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**WORDS TO  
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HIT SONGS**

**KEVIN CRONIN  
of  
REO SPEEDWAGON**

**REO  
SPEEDWAGON  
WANG CHUNG  
RATT  
PEABO BRYSON  
HANK  
WILLIAMS JR.**



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Geddy Lee  
of Rush**

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IF THIS IS IT • RIGHT BY YOUR SIDE • HARD HABIT TO BREAK •  
DRIVE

**SOUL:** TORTURE • LET'S GO CRAZY • I JUST CALLED TO SAY I  
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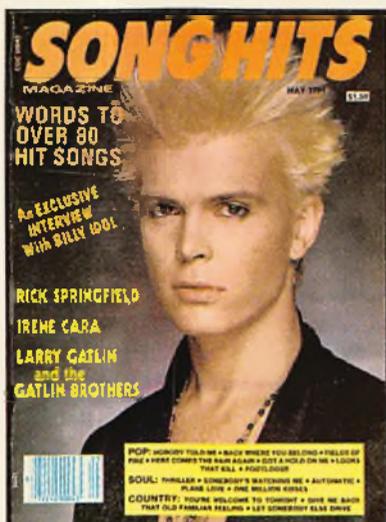
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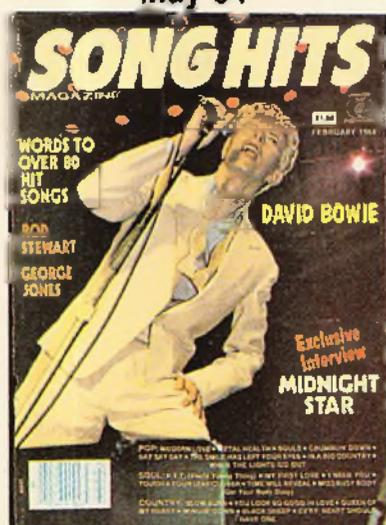
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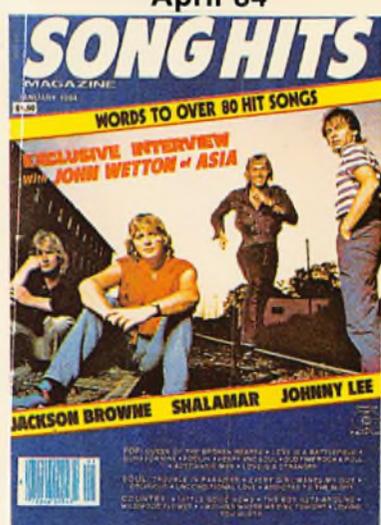
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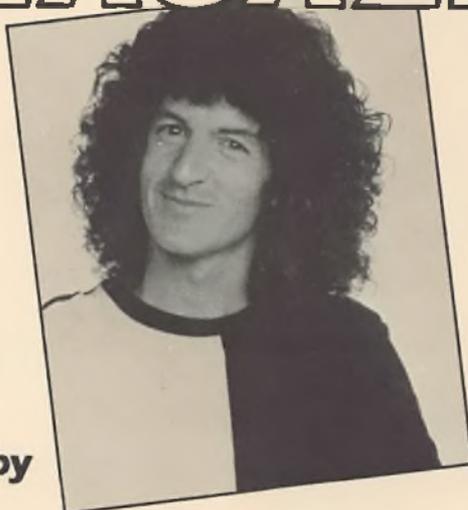
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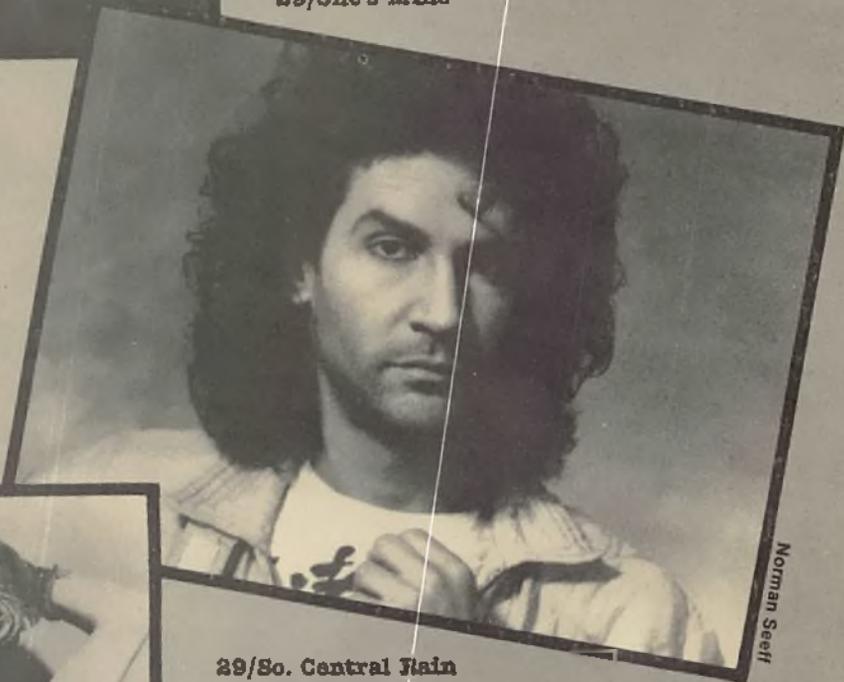
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- 8/Missing You
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- 18/Rescue Me
- 11/Right By Your Side
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- 23/If This Is It



Norman Self



- 29/So. Central Rain
- 23/Still Loving You
- 12/Stranger
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- 33/Thin Line Between Love And Hate
- 22/Time After Time
- 28/Top Of The Rock
- 16/Turn Around
- 26/Two Sides Of Love
- 16/Warrior, The
- 15/We're Not Gonna Take It
- 17/What The Big Girls Do
- 14/When You Close Your Eyes
- 25/Young Thing, Wild Dreams (Rock Me)
- 12/You're The Best Thing

## DISTANT EARLY WARNING

(As recorded by Rush)

GEDDY LEE  
ALEX LIFESON  
NEIL PEART

An ill wind comes arising  
Across the cities of the plain  
There's no swimming in heavy water  
No singing in the acid rain  
Red alert  
Red alert.

It's so hard to stay together  
Passing through revolving doors  
We need someone to talk to and  
someone to sweep the floors  
Incomplete  
Incomplete.

The world weighs on my shoulders  
But what am I to do  
You sometimes drive me crazy  
But I worry about you  
I know it makes no difference  
To what you're going through  
But I see the tip of the iceberg

And I worry about you.

Cruising under your radar  
Watching from satellites  
Take a page from the red book  
And keep them in your sights  
Red alert  
Red alert.

Left and rights of passage  
Black and whites of youth  
Who can face the knowledge  
That the truth is not the truth  
Obsolete  
Absolutely.

The world weighs on my shoulders  
But what am I to do  
You sometimes drive me crazy  
But I worry about you  
I know it makes no difference  
To what you're going through  
But I see the tip of the iceberg  
And I worry about you.

Absalom  
Absalom  
Absalom.

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## 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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## COVER ME

(As recorded by Bruce  
Springsteen)

BRUCE SPRINGSTEEN

The times are tough now  
Just getting tougher  
This old world is rough  
It's just getting rougher  
Cover me  
Come on baby cover me  
Well I'm looking for a lover who will  
come on in and cover me.

Promise me baby you won't let  
them find us  
Hold me in your arms  
Let's let our love blind us  
Cover me  
Shut the door and cover me  
Well I'm looking for a lover who will  
come on in and cover me.

Outside's the rain  
The driving snow  
I can hear the wild wind blowing  
Turn out the light  
Bolt the door  
I ain't going out there no more  
This whole world is out there just  
trying to score  
I've seen enough I don't want to see  
anymore  
Cover me  
Come on in and cover me  
I'm looking for a lover who will  
come on in and cover me.

Outside's the rain  
The driving snow  
I can hear the wild wind blowing  
Turn out the light  
Bolt the door  
I ain't going out there no more  
This whole world is out there just  
trying to score  
I've seen enough I don't want to see  
anymore  
Cover me  
Wrap your arms around me and  
cover me  
Well I'm looking for a lover who will  
come on in and cover me  
Oh I'm looking for a lover who will  
come on in and cover me  
Yeah I'm looking for a lover who will  
come on in and cover me.

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# What's in a name?

An exclusive interview with

## Wang Chung



## by Rich Sutton

When the ducks are all in a row for a look back on 1984, Wang Chung is near the top of the list for kingpin honors. At first however, it looked like their debut Geffen album *Points On The Curve* would be a gutter ball. "Dance Hall Days," the single and the video, spared them from that fate and the next frames look terrific.

The trio that is now Wang Chung rose from a progressive British band, 57 Men. It was 1981 when Jack Hues, Nick Feldman and Darren Costic broke away from that band to release three successful singles. The next step was an '81-'82 tour fronting for, among others, The Human League, and headlining a tour of their own. Step three was signing their present recording contract. The final step leading up to *Points On The Curve* was a year of intensive work on the record and smash single.

A strong trio with solid roots and a debut album with depth, intelligence and a hit single. So why name a promising new group Wang Chung?

Jack Hues explains it like this: "At the time I was reading a book about Chinese music. It is, in fact, a Chinese musical term. But when I first saw it written down, wang chung, I thought the two words sounded like my guitar when I strike it twice. I looked up what it meant. It's like an ancient Chinese principle, a kind of cosmic unity, really quite heavy. Wang Chung was like a sort of perfect pitch that the composer had to attain for his emperor. If things started going

wrong for the emperor, like losing battles, then it was the composer who got called on first. It was like "the wang chung knock." It was this ancient principle and then my trashy reading salvaged it. I suggested it to the guys and we decided if we could get through with a name like Wang Chung, we'd be pretty well set."

From that explanation you might never guess that Jack Hues is a pretty smart guy. He's a classically trained musician born in Kent, England, who studied at the Royal College of Music and lectured at London University until 1979 when he became a founding member of 57 Men.

Perhaps it was the university environment that inspired the lyrics of the band. Wang Chung's words are top shelf among pop bands. For example, I asked Hues about one of the album's songs, "Waves." His answer? "There's a book by Virginia Woolf called *The Waves* and I was very interested in her writing at the time. It's about people living out fairly mundane lives, but still being in touch with an animal presence. Like when they're on their own and lying on a bed at night — they're in their mundane world. There's the sound of the sea in the background. That's meant to be an image of your unconscious pulling up inside you and trying to push you out into the world." Whew!

That image of the sea shows up on the album's cover — which looks very mechanical with its hatched lines. I asked Jack if he thought the cover might lead some people into thinking Wang Chung is a machine-like band. "No, I find one of the more charming aspects of the album is that line that

it treads between synthesized and natural sounds. The computer is a marvelous tool to trace that line with. It can access exclusively natural sounds. You can get a guitar or a whole orchestra if you wanted to. If you're careful with it you can make it sound quite natural. I regard music as a science as well as an art."

Now the pieces begin to fit together. Wang Chung — a band with a silly name, for a profound reason, playing smart pop and writing smarter lyrics. But what do they do for fun?

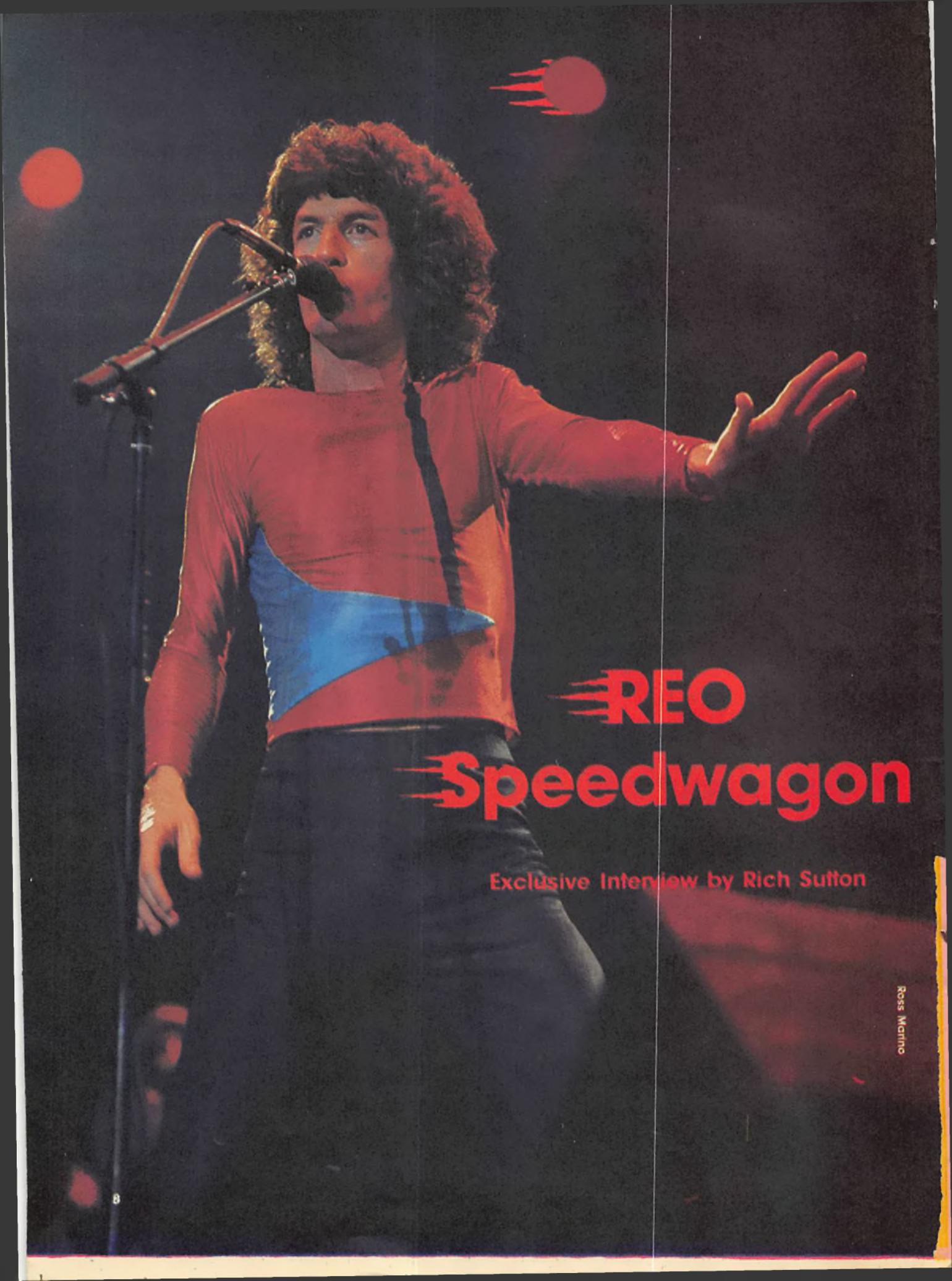
For one, the band listens carefully to the music around them — like Thomas Dolby and Talking Heads. Says Hues, "I admire a lot of what Thomas Dolby does. I admire the spirit in which he does things as well. He seems very experimental. Talking Heads are a fascinating example of what you can do with a basic rock medium by bringing in outside devices."

Wang Chung's outside devices are a fourth member and a computer who tour with the group. "He takes care of a lot of the more orchestral parts on the album. We use a computer to do sequencing parts, which is in effect another pair of hands. Darren plays acoustic and programmed drums. Nick plays bass, guitar and synthesizer and I sing, play guitar and piano."

And versatile too! But what, in the long run, will set Wang Chung apart from countless other pop bands with even stranger names? Says Hues, "Quality. I think the quality of what we do is above and beyond the standards of most bands that are around at the moment."



Rich Fuesla/Centerstage



**REO**

**Speedwagon**

Exclusive Interview by Rich Sutton

Ross Marino



Ross Marino

For REO Speedwagon, their last album *Good Trouble* was anything but good. Not only was the record a disappointing follow up to their mega-smash *Hi Infidelity*, but it was a low water mark in the group's feelings about the business of playing music. There was no doubt that the REO boys could rock and roll, they were just having a hard time proving it to anyone.

It hadn't always been that way. REO has been rocking hard since 1971 when they began their career in a broken-down limo they'd bought for \$50.00. By 1973 they sold out their first 12,000 seat hall. Live performing became the group's *raison d'être*. Until the 1980s their records never sold impressively well so they continued to wander the states from Maine to Muskogee playing one sold-out show after another.

Their eleventh album, *Hi Infidelity*, changed their fortunes in the recording studio. Within a year, the record had become the highest seller in their record companies' history. The group celebrated one afternoon by removing the furniture from their hotel room, got caught by the local cops and escaped by helicopter

before the city's finest could complete the paperwork.

REO has quite a reputation for hijinks and good-natured pranks. However, *Good Trouble* gave them no reason to party and in fact, made the band take their first extended vacation ever. Before the new album came out, nearly two years since *Good Trouble*, **Song Hits** spoke with a semi-serious Kevin Cronin, who was anxious to convince his fans that REO is back from vacation.

....

**Rich Sutton: What would you say are some of the more memorable things that have happened to you in the last few years?**

Kevin Cronin: Let's see. My memory is one of my weak points these days. I left a trail of brain cells between here and Rumble Studios where we're recording. Basically, the last two years have been spent in preparing for this record that we're just finishing up right now. From the end of the *Good Trouble* tour, we've been making a record every year and a tour every year, kind of like

clockwork. We've been doing it for 12 years. It was very obvious to me that we needed a break from that. I heard people say that they went on tour and lost the spark. I couldn't imagine that happening to me. But I'll tell ya, last year I didn't understand it, and there I was saying those words. I thought, "if I'm saying that I gotta take a break."

**RS: Didn't you miss rock and roll?**

KC: You know, my whole life has been every day I wake up and I want to write. It got to the point where I said to myself, "Wait a minute. This is too much pressure." So one day I got up and I said, "I'm not going to write a song today." All of a sudden I felt all this weight being lifted from my back. Then I took that little vacation over in Hawaii for a few weeks. I was there for about 10 days. All of a sudden, I hadn't even picked up my guitar the whole time I was there. I picked it up and started playing. For the first time in a while it felt like it used to feel when I was a teenager at a time when I was getting off on it myself as opposed to doing it because of some pressure I was putting on myself.

**KC:** It seems to me like whars happened to REO Speedwagon is that the army's broken up for awhile. You've regrouped. You're using all the same weapons and the same army and now you're back for the attack again.

**KC:** That's for sure! The thrill is back!

**RS:** What was the first song you wrote for the new record?

**KC:** The first song I wrote. I was just playing some music and the words just came into my head, "wheels are turning." I had the feeling in myself that the wheels were turning again. The song tells the story of what happened between *Good Trouble* and the new album. The song is about how a person just tries and tries and is coming up against brick walls here and there. One of the parts, the bridge of the song says, "when you're cut down to the bone, you bleed but it heals." For awhile, during the *Good Trouble* album, that's pretty much how I felt.

**RS:** Tell me about getting together again after the break.

**KC:** In August 1983, everyone had gotten back from their mass hiatuses and we got together in a rented warehouse. We used to rehearse out of these studios in Hollywood that were just a real hang out. It was a real scene. You'd go down there and end up not getting anything done because it was such a big mob scene going on. My dream was to have a room where I could set up my amps, have a p.a. system in there, have plenty of guitars, plenty of people to help set up everything so I could walk in, turn up my amps and crank it up. We rented a warehouse outside of Burbank and we turned it into the ultimate garage. We had a refrigerator full of beer and we got that old time feeling back again.

**RS:** I think some people may have the impression that the last two years weren't good ones at all.

**KC:** No, it really wasn't a bad time at all. We went through a bad time from the beginning of the *Good Trouble* album. The making of the record and the tour was real rough. It's pretty much chronicled in the *Good Trouble* album. One of my favorite songs on that album was a song called, "The Key." If you read the lyrics to it and listen to the song you'll see that the song pretty much capitalizes what was going on at that time.

