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POP SECTION

MISSING YOU

(As recorded by HSAS)

SAMMY HAGAR
NEAL SCHON

I remember the first time
And I remember the last
I can't forget the good times baby
Why have they gone so fast
And I'll always remember
How good you make me feel
Yes and I always thought if you left me
Well there was no big deal.

But it's hard to describe
I'm missing you
Girl I'm not trying to hide
I've been missing you
Everyday.

We had big plans
But they kind of fell through
Now for the rest of my life baby
I'll be missing you
Sometimes I feel so empty
Like there's a hole inside
And I can't forget you baby
God knows I've tried.

But it's hard to describe
I'm missing you
Girl I'm not trying to hide
I've been missing you.

When you look in my eyes
You'll see I'm missing you
Yeah

Well turn your back and walk away
But just don't hang up on me that way
And understand that we did the best we could
Oh if I could have you
You know I would
Cause girl I've been missing you.

Yeah, yeah
Well turn your back
And walk away baby
But just don't hang up on me that way no
And understand that we did the best we could oh
And if I could have you
You know I would
Girl I've been missing you
I've been missing you
Oh I'm missing you
Yeah I've been missing you
Missing you.

And I'm not trying to hide
I've been missing you.

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DANCING IN THE DARK

(As recorded by Bruce Springsteen)

BRUCE SPRINGSTEEN

I get up in the evening
And I ain't got nothing to say
I come home in the morning
I go to bed feeling the same way
I ain't nothing but tired
Man I'm just tired and bored with myself
Hey there baby I could use just a little help.

You can't start a fire
You can't start a fire without a spark
This gun's for hire
Even if we're just dancing in the dark.

Message keeps getting closer
Radio's on and I'm moving 'round the place
I check my look in the mirror
I wanna change my clothes, my hair, my face
Man I ain't getting nowhere just living in a dump like this
There's something happening somewhere
Baby I just know that there is.

You can't start a fire
You can't start a fire without a spark
This gun's for hire

Even if we're just dancing in the dark.

You sit around getting older
There's a joke somewhere and it's on me
I'll shake this world off my shoulders
Come on baby the laugh's on me.

Stay on the streets of this town
And they'll be carving you up all right
They say you got to stay hungry
Hey baby I'm just about starving tonight.

I'm dying for some attention
I'm sick of sitting 'round here trying to write this book
I need a love reaction
Come on now baby gimme just one look.

You can't start a fire sitting 'round crying over a broken heart

This gun's for hire
Even if we're just dancing in the dark
You can't start a fire worrying about your little world falling apart

This gun's for hire
Even if we're just dancing in the dark
Even if we're just dancing in the dark
Even if we're just dancing in the dark
Hey baby.

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PRIME TIME

(As recorded by The Alan Parsons Project)

ALAN PARSONS
ERIC WOOLFSON

Well even the longest night
Won't last forever
But too many hopes and dreams
Won't see the light
And all of the plans I make
Won't come together.

Something in the air
(Something in the air)
Maybe for the only time in my life
Something in the air
(Something in the air)
Turning me around and guiding me right.

And it's a prime time
Maybe the stars were right
I had a premonition
It's gonna be my turn tonight

Gonna be my turn tonight.

Well even the brightest star
Won't shine forever
But all of the hands I play
Are working out right
And every move I make
Feels like a winner.

Something in the air
(Something in the air)
Maybe for the only time in my life
Something in the air
(Something in the air)
Turning me around and guiding me right.

And it's a prime time
Maybe the stars were right
I had a premonition
It's gonna be my turn tonight
Gonna be my turn tonight
Gonna be my turn tonight
Gonna be my turn tonight.

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1984

(As recorded by David Bowie)

BOWIE

Someday they won't let you
Now you must agree
The times they are a telling
And the changing isn't free
You've read it in the tea leaves
And tracks are on TV
Beware the savage jaw
Of 1984.

They'll split your pretty cranium
And fill it full of air
And tell you that you're eighty
But brother you won't care
You'll be shooting up on anything
Tomorrow's never there
Beware the savage jaw
Of 1984.

Come see, come see, remember me
We played out an all-night movie role
You said it would last
But I guess we enrolled
In 1984, 1984
Who can ask for more.

Now that we can talk in confidence
Did you guess that we've been done wrong
Lies jump the queue to be first in line
Such a shameless design.

I'm looking for a vehicle
I'm looking for a ride
I'm looking for a party
I'm looking for a side
I'm looking for the treason that I knew in '65
Beware the savage jaw
Of 1984.

Come see, come see, remember me

We played out an all-night movie role
You said it would last
But I guess we enrolled
In 1984, 1984
Who can ask for more.

1984

1984

1984

1984.

He thinks he's well-screened from the man at the top
It's a shame that his children disagree
They coolly decide to sell him down the line
Daddy's brainwashing time.

He's a dodo
But no
You didn't hear it from me.

He's a dodo
But no
You didn't hear it from me.

She doesn't recall her blessed childhood of yore
When a unit was a figure not a 'she'
When lovers chose each other
Seems her perks are due
Another memo to screw.

She's a dodo
But no
You didn't hear it from me.

Can you wipe your arse my child
Without them slotting in your file a photograph
Will you sleep in fear tonight
And wake to find the scorching light of neighbor Jim
Who's come to turn you in.

Another dodo
It's a no
You didn't hear it from me.

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VAN HALEN 1984



My sister...
who... wants...
with... I dig jazz...
romance (Not necessarily in that order) It could be the happiest...
of our lives if we find each. Adv. Box 2612.

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of our lives if we find each. Adv. Box 2612.

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VAN HALEN

1984 33

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No sooner did their number one single "Jump," start to fade from the charts, than Van Halen came through with a second single that would hopefully make it two in a row for these rock and roll wunderkinds. It's been that kind of a year for Van Halen.

1984 was also the year that this group had a number one album, titled, what else, *1984*. They just keep getting better, as this latest album proves. It is without a doubt their most successful to date. Not only have Van Halen been on the cover of every music magazine you can think of, they have managed to maintain their individual identities.

They are not just four guys in a band. They are Eddie and Alex Van Halen, Michael Anthony, and the inimitable David Lee Roth. Their names, as well as their faces, are known to the legions of fans they have gathered in the last few years.

Anthony, Roth and the Van Halen brothers (both of whom are natives of the Netherlands, and were both trained in classical piano) had been playing in bands since high school days. It wasn't until 1974 that their common vision of rock 'n' roll united them and they formed Van Halen.

Originally intending to call their new group Mammoth, they switched over to Van Halen when they found the former name already in use. They debuted at Gazzarri's on the Sunset Strip and quickly became an audience favorite. This trend continued as they made the rounds of small clubs, beer bars, wet t-shirt contests, back yard parties and dance contests that kept them in loose change during the next few years.

With a repertoire that included "Cold Sweat," "Get Down Tonight" and "It's Your Thing," it didn't take long before they gathered up a following that spanned from Cucamonga to the outer reaches of the San Fernando Valley and all points in between.

While they were doing this, the foursome were also working up their own material and opening for the likes of Santana, Sparks, UFO and Nils Lofgren at such places as the Santa Monica Civic,

Long Beach Arena, and pulling in 3,000 on their home turf at the Pasadena Civic Auditorium.

One of the appearances they made was at the Golden West Ballroom in suburban Norwalk. This brought them to the attention of L.A. rock scene pro Rodney Bingenheimer who booked them into Hollywood's Starwood. Aid came next in the shape of Kiss' Gene Simmons who paid for their original demo tape sessions.

Finally, one night Warner's Mo Ostin and producer Ted Templeman caught their act at the Starwood and the rest has become vinyl history. "We always knew we'd be discovered," said Roth, "but when it happened it was right out of the movies."

Maybe because they could sense as well as see that Van Halen was a hard working band, the crowds came whenever and wherever they played. Back in the early days they would perform 24 consecutive shows doing five 45-minute sets a night.

All of this hard work paid off in the form of their first album, *Van Halen*. The album was produced by Ted Templeman and contained the songs "Ice Cream Man," "You Really Got Me," "Feel Your Love Tonight," "Runnin' With The Devil," "Ain't Talkin' 'Bout Love" and "On Fire." This lp sold more than two million copies. Not bad — double platinum on the first try!

Unwilling to rest on this success, Van Halen set out on a 10-month road trip in an attempt to perfect their stage show and enlarge their audience. They did both with unqualified success.

In 1978 they toured the world and grabbed gold albums in nearly every country they performed. That year culminated in a breathtaking parachute jump before 62,000 screaming fans at Anaheim Stadium.

In early 1979, the boys plus Templeman went back into the studio. They didn't come out until they had on vinyl *Van Halen II*. This lp had two studio written tunes and fewer overdubs than their first lp. It contained the songs "You're No Good," "Dance The Night Away," "Somebody Get Me A Doctor," "Light Up The Sky" and "D.O.A."

Between their first two albums,

Van Halen racked up sales of more than seven million units. The potent combination of these powerful musicians is dynamite, but it doesn't stop there. On the road they use 700,000 watts of light, 40,000 watts of sound and 50 tons of equipment. The result is a controlled explosion that fires up even the most jaded concert-goer.

In 1980, Van Halen released their third album, *Women And Children First*. It was their third collaboration with Templeman, and it marked the introduction of keyboards to the Van Halen style that added a new dimension to their music.

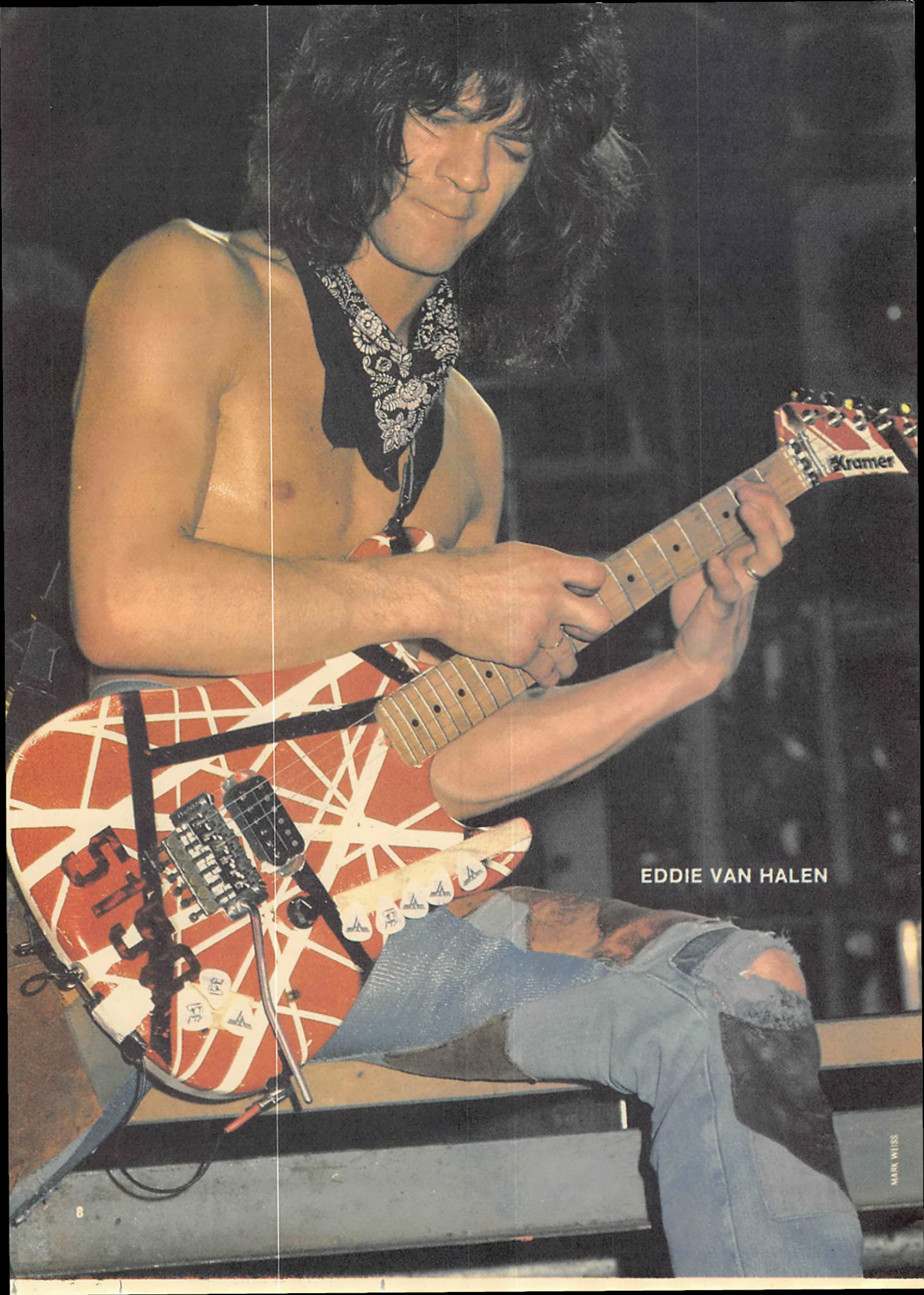
The success of Van Halen is apparent by simply looking at the facts. When their third album was released, their first two had been on the Hot 100 chart for more than two years!

Next came the lp *Diver Down*, which contained the hit remake of the Roy Orbison tune, "Pretty Woman." This album helped to make Van Halen more of a household name than they had ever been before.

Now comes *1984* and Van Halen is still giving the people what they want. The difference is that they enjoy doing it now as much as they ever did. The video for their number one song "Jump" was without a doubt one of the most fun-filled pieces of concert footage ever filled. Roth's acrobatics and Eddie's ear to ear grin made what could have been an ordinary video extra-ordinary.

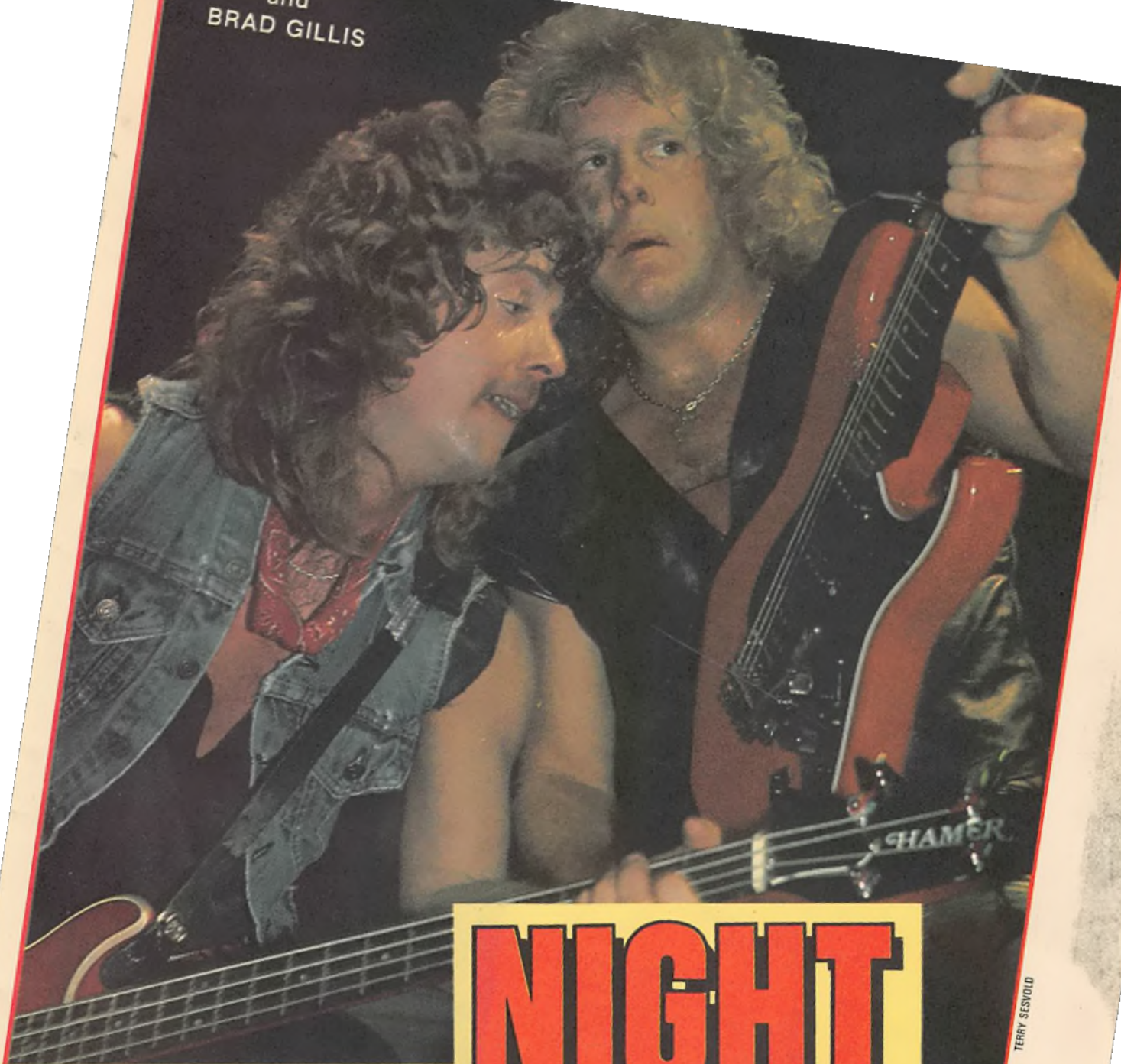
Talking about his stage antics, Roth noted that, "I get a kick out of these people who sing about, 'Oh, we're gonna do it all night, and then we're going to get in the backseat of the car and do it again, then I'm going to drink like crazy, and turn it up too loud and we're gonna crash the car' and then the musicians walk to the side of the stage and there's the wife, three kids, the station wagon with the fake wood on the side parked by the door, and there's an incongruity there. It doesn't quite match up."

