album had to so many people. The Beatles have been a major portion of my life — many lives — but despite all the talk twenty years later, they remain a footnote in history books. My goal in life was to be a musician and I realize that Boston is significant to a lot of people, but you've got to keep it in perspective. Musicians who talk about the state of the world... everyone has a valid opinion, but let's face it, my opinion is of little importance to anybody. For me to talk about anything other than music — big deal. Regardless of what anyone tries to read into The Beatles or any other group, the bottom line is it's just a band. It's still just entertainment. That's the reason we all started playing in the first place.



TEXXAS JAM

80,000 bodies, temperatures in excess of 100 degrees, after-effects of last night's thundershowers, sunburn, heatstroke, eardrum-ripping volume levels, sweat, sweat and more sweat. It's all in the name of rock and roll at the annual Texxas World Music Festival, celebrating its tenth anniversary on June 20 at the Dallas Cottonbowl Stadium. On hand for this year's event: Farrenheit, Tesla, Poison, Whitesnake, Aerosmith and Boston. All in all, about ten hours worth of new, future, and greatest hits to the sound of screams, cheers and general hysteria. Believe it or not, folks, the entire festivities went off without a hitch — no power failures, scheduling problems, illnesses or overtime. Not even an ego in sight!

Easier said than done, of course. But PACE Concerts (Houston) has been throwing these parties for a decade now and they've basically gotten it down to a fine art, including sifting through upwards of 400 international press and photo requests. Planning the massive sound and like structures, however, is, as they say, "a whole 'nother ballgame". No one act can afford to hoist in their entire show, due to obvious time and space limitations, and what with everything set up front to back, well...

PACE Production Manager Gary Becker explains, "Set up depends on how big a show we're looking at. We'll need three days to build the stage, a day for sound and lights. By Thursday of Jam week, band gear comes in. By that night, we're ready to soundcheck between then and Friday, whoever's in town. The cut-off is 6:00 p.m. Friday, so that kids don't drive by and think there's something going on inside. Saturday, we'll open the gates at 8:00 a.m."

This year's soundchecks were sketchy at best. Boston had one date under their belts, arriving early enough to do their advance thing as needed and hold an in-stadium "press conference" for fans on Friday afternoon. Their own tour guests, Farrenheit, got a brief run-through after Friday afternoon's All-Star softball game against a Dallas radio station. Tesla arrived Friday, but relinquished bassist Brian Wheat became Most Valuable Player in the aforementioned game. Poison flew in day-of (and boy, were their arms tired, you're thinking!). Whitesnake had a couple of days' check, but faced opening night before 80,000 with the band doing their first gig together. Vocalist/"press conferencer" David Coverdale hadn't seen a live audience in over two years (you couldn't tell by his amazing performance). Aerosmith, in town late Friday, slated Dallas the second of two isolated summer gigs.

Nonetheless, it was flawless all the way for everyone, despite set brevity, cramped quarters for openers and the unbearable heat. Professionals to the end; there wasn't a weak moment in anyone's set. Farrenheit generated the ideal kick-off atmosphere. Tesla rocked to the uppermost decks. Poison managed to shoot the "I Won't Forget You" live video and outdid their own show by recruiting Paul Stanley for a red-hot rave-up of "Strutter". Whitesnake, as already established, was (predictably) too good for mere words. Aerosmith volleyed hit after hit and previewed "Rag Doll" and "Magic Touch" from *Perma-*



David Coverdale of Whitesnake

Neal Preston

ent Vacation. Boston picked up where they left off eight years ago, performing *Third Stage* in its entirety, preceded by every other gem in their repertoire.

"We had never done a daytime show," says Poison's Bret Michaels. "The hardest part was reaching people in the back row. You've got to talk directly to them, make sure they know they're involved. The only distance between us and the crowd is the unfortunate barricade they put up for protection. But a smile, the right comments and audience participation, break that down too. People want a show; escapism. Our job is to make sure everyone has a great time. We're like the Club Med of rock and roll!"

"At this point," says Farrenheit vocalist/guitarist Charlie Farren, "we have to go out and make the impression we want to make. People aren't paying to hear what they know or think we are. They weren't sure what to expect from us, with only one album out. We have to be sharp, strong, ready to entertain and do the best we can at being ourselves." Drummer Muzz continues, "It was a matter of being as organized as possible. We've gone



Poison

Neil Zlozower



Tesla

William Hammes

from demos to album, singles — 'Fool In Love', 'Lost In Loveland' — videos, rehearsals, and now learning to play the songs in a different environment. We want people to realize that we're more than just good songs and videos. We're not a studio project. It's very much a rock band." Adds bassist David Heit, "We weren't trying to duplicate the record live. That's two different mediums. Live is a combination of the best of both — the excitement, aggression; more explosive."

Observes Boston vocalist Brad Delp, "During soundcheck in Rochester (their first warm-up date), which was 10,000 people, I went to the back row and you can't tell if it's the band or the road crew on stage! Multiply that to 80,000 and think of the visibility! We can see about midway back in any hall and it's important to acknowledge every person. The music carries that across, like a wave that emanates in the front and works its way back. By the end of the night, everyone holds up matches, lighters; it illuminates the entire stadium and you can see everyone throughout the venue."

"We get better with every show," Tesla's Brian Wheat asserts. "Each gig makes us tighter. We had done a couple of daytime shows; they're neat. But the most we'd played for was 10,000! It's in the energy. Whatever the crowd gives back fuels the fire. The hardest is starting. If you're hot from the very first chord, which we usually are, then you're fine and you just go for it!"

"If you live up to your own expectations," says Aerosmith guitarist Brad Whitford, "play well, are well-rehearsed, then you do great. We enjoy ourselves on stage and that transcends. The crowd felt that tonight. It's the electric connection, an unspoken word. We were lucky that it was getting dark when we went on. Daytime gigs are fun, but there's nothing like the spotlights and truss lights! That's a big part of it." States drummer Joey Kramer, "There are certain songs the audience expects and they will always hear them. Aerosmith gives the best show we possibly can. We're an extremely hard-working, live performing band. Our fans never let us down and we owe them the same in return. If and when a complaint is registered and we hear it, we do something about it because we are really concerned." Bassist Tom Hamilton continues, "We make sure we've got a good soundman and p.a. How hard you work determines if the audience enjoys it. If they see a band that likes what they're doing, moves around, works hard, it's more visual. You draw the people on the last row into what's going on, rather than letting them just sit and listen. If something's *happening*, they get more involved."

"I look at the audience like sportscar racing," Whitesnake bassist Rudy Sarzo theorizes. "Their faces tell me what gear to shift into; whether to ease off or speed up. I project myself into the crowd."

"What would entertain me?" Adds Texnas Jam veteran Tommy Aldridge (1987 marked his fifth one), "Playing live is a lot like theater. You have to exaggerate motions to convey attitudes, moods. Drums are so visual; I try to use everything in such a way that people look and listen. You don't want to watch even a gangbuster player on stage if he just sits there like a session musician. I've always been a visual player; it's like punctuation to the audio."

PACE concerts pride themselves on ten years with "no serious crowd injuries, no deaths, only a couple of drug-related incidents and never running overtime," according to Gary Becker. "We provide all local help, transportation, set-ups for venue, catering, 350 T-shirt security people in and outside the stadium, backstage and in parking lots. The Dallas Fire and Police Departments are so good to us; Police Sgt. Johnny Corum is incredible. We spend \$60,000, not including police, for security and medics. We've got gallons of Gatorade and water, hoses to cool the crowd and 100-plus doctors, nurses and paramedics on hand."

"The stage is constructed with rolling risers for efficient set changes. Our stage area is 64' wide and 56' deep, not including wings. Sound is stacked on three levels, 32' wide and gets up to a 60-foot range. We can handle 20-25,000 pounds of lights. How the designer uses that is up to the headliner, in this case, Boston. I've got 50-75 local stage people, the bands bring their crews and we've got limo drivers, caterers and more than what goes on at the show. There are Cottonbowl and city officials and PACE's advertising staff." Not to mention individual searches of each person entering the stadium!

Credit goes to PACE for keeping the Texnas Jam viable into the 1980s. Says PACE Stage Manager Steve Lawler, "Florida, Ohio and California used to have outdoor festivals. In 1977, Led Zeppelin, Aerosmith, Peter Frampton and the Rolling Stones all did outdoor shows. In the last six years, it has really slowed. Other than Springsteen and the Jacksons, between 1982-1984/85, there were hardly any stadium concerts. The longevity of the Texnas Jam is due to the stadium itself, the people who keep coming back, and (PACE President) Louis Messina's commitment to making this an on-going event."



NIGHT RANGER



Atlanta, Georgia — Whoever booked this touring package deserves a blue ribbon for brilliance. Seldom will you find two more compatible recording acts on one bill than The Outfield and Night Ranger. Both groups have developed followings based solely on the quality of their music — strong melodies, catchy riffs, sing-along hooks. Neither group relies on technical stunts, cosmetic images or blatant attention-getting devices. Both draw across-the-board audiences leaning towards pop/hard rock preferences and both have become seasoned performing acts, delivering the goods with presence, skill and charisma.

Since the release of *Play Deep* in 1985 (1.8 million copies snapped up), The Outfield has criss-crossed the U.S. with the Hooters, Starship, Journey and their own headlining of club dates. Now, on the heels of *Bangin'*, vocalist/bassist Tony Lewis, lead guitarist/songwriter John Spinks and drummer Alan Jackman are proof positive of what non-stop determination and hard work yield in what must be the most lucrative of fields; the recording industry. Live, they deliver the goods like experienced veterans, turning out song after song to endless audience cheers — "Say It Isn't So", "Bangin'", "All The Love", "I Don't Need Her", "Since You've Been Gone" and "Your Love". This year, they've scaled themselves back to a trio, eliminating the two touring musicians that accompanied them on previous outings; opting, as Lewis notes, "To give the audience exactly the band that plays on the album." Not that the reduction causes any limitations. The Outfield has one of the cleanest, multi-harmony sounds currently available; flawless in its melody lines and haunting vocals. Traditional in their sense of guitar/bass/drum format that made sixties' music so endearing, The Outfield capture

those finest moments, combining them with modern elements for a unique blend that truly brings "songs" back to what many fear has become a generic medium. Couple this with their obvious love for the stage and you've got an unbeatable result.

With seven seemingly non-stop years of touring under their belts, Night Ranger has their stage show polished to a fine art. Fully into a 150-date world tour in support of *Big Life*, their fourth album, guitarists Jeff Watson and Brad Gillis, keyboardist Alan Fitzgerald, bassist/vocalist Jack Blades and drummer/vocalist Kelly Keagy cover all the bases from ballads to burning electric rock and roll.

Live, it's hit after hit; their first three albums, *Dawn Patrol*, *Midnight Madness* and *7 Wishes*, have each sold in excess of one million copies. Meanwhile, *Big Life* seems headed for the same honors, carrying on in their perfected vein of melodic riffs and memorable lyrics. Night Ranger keeps their stage uncluttered; the only visual embellishments are thousands of overhead lights, trusses and several ramps to allow mobility to various points. Other than that, it's straight-ahead delivery of the songs, "Big Life", "Sing Me Away", "Secret Of My Success", "Don't Tell Me You Love Me", "You Can Still Rock In America", "Sister Christian", "When You Close Your Eyes", "Sentimental Street", "Rain Comes Crashing Down", "Goodbye" and other favorites.

Night Ranger has never been one to establish their reputation through cheap gimmicks or headline-raising foolishness. Their success is based entirely on quality material and musical dexterity. Maybe that's a simple formula in the high-tech 1980s, but it's one that works like a charm for this band and certainly the fans couldn't ask for more.

EXCLUSIVE
INTERVIEW WITH

Richard Marx

by Scott Nance

Richard Marx debuted with the hard-edged "Don't Mean Nothing", and in his first week on the charts, was played on 117 radio stations nationwide, the first time a new act had scored so much airplay. He has also gained the attention and respect of older rockers. "Don't Mean Nothing" features the lead guitar work of ex-Eagle Joe Walsh, along with vocal harmonies by two other former Eagles -- Randy Meisner and Timothy B. Schmidt. Ex-Tubes frontman, Fee Waybill, also appears as a background vocalist and lyricist on this debut lp.

Marx's bold vocal presence and energy are present through the lp whether the tunes are true rockers like "Should've Known Better" and "Have Mercy", or simmering ballads and mid-tempo songs such as "Hold On To The Nights" and "Endless Summer Nights".

He's already a veteran of the business at age 23, having sung professionally for eighteen years, including work on Lionel Richie's "All Night Long" and writing for Chicago, Philip Bailey and Kenny Rogers. The strong belief he has in his music struck me as the interview went on. He really does seem to write whatever he feels without worrying about commercialism, and he was able to discuss himself and his music without defending either one.

Song Hits: How is the tour with REO Speedwagon going?

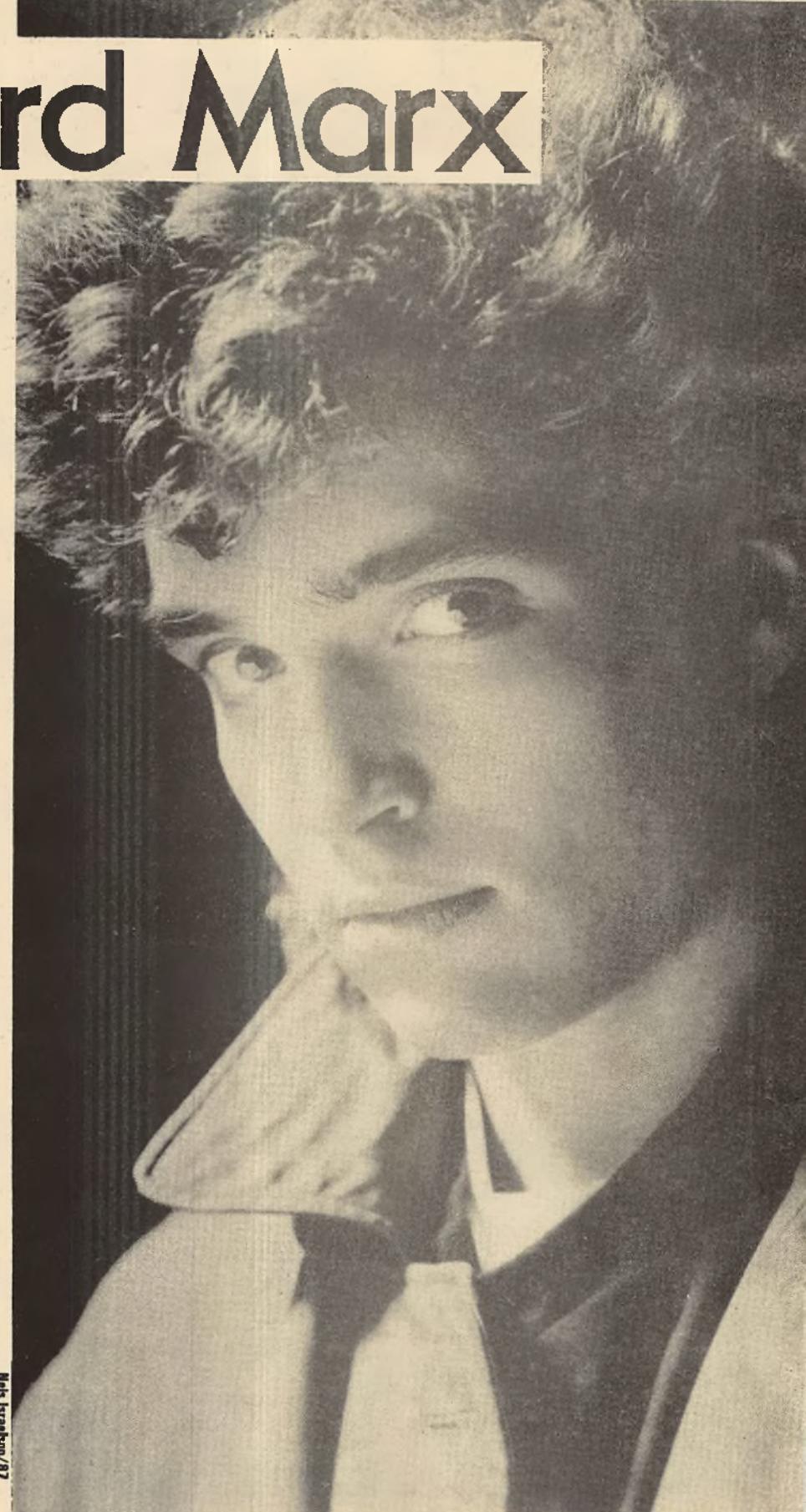
Richard Marx: Pretty good. We've had a couple of good dates and a couple of good crowds. They're a great bunch of guys to work with.