**RS:** It seems like *Good Trouble* ended up to be like *Hi Infidelity II*,

which is probably something you didn't want to do.

**KC:** Yeah. I look at that record and it was almost like a carbon copy except there wasn't as good a feeling behind it like there was on *Hi Infidelity*.

**RS:** Are you going to be anxious with this new record coming out knowing that, in America, a band is only viewed as being as popular as their most recent album? Is it going to be like starting over again?

**KC:** I'm not sure what it's going to be like. But whatever it's going to be like, I'm ready for it. The whole band has put a real lot of effort into this record. We're not settling for anything. The band produces itself. It's not like there's a producer in there who's pushing us for performances. We're pushing ourselves. We push and we push and we push and the tension is there. Sooner or later there's an explosion and that explosion is what we're looking for, a musical explosion that happens in the studio. Whatever it takes to get that, that's what we've done.

**RS:** You mentioned before that one of the problems that you found with *Good Trouble* was that a lot of people were telling you to do different things and you ended up following them to a certain extent. What kind of things were people telling you while you've been making this album?

**KC:** I've only really been letting in what I needed. I think with *Good Trouble* I was listening to everything. I think that everybody saw that pressuring me didn't really work. This year I think I've gotten very little outside pressure. You've got to spend whatever time and do whatever it takes to make the best record.

**RS:** I don't think I've seen any REO videos, although I'm sure there are some that exist.

**KC:** The videos that get the most airplay on MTV were from back when we were doing the *Hi Infidelity* tour. Right when MTV went on the air, we were the first band to do a live concert on MTV. At the time we were doing some videos but no one really knew why. No one wanted to spend a lot of time doing them because no one ever saw them any place. You know, they'd come on Don Kirshner rock concerts or something. As a result, the videos we did for *Hi Infidelity* were a disaster. We have a special in the works for this album, an MTV special about the making of this record. Obviously, videos are

important and we've never really made one since they've been important.

**RS:** Are you worried about that at all?

**KC:** No, worried isn't the right word. I'm excited about it. In fact, I think it should be fun because I like putting 100 percent into whatever.

**RS:** What do you think it is in 1985 that's going to make REO a popular band again?

**KC:** The only thing that I can hope for is that this album will come out resounding with the feeling that it started out with. You can't make something out of nothing, and the thing is that this album comes from a real strong feeling. I remember when people used to ask me about the *Hi Infidelity* album. To me, it was a good tape. And that's how I feel about this record too. I hope it sells eight million copies because that will make everyone around us real happy. It will make life easier for everyone involved. As far as I'm concerned, when this record is done, I'm going to be a satisfied man.

**RS:** It seems to me that REO has known both about success and a little about failure too. Between those two words, success and failure, there's a lot of emotion tied up. What would you say those emotions are?

**KC:** Well I tell you, you really put the nail right on the head there. That's what the record is all about. I think everybody's life consists of a cycle. You succeed and then you can't be on top forever. I think it's a natural life cycle. We've always been an example. I mean, we're all mid-western kids. I think this record tells about all the emotions that are between success and failure. That's what happened. What I wrote about this year was about being on top of the world, at least in my mind. That's what I've always written about from back in the old days when I wrote, "Keep On Pushin'." Back in those days I was writing those songs, but I really didn't even know what I was writing about. I had those feelings but I never really experienced those highs and those lows on a real level. I'd experienced them to a pretty amplified degree, pretty amplified success with *Hi Infidelity* and, in my mind, *Good Trouble* was a real low point for me personally. Even though I didn't really express it that much, 'cause when I was talking last year and doing interviews I couldn't really. At any rate, this record is all those emotions you're asking about.

## DRIVE

*(As recorded by The Cars)*

**RIC OCASEK**

Who's gonna tell you when  
It's too late  
Who's gonna tell you things  
Aren't so great.

You can't go on  
Thinking nothing's wrong  
Who's gonna drive you home tonight

Who's gonna pick you up  
When you fall  
Who's gonna hang it up  
When you call  
Who's gonna pay attention  
To your dreams  
Who's gonna plug their ears

When you scream.

You can't go on  
Thinking nothing's wrong  
Who's gonna drive you home tonight.

Who's gonna hold you down  
When you shake  
Who's gonna come around  
When you break.

You can't go on  
Thinking nothing's wrong  
Who's gonna drive you home tonight oh.

You know you can't go on  
Thinking nothing's wrong  
Who's gonna drive you home tonight.

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## RIGHT BY YOUR SIDE

*(As recorded by the Eurythmics)*

**A. LENNOX  
D.A. STEWART**

Ooh give me two strong arms to protect myself  
Ooh give me so much love that I forget myself  
I need to swing from limb to limb  
To relieve this mess I'm in  
'Cause when depression starts to win  
I need to be right by your side  
Yes I do.

Ooh no one seems to touch me in the way you do  
Ooh nothing seems to hurt me when I'm close to  
you  
I'm so full of desire  
When you set my head on fire  
I need to be right by your side  
Yes I do.

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah  
Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah.

Ev'ry single one of us needs love, love love  
Ev'rybody needs to give and receive love  
Yeah ev'ry single day can drag us down, down,  
down  
But there's nothing left to fear  
When love gets into town yeah.

I'm so full of desire  
When you set my head on fire  
I need to be right by your side.

Ooh give me two strong arms to protect myself  
Ooh give me so much love that I forget myself  
I need to swing from limb to limb  
To relieve this mess I'm in  
'Cause when depression starts to win  
I need to be right by your side.

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## MAMA WEER ALL CRAZEE NOW

*(As recorded by Quiet Riot)*

**NODDY HOLDER  
JIM LEE**

Ma-mama weer all crazee now  
Ma-ma-mama weer all crazee now.

I don't want to drink my whiskey like you do  
I don't need to spend my money but still do  
Don't stop now  
Well come on  
Another drop now  
So come on  
I want a lot now  
Well come on  
That's why, that's why.

I say ma-mama weer all crazee now  
Ma-ma-mama weer all crazee now.  
And you told me full fire water won't hurt me  
But you lied  
And you tease me  
And all my ladies desert me  
(I wanna get 'em back)  
But don't stop now  
Well come on  
Another drop now  
Well come on  
I wanna lot now  
So come on  
That's why, that's why.

I say ma-mama weer all crazee now  
I say ma-ma-mama weer all crazee now  
Get crazee.

I say ma-mama weer all crazee now  
Ma-mama weer all crazee now  
Ma-mama weer all crazee now  
Mama mama weer all crazee now  
Get crazy with me.

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Ltd., 12 Thayer St., London, England.*

## STRANGER

(As recorded by Stephen Stills)

STEPHEN STILLS  
CHRISTOPHER STILLS

When I look and my eyes fin'ly meet a lady  
Who has something unique  
I must know her  
Don't stumble on my feet get together  
At least just enough to speak to this stranger.  
If I dream I'm bound to lose my place  
Fascinated with this beautiful face within' her  
eyes  
They're focusing on me  
Pay attention she is talking to me  
I'm the stranger.

Trying to remember that getting it wrong is what  
ev'ryone does

Mutual attraction can be so distracting  
Forget where you were  
Strangers can fall in love.

When you think about love at all  
And you wind up cryin' the blues  
And the loneliest person that you know  
Is staring out of the mirror at you  
You, you are the stranger and you know the  
danger.

It'll be right and you know that she's with you  
She ain't thinkin' about what she's s'posed to do  
Worryin' might as well just be pretendin'  
Hurryin' when you know every new friend is a  
stranger.

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## HERE COME COWBOYS

(As recorded by The Psychedelic Furs)

RICHARD BUTLER  
TIM BUTLER

There are colours clashing  
People wearing stars and stuff  
There are engines crashing  
There's a way to turn it off.

It gets so hard at times  
To take it serious

It really gets to be a drag  
When all we really need is love.

Here come cowboys  
Here to save us all  
Here come cowboys  
They're so well inside the law  
Here come cowboys  
They're no fun at all  
Here come cowboys.

You've been waiting so long

You've been waiting for today  
Don't you put yourself on  
Don't you take yourself away.

It gets so hard at times  
To take it serious  
It really gets to be a drag  
When all we really need is love.

Here come cowboys  
Here to save us all  
Here come cowboys  
They're so well inside the law  
Here come cowboys  
They're no fun at all  
Here come cowboys.

It gets so hard at times  
To take it serious  
It really gets to be a drag  
When all we really need is love.  
(Repeat chorus)

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## YOU'RE THE BEST THING

(As recorded by The Style Council)

PAUL WELLER

I could be discontent  
And chase the rainbows end  
I might win much more but lose all that is mine  
I could be a lot but I know I'm not  
I'm content just with the riches that you bring.

I might shoot to win  
And commit the sin  
Of wanting more than I've already got  
I could runaway hey but I'd rather stay  
In the warmth of your smile lighting up my day  
The one that makes me say heh.

'Cause you're the best thing that every happened  
To me or my world hey hey  
You're the best thing that ever happened  
So don't go away.

I might be a king  
And steal my peoples things

But I don't go for that power crazy way  
All that I could rule I don't check for fools  
All that I need is to be left to live my way  
Say listen what I say hey.

'Cause you're the best thing that ever happened  
To me or my world hey hey  
You're the best thing that ever happened  
So don't go away.  
(Repeat)

I could chase around  
For nothing to be found  
But why look for something that is never there  
I may get it wrong sometimes but I'll come back  
in style  
For I realize your love means more than  
anything  
The song that makes me sing yeah.

(Repeat chorus)

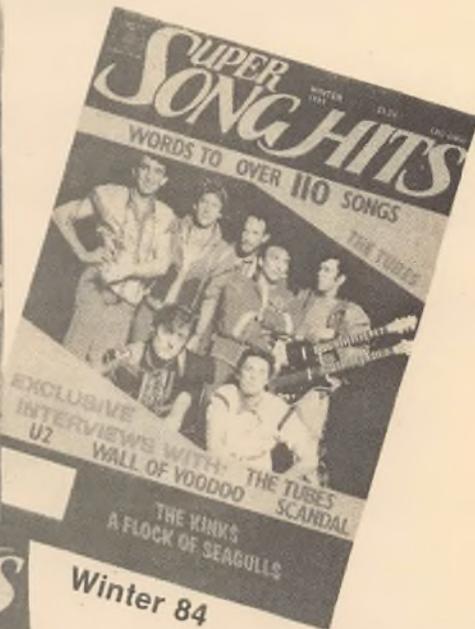
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## HARD HABIT TO BREAK

*(As recorded by Chicago)*

STEVE KIPNER  
JOHN PARKER

I guess I thought you'd be here forever  
Another illusion I chose to create  
You don't know what ya got  
Until it's gone  
And I found out a little too late.

I was acting as if you were lucky to have me  
Doin' you a favor I hardly knew you were there  
But then you were gone and it all was wrong  
Had no idea how much I cared.

Now being without you  
Takes a lot of getting used to  
Should learn to live with it  
But I don't want to.

Living without you  
Is all a big mistake  
Instead of getting easier  
It's the hardest thing to take  
I'm addicted to ya babe  
You're a hard habit to break.

You found someone else  
You had every reason  
You know I can't blame you for runnin' to him  
Two people together but living alone  
I was spending my love too thin.

After all of these years  
I'm still tryin' to shake it  
Doin' much better  
They say that it just takes time  
But deep in the night it's an endless flight  
I can't get ya out of my mind.

Now being without you  
Takes a lot of getting used to  
Should learn to live with it  
But I don't want to.

Being without you  
Is all a big mistake  
Instead of getting any easier  
It's the hardest thing to take  
I'm addicted to you baby  
You're a hard habit to break.

Being without you  
Takes a lot of getting used to  
Should learn to live with it  
I don't want to.

Being without you  
Is all a big mistake  
Instead of getting any easier  
It's the hardest thing to take  
I'm addicted to you  
You're a hard habit to break  
Such a hard habit to break  
I'm addicted to you.

## WHEN YOU CLOSE YOUR EYES

*(As recorded by Night Ranger)*

JACK BLADES  
ALAN FITZGERALD  
BRAD GILLIS

What do you do  
When it's falling apart  
And you knew it was going  
From the very start  
Do you close your eyes  
And dream about me.

A girl in love  
With a gleam in her eye  
I was a younger boy  
All dressed in white  
We're older now  
Do you still think about me.

I remember we learned about love  
In the back of a Chevrolet  
Well it felt so good to be young  
Feels like yesterday.

When you close your eyes  
Do you dream about me  
When you close your eyes  
Do you dream about me  
Do you still dream about me.

I guess I don't know what I'm thinking  
Coming off a hard night of drinking  
Angle come closer to me  
I need a soul to bleed on.

It could'a been done  
In a different kinda way  
But that ain't you  
You play tough when you play  
It's over now  
I bet you still think about me.

I remember I held you so tight  
And we danced the night away  
With the moves of two wide eyed kids  
I need you so much today.

When you close your eyes  
Do you dream about me  
When you close your eyes  
Do you dream about me.  
(Repeat)

I remember we learned about love  
In the back seat of a Chevrolet  
No good for an old memory  
To mean so much today.  
(Repeat chorus)

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MARK WEISS

## WE'RE NOT GONNA TAKE IT

*(As recorded by Twisted Sister)*

D. SNIDER

We're not gonna take it  
No we ain't gonna take it  
We're not gonna take it anymore.

We've got the right to choose and  
There ain't no way we'll lose it  
This is our life  
This is our song  
We'll fight the powers that be just  
Don't pick our destiny 'cause  
You don't know us  
You don't belong.

We're not gonna take it  
No we ain't gonna take it  
We're not gonna take it anymore.

Oh you're so condescending  
Your gall is never ending  
We don't want nothin'  
Not a thing from you  
Your life is trite and jaded  
Boring and confiscated  
If that's your best  
Your best won't do.

Oh oh  
We're right  
Yeah  
We're free  
Yeah  
We'll fight  
yeah  
You'll see  
Yeah.

We're not gonna take it  
No we ain't gonna take it  
We're not gonna take it anymore.

We're not gonna take it  
No we ain't gonna take it  
We're not gonna take it anymore  
No way.

Oh oh  
We're right  
Yeah  
We're free  
Yeah  
We'll fight  
Yeah  
You'll see  
Yeah.  
(Repeat chorus)

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## SURRENDER YOUR HEART

*(As recorded by Missing Persons)*

DALE BOZZIO  
TERRY BOZZIO  
WARREN CUCCURULLO  
PATRICK O'HEARN

It's not my imagination  
It's a no win situation  
There's no way to get away from  
From my love.

I've got you cornered  
With my devotion  
I've got you captured by emotion  
It's impossible to go on

Without love.

Surrender your heart to me  
Surrender your heart to me  
Surrender your heart  
Why can't you see  
It's the only way that it can be  
Surrender your heart  
I don't know why but  
You never give in to me.

My decision is a strong one  
And I know that I can hold on  
How much longer can you go on  
Without love.

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## THE WARRIOR

(As recorded by Scandal featuring Patty Smyth)

HOLLY KNIGHT  
NICK GILDER

You run, run, run away  
It's your heart that you betray  
Feeding on your hungry eyes  
I bet you're not so civilized.

Well isn't love primitive  
A wild gift that you wanna give  
Break out of captivity  
And follow me stereo jungle child  
Love is the kill  
Your heart's still wild.

Shooting at the walls of heartache bang, bang  
I am the warrior  
Well I am the warrior  
And heart to heart you'll win  
If you survive  
The warrior  
The warrior.

You talk, talk you talk to me  
Your eyes touch me physically  
Stay with me we'll take the night  
As passion takes another bite oh  
Who's the hunter who's the game  
I feel the beat call your name  
I hold you close in victory  
I don't wanna tame your animal style  
You won't be caged in the call of the wild.

Shooting at the walls of heartache bang, bang  
I am the warrior  
Well I am the warrior  
And heart to heart you'll win  
If you survive  
The warrior  
The warrior  
I am the warrior.

Shooting at the walls of heartache  
The warrior  
I am the warrior  
And heart to heart you'll win  
Heart to heart you'll win  
If you survive  
The warrior  
The warrior.

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## LUCKY STAR

(As recorded by Madonna)

MADONNA CICCONE

You must be my lucky star  
'Cause you shine on me where ever you are  
I just think of you and I start to glow  
And I need your light and baby you know.

Star light star bright first star I've seen tonight  
Star light star bright make ev'rything alright  
Star light star bright first star I've seen tonight  
Star light

## TURN AROUND

(As recorded by Neil Diamond)

NEIL DIAMOND  
BURT BACHARACH  
CAROLE BAYER SAGER

Turn around  
Where do you think you're going  
We've been through this door  
So many times.

Just turn around  
We've got to keep it going  
Like we did before  
In better times.

Turn around  
Look at me  
Can't you see.

I'll be there for you  
If ever you should need me  
You can run away  
But you can never hide.

There'll come a day  
You're gonna have to face yourself  
You'll wake and say  
It wasn't worth goodbye.

Turn around  
Look at me  
I'm the guy who loves you  
And when you get tired of runnin' around.

Turn around  
Don't turn away  
Turn around  
I want you to stay.

You and me  
We still belong together  
No one ever said  
We'd have an easy ride.

When you love someone  
You got to talk it over  
When you love someone  
You just don't let it die.

Turn around  
Look at me  
I just want to tell you  
What you're lookin' for  
You've already found.

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(Star bright)

Yeah come on shine your heavenly body tonight  
Yes I know you're gonna make ev'rything alright.

You must be my lucky star  
'Cause you make the darkness seem so far  
And when I'm lost you'll be my guide  
I just turn around and you're by my side.

You may be my lucky star  
But I'm the luckiest by far.

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## WHAT THE BIG GIRLS DO

(As recorded by Van Stephenson)

VAN STEPHENSON  
JAN BUCKINGHAM  
STEVE BUCKINGHAM

She's got her eye  
On an older guy  
Tired of bein' treated like a kid  
Friends keep sayin' she better act her age  
But he'd never notice her if she did.

She paints her eyes  
And colors her cheeks  
Slides the nylons up her legs  
She's gonna wrap his love around her little finger  
And squeeze till the poor boy begs.

She wants to do what the big girls do  
Ready to try anything new  
She's gonna show 'em all a thing or two  
She wants to do what the big girls do.

She takes his hand  
When he asks her to dance  
As they move out on the floor

The other girls talk behind her back  
But they're really wishin' they were her.

She's been waitin'  
For such a long long time  
Not gonna turn back now  
She's gonna do a little growin' up tonight  
And he's gonna show her how.

She wants to do what the big girls do  
Ready to try anything new  
She's gonna show 'em all a thing or two  
She wants to do what the big girls do.

Ooh on a deserted road  
She'll give her heart away  
Ooh the girl is gone  
And a woman takes her place.

She wants to do what the big girls do  
Ready to try anything new  
She's gonna show 'em all a thing or two  
She wants to do what the big girls do.

(Repeat)

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## 5:06 A.M. (Every Stranger's Eyes)

(As recorded by Roger Waters)

ROGER WATERS

Hello you wanna a cup of coffee  
I'm sorry would you like a cup of coffee  
Ok you take cream and sugar  
In truck stops and hamburger joints  
In Cadillac limousines  
In the company of has-beens  
And bent-backs and sleeping forms  
On pavement steps  
In libraries and railway stations  
In books and banks  
In the pages of history  
In suicidal cavalry attacks  
I recognise  
Myself in every stranger's eyes.

And in wheelchairs by monuments  
Under tube trains and commuter accidents  
In council care and county courts  
At Easter fairs in sea-side resorts

In drawing room and city morgues  
In award winning photographs  
Of life rafts in the China seas  
In transit camps, under arc lamps  
On unloading ramps  
In faces blurred by rubber stamps  
I recognise  
Myself in every stranger's eyes.