There is no incongruity where Van Halen is concerned. With any kind of luck, Van Halen will be out there for a long time to come — giving the people what they want and enjoying what they do.



EDDIE VAN HALEN

JACK BLADES
and
BRAD GILLIS



TERRY SESVOLD

NIGHT RANGER

Without relying on any musical faddism or gimmickry, Night Ranger has emerged as one of the most successful and spirited new rock and roll bands. On *Midnight Madness*, their second album and first for MCA/Camel Records, the Bay Area quintet has engagingly refined their catchy metal-pop hybrid without sacrificing any of the bite or intensity of their debut album, *Dawn Patrol*.

Midnight Madness is turning out to be Night Ranger's most successful album to date. The proof in that lies in the hit single that the lp yielded, "Sister Christian."

Dawn Patrol was released toward the end of 1982 and promptly became an AOR radio favorite and went gold propelled by the success of the hit single, "Don't Tell Me You Love Me." This tune took a close look at modern passion in the dark.

Night Ranger's performance was subsequently advanced via performances with Sammy Hagar on a cross-country trek, heavy MTV exposure of the "Don't Tell Me You Love Me" video and appearances on *American Bandstand*, *Solid Gold* and *Rock 'N' Roll Tonight*.

As it turned out, the breakthrough success of *Dawn Patrol* was cut short when Boardwalk Records

suddenly folded because of financial difficulties. "It was pretty crazy," remarked Night Ranger Jack Blades, bassist, and one of two lead vocalists. "We were playing important dates around the country and learned there weren't any records in the stores."

"It affected the band emotionally at first, but we knew we had to move on and begin writing and rehearsing for our next album," added Brad Gillis, one of the band's two lead guitarists. His background includes playing lead guitar for Ozzy Osbourne on his live set, *Speak Of The Devil*.

Just one month after Boardwalk folded, Night Ranger signed with Camel Records, which was headed by former Boardwalk Vice President, Bruce Bird. Night Ranger was then poised and ready to bring their rock and roll to a wider audience.

Midnight Madness was the straw they needed to stir the drink. This album is a fine blend of studio craftsmanship and raw power complete with lunging rhythms, screaming lead guitar runs, keyboard and synthesizer flourishes, strong lead vocals and three-part harmonies.

As the lp bears out, one of Night Ranger's immediately identifiable trademarks is the close stylistic interplay between guitarists Brad Gillis and Jeff Watson. Playing a '62 Stratocaster with a tremolo bar and a '56 gold top Les Paul respectively, Gillis and Watson dazzlingly complement each other's licks and join together for some fluid duel harmony.

"Brad has his whole wild and crazy vibrato kind of feel, while Jeff is a straight-ahead speedster, a real burner," remarked Blades. "Their styles are so different, yet when they play parts together, they create this whole mood and atmosphere that jells into one sound."

Spotlighting the songwriting talents of Blades, Gillis, Kelly Keagy and Alan "Fitz"gerald, *Midnight Madness* zooms in on relationships, romantic upheavels and the healing power of rock.

The Night Ranger story had its beginnings in 1976 in the California funkrock band Rubicon. Best known for opening the Cal Jam II in front of some 400,000 fans and cutting two regionally successful albums for 20th Century Fox Records, Rubicon was cofounded by Blades. Gillis and Keagy had joined by the time the band called it quits in 1979.

The chemistry between the three musicians soon led to the formation of a rock band known as Stereo. Although the group was short-lived, the influence of Gillis' rock guitar and a growing songwriting partnership between Blades and Keagy laid the foundation for what was to become Night Ranger.

When "Fitz"gerald joined the three guys as an active member and eight songs emerged from their sessions, Night Ranger became a reality. Shortly after, they recruited guitarist Jeff Watson, whose group, the Jeff Watson Band, was a California favorite that opened concerts for Ted Nugent and Heart.

While selling demos of their material and playing showcases for various record labels, Night Ranger were booked onto major concert bills in Northern California by rock impresario Bill Graham. They shared the stage with the likes of the Doobie Brothers, Santana and Rick Springfield.

Eventually, they caught the ear of Bruce Bird at Boardwalk. The group enlisted Bruce Cohn, former manager of the Doobie Brothers, to guide their career. Their debut album was released in 1982 during the Christmas rush. The band's invigorating single, the before-mentioned "Don't Tell Me You Love Me," clicked immediately.

Opening for Heart, Kiss and Sammy Hagar, Night Ranger proceeded to crisscross the country for nearly five months, reaching tens of thousands of music fans.

Produced by Pat Glasser, *Midnight Madness* taps the full range of the fivesome's talents and moves excitingly from thunderous rockers like "You Can Still Rock In America," "Rumors In The Air" and "Touch Of Madness" to a big sounding ballad like "Let 'Em Run," which is a textural blend of 12-string acoustic guitars and synthesizers.

"This album has taken us to the next step," said "Fitz." "Our melodies are coming out more naturally, and it shows our growth as players."

For all the group's dedication to musical advancement, a sense of fun and unbridled energy are what really characterize Night Ranger. *Midnight Madness* proves they have a real future ahead of them.

BRAD GILLIS



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CATCH ME I'M FALLING

(As recorded by Real Life)

DAVID STERRY
RICHARD ZATORSKI

I lay down to rest my head
My soul to keep the night I dread
It's no dream.
Slumber comes as darkness falls
And shadows dance across my walls
It's no dream.
But I never sleep alone
(Wake up don't sleep)
My dreams become so real to me
I unplug the phone
(Wake up don't sleep)
While the night is young.
I lay down to rest my head

My soul to keep the night I dread
It's no dream.
There's a face before my eyes are closed
But I can recognize the danger there.
Slumber comes as darkness falls
And shadows dance across my walls
It's no dream.
But I never sleep alone
(Wake up don't sleep)
My dreams become so real to me
I unplug the phone
(Wake up don't sleep)
While the night is young
Catch me I'm falling down again
I know it's a dream
But just the same.

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WONDERLAND

(As recorded by Big Country)

BIG COUNTRY

If you feel how I must feel
The winds of quiet change
If you could see what I must see still
Hidden in the rain.
But when the thunder rolls
It comes and covers up my soul
And you will take my hand
And be with me in wonderland.
I am an honest man
I need the love of you
I am a working man
I feel the winter too.
If you could hear
What I must hear
Then nothing would replace
The fifty years of sweat and tears
That never left a trace.

But when I look at you I see
You feel the same way too
And you will take my hand
And be with me in wonderland.

I am an honest man
I need the love of you
I am a working man
I feel the winter too.

You still remember other days
When every head was high
I watched that pride be torn apart
Beneath a darker sky.

With innocence within ourselves
We sing the same old song
And you will be with me
And make believe it's wonderland.

I am an honest man
I need the love of you
I am a working man
I feel the winter too.

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I WANT TO BREAK FREE

(As recorded by Queen)

JOHN DEACON

I want to break free
I want to break free
I want to break free from your lies
You're so self satisfied
I don't need you
I've got to break free
God knows
God knows I want to break free.
I've fallen in love
I've fallen in love for the first time
And this time I know it's for real
I've fallen in love yeah
God knows
God knows I've fallen in love.

It's strange but it's true hey
I can't get over the way you love me like you do
But I have to be sure when I walk out that door
Oh how I want to be free baby
Oh how I want to be free
Oh how I want to break free.
But life still goes on
I can't get used to living without, living without, living
without you by my side
I don't want to live alone hey
God knows
Got to make it on my own
So baby can't you see
I've got to break free
I've got to break free
I want to break free yeah.

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WHISPER TO A SCREAM (Birds Fly)

(As recorded by Icicle Works)

McNABB

Love come down upon us till you flow like water
Burning with the hope of insight
Feathered look they're colored with a bright elation
Stolen in the sight of love.

We are, we are, we are but your children
Finding our way around indecision
We are, we are, we are ever helpless
Take us forever
A whisper to a scream.

Birds fly
In the eye of the faithless daughter

Broken
At the bitter end
Wasted
Sacrificed for a new nirvana
Nighttime
Sends us on our way.

We are, we are, we are but your children
Finding our way around indecision
We are, we are, we are ever helpless
Take us forever
A whisper to a scream.
A whisper to a scream
A whisper to a scream
A whisper to a scream.
(Repeat chorus)

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MAGIC

(As recorded by The Cars)

RIC OCASEK

Summer

It turns me upside down
Summer, summer, summer
It's like a merry-go-round
I see you under the midnight
All shackles and bows
High shoes with the cleats clickin'
A temp'ramental glow
Oh don't you let me go.

Oh got a hold on you
Got a hold on you
I've got a hold on you tonight
Got a hold on you
Got a hold on you
Got a hold on you.

Oh, oh it's magic
When I'm with you
Oh, oh it's magic
Just a little magic
You know it's true
I got a hold on you.

Oh twisted
Under, sideways, down
I know you're gettin' twisted
And you can't come down
I see you under the midnight
Love darts in your eyes
How far can you take it
Till you realize
There's magic in your eyes.

Oh got a hold on you
Got a hold on you
I've got a hold on you tonight
Got a hold on you
Got a hold on you
Got a hold on you.

Oh, oh it's magic
When I'm with you
Oh, oh it's magic
Just a little magic
Pulls me through
I got a hold on you.

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AUTHORITY SONG

(As recorded by John Cougar Mellencamp)

JOHN COUGAR MELLENCAMP

They like to get you in a compromising position
Yeah they like to get you there and smile in your face
They think they're so cute when they got you in that
condition
But I think it's a total disgrace.

And I say
I fight authority, authority always wins
Well I fight authority, authority always wins
Well I been doing it since I was a young kid and I've
come out grinning
Well I fight authority, authority always wins.

I call up my preacher I say, "Give me strength for round
five"

He said, "You don't need no strength, you need to grow
up son"
I said, "Growing up leads to growing old and then to
dying
And dying to me don't sound like all that much fun."

I fight authority, authority always wins
Well I fight authority, authority always wins
Well I been doing it since I was a young kid and I've
come out grinning
Well I fight authority, authority always wins.

I say oh no no no
I say oh no no no
I say oh no no no
I fight authority, authority always wins
I fight authority, authority always wins
I been doing it since I was a young kid and I've come out
grinning
Well I fight authority, authority always wins.

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IT'S A MIRACLE

(As recorded by Culture Club)

O'DOWD
MOSS
HAY
CRAIG
PICKETT

Guns that cross the street
You never know who you might meet
Who's in disguise
Ooh as you blow a storm
There's no one there to keep you warm
It's no surprise
There's something in my eyes.

It's a miracle
It's a miracle
It's a miracle
It's a miracle
It's a miracle
It's a miracle

And dreams are made of emotion.

Dance with the counterfeit
The plastic smiles and micro heat
I'll meet you there
I'll meet you there
Run to the edge of town
Where Hollywood lay its footprints down
Monroe was there
But do you really care.

It's a miracle
It's a miracle

It's a miracle
It's a miracle
It's a miracle
It's a miracle

And dreams are made of emotion.

(Cry)
It's a miracle
(Cry)
It's a miracle
(Cry)
It's a miracle
(Cry)
It's a miracle.

Guns that cross the street
You never know who you might meet
Who's in disguise
Who's in disguise
Ooh as you blow a storm
There's no one there to keep you warm
It's no surprise
There's something in my eyes.

It's a miracle
It's a miracle
It's a miracle
It's a miracle
It's a miracle
It's a miracle

And dreams are made of emotion.
(Repeat)

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Corp.

WHO'S THAT GIRL

(As recorded by Eurythmics)

A. LENNOX
D. A. STEWART

The language of love
Slips from my lover's tongue
Cooler than ice cream
And warmer than the sun
Dumb hearts get broken
Just like china cups.

The language of love
Has left me broken on the rocks
But there's just one thing
Just one thing
But there's just one thing
And I really wanna know.

Who's that girl
Running around with you
Tell me who's that girl
Running around with you
Tell me who's that girl
Running around with you
Tell me who's that girl.

The language of love
Has left me stony grey
Tongue tied and twisted
At the price I've had to pay
Your careless notions

Have silenced these emotions
Look at all the foolishness
Your lover's talk has done.

Who's that girl
Running around with you
Tell me
Who's that girl
Running around with you
Tell me
Who's that girl.

But there's just one thing
Just one thing
But there's just one thing.

Tell me
Tell me
Who's that girl
Running around with you
Tell me
Who's that girl
Running around with you
Tell me
Who's that girl
Running around with you
Tell me
Who's that girl
Running around with you
Tell me.

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BELIEVE IN ME

(As recorded by Dan Fogelberg)

DAN FOGELBERG

If I could ever say it right
And reach your hostage heart
Despite the doubts you harbor
Then you might come to believe in me.

The life I lead is not the kind that gives a woman peace
of mind
I only hope someday you'll find that you can believe in
me.

Those other loves that came before
Mean nothing to me anymore
But you can never be quite sure and will not believe in
me.

Too many hearts have been broken
Failing to trust what they feel
But trust isn't something that's spoken
And love's never wrong when it's real.

If I could only do one thing
Then I would try to write and sing a song that ends your
questioning and makes you believe in me
That makes you believe in me
Oh you can believe in me.

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I PRETEND

(As recorded by Kim Carnes)

FAIRWEATHER
PAGE

Time hasn't healed the wound
I still wish I was in her shoes
She's got the man I can never have
My kids were never missed
How it hurts to be second best
Oh let me tell you what I have to do
(To get through the night).

I pretend that you're loving me after dark
Pretend that you're holding me next to your heart
Pretend that you wanted me right from the start
Oh I'm lost in my fantasy.

I pretend that her valentine is for me
Pretend I'm the only one that you need
Pretend that we're making love in our dreams
Oh I'm lost in my fantasy.

Memories that should have died
Come alive when you walk on by
I wish my eyes could turn away
For this heart there is no escape
When the truth is too hard to take
Oh let me tell you what I have to do
(To get through the night).
(Repeat chorus)

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LOVE WILL SHOW US HOW

(As recorded by Christine McVie)

CHRISTINE McVIE
TODD SHARP

I don't fool around on my baby
And he don't fool around on me
And I know when I need him
He'll be there for me.

Ooh and if he asks me some questions
Well I don't tell him lies
And I don't have the need
The need for alibis.

I don't know how
Love will survive
But it's all right for now
Still I believe
Love will show us how
There must be a way
To keep it alive
And so keep our vows
And I believe
Love will show us how
Still I believe
Love will show us how.
(Repeat)

Still I believe
Love will show us how.

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WILD THING

(As recorded by Fancy)

CHIP TAYLOR

Wild thing
You make my heart sing
You make everything groovy
Wild thing.

Wild thing
I think I love you
But I wanna know for sure
Come on and hold me tight
I love you.

Wild thing
You make my heart sing
You make everything groovy
Wild thing.

Wild thing
I think you move me
But I wanna know for sure
Come on and hold me tight
You move me.

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DON'T WALK AWAY

(As recorded by Rick Springfield)

RICK SPRINGFIELD

I know just what you're doing
You don't wanna put the hurt on someone
You've been trying to convince yourself
You're better off if you just turn and run
But I'm gonna hold on tight
I've got a feeling
You'll only happen once to me
And no one not even you
Is ever gonna make you wrong for me.

Don't walk away
Or are you looking for a price to pay
Is that your master plan
Don't walk away
I'll do everything to make you stay
I've got to make a stand
Don't walk away
I'm not afraid

Don't walk away.

I don't know where you're going
But I know what you've got on your mind
And I think your fear is showing
You don't leave things like fear behind.

And I hate to be the one
To break it to you that
We're only human after all
I can mend a broken wing
I'll give you everything I have.

(Repeat chorus)

You used to be the one
Who used to be so strong
What happened to your rationale
Your heart is on the line
It happens all the time
Don't walk away
Don't walk away.

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STAY THE NIGHT

(As recorded by Chicago)

PETER CETERA
DAVID FOSTER

I don't want you to misunderstand me
I just wanna say what's on my mind
No need to hit me with an attitude
Because I haven't got the time.

I want you to know one thing is certain
I surely love your company
And I won't take no if that's your answer
At least that's my philosophy.

Stay the night
There's room enough here for two
Stay the night
I'd like to spend it with you
Stay the night
Why don't we call it a day
No one can stop us
Nothing is in the way.

Have some friendly conversation
And if you still don't have a clue
Unless there's something else you've got in mind
We've got better things to do.

Stay the night
There's room enough here for two
Stay the night
I'd like to spend it with you
Stay the night
Why don't we call it a day
No one can stop us
Nothing is in the way.

Just to have you near me
Here by my side
Just to have you near me
And when I get next to your body
Just to have you near me oh
One thing I can tell you
Make it perfectly clear
We're gonna have a very good time.
(Repeat chorus)

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TOP OF THE ROCK

(As recorded by HSAS)

SAMMY HAGAR
NEAL SCHON

I've taken a lot of lip
Just to be what I am
You think it's tough being a kid
But try being a man sometime
Everybody wants a little piece
Or they try to shoot you down
Well I just tell them
Sit on this
And spin around
Yeah.

It ain't easy speaking out
Some people take it to heart
And if you ain't standing on top of the rock
They'll try and tear you apart.

Me, I took four the hard way
I overcame the fear
Yeah and it got me in a lot of trouble
But also got me here
Standing on top
Top of the rock
Standing on top
Top of the rock.

I may not be a business man

I ain't no fast slick talker
But you just ask any kid in the street
He'll tell you
I'm a rocker

Everybody wants a little piece
Or they try to shoot me down
Yeah well I just tell them to sit on this
And take a spin around

Standing on top
Top of the rock
Standing on top
Top of the rock.

