

SCENE SUITS

MAGAZINE

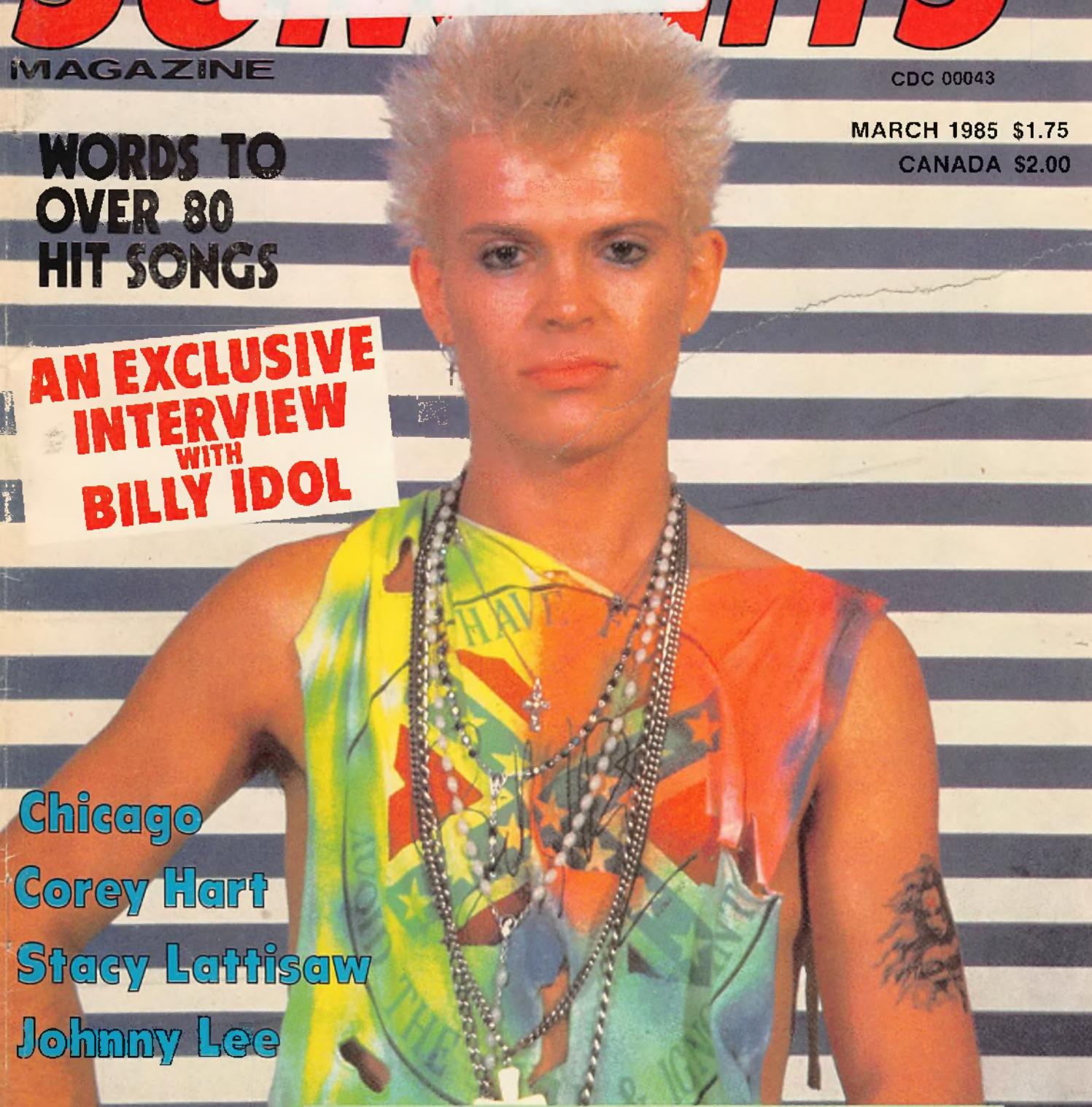
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WORDS TO
OVER 80
HIT SONGS

AN EXCLUSIVE
INTERVIEW
WITH
BILLY IDOL

MARCH 1985 \$1.75
CANADA \$2.00



Chicago
Corey Hart
Stacy Lattisaw
Johnny Lee

POP: BORN IN THE U.S.A. • I DO' WANNA KNOW • HELLO AGAIN •
UNDERSTANDING • CATCH MY FALL • THE BOYS OF SUMMER •
CONCEALED WEAPONS
SOUL: BODY • THE BELLE OF ST. MARK • TREAT HER LIKE A LADY •
PENNY LOVER • LOVERBOY
COUNTRY: HOW DO YOU FEEL (About Foolin' Around) • WHAT
ABOUT ME • HEARTACHE AND A HALF • THE GIRL MOST LIKELY TO •
MAKE MY LIFE WITH YOU

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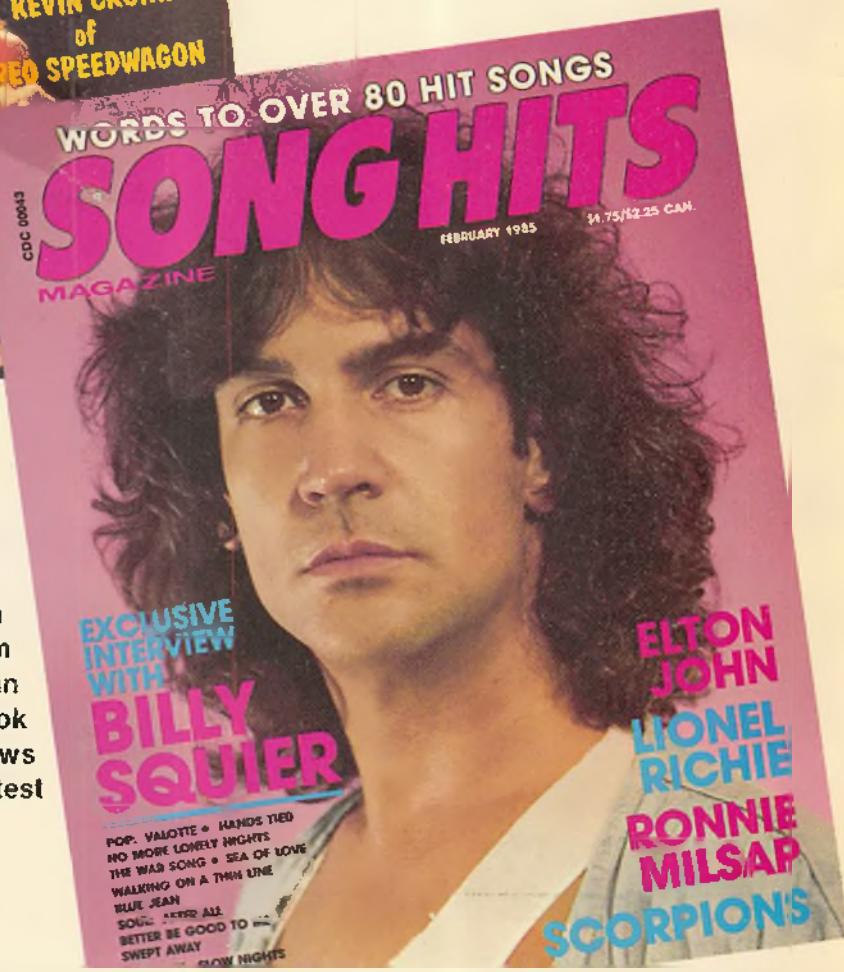
WITHOUT IT, ALL YOU
CAN DO IS
HUM...



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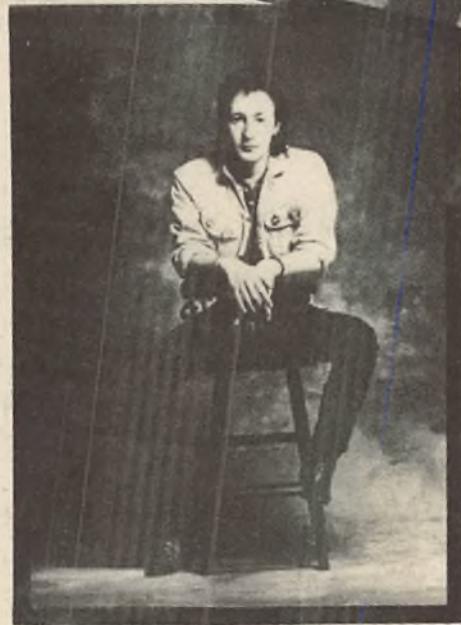
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Jim Marshall

(Pride) IN THE NAME OF LOVE

(As recorded by U2)

BONO HEWSON
LARRY MULLEN
ADAM CLAYTON
THE EDGE EVANS

One man come in the name of love
One man come and go
One man come he to justify
One man to overthrow.

In the name of love
What more in the name of love
In the name of love
What more in the name of love.

One man caught on a barbed wire fence
One man he resist

One man washed on an empty beach
One man betrayed with a kiss.

In the name of love
What more in the name of love
In the name of love
What more in the name of love.

Early morning April 4
A shot rings out in the Memphis sky
Free at last, they took your life
They could not take your pride.

In the name of love
What more in the name of love
In the name of love
One more in the name of love.

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ALL THROUGH THE NIGHT

(As recorded by Cyndi Lauper)

JULES SHEAR

All through the night
I'll be awake and I'll be with you
All through the night
This precious time when time is new
Oh all through the night today
Knowing that we feel the same without saying.

We have no past we won't reach back
Keep with me forward all through the night
And once we start the meter clicks
And it goes running all through the night
Until it ends there is no end.

All through the night
Stray cat is crying so stray cat sings back
All through the night
They have forgotten what by day they lack
Oh under those white street lamps
There is a little chance they may see.

We have no past we won't reach back
Keep with me forward all through the night
And once we start the meter clicks
And it goes running all through the night
Until it ends there is no end.

Oh the sleep in your eyes is enough
Let me be there let me stay there awhile.

We have no past we won't reach back
Keep with me forward all through the night
And once we start the meter clicks
And it goes running all through the night
Until it ends there is no end
Keep with me forward all through the night
And once we start the meter clicks
And it goes running all through the night
Until it ends there is no end.

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WE ARE THE YOUNG

(As recorded by Dan Hartman)

DAN HARTMAN
CHARLIE MIDNIGHT

We're the ones with the runaway eyes
We're the ones who can improvise
Give us room and a hot situation
We believe in positive stimulation.

We are the young
With the modern attitude
Breakin' down the walls
Breakin' all the rules
(We are the young)
Tomorrow comes and we might blow away
So we don't worry 'bout the price we pay
We are the young
We are the young.

Every street is an arcade of dreams
Uptown downtown exploding at the seam
With lights and sounds and the soul parade
White and blue collar promenade.

We are the young
With the modern attitude
Breakin' down the walls
Breakin' all the rules
(We are the young)
Tomorrow comes and we might blow away
So we don't worry 'bout the price we pay
We are the young
We are the young.

Every street is an arcade of dreams
Uptown downtown exploding at the seam
With lights and sounds and the soul parade
White and blue collar promenade.
(Repeat chorus)

Another way to gain control
A brand new day to rock and roll.

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BEARS

(As recorded by Zebra)

RANDY JACKSON

In the middle of winter
The trees are bare and the bears are hibernating
The only sound in the forest
Is the sound of snow heard crashing to the ground.

And in the middle of loving
I hope you'll find a place in your heart for them
They really can't do us any harm
It is only us who can do harm to them.

Oh but there's an animal that winter won't affect at
all
He sits by fireplaces waiting for the winter's fall
He owns guns and oh you know he's got that gun in
his hand
He's a man and oh he's got that precious thing in
his hand.

So in the middle of loving
I hope you'll find a place in your heart for them
Ooh I really do know
And when it's cold and the grass is gold
All the animals take shelter as they hide
And when an animal can't find shelter
Sometime winter takes over and he dies
Ooh really does know.

But there's an animal that winter won't affect at all
He sits by fireplaces waiting for the winter's fall
He owns guns and oh you know he's got that gun in
his hand
He's a man he always holds that precious life in his
hands
And I know, I know, I really know
And I know, I know, I really know.

Oh but there's an animal that winter won't affect at
all
He sits by fireplaces waiting for the winter's fall
He owns guns and oh you know he's got that gun in
his hands
And I know, I know, I really know
And I know, I know oh.

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MORNING DEW

(As recorded by Blackfoot)

DOBSON
ROSE

Walk me out in the morning dew baby
Please walk me out in the morning dew
I can't walk you out in the morning dew
I can't walk you out in the morning dew today.

I thought I heard a young girl cry like a baby
Thought I heard a young girl cry
You did not hear no young girl cry
You did not hear no young girl cry today.

BORN IN THE U.S.A.

(As recorded by Bruce Springsteen)

BRUCE SPRINGSTEEN

Born down in a dead man's town
The first kick I took was when I hit the ground
End up like a dog that's been beat too much
Till you spend half your life just covering up now.

Born in the U.S.A.
I was born in the U.S.A.
I was born in the U.S.A.
Born in the U.S.A. now.

Got in a little hometown jam
So they put a rifle in my hand
Sent me off to a foreign land
To go and kill the yellow man.

Born in the U.S.A.
I was born in the U.S.A.
Born in the U.S.A.
I was born in the U.S.A.

Come back home to the refinery
Hiring man says "Son if it was up to me"
Went down to see my V.A. man
He said "Son don't you understand now."

I had a brother at Khe Sahn
Fighting off them Viet Cong
They're still there he's all gone
He had a woman he loved in Saigon
I got a picture of him in her arms now.

Down in the shadow of the penitentiary
Out by the gas fires of the refinery
I'm ten years burning down the road
Nowhere to run ain't got nowhere to go.

Born in the U.S.A.
I was born in the U.S.A. now
Born in the U.S.A.
I'm a long gone daddy in the U.S.A. now
Born in the U.S.A.
Born in the U.S.A.
Born in the U.S.A.
I'm a cool rocking daddy in the U.S.A. now.

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Well I thought I saw a flash in the sky this
morning
Thought I saw a flash in the sky today
Well the earth it trembles and the sky is no longer
blue
And now there is no more morning dew oh today.

Now there is no more morning dew
Now there is no more morning dew today
For what they've been saying all these years has
come true
And now there is no more morning dew oh today
No more morning dew today
Won't you please walk me out in the morning dew.