And now from where I stand  
Upon this hill I plundered from the pool  
I look around I search the skies  
I shade my eyes so nearly blind  
And I see signs of half remembered days  
I hear bells that chime in strange familiar ways  
I recognise  
The hope you kindle in your eyes.

It's oh so easy now  
As we lie here in the dark  
Nothing interferes it's obvious  
How to beat the tears  
That threaten to snuff out  
The spark of our love.

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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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## RESCUE ME

(As recorded by Duke Jupiter)

GREG WALKER

Without you it's no good  
It's cold and lonely and misunderstood  
All my love was in vain  
I was standin' in the pourin' rain.

Then one day girl I found you  
You stopped the rain and let the sunshine through  
I will be by your side  
Someday our love will survive.

Rescue me  
Baby I need you  
Rescue me  
Baby I need you  
Rescue me.

I was down feelin' blue  
So confused didn't know what to do  
Runnin' wild never cared  
But all the time I was runnin' scared.

Then one day girl I found you  
You stopped the pain and made me feel brand new  
I will be by your side  
Someday our love will survive.

Rescue me  
Baby I need you  
Rescue me  
Baby I need you  
Rescue me  
Rescue me  
Rescue me  
Baby you found me just in time  
Rescue me  
I was sinkin' goin' down.

Without you it's no good  
It's cold and lonely and misunderstood  
I will be by your side  
Someday our love will survive.

Rescue me  
Baby I need you  
I need you  
Rescue me  
Baby I need you  
I need you  
Rescue me baby  
Baby rescue me  
Baby rescue me  
Baby rescue me.

## ALL OF YOU

(As recorded by Julio Iglesias & Diana Ross)

TONY RENIS  
JULIO IGLESIAS  
CYNTHIA WEIL

Aaaaah, aaaah, aaaah, oooo, aaaaah  
I never had this feeling before  
I never wanted anyone more  
And something in your eyes tells me  
You feel the way that I do.

I feel like you do  
If you would like to stay here all night  
You know that I would say it's all right  
Though I'm saying yes I confess  
I've got more on my mind  
'Cause I want more of you than your time.

All of you  
Your body and soul  
Every kind of love you can express  
All the secret dreams you've never told  
I want everything and I'll take nothing less.

All of you  
As long as you live  
Everything you've never shared before  
I want all of you that you can give  
All your joys and all your sorrows  
Your todays and your tomorrows  
How I long to feel the warmth of your touch.

And then if I'm not asking too much  
I'd like to spend my life wandering through  
All the wonders of you  
All the wonders of you.

And when we're lying close in the dark  
So close I feel each beat of your heart  
I want you to reveal what you feel  
All you hold deep inside  
There is nothing I want you to hide.

All of you  
Your body and soul  
Everything you want this love to be  
I want all of you  
All that you can give  
In return for all you're giving  
Let me give you  
All of me.

All of you  
Your body and soul  
Every kind of love you can express  
All the secret dreams you never told  
I want everything, everything, everything.

All of you  
As long as you live  
Everything you want this love to be.

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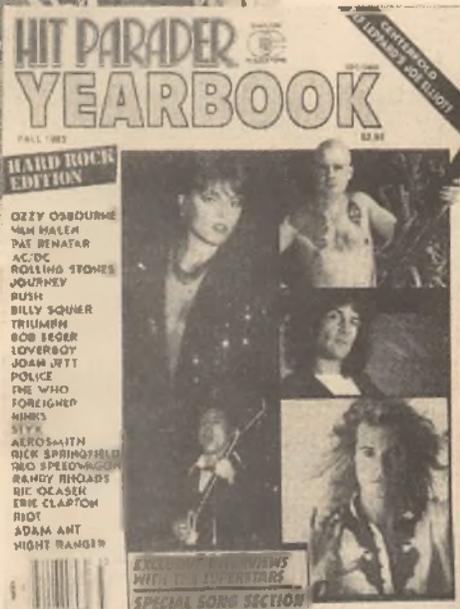
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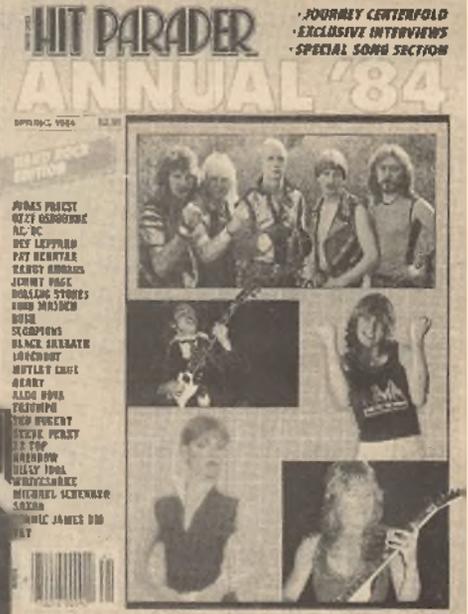
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# IT'S A HARD LIFE

(As recorded by Queen)

FREDDIE MERCURY

I don't want my freedom  
There's no reason for living with a broken heart.

This is a tricky situation  
I've only got myself to blame  
It's just a simple fact of life  
It can happen to anyone  
You win you lose  
It's a chance you have to take with love  
Oh yeah I fell in love  
And now you say it's over and I'm falling apart.

It's a hard life to be true lovers together  
To love and live forever in each others hearts  
It's a long hard fight to learn to care for each  
other  
To trust in one another right from the start  
When you're in love.

I try and mend the broken pieces  
I try to fight back the tears  
They say it's just a state of mind  
But it happens to everyone  
How it hurts deep inside  
When your love has cut you down to size.  
Life is tough on your own  
Now I'm waiting for something to fall from the  
skies  
And waiting for love.

Yes it's a hard life two lovers together  
To love and live forever in each others hearts  
It's a long hard fight to learn to care for each  
other  
To trust in one another right from the start  
When you're in love.

It's a hard life in a world that's filled with  
sorrow  
There are people searching for love in ev'ry way  
It's a long hard fight but I'll always live for  
tomorrow  
I'll look back on myself and say I did it for love.

Yes I did it for love for love  
Oh I did it for love.

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Music Corp., 6920 Sunset Blvd., Hollywood, CA  
90028.

# ROCK

(As recorded by Greg Kihn Band)

GREG KIHN  
STEVE WRIGHT

I've got to make it on my own  
I've got to stand up on my own two feet.

I'm not afraid to be alone  
If that's the game  
You've got to taste defeat.

There's nothing left to do  
But live my life without you  
I've got to face the facts.  
You're never coming back.

It's down to me  
I've got to be the rock  
I said I  
I've got to be the rock.

I've got to learn from my mistakes  
I've got to make myself believe again  
So what's so special about the past  
I own the future  
If I believe I can.

There's nothing I can say  
There's no game left to play  
I've got to stand alone no matter what the cost.

It's down to me  
I've got to be the rock  
I said I  
I got to be the rock  
I said I  
I got to be the rock  
I said I  
I got to be the rock.

There's nothing left to do  
But live my life without you  
I've got to face the facts  
You're never coming back.

It's down to me  
I've got to be the rock  
I said I  
I got to be the rock.  
I said I  
I got to be the rock  
I said I  
I got to be the rock  
I said I  
I got to be the rock  
I said I  
I got to be the rock  
I said I  
I got to be the rock.

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## IF THIS IS IT

(As recorded by Huey Lewis and The News)

JOHN COLLA  
HUEY LEWIS

I've been phoning night and mornin'  
I heard you say "Tell him I'm not home"  
Now you're confessin'  
But I'm still guessin'  
I've been your fool for so, so long.

Girl don't lie  
Just to save my feelings  
Girl don't cry  
And tell me nothin's wrong  
Girl don't try  
To make up phoney reasons  
I'd rather leave than never believe.

If this is it  
Please let me know  
If this ain't love  
You better let me go  
If this is it  
I want to know  
If this ain't love baby  
Just say so.

You've been thinkin'  
And I've been drinkin'  
We both know that it's just not right  
Now you're pretendin'  
That it's not endin'  
You'll say anything to avoid a fight.

Girl don't lie  
And tell me that you need me  
Girl don't cry  
And tell me nothin's wrong  
I'll be alright  
One way or the other  
So let me go  
Or make me want to stay.

If this is it  
Please let me know  
If this ain't love  
You better let me go  
If this is it  
I want to know  
If this ain't love baby  
Just say so.  
(Repeat)

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## STILL LOVING YOU

(As recorded by the Scorpions)

KLAUS MEINE  
RUDOLF SCHENKER

Time  
It needs time  
To win back your love again  
I will be there  
I will be there.

Love  
Only love  
Can bring back your love someday  
I will be there  
I will be there.

Fight  
Babe I'll fight  
To win back your love again  
I will be there  
I will be there  
Love  
Only love  
Can break down the walls someday  
I will be there  
I will be there.

If we'd go again  
All the way from the start  
I would try to change  
The things that killed our love.

Your pride has built a wall  
So strong that I can't get through  
Is there really no chance  
To start once again  
I'm loving you.

Try  
Baby try  
To trust in my love again  
I will be there  
I will be there.

Love  
Our love  
Just shouldn't be thrown away  
I will be there  
I will be there.

If we'd go again  
All the way from the start  
I would try to change  
The things that killed our love.

Your pride has built a wall  
So strong that I can't get through  
Is there really no chance  
To start once again.

If we'd go again  
All the way from the start  
I would try to change  
The things that killed our love.

Yes I've hurt your pride  
And I know what you've been through  
You should give me a chance  
This can't be the end  
I'm still loving you  
I'm still loving you  
I'm still loving you  
I need your love  
Still loving you  
Still loving you baby.

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**ROCK ME TONITE**

*(As recorded by Billy Squier)*

**BILLY SQUIER**

I'm rockin' tonight  
I'm walkin' on air  
Gonna find me some trouble  
Gonna grab my share  
I want ya tonight  
I want ya with me  
Make me guilty of love in the first degree yeah.

(You want it all right)  
We're goin' in style  
(Say)

You walk right  
You talk right  
And your hair's so wild  
(Snow White)  
That's not what I mean  
We go down in the shadows and crawl between.

Moonlight in the city  
Brings the magic to your eyes  
Freezin' a moment  
Leave me paralyzed  
Breathe an emotion  
Set it dancin' in my ear  
Bring on the rhythm when I hold you near.

Take me in your arms  
Roll me through the night  
Take me to your heart  
Rock me tonight.

(You do it all right)  
You're passion to see  
You been schooled in the arts of romancin' me  
(Hold tight)  
You're in for a ride  
Can you feel the blood poundin' way down inside.

No one's stoppin' us now  
We go down, down where the music's loud

(If it's all night)  
That's all right by me  
Go and play on my love  
Play it all to me.

Life's never easy  
We can make it if we try  
Talkin' our chances  
Face 'em side by side  
Live every moment  
On that we can agree  
Come and take me where I long to be.

Take me in your arms  
Roll me through the night  
Take me to your heart  
Rock me tonight.

Take me in your arms  
It's all right  
(It's all right)  
Take me in your arms  
Rock me tonight.

A time for all  
And all in time  
We slip beyond the border line  
Of who we are and where we long to be  
Every night you hear the sound  
Of wakin' up and breakin' down  
You find a chance and heave it all away.

Come on babe  
Take me in your arms  
Roll me through the night  
Take me to your heart  
Rock me tonight.

Take me in your arms  
It's all right  
(It's all right)  
Take me to your heart  
Come on and take me  
Rock me tonight.

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# YOUNG THING, WILD DREAMS (Rock Me)

(As recorded by Red Rider)

TOM COCHRANE

Young thing, young thing  
Your blade is ripe  
Walk out with a fever in the night.

Young thing, young thing  
With your fist so fat  
Forget about that  
Come on out and move me.

Move me, move me  
Let your spirit ring  
Rock me till I can't think.

Young thing, young thing  
Is your world so flat  
Drive out to the edges  
Drive it all back.

Young thing, young thing  
When they lock you inside  
Slip out the back  
Come on and move me.

Move me, move me  
Let your spirit ring  
Rock me till I can't think.

Move me, move me  
With all your might  
Rock me, rock me  
Rock me, rock me.

Young thing, young thing  
With your senses sharp  
This land is your land  
It's in the heart.

Young thing, young thing  
With your senses keen  
This world is your world  
This world is free.

Young dream, young dream  
Take it to the heights  
Roll me over  
Those cities of lights.

Young thing, wild dreams  
We'll roll it to the sea  
We won't stop until we've been released.

Move me, move me  
Put it to the test  
Rock me  
I can't get no rest.

Move me, move me  
Till I can't sleep  
Rock me, rock me  
Rock me, rock me.

(Rock me)

Young thing, young dreams  
Take it to the heights

(Rock me)

Roll me over

Those cities of lights

(Rock me)

Young thing, wild dreams

We'll roll it to the sea

(Rock me)

We won't stop

Until we've been released

(Rock me)

Young thing, young thing

Is your world so flat

(Rock me)

Let's drive out where the edge is

Drive it all back

(Rock me)

Young thing, young thing

Lock you inside

(Rock me)

Slip out the back

(Rock me)

Come on and move me.

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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 Delilah  
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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KIM HANWOOD

## TWO SIDES OF LOVE

*(As recorded by Sammy Hagar)*

**SAMMY HAGAR**

You never hear about it  
It's not the thing you talk over with friends  
You never see it comin'  
Until it begins.

But something stepped in between us  
It's taken all of our time alone  
In a heart broken maze  
But it still is shown.

So why does she cry herself to sleep at night  
Why do I have to work so hard to make things right  
To fall in love came nat'rally  
To make it last is so hard you see  
I'm caught in between the two sides of love.

A kiss goodbye a kiss hello

You wonder why she gets lonely  
You've got to show her no doubt  
She's your one and only yeah.  
(Repeat)

We make promises, promises  
And late at night you make big plans  
Someday we'll run away  
And leave the love demands yeah.

So why does she cry herself to sleep at night  
Why do I have to work so hard to make things right  
To fall in love came nat'rally  
To make it last is so hard you see  
I'm caught in between the two sides of love.

Two sides of love  
Two sides of love  
Two sides of love.

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## TIME AFTER TIME

(As recorded by Cyndi Lauper)

C. LAUPER  
R. HYMAN

Lying in my bed I hear the clock tick and think  
of you  
Caught up in circles  
Confusion is nothing new  
Flashback warm nights  
Almost left behind  
Suitcase of memories  
Time after.

Sometimes you picture me  
I'm walking too far ahead  
You're calling to me  
I can't hear what you've said  
Then you say go slow  
I fall behind  
The second hand unwinds.

If you're lost you can look and you will find me  
Time after time  
If you fall I will catch you  
I'll be waiting  
Time after time.  
(Repeat)

After my picture fades and darkness has turned  
to gray  
Watching through windows  
You're wondering if I'm ok  
Secrets stolen from deep inside  
The drum beats out of time.

If you're lost you can look and you will find me  
Time after time  
If you fall I will catch you  
I'll be waiting  
Time after time.

You say go slow  
I fall behind  
The second hand unwinds.

If you're lost you can look and you will find me  
Time after time  
If you fall I will catch you  
I'll be waiting  
Time after time.

If you're lost you can look and you will find me  
Time after time  
If you fall I will catch you  
I will be waiting  
Time after time.

Time after time  
Time after time  
Time after time  
Time after time.

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CHUCK SILVER

## SHE BOP

(As recorded by Cyndi Lauper)

C. LAUPER  
S. LUNT  
G. CORBETT  
R. CHERTOFF

We-hell I see them every night in tight blue  
jeans  
In the pages of blue boy magazines  
Hey I've been thinking of a new sensation  
I'm picking up  
Good vibration  
Oop she bop, she bop.

Do I wanna go out with a lion's roar  
Huh yeah I wanna go south 'n' get me some more  
Hey they say that a stitch in time saves nine  
They say I better stop or I'll go blind  
Oop she bop, she bop.

She bop he bop a we bop  
I bop you bop a they bop  
Be bop be bop a lu she bop  
I hope He will understand  
She bop he bop a we bop  
I bop you bop a they bop  
Be bop be bop a lu she bop  
Oo oo she do she bop.

Hey hey they say I better get a chaperone  
Because I can't stop messin' with the danger zone  
I won't worry and I won't fret  
Ain't no law against it yet  
Oop she bop she bop.

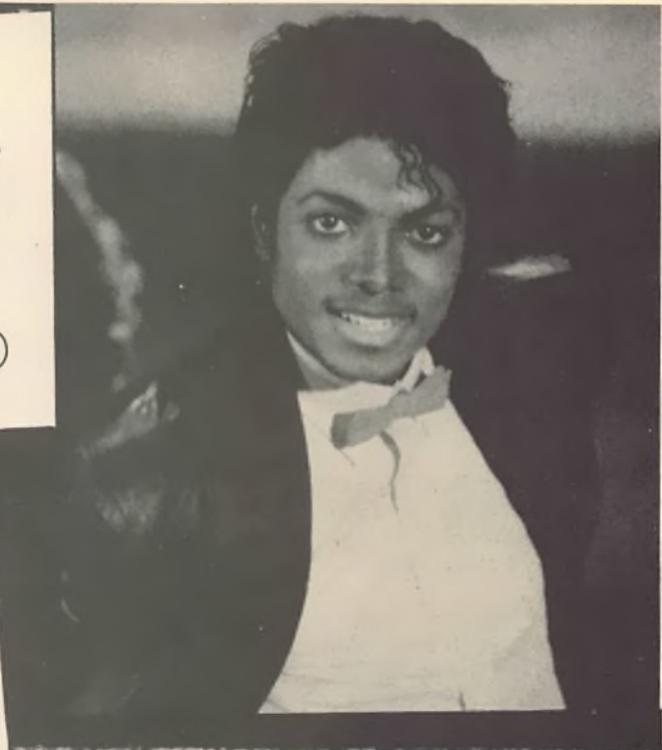
She bop he bop a we bop  
I bop you bop a they bop  
Be bop be bop a lu she bop  
I hope He will understand  
She bop he bop a we bop  
I bop you bop a they bop  
Be bop be bop a lu she bop  
Oo oo she do she bop she bop.  
(Repeat)

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# BOOK REVIEW

BY JOANN SARDO

## MICHAEL JACKSON



### Michael Jackson

Text edited by Chris Charlesworth.  
Printed by Omnibus Press, London,  
1984.

Distributed by Cherry Lane Books,  
Port Chester, N.Y. \$3.95.

What hasn't already been said about Michael Jackson? Judging from the number of books on the stands or at the printers, (15 at last count), apparently there is a great deal still to be revealed. *Michael Jackson* is basically a magazine-sized photo album that chronicles the life and times of this 26-year-old mega-talent.

The book is split up into four different headings: A History..., which goes year by year starting with 1958 and ending with the *Thriller* lp in 1983.

Next up is In His Own Words... This section is comprised of several pages of quotes from Michael concerning his views on life, children, entertaining, his animal friends and more.

The third section is titled Albums... This starts with Michael's first solo lp, *Got To Be There* (1972) and continues through to *18 Greatest Hits* (1983), which includes some recordings from the Jackson 5.

Following this is Singles..., which naturally begins with Michael's first solo single "Got To Be There," and doesn't end until it lists the record-breaking singles from *Thriller*. The interesting thing about the presentation of these singles is that they are accompanied by the original jacket sleeve photos of Michael. This is a bonanza for record collectors.

There is something missing from the book — an ending. However, as if to

make up for this, a full-color pull-out poster of Michael is included in the book. Another error, it seems, is that the poster is only advertised on the back cover of the book!

The photographs in the book alone are worth the cover price. All of the photos are tinted black and white reproductions which are called duotones. They enhance each picture with a pinkish tint. The photos range from childhood to recent and include Michael with his brothers as well as with friends such as Diana Ross and Brooke Shields.

