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MAGAZINE

NOVEMBER 1982

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3



THE ALAN PARSONS PROJECT

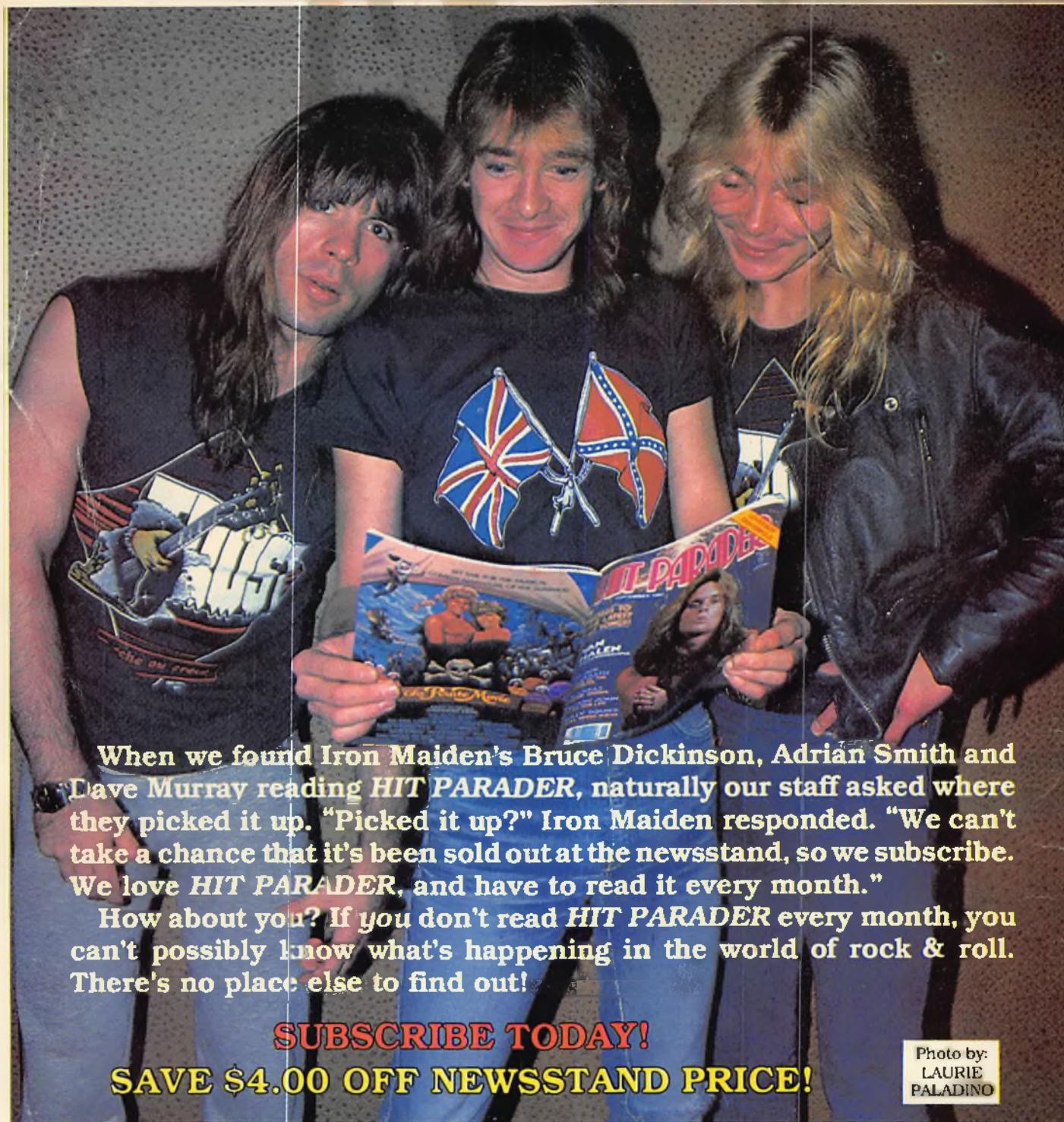
FLEETWOOD MAC JEFFREY OSBORNE BOBBY BARE

POP: DO YOU WANNA TOUCH ME (Oh Yeah) • JACK AND DIANE •
 WHO CAN IT BE NOW • ONLY TIME WILL TELL • CALLING ALL GIRLS
 • NEVER BEEN IN LOVE • BLUE EYES • HARD TO SAY I'M SORRY

SOUL: DON'T THROW IT ALL AWAY • GETTIN' TO THE GOOD
 PART • KEEP IT LIVE (On The K.I.L.L.) • LET ME TICKLE YOUR FANCY

COUNTRY: I WILL ALWAYS LOVE YOU • I JUST CAME HERE TO
 DANCE • PUT YOUR DREAMS AWAY • WHAT'S FOREVER FOR





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POP SECTION

GOT

LUANNE

(As recorded by Foreigner)

L. GRAMM
M. JONES

Luanne, Luanne
Why do you run and hide
Luanne, Luanne
Don't keep your love inside.

I wait around for you after school
You slip away and I don't see you
Don't know what I'm gonna do
You can't see how much I need you
We met one day and then you ran away
Searched the whole town looking for you
I know you're there somewhere.

Luanne, Luanne
Why do you run and hide
Luanne, Luanne
Don't keep your love inside.

I'm writing letters that I never send
I keep the words to whisper to you someday
Don't know where and I don't know when
Luanne I'm gonna get to you someway
I want to feel your love so close to me
Give me just half a chance
To prove myself, I need to.

Luanne, Luanne
Why do you run and hide
Luanne, Luanne
Don't keep your love inside.

These days true love is so hard to find
Someday I know you're gonna be mine
Luanne, Luanne, Luanne.

Oh Luanne, Luanne
Why do you run and hide
Luanne, Luanne
Don't keep your love inside.

Luanne, Luanne
I wanna be beside you
Can't you understand
Luanne, Luanne
Give me a little love
I know you can
Luanne hey Luanne
Can't you hear me calling
Luanne.

LUCKY ONES

(As recorded by Loverboy)

PAUL DEAN
MIKE RENO
SCOTT SMITH
DENISE THURLOW

Don't ask me how
But guess who hit the big time
Don't look now
But guess who's back in town
It's so easy
Don't even have to try
You're the winner
You can take the prize
It's a dream come true
Which one will it be
It's a dream come true
We'll just wait and see.

Only the lucky ones
Get to steal the show
Only the lucky ones
Really get to know
Only the lucky
Only the lucky ones
Get lucky.

Same old story
Some things never change
With the beautiful girls
Everything's prearranged
Your whole life it comes to you for free
You wear it well it comes so naturally
It's a dream come true
Which one will it be
It's a dream come true
We'll just wait and see.

Only the lucky ones
Get to steal the show
Only the lucky ones
Really get to know
Only the lucky
Only the lucky ones oh.

People don't ask me how
But guess who hit the big time
Don't look now
But guess who's back in town
It's so easy
Don't even have to try
You're the winner
You can take the prize.
(Repeat chorus)

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GOT VACATION

(As recorded by the Go-Go's)

VALENTINE
CAFFEY
WIEDLIN

Can't seem to get my mind off of you
Back here at home there's nothin' to do-oo-oo
Now that I'm away
I wish I'd stayed
Tomorrow's a day of mine that you won't be in.

When you looked at me I should've run
But I thought it was just for fun
I see I was wrong
And I'm not so strong
I should have known all along that time would tell.

A week without you
Thought I'd forget
Two weeks without you and I still haven't gotten over

you yet.

Vacation
All I ever wanted
Vacation
Had to get away
Vacation
Meant to be spent alone.

Vacation
All I ever wanted
Vacation
Had to get away
Vacation
Meant to be spent alone.

A week without you
Thought I'd forget
Two weeks without you
And I still haven't gotten over you yet.
(Repeat chorus)

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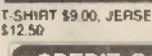
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Pop Star of the Month

THE ALAN PARSONS PROJECT

The track record of The Alan Parsons Project has made them an international phenomenon, and their fifth Arista album continues their tradition of aural excellence and thematic intrigue.

On *Eye In The Sky*, Alan Parsons and Eric Woolfson depict a (not too) futuristic society in a tale of intrusions on individualism and the human spirit that is reminiscent in tone and subject, of the Project's classic *I Robot*.

Eye In The Sky, which follows the most successful project of their career — *The Turn Of A Friendly Card*, a platinum album that yielded two hit singles ("Time" and "Games People Play") and stayed on the charts for more than a year — unfolds with the broad range of musical styles that has come to be associated with Parsons Project ips.

There are intense rock songs such as "You're Gonna Get Your Fingers Burned" and sweeping orchestral arrangements on tracks such as "Old and Wise." The album also takes on ethereal harmonies in "Gemini," infectious pop tunes in "Psychobabble" and driving instrumentals in both "Sirius" and "Mamma-gamma."

Well before *I Robot*, and before that, *Tales Of Mystery And Imagination*, brought Alan Parsons to the public's attention, he was involved in making scores of brilliant records. His specialty was using production and engineering techniques to turn a recording studio into the aural equivalent of the movie sound-stage.

Parsons says, "Even though I had an electronic and music background, I didn't realize that the recording studio was where I was going to end up. It was a sudden realization when I was about 17 that I could combine these interests."

Parsons entered the music industry in a tape duplication

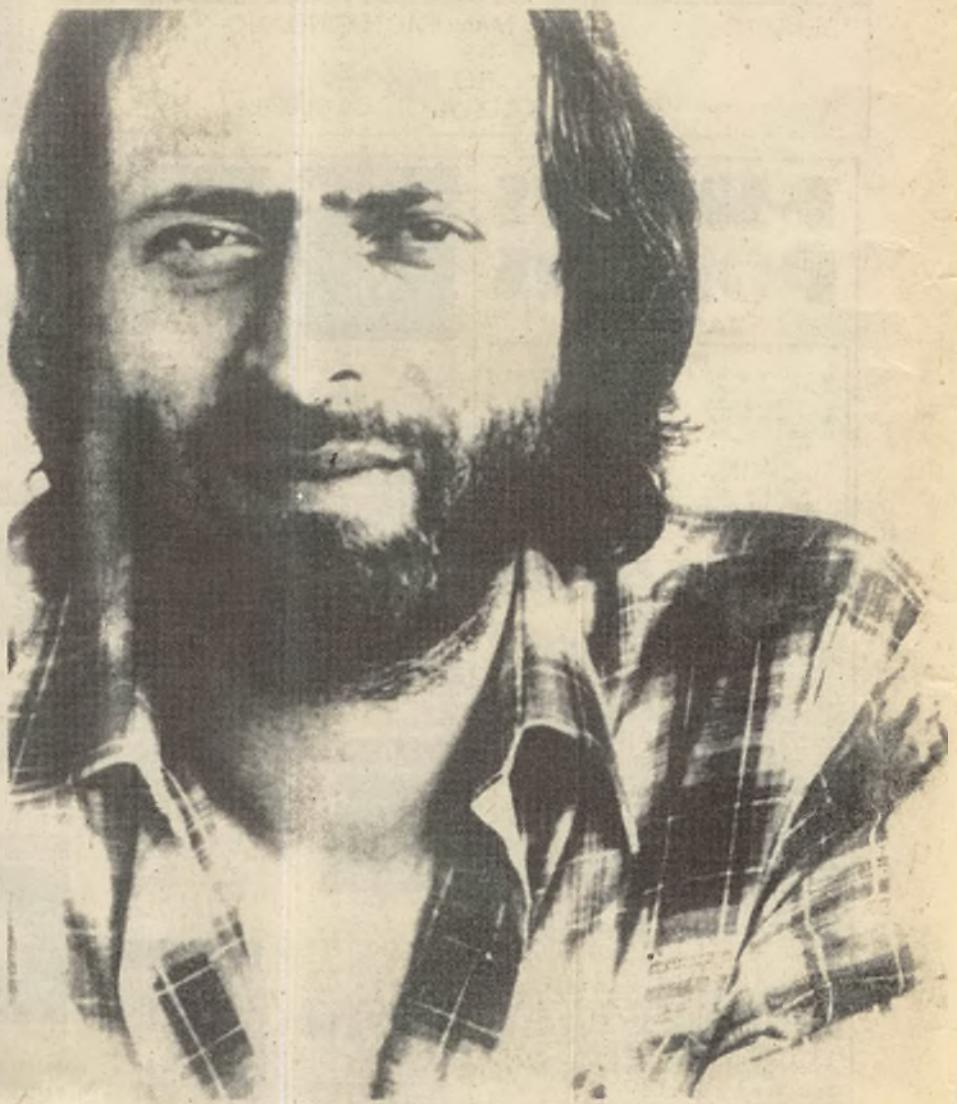
department during a period when the potential for expression and innovation on pop albums was being expanded as never before.

The year was 1967, and Parsons had early access to the music on *Sgt. Pepper's Lonely Hearts Club Band*. As he put it, "I just couldn't believe my ears. I said, 'How on earth did they get some of those sounds?' At that point, I decided to go and find out how it's all done."

It is appropriate that Abbey Road Studios in London should

be home base for the expeditions of the Parsons Project, since the beginning of Alan's record-making career came during the sessions for The Beatles' *Abbey Road* album. He served as assistant engineer on the record, starting a long association with the studio and with Paul McCartney.

After the break-up of The Beatles, Parsons went on to engineer McCartney's Wings albums *Wildlife* and *Red Rose Speedway*, as well as their singles, "Hi, Hi, Hi" and "C Moon."



In addition to his work with McCartney, Parsons worked with The Hollies on five of their LPs and was an instrumental factor on two of the group's biggest single successes, "He Ain't Heavy, He's My Brother" and "The Air That I Breathe."

Despite all of this, the group that provided the greatest scope for Parsons' inventive style of engineering was Pink Floyd. Parsons' contributions to the legendary *Dark Side Of The Moon* album earned him a Grammy nomination. From there Parsons went on to become a producer. Among the artists he's steered to acclaim in that capacity have been Steve Harley and Cockney Rebel, Pilot, Al Stewart, John Miles and Ambrosia.

"I was working at EMI," Parsons recalled, "around the time that I'd produced Cockney Rebel. *Psychomodo* was a top ten album, and 'Judy Teen' was a hit single. Eric showed a lot of faith in me and offered to manage me.

It started as a business arrangement and moved into a creative one."

Woolfson had had the idea of creating an album around the work of Edgar Allan Poe, and when he met Parsons he felt that "here was somebody I might well be able to collaborate with in achieving the realization of this project."

In the spring of 1976, the first Alan Parsons Project album appeared. Titled *Tales of Mystery And Imagination*, the record, which took two years to produce, was a musical interpretation of the classic stories and poems of Poe. The best-selling LP achieved worldwide accolades, including a Grammy nomination, gold records from such countries as Canada and New Zealand, and numerous engineering and technical awards for sound.

Together, Woolfson and Parsons went on to an even grander album in concept and execution — *I Robot* — on Arista.

The album, a haunting science-fiction vision and a remarkable sonic achievement, was launched in spectacular fashion, with a playback preview tour in major U.S. cities and a promotional fleet of robots scattered around the country. *I Robot* went on to sell well over a million copies in America and top charts all over the world.

I Robot is a look at today through the eyes of tomorrow. It was phase one of an ambitious series of albums being planned by Eric and Alan. Each step is logically and carefully planned and each album is used as a basis for the next, until all the facets of Parsons' musical imagination and capability have been taken to the limit.

Pyramid was the inevitable second stop on the journey: a look at yesterday through the eyes of today, and another international multi-million selling album. *Eve*, which followed was, Parsons says, "more elusive. If I were to be pinned down and asked what the album is about, I'd have to say it's simply about women."

The Turn Of A Friendly Card was, Woolfson says, "a reflection of something that was going on in my subconscious. It's tied up with Monte Carlo, gambling there and taking risks generally."

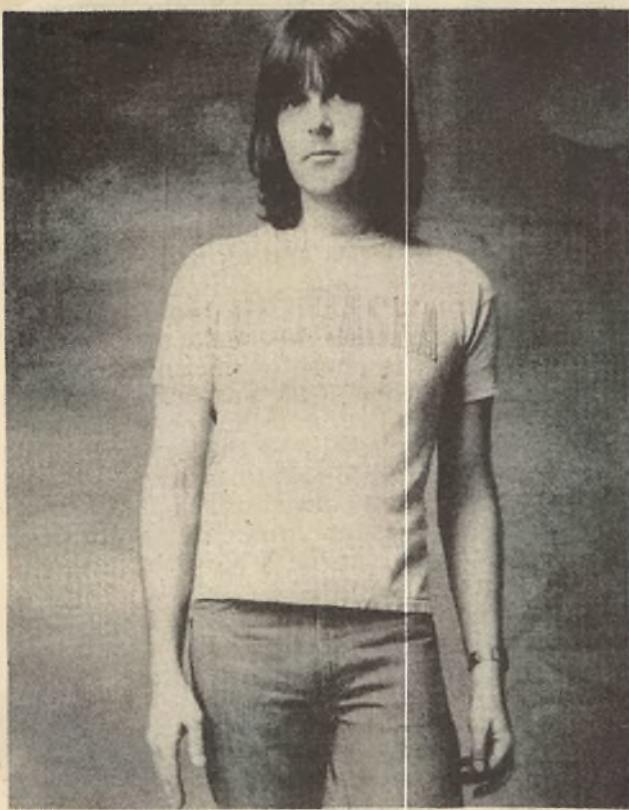
This captivating exploration of the power of choice and the psychology of people who yoke their lives to the spin of the wheel became a giant success. *Eye In The Sky*, which assembles the usual stellar cast of voices and instrumentalists — including Woolfson on keyboards and vocals, singers Colin Blunstone, Lenny Zakatek and Chris Rainbow, guitarist Ian Bairston, bassist-vocalist David Paton and drummer Stuart Elliot — is another amazing Parsons Project journey.

"The Alan Parsons Project was to be just that," its namesake has said. "One project. But it soon became apparent that there was scope to develop, and then it became the name of an artist. I feel as enthusiastic about it now as ever."

As The Alan Parsons Project looks toward video projects that are as technically and artistically ambitious as their series of albums, the adventurousness will continue to lead to exciting new areas in creative expression.



Alan Parsons



NEVER BEEN IN LOVE

(As recorded by Randy Meisner)

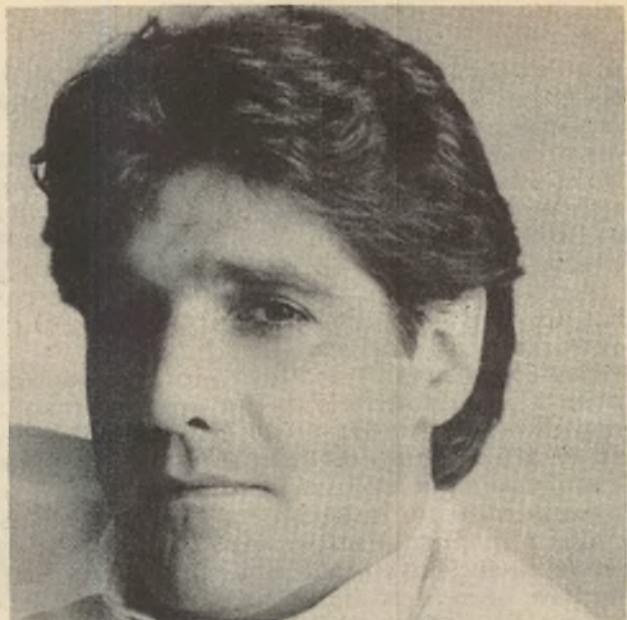
CRAIG BICKHARDT

I know you must be somebody else's dream
Please don't go 'cause it really doesn't matter to me
When I look in your eyes sweet child
And listen to your heart beating wild
I can't stop burning for you
I can't stop burning for you.

