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# SONG HITS

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The Cars

E.J. Camp



## 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 housekeeper'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



Christine McVie

Sam Emerson

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

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| <input type="checkbox"/> BEASTIE BOYS—Plane**                | <input type="checkbox"/> MADONNA—Who's That Girl**            |
| <input type="checkbox"/> BEASTIE BOYS—Logo/Get Off My**      | <input type="checkbox"/> MICHAEL JACKSON—87**                 |
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| <input type="checkbox"/> BEATLES—Revolver                    | <input type="checkbox"/> MONKEES—Canaan Group, logo           |
| <input type="checkbox"/> BEATLES—With me Beatles             | <input type="checkbox"/> MORRISY—(Smiths)                     |
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| <input type="checkbox"/> JON BON JOVI**                      | <input type="checkbox"/> POISON—Four Guys/cat dragged in**    |
| <input type="checkbox"/> JON BON JOVI—Signatures**           | <input type="checkbox"/> PRINCE—Cherry Moon**                 |
| <input type="checkbox"/> CINDERELLA—Portrait**               | <input type="checkbox"/> PRINCE—Purple Rain                   |
| <input type="checkbox"/> CIRCLE JEANS                        | <input type="checkbox"/> RAMONES—Logo                         |
| <input type="checkbox"/> CURE—Face                           | <input type="checkbox"/> R.E.M.                               |
| <input type="checkbox"/> CURE—Group pic                      | <input type="checkbox"/> ROBERT SMITH—Cure                    |
| <input type="checkbox"/> DAVID LEE ROTH**                    | <input type="checkbox"/> SEX PISTOLS—Anarchy                  |
| <input type="checkbox"/> DEAD KENNEDYS—DK logo               | <input type="checkbox"/> SEX PISTOLS—God Save the Queen       |
| <input type="checkbox"/> DEAD KENNEDYS—Holiday in Cambodia   | <input type="checkbox"/> SEX PISTOLS—Never Mind               |
| <input type="checkbox"/> DEPECHE MODE—Heaven**               | <input type="checkbox"/> SID & NANCY—Love Kills               |
| <input type="checkbox"/> DURAN DURAN—84 Tour                 | <input type="checkbox"/> SID VIGOROUS                         |
| <input type="checkbox"/> EXPLOITED                           | <input type="checkbox"/> SMOKE SPUTNIK                        |
| <input type="checkbox"/> GENE LOVES JEZEBEL                  | <input type="checkbox"/> SMOUSE                               |
| <input type="checkbox"/> GRATEFUL DEAD—Blues for Allah**     | <input type="checkbox"/> SMITHS—Queen is Dead                 |
| <input type="checkbox"/> GRATEFUL DEAD—In the Dark**         | <input type="checkbox"/> SMITHS—Meat is Murder                |
| <input type="checkbox"/> GRATEFUL DEAD—Skull & Roses**       | <input type="checkbox"/> S.O.D.                               |
| <input type="checkbox"/> HENRY POP                           | <input type="checkbox"/> SPOKAL TENDENCIES                    |
| <input type="checkbox"/> INXS—Logo**                         | <input type="checkbox"/> THE CULT                             |
| <input type="checkbox"/> INXS—Listen Like Thieves**          | <input type="checkbox"/> THE CULT—Kiss Me, Kiss Me, Kiss Me** |

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| <input type="checkbox"/> ADAM ANT      | <input type="checkbox"/> BEASTIE BOYS    |
| <input type="checkbox"/> BEATLES       | <input type="checkbox"/> BILLY IDOL      |
| <input type="checkbox"/> CULTURE CLUB  | <input type="checkbox"/> CYNDI LAUPER    |
| <input type="checkbox"/> DAVID BOWIE   | <input type="checkbox"/> DEF LEPPARD     |
| <input type="checkbox"/> DEPECHE MODE  | <input type="checkbox"/> DURAN DURAN     |
| <input type="checkbox"/> ENGLISH BEAT  | <input type="checkbox"/> GO GO'S         |
| <input type="checkbox"/> GRATEFUL DEAD | <input type="checkbox"/> JOAN JETT       |
| <input type="checkbox"/> MADONNA       | <input type="checkbox"/> MICHAEL JACKSON |
| <input type="checkbox"/> MONKEES       | <input type="checkbox"/> SPECIALS        |
| <input type="checkbox"/> THE CLASH     | <input type="checkbox"/> THE POLICE      |