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CONCEALED WEAPONS

(As recorded by the J. Geils Band)

SETH JUSTMAN
PAUL JUSTMAN

Buried treasure all that hidden loot
She didn't seem so dangerous
Harmless yeah to boot you
Break the ice she'll turn on you
She's way beyond the law
She yells freeze when you want her to thaw
She's a dead aim sure shot sweet

Ammo in her shoe
What fits right at her chest
She's got aiming right at you
She'll make a sharp inspection
Of more than head to toe
Then she'll slap her handcuffs on
An' say honey you can't go.

Stick 'em up
Stick 'em up woa
Concealed weapons
The most dangerous you ever saw
Stick 'em up
Concealed weapons
Concealed weapons
They ought-a be against the law.

You might have her covered
But there ain't no way to stop her
She's got her secret weapons
And there's no way she will drop 'em
She can change hands turn around and take a fancy
shot
If you can put the bullet into her cartridge slot
Spread 'em out palms down
Up against the wall
You been had but you ain't sad
No army you can call
And when she pats you down
You best not take a risk
Speak not move not
When she starts to frisk.

Stick 'em up

HAMMER TO FALL

(As recorded by Queen)

BRIAN MAY

Here we stand and here we fall
History won't care at all
Make the bed, light the light
Lady Mercy won't be home tonight
You don't waste no time at all
Don't hear the bell but you answer the call
It comes to you as to us all
We're just waiting for the hammer to fall.

Oh ev'ry night and ev'ry day
A little piece of you is falling away
But lift your face the western way
Build your muscles as your body decays
Toe the line and play their game
Let the anaesthetic cover it all
Till one day they call your name

Stick 'em up woa
Concealed weapons
She's gonna beat you to the draw
Stick 'em up
Concealed weapons
Concealed weapons
They ought-a be against the law.

Bup ba da da da da
Bup ba da da da
Bup ba da da da da
Bup ba da da da.

She didn't know that she was packin'
She didn't know my heart was crackin'
She was shootin' with live ammunition
She was attacking from ev'ry position
She had me pinned down flat on the floor
She blew me away and I was hurtin' for sure.

Concealed weapons
Concealed weapons
They ought-a be against the law

Stick 'em up
Stick 'em up
Concealed weapons
Stick 'em up
Stick 'em up
Concealed weapons

It's as dangerous as you ever saw
Stick 'em up
Stick 'em up
Concealed weapons

They ought-a be against the law
Stick 'em up
Stick 'em up
Concealed weapons

She's gonna beat you to the draw
Stick 'em up
Stick 'em up
Concealed weapons

Stick 'em up
Stick 'em up
Concealed weapons

They ought-a be against the law
Stick 'em up
Stick 'em up
Concealed weapons

Stick 'em up
Stick 'em up
Concealed weapons

Let me tell you 'bout those concealed weapons
They ought-a be against the law.

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You know it's time for the hammer to fall.

Rich or poor or famous for your truth
It's all the same
Lock your door the rain is pouring through your
window pane
Baby now your struggle's all in vain.

For we who grew up tall and proud
In the shadow of the mushroom cloud
Convinced our voices can't be heard
We just want to scream it louder and louder

What the hell we fighting for
Just surrender and it won't hurt at all
You just got time to say your prayers
While you're waiting for the hammer to, hammer
to fall
Hey hammer to fall.

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CATCH MY FALL.

(As recorded by *Billy Idol*)

BILLY IDOL

I have the time
So I will sing yeah
I'm just a boy
But I will win yeah
Lost song of lovers
Fellow travellers yeah
Leave me sad and hollow
With just these words.

It could happen to you
So think for yourself
If I should stumble
Catch my fall yeah
If I should stumble
Catch my fall
Catch my fall
If I should stumble
Catch my fall
If I should stumble.

I've travelled and unwound
My own truth yeah
I've laid my head
On the rock of youth yeah
I've trusted and then broken
My own word
Just to keep me free
In this mad, mad world.

It could happen to you
So think for yourself
If I should stumble
Catch my fall yeah
If I should stumble
Catch my fall yeah
Catch my fall.

It could happen to you
So think for yourself
If I should stumble
Catch my fall yeah
If I should stumble
Catch my fall yeah
If I should stumble
Won't you
Catch my fall
If I should stumble
Catch my fall
If I should stumble
Catch my fall
If I should stumble
Catch my fall
If I should stumble.

HELLO AGAIN

(As recorded by *The Cars*)

RIC OCASEK

Hello
Hello again
Hello
Hello again.

You might have forgot
The journey ends
You tied your knots
And you made your friends
You left the scene
Without a trace
One hand on the ground
One hand in space.

Oh you passed on mercy
You tried the rest
You gave your body
You gave your best
Starin' at the green door
Livin' in the sky
You don't want to know it
You just want to fly.

Hello
Hello again
Hello
Hello again.

I know you're a dreamer
Who's under the gun
I know you're a dreamer
Who's only just begun.

Hello
Hello again
Hello
Hello again.

Oh and when there's nothin'
Nothin' left to lose
You leave it all
To fade to blue.

You want to feel electric
You want to feel loose
You want to be electric
You want to call a truce
Look at the profile
Starin' at the flame
Waitin' for the sunshine
Standin' in the rain.

Hello
Hello again
Hello
Hello again.

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THE BOYS OF SUMMER

(As recorded by Don Henley)

DON HENLEY
MIKE CAMPBELL

Nobody on the road
Nobody on the beach
I feel it in the air
The summer's out of reach
Empty lake empty streets
The sun goes down alone
I'm drivin' by your house
Though I know you're not home.

But I can see you
Your brown skin shinin' in the sun
You got your hair combed back and your sunglasses
on baby
And I can tell you my love for you will still be
strong
After the boys of summer have gone.

I never will forget those nights
I wonder if it was a dream
Remember how you made me crazy
Remember how I made you scream
Now I don't understand what happened to our love
But babe I'm gonna get you back
I'm gonna show you what I'm made of.

I can see you
Your brown skin shinin' in the sun
I see you walkin' real slow and you're smilin' at
everyone
I can tell you my love for you will still be strong
After the boys of summer have gone.

Out on the road today I saw a "Deadhead" sticker on
a Cadillac
A little voice inside my head said "Don't look back,
you can never look back"
I thought I knew what love was
What did I know
Those days are gone forever
I should just let them go but.

I can see you
Your brown skin shinin' in the sun
You got that top pulled down and that radio on baby
And I can tell you my love for you will still be
strong
After the boys of summer have gone.

I can see you
Your brown skin shinin' in the sun
You got that hair slicked back and those Wayfarers
on, baby
I can tell you my love for you will still be strong
After the boys of summer have gone.

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MARCH OF THE SAINT

(As recorded by Armored Saint)

JOHN BUSH
DAVID E. PRICHARD
GONZALO SANDOVAL
PHIL SANDOVAL
JOSEPH S. VERA

You're the youth bangers fight forever more
Raise your golden hammer bring it down like thor
Ooh the force is going to bring us victory
No foe or rival will stop the energy.

It's a vital mistake
To try to brawl with the brave
The storm just breaks out in rage
Oh then it's time to release the martyrs on your
mind.

It's the march of the saint
March of the saint
March of the saint
March of the saint.

Glench your fist a battle's on the way
Shout the truth metal's here to claim the day
Hear the crowd's mighty roar
It verifies assurance that we won another war.

It's a vital mistake
To try to brawl with the brave
The storm just breaks out in rage
Oh then it's time to release the martyrs on your
mind.

It's the march of the saint
March of the saint.

It's a vital mistake
To try to brawl with the brave
The storm just breaks out in rage
Oh then it's time to release the martyrs on your
mind.

March of the saint
March of the saint.

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I DO' WANNA KNOW

(As recorded by REO Speedwagon)

KEVIN CRONIN

You have said as much as you can say
Your heart is just about to overflow
Must be something more I can do
Some new plateau
I'm listening to you
Dying to know
Everything that you're feeling
Every change you undergo
Just don't tell me that you love me
Because I do' wanna know.

I do' wanna know
How much you love me
I do' wanna know
How much you care
I do' wanna, I do' wanna, I do' wanna know
I do' wanna do
What I'm supposed to do
I do' wanna wear
What I'm supposed to wear

I do' wanna, I do' wanna, I do' wanna know.

You are gonna do what you must do
You are gonna go where you wanna go
You are gonna hear what you hear
Fear what you fear
Don't say a word
Don't let it show
You will be what you will be
You will reap everything you sow
Just don't tell me that you love me
Because I do' wanna know.

I do' wanna know
How much you love me
I do' wanna know
How much you care
I do' wanna, I do' wanna, I do' wanna know
I do' wanna do
What I'm supposed to do
I do' wanna wear
What I'm supposed to wear
I do' wanna, I do' wanna, I do' wanna know.

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TWO TRIBES

(As recorded by Frankie Goes To Hollywood)

HOLLY JOHNSON
MARK O'TOOLE
PETER GILL

Ladies and gentlemen let me present Frankie
Goes to Hollywood
Possibly the most important thing this side of the
world.

You may pronounce this daily a thousand times
over
But the goddess of the eternal court of history
Will smile and tear to tatters
The brief of the state prosecutor and the sentence
of this court
For she acquits us.

Condemn me
Condemn me
Condemn me.

History will absolve
Singing this will be the day that I die.

If your grandmother or any other member of your
family
Should die whilst in the shelter
Put them outside but remember to tag them first
for identification purposes.

Go to war
Go to war
Go to war.

Just think of it
War breaks out and nobody turns up
If any member of the family
Should die whilst in the shelter
Put them outside but remember to tag them first
for identification purposes.

If any member of your family

Should die whilst in the shelter from
contamination
Put them outside but remember to tag them first
for identification purposes.

If your grandmother or any other member of your
family
Should die whilst in the shelter
Put them outside but remember to tag them first
for identification purposes.

It's enough to make you wonder sometimes if
you're on the right planet.

When you hear the air attack warning
You and your family must take cover
Do not stay out of doors
If you are caught in the open lie down.

Let's go
When two tribes go to war etc.

And now here is a reminder about fall-out
warnings
When fall out is expected you will hear 3 bangs in
short succession like this
In some areas the warning may be given by means
of 3 gongs like this
Or you may hear 3 whistles
All these 3 types of sounds indicate that fall out is
expected.

When two tribes etc.

When you hear them you must stay in the safest
position in the house
Keep the doors shut
Do not go outside until you are told to do so.

This is the all clear
When you hear this sound you can leave your
home.

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WE BELONG

(As recorded by Pat Benatar)

DAVID ERIC LOWEN
DANIEL NAVARRO

Twenty times I've tried to tell you
Twenty times I've cried alone
Always I'm surprised how well
You cut my feelings to the bone
Don't want to leave you really
I've invested too much time
To give you up that easy
When I yield to your advice
When you say.

We belong to the light
We belong to the thunder
We belong to the sound of the words
We've both fallen under
Whatever we deny or embrace
For worse or for better
We belong, we belong
We belong together.

Maybe it's a sign of weakness
When I don't know what to say

Maybe I just wouldn't know
What to do with my strength anyway
How we've become a habit
Do we distort the facts
Now there's no looking forward
Now there's no turning back
When you say.

We belong to the light
We belong to the thunder
We belong to the sound of the words
We've both fallen under
Whatever we deny or embrace
For worse or for better
We belong, we belong
We belong together.

Close your eyes and try to sleep now
Close your eyes and try to dream
Clear your mind and do your best
To try and wash the palette clean
We can't begin to know it
How much we really care
I hear your voice inside me
I see your face everywhere
Still you say.

(Repeat chorus)

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Judas Priest	T-J-P-A-X-D-E-B-S R C	Ozzy Osbourne	T-J-S-P-A-O-E-B-C
Duran Duran	T-J-P-A-D-S-X-C	Def Leppard	T-J-P-A-X-S-E-A
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Motley Crue	T-J-P-A-D C-S-R	Journey	T-J-P-A-S-D C-R-E
Quiet Riot	T-J-P-A-R	Police	T-J-P-A-X-D-E-B-R-C
Adam Ant	T-J-P-A-U-S	Black Sabbath	T-J-A-D-P
Rush	T-J-P-A-X-D R	David Bowie	T-J-P
Led Zeppelin	T-J-S-P-A-X-D-E-B-R	Stray Cats	T-J-P-A-X-E
Pink Floyd	T-J-S-A-D C-R-E	Rolling Stones	T-J-S-P-E
Jimi Hendrix	T-S-P-A-D-B-J	The Clash	T-J-A
Men At Work	T-J-P-A	Grateful Dead	T-J-P
Lynyrd Skynyrd	T-J-S-P-A-B R C	GoGo's	T-J-P
Pai Behar	T-J-P	Asia	T-J-P
The Doors	T-J-P-A-E-B	The Who	T-J-P-A-E
Beatles	T-J-P-A-X-D-E-B	Roll	T-P-J-C-A
Billy Squier	T-J-P-A	Jim Morrison	T-P-B-D-E-J-S
Jean Jett	T-J-P-A	Dio	T-C
U-2	T-J-P-A-E	Twisted Sister	T-P-J-A
Styx	S-T-J-P	John Cougar	T-P
Scorpions	T-J-P-E-R-S-C-A	Great White	T
The 3 Stooges	T-J-P A	Cynthia Lauper	P-A
Bullseye	T-J-E	Night Ranger	T-S
Robert Plant	T-J-P	British Flag plain	T-J-B-E-A-D
Loverboy	T-J-P-X	or with words "HEAVY	
Culture Club	T-J-P-A	METAL RULES	T-J
Van Halen	T-J-P-X S-R-E	or with words "LONG	
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UNDERSTANDING

(From the movie soundtrack
Teachers)

(As recorded by Bob Seger & The Silver Bullet Band)

BOB SEGER

It seems like only yesterday
I didn't have a clue
I stood alone not knowing where to turn.

Now suddenly I look around
Everything looks new
I don't know why but I think I'm startin' to learn.

They call it understanding
A willingness to grow
I finally understand it
There's so much I could know.

Until the day you came along
I used to just get lost
I only heard the things I wanted to hear.

It always seemed like no one cared
Then you took the time
And now I look and everything seems clear.

You've got me understanding
You've really helped me see
I finally understand it
It's meant so much to me
You've got me understanding
You've given me some pride
I finally understand it
You're really on my side.