You make me feel
Like I've never been in love before
Don't keep me waiting
I'm already falling
I feel like I've never been in love
And I don't know what to do
I don't know what to do.

I know you must be wondering what I mean
Please don't go
Let me show you just how good it can be
Look in my eyes sweet child
Listen to my heart beating wild
I can't stop burning for you
I can't stop burning for you.
(Repeat chorus)

I know you must be somebody else's dream
Please don't go
Let me show you just how good it can be
When I looked in your eyes sweet child
And listened to your heart beating wild
I can't stop burning for you
I can't stop burning for you.
(Repeat chorus)



Jim Shea

I FOUND SOMEBODY

(As recorded by Glenn Frey)

GLENN FREY
JACK TEMPCHIN

I never thought it could happen
It was the furthest thing from my mind
I just turned my back on a sad love affair

Was try'n' to leave it all behind

That's when I met you
I just couldn't say no
One look in your eyes
And I said here I go.

I found somebody

I found somebody to love

I found somebody to love.

I'd seen so much deceivin'

I almost stopped believin'

I'd ever fall in love again

I was runnin' around hidin' my heart

Fakin' it with all of my friends

I was down on my luck

That's when you came along

You put me back on my feet

You got me singin' this song.

I found somebody

I found somebody to love

I found somebody

I found somebody to love

And she loves me in the midnight hour.

You know ever since I found you

And put my arms around you

I don't need a doggone thing

You know that ev'ry day is such a beautiful day

I want the whole world to dance and sing

So don't you dare hang your head

Don't you dare be blue

If it can happen to me

It can happen to you

And you'll be singin' this song.

I found somebody

I found somebody to love

I found somebody

I found somebody to love

I found somebody

I found somebody to love.

EYE OF THE TIGER

(The Theme From "Rocky III")

(As recorded by Survivor)

JIM PETERIK
FRANK SULLIVAN III

Risin' up
Back on the street
Took my time
Took my chances
Went the distance now I'm back on my feet
Just a man and his will to survive.

So many times
It happened too fast
You trade your passion for glory
Don't lose your grip
On the dreams of the past
You must fight just to keep them alive.

It's the eye of the tiger
It's the thrill of the fight
Risin' up to the challenge of our rival
And the last known survivor stalks his prey in the night
And his fortune must always be eye
Of the tiger.

Face to face
Out in the heat
Hangin' tough, stayin' hungry
They stack the odds

Still we take to the street
For the kill with the skill to survive.

It's the eye of the tiger
It's the thrill of the fight
Risin' up to the challenge of our rival
And the last known survivor stalks his prey in the night
And his fortune must always be eye
Of the tiger.

Risin' up
Straight from the top
Had the guts, got the glory
Went the distance
Now I'm not gonna stop
Just a man and his will to survive.

It's the eye of the tiger
It's the thrill of the fight
Risin' up to the challenge of our rival
And the last known survivor stalks his prey in the night
And his fortune must always be eye
Of the tiger.

The eye of the tiger
The eye of the tiger
The eye of the tiger.

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ONLY TIME WILL TELL

(As recorded by Asia)

JOHN WETTON
GEOFFREY DOWNES

You're leaving now
It's in your eyes, with no disguising it
It really comes as no surprise
To find that you've planned it all along.

I see it now
Becomes so clear
Your insincerity and me all starry eyed
You'd think that I would have known by now.

Now sure as the sun will cross the sky
This lie is over
Lost like the tears that used to tide me over.

One thing is sure
That time will tell
If you were wrong
The brightest ring around the moon
Will darken when I die.

Now sure as the sun will cross the sky

This lie is over
Lost like the tears that used to tide me over.

You're leaving now
It's in your eyes
With no disguising it
It really comes as no surprise
To find that you've planned it all along
I see it now
Becomes so clear

Your insincerity and me all starry eyed
You'd think that I would have known by now
Now sure as the sun will cross the sky

This lie is over
Lost like the tears that used to tide me over.

You're on your own
Inside your room
You're claiming victory
You were just using me
And there is no one you can use now.

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WHEN YOU WALK IN THE ROOM

(As recorded by Steve Forbert)

JACKIE DE SHANNON

I could feel a new
Expression on my face
I could feel a glowin'
Sensation taking place
I can hear the guitars
Playing lovely tunes
Every time that you
Walk in the room.

I close my eyes
For a second and pretend
It's me you want
Meanwhile I try to
Act so nonchalant
I feel a summer's night
With a magic moon
Every time that you
Walk in the room.

Baby it's a dream come true.
Standing right along side of you
Wish I could tell
How much I care
But I only have the nerve to stare.

I can feel there's
Something happen'ning in my brain
Just anytime that someone
Speaks your name
Trumpet sounds I hear from the blue
Every time that you
Walk in the room.

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BLUE EYES

(As recorded by Elton John)

ELTON JOHN
GARY OSBORNE

Blue eyes
Baby's got blue eyes
Like a deep blue sea
On a blue, blue day.

Blue eyes
Baby's got blue eyes
When the morning comes
I'll be far away
And I say
Blue eyes holding back the tears
Holding back the pain
Baby's got blue eyes
And she's alone again.

Blue eyes
Baby's got blue eyes
Like a clear blue sky
Watching over me.

Blue eyes
Ooh I love blue eyes
When I'm by her side
Where I long to be
I will see
Blue eyes laughing in the sun
Laughing in the rain
Baby's got blue eyes
And I am home
And I am home again.

Blue eyes laughing in the sun
Laughing in the rain
Baby's got blue eyes
And I am home again.

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HARD TO SAY I'M SORRY

(As recorded by Chicago)

PETER CETERA
DAVID FOSTER

Ev'rybody needs a little time away
I heard her say
From each other
Even lovers need a holiday
Far away from each other
Hold me now
It's hard for me to say I'm sorry
I just want you to stay.

After all that we've been through
I will make it up to you
I'll promise to
And after all that's been said and done
You're just the part of me I can't let go.

Couldn't stand to be kept away
Just for the day
From your body
Wouldn't wanna be swept away
Far away from the one that I love
Hold me now
It's hard for me to say I'm sorry
I just want you to know
Hold me now
I really want to tell you I'm sorry
I could never let you go.

After all that we've been through
I will make it up to you
I promise to
And after all that's been said and done
You're just the part of me I can't let go
After all that we've been through
I will make it up to you
I promise to
Love is gonna be the lucky one.

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WHO CAN IT BE NOW

GOT

(As recorded by Men At Work)

COLIN HAY

Who can it be knocking at my door
Go 'way don't come 'round here no more
Can't you see that it's late at night
I'm very tired and I'm not feeling right
All I wish is to be alone
Stay away
Don't you invade my home
Best off if you hang outside
Don't come in
I'll only run and hide.

Who can it be now
Who can it be now
Who can it be now
Who can it be now.

Who can it be knocking at my door
Make no sound tip toe across the floor

If he hears he'll knock all day
I'll be trapped and here I'll have to stay
I've done no harm I keep to myself
There's nothing wrong with my state of mental health
I like it here with my childhood friend
Here they come
Those feelings again.

Who can it be now
Who can it be now
Who can it be now
Who can it be now.

Is it the man come to take me away
Why do they follow me
It's not the future that I can see
It's just my fantasy.
(Repeat chorus)

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BLACK COFFEE IN BED

(As recorded by Squeeze)

GLENN TILBROOK
CHRIS DIFFORD

There's a stain on my notebook
Where your coffee cup was
And there's ash in the pages
Now I've got myself lost
I was writing to tell you
That my feelings tonight
Are a stain on my notebook
That rings your goodbye.

Oh now she's gone
And I'm back on the beat
A stain on my notebook
Says nothing to me
Oh now she's gone
And I'm out with a friend
With lips full of passion
And coffee in bed.

With the way that you left me
I can hardly contain
The hurt and the anger
And the joy of the pain
Now knowing I'm single
There'll be fire in my eyes
And a stain on my notebook
For a new love tonight.
(Repeat chorus)

Oh now she's gone
And I'm out with a friend
With lips full of passion
And coffee in bed.

Oh from lips without passion
To the lips with a kiss
There's nothing of your love
That I'll ever miss
The stain on my notebook
Remains all that's left
Of the memory of late nights
And coffee in bed.
(Repeat chorus)

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SOMEDAY, SOMEWAY

(As recorded by Marshall Crenshaw)

MARSHALL CRENSHAW

I can't stand to see you sad
I can't stand to hear you cry
If you can't tell me what you need
All I can do is wonder why.

Someday, someway
Someday, someway

Someday, someway
Maybe I'll understand you
You've taken everything from me
I've taken everything from you
I'll love you for my whole life through.

After all you've done for me
All I really want to do
Is take the love you've brought my way
And give it all right back to you.
(Repeat chorus)

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JACK AND DIANE

(As recorded by John Cougar)

JOHN COUGAR MELLENCAMP

A little ditty 'bout Jack and Diane
Two American kids growing up in the heartland
Jack, he gonna be a football star
Diane debutante back seat of Jacky's car.

Suckin' on chili dog outside the Tastee Freez
Diane sitting on Jacky's lap
Got his hands between her knees
Jack he say "Hey Diane let's run off behind a shady tree
Dribble off those Bobby Brooks let me do what I please"
saying.

Oh yeah life goes on
Long after the thrill of living is gone sayin'
Oh yeah life goes on
Long after the thrill of living is gone
Now walk on.

Jack he sits back
Collects his thoughts for a moment
Scratches his head and does his best James Dean
"Well then there Diane we ought to run off to the city"
Diane says "Baby you ain't missing a thing"
But Jack he say yeah.

Oh yeah life goes on
Long after the thrill of living is gone
Oh yeah they say life goes on
Long after the thrill of living is gone.

Oh let it rock
Let it roll
Let the Bible Belt come and save my soul
Holdin' on to sixteen as long as you can
Change is coming round real soon
Make us women and men.

Oh yeah life goes on
Long after the thrill of living is gone
Oh yeah they say life goes on
Long after the thrill of living is gone.

A little ditty 'bout Jack and Diane
Two American kids doin' best that they can.

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TAKE A CHANCE WITH ME

(As recorded by Roxy Music)

FERRY
MANZANERA

As they say two can play
But keep that song away from me
In my time too much love
Has made me sad for so long.

I was blind can't you see
Through the long lonely night

EVERY LOVE SONG

(As recorded by the Greg Kihn Band)

GREG KIHN
STEVE WRIGHT
GARY PHILLIPS
LARRY LYNCH
DAVE CARPENDER

Never been strangers but we never met
Once I get some I want all I can get
What can I say now you already know
It starts with a feeling that grows and grows
The cafe is crowded a room full of noise
The music is loud and you don't have a choice
It used to be songs about people I knew
But somehow they all seem to be about you.

Now every love song
(Every love song)
Every love song
(Every love song)
Every love song
(Every love song)
Is gonna be for us tonight girl.
(Repeat)

In a crowd we're all alone
The music plays but it's our own
You know the words and you know the tune
But it always seems to end too soon
You got me turnin' around and around
Though people are talkin' I don't hear a sound
I search the skies and I wonder why
I can't relax and I can't get high.
(Repeat chorus)

Love
Is what ya have
Is what ya need mm.

Every love song
(Every love song)
Oh every love song
(Every love song)
Oh every love song
(Every love song)
Is gonna be for us tonight girl.
(Repeat chorus)

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Heaven knows I believe
Won't you take a chance with me.

Sometimes I get so blue
People say I'm just a fool
All the world even you
Should learn to love the way I do.

I was lost can't you see
Through the long lonely night
Heaven knows I believe
You can take a chance with me.

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FLEETWOOD MAC

Pop Star of the Month

These days, most of the big-time rock bands are as predictable as the rising and setting of the sun — and a lot less exciting. Their members are anonymous: if one leaves, a replacement appears immediately, right off the assembly line. Their music seems to be determined according to demographic studies, radio

that Fleetwood Mac has lost any of its power as a thoroughly cohesive, commercially formidable musical entity.

Drummer Mick Fleetwood described the mood of Fleetwood Mac as work on *Mirage* began in May, 1981: "I think we were quietly aware that we wanted to come off as a band, in terms of the way

It might be said that *Mirage* combines the best of both worlds: it is every bit as fresh and accessible as *Rumours*, while its production sound (mainly the courtesy of principal producers Buckingham, Richard Dashut and Ken Caillat), is as lively and distinctive, and sometimes as unpredictable, as *Tusk*'s. As



Stevie Nicks



Mick Fleetwood



Lindsey Buckingham

formats, market research and other enemies of all that is inventive and original. More often than not, what comes out is merely boring.

If ever a group did things by instinct and feel, rather than by calculation, then the group is Fleetwood Mac. It should come as little surprise that this band has again broken the mold with *Mirage*, their twelfth album for Warner Bros., and the fifth to feature their line-up of Lindsey Buckingham, Mick Fleetwood, Christine McVie, John McVie and Stevie Nicks.

One thing seems certain: *Mirage* will quickly silence all those who harbor suspicions

the tracks felt, and we have absolutely done that. On *Tusk*, only because there was so much music, it looked and felt a lot more segregated than it actually was: we might have suffered a bit from the aspect of people identifying with us as a unit, as 'the band.' This album takes care of that, I think. Plus, it's kept us feeling fresh about what we're doing. We've managed to keep it feeling good."

Comparisons to both *Rumours*, Fleetwood Mac's 16-million-selling blockbuster, and *Tusk*, the ambitious double album (which was a quadruple-platinum seller) that succeeded it, are inevitable.

Fleetwood puts it, "It's just an example of how a band, if it's going to continue, should learn to use their abilities to project themselves in healthy ways.

"I mean, all bands go through different stages. You learn to use your professional abilities, your creative abilities, everything, and put 'em in a big pot. It would be stupid not to do that.

"Basically, as a band we don't feel we have to do anyone thing at all. I think *Tusk*, in a not particularly conscious way, definitely made it clear that we would never, ever have to comply with some given expectations. For that reason it will probably always be the most healthy al-

bum, in terms of the onward-going motion of this band, that will ever be. It made us very confident, feeling that we can do what we want to do, and not be frightened of doing it. As for this album, it's not a matter of, 'Well, we better rush back and do something that's going to be more accessible,' I think it just shows that we're getting better at our trade."

Keyboardist/singer Christine McVie, describing a modus operandi that for nearly 15 years has kept a group of musicians together under the Fleetwood Mac banner, puts it this way: "The thing about this band is that there's never any specific direction that we put ourselves in. This album may end up being called *Rumours II*, but we couldn't have planned it that way.



Christine McVie

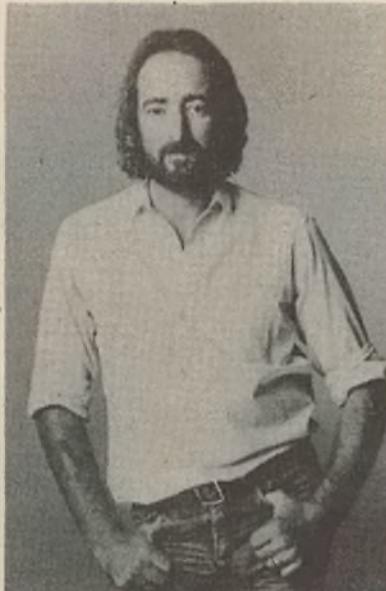
"We just get the songs together that we want to do, and that reflects the way we're all feeling musically at the time. This just happens to be very fresh, innovative stuff. It's something for which we have no accounting," adds co-producer Dashut. "We just do what we do — it's that simple. God help us if we think we know what we're doing, because then we're in trouble! We're playing music, not chess. Leave the calculations to the chess players."

Many of the basic tracks for *Mirage* were recorded last year at Le Chateau in Herouville, France. This is the same studio that yielded Elton John's *Honky Chateau* and many other works.

The five weeks spent in France "put everyone on the line a little bit," says Buckingham. "I think it brought us together." Notes Fleetwood, before France, "we hadn't really seen too much of each other for about eight months, in terms of official 'band involvement,' you know. So it served a purpose by bringing us together where there were no distractions."

After returning to the U.S., the band continued the recording process at two Los Angeles studios — Larrabee Sound and the Record Plant. Except for one two-month interval, work on the album continued straight through to mid-May, 1982.

Those 10 months of hard work on two continents resulted in 12 songs, with each of Fleetwood Mac's three resident compos-



John McVie

er/vocalists represented with some of his or her strongest contributions yet.

Christine McVie's four songs include the first single, "Hold Me" (co-written by Robbie Patton), as well as "Love In Store" (written by Jim Recor) and two ballads, "Only Over You" and "Wish You Were Here" (the latter with lyrics by Colin Allen).

Stevie Nicks' songs on the LP are "That's Alright," "Gypsy" (the subject of the first promotional video for the album, directed by Russell Mulcahy, who was also responsible for Kim Carnes' "Bette Davis Eyes") and "Straight Back."

Buckingham contributed five

tunes including "Can't Go Back," "Eyes Of The World," and three co-written by Richard Dashut, "Book Of Love," "Empire State" and "Oh Diane."

As always, the instrumentation features Buckingham's guitars and Christine McVie's keyboards backed by the rock-solid rhythm section of Fleetwood and bassist John McVie. Some slightly more exotic instruments were used as well, including vibes and harp, both played by Buckingham. Meanwhile, the vocals of Lindsey, Stevie and Christine have never sounded so lush, lovely and completely together as they do on *Mirage*.

Five consecutive albums — *Fleetwood Mac*, *Rumours*, *Tusk*, *Fleetwood Mac Live* and now *Mirage* — by the same talented professionals, is about three more than any of the previous Fleetwood Mac incarnations could come up with. It's also probably more than anyone expected from this line-up.

They have managed to not only stay together, but to stay together successfully. Fleetwood explained once that "the magic of a band, any band, is in the combination. Not one of us can ever deny that's what makes this band special — the energy that is created by the right group of people. And if the energy's there, you'd just better acknowledge it."

After 15 years and several line-up changes, Fleetwood Mac is still acknowledging their special energy. Since 1967, and until 1975, Fleetwood Mac went through their fair share of personnel changes.

The highlights of all these changes occurred in 1970 and 1974. In both of these years, significant changes were made that helped to shape the Fleetwood Mac that remains intact today. 1970 saw the addition of John McVie's then-wife Christine on keyboards and the five-year association of guitarist Bob Welch, now a successful solo performer.

When Welch departed in 1974, he opened the door for the addition of guitarist Lindsay Buckingham and vocalist Stevie Nicks. This combination turned out to be the best-known and most successful line-up, and, as they say, the rest is history.

Fleetwood Mac's chart suc-

cesses have been piling up one after another since 1975. Their first big break came with the release of *Fleetwood Mac* in January of that year. From that lp came hits such as "Over My Head," "Rhiannon" and "Say You Love Me."

Under intense pressure to match this blockbuster lp, Fleetwood Mac released *Rumours* and the success story continued. From this album came "Go Your Own Way," "Don't Stop," "You Make Loving Fun" and "Dreams."

Tusk was the next album re-

leased by the group. Although it was not as chart-successful as the previous Fleetwood Mac albums, it was a quadruple-platinum seller that helped to establish the group as one of the best in the world.