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- |  |  |
|--|--|
| <input type="checkbox"/> ADAM ANT      | <input type="checkbox"/> MADONNA         |
| <input type="checkbox"/> A-HA          | <input type="checkbox"/> METALLICA       |
| <input type="checkbox"/> ALARM         | <input type="checkbox"/> MICHAEL JACKSON |
| <input type="checkbox"/> ARCADIA       | <input type="checkbox"/> MONKEES         |
| <input type="checkbox"/> BILLY IDOL    | <input type="checkbox"/> MOTLEY CRUE     |
| <input type="checkbox"/> BON JOVI      | <input type="checkbox"/> PAUL YOUNG      |
| <input type="checkbox"/> CULT          | <input type="checkbox"/> PRINCE          |
| <input type="checkbox"/> CURE          | <input type="checkbox"/> SEX PISTOLS     |
| <input type="checkbox"/> DAVID BOWIE   | <input type="checkbox"/> SMOUSE          |
| <input type="checkbox"/> DEF LEPPARD   | <input type="checkbox"/> SMITHS          |
| <input type="checkbox"/> DEPECHE MODE  | <input type="checkbox"/> SPANDEAU BALLET |
| <input type="checkbox"/> DURAN DURAN   | <input type="checkbox"/> TEARS FOR FEARS |
| <input type="checkbox"/> GRATEFUL DEAD | <input type="checkbox"/> U2              |
| <input type="checkbox"/> BUON MAISON   | <input type="checkbox"/> WHAMI           |
| <input type="checkbox"/> JESS          |  |

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- |   |
|---|
| <input type="checkbox"/> ADAM ANT—Strip     |
| <input type="checkbox"/> GO GO'S—Vegetation |

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- |  |                                   |
|--|-----------------------------------|
| <input type="checkbox"/> A-HA                      | <input type="checkbox"/> STING    |
| <input type="checkbox"/> BEASTIE BOYS              | <input type="checkbox"/> THE CULT |
| <input type="checkbox"/> BEATLES                   | <input type="checkbox"/> WHAMI    |
| <input type="checkbox"/> BILLY IDOL                |                                   |
| <input type="checkbox"/> DAVEY JONES               |                                   |
| <input type="checkbox"/> DURAN DURAN               |                                   |
| <input type="checkbox"/> GO GO'S                   |                                   |
| <input type="checkbox"/> JOAN JETT                 |                                   |
| <input type="checkbox"/> JON BON JOVI              |                                   |
| <input type="checkbox"/> INXS                      |                                   |
| <input type="checkbox"/> KIRK CAMERON              |                                   |
| <input type="checkbox"/> MADONNA                   |                                   |
| <input type="checkbox"/> NEW MONKEES—Dino & Mary   |                                   |
| <input type="checkbox"/> NEW MONKEES—Jared & Larry |                                   |
| <input type="checkbox"/> NEW MONKEES—Group pic     |                                   |

## EARRINGS—\$5/pair

- |   |
|---|
| <input type="checkbox"/> A-HA               |
| <input type="checkbox"/> AMKH               |
| <input type="checkbox"/> CROSS              |
| <input type="checkbox"/> DURAN DURAN        |
| <input type="checkbox"/> JOAN TAYLOR        |
| <input type="checkbox"/> MADONNA            |
| <input type="checkbox"/> PEARL HORN         |
| <input type="checkbox"/> SKULL & CROSSBONES |
| <input type="checkbox"/> U2                 |
| <input type="checkbox"/> WHAMI              |

## PENDANTS—\$3.50 each

English Import

- |  |
|--|
| <input type="checkbox"/> ADAM ANT        |
| <input type="checkbox"/> A-HA            |
| <input type="checkbox"/> BILLY IDOL      |
| <input type="checkbox"/> CULTURE CLUB    |
| <input type="checkbox"/> DEPECHE MODE    |
| <input type="checkbox"/> DURAN DURAN     |
| <input type="checkbox"/> GEORGE MICHAEL  |
| <input type="checkbox"/> GO WEST         |
| <input type="checkbox"/> MADONNA         |
| <input type="checkbox"/> PAUL YOUNG      |
| <input type="checkbox"/> PRINCE          |
| <input type="checkbox"/> TEARS FOR FEARS |
| <input type="checkbox"/> U2              |
| <input type="checkbox"/> DEF LEPPARD     |
| <input type="checkbox"/> WHAMI           |

## STICKERS \$2

English Import

- |  |
|--|
| <input type="checkbox"/> ADAM ANT        |
| <input type="checkbox"/> A-HA            |
| <input type="checkbox"/> BILLY IDOL      |
| <input type="checkbox"/> CULTURE CLUB    |
| <input type="checkbox"/> DEPECHE MODE    |
| <input type="checkbox"/> DURAN DURAN     |
| <input type="checkbox"/> GEORGE MICHAEL  |
| <input type="checkbox"/> GO WEST         |
| <input type="checkbox"/> MADONNA         |
| <input type="checkbox"/> PAUL YOUNG      |
| <input type="checkbox"/> PRINCE          |
| <input type="checkbox"/> TEARS FOR FEARS |
| <input type="checkbox"/> U2              |
| <input type="checkbox"/> DEF LEPPARD     |
| <input type="checkbox"/> WHAMI           |