If you're a real true blue Michael-maniac, then this book will interest you.

---

**Michael Jackson by Stewart Regan  
Greenwich House, distributed by  
Crown Publishers, Inc. (1984) \$5.98**

This over-sized hardcover is by far the best package among the many Michael Jackson books to crowd the shelves of bookstores across the country. Simply titled *Michael Jackson*, this book contains 48 pages of full color, more than any of the others.

Many of these photos are action-packed concert shots taken during the Jacksons tour in the early 1980's. In addition, this book contains some excellent studio photos taken during the 1970's of all the brothers. Plus, the book, at the time of publication, was very up-to-date in that it included some excellent photos of the Pepsi Commercials.

In terms of what the book has to say, it is just like all the rest already on the bookshelves. It tells the story of the Jacksons, with the obvious focus on

Michael. Quotes are included from all the brothers, and are neatly interjected throughout the book. The subjects cover their lives, growing up in the spotlight and other tidbits that will undoubtedly be told and re-told as time goes by.

After having read more than half a dozen Michael Jackson/Jacksons books recently, I found an interesting item in *Michael Jackson*. Author Regan mentions the fact that very early in their careers, two cousins accompanied the Jacksons during their stage show: Ronnie Rancifer and Johnny Jackson were a part of the group's live performances.

Also, where the other books have stuck to the historical facts about Michael and the Jacksons, this book moves a little deeper into the personal Michael: the Michael that has made his home a fortress, the Michael that goes to Disneyland as often as he can, the Michael who has a private zoo at home, and lastly, the Michael who has a special affinity for children and the world they live in.

An interesting part to the private side of Michael Jackson seems to be his obsession with the fictional character Peter Pan. The book begins and ends with the opening quote from the Peter Pan story: "All children, except one, grow up." This seems to be the perfect description of the man/child Michael Jackson.

All in all, *Michael Jackson* will have no problem giving the ordinary paperbacks a run for their money. Just to have many of these photos in their collections, fans of Michaelmania will want the book.

## LOVE BITES

(As recorded by Judas Priest)

GLENN TIPTON  
ROB HALFORD  
K.K. DOWNING

When you feel safe  
When you feel warm  
That's when I rise  
That's when I crawl  
Gliding on mist  
Hardly a sound  
Bringing the kiss  
Evil's abound.

In the dead of night  
Love bites, love bites  
In the dead of night  
Love bites.

Into your room  
Where in deep sleep  
There you lie still  
To you I creep  
Then I descend  
Close to your lips  
Across you I bend  
You smile as I sip.

Now you are mine  
In my control  
One taste of your life  
And I own your soul  
Softly you stir

Gently you moan  
Lust's in the air  
Wake as I groan.

In the dead of night  
Love bites, love bites  
In the dead of night  
Love bites.

Love bites you  
Invites you  
To feast in the night  
Excites you  
Delights you  
It drains you to white  
Love bites.

You knew at first sight  
You'd enjoy my attack  
That with my first bite  
There'd be no turning back  
So come in my arms  
I strike any hour  
I will return  
To trap and devour.

In the dead of night  
Love bites, love bites  
In the dead of night  
Love bites, love bites  
In the dead of night  
Love bites, love bites.

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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.

Yes  
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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## BRINGIN' ON THE HEARTBREAK

(As recorded by Def Leppard)

STEVE CLARK  
PETE WILLIS  
JOE ELLIOTT

Gypsy sittin' lookin' pretty  
A broken rose with laughin' eyes  
You're a myst'ry always runnin' wild  
Like a child without a home  
You're always searchin'  
Searchin' for a feelin'  
But it's easy come and easy go  
Oh I'm sorry but it's true  
You're bringin' on the heartache  
Takin' all the best of me

Oh can't you see  
You got the best of me  
Oh can't you see  
You're bringin' on the heartbreak  
Bringin' on the heartache  
You're bringin' on the heartbreak  
Bringin' on the heartache  
Can't you see  
Oh.

You're such a secret  
Misty eyed and shady  
Lady how you hold the key  
You're like a candle  
Your flame is slowly fading  
Burnin' out and burnin' me  
Can't you see  
Just tryin' to say to you  
You're bringin' on the heartache  
Takin' all the best of me

Oh can't you see  
You got the best of me  
Oh can't you see  
You're bringin' on the heartbreak  
Bringin' on the heartache  
You're bringin' on the heartbreak  
Bringin' on the heartache  
Can't you see  
Can't you see  
No, no, no.

You got the best of me  
Oh can't you see  
You got the best of me  
Oh can't you see  
You're bringin' on the heartbreak  
Bringin' on the heartache  
You're bringin' on the heartbreak  
Bringin' on the heartache  
You're bringin' on the heartbreak.

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## BOYS DO FALL IN LOVE

(As recorded by Robin Gibb)

ROBIN GIBB  
MAURICE GIBB

Baby said you got to be a lover  
One way or the other  
Nobody wins without once givin' in  
So don't cry now  
Don't cry now.

Love is just a game you play in high school  
Girls know how to be cruel most of

## HIGH ON EMOTION

(As recorded by Chris De Burgh)

CHRIS DE BURGH

Oh my heart is spinning like a wheel  
Only she can see the way that I feel  
Eyes are holding right across the room  
High explosion coming out of the blue.  
Well here we go again  
Living in a world that others cannot share  
Yea here we go again  
We are moving from a spark to a flame.  
I am high on emotion  
High again

the time  
Girls are cruel to be kind  
So don't cry now  
Don't cry now.

And we try to be cool as we dance in a crowded room  
At the end of the day  
Makin' love to a paper moon  
She said boys do fall in love  
They make time makin' love on a Saturday night  
And she said hearts will beat as they dance in the street to a radio oh  
B-b-b-boys fall in love.

Baby knows I like to be excited  
No one wants to fight it  
It's getting late so I'll just

High on emotion  
Your love will find the way heh.

Oh my heart is burning like a fire  
Closer now and she is breathing desire  
Take my hand and give it all your light  
Take command I am your rhythm tonight.

Well here we go again  
Living in a world that others cannot share

Yea here we go again  
We are moving from a spark to a flame.

I am high on emotion  
High again  
High on emotion

demonstrate  
So don't cry now  
Don't cry now.

B-b-b-b-boys  
B-b-b-b-boys oh  
Boys boys boys oh  
Boys boys boys oh oh  
Boys boys boys oh oh.

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Your love will find the way  
Hear it in the midnight hour.

I am high on emotion  
High again  
High on emotion  
Your love will find the way  
High on emotion  
High again  
High on emotion  
Her love will find the way go.  
High on emotion  
High again  
High on emotion  
High again  
Hear it in the midnight hour.

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## SHE'S MINE

(As recorded by Steve Perry)

STEVE PERRY  
RANDY GOODRUM

I've seen your kind before  
I've seen you creepin' 'round  
Before you come 'round my door  
Oh there's one thing you gotta know.

She's mine all mine  
Don't show your face here no more

I heard her call out your name  
Late last night in her sleep  
That's why I came here to say  
No it won't be easy to steal her away.

(Repeat chorus)  
She's mine all mine  
Don't show your face here no more  
She's mine all mine  
Don't hang around here no more  
Go.

You've got her under your spell  
And she's believin' your lies  
You'd like her at your hotel  
No not as long as I'm alive.

She's mine all mine  
Don't show your face here no more  
She's mine all mine  
Don't hang around here no more,  
more, more, more.

Oh she's mine  
Don't show your face here no more  
No no no no  
Don't hang around  
Don't hang  
Don't hang around no more.

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## SO. CENTRAL RAIN

(As recorded by R.E.M.)

MIKE MILLS  
BILL BERRY  
PETER BUCK  
MICHAEL STIPE

Did you never call  
I waited for your call  
These rivers of suggestion are driving me away  
The trees will bend  
The cities wash away the city on the river across  
A girl without a name.

I'm sorry  
I'm sorry.

Eastern to mountain third party call  
The lines are down the wise men built

His words upon the rocks  
But I'm not bound to follow the suit  
The trees will bend  
The conversation's dim  
Go build yourself another home  
This choice isn't mine.

I'm sorry  
I'm sorry.

Did you never call  
I waited for your call

These rivers of suggestion are driving me away  
The oceans sang  
The conversation's dim  
Go build yourself another dream  
This choice isn't mine.

I'm sorry  
I'm sorry  
I'm sorry  
I'm sorry.

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# Exclusive Interview With Ratt's Robbin Crosby

by Robin Gaines

Robbin Crosby & Juan Croucier  
(guitar) (bass)



Centerstage/Rich Furcia

One of the many recent heavy metal bands from the Los Angeles area to reach platinum status with a debut album is Ratt, a hard driving quintet that has been together for only two years. Move over Motley Crue and Quiet Riot, because 1984, in the Chinese calendar, is the "Year of the Rat."

Founded by Robbin Crosby (guitar), Stephen Percy (lead singer), and Warren De Martini (guitar) while all were in high school in Hollywood, California, they eventually added Cuban born Juan Croucier (bass guitar) and Pittsburgh born Bobby Blotzer (drums). Making their mark on the Los Angeles club circuit, Ratt quickly built up a staunch West Coast following, then graduated to opening act slots on major

tours.

When their debut album, *Out Of The Cellar*, fought its way into the *Billboard* Top 10 this past summer, Ratt attracted throngs of fans with the single "Round And Round" and their no-bones-about-it rock 'n' roll.

In addition, the band toured for five months, opening for such notable acts as ZZ Top, Motley Crue, Ozzy Osbourne and Blue Oyster Cult. During a break in their hectic schedule, Robbin Crosby (the tall blond one) took time out to introduce the relatively unexplored band known as Ratt.

**Robin Gaines:** Are you surprised at the reaction the band's debut album, *Out Of The Cellar*, has received?

Robbin Crosby: No. I'm surprised at the rapidity and not really the reaction. We expected the album to do well. We're just surprised at how fast it took off. We jumped like 100 points in *Billboard* in two weeks.

**RG:** How long did it take to record *Out Of The Cellar*?

RC: It took about two months to record it. Then we sat around for about four months waiting for it to come out.

**RG:** What took it so long to be released?

RC: Just the packaging, and then they (Atlantic Records) hold off until they think it's the right time for it to come out. They've got it all down to a little system.

**RG:** In the video for the single "Round And Round" Milton Berle makes a guest appearance. How did you get him to do it?

**RC:** We asked him if he wanted to do it, and he said yes.

**RG:** As simple as that?

**RC:** As simple as that. He loved it. He came in and took over.

**RG:** You have a lot of writing credits on *Out Of The Cellar*. Do you write both music and lyrics?

**RC:** Stephen (Pearcy), Warren (De Martini) and I wrote most of the album. Stephen also plays guitar. We all write the music, but Stephen and I work out the lyrics. Stephen pretty much writes them, and I give him a hand. It's really a joint effort.

**RG:** I noticed on the album jacket that the band gives special thanks to Kevin DuBrow from Quiet Riot and Nikki Sixx from Motley Crue. Did they contribute musically to the album?

**RC:** No. I lived with Nikki for two years. He's a good friend of mine and the band's. As far as Kevin is concerned ... we thought he was our friend until he slagged us. I'd like to take his name off the album. He lent me the acoustic guitar for "Back For More" and that's why I thanked him. He's slagged everyone from Van Halen to Ratt. I don't know who he thinks he is anymore. But, I really don't want to talk about him.

**RG:** O.K. We won't. Why do you think there are so many heavy metal bands from the Los Angeles area that have made it big in the last couple of years?

**RC:** The competition was real tough over the last few years, and there were a lot of good hard rock bands playing out there when we were. I think maybe the fact that there was the competitive edge between the bands brought up the quality a bit. I don't know what Chicago's like, but I bet that there isn't much of a hard rock scene there. Motley Crue, Quiet Riot, Ratt, Great White, Van Halen — all of us have been gigging together for years.

**RG:** Does the band consider itself a heavy metal band, or do you prefer another label for your music?

**RC:** Well, everybody that plays a Marshall stack and has long hair is considered a heavy metal band now. Everybody likes to pigeonhole us as a heavy metal band. We don't. We call our music Ratt 'n' roll.

**RG:** Describe the Ratt fan.

**RC:** An avid 15 year old girl.

**RG:** Oh, yeah?

**RC:** Yeah. I think what really separates us from a lot of the other heavy metal

## Stephen Pearcy (lead singer)



Centerstage/Rich Fuscia

bands around is that our audience isn't all males. Iron Maiden, I'm sure, has a much more male dominated audience. I see us as having half and half.

**RG:** Why?

**RC:** I think that sex appeal and fashion is something we're very conscious of. And we want to be everything they want us to be. We're not out to change the world, but we want to be rock stars, you know?

**RG:** Any unusual craziness that has happened on the road in the last five months?

**RC:** There's been all kinds of craziness. I don't think any of it is fit to print. Well, one night in Montreal, the band jammed with Ozzy Osbourne in a small pub. That was wild. The other night, we partied with Night Ranger. They all got sick!

**RG:** What does the band do to get away from the craziness of rock 'n' roll?

**RC:** We don't. It's 24 hours.

**RG:** When you have a week off, what do you do?

**RC:** Party. No, really, we write music constantly.

**RG:** Are you guys writing songs for the next album now?

**RC:** Yeah. We've got more than enough for an album now, but I'm sure we will write more stuff between now and then.

**RG:** Do you have any idea when the band will go into the studio to record the next album?

**RC:** Probably not until December. The better this record does, the longer we'll be out on tour.

**RG:** Ratt had the unenviable task of opening a show for ZZ Top in that band's native Texas. You have stated that Billy Gibbons (of ZZ Top) is your favorite guitar player. Was that show the highlight of the tour for you?

**RC:** That was before *Out Of The Cellar* even came out. We were touring for our EP (self-titled *Ratt*). The single off our EP, "You Think You're Tough," was getting light rotation on some of the Texas radio stations. But, I'm sure most of the people in the audience that night had never heard of Ratt before. We got encores there because they liked the live show. That's where Ratt is at: live. A lot of bands are great in the studio, but then they can't play live. Ratt has proven they can do both with equal success.

## SEXY GIRL

(As recorded by Glenn Frey)

JACK TEMPCHIN  
GLENN FREY

She moved in next door to me  
And she showed me her world  
What a neighbor  
Thanks for the favor.

She's a very sexy girl  
She's a sexy girl  
Sexy girl  
Sexy girl

She's a very sexy girl  
She's a sexy girl  
Sexy girl  
Sexy girl  
She's a very sexy girl.

I got a feeling I can't go wrong  
Cause ev'ry time I see her  
It's like hearing my fav'rite song  
She's already down the steps  
She's way down the block  
But my heart keeps beating faster  
And it won't stop.

She's a very sexy girl  
She's a sexy girl  
Sexy girl  
Sexy girl  
She's a very sexy girl  
She's a sexy girl  
Sexy girl  
Sexy girl  
She's a very sexy girl.

Stop any man walking down the  
street  
Ask him what kind of girl he'd like to  
meet  
There's not one thing in this whole

wide world  
He'd rather see than a sexy girl.

I'd love to take her walkin'  
And when we started talkin'  
I'd tell her she's the finest I've ever  
seen

She'd look into my eyes  
But then I'd realize  
I'm holding on to a dream.

She's a sexy girl  
Sexy girl  
Sexy girl  
She's a very sexy girl  
She's mine  
She's a sexy girl  
Sexy girl  
Sexy girl  
She's a very sexy girl.

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## I'M FREE (Heaven Helps The Man) (From the Paramount Motion Picture "Footloose")

(As recorded by Kenny Loggins)

KENNY LOGGINS  
DEAN PITCHFORD

Looking into your eyes I know I'm  
right  
If there's anything worth my love it's  
worth a fight  
We only get once chance  
But nothing ties our hands  
You're what I want  
Listen to me

Nothing I want  
Is out of my reach.  
(I'm free)  
Heaven helps the man who fights his  
fear  
Love's the only thing that keeps me  
here  
You're the reason that I'm hanging  
on  
My heart's staying where my heart  
belongs  
(I'm free).

Running away will never make me  
free  
And nothing we sign is any kind of  
guarantee  
I wanna hold you now  
I won't hold you down  
Shaking the past  
Making my breaks  
Taking control  
If that's what it takes.

(I'm free)  
Heaven helps the man who fights his  
fear  
Love's the only thing that keeps me  
here  
You're the reason that I'm hanging  
on  
My heart's staying where my heart  
belongs  
(I'm free).

I wanna hold you now  
I won't hold you down  
You're what I want  
Listen to me  
Nothing I want  
Is out of my reach.  
(Repeat chorus)

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## SHE DON'T KNOW ME

(As recorded by Bon Jovi)

MARK AVSEC

What more can I do  
There's nothing I haven't tried  
Still it's so hard for her to notice  
That I've tried hard to be straight  
There's nothing left I can say  
If only she would look my way hey  
hey.

But she don't know me  
She don't know  
She don't see me  
She don't care  
She can't hear me  
She can't hear  
Cannot help me  
She don't want  
She don't want me

Not like I want her  
Like I want her  
I've got to tell her  
Got to tell her  
That I love her  
She doesn't even know my name.

I dream of when she'll be mine  
I dream of crossing that line  
And holding her so tender  
Dreaming it could come true  
So many things I would do  
If only you'd give me a chance oh.

She don't know me  
She don't know  
She don't see me  
She don't care  
She can't hear me  
She can't hear  
Cannot help me  
She don't want  
She don't want me  
Like I want her  
Like I want her

I got to tell her  
I got to tell her  
That I love her  
She doesn't even know my name  
yeah.

She don't know me  
She don't know  
She don't see me  
She don't care  
She can't hear me  
She can't hear  
Cannot help me  
She don't want  
She don't want me  
Like I want her  
Like I want her  
I got to tell her  
Got to tell her  
That I love her  
That I love her.  
(Repeat)

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## ROUND AND ROUND

(As recorded by Ratt)

DeMARTINI  
CROSBY  
PEARCY

Out on the streets  
That's where we'll meet  
You make the night  
I always cause the lies  
Tied in my belts  
Abuse yourself  
Get in our way  
We'll put you on your shelf  
Another day some other way  
We're gonna go and never see you  
again

I've had enough  
We've had enough  
Come on babe she said  
I knew right from the beginning  
That you would end up winning  
I knew right from the start  
You'd put an arrow thru my heart.

Round and round  
With love we'll find a way just give it  
time  
Round and round  
What comes around goes around  
I'll tell you why  
Dig.

Lookin' at you lookin' at me  
The way you move  
You know it's easy to see  
The neon lights are on me tonight  
I've got a way  
We're gonna prove it tonight  
Like Romeo to Juliet

## NOW IT'S MY TURN

(As recorded by Berlin)

JOHN CRAWFORD

You broke into my life  
And stole my heart  
Without a single clue  
You fell apart  
Well now you're back again  
You say you've changed  
Well I've got news for you  
You're guilty just the same.

Cause not it's my turn  
Now it's my turn  
You hurt me then  
I'll never let you hurt me again.

I'm gonna make you mine  
I've had enough  
We've had enough  
So insane  
She said.

I knew right from the beginning  
That you would end up winning  
I knew right from the start  
You'd put an arrow thru my heart.

Round and round  
With love we'll find a way just give it  
time  
Round and round  
What comes around goes around  
I'll tell you why  
Dig  
I'll tell you why.

Out on the streets  
That's where we'll meet  
You make the night  
I always cause the lies  
Tied in my belts  
Abuse yourself  
Get in our way  
We'll put you on your shelf.

Round and round  
With love we'll find a way just give it  
time  
Round and round  
What comes around goes around  
We'll put you on your shelf  
I'll tell you why, why, why.

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Sweet surrender found me  
On my knees  
My eyes were full of love  
I could not see  
You left the scene of the crime  
Hit and run  
Well don't think you'll get away  
The pain has just begun.