Really on my side yeah
Got me understanding
Understanding
Ooo you got me understanding
Understanding
Understanding
You got me understanding
For the first time
You got me understanding.

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GIRLS WITH GUNS

(As recorded by Tommy Shaw)

TOMMY SHAW

I'll tell you now
And I won't tell you twice
Where, when and how
I got some bad advice
I never thought I could handle a girl with guns
And let me tell you
You can bet that I'm not the only one oh no.
Stand tall
Don't think small
Don't get your back against the wall
Shoot straight
I can't wait
Aim for the heart and fire away.

THE GAP

(As recorded by the Thompson Twins)

TOM BAILEY
ALANNAH CURRIE
JOE LEEWAY

Wake up in a strange land
One of forty thieves
And I see for the first time
Just what you believe
I go down to the market
Where I can buy or sell
And I listen to the chanting
And all the lies the wise ones tell.

They say east is east
West is west
Two diff'rent colors on the map
We say break the line chew the fat
A-keep moving out into the gap.

Beggars in the backstreets
There for all the world to leave
It's you that's begging for attention
Well it's all the same to me
And I won't ask permission
Not from teachers or from kings
'Cause I can see for myself
All the pain that you will bring.

They say east is east
West is west
Two diff'rent rhythms to the rap
We say break the line chew the fat
A-keep moving out into the gap.

Can you smell the perfume
Of a hundred thousand years
Dare you look into the eyes
That hide a hundred million tears
And there's no need to be so frightened
Of all the figures in the night
'Cause we shared the same emotions
And no one's wrong and no one's right.

They say east is east
West is west
Two diff'rent colors on the map
We say break the line chew the fat
A-keep moving out into the gap.

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I've come around
I understand today
And she's the target now
I'm gonna have my way
Ev'rybody says don't go messing with a girl with guns
They don't need you
They couldn't love you
They couldn't be any fun oh.
An innocent bystander
Who forgets to look both ways
Who never tries to understand her
Won't feel the heat 'til it's too late
So I'll tell you.

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Beauty News and Tips FOR OUR READERS

We've gathered a collection of extraordinary beauty products that we want you to know about and put to work to help create a lovelier and more confident you. These products are offered only by mail and come with an absolute money-back guarantee from That Special Look, Inc. See the lower right-hand corner.



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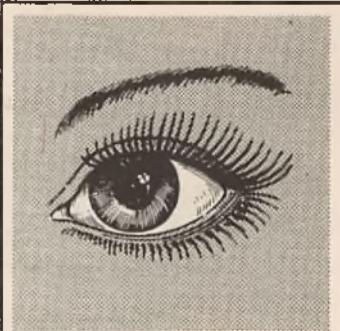
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KISS CIGARETTES GOODBYE

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GORGEOUS EYES IN ONE WEEK

Here is your chance to enjoy the miraculous benefits of a new, incredible product that induces your lashes to grow longer, faster than you ever dreamed possible. Secret, newly-developed ingredient prevents tips from breaking as they normally do and thus preserves length and lushness your eyes need in order to be dramatically glamorous. Works while you work, play or sleep. See the delightful difference in a week. The distributor unconditionally guarantees it.

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COVER UP THOSE VEINS

Cover up blemishes, scars, age spots, burns on legs or any other part of your body with a single application of MasKin. It stays on all day and all night till you want it off. Not an expensive stocking or treatment. Wear it with bare legs or at the beach. Natural looking. Specify the shade of your skin, light, medium or dark when ordering. Totally inconspicuous. The perfect, natural cover-up at a most affordable price. Won't rub off. Try one application, then look in the mirror. You won't see one vein or blemish.

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WHITEN TEETH INSTANTLY

This marvelous dental formula instantly whitens teeth suffering from tobacco stains, coffee and tea stains, ugly spots. Transforms dull, grey and discolored teeth into bright, flashing pearly-whites with single application. Since attractive teeth help so much to produce a more attractive you, we can't think of a more simple way for quick improvement of your facial beauty. TV, stage and movie stars as well as famous models use this method as part of their make-up. Your teeth can be a definite turn-off or they can mean more excitement in your love life. The distributor is perfectly willing to let you give it a trial without risk so why not do so now?

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SEE YOU IN HELL

(As recorded by Grim Reaper)

NICHOLAS BOWCOTT
STEPHEN GRIMMETT

See you in hell
Can I make you an offer
You can't refuse
I keep my eyes on you 'cos I tell you that you lose
Now you can come with me to a place you know so
well
I will take you to the very gates of hell.

See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell
See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell yeah.

See you in hell
The choice of ten of many sins can be yours
Half my kingdom for the choice is yours
You can take it anytime that you need
Beg steal or borrow all you've got to do is plead.

See you in hell my friend
See you in hell my friend

See you in hell my friend
I'll see you in hell
See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell ooh yeah.

Come with me I will take you down to the very
debts of your soul
And I'll make you burn
See you, see you in hell
See you, see you.

Can I make you an offer
You can't refuse
I kept my eyes on you 'cos I told you that you'd lose
Now you can come with me to a place you know so
well
Like I told you at the very gates of hell.

See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell
See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell.
(Repeat)

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WALKING ON A THIN LINE

(As recorded by Huey Lewis and The News)

ANDRE PESSIS
KEVIN WELLS

Sometimes in my bed at night
I curse the dark and I pray for the light
And sometimes the light's no consolation.

Blinded by a memory
Afraid of what it might do to me
And the tears and the sweat only mock my
desperation.

Don't you know me I'm the boy next door
The one you find so easy to ignore
Is that what I was fighting for
Walking on a thin line
Straight off the front line
Labeled as freaks
Loose on the streets of the city
Walking on a thin line
Angry all the time
Take a look at my face
See what it's doing to me.

Taught me how to shoot to kill
A specialist with a deadly skill
A skill I needed to have to be a survivor.

It's over now so they say
Well sometimes it don't work out that way

Cause you're never the same
When you've been under fire no.

Don't you know me I'm the boy next door
The one you find so easy to ignore
Is that what I was fighting for
Walking on a thin line
Straight off the front line
Labeled as freaks
Loose on the streets of the city
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Angry all the time
Take a look at my face
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Straight off the front line
Labeled as freaks
Loose on the streets of the city
Walking on a thin line
Angry all the time
Take a look at my face
See what it's doing to me.

Walking on a thin line
Walking on a thin line
Walking on a thin line.

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ALL NIGHT LONG

(As recorded by Billy Squier)

BILLY SQUIER

I get up
 I run through the world like a fire
 Heat it up
 I swim in the flames of desire
 Chase it if you care
 Take it if you dare
 It's there in the air
 Answer to the gun
 Dance in the sun
 Run boy run
 Run for your life
 You're movin' on and on
 The art of survival
 Is turnin' me on.
 And I'll be chasin' it
 All night long
 (Don'tcha wanna live)
 Said all night long
 (Don'tcha wanna live)
 Chasin' it
 All night long
 (Don'tcha wanna live)
 Chasin' it

All night long
 (Don'tcha wanna live).

I get out
 I roam through the streets like a tiger
 Ooh let it out
 I swing like a bird on a wire
 Everywhere you go everybody knows
 Ah don'tcha know
 Everything you do
 Anybody new
 They're all on to you
 Fight for your life
 And turn it all around
 The art of survival
 Isn't gettin' me down.
 But I'll be chasin' it
 All night long
 (Don'tcha wanna live)
 I said all night long
 (Don'tcha wanna live)
 I'm chasin' it
 All night long
 (Don'tcha wanna live)
 Chasin' it
 All night long.

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SATISFIED MAN

(As recorded by Molly Hatchet)

TOM DELUCA
 TOM JANS

Don't do no drugs
 Don't have the time
 I stay straight
 But I don't mind
 Cause I got love
 The best in all the land
 I'm just a satisfied man.
 Ain't no girl
 Can turn my head
 Cause I got better
 Waitin' home in bed
 She does it all
 Never can complain
 Makes me a satisfied man.

And when the world
 Comes falling down
 We'll be together
 No one else around
 Face to face
 Right up to the end
 I'll go out a satisfied man.

She keeps it coming
 She keeps me going
 Every night and every day
 Yeah she's all mine.

Satisfied man
 Ooo I'm so satisfied
 Yea I'm so satisfied ooo I'm so satisfied
 I'm a satisfied man.

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SEA OF LOVE

(As recorded by The Honeydrippers)

PHILIP BAPTISTE
 GEORGE KHOURY

Do you remember when we met
 That's the day
 I knew you were my pet
 I want to tell you
 How much I love you.

Come with me my love to the sea
 The sea of love
 I want to tell you
 Just how much I love you.

Come with me

To the sea of love
 Do you remember when we met
 That's the day

I knew you were my pet
 I want to tell you
 How much I love you.

Come with me
 To the sea of love
 Come with me my love to the sea
 The sea of love
 I want to tell you
 Just how much I love you.

I want to tell you
 Oh how much I love you.

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L.O.V.E MACHINE

(As recorded by W.A.S.P.)

BLACKIE LAWLESS

Lady have you known me
The perfect love machine
I'm Virgo my Leo's rising
Venus made me king
That trail of broken hearts
They all belong to me
Magic runs through my fingers
One touch you'll see.

L.O.V.E.
All I need's my love machine
Tonite, tonite.

What can I do for you
Am I your wildest dream
What do I move in you

Am I what I seem
My eyes they lie and you cry
Love brings you pain
And if you try to love me
You'll not be the same.

L.O.V.E.
All I need's my love machine
Tonite, tonite.

L.O.V.E.
All I need's my love machine
Tonite, tonite.

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THE WAR SONG

(As recorded by Culture Club)

CULTURE CLUB

War war is stupid
And people are stupid
And love means nothing
In some strange quarters
War war is stupid
And I heard the banging
Of hearts and fingers
War.
People fill the world
With narrow confidence
Like a child at birth
A man with no defense
What's mine's my own
I won't give it to you
No matter what you say
No matter what you do.
Now we're fighting in our hearts
Fighting in the street
Won't somebody help me.

War war is stupid
And people are stupid
And love means nothing
In some strange quarters
War war is stupid
And I hear the banging
Of hearts and fingers
War.
Man is far behind
In the search for something new
Like a philistine
We're burning witches too
This world of fate
Must be designed for you
It matters what you say

It matters what you do.
Now we're fighting in our hearts
Fighting in the street
Won't somebody help me.

War war is stupid
And people are stupid
And love means nothing
In some strange quarters
War war is stupid
And I heard the banging
Of hearts and fingers
War.

After the bird has flown
He walked ten thousand
Miles back home.

You can't do that to me no
You can't do that to me
You can't do that to me no
You can't do that to me.

In this heart of mine
I'll find a place for you
For black or white
For grown up children too.

Now we're fighting in our hearts
Fighting in the street
Won't somebody help me.

War war is stupid
And people are stupid
And love means nothing
In some strange quarters
War war is stupid
And I heard the banging
Of hearts and fingers
War.

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I CAN'T DRIVE 55

(As recorded by Sammy Hagar)

SAMMY HAGAR

One foot on the brake
And one on the gas hey

Well there's too much traffic I can't pass no
So I'm trying my best to legal move
it black and white come and touch my groove
again.

Go on and write me up a one twenty-five

Post my face

Wanted dead or alive

Take my license and all that jive
I can't drive fifty-five oh no.

I signed my name with number twenty-four hey
Yeah the judge said boy just one more huh
I'm gonna throw your ... in the city joint

Looked me in the eye

Said you get my point

I said yeah oh yeah.

Write me up a one twenty-five

Post my face

BLUE JEAN

(As recorded by David Bowie)

BOWIE

Blue Jean

I just met a girl named Blue Jean

Blue Jean

She got a camouflaged face and no money
Remember

They always let you down when you need 'em
Oh Blue Jean

Is heaven any sweeter than Blue Jean

She got a police bike

She got a turned up nose.

Sometimes I feel like

(Oh the whole human race)

Jazzin' for Blue Jean

(Oh and when my Blue Jean's blue)

Blue Jean can send me

(Oh somebody send me)

Somebody send me

(Oh somebody send me).

One day

I'm gonna write a poem in a letter

One day

I'm gonna get that faculty together

Remember

That everybody has to wait in line

Blue Jean

Look out world you know I've got mine

She got Latin roots

She got everything.

Sometimes I feel like

(Oh the whole human race)

Jazzin' for Blue Jean

(Oh and when my Blue Jean's blue)

Blue Jean can send me

(Oh somebody send me)

Somebody send me

(Oh somebody send me).

(Repeat)

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Wanted dead or alive
Take my license and all that jive
I can't drive fifty-five oh yeah

I can't drive fifty-five

I can't drive fifty-five

I can't drive fifty-five

I can't drive fifty-five.

When I drive that slow

You know it's hard to steer

And I can't get my car out of second gear
What used to take two hours

Now takes all day

Huh it took me 16 hours to get to L.A..
Go on and write me up a one twenty-five

Post my face

Wanted dead or alive

Take my license and all that jive

No, no, no I can't drive fifty-five

I can't drive fifty-five.

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I WANNA ROCK

(As recorded by Twisted Sister)

D. SNIDER

I wanna rock (rock)

I wanna rock (rock)

I want to rock (rock)

I wanna rock (rock).

Turn it down you say

Well all I got to say to you is time and time again I
say no

No, no, no, no, no, no

Tell me not to play

Well all I got to say when you tell me not to play I
say no

No, no, no, no, no, no

So if you ask me why I like the way I play it
There's only one thing I can say to you.

I wanna rock (rock)

I wanna rock (rock)

I want to rock (rock)

I wanna rock (rock).

There's a feelin' that I get from nothin' else and
there ain't nothin' in the world that makes me go
Go, go, go, go, go, go
Turn the power up

I've waited for so long so I could hear my favorite
song so let's go
Go, go, go, go, go, go

When it's like this I feel the music shootin'
through me

There's nothin' else that I would rather do.

I wanna rock (rock)

I wanna rock (rock)

I want to rock (rock)

I wanna rock (rock)

I wanna rock, rock, rock

I wanna rock, rock, rock

I want to rock, rock, rock

I wanna rock, rock, rock

I want to rock.

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HAD A DREAM (Sleeping With The Enemy)

(As recorded by Roger Hodgson)

ROGER HODGSON

Had a dream I was born
To be naked in the eye of the storm
And now it's standing right in front
of me
What's it gonna do to me who knows
Had a dream it was time
To be taken to the front of the line
Well that is not a place you wanna be
Sleeping with the enemy you know.