## MEMOR THREAT

English Import

- |   |
|---|
| <input type="checkbox"/> BAUHAUS            |
| <input type="checkbox"/> CRAMPS             |
| <input type="checkbox"/> CHIMPSPICKERS      |
| <input type="checkbox"/> DAMIEN             |
| <input type="checkbox"/> DEAD KENNEDYS      |
| <input type="checkbox"/> GSH                |
| <input type="checkbox"/> JESUS & MARY CHAIN |
| <input type="checkbox"/> JOY DIVISION       |
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| <input type="checkbox"/> MDC                |

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| <input type="checkbox"/> DAVEY JONES  | <input type="checkbox"/> MONKEES '86  |   |
| <input type="checkbox"/> HUCKY DOLENZ | <input type="checkbox"/> PETER TONK   | <input type="checkbox"/> NEW MONKEES—Group at bar   |

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|-----------------------------------|-------------------------------------|----------------------------------|---------------------------------|
| <input type="checkbox"/> BON JOVI | <input type="checkbox"/> CINDERELLA | <input type="checkbox"/> GO-GO'S | <input type="checkbox"/> POLICE |
|-----------------------------------|-------------------------------------|----------------------------------|---------------------------------|

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| <input type="checkbox"/> BEASTIE BOYS—Airplane         | <input type="checkbox"/> BEASTIE BOYS—Group             |
| <input type="checkbox"/> BEASTIE BOYS—Group, arch      | <input type="checkbox"/> BEATLES                        |
| <input type="checkbox"/> BILLY IDOL**                  | <input type="checkbox"/> BON JOVI—Group                 |
| <input type="checkbox"/> BON JOVI—Group                | <input type="checkbox"/> CINDERELLA                     |
| <input type="checkbox"/> CULTURE CLUB                  | <input type="checkbox"/> CURE                           |
| <input type="checkbox"/> CURE—Group                    | <input type="checkbox"/> DEF LEPPARD                    |
| <input type="checkbox"/> DEPECHE MODE—Group portrait   | <input type="checkbox"/> GEORGE MICHAEL**               |
| <input type="checkbox"/> GO GO'S                       | <input type="checkbox"/> GRATEFUL DEAD                  |
| <input type="checkbox"/> HOWARD JONES                  | <input type="checkbox"/> INXS—Group portrait            |
| <input type="checkbox"/> JAMIE JACKSON                 | <input type="checkbox"/> JOHN TAYLOR                    |
| <input type="checkbox"/> JON BON JOVI**                | <input type="checkbox"/> LL COOL J                      |
| <input type="checkbox"/> MADONNA—Collector's Item      | <input type="checkbox"/> MICHAEL JACKSON                |
| <input type="checkbox"/> MONKEES—Original Group        | <input type="checkbox"/> MONKEES—87 (Original Group)    |
| <input type="checkbox"/> MR. MISTER—Group**            | <input type="checkbox"/> NICK RHODES**                  |
| <input type="checkbox"/> PAT BENATAR                   | <input type="checkbox"/> POISON                         |
| <input type="checkbox"/> POLICE—Studio**               | <input type="checkbox"/> PRINCE                         |
| <input type="checkbox"/> RICK SPRINGFIELD—Guitar, logo | <input type="checkbox"/> ROGER TAYLOR**                 |
| <input type="checkbox"/> SEX PISTOLS                   | <input type="checkbox"/> SMOKE SPUTNIK                  |
| <input type="checkbox"/> SMITHS—Group**                | <input type="checkbox"/> TEARS FOR FEARS                |
| <input type="checkbox"/> THE CULT                      | <input type="checkbox"/> THOMPSON TWINS—Group, portrait |
| <input type="checkbox"/> U2—Bono                       | <input type="checkbox"/> U2—Group                       |

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|--|
| <input type="checkbox"/> DURAN DURAN     |
| <input type="checkbox"/> JOHN TAYLOR     |
| <input type="checkbox"/> MICHAEL JACKSON |
| <input type="checkbox"/> WHAMI           |