Me, I took four the hard way
I overcame the fear
Yes it got me in a lot of trouble
And it also got me here
Standing on top
Top of the rock
Standing on top
Top of the rock.

Yeah
Yeah I'm standing on top
Top of the rock
Standing on top
Top of the rock
Yeah

Standing on top of the rock
Yeah
I ain't coming down baby.

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TAKE ME AWAY

(As recorded by Blue Oyster Cult)

ALDO NOVA
ERIC BLOOM

Strange shapes light up the night
Never seen though I hope I might
Don't ask if they are real
The men in black
Their lips are sealed.

Fantasy it fills my mind
To leave this place before my time
Release myself from earthly care.

My dreams may be in your nightmare.

Turn my hopes up to the sky
I'd like to know before I die

Memories will slowly fade
Lift my eyes and say
Come on take me away
Come on take me away
Come here girl close to me.

A thousand stars your eyes can see
First one we see tonight
I wish I may I wish I might
I turn my hopes up to the sky
I'd like to know before I die
Memories will slowly fade
I lift my eyes and say
Come on take me away
Come on take me away.

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SELF CONTROL

(As recorded by Laura Branigan)

STEVE PICCOLO
GIANCARLO BIGAZZI
RAFFAELE RIEFOLI

Oh the night is my world
City lights painted girls
In the day nothing matters
It's the night time that matters.

In the night no control
Through the wall something breaking
Wearing white as you're walking
Down the street of her soul.
You take my self, you take my self control
You caught me living only for the night
Before the morning comes a story's told
You take my self, you take my self control.

Another night another day goes by
I never stop myself to wonder why
You help me to forget to play my role
You take my self, you take my self control.
I, I live among the creatures of the night
I haven't got the will to try and fight
Against the new tomorrow
So I guess I'll just believe it
That tomorrow never comes.

I said at night I'm living in the forest of a dream
I know the night is not as it would seem
I must believe in something
So I'll make myself believe it
That this night will never go oh oh oh oh
Oh oh oh oh the night is my world
City lights painted girls
In the day nothing matters
It's the night time that matters.
You take my self, you take my self control
You take my self, you take my self control.

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YOU MIGHT THINK

(As recorded by The Cars)

RIC OCASEK

Well you might think I'm crazy
To hang around with you
Maybe you think I'm lucky
To have something to do
But I think that your wild
And inside me is some child
You might think I'm foolish
Or maybe it's untrue.
You might think I'm crazy
All I want is you.
You might think it's hysterical
But I know when you're weak
You might think you're in the movies
And everything's so deep
But I think that you're wild
When you flash that fragile smile
You might think it's foolish
What you put me through.
You might think I'm crazy
All I want is you.
And it was hard
So hard to take
There's no escape
Without a scrape
But you kept it going
Till the sun fell down
You kept it going.

Well you might think I'm delirious
The way I run you down
But somewhere sometimes when you're curious
I'll be back around
And I think that you're wild
And so uniquely styled
You might think it's foolish
This chancy rendezvous.
You might think I'm crazy
All I want is you
All I want is you
All I want is you.

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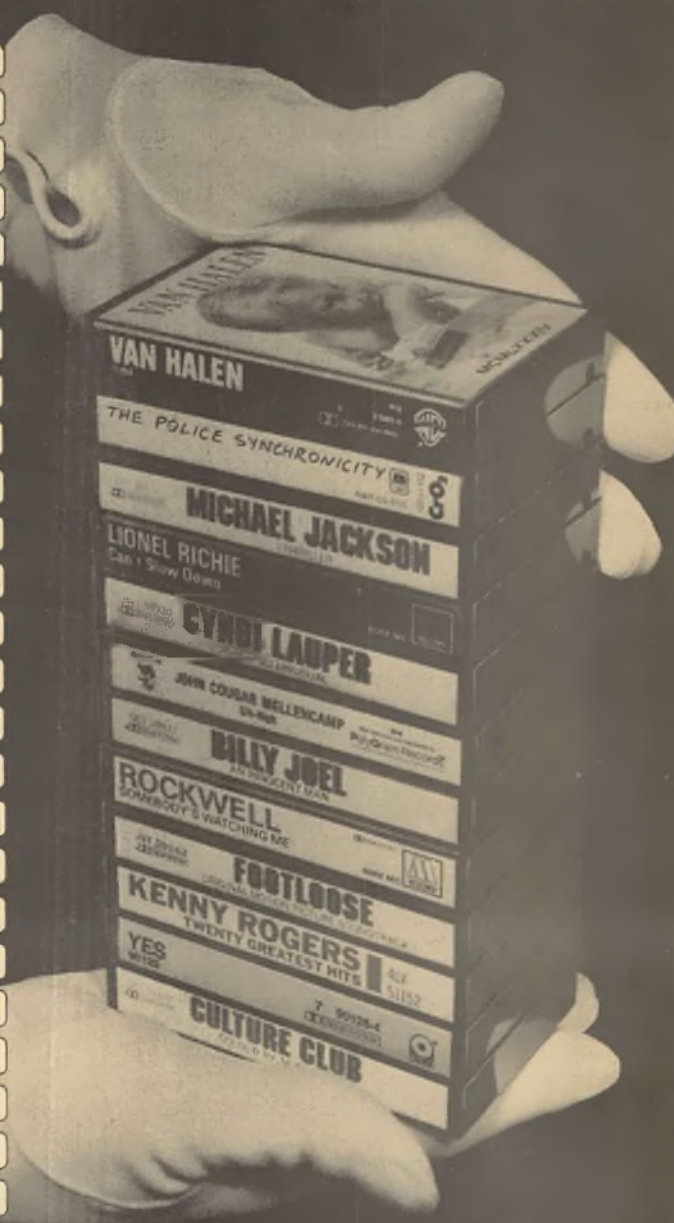
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REUNITED

(As recorded by Greg Kihn Band)

GREG KIHN
STEVE WRIGHT
GARY PHILLIPS

Reunited with my baby
Reunited after all
Reunited with my baby
Reunited after the fall.

I really love that girl
I got to tell the world
I ain't ashamed to admit it
I can't explain myself
I know we're nothing else
I ain't about to forget it.

Oh, oh, oh, oh, oh, oh, oh.

I had to struggle by
The tears were in my eye
And it was hard to contain it
I was a lonely man
I never had no plans
I know it's hard to explain it.

Oh, oh, oh, oh, oh, oh, oh.

And when I look into her eyes
Something happens and I realize
Tell everybody out in the hall
My friends say I'm crazy
But that just don't matter at all.

I really love that girl
I got to tell the world
I ain't ashamed to admit it
I can't explain myself
I know we're nothing else
I ain't about to forget it.

Oh, oh, oh, oh, oh, oh, oh.

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ALMOST PARADISE (Love Theme From "Footloose")

(As recorded by Mike Reno (of Loverboy) and Ann Wilson (of Heart))

ERIC CARMEN
DEAN PITCHFORD

I thought that dreams belonged to other men
'Cuz each time I got close
They'd fall apart again.

I feared my heart would beat in secrecy
I faced the nights alone
Oh how could I have known
That all my life I only needed you.

Whoa-oh
Almost paradise
We're knocking on heaven's door
Almost paradise
How could we ask for more
I swear that I could see forever in your eyes
Paradise.

It seems like perfect love's so hard to find
I'd almost given up
You must have read my mind.

And all these dreams I saved for a rainy day
They're finally comin' true
I'll share them all with you
'Cause now we hold the future in our hands.

Whoa-oh
Almost paradise
We're knocking on heaven's door
Almost paradise
How could we ask for more
I swear that I could see forever in your eyes
Paradise.

And in your arms salvation's not so far away
It's getting closer
Closer every day.
(Repeat chorus)

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WHITE HORSE

(As recorded by Laid Back)

TIM STAHL
JOHN GULDBERG

If you wanna ride
Don't ride the white horse
If you wanna ride
Don't ride the white horse
White horse
Don't ride the white horse
White horse

Don't ride the white horse.

If you wanna be rich
You got to be a bitch
You got to be a bitch
I said rich, rich you bitch
If you wanna ride
Ride the white pony
Ride, ride the white pony
White pony, white pony.

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LOVE OF THE COMMON PEOPLE

(As recorded by Paul Young)

JOHN HURLEY
RONNIE WILKINS

Living on free food tickets
Water in the milk from a hole in the roof
Where the rain came through
What can you do ooh
Tears from your little sister
Crying because she doesn't have a dress without a
patch
For the party to go
But you know she'll get by 'cause she's living.

In the love of the common people
Smiles from the heart of a family man
Daddy's gonna buy you a dream to cling to
Mama's gonna love her just as much as she can
And she can.

It's a good thing you don't have bus fare
It would fall through the hole in your pocket
And you'd lose it in the snow on the ground
You gotta walk into town to find a job
Tryin' to keep your hands warm
When the hole in your shoe let the snow come through

And chill you to the bone
Somehow you better go home where it's warm
Where you can live.

In the love of the common people
Smiles from the heart of a family man
Daddy's gonna buy you a dream to cling to
Mama's gonna love you just as much as she can
And she can.

Living on a dream ain't easy
But the closer the knit the tighter the fit
And the chills stay away
Just take 'em in stride for family pride
You know that faith is your foundation
With a whole lot of love
And a warm conversation
But don't forget to pray
Making it strong where you belong
And we can live.

In the love of the common people
Smiles from the heart of a family man
Daddy's gonna buy you a dream to cling to
Mama's gonna love her just as much as she can
And she can.

(Repeat)

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MODERN DAY DELILAH

(As recorded by Van Stephenson)

JAN BUCKINGHAM
VAN STEPHENSON

She's a wizard with her shears
She's been turning heads for years
All the darlings and the dears
Say she's got the touch.

An exclusive clientel
Oh she knows each one so well
No one dares to kiss and tell
'Cause she knows too much.

She's a modern day Delilah
Keeps her scissors lazer sharp
Once she finds your weakness
She'll cut you to the quick
Stab you in the heart

She'll love you like a lion
Leave you like a lamb
She's a modern day Dellah
She'll cut you if she can.

Oh she knows what's right for you
Slips it into your shampoo
Only she knows if it's true
That blondes have more fun.
When you walk up on the floor
All your strength swept out the door
Take this mirror from the drawer
The damage is done.

She's the keeper of secrets
The mistress of lies
You'll see a cold steel blade
When you look in her eyes.

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BLUE LIGHT

(As recorded by David Gilmour)

DAVID GILMOUR

She's a blue light
Yes it cannot be denied
She will give you
Back your pride
She squeezes she freezes
She does what she pleases
But she says she thinks of others
All the time.

You must rise
To her defense when she's in danger

Turn around and you're looking at a stranger
She steals your savings from under your bed
Leads you into places even angels fear to tread
She's a blue light.

She's not amused
When you're trying to upstage her
So you choose
To do nothing to enrage her
'Cause under her mantle you feel sale from the cold
And you're safe from danger of ever growing old
She's a blue light.

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EYES WITHOUT A FACE

(As recorded by Billy Idol)

**BILLY IDOL
STEVE STEVENS**

I'm all out of hope
One more bad break
Could bring a fall
When I'm far from home
Don't call me on the phone
To tell me you're alone
It's easy to deceive
It's easy to tease
But hard to get release.

Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face
Got no human grace
You're eyes without a face.

I spend so much time
Believing all the lies
To keep the dream alive
Now it makes me sad
It makes me mad at truth
For loving what was you.

Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face

Les yeux sans visage
Eyes without a face
Got no human grace
You're eyes without a face.
When you hear the music
You make a dip
Into someone else's pocket
Then make a slip
Steal a car and go to Las Vegas
Oooh the gigolo pool
Hangin' out by the state line
Turnin' holy water into wine
Drinkin' it down
Oooh, oooh
I'm on a bus
On a psychedelic trip
Readin' murder books
Tryin' to stay hip
I'm thinkin' of you
You're out there so
Say your prayers
Say your prayers
Say your prayers.
Now I close my eyes
And I wonder why I don't despise
Now all I can do
Is love what was once
So alive and new
But it's gone from your eyes
I'd better realize.
(Repeat chorus)
You know it's getting worse.

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AGAINST ALL ODDS (Take A Look At Me Now) (From the Columbia Motion Picture "Against All Odds")

(As recorded by Phil Collins)

PHIL COLLINS

How can I just let you walk away
Just let you leave without a trace
When I stand here taking ev'ry breath with you ooh
You're the only one who really knew me at all.

How can you just walk away from me
When all I can do is watch you leave
'Cause we shared the laughter and the pain
And even shared the tears
You're the only one who really knew me at all.

So take a look at me now
There's just an empty space
And there's nothing left here to remind me
Just the mem'ry of your face
Well take a look at me now
'Cause there's just an empty space
And you comin' back to me
Is against the odds
And that's what I've got to face.

I wish I could just make you turn around
Turn around and see me cry
There's so much I need to say to you
So many reasons why
You're the only one who really knew me at all.

So take a look at me now
Well there's just an empty space
And there's nothing left here to remind me
Just the mem'ry of your face
Now take a look at me now
'Cause there's just an empty space
But to wait for you is all I can do
And that's what I've got to face.

Take a good look at me now
'Cause I'll still be standing here
And you comin' back to me is against all odds
It's the chance I've got to take.

Take a look at me now.

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DANCE HALL DAYS

(As recorded by Wang Chung)

JACK HUES

Take your baby by the hand
And make her do a high hand stand
And take your baby by the heel
And do the next thing that you feel.

We were so in phase
In our dance hall days
We were cool on craze

When I you and everyone we knew
Could believe do and share in what was true
Oh I said.

Dance hall days.

Take your baby by the hair
And pull her close and there there there
And take your baby by the ears
And play upon her darkest fears.

We were so in phase
In our dance hall days

We were cool on craze
When I you and everyone we knew
Could believe do and share in what was true
Oh I said.

Dance hall days.

Take your baby by the wrist
And in her mouth an amethyst
And in her eyes two sapphires blue
And you need her and she needs you
And you need her and she needs you
And you need her and she needs you
And you need her and she needs you
And you need her and she needs you
We were so true I said.

Take in our dance hall days
We were cool on craze
When I you and everyone we knew
Could believe do and share what was true
Oh I said.

Dance hall days.

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ROCK YOU LIKE A HURRICANE

(As recorded by the Scorpions)

KLAUS MEINE
HERMAN RAREBELL
RUDOLF SCHENKER

It's early morning
The sun comes out
Last night was shaking
And pretty loud
My cat is purring
And scratches my skin
So what is wrong
With another sin
The bitch is hungry
She needs to tell
So give her inches
And feed her well
More days to come
New places to go
I've got to leave
It's time for a show.

Here I am
Rock you like a hurricane
Here I am
Rock you like a hurricane.

My body is burning
It starts to shout
Desire is coming
It breaks out loud
Lust is in cages
Till storm breaks loose
Just have to make it
With someone I choose

The night is calling
I have to go
The wolf is hungry
He runs to show
He's lickin' his lips
He's ready to win
On the hunt tonight
For love at first sting.

Here I am
Rock you like a hurricane
Here I am
Rock you like a hurricane
Here I am
Rock you like a hurricane
Here I am
Rock you like a hurricane.

It's early morning
The sun comes out
Last night was shaking
And pretty loud
My cat is purring
And scratches my skin
So what is wrong
With another sin
The night is calling
I have to go
The wolf is hungry
He runs to show
He's lickin' his lips
He's ready to win
On the hunt tonight
For love at first sting.

Here I am
Rock you like a hurricane.
(Repeat)

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SOUL SECTION

IN THE HEAT OF THE NIGHT

(As recorded by Ray Parker Jr.)

RAY PARKER JR.

He promises you things'll be diff'rent
If you'll just give him one more try
You want so bad to believe though you know it's just
another lie

He wants to know if he can come over
And then he's sorry 'bout the other night
Though your mind say's no your heart tells him it's
alright

Deep in the night he promises you love forever
Don't you know better girl than to believe a man.

In the heat of the night
(Heat of the night)
It's nothin' but promises
(Heat of the night)
Heat of the night
(Heat of the night)
Be careful baby
(Heat of the night).

He starts with touching you all over
Whispering sweet nothings in your ear
And though you know it's jive at the time
It's what you want to hear
Now you're intelligent enough to know better
But you just for the moment get weak
As nature takes control and you start to feel the heat
Ooo then the next day you're wondering why why me,
why me
You got caught baby with your defenses down.

In the heat of the night
(Heat of the night)
Ain't nothin' but lies
His passion made you think
He loved only you
When he slipped and cried out another woman's name
You shoulda' knew
You never see the truth till it's through
You shoulda' known better girl
Than to believe a man
In the heat of the night baby
(Heat of the night).

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AND I DON'T LOVE YOU

(As recorded by Smokey Robinson)

SMOKEY ROBINSON

Whippoorwill whippoorwon't
Weeping willow's laughing
Sun is moonlight
All wrong is all right
And I don't love you
Loralies Loratruths
The fallin' leaves are risin'
So low is so high
Hello is goodbye
And I don't love you.

When positive is negative
And make believe's the real thing yeah
When bottom's up
And ev'rybody's walkin' on the ceiling
Still I doubt if even that could make her lose the feeling
Never lose the feeling
Oh never lose the feeling.

When mornin' comes and evenin' then
Daily comes nightly
Or even if your love for me slackens up slightly
I doubt if I ever could take your love lightly
I could never take your love lightly
Oh take your love lightly, lightly, lightly
Take your love lightly

And baby ooh baby ooh baby ooh baby ooh baby ooh
Baby ooh baby ooh baby ooh baby ooh baby ooh.