Cause now it's my turn  
Now it's my turn  
You hurt me then  
I'll never let you hurt me again.

It's my turn  
Oh you'll never learn  
Just like me you'll be  
A casualty of your love.  
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## THIN LINE BETWEEN LOVE AND HATE

(As recorded by The Pretenders)

RICHARD POINDEXTER  
ROBERT POINDEXTER  
JACKIE MEMBERS

It's a thin line between love and hate  
It's a thin line between love and hate.

It's five o'clock in the morning and  
you're just getting in  
Knock on the door a voice sweet and  
low says "Who is it?"  
She opens the door and lets me in  
Never once asks where have you  
been  
She said, "Are you hungry? Did you  
eat yet?"

"Let me hang up your coat  
Pass me your hat"  
All the time she's smiling  
Never once raises her voice  
It's five o'clock in the morning and  
you don't give it a second thought.

It's a thin line between love and hate  
It's a thin line between love and hate  
It's a thin line between love and hate  
It's a thin line between love and hate.

The sweetest woman in the world  
Could be the meanest woman in the  
world  
If you make her that way  
If you keep her love  
She'll keep being quiet  
She might be holding something  
inside  
That'll really really hurt you one day.

I see her in the hospital  
Bandaged from foot to head  
In a state of shock  
Just that much from being dead  
You couldn't believe the girl would  
do something like this  
You didn't think the girl had the  
nerve  
But here you are  
I guess actions speak louder than  
words.

It's a thin line between love and hate  
It's a thin line between love and hate  
It's a thin line between love and hate  
It's a thin line between love and hate.

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Geddy Lee of Rush

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***SONG HITS***



Terry Serzold

# SOUL SECTION



Paul Cox

- 44/Block Party
- 47/Dynamite
- 37/Ghostbusters
- 47/I Can't Find
- 43/I Just Called To Say I Love You
- 46/Let's Go Crazy
- 47/Mr. Groove
- 44/Secret Rendezvous
- 44/17
- 37/Stuck On You
- 43/There Goes My Baby
- 45/Torture
- 37/What's Love Got To Do With It



# GHOSTBUSTERS

(As recorded by Ray Parker Jr.)

RAY PARKER JR.

Ghostbusters  
If there's somethin' strange in your  
neighborhood  
Who ya gonna call  
Ghostbusters  
If it's somethin' weird an' it don't  
look good  
Who ya gonna call  
Ghostbusters  
I ain't 'fraid a no ghost  
I ain't 'fraid a no ghost.

If you're seein' things runnin' thru  
your head  
Who can you call  
Ghostbusters  
An' invisible man sleepin' in your  
bed  
Oh who ya gonna call  
Ghostbusters  
I ain't 'fraid a no ghost  
I ain't 'fraid a no ghost  
Who ya gonna call  
Ghostbusters  
If you're all alone pick up the phone  
an' call  
Ghostbusters.

I ain't 'fraid a no ghost  
I hear it likes the girls  
I ain't 'fraid a no ghosts

# WHAT'S LOVE GOT TO DO WITH IT

(As recorded by Tina Turner)

TERRY BRITTEN  
GRAHAM 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.

Ooh ooh  
What's love got to do  
Got to do with it  
What's love but a second hand  
emotion  
What's love got 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

Yeah yeah yeah yeah.

Who you gonna call ghostbusters  
Mmmm if you've had a dose of a  
freaky ghost baby  
You better call ghostbusters.

Aoooo  
Let me tell you something  
Bustin' makes me feel good  
I ain't 'fraid a no ghosts  
I ain't 'fraid a no ghosts  
Don't get caught alone oh no  
ghostbusters.

When he comes through your door  
Unless you've just got some more  
I think you better call ghostbusters.

Aooo  
Who you gonna call ghostbusters  
Who you gonna call ghostbusters  
I think you better call ghostbusters  
Who you gonna call ghostbusters  
I can't hear you  
Who you gonna call ghostbusters  
Louder ghostbusters  
Who you gonna call ghostbusters  
Who can you call ghostbusters  
Who you gonna call ghostbusters  
It likes the girls too.

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place  
I've 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.

(Repeat chorus)  
I've been taken on a new direction  
But I have to say  
I've been thinking about my own  
protection  
It scares me to feel this way.

Ooh oh  
What's love got to do  
Got to do with it  
What's love but a second hand  
emotion  
What's love got to do  
Got to do with it  
What's love but sweet old fashioned  
notions.  
(Repeat chorus)

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# STUCK ON YOU

(As recorded by Lionel Richie)

LIONEL RICHIE

Stuck on you  
I've got this feelin' down deep in my  
soul  
That I just can't lose  
Guess I'm on my way  
Needed a friend  
And the way I feel now  
I guess I'll be with you till the end  
Guess I'm on my way  
Mighty glad you stayed.

Stuck on you  
Been a fool too long  
I guess it's time for me to come on  
home  
Guess I'm on my way  
So hard to see  
That a woman like you  
Could wait around for a man like  
me  
Guess I'm on my way  
Mighty glad you stayed.

Oh I'm leaving on that midnight  
train tomorrow  
And I know just where I'm goin'  
I've packed up my troubles  
And I've thrown them all away  
'Cause this time little darlin'  
I'm comin' home to stay ah.

Stuck on you  
I've got this feelin' down deep in my  
soul  
That I just can't lose  
Guess I'm on my way  
Needed a friend  
And the way I feel now  
I guess I'll be with you till the end  
Guess I'm on my way  
I'm mighty glad you stayed.

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It was heavy metal heaven alright at the American Rock Festival held this past summer at Timber Ridge Ski Resort in Kalamazoo, Michigan.

With the pedal-to-the-metal antics of Triumph, Ozzy Osbourne, Quiet Riot, Motley Crue, Night Ranger, Accept and Ratt, some 50,000 people, the majority clad in T-shirts from every conceivable heavy metal act

# Concert Review:



that ever ruined a set of eardrums since the '70s, crammed into the outdoor facility to hear rock's heavy metal anthems at their finest.

Ratt, the first band of the day, took the stage promptly at 10:00 a.m. The fans barely had enough time to digest their Egg MacMuffins and Jack Daniels before they were jolted into semiconsciousness with such lack-lustre songs as "Wanted Man" and "Round And Round." Although the Hollywood based quintet played an

energetic set, the crowd was still rubbing the sleep out of their eyes when the band left the stage 30 minutes later.

Next up was Accept, a West German band that played a loud, impressive set. Fronted by vocalist Udo Dirkschneider, who resembles a bad guy from a Charles Bronson movie, Accept roused the crowd with "Guardian Of The Night" and "Balls To The Wall," the single off their album of the same name.

By noon, with the beer tents finally open, Night Ranger took the stage and woke everyone up with their string of pop rock hits: "Rumors In The Air," "Sister Christian," "Don't Tell Me You Love Me," and "You Can Still Rock In America." Night Ranger had the worst sound of the day, and I wasn't sure if it was bad because the wind kicked-up and faded the sound out, or that the band had an incompetent engineer at the sound board. Either way, their set came off as a hodgepodge of amplified noise without direction.

As the beer kicked in, the heavy metal fanatics went wild for the baddest band of them all, Motley Crue. Rushing the stage for a better look, the crowd raised their fists and screamed right along with vocalist Vince Neil as he leaped and strutted his black leather and silver studded body through such unabashed tunes as "Shout At The Devil," "Looks That Kill," "Too Young To Fall In Love," "Red Hot," and the Beatles' tune, "Helter Skelter," for the encore. Combined with the rude-and-lewd big bass sound of Nikki Sixx, the searing guitar riffs from Mick Mars, and the hammer driving rhythm of drummer Tommy Lee, Motley Crue performed the best and most ambitious show of the day.



# AMERICAN ROCK FESTIVAL

the stage at 5:30 p.m., hordes of people began shaking their blankets out and walking back to their cars to beat the traffic. With the sun setting, Triumph introduced their set with the loud cracks of smoke bombs and red flares. Triumph is a band of above-par musicians, and they proved this on "Lay It On The Line," "Never Surrender," and "Fight The Good Fight." Guitarist Rik Emmett played a beautiful guitar solo that incorporated blues, jazz, country, and rock

## NIGHT RANGER



GARY WEXLER

Quiet Riot's set was delayed because 10,000 paid ticket holders were still trying to get through the traffic jam near major intersections leading into the Timber Ridge Ski Resort. All the bands on the show had to be flown in by helicopter because of the bottle-necked traffic. By 2:30 p.m., with the bunny, intermediate, and advanced hills filled, Quiet Riot finally took the stage.

With the kinks in the sound system worked out, and the wind down to a slight breeze, Quiet Riot had no excuse for their dull and listless performance. Lead vocalist, Kevin DuBrow shuffled his way through "Slick Black Cadillac," "Born To Rock," "Stomp Your Hands And Clap Your Feet," and "Cum On Feel The Noize." The standout in the band's set was the screaming lead guitar runs from Carlos Cavazo. He deserves a pat on the back for providing the only redeeming quality of Quiet Riot's performance that day. The crowd's strongest reaction to Quiet Riot's set came during the band's encore anthem "Bang Your Head/Metal Health."

Rock's heavy metal hooligan, Ozzy Osbourne, tattooed and shirtless, was welcomed with thunderous applause from the beer-rowdy audience. Ozzy rolled through a repertoire of old

Black Sabbath hits, as well as current songs from his *Speak Of The Devil* and *Bark At The Moon* lps. Ozzy had the loudest and cleanest sound of all the bands that performed that day. With the crowd swaying back and forth with raised fists, Ozzy seemed to be enjoying himself up on stage. "Are you having a good time out there?" yelled Ozzy to the audience. You can imagine the response he got.

Unfortunately, by the time Triumph, the last act of the show, took

riffs. Although the solo was a bit too long, the crowd gave Emmett a rowdy applause that lasted almost as long as his solo.

For heavy metal fans, the American Rock Festival was worth the \$19.50 ticket price, if you were one of the lucky ones that escaped the traffic jams and was able to see all of the bands on the bill. For others, who were stuck in traffic on a two-lane nightmare, access to the concert proved heavy metal hell.



Jerry Savinell

# Pick

## Of The Litter

by Rich Sutton



LAURA LEVINE

### \$\$\$½ Reckoning R.E.M. I.R.S.

*Reckoning* is a fitting title for the second album from this critically acclaimed band. Riding high on the laurels of their reviews, this album is a reckoning for R.E.M. in terms of their potential for commercial acceptance.

R.E.M. plays pop music with a twist. What often sounds like everyman-for-himself quickly turns into some catchy melodies. The organized chaos of "Harborcoat," the lp's lead track, is an excellent example of this. "South Central Rain" is this album's strongest tune. The Byrds/Tom Petty-like guitar and half-spoken, alluring vocals make this cut a stand out and make *Reckoning* R.E.M.'s best shot for the top yet.

### \$\$\$ Mirror Moves The Psychedelic Furs Columbia

The offbeat vocals of Richard Butler have been a P-Furs trademark since their early days. As part of the "original new wave" of British artists, The Furs have continued to build their following with each of their records.

"The Ghost In You" leads off *Mirror Moves* with a track reminiscent of The Furs semi-hit, "Pretty In Pink."

The trailing harmonies and repetition of the song's hook make this track the record's standout. "Here Come Cowboys" is a more high-energy tune and straight ahead. "Heaven" again highlights Richard Butler's vocals in a haunting song that benefits from well-arranged harmonies. Side one is the best yet from the P-Furs.

Although it will take a left-of-center hit to bring The Furs into the limelite, they'll continue to gain new fans and remain a generally well-kept secret.

**\$\$\$\$ Man On The Line**  
Chris De Burgh  
A&M

The more time Chris De Burgh spends with his ear to the radio, the more his music sounds good to the ear of the radio listener. After trying for some time to break the American market, De Burgh hit last year with the dramatic smash "Don't Pay The

Ferryman." On *Man On The Line* the drama is less prominent. The emphasis is on the melodies and ... the beat.

As something of a wayward folkie, rhythms are a new area for Chris De Burgh. His modern day minstrel approach to songmaking hasn't found much use for drum machines and dance floor backbeats until *Man On The Line*. The synthesis of the old and the new is mostly successful.



**\$\$\$\$ Beat Street**  
Various Artists  
Atlantic

With the increased popularity of breakdancing and scratch music it stood to reason that Hollywood would capitalize on the nations' latest rage. *Beat Street* is the soundtrack to that movie. The record is a satisfying

amalgam of varied artists and songs.

The two standouts are "Beat Street Breakdown" — featuring a furious rap by Grandmaster Melle Mel and "Frantic Situation" by Afrika Bambaataa and Soul Sonic Force. Aside from the overblown ballads, the rest of *Beat Street* is a good introduction to those uninitiated to street music and a fine testament to those who've been listening in for awhile.

**\$ Farewell My Summer Love**  
Michael Jackson  
Motown

We're convinced that there's a misprint on this album's cover. It should read "BEWARE — never before available Michael Jackson songs — not good enough for earlier albums." Let's not fault anyone for wanting to make a few bucks. Hopefully it won't be at the expense of too many of Michael's unsuspecting fans.

The first word of warning comes on the back of the record jacket where credit is given for "all new musical overdubs and mixes." Which means that many of these tracks were demos or unfinished songs that were left off of albums because Michael and the Jacksons weren't happy with them. The jackets' explanation is that what we're getting are songs from master tapes that were "lost" between 1972 and '73. Mmmmm. It gets one \$ knowing that not enough folks will only buy the 45 of the title track.



BOBBY HOLLAND

**\$\$\$ Now**  
Patrice Rushen  
Elektra

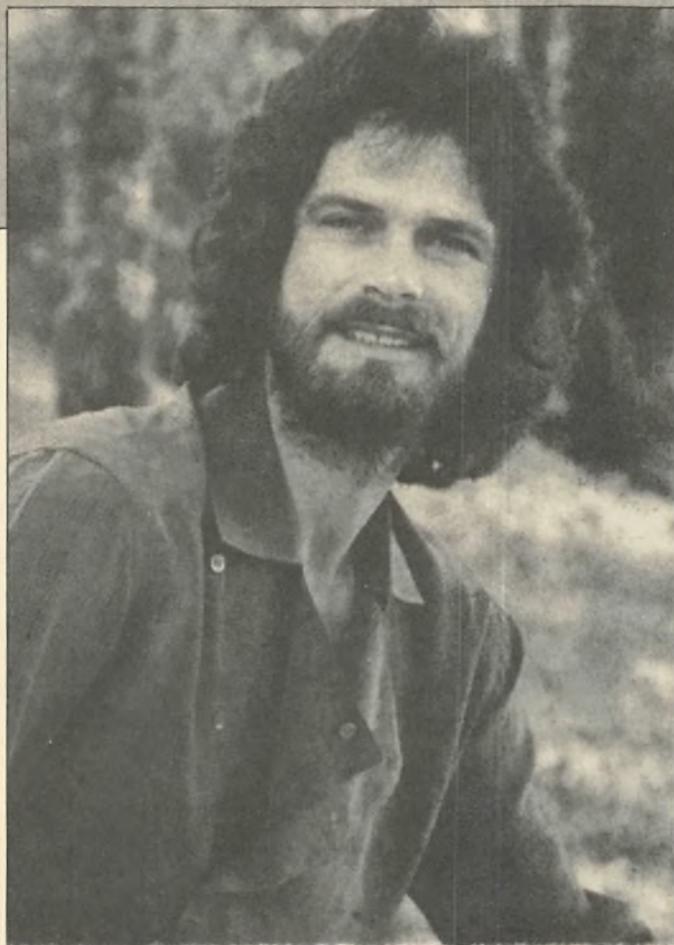
The first thing to strike you about *Now* is how crisp it is. From the opening cymbals of "Feels So Real" down to the sibilance of Miss Rushen's voice, *Now* plain sounds good. Where as most songs take awhile to find a groove, Patrice and her band seem to settle into one within the first few bars of each of the record's tracks.

Patrice Rushen walks the line between jazz fusion and top of the charts r&b. "Get Off" with its almost corny double entendre is saved by a fine piano break at the end (done by Patrice). Ms. Rushen has assembled a dynamic blend of material which deserves all the spins that it receives.

**\$\$\$½ Renegades**  
Brass Construction  
Capitol

Brass Construction is a nine piece funk outfit that have been blowing some very successful charts since the mid '70s. *Renegades* is not a step in any new direction. It is simply a reaffirmation of what Brass Construction plays best — party music at 160 beats per minute with a killer horn section.

"Never Had A Girl" is the first single from the record — with the real standout being "Partyline." Brass Construction attempts to recapture the international flavor that's helped propel past records into the charts throughout the world. That hard-to-put-a-finger-on sound is what keeps Brass Construction in the ranks of bands like Shalamar who have had success with their broad appeal songs. There's no reason that the success of Brass Construction won't continue with the release of *Renegades*.



**\$\$½ Love Language**  
Teddy Pendergrass  
Elektra/Asylum

It may be speculation but it seems as though the combination of Luther Vandross and Teddy Pendergrass might make for magic. *Love Language* isn't even a good sleight of hand. Like watching a ventriloquist who moves his lips — you'll walk away from *Love Language* feeling cheated.

Not to kick a man when he's down, because the recording of this record obviously shows a lot of determination on the part of Mr. Pendergrass. Unfortunately, there's a real deflated feel to these ballads.

Whether or not it is his intention to move in a middle of the road direction, the music on *Love Language* fails in two areas. The melodies aren't strong enough to stand alone and none of the songs have the lure of the Pendergrass of the past. There's no doubt that Teddy will bounce back with a successful record. This just isn't it.

**\$\$ Shining**  
B.J. Thomas  
Columbia

It is a long way from B.J. Thomas Oscar winner "Raindrops Keep Falling On My Head" to his current record *Shining*. From then until now he's sold upwards of 20 million records and topped both the country and pop charts. In the mid '70s Thomas took a step back from center-stage and recorded a number of gospel records. This influence is felt on *Shining* on songs like "Livin' Proof."

"The Whole World's In Love When You're Lonely" is typical of the contemporary and country selections strung together on *Shining*. The gospel influence is interesting but the potential excitement doesn't make its way to vinyl. What else can we tell you about *Shining*? How about, "your parents will like it?"

## I CAN'T FIND

(As recorded by Smokey Robinson)

WILLIAM ROBINSON JR.

Ev'ry now and then  
Somebody comes into my life  
Oh and for a little while it seems they're the answer to  
my dreams to my prayer  
As sudden as they come  
They start to fade like floating smoke rings  
Oh how can they stay with me when they're only  
penciled in  
You're always there.

So I say oh my love  
If you can find it in your heart  
Do, do just one thing for me  
Come back, come back, come back, come back.

I can't find my way to a very special somewhere  
I can't find myself 'cause without there I'm just out  
there

I can't find that person I wanna put that much in  
I can't find anybody like you who makes touchin'  
more than touchin'

I've been lookin' there's just nobody around  
No sense lookin' for who can never be found.

So if you feel the need  
To ever be with me again  
Do it, do it, do it, do it, do it  
Come back, come back, come back, come back.

I can't find sleep at night  
I'm either watching TV or walking  
I can't find any conversation that means more to me  
than talking

I can't find satisfaction even when I do surrender  
I can't find anybody like you who makes tender more  
than tender

I've been lookin' there's just nobody around ooh  
No sense lookin' for who can never be found oh.

I can't find anybody like you who gets my full  
attention

I can't find anybody who means enough for me to  
mention

I can't find that person I wanna put that much in.

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## DYNAMITE

(As recorded by Jermaine Jackson)

BRUCE ROBERTS  
ANDY GOLDMARK

I don't know too much  
But I know love the way I've been touched  
It's your love that heats me up  
And there's no such thing as too much  
'Cause I don't know any better  
No I don't know when it's time to stop.