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|--|
| <input type="checkbox"/> ADAM ANT        |
| <input type="checkbox"/> A-HA            |
| <input type="checkbox"/> ANDY TAYLOR     |
| <input type="checkbox"/> BILLY IDOL      |
| <input type="checkbox"/> BON JOVI        |
| <input type="checkbox"/> CULTURE CLUB    |
| <input type="checkbox"/> CURE            |
| <input type="checkbox"/> DEF LEPPARD     |
| <input type="checkbox"/> DEPECHE MODE    |
| <input type="checkbox"/> DURAN DURAN     |
| <input type="checkbox"/> GEORGE MICHAEL  |
| <input type="checkbox"/> GO WEST         |
| <input type="checkbox"/> HOWARD JONES    |
| <input type="checkbox"/> JOHN TAYLOR     |
| <input type="checkbox"/> JON BON JOVI    |
| <input type="checkbox"/> MADONNA         |
| <input type="checkbox"/> MONKEES         |
| <input type="checkbox"/> NICK RHODES     |
| <input type="checkbox"/> NIK KAMEN       |
| <input type="checkbox"/> NIK KERSHAW     |
| <input type="checkbox"/> PAUL YOUNG      |
| <input type="checkbox"/> PRINCE          |
| <input type="checkbox"/> SEX PISTOLS     |
| <input type="checkbox"/> SIMON LE BON    |
| <input type="checkbox"/> SPANDEAU BALLET |
| <input type="checkbox"/> STING           |
| <input type="checkbox"/> TEARS FOR FEARS |
| <input type="checkbox"/> THOMPSON TWINS  |
| <input type="checkbox"/> U2              |
| <input type="checkbox"/> WHAMI           |

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| <input type="checkbox"/> HEAD ALBUM COVER            | <input type="checkbox"/> PETER TONK COLLAGE   |
| <input type="checkbox"/> PSICES, AQUARIUS, CAPRICORN |   |

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| <input type="checkbox"/> BILLY IDOL   | <input type="checkbox"/> MICHAEL JACKSON |
| <input type="checkbox"/> CULTURE CLUB | <input type="checkbox"/> MONKEES         |
| <input type="checkbox"/> DEF LEPPARD  | <input type="checkbox"/> MOTLEY CRUE     |
| <input type="checkbox"/> DURAN DURAN  | <input type="checkbox"/> POLICE          |
| <input type="checkbox"/> JUDAS PRIEST | <input type="checkbox"/> PRINCE          |
| <input type="checkbox"/> KISS         | <input type="checkbox"/> WHAMI           |
| <input type="checkbox"/> BON JOVI     |  |

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| <input type="checkbox"/> MADONNA  | <input type="checkbox"/> GO GO'S     | <input type="checkbox"/> UR          |
| <input type="checkbox"/> BON JOVI | <input type="checkbox"/> MONKEES '86 | <input type="checkbox"/> HEART       |
|                                   |                                      | <input type="checkbox"/> JOAN JETT   |

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| 336958. TWISTED SISTER. UNDER THE BLADE                             | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 3481101. BUDDY HOLLY. FROM THE ORIGINAL MASTER TAPES                | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
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| 336669. STING. THE DREAM OF THE BLUE TURTLES                        | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 347866. QUEENSYNGE. RAGE FOR ORDER                                  | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 338511. INVASION OF YOUR PRIVACY                                    | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 347161. AMY GRANT. THE COLLECTION                                   | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 346593. QUIET RIOT. OR III  | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 347039. BILLY IDOL. WHIFLASH SMILE                                  | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 346536. THEN AND NOW. THE BEST OF THE MONKEES                       | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 345444. DIANA ROSS & THE SUPREMES. 25th Anniversary Album           | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 352328. PSYCHEDELIC FURS. MIDNIGHT TO MIDNIGHT                      | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 345371. AC/DC. WHO MADE WHO   | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 355842. ANTHRAX. UNLEASHING THE DEVIL                               | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 344812. BILLY OCEAN. LOVE ZONE                                      | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 345961. THE CURE. KISS ME, KISS ME, KISS ME                         | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 344598. KROUSE. CHANGE OF ADDRESS                                   | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 357574. THE LOST BOYS. ORIGINAL SOUND TRACK                         | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 348563. RAZZ. DANCING UNDERCOVER                                    | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 357690. TWISTED SISTER. LOVE IS FOR SUCKERS                         | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 348572. LUTHER. GIVE ME THE REASON                                  | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |
| 347764. THE DOORS. LIVE AT THE HOLLYWOOD BOWL                       | 346312. BILLY JOEL. THE BUCKLE UP             | 344358. GTR                                   | 344358. GTR  |

Selections with two numbers are 2-reel sets or double-length tapes and count as two selections—write each number in a separate box



357939. "La Bamba" (Original Soundtrack) Title cut; many more! (Slash & Warner Bros.)