What never was is here again yeah
The past is in the future
Black and white
Rainbows colorful shadows
And I don't love you.

When mornin' comes and evenin'
When mornin' comes and evenin'
When mornin' comes and evenin'
When mornin' comes and evenin'
When mornin' comes and evenin' then
Daily comes nightly baby
Or even if your love for me slackens up slightly
I doubt if I ever could take your love lightly
Never take your love lightly
Oh take your love lightly.

When positive is negative
And make believe's the real thing
When bottom's up
And ev'rybody's walkin' on the ceiling
Still I doubt if even that could make her lose the feeling
Never lose the feeling
Oh feels so good
Never lose the feeling, feeling, feeling
Never lose the feeling.

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Concert Review

THOMAS DOLBY

by Rich Sutton

Don't believe everything you read. Those clever men with ink-filled scribes will try to talk you in to anything. Hula hoops, mood rings, Nehru jackets, Cabbage Patch dolls and synthesizer whizzes have all been treated to the fleeting adjectives that flow from cunning ad men and journalists like tap water from a broken spigot. This writer, too, is guilty. The charge: over-hype. The sentence: one Thomas Dolby concert at Radio City Music Hall.

With an entrancing album like *The Flat Earth* under his belt and cries of "genius" coming from every writer within ten feet of a typewriter — Thomas Dolby in concert sounded like a safe bet. After seeing him deliver the goods, all bets are off.

Dolby once said, "In a world where people tend to be intimidated by technology, I'm trying to come to terms with it. That means being at ease with the technology that's around." Whether or not Mr. Dolby was at ease with the technology on this night is debatable, but one thing is for certain, there was an abundance of it. No less than three sets of keyboards arranged on a high-tech, multi-level stage with a luminous computer display lurking in the background took up center stage. For a man who downplays the importance of electronic instruments, Dolby uses enough synthesizer effects for two Flock Of Seagulls.

The sometimes simple and often acoustically dominated arrangements of *The Flat Earth* were killed by the use of electronics on stage. Dolby's hauntingly beautiful remake of Dan Hick's "I Scare Myself" had none of the power or depth performed live that the vinyl version does. In general, the slower tempo, more melodic songs didn't hold up in the concert setting.

Dolby's up-tempo rockers like "Hyperactive" and "She Blinded Me With Science" fared better in the concert situation. They were, however, marred by a lack of convincing enthusiasm on the part of the band. Although Thomas Dolby has a long way to mastering his stage moves, his quirky gestures got him over on this outing. His backup band

is another story. The drummer strikes the skins with an obligatory swipe while one of the keyboard players bounces on her stool completely out of step with the rhythm of the song. Adding insult to injury were Dolby's snide remarks and on-stage attempts at jokes which were either embarrassing or disparaging or both.

With Dolby's reputation for crafting videos, I expected a fine show from the three overhead, circular screens. Their occasional use was disappointing and showed mostly clips with little

that was new or exciting.

Perhaps we should have taken it as a warning that the scalpers were getting only full ticket price — for a pair of passes outside the show. To those who thought, "He'll never pull that stuff off live," you were right. There is little doubt that Thomas Morgan Dolby Robertson is a synthesizer whiz. In the studio, there are few that compare. But until Dolby finds a less listless band and develops a stronger vocal style, he has little appeal as a concert performer.



RICHARD HAUGHTON



WHAT'S LOVE GOT TO DO WITH IT

(As recorded by Tina Turner)

**BRITTEN
LYLE**

You must understand
Though the touch of your hand
Makes my pulse react
That it's only the thrill of boy meeting girl
Opposites attract
It's physical
Only logical
You must try to ignore that it means more than that.

What's love got to do
Got to do with it
What's love but second hand emotions
What's love go to do
Got to do with it
Who needs a heart
When a heart can be broken.

It may seem to you that I'm acting confused
When you're close to me
If I tend to look dazed I read it some place
I got cause to be
There's a name for it
There's a phrase that fits
But whatever the reason you do it for me.

What's love got to do
Got to do with it
What's love but second hand emotions
What's love go to do
Got to do with it
What's love but sweet old fashioned notions.

I've been taken on a new direction
But I have to say
That I've been thinking about my own protection
Scares me to feel this way.

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WHATCHA TALKING 'BOUT

(As recorded by Musical Youth)

STEVIE WONDER

I met a boy 'round eight or so
He said he wanted me to know
That he didn't like suits
He didn't like girls
He didn't like going to school
But when he said he didn't like reggae
I just had to lose my cool.

I said
Whatcha talking 'bout
You say you don't like the reggae beat
Whatcha talking 'bout
You say you don't like the reggae beat
You must be cra-crazy.

I met a man who stopped to chat
Told me where he was really at
He said he didn't like cars
He didn't like planes
He didn't like anything fast
But when he said he didn't like reggae
In his face I had to laugh.

I said
Whatcha talking 'bout
You say you don't like the reggae beat
Whatcha talking 'bout

You say you don't like the reggae beat
You must be cra-crazy
Crazy you must be.

Maybe they were just tired
You know people get restless all the time
And I know somewhere that being tired
Can make you talk right out of your mind.

Whatcha talking 'bout
You say you don't like the reggae beat
Whatcha talking 'bout
You say you don't like the reggae beat
You must be cra-crazy
Crazy you must be.

While talking to my fiancée
Making plans for our wedding day
She said I don't like John
I don't like Jim
I don't like none of your friends
But when she said she didn't like reggae
I knew our love would have to end.

I said
Whatcha talking 'bout
You say you don't like the reggae beat
Whatcha talking 'bout
Say you don't like the reggae beat
You must be cra-crazy
Crazy you must be.

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TOO BUSY THINKING ABOUT MY BABY

(As recorded by Orbit featuring Carol Hall)

NORMAN WHITFIELD
BARRETT STRONG
JANIE BRADFORD

I ain't got time to think about money
Or what it can buy
And I ain't got time to sit down and wonder
What make the birdies fly
And I don't have time to think about
What makes the flower grow
And I never give it a second thought
To where the rivers flow
Too busy thinking about my baby

And I ain't got time for nothin' else.

I ain't got time to talk about the weather
Or how long it will last
And I ain't got time to play with my computer
When I get out of class
You know I'm just a woman with a one track mind
And when it comes to thinking about anything but my
baby

I just don't have the time
Too busy thinking about my baby
And I ain't got time for nothing else.

Too busy thinking about my baby
And I ain't got time for nothing else.
(Repeat)

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BABY IT'S YOU

(As recorded by Stacy Lattisaw and Johnny Gill)

MACK DAVID
BURT F. BACHARACH
BARNEY WILLIAMS

It's not the way you smile that touches my heart
It's not the way you kiss that tears me apart
Many, many nights roll by
I sit at home, at home and cry over you
What can I do
Don't want nobody, nobody
'Cause baby it's you
Baby it's you.

You should hear what they say about you oh yeah
They say you've never, ever be true
It doesn't matter what they say
I'm gonna love you any old way
What can I do without you
I don't want nobody, nobody
'Cause baby it's you
Baby it's you.

Baby it's you
Baby it's you
Baby it's you.

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TERRY SESVOLD

Culture Club

Now that the Boy George look is sweeping the country, and quite possibly the world, it is apparent that Culture Club has carved a successful little niche with all types of music fans. At this year's Grammy Awards (also known as "The Michael Jackson Show"), the group won an award for Best New Artist.

They performed "Karma Chameleon" live via satellite from London and after being announced as winners Boy George politely thanked America for "knowing a good drag queen when you see one."

There is no room left for doubt that when Culture Club emerged in 1983 from the London club scene, they were destined to become one of the most engaging and popular groups to ever invade the music scene. With their infectious blend of pop, soul, reggae and funk, Boy George and Culture Club have continued to captivate audiences around the world.

To date, they have released two albums, and are currently preparing their third. The first two were *Kissing To Be Clever* and *Colour By Numbers*, respectively.

In their quest for perfection, the band is amassing a slew of gold and platinum records. *Kissing To Be Clever* sold more than three million copies worldwide. It went platinum in the United States and Great Britain, and gold in Australia, Japan, Germany, France, New Zealand and Canada.

Following in its footsteps, *Colour By Numbers* zoomed onto the top ten of the album charts in late 1983 and showed definite signs of staying put for awhile. The second single released from the lp, "Karma Chameleon," became a number one hit around the world. The first single was the catchy but not very memorable "Church Of The Poisoned Mind."

"Miss Me Blind" was the third hit single from the lp. This tune climbed well into the top five on the charts and propelled the album farther on its way to equalling the unprecedented success of the debut album.

Culture Club and especially Boy George captured the hearts of the world in 1982, when they released their first single, "Do You Really Want To Hurt Me." This record sold more than six million copies worldwide and reached number two on the singles charts.

The second single was "Time (Clock Of The Heart)," and it became the group's first number one single. That's not bad considering it was only their second try! As if that wasn't enough, the third single, "I'll Tumble 4 Ya," reached the top ten and made pop history. Culture Club became the first group since the Beatles to have three singles from its debut album reach the top 10!

The origins of Culture Club date back to 1981, when Mikey Craig spotted a photograph of George, then known as Lieutenant Lush, and Annabella Lwin in a music paper. Craig, then 20 years old, had for some time been coping with the pressures of raising two children with his girlfriend Cleo.

Boy George O'Dowd had long been an outrageous presence in the nightclubs of London and Birmingham and at the time was enjoying a brief spell as joint vocalist with Lwin in BowWowWow.

The story under the photograph Craig saw suggested that Malcolm McLaren (then manager

of BowWowWow), wanted to form a separate band for George. In truth, George and McLaren did not get along, and George left, planning to form his own band.

This period was the most turbulent of George's career. "Originally," he explained at the time, "the idea was to get rid of Annabella and make me the lead singer. She wasn't fully committed. She was forever talking about going

off to be an airline hostess.

"Malcolm used to tell me to push her off stage; beat her up; give her one. I think the idea was to use me to buck her ideas up and that worked I suppose." George made his first BowWowWow appearance at The Rainbow in London when he trotted on in place of Annabella for the band's first encore.

Continued on pg. 39



JOE BANGAY

DON'T LOOK ANY FURTHER

(As recorded by Dennis Edwards)

FRANNE GOLDE
DENNIS LAMBERT
DUANE HITCHINGS

Someone to count on in a world ever changin'
Here I am stop where you're standing
What you need is a lover
A man to take over
Oh girl don't look any further.

Strange when you think of the chances that we'd both
be in a state of mind
Too cool to be careless
Lookin' for the right thing
Oh baby don't look any further tonight, tonight
We're gonna taste a little paradise

Rockin' all night long
Daylight
I'll still be looking in your ebony eyes
And we'll go on and on and on.

Dayo umbadayo
Mambu Jiayo
Don't look any further
Dayo umbadayo
Najambay umbayo
Don't look any further.

Someone to count on in a world ever changin'
Here I am stop where you're standing
What you need is a lover to love you all over
Oh baby don't cha' look any further.

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LET THE MUSIC PLAY

(As recorded by Shannon)

ED CHISOLM
CHRIS BARBOSA

We started dancing and love put us into a groove
As soon as we started to move
The music played while our bodies displayed through
the dance
That love picked us out for romance
I thought it was clear
The plan was
We would share this feeling just between ourselves
But when the music changed
The plan was rearranged
He went to dance with someone else
We started dancing and love put us into a groove
But now he's with somebody new
What does love want me to do.

Love said
Let the music play

He won't get away
Just keep the groove and then he'll come back to you
again
Let the music play
He won't get away
This groove he can't ignore
He won't leave you anymore
No.

He tried pretending a dance is just a dance
But I see
He's dancing his way back to me
Guess he's discovered
We are truly lovers
Magic from the very start 'cause
Love just kept me groovin' and he felt me movin'
Even though we danced apart
So we started dancing and love put us back in the
groove
As soon as we started to move
As soon as we started to move.

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GIVE ME TONIGHT

(As recorded by Shannon)

ED CHISOLM
CHRIS BARBOSA

Walking sadly through the park
I hear crying in the darkness
And though I act like I cannot hear
Their situation is very clear
A girl who's trying to tell her guy
The time has come that they say goodbye
And his answer tears my heart apart.

Give me tonight
Then if you don't want to stay girl
I'll just forget you
You'll see I'm right
You won't get to go away
Love ain't gonna let you.

Walking with you through the park
Now it's my voice in the darkness
Just like the girl trying to tell her guy
I'm telling you we must say goodbye
I can't believe when I hear once more
The very words that were said before
Come from deep within your broken heart.

Give me tonight
Then if you don't want to stay girl
I'll just forget you
You'll see I'm right
You won't get to go away
Love ain't gonna let you.

His voice echoes in the darkness.
(Repeat chorus)

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JUMP (For My Love)

(As recorded by the Pointer Sisters)

MARTI SHARRON
GARY SKARDINA
STEVE MITCHELL

Your eyes tell me how you want me
I can feel it in your heartbeat
I know you like what you see
Hold me I'll give you all that you need
Wrap your love around me
You're so excited I can feel you getting hotter oh baby
I'll take you down
I'll take you down
Where no one's ever gone before
And if you want more
If you want more, more, more then.

Jump
For my love
Jump in
And feel my touch
Jump
If you want to taste my kisses in the night then
Jump, jump for my love
Jump
I know my heart can make you happy
Jump in
You know these arms can fill you up
Jump
If you want to taste my kisses in the night then
Jump, jump for my love.

You told me I'm the only woman for you
Nobody does you like I do
Then make a move before you try and go much further
oh baby

You are the one you are the one
And heaven waits here at my door
And if you want more
If you want more, more, more then.

Jump
For my love
Jump in
And feel my touch
Jump
If you want to taste my kisses in the night then
Jump, jump for my love
Jump
I know my heart can make you happy
Jump in
You know these arms can fill you up
Jump
If you want to taste my kisses in the night then
Jump, jump for my love.

When you are next to me
Oh I come alive
Your love burns inside
It feels so right
Oh come to me if you want me tonight jump.

Jump
Jump in
You want to taste my kisses in the night then
Jump, jump, jump
Jump
You know my heart can make you happy
Jump
You know these arms can fill you up
Jump in
You want to taste my kisses in the night then
Jump, jump for my love.

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LADY YOU ARE

(As recorded by One Way)

KEVIN McCORD
DAVE ROBERSON
AL HUDSON

Ooh, ooh, ah, ah, ah
Ooh, ooh, ah, ah, ah
Ooh, ooh, ah, ah, ah.
I've been with you for a while now
And you're still so nice
Not like all the others I've been around
Who love to fuss and fight.
You've changed in no way
You're always at your best
I love your style, your personality
You're better than the rest.
You're so considerate when it
comes to me
I'm so glad to have you
So splendid you are to me
I love your everything, 'cause.
You're a lady (lady)
Lady you are
You're a lady
And I'm so proud of you.
You're so sweet and innocent

In all the things you do
Not to mention your lovely smile
So plentiful and true.

You've changed in no way
You're always at your best
I guess that's why I really love you
You try so hard for me.
Multitude, self-gratitude
You deserve in every way
Astonishin' you are to me
I love your everything, 'cause.
You're a lady (lady)
Lady you are
You're a lady
And I'm so proud of you.
You're a lady (lady)
Lady you are
You're a lady
And I'm so proud of you.
I wouldn't know what to do with myself
If I ever lost you
I love the way you carry yourself
Cause you're a lady, ah, ah, ah
Don't wanna lose you no
Cause you're a lady.

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SIMON LE BON
of
DURAN DURAN

SHE'S STRANGE

(As recorded by Cameo)

LARRY BLACKMON
CHARLIE SINGLETON
NATHAN LEFTENANT
TOMI JENKINS

Ow
Fine lady
Ow.

I like the way she walks
I like the way she talks
She turns me on with a special concern
Now I'm a different guy and I don't compare to many
But next to her I'm plain ordinary
Now many can see the light blue aura
That surrounds the girl wherever in the world
She's a 9, 10, 20, 50
She's bittersweet and a taco treat.

She's strange
And I like it
She's strange
Just the way she is
Strange, walkin' down the avenue
She's strange always doin' something new.

She's the kinda person everybody knows
She reaks distinction from head to toe
She's my twilight zone, my Al Capone
She's my Rolling Stones, and my Eva Perrone.

And I like it
Yes I like it
I like it
The way she wears her hair
And I like it

Ummmm
In room 123
She's elusive you see
Like the invisible in drag
And when you come to meet her
You'll never greet her
She'll be waving her skirt as a flag
Like a cold in October
She'll take you right over
It's not meant to be facious
And that look in her eye says you're the guy
She plans to spend this evening with.

She's strange
And I like it
(And I like it)
She's strange
Just the way she is
(Just the way she is)
Strange
Walking down the avenue
(Always doin' something new)
She's strange
(I like the way she does everything do).

No, no, no, no
Knocks me off my feet
Strannnnnnge.

I just love her fragrance
I just let her take my breath away
I just let her take my breath away.

Ow, own
And I like it
I like it
And I like it
I like it
I can tell she takes my breath away.

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Five Music.

MOONWALK

(As recorded by Earth, Wind & Fire)

DONALD O'CONNOR
DAVID PORTER

Challenges to the sky
Man took his first moon ride
Genius masterminds
Conquered changing times
And thought he'd done everything
When he walked on the moon
They sang.

Here I am down on earth
And baby for all it's worth
Meaning the world to me lovin' you faithfully
We got a better song to sing
Let's make the love bells ring.

Wanna take you on a moonwalk baby
Wanna take you on a magic carpet ride
Forever my love you'll be mine
We can have a little moon talk baby
About our future plans together
In this life ole fashion love will make it right

Computers on the rise
Our feelings are synthesized
Makes it hard to feel
The touch of your love that's real.