All night you give me what I like  
Intense high explosive dynamite  
You're dynamite  
All night you supply the spark I like  
Intense heavy dose of dynamite  
Pure dynamite.

Wild things can't be tamed  
Under my skin and it's just the same  
I'm waiting to be ignited  
And there's no way I'll ever fight it  
'Cause I don't know any better no  
No I don't know when it's time to stop no no.

All night you give me what I like  
Intense high explosive dynamite  
You're dynamite  
All night you supply the spark I like  
Intense heavy dose of dynamite  
Pure dynamite.

I don't want any other  
No I don't ever want this to stop.

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## MR. GROOVE

(As recorded by One Way)

KEVIN McCORD

Please Mr. Groove won't you come back home  
Won't you come back  
Please won't you come back  
Won't you come back  
Please won't you come back  
Pleeeeeease won't you come back  
Pleeeeeease won't you come back.

Let's get down with the beat  
Let's get down with the beat  
Let's get down with the beat  
Down with the beat  
Let's get down with the beat  
Let's get down with the beat  
Let's get down with the beat  
Down with the beat  
Let's get down  
Let's get down  
Let's bring 'em back.

Let's get down with the beat  
Let's get down with the beat  
Let's get down  
Let's get down  
I believe I say hey, hey, hey, huh.

Let's bring 'em back  
Mr. Groove.

I believe I say hey, hey, hey, hey you.

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# COUNTRY SECTION



HARRY LANGDON

- 55/Rock And Roll Shoes
- 64/Slow Dancin'
- 49/Somebody Buy This Cowgirl A Beer
- 58/Tennessee Homesick Blues
- 50/There Ain't No Future In This
- 59/To Me
- 59/Turning Away
- 59/Way Back
- 59/What Would Your Memories Do
- 54/Who Dat (Messin' With That Woman Of Mine)
- 51/You've Got A Soft Place To Fall



- 54/A New Place To Begin
- 59/Atlantic Blue
- 56/Dream On Texas Ladies
- 56/Everyday
- 56/Faithless Love
- 50/Happy Birthday Dear Heartache
- 64/He Broke Your Memory Last Night
- 55/Hit And Run Lover
- 57/I Want To Go Somewhere
- 51/In Real Life
- 52/I've Been Around Enough To Know
- 52/Just Out Of Reach
- 49/Knock On Wood
- 64/Love Over Old Times
- 64/My Girl
- 59/(I Want To Be In) Pictures



## THERE GOES MY BABY

(As recorded by Donna Summer)

B. NELSON  
L. PATTERSON  
G. TREADWELL

All alone I sit  
Looking out of the window  
And the rain just keeps coming on down.

Well I cry to myself  
So many things that I have done wrong  
Now I'm watching you walk out.

There goes my baby  
Moving on down the line  
Wonder where  
Wonder where  
Wonder where he is bound.

I broke his heart  
And made him cry  
Now I'm alone  
So all alone  
What can I do  
What can I do.

What can I do  
Said I'll sing this sad sad song.

I broke his heart  
And made him cry  
Now I'm alone  
So all alone  
What can I do  
What can I do.

Where is he going  
How is he  
What is he going through  
Where is he going  
And what on earth could he be going through.

There goes my baby  
Moving on down the line  
Wonder where  
Wonder where  
Wonder where he is bound.

I broke his heart  
And made him cry  
Now I'm alone  
So all alone  
What can I do  
What can I do.

Where is he going  
How is he  
What is he going through  
Where is he going  
And what on earth could he be going through.

There goes my baby  
Moving on down the line  
Wonder where  
Wonder where  
Wonder where he is bound.

I broke his heart  
And made him cry  
Now I'm alone  
So all alone  
What can I do  
What can I do.

Sing this song forever  
Till we're back together.

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## I JUST CALLED TO SAY I LOVE YOU

(As recorded by Stevie Wonder)

STEVIE WONDER

No New Year's Day  
To celebrate  
No chocolate covered candy hearts to give away  
No first of spring  
No song to sing  
In fact here's just another ordinary day.

No April rain  
No flowers bloom  
No wedding Saturday within the month of June  
But what it is  
Is something true  
Made up of these three words that I must say to you.

I just called to say I love you  
I just called to say how much I care  
I just called to say I love you  
And I mean it from the bottom of my heart.

No summer's high

No warm July  
No harvest moon  
To light one tender August night  
No autumn breeze  
No falling leaves  
Not even time for birds to fly to southern skies.

No Libra sun  
No Halloween  
No giving thanks to all the Christmas joy you bring  
But what it is  
Though old so new  
To fill your heart like no three words could ever do.

I just called to say I love you  
I just called to say how much I care I do  
I just called to say I love you  
And I mean it from the bottom of my heart.

I just called to say I love you  
I just called to say how much I care I do  
I just called to say I love you  
And I mean it from the bottom of my heart  
Of my heart  
Of my heart.

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# SECRET RENDEZVOUS

(As recorded by George Duke)

JERRY KNIGHT

We got a secret, secret rendezvous  
We got a thing going on  
We got a secret, secret rendezvous  
We know it's wrong  
But love is much too strong.

We meet ev'ryday at the same place  
Always at the same time  
Way 'cross town no familiar faces  
Right now we can't afford to leave no traces

We're making plans to be together  
Even tho we both have somebody else  
But when I'm with you I'm like a kid out of school  
It feels so good I want to run and tell.

We always find ourselves out of time  
Just when things start to get hot  
We'll say goodbye standing at the door  
I'll try to leave but then I come back for more  
You know it hurts to let you go girl  
'Cuz deep inside I want to explode  
You know my actions show my love is real  
I'll be glad when we don't have to steal.

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# BLOCK PARTY

(As recorded by Stacy Lattisaw and Johnny Gill)

NARADA MICHAEL WALDEN  
PRESTON GLASS

Let's shout it out around the neighborhood  
We're schemin' something  
It's Friday night now  
Ev'rybody should get to jumpin'  
Call all your friends and spread the word around.

You're all invited  
We've got the place and we've got the sounds to ignite  
it  
Gonna raise the roof and burn up the floor right into  
the grounds  
Tell your crosstown friends and the kid next door  
"come down"

We're throwin' down block party  
Gonna jam the box tonight  
Block party

Come on out and trip the light  
Gonna have a block party  
Gonna jam the box tonight  
Block party

Come on out and trip the light  
We're gonna do it right.

Just tell your mama and your daddy too  
You're coming home late  
Don't stay at home when you can catch the groove.

You're all invited  
We've got the place and we've got the sounds to ignite  
it  
Gonna raise the roof and burn up the floor right into  
the grounds  
Tell your crosstown friends and the kid next door  
"come down"

We're throwin' down block party  
Gonna jam the box tonight  
Block party

Come on out and trip the light  
Gonna have a block party  
Gonna jam the box tonight  
Block party

Come on out and trip the light  
We're gonna do it right.

Just tell your mama and your daddy too  
You're coming home late  
Don't stay at home when you can catch the groove  
Participate whoa.

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# 17

(As recorded by Rick James)

RICK JAMES

A little girl came up to me  
Acting young and shy  
A look of curiosity was flashing in her eyes  
She had seen my face before and thought she knew  
me well  
So I said shall we talk some more  
Girl come to my hotel.

She was only 17  
17

But she was sexy  
She was only 17  
17

She said she loved me  
17 years old  
Ooo 17 years old.

How we talked all through the night and never even  
touched  
Even talked of love and life  
I wanted her that much  
She said she read a magazine that said I was a freak  
You'll never know now little girl until you take a peak.

She was only 17  
17

But she was sexy  
She was only 17  
17

And she was young and fine and oh so tender  
Would I break down to her and surrender  
Yeah.

17 years old  
Sexy, sexy  
17 years old  
Sexy, sexy

17 and young and fine and oh so tender  
Would I break down tonight and surrender  
This young girl this sweet thing  
I just can't wait

No I shouldn't do this she's almost jailbait  
Come here young girl.

17 years old  
17 and sexy  
17 years old  
17 and sexy.

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# TORTURE

(As recorded by the Jacksons)

JACKIE JACKSON  
KATHY WAKEFIELD

It was on a street so evil  
So bad that even hell disowned it  
Every single step was trouble  
For the fool who stumbled on it.

Eyes within the dark were watching  
I felt the sudden chill of danger  
Something told me keep on walkin'  
Told me I should not have gone there.

Baby  
But you cut me like a knife  
Without your love in my life  
I'm out I'm walkin' the night  
'Cause I just can't stop this feelin'.

It's torture  
It's torture  
It's torture.

She was up a stair to nowhere  
A room forever I'll remember  
She said as though I should have known her  
Tell me what's your pain or pleasure.

Every little thing you find here  
Is simply for the thrill you're after  
Loneliness or hearts on fire  
I am here  
To serve all masters.

She said  
Reality is a knife  
When there's no love in your life  
Unmerciful is the night  
When you just can't stop this feelin'.

It's torture  
It's torture  
It's torture.

And I still can't find the meaning no no  
Of the face that I keep seeing  
Was she real or am I dreaming  
Did the sound of your name turn a wheel  
Strike a flame in me baby.

Baby  
'Cause you cut me like a knife  
Without your love in my life  
I'm out I'm walkin' the night  
And I just can't stop this feelin'.

It's torture  
It's torture  
It's torture.

She said  
Reality is a knife  
When there's no love in your life  
Unmerciful is the night  
When you just can't stop this feelin'.

It's torture  
It's torture  
It's torture.

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**LET'S GO CRAZY**

(As recorded by Prince)

PRINCE

Dearly beloved  
We r gathered here today  
2 get through this thing called life  
Electric word life  
It means forever and that's a mighty long time  
But I'm here 2 tell u  
There's something else  
The afterworld  
A world of never ending happiness  
U can always see the sun  
Day or night  
So when u call up that shrink in Beverly Hills  
U know the one  
Dr. Everything'll be alright  
Instead of asking him to see how much of your time is left  
Ask him how much of your mind baby  
Cuz in this life things are much harder than in the afterworld  
In this life you're on your own  
And if de-elevator tries 2 bring u down  
Go crazy  
Punch a higher floor.  
If u don't like the world you're living in  
Take a look around u  
At least u got friends  
U see I called my old lady  
4 a friendly word  
She just picked up the phone  
Dropped it on the floor  
Sex, sex is all I heard.  
R we gonna let de-elevator  
Bring us down  
Oh no let's go  
Let's go crazy  
Let's get nuts  
Let's look 4 the purple banana  
Till they put us in the truck  
Let's go.  
I'm all excited  
But I don't know why  
Maybe it's cuz  
We're all gonna die  
And when we go  
What's it all 4  
U better live now  
Before the grim reaper come knocking on your door  
Tell me  
R we gonna let de-elevator bring us down  
Oh no let's go.  
Let's go crazy  
Let's get nuts  
Look 4 the purple banana  
Till they put us in the truck  
Let's go  
Come on baby  
Let's get nuts yeah.  
Let's go crazy  
R we gonna let de-elevator bring us down  
Oh no let's go crazy.

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## KNOCK ON WOOD

(As recorded by Razy Bailey)

EDDIE FLOYD  
STEVE CROPPER

I don't want to lose this good thing that I've got  
If I do I will surely surely lose a lot  
Cause her love is better than any love I know  
It's like thunder and lightning  
The way you love me is frightening  
I said knock on wood.

I'm not superstitious about ya  
I can't take no chance  
Got me spinning baby I'm in a trance  
It's no secret that woman fills my loving cup  
She sees to it that I'm getting enough  
Just one touch from her  
You know it means so much.

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## SOMEBODY BUY THIS COWGIRL A BEER

(As recorded by Shelly West)

MILTON L. BROWN  
SNUFF GARRETT  
STEVE DORFF

Hey bartender bring me a lone star brew  
'Cause us cowgirls like to drink 'em too  
When it's time to relax drinkin' beer after beer  
Colorado Koolaid, Bush or Hams  
Just set 'em up I don't give a damn  
When it's closing time I'll still be sippin' here.

A bowl of grits and an ice cold Schlitz  
Is all I had for breakfast  
'Cause late last night before the Miller lites went out  
We must have drunk a case of Pabst  
Don't remember much but I think perhaps  
I woke up this morning sadder Budweiser.

The jukebox is playing pop-a-top for me  
And I love this beer drinkin' atmosphere  
Before I lose my self control  
I'm gonna let the good times roll  
Somebody buy this cowgirl a beer

Cans or bottles pitchers or mugs  
Sip 'em slow or chug-a-lug  
A beer or two and I'll be feeling right  
Come here cowboy and dance with me  
'Cause I could sure use some company  
It's a honky-tonkin' hell-raisin' night.

The jukebox is playing pop-a-top for me  
And I love this beer drinkin' atmosphere  
Before I lose my self control  
I'm gonna let the good times roll  
Somebody buy this cowgirl a beer.

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## YOU'VE GOT A SOFT PLACE TO FALL

(As recorded by Kathy Mattea)

BOB McDILL  
HUNTER MOORE  
KERRY CHATER

Some old friends saw you on the street downtown  
It seems your latest love has let you down

I know you must be feeling lonely by now

So it's just a matter of time.

You'll come knocking at my door  
Like you've always done before  
And like a fool I'll forgive it all  
Baby you've got a soft place to fall.

Baby after all the hurt that you've put me through

I know I shouldn't take you back  
But I always do.

You'll come knocking at my door  
Like you've always done before  
And like a fool I'll forgive it all  
Baby you've got a soft place to fall.

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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.

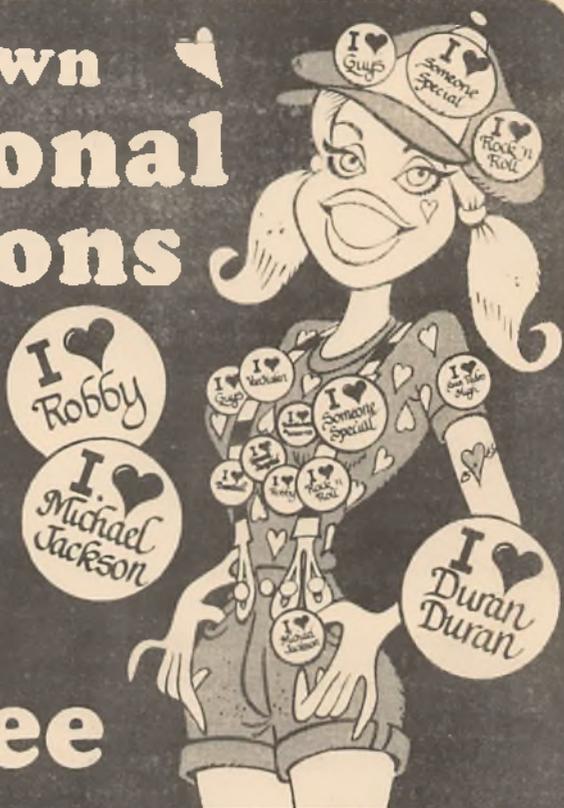
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# I'VE BEEN AROUND ENOUGH TO KNOW

(As recorded by John Schneider)

BOB McDILL  
DICKY LEE

Hush don't talk now  
It won't change anything anyhow  
Just hold me while the shadows bring us near  
I know you're not in love with me  
But I'm not askin' you to be  
And there's no use pretending why we're here.

You don't need to try to fool me  
You don't need to lead me on  
You don't need to say you love me  
I've been around enough to know.

Wait don't tell a lie  
'Cause I just might believe it tonight  
And I know you're only tryin' to ease your mind  
But don't worry  
It's alright  
I don't care if it's wrong or if it's right  
Just hold me close and love me one more time.

You don't need to try to fool me  
You don't need to lead me on  
You don't need to say you love me  
I've been around enough to know.

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# JUST OUT OF REACH

(As recorded by Merle Kilgore)

V.F. (Pappy) STEWART

Love that runs away from me  
Dreams that just won't let me be  
Blues that keep on both'ring me  
Chains that just won't set me free  
Too far away from you and all your charms  
Just out of reach of my two open arms.

Each night in dreams I see your face  
Mem'ries time cannot erase  
Then I awake and find you gone  
I'm so blue and all alone  
So far away from lips so sweet and warm  
Just out of reach of my two open arms.

If you need me I'll be near  
I'll be faithful never fear  
I'll think of you both night and day  
So close and yet so far away  
I pray the Lord to keep you from all harm  
Just out of reach of my two open arms.

That lonesome feeling all the time  
Knowing you cannot be mine  
Dreams that hurt me in my sleep  
Vows that we could never keep  
Too far away from lips so sweet and warm  
Just out of reach of my two open arms.

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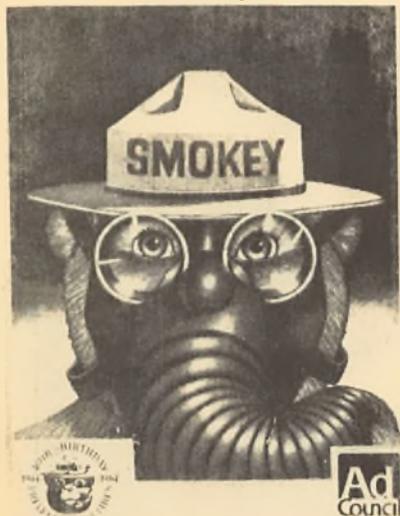
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A forest fire  
can take  
your breath  
away.



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## WHO DAT (Messin' With That Woman Of Mine)

(As recorded by David Frizzell)

DORFF  
BROWN  
GARRETT

Who dat sneaking round my back door  
Who dat  
Whose size 10 shoe on the bedroom floor  
Who dat  
Who dat messin' with that woman of mine  
Who dat thinking he can beat my time  
Who dat putting his life on the line  
Who dat.

Who dat using my after shave  
Who dat  
Who's teaching my lady how to misbehave  
Who dat  
Who dat hanging up when I answer the phone  
Who dat who won't leave my woman alone  
Who dat who's gonna be living in the twilight zone  
Who dat.

If I catch him he'll learn what hurtin' is all about  
When I do I'll turn him upside down and inside out.

Who dat smokin' my smokes and drinking my beer  
Who dat  
Who dat don't know when the end is near  
Who dat  
Who's filling my baby's head with lies  
Who dat breaking her heart and making her cry  
Who dat better kiss this old world goodbye  
Who dat.

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## A NEW PLACE TO BEGIN

(As recorded by Ray Price)

DAVE KIRBY  
WARREN ROBB

Hell there I didn't catch your name  
But I hope I won't be leaving like I came  
Could you pretend I'm some old long lost friend  
While I'm looking for a new place to begin.

I'm looking for a new place to begin  
Cause there ain't no forevers where I've been  
Goodbye came and said hello again  
So I'm looking for a new place to begin.

If I look like someone you don't want to know  
You don't have to tell me where to go  
I've already been through hell and back again  
And I'm looking for a new place to begin.

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## EVERYDAY

(As recorded by Oak Ridge Boys)

DAVE LOGGINS  
J.D. MARTIN

You know a smile  
Never goes out of style  
So brighten up the one you wear  
Let it shine  
And you just might find  
You'll lighten up the load you bear  
You know with all of the trouble and sorrow in the world  
It seems like the least we could do  
Is take that smile into the street  
And share it with everybody you meet.

Everyday  
(Everyday)

I wanna shake somebody's hand  
Everyday  
(Everyday)

I wanna make somebody know  
(That thinks they can't)

That they can  
(Yes they can)  
Everyday  
(Everyday)

I wanna try  
(I wanna try)

To show my brothers and my sisters that I  
Wanna help them along the way

Everyday  
Everyday.

You know a kind word  
Never goes unheard  
But too often goes unsaid  
And on the tongue

Of the old and the young  
It's swallowed with pride instead  
You know with all the trouble and sorrow in the world  
It seems like the least we could do  
Is take a kind word into the street  
And share it with everybody you meet.