359208. Loverboy - Wildside, Title cut, Notorious, Walk On (more!) (Columbia)

354902. Fleetwood Mac - Tango In The Night. Big Love, Seven Wonders (more!) (Warner Bros.)

357457. Sammy Hagar. Give To Live, Boys' Night Out, What They Gonna Say Now. (Geffen)

354449. U2 - The Joshua Tree. Hit With or Without You, Red Hill Mining Town, etc. (Island)

357087. The Grateful Dead - In The Dark. Touch Of Grey, When Push Comes To Shove. (Arista)

356287 SUZANNE VEGA SOLITUDE STANDING

359209 ELTON JOHN LIVE IN AUSTRALIA

356279 GLORIA ESTEFAN & MIAMI SOUND MACHINE LET IT LOOSE

287186 HOUSTERS ONE WAY HOME

355362 WHITESNAKE WHITE WAKE

357172 FABULOUS HUNDERBIRDS HOT NUMBER

354100 CROWDED HOUSE

347229 POISON LOOK WHAT YOU'VE DONE

35972 MOONLIGHTING ORIG. TV SOUNDTRACK

358507 WHO'S THAT GIRL ORIGINAL SOUND TRACK

357913 DIO DREAM EVIL

357863 BARBRA STREISAND "ONE VOICE"

351302 JAMES TAYLOR'S GREATEST HITS

350140 THE PRETENDERS GET CLOSE

287279 BRUCE SPRINGSTEEN BORN TO RUN

353920 SIMPLY RED MEN AND WOMEN

323675 OZZY OSBOURNE BARK AT THE MOON

352658 CLUB NOUVEAU LIFE, LOVE & RAIN

350298 VINNIE VINCENT INVASION

290171 THE SEVETTIES BAND GREATEST HITS 1973-1977

35972 THE SMITHS LOUDER THAN BOMBS

328369 TWISTED SISTER STAY HUNGRY

323444 MOTLEY CRUE SHOUT AT THE DEVIL

291436 LED ZEPPELIN LED ZEPPELIN IV

355313 ALISON MOYET RAINBORO

333294 THE FIRM

353805 EUROPE WINGS OF TOMORROW

351718 GEORGIA SATELLITES

320630 QUIFFY RIOT METAL HEALTH

351346 MEGADETH PEACE SELLS... BUT WHO'S BUYING?

351266 ARETHA FRANKLIN 299 "GREATEST HITS"

359359 STEELY DAN GREATEST HITS

354094 RAVEN LIVES A BITCH

328245 QUIFFY RIOT CONDITION CRITICAL

351708 BOB SEGER LIVE BULLET

352666 RED SPEEDWAGON LIFE AS WE KNOW IT

351841 METAL CHURCH THE DARK

350850 KANSAS POWER

357003 EAGLES GREATEST HITS 1971-1977

354456 NIGHT RANGER BIG LIFE

331264 BRYAN ADAMS RECKLESS

351659 IRON MAIDEN SOMEWHERE IN TIME

353946 BRYAN ADAMS INTO THE FIRE

351631 THE BEST OF THE BOSTON CREW

354456 NIGHT RANGER BIG LIFE

331264 BRYAN ADAMS RECKLESS

351659 IRON MAIDEN SOMEWHERE IN TIME

353946 BRYAN ADAMS INTO THE FIRE

350959 TUGTUG POP BLAH-BLAH-BLAH

351397 LED ZEPPELIN HOUSES OF THE HOLY

350225 ARETHA FRANKLIN'S GREATEST HITS

351303 CLASSIC YES

350449 CONFEDENCE MAN MANATEE

350668 JIM CROCE PHOTOGRAPHS AND MEMORIES HIS GREATEST HITS

354391 WHITNEY HOUSTON

358957 STEVE WOODS BACK IN THE HIGH LIFE

350449 THE POLICE SYNCHRONICITY

350449 THE POLICE SYNCHRONICITY

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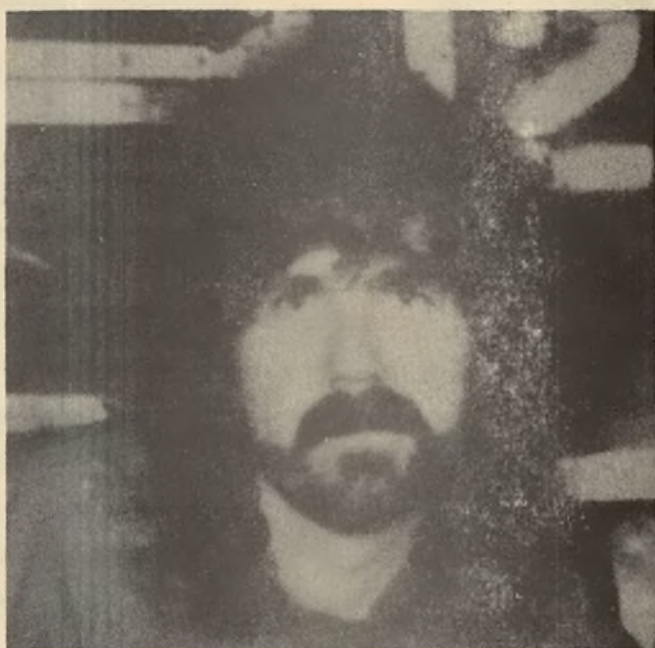


# BOSTON

## EXCLUSIVE INTERVIEW WITH BOSTON'S BRAD DELP

by Elianne 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!'"**



**Boston (left to right): Brad Delp, Doug Huffman, 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 conferecer" 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-*



Neal Preston

David Coverdale of Whitesnake

*ment 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



Tesla

from demos to album, singles — 'Foot 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 sound-check 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 Texas 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 Texas 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 Texas 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?