We never take time to love
We think one love is not enough
Million stars in the sky
But one star that shines in my eyes it's you.

Wanna take you on a moonwalk baby
Wanna take you on a magic carpet ride
Forever my love you'll be mine.

We can have a little moon talk baby
About our future plans together
In this life ole fashion love will make it right.

We got a better song to sing
Let's make the love bells ring
Million stars in the sky
But one star that shines in my eyes.

It's you baby it's you
Let's blast off up to the moon.

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sion.

DEAR MICHAEL

(As recorded by Kim Fields)

ELLIOT WILLENSKY
HAL DAVIS

Please
Answer my letters.

Dear Michael
You'll probably never get this letter
Michael
I wrote you a hundred times before
But knowing how I feel
I'll write a thousand more.

Dear Michael
Every time your record's on
Michael
I close my eyes and sing along
Dreaming you're singing to me
And don't you know Michael
I love you
I've held the tears back long as I can
I'm sealing my feelings in this envelope
'Cause I wanna be more than just your number one fan.

Dear Michael
I kiss your picture by my bed
Michael
I wish that it was you instead
Holding me so tight
While we'd be dancing
Together through the night
Dear Michael
Won't you write.

P.S. Michael
Do you think fourteen is too young to get married.

Dear Michael
Please answer my letters
I kiss your picture by my bed
But Michael
I wish it was you instead.

Michael
I have but one fantasy
And that's to hear you say
You love me
You really love me
Dear Michael
Dear Michael
Please answer my letters.

Dear Michael
Dear Michael
Dear Michael
Dear Michael.
(Repeat)

SAIL AWAY

(As recorded by the Temptations)

ANGELO BOND
NORMAN A. WHITFIELD

I don't know what your folks got against me girl
But I do know I want you permanently in my world
What's age or color
Or money when you love one another
I know you keep sayin' to me
Our love will win and then you'll see.

But baby sail, sail away, away with me
I can't wait another day
Where you, so you, and I, and I can be free oh baby
To share our love
Under the stars above
We'll spend the rest of our life
Making love morning noon and night
Whoa oh.

Take the wings from a bird and don't you know it can't
fly
If they take your love from me I would surely die
Don't get lost in all they're sayin'
Games are all that they're playin'
I know you keep sayin' to me
Our love will win and then you'll see.

But baby sail away with me
I can't wait another day
Where you and I can be free
We're gonna share our love
Under the stars above
We'll spend the rest of our life
Making love morning noon and night
Whoa oh.

True love is a once in a lifetime thing my dear
We can't let what others think about us destroy what we
share
You say we can take the rejection
We can build a wall of protection
I can feel the pressure closing in all around us
Girl don't let them destroy our love.

But baby sail away with me
I can't wait another day
Where you and I can be free
We're gonna share our love
Under the stars above
We'll spend the rest of our life
Making love morning noon and night
Whoa oh.
(Repeat)

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BOOK REVIEW

BY JOANN SARDO

THE MICHAEL JACKSON STORY



The Michael Jackson Story by Nelson George. Dell Publishing, Co., New York. 1984. \$2.95.

This paperback is one of the first, if not the first, of at least half a dozen to hit the bookstores since the country has been swept up in Michaelmania. Using a variety of sources, including Jackson family members, author Nelson George does indeed tell *The Michael Jackson Story*.

He starts at the beginning, which for Michael was Gary, Indiana, where at a very early age his childhood was traded in for the opportunity to sing lead in a band with his brothers. The Jackson Five paid their dues on the "chitlin circuit." This was a network of theatres and nightclubs scattered throughout the country that supported black performers.

Their reputation grew and they started to get noticed. The story of who noticed them first is still unclear. The "official" Motown story was that Diana Ross discovered the Jackson Five and was so impressed with them she brought them to the attention of the company president, Berry Gordy.

Nelson firmly discredits this version, and reveals that it was either Gladys Knight or Bobby Taylor who first told Motown about the Jackson Five. It is

true that Ross was impressed by the brothers, but she never claimed credit for discovering them. She did, however, give them one of their first shots at national exposure by having them appear on her television specials.

No matter how it happened, the important thing was that it happened. Gordy had the brothers brought to Los Angeles after he finally did hear them. For nearly two years, Michael lived with Diana Ross while his brothers stayed with Gordy. It was Ross' job to entertain, coach and instruct Michael in the discipline and tradition of Motown.

In 1970 the Jackson Five had their first number one hit: "I Want You Back," and in 1971 they went on their first national tour. In Milwaukee they filled a 115,000 seat arena. Keep in mind this was long before stadiums of that size were being filled by entertainers.

The mid-70s were stormy times for Michael and all the Jacksons. The brothers left Motown, leaving behind not only brother Jermaine, but also the name the Jackson Five, which Motown sued to keep control of.

Things cooled down for Michael in the latter part of the '70s and he settled

into becoming a superstar. *The Michael Jackson Story* follows his life and tells it in a concise, well-written form.

It chronicles his friendships and collaborations through the years and it is an interesting chronicle indeed. Michael has charmed and befriended some of the greatest legends in the world. Numbered among his friends are the late Henry Fonda, Katharine Hepburn, Jane Fonda, Liza Minnelli and of course, Diana Ross.

The book also contains a discography of lps by Michael, the Jackson Five, the Jacksons and other albums by various family members. It also carries a 16-page photo insert, with many current photos of Michael.

The Michael Jackson Story goes deep into Michael the entertainer, but barely scratches the surface of Michael the person. Perhaps this could be due to the fact that Michael has spent 20 of his 25 years as an entertainer, without benefit of a real childhood or an average life style.

All in all, *The Michael Jackson Story* is straightforward and accurate and tells the story of a superstar who undoubtedly has not yet reached his peak.

Culture Club

Continued from pg. 31

The reviews for the encore outshone the write-ups of the actual show. Annabella regrouped and George was usurped. It was undoubtedly the best thing that could have happened to the Boy.

George O'Dowd was born of Irish Catholic parents in Bexley Heath Kent. He began his flamboyant career by being thrown out of school at 15. Then followed spells as fruit packer, milliner and printer before he began managing clothing stores in Birmingham and Kings Road. Window dressing and employment as a make-up artist with the Royal Shakespeare Company precluded a stint as a model for print and television advertisements.

After the incident with BowWowWow was over, Boy George did leave to find his own band. He met Craig and recruited guitarist John Suede. They called themselves The Sex Gang Children, a name which George later passed on to the band now using it. At the suggestion of a friend, George phoned ex-Damned/Ants drummer Jon Moss to round out the line-up.

The contact between Jon Moss (who loathed London's New Romantic scene and who described himself as "a bit of a puritan at heart") and supreme nightclub poseur Boy George was decisive in laying the foundations for Culture Club's success. In contrast to many of his previous bands, Moss found his musical contribution was both welcome and expected.

In return, George found a good musician with long and varied experience in the music business, and with just the right cool and organized mind to offset his own rather more volatile approach. Mikey, whose bass provided powerful reggae/funk influence, had found the makings of a band that was capable of turning his pop ambitions into reality.

At John's urging, they changed the name to Culture Club and when Suede was replaced by Roy Hay, the band was ready to start developing their music and style. They wrote new material, made several demo tapes and played a few gigs around London and Birmingham.

George started using various guest musicians, most notably Captain Crucible (a.k.a. Amos, the younger brother of Mikey's girlfriend, Clee.) In association with designer Sue Clowes, whom George had met while working as a window dresser at a costume clothing shop, the band developed the eclectic visual outlook that has since become their signature.

A chance visit by Virgin Publishing's Danny Goodwin to Culture Club's second gig led eventually to their recording contract with London-based Virgin Records and subsequently Virgin/Epic in the U.S.A.

The rest is history, which brings us to the present. Since the release of *Kissing To Be Clever*, Culture Club has toured the States four times to sell-out crowds everywhere, creating the kind of public adoration and fan worship associated with the teen idols of another era.

With the release of *Colour By Numbers*, and the third hit single, "Miss Me Blind," Culture Club can only scale new heights!



Pick Of The Litter

Scoring System:

\$\$\$\$\$ Top of the Pops

\$\$\$\$ Close but no cigar

\$\$\$ Good try

\$\$ Won't ring too many cash registers

\$ Worth its weight in vinyl

by Rich Sutton

\$\$\$ AGAINST ALL ODDS SOUNDTRACK Various Artists Atlantic

If side two weren't all instrumentals, the *Against All Odds Soundtrack* might give *Footloose* a run for the money. As it is, *Against All Odds* showcases music that is, at times, a shade more adventurous than the run of the popular movie fare.

Phil Collins contributes the album's big hit single with the title track. Somehow Collins manages to restrain the schlock enough to keep this from becoming an embarrassment. Genesis band-mate Mike Rutherford contributes "Making A Big Mistake," not hit material, but a strong effort nonetheless. Two surprise tracks appear from Peter Dinklage and Big Country — both out of the mainstream yet very appealing tracks. The end result is a very listenable side one and music to make omelettes by on side two.



\$\$\$\$ HEARTBEAT CITY The Cars Elektra

Not since *Candy-O* have the Cars come this close to the \$\$\$\$\$\$ killer that was their debut album. That first record has hung like a storm cloud over their career. At least until *Heartbeat City*.

"Hello Again" leads off the album with the chunga-chunga heavy metal

power pop that the Cars pioneered. The album's stand outs include "Magic," a song that would do Jay and The Americans proud, and "You Might Think."

It is, quite simply, the strength of Ocasek's songwriting that make *Heartbeat City* a strong record. Even his usual "so-what" vocals have a measure of emotion in them. *Heartbeat City* is a fine record that portrays the Cars at the top of their form.

**\$\$\$ YOU BROKE MY HEART
IN 17 PLACES**

Tracey Ullman
Stiff/MCA

When Rachel Sweet sang cover tunes for Stiff Records it was cute. When Tracey Ullman does the same — yawn! There's certainly enough vocal talent, the girl has the pipes.



The arrangements of pop tunes produced with a heavy hand on the strings do nothing but cross Ullman over the line from cute to corny.

Being a star in England doesn't guarantee your success stateside. However, Ullman's songs, while not particularly exciting, certainly offend no one. Sometimes the path of least resistance is the quickest way to the top.

\$\$\$\$ INTO THE GAP

Thompson Twins
Arista

The fact that *Into The Gap* is such a big record for the Thompson Twins has little to do with how different it is from their past records. The success of *Into The Gap* has everything to do with how much better they accomplish what they've set out to do.

"Doctor Doctor," "The Gap," and their huge single "Hold Me Now,"

have a romantic texture that suggests Roxy Music's *Avalon*. The up front, dance-floor rhythm has been moved to the background in favor of richer arrangements and silky smooth harmonies. The strength of their songwriting and the emotion present in the vocals save this from being synthesizer Muzak. If they head too far in the direction they've chosen, for *Into The Gap*, the Thompson Twins could have a problem.



\$\$\$½ BODY AND SOUL

Joe Jackson
A&M

There are never any new ideas, just new ways of presenting old ones. No one knows this adage better than Joe Jackson. From the album cover artwork to the big band syncopations of "You Can't Get What You Want (Till You Know What You Want)," Joe pays tribute to the roots of popular music.

The album's liner notes say that the recording of *Body And Soul* was inspired by Joe's quest to get a more honest sound from a recording studio. The search has paid off.

The cynical and bombastic writing style of the Joe Jackson of "old" shines through on "The Verdict" and "Be My Number Two." Lyrically, *Body And Soul* may be Jackson's most serious and self-revealing effort to date. You might say that it's Joe Jackson, body and soul.

\$\$\$ FALLEN ANGEL
Gus Hardin
RCA

Gus Hardin's *Fallen Angel* isn't exactly the blue plate special, but like a diner that serves good french fries and gravy, you'll keep coming back for more.

"Fallen Angel," the title track, is typical honky-tonk country fare that

sounds just fine with Mme Hardin's throaty vocal treatment. "Not tonite, I've got a heartache" is a clever play on words ballad that falls short of being too trite or corny.

The album's cover says it all — pretty girl in blue jeans on the trunk of a road-worn Bel Air wearin' her Saturday night boots — ready for a good night out on the town. But not too much excitement.



\$\$\$ THE WORKS
Queen
Capitol

Self-impressed by the success of their cross-over hit, "Another One Bites The Dust," Queen followed in 1982 with the r&b influenced *Hot Space*. *Hot Space* played to a lukewarm crowd and has spawned the

back to basics Queen lp called *The Works*.

As its name implies, *The Works* is a little bit of everything. "Radio Ga Ga" has a pop, new music feel and "Tear It Up" has a hard rock bite. But rather than achieving the variety the group strived for, *The Works* is an overcooked goulash that shows Queen as jack of all trades — master of none.

\$\$\$½ G-FORCE
Kenny G
Arista

G-Force is an oddly satisfying mixture of r&b ballads, rap, funk (sic) and highly produced jazz.

Kenny G is an accomplished jazz flute and sax player who has chosen to make his entry in to the world of vinyl with a slick, city-tuff tune called "Hi, How Ya Doin'?" This popular single is all fun with no pretensions. The music on much of the record is more serious and ranges from Steely Dan type jazz to Instrumental ballads.

Many jazz musicians, George Benson is one example, struggle for years playing "respectable" jazz and then come up with a pop hit that establishes them as a mass appeal artist. Instead of coming in the backdoor, Kenny G has decided to wet his reed, march in the front door and say, simply, "Hi, How Ya Doin'?" Smart guy.

\$\$\$½ RHYME AND REASON
Missing Persons
Capitol

It's hard to put a finger on where Missing Persons missed the mark with *Rhyme And Reason*. It is a likeable record. However, it also lacks the quirky charm and energy of *Spring Session M*.

Side one gets off to a false start with "The Closer That You Get." "Give" is the closest that MP get to a real chart sizzler. The driving bass line and wild guitar solo make this the album's sleeper. It is too bad it got nowhere as a single.

Missing Persons have some high aspirations. They seem to want to be a musically deep pop band with critically acclaimed commercial appeal. The talent is all there. Instead of a failure, let's just call *Rhyme And Reason* a period of transition.

\$\$\$ PERFECT COMBINATION
Stacy Lattisaw/Johnny Gill
Cotillion

Thanks to production wiz Narada Michael Walden, *Perfect Combination* is a strong mix of street smart urban pop and silky smooth r&b ballads. *Perfect Combination* lacks only a cohesive feel and super-strong songwriting.

Perfect Combination borrows from hip-hop influenced street-style funk and middle of the road pop in its effort to showcase the individual vocal stylings of Stacy Lattisaw and Johnny Gill. It's not a bad shot. Chances are good they'll do even better next time around.



JUST MY LUCK

(As recorded by The Deele)

KENNY EDMONDS

So many times you've said we'd be together
What does it take to get you close to me
So many times you've said things would get better
But time after time you've failed to convince me.

So now you're telling me it's all in the past
How can you be sure it's gonna last
You say you wanna be with me
And that you're comin' to me right now

I want to believe, I need to believe
I almost think I can believe.

Just my luck, you get caught up in the rain
That's the last time that you'll come my way again.

So many times you've said that you would never ever
take your love away from me
But girl you know sometimes you're like the weather
You brighten my day, and then you rain on me.

Just my luck, you get caught up in the rain
That's the last time that you'll come my way again.

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Music/Avondale Music.

WOMAN OUT OF CONTROL

(As recorded by Ray Parker Jr.)

RAY PARKER JR.

I've got a woman out of control
A woman out of control
You've never seen nothin' so cold like a woman out of
control.

When we met she was still very young
She had no experience I was her first one
Who knows what her and her friends discuss
(Sure ain't monogomy)

All at once she started gettin' curious
(To see what else is out there)
Says I'm holdin' her back
Depriving her of her share
She's too young and wild
You can't hold her back
She don't wanna stop her animal act.

I got a woman out of control
A woman out of control
You've never seen nothin' so cold like a woman out of
control.

I taught her ev'ry little trick she knows

For her to show it all to another man hurts me so
I recall when she was too nice
(Too nice to love me)

Now she claims variety is the spice
(She don't really like it)

She don't know
She's young and excited
I can't change her mind
I can't make her stop
The girl is too wild
The girl is too wild.

I've got a woman out of control
A woman out of control
You've never seen nothin' so cold like a woman out of
control.

She's out of control
This has a definite effect on my ego
Cause she thinks must be more to life than lovin' me
She's a runaway child
Runnin' wild searchin' for her freedom
I can't change her mind I can't make her stop
The girl is too wild
The girl is too wild
I got a woman out of control
A woman out of control
You've never seen nothin' so cold
Like a woman out of control
She's out of control.

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D.C. CAB

(As recorded by Peabo Bryson)

RICHARD FELDMAN
RICH KELLY
LARRY JOHN McNALLY

On the street under pressure the city angels meet
Makin' a stand against the odds
You can feel the heat.
It's make it or break it try to survive
Don't ever say never
Keep your dream alive.
Around the clock we gonna rock to the rhythm of the
street
Up and down the block around the clock we gonna rock
The dream you'd hear if the streets could talk.
Wanna be somebody be a contender

Reach for the sky if you want it
Fight for it or kiss it goodbye.
It's make it or break it try to survive
Don't ever say never
Keep your dream alive.

Around the clock we gonna rock to the rhythm of the
street

Up and down the block around the clock we gonna rock
The dream you'd hear if the streets could talk.

It's make it or break it try to survive
Reach for the sky if you want it
Fight for it or kiss it goodbye.

Around the clock we gonna rock to the rhythm of the
street

Up and down the block around the clock we gonna rock
The dream you'd hear if the street could talk.