The next album was *Fleetwood Mac Live*, an impressive double album that was recorded during a one year stretch from September 1979 to September 1980. This album consists of performances recorded in 11 separate venues throughout the world.

Currently, *Mirage* is continu-

ing the Fleetwood Mac success story.

Fleetwood Mac is nothing if not a group of individuals with a few surprises up their collective sleeve. Says Buckingham, "You know, a lot of people thought this album would not be forthcoming: when the solo albums came out last year, everybody was saying that was the end of Fleetwood Mac. But I think a lot of people will be pleasantly surprised by this album. It represents a real band effort — and it shows that we've still got it."



ABRACADABRA

(As recorded by the Steve Miller Band)

STEVE MILLER

Every time you call my name
I heat up like a burning flame
A burning flame full of desire
Kiss me baby let the fire get higher.

I heat up
I can't cool down
You got me spinnin'
'Round and 'round
'Round and 'round and 'round it goes
Where it stops nobody knows.

Abra abra cadabra
I want to reach out and grab ya
Abra abra cadabra
Abracadabra.

You make me hot
You make me sigh
You make me laugh
You make me cry
Keep me burnin' for your love
With the touch of a velvet glove.

Abra abra cadabra
I want to reach out and grab ya
Abra abra cadabra
Abracadabra.

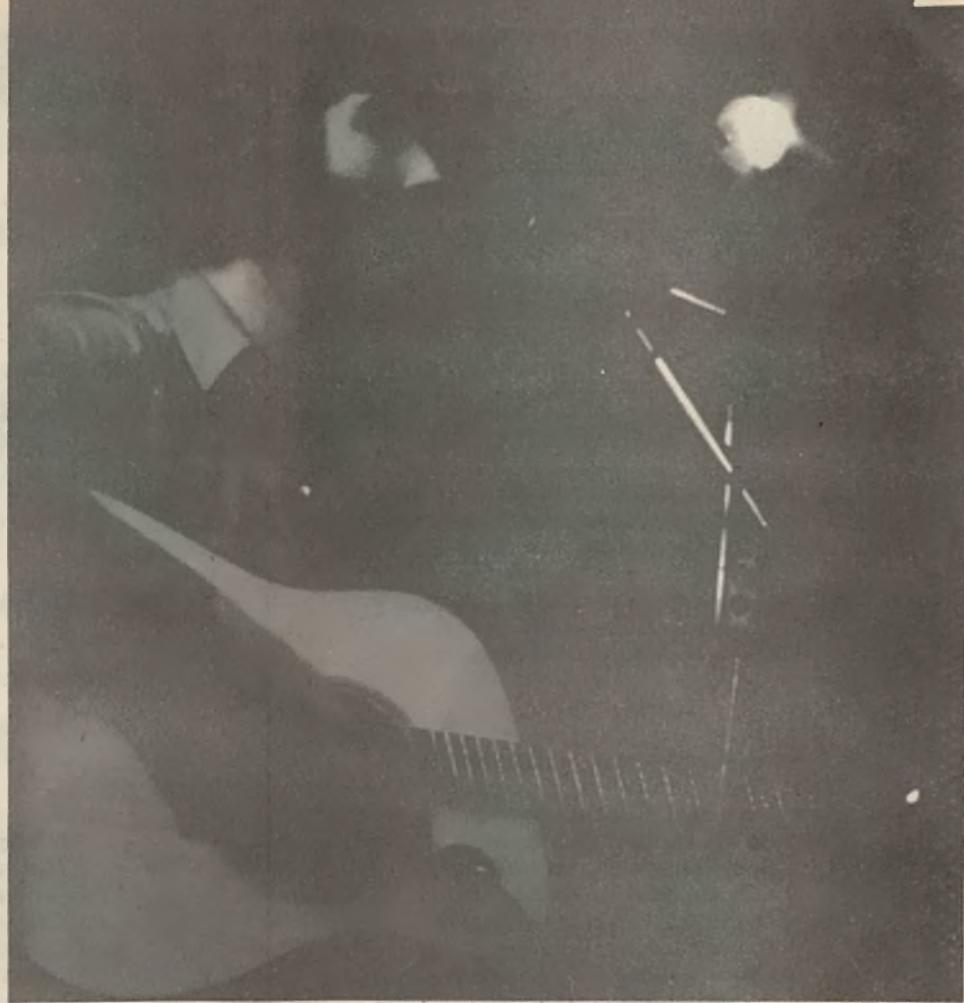
I feel magic in your caress
I feel magic when I touch your dress
Silk and satin, leather and lace
Black panties with an angel's face
I hear those words that you always say.

Abra abra cadabra
I want to reach out and grab ya
Abra abra cadabra
Abracadabra.

Every time you call my name
I heat up like a burnin' flame
Burnin' flame full of desire
Kiss me baby let the fire get higher.

I heat up
I can't cool down
The situation goes 'round and 'round.

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MONTHLY AWARDS



SEASONS OF THE HEART

(As recorded by John Denver)

JOHN DENVER

Of course we have our diff'rences
 You shouldn't be surprised
 It's as natural as changes
 In the seasons and the skies
 Sometimes we grow together
 Sometimes we drift apart
 A wiser man than I might know
 The seasons of the heart
 And I'm walking here beside you
 In the early evening chill
 A thing we've always loved to do
 I know we always will
 We have so much in common
 So many things we share
 That I can't believe my heart when it implies that you're
 not there.
 Love is why I came here in the first place
 Love is now the reason I must go
 Love is all I ever hoped to find here
 Love is still the only dream I know.
 And so I don't know how to tell you
 It's difficult to say
 I never in my wildest dreams
 Imagined it this way
 Sometimes I just don't know you
 There's a stranger in our home
 When I'm lying right beside you
 Is when I'm most alone
 And I think my heart is broken
 There's an emptiness inside
 So many things I've longed for
 Have so often been denied
 Still I, I wouldn't try to change you
 There's no one that's to blame
 It's just some things that mean so much
 We just don't feel the same.
 Love is why I came here in the first place
 Love is now the reason I must go
 Love is all I ever hoped to find here
 Love is still the only dream I know
 True love is still the only dream I know.

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I ONLY WANT TO BE WITH YOU

(As recorded by Nicolette Larson)

MIKE HAWKER
IVOR RAYMONDE

I don't know what it is
 That makes me love you so
 I only know I never wanna let you go
 'Cos you started something
 Can't you see that ever since we met
 You've had a hold on me.

It happens to be true
 I only want to be with you.

It doesn't matter where
 You go or what you do
 I wanna spend each moment
 Of the day with you
 'Cos look what has happened
 With just one kiss
 I never knew that I
 Could be in love like this.

It's crazy but it's true
 I only want to be with you.

You stopped and smiled at me
 Asked me if I cared to dance
 I fell into your open arms
 I didn't stand a chance
 Now listen honey, I just
 Wanna be beside you everywhere
 As long as we're together
 Honey, I don't care
 'Cos you started something
 Can't you see that ever since we met
 You've had a hold on me.

No matter what you do
 I only want to be with you.

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CAUGHT UP IN YOU

(As recorded by 38 Special)

DON BARNES
JEFF CARLISI
JIM PETERIK

I never knew there'd come a day
When I'd be sayin' to you
"Don't let this good love slip away
Now that we know that it's true"
Don't, don't you know the kind of man I am
No, said I'd never fall in love again
But it's real and the feeling comes shining through.

I'm so caught up in you little girl
And I never did suspect a thing
So caught up in you little girl
That I never want to get myself free
And baby it's true
You're the one
Who caught me baby you taught me
How good it could be.

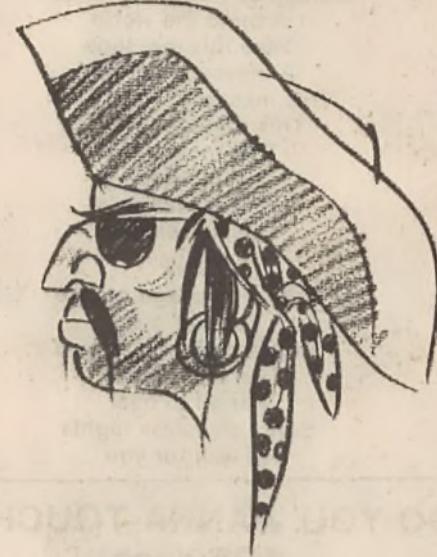
It took so long to change my mind
I thought that love was a game
I played around enough to find
No two are ever the same
You made me realize the love I'd missed
So hot love I couldn't quite resist
When it's right the light just comes shining through.

I'm so caught up in you little girl
You're the one that's got me down on my knees
So caught up in you little girl
That I never want to get myself free
And baby it's true
You're the one
Who caught me baby you taught me
How good it could be.

Fill your days and your nights
No need to ever ask me twice oh no
Whenever you want me
And if ever comes a day
When you should turn and walk away oh no
I can't live without you
I'm so caught up in you.

Yeah yeah yeah
And if ever comes a day
When you should turn and walk away oh no
I can't live without you
I'm so caught up in you little girl
You're the one that's got me down on my knees
So caught up in you little girl
That I never want to get myself free
And baby it's true
You're the one
Who caught me baby you taught me
How good it could be little girl
You're the one that's got me down on my knees
So caught up in you little girl
That I never want to get myself free
And baby it's true
You're the one
Who caught me and taught me
You got me so caught up in you.

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CALLING ALL GIRLS

(As recorded by Queen)

R. TAYLOR

Calling all boys
 Calling all girls
 Calling all people on streets
 Around the world
 Take this message
 A message for you
 This message is old yeah
 This message is true
 This message is
 This message is
 This message is
 This message is.
 Love
 Take a message of love
 Far and near
 Take a message of love
 For all to hear
 For all to hear
 Some sleepless nights
 In wait for you

Some foreign presence you feel comes creeping through

Some stream of hope
 The whole world through
 Spread like some silent disease
 You'll get yours too
 This message is
 This message is
 This message is
 This message is.
 Love
 Take a message of love
 Far and near
 Take a message of love
 For all to hear
 For all to hear.
 (Repeat)
 Calling all boys
 Calling all girls
 Calling all boys
 Calling all girls
 Calling all girls.

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DO YOU WANNA TOUCH ME (Oh Yeah)

(As recorded by Joan Jett & The Blackhearts)

GARY GLITTER
MIKE LEANDER

We've been here too long
 Tryin' to get along
 Pretending that you're oh so shy
 I'm a natural girl
 Doin' all I can
 My temp'rature is runnin' high
 Friday night no one in sight
 And we got so much to share
 Talking's fine if you got the time
 I ain't got the time to spare.

Do you wanna touch, yeah
 Do you wanna touch, yeah
 Do you wanna touch me there, yeah
 Do you wanna touch, yeah

Do you wanna touch, yeah
 Do you wanna touch me there
 Where
 There yeah yeah
 Oh yeah oh yeah
 There, there, there, there
 Yeah oh yeah oh yeah.
 Every growing girl needs a little joy
 All you do is sit and stare
 Beggin' on my knees
 Baby won't you please
 Run your fingers through my hair
 My, my, my whisky and dry
 Don't it make you feel so fine
 Right or wrong don't it turn you on
 Can't you see we're wastin' time.
 (Repeat chorus)

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GOT STILL THEY RIDE

(As recorded by Journey)

S. PERRY
N. SCHON
J. CAIN

Jesse rides through the night
 Under the Main Street light
 Ridin' slow.
 This ol' town ain't the same
 Now nobody knows his name
 Times have changed
 Still he rides.
 Traffic lights keepin' time
 Oh leading the wild and restless
 Through the night.
 Still they ride

On wheels of fire
 They rule the night
 Still they ride
 The strong will survive
 Chasing thunder.
 Spinning 'round in a spell
 Oh it's hard to leave this carousel
 'Round and 'round
 And 'round and 'round.
 Still they ride
 On wheels of fire
 They rule the night.
 Still they ride
 On wheels of fire
 They rule the night
 Still they ride.

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KEEP THE FIRE BURNIN'

(As recorded by REO Speedwagon)

KEVIN CRONIN

Keep the fire burnin'
Let it keep us warm
The world will keep on turnin'
Let it turn you on
And let us not stop learnin'
We can help one another be strong
Let us never lose our yearn'g
To keep the fire burnin' all night long.

You've been changin' so much
I'm not sure you're in touch with
what's real

You just come and you go
Never letting me know how you feel
And I'm livin' here in doubt
There's so much to talk about
I know that we can work it out.

We can keep the fire burnin'
Let it keep us warm
The world will keep on turnin'
Let it turn you on
And let us not stop learnin'
We can help one another be strong
Let us never lose our yearn'g
To keep the fire burnin' all night long.

We've been thru this enough
It gets rough but there's nowhere to
run

This is where we belong
We are strong we can never give up
If we wanted to we could
But we've always understood
To keep lookin' for the good.

Ooh keep the fire burnin'
Let it keep us warm
The world will keep on turnin'
Let it turn you on
And let us not stop learnin'
We can help one another be strong
Let us never lose our yearn'g
To keep the fire burnin'.
(Repeat)

Keep the fire burnin'
Keep the fire burnin'
Keep the fire burnin'
Keep the fire burnin'.

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SOUL SECTION

WRONG MAN, RIGHT TOUCH

(As recorded by High Inergy)

BOND
GORDY
WEATHERSPOON

I've got the wrong man
With the right touch
I've got the wrong man
With the right touch
I've got the wrong man
Ooowee but he's got
The right touch
I've got the wrong man
Ooowee but he's got
The right touch.

I'm just his play toy
His play thing
He's got a hold on my lovin'
And I can't explain
He takes me high
And then he lets me down
He tells me lies
But I still hang around
I'm such a fool
He's broken every rule
I should have known
Oh I know I'm so uncool
He treats me bad
But when I'm in his arms
He knows just what to do.
(Repeat chorus)

His good lovin' (good lovin')
Has gone to my mind
Yeah (good lovin')

I've tried my best
To leave him (good lovin')
A thousand times
I've asked myself
How can I take and take
He's cast a spell
Ooo no other man can break
His lovin' ways
Just won't set me free
He's got a hold on me.

I've got the wrong man
With the right touch
I've got the wrong man
Ooowee but he's got
The right touch
(Oh he's got the right touch)
I've got the wrong man
(Well sure do got the right touch)
With the right touch
(Oh he's got the right touch)
I've got the wrong man yeah
He's got the right touch
With the right touch
(And I love him, love him, love him yeah)
I've got the wrong man
(Oh he's got the right touch)
He's got the right touch
(Ooo he's got the right touch)
He's got the right touch
(Ooo he's got the right touch)
C'mon, c'mon, c'mon c'mon.
Ooo he's got the right touch
I've got the wrong man
(Yeah sho do got the right touch)
With the right touch
(Ooo he's got the right touch)

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Stone Diamond Music Corp.

I REALLY DON'T NEED NO LIGHT

(As recorded by Jeffrey Osborne)

JEFFREY OSBORNE
DAVID "Hawk" WOLINSKI

There goes another night time
There goes another dream
When will it be the right time
It's later than it seems
I used to wait for you
All that has changed so soon
How much can someone love
A someone like you.

I really don't need no light to see through you
I really don't need your love to see me through
I really don't need your heart to set me free
I really don't need the way it used to be.

And who was that lone arranger
How did he get to you
Who where those other strangers
What did they make you do
Where was their party from
You with that number one
How could you feel so high
Just living a lie.
(Repeat chorus)

I really don't need no light to see through you
I really don't need your love to see me through
I really don't need your heart to set me free
I really don't need the way it used to be
Oh I really don't need, I really don't need no light
I really don't need no light to see through you.

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KEEP IT LIVE (On The K.I.L.)

(As recorded by Dazz Band)

REGGIE ANDREWS
BOBBY HARRIS
KENNY PETTUS
MICHAEL WILEY

Sing la la la
La la la la
Sing la la la
La la la
Sing la la la
La la la la
Sing la la la
La la la
La la la ooo.

If you came to
Jam like us oh
Got to keep it
Live or bust
If you came to
Jam like us oh
Got to keep it
Live or bust.

Romancin' and dancin'
Romancin' and dancin'
Is the main dress
Romancin' and dancin'
Romancin' and dancin'
Is the main dress.

Now if ya' came to
Jam like us oh
Got to keep it
Live or bust.

Keep it live
Like our music
Keep it live
Don't use it
Keep it live
Dig it use it
Keep it live.

(Now you sing)
Keep it live
Like our music
Keep it live

Don't use it
Keep it live
Dig it music
Keep it live.
Sing la la la
La la la la
Sing la la la
La la la
Sing la la la
La la la fa
Sing la la la
La la la
Halt oh yeah

There's no cure
On the K.I.L. machine
Cause really all around
Now it's your turn
To get down
Get ready
K (K) I (I) L (L)
What's that mean
Keep it live
Alright one more time
K (K) I (I) L (L)
What's that mean.
Keep it live alright
Keep it live
Like our music
Keep it live
Don't use it
Keep it live
Like our music
Keep it live
Keep it live
Like our music
Keep it live
Don't use it
Keep it live
Like our music
Keep it live
Keep it live
Like our music
Keep it live.

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DON'T THROW IT ALL AWAY

(As recorded by Stacy Lattisaw)

GARY BENSON
DAVID MINDEL

Here we go
Breaking up what we have built
Leaving out all the things that we have felt
Where was I
Where was I before you came
And from the first time that I saw you I knew.

That maybe I, maybe I'd do something wrong
How I tried but the words won't fit the song
Found the door
But I couldn't find the key
And from the first time that I saw you I thought that you
may be.

So don't throw it all away
I don't want to be the one who's gonna have to beg you
stay
I don't want to be the one to change your mind
One more time, please stay
Don't throw it all away.
Though it seems that I just take it out on you
Don't you know that only you can get me through
Found the door
Now I know that you're the key
And from the first time that I saw you I thought that you
may be.
So don't throw it all away
I don't want to be the one who's gonna have to beg you
stay
I don't want to be the one to change your mind
One more time, please stay
Don't throw it all away.

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LETTIN' IT LOOSE

(As recorded by Heatwave)

ROD TEMPERTON

Have you got
Pains inside your head
Caused by having no bread
And being fired by your employer
Is there a lady in your life
Who is known to your wife
Better find yourself a lawyer.

But if you think
That you can make it thru the night
Just hit the city streets
And join the people
Livin' the life
Start lettin' it loose
Start lettin' it loose.

Was that you
Dancin' out of beat
Have you got two left feet
Do you find your friends ignore you
Is there an ulcer on the way
Has your hair been turned to grey
Did the neighbor's cat just claw you.

Open your eyes we'll show you
What you need to do
There's one solution
That is guaranteed to carry you thru
Start lettin' it loose
Start lettin' it loose.

So put a smile on your face
Cuz that's the only
Thing that you need
Can't you see
Don't have to carry the load
Just leave it till tomorrow
Live out tonight in a dream.
(Repeat chorus)

Is that the landlord at your door
Like he's ready for war
Do you feel like you're a failure
You got no money got no job
People call you a slob
And the tax man's tryin' to nail you
Well if you think that
You can make it thru the night
Just hit the city streets
And join the people livin' the life
Let it let it loose.

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WE CAN NEVER LIGHT THAT OLD FLAME AGAIN

(As recorded by Diana Ross)

EDWARD HOLLAND
MACK DAVID
BRIAN HOLLAND

Never
Light that old flame again no
Not ever no never
We just can't light it
We just can't light it.