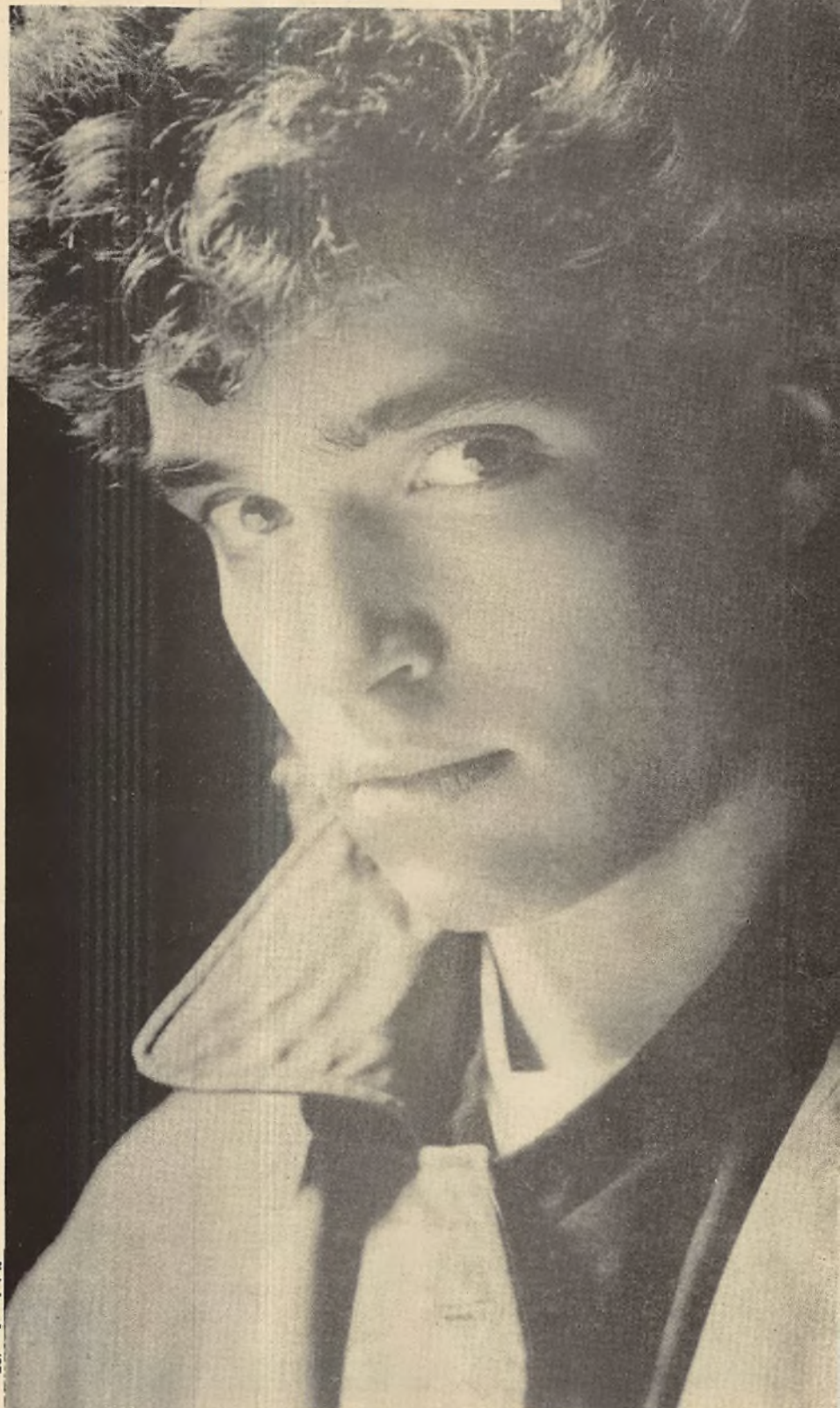
**Richard Marx:** Pretty good. We've had a couple of good dates and a couple of good crowds. They're a great bunch of guys to work with.

**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



Neil Irwin/87





**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".

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.

Victoria Pearson



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

by Rich Sutton

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

\$\$\$\$\$ 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 deff!"