SH: Any other tour plans?

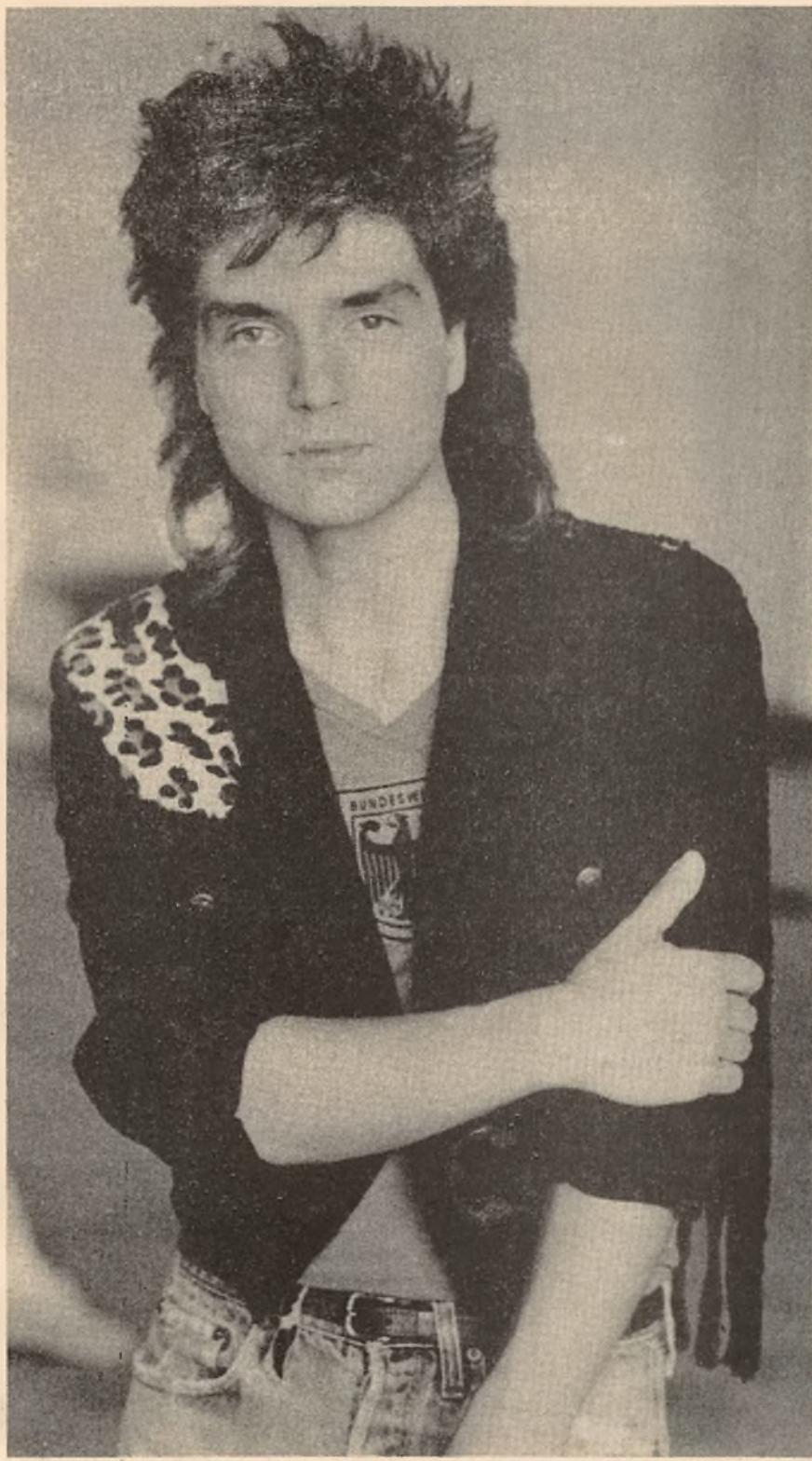
RM: I get finished with this tour in September and after that, I might do some solo dates.

SH: Is "Don't Mean Nothing" autobiographical? Did one person or event inspire you to write it?

RM: It has a lot to do with my time in the music business. I hope everyone can identify with it; there's a time when you're going for something and



Richie 87



Victoria Pearson

promises are made that don't come out.

SH: How did the ex-Eagles come into that song?

RM: The demo tape was sent to them and they agreed to work on it.

SH: Fee Waybill was also on the album...

RM: Yes, and I'm producing some songs on his solo album.

SH: What was it like singing on "All Night Long" with Lionel Richie?

RM: This was the second album. I'd worked with him before and this was a smash record, and it was great to do.

SH: Are there differences in what you write for yourself and what you write for Chicago or Kenny Rogers?

RM: I might not be familiar with everything someone else has done, so I have to listen to their work and then write for them. Writing on assignment is different than writing for yourself. When I'm writing for someone, I'm writing to get paid, but writing for myself, I can write whatever I feel like.

SH: What other things have you done since entering the music business eighteen years ago?

RM: I did session work, and from ages five to twelve I sang on ad jingles. It was a long time ago, and I can't remember for who.

"Don't Mean Nothing" has to do with my time in the music business. I hope everyone can identify with it."

SH: You've said that your label didn't tell you to write "hits", but to make an album you're comfortable with. How did this influence you and your music?

RM: I don't think it really influenced me. I think they would've been happy if I produced a polka album (laughs)... well maybe not really, but I did something that I felt comfortable doing.

SH: There's a strong statement in "Have Mercy", about fear of God. That's not in rock music all the time.

RM: It's really not religious. Everyone thinks it's a Christian song, but I'm not with one specific religious organization. It's just a common sense song. I don't like explaining a song. It's like explaining a joke — it takes everything out of it. Whatever anyone gets out of it is okay.

SH: What do you think or feel when you hear yourself on the radio?

RM: I don't get off on hearing the songs anymore. I've heard them a million times. I like to hear what the DJ says after the song's over, but unfortunately, a lot of times he'll say, "Now a word from..."

SH: Any predictions about what tracks will follow "Don't Mean Nothing" as singles?

RM: "Should've Known Better" is the next single, and probably "Remember Manhattan".



FLEETWOOD MAC

From page 10

him and jammed. The connection for me was already there because he was a big Peter Green-old Fleetwood Mac guy. He used to come to see us in Philadelphia, unbeknownst to me. He's got pictures of Fleetwood Mac to this day of the night he came to see us. He said he was inspired to write and started writing after that.

CM: He recorded with John many years ago; ten years ago.

MF: I think John had actually forgotten he had met him, quite honestly. There was more than a loose connection. He's known Billy for several years. I think the transition was really natural.

SH: When did you meet Billy?

MF: I was making an album after *The Visitor* for RCA Records and I originally was thinking of doing the same sort of thing in South America. I thought twice about it. It was very expensive so I decided to make it at home. I had heard some records Billy had done, but the first time I met Billy was at the American Bandstand club. There was a superjam called "Bill Haley Rock Around The Clock". We had a table. His wife and Rocky Burnette were there. We just sat around there and got on really well instantly. And I said, "I got a feeling you and I are gonna play together." Not too long after, I phoned him up. He initially came out to the house to help in the writing and never left.

SH: While you were all doing solo projects, do you think a lot of people thought Fleetwood Mac had broken up?

MF: I think a lot of people had, yeah. Quite honestly, there's a chunk of people out there who still don't realize this album is out. To go out on the road is really important for a record, for a band. Nothing can compare to that. I really feel there is a chunk of people who don't watch MTV and who don't go out and buy all of the rag music papers every week who enjoy Fleetwood Mac. They're Fleetwood Mac fans if you like. I've met enough that have made me realize it's super important to get out and do local radio and local news programs because some of them are washing diapers in the back! The demographic of people who were lucky enough to enjoy the band is pretty darn broad. But there's certainly a chunk of that audience which is as old and is older than I am.

SH: At the height of your success, Fleetwood Mac had its own management company that was not only looking after the band, but managing

other artists too. It was a pretty big organization compared to now.

MF: It wasn't that big. It wasn't the big business mogul thing. I was trying to keep people who had worked with the band. At that point we didn't have any long periods off. *Tusk* was basically the period when it turned into something else. People found there was life outside of Fleetwood Mac, which, of course, there is. I was probably the last to realize it. But I had no aspirations to be someone who was strictly a business hustler.

SH: Now you all have your own managers?

CM: The gang of five!

SH: Has that caused any problem?

MF: I think there have been problems. Stevie has a new manager, an English guy, and, quite frankly, the working situation is a lot more cohesive.

CM: They all have to sort out their job allotments.

MF: Now it's working. It's just a matter of getting everyone in sync. That's what can really happen in a band framework. If you're not seeing eye to eye, then you've got problems. Getting everyone in the same place, wanting to do the same thing at the same time... that was a problem. I think it's a relief to find we're all wanting to do what we're doing. Quite frankly that's what led to Lindsey's leaving the band. He was not content being, if you like, a team player. It was understood that it was time to make that decision. It wasn't fair on him or anyone else.

SH: Did Fleetwood Mac ask him to leave?

MF: No goodness-be! If you've read any of the articles that have come out over the last few months, it's very apparent what Lindsey wanted to be doing. He was not fired from Fleetwood Mac. He left Fleetwood Mac for the reason that we wanted to do something he didn't. In my mind, it was as near as it got to pushing the situation. I wanted to know what Lindsey wanted to do 'cause we all have our lives to lead. So if you construe that as pressure... I don't. I think it was release of pressure which was getting to everyone.

SH: Stevie was the first to do a solo album and many people thought she would be the first to leave.

CM: Stevie's ties to the band are much stronger than you might think. She's quite emotionally attached to everyone in the band, I think Lindsey probably least of all. She's loved this and continues to for what it stands for.

SH: Is Stevie planning to do another record after the tour?

MF: Everyone will at some point, but

her situation has been very much put on the backburner for some time. I think if this transition hadn't happened or we hadn't replaced Lindsey as calmly as it was done, I think then it might have been a different story for all of us.

SH: What about another Fleetwood Mac record? Do you have any plans yet?

MF: We're not actually thinking about it. We're so pre-occupied with what we're doing now — the road mode. I quite hope that the sequence of events will be that we'll work our balls and buns off on the road and not too long after that do an album. I think that's when a band is really tight.

SH: I suspect the next Fleetwood Mac album will be out long after your movie premier. I understand you just finished shooting a role for a horror movie.

MF: Yeah, it's a Stephen King story called *Running Man*. I did it with Arnold Schwarzenegger. An unlikely combination, uh? I play myself.

CM: Only thirty years hence.

MF: I'm about eighty years old and they really aged my face. I sort of try to save this place. It's L.A., completely gone to pot. It's just morally finished, a ghetto.

SH: How did you get into acting?

MF: People were always saying I should do some acting. For years that's been going on. I just never did anything about it. Lindsey's manager was standing outside the studio one day and said, "I'm gonna call your bluff on this one." I got an agent. It was kind of like, "Got any horror parts? Throw 'em this way."

SH: How do you find acting?

MF: I'm not a studied actor. I have this block with learning stuff. Hopefully, one day I can put five pages of script in front of me and not completely freak out that I won't learn it in two days. I was going through all the motions with this script when I suddenly realized I wasn't learning it. I phoned Steve Ross who plays in the Zoo. His girlfriend is Ally Sheedy. I phoned up Ally and said, "You've got to help me. What should I do?" She gave me the number of a coach. I went and had two coaching classes which I suppose broke the ice.

SH: Are you happy with the movie? Will this become a new sideline for you?

MF: Well I'm a drummer first of all. But acting is the only sort of thing I can think of that comes naturally to me. If I'm good at it, it's for that reason that it comes naturally. There's what they call a look. And when I play, I look a certain way. It tends to be on the crazed side.



WOMEN

As recorded by Def Leppard

STEVE CLARK
PHIL COLLEN
JOE ELLIOT
MUTT LANGE
RICK SAVAGE

*In the beginning
God made the land
Then he made the water
And creatures
Then he made man.

He was born with a passion
Love and hate
A restless spirit
With a need for a mate
But there was somethin' missin'
somethin' lost
So he came with the answer
Here's what it cost.

One part love
One part wild
One part lady
One part child
I give you.*

Women, women lots of pretty

*women
Men, men they can't live without
them
Women, women lots of pretty
women
Men, men they can't live without
them.

And in the garden
Lust began
The animal instinct
The wanton man
She fed him with a hunger
An appetite
And fillin' him with emotion
He took a bite.

It was a one part love
One part child
One part lover
One part wild
I give you.

Women, women lots of pretty
women
Men, men they can't live without
them
Women, women lots of pretty
women
Men, men I can't live without
them.

Skin on skin*

*Let the love begin
Women.*

*It was a one part love
One part wild
One part lover
One part child
A whole lotta fire
A little bit of ice
A whole lotta somethin'
You can't sacrifice.*

*I give you hair eyes
Skin on skin
Legs thighs
What's that spell
What's that spell.*

*Women, women oh, oh
Women, women
Callin' every girl
Women, women
All around the world
Women, women
Oh we can't live without them
Women, women.*

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ISN'T IT ENOUGH

As recorded by Patty Smyth

DANNY WILDE
NICK TREVISICK

*Sometimes I'd like to quit you
And find somebody who don't
know me quite as well
Yeah like a gypsy she would be
my jewel
Spend my days in her lovin'
spell
But baby I fit you like a worn
out glove
You know I ain't going nowhere
There ain't nothing we can't rise
above*

*We've still got a lifetime to
share.*

*Isn't it enough that I still love
you
Isn't it enough to make you stay
Don't make me suffer baby
No don't throw it all away.*

*Now I know you're tired
And feelin' all alone
I know what you're going thru
I'll satisfy your fire
But I'm not made of stone
Tell me what more can I do.*

*Isn't it enough that I still love
you
Isn't it enough to make you stay
Don't make me suffer baby*

No don't throw it all away.