I don't care

I NEED YOU TONIGHT

(As recorded by Peter Wolf)

PETER WOLF
PETER S. BLISS

When the music stops I walk you to
your door
We say goodnight like a thousand
times before
This is the night I just can't walk
away oh
This is the night I need you even
more.

HEAVEN'S ON FIRE

(As recorded by Kiss)

PAUL STANLEY
DESMOND CHILD

I look at you and my blood boils hot
I feel my temperature rise
I want it all give me what you got
There's hunger in your eyes
I'm getting closer
Baby hear me breathe
You know the way to give me what I
need
Just let me love you
And you'll never leave.

WANTED MAN

(As recorded by Ratt)

PEARCY
CROSBY

Low dealer with snake eyes
You cross me you realize
Your, your hot leather
Your cold steel
You make a move
I'll make you feel like a human
target
In my eyes

What the future brings

Give a damn

About anything

I'd be fine

If they'd only leave me alone

But it's time

Gotta take a stance

Cuz I won't

Get a second chance

And I know

Now I have to make it alone yeah.

Had a dream it was war

And they couldn't tell me what it was
for

But it was somethin' they could lie
about

Somethin' we could die about you
know

Anytime, anyplace

When you look that man in the face

Well it is not a face you wanna see
Sleeping with the enemy you know.

Had a dream it was time
To be a witness at the scene of the
crime
Well that is something you can
analyze
Something you can criticize who
knows

So we wait hesitate
And we're makin' such a mistake
Oh whatever can the matter be
Sleeping with the enemy you know.

(Repeat chorus)

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wo

Why should we wait till tomorrow wo
wo

I can't wait till tomorrow oh
I need you tonight yeah.

Why should we wait till tomorrow wo
wo

Why should we wait till tomorrow wo
wo

I can't wait till tomorrow oh
I need you tonight
An' I need you tonight
Cause I need you tonight.

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Why should we wait till tomorrow wo
wo

Why should we wait till tomorrow wo
wo

I can't wait till tomorrow oh
I need you tonight.

I drive away but you're still on my
mind

It's gettin' so hard leaving you
behind

This is the night I just want you to
know oh

This is the night I just can't let you
go.

Why should we wait till tomorrow wo

Feel my heart

Takin' you higher

Burn with me

Heaven's on fire

Paint the sky

With desire

Angel fly

Heaven's on fire.

I got a fever ragin' in my heart

You make me shiver and shake

Baby don't stop take it to the top

Eat it like a piece of cake

You're comin' closer

I can hear you breathe

You drive me crazy when you start
to tease

You could bring the devil to his
knees.

Oh heaven's on fire

Oh heaven's on fire.

I'm getting closer

Baby hear me breathe

You know the way to give me what I
need

Just let me love you

And you'll never leave.

Oh heaven's on fire

Oh heaven's on fire.

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mobile Music Company (ASCAP).

It's really what you want to be
A wanted man

A wanted man.

'Cause I'm a wanted man

'Cause I'm a wanted man

Yes I am

'Cause I'm a wanted man.

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mission.

I've got you in my sights

And by the rope you will hang

It's your neck from this Ratt gang.

'Cause I'm a wanted man

'Cause I'm a wanted man.

Well gun fighter you think twice
Are you fast you heed my advice
I drink whiskey you say goodnight
I'll put an end to this here light
You're a human target in my eyes
I've got you well in my sights
And by the rope you will hang
It's your neck from this Ratt gang.

TEARS

(As recorded by John Waite)

VINCENT CUSANO
ADAM MITCHELL

You left me here alone
I guess I'll never see the light
You turned another stone
And he makes your wrong seem
right
On some different wave length
Somehow he brings you more
Sweetheart tonight I know for sure.

I'll see those tears
And the damage they do
You're breakin' my heart with those
tears
And I'll cry over you
Can't we make a new start
Of all the girls I've had at my knees
You're the only one
Who could bring me to these tears.

A master of the beat
You've got my number in your hand
A killer on the streets
You've got your actions planned
But somewhere in your heart
There must be a place for me

WAKE ME UP BEFORE YOU GO-GO

(As recorded by Wham)

GEORGE MICHAEL

Jitterbug
You put the boom boom into my
heart
You send my soul sky high when
your loving starts
Jitterbug into my brain
Goes a bang bang bang till my feet
do the same
If something's bugging you
If some thing's ain't right
My best friend told me what you did
last night
Left me sleeping in my bed
I was dreaming but I should have
been with you instead.

Wake me up before you go-go
Don't leave me hanging on like a yo
yo
Wake me up before you go-go
I don't wanna miss it when you hit
that high
Wake me up before you go-go
'Cause I'm not planning on going
solo
Wake me up before you go-go
Take me dancing tonight
I wanna hit that high
Yeah, yeah.

You put the gray skies outta my way
You make the sunshine brighter

'Cause sweetheart tonight I know
for sure.

I'll see those tears
And the damage they do
You're breakin' my heart with those
tears
And I'll cry over you
Can't we make a new start
Of all the girls I've had at my knees
You're the only one
Who could bring me to these tears.

I'm looking at you
You're looking at me
You won't let me go
But you won't set me free.

I'll see those tears
And the damage they do
You're breakin' my heart with those
tears
I'll cry over you
Cry for you tonight
Cry you a river.

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than Doris Day
You turn a bright spark into a flame
My beats per minute never been the
same

'Cause you're my lady
I'm your fool
It makes me crazy when you act so
cruel
Come on baby let's not fight
We'll go dancing
Ev'rything will be alright.

Wake me up before you go-go
Don't leave me hanging on like a yo
yo

Wake me up before you go-go
I don't wanna miss it when you hit
that high

Wake me up before you go-go
'Cause I'm not planning on going
solo

Wake me up before you go-go
Take me dancing tonight
I wanna hit that high
Yeah, yeah yeah baby.

Cuddle up baby move in tight
We'll go dancing tomorrow night
It's cold out there but it's warm in
bed
They can dance we'll stay home
instead
Jitterbug.
(Repeat chorus)

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I CAN'T HOLD BACK

(As recorded by Survivor)

FRANKIE SULLIVAN
JIM PETERIK

There's a story in my eyes
Turn the pages of desire
Now it's time to trade those dreams
For the rush of passion's fire
I can feel you tremble when we
touch
And I feel the hand of fate
Reaching out to both of us
I've been holding back the night.

I've been searching for a clue from
you

I'm gonna try with all my might
To make this story line come true
Can ya feel me tremble when we
touch
Can ya feel the hands of fate
Reaching out to both of us
This love affair can't wait.

I can't hold back
I'm on the edge
(I can't hold back)
Your voice explodes inside my head
I can't hold back
I won't back down
Girl it's too late to turn back now.

Another shooting star goes by
And in the night the silence speaks
to you and I
And now the time has come at last
Don't let the moment run too fast
I can feel you tremble when we
touch

And I feel the hand of fate
Reaching out to both of us
There's a story in my eyes
Turn the pages of desire
Now it's time to trade those dreams
For the rush of passion's fire.

I can't hold back
I'm on the edge
(I can't hold back)
Your voice explodes inside my head
I can't hold back
I won't back down
Girl it's too late to turn back now
I can see you tremble when we
touch

Ooh and I feel the hand of fate
Reaching out to both of us
This love affair can't wait
I can't hold back
I can't hold back
I can't hold back
I can't hold back.

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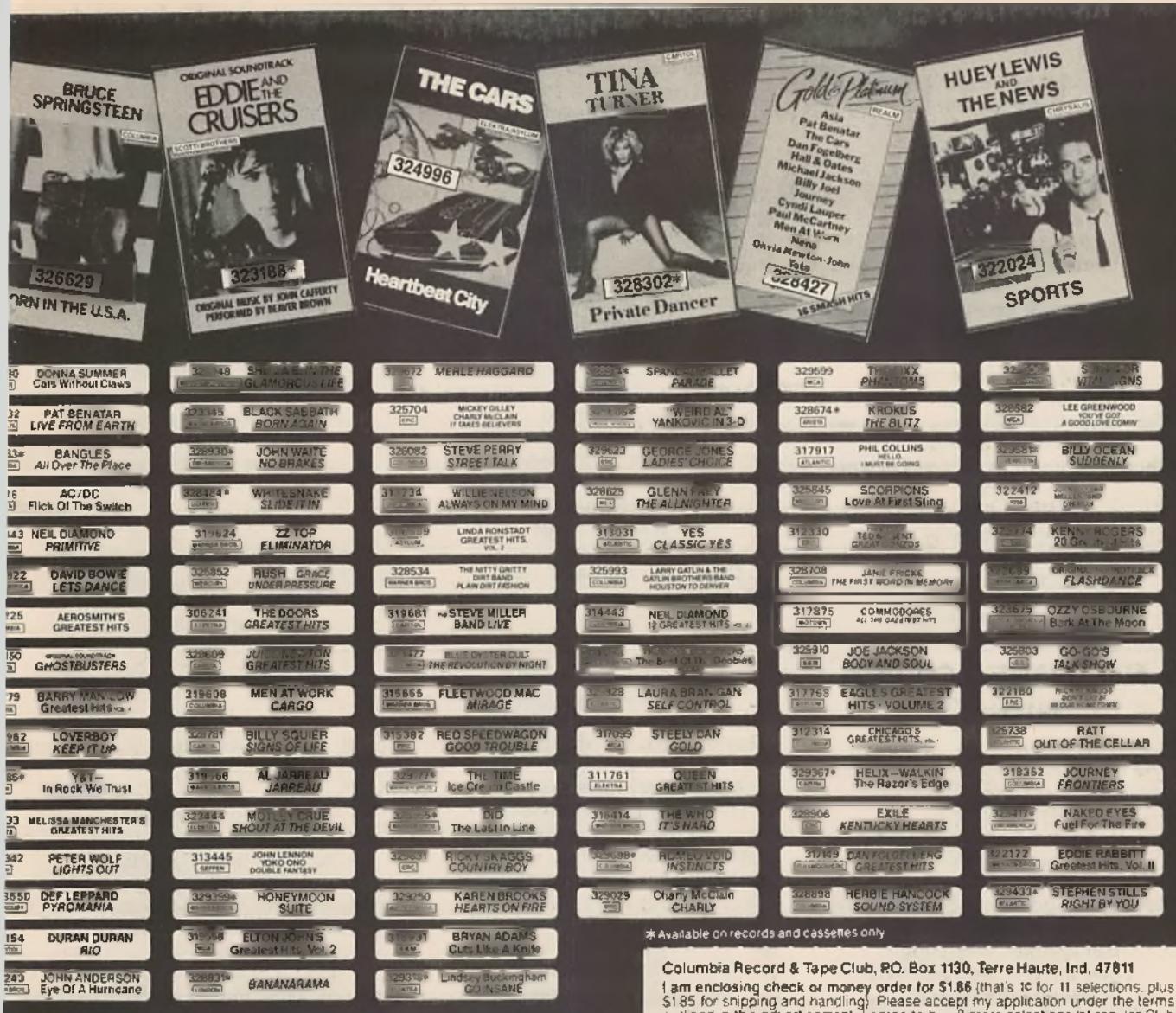


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Special Start-Your-Membership-Now Offer: you may also choose your first selection right now—and we'll give it to you for at least 60% off regular Club prices (only \$2.99). Enclose payment now and you'll receive it with your 11 introductory selections. This discount purchase reduces your membership obligation immediately—you'll then be required to buy just 7 more selections (instead of 8) in the next three years. Just check the box in application and fill in the number of the first selection you want now.

Note: all applications are subject to review and Columbia House reserves the right to reject any application.

Columbia House
400 North Frutledge Avenue
Terre Haute, Indiana 47811

HANDS TIED

(As recorded by Scandal featuring
Patty Smyth)

HOLLY KNIGHT
MIKE CHAPMAN

Darlin' darlin' darlin'
I'll never understand
How sometimes just the way you
look at me
Can tear up my heart
But then again.

Darlin' darlin' darlin'
Don't look across the room
'Cause you might just catch me
looking at you
Should we know what to say or what
to do
So hold on
Don't turn away
There must be a hundred things
We forgot to say.
How can we touch

With our hands tied
When only you know how much
You keep me satisfied
And how can we explain
(How can we explain)
This ball of flame
(Ball of flame)
Locked up inside
(Locked up inside)
With our hands tied.

Darlin' darlin' darlin'
If you think this love is blind
Just remember
Each time you squeeze her hand
you crush my heart
Oh and you just could be driving me
out of my mind
Darlin' darlin' darlin'
I'll never let it show
But as long as you go on leaving me
I'll fall apart
Each time you go
So hold on
Don't take my heart away
She may be one good reason to
leave

But I'm a hundred reasons to stay.

And how can we touch
With our hands tied

When only you know how much
You keep me satisfied
And how can we explain
(How can we explain)
This ball of flame
(Ball of flame)
Locked up inside
(Locked up inside)
With our hands tied.

Can't you tell me
How can we explain
(How can we explain)
This ball of flame
(This ball of flame)
Locked up inside
(Locked up inside)
With our hands tied.
(Repeat)

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NO MORE LONELY NIGHTS

(As recorded by Paul McCartney)

McCARTNEY

I can wait another day
Until I call you
You've only got my heart on a string
and ev'rything a flutter
But another lonely night
(And another and another)
Might take forever
(And another, nother, nother)
We've only got each other to blame
It's all the same to me love
'Cause I know
What I feel
To be right.

No more lonely nights
No more lonely nights
You're my guiding light
Day or night I'm always there.

May I never miss the thrill
(And another and another)
Of being near you
(And another, nother, nother)
And if it takes a couple of years
To turn your tears to laughter
I will do
What I feel
To be right.
No more lonely nights
Never be another
No more lonely nights
You're my guiding light
Day or night I'm always there
And I won't go away until you tell me
so

No I'll never go away.

Yes I know
What I feel
To be right.

No more lonely nights
Never be another
No more lonely nights
You're my guiding light
Day or night I'm always there
And I won't go away until you tell me
so
No I'll never go away
Won't go away until you tell me so
No I'll never go away
No more lonely nights no, no.

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I'M THE ONE

(As recorded by Christine McVie)

TODD SHARP

Two a.m. and it's you on the
telephone
Cryin' in your sleep
You figure since I got a shoulder and
I live alone
You can come to me.