\$\$\$\$\$ 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 cliché 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 "All 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 Halton

**\$\$\$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 Halim



**\$\$\$\$ 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 trends. 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 mm.

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, 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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# Concert Review

by Scott Nance

## 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 statement 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 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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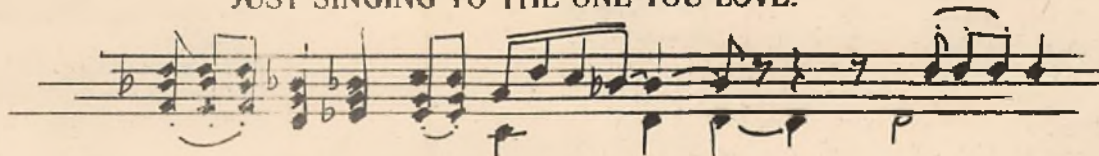
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## MONEY, MONEY

As recorded by Billy Idol

**BOBBY BLOOM**  
**RITCHIE CORDELL**  
**BO GENTRY**  
**TOMMY JAMES**

Here she comes now say Money,  
Money  
Shoot 'em down turn around  
come on Money  
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.

You make me feel (Money, Money)  
So (Money, Money)  
Good (Money, Money)  
Yeah (Money, Money)  
Yeah (Money, Money)  
Yeah (Money, Money)  
Yeah (Money, Money)  
Yeah (Money, Money)  
Yeah (Money, Money)  
Yeah (yeah)  
Yeah (yeah)  
Yeah (yeah)  
Yeah (yeah)  
Yeah (yeah)

Yeah (yeah).

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

You make me feel (Money, Money)  
So (Money, Money)  
Good (Money, Money)  
Yeah (Money, Money)  
Yeah (Money, Money)  
Yeah (Money, Money)  
Yeah (Money, Money)  
Yeah (Money, Money)  
Yeah (Money, Money)  
Yeah (yeah)  
Yeah (yeah)  
Yeah (yeah)  
Yeah (yeah)  
Yeah (yeah).  
(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 uhhhhhh  
Boys' night out uhhhhhh  
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 Proszant

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".

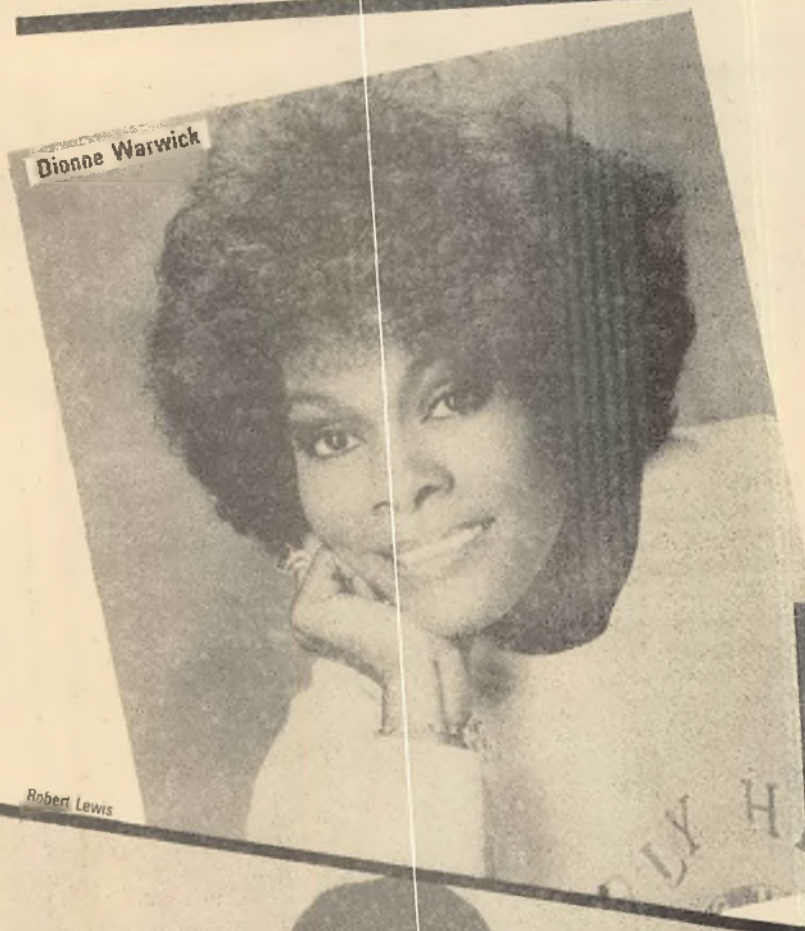
Whitney has earned the respect and admiration of her colleagues in the entertainment world. In December, 1986, *Billboard* magazine named her Artist Of The Year. On *Whitney*, she eloquently confirms, through the power, range, soul and charm of her vocal presence, that she is truly a singer for all time. 