*Now can you look in my eyes
And tell me there's nothing
there
You know I've compromised
enough
To show I care
So isn't it enough.*

*Sometimes I'd like to quit you
And find somebody who don't
know me quite the same
But it took so long just to get
this far
I'll be damned if I'll do it again.*

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CARRIE

As recorded by Europe

JOEY TEMPEST
MIC MICHAELI

*When lights go down
I see no reason
For you to cry
We've been through this before
In every time
In every season
God knows I've tried
So please don't ask for more.
Can't you see it in my eyes*

This might be our last goodbye.

*Carrie, Carrie
Things they change my friend
Carrie, Carrie
Maybe we'll meet again
Somewhere
Again.
I read your mind
With no intentions
Of being unkind
I wish I could explain
It all takes time
A whole lot of patience
If it's a crime
How come I feel no pain.*

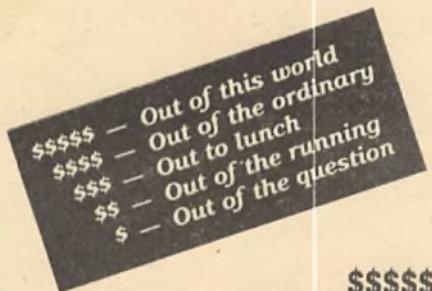
*Can't you see it in my eyes
This might be our last goodbye.*

*Carrie, Carrie
Things they change my friend
Carrie, Carrie
Maybe we'll meet again.
Can't you see it in my eyes
This might be our last goodbye.
(Repeat chorus)*

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Pick of the Litter

by Rich Sutton



\$\$\$\$ Hysteria Def Leppard PolyGram

This could be the worst album of the year and I'd still want to tip my hat to Def Leppard. As it happens, it's a damn good album — maybe their best. And my vote for metal album of the year.

Back to the hat tipping. Rick Allen must be smiling pretty big to know he's got buddies like this crew. The obvious rip-off commercial move would've been for the band to sell out their buddy Rick, get a new drummer and get a follow-up album on the shelves in time for Christmas. Waiting three years between *Pyromania* and *Hysteria* could have been commercial Armageddon. As far as Def Leppard was concerned, it wasn't a band without their buddy Rick Allen. So they waited. What else can you say but "pretty def!"



\$\$\$\$ The Lonesome Jubilee John Cougar Mellencamp Mercury

Could it be? Two five \$ reviews in the same column? And this from the same reviewer who's caused enough poison pen letters to fill the back room at Record World! Yes, it is a five star and yes it is from John Cougar Mellencamp. Mr. Mellencamp never ceases to amaze.

"Paper In Fire", the first single, threw me off at first. But it doesn't take long to get the point. The



bleeding heart. I hope this album puts to rest the endless comparisons between Cougar and Bruce Springsteen. In my mind, there just ain't no comparison.

Sorry Bruce.

point is that Cougar's come back raging and even more serious than the last time out. He's also gotten proficient enough with his pen where he never comes off as maudlin or as some rock and roll

\$\$ Love Is For Suckers Twisted Sister Atlantic

If we've waited too long for Def Leppard's *Hysteria*, we haven't waited long enough for the new Twisted Sister album. I gotta admire Long Island's bad boys for attempting to branch out. You'll find some lyrically advanced songs and even a few with a gentle melody. Either this stuff just isn't their style, or their new clothes just need longer to be broken in. In either case, we'll write this one off to transition knowing that our SMF friends from New York have better stuff than this coming our way.

\$\$\$½ One Way Home

Hooters
Columbia

A wolf in sheep's clothes is a cliche that fits the Hooters on *One Way Home*. Bleak, dark lyrics hiding behind lively, made-for-the-radio pop tunes. Songs put together with an odd assortment of instruments.

You can't rock much harder than "Johnny B" and "Hard Rockin' Summer". Shades of their debut surface on "Fightin' On The Same Side". A bit long, and not as good as the suburban reggae they gave us on their first outing in the form of "Ali You Zombies", but good nonetheless.

What's the scoop? A message album? A shot at the charts? It's probably a little bit of both and certainly a whole lot of the latter. The Hooters are obviously serious about making hit music. Next step, they need to make the music and the message mesh together.



Patrick Harbin

\$\$\$½ I Never Said Goodbye

Sammy Hagar
Geffen

Did Sammy Hagar expect to have a hit solo album after his work with Van Halen? I don't think so. In fact, I'm not sure if he even expected to have an album. If Sammy thought this was going to be a throw-away, a between Van Halen albums respite, he got more than he bargained for. And so did we.

Does the album bear some resemblance to Van Halen? Eddie who? Yes it does, but that aside, this is easily the most consistent Hagar album ever. He rips off licks left and right, check out the "Dear Prudence" licks at the beginning of "Give To Live". No matter. Great song. Good album. Looks like this Van Halen thing has really put Master Hagar in the driver's seat.



Annie Leibovitz

\$\$\$½ Girls, Girls, Girls

Motley Crue
Elektra

Someone once told me that the guys who talk about it the most are the ones who do it the least. In the case of the Crue, I don't think that rule applies.

Pull out the stops, crank it up and keep it revvin' 'cause Motley Crue's back with a vengeance. More songs about sex and sex and rock and roll? You bet. With these guys there's no other way. Never much for the subtle approach.

With David Lee sans Van Halen and AC/DC on hiatus, the Crue are the undisputed kings. Is it socially relevant? Is it meaningful? Who cares. As someone else once told me, if it feels good, do it!



Ross Halfin

\$\$\$\$ Never Let Me Down
David Bowie
EMI/America

David Bowie has spoiled us. We expect way too much from him. An event. A happening. An album to change the course of history... well, maybe I'm getting carried away. But in the aftermath of *Ziggy Stardust*, *Station To Station*, the *Low* trilogy and even *Let's Dance* to some extent, it's hard not to expect perfection from Bowie. Does that mean *Never Let Me Down* is a disappointment? No, just less than perfect.

Bowie has a tendency to rip-off his own licks. Which is fine by me and for anyone else who can't get enough of the guy. "Day In, Day Out" reeks a bit of "Ashes To Ashes", but not nearly as fun. Best are "Beat Of Your Drum" and the title track.

Okay, so this time out he didn't save the music world or create any new musical trencs. Give the guy a break. By any other standards, *Never Let Me Down* is a darn good album.



\$\$\$½ Let Me Up (I've Had Enough)
Tom Petty and The Heartbreakers
MCA

Every year or so Tom Petty hammers out another record. And every year we keep hoping that it'll be as good

as his first. Or his second. Or even his third. Somewhere along the way, something was lost in the translation.

Comparatively, *Let Me Up* is a decent record. It rocks harder than most and the single is tight. Real tight. But it just doesn't cut it. Touring with Dylan didn't do it. Duets with Stevie Nicks didn't do it. Maybe a long rest? It'd sure be great to catch this guy on a second wind.

BACK TO PARADISE

As recorded by 38 Special

BRYAN ADAMS
JIM VALLANCE
PAT GIRALDO

Grab your coat honey grab your hat
This train is leavin' and it ain't comin' back
Don't need a ticket can't you understand
You're on your way to the promised land.

It's overdue
But now the time is right yeah
It's up to you to make it real
So take me
Take me back to paradise
Take me back to paradise.

Old St. Peter at the pearly gate

Said hurry boy or you're gonna be late
Take your mind off your worries for a moment or two
You gotta rock to the rhythm it ain't hard to do.

Cuz what you see I know you're gonna like yeah
It's up to you to make it real
So take me
Take me back to paradise
Take me back to paradise.

Oh when it's out of reach
Just another beach
In another town
Get your feet back on the ground
You worked all your life
You ain't satisfied with a thing you've found
When will you realize it'll all come around.

Pack your bags baby get your things
You never know what tomorrow brings
Mind your step and watch what you say
Before you know you'll be on your way.

It's overdue but now the time is right yeah
It's up to you to make it real
Take me
Take me back to paradise
Take me back to paradise
Take me back to paradise
Won't you take me back to paradise
Take me back to paradise.

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GOOD TIMES

As recorded by Inxs and Jimmy Barnes

HARRY VANDA
GEORGE YOUNG

Ev'rybody say
Ev'rybody do
Ev'rybody say
Um mmm.

Mary, Mary you're on my mind
Our folks are going and the place'll be mine
Oh Mary, Mary want to be with you
And this is what I'm gonna do

I'm gonna put a call to you
'Cause I feel good tonight
And ev'rything's gonna be right, right, right, right.

I'm gonna have a good time tonight
Rock 'n' roll music gonna play all night yeah
Come on baby it won't take long
Only take a minute just to sing my song.

Boney Moroney's gonna be with Jim
Long Tall Sally's gonna be with Slim
Short fat Fanny's gonna she's gonna be there too
And this is what I'm gonna do

Well I've got to put a call to you
'Cause I feel good tonight
And ev'rything's gonna be right, right, right.

I'm gonna have a good time tonight
Rock 'n' roll music gonna play all night
Come on baby it won't take long
Only take a minute just to sing my song yeah.

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IS THIS LOVE

As recorded by Whitesnake

DAVID COVERDALE
JOHN SYKES

I should have known better
Than to let you go alone
It's times like these
I can't make it on my own
Wasted days and sleepless nights
And I can't wait to see you again.

I find I spend my time
Waiting on your call
How can I tell you babe
My back's against the wall
I need you by my side
To tell me it's alright
'Cause I don't think I can take anymore.

Is this love
That I'm feeling
Is this the love
That I've been searching for
Is this love
Or am I dreaming
This must be love
'Cause it's really got a hold on me
A hold on me.

I can't stop the feelin'
I've been this way before
But with you I've found the key
To open any door
I can feel my love for you
Growing stronger day by day
And I can't wait to see you again
So I can hold you in my arms.

Is this love
That I'm feeling
Is this the love
That I've been searching for

Is this love
Or am I dreaming
This must be love
'Cause it's really got a hold on me
A hold on me.

Is this love
That I'm feeling
Is this the love
That I've been searching for
Is this love
Or am I dreaming
Is this the love
That I've been searching for
Is this love
Or am I dreaming
Is this the love
That I've been searching for.

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U2

Hartford, CT — U2 opened the night up with a powerful, surging, "Where The Streets Have No Name", a track from their *Joshua Tree* album. The lighting effects also diminish the group's larger-than-life image. During the first segment of this song, all the coliseum lights are lit up, and everyone can see that Bono is a real, feeling, even vulnerable human being, instead of a spotlight on Bono that would've cast him in a white, ghostly light.

Second the band plays "I Will Follow". The next songs are the classic title tracks to their 1984 album, *The Unforgettable Fire*, "Bullet The Blue Sky" and their song about heroin addiction, "Running To Stand Still" from their latest, number one album. At the end of "Bullet The Blue Sky", Bono also states, "We make more noise than fighter planes; we're just not as dangerous." Again lighting plays an important part in U2's delivery. The stage is bathed in deep echoing red light for the tensely haunting "Running To Stand Still".

Although U2's concert is ninety-five percent their own material, Bono and the others aren't afraid to use other artists' work, including an Elvis-ish Eddie Cochran tune, "C'mon Everybody" ("Another classic trashed by U2," quips Paul "Bono" Hewson) and a Peggy Seeger song done by an Irish folk group Bono likes called The Dubliners. This Dubliners' song is "Spring Hill Mining Disaster". Listening to Bono belt out this one, I could smell the rotting dankness of the coal mines, hear the screams and see the blood of the miners. At the conclusion of "Exit", Bono throws in about fifteen seconds of "Riders On The Storm".

After that sad, remorseful mining song, U2 dives into "New Year's Day". As Adam Clayton lays down the thickness to that song on bass, nearby Bono collapses down onto a side ramp. After, Bono admits that getting tickets for these three sold-out shows in Hartford, CT wasn't easy. However, he said that they persevered because "you're into the music the way we're into the music." He also sadly admits that many people who really wanted to attend couldn't because "The people out there charge way too much because they're not into the music."

They also throw in an anthem about their homeland, Ireland, titled "Bad". This, like "Bullet The Blue Sky" and "Sunday Bloody Sunday" are main extended theme songs during the performance, with the group putting a good deal of effort in pulling them off for maximum impact on the audience. Bono brings a teenage girl up from the audience on this one and dances with her for a little while. Before the night's over, U2 performs "Pride (In The Name Of Love)", "Trip Through Your Wires" and "A Sort Of Homecoming". Here again, lighting plays an important part not of spotlighting the band, but of setting the tone and mood.

Letting the encores loose, U2 begins with Bono's plea for the release of wrongly-imprisoned political prisoners of conscience and his restatement of his support for Amnesty International, saying that this organization has doubled its membership since the consciousness-raising *Conspiracy Of Hope* tour in which Bono and U2 were integrally involved. Bono's speaking over the melody of



"Mothers Of The Disappeared"; an apt song here. During this tune, Bono brings up two more teens and they are given a banner that reads "Amnesty/U2" in colorful letters. The kids parade it up and down the stage, over onto the ramps.

The next encores are "Gloria", their first American hit single, "With Or Without You", and then ending it with "40". Bono dedicated that last song to the twenty-eight victims of the building collapse in Bridgeport, Connecticut. Probably due to a mixture of the emotion from the concert, and sadness over that collapse, the crowd sings "I will sing a new song" for quite awhile after the show lets out.

Just as they did two years ago, Maria McKee and her Lone Justice opened for U2. Now they have a new album to show off, *Shelter*. Maria McKee makes Lone Justice what it is from her own guitar to her use of instruments like maracas, to her tremendous reservoir of energy.

Lone Justice has the same commitment to the meaning of music as U2 does. Both bands are "deep" in their own ways. U2 is more "mystical" perhaps more abstract, while Lone Justice is more realistic, maybe more concrete in dealing with life's everyday problems. Songs that stand out are: "I Found Love", "Ways To Be Wicked", and "Soap, Soup, And Salvation".

But they're still not larger-than-life. They've become wandering poets; druids of music, bards in the grand age old tradition of Irish music. In my mind, I really can see Bono and the others clad in their usual black and white garb. (They wear these colors to avoid association with any one country's flag). I can see these four men wandering down a cold, rainy Dublin street, singing their songs, meeting with children and brightening their day, and in their own way, asking some serious, tough questions about life. For the two-and-a-half hours they performed, tens of thousands of fans are at a quiet, simple peace with the world, but at the same time, these fans, like Bono, never question that they can make the world better. We will all sing a new song.

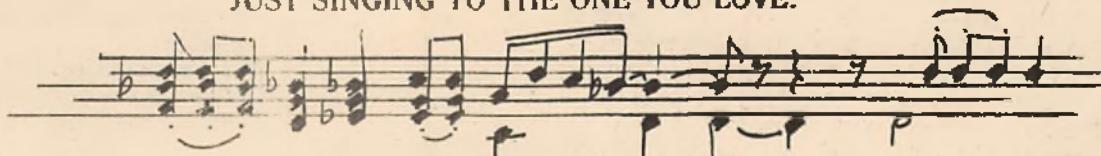
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MONY, MONY

As recorded by Billy Idol

BOBBY BLOOM
RITCHIE CORDELL
BO GENTRY
TOMMY JAMES

Here she comes now say Mony,
Mony
Shoot 'em down turn around
come on Mony
Hey she give me lovin' I feel all
right now
You've got me tossin' turnin' the
middle of the night
And I feel all right
I say yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah.

You make me feel (Mony, Mony)
So (Mony, Mony)
Good (Mony, Mony)
Yeah (Mony, Mony)

Yeah (yeah).

Wake me shake me Mony, Mony
Shot gun git it done come on
Mony
Don't stop lookin' it feels so
good yeah
Don't stop now come on Mony
Come on Mony
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah.