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NO PARKING

(As recorded by *Midnight Star*)

BILL SIMMONS
BOBBY LOVELACE
VINCENT CALLOWAY

It's a party tonight
You're in a red-light zone
If you don't want a ticket
You better move on
If you break the law
You gotta pay your dues
Be much better if you play it by the rules.

It's so easy
It's so right
It's so easy
To rock it with your body baby
It's so easy
It's so right
It's so easy
You can drive it all night.

No parking baby
No parking on the dance floor
No parking baby
No parking on the dance floor
Ah, beep-beep, beep-beep, beep-beep, beep-beep.

Moving violations are easy to fix
Just tell the D.J. to fix it in the mix
Shake it up and shake it all around
Let me feel you moving you gotta get down.

It's so easy
It's so right
It's so easy
To rock it with your body baby
It's so easy
It's so right
It's so easy
You can drive it all night.

No parking baby
No parking on the dance floor
No parking baby
No parking on the dance floor
Ah, beep-beep, beep-beep, beep-beep, beep-beep.
Don't park your bootie
Don't park your car
It's time to party
It's time to jam.

Say you gotta problem that you can't fix
Just tell the D.J. to fix it in the mix
Shake it up and shake it all around
Let me feel you moving you gotta get down.

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WE'RE GOIN' ALL THE WAY

(As recorded by *Jeffrey Osborne*)

CYNTHIA WEIL
BARRY MANN

We're just beginning
And I know we've each been down this road a time or two
And never could make it through
But I got this feelin'
That we stumbled into what we've both been waiting for
And maybe even more
It doesn't matter where we've been
'Cause this time I know for sure.

We're goin' all the way
We're headin' for forever
And that's where we're gonna stay
The more you're near me
The more I know it
We got it all here
If we just don't blow it.

We're goin' all the way
If the two of us both want it
I'd lay my money on it
We're startin' today
And we're goin' all the way.

I know for certain

That there's more than magic in these feelings that we've found
We're standing on solid ground
And now we're both ready
Ready for the real thing 'cause our dues have all been paid
We've fin'ly got it made
Believe me when I tell you there's no need to be afraid 'cause.

We're goin' all the way
We're headin' for forever
And that's where we're gonna stay
The more you're near me
The more I know it
We got it all here
If we just don't blow it.

We're gonna weather all the showers
Hold together thru whatever comes
I know we got the stayin' power
Gonna make tomorrow ours
If we just stick with it
And give it all we've got to give it.

Baby we're goin' all the way
If the two of us both want it
I'd lay my money on it
We're startin' today
And we're goin' all the way.

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JEALOUSY

(As recorded by Mary Jane Girls)

RICK JAMES

Jealousy
Jealousy
Jealousy.

Just look at me
Can't you see these teardrops falling from my eyes
Don't you agree that you should have never said
goodbye

It's a drag it's such a dirty shame
Why you wanna see me blue
All my love has turned to pain
And it's all because of you and your jealousy.

Your jealousy
It's got a hold on you and it's killing me
Killing me
Your jealousy
Yeah with your jealousy
Jealousy
Oh jealousy

Oh jealousy.

Don't you know
That I loved you more than any other guy
But you played around with every single girl that
caught your eye
Now you wanna put the blame on me for all your foolin'
'round
There's only so much I can take
So I've got to put you down with your jealousy.

Your jealousy
It's got a hold on you and it's killing me
Killing me
Your jealousy
Oh jealousy
Jealousy.
Why ya wanna
Why ya wanna hurt me
Why ya wanna
Why ya wanna hurt me
Jealousy.
(Repeat)

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RHYTHM OF THE STREET

(As recorded by Patli Austin)

NARADA MICHAEL WALDEN
PRESTON GLASS
JEFFREY COHEN

At my feet
Bittersweet
Song of the city life
Caught between love and strife
Junkies dream
School kids scheme
Picturing limousines
Makin' the stairway scene.

Something's got to be exploding
Shake it loose and set me free.

The rhythm of the street
Open hearted symphony
Fill me with the rhythm of the street
The rhythm of the street
Let the music carry me
Fill me with the rhythm of the street.

Mother cries
Young girl flies
Out of her rusty cage
Liberty come of age
Ten o'clock
On any block
See how the players change
But the song always stays the same.

Somethin's got to be exploding
Shake it loose and set it free.

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THERE'S NO EASY WAY

(As recorded by Michael Wycoff)

RICHARD JON SMITH
LOL MASON

I feel so broken in two
I don't want to see it die
But there's no words you can use
When it's time to say goodbye
We lost all the power to try again
Maybe we ran out of ways
And I can't pretend.
There's no easy way
To say goodbye, say so long
And no matter how we wonder why
There's no easy way
I'd do anything to make it right
But it's wrong
And there's no easy way.

Did we leave it too late, or decide to call it off too soon

I can't sleep in a bed with the taste of your perfume
Still lingering on in my memories
Telling me I've been a fool
When will I be free.

There's no easy way
To say goodbye, say so long
And no matter how we wonder why
There's no easy way
I'd do anything to make it right
But it's wrong
And there's no easy way.
Hurt every minute of every day
Holding the pillow at night
As I lie awake.
I'd do anything to make it right
But it's wrong
And there's no easy way.

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COUNTRY SECTION

HANGIN' ON

(As recorded by Lane Brody)

BUDDY MIZE
IRA ALLEN

It's true you've got me wrapped around your finger
Oh honey it seems like that's where I belong
You know how to hold me, thrill me and control me
Just enough, just enough to keep me hangin' on
Oh honey just enough, just enough to keep me hangin'
on.

My heart is like a yo-yo string
I'm tied to you I'm tied to you right or wrong
My love keeps on growing 'cause your love keeps right
on showin'
Just enough, just enough to keep me hangin' on
Let me say it again
Just enough, just enough to keep me hangin' on.

A love as true as mine
Will make you do most anything
Like hiding tears and heartaches
Dreaming all those silly dreams
You've got me
Got me where you want me
And you keep me string along
Just enough, just enough to keep me hangin' on.

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I WISH I COULD WRITE YOU A SONG

(As recorded by John Anderson)

JOHN DAVID ANDERSON
LIONEL A. DELMORE

I wish I could sit down and write you a song
One that would play forever so long
It would haunt you wherever you go
'Cause it'd be about you and you'd know
I'd wish I could write you a song.

I'd hope that you'd hear it alone in your car
And pull off the road wherever you are
And cry 'cause you've done me wrong
Oh I wish I could write you a song.

My song would have all the sad parts
Oh hurtin' and bad dreams and poor broken hearts
Yes, I'd even mention your name
I'd want you to feel so ashamed.

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37204.

THAT'S THE THING ABOUT LOVE

(As recorded by Don Williams)

GARY NICHOLSON
RICHARD LEIGH

Sometimes you feel lost and far from home
Then with just one kiss you're a king on his throne
It can make you soar like an eagle
Or it can make you feel as meek as a dove
Oh that's the thing about love.

You hope and pray the right one comes along
But some fools don't know what they've got till it's gone
The very one you think will never hurt you
Always seems to be the one that does
Oh that's the thing about love.

You can't have it till you give it
You can never give it enough
Oh that's the thing about love
That's the thing about it.

So next time you're caught in a natural flow
Deep in the feeling with your heart all aglow
Don't stop to try to understand it
Just thank your lucky stars shining above
And say oh that's the thing about love.

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NEW PATCHES

(As recorded by Mel Tillis)

TOMMY COLLINS

Now and then an old friend tries to help me
By telling me there's someone I should meet
But I don't have the heart to start all over
'Cause my heart is laying at another's feet.

You just don't put new patches on old garments
I don't want no one else on my mind
I just don't need nobody new to cling to
I still love someone I've known a long, long time.

I have built my world around a mem'ry
And she's the only one that I let in
Everytime I've tried to love somebody
In my mind I'm loving her again.

You just don't put new patches on old garments
I don't want no one else on my mind
I just don't need nobody new to cling to
I still love someone I've known a long, long time.

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THIS AIN'T TENNESSEE AND HE AIN'T YOU

(As recorded by Kathy Moffatt)

LARRY BASTIAN
JIM SHAW

It's a big estate
With wrought iron gates
And palm trees standin' tall
With fancy mirrors and chandeliers and comfort wall to wall

And the ocean air is crisp and clear
And they rave about our view
But there ain't no mountain breeze
And there ain't no hick'ry trees
And this ain't Tennessee and he ain't you.

There's a bedroom suite where he comes to me
While his fingers touch my face
I close my eyes and fantasize a diff'rent time and place
But I think sometimes he sees
That this ain't Tennessee and he ain't you.

And it's not that this ain't grand enough
And it's not that he ain't man enough
But there was somethin' that I loved 'bout you and Tennessee.

So I've made up my mind to learn my lines
And try to play the part of city girl
In a city world
But it just ain't in my heart
'Cause I miss my little country home
And I miss your lovin' too
And it's deep inside of me
And it's always gonna be
Cause this ain't Tennessee and he ain't you
He ain't you.

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ANYTHING FOR YOUR LOVE

(As recorded by Sammy Hall)

ROGER MURRAH
STEWART HARRIS

You're the reason I've been thinking
And it gets stronger all the time
And there's no one here in Ohio
Who can get you off my mind
I'm where the work is but is it worth it
I'm so far away from you
But come the weekend I'll be home again
If it's the last thing I do.

I would work all night
Through a pouring rain
Fly through the eye of a hurricane
There's no sky too high
And no road too rough
Anything for your love
Anything for your love.

These are hard times with unemployment lines
Getting longer everyday
These old nine to fives are hard to come by
And some are so far away
I feel so lucky to have you love me
Even when I can't be around
But every Friday I'll hit the highway
And I'll be homeward bound.

I would work all night
Through a pouring rain
Fly through the eye of a hurricane
There's no sky too high
And no road too rough
Anything for your love
Anything for your love.

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TOGETHER AGAIN

(As recorded by Kenny Rogers and Dottie West)

BUCK OWENS

Together again
My tears have stopped fallin'
The long lonely nights are now at an end
The key to my heart you hold in your hand
And nothing else matters
We're together again.

Together again
The gray skies are gone
You're back in my arms now where you belong
The love that I knew is livin' again
And nothing else matters
We're together again.

And nothing else matters
We're together again.

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IN REAL LIFE

(As recorded by Ed Hunnicutt)

KENT ROBBINS

In the movies the heart break is pretend
And it will always end in an hour or two
In a sad song if someone's done you wrong
Two minutes and the pain is gone
'Cause it was just a song.

But in real life it almost never ends
Though time and friends try to pull you through
In real life sometimes it's the bad dream that comes true
I know because in real life I lost you.

In a good book the ones that sell the best
Love withstands the test and tears are soon forgot
And on TV goodbye is just a show
Some soap opera writer wrote
He can make pain come and go.

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IF EVERY MAN HAD A WOMAN LIKE YOU

(As recorded by Osmond Brothers)

BOBBY SPRINGFIELD

I don't need a pin-up poster girl
To turn me on
All I have to do is look into your eyes
All the passion that I'll ever need
I find in your arms
Each and every night.

If every man had a woman like you
There'd be no cheatin' goin' on
If every one made love the way we do
Then love would last a lifetime long
And if they could feel the way you make me feel inside
There'd be no more runnin' round

They'd all stay home at night
Baby it's true
If every man had a woman like you.

Every man has got a fantasy
Baby you're mine
And sometimes when you're sound asleep
I get caught up in the feelin'
That comes from deep inside
Knowin' you belong to me.

If every man had a woman like you
Oh darlin' there'd be no cheatin' goin' on
If every one made love the way we do
Then love would last a lifetime long
And if they could feel the way you make me feel inside
There'd be no more runnin' round
Baby it's true
If every man had a woman like you.
(Repeat)

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IF THE FALL DON'T GET YOU

(As recorded by Janie Fricke)

VAN STEPHONSON
SAM LORBER
DAVE ROBBINS

So you say you're thinkin' 'bout fallin' in love
Goin' way out on a limb
And it seems like push is comin' to shove
Well just look at the shape that I'm in
I have paid the price for love and it ain't cheap
Better take a long hard look before you leap.

If the fall don't get you baby
And your fainting heart is beating still

If the fall don't get you
Baby the heartache will
The heartache, the heartache will
The heartache, the heartache will.

One law of love I know is true
What goes up must come down
Well it happened to me
It can happen to you
I'm just lucky to still be around
I know what I say right now don't make much sense
You should listen to the voice of experience.

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VICTIMS OF GOODBYE

(As recorded by Sylvia)

DENNIS W. MORGAN
DON PFRIMMER

I saw her standin' in the corner
Holdin' a glass of wine
Her hands were tremblin'
Her heart was breakin'
When her eyes ran into mine
I knew the feelin' well from just one look
I didn't write it but I'd lived that book.

She was a victim of goodbye
She was a victim of a lie
Somebody somewhere made her cry
She was stranded in the night
A victim of goodbye.

I walked on over
Stood beside her
And I told her I understood
She needed someone who needed someone
I'd love to help her if I could
We've got so much we've lost in common, girl
Can we find new love in the same old world.

We're victims of goodbye
We're victims of a lie
Somebody somewhere made us cry
Now we're stranded in the night
Victims of goodbye.

Let's just keep it honest
Lips can say too much
Don't make any promise
Don't want to fall asleep
And then wake up.

Victims of goodbye
We're victims of a lie
Somebody somewhere made us cry
But together we can survive
As victims of goodbye.

Stranded in the night
Victims of goodbye
But together we can survive
Victims of goodbye
Together we can survive
Victims of goodbye.

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LET'S LEAVE THE LIGHTS ON TONIGHT

(As recorded by Johnny Rodriguez)

BOB McDILL
RORY BOURKE

We were two broken hearts in the darkness
We'd both pretend in my mind you were her
In your fantasies I was him
But hearts heal I guess
Cause tonight I feel something new
And I realize when I look in your eyes
You're feeling it too.

Let's leave the lights on tonight
It's you I want to hold tonight
Why don't I just close the door
We won't pretend anymore
We'll let those old memories die
We'll be just you and I

Somehow it all feels so right
Let's leave the lights on tonight.

I was just using you and you were just using me
We made love in the dark
But only to fantasies
Oh I wanted her
But how I find that I'm wanting you
And the way you touch me girl I believe
You're wanting me too.

Let's leave the lights on tonight
It's you I want to hold tonight
Why don't I just close the door
We won't pretend anymore
We'll let those old memories die
We'll be just you and I
Somehow it all feels so right
Let's leave the lights on tonight.

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NOW I LAY ME DOWN TO CHEAT

(As recorded by Shelly West)

AUSTIN ROBERTS

I said let's go out tonight
I feel like dancin' in the moonlight
Then you said you're workin' late again
You won't be home till after midnight
Well it's always the same
We don't talk and you don't touch me
I've held off but I'm not made of stone.

Now I lay me down to cheat
And break the promise I vowed to keep
A fallen angel in defeat
Now I lay me down to cheat.

I pray your love will keep me strong
With you I'd be a true believer

And I've tried with willing heart
But the best is so much weaker
And when he came today and asked if he could see me
I said yes as the tears started falling.

Now I lay me down to cheat
And break the promise I vowed to keep
A fallen angel in defeat
Now I lay me down to cheat.

Now I lay me down to cheat
And break the promise I vowed to keep
A fallen angel in defeat
Now I lay me down to cheat
Now I lay me down to cheat.

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IF YOU'RE SERIOUS ABOUT CHEATING

(As recorded by Randy Wright)

JOHN SCHWEERS
R.C. BANNON

If you're serious about cheating
If you're looking for a good place to start
If you're serious about cheating
Baby I'll never tell on your cheating heart.

It's harder the first time to step across the line
And I know that he's hurt you by that look in your eyes
And you wouldn't be here if he really loved you
It's more than temptation that's brought you here
tonight.

If you're serious about cheating
If you're looking for a good place to start
If you're serious about cheating

Baby I'll never tell on your cheating heart.

He said he was working late but you know too well
The work he's working on just kissed him goodnight
So here you are with me let me hold you
And love is where we'll be in the morning light.

If you're serious about cheating
If you're looking for a good place to start
If you're serious about cheating
Baby I'll never tell on your cheating heart.

If you're serious about cheating
If you're looking for a good place to start
If you're serious about cheating
Baby I'll never tell on your cheating heart.

If you're serious about cheating
If you're looking for a good place to start.

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CAROLINE'S STILL IN GEORGIA

(As recorded by Mac Davis)

WAYLAND HOLYFIELD

Down where the Swannee River goes ramblin' down in
the southland
Deep in the cypress and hanging vine
I met Caroline
Sweet Georgia's daughter I called her
She was as free as the wind
That moves in the tall white pines
Was Caroline
We fell in love and she said she would go anywhere with
me
Now we're two thousand miles away
And in her eyes I see.

Caroline's still in Georgia
Livin' in California

I know she loves me and Lord knows how hard she tries
But Caroline's still in Georgia
She still walks by that river
I see it in her eyes.

Sanfernando Valley they call it
Got me a good job

Bought her a house like she's never known
Oh but it's not home
Sometimes at night when she thinks that I'm sleepin'
She goes to the window
Sits and stares at that eastern sky
And softly cries
She's never said a word
She knows that I need her so
And she's gonna' stick with me
But oh I know.

Caroline's still in Georgia
Livin' in California

I know she loves me and Lord knows how hard she tries
But Caroline's still in Georgia
She still walks by that river
I see it in her eyes.

She still walks by that river
I see it in her eyes.

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MOST OF ALL I REMEMBER YOU

(As recorded by Mel McDaniel)

RONNY SCAIFE
PHIL THOMAS

I remember that black land cotton gin
The Mississippi River rollin' 'round the bend
Walkin' through a shady lane
My first trip to New Orleans
But most of all I remember you.