Well every time you find romantic
infidelity
You make a point to let me know
I don't mind it if you make a martyr
out of me
But there's one thing you got to
know.

I'm the one
I'm the one yeah
To get you out of this
I'm the one
I am the one
I'm the one you'll miss
Baby I'm the one.

When you're feelin' like you need a
little confidence
I'm the one you come to
Every time you get in some kind of
sticky mess
I'm the one you run to.

But you don't understand the
heartache behind my kiss
You're just thankful for a friend
I'm not your doctor baby I'm not
your psychiatrist
But you keep comin' back again.

'Cause I'm the one
I'm the one yeah
To get you out of this
Well I'm the one
I know where you're comin' from
I'm the one you'll miss
Baby I'm the one.

Oh I'm the one
I'm the one yeah
To get you out of this
Baby I'm the one
I am the one
I'm the one you'll miss
I'm the one
Oh I'm the one
I am the one
I am the one.

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WHERE THE ROSE IS SOWN

(As recorded by Big Country)

STUART ADAMSON

We're at war
All the papers say
We will win
I read today
We are strong
It wasn't us
We are right
Who started this.

Leave your work
I just left school
Leave your home
I am no fool
Take up arms
It left me strong

Sound alarms
The school bell rings.

Sons of men who stand like gods
We give life to feed the cause
And run to ground our heaven too
Our name will never die
This time will be forever.

Join up here
I wave goodbye
We need you
My breasts sigh
Have no fear
I must try
God will be
With braver men.

Take the vow
I know it's right
Praise the flag
The good fight
We're at war

I'm on my way
We will win
Why do I pray.

I wait here in this hole
Playing poker with my soul
I hold the rifle close to me
It lights the way to keep me free.

If I die in a combat zone
Box me up and ship me home
If I die and still come home
Lay me where the rose is sown.

Sons of men who stand like gods
We give life to feed the cause
And run to ground our heathen too
Our name will never die
This time will be forever.

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OUT OF TOUCH

(As recorded by Daryl Hall and John Oates)

DARYL HALL
JOHN OATES

Out of touch
Out of time
Out of touch
Out of time.

You're out of touch
I'm out of time
But I'm out of my head when you're
not around
You're out of touch
I'm out of time.

Shake it up is all that we know
Using the bodies up as we go

I'm waking up to fantasy
The shades all around aren't the
colors we used to see
Broken ice still melts in the sun
And ties that are broken can often
be one again yeah
We're soul alone
And soul really matters to me
Take a look around.

You're out of touch
I'm out of time
But I'm out of my head when you're
not around.
(Repeat)

Reaching out for something to hold
Looking for a love where the climate
is cold
Manic moves and drowsy dreams
Or living in the middle between the
two extremes

Smoking guns hot to the touch
Would cool down if we didn't use
them so much yeah
We're soul alone
And soul really matters to me
Too much.

You're out of touch
I'm out of time
But I'm out of my head when you're
not around
You're out of touch
I'm out of time
But I'm out of my head when you're
not around.

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VALOTTE

(As recorded by Julian Lennon)

JULIAN LENNON
JUSTIN CLAYTON
CARLTON MORALES

Sitting on the doorstep of the house
I can't afford
I can feel you there
Thinking of a reason
Well it's really not very hard
To love you even tho you nearly lost
my heart
How can I explain
The meaning of our love
It fits so tight
Closer than a glove.

Sitting on a pebble by the river
playing guitar
Wond'ring if we're really ever gonna
get that far

Do you know there's something
wrong
Cos I've felt it all along.

I can see your face in the mirrors of
my mind
Will you still be there
We're really not so clever
As we seem to think we are
We've always got our troubles
So we solve them in the bar
As the days go by
We seem to drift apart
If I could only find a way to keep
hold of your heart.

Sitting on a pebble by the river
playing guitar
Wond'ring if we're ever gonna get
that far
Do you know there's something
wrong
Cos I've felt it all along.

Sitting in the valley as I watch the

sun go down
I can see you there
Thinking of a reason
Well it's really not very hard
To love you even tho you nearly lost
my heart
How will we know when the charge
is gonna come
I've got a good feeling
And it's coming from the sun.

Sitting on a pebble by the river
playing guitar
Wond'ring if we're really ever gonna
get that far
Do you know there's something
wrong
We'll stick together cos we're strong.

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Zick

OF The Litter

by Rich Sutton

\$\$\$\$ — Top of the charts
\$\$\$ — Top ten — at least one killer single
\$\$ — Probably has one great single, but the album won't do well
\$ — Probably only for limited tastes
\$ — Won't sell 100 copies



Ethan Russell

\$\$\$ The Magazine

Rickie Lee Jones
Warner Bros.

The Magazine, the much awaited fourth record from Rickie Lee Jones follows in the wake of a turbulent period in the life of this mega-talented performer and songwriter. *The Magazine* combines the best elements of her pop flavored debut, the be-bop riffs of *Pirates* and the soul searching vocal performances of *Girl At Her Volcano*.

Her turbulent period, which saw her lose boyfriend Tom Waits and raise the alcohol content of her blood, resulted in long lapses between records. Having this follow the commercially disappointing *Pirates*, and the critically acclaimed chart flop, *Girl At Her Volcano* has left Rickie Lee back at square one with the release of *The Magazine*.

Like the title suggests, Miss Jones' fourth release is strong on variety. If gold records were awarded on the basis of the performers' vocal sincerity and ability to convey emotion, *The Magazine* would earn Rickie Lee Jones enough awards to pawn and live off of for quite some time. Musically rich, the real depth of *The Magazine* lies in Rickie Lee's scene-painting lyrics and ability to tell a story that will at once curl the corners of your mouth in both directions.

Rickie Lee Jones is a contemporary street poet/musician reminiscent of the beat poets of the late '50s and early '60s. Comparisons don't do her justice though. A listen to *The Magazine* does.

\$\$\$ Shout

Devo
Warner Bros.

The last few Devo records had me thinking that Devo had started to take themselves seriously. The humor and self-deprivation that made the first few Devo records a delight was sorely missed. On *Shout*, Casale and Mothersbaugh revert to some old tricks and the results are enjoyable.

The stolen Stones' riffs on "4th Dimension" are the first signs that Devo is once again interested in what they're doing. "Satisfied Mind" is well written and builds on a catchy melody. Then there are the Batman chords that lend to the profundity of "Here To Go." (refrain: "we are here to go.") *Shout* is a must have for Devo friends and fanatics and not a bad introduction to a band who continues to ride on their own wave.

SSSS½ Tonight

David Bowie
EMI America

David Bowie regards *Tonight* as a left over from the ideas he used to make *Let's Dance*. Other people, however, may regard *Tonight* as Bowie's finest effort yet. There's unquestionably something for every taste on it.

Perhaps the album's standout is the first single, "Blue Jean," which is accompanied by a 20-minute long video, "Jazzin' For Blue Jean." Bowie takes the pop he perfected on *Let's Dance* and injects the influence of good friend Iggy Pop to come up with one of 1984's strongest tunes.

More surprising is the reggae of "Don't Look Down," which would pass for prime Wailers' music in a blindfold test. Rockers like "Neighborhood Threat" and "Dancing With The Big Boys" round out a near perfect *Tonight* album from David Bowie. Who could ask for more?



Henry Lauder

SSSS Volume One

The Honeydrippers
ES Paranza

The only fault with the first volume from The Honeydrippers is its length. However, Robert Plant, Jeff Beck and Jimi Page (collectively known as The Honeydrippers) can pack more fun into five songs than a bobby-soxer cheerleader parked in the back of a red, '57 Chevy. Really.

The only sign that this record is an outfit from a "supergroup" is one liner back of the album sleeve, "© 1984 Robert Plant." It is difficult to mistake Plant's trademark vocals on "Sea Of Love" or "Rockin' At Midnight," but with the vibrato on "10" and the whammy bar riding high, you might never know that Page and Beck were involved.

The be-bop and swing mood of *The Honeydrippers Volume One* is a far cry from anything since Zeppelin's "Hot Dog" on *In Through The Out Door* — and even that lacks the panoply of "I Got A Woman." Let's hope *Volume Two* isn't far behind.

SSS Cats Without Claws

Donna Summer

Geffen

It's a long way from "Love To Love You Baby" to Donna Summer's *Cats Without Claws*. One thing remains the same. Summer's knack for picking the hottest producers around. It is, in fact, Michael Omartian's arrangements and production that keep *Cats Without Claws* out of the mediocre category.

For this writer's taste, there are too many strings and not enough drums throughout *Cats*. Given the

material he had to make do with, Omartian's choices were probably good ones. Summer's vocal performances are strong if somewhat obligatory. There just isn't one track that she really latches on to. You may find the same problem listening to it.

Despite the efforts of Omartian, *Cats Without Claws* is a bit like wallpaper, you might like it when you pick it out, but once you've put it up, it never really gets noticed again.

SSS½ *Breaking Hearts*

Elton John
Geffen

It may have taken a few tries, but with *Breaking Hearts* Elton John has once again hit full stride. From the full-tilt rocker "Lil' Frigerator" to the mass appeal "Sad Songs (Say So Much)," John once again shows all his colors, something we haven't seen since *Goodbye Yellow Brick Road*.

There ought to be an explanation for Elton John's rekindled flame. The best is perhaps that Elton's gotten comfortable with the 1980s. The '70s belonged to the Bernie Taupin/Elton John songwriting team. The late '70s and early '80s saw their split followed by a comparatively unsuccessful period. *Captain Fantastic And The Brown Dirt Cowboy* was his last solid album. Elton John's comeback began in earnest with *Too Low For Zero* and continues full strength on *Breaking Hearts*. Although "Sad Songs" leans toward the true and tried, songs like "Who Wears These Shoes" get Elton away from the narrow and straight. The use of Jamaican rhythms on "Shoes" combined with high tech keyboard melodies give Elton an edge over those '70s pop musicians who can't seem to make sense of their 1980's contemporaries.

Breaking Hearts is clearly the solid album that Taupin and John knew they could produce once again.

\$ Two Steps From The Move

Hanoi Rocks
Epic

The heavy rock version of Creedence Clearwater Revival's "Up Around The Bend," which starts off *Two Steps From The Move*, might lead you to believe that this will be a good record. Once the lyrics are left in the hands of the band, *Two Steps From The Move* quickly moves another step away. 'Nuf said.



SSS½ *The Unforgettable Fire*

U2
Island

U2's mistake with *The Unforgettable Fire* was choosing Brian Eno as producer. Eno's success producing Talking Heads stemmed from his skills providing texture to the Heads' strong rhythms and quirky melodies. Between the space The Edge is capable of creating with his guitar and Bono's soaring vocals, U2 have all the texture they can use. Side two of *The Unforgettable Fire* is the unfortunate victim of this mismatch.

Side One makes up for the unrealized potential of the flip side. "Pride (In The Name Of Love)," "Wire" and "The Unforgettable Fire" give us strong follow-ups to the fiery tracks that made *War* a great record. *War* created a need for more material from U2. *The Unforgettable Fire* does a decent job of filling that desire.

Rather than dwell on U2's wrong choice of producer, you have to give them credit for straying from a successful format to try something different. Remember that it took three tries for the band to find the mark with Steve Lillywhite at the helm. If the *The Unforgettable Fire* is a portend of things to come, it'll be worth waiting two more records.

Concert Review:

The Jacksons' "Victory" Tour

by Gary Graff

The crowds filled football stadiums all summer and fall to see Michael Jackson, the mysterious Peter Pan of pop who twirled his way into no less than the Guinness Book of World Records by selling some 40 million copies of one album and — via video — establishing himself as the most popular song-and-dance man the current teenybopper market has ever known.

They saw more than a man and his moonwalk, though. And, to be honest, it was more than five men and their moonwalks as well. By the time the "Victory" tour got rolling — and most reporters who covered the full tour will tell you it started to happen in Jacksonville, Florida, the third weekend of shows — it was as slick and energetic as any other soul-pop act has mustered. They charmed and dazzled crowds with more than 2,000 lights, lasers, robots, more explosives than the average world war and a song list that included at least a dozen hit singles.

Not bad, considering it was a tour operating under a pall of bad omens; the \$30 ticket price, the additional national mail-order system with a four-ticket limit, haphazard scheduling that meant one-week notice in many cities on the itinerary and a general lack of involvement with the communities they played in, save for the lip-service of a few hundred tickets given to charities for each show.

Most fans were willing to put the problems aside when the houselights went down, usually around 9:30 p.m., wherever the Jacksons were playing. They were ready to lose themselves in the 18-song, hour-and-45-minute spectacle of music and special effects, forgetting high cost and hype in favor of hits and hysteria.

The tour itself improved with age. The opening night in Kansas City went smoothly but was aesthetically

rough around the edges. Many critics considered it too short — publicists said it would be 2½ hours even though the Jacksons had never even done a two-hour show — and questioned the absence of hits like "Blame It On The Boogie," Michael's "Don't Stop 'Til You Get Enough," "Thriller" and all of the *Victory* album.

The show didn't change on the second night, but the performance was tighter, and it continued to improve until it hit its stride in Jacksonville and rose to almost inspirational levels at Madison Square Garden in New York and the Pontiac Silverdome near Detroit.

Fans spent the early part of the concert evenings gaping at the stage, a 90-foot high and 158-foot wide structure run by a handful of computers and a 240-man crew. Meanwhile, the Jacksons stayed in their hotel, arriving at the venues shortly before showtime in unmarked vans. On some dates they entertained visitors backstage, in a dressing room sporting carpeting, curtains, plush furnishings and plants, all designed by a special "ambience director" traveling with the tour.

When the houselights were finally shut off, the first sight was not the Jacksons but a parade of four evil creatures called Kreetons — unexplained inventions of Michael's — that looked like a cross between "Star Wars" and "Sesame Street." While a narrator told how the Kreetons had taken over the planet and plunged things into darkness, three would-be heroes tried to pull a sword from a stone to save the world.

But on the "Victory" tour, there are no heroes except the Jacksons, and Randy Jackson — replete in shining armor — pulled the sword, chased the creatures off the stage, planted a foot on the stage and announced "Arise all the world, and behold the kingdom."