Everyday  
(Everyday)

I wanna shake somebody's hand  
Everyday  
(Everyday)

I wanna make somebody know  
(That thinks they can't)

That they can  
(Yes they can)  
Everyday  
(Everyday)

I wanna try  
(I wanna try)

To show my brothers and my sisters that I  
Wanna help them along the way  
Everyday  
Everyday.

When I see someone who's lost  
I wanna show them the sunshine  
If they look tossed

I wanna throw them a life line  
Reach out a hand to hold  
And let 'em know

(Let 'em know)  
There's a light  
(There's a light)

Down at the end of the road.

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## DREAM ON TEXAS LADIES

(As recorded by Rex Allen, Jr.)

STEVE DAN MILLS

Now way down in Texas those cowgirls get restless  
As they wait for that cowboy who'll love them for life  
And though they are certain they'll meet him tomorrow  
They're alone with their dreams for tonight.

So dream on Texas ladies about cowboys and babies  
Hold out for that lone star who'll love you for life  
Dream on Texas ladies about sunshine and daisies  
And follow your heart where it leads you tonight.

From Houston to Dallas those cowgirls sing ballads  
'Bout how love everlasting is love at its best  
And they dream of that day when they'll both ride away  
As the sun slowly sets in the west.

So dream on Texas ladies about cowboys and babies  
Hold out for that lone star who'll love you for life  
Dream on Texas ladies about sunshine and daisies  
And follow your heart where it leads you tonight.

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## FAITHLESS LOVE

(As recorded by Glen Campbell)

JOHN DAVID SOUTHER

Faithless love like a river flows  
Raindrops falling on a broken rose  
Down in some valley where nobody goes  
And the night blows in like the cold dark wind.

Faithless love where did I go wrong  
Was it telling stories in a heartbreak song  
Where nobody's right nobody was wrong  
Faithless love will find you and the misery entwine you.

Faithless love like a river flows  
Like raindrops falling on a broken rose  
Down in some valley where nobody goes  
Faithless love has found me thrown its chilly arms  
around me.

Faithless love never turns out like it seems  
It's the feeling comes and goes  
Faithless love like a river flows.

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## I WANT TO GO SOMEWHERE

(As recorded by Keith Stegall)

MAC McANALLY  
DONNY LOWERY

Daddy's upstate, mama's downtown  
Sister's at the park jumping up and  
down

On the coke machine  
I'm readin' pictures in a magazine  
Dreamin' of places I've never seen  
I want to go somewhere.

Chunkin' the football  
Working on cars  
Calling up my honey and closing the  
bars

It's a fine routine  
But everybody needs a change of  
scenes  
Oh, honey, you know what I mean  
I want to go somewhere.

I want to go somewhere, sunny skies  
Good Lord a-willing and the creek  
don't rise  
Take off honey and meet me there  
I want to go somewhere.

Watching the reruns, six in a row  
It ain't the beaver's fault I know  
But I'm bored to tears  
I know I'm probably drinking too  
much beer  
I'm sick and tired of just being here  
I want to go somewhere.

I want to go somewhere, sunny skies  
Good Lord a-willing and the creek  
don't rise  
Take off honey and meet me there  
I want to go somewhere.

Blowing our money on a love boat  
cruise  
Or heading down the river in an old  
canoe  
I don't care, I just want to be  
Past the city limits, you and me.

I want to go somewhere, sunny skies  
Good Lord a-willing and the creek  
don't rise  
Take off honey and meet me there  
I want to go somewhere.

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## TENNESSEE HOMESICK BLUES

(As recorded by Dolly Parton)

DOLLY PARTON

New York City ain't no kind of place  
For a country girl with a friendly face  
If you smile people look at you funny  
They take it wrong  
The greenest state in the land of the free  
And the home of the Grand Ole Opry  
Is calling me back to my Smoky Mountain home.

I wish I had my old fishing pole  
And was sittin' on the banks of the fishing hole  
Eatin' green apples and waitin' for the fish to bite  
Life ain't as simple as it used to be  
Since the big apple took a bite out of me  
And Lord I'm so Tennessee homesick that I could die.

But I ain't been home in I don't know when  
If I had it all to do over again  
Tonight I'd sleep in my old feather bed  
What I wouldn't give for a little bitty taste  
Of mama's homemade chocolate cake  
Tennessee homesick blues are runnin' through my head.

Mama you can fluff my feather bed  
Just as soon as I can I'm gonna head  
Back to the Tennessee hills and it better be soon  
Daddy you can load the rifles up  
We're gonna load them dogs on the pickup truck  
And head up the Calhoun County and catch us a coon.

But I ain't been home in I don't know when  
If I had it all to do over again  
Tonight I'd sleep in my old feather bed  
Eatin' grits and gravy and country ham  
Goin' to church on Sunday with dinner on the grounds  
Tennessee homesick blues a-runnin' through my head.

And I ain't been home in I don't know when  
If I had it all to do over again  
Tonight I'd sleep in my old feather bed  
Good Lord have mercy on a country girl  
Tryin' to make a living in a rhinestone world  
It's hard to be a diamond in a rhinestone world  
With Tennessee homesick blues a-runnin' through my head.

I've got these Tennessee homesick blues runnin'  
through my head  
Tennessee homesick blues.

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## (I Want To Be In) PICTURES

(As recorded by Atlanta)

REX GODDIN  
CAROLE HALUPKE

I don't want to go through Paris in a  
chauffeured limousine  
I've never had the drive it takes to do  
all those things  
I'll never be a hero  
I'm not the ego kind  
I want to be in pictures  
That run inside your mind  
And when you turn out the lights  
I want to flash upon your screen  
And play the starring role in all your  
favorite dreams  
Maybe then I'll make the big time  
And get all your leading parts  
I want to be in pictures  
You carry in your heart.

I don't have any desire  
To take the world by storm  
And few might ever pay the price  
To watch while I perform  
My only aim in life  
Is for your love to shine on me  
I want to be in pictures  
For only you to see.

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## ATLANTIC BLUE

(As recorded by The Statler  
Brothers)

DON REID

Just a name I remember  
Just someone I used to know  
Someone I never quite got over  
A long long time ago.

I'm Atlantic blue  
Wishing I could be with you  
Summertime in Georgia  
I'm dreaming of you  
And that makes me Atlanta blue.

Don't wipe away my mem'ries  
By making all my dreams come true  
The way it was always seems better  
So let me keep on missing you.

I'm Atlantic blue  
Wishing I could be with you  
Summertime in Georgia  
I'm dreaming of you  
And that makes me Atlanta blue.

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## TURNING AWAY

(As recorded by Crystal Gayle)

TIM KREKEL

None of my friends come near you  
They've given up tryin' to steer you  
because you're turning away  
Turning away from love.

Lately you look so ragged  
The edge of your heart's become  
jagged and you're turning away  
Turning away from love  
I see you turning away  
Turning away from love.

Well she gives it to you without  
asking

A piece of her heart everlasting  
But you're turning away  
Turning away from love.

Just when this old world needs all  
of the love it can get  
You're turning away

Just turning away from the one who  
really cares

Turning away from love  
I see you turning away  
Turning away from love.

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## WHAT WOULD YOUR MEMORIES DO

(As recorded by Vern Goddin)

HANK COCHRAN  
DEAN DILLON

What would your memories do  
If they didn't have my mind to run  
through  
If they didn't have my heart to break  
into

What would your memories do.

Wonder what would happen  
If one morning your memories woke  
up to find mine gone  
Would they go as crazy without me  
as I have without you  
Would they last as long.

If someday they found the door to  
my mind  
Had been locked from inside by my  
heart

What would they do if they couldn't  
use you any longer  
To tear me apart.

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## TO ME

(As recorded by Barbara Mandrell  
and Lee Greenwood)

MACK DAVID  
MIKE REID

To me  
You are the hand that I reach for  
When I've lost my way

To me  
You are the first star of evening  
The sun that warms my day  
Just as sure as I'm sure there's a  
heaven

This was meant to be  
No road is too long as long as you  
belong to me.

To me  
You are the truth I believe in  
I believe in you

To me  
You are the love I have looked for  
My whole life through.

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## WAY BACK

(As recorded by John Conlee)

JERRY FULLER

Way back  
When we were lovers  
We had each other to lean on  
We used to lay back and greet the  
sunshine  
Now the good times are all gone  
Livin' ain't no fun now  
'Cause we've somehow lost track  
And days without love are so hazy  
Oh baby we've got to find our way  
back.

Way back  
Do you remember  
We sang a tender love song  
We used to say that we'd never lose  
it  
But now the music is all gone.

Livin' ain't no fun now  
'Cause we've somehow lost track  
And days without love are so hazy  
Oh baby we've got to find our way  
back.

We've got to find our way back  
We've got to find our way back.

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# Exclusive Interview With Peabo Bryson

by Steve Wosahla

Peabo Bryson wears his heart on his sleeve, a big enough target for Cupid, who shoots at it regularly.

At least that's the impression you get listening to one of the best ballad singers in America. Year in and year out Mr. Bryson is wooing the hearts of more women with his generous output of lovelorn sentiment while sharing with us all the heartbreak and pain along the way.

Peabo's new album is appropriately titled *Straight From The Heart*. Never before have his romantic predicaments in real life so closely paralleled the tales he tells on vinyl. Perhaps the forthright honesty is responsible for making the first single "If Ever You're In My Arms Again" number one on the adult contemporary charts and a top twenty pop hit.

Here is a man who sings with the likes of such classy female vocalists as Melissa Manchester, Roberta Flack and Natalie Cole on a regular basis. He can put women into emotional trauma by his sheer sincerity and tender feelings.

A resident of Atlanta, Peabo is known world-wide and toured Europe recently like he did last year. An active equestrian and rated an "upper B" tennis player, he sang the national anthem when the Davis Cup tennis team came to Atlanta.

For such a sporting gentleman, Peabo still remains the world's most eligible bachelor. It's an irony considering that his foremost topic for singing is love. Still grappling with all of its complexities and mystery, he grumbles that it would seem easy to find a suitable wife in his position but somehow it doesn't work out that way.

When Peabo came to New York City, he had just finished nine weeks of touring with Jennifer Holliday. The star of "Dreamgirls" may be the next likely candidate for a duet with the



Beverly Parker

ladies man. "Don't I wish," he made it perfectly clear. Ladies were mostly what we talked about.

**Steve Wosahla:** In addition to acquiring a reputation as a ladies man, you're also known for your duets. How do you like singing with another singer?

**Peabo Bryson:** It has to be something that's right. I think it's the mutual aspects of a duet that make it or break it. If there is true admiration and if there's a true blend that needs to merge, the two voices really should. Sometimes great singers individually don't mesh so well.

**SW:** Were Melissa, Natalie or Roberta personal friends before you sang with them?

**PB:** I didn't know Melissa. I just liked her a lot. It was a song she had written that she felt was right for she and I. There again is the thing already

built in I was talking about — the mutual respect for voices and admiration for what the two prospective artists have to bring to the project.

**SW:** Of the three, who would you say you enjoyed singing with the most?

**PB:** Gee, that's a difficult question to ask someone. I can't really say. I think all of them offered different things. Natalie, she had power but she had finesse as well, a strong jazz and r&b background and I think she was very emotional in her style. Melissa, she had a great voice and a nice style and was just tailor made for the kind of union I like to think of duets as representing. Very melodic work. Roberta, her thing is something totally different. It's the sensitivity level that gets you every time. There's a certain credibility in her voice in terms of believability of the words when she spews them forth.

**SW:** Do you think of particular women when you're singing certain songs?

**PB:** I think of particular women sometimes or a particular situation. And I think the key there is particular situation. It's really about a situation more so than it is an individual. I think individuals represent situations. For me at least, that's the way it goes.

**SW:** Would you say your personal life affects the emotions of your music?

**PB:** Oh absolutely, unequivocally without a doubt.

**SW:** What do you think about women today? Do you like the new American woman?

**PB:** Well I tell ya, I think it's helpful for men and this thing we call relationship. I think some of what women's attitudes have changed to is good. Much of it is too far from the old fashioned things that meant a lot to me. I think on the positive side women are now more open about how they feel, what their needs are and what men can do to make them happy. I just think they're more open to talk of their career aspirations, their wants and their dislikes. I just think women are more open nowadays. That's a plus for a man. It's not something to scare him off or make him insecure or anything like that. I just think it's something for a man to use to his advantage. In that he's already got an outline of what it's gonna take to make this person their happiest. And you just kind of go from there. It's not that difficult, if someone draws you a map to make that person happy. If you really think about it for a second, I like that aspect of the new woman. I think that's part

of the new woman.

**SW:** What don't you like about her?

**PB:** There is a lack of commitment and promiscuity that men and women suffer at this particular point, a kind of fear and an unspoken rule of "Never tell the truth because it will come back to haunt you." If there's no honesty then there's probably no honor between two people in a relationship and if there's no honesty and no honor, you don't have a concrete basis from which to build anything on.

**SW:** Is "There's No Getting Over You" about one of your relationships?

**PB:** Oh absolutely. Absolutely.

**SW:** There's always that one girl in everyone's life ...

**PB:** Tell me about it. I talk about this in my live performance and that is that it's amazing how intelligent we all become once we lose. Those of us as individuals who don't even depend on our instincts know instinctively we have lost something that was valuable to us. And when we do get smart, we know everything we should have done and just how much and what doses and where we should have pulled back. We know everything. But we have lost at that point. You know that as well as I do. It's a part of being a human being.

**SW:** How do you find relationships to be as you get older? Do you look for different things?

**PB:** Yeah. I think you do. I think at some point you have to stop cruising. And if you can do that, that's automatically going to limit your social life to having to find things of substance in people. You have to look harder. Not to say that people shouldn't go out and people shouldn't do this and people shouldn't do anything. I'm just saying that I'm not gonna find my wife, the woman I'm gonna spend the rest of my life with, cruising or barhopping. I think that's good in its place. It's good for relief and it's good for release and all those things people need to balance out their existence. I think it's good and refreshing to get out there and see what's going on and still be in touch with the rest of the world yet remain an individual. I think once that starts to happen — and it does to everybody whether they expect it to or not — your values change a bit. Your desires and the pre-requisites that are natural and normal all of a sudden change.

**SW:** There's one song in which you say, "Love is forever." Do you truly believe that?

**PB:** You know something I realized a long time ago Steve, love is an element, an entity all by itself and it's bigger than me. So why delude myself into believing I can control something that's greater than myself. Once you love somebody you can't take that back and erase that. There's no eraser. It's not a possession. It's not something that's yours. You can take back your affection for somebody but you can't take back the having loved because that's something you didn't really have control of anyway. It had control of you.

**SW:** If we could control love, where would we be?

**PB:** Oh I think we'd be lost. I think we'd be absolutely lost. I think man's existence would be totally insignificant if he could do that.

**SW:** Would you have anything to sing



Robert Lynden

about?

**PB:** No, and I wouldn't have a career. I'd be a used car salesman someplace, like Des Moines, Iowa.

**SW:** What kind of fan mail do you tend to get?

**PB:** I get strange fan mail. What I try to project is my real personality. That's what I sell so I don't have any unrealistic goals or images to live up to. It's easy to be me because that's what I'm going to do naturally. I don't try to sell anything but that. I don't make myself to be anything that's unreal or unrealistic. So giving that much of yourself, there are some drawbacks. People have a tendency to lay some things on your shoulders. Not that you asked for that but when you're yourself and you're that open and honest, people feel like they can talk to you about anything and you can help 'em with anything. That's

not always true but basically I think it's hard to find a level headed person these days. I'm crazy but I appear to be a level headed person.

**SW:** How are you crazy?

**PB:** Well I'm crazy for doin' what I do and to want to do it the way I want to do it. I'm me. I'm a real individual. I conduct my life according to myself. Suffice to say I march to the beat of my own drum. I always have.

**SW:** Do you think you have to be crazy to be in show business?

**PB:** I think you have to be crazy to want to be successful in show business. It depends on why you want to do it and how crazy you are. When you want to do it on the levels which I want to do it, it's crazy. Knowing all the work you have to put into it, the dedication, knowing it's gonna ruin your personal life ... that you have to find a woman who has the qualities of Joan of Arc, Lizzie Borden and Florence Nightingale and some sort of damsel in distress as well. You have to have all of those qualities and that's not made anymore. If you find that there's no telling what the package is gonna look like.

**SW:** Getting back to your fan mail, do people ask you for help with their personal problems?

**PB:** Oh sure. And I mean that's okay. I don't mind that. If someone is talking to me and they keep it on the level of human nature, that's my forte. I can talk to you about that all day long. When I talk about human nature, Freud would have to sit down on his couch. Now if you ask me anything about this business, music or anything else, I might not be able to. I can tell you about living.

**SW:** What's the craziest letter you ever got?

**PB:** Gee that's difficult to say ... letters from people threatening suicide, at their wits end.

**SW:** What do you do in a situation like that?

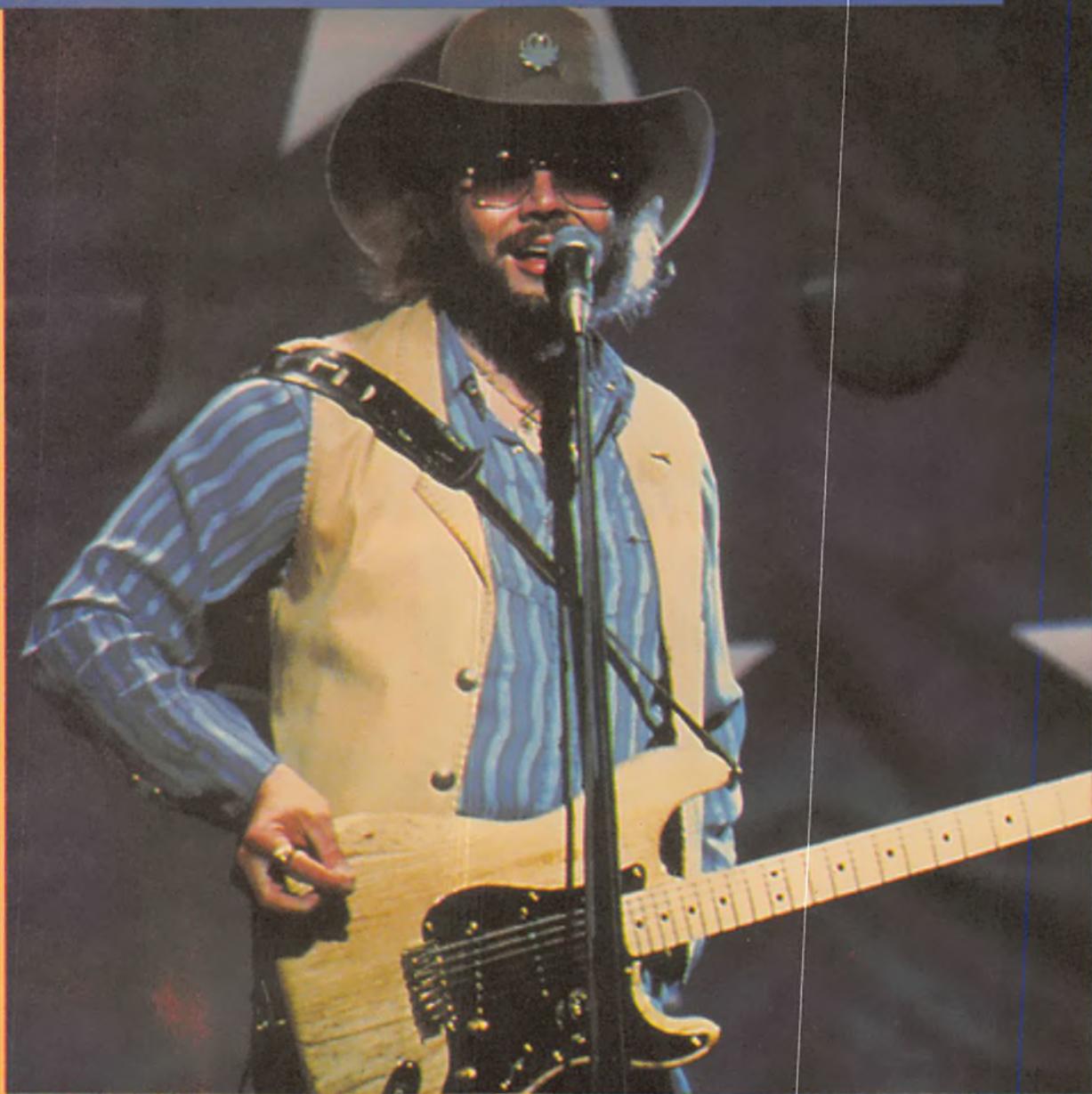
**PB:** Well, if I can talk to them ... sometimes you can't. Sometimes the letter's so old by the time I get it. But you have to try to personally respond to these things if you possibly can. Sometimes you can respond and other times you can't. Sometimes you can just get bogged down by the numbers, by just the sheer weight of the numbers.