Well some things never seem to change
And your everlastin' lovin' still remains
And if I ever make it to the heavens blue
Most of all I'll remember you.

I remember that crooked country road
And a whole lot of kids in the swimmin' hole
First time I was on a train
Playin' with you in a summer rain

But most of all I remember you.

Well some things never seem to change
And your everlastin' lovin' still remains
And if I ever make it to the heavens blue
Most of all I'll remember you.

Well I remember that first time cheek to cheek
Your mama wasn't lookin'
Daddy was asleep
You in your cotton gown
Lettin' all your long hair down
But most of all I remember you.

Well some things never seem to change
And your everlastin' lovin' still remains
And if I ever make it to the heavens blue
Most of all I'll remember you.

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BORN TO LOVE YOU

(As recorded by Karen Brooks)

CHARLIE BLACK
LAYNG MARTINE, JR.

Some men were born to sing
Some were meant to write books
Some people lean to the high tech
Some get rich on their looks
I been lookin' for direction
Nothin' seemed to lay right
I didn't know what I was here for
But I found out tonight.

I was born to love you
I was meant to be with only you
I was born to love you

Day and night that's all I wanna do.

My heart was made to care
My lips were made to be kissed
My arms were made to hold someone
At a time like this
Every ounce of my emotion
Ringin' loud in my ears
Every moment we're together
The message is so clear.

Destiny has spoken
Fate has had her say
The spell cannot be broken
I will always feel this way.

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DOWNTOWN

(As recorded by Dolly Parton)

TONY HATCH

When you're alone and life is making you lonely
 You can always go downtown
 When you've got worries all the noise and the hurry
 seems to help, I know
 Downtown
 Just listen to the music of the traffic in the city
 Linger on the sidewalk where the neon signs are pretty
 How can you lose
 The lights are much brighter there
 You can forget all your troubles
 Forget all your cares
 So go downtown
 Things'll be great when you're downtown
 No finer place for sure downtown
 Ev'rything's waiting for you.

Don't hang around and let your problems surround you
 There are movie shows downtown
 Maybe you know some little places to go to where they
 never close
 Downtown
 Just listen to the rhythm of a gentle Bossa Nova
 You'll be dancing with 'em too before the night is over
 Happy again
 The lights are much brighter there
 You can forget all your troubles
 Forget all your cares
 So go downtown
 Where all the lights are bright downtown
 Waiting for you tonight downtown
 You're gonna be alright now
 Downtown.

And you may find somebody kind to help and
 understand you
 Someone who is just like you and needs a gentle hand
 to guide them along
 So maybe I'll see you there
 We can forget all our troubles
 Forget all our cares
 So go downtown
 Things'll be great when you're downtown
 Don't wait a minute more downtown
 Ev'rything's waiting for you
 Downtown
 Downtown.

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LET SOMEBODY ELSE DRIVE

(As recorded by John Anderson)

MACK VICKERY
MERLE KILGORE

I heard it on the radio
And six o'clock news
Said you better not drive when you
get on the booze
Had the sheriff on T.V.
Shaking his hand
Said we're really cracking down
You better understand.

When you get on the whiskey
When you get on the whiskey
When you get on the whiskey
Let somebody else drive.

Started drinking on Friday 'n
By Saturday night
They had me blowing through a
tube
Charged with D.U.I.
Cuffed and booked
And thrown in a cell
Trying to sober up and telling myself.

When you get on the whiskey
When you get on the whiskey
When you get on the whiskey
Let somebody else drive.

Forty-eight hours is a long time to
kill
In a room full of drunks surrounded
by steel
'Cause hell's all they serve in them
metro bars
So if you be drinking
Don't be driving your car.

When you get on the whiskey
When you get on the whiskey
When you get on the whiskey
Let somebody else drive.

I'm stubborn 'bout my drinking
So here I am again
Sitting in a bar
Getting drunk with my friends
But sheriff I'm gonna help you
Keep the drunks off the street
I got three taxis hired
For my friends and me.

When we get on the whiskey
When we get on the whiskey
When we get on the whiskey
We let somebody else drive.

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ing Co., Inc./John Anderson Music
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SILENT PARTNERS

(As recorded by David Frizzell and Shelly West)

TOMMY ROCCO
KERRY CHATER
AUSTIN ROBERTS

She sits there in her favorite chair
And reads a magazine
I turn the T.V. on but I don't really
see the screen
My mind's on someone else
Now he's watching T.V. there's a ball
game on tonight
While I pretend I'm reading and that
everything's alright
My mind's on someone else
My mind's on someone else.

We've got silent partners
We don't even tell our friends
'Bout this business that we're in
We've got silent partners
Good or bad right or wrong
We'll have silent partners from now
on.

I think I'll go for cigarettes so I can
make a call
And tell her that tonight I'm gonna
be there after all
I think I found a way
While he goes to the store
I think I'll use the telephone
And tell my silent partner
That tonight I'll be alone
I think I found a way
I think I found a way.

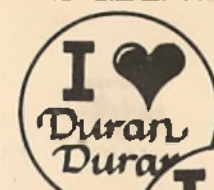
We've got silent partners
We don't even tell our friends
'Bout this business that we're in
We've got silent partners
Good or bad right or wrong
We'll have silent partners from now
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We've got silent partners
Good or bad right or wrong
We'll have silent partners from now
on.

We've got silent partners.

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(As recorded by Alabama)

RANDY OWEN

It's her first night on the town since
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 A lady down on love and out of hope
 and dreams
 The ties that once bound her now
 are broke away
 She's like a baby just learning how
 to play.

She never thought that love could
 ever end so soon
 Her mind drifts back in time to a mid-
 summer moon
 When he asked her to marry and she
 gladly said ok
 And a woman came to be from the
 girl of yesterday.

Now she's a lady down on love
 She needs somebody to gently pick
 her up
 She's got her freedom but she'd
 rather be bound
 To a man who would love her and
 never let her down.

Well I know the lady that's down on
 her love
 Cause I used to hold her and have
 that special touch
 But work took me away from home
 late at night
 And I wasn't there when she turned
 out the lights
 Then both of us got lonely and I gave
 in to lust
 And she just couldn't live with a man
 she couldn't trust.

Now she's a lady down on love
 She needs somebody to gently pick
 her up
 She's got her freedom but she'd
 rather be bound
 To a man who would love her and
 never let her down.

Now she's a lady down on love
 She needs somebody to gently pick
 her up
 She's got her freedom but she'd
 rather be bound
 To a man who would love her and
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JUST ANOTHER WOMAN IN LOVE

(As recorded by Anne Murray)

PATTI RYAN
WANDA MALLETT

I'm strong, I'm sure, I'm in control
A lady with a plan
Believing that life is a neat little package
I hold in my hand
I've got it together they call me the girl
Who knows just what to say and do
Still I fumble and fall
Run into the wall
'Cause when it comes to you.

I'm just another woman in love
I'm a kid out of school
A fire out of control
I'm just another fool
You touch me and I'm weak
I'm a feather in the wind
And I can't wait to feel you

Touching me again
With you, I'm just another woman
Just another woman in love.

So pardon me, if I should stare
And tremble like a child
That wanting me look all over your face
It's driving me wild
I'm just what you make me
Can't wait till you take me
And set all my feelings free
I know that you can so come be my man
Tonight I want to be
Just another.

I'm just another woman in love
I'm a kid out of school
A fire out of control
I'm just another fool
You touch me and I'm weak
I'm a feather in the wind
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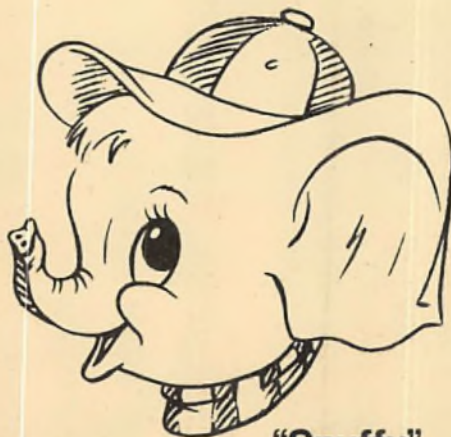
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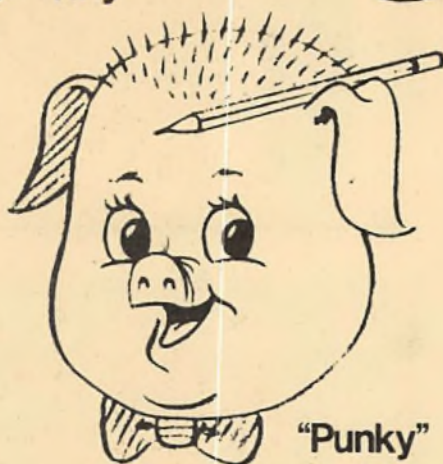
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WE DIDN'T SEE A THING

(As recorded by Ray Charles and George Jones)

GARY GENTRY

Well I swear I didn't see you with
your wife's best girlfriend
Drinkin' beer and adancin' to that
western swing
And I didn't see you kiss her and
leave that barroom with her
No I didn't see you
And I didn't see you
And we didn't see a thing.

George I know I didn't hear you tell
that blond that you weren't married
I know I didn't see you hidin' your
wedding ring, either
Did I

And I know I couldn't have heard
you call your wife and tell her that
you were workin'
No, no, I didn't see you
And I didn't see you
And we didn't see a thing.

We've got to stick together to keep
our stories straight
Now don't forget, Ray, I was down in
Atlanta
Sure you were
And I was workin' late.

Yeah you know it's always good to
see ya
George it's good to see you too
But I didn't see you
And I didn't see you
And we didn't see a thing.

Hey, Ray, by the way
Do you have that hundred bucks
you owe me

I don't know what you're talkin'
about George

Well I'm sure you recall our bet on
last night's football game
No I don't

But you know if I had seen you
I certainly would've paid ya
But I didn't see you
And I didn't see you
And we didn't see a thing.

We've got to stick together to keep
our stories straight
Don't forget I was down in Atlanta
And don't you forget I was workin'
late.

But I, I didn't see you
And I didn't see you
And we didn't see a thing
I didn't see you
And I didn't see you
And we didn't see a thing.

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MICHAEL



JACKSON

At the ripe old age of 25, Michael Jackson has firmly established himself as one of the greatest entertainers of all time. The facts speak for themselves: Michael's *Thriller* album produced seven top ten singles. No other pop album in history has ever produced more than four top ten singles.

Also, in 1983, Michael was nominated for an Emmy for his performance of "Billie Jean" on Motown's 25th Anniversary Special, first televised in March, 1983.

In addition, Michael has virtually made the innovative world of hi-tech video into his own personal project. At the end of 1983, he was nominated for six awards by Billboard Magazine and their Video Music Awards. He stole the show by winning five out of six.

As of this writing, the entire world is caught up in the Michael Jackson

fever. There are at least half a dozen new paperbacks in the bookstores and twice that many specialty magazines devoted almost entirely to Michael.

Early in 1984, Michael made headlines for a different reason. While filming the much-publicized Pepsi commercials with his brothers, Michael suffered scalp burns when a pyrotechnic smoke cannister misfired. Fortunately, his injuries were not serious.

The icing on the cake was the eight Grammy awards that Jackson walked away with in February, 1984. No one in the history of recorded music has ever been honored with that many Grammys in one year!

As of this writing, *Thriller* is approaching the 30 million mark in sales! That is more than any album any group or solo artist has ever sold — more than Elvis, more than the

Beatles, more than anybody you can possibly think of at this minute!

As if this wasn't enough, MTV and Epic Records presented the world television premiere of "Thriller," billed as a short film directed by John Landis. The 14-minute clip reportedly cost \$1.1 million and was designed to make it eligible for an Academy Award as best short subject. It was not nominated, making that the first project of Jackson's that had not gone according to plans.

In addition to the short version, an hour-long video was released in 1984 on MTV. It included the complete 14-minute "Thriller" clip, Michael performing "Billie Jean" on the Motown Special, a 2½-minute excerpt from "Beat It" and a three-minute clip of the Jackson's "Can You Feel It" video. The remainder was a behind-the-scenes look at the filming of "Thriller."

In between all his projects and awards Jackson returned to the studio to record "Say Say Say" with Paul McCartney. The song broke onto the charts at 26, becoming the highest new-entry single since John Lennon's "Imagine" in 1971! Whew!

It seems there is nothing that Michael Jackson cannot do these days, and do well. *Thriller* remained at number one on the charts for more than 20 weeks, and the hits kept rolling off it.

Recorded in Los Angeles, the album was produced by Quincy Jones with Michael co-producing three of the tunes he wrote: "Wanna Be Startin' Someth'n," "Billie Jean" and "Beat It." Also featured on the lp is "The Girl Is Mine," written by Michael and sung with McCartney.

Three of the songs were written by Rod Temperton: "Thriller," "The Lady In My Life" and "Baby Be Mine." One song was written by Jones and James Ingram: "Pretty Young Thing," and another by Steve Porcaro and John Bettis: "Human Nature."

Among the impressive collection of musicians who lent their support to these songs are: Greg Phillinganes, Eddie Van Halen, Steve Lukather, Louis Johnson of the Brothers Johnson and Steve Porcaro. Vincent Price, the legendary master of the macabre, made a special appearance on "Thriller," with a spine-tingling rap.

Thriller was the follow-up to 1979's *Off The Wall*, which is today a classic in its own right. When this album was released, it broke quite a few records of its own. It became the first album in history by a solo artist to place four singles in the top ten.

The multi-platinum lp was produced by Quincy Jones, sold more than seven million copies and spent

nearly eight months in the nation's top ten. Adding to all this, Michael won a Grammy for Best Male R&B Vocal Performance for his self-written "Don't Stop 'Til You Get Enough."

Despite his monumental solo success, Michael is still very much a part of the Jacksons, who remain one of the most popular groups in music history. During the winter of 1983, rumors were running rampant about a Jacksons' reunion tour, and a new album.

As of this writing, the album is to be titled *Victory*, and the tour had a tentative starting date of summer 1984. It has become one of the most publicized reunion tours the world has ever seen.

While tour plans were being made, Michael's voice was again found on the airwaves. This time, it was as the background voice in Rockwell's hit, "Somebody's Watching Me." Rockwell is none other than the son of Motown founder Berry Gordy Jr., so the fact that Jackson popped up on this tune is no great surprise. Also, Michael appeared on brother Jermaine's self-titled album, again singing background.

It is apparent to the world that Michael Jackson is still very much a part of the family that he launched his career with. It is also apparent that ever since his early days as lead singer of the Jackson 5, Michael has exerted tremendous influence on contemporary music and has connected with his audience on a strong emotional level.

Reared in Gary, Indiana, the sons of Joseph and Katherine Jackson started singing with their parents as the Jackson Family. Shortly after, the five sons — Michael, Jackie, Tito, Marlon and Jermaine started to build a strong reputation as performers by winning over the traditionally hard core audiences at the Apollo Theatre in New York and the Uptown in Philadelphia.

In 1970, at the age of 11, Michael was the lead singer of the Jackson 5, when they were signed by Motown Records. The group charted four consecutive number one singles: "I Want You Back," "ABC," "The Love You Save" and "I'll Be There."

Each one of these tunes sold more than one million copies. This initial achievement was the beginning of one of the most phenomenal success stories in music history.

In 1971, while maintaining his position with the Jackson 5, Michael firmly established himself as a solo artist with an array of hit singles and albums. His most successful Motown singles were "Got To Be There," "Rockin' Robin," "I Wanna Be Where You Are" and the number one tune,

"Ben," the title song from the movie of the same name.

During the five year span from 1971 to 1976, Michael's best-selling Motown albums were *Got To Be There*, *Ben*, *Music & Me*, *Forever*, *Michael* and *The Best Of Michael Jackson*.



As a group, the talented brothers found their sound steadily maturing, bringing with it more hit singles and massive record sales. Some of their more well-known tunes included "Never Can Say Goodbye," "Mama Pearl," "Get It Together," "Dancing Machine" and "Forever Came Today."

In 1976, after such albums as *I Want You Back*, *ABC*, *Third Album*, *Goin' Back To Indiana*, *Get It Together* and *Dancing Machine*, the Jackson 5 released their final album for Motown Records — *Moving Violation*.

Changes were the top of the order for the group in late '76 and early '77. After many rumors, controversies and lawsuits, the group, minus Jermaine, signed with Epic Records and became the Jacksons. Brother Randy took Jermaine's place, who remained at Motown (along with the moniker Jackson 5), and launched a successful solo career. (Recently, Jermaine left Motown and signed with Arista Records.)

Produced by Kenny Gamble and Leon Huff, *The Jacksons* diversified the group's sound and reasserted it as a potent musical force. The lp achieved gold status and the single, "Enjoy Yourself," sold more than one million copies.

A major turning point for the brothers came in 1978. They assumed responsibility for their own recordings for the first time in their career.

Destiny, written and produced by the brothers with Michael writing songs, became the most successful lp in the Jacksons catalog.

The album featured the singles "Shake Your Body Down To The Ground," written by Michael and Randy and certified platinum and "Blame It On The Boogie."

Not content with merely vinyl success, Michael's debut as an actor came in 1978 when he played the scarecrow in the motion picture "The Wiz." He won the praise of critics and the public for his demanding role opposite film heavyweights Diana Ross and Richard Pryor. In the movie, Michael sang two songs: "Ease On Down The Road," a duet with Lady Diana that became a hit single, and "You Can't Win." This movie served a dual purpose in furthering Michael's career: it gave him the chance to work with the film's musical director, Quincy Jones, for the first time.