When our friendship turned to love
That's when the world turned on
But when our love turned to friendship
I knew the feeling was gone
Why keep clinging to bits and pieces
When all the time loneliness increases
We both have to know when to let go
But we talk and talk the night away
The more we talk the less we say
There's no way
Just ain't no way.

We can never (never) light that old flame again
Never feel the same again
With warmed over love and left over dreams.

When our love was a raging fire
We'd make love all night
But now when we're making love
We make love just to be polite

We can't go back to where we've been
We could never cross that bridge again
But let's be glad for what we had
'Cause we took and took until it's all used up
We can't drink from an empty cup
It's all used up
It's all used up.

We can never (never) light that old flame again
Never feel the same again
With warmed over love and left over dreams.

'Cause we took and took until it's all used up
We can't drink from an empty cup
It's all used up
It's all used up.

We can never (never) light that old flame again
Never feel the same again
With warmed over love and left over dreams.

Life's too short to keep holding on
We both know that the feeling's gone
We keep clinging to bits and pieces
When all the time loneliness increases
Ain't no way
Ain't no way baby
Oh there just ain't no way
No there just ain't no way.

Oh that we can ever light that old flame again
Never ever feel the same again
With warmed over love and left over dreams.

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JUST MY DAYDREAM

(As recorded by Aretha Franklin)

WILLIAM ROBINSON, JR.

You and me
I'm the land
You're the sea
Rushin' in
Tenderly kissin' me
All along the shore
Yours forever more.

Mm it's just my daydream
Though it may seem vague and faraway
I dream it every day.
Oh yeah it's just my daydream
Though it may seem
Just my daydream too
That's cause it's all about you mm
Too good to be true
That's cause it's all about you.

Mm crazy, crazy, crazy
That's what they call me
And lately I'm beginning
To think they may be right
'Cause anyone who's sane
Would have to be crazy
To lie awake
Just dreamin' at night
I sit all night long
I can't sleep 'cause
I keep dreamin' at night.

Ooh yeah anyone who's sane
Would have to be crazy
To lie awake
(Day dreamin' at night)
Day dreamin' at night
All night long
I can't sleep at night
Just day dreamin' at night.
(Repeat chorus)

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LET ME TICKLE YOUR FANCY

(As recorded by Jermaine Jackson)

JERMAINE JACKSON
PAUL M. JACKSON, JR.
PAM SAWYER
MARILYN McLEOD

Like the sun
I rise and shine
With last night
On my mind
It's so hard to concentrate
'Til our love we recreate.
Let me tickle your fancy
Let me excite your soul
Let me tickle your fancy
Let me excite your soul.
When I think about us
I get all keyed up
And the tantalizing touch
That I love.

(Repeat chorus)
Honey words cannot express
The sensation that I get
It's a quiverin' tremblin' feelin'

Make me wiggle
It makes me shake.
When I think about us
I get all keyed up
And the tantalizing touch
That I love.

(Repeat chorus)
It's getting late
And I can't wait
To relieve that love we made
I got an itchin'
In my heart
You control that vital part.
(Let me) tantalizing tickle
Keyed up for touch (good God).
C'mon let me tickle your fancy
Let me excite your soul.

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LOVE IS IN CONTROL (Finger On The Trigger)

(As recorded by Donna Summer)

ROD TEMPERTON
QUINCY JONES
MERRIA ROSS

I've hung around with big shots
Never knew love was in the sights
I guess I missed the target
Caught up in a diff'rent line of fire
But I know since I've been aiming
For the sweetness in your soul
Your name is on my bullet
And it's gettin' ready to explode
There's been a change inside my life
And I just wanna let you know.

I've got my finger on the trigger
Love is in control
I've got my finger on the trigger
Love is in control
Baby let's have some fun
A-won't-cha be my, my number one.

Mama used to tell me
Girl ya better load your gun upright
She said ya, ya gotta come out smokin'
Hit it with your best shot ev'ry time
Well I, I didn't understand her
Till you walked right into range
I saw your love at twenty paces

And I knew I'd won the game
You better raise your heart up high
Or love will blow you right away.

I've got my finger on the trigger
Love is in control
I've got my finger on the trigger
Love is in control.

Leave off that safety catch
There ain't no risk
We're gonna have some fun
(Gonna have some fun oo)
I've got-cha love's begun
So stay with me until the mornin' sun
(Stay till mornin')
You're super bullet number one
Baby let's have some fun
A-won't-cha be my, my number one.

There's been a change inside my life
And I just wanna let you know
I've got my finger on the trigger
Leave off that safety catch
There ain't no risk
We're gonna have some fun
I've got-cha love's begun
So stay with me until the mornin' sun.

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MORE ON THE INSIDE

(As recorded by the Temptations)

WILLIAM "Smokey" ROBINSON, JR.

Look at her face it's an average face
With an average nose in the average place
Average lips and average eyes
And the average person doesn't realize
How she could ever be
So beautiful to me.
But there's more on the inside
Than anyone's outside could ever show
There's more on the inside
Than anyone outside lookin' on could ever know.
Lucky for me that nobody can see
By lookin' that she is the best in the world
If inward were outward and outward were inward
Then thousands of men would've been after my girl.
How could she be
So beautiful to me

GETTIN' TO THE GOOD PART

(As recorded by Herbie Hancock)

ROD TEMPERTON
HERBIE HANCOCK

We're at the ending of another day
No more working hours
Inhibitions start to slip away
Feel those moonlight powers
We'll find a nice place to dine
Get out the candlelight
A little music and wine
We're gonna do just fine.

Got to ease into the dance
And give love's groove a chance
Cuz in a moment all the magic's gonna start
We're gettin' to the good part.

It's time to really let your hair hang down
Got to set your soul loose
Just relax into the evening sound
Feel the music take you

LET ME GO

(As recorded by Ray Parker Jr.)

RAY PARKER

We've been goin' out for awhile now baby
We've had some good times and some hard times too
But now I've reached that point in my life
Where I need more of a commitment from you
You've had me on hold for so very long
Make up your mind baby
Don't keep me hangin' on.

If you're not sure that you want me
Let me go
Come on and do right by me baby
And if you're not sure that you need me
Let me go oh.

I'm not the kinda man

There's more on the inside
Than anyone's outside could ever show
Don't you know there's more on the inside
Than anyone outside lookin' on could ever know
Oh so much more on the inside
Than anyone's outside could ever show
There is so much more on the inside
Than anyone outside lookin' on could ever know.
Nature went and dealt me
(Nature went and dealt me)
A hidden hand that's a winner
And if I play my cards right
I can't lose this beautiful lady
Within her there's more on the inside
Than anyone's outside could ever show
You don't know but there's more on the inside
Than anyone outside lookin' on could ever know.
Don't you know that there's more on the inside
Than anyone's outside could ever show, show, show
More on the inside
Than anyone outside lookin' on could ever know.

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There ain't no problems tonight
Just put your trust in me
We're gonna make it alright
Oh baby can't you see.
(Repeat chorus)

Tonight there's a message written up in the stars
It's time for us to open our hearts reach out
Got to let our feelings take us up high
No doubt we got the power to fly.

So baby move your body close to mine
Feel that warm sensation
Let me take that worry from your mind
Give in to temptation
Forget the clock on the wall
Let's turn the lights down low
We're gonna have us a ball
If we just take it slow.

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You can just keep for your pleasure
You've gotta really want
For us to stay together yea
It's not fair to keep me hangin' on
For another year or two
Make up your mind right now
And decide what you wanna do.

Now I know when a woman
Gets in her twenties
She starts to feel
Like she's runnin' out of time
Nine times out of ten she's correct
If she assumes yea that marriage
Is the last thing
On a man's mind
But now the table's turned
The shoe is on the other foot
I know what I want
But you still wanna look.

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Aaron Rapoport

AMERICAN MUSIC

(As recorded by the Pointer Sisters)

PARKER McGEE

Well the rock still rolls
The beat goes on
After all of this time

The faces change but the song's the same
So roll over Mister Dylan for the next in line.

They want American music
For drivin' with the radio
She said I know that I would be alright
If I could just make somebody my baby tonight
American music
For dancin' with the stereo
Oh do what you like
Feel what you feel
The music is right
Well it almost feels real American.

From the purple peaks to the city streets
People searching for the rock and roll scene
The power of the pounding beat
The magic in the dream.

They want American music
For trav'lin' with the radio
She said I know that I would be alright
If I could just make somebody my baby tonight
American music
For dancin' with the stereo
Oh do what you like
Feel what you feel
The music is right
Well it almost feels real American.

Just when you think that you've heard enough
Well somebody says turn it up, turn it up, turn it up.

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DON'T HOLD BACK

(As recorded by Mike and Brenda Sutton)

MICHAEL SUTTON BRENDA SUTTON

It's late and I know what you're thinkin'
But I just can't wait
It's right what we both are feelin'
So don't hold back.

The night is slowly dying
It's been a long one
Soon the morning sun will be shining
And you'll be long gone.

Let yourself go
Don't you know
Love is here
To turn our midnight into day.

Don't hold back
Got to have your love tonight

Don't say it's wrong
Cause the time is right
Don't hold back
Got to have your love tonight.

When we slow danced I got excited
It kind of felt real nice
Now it ain't no way I can fight it
Baby no dice.

Now you got me up on this cloud
And I'm flyin'
It's your love
Can't come down without it
I ain't lyin'.

Let yourself go
Don't you know
Love is here
To turn our midnight into day.
(Repeat chorus)

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(Sittin' On) THE DOCK OF THE BAY

(As recorded by The Reddings)

OTIS REDDING
STEVE CROPPER

Sittin' in the morning sun
I'll be sittin' in the evenin' calm
Watchin' the ships roll in
Then I'll watch 'em roll away again
Yeah I'm sittin' on the dock of the bay
Watchin' the tide roll away ooh
Just sittin' on the dock of the bay
Wastin' time.

I left my home in Georgia
Headed for the Frisco Bay
I've had nothin' to live for
Looks like nothin's gonna come my way

So I'm just gon' sit on the dock of the bay
Watchin' the tide roll away ooh
Just sittin' on the dock of the bay
Wastin' time.

Looks like nothin's gonna change
Ev'rything still remains the same
I can't do what ten people tell me to do
So I guess I'll remain the same.

Sittin' here a-restin' my bones
And this loneliness won't leave me alone
It's two thousand miles I've roamed
Just to make this dock my home
Now I'm jus' gon' sit on the dock of the bay
Watchin' the tide roll away ooh
Just sittin' on the dock of the bay
Wastin' time.

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IT'S GONNA TAKE A MIRACLE

(As recorded by Deniece Williams)

TEDDY RANDAZZO
BOBBY WEINSTEIN
LOU STALLMAN

Loving you so
I was too blind to see
You letting me go
But now that you've set me free
It's gonna take a miracle
Yes it's gonna take a miracle
To make me love someone new
'Cause I'm crazy for you.

Oh, oh didn't you know
It wouldn't be so easy
You letting me go
You can be sure that now

It's gonna take a miracle
Yes it's gonna take a miracle
To make me love someone new
'Cause I'm crazy for you.

Oh tho' I know I can't forget about you
I'm gonna try to show you how much
You're turning me around, destroying me
I'll never be the same any more

You must realize
You took your love and left me quite by surprise
You can be sure that now
It's gonna take a miracle
Yes it's gonna take a miracle
To make me love someone new
'Cause I'm crazy for you
Yes it's gonna take a miracle.

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LOVE ME DOWN

(As recorded by Atlantic Starr)

DAVID LEWIS
WAYNE LEWIS

Hey there mister
So it seems again we meet
The first time we met it was crazy
You swept me off my feet
I still imagine your lips boy
Kissin' me here and there
Oo and if my hands could touch your body
They'd caress you ev'rywhere.

I want you to love me down
Let's go for what we know
Hold me so tight
Then love me some more
Fine, fine fellow
Where do I begin
I guess I should start by tellin' you sugar
That you're the perfect ten

Let's find a nice warm cabin
Way up on some hill
Then you and I will close off the world around us
And do the things we feel
Won't cha come on boy.

Love me down
Let's go for what we know
Hold me so tight
Then love me some more.

Never before have I felt this way
And how I feel about you is crazy I must say
But one thing for sure I know it feels good
So come on love me boy
Oh I wish you would boy
This must be my lucky day
And I'm so glad the wind that blew you in
Was headed my way
Oh come on boy.

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JEFFREY OSBORNE

SOUL STAR OF THE MONTH

"It's like a dream come true, something I'm sure every lead singer in a band must think about doing at some point in his career. You can believe that it's a great feeling."

Those words are just one way Jeffrey Osborne describes life as a solo musical entity. For 10 years the singer/songwriter augmented LTD, one of pop/r&b's more distinctive, self-contained aggregations. Now on his own, Osborne has christened soloism with *Jeffrey Osborne*, his shimmering self-titled debut album for A&M.

The lp is an ambitious project that virtually insures Osborne a special place among pop music's leading male vocalists.

"It was a natural evolution," Osborne says of his departure from the band. "I can never repay those nine individuals for what I learned while I was with them, but it came to a point where I couldn't grow. I had to advance, and leaving the band was the only way I could do it."

Once free, Osborne began sifting through the various contract offers. Many of them were inviting, but none totally fit the standards he had set for his career as a solo artist. "The problem," he says, "was that no one recognized me as an individual. Record companies were telling me that after being with such a large band, my marketability was almost nil."

Fortunately, A&M, who had witnessed Osborne's ability firsthand with LTD, saw things differently. They pitched him a deal and after a year of in-depth negotiations, Osborne re-signed with the label, which had been his professional musical base since 1973, when LTD first came to A&M.

Osborne was stringent in setting the criteria for the producer of his first album. As his manager Jack Nelson put it, "Jeffrey wanted someone who was more than just musically competent; he wanted someone acquainted with the mechanics of music and its production."

Enter George Duke, who in addition to producing a string of chart records for himself and artists like Seawind, Dee Dee Bridgewater, and Raul De Soza, supplied *A Taste Of Honey* with a million-selling number one pop single with his revitalizing production of "Sukiyaki." Duke had also teamed with bassist Stanley Clarke as the *Clarke/Duke Project* to come up with the ballad "Sweet Baby," which reached the Top 10 on pop charts.

Osborne says he knew Duke was the man for the job from their very first meeting. "More than anything, I wanted the opportunity to record some of my songs the way I heard them in my head, as opposed to someone re-working the material," says Osborne. "George was willing to listen to my ideas and views. Actually, he ended up giving me as much control as I would have had producing the record on my own."

From there, Osborne and Duke went into Duke's Hollywood home studio with first-string sessioneers like Louis Johnson, Tony Malden, Steve Ferrone, David "Hawk" Wolinski and Mike Sembellow and emerged with *Jeffrey Osborne*, a state-of-the-art ten-song production. Eight of the tunes are written or co-written by Osborne and they are as commercially accessible as it is musically substantial.

The lp covers all the bases. After the mid-tempo sway of "Eenie

Meenie" captures your heart, the raucous "Who You Talking To" and "Ready For Your Love" will work you into a funkified frenzy. Not to be forgotten is the first single released from the lp, "I Really Don't Need No Light," which came as the big breakthrough for Osborne when it started its climb up the charts.

Also on the album are "Congratulations" and "Wings of Love," two sparkling exercises in the art of pop balladry. Most of all, there is the overwhelming presence of Osborne himself. During *Jeffrey Osborne*, his vocals soared over these tracks with the power and grace of an eagle. The consummate vocalist, Osborne makes all of this work sound easy.

Jeffrey Osborne began nurturing his considerable vocal chops early on as a child in his native Providence, Rhode Island, where he used to listen to the likes of Stevie Wonder, Aretha Franklin and Sarah Vaughan. However, as the son of a trumpet player, he was more interested in mastering an instrument than his voice, so he took on the drums. His brother Billy, who would also become a member of LTD, could hold his own on piano and organ, so the choice seemed right.

The history of LTD is by now a familiar one. The nucleus of the group formed in North Carolina and not long after, Osborne joined, as a drummer. His joining the group wasn't something that was planned — it just happened. He filled in for the LTD drummer one night in Providence and decided to stay.

The group then migrated to California and their first big break came when they backed Merry Clayton at the Monterey

Folk Festival in 1971. Two years later, a recording contract with A&M set the stage for all the great music that was to come.

LTD's partnership with producer/arranger Bobby Martin was an important turning point in their career. His work at Philadelphia International had earned him a reputation as a man with one of the best "feels" in the business. The combination of LTD and Martin proved instantly potent. Their first project was the group's *Something To Love* lp with its classic hit single, "Back In Love Again." By this time, Osborne's immense talent as a singer had been brought to the group's attention and he was no

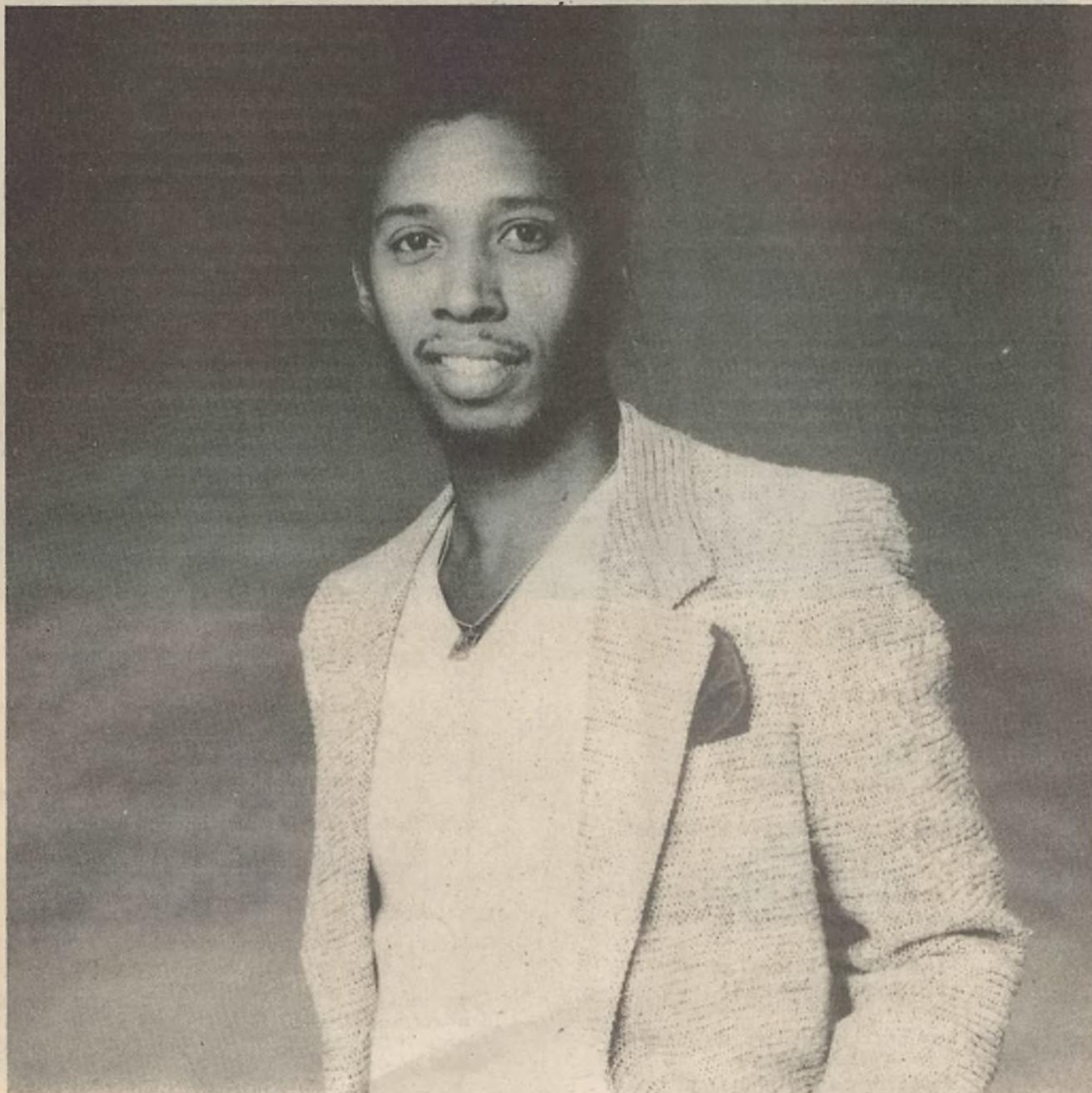
longer the drummer.