**SW:** It must be a big burden shouldering the emotions of all of these women.

**PB:** Kind of. But that's what you're out there for. Yeah. I think so. I put myself up to it.

# HANK WILLIAMS JR.

by Montgomery Blaine



Hank Williams Jr., as the son of the legend maker of country music, Hank Williams, had open doors to stroll through on his way to stardom. And he had the horror of finding out that as he walked, the world judged him by ghostly standards that no human could compete with; the memory of his father and his father's songs. The realization that Hank Williams owned, and by dying, broke the mold.

Many said that it was impossible for Jr. or Bocephus as his daddy tagged him, to ever make it as anything more than a living shadow mouthing the words to the great man's songs. Despite it all Hank Jr. struggled through the

cynicism, the doubt and past the icy hands of death reaching out to him on a lonely mountainside, and became his own man.

Today he is a major star in his own right. He is a man with gold records, hit records, a successful road show and millions of fans who think he hung the moon all by himself. Bocephus refuses to stand in any man's shadow. His growth as a singer and writer has quieted the detractors and made them respect and often envy his success. And Hank, in the too trite words of that song, did it his way, on his own terms.

At times he has been found to be abrupt, hard to get to,

uncommunicative. But behind that, a face formed by the pressures that no one not in his shoes can judge, is a man who holds his family close. He keeps his friends and buddies as friends and buddies and follows the drummer he hears, with an occasional and respectful nod to the always present legend of daddy. They said it couldn't be done, but somewhere along the line Bocephus told them to shove it and made it stick. Hank's life has been music, from the early days of imitating his father for the pleasure of others to today, when he stands tall and true to himself.

If Hank Jr.'s music is one thing, it is consistent. He seems to remain one of the rare performers who find a way not to become a slave to trends.

"I don't look for trendy things, I don't think, when I write a song," Hank comments. "Video Blues" is on the *Major Moves* album but, you know, there's I don't know how many million video cassette recorders. It's not a trend; it's here. 'All My Rowdy Friends Are Coming Over Tonight' is, uh, not that much different from 'I'm Gonna Go Huntin' Tonight,' you know. Uh ... the ideas, I think are a lot the same ... things that people can, can and do relate to. As one guy told me the other day, 'The greatest line you ever wrote as far as I'm concerned is 'I Like To Have Women I Never Had.' He said 'Now there's a great line that a lot of guys can relate to.' I never thought of it that way. But when he just kinda, you know, underlined each word.

"My songs are not all party songs or, if you listen to all of them, you know, some of them are political, some of them are hunting and fishing."

People have voiced criticism of some of Hank's political songs and we wondered if they had done so to him?

"No, not usually. In fact that's been something that a lot of people look for. It's not your regular old I don't know, whatever it's supposed to be ... I'm-in-the-bar-and-my-darling's-gone-I'm-having-a-drink ... it's not your regular old country, country music song. One place in New York someone said that I like to pick on different groups. But this is America and it's not Libya and fortunately you can do that. They can pick on me and I can pick on them. And you don't get shot for it up against the wall the next morning. So I'll keep writing them. If my address was Poland, I might not be so prolific."

But Hank is truly best known for his drinkin', hell raising yahoo songs.

"Yeah, the younger ones naturally like 'Whiskey Bent And Hell Bound' or 'Family Tradition' or whatever because their red light hasn't come on yet. My red light came on a few years ago," Hank laughs. "Once your red light comes on then you slow down a little bit. A few hospital trips, a few noises of sirens. You can't see anything or you just don't know what's happening but you hear those sirens. That's just part of life or growing up. I love to sing. I love to turn them on with 'I'm Gonna Go Huntin' Tonight', 'I Ain't Taking No Gun' or 'All My Rowdy Friends.' Then I love to watch different faces out there with 'Queen Of My Heart' or 'Old Habits Like You'. I try to write, hopefully, to be known for more than some party songs."

And now, in the fullness of manhood Bocephus has come to deal with the image of his father, the ghost that has followed him all his days.

"Yeah, success helps to heal anything. Whether you're a baseball player that had a famous father and then you're with a team and then you're the most valuable player. And all of a sudden they're talking about ole dad. That's just the way it is.

"Daddy plays such a large part in my songs because he is the prototype country music superstar. He's it. If he missed shows it was because he was in a hospital or whatever. If some of today's groups misses a show they think it's cool or I'm gonna be like Hank Williams. And much more than country music, because I have lots of rock 'n' roll friends and I play a lot of rock 'n' roll in my



shows.

"Daddy was a real proud man and I'm a real proud man. And I was not going to change my name or whatever as they wanted me to do a few years ago. I said no, the challenge is that much better to take Hank Williams and put a Jr. on the end of it and have nine albums in the charts at once."

Of all of his songs Hank Jr. is proudest of what many consider an anthem.

"My favorite song that I've written is 'A Country Boy Can Survive.' Because that's me that I'm talking about. I have skinned bucks and I have run trout lines and I have been a participant in making our own whiskey and our own smoke too. Ain't too many things them ole boys can't do.

"It's very bad to have a favorite song if you want to be a good songwriter because you gotta keep moving. But, you know, that really is a career song for me."

And of all the great songs written by Hank Sr.?

"Of Daddy's songs. They're so ... you know ... different ones for different moods. I guess, probably my favorite Hank Williams' song is 'You Win Again.' And that's probably because I listened to Jerry Lee Lewis and Ray Charles, the different treatments of that song, and then George Jones and different people. That would be the one that I could visualize him belting out to an audience."

There's a lifetime of living in song after song, from father and son. One has survived, one was consumed. Between them they span the generations of country music.

And it's all there in the grooves.

## MY GIRL

(As recorded by Savannah)

WILLIAM ROBINSON  
RONALD WHITE

I've got sunshine on a cloudy day  
When it's cold outside I've  
I've got the month of May  
I guess you say  
What can make me feel this way  
My girl  
Talkin' 'bout my girl.

I've got so much honey the bees  
envy me  
I've got a sweeter song than the  
birds in the tree  
Well I guess you say  
What can make me feel this way  
My girl  
Talkin' 'bout my girl  
Whoo.

I don't need no money, fortune or  
fame  
I've got all the riches baby one man  
can claim  
Well I guess you say  
What can make me feel this way  
My girl  
Talkin' 'bout my girl.

I've got sunshine on a cloudy day  
With my girl  
I've even got the month of May  
With my girl  
Talkin' 'bout  
Talkin' 'bout  
Talkin' 'bout  
My girl  
Whoo my girl  
That's all I can talk about is  
My girl.

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## HE BROKE YOUR MEMORY LAST NIGHT

(As recorded by Reba McEntire)

DICKEY LEE  
BUCKY JONES

Like a rare piece of crystal like a  
fine china cup  
I kept your memory all safely locked  
up  
Afraid I could never love somebody  
new  
I was tryin' to save what I had left of  
you.

Then he broke your memory last  
night  
I felt it shatter inside  
I guess he held me a little too tight  
He broke your memory last night.

The moment he touched me with  
his gentle hand  
Your memory crumbled like a house  
built on sand  
He swept all the pieces of your love  
away  
And then gave me his love to put in  
its place.

Then he broke your memory last  
night  
I felt it shatter inside  
I guess he held me a little too tight  
He broke your memory last night.  
(Repeat)

He broke your memory last night.

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Cross Keys Publishing Co., Inc.

## SLOW DANCIN'

(As recorded by Kimberly Springs)

JERRY FULLER  
JOHN HOBBS

I could hear the distant sound of  
music  
Riding on a breeze through the  
back door screen  
Billy Ray and the band was playin'  
down at the armory  
Mama said when I get the dishes  
cleaned up  
I could run along and have a good  
time  
And by the look in her eyes I knew  
that  
Somethin' was on her mind.

She said be careful girl  
'Cause I remember how it feels  
No need to let your hair down  
If you wanta kick up your heels.

So while you're slow dancin'  
Don't lose control  
Your heart and soul might get lost  
When that slow dancin' music fills  
the air  
Especially beware of the Tennessee  
Waltz.

Mama never told me much about  
Daddy  
Only that he left her alone with me  
And some nights I could hear her  
waltzin'

Hummin' a melody  
Now I see a light in the window  
Guess she waited up for the whole  
night through  
'Cause in the cold, cold light of  
mornin'  
Everything she said came true.

She said be careful girl  
'Cause I remember how it feels  
No need to let your hair down  
If you wanta kick up your heels.

So while you're slow dancin'  
Don't lose control  
Your heart and soul might get lost  
When that slow dancin' music fills  
the air  
Especially beware of the Tennessee  
Waltz.

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Music Corp.

## LOVE OVER OLD TIMES

(As recorded by Sylvia)

LISA ANGELLE  
MIKE REID

It's so nice to see you again  
Somehow I always knew I would  
I look at you looking at me  
I can't believe it feels this good  
We could spend the afternoon in  
conversation  
Keeping memories just out of reach.

Or we could love over old times  
And feel that special touch  
We used to love so much  
We could love over old times

With all our hearts can hold  
Let's love over old times.

Here we are after all this time  
I guess some things never change  
'Cause it still takes my breath away  
Just to hear you speak my name  
We could let this moment pass at a  
distance  
Share a smile and simply walk away.

Or we could love over old times  
And feel that special touch  
We used to love so much  
We could love over old times  
We could let this moment pass  
Or love over old times.

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

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

Dear Friend:

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

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

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

## CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

## FUN POWER—TOO!

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

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

## NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

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

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

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

## INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

## HOW TO GET STARTED IN JUST 3 MINUTES!

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

**Minute #2**—When you receive a package in the mail from us, open it.

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

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

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

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

## MORE AMAZING CASE HISTORIES!

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

## SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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

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

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

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

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

## YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

*Scott Reed*

MAIL NO RISK COUPON TODAY!

RESEARCH INDUSTRIES, LTD., Dept. J1611  
3194 Lawson Blvd., P.O. Box 903  
Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of *The Miracle Of Psycho-Command Power* by Scott Reed for \$10.95 plus \$2 postage and handling. I may examine it a full 30 days or return it for prompt refund of purchase price.

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## ABOUT THE AUTHOR

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

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

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

# GAIN <sup>UP TO</sup> 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.

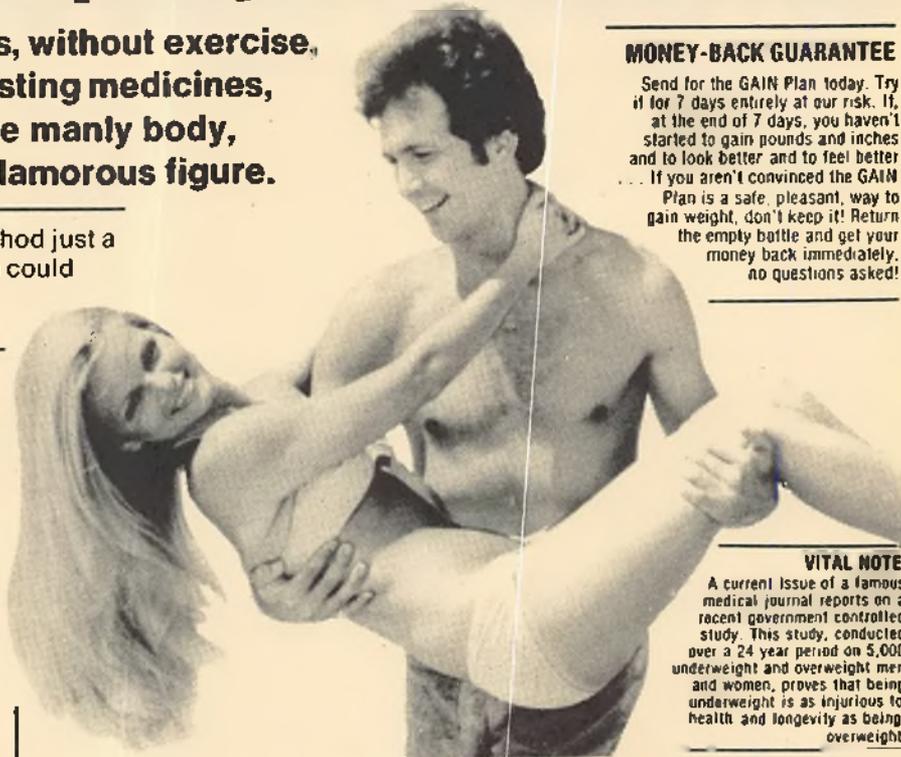
Those high-calorie GAIN tablets are rich in body-building materials! They not only add weight themselves, but they sharpen your appetite! You look forward to meal-times, and without even realizing it, you start to eat more and almost immediately the weight gaining process begins!

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.



## 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.

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.

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. G933**  
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

NAME \_\_\_\_\_ please print

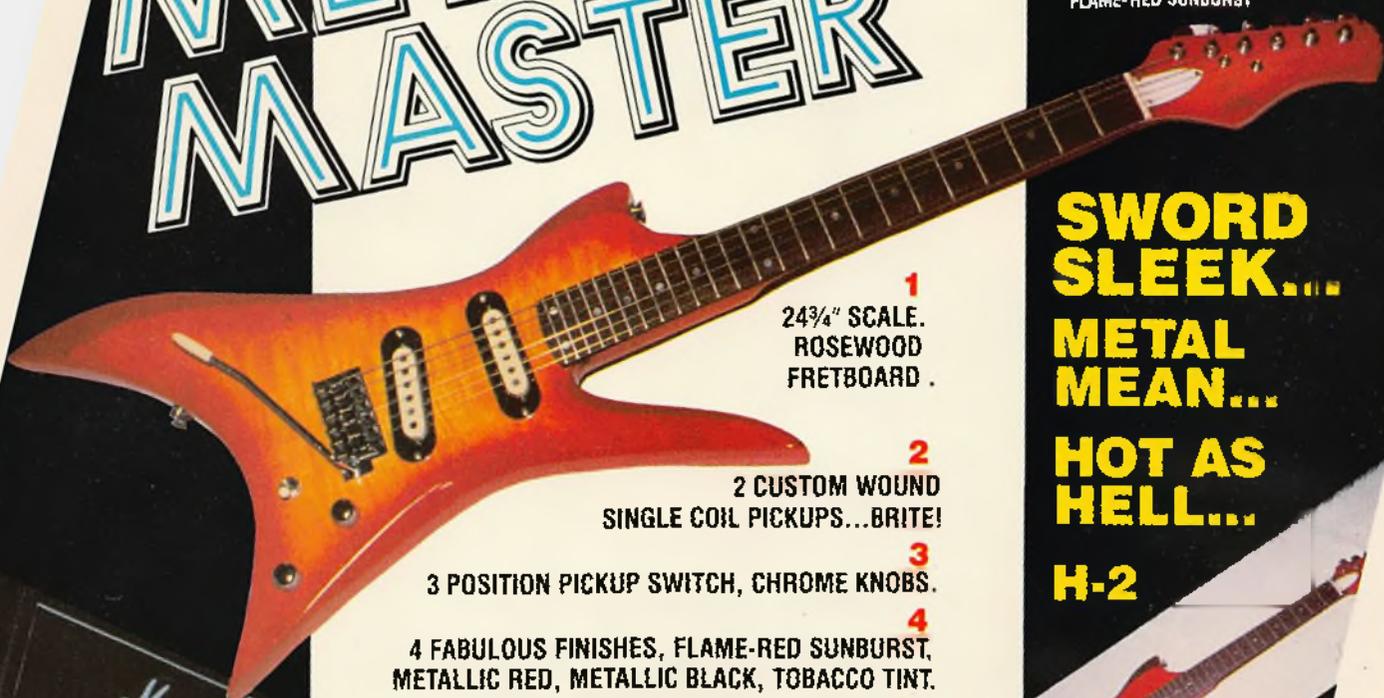
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HELL...  
H-2**

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**2**  
2 CUSTOM WOUND  
SINGLE COIL PICKUPS...BRITE!

**3**  
3 POSITION PICKUP SWITCH, CHROME KNOBS.

**4**  
4 FABULOUS FINISHES, FLAME-RED SUNBURST,  
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ACT NOW FOR BEST SELECTION

**ALL BRAND NEW  
FACTORY WARRANTED**



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M. BLK

TOBACCO TINT



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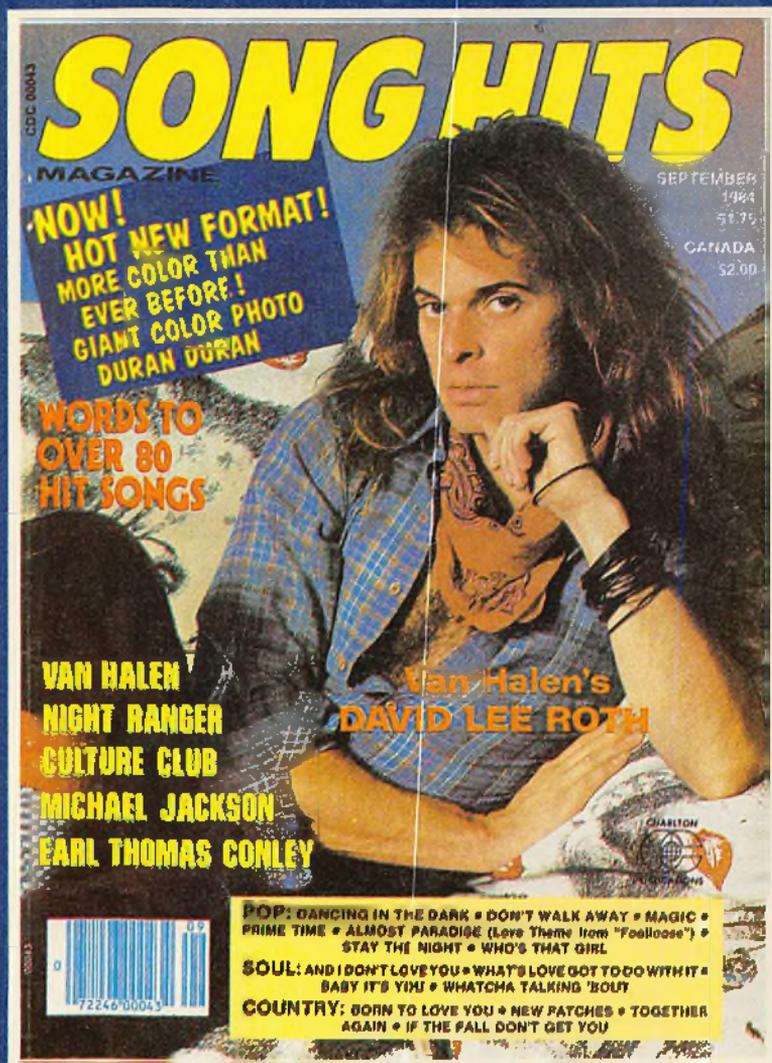
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