The banner year for Michael in the '70s came with the release of *Off The Wall* in 1979. Mixing pop, r&b and jazz, the lp was produced by Quincy Jones with Michael co-producing three songs which he wrote. This blockbuster lp contained four super-hits — "Don't Stop 'Til You Get Enough," "Rock With You," "Off The Wall," and "She's Out Of My Life."

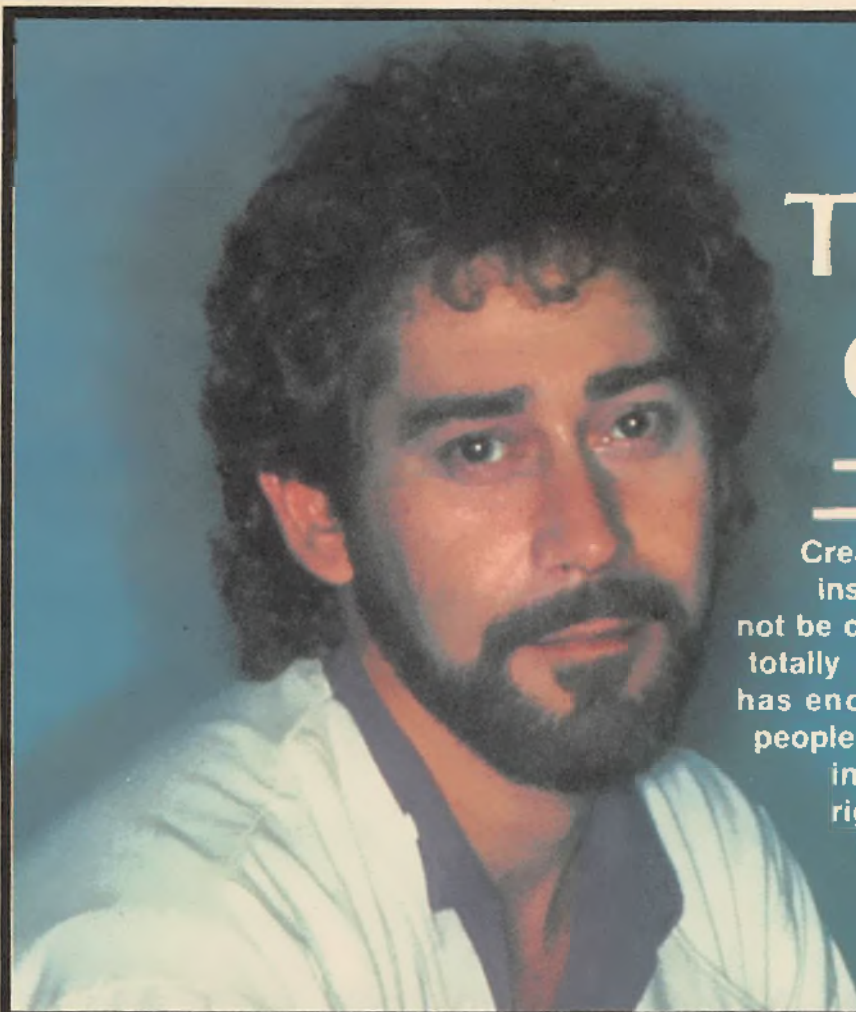
In 1980, the Jacksons released *Triumph*, which became yet another platinum success for the group. This album was produced and written by the brothers, with Randy, Marlon and Jackie sharing lead vocals with Michael.

Still feeling the need to conquer new territory, Michael wrote and produced the hit song, "Muscles," for his longtime friend Diana Ross in 1982. The song is a remarkable piece of music that Ross incorporates into her tremendous concert catalogue.

In between recording *Thriller*, Michael also narrated *ET: The Extra Terrestrial*, the storybook lp of the Steven Spielberg film, and sang "Someone In The Dark."

Michael Jackson's talents continue to expand on an almost daily basis. It cannot even be imagined what he will choose to conquer next. His appeal is universal, as is his music. He is adored by young and old, black and white. His music spans the pop, r&b, rock and jazz genres and has monumental appeal. There is no question that he will be at the forefront of performers who will carry the musical movement well past the 1980s.

As veteran actress Jane Fonda so eloquently stated on national television in early 1984: "With Michael's immense talents, we've only seen the tip of the iceberg."



Earl Thomas Conley

Creativity in a person is a natural instinct — something that cannot be denied if that person is to be totally happy. Earl Thomas Conley has enough creativity for several people, and now that he's channeling it in the direction he feels is right for him, his life is falling into place and good things are happening for him.

When talking about the good things, one has to talk about Conley's newest album, *Don't Make It Easy For Me*. This lp spawned the hit singles, "Holding Her & Loving You," and the title track, "Don't Make It Easy For Me." Both of these tunes helped reestablish Conley firmly within the framework of country hitmakers.

Had he made a different career choice, Conley probably would have been a very fine sculptor or painter, had he pursued those early interests. But it is apparent in his work that Conley possesses the eye of a painter and the heart of a poet. His music spans an emotional rainbow from joy to sorrow, and it reaches that intangible point where truth and fiction become one, and we recognize ourselves.

"It has colored my music," Conley says of his artistic influences. "It has helped me to paint pictures in music and it has allowed me to use all kinds of different emotional tones.

"It's as important to be up as it is to be down," he continued. "That's what we're all made of. We're not a happy group of people everyday of our lives; I don't care how much we pretend to be. We can ignore unhappiness, but to really know yourself and be

creative, you have to face all the aspects of yourself."

Conley has been termed the thinking man's country artist since signing with RCA Records in 1981 and releasing a string of critically-acclaimed and commercially successful albums. As Chet Flippo wrote in the liner notes for Conley's *Somewhere Between Right And Wrong* album:

"He sounds just as good in a Mercedes as in an old GMC pick-up truck. In sum, Earl Thomas Conley is helping to put the guts back into country music." Indeed, Conley's music has a poignant relevancy, striking a universal chord which can be heard by all people.

"The one constant is the beautiful simplicity of country music," he noted. "It's pure, like sculpture. Hopefully, on each album, I can offer thoughtful songs, lighter, humorous songs, but most of all, songs with feeling. Variety is real important to me on every album. I want my music to be interesting and entertaining. The 'me' of myself should keep that in order."

One of eight children and the son of a railroad worker, Conley grew up in poverty near Portsmouth, Ohio. Although his earliest recollection of music is listening to the Grand Ole

Opry and the Charlie Douglas Road Gang as a boy on an old upright Philco radio, Conley dreamed of being an actor.

"I wanted to be an actor more than anything else on earth," he recalled. "I'm probably in this business today because I wanted to be performing in front of an audience."

At 14 years old, Conley left home to live with an older sister. "My father had just been laid off of the railroad because of the change from steam to diesels," he said. "So my sister, who was married to a banker, invited me to live with them. She was afraid my creativity would be stifled if I continued to live in those surroundings and be poor."

Although his sister was killed in a car accident when he was 21 years old, he believes she had more influence on him than anyone except his mother. "She showed me that you can have anything you want out of life," he remembered. "She was like a savior to me."

After graduating from high school, Conley was offered a scholarship to art school, but instead he hitchhiked to Denver with a friend. "Before that I hadn't done anything that was crazy or extreme enough," he said. "It was

my way of saying to hell with all this, I'm going to be Huck Finn or one of those characters who does something completely wild or different. I was out there for six weeks and it was a beautiful experience to be out west and see those mountains."

Conley returned from his journey and joined the Army. "I guess I figured that first big trip wasn't so bad, and there were still so many things I wanted to see," he said. "I just didn't like the structure of school, the idea of having to do something. But I got into something worse — the Army — where I had to do everything."

Despite the regimentation of service life, Conley did get to travel and he spent two years stationed in West Germany. While he was in the Army, Conley married his high school sweetheart and at the same time began his love affair with country music.

After his military service was completed, Conley returned home, where he sang in a gospel group with an aunt and uncle. He also had a series of jobs, none of which could hold his interest for long. "Even back then I knew I wanted to be doing this," he said. "I knew if I went to work in a factory or something that was convenient, I'd still be doing it. I knew I couldn't conform."

It wasn't until 1968 that Conley became seriously interested in writing songs. Like so many before and after him, he came to Nashville and was virtually ignored as just another struggling songwriter. Rather than return to Ohio, Conley and his wife and two children moved to Huntsville, Alabama, where he found work in a steel mill.

Recalling those times and the uncertainty he faced, Conley confided, "The unknown is the scariest thing about life. Everybody thinks of the unknown as being awful, but it just depends on what you want. It can be filled with good things, too."

Conley's move to Huntsville would prove to be his ticket back to Nashville several years later. It was there he met his future producer, Nelson Larkin.

"Nelson and I were green as gourds," laughed Conley. "Everything I've learned since, comes from having done things wrong the first time. From then on it's been a learning process. The road I've been walking on has been a real gradual incline. Nothing has satisfied the creative urge inside me like music has."

Conley's first success as a songwriter came in 1975, when Billy Larkin, Nelson's brother, recorded Conley's "Leave It Up To Me." Then Price Mitchell and Bobby G. Rice recorded his tunes as did the late Mel Street.

The Conley-penned "Smoky Mountain Memories" was one of Street's biggest records.

Just one year later, Conway Twitty, one of his boyhood idols, took Conley's "This Time I've Hurt Her More Than She Loves Me" all the way to the number one spot on the country charts. By this time, Conley was living in Nashville and recording for GRT Records. However, five singles went virtually unnoticed. He also recorded three singles for Warner Bros. which achieved moderate success.

After taking some time off to reassess his life and career, Conley rejoined with Larkin and they focused on Sunbird Records. His first release, "Silent Treatment," nudged into the top twenty. His second, "Fire And Smoke," not only became Conley's

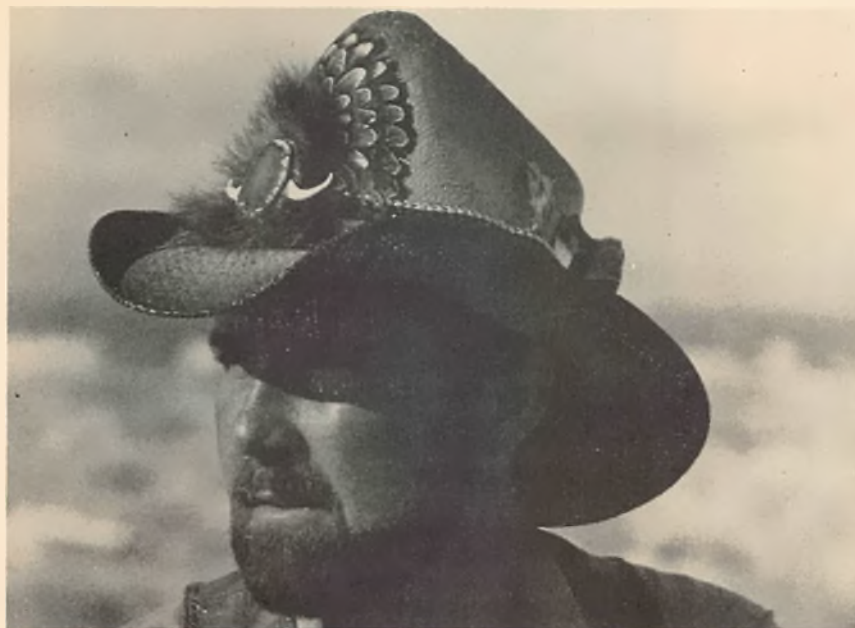
first number one single, but also helped propel him into a recording contract with RCA Records.

Since then, the results have been impressive. Included among his number one tunes are "Heavenly Bodies," "I Have Loved You Girl," "Somewhere Between Right And Wrong" and "Your Love's On The Line."

Conley has been hailed by critics and fans as having both style and class. As a singer and writer his work is marked by a feeling of depth and sensitivity which stands alone like an isolated jewel within the fabric of the song.

Like the best of country music, there is an enduring quality to his art. Earl Thomas Conley's music lingers in one's mind long after the last note fades.





ONE MORE SHOT

(As recorded by Johnny Lee)

RON MOORE
DOUG HAUSEMAN

Everyone's talking all over town
About how I used you
And then shot you down
I know I was crazy, heartless and cold
And I was so foolish
For letting you go.
Give me one more shot
One more shot at your love
Give me one more shot
I know that one more shot's enough
Give me one more shot
One more shot at your love.
The pressure is on me
I'm under the gun
I'm lonely and desperate
With nowhere to run
So here I am asking straight from the heart
Take me in your arms tonight
And we'll make a new start.
Give me one more shot
One more shot at your love
Give me one more shot
I know that one more shot's enough
Give me one more shot
One more shot at your love.
This time will be different
Than all the times before
This time around your sweet love
Is all I'm aiming for.
Give me one more shot
One more shot at your love
Give me one more shot
I know that one more shot's enough
Give me one more shot
One more shot at your love.
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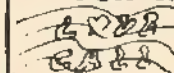
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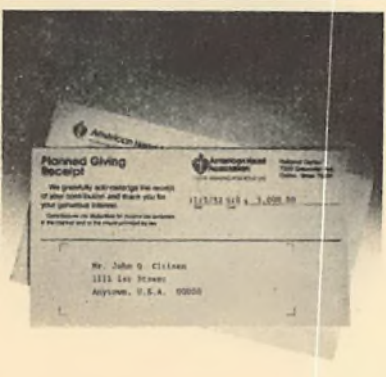
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LYNN GOODMAN

B-B-B-BURNIN' UP WITH LOVE

(As recorded by Eddie Rabbitt)

EVEN STEVENS
EDDIE RABBITT
BILLY JOE WALKER, JR.

A hot flash just swept over me
When you walked into the room
I could feel those heat waves
Rollin' off a you
And your pretty body laying close to me
Melting in the heat
Hey is it hot in here
Or is it just me.

Cause I'm burnin', burnin', burnin' up with love
Like a log in the fireplace
Yeah, I'm burnin', burnin', burnin' up with love
Since the first time I saw your face
Ever since the night we kissed
You set my world on fire
I've been b-b-b-burnin' up with love for you
B-b-b-burnin' up with love
I've been b-b-b-burnin' up with love for you
B-b-b-burnin' up with love.

Somebody hand me a thermometer
And hand it to me quick
I think I just better take my temperature
I'm sick (love sick)
There's a red hot fever inside of me
I must've caught it from your lips
It gets hotter and hotter and hotter
When we kiss.

Cause I'm burnin', burnin', burnin' up with love
Like a log in the fireplace
Yeah, I'm burnin', burnin', burnin' up with love
Since the first time I saw your face
Ever since the night we kissed
You set my world on fire
I've been b-b-b-burnin' up with love for you
B-b-b-burnin' up with love
I've been b-b-b-burnin' up with love for you
B-b-b-burnin' up with love.

Ever since the night we kissed
You set my world on fire
I've been b-b-b-burnin' up with love for you
B-b-b-burnin' up with love
I've been b-b-b-burnin' up with love for you
B-b-b-burnin' up with love.

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Now, Even If You Have Been Thin For Years, You Can

GAIN ^{UP} _{TO} 5, 10, 15 POUNDS

without dangerous drugs, without exercise,
without unpleasant tasting medicines,
MEN—an impressive manly body,
WOMEN—a curvier, glamorous figure.

If you had started this amazing method just a few short weeks ago, right now you could be up to 5, 10, even 15 pounds heavier or more!

At last, no matter what you have tried, no matter what you have done, if you are a normally healthy person, you can gain up to 5, 10, 15 pounds or more safely, surely, pleasantly, and that's a guaranteed money-back fact!

Yes now, even if you have been thin for years, you can have the fuller, more attractive body you have always wanted without dangerous drugs, without heart-straining exercise, without unpleasant tasting medicines!

This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

HERE'S ALL YOU DO

Before meals, or whenever you feel like it, you take delicious, chewable, nutritionally fortified GAIN tablets and that's it! No other medication to take. Nothing difficult or unpleasant to do, and without even being aware of it, a wonderfully exciting change takes place.

Those high-calorie GAIN tablets are rich in body-building materials! They not only add weight themselves, but they sharpen your appetite! You look forward to meal-times, and without even realizing it, you start to eat more and almost immediately the weight gaining process begins!

As you follow your GAIN Plan which includes nutritional high calorie menus. You add pounds and inches to your arms, legs, chest, hips, everywhere. You'll be amazed at the fantastic transformation that occurs... as thin, unattractive areas start to develop into new magnetic appeal. You'll be

SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



... a skinny, scrawny body is no asset in social or business life. Give the GAIN Plan a chance to help build you up and put firm flesh on you.

thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate people who can't wear all the new high style clothes you want to wear... if you are ashamed of the way you look in a bathing suit... embarrassed because your legs are too thin and spindly... your chest is too flat... your arms aren't the full, rounded limbs they were meant to be... If you long for a more attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayers!

Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh... so full-filling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

HERE IS OUR OFFER...

We honestly believe the GAIN Plan to be the finest and most effective product of its type sold anywhere in the world today, and to prove our confidence, we are backing that statement up with this honest, straight-forward offer...

Try the fabulous new GAIN Plan in your

GAIN IS SAFE

GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better... If you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt... even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and a least you have had the satisfaction of trying it at our expense.

What could be fairer than that? The next move is up to you. Once and for all, determine to do something about your underweight! We know you'll be happy you did.

MAIL NO-RISK COUPON TODAY

GAIN PRODUCTS CORP. Dept. G889
Box 2346, Carbondale, Ill. 62901

Please send my package of GAIN Plan immediately with the understanding that if I am not satisfied, I may have my money back, no questions asked.

- ☐ One GAIN PLAN for \$9.98
- ☐ SAVE \$2.00! Order 2 for \$17.96
- ☐ SAVE \$5.00! Order 3 for \$25.00

Enclosed is \$

☐ cash, ☐ check or ☐ money order

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