As red and green lasers flashed, the kingdom — the Jacksons and their

support band — emerged from below the stage level and descended a staircase with the best of a synthesized drum accenting their steps. It was a tension ploy, but the audience ate it up and just about died when the Jacksons remembered their sunglasses and twisted their bodies into the first notes of "Wanna Be Startin' Something."

From there it moved through an alternating series of Michael's hits and Jacksons' favorites. At one point the band started playing "Ben," but Michael stopped the song and said, "You're going to have to give me something better than that," leading the band into "Human Nature," which was probably the most consistent song throughout the tour.

Changes were made after the first couple of weekends, all for the better. The Jacksons dropped an indulgent staged argument before Jermaine's solo set, and the bass-playing brother dropped "Do You Like Me," a dog of a love song, in favor of the upbeat "Dynamite."

And on a Saturday night in Pontiac, Michael highlighted "She's Out Of My Life" by sliding off the stage and into the heavily guarded barrier area, the closest he came to the audience all tour.

The too-short Motown medley of "I Want You Back/The Love You Save/I'll Be There" was a show-stopper in every city, but it was almost overshadowed by the blow-the-audience-away closing segment, the featured re-creations of the videos for "Beat It" and "Billie Jean" as well as a long workout of "Shake Your Body (Down To The Ground)."

The fireworks at the end of each show were merely gravy — as well as a tool to allow the Jacksons to escape in their vans. But there was little doubt that when the smoke cleared, people loved what they got and only wanted more.

BILLY IDOL



What's His Line?



Ross Marine

An Exclusive *Song Hits* Interview by Rich Sutton

Billy Idol is an enigma. First you're convinced he's a heavy duty punker. Then you're positive that he's a new wave glamor boy. And then he'll say something on stage to make you think he's just a Joe-next-door dirtbag. Will the real Billy Idol please stand up?

"What's My Line" might once have been an appropriate title for the Billy Idol Story. Drug rumors were rampant and Billy's well known for his present day partying habits. The "let's go nuts" spirit that pervades his record catalogue is the flame for Idol's rock and roll fire. The fuel is the soul and emotion with which he's been trying to fuse his new material.

Billy Idol started as the frontman for the British band Generation X. Three LPs were considerably successful in the U.K., virtually unnoticed in the States. Idol, after some management problems, left the group. He settled for awhile in New York.

His first solo project — an EP — was enormously successful. "White Wedding" was next. The now-famous Tobe Hooper video followed, and the rest is in the MTV Hall of Fame.

Billy promises to challenge himself with new styles of music on his next record. He points to the re-mix of "Flesh For Fantasy" as an example of the kinds of sounds he's

working toward. We asked him about his music, Generation X, Rick Springfield(!) and his love life in this exclusive conversation. One thing about speaking with Billy Idol is that even if you're not sure where he's coming from, he is quite positive about where he's heading toward. The man pulls no punches.

Rich Sutton: The latest singles, "Flesh For Fantasy" and "Eyes Without A Face," they both are much slower — almost ballads.

Billy Idol: Gen. X did songs like that, like "Kiss Me Deadly." I've always done songs which have that style of singing. I like to explore what I can

do with my voice, considering it's part of my job in the group. I don't want to have an album with just "Rebel Yell" stuff or "White Wedding." I want to find out what else I can do. That's what the whole idea of making music is all about.

RS: You bring up "Kiss Me Deadly" in a lot of conversations — it's a song that seems to speak well for you.

BI: It's one of my favorite Gen. X songs. I can imagine that people would think we wrote "Kiss Me Deadly" today. Really, it's the 8th song I ever wrote. It's a great tune for showing people what Generation X was all about. Most people think Generation X was just this hardcore band. It's a song that shows people that we're just as much about making music about soul and emotion as we are about anger. It kind of gives people a little sense of my history.

RS: Let's talk about a more recent song, "Flesh For Fantasy."

BI: It's pretty obvious really. It's about people's sexual attitudes. There seems to be this belief that sex can never be satisfying in everyday life. What I'm saying is that you can have an honest sort of sex relationship. The biggest thing you find is that you really stop worrying about what sex is supposed to be about. People get these fantasy impressions from reading Playboy and Penthouse — magazines that deal with mind games. It's really something that's quite simple.

RS: You spend so much time on the road it doesn't seem like you'll have time to write about any relationships next time around.

BI: I know what you mean, but one of the great reasons for playing live is that you do have a relationship with other people. Not only with the people who are constantly around you every day, but with the audience. These people know me very well in the sense that they know my music. I don't fall in love seriously every day and certainly don't expect to. In a way I'm just like everybody, I'm always searching for something to satisfy me or to make my life more meaningful. I know what you mean about personal relationships, but there again with my own group, there's a sense of being, belonging with them and finding out about them as people rather than as sex things. There is a lot of sex on the road. That's one of the ways for getting some kind of gratification when you don't get a chance at a personal relationship. The best thing that happens is that you kind of crush into one day or even two hours of being with someone, a whole

relationship. You have to drop all of your defenses to really be able to achieve a really meaningful two hours. You don't have to go through the process of talking to someone, getting to know someone. You can have very fast relationships on the road and they're not relationships that necessarily don't mean anything. That's what's weird. I always read about people saying stuff like "groupies." What people don't realize is that I'm the biggest groupie of all. I think that people who come to share sex with you are just quite normal people who don't have any groupie fantasies.

RS: One performer I know you've said you don't like is Rick Springfield. In fact you said you thought he was living a "musical lie."

BI: That's me being a bit heavy, sometimes I get a bit carried away. Admittedly, I don't get to see his real personality. I think that sometimes he does look like a record company product. I don't think he means to look like that. Perhaps having to split a career between General Hospital and rock & roll doesn't allow him to get down to one or the other. It's just a question of taste really.

RS: Last time we spoke you said it's important to you that a performer explains how music can affect people's lives. Why is that?

BI: Because the biggest problem is that people have tried to nullify the effects of rock & roll. It's mainly the record business, they've made it safe, sanitized it so they can sell more of it. What they started taking out, especially in the late 70s — punk rock and reggae — they really took a lot of emotion and soul out of rock. They ended up with a formula for people to bang their heads. I couldn't spiritually get into that kind of formula, heavy rock. I've just never heard them talk about rock & roll, how it affected them. They just used to talk about how they had a new house and their wife and kids. They never seem to have an expression for the same kind of ideas that Lou Reed, Iggy Pop or David Bowie or Elvis or the Doors or anybody like that actually have had with music. They never made the names of statements. In the end those statements have a very large bearing on everybody. Rock music is all about what it should be doing, which is showing everyday life. And showing that it has an effect larger than just "everybody rock & roll!"

RS: You've always stressed the importance of taking risks with your music. Tell me about how you'll do that on the next record?

BI: I'm really glad about the remix of the "Flesh For Fantasy" single. We got to use a new producer and get into real noise stuff — like the Yes remixes. I've never been into just using synthesizers. I've always been into mixing technology. I want to find more things out and change and develop the sound of my music as much as the content of it and at the minute, I think what we look for is someone with an engineer who can make our music a lot more full. We want him to expand on our ideas.

RS: With as popular as you've become, is it taking a risk to go out in public now? Is that a problem?

BI: The biggest problem is that with more people getting to know my music and getting to know me, I'm just hoping I don't become some egotistical idiot. I don't want to be anything other than what I've always been, which is a quite ordinary, normal kid who likes to play music. I don't want anyone to get the idea that I'm some sort of person who writes absolutely, amazingly brilliant songs. I don't. I just write songs about me and I just write about certain things I see about me and that's what I want to be. I don't want to get influenced by the fact that we have gotten successful. I really want to stick to the original ideas, the reasons I made music in the first place. I'm a rock & roll person and I don't want people around me to try and influence me away from my own personality.

RS: I haven't heard any rumors about you becoming egotistical...

BI: Look at what they say about Prince and stuff like that. Suddenly everybody's dying to say he's such a jerk. It's just a question of people hearing about you through hearsay and not even taking your own word for it. The things I say in my songs, I've had these opinions for years and years and no one's going to change them just because I've become successful. Having a record at #99 on the chart and then being #1 doesn't make any difference to me.

RS: But I have heard rumors about a drug problem.

BI: The thing that kills me about that is that how can I tour for nine and a half months if I was really a drug addict? It's taken me three years to drag myself out of the mire of Generation X, having to break up and begin to get myself back to a level where I got myself a platform for music. I'm certainly not going to start junking myself out. It's just getting to where I can do work and enjoy myself and play music and have a great time, so why would I do drugs?

Book Review

Crosby, Stills & Nash: The Authorized Biography

Text By Dave Zimmer

Photography by Henry Diltz

St. Martin's Press \$13.95, 268 pages

by Steve Wosahla

Until 1969, the term "supergroup" was never in vogue. Then came Crosby, Stills, Nash and later Young. "Don't call us a group and don't call us super," David Crosby warned, but somehow it just didn't work. The music was super and they're still a group, 15 years after they made their national debut at Woodstock.

The debut album *Crosby, Stills & Nash* turned the rock music world upside down that summer. Dave Zimmer and Henry Diltz's superb book of the same title may not ignite the spark in 1984 but it's detailed, rich chronicle of one of the longest on-again, off-again partnerships in pop music. What a great antidote for the onslaught of those quickie rock bios flooding our bookstores.

"Even when we agree or disagree there's a bond on a certain level that is undeniable to us," harmony wonderman Graham Nash is quoted as saying. "It forces your ego out of the picture." Which is not to say their egos didn't cloud the picture sometimes. CSN and sometime partner Neil Young had more reunions than even Elizabeth Taylor and her late husband Richard Burton.

It's like Stephen Stills says: "I never had any brothers but I got two, actually three. He's just a loner." The feisty "brothers" are the centerpiece of a book which reads like a detective mystery, effectively re-creating the suspense and intrigue that marked their every turn, would-be regroupings and ongoing ties to the magic of three-part harmony. It's described by one member "like sitting by a campfire and hearing magic stories."



David Crosby

Stephen Stills

Graham Nash

When ex-Byrd David Crosby, Buffalo Springfield Steve Stills and exiled Hollie Graham Nash began singing together, rock was a guitar hero's stomping ground. Then this trio began singing in either Joni Mitchell or John Sebastian's living room, depending upon which account of Hollywood folklore you believe. This instant magic has retained a special spot in the mythology of the '60s: the endless days and nights of jamming, scenes like Joni Mitchell, David Crosby and Eric Clapton harmonizing in Mama Cass Elliot's backyard; Joni writing "Willy" to her lover Graham or the "Cros" frolicking naked in Monkee Peter Tork's pool.

It's all here, compiled and recollected by BAM Magazine journalist Dave Zimmer and photographer Henry Diltz, who shot endless rolls of film at every important moment. If Diltz seemed to be there as history was

being made, so too did history seem to be dumped in the singers' laps. There was the Woodstock festival, the killing of the students at Kent State and being on stage when President Nixon resigned from office. They broke ground, first playing halls and then stadium shows. They influenced a whole generation of singer-songwriters: Jackson Browne, the Eagles, Dan Fogelberg and America.

Today their future is uncertain and clouded by David Crosby's ongoing appeal to a drug and weapons prison sentence. This book serves the band and the reader well. CSN is more of a family than an institution and Zimmer is able to touch upon the many conflicting elements which repeatedly make the singers want to see "daylight again." Or as David Crosby might put it, "Music is the most beautiful thing on the planet. It makes distances between people smaller."

Corey Hart —

a look at music's latest Canadian import.

by Rich Sutton

Ebet Roberts



Who is Corey Hart and why does he keep his sunglasses on at night? Timing, good fortune and a liberal dose of talent all figure into this scenario.

Corey Hart is a 22-year-old Canadian with good looks to match his considerable musical talents. Although he's met with considerable success on his first record, it was Hart's hard work as well as knack for being in the right place that landed him his first top ten hit, "Sunglasses At Night."

His good fortune has to do with having producer John Astley introduce Hart's material to Eric Clapton. Clapton called Corey's songwriting, "the type of thing I'd write myself." Clapton contributes his slowhand blues to two tracks on *First Offense*. Hart is also joined by players who've been with Jethro Tull, 10cc, Roxy Music and Billy Joel's band.

Hart's talent is his ability to write songs with lyrical depth and maturity that belie his 22 years. His talent is manifest on songs like "Jenny Fey" and "Sunglasses At Night," the video interpretation of which reveals another level of meaning.

A hit album at 22 obviously means an exciting period in Hart's career. We caught a glimpse of that excitement in this exclusive **Song Hits** interview.

Rich Sutton: Let me ask you: do you have your sunglasses on?

Corey Hart: No, no it's day — you only wear them at night.

RS: I think a lot of people have different ideas of what that song is about.
CH: When I wrote the song, I was over in England, doing my record, and this song wasn't going to be on the record.

And we were about $\frac{3}{4}$ done with the album and my co-producer, Phil Chapman, he used to wear sunglasses during the sessions and when we'd leave, about one or two in the morning, he would just keep his sunglasses on at night. Everyone used to kid and joke around with him saying, "Phil, you know you have sunglasses on at night. You can take them off. Your eyes don't look that bad!" It's really no great story. The video has a little more of a message to it.

RS: Tell me a little about that.

CH: When I make videos I like to go on to another extension of the song and I'd just finished reading 1984. I had read it when I was younger and I re-read it because it was 1984 and I like Van Halen's album. I thought it would make a good concept for the video wearing the big brother party line dictating that everyone had to wear their sunglasses at night. It's part of the totalitarian party system and I go against the, you know, the anti-hero going against the establishment. I thought it would make for a good video and it would be perfect for today.

RS: Tell me about making the video.
CH: We shot it in a jail that was the last place in Canada where they hung a person. We shot all through the night and it really had the eerie sort of feeling of what we were trying to portray.

RS: Let me ask you a little about Canada, especially with the current popularity of the Canadian musicians over the past five years or so. Did you find that the Canadian system was helpful to you getting started in music?

CH: That's an interesting point. It's a real touchy subject for me, because I feel that I was signed by a Canadian record company which gave me my first break. But I really wasn't perceived in Canada as an entity within myself as a major recording artist until my success in America. It happens to all Canadian acts that are released in America, and if they're fortunate enough to succeed in America, then Canada really looks at them as being legitimate.

RS: I had a perception of it being the other way around because the Canadian broadcast system stresses Canadian musicians first.