# SOUL SECTION



Dionne Warwick

- 43/Anything Can Happen
- 39/Be There (From The Motion Picture *Poverty 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



Colonel Abrams



Robert Lewis

LL Cool J



## 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  
Slammin'.

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 for 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 choc'late 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/GI

## 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 Lacey

**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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## 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,  
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 Duch 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 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 (Gilkeson,

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 rejoinder.

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. Greysback

George Strait



McGuire



## 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 'til 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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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 achin' 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 glamorous 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 achin' 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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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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## 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

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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. **III**  
(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.

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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## 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.

To look at you and me  
 No one would ever know  
 The pain that I've endured  
 'Cause I won't let it show  
 My friends would laugh out loud if they only knew  
 The truth about how I am  
 Just your lovesick fool.

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 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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## 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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## 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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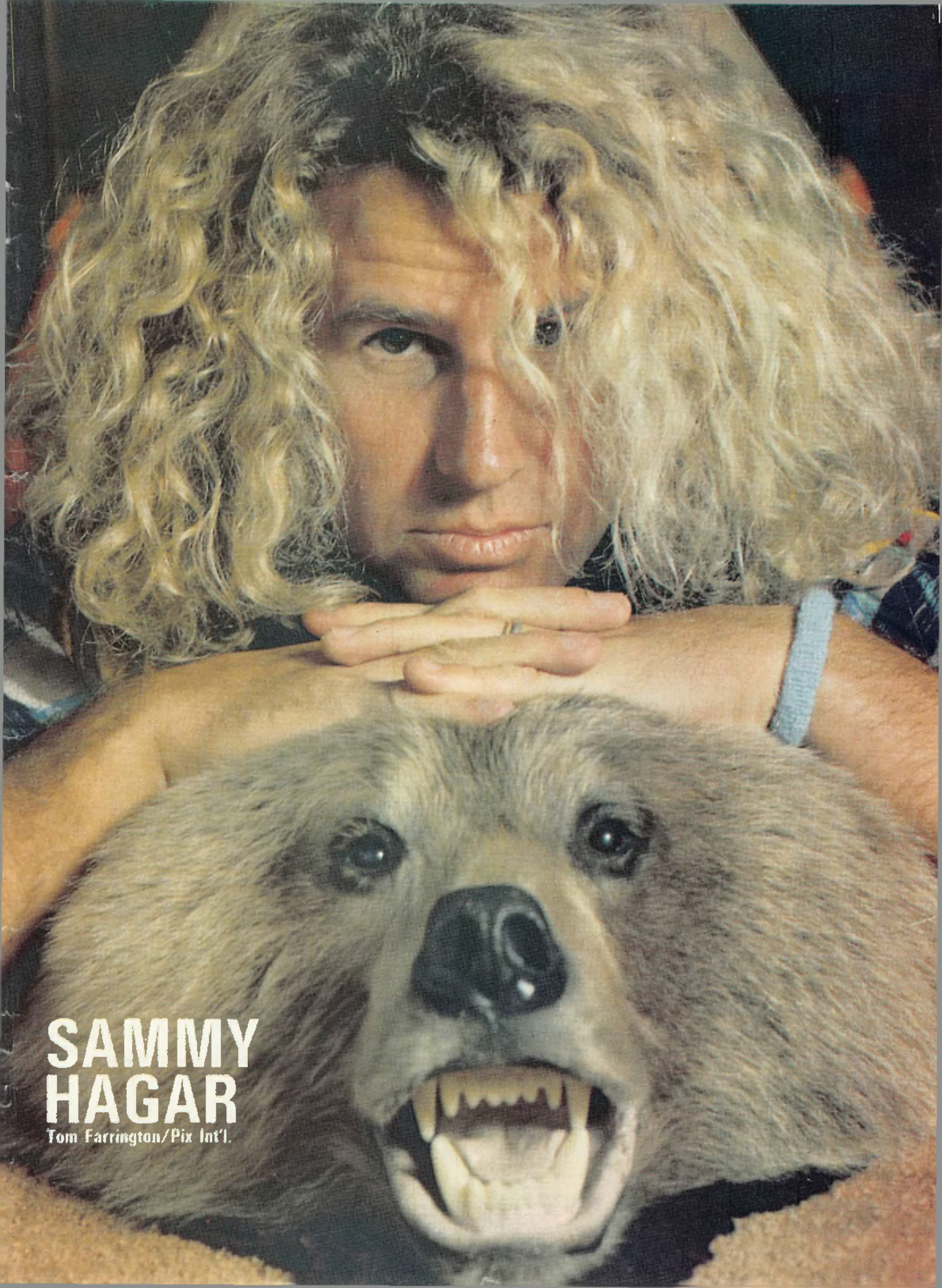
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