You make me feel (Mony, Mony)
So (Mony, Mony)
Good (Mony, Mony)
Yeah (Mony, Mony)
(Repeat)

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BOYS' NIGHT OUT

As recorded by Sammy Hagar

SAMMY HAGAR

I'm sorry baby if my mood's
been changin'
But my social life needs some
rearrangin' yeah
Well I got nothin' against my ole
lady
But every now and then a man's
gotta get out and get crazy
I need a boys' night out
That's all baby
Boys' night out.

We'll do some drinkin' and
maybe hurt ourselves real bad
I guarantee the best time that
we ever had
So don't stay up 'cause I'll be
out all night
Don't try and see me 'cause I'll
be outta sight
One more boys' night out
Boys' night out

Boys' night out
Now what do you say fellas one
more
Boys' night out
That's all fellas
Boys' night out.

I'll do my best to stay outta jail
'Cause my ole lady ain't never
gonna go my bail
I hope Eddie doesn't start
another fight
If we get too high you know
baby we just might
I need help.

Boys' night out
Boys' night out
One more boys' night out
Boys' night out uhuhhhh
Boys' night out uhuhhhh
Boys' night out
What's happening mama
Boys' night out
That's all.

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TWISTING THE NIGHT AWAY

As recorded by Rod Stewart

SAM COOKE

Let me tell you 'bout a place
Somewhere up in New York way
Where the people are so gay
Twisting the night away
Here they have a lot of fun
Putting trouble on the run
Oh man you'll find the old and
young
Twisting the night away.

Twisting, twisting
Ev'rybody's doing great here
They're twisting, twisting yeah
They're twisting the night away.

Here's a man in evening clothes
How he got here I don't know
Oh man you ought to see him go
Twisting the night away
He's dancing with a chick in
slacks
She's a-movin' up and back
Oh man there ain't nothing like
Twisting the night away.

Twisting, twisting
Ev'rybody's doing great here
They're twisting, twisting yeah
They're twisting the night away.

Here's a fellow in blue jeans
Who's dancing with an older
queen
Dolled up in her diamond rings
Twisting the night away
Man you ought to see her go
Twisting to the rock and roll
Here you'll find the young and
old
Twisting the night away.
(Repeat chorus)

Here they have a lot of fun
Putting trouble on the run
Oh man you'll find young and
old
Twisting the night away
Here's a man in evening clothes
How he got here I don't know.

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SHE NEVER LOOKED THAT GOOD FOR ME

As recorded by Autograph

PLUNKETT
ISHAM
FOXWORTHY

I was so secure
I didn't see it comin'
She was halfway out the door
Before I started runnin'.

They say that love is blind
I didn't see the signs
All the things I didn't do
Made her give her love to you.

She never looked that good for
me

There's a new smile I've never
seen
You must have set her spirit
free
'Cause she never looked that
good for me.

Well it's on her face
You're everything she needed
She's finally found her place
It's like she's been completed.

I think of all the nights
I should have held her tight
All the things I didn't say
Made her give her love away.

She never looked that good for
me
There's a new smile I've never
seen
You must have set her spirit
free
'Cause she never looked that

good for me.

I used to fantasize
Dress her with my eyes
But even in my mind
She never looked so fine.

She never looked that good for
me
There's a new smile I've never
seen
You must have set her spirit
free
'Cause she never looked that
good for me.

She never looked that good for
me
She never looked that good for
me
She never looked that good for
me.

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EVERYTHING I OWN

As recorded by Boy George

DAVID GATES

You sheltered me from harm
Kept me warm, kept me warm
You gave my life to me
Set me free, set me free
Of all the years I ever knew
Those finer ones I spent with
you.

I would give everything I own
Give up my life, my heart, my
home
I would give ev'rything I own

Just to have you back again.

You taught me how to cry
What it's of, what it's of
You never said too much, too
much but still you show the
way

And I knew
From watching you
Nobody else could ever know
The part of me that can't let go.
And I would give anything I own
Give up my life, my heart, my
home
I would give ev'rything I own
Just to have you back again.

Is there someone you know

You're loving them so
But taking them all for granted
You may lose them one day
Someone takes them away
And they don't hear the words
you long to say.

I would give anything I own
Give up my life, my heart, my
home
I would give ev'rything I own
Just to have you back again
Just to touch you once again.

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ROCK ME

As recorded by Great White

KENDALL
NIVEN
RUSSELL
LARDIE

Sweet little babe
You don't have to go
Little baby
Tell me you won't go
We'd be so good together if we
had the time
Oh bein' alone's a nowhere state
of mind.
Ooh lovin' ain't no crime oh no
I see your man ain't here
He don't care
And when the night is gone
I will move on
Out to find a way
To face another day.

Search the world for someone
I'll never find
Someone who ain't ooh the
hurtin' kind
We'll make the wrong seem right
So come on now.

Rock me, rock me
Roll me through the night
Rock me, rock me
Roll me through the night
Rock me, rock me
Roll me through the night
We'll burn with love tonight.

Sweet little babe
Oh don't you go
You ain't so ooh innocent I know
Ooh I know your heart's like
mine oh yeah
And I will find the time
To make you mine
Ooh and if your love goes bad
If it makes you sad
Then I'll be back for more

At your door.

Rock me, rock me
Roll me through the night
Rock me, rock me
Roll me through the night
Rock me, rock me
Roll me through the night
Before the morning light
We'll burn with love tonight, love
tonight.

And when your man don't care
I will be there
There'll still be lovin' real good
love so baby now.

Rock me, rock me
Roll me through the night
Rock me, rock me
Roll me through the night
Rock me, rock me
Roll me through the night
There is no wrong or right
We'll burn with love.

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DUDE (Looks Like A Lady)

As recorded by Aerosmith

DESMOND CHILD
JOE PERRY
STEVEN TYLER

Dude look like a lady
Dude look like a lady
Dude look like a lady
Dude look like a lady.

Cruised into a bar on the shore
Her picture graced the grime on
the door
She a long lost love at first bite
Baby maybe you're wrong
But you know it's all right that's
right.

Back stage we're having the
time
Of our lives until somebody say

*Forgive me if I seem out of line
Then she whipped out her gun
and tried to blow me away.*

*Dude look like a lady
Dude look like a lady
Dude look like a lady
Dude looks like a lady.*

*You never judge a book by its
cover
Or who you gonna love by your
lover
Say love put me wise
To her love in disguise
She had the body of a Venus
lord imagine my surprise.*

*Dude look like a lady
Dude look like a lady
Dude looks like a lady
Dude look like a lady.*

*(Baby let me follow you down)
Let me take a peek dear
(Baby let me follow you down)*

*Do me, do me, do me all night
(Baby let me follow you down)
Turn the other cheek dear
(Baby let me follow you down)
Do me, do me, do me, do me.*

*Ooh what a funky lady
Ooh she like it, like it, like it like
that
Ooh he was a lady
Oh yeah, yeah, yeah, yeah,
yeah.*

*Dude look like a lady
Dude look like a lady
Dude look like a lady
Dude look like a lady.
(Repeat)*

*Do, do, do dude look like a lady
Do, do, do dude look like a lady
Do, do, do dude look like a lady
Do, do, do dude look like a lady.*

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FATAL HESITATION

As recorded by Chris DeBurgh

CHRIS DeBURGH

The cafes are all deserted
The streets are wet again
There's nothing quite like an
out of season holiday town in
the rain
When the tourists go and the
cold winds blow
And my girl is on a plane home.
I'm never going to love another
The way that I have loved you

It's taken me a little time to
discover it
Now I know it's true
But fatal hesitation
Made me miss the show oh.
Romeo is standing in the rain
And I know that I have let her
slip away
Fatal hesitation ah, ah
Fatal hesitation ah, ah.
I saw you again this morning
Walking down the beach
And tho' you are a thousand
miles away
You were only just out of reach

But when I got up close and I
saw her face
I knew it couldn't be so no, no.
Romeo is standing in the rain
And I know that I have let her
slip away
Fatal hesitation ah, ah
Fatal hesitation ah, ah
I'm going to get on my boat and
sail away hey.

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YOU WIN AGAIN

As recorded by the Bee Gees

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

I couldn't figure why you
couldn't give me what
ev'rybody needs
Shouldn't let you kick me when
I'm down my baby
Find out ev'rybody knows that
you've been usin' me
I'm surprised you will let me
stay around you
One day I'm gonna lift the cover

and look inside your heart
We got a level before we go and
tear this love apart.

There's no fight
You can't fight this battle of love
with me
You win again
So little time
We do nothing but compete
There's no life on earth
No other could see me through
You win again
Some never try
But if anybody can we can
But I'll be, I'll be following you.

Ahh baby I shake you from now

on
I'm gonna break down your
defenses one by one
I'm gonna hit you from all sides
Lay your fortress open wide
Nobody stops this body from
takin' you
You better beware
I swear I'm gonna be there
One day when you fall
I could never let you cast aside
The greatest love of all.
(Repeat chorus)

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HOLIDAY

As recorded by The Other
Ones

THE OTHER ONES

Another holiday
Well you're walking straight
ahead
But you're looking to your right
Got your eyes down low
But you hold your head high
A holla, holla ho
And a holla, holla hey

Another holiday.
Reach the sun and sand dunes
Takes me far away
Distant lands are not so far
away
I don't know why we don't go
Take my hands I'll show you
the way
Pack your bags and sail away.
Well I hate my job and I got no
car
And my aching feet won't take
me that far
Holla, holla ho

And a holla, holla hey
Another holiday.
Kiss me in the moonlight
Listen to the waves
Distant lands are not so far
away
I don't know why we don't go
Take my hands I'll show you
the way
Pack your bags and sail away.

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SOMETHING REAL (Inside Me, Inside You)

As recorded by Mr. Mister

RICHARD PAGE
JOHN LANG
STEVE GEORGE

Everyone's looking
For something real
Everyone's taking
All they can steal
Brother to sister
Look at each other face to face
There's something missing

Here in this human race hey.
But inside me
All we need is something real
There's a part of you
We can make this last forever
And inside you
Make a world here we can feel
There's a part of me yeah
We will always be together.

Person to person
Place to place
We run from each other
Lost in the race
Brother to sister
Hold on to each other
We've all we got

Our time is coming
If you're ready or not
If you're ready or not oh.

But inside me
All we need is something real
There's a part of you
We can make this last forever
And inside you
Make a world here we can feel
There's a part of me yeah
We will always be together.

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Whitney Houston

Straight To The Top

Whitney Houston, at the age of 23, is an artist of international stature. She has won a Grammy, seven American Music Awards and has had four number one singles. Her first album, *Whitney Houston*, with sales over eight million in the U.S. alone and fourteen million worldwide, has become the best-selling debut of all time by a solo performer.

Yet, the mere fact that she has achieved this level of success in such a short time is not to suggest that she is an "overnight sensation". Her training began twelve years ago under the expert guidance of her mother, Cissy Houston. Like her mother, cousin Dionne Warwick and family friend Aretha Franklin, singing gospel music provided Whitney with a strong musical foundation. Starting at the age of 11 as a member of the New Hope Baptist Junior Choir, where her mother was and still is the Minister of Music, Whitney learned to project and strengthen her vocal abilities. Coupled with this, her mother taught her studio techniques which subsequently proved invaluable. By the age of 15, Whitney was singing background vocals on recordings by such artists as Chaka Khan and Lou Rawls. By this time, she was also providing backing vocals, along with her brother Gary, in her mother's nightclub act, which eventually led to Whitney performing solo numbers in the show. While developing her music career, Whitney began modeling for such magazines as *Glamour* and *Seventeen*, whose cover she appeared on at the age of 18.

In 1984, Whitney came to the

As proven on her latest album, Ms. Houston truly is a singer for all time.



Steve Presser

musical forefront when she was invited to duet with Teddy Pendergrass on the hugely successful single, "Hold Me".

At last the time was right to record her own album. At the age of 19, Whitney signed with Arista Records' president Clive Davis. With Davis as executive producer, a strong collection of producers, songwriters and

musicians were assembled for the recording. With Whitney's own talent and dedication contributing to the project, the album, *Whitney Houston*, was released in 1985 to worldwide success.

Few albums have aroused the kind of anticipation that surrounds the second album by Whitney Houston. *Whitney* entered the *Billboard* album chart at number one in July of this year, making her only the fourth artist ever to accomplish that feat. The only artists ever to go straight to the top were Bruce Springsteen, Elton John and Stevie Wonder. *Whitney* reunites the singer with the producers and writers who helped make the first album such an unprecedented triumph. "It was kind of like coming home again, like old friends," Whitney says. "Each producer was more comfortable and more personal this time. Since the first album we've gotten to be closer."

The level of musical intimacy is apparent in every song on the album. Narada Michael Walden, producer and co-writer of "How Will I Know", produced seven tracks, including the first single, "I Wanna Dance With Somebody (Who Loves Me)" — which set still another record by the singer, being added on more radio stations in its first week than any other single in history — and the album's only duet, "I Know Him So Well", on which Whitney shares vocals with her mother, Cissy Houston. "I would have to say that's the song I will treasure the most," Whitney says. "I love them all, but that one is closest to my heart." Other Walden-produced tracks are "Where Do Broken Hearts Go", "Just The Lonely Talking", "So Emotional" — written by the team of Billy Steinberg and Tom Kelly ("True Colors", "Like A Virgin"), — "For The Love Of You" and "Contact Sport".

Michael Masser, who produced and co-wrote the number one hits "Greatest Love Of All" and "Saving All My Love For You", played the same role on the new album's "Didn't We Almost Have It All" and "You're Still My Man". Kashif, the producer of "You Give Good Love", produced "Where You Are" on *Whitney*. The only "newcomer" is Jellybean Benitez, the producer of "Love Will Save The Day".

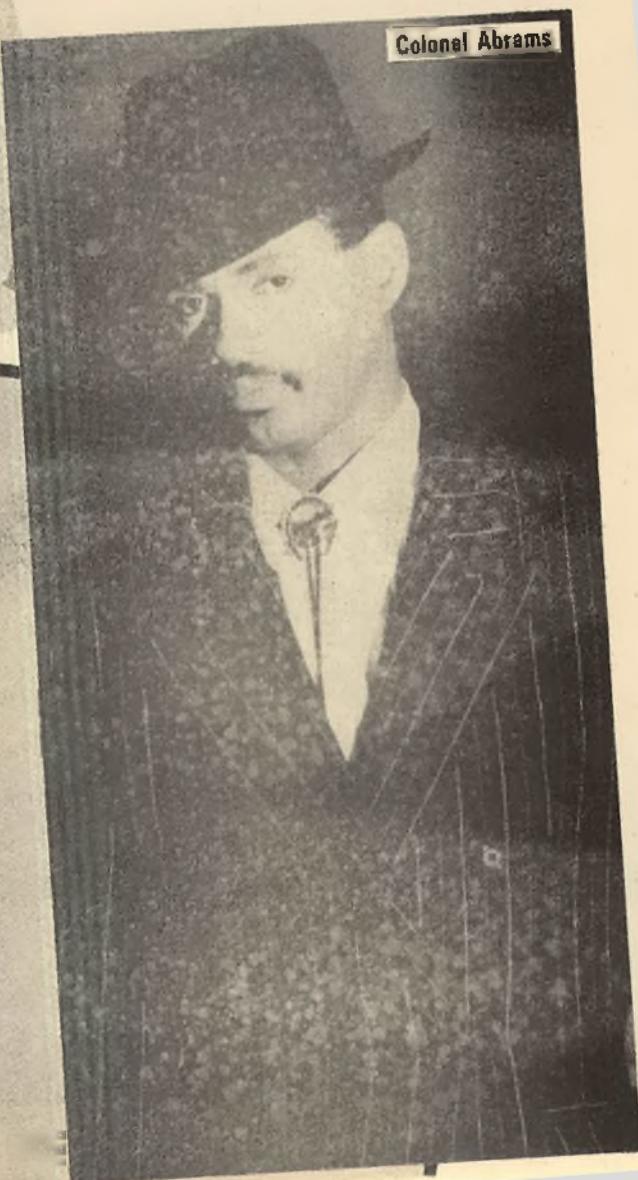
Whitney has earned the respect and admiration of her colleagues in the entertainment world. In December, 1986, *Billboard* magazine named her Artist Of The Year. On *Whitney*, she eloquently confirms, through the power, range, soul and charm of her vocal presence, that she is truly a singer for all time.