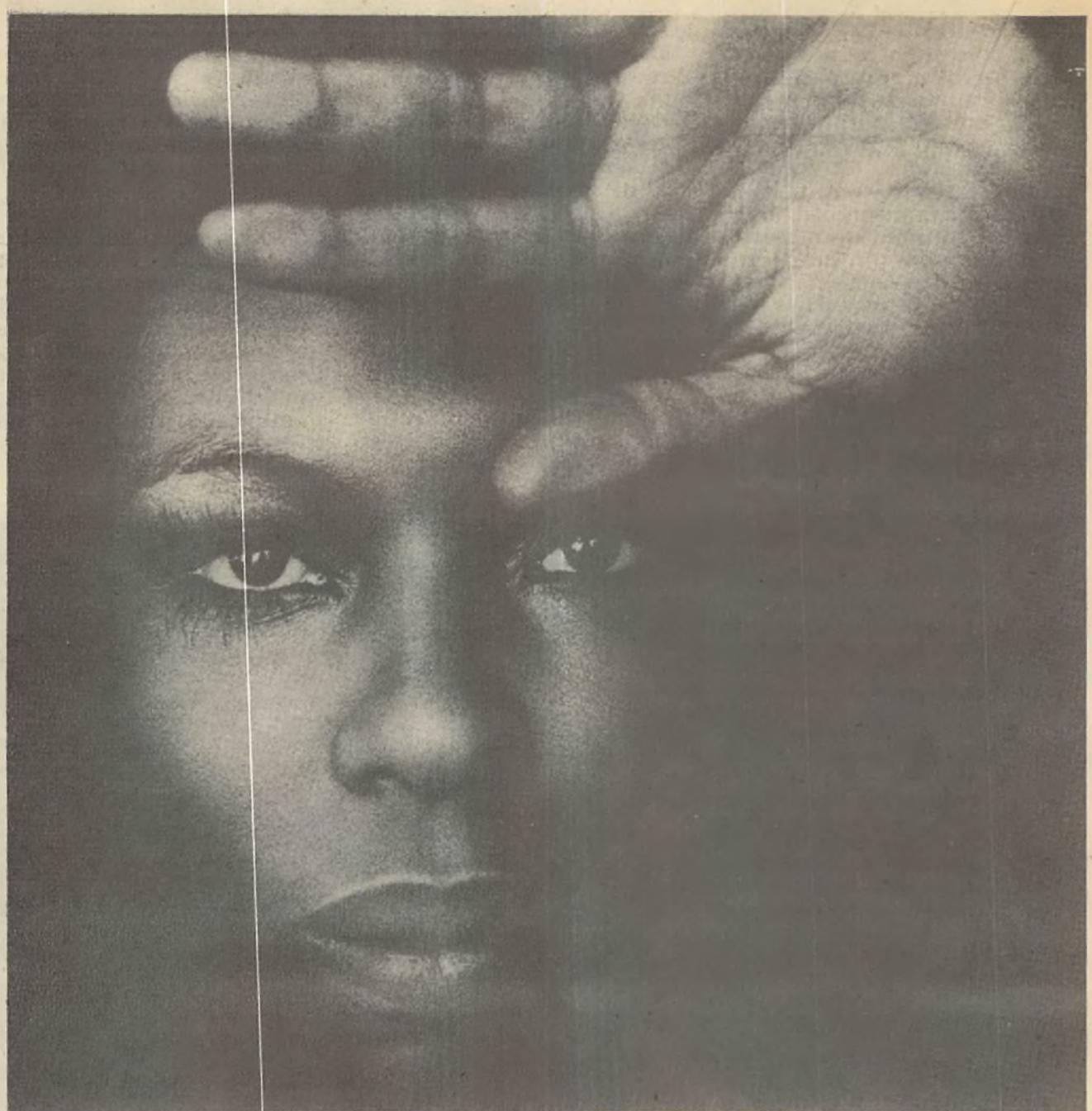
Martin continued on with LTD throughout their following albums including *Togetherness*, *Devotion* and *Shine On*. From these albums, Osborne led LTD through such hits as "Love Ballad," the above-mentioned "Back In Love Again" and "Shine On," among other gold and platinum successes. Osborne initially made the decision to leave the group in 1979, but in the interest of the band, stayed on until '81, after their *Shine On* lp.

Now, Jeffrey Osborne is on his own and making it. His first solo single, "I Really Don't Need No Light" is a hit, and the album, *Jeffrey Osborne*, is a smash.

"This album is probably one of the finest things I've ever done," Osborne says. "I could feel myself singing a lot better — a lot cleaner. And the songs here are not just grooves, they're melodic, structured songs. I'm totally satisfied with the results."

As for the future, Osborne is jumping in feet first. There are tours to plan, more songs to sing, and equally important, more songs to write. "That is something that I'm really concentrating on — songwriting. Now that people realize I am a writer as well, they're requesting songs from me, and that's great. I simply intend to cover all bases; this is only the beginning."





MAKING LOVE

(As recorded by Roberta Flack)

CAROLE BAYER SAGER
BURT BACHARACH
BRUCE ROBERTS

Here close to our feelings we touch again
We love again
Remember when we thought
Our hearts would never mend
And we're all the better for each other.

There's more to love I know
Than making love.

Here no more confusion we see our lives
We live our lives
Remember when we thought

We never would survive
But now neither one of us is breaking.

There's more to love I know
Than making love.

Some things never change
Some things sometimes do
And now I'm feeling strong enough to let you in
And now neither one of us is breaking
Now we know there's more to love
Than making love
And I'll remember you and making love
And I'll remember you.

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CUTIE PIE

(As recorded by One Way)

AL HUDSON
DAVE ROBERSON
GREGORY GREEN
JONATHAN MEADOWS
TERRY MORGAN
GLENDY HUDSON
THEODORE DUDLEY

Cutie pie

You're the reason why I love you so
I don't want you to go
You're the girl who makes me feel so good
Cutie pie.

Cutie pie

You brighten up my day
It's impossible for me to stay away
Lately hazey got my mind goin' 'round
Want you to know how much I love you so
Lately hazey got my mind goin' 'round
Want you to see how much you mean to me
You're the girl who makes me feel so good
Cutie pie

Nothing but a cutie pie.

Cutie pie

You really geek me up

Till I can't hardly get enough
You're the girl who makes me feel so good
Cutie pie.

Cutie pie

You're the reason why I'm full of joy
Since you came into my life
Lately hazey got my mind goin' 'round
Want you to know how much I love you so
Lately hazey got my mind goin' 'round
Want you to see how much you mean to me
You're the girl who makes me feel so good
Cutie pie.

You're the girl who makes me feel so good

Cutie pie

Nothing but a cutie pie
Makes me feel so good
You're my cutie pie
You're the girl who makes me feel so good
Cutie pie
Nothing but a cutie pie
Makes me feel so good
You're my cutie pie
You're the girl who makes me feel so good
Cutie pie
You're the girl who makes me feel so good
Cutie pie.

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INSTANT LOVE

(As recorded by Cheryl Lynn)

LUTHER VANDROSS
MARCUS MILLER

Fever
I'm looking for
A hot and heavy love
Some guys make me warm
But never burn me up
Then one day I saw you
My heart skipped a beat
I never knew such bliss before
Whatever you did to me
I wanted to repeat
You kept me
Coming back for more.

From the first time I saw you
It was instant love
And I had to get
To know you better
From the start
It was instant love
Now I had to get

To know you better
It was instant love.

Love me show me everything
That you can feel
Let me show you
In my own way
That I'm for real
People say that love
Won't happen overnight
They say that chance
Is next to none
And though I barely know you
You make me feel so right
You take me to the maximum.
(Repeat chorus)

Wham bam thank you ma'am
Was all there used to be
Then suddenly you came along
It was instant love
Now I've got the love the way
It really ought to be
It happened instantly.

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OUT OF WORK

(As recorded by Gary U.S. Bonds)

BRUCE SPRINGSTEEN

Eight a.m. I'm up
 And my feet's beating on the sidewalk
 Down at the unemployment agency
 All I get's talk
 I check the "want-ads"
 But there's just ain't nobody hiring
 What's a man supposed to do
 When he's down.

And out of work
 I need a job
 I'm out of work
 I'm unemployed
 I'm out of work
 I need a job
 I'm out of work.

I go to pick my girl up
 Her name is Linda Brown
 Her dad invites me in
 He tells me to sit down
 The small talk that we're makin'
 Is going pretty smooth
 But then he drops a bomb
 "Son what do you do?"

I'm out of work
 I need a job
 I'm out of work
 I'm unemployed
 I'm out of work
 I need a job
 I'm out of work.

Hey mister president
 I know you got good plans
 You're doing all you can now
 To help the little man
 We got to do our best
 To whip that inflation down
 Maybe you got a job for me
 Just driving you around
 These tough times they're enough to make a man lose
 his mind
 Up there you got a job
 But down here below.
 (Repeat chorus)

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LOOKIN' UP FOR YOU

(As recorded by Michael Wycoff)

ZANE GREY
 LEON WARE

First impression had me guessing how it would be
 Often thinking you could be the love I need
 I'm looking forward to that sweet reality
 I see myself rewarded with the love I need.

What I'm believing
 Got me looking up to you
 What I'm receiving
 Keeps me feeling like I do
 (Like I do).

Love's a thing never simplified
 Only mastered by those who take the time
 Don't you know good judgement can keep it on your
 side
 The rules are varied
 Emotions often decide.

What I'm believing
 Got me looking up to you
 What I'm receiving
 Keeps me feeling like I do.

So sweet
 Got me looking up
 Got me looking up to you
 Got me looking up to you
 So sweet
 Got me looking up, got me looking up.

These times take you through so many changes
 The things you can figure out
 Sometimes seem the strangest
 People doing things no one can explain
 I don't know what I'd do
 If love wasn't here to keep me sane.
 (Repeat chorus)

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STILL WATER (Love)

(As recorded by O'Bryan)

WILLIAM "Smokey" ROBINSON, JR.
FRANK WILSON

Walk with me, with me
Ooo ooo ooo.

Still water
Still water
Do do do do do
Ah ah ah ah ah ah.

Never you mind
If I don't tell strangers passing by
If I don't brag
If I don't brag or boast
Lift my glass and say a toast.

About my love for you
How it runs so deep and true
And yet it's so
'Cause don't you know.

Still waters run deep
Still waters run deep
Still waters run deep
Still waters run deep

Ooo ooo ooo ooo ooo ooo.

Still water
Still water
I love you
I love you my sweet
Still water
Still water
Don't you worry
'Cause my love is so deep
Still water
Walk with me
Take my hand
Oh now
Still water
Walk with me
Take my hand
Oh now
Just because I don't brag or boast
Take my hand
Don't mean I don't love you baby, baby, baby
Oh now
Walk with me
Take my hand
Take my hand
Oh now
Walk with me
Take my hand
Oh now
Walk with me
Take my hand
Oh now
Walk with me
Take my hand.

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LOVE HAS FOUND ITS WAY

(As recorded by Dennis Brown)

DENNIS BROWN
YVONNE BROWN

Love has found its way
In our hearts today yeah
Love has found its way
In our hearts today.

When your love is beautiful
There's nothing, nothing that can go wrong
When two hearts beat together
It's like an everlasting song
It's like an everlasting song.

The moon shines bright over yonder yeah
And it makes me feel so fine
I'm so thankful, so thankful baby
That Jah has made you mine
I'm so thankful
That Jah has made you mine.

'Cause love has found its way
In our hearts today
Love has found its way
In our hearts today
In our hearts today.

Oh baby please let me stay with you
This love is so hard to resist
Let me feel your loving kindness
And all your tenderness
I said all your tenderness.

Oh lady you made me so very happy
Even a blind man could see
That love can be so beautiful
Love that's meant to be
Oh love that's meant to be.

Love has found its way
In our hearts today
Love has found its way
In our hearts today
In our hearts today.

Oh lady, oh lady you bring me up
You bring me up
I never, I never gonna let you slip through my finger
No way no no no no no no
Oh lady let me stay
Let me stay in your heart
Love is so hard to resist.

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IF THIS WORLD WERE MINE

(As recorded by Coffee)

MARVIN GAYE

If this world were mine
I would place at your feet
All that I own
You've been so good to me
If this world were mine
I'll give you the flowers, the birds and the bees
And with your love beside me
That would be all I'd need
If this world were mine
I'll give you anything.

If this world were mine
I'd make you a queen
With wealth untold
You could have anything
If this world were mine
I'll give you each day so sunny and blue
If you wanted the moonlight
I'll give it to you
If this world were mine
I'll give you anything.

Oh baby you're my consolation

And there's no hesitation
When you want me
Honey just call me.

You're my inspiration
And I feel so much sensation
When I'm in your arms
And when you squeeze me.

Oh ho ho ho
Gimme plenty lovin' baby
Gimme plenty lovin' honey
Keep on lovin' me
Oh ho ho ho
You know I need you baby
Really, really need you honey
Keep on lovin' me.

Oh baby you're my consolation
And there's no hesitation
When you want me
Honey just call me.

Oh you're my inspiration
And I feel so much sensation
When I'm in your arms
And when you squeeze me.
(Repeat chorus)

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DANCE WIT' ME

(As recorded by Rick James)

RICK JAMES

Pretty little thing
 Girl you're lookin' fine
 And I wonder can you spare a minute of your precious
 time
 I really would like to know you
 If you want me to tell me baby
 Maybe I can discuss it over a dance with you
 When I'm dancin' with you baby now, now.

Dance wit' me
 Shake your body all over me woman
 And dance (dance wit' me) dance
 Dance wit' me
 Baby dance with me woman
 Shake It up
 Shake It up now baby
 Shake It up
 Shake It up now baby
 Dance with me woman
 Shake It up (with me woman) shake It up now baby
 Shake It up
 Shake It up now baby.

Pretty little thing
 I wish that you were mine yeah
 You know every move to make with your body
 And you do it fine, do it fine

Dancin' with you girl like this
 Is bound to cause a fire yeah
 Look at me I'm soakin' wet
 Like I was in the shower
 When I'm dancin' with you baby now, now.
 (Repeat chorus)

Party baby
 Where's the party
 (Party over here)
 Say what
 (Party over here)
 Where's the party
 (Party over here)
 Say what
 (Party over there)
 Shake It up
 Shake It up now baby
 Shake your body all over me woman
 And dance (shake It up) dance (shake It up now baby)
 Party baby.

Shake It up
 Shake your body all over me woman
 And dance wit' me
 Woman dance wit' me
 Woman dance (shake It up) yeah, yeah, yeah, yeah,
 yeah (shake It up)
 Woman just dance with me
 Woman just dance with me
 Baby just dance with me
 Sugar just dance with me.

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DO I DO

(As recorded by Stevie Wonder)

STEVIE WONDER

When I see you on the street
 My whole body gets weak
 When you're standing in the crowd
 Your love talks to me so loud.

Girl do I do
 What you do
 When I do
 My love to you.

When I hear you on the phone
 Your sweet sexy voice turns my ear all the way on
 Just the mention of your name
 Seems to drive my head insane.

Girl do I do
 What you do
 When I do
 My love to you baby.

Yes I got some candy kisses for your lips
 Yes I got some honey suckle chocolate dripping kisses
 full of love for you.
 (Repeat)

My life has been waiting for your love
 My arms have been waiting for your love to arrive
 My heart has been waiting
 My soul anticipating your love, love, love.
 From the time that I awake

I'm imagining the good love that we'll make
 If to me your vibe can do all this
 Just imagine how it's gonna feel when we hug and kiss
 sugar.

Do I do
 What you do
 When I do
 My love to you all right.
 Yes I got some candy kisses for your lips
 Yes I got some honey suckle chocolate dripping kisses
 full of love for you.
 (Repeat)

My life has been waiting for your love
 My arms have been waiting for your love to arrive
 My heart has been waiting
 My soul anticipating your love, your love, your love.
 Oh I don't care how long it might take
 'Cause I know the woman for me you I will make
 And I will not deny myself the chance
 Of being part of what feels like the right romance.

Girl do I do
 What you do
 When I do
 My love to you oh yeah.

Oh yes I got some candy kisses for your lips
 Yes I got some honey suckle chocolate dripping kisses
 full of love for you.
 (Repeat)

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COUNTRY SECTION

SHE GOT THE GOLDMINE (And I Got The Shaft)

(As recorded by Jerry Reed)

TIM DUBOIS

Well I guess it was back in sixty-three
Eatin' my cookin' got the better of me
And I asked that little girl to be my wife
Well she said she would
So I said I do
But I'd a said I wouldn't
If I'd only knew how them
Two little words was gonna
Screw up the rest of my life.

Well the first few years weren't all that bad
I'll never forget the good times we had
'Cause I'm reminded every month
When I send her the child support
But before too long I knew lust had died
And I'll admit I wasn't that surprised
The day I came home and found
My suitcase on the porch.

Well I tried to get in
But she changed the locks
Then I noted the note
Taped on the mailbox
Said "Goodbye turkey my
Attorney will be in touch"
And I decided right then and there
I was gonna do what's right

And give her, her fair share
But I never dreamed her share
Was quite so much.

She got the goldmine
And I got the shaft
They split'er right down the middle
But she got the better half
I guess it's sort of funny
But it hurts too much to laugh
She got the goldmine
And I got the shaft.

Now I didn't get all that upset
When he gave her the color T.V. set
Or even the house, the kids, and both the cars
But when he started talkin' 'bout child support
Alimony, and the cost of the court
I think the S.O.B. went a little too far.

And I can't help thinkin'
That they made a mistake
Cause it all adds up
To more than I make
And everything I ever had worth takin'
Already been took
And while she's living
Like a queen on the alimony
I'm working two shifts
And eating balogna
And wishin' to hell
That I'd a just learned to cook.

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PUT YOUR DREAMS AWAY

(As recorded by Mickey Gilley)

RICHARD LEIGH
WAYLAND HOLYFIELD

Every now and then
Someone comes to you
And somehow you know
A dream has just come true
Well here it is baby
What I'm tryin' to say
Here I am darlin'
You can put your dreams away.

Ever wish for love
And you wish so long
You begin to think
It would never come along
Well here it is baby
What I'm tryin' to say
Here I am darlin'
So put your dreams away.
Put your dreams away

Just lay beside me
Take all this love
That's here inside me
Here's all the dream
You'll ever need.

Put your dreams away
Rest them on my shoulder
Darlin' the search is over
If you want a love
That's here to stay
You can put your dreams away.

You can look for love
In a thousand eyes
You can search the world
But don't you realize
Well here it is baby
What I'm trying to say
I'll always love you darlin'
So put your dreams away.