CH: Yeah, but you see that's the problem. It's not the people — they'll be as fanatical about a Canadian band as they will about any band, but it's the fact that the radio programmers are forced to play Canadian content, that when they get a pro-

duct, like, for instance, when they got "Sunglasses At Night," the fact of the matter is I barely went up out of the 30's in Canada, and I'm number ten in America this week. It's the same song, same video, with the same guy promoting it. The fact of the matter is the radio programmers will play it because they have to, but they won't legitimize it.

RS: You are a Canadian working with British musicians yet the record has a California-type feel to it. Do you agree with that?

CH: What part of California? (laughter) I guess that may be in part because there were a lot of studio musicians that played on the record. I think that you do lose something in the fact that you go over there, hire musicians you know, despite the fact we did feel like a band, it was only a month playing together so you can't have that raw sound. I've put together a band of my own so there will be less of an L.A. type sound, so to speak, on the next record.

RS: Of all the people you worked with on this first album, who impressed you the most? You did work with some very impressive names.

CH: I have to say that despite the fact we didn't work on the whole record together, even though he was involved with just two of the tracks, it would have to be Eric Clapton. It wasn't a pre-planned thing, I was just over there and John Astley, the producer, was a friend of his. They'd go out fishing and I think they just played him a couple of my songs and Eric Clapton liked them and really wanted to be a part of the record. When he showed up, it was just a thrill for me and an honor. I'm not an old guy and I still get excited and it was just a real thrill and I think I won't forget that for a long time.

RS: I know he plays on "Jenny Fey." Tell me a little about that song.

CH: That's a song I wrote about someone who's very close to me. I think a lot of people have a lot of loneliness. Loneliness is a source of writing for me that makes thoughts flow freely. Jenny Fey is a character with a lot of loneliness in her life. Although the song isn't too positive, I don't really think there has to be that much loneliness.

RS: It's interesting you say lonely. It doesn't seem to me that judging from the album cover, your looks would ever leave you lonely.

CH: I had surgery on that album! No, I was always a loner at school despite the fact that physically I didn't have to be. I think that when I was writing these songs I felt real frustrated

because I was trying to get a record deal, and things weren't going well, therefore a lot of the songs indicate that. I think that when I start to write the next record it won't be all happy days — but I think there will be more uplifting material because I'll be feeling a lot better by then.

RS: Do you think you'll be able to live with the fact that being in the music business doesn't generally allow a successful performer to be a private person?

CH: I take what I do very seriously and the fact that, I mean you look at the album cover and it's meant that people will know me and recognize me. I accept the fact that I'm not going to have the privacy as much as I did.

RS: While we're on the subject of privacy and loneliness, I hear a lot of blues influences on your record — does that have to do with Clapton's presence?

CH: The first record is always really difficult. I would hate to think that I'd write the same type of song over and over again and just stick to the formula. I like to experiment on different things and I think that always on a first record, with a lot of people, there are questions about a first time artist. People want to see where this new guy is and what type of stuff is he going to do and what's gonna sell for him. You've got to be a little more cautious. But I think on the next album I'll do a little more of the things I like, like reggae, r&b and stuff like that.

RS: How did you meet up with Billy Joel?

CH: I was in Montreal doing some demos. I was always trying to get in the studio and get my songs on tape so I could bring them to record companies. I needed a sax player and knew that Billy Joel's was in town with the Joel tour. I put together a tape, sent it up to his hotel and left a note attached, asking him to come over and play. I never really thought he would. Next thing I knew he came over to the studio with Billy Joel. Next, they asked me to come to New York to do some things and it turned out to be a good thing.

RS: So many artists have put out their first album this year. You've been fortunate enough to have a hit. In the future, what is it that will set you apart from these scores of other musicians?

CH: I'm not unique just by my nature, but by what I am and the way I appear and most importantly, the way I do things. There will be a place for me. I'll make sure there will be a place for me!



SONG HITS MAGAZINE

Lindsey Buckingham



Interview With Bobby Lamm of Chicago

by Steve Wosahla



Rich Fuscia

They were originally called the Chicago Transit Authority on their debut album in 1968, but as the Harmony Illustrated Encyclopedia of Rock notes, they changed it to Chicago when they were sued by the city's mayor, Richard Daley.

Mayor Daley was not the last conservative politician to feel the effect of Chicago's music. Now an American institution after 16 years and 17 albums, Chicago took us through the Vietnam years, Watergate, the resignation of President Nixon and what group leader Bobby Lamm now calls the "self-indulgent" 70s.

Along the way, they made some fine pop singles like "Make Me Smile," "25 Or 6 To 4," "Colour My World," "Does Anybody Really Know What Time It

Is?," "Old Days," "Just You 'n' Me" and "Feelin' Stronger Everyday." "If You Leave Me Now," released in 1976, went to number one.

When I met Bobby Lamm (as he calls himself now), it was a dozen summers later and the United States was not embroiled in turmoil. There was a presidential election forthcoming but there were also other things to talk about. Chicago had staged a comeback with its first chart-topping single since "If You Leave Me Now." "Hard For Me To Say I'm Sorry," written by bassist Peter Cetera, pushed "Chicago 16" past Gold (500,000 units) and paved the way for the success of their new singles "Stay The Night" and "Hard Habit To Break" and longplayer "Chicago 17." Chicago has been performing so long that they no longer use Roman numerals to catalogue their

albums. Simple everyday numbers are easier to recognize.

Their line-up, which now includes guitarist Bill Champlin, is pretty much the same with keyboardsman Lamm, Cetera, drummer Danny Seraphine, and the same horn section from the days of jazz-rock: trombonist Jim Pankow, Lee Loughnane on trumpet and Walter Parazaider on woodwinds.

But there was a gleam in Lamm's eye when the conversation turned to today's computer technology

and video as an artform. He admits that the new possibilities for keyboard sounds have rekindled his interest in making music. As for video, he's hoping to incorporate newsreel footage from the 1930's Depression era for a clip of a new song called "Stop The Hurtin'."

Our interview took place in late afternoon in the lobby of a mid-Manhattan hotel. The night before Chicago had played in a small ballroom for a group of 600 advertising executives.

Steve Wosahl: Being back in New York again, do you ever get flashbacks of the times you played Carnegie Hall or Madison Square Garden?

Bobby Lamm: The things I fondly remember weren't the gigs at Madison Square Garden, although I'll never forget a couple of those concerts. There were a couple of successive summers spent in New York while recording. I love the city so that's what I think about. We were still in the flush of being newly successful, even into the third album. There's always been a time lag between our perception of our fame and success. We are never objective about what our current popularity is one way or another.

SW: When did you think you had made it?

BL: I guess it was 1975 when we did that stretch of concerts with the Beach Boys. We played 21 of your favorite baseball stadiums, seeing 50,000 to 60,000 people a day.

SW: Do you crave playing those same gigs now?

BL: No, I don't think I'd want to play those gigs. I wouldn't mind having that sort of excitement going on, the sort of Michael Jackson things that Michael's going through now I mean, we didn't have the cover of every magazine from *Vogue* to *Life* but in terms of the venue and the people and the record sales and being on the charts... there were two weeks when all seven of our albums were on the charts. I wouldn't mind having that kind of excitement but it's different now. What we're getting now is an amazing cross-section of all experiences that a pop artist or rock artist can have: from the sort of humbling gig last night to hysteria in Puerto Rico or Japan or having a number one single. That happens to us still.

SW: Before the last album *Chicago 16* and your number one single "Hard For Me To Say I'm Sorry," did you feel people had given up on the band? I'm talking about the time between leaving CBS and going to Warner Bros.

BL: That was a real rough period. I don't know if I felt that. I'm not sure what I felt. The only word that I can use to describe it is confusing. It was

an era when the bands that formed the "new wave" were emerging so we couldn't get played.

SW: What got rid of that confusion? Was it simply having a hit record?

BL: Yeah, because without the success of "Hard For Me To Say I'm Sorry" and *Chicago 16* and subsequent singles, I'm not sure what we'd be doing right now. The band took its time doing that album because a lot was riding on it. We wanted it to be the best album we could do. Fortunately things turned out okay. There's nothing like having a number one single to make you feel like you're still loved and you can still actually do it. I don't think there was a time when we thought we couldn't do it. We just thought they were crazy.

SW: What's kept Chicago together for so long? What attracts you to playing with the same guys you've been associated with since 1968?

BL: I don't know. I'm pretty sick! It must be like being in a family business when you basically love 'em and you know that the other members of the family are good at whatever they do but they drive you crazy. There's things about each one of them that drive me crazy but on the other hand there's things about each of them that are awesome. The pull in both directions I suppose is the glue.

SW: What do you like most about Chicago and the guys in the band?

BL: I like the potential that is still there the most. There's still a lot of potential. There are things we haven't done yet that we could do or certain individuals may want to do. In terms of making music and being open.

SW: How do you feel about recording single disc albums today after having made so many double albums? Four of your first seven albums were, in fact, two-record sets.

BL: Boy, I miss it. But that was a very self-indulgent time, both musically and I think just for everyday people. It was just very self-indulgent in the '70s. It was nice to have the room to stretch out and do elongated arrangements. I don't crave five minute free form guitar on every album but I would compromise and go for a three-sided album if there could be some

room for just a few more songs that weren't so straight ahead.

SW: Do you want the power of rock 'n' roll to change the world?

BL: Maybe it just has to do with being on the road or just living through the '70s and having a lot of hindsight and experience. Maybe there are new bands in their late teens and early twenties who feel like the power of rock 'n' roll can change things. I think that's a great feeling to have. I would never want to bust their bubble by telling I think it can't because what do I know? Maybe it can.

SW: Do you have a family?

BL: I have a daughter. I'm a bachelor father. When she's not with me, she's with her mother. We live in California. She's seven.

SW: What's it like being a parent? Is there a large responsibility?

BL: There's responsibility but I think you get to kind of relive a little of your childhood. When you become a parent you get a feeling that your parents must have loved you without question, without any reservation, just by the nature of how much you love your child. Watching Sasha being born, I had a renewed and unshakable respect for women, women and mothers. If you ever had any doubts about God, I think watching a child or your child being born is pretty spiritual. You get in touch with a lot of basic feelings. On a more fun level for me she's just funny and bright. She's everything I could have hoped for.

SW: How does she like the band?

BL: She likes the band. Well, her uncle is Peter. So she's got an uncle and a dad in Chicago so she's sort of somewhat famous where she goes to school. I did a sort of seminar for the junior high and high school students. I just talked about careers basically and then talked about my career and my experiences. Then for the lower school I brought a synthesizer and a Lin drum and a four-track recorder and I had them sing. I recorded them and overdubbed it.

SW: Did they like it?

BL: Oh, they flipped out. So the high school girls are all in love with Sasha's dad and she's found some notoriety early in her life.

Stacy Lattisaw

by Steve Wosahla



"I really didn't want to sing," Stacy Lattisaw was reflecting upon her career. "When I was younger, I wanted to be a secretary or work in a grocery store. I always liked cash registers or typewriters and things like that."

The first time Stacy ever sang was at her sister's homecoming at school and her mother had to "make" her get up and do it. Well, the \$5 she offered certainly proved persuasive! Soon she started getting calls to sing for other friends and made her professional debut in hometown Washington with other local talent in front of 30,000 people.

When Song Hits talked to Stacy, she was about to leave for California to record a new album. She was also planning to take her band to Europe this fall. Earlier in the year she recorded *Perfect Combination*, a duet lp with longtime friend Johnny Gill. By the end of our conversation, Stacy had charmed me with her sweet twangy accent, a cross between a southern belle and TV's favorite waitress, Alice.

Steve Wosahia: What do you think of your first duet album?

Stacy Lattisaw: Well, I enjoyed it. We had a lot of fun in the studio. I think it was more time consuming for both of us recording at the same time because he'd have to come in and do his part and I'd come in and do my parts and if my parts weren't right, I'd have to do them over. It's more time-consuming but I think it worked out fine.

SW: What are some of the things you feel you still have to learn?

SL: At one time I felt it was interviews. I couldn't stand interviews. I was always considered shy. I wasn't shy; I was quiet and I still think I am sort of quiet. I had a hard time talking to people. They would ask me all these questions and my mother and father would answer them for me. I would just say nothing. I kind of grew out of it. But there are other things I have to

learn — I think having a little more confidence in myself.

SW: Have you made any close friends from your fans?

SL: Well, most of the friends I have I kind of grew up with where I used to live. Most of my close friends I went to school with. I have a couple of close friends, not many. I have friends who say they're friends and they aren't. There's a lot of them.

SW: Is that from being famous?

SL: Yeah.

SW: What do you think are the biggest problems your generation faces growing up?

SL: Umm ... I'd say babies having babies. That's what I call it — the girls who, while being pregnant, can't go to school, so they have to come out of school and have the baby. It's kind of sad growing up and seeing your girlfriends that way.

SW: How long have you known Johnny?

SL: We went to school together, elementary school, junior high school and we both had the same tutor in high school, so we've known each other for a long time.

SW: Did you help Johnny get signed to Cotillion Records?

SL: Yes, I did. I told Johnny to send his tape to Cotillion Records in New York and he did. He was told to come to New York one Monday morning and he went up and they gave him a contract. He sang in Henry's (Henry Allen, Cotillion's president) office for him.

SW: You look like you're in love on the album cover. Is that just for the cover or is that real life?

SL: (giggles) We are close.

SW: How did it feel to turn 16? It used to be every girl had a sweet 16 party. But you've been in the business so long.

SL: It felt good, but I'm 17, almost 18 now. Time goes by so fast. I had a sweet 16 birthday party. Over 300 people were there. It was a nice party. It was mostly family and friends, a private party. It was exciting but it was just another birthday to me. I got my own phone. That was nice.

SW: Do you feel like a grown-up woman because you've worked professionally so long?

SL: I do feel grown-up because I think I've learned a lot. That's one of the advantages I've had because I started so young. I kind of grew up in the business and you can never learn too much of it. I'm still learning, but I have learned a lot.

SW: Did you get to see Michael Jackson when he was at the White House?

SL: No, I didn't want to bother with that. No, uh-uh.

SW: Do you like him a lot?

SL: Yeah, we did a tour with him in 1981 and he's a nice guy, sort of quiet.

SW: Did you get to talk with him?

SL: Every show. They did 36 shows and I saw every one of them and I went behind stage and talked to him. He's real quiet.

SW: Kind of like you?