Soul Section



- 43/Anything Can Happen
39/Be There (From The Motion Picture *Beverly Hills Cop II*)
47/Citizens On Patrol
46/Cross My Broken Heart
44/Didn't We Almost Have It All
46/Divas Need Love Too
39/Downtown
46/Duke Of Earl
40/I Just Can't Stop Loving You
41/I Really Didn't Mean It
45/Just Gets Better With Time
42/Lost In Emotion
39/Love Power
44/My Love Is Deep
44/No One In The World
41/Tina Cherry
40/U Got The Look



DOWNTOWN

As recorded by Lillo Thomas

BRUCE WERMUTH

In the morning at the station
Wiping nighttime from my eyes
I'm in blue jeans she's in fashion
We both stare at suits and ties
Moving forward on the subway
Headed for the daily life
We are crowded here together
Come from miles and miles
around to go.

Downtown where ev'rybody will
be congregating
Downtown living loving
celebrating
Downtown where ev'rybody will
be congregating
Downtown in the city soul.

From the window in the building
Waiting for my interview
She is standing waving to me
From the crowded avenue
Just behind her Mister
Doomsday
Tells the world to say goodbye
He's been saying this for years
now
If he's wrong just one more
night we'll go.

Downtown where ev'rybody will
be congregating
Downtown living loving
celebrating
Downtown where ev'rybody will
be congregating
Downtown in the city soul.

Out among the traffic jammin'
Somewhere in the crowd I am in
High above the hustle bustling
urban sound
Hear the melody she's singin'
Tellin' me she's bringin'
Lasting love I thought could be
found.

In the evening on the water
There's a concert in the park
Young and old will watch
together
As we dance into the dark
When we stop to view the city
Lights reflecting off the shore
We will turn to kiss each other
Knowing we'll be back for more
and more and more.
(Repeat chorus)

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LOVE POWER

As recorded by Dionne
Warwick & Jeffrey Osborne

CAROLE BAYER SAGER BURT BACHARACH

(Female)
Saw a psychic in L.A.
Was just the other day
And she told me what I know
was true
She told me that I've never
gotten over you
She said that if I called you
You'd just turn your back and
walk away
Look what love can do.

(Male)
What am I to say to this new girl
Just last night
I tried to keep it light
When she held me in her arms
she knew
She told me that I hadn't gotten
over you
I wonder if I called you
Would you make me pay for my
mistake
Look what love can do.

(Both)
Is it now too late
Or can we get it back
Ev'rything we once had oh
Can we get it back.

Talking about love power
It rules takes over and fools us
To make it, it takes
Love power
Takes over.

You see that I have never gotten
over you
So I'm hoping you still love me
Like you did before I walked
away
Look what love can do.

With just one mistake
Love power
It rules us takes over and fools
us
To make it, it takes
Love power
Takes over.
(Repeat)

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BE THERE

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

As recorded by the Pointer
Sisters

FRANNE GOLDE ALLEE WILLIS

If you stick with me baby
I won't do you wrong
And we're gonna have some fun
We're so good together
In this crazy world
When you can't count on
anyone.

I'd climb any mountain
Just to get you free
I would swim the ocean
An' you do the same for me
Got no money lying in the bank
Got no banquet on my table
Got no gas in my tank
When my life is laying on the
line
And I'm saying my last prayer
I know you're gonna be there, be
there.

You know that you can lie to me
baby
I will understand
Long as in the end you tell the
truth
'Cause it's give and it's take
It's no piece of cake
And I know it works with you.

You don't need no doctor
You don't need no pills
You don't need supposed
friends
Running up your bills hey.

Got no money lying in the bank
Got no banquet on my table
Got no gas in my tank
When my life is laying on the
line
And I'm saying my last prayer
I know you're gonna be there, be
there.

Ba boom, ba boom, ba boom ba
Ba boom, ba boom, ba boom ba.

Drive my Continental
Jam it to the floor
Wear my best clothes out at
night
An' I'll just give you more ho.

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U GOT THE LOOK

As recorded by Prince

PRINCE

Here we are folks
The dream we all dream of.

Boy versus girl
In the World Series of love
Tell me
Have u got the look.

U walked in
I woke up
I've never seen a pretty girl
Look so tough baby
U got that look
Color u peach and black
Color me taken a-back
Crucial
I think I wantcha.

You've got the look
You've got the hook
U sho 'nuf do be cookin' in my
book
Your face is jammin'

Your body's heck a-slammin'
If love is good
Let's get 2 rammin'
U got the look
U got the look.

U got the look
U must-a took
A whole hour just 2 make up
your face baby
Closin' time
Ugly lights
Ev'rybody's inspected
But u are a nat'ral beauty
unaffected
Did I say an hour
My face is red I stand corrected.

You've got the look
You've got the hook
U sho 'nuf do be cookin' in my
book
Your face is jammin'
Your body's heck a-slammin'
If love is good
Let's get 2 rammin'
U got the look
U got the look.

Well here we are ladies and
gentlemen
The dream we all dream of
Boy versus girl
In the World Series of love
Slummin'.

281
U walked in
I woke up
I never seen such a pretty girl
Look so tough baby
U got that look
Color u peach and black
Color me taken a-back baby
Crucial I think I wantcha
You've got the look
You've got the look
U sho 'nuf do be cookin' in my
book
Your face is jammin'
Your body's heck a-slammin'
If love is good
Let's get 2 rammin'
U got the look
U got the look.

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I JUST CAN'T STOP LOVING YOU

As recorded by Michael
Jackson with Siedah Garrett

MICHAEL JACKSON

(Michael)
Each time the wind blows
I hear your voice so I call your
name
Whispers at morning
Our love is dawning
Heaven's glad you came
You know how I feel
This thing can't go wrong
I'm so proud to say I love you
Your love's got me high
I long to get by
This time is forever
Love is the answer.

(Siedah)
I hear your voice now
You are my choice now
The love you bring
Heaven's in my heart
At your call I hear harps
And angels sing
You know how I feel
This thing can't go wrong
I can't live my life without you.

(Michael)
I just can't hold on
(Siedah)

I feel we belong
(Michael)
My life ain't worth living
If I can't be with you.

(Both)
I just can't stop loving you
I just can't stop loving you
And if I stop
Then tell me just what will I do
(Siedah)
'Cause I just can't stop loving
you.

(Michael)
At night when the stars shine
I pray in you I'll find

A love so true

(Siedah)
When morning awakes me
Will you come and take me
I'll wait for you

(Michael)
You know how I feel
I won't stop until

I hear your voice saying I do

(Siedah)
I do

(Michael)
This thing can't go wrong
This feeling's so strong

(Siedah)
Well my life ain't worth living

(Both)
If I can't be with you.

(Both)
I just can't stop loving you

I just can't stop loving you
And if I stop
Then tell me just what will I do
(Michael)
I just can't stop loving you.

(Siedah)
We can change all the world
tomorrow
(Michael)
We can sing songs of yesterday
(Siedah)
I can say hey farewell to sorrow
(Michael)
This is my life and I
(Both)
Want to say you for always.

(Both)
I just can't stop loving you
(No baby oh)
I just can't stop loving you
(If I can't stop)
And if I stop
(No oh, oh, oh, oh)
Then tell me just what will I do
(What will I do uh ooh)
I just can't stop loving you
I just can't stop loving you
Hee, hee, hee, know I do girl
I just can't stop loving you
You know I do and if I stop
Then tell me what will I do.

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I REALLY DIDN'T MEAN IT

As recorded by Luther Vandross

LUTHER VANDROSS
MARCUS MILLER

I told my girl bye, bye
But I really didn't mean it
Said I met somebody new so fine
But I really didn't mean it.

Out of my head to say the things I said
I didn't mean a word
I think jealousy just took a hold on me
I hope she'll ignore the things she heard
No doubt about it my heart is in her hands
Every moment I'm waiting for my second chance
Maybe an angel will come and help her see
I can't face the world if she don't love me.

I told my girl bye, bye

But I really didn't mean it
Said I met somebody new so fine
But I really didn't mean it.

When I walked away I cried
'Cause I really didn't mean it
So she took me back 'cause she knew I
That I really didn't mean it.

Dear one for me take my apology
I need you back
I promise I know to never let you go
Is there a chance to see you baby
And talk about all the love that we still share
Full of emotion I badly miss your huggin' and your kiss
In the morning the way it used to be
I know it's true but I don't believe.

I told my girl bye, bye
But I really didn't mean it
Said I met somebody new so fine
But I really didn't mean it.

When I walked away I cried
'Cause I really didn't mean it
So she took me back 'cause she knew I
That I really didn't mean it.

(I want you back)
It can't be any other way
(I want you back)
And I'm waiting for the day
(I want you back)
I'm gonna be a little smarter
(I want you back)
I've got to try a little harder.

She's good she's fine
And always on my mind
I know our love will stand the test of time
She's my girl and my best friend
And I really didn't mean it.

Her love is love
So fine and so far real
I want the world to know the way I feel
She's my girl and my best friend
And I really didn't mean it.

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TINA CHERRY

As recorded by Georgio

GEORGIO ALLENTINI

Cherry
Tina.

Her real name is Tina
Tina, Tina
But she plays a cherry game
It won't seem like it when you meet her
But she has some nasty ways
And she works and works
Her hips her thighs
She works and works
Her lips her eyes
She works and works
Her hair her clothes
She works it oo la, la.

Tina, Tina
I want Tina, Tina cherry
Tina, Tina
I want Tina, Tina's berry
Tina, Tina
I want Tina, Tina's hairy

Tina, Tina
I want oo la, la.

She says her daddy's Creole
And her mom is Latin
All the guys flip out when they see her
But to me she's not happ'nin'
She works and works
Me I'm the wrong guy
She works and works
She tries to be live
She works and works
All of my friends
She works it oo la, la.

Tina, Tina
I want Tina, Tina cherry
Tina, Tina
I want Tina, Tina's berry
Tina, Tina
I want Tina, Tina's hairy
Tina, Tina
I want oo la, la.

Tina cherry here's a message to you
I wanna tell you what I wanna do

Tina tell me what you wanna be
I already know that you're easy
Tina baby don't make it hard
We're almost there let me park my car
I wanna chocolate shake and a raspberry float
To top it off I want your cherry to go.

Her real name is Tina
Tina, Tina
But she plays a cherry game
It won't seem like it when you meet her
But she has some nasty ways
And she works and works
Her hips her thighs
She works and works
Her lips her eyes
She works and works
Her hair her clothes
She works it oo la, la.
(Repeat chorus)

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LYNN GOLDSMITH/111

LOST IN EMOTION

As recorded by Lisa Lisa and Cult Jam

FULL FORCE

Hit the beat now
Lost in emotion.

Some guys will promise you a
marriage made in heaven
But I'm gonna stick to my guns
Like waitin' for that love that I
might be getting
My dreams have yet begun
Oh baby
Am I a fool 'cause I don't know
just how you feel
And is my love for you
Oh I can't conceal.

Oh I'm lost in emotion
Telling you things you really
shouldn't know
Oh baby I'm lost in emotion
Am I a fool at least my friends

think so
Que sera, que sera
Baby whatever will be
Que sera, que sera
Truly you and me.

Just how true are the rumors I
am hearing
About the crush you have on me
Baby I'm blind 'cause I just don't
see it
But I wanna believe what they
see
I find myself telling you things
I don't even tell my best friend
I keep showin' emotions not
knowing
Just where it all stands for us
From time to time I wonder
what I am in your heart
And even though I don't live
there yet
I'm afraid it will be cold and
dark.

I'm lost in emotion
Telling you things you really
shouldn't know

Oh baby I'm lost in emotion
Am I a fool at least my friends
think so
Que sera, que sera
Baby whatever will be
Que sera, que sera
Truly you and me oh.

Baby am I a fool 'cause I don't
know just how you feel
And is my love for you
Oh I can't conceal
Hit the beat now
With my feelings
I hit the ceiling
With big emotions
I can't be dealin'
I wanna be with you
But I don't know how
In my heart babe
I can feel the beat now.
(Repeat chorus)

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ANYTHING CAN HAPPEN

As recorded by Patrice Rushen

MICHAEL JAY
LOTTI GOLDEN
ALAN ROY SCOTT

(Girl)

Maybe I'm a dreamer
When it comes to you
If you feel the magic baby
We've got no time to lose
There won't be any complications
We've been waiting far too long
There's a way to get this situation going strong.

(Boy)

This could be the night girl

To take it all the way
Let's not lose this chance baby
We got no time to waste
There won't be any complications
We've been waiting far too long
There's a way to get this situation going strong.

So tonight close your eyes and let it start
Anything can happen
Even love can find its way into your heart
Anything can happen, anything can happen
Are you ready for love boy
We'll take the time and let it come
Go with your motions 'cause we belong
Baby there won't be any complications
Boy I know we can do no wrong
There's a way to get this

situation going strong.

Hold on tight tonight close your eyes and let it start
Anything can happen
Even love can find its way into your heart
Anything can happen
So hold on tight
Let's hold on to what we got
Anything can happen
Even love can find its way into your heart
It can happen
Anything can happen
Are you ready for love boy
And if love tastes so sweet
Hold on tight we'll never miss a beat
Say this dream will go on
Oh boy take my heart tonight.

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NO ONE IN THE WORLD

As recorded by Anita Baker

KEN HIRSCH
MARTI SHARRON

I look back on all those good times we once shared
And I must have been blind to think I'd find someone new
One who'd love me better than you
Well it may come as a surprise
Loneliness has opened my eyes
I've tried every love I could find
Still I can't get you out of my mind.

'Cause there's no one in the world to hold me
No one in the world's gonna move me
No one in the world can love me
Like you do baby
Ev'ry time I'm with someone
I'm loving you yes I wanna run

I wanna run back to your arms again
Ain't no one in the world
Not one in the world
Loves me like you do.

Are you happy now with your life
Well for me I'm breaking inside
For something surely that I could not see
I had it all when you were with me.

Baby no one in the world's gonna hold me
No one in the world can move me
No one in the world can love me
Like you do baby
Ev'ry time I'm with someone
I'm loving you and I wanna run
I wanna run back to your arms again

Ain't no one in the world
Not one in the world
Loves me like you do.

Please take me back

Please take me back
Oh baby can't go on
I can't go on
I'm not happy in my life without you
I'll do whatever it takes
I've got to get you back with me again
I've realized I need you here in my life.