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LOVE WILL TURN YOU AROUND

(As recorded by Kenny Rogers)

KENNY ROGERS
EVEN STEVENS
THOM SCHUYLER
DAVID MALLOY

You can run you can hide
Never let it inside
Keep living your life in the dark
But sooner or later
That gentle persuader
Is gonna catch up with your heart
Make you a dreamer believer
Believing in love.

Right when a man's doing
Just what he planned
And he thinks he's got
All that he needs
Life will deliver a shot
That will shiver him
Driving him down to his knees
Make him start giving
Living, living again.

It's your mind
That tricks you into
Leavin' every time

Love will turn you around
Turn you around
It's your heart
That talks you into stayin' where you are
Love will turn you around
Turn you around.

Out of the blue
She reaches for you
And you tell her you
Don't have the time
You give it the gas
You get away fast
But you can't get her
Off of your mind
Thoughts are burning
Turning, turning around.

How do you know when
To stay or to go
How do you know when it's real
You don't need a sign
To make up your mind
You got your heart at the wheel
You wanna start sharing
Caring, caring again.
(Repeat chorus)

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WHAT'S FOREVER FOR

(As recorded by Michael Murphey)

RAFE VANHOY

I've been looking at people
And how they change with the times
And lately all I've been seeing are people
Throwing love away and losing their minds.

Or maybe it's me that's gone crazy
'Cause I can't understand why
All these lovers keep hurting each other
When good love is so hard to come by.

So what's the glory in loving

Doesn't anybody ever stay together anymore
And if love never lasts forever
Tell me what's forever for.

I've been listening to people
And they say love is the key
And it's not my way to let them lead me astray
It's only that I want to believe.

But I see love-hungry people
Trying their best to survive
While in their hands is a dying romance
And they're not even trying to keep it alive.
(Repeat chorus)

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I'M TAKIN' A HEART BREAK

(As recorded by Terry Gregory)

MARK SHERRILL
LINDA KIMBALL
JOSH WHITMORE

I guess you'd never know it
To see me here tonight
I'm usually good company
When everything's alright
But my heart is freshly broken
And it's hard to hide the pain
Until I'm free don't look for me
To fall in love again.

I'm takin' a heart break
Just lettin' my heart ache
Just passin' the time

Easin' my mind
'Til the hurtin' is through
I'm takin' a heart break
Just lettin' my heart ache
When I start lookin' for love
Don't you know I'll be lookin' for you.

I feel the need to touch you
If just to hold your hand
I sure do need your sympathy
After all I'm just a woman
There's just too many mem'ries
Standin' in my way
When my heart mends
We'll start again
But tonight I'll have to say.
(Repeat chorus)

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COUNTRY STAR OF THE MONTH



BOBBY BARE

During the past two decades, Bobby Bare has distinguished himself as one of country music's most memorable mavericks. Few people are more recognized as a distinctive driving force and musical pioneer. Again and again, he has displayed an uncanny knack for discovering great new songs

by great new writers and bringing them to the public's attention by way of his own casually disarming and poignant vocal style.

Bare has often shown a flair for the new and unusual, as well as having a gift for staying one step ahead of country music's status quo.

"I have a lot of friends who are, more or less, renegade songwriters," Bare says. "Some of the stuff they write is quite different, but it's good. I believe success in the music business begins with a song. And I don't think there's any law that says a song has to deal with only love or heartbreak to be good."

Nobody knows about hits better than Bare. His current one is titled "If You Ain't Got Nothin' (You Ain't Got Nothin' To Lose)." The single is from Bare's latest Columbia offering, *Ain't Got Nothin' To Lose*, an album that is continuing the legend of Bobby Bare.

Bare's quiet, laid-back demeanor and no-compromise sense of integrity have made him an enduring favorite with music fans everywhere. With a track record reaching back over the past 20 years, he is also a vital and imaginative force in the music industry.

"He is one of the greatest singers in country music," notes Chet Atkins, who was instrumental in launching Bare's recording career when he produced his first albums in the '60s. "He's one of the brightest, most intelligent artists that I've ever worked with, though a lot of people don't see it because of that tobacco chaw and that hat pulled down over his ears. To me, he is comparable to George Jones: they're both a couple of good ol' country boys. Bobby sings with such great emotion and heart. He doesn't just sing the lyrics — he knows what they're all about."

When he drawls his way through tongue-in-cheek classics such as "The Winner," "Marie Laveau," or "Drop Kick Me Jesus (Through The Goalposts Of Life)," or when he unwinds heartfelt ballads like "Detroit City," "(I'm

Not) A Candle In The Wind," or "500 Miles," the haunting strains of honest, off-hand humor, strength and earthiness in his delivery reflect an artist tuned to the older fans as well as the new, younger audiences.

"I've been playing some new places lately," Bare says with

obvious pride. "My band kicks ass, the crowds get excited, and the people have a big, big time."

Obviously, Bare has been having a big, big time during the past few years since he joined the Columbia Records' roster, both in the studio and on the stage. The albums he has recorded during this time have all been infused with a high energy immediacy, a renewed sense of commitment, and that Bare trademark — his unique sense of humor.

Titles like *Down And Dirty* and *Drunk And Crazy* speak for themselves. His 1981 album, *As Is*, produced by Rodney Crowell and featuring the hit single "New Cut Road," marked a return to Bare's more traditional country values.

Bare's energy and enthusiasm have never been more apparent as they are on his latest album, *Ain't Got Nothin' To Lose*. The choice of material again reflects a consummate taste for picking great songs. The album displays a powerful vocal style and subtle phrasing, while reaffirming the traditional country trend established in his previous *As Is* package.

Ain't Got Nothin' To Lose is Bare's first studio collaboration with producer Allen Reynolds, who has produced such notables as Crystal Gayle and Don Williams. The lp includes songs by fellow labelmate Lacy J. Dalton, "Golden Memories," "Cowboy" Jack Clement, "The Old Swimm'n Hole," Shel Silverstein, "So Good To So Bad," and Richard Leigh, "Isn't That Just Like Love." Bare's irreverent humor shines through on Hugh Moffat's "Praise The Lord And Send Me The Money," and on an up-tempo, rocking version of the classic "Goodnight Irene."

"Bare is the most cooperative, energetic and creative artist I have ever worked with," notes Allen Reynolds. "He is truly 'Hall of Fame' material."

"Once the music business figures you out," Bare once recounted to writer Bob Allen, "and they know what you're coming up with next, you're dead. You're over. And the only reason I'm still alive and kickin' is that nobody can figure out what I'm gonna do next. That's often because I don't even know myself!"

Bare has kept the industry guessing since he first hit the pop

charts in the early '60s with songs like "Detroit City," which won him a Grammy Award in 1963; "Shame On Me," "Four Strong Winds," another Grammy winner; and "Five Hundred Miles Away From Home." Several of these songs were million-sellers, earning Bare additional Grammy nominations. During his long and illustrious career, he has appeared at Carnegie Hall, been honored by the Smithsonian Institute, and performed hundreds of shows overseas.

Bare's sense of independence and his formidable talents trace back to his origins in an impoverished, rural, southern Ohio, where he was born. In 1954, after a series of odd jobs and small-town musical gigs in Ohio and Kentucky, he hitched a ride to California on the spur-of-the-moment and found himself parking cars and driving an ice cream wagon, among other part-time jobs, while attempting to launch a singing career.

His first success came inadvertently in 1959 when, prior to his induction into the Army, he hastily recorded a song called "All American Boy," at an impromptu session in Ohio. Recalls Bare, "In just a few weeks, after I was in the Army, it turned out to be a big hit, only it had somebody else's name on it. I remember I was in basic training at Fort Knox in Kentucky when I first heard it on the radio. I told this guy in the barracks, 'Hey, that's me!' He just said, 'Bull! Go on back to sleep.'"

Before moving to Nashville in 1964, he roomed briefly with current labelmate, Willie Nelson, in Hollywood, where he made one movie for Warner Brothers entitled *A Distant Trumpet*, with Troy Donahue. This led to his being offered the lead in a television series, but he turned it down. "I could see all this coming," he recalls, "and I could see all these doors opening up for me. But it wasn't really what I wanted to do. So I moved to Nashville."

During the late '60s and early '70s, Bare distinguished himself by producing and recording country music's first concept albums. Among these albums were *Lullabys, Legends And Lies, Hard Time Hungries, The Winner And Other Losers, Me 'N McDill, Singin' In The Kitchen, and Cowboys And Daddys*.

Following the success of Bare's

recent albums, a vast audience of younger converts are joining the older, long-time Bare fans. As Bare's tours swing from the honky tonks to the rock venues or to concert halls and arenas, his shows are greeted with overwhelming fan response. Suffice it to say, there are a lot of Bobby Bare fans out there who weren't there before.

"I was impressed with Bare," producer Allen Reynolds notes. "I was impressed with his input, his energy was apparent from the start, and he causes one to feel 'up.' He's got a certain fire."



"We spent a lot of time listening and selecting songs," continues Reynolds, "and it's almost perfect the way he patiently listens to material, ever hopeful of finding that one song. I'm pleased with his performance. And I believe, between the two of us, we captured Bare accurately. He had a good time recording the album and it definitely shows. There's a flow to the material."

"I've been a fan of Bare's for some time," concludes Reynolds, "but I'm an even bigger fan now after having worked with him."

Ain't Got Nothin' To Lose, Bobby Bare's latest Columbia album, marks a dramatic new high point in his energetic re-emergence into the '80s. His new album, like his career and the artist himself, is full of excitement, tenderness, raw energy, humor and, of course, surprises.

RAGIN' CAJUN

(As recorded by The Charlie Daniels Band)

CHARLIE DANIELS
TOM CRAIN
TAZ DIGHEGORIO
CHARLIE HAYWARD
FRED EDWARDS
JIM MARSHALL

From a town in Louisiana
On the wrong side of the tracks
Came a rowdy ragin' Cajun
By the name of Roubinnac
He was harder than a hickory log
Slimmer than a rail
He was faster than a copperhead
And he won't afraid of hell
He turns eighteen in the parish courthouse facing ten to
life

About some altercation in a beer joint with a knife
He said, "Judge, I mean, your Honor I hope you'll
understand
But if it happened here today
I think I'd do it all again."
Cause you don't get up in my face
And you don't call my mama names
You don't whistle in my kitchen
You don't pull my coon dog's chain
I don't mean no disrespect
But I've been stubborn all my life.

He been two years in prison
When his brother Jake came down
Said his sister was in trouble
In some far off northern town
He broke out of jail that night
And left a note behind

It said, "I'll see y'all in a week or two
But 'till then I'm hard to find."
He found her in a tavern
Up in west side Buffalo
Gave her a one way ticket home
And pushed her out the door
He said, "I'm lookin' for the man
That done my little sister harm
For the soul destroying punk
That stuck a needle in her arm."
Some dude back in the corner
Started making hisself small
But he grabbed him by the collar
And he pinned him to the wall
He said, "If you try to move you'll regret it all your life."

The Cajun started grinning and the pimp pulled out a
knife

He said, "I ought to kill you
But I'm gonna spare your life."
With one sledgehammer fist
He knocked him sprawling on the floor
Kicked him in his forked end
And headed for the door
Walked on down the sidewalk
And he hit the southern trail
Went back to Louisiana and he walked into the jail
He said, "I've had some business up above the bunky
line
But my debts have all been settled
And I've come to do my time."
Hope I didn't cause no trouble
I wasn't tryin' to run away
But a feller owed me something
And I had to make him pay
Besides I'm kind of proud I been a Cajun all my life.

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I WILL ALWAYS LOVE YOU

(As recorded by Dolly Parton)

DOLLY PARTON

If I should stay
I would only be in your way
So I'll go but I know
I'll think of you each step of the way.

And I will always love you
I will always love you.

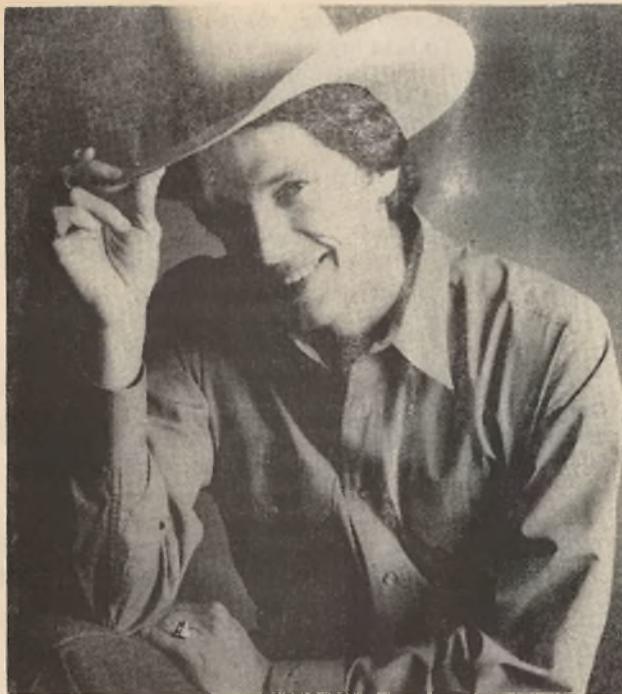
Bittersweet memories
That's all I am taking with me
Goodbye please don't cry
We both know that I'm not what you need.

And I will always love you
I will always love you.

I hope life treats you kind
And I hope that you have all that you've ever dreamed of
I wish you joy and I wish you happiness
But above all of this I wish you love.
(Repeat chorus)

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FOOL HEARTED MEMORY

(As recorded by George Strait)

ALAN R. MEVIS
BYRON HILL

Nickels and dimes
Mem'ries and wine
She's on his mind once again
The same old stool
The same old fool
Played by the rules but didn't win
There's an old love in his heart
That he can't lose
He'd try forgettin'
But he knows that it's no use.

He's got a fool hearted memory
It won't let him see
That she walked out the door
He's got a fool hearted memory
He sits patiently here every night
So it can fool him more.

She was his girl
His only world
That string of pearls that slipped away
A thousand dimes
A thousand times
He doesn't mind what they say
He fills the jukebox
Then plays that same old song
He fills his glass
And then he turns her memory on.

But it's a fool hearted memory
It won't let him see
That she walked out the door
He's got a fool hearted memory
He sits patiently here every night
So it can fool him more.

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DANCIN' YOUR MEMORY AWAY

(As recorded by Charly McClain)

TOM GRANT
EDDIE BURTON

It's Friday night
You must be alone
That's the only time
You ever phone
But if you drop by
Don't be surprised
'Cause darling I
Won't be there tonight.

I'm dancin' your memory away
In the arms of a stranger
For now I'm okay
My heart's out of danger
Tonight while I'm waltzing
As the band softly plays
I'm gettin' by
One song at a time
Dancin' your memory away.

Once, twice
Tell me how many times
Was I a fool
For your lyin' eyes
But I won't be
Your fool anymore
At least not while
I'm out on the floor.
(Repeat chorus)

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1 JUST CAME HERE TO DANCE

(As recorded by David Frizzell and Shelly West)

TERRY SKINNER
J.L. WALLIS
KEN BELL

I was feeling lonely and I was new in town
I was just lookin' for a friend
When the music started and I saw you in the crowd
My heart just opened up and let you in.

Oh, I just came here to dance I didn't want a lover
Oh, I just came here to dance and now I can't recover
I was caught up in the music
Captured by the magic in your eyes
I wasn't lookin' for romance I just came here to dance.

I may be acting crazy maybe I'm insane
To lose my heart so easily
But when we started dancing and I held you in my arms
I don't know what came over me.
(Repeat chorus)

Oh, it felt so right when the disco lights
Went spinning 'round and 'round
When the night was through it was me and you
And the new love we had found.
(Repeat chorus)

I just came here to dance.

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FIRST TIME AROUND

(As recorded by Ronnie Rogers)

RONNIE ROGERS

All my relations
With love and affection
Have been rather bad
I've had to be someone that I'm not
For what little I've had
Nobody's ever fell
Head over heels for this backwoods boy
Somebody needin' me for just what I am is
Somethin' I never enjoyed.

It's my first time around
Around a lover like you
Nobody's ever made it this easy for me
And I don't know what to do
My body's never been

In a slow movin' bed
In a fast movin' town
It's my first time
First time around.
(Repeat chorus)

So may I be excused
For lookin' confused
It's a brand new scene
Watchin' someone as lovely as you
Slippin' out of their jeans
And I know you think
I'm crazy for lyin' here
A twiddlin' my thumbs
But city girl understand
The world this country boy
Is coming from.
(Repeat chorus)

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NOTHING BEHIND YOU (And Nothing In Sight)

(As recorded by John Conlee)

RON PETERSON
HARLAN HOWARD

From Monday till Friday
I sell my time
They just want my body
They don't want my mind
Then I watch that ole paycheck
Just slip through my hands
Can't even afford
A cold beer with my friends.

Ain't that a hell of a way
To live out your life
Knowing all your tomorrows
Will be just alike
When the worries have stolen
The dreams from your nights

And there's nothing behind you
And nothing in sight.

From daylight till midnight
Her work goes on
Raising our children
And making a home
She'd like a new dress
But the money's all gone
And what she'd like most
Is some time of her own.
(Repeat chorus)

We'll never see Paris
Or castles in Spain
It's time to stop dreamin'
Things ain't gonna change
For the worries have stolen
The dreams from our nights
And there's nothing behind us
And nothing in sight.

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PLAY THIS OLD WORKING DAY AWAY

(As recorded by Dean Dillon)

RED LANE

Here I stand down in a hole with a pipe wrench
I wouldn't be working here if I had half a chance
One man working another one sleeping
One guy bitching and another one keeping the time
It's five o'clock here comes my baby
In her '65 Mustang a'waving her hand
I jump in the car kiss her on the cheek
And head for the tavern as fast as I can
Buy us a pitcher of beer
And let the jukebox
Play this old working day away.

Here I am standing at the bar with my baby
Here comes a red neck half drunk and crazy
He got the mad on and he got to fight

WHATEVER

(As recorded by The Statler Brothers)

HAROLD REID
DON REID

I'll give you whatever bangs your shutters
Whatever melts your butter
Whatever, whatever pops your corn
Or blows your horn
Whatever peels your banana
Whatever plays your piano
Whatever, whatever mows your lawn
Let's go on.

Whatever it takes to make it better for you
Whatever it takes to make you happy I'll do.

Whatever lights your candle
Whatever turns your handle
Whatever, whatever fries your chicken
Let's do a little pickin'.

Whatever cocks your pistol
Whatever toots your whistle
Whatever, whatever sails your boat
Or gets your goat
Whatever plows your garden
Whatever begs your pardon
Whatever, whatever bakes your bread
Let's go ahead.

Whatever you want you can always count on me
Whatever you need you know I will always be.

Whatever slays your dragon
Whatever paints your wagon
Whatever it takes to show your stuff
That's enough.

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Baby's got to run and I got all night
So we stand up punch out all over the floor
Tearing up tables from the front to the back
And we get up laughing and dust ourselves off
Ain't it hell what a man's got to do to relax
And let that jukebox
Play this old working day away.

Here I stand squelching at the morning sun
I can't believe what baby's gone and done
We took the party and went to her house
She got drunk and throwed us all out
I've been walking these streets nearly all night long
Looks like I'm gonna have to catch me a cab
Cause I gotta be to work in 45 minutes
And damn on damn my old head feels bad
I'll just drink me a pitcher of water
And let that hot sun
Work this old playing night away.