No one in the world
No one in the world
No one in the world
Like you do babe
You've got the love that I need
I've thought about how you love me
Ain't no one in the world
No one in the world in this world
In this world
Ooh no one in this world.

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MY LOVE IS DEEP

As recorded by Lace

PRESTON GLASS
LIONEL JOB
CLIFF DAWSON

I've been tried and I've been tested
But I've always wanted more
Deep inside there's a buried treasure
And only you unlock the door.

My love is deep and you fit the bill

You give me more than a surface thrill
My love is deep you're my everything
You fill me up with the joy you bring
And you've got all the right moves.

It's for real the search is over
'Cause you fulfill my every need
No more tears no more yearning
Satisfaction's guaranteed.

My love is deep and you fit the bill
You give me more than a surface thrill

My love is deep you're my everything
You fill me up with the joy you bring.

Baby I'm not one who settles for less
You might say I'm hard to please
Mama said to be choosy
Don't surrender your love
Take your time until you find
You know in your heart it's true
And it is with you.

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DIDN'T WE ALMOST HAVE IT ALL

As recorded by Whitney Houston

MICHAEL MASSER
WILL JENNINGS

Remember when we held on in the rain
The nights we almost lost it once again
We can take the night into tomorrow:
Living on feelings
Touching you I feel it all again.

Didn't we almost have it all
When love was all we had worth giving
The ride with you was worth the fall my friend
Loving you makes life worth living
Didn't we almost have it all
The nights we held on 'til the morning
You know you'll never love that way again
Didn't we almost have it all.

The way you used to touch me
felt so fine
We kept our hearts together
down the line

A moment in the soul can last forever
Comfort and keep us
Help me bring the feeling back again.

Didn't we have the best of times
When love was young and new
Couldn't we reach inside and find
The world of me and you
We'll never lose it again
'Cause once you know what love is
You never let it end.

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MATTHEW ROLSTON

JUST GETS BETTER WITH TIME

As recorded by The Whispers

GARY TAYLOR

Can't wait till the sun goes
down
I've been wanting to hold you
Counting the minutes you're not
around

*That's what's getting me thru
the day
Every thought that comes into
my mind
Is always centered around you
So glad to know that you're by
my side
Wouldn't have it any other way.*

*Just want to tell you how I'm
feeling inside
Like I been walking on cloud
number nine*

*Your love is rare and like the
finest wine
It just gets better with time
Can't stop thinking about you
love
Got to have you around me
I live for the moments when we
touch
Such a sensation I can't
explain.*

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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.

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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DUKE OF EARL

As recorded by the New Edition

EARL EDWARDS
EUGENE DIXON
BERNICE WILLIAMS

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

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

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

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

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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

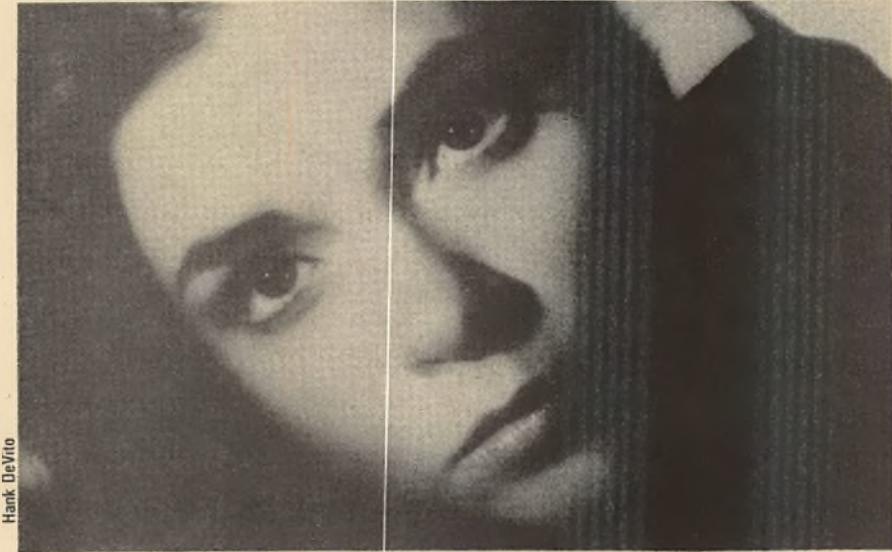
Crime stoppers circle to the left
Neighborhood watch move on
to the right
Gonna get this neighborhood
under control
We're citizens on patrol.

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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Rosanne Cash Doing Something To Be Proud Of



Hank DeVito

by Holly Gleason

It's early evening in Nashville and Rosanne Cash has just finished dinner with her family. She has been working hard in the studio and the chance to spend some time with her three daughters has been a revitalizer.

Two years have passed since *Rhythm And Romance*, the album which earned Cash a Grammy. It was a high-tech record that was produced by David Malloy largely in New York City.

But in the interim, Cash has had the chance to re-evaluate where she is and what she wants to accomplish. Decisions like that don't come easily for the dark-haired singer and songwriter; consequently, there were some reservations when it came time to think about returning to the studio.

"Yeah, I was only going to cut three sides for a *Best Of...* package because I didn't have the energy to do a whole album," Cash admits wistfully. "Rodney (Crowell, Cash's husband) was going to produce those three sides and that would be it."

"But, one day he was driving home from town and, well, he came in and said, 'I've got this idea. The artistic thing to do is *not* a *Best Of...* package, it's to make a whole album. And I have the vision for it...'"

"Well, I was real opposed to the whole idea at first. I told him, 'I just

don't want to do it. I just don't have the energy for it...' because I'd spent a year in the studio the last time and I just didn't want to go through that again.

"But, he talked me into it. He said, 'Look, trust me — this is the right thing to do.' So, I started to see that it really was. Then things started falling into place and I actually got real excited about it. When the songs started falling into place — I got a feeling about the album. I saw that it could be real honest, open and true. That's the kind of thing I care most about."

In retrospect, Cash is happy about the way things worked. She's someone who considers Lillian Hellman an idol and an inspiration, so finding the emotional purity and the trueness of message is extremely important to the young woman who finds herself working in a medium that often elevates clichés to the top of the charts.

It didn't hurt that the album was actually recorded in Nashville so that she could go home at night and see her family. Nor did the fact that husband Crowell had returned to the production helm take away from her enthusiasm.

There was a time when Cash wasn't sure that she'd ever be able to

collaborate with her husband again in the studio. After the tremendous success of *Right Or Wrong* and *Seven Year Ache*, the pair appeared to have hit rock bottom with *Somewhere In The Stars*.

King's Record Shop disproves that theory in a mighty way.

While country music is known for its Svengali-type men at the helm of every successful female recording artist, one can't imagine anyone pulling Rosanne Cash's strings. But, sometimes one needs to put a little space between the control room and the bedroom.

"I learned that I could work with Rodney again and it was real good," Cash says with a warm smile. "Before we started this project, we'd reached the point where we thought we couldn't work together anymore. When we found out we could, it was a really pleasant experience."

"It was really creative. Of course we had our share of arguments, but we always do — and you will with any producer. But, it was real creative and easy this time."

And for all the drawbacks of working with one's spouse in the studio, there are certain inherent advantages. There's a sense of intimacy that doesn't need to be established.

"I've learned a lot in the two years since *Rhythm*," she allows, "and that really helped. I learned I could work with Rodney and that's right for me. After all, he knows me better than anyone and he knows my capabilities. He knows how to get it out of me and he knows the kinds of songs that really work well for me. Besides, there's a certain trust between us."

It was that trust which convinced Cash to make an album. It's that same trust which encourages her when she's struggling with moments of artistic insecurity.

On *King's Record Shop*, there is a particularly wrenching ballad called "The Real Me". It is a song about finding out who you are inside after years of fooling yourself. For Cash, it is a particularly telling song and for all the emotional impact that the song packs, one that she had a hard time with when it came time to share it with the public.

"Yeah that song is real difficult to talk about," she explains as the conversation wears on. "It's not that it was hard to write, so much as it is that I get frightened when I think of other people hearing it."

"You have to understand that it's not the actual process of writing those soul-baring songs. That's not it. It's the idea of sharing them with people that makes me nervous."

That little bit of fear and insecurity has a lot to do with why people relate as strongly to her as they do. Let's face facts; Cash is one of the few country artists who really seems to know no boundaries and given her at times outlandish appearance (purple hair, net skirts and a look that's more Madonna than Minnie Pearl), there has to be something in her music that binds her to the more traditional fan.

Openness is one thing that is very important to Johnny Cash's oldest daughter. When she got into trouble with drugs a few years ago, she was very candid about her search for help and time spent in a rehabilitation facility. Like her father, she understands the value of honesty and she never tries to hide from who she is.

This year, she's taking things one step further. *King's Record Shop* is an album that women will be able to relate to and find comfort in. "I wasn't thinking about women as much as I was myself," Cash begins when the subject comes up. "But, I guess that's the thing; when you go into yourself, you find a lot of things that a lot of other people find too..."

"For a long time, I was saying that a woman doesn't have to be a victim in her life or her music. I started coming to terms with a lot of things in my life and myself — and then you begin to wonder, well how far do you go? How far do you speak up for yourself? That's why I think there are some songs on this album that are real positive for women. They're really coming out and saying, 'You don't have to take this. You don't have to be a victim ...'"

Easily the strongest example of that theory in practice would be "Rosie Strike Back", a song which implores abused women to get out of their situations and to change for the better. The notion of striking back isn't one of violence — or fighting fire with fire — so much as it is deterring violence through a nonviolent way.

"I think the whole issue (of wife beating) is a matter of evolving consciousness about what is abuse," Cash continues thoughtfully. "You know, for a long time women were taught that they should expect and accept some sort of suffering as their lot in life. A man does not have the right to hit you just because he has the physical advantage."

This time out, consequently, Cash decided to put her money where her mouth is. Though she didn't write "Rosie", it was a song that struck her emotionally the very first time she heard it.

"That song tugged at me the very first time I heard it. Eliza (Gilkerson,

the song's writer) didn't want to give it up at first because it's real powerful and she wanted to keep it for herself. But once she came to a decision to let me have it, she was real generous about it."

Rosanne was equally to the point when it came time to take the song into the studio. The song quite simply rocks. There's a scorching guitar line that pummels the unsuspecting listener and if that seems out of line, remember — this is a song about wife beating and breaking away. A desperate situation needs an equally passionate enjoinder.

And for all the rocking on that track, this album is actually farther away from the high-tech Rosanne of *Rhythm And Romance*. Once she committed to do this project, she decided that there ought to be some goals to strive for.

Keeping things simple, she outlines, "There were a few goals. No synthesizers and I kind of wanted to pull the layers off the music and myself. I wanted to pare it down to the point that a real person could come through and I'd like to think I did that.

"I feel like I have a way to go for what I want to do vocally, but I do feel like I've peeled a layer off since the last album. That was very important to me, just letting go of some of the fear about what I wanted to do with my voice, so that I could just go into the subtleties of my emotions.

"I think, too, that once you've got some experience under your belt, you can use what's happened to you. It's a real interesting process for any creative person — it's like you get more colors on your palette as you get older."

In another room, the sounds of childish laughter can be heard. For a moment, Rosanne can't help but revert to her role of mother and take charge of the situation.

"You guys, I can't hear myself think!" she admonishes. "It's 8:30 and it's time to go to bed. Dad's gonna take you upstairs and then I'll be up in a minute."

While many women have put having a family on the back burner while they're establishing their career, Rosanne Cash has done just the opposite. She hasn't toured since *Seven Year Ache* because "I don't think it's good to leave kids for a long period of time."

To her, raising her family is the most important thing in the world — a pretty traditional notion for a woman who's been breaking down barriers for women in country music for the last eight years.

"To a certain extent, being a mother

keeps you honest," Cash says, trying to evaluate their influence. "You have to deal with children real honestly because they don't deal with ego, they just deal with feelings. So, you have to keep yourself real honest in your life and hopefully, it translates into your work."

If nothing else, worrying about your family and taking care of children has to infuse what you're doing with a definite sense of humanity. Whether it's an almost hopeless longing as in "Why Don't You Quit Leaving Me Alone" from her latest, or the sheer joy of "Ain't No Money" from *Somewhere In The Stars*, Cash seems to be on the emotional money every time.

That pleases her, too, because even though her family comes first, she's serious about her career. The time she spends making music is quality time and if that wasn't the case, she'd probably just stop making records altogether.

It's that reason that she keeps writing, although her output never seems to equal her desire. But, still she keeps at it for ... release, relief, satisfaction, clarification. It's a very difficult thing to talk about because there's a certain mental state you get in that's hard to describe.

Cash sighs, "I beat myself up for not writing more; but I'll tell you, by the time I get the kids into bed, I just want to read my book and go to sleep. I think I have to do it for my own spiritual process, but it's just so hard."

So, Rosanne Cash writes when she can and makes records when she needs to (not when the record company tells her she has to). After four albums, she's beginning to really know what it is she wants and has started accomplishing it — no small feat.

After playing a few acoustic dates with Crowell during the spring, there's talk of brief tour in the early fall. Thus far, though, nothing has been decided for certain.

At this point, she's looking brightly towards the future. She has a strong record out that makes a definite statement about who she is and what she stands for, that may well be her biggest record ever. Certainly it is an artistic highpoint.

"I really don't want to depend on a record to put me anywhere in life," she says flatly. "If it's successful, that's great — but, it makes me uncomfortable to think about because to me the real accomplishment is the work. At this point, the work is done and I'd say we've done something I can be proud of."

COUNTRY SECTION

Reba McEntire



57/Am I Blue
53/And Then Some
60/Call Me A Fool
52/Cry Just A Little
62/Do You Believe Me Now
55/Hangin' Out In Smokey Places
52/I Won't Need You Anymore
(Always And Forever)
60/I Wouldn't Be A Man
53/If There's Any Justice (In This
World)
56/If You Still Want A Fool Around
57/Island In The Sea
64/Little Sister
58/Little Ways
54/Love Me Like You Used To
54/Maybe Your Baby's Got The
Blues
51/No Easy Horses
58/Right From The Start
52/Rough And Rowdy Days
60/She Couldn't Love Me Anymore
56/Shine, Shine, Shine
64/Somebody Lied
64/Susannah
55/When The Right One
Comes Along
57/Your Love

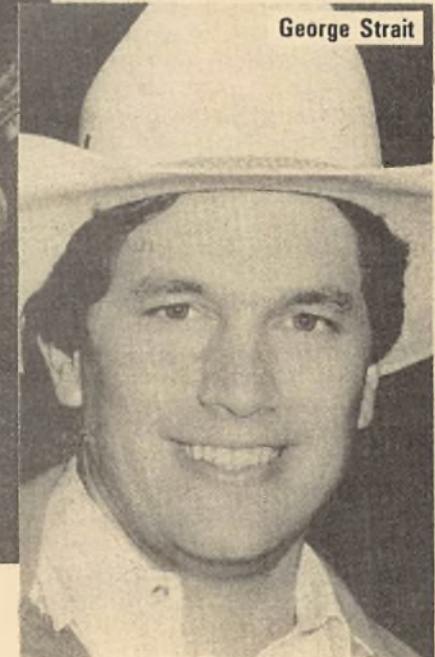


New Grass Revival

C. Greyshock

50 SONG HITS

George Strait



McGraw

NO EASY HORSES

As recorded by Schuyler,
Knobloch & Bickhardt

J. FRED KNOBLOCH
THOM SCHUYLER
DON SCHLITZ

I remember as a child
My daddy taught me how to ride
Two chrome wheels some
handlebars
You could not break the chain
It was a summer day as I recall
It wasn't long before I took a
fall
Daddy smiled he dusted me off
I got back on again.

There ain't no easy horses
But you gotta learn to ride
You may fall you will stumble
Before you hit your stride
Mother earth will catch you
Don't be afraid to try
There ain't no easy horses
But you gotta learn to ride.

The first time that I left home
To try and make it in this world
alone
Figured I would be a star
Once they heard me sing
My folks said I was one of the
best
I found out I was one of the rest
I'd spend all my Sunday nights
Waiting for the phone to ring.

There ain't no easy horses
But you gotta learn to ride
You may fall you will stumble
Before you hit your stride
Mother earth will catch you
Don't be afraid to try
There ain't no easy horses
But you gotta learn to ride.

Dream on 'till you get it right
When you finally grab hold
You better hold tight.

There ain't no easy horses
But you gotta learn to ride
You may fall you will stumble
Before you hit your stride
Mother earth will catch you
Don't be afraid to try
There ain't no easy horses
But you gotta learn to ride.

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I WON'T NEED YOU ANYMORE (Always And Forever)

As recorded by Randy Travis

TROY SEALS
MAX D. BARNES

You're my always and forever
You're the one that hung the
moon
After all these nights together
I still get lost in your perfume.

And if I could write a love song
Every line would tell the truth
It would be a warm and soft one
And my heart would say to you.

When you see me walk on water
When the sea don't reach the
shore
When the fires of hell freeze
over
I won't need you anymore.

Oh the feelin's lay so easy
Lyin' here the way we are
No one else could ever hold me
Like the heavens hold the stars.

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ROUGH AND ROWDY DAYS

As recorded by Waylon Jennings

WAYLON JENNINGS
ROGER MURRAH

You keep barreling on
And you don't look back
Your mind is gone
And you're losing track
Of who you want to be
And you think you're free.

When you still want more
And you've done it all
You're kicking doors
And you're climbing walls
You've gone far enough
You need to straighten up.

Girl you came along
And just in time
To show me the way
While I was wading through my
Rough and rowdy days.

How can you know
What life's about
When upside down
Is inside out
You know you need some help
You can't help yourself.

Girl you came along
And just in time
To show me the way
While I was wading through my
Rough and rowdy days.
(Repeat)

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CRY JUST A LITTLE

As recorded by Marie Osmond

PAUL DAVIS

Do your dreams ever take you
back
When love was new
Does your heart ever long for
those days
When love was true.

Seems like that magic of
yesterday
Has just slipped away
So darling before you go
Oh I hope you know.

I'm gonna cry just a little
I'll die just a little 'cause
I still love you
And I'll always love you
Cry just a little
I'll die just a little 'cause
I still love you
And I'll always love you
And I still remember when.

We used to laugh at the silly
things
That we used to say
Now the song that I sing to you
Just turns you away.

I never knew lovers could
Turn into strangers overnight
How could I be so blind to that
danger
Oh it's just not right.

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U.S. POSTAL SERVICE STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Required by 39 U.S.C. 3685)

1A. TITLE OF PUBLICATION — SONG HITS

1B. PUBLICATION NO. 0038-1365

2. DATE OF FILING — 9/30/87

□ HAS NOT CHANGED DURING PRECEDING 12 MONTHS
□ HAS CHANGED DURING PRECEDING 12 MONTHS

If changed, publisher must submit explanation of change with this statement.

3. FREQUENCY OF ISSUE — Bi-monthly

3A. NO. OF ISSUES PUBLISHED ANNUALLY — 12

3B. ANNUAL SUBSCRIPTION PRICE — \$20.00 (12 issues)

4. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION (Street, City, County, State and ZIP Code) (Not printers) — Division Street, Derby, New Haven, Connecticut 06418

5. COMPLETE MAILING ADDRESS OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS (Not printers) — Division Street, Derby, New Haven, Connecticut 06418

6. FULL NAMES AND COMPLETE ADDRESSES OF PUBLISHER, EDITOR, AND MANAGING EDITOR

PUBLISHER John Santangelo, Division St, Derby, CT 06418

EDITOR Mary Jane Canetti, Division St, Derby, CT 06418

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Edward D. Konick

IF THERE'S ANY JUSTICE (In This World)

As recorded by Lee Greenwood

MICHAEL NOBLE
C. MICHAEL SPRIGGS
TONY CHALK COLTON

The very first moment that I wake each day
Your ghost just dances straight across my memory
I reach for the phone and I hear your voice
And against my will my feelings run away with me.

'Cause I want you here right now
But you're lying there in someone else's arms
If there's a God up in the sky.

If there's any justice in this world
I should be with you
I should be with you
Say you'll run away with me
If there's any justice in this world
I should be with you
Say you'll always stay with me.

I wait all day long for the sun to fall
For you to slip away and run back to my arms again
I look into your eyes and see the passion grow

And we lose control and swear we'll never part again.

I know paradise ain't lost
And there's still a chance that we'll sight land
If there's a God up in the sky.

If there's any justice in this world
I should be with you
I should be with you
Say you'll run away with me
If there's any justice in this world
I should be with you
Say you'll always stay with me.

To live my life without you
And feel a love like mine
Would kill my heart forever
And that would be a crime so.

If there's any justice in this world
I should be with you
I should be with you
Say you'll run away with me
If there's any justice in this world
I should be with you
Say you'll always stay with me.
(Repeat)

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AND THEN SOME

As recorded by Charly McClain

KENT M. ROBBINS
TOM DAMPHIER

Wait'll I get you down on the farm
For a little fresh air and these lovin' arms
City life's made your heart so tough
You just haven't been loved enough.

Country girls got a way of their own
Know how to love till the cows come home
And then some
And then some moon will shine
And then some stars will find

you
Feeling like you never felt before
And then city boy you'll see
How sweet love is gonna be
Cuz you'll be in some
And then some.

When I get you way out here
We'll take a little ride on the old John Deere
Stop by the creek where the corn grows tall
You won't wanna go back at all.

Country girls got a mind of their own
Wanna be loved till the cows come home
And then some.

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MAYBE YOUR BABY'S GOT THE BLUES

As recorded by The Judds

TROY SEALS
GRAHAM LYLE

When you hear her cry at night
Better turn on your light
Maybe your baby's got the blues
When she says there's nothin'
wrong
She just wants to be alone
You can bet your baby's got the
blues.

Women like men to make the
first move
And touch her like you used to
When there's aching in her heart
Only tenderness can fight.

Women like men to make them
feel alive
And keep their apron strings
untied
Yes women like men to love
them through
The blues sometimes.

When her days all run the same
And she says she thinks she
needs a change
Maybe your baby's got the blues
If she says she's just a wife
And so far from the glamourous
life
You can bet your baby's got the
blues.

Women like men to make the
first move
And touch her like you used to
When there's aching in her heart
Only tenderness can fight.

Women like men to make them
feel alive
And keep their apron strings
untied
Yes women like men to love
them through
The blues sometimes
Yes women like men to love
them through
The blues sometimes.

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LOVE ME LIKE YOU USED TO

As recorded by Tanya Tucker

PAUL DAVIS
BUDDY EMMONS

In a cozy little restaurant for
lovers
But it seems so out of place for
you and me
Well we used to play around
under the covers
But now it's just a place to
watch TV.

So love me like you used to
When our love was brand new
And darlin' when we're through
You can love me again
And hold me like you want to
Instead of like you have to
Love me like you used to love me
When you used to love me.

Well maybe we could use a long
vacation
But the trouble here is bound to
tag along
Well we used to be each other's
inspiration
When it only took my touch to
turn you on.

So love me like you used to
When our love was brand new
And darlin' when we're through
You can love me again
And hold me like you want to
Instead of like you have to
Love me like you used to love me
When you used to love me.

Well we used to sit and talk
about forever
But now we hardly ever talk at
all
Well we walked a lot of
tightrope together
But we always caught each
other when we'd fall.

So love me like you used to
When our love was brand new
And darlin' when we're through
You can love me again
And hold me like you want to
Instead of like you have to
Love me like you used to love me
When you used to love me.

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WHEN THE RIGHT ONE COMES ALONG

As recorded by John Schneider

RUSSELL SMITH
JAMES HOOKER

*He was your lover
At least he said he was
But I never saw him
Treat you like a lover does
He used to hold you
But there was no tenderness within
And I always wondered what a woman like you
Was doin' with a man like him.*

*Now you can cry
You can have a little heart attack
You can lie to yourself
But that's never gonna bring him back
You can try livin' all alone if you want to
You can do anything you please
But if you're ever gonna make a change in your life
You've got to get up off your knees.*

*Come on baby let's go for a ride
Put the top down let'er roll
Slide in on the passenger side
I gotta tank full of gas a heart full of soul
You think your life is over now*

*darling
I wanna show you you're wrong
Life can be a beautiful thing
When the right one comes along
When the right one comes along.*

*I know what you're thinkin'
You think he's comin' back someday
And you want to be ready in case
You know it's never gonna happen that way
It's as plain as the tears on your face
There's a heart waitin' for you right here
Right here in the palm of your hand
But if you're ever gonna take another chance at love
You'd better grab it while you can.*

*Come on baby let's go for a ride
Put the top down let'er roll
Slide in on the passenger side
I gotta tank full of gas a heart full of soul
You think your life is over now darling
I wanna show you you're wrong
Life can be a beautiful thing
When the right one comes along
When the right one comes along.
(Repeat)*

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HANGIN' OUT IN SMOKEY PLACES

As recorded by the Marshall Tucker Band

LARRY BUTLER
DEAN DILLON

*I blow out the candles
'Cause I'd rather be
Surrounded by the darkness
To drink away your memory.*

*Hangin' out in smokey places
Talkin' to no name faces
One of my favorite places
To get over you.*

*I don't like this juke box
I don't like sad songs
They bring back bad memories
And reasons why I'm here*

alone.

*Hangin' out in smokey places
Talkin' to no name faces
One of my favorite places
To get over you.*

*Every night I'm careful
To keep track of the time
I leave before the lights come on
I don't want no one to see me cry.*

*Hangin' out in smokey places
Talkin' to no name faces
One of my favorite places
To get over you.
(Repeat)*

*It's just one of my favorite places
To get over you.*

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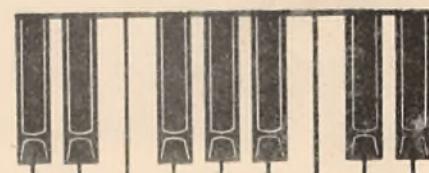
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IF YOU STILL WANT A FOOL AROUND

As recorded by Charley Pride

KENT M. ROBBINS

There's a full moon out tonight
I could be with you
But there's a late flight out
tonight
And I could fly away
Baby it's up to you
I've been a fool
And I deserve the blues.

There's a telephone by your bed
You could call me
There's a mail box on my porch
You could write me off
Ev'rything's up to you
I've been a fool
And I've got no good excuse.

But if you still want a fool
around
I promise this fool will settle
down
Just give me a chance to prove it
I'll be a perfect fool for you
If you still want a fool around.

There's a hot band playin'
downtown
We could go dancin'
But you may never wanna get

that close again
Cuz baby I've done ya wrong
And I know you're afraid to
dance
To the same old song.

There's a love boat settin' sail
We could make it
Or you could leave me up a
creek and it would serve me
right
The way I made you cry
You could say good riddance
adios bye, bye.

But if you still want a fool
around
I promise this fool will settle
down
Just give me a chance to prove it
I'll be a perfect fool for you
If you still want a fool around.

There's a full moon out tonight
I could be with you
There's a telephone by your bed
You could call
There's a love boat settin' sail
We could make it
If you still want a fool around
If you still want this fool
around. (Repeat chorus)

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SHINE, SHINE, SHINE

As recorded by Eddy Raven

KEN BELL BUD McGUIRE

Go ahead with what you're
doing
You don't have to pay me any
mind
Don't think I won't get to it
'Cause I got plans tonight
You can watch her dance
forever
'Cause you won't hold her in
your arms tonight
When it's all said and done
I will be the one to hold her
tight.

Oh let her shine, shine, shine
Step back and let that little girl
Shine, shine, shine
When the night is over she'll be
Mine, mine, mine
Step back and let that little girl
shine.
(Repeat)

shine.

She's like a brand new penny
To a boy who's never had a
dime
See her sparkle see her glitter
No one holds a candle when she
shines.

She turns a mile a minute
See her twirl just like a spinning
top
But one thing you'll find
It's me who's on her mind when
the music stops.

Oh let her shine, shine, shine
Step back and let that little girl
Shine, shine, shine
When the night is over she'll be
Mine, mine, mine
Step back and let that little girl
shine.
(Repeat)

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YOUR LOVE

As recorded by Tammy Wynette

BECKIE FOSTER
TOMMY ROCCO

I've been washed in the rain
And dried in the sun
Had to fight a few rounds with
the devil
And I'm still not done
But when I finally hit bottom
And I thought my luck was
through
There was one ray of hope
shining down
And it was you
Your love brought me back
again
I'm gonna make it
Your love is another chance
I'm gonna take it
You gave me an open heart
I'll never break it
I know I never would have made

it
Without your love.

I was lost and alone and out in
the cold
The part of my life that was left
Was getting hard to hold
I was down so deep in the
darkness
I could not see
But your hands held the light of
love
When they reached for me.
Your love brought me back
again
I'm gonna make it
Your love is another chance
I'm gonna take it
You gave me an open heart
I'll never break it
I know I never would have made
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Without your love.

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ISLAND IN THE SEA

As recorded by Willie Nelson

WILLIE NELSON

I am a roving cowboy
Riding all alone
And for such a roving cowboy
I've sure made myself at home
I love your sunshine
I love your flowers
I love your ocean rolling in
And for such a roving cowboy
I've sure found myself a friend.
I am a cowboy

I am a sailor
I have drifted far and wide
I have crossed the seven oceans
I have crossed the great divide
And if you're ever a-lookin' for
me
Let me tell you where I'll be
I'll be somewhere soakin' up
sunshine
On my island in the sea.
Yo de lay ee, ee ay oh lay ee
Yo de lay ee, ee ay yo lay ee, ee
oh oh lay ee.

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AM I BLUE

As recorded by George Strait

DAVID CHAMBERLAIN

Am I blue
Yes I'm blue
It started the day I lost you
Nobody ever missed somebody
like I do
Am I blue
Am I blue.
Just this morning over coffee
I sat there crying 'cause you're
gone
I didn't know just how much I
was gonna miss you
'Til I spent my first night alone.
Am I blue
Yes I'm blue
How could I have been such a
fool

Now look at all the misery I am
going through
Am I blue
Am I blue.
Tried to call and say I'm sorry
But I couldn't get you on the line
You'll never know just how
much I'm wishing you would
show up
And say you changed your
mind.
Am I blue
Yes I'm blue
It started the day I lost you
Nobody ever missed somebody
like I do
Am I blue
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LITTLE WAYS

As recorded by Dwight Yoakam

DWIGHT YOAKAM

You've got your little ways to
hurt me
You know just how to tear me
up
And leave me in small pieces on
the ground
You've got your little ways to
hurt me
They're not too big but they're
real tough
Just one cold look from you can
knock me down.

the ground
You've got your little ways to
hurt me
They're not too big but they're
real tough
Just one cold look from you can
knock me down.