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I'LL BE YOUR MAN AROUND THE HOUSE

(As recorded by Kieran Kane)

KIERAN KANE

If you want love
You've come to the right place
I'll love you
In the nighttime
I'll love you
More every day.

I'll be your man
Around the house
I'll keep on workin'
You can't ever wear me out
I'll be your man
Around the house
I'll keep on workin'
You can't ever wear me out
So if your heart needs repair
C'mon give me a try.

I've known some women
But not one had your style
They'd grab my attention
But I'd leave after a while.

But I'll be your man
Around the house
I'll keep on workin'
You can't ever wear me out
I'll be your man
Around the house
I'll keep on workin'
You can't ever wear me out
So if your heart needs repair
C'mon give me a try.

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NOTHING BUT THE RADIO ON

(As recorded by Younger Brothers)

JOHN REID
JOHNNY SLATE

I remember how good it was
You and me in the candlelight
Celebrating the perfect love
Oh what a special night
Moving with the rhythm
Of our beating hearts
Waiting for the magic to come.

And I can still remember
Just how good we felt
When they would play
Our favorite song

And I can still remember
Just how good you look
With nothing but the radio on.

Time flies when the lovin's fun
Seems nothin's really changed
A little bit of the glitter's gone
But basically we're still the same
And I love the way
You love me back to yesterday
Back to where it all began.

There ain't no chance
Of our love dying
It keeps on getting better
Without even trying.

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Box 120967 Acklen Station, Nashville, Tennessee
37212.

GET INTO REGGAE COWBOY

(As recorded by The Bellamy Bros.)

DAVID BELLAMY

I was walkin' down Broadway
New York, New York
Tony Lama boots and a Stetson hat
Proud to be a country boy.

Just then a messenger called me
Rasla man on the road
He said you gotta get the
Rhythm of the Islands
Help me carry the load.

You got to get into reggae cowboy
Shuffle them boots on the street
Get into reggae cowboy
Feel that reggae beat

Hey, hey, hey, hey.

His message hit me like a brick, man
First I laughed then I cried
Somewhere between Jamaica and Nashville
I realized I lived my life.

These days I sit in my garden
Soft refrains on a steel guitar
Beautiful rhythms on the trade winds
Blowin' into a Florida farm.

They tell me, boy
Shuffle them boots on the street
Get into reggae cowboy
Feel that reggae beat
Hey, hey, hey, hey
You got to get into reggae cowboy
Get into reggae cowboy.

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Bellamy Brothers Music.

LOVE BUSTED

(As recorded by Billy "Crash" Craddock)

ALAN RHODY
RED LANE

I try to call you on the telephone
Ring, ring, ring, ring nobody home
Daylight midnight all of the time
Grabbin' for the phone
When you cross my mind
I remember when you loved me so
Now I can't even get one hello.

Love busted again
Love busted again
An achin' armed broken hearted
Empty handed brain drain
Love busted again.

Here I sit paper and pen in hand
Scribble scratch tear 'em up
Throw 'em in the trash can
Write you letters baby everyday

Lick 'em and kiss 'em and mail 'em away
Here comes the postman and he's almost cryin'
With his return to sender letters every time.
(Repeat chorus)

Just when I think it's all over
Just when I think we're all through
At four in the mornin'
Comes a knock on my door
I can't believe it's true
It's really
You know what to do
Baby whip it on me
Hod a mighty.

Love busted again
Love busted again
You hit my heart like
A runaway freight train
Love busted again.

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WE'VE GOT TO START MEETING LIKE THIS

(As recorded by John Wesley Ryles)

TERRY SKINNER
KEN BELL
J.L. WALLIS

Oh a table for one
Ain't a whole lot of fun
When you're feeling blue
And babe I could see
You were just like me
You were lonely too
So I sent you a drink
And you thanked me with your eyes
And oh how we laughed
When I hit you with my opening line.

Oh we've got to start meeting like this
We've got to do it more often
You've got something I don't want to miss
Just let our hearts do the talking
Oh we've got to start meeting this way Let one thing
lead to another
We could start it out with a kiss
We've got to start meeting like this.

It's such a lonely night
With the candlelight and music
It happened just in time
And this heart of mine
Sure can use it
Oh you feel so good
When we dance across the floor
And tomorrow night can I hold you
Just a little bit more.
(Repeat chorus)

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TAKE THE MEM'RY WHEN YOU GO

(As recorded by Jacky Ward)

CRAIG BICKHARDT

Take your dresses from the closet
Take your jewelry from the shelf
And the pictures of your mother that you took yourself
Though it hurts me to know you're leaving
If it really must be so
Don't forget to take
The mem'ry when you go.

Take your letters from the mailbox
Tell the postman where you'll be
If the telephone should ring
Now I'll know it's for me
Though it hurts me
To watch you leaving

MAMA (You Make It Look So Easy)

(As recorded by Dotsey)

CHRIS BLAKE
BOBBY FISCHER

When I look out at the world I grow afraid
I don't know what I'm to do
Gettin' by it don't look easy to me
Oh mama how did you
And when I look and see your smilin' face
I wonder if you're made of steel
And I know your heart's a hurtin' place
The wound he left will never heal.

But mama you make it look so easy
You make me feel like I can make it through
Yeah mama you make it look so easy
Oh all I gotta do is try to be like you
Try to be like you.

All the times that we were down you picked us up
I swear you've always known just what to do
And almost everything I've learned about love
I've learned by watching you
You took the whole thing on and did it on your own
And showed us all how full a life can be
And now no matter what I know I'll never be alone
'Cause there's a whole lot of you inside of me.

But mama you make it look so easy
You make me feel like I can make it through
Yeah mama you make it look so easy
Oh all I gotta do is try to be like you
Try to be like you.

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Leave before these teardrops show
And don't forget to take
The mem'ry when you go.

Take the band of gold
From your finger
Take your maiden name again
Throw my love away
Tear my world apart
The only thing you left me
Was this aching heart.

Though the house
Looks a little different
I might never even know
If you would only
Take the mem'ry when you go
If you would only
Take the mem'ry when you go.

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SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even)

(As recorded by Moe Bandy)

RANDY SHAFFER

Not a hair out of place
She makes up her face
Then she makes up a lie
She's dressed fit to kill
And it takes all of his will not to cry
She don't know that he knows
And he won't let it show as she's leavin'
'Cause she's not really cheatin'
She's just gettin' even.

And he's going through hell
But he knows too well it's deserved

She's tellin' all the same lies
The same alibis that she's heard
Two wrongs don't make it right
But he knows tonight she's believin'
She's not really cheatin'
She's just gettin' even.

She's never been untrue
So this is all new
But she's catchin' on fast
Her cheatin' is fair
God knows he's done his share in the past
He has to understand
'Cause he's an old hand at deceivin'
So she's not really cheatin'
She's just gettin' even.

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OH GIRL

(As recorded by Con Hunley)

EUGENE RECORD

Oh girl I'd be in trouble if you left me
Cause I don't know where to look for love
And I just don't know how
Oh girl how I depend on you
To give me love when I need
Right on time you'd always be
All my friends call me a fool
And said let the woman take care of you
So I tried to be hip and think like the crowd

But even the crowd can't help me now.

Oh girl tell me what am I gonna do
I know I've got a guilty face
Girl I feel so out of place
Oh girl I guess I'd better go
I can save myself a lot of useless tears
Girl I gotta get away from here
Oh girl pain will double if you leave me now
I don't know where to look for love
And I just, I don't know how
Oh girl why do I love you so
Have you ever seen such a helpless man.

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TAKE ME DOWN

(As recorded by Alabama)

JAMES P. PENNINGTON
MARK GRAY

Fly away with me tonight
Take me on a one way flight
In your lovin' arms
And ev'rything's gonna be alright
You're the one who took my hand
When no one else could understand
You're the one who moves me like nobody else can.

Take me down to where I wanna be
Turn around the man who lives inside of me
Take me down and lose me all night long
Hold me close and make me strong
Take me down take me down tonight.

In your eyes I see the light
It's your emotions glowing bright
So keep the fires burning
And let it warm me through the night
You can be a part of me
'Cause you're what love was meant to be

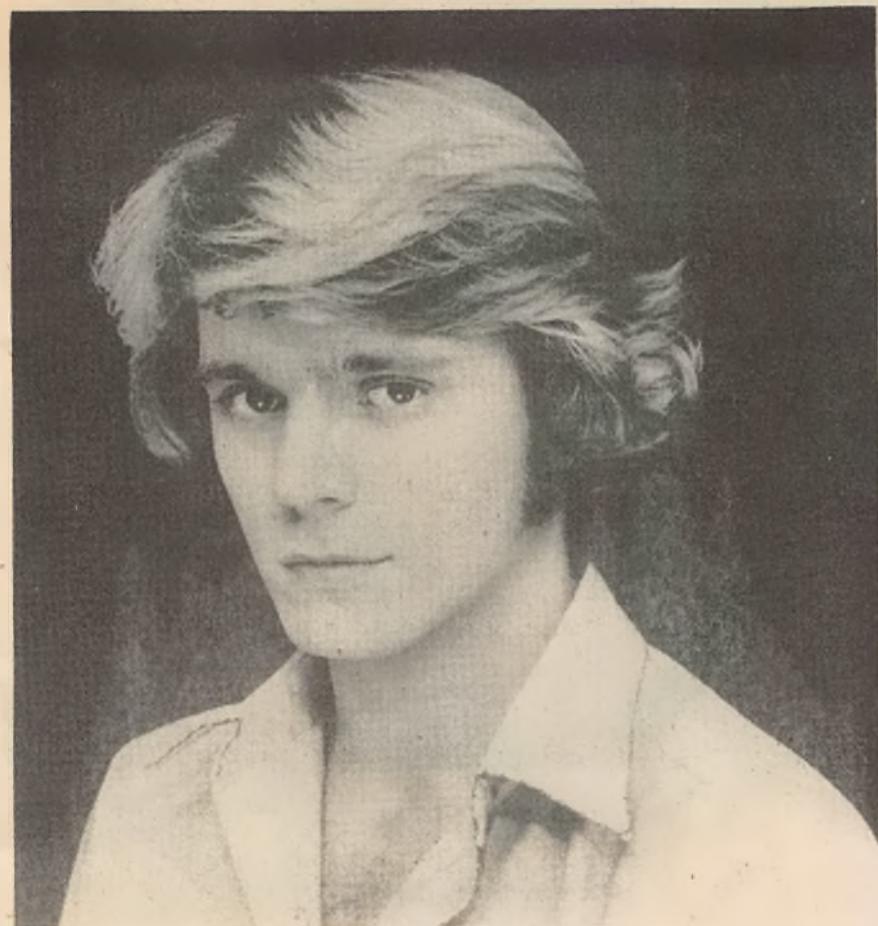
You and me baby we'll set the flame inside us free.

Take me down to where I wanna be
Turn around the man who lives inside of me
Take me down and lose me all night long
Hold me close and make me strong
Take me down take me down tonight.

You don't have to stay forever
Let's just put our hearts together
And share another night in ecstasy
We know that it's feelin' better
Ev'rytime we come together
Maybe love was meant for you and me.

Oh take me down to where I wanna be
Turn around the man who lives inside of me
Take me down and lose me all night long
Hold me close and make me strong
Take me down take me down tonight.

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DREAMIN'

(As recorded by John Schneider)

BARRY DeVORZON
TED ELLIS

Dreamin'
I'm always dreamin', dreamin'
Love will be mine.

Searchin'
I'm always searchin'
Hopin' someday I'll find someone
Someone to love me
Someone who needs me.

But until then
I'll keep on dreamin'
Keep right on dreamin', dreamin'
Till my dreams come true
Ooh.
(Repeat chorus)

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Andy Sun

FRAULEIN

(As recorded by Joe Sun)

LAWTON WILLIAMS

Far across the blue waters
Lives an old German's daughter
By the banks of the old river Rhine
Where I loved her and left her
But I can't forget her
'Cause I miss my pretty fraulein.

Fraulein fraulein
Look up toward the heavens
Each night when the stars seem to shine
By the same stars above you
I swear that I love you
You are my pretty fraulein.

When my memories wander
Away over yonder
To the sweetheart that I left behind
In a moment of glory
A face comes before me
The face of my pretty fraulein.

Fraulein fraulein
Walk down by the river
Pretend that your hand's holding mine
By the same stars above you
I swear that I love you
And I always will my fraulein.

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IT'S HARD TO BE THE DREAMER (When I Used To Be The Dream)

(As recorded by Donna Fargo)

JOE CHAMBERS
LARRY JENKINS
CONWAY TWITTY

Oh it's hard to be the dreamer
When I used to be the dream
Now I'm standin' on the outside lookin' in
Oh it's hard to be the dreamer
When I used to be the dream.

You were always there anytime I called
I was sure your love for me could never die
When it came to lovin' me you gave it all
When it came to lovin' you I seldom tried
I was the first thing on your mind when you'd awake
And your last thought when you'd close your eyes to
sleep
Ain't it funny how the story turned around.

Lord it's hard to be the dreamer
When I used to be the dream
Oh it's hard to be the dreamer
When I used to be the dream
Loving you just every now and then
I should've known better
That the door could swing both ways
Now I'm standing on the outside looking in.

Lord it's hard to be the dreamer
When I used to be the dream
Now you're the first thing
On my mind when I awake
And you're my last thought
When I close my eyes to sleep
Now I'm givin' you all the love I used to take
Now that I'm the dreamer
And you are the dream.
(Repeat chorus)

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COWBOY IN A THREE PIECE BUSINESS SUIT

(As recorded by Rex Allen Jr.)

DEWAYNE BLACKWELL

Though he sounds like New York City
In his mind he's speaking with a western drawl
His colleagues think he's witty
When he grins and greets them with a how y'all
Though he's never rode a horse
He grew up with Gene Autry on the range
And when herds of secretaries
Say he's suave and debonair he just feels strange.

He's a cowboy in a three piece business suit
Who longs to sing and rope and ride and shoot
He's a ramrod heading up a cattle drive
Oh a man can go insane from nine to five.

He's the chairman of the board
And he calls them all to order once again
Like his father did before
And his father's father did way back when
But lately all the pressures
Chase him back into his dreams more frequently
Now he's speaking to a posse
As he once again slips from reality.

He's a cowboy in a three piece business suit
Today he came to work in cowboy boots
Some just had to smile and turn aside
Those who loved him didn't show it but they cried.

He bought a nice chunk of Seattle
Then he traded it long distance on the phone
Then his chair became a saddle
And he rode the hills 'till everyone was gone
Then outside he saved a lady
But her runaway buckboard knocked him off his feet
And he died with his boots on
In the middle of a busy New York street.

Just a cowboy in a three piece business suit
Who longed to sing and rope and ride and shoot
A ramrod heading up a cattle drive
But a man can go insane from nine to five
Oh a man can go insane from nine to five.

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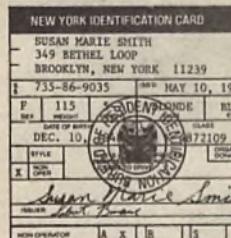
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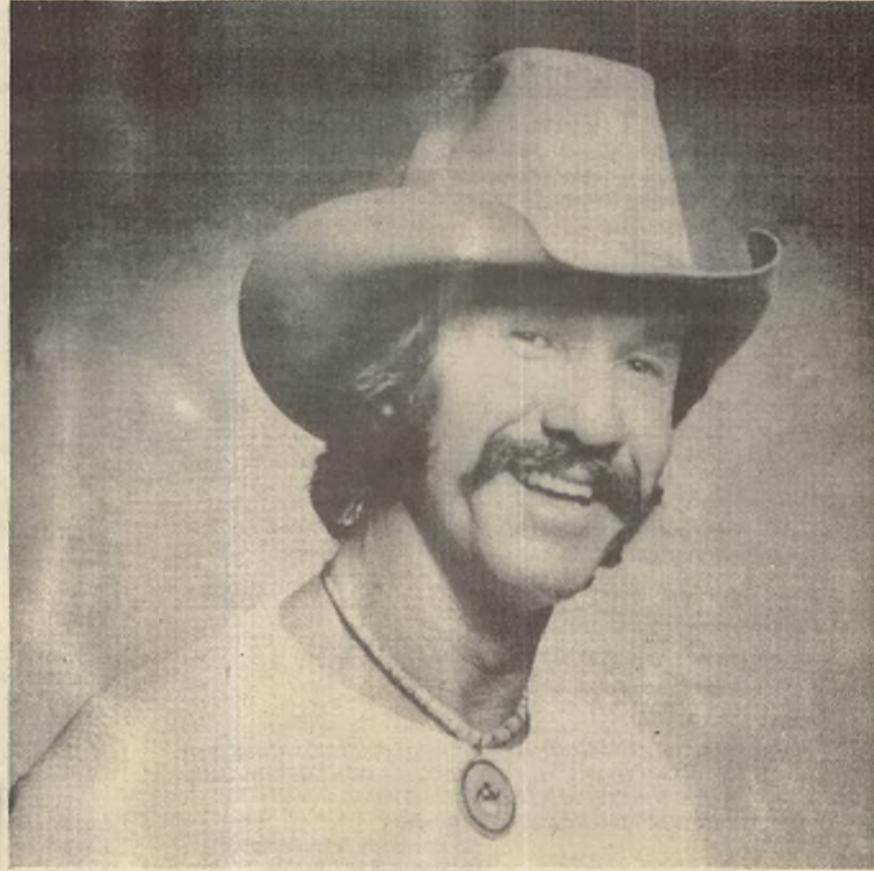
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(As recorded by Marty Robbins)

BOBBY SPRINGFIELD

You say it's over
You say it's through
It was a long long time ago
And he means nothing to you
Oh but I heard you
Whisper someone's name
In your sleep late last night
Baby admit it.

Some memories just won't die
And some memories just won't die
Some feelings just won't leave
Oh no matter how hard you try
And I know
Every now and then
You still think of him
I see it in your eyes
Some memories just won't die.

I thought my lovin'
Would help you forget
But something tells me
You're not over him yet
Something's haunting you
Way down deep inside
Am I losing you.
(Repeat chorus)

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People are funny! They say that they need money and would do almost anything to get it. Yet, when given the opportunity to try out The BUDDHA without a penny's risk, they just shake their heads.

I wouldn't mind if The BUDDHA didn't work. But it does! These testimonials from folks like yourself prove it over and over again. So if you have any doubts, read what these true believers say now. Even if you are skeptical, send for yours today. That next money miracle could happen to you!

- Thanks to The BUDDHA, I WON \$10,000.00 in a Canadian Sweepstakes! —L.W., Fla.
- I purchased The BUDDHA for mother. She WON \$5,000.00 at BINGO! —B.S., Can.
- My husband was showered with \$10,000.00 in the STREET! —A.F., N.Y.
- I WON \$3,500.00 in the Michigan LOTTERY! —G.W., Mich.
- Received unexpected \$1,000.00! —M.H., Ala.
- My husband and I WON \$2,053.00! —J.K., Pa.
- We received \$2,500.00! —P.H., N.Y.
- I WON \$2,000.00 at BINGO! —M.D., Wa.
- I WON \$1,300.00 at NUMBERS! —H.R., N.Y.
- I got \$1,050.00! —I.C., Va.
- I WON \$600.00 at the SLOTS! —F.B., Calif.
- Received two checks for \$684.00 —W.H., Ky.
- I WON \$500.00 in the LOTTERY! —G.T., N.J.
- I WON \$903.00! —H.D., S.C.
- I WON \$645.00 at BINGO! —E.H., Va.
- I received unexpected \$300.00! —M.A., Tex.
- I WON \$424.00! —R.B., Ga.
- I got \$400.00! —L.O., N.J.
- I got a check for \$500.00! —R.H., Ga.
- Now I can pay bills. WON \$500.00! —A.B., N.Y.

ALL TRUE! ALL ON FILE! ALL RUBBED THE BUDDHA!

Now it's your turn! For the very first time, you can possess the long-renowned BUDDHA... acclaimed by many for its magic powers of mysteriously attracting GREAT wealth and unbelievable riches to anyone who gently rubs his belly!

But before I go on, let me ask you this:

How much money do you REALLY want?

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brings you money by rubbing his belly — or I'll pay you for your time and trouble GUARANTEED!

But first, let me assure you of this. I know exactly what I'm doing. I wouldn't dare make such an offer if I thought for one minute that I would lose! So for your own sake, simply mail the coupon to receive your very own BUDDHA and the Research Experiment Forms.

Do you want lots of money NOW? Then starting immediately, and continuing for as long as you rub The BUDDHA, you'll have this sensational opportunity to possibly rub away your financial problems forever. Imagine the excitement and thrill of turning your cash situation RIGHT AROUND merely by rubbing The BUDDHA's belly as part of the Experiment.

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\$\$\$ When you want to go on a long-overdue vacation, simply rub The BUDDHA.

\$\$\$ When you want to buy a new car, TV, boat, or whatever you wish, simply rub The BUDDHA!

LET ME KNOW EVERY TIME THE BUDDHA BRINGS MONEY!

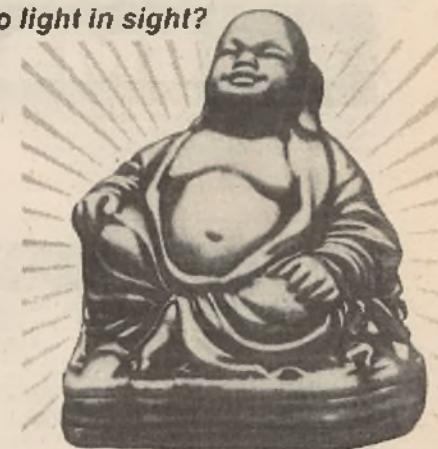
Whenever The BUDDHA miraculously puts fist-loads of cash right in your pocket... whenever you enjoy the glorious thrill of paying off a nagging bill collector... whenever you joyfully catch up on your monthly payments... just report the actual MONEY MIRACLE.

You have absolutely nothing in the world to lose. Not even a penny of your hard-earned money. Because from the very moment you receive The BUDDHA, you must receive a fantastic moneyblessing, or I'll pay you for your time and trouble. GUARANTEED!

And here is the best part of all! It doesn't matter who you are, where you live, how much you need! You MUST agree that the BUDDHA legend is true RIGHT AWAY, or I'll return your money PLUS pay you for participating in this unusual Research Experiment.

SEND FOR YOUR BUDDHA AT ONCE WITHOUT RISK!

Right now, this very second, mail the coupon for your very own BUDDHA. For total 100% confidentiality, your BUDDHA will be rushed back to you in a private unmarked package—in YOUR name only. No one will be allowed to use it, except you. Then



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merely take The BUDDHA into your right hand and gently rub his magic belly. It's that simple!

DOUBLE MONEY-BACK! 100% GUARANTEED!

I can't imagine anyone passing up this unique chance to join the Research Experiment and use the legendary BUDDHA every single day. So the only thing holding you back is taking a risk. I'm going to eliminate that completely!

To prove to you that I mean every word I've said—I'll give you this fantastic DOUBLE MONEY-BACK GUARANTEE: The BUDDHA must work a money miracle for you within 14 days, or I'll return ALL your money PLUS ANOTHER \$7.00 for your time and trouble. That's right! You'll receive DOUBLE YOUR MONEY BACK with no strings attached!

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KEEPIN' ME WARM FOR YOU

(As recorded by Brenda Lee)

**KERMIT GOELL
JOHNNY CHRISTOPHER**

You've been gone for a long time
You told him keep an
Eye on your girl
You said take her out
To dinner and a movie now and then
I get lonely when you're
Gone from my world
I guess it's about time I told you
You're gonna hate me when
You hear what we've done
He started out tryin' to do you a favor
And he ended up takin' your woman.

He was keepin' me warm for you
Just like you asked him to do
But that fire in our soul
Burned out of control
And we did what we never meant to
He was keepin' me warm for you.

Now darlin' I loved him
Before I ever knew you
But we never could tell
You about our love story
I thought our love had died
But one night it came alive
And all I can say is that I'm sorry.
(Repeat chorus)

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How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes ...

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and **ANY WAY YOU LIKE**.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not why!

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command" . . . Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound truths can be plainly understood by any-one.

your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is compelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

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Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away! Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice



contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a **NEW LIFE** . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

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THIS DREAM'S ON ME

(As recorded by Gene Watson)

FRED KOLLER

You said you dreamed of candlelight
Old fine French champagne
Satin pillows on a bed
Music softly playing
Tonight you're gonna have it all
I only aim to please
Let me lead you down the hall
This dream's on me.

Dreams for some will always be a mystery
Like a fairytale just make believe
Won't you let me show you how good love can be
This dream's on me.

Close your eyes
I'll take you
Where I hope you'll come to stay
I know I told you all your dreams
May come true someday
They're waiting right behind that door
Yours to touch and see
Tonight will be like none before
This dream's on me
(Repeat chorus)

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Lose 4-8 Lbs. in 1 HOUR!

With the Space Suit Slenderizing System™

As documented by U.S. government expert

A leading physician, who serves as an expert for the U.S. government, recently demonstrated how the Space Suit Slenderizing System can help you lose weight, keep most of it off and lose more—as much as you want. In fact, he said, some people can temporarily lose even more than 4-8 lbs. in one hour.

The Space Suit Slenderizing System is a new way to temporarily or permanently lose weight and keep it off. It's up to you. Even though diet and exercise play a key role in any medically sound reducing program, it is the addition of the Space Suit Slenderizer™ that helps you to lose as much as 4-8 lbs. in the first hour and subsequently change bad eating patterns, while the System lets you take off as much weight as you want and keep it off!

Slim and trim your whole body!

Just take that first step into the Space Suit Slenderizer. It's a glittering, 2-piece suit made of thermally superactive material that you can use like a Turkish bath or costly Finnish sauna. Just start the easy exercise program and the heat builds up.

Here's what a few of over 236,000 users say.



You may not lose as much, but each statement is signed, sworn, and notarized!

"I lost 45 pounds, 8" from my waist, 7" from my hips, and 7" from my thighs, and no hunger on the diet!" — Kathryn Rusyniak, Bronxwood, Ca.

"I couldn't believe it! I lost 5 pounds just cleaning my bedroom while wearing Space Suit!" — Barbara Gronlie, Hot Springs, Ark.

"I lost buttocks, 3", waist, 3", hips, 2", I've lost 22 pounds! I am very satisfied, and so is my husband!" — Kathleen Ryerson, Hudson Falls, N.Y.

You burn up pockets of excess fat and flab while eliminating pounds of fluid—as much as 4-8 lbs. of fat and fluid in the first hour, as you get conditioned!

Believe it or not, when you follow directions, you will not only keep most of that weight off, you will lose even more weight—As much as you want for as long as you like!

Take it anywhere!

You can carry Space Suit™ in your handbag, briefcase, lunch box, or jacket pocket. It's so comfortable, you can put it on while gardening, shopping, jogging, doing housework, or even watching TV. And, it's washable, too. Use it to exercise, to stay conscientious, and to reinforce your slenderizing activities. The Space Suit Slenderizing System™ gives you better results than any diet, exercise program, or reducing aid alone. You can use it to lose weight fast whenever you like, and keep it off as long as you like.

You risk nothing!

Use it at our risk for 30 full days. If you're not satisfied, for any reason, simply send it back for a prompt refund. But don't wait. Send us your order, today!

Note: As with any weight loss product, follow directions and consult physician if you have any existing ailment.

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Get Any Girl Within 5 Minutes

or YOU PAY NOTHING!



7 STEPS TO PSYCHIC MIND CONTROL
will have YOU scoring at work, parties or on the streets.



It's incredible, but true! 7 STEPS TO PSYCHIC MIND CONTROL gives you 7 simple principles any man can learn in just ONE HOUR! And you can put "psychic mind control" to work for you immediately! These 7 principles guide you step by step until YOU find yourself meeting loads of women...the ones you only dreamed of being with before. You will turn them on. And you will be confident you can do it EVERY TIME!

It Works Within 5 Minutes!

Really, it doesn't matter how well or how poorly you've done with women in the past. Once you have practiced the 7 STEPS (only one hour's work) you can look for the most outrageous dream girl possible—and she'll be yours WITHIN 5 MINUTES!

Sound impossible? Here is just one of the testimonials to the power of 7 STEPS TO PSYCHIC MIND CONTROL from J.M. in Madison, Conn:

"I'm not what you would call handsome, but I'm not ugly either. And I have a good sense of humor. But somehow, I was never able to get that date I really wanted or to score with the REALLY beautiful women. Finally, I gave up trying.

"Was I wrong? Your 7 STEPS TO PSYCHIC MIND CONTROL has given me powers I never knew I could have with women. I don't worry about dates anymore.

"What's even more amazing is I hardly ever worry about sex anymore.

Turn Women Into Putty

There is no reason why the results enjoyed by J.M. can't be YOURS! And it's so simple. Doctors know we use only 10% of our brainpower, 90% of our mental strength lies untapped. I can show you how to harness just that extra bit...to get that "edge" and use it to turn women into putty. You will be confident with ANY WOMAN YOU DESIRE!

GUARANTEE...PLUS!

Keep 7 STEPS TO PSYCHIC MIND CONTROL for a full two weeks and if it takes you more than one hour to master it or 5 MINUTES to get any girl you want, just return the entire method for a full refund PLUS an additional 20¢ to cover the cost of your stamp! So order now! Take the first step today!

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Sir: It's hard to believe, but I have a FULL MONEYBACK GUARANTEE if your 7 Steps To Psychic Mind Control doesn't get me ANY girl within 5 minutes. So I have enclosed my \$10 plus \$1 postage and handling (N.Y. & C. residents add sales tax.)

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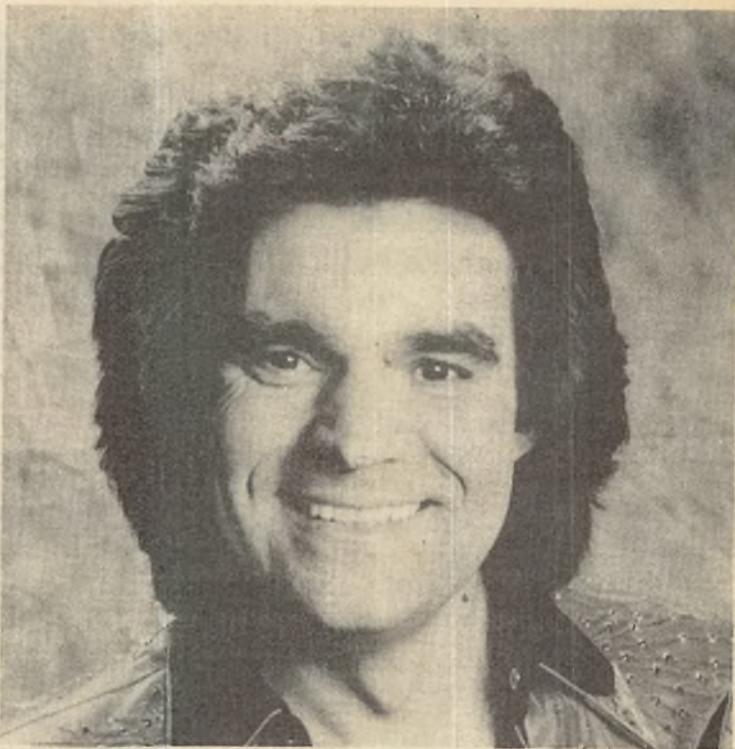
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LOVIN' OUR LIVES AWAY

(As recorded by Dave Rowland)

JERRY FOSTER
BILL RICE

We're just lovin' our lives away
 One day at a time
 Wrapped up in our love from dawn to dawn
 We're just lovin' our lives away
 Layin' it on the line
 Doin' what it takes to keep it strong.

I hold you when you need a place to cry
 You hold me when things ain't goin' right
 I love you and I know that you love me
 We've got everything that anyone could need.

(Repeat chorus)

We've got things that money cannot buy
 We've got rings and we won't break the tie
 Ain't it good feelin' like we do
 And every day the feelin' feels brand new.

(Repeat chorus)

These two arms reach out for you each night
 It's so warm and the feelin' is so right
 When your lips are softly touching mine
 This kind of love just comes around one time.

We're just lovin' our lives away
 One day at a time
 Wrapped up in our love from dawn to dawn
 We're just lovin' our lives away
 Layin' it on the line.

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To make this offer so totally irresistible that you'll clip and mail the coupon Right Now, I'm going to gamble my own money on you, a perfect stranger.

That's right! You MUST agree that the EVIL-EYE EVADER can cancel out the EVIL-EYE—no matter who is giving it to you—no matter where in the world that person lives—no matter how powerful it is... or I'll pay you for your time and trouble GUARANTEED!

However, before I send you the EVIL-EYE EVADER, you must agree to this ONE unshakable condition.

You must promise never, ever to tell anyone that you will be using the EVIL-EYE EVADER. And I mean ANYONE!

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- ★ ★ When you want someone to stop double-crossing you—simply call upon the EVIL-EYE EVADER!

★ ★ When you want your full measure of happiness, success, love, or money... and NOT despair—simply call upon the EVIL-EYE EVADER!

SEND FOR YOUR EVIL-EYE EVADER TODAY BEFORE IT'S TOO LATE!

Right now, this very second, mail the coupon for your very own EVIL-EYE EVADER. For total 100% privacy, it will be rushed to you, in your name only. You, and you alone, will be allowed to ever use it. NO ONE ELSE!

Once it's in your hands, you'll be safe and sound. Merely follow the easy directions and get set to finally cancel out the EVIL-EYE for good—with no extra effort at all.

But don't try to buy the exclusive EVIL-EYE EVADER in any store. It is not the usual mass-produced item with ordinary so-called powers.

No, the EVIL-EYE EVADER is an exquisite work-of-art available ONLY from us. You'll cherish and use this true masterpiece for the rest of your life.

Please, don't take my word for it. Instead, mail the coupon RIGHT NOW. See for yourself how magnificent the EVIL-EYE EVADER really is. More important, see by results how it destroys the secret EVIL-EYE someone may be casting upon you!

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I promise never to tell anyone that I'm using the EVIL-EYE EVADER.

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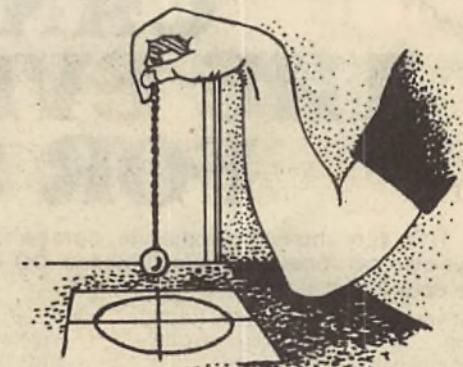
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About the Author

Milton Lederman is a graduate of City University and New York University, with B.S. and M.S. degrees. Member of Alpha Delta Sigma and ETA MUPI Honorary Societies. As a Martial Arts Practitioner and teacher for over 37 years, he has taught thousands of Buddhist and Practical Philosophy of Jiu Jutsu- Judo- Tai Chichuan and Chinese Kung Fu. His own life is proof of Automatic Mind Control, honored by U.S. Presidential committees, YMCA man of the year. He has the rare ability of clarifying the most profound truths in a way which can be plainly understood by anyone.

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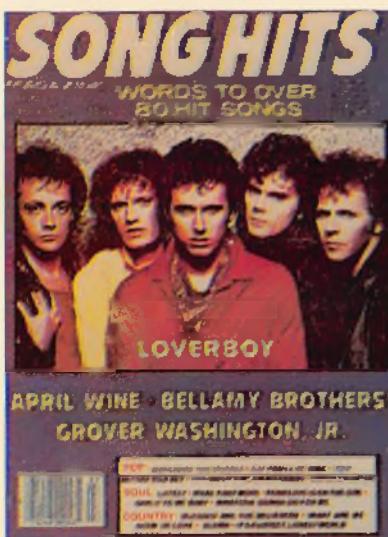
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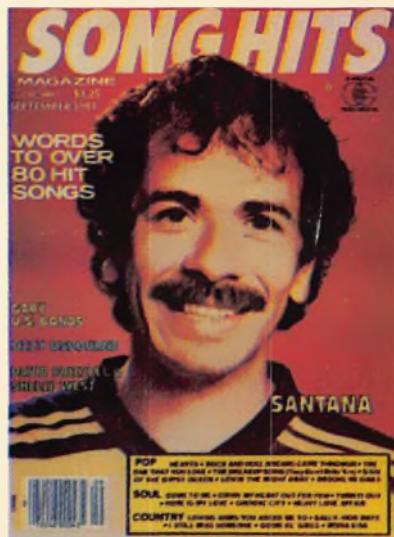
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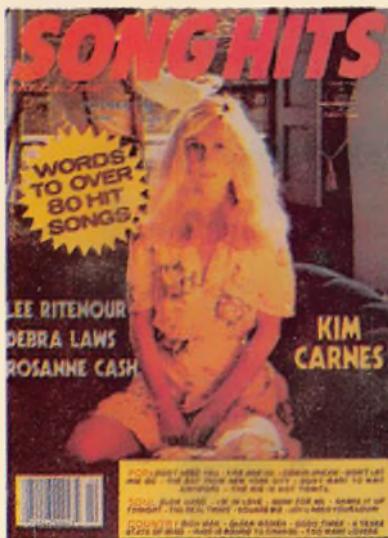
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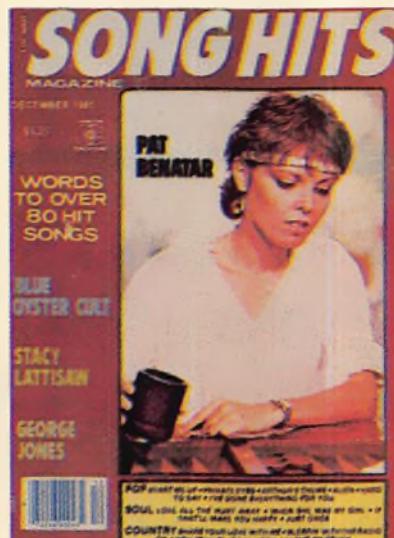
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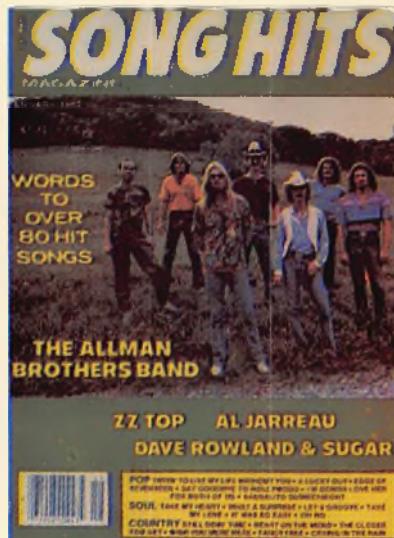
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