The sadness in my eyes
Should somehow be a clue
But no one here would ever
suspect
Sweet little you
There've been rumors of the
truth
But I've kept it quiet
'Cause I'm too ashamed to let
them know
You make me cry.

You've got your little ways to
hurt me
You know just how to tear me
up
And leave me in small pieces on
the ground
You've got your little ways to
hurt me
They're not too big but they're
real tough
Just one cold look from you can
knock me down.

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RIGHT FROM THE START

As recorded by Earl Thomas Conley

BILLY HERZIG RANDY WATKINS

First time that I met you
I was sure as sure could be
Don't ask me how but there was
no doubt
That you were the one for me.

A lover's intuition
Is a feeling you just can't fight
So I followed through with my
plans for you
And now I know that I was
right.

Right from the start
I had this feelin' in my heart
Baby I knew you were right for
the part
Right from the start.

Don't you remember me sayin'

Our love was sure to grow
Well that's just what it did and
you've got to admit
Baby I told you so.

Right from the start
I had this feelin' in my heart
Baby I knew you were right for
the part
Right from the start.

I guess I shouldn't say anything
I've never been right before
But there's a first time for
everything
And this time my heart was
sure.

Right from the start
I had this feelin' in my heart
Baby I knew you were right for
the part
Right from the start.
(Repeat)

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CALL ME A FOOL

As recorded by Dana
McVicker

DAVID LOGGINS

Well you say you don't need me
If I truly believed you
Girl I'd leave for good
You know that I should
But what would you do without
me
You would only call me
To come back like you always
do
So this time instead of leavin'
you

I think I'll just stay here and let
you.

Call me a fool
For not walkin' out that door
Call me a fool
For not listenin' to you say
That I'm nothin' more than
foolish to feel this way
Call me a fool
'Cause only a fool would stay.

And you tell me you used me
Darlin' that's not news to me
Ah and I know it's my fault
To stay here at all
And let you believe you can't
lose me

Darlin' if I leave you again
I won't come back to you
So this time instead of leavin'
you
I think I'll just stay here and let
you.

Call me a fool
For not walkin' out that door
Call me a fool
For not listenin' to you say
That I'm nothin' more than
foolish to feel this way
Call me a fool
'Cause only a fool would stay.

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I WOULDN'T BE A MAN

As recorded by Don Williams

RORY MICHAEL BOURKE MIKE REID

There's a slow moon rising
It's shining on your skin
The way your body moves me
I know there's no holding back
No holding back.

I wouldn't be a man
If I didn't feel like this
I wouldn't be a man
If a woman like you was
anything I could resist

I'd have to be from another
planet
Where love doesn't exist
I wouldn't be a man
If I didn't feel like this.

I can feel passion flowing
As you fall into my arms
The secret way you touch me
Tells me there's no holding back
No holding back.

I wouldn't be a man
If I didn't feel like this
I wouldn't be a man
If a woman like you was
anything I could resist
I'd have to be from another
planet

Where love doesn't exist
I wouldn't be a man
If I didn't feel like this.

Roll with me baby
All night long
Soul to soul with me baby
All night long.

I'd have to be from another
planet
Where love doesn't exist
I wouldn't be a man
If I didn't feel like this.

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SHE COULDN'T LOVE ME ANYMORE

As recorded by T. Graham
Brown

BILLY MADDOX BILLY HENDERSON MIKE McGUIRE

She played easy to get
Never gave me less than her
very best
She couldn't love me any more
She held me tight night after
night
Even if she'd tried she couldn't
love me any more.

She would have followed me
anywhere
But I was just leadin' her on
I never knew I had a good thing
goin'
And just didn't miss it 'til she
was gone oh no.

She's found a man who
understands
And when she lost her heart to
him
She couldn't love me any more
Oh no she couldn't love me any
more.

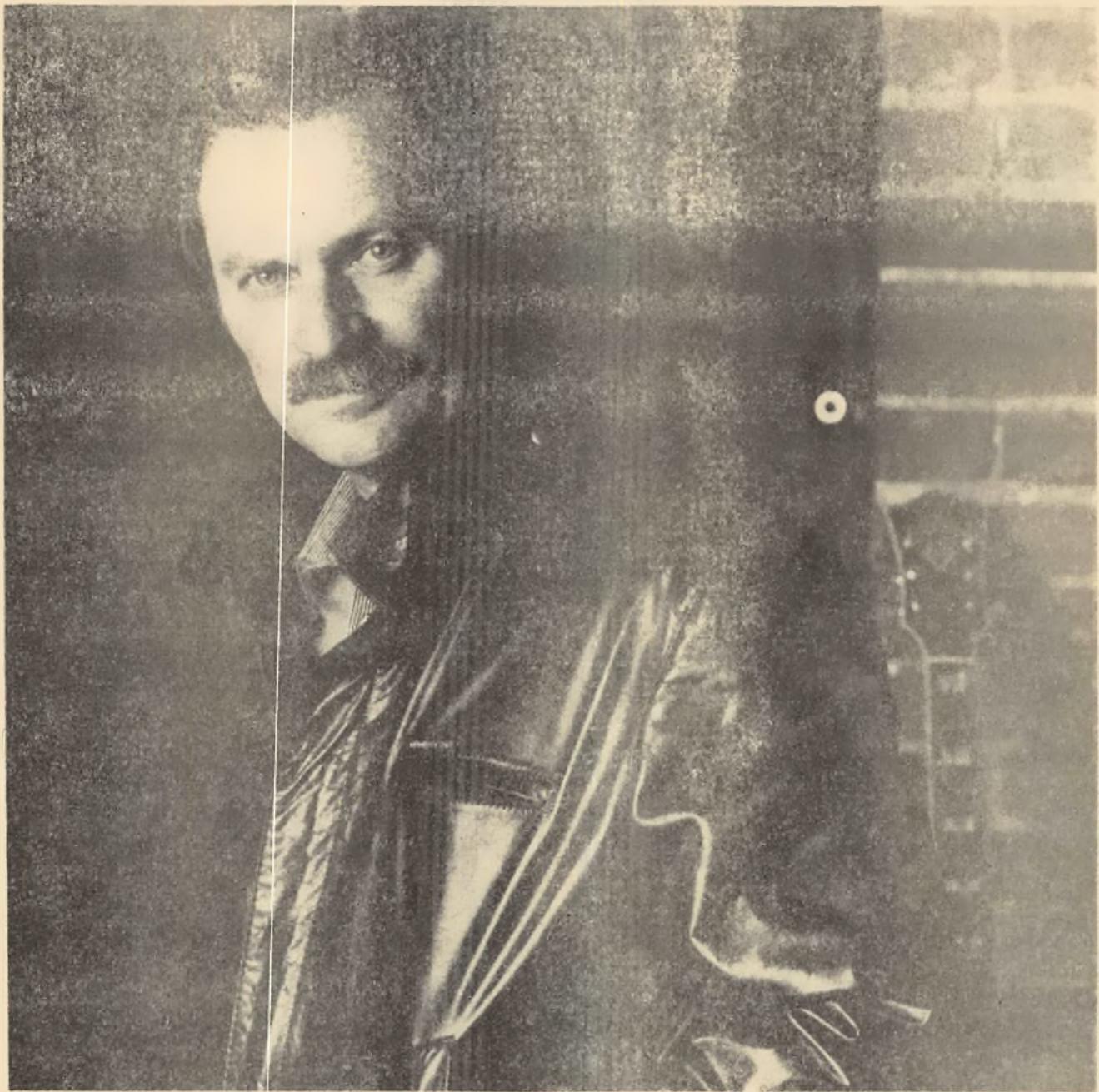
I used to turn my back on her
Just to hear her beg me to stay

I always thought that she'd
come runnin'
Until she walked away oh no.

Now she holds him tight night
after night
Even if she tried she couldn't
love me any more
Oh, no, she couldn't love me any
more.

The last thing she told me was
She couldn't love me any more
Even if she tried now
She couldn't love me any more.

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DO YOU BELIEVE ME NOW

As recorded by Vern Gosdin

**MAX D. BARNES
VERN GOSDIN**

Don't you think you should have
called
To tell me you were coming
down
Oh you look so out of place
On this troubled side of town.

It's a place where losers go
When they know there's nothing

left
And after losing you
I just lost the will to live.

Do you believe me now
I told you time and time again
My heart and soul is in your
hands
Do you believe me now
Do you believe me now
Look at the livin' dyin' proof
I ain't nothin' without you
Do you believe me now.

I don't know what changed your
mind
I won't ask if this is real
I don't know if you're a dream

I only know how good it feels.

If you could find it in your heart
To say the fire for me still burns
I'll find a place to turn around
Down this road of no return.

Do you believe me now
I told you time and time again
My heart and soul is in your
hands
Do you believe me now
Do you believe me now
Look at the livin' dyin' proof
I ain't nothin' without you
Do you believe me now.

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FADE-OUT

Amazing new enriched lotion
formula helps make ugly

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□ Add \$2.00 to the above prices for the Super Strength Program

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Name _____
Address _____
City _____ State _____ Zip _____



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SUSANNAH

As recorded by Tom Wopat

BILL RICE
M. SHARON RICE

Oh Susannah
Don't you weep for me
I'm on the road
But I'm returning
No Susannah
Don't you weep for me
While I'm gone
Just keep the fire a-burning.

Better put the coffee on
In an hour it'll be dawn

And I'll have to leave
But before I do
Let me have a look at you
While you're lying there
With the light on your hair like a
halo.

Gotta hit the road
Susannah you always know
When the time runs out
And I know you cry
But not in front of my eyes
You just wave goodbye
Like a beautiful child at the
window.

Oh Susannah
Don't you weep for me

I'm on the road
But I'm returning
No Susannah
Don't you weep for me
While I'm gone
Just keep the fire a-burning.

Oh it's cold out here
In this rocky mountain air
When the sun goes down
But I hope before long
I'll be nice and warm
When I'm lying in your arms
On an Alabama Sunday
morning.
(Repeat chorus)

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SOMEBODY LIED

As recorded by Ricky Van
Shelton

JOE CHAMBERS
LARRY JENKINS

Hello yeah this is me
Lord it's been a long, long time
I know this ain't no social call
So go 'head get it off your mind
You heard what
Well it ain't true
I was here most all last night
I got over you the day you left

Could it be somebody lied.

They said what
That I was crying
I haven't shed a tear in years
That I spoke your name
Why that's insane
I hardly notice you're not here
I showed your picture to some
stranger
Don't you think I've got no pride
They've been here at home
Face down on a shelf
Lord I'll bet somebody lied.

But if they were true
Would it matter to you

Would it change the way you
feel
If the rumors were right
Would you be here tonight
To help this old heart heal.

Well don't worry it wasn't me
Just someone whose world was
torn in two
Someone who looked a lot like
me
And loved someone like you
Someone who looks a lot like me
And still loves someone like you.

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East 49th Street, New York, NY 10017.

LITTLE SISTER

As recorded by Dwight
Yoakam

DOC POMUS
MORT SHUMAN

Well I dated your big sister
And I took her to a show
I went for some candy
Along came Jim Dandy
And they snuck right out the
door.

Little Sister don't you
Little Sister don't you

Little Sister don't you kiss me
once or twice
Then say it's very nice and then
you run
Little Sister don't you do what
your big sister done.

Every time I see your sister
Well she's got somebody new
She's mean and she's evil
Like that old Boll Weevil
Guess I'll try my luck with you.

Little Sister don't you
Little Sister don't you
Little Sister don't you kiss me
once or twice

Then say it's very nice and then
you run
Little Sister don't you do what
your big sister done.

Well I used to pull your pigtails
And pinch your turned up nose
But you been a growin' and
Baby it's been showin'
From your head down to your
toes.
(Repeat chorus)

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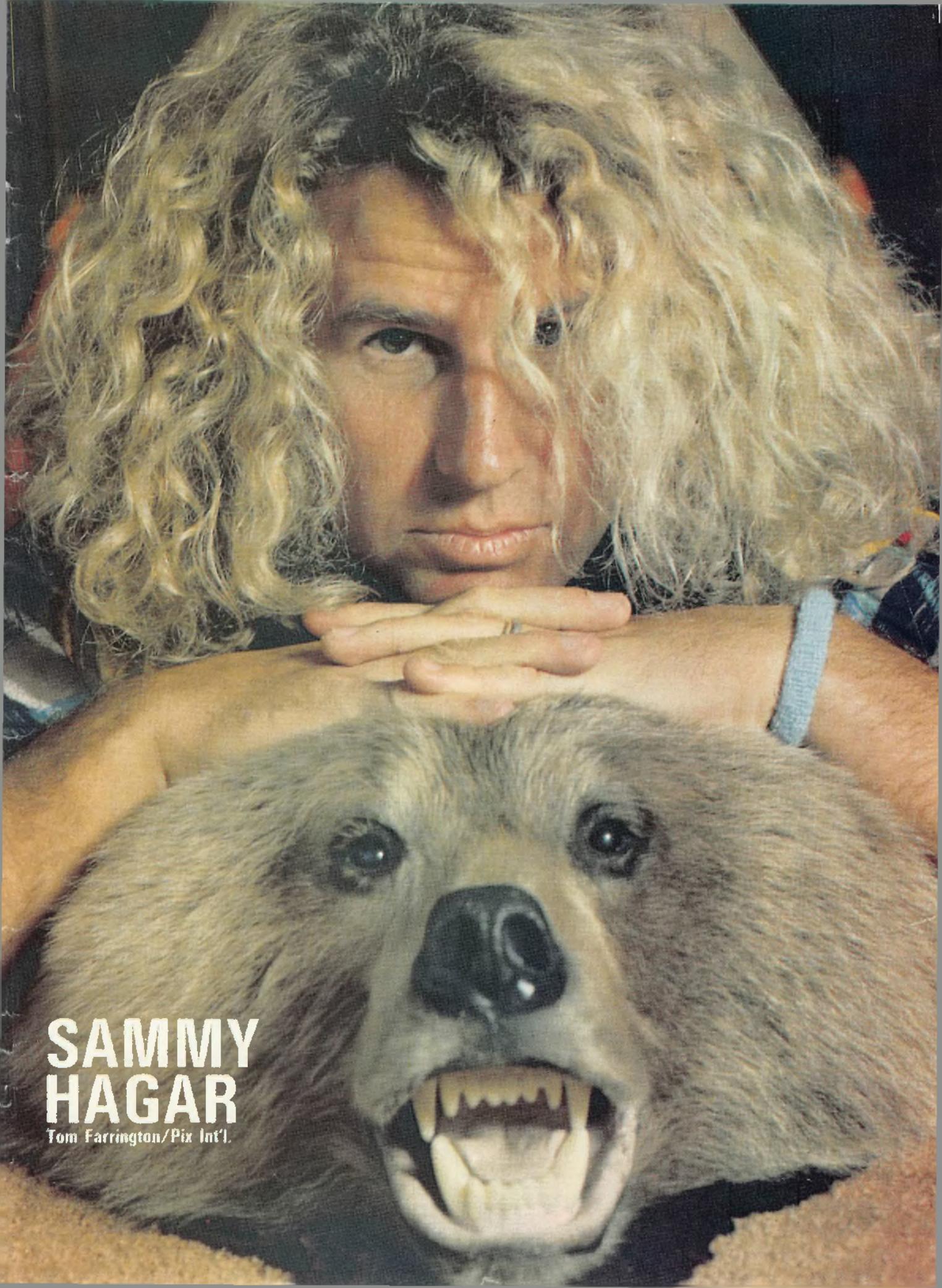
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