SL: No, I mean he's real quiet!

SW: Is that Michael's brother Randy who plays on your album?

SL: No, that's Randy Jackson from Narada Michael Walden's (her producer) studio band.

SW: After your first album, you were a guest at the White House. Can you tell me about it?

SL: That was so long ago. I think I was 11, either 10 or 11. I remember meeting Amy Carter. President Carter was in then. I think she was around my age. I went up to her room and she had all kinds of toys and doll babies and pinball machines, everything. They took me around the White House to the different rooms and I gave her an autographed picture and we left. That was it. She told me to keep in touch with her but I didn't. We just went different ways.

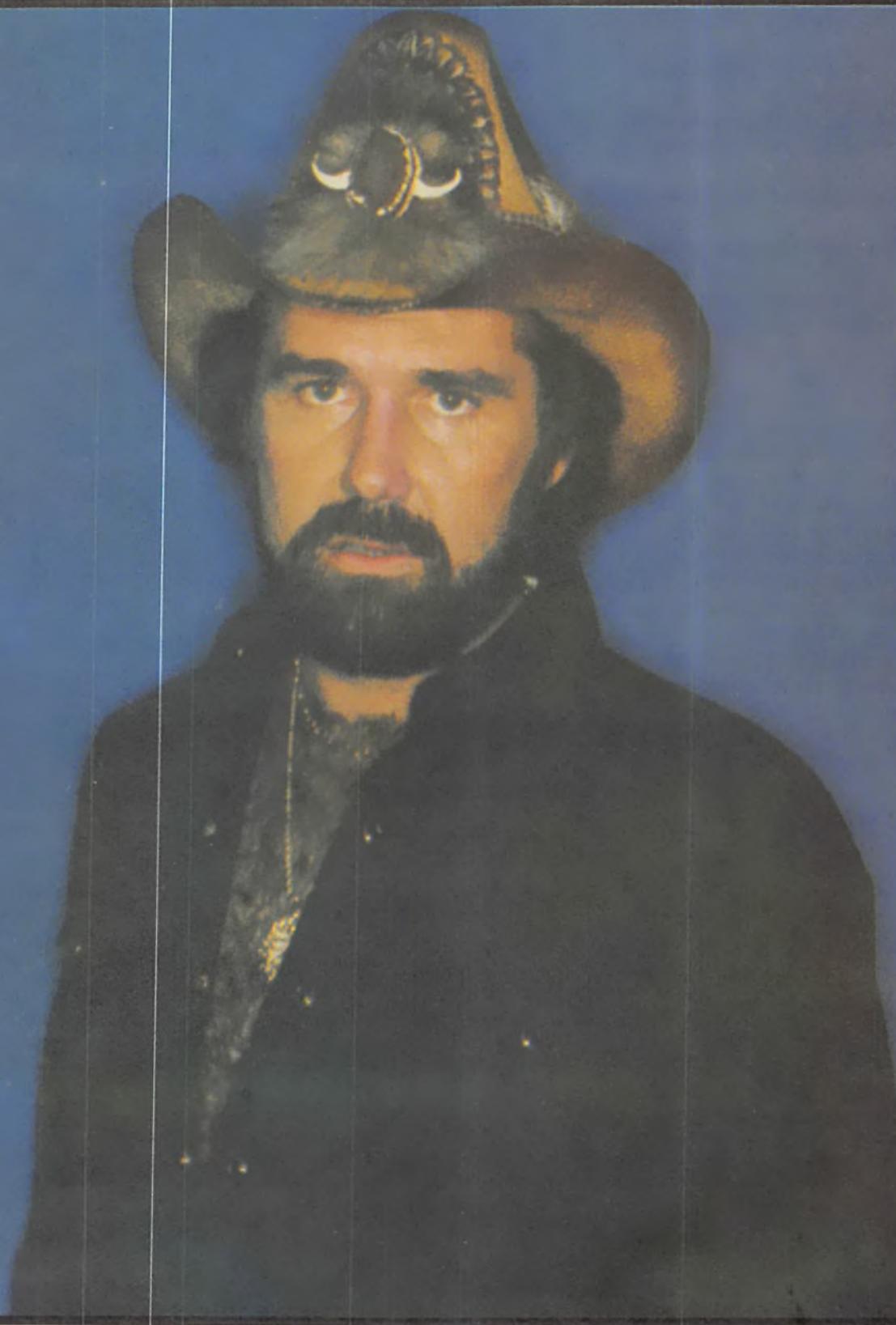
SW: Van McCoy, who started the disco craze with "The Hustle," produced your first album. But like Marvin, he too died. What are your memories of him?

SL: That was a shock too. I think it happened two weeks after we finished my album. I remember when I was in the studio doing my first album *Young & In Love*. The way I recorded it, the album took four days to finish. There were eight songs and we did two a day and it was so unusual. At the time I was 11 years old and everybody thought my voice was cute. "Young & In Love" he took on the first take. It's strange the way he recorded me because I heard things that should have been fixed and he just let them go. I never did find out why. I don't know if he really got into my voice.

SW: What do you see ahead in life for yourself five or 10 years down the road? Will you still be singing?

SL: Yeah, I'd like to get into producing a little and just slow down for a minute and produce my own album. Maybe acting one day, who knows. I like comedy shows and dramas. "All My Children," you know the crazy stories that are on TV.

JOHNNY LEE



Still Workin' For A Livin'

by Montgomery Blaine

It might have taken a Hollywood/New York movie to make him a national star but Johnny Lee had been in training for *Urban Cowboy* all his life. When the filmmakers came to Gilley's Club in Pasadena, Texas, to shoot the film that jet-propelled an international craze for boots and cowboy hats, they had to sit Johnny Lee down and explain to him what they meant by "Urban Cowboy." After the explanation you can just imagine Lee saying, "I didn't even know what it meant and now I've found out I am one."

The bit part that Lee played in the movie, along with his recordings for it and for the two resulting albums, "Urban Cowboy" and "Urban Cowboy II" gave him a national reputation in country music. In addition, it established him as an important song stylist outside his native Texas.

Perhaps Lee's latest album best personifies his total musical approach. Called *Workin' For A Livin'* it mixes pop/rock material like the title track and Elton John's "I Guess That's Why They Call It The Blues" with a healthy dose of solid country the likes of "Everybody Wants To Be A Single," "Rollin' Lonely" and his hit "You Could've Heard A Heart Break."

Singing, pickin' and workin' for a living come natural to the East Texas born Lee. Raised on a dairy farm in Alta Loma (near Texas City for those who read maps) Lee was a musician since his teen years. He fronted a high school band called Johnny Lee and the Roadrunners and won prizes in local and statewide competitions sponsored by the Future Farmers Of America. And statewide, in Texas, covers a lot of ground.

After high school, Johnny joined the Navy and saw the world. Or at least the part of it that was seeable from a guided missile cruiser off the Southeast Asian coast.

After completing his service time Lee spent a brief period in California. But the west coast style wasn't for him and so it was back to East Texas and life as a struggling musician.

Lee's first big break was the best kind, one of his own making. He talked his way into a job with Mickey Gilley, a long time favorite of his and a long time star in the East Texas/Louisiana area. Gilley, a cousin of Jerry Lee Lewis' had filled the gap in the Killer's home area caused by Jerry Lee's taking to the road. Johnny sang and played trumpet for Gilley starting at the Nestadel Club in the same Houston suburb of Pasadena that would later be the scene of so many events. In 1971 Mickey Gilley and his manager Sherwood Cryer made the decision to go for it and opened Gilley's Club in Pasadena, about five miles from the old Nestadel. Johnny had by this time worked himself up from the horn section to fronting Gilley's band. He also headlined when Gilley was away on tour and built up his own loyal following in the rapidly growing Houston area.

Starting in 1973 Lee began making records that found release through a variety of record labels including Astro, GRT and ABC/Dot. Several, including

"Sometimes," "Red Sails In The Sunset," "Ramblin' Rose," "Dear Alice" and "Country Pride" made the national charts and all were strong hits in the world of entertainment that was centering on Gilley's and other growing Texas phenoms.

Lee even got to do a bit in a film in 1979. "The Girls In The Office," starring Barbara Eden and Susan St. James, "was filming in Houston," Johnny recalls. "They came down to Gilley's one night saying they needed a band for the movie. We all got in a station wagon and headed for the location."

There's no telling what direction Johnny Lee's career might have taken if it hadn't been for the intrusion into his life of the phenomenon that became "Urban Cowboy."

If not for that, Lee would have certainly continued as a successful singer and regional recording artist. But "Urban Cowboy" it was and it became the ticket for the hard-working boy from Alta Loma.

So when the producers of "Urban Cowboy" explained what it was to Johnny Lee, he was ready and he was it.

Lee's part in the movie was minor, only a bit appearance on film, but in the recording of songs for the soundtrack and albums, Lee came into his own.

The song that became the classic theme of "Urban Cowboy," "Looking For Love," couldn't have been more perfectly picked for Johnny Lee. It rolled off his tongue and was so real that it leaped out of the film and off the album and opened the doors for its singer. Lee wasn't going to sit around and miss his shot. He had seen too many other singers come and go, one song and see you later. The single was followed by a million selling lp also called *Looking For Love* featuring three memorable Johnny Lee recordings, "Pickin' Up Strangers," "One In A Million" and "Prisoner Of Hope."

Lee had a style and a sound and a theme and he pursued them. He followed his success with additional hits like "Be There For Me Baby" and "When You Fall In Love" which followed the mold set by his plaintive, love and lost romance theme. He also proved he could score with something other than a busted love song when he hit with Michael Martin Murphey's brilliant "Cherokee Fiddle." In addition to recording and selling millions of records, Lee has taken himself out of Texas appearing on every talk and TV show available. He goes alone or with his friend and mentor Mickey Gilley with whom he has a relationship that stood the test of time.

Johnny Lee was and is a solid tradesman in the world of entertainment. He does his job with the tools he carries. He is no man's fool. He saw his opportunity and he took it. Years of hard work, of late nights and cold dinners; no dinners and warm beers, prepared him for the world he lives in today. And he has survived and prospered in an arena that kills and eats its young with regularity.

At home in Texas or out on the road, Johnny Lee is just what he holds himself out to be. And that is a rare thing today.

DESERT MOON

(As recorded by Dennis DeYoung)
DENNIS DeYOUNG

Is this the train to Desert Moon
Was all she said
But I knew I'd heard that stranger's voice before
I turned to look into her eyes
But she moved away
She was standing in the rain
Trying hard to speak my name
They say first love never runs dry.
The waiter poured our memories into tiny cups
We stumbled over words we longed to hear
We talked about the dreams we'd lost or given up
When a whistle cut the night
And shook silence from our lives
As the last train rolled towards the dune.
Those summer nights when we were young
We bragged of things
We'd never done
We were dreamers
Only dreamers
And in our haste to grow too soon
We left our innocence on Desert Moon
We were dreamers
Only dreamers
On Desert Moon
On Desert Moon
On Desert Moon
Desert Moon.

I still can hear the whisper of the summer night
It echoes in the corners of my heart
The night we stood and waited for the desert train
All the words we meant to say
All the chances swept away
Still remain on the road to the dune.
Those summer nights when we were young
We bragged of things
We'd never done
We were dreamers
Only dreamers
Moments pass and time moves on
But dreams remain for just as long
As there's dreamers
All the dreamers
On Desert Moon

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GO INSANE

(As recorded by Lindsey Buckingham)

LINDSEY BUCKINGHAM

Two kinds of people in this world
Winners, losers
I lost my power in this world
'Cause I did not use it.
So I go insane
Like I always do
And I call your name
She's a lot like you.
Two kinds of trouble in this world
Living, dying
I lost my power in this world
And the rumours are flying.
So I go insane

CRUEL SUMMER

(As recorded by Bananarama)

STEVE JOLLEY
TONY SWAIN

Hot summer streets and the pavements are
burning
I sit around
Trying to smile
But the air is so heavy and dry
Strange voices are sayin'
(What did they say)
Things I can't understand
It's too close for comfort
This heat has got right out of hand.
It's a cruel (cruel) cruel summer
Leaving me here on my own
It's a cruel (it's a cruel) cruel summer
Now you've gone.
The city is crowded
My friends are away and I'm on my own
It's too hot to handle so I got to get up and go.
It's a cruel (cruel) cruel summer
Leaving me here on my own
It's a cruel
(It's a cruel)
Cruel summer
Now you've gone
You're not the only one.
It's a cruel (cruel) cruel summer
Leaving me here on my own
It's a cruel, cruel summer
Now you're gone
You're not the only one.
(Repeat)

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Like I always do
And I call your name
She's a lot like you.
(Repeat chorus)

Yes I go insane
Like I always do
And I call your name
She's a lot like you
She's a lot like you
She's a lot like you
Go go go
Going insane
Go go go
Going insane
Go go go
Going insane
Go go go.

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TEACHER TEACHER (From the movie soundtrack Teachers)

(As recorded by 38 Special)

ADAMS
VALLANCE

Just when I thought I'd finally learned my lesson
well
There was more to this than meets the eye
And for all the things you taught me
Only time will tell
If I'll be able to survive oh yeah.
Teacher teacher
Can you teach me
Can you tell me all I need to know
Teacher teacher
Can you reach me
Or will I fall when you let me go oh no.
Am I ready for the real world
Will I pass the test
You know it's a jungle out there
Ain't nothin' gonna stop me

I won't be second best
But the joke's on those who believe the system's
fair oh yeah.

Teacher teacher
Can you teach me
Can you tell me if I'm right or wrong
Teacher teacher
Can you reach me
I wanna know what's goin' on.
So the years go on and on
But nothin's lost or won
If what you learned is soon forgotten
They take the best years of your life
Try to tell you wrong from right
But you walk away with nothin'.
Teacher teacher
Can you teach me
Can you tell me all I need to know
Teacher teacher
Can you reach me
Or will I fall when you let me go.

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SHANGRI-LA

(As recorded by Steve Miller)

STEVE MILLER
KENNY LEE LEWIS

If you need some inspiration
Let's have a celebration
That's right.
Cuz it's a real inspiration
When you're in communication
Celebrate
That's right
Do it right.
Get your mind
In the mood
Let your body
Feel the groove.
Communicate
With the one
You really love.
In your heart
In your soul
Take the time
Let her know.
Celebrate
With the one
You really love.
Everywhere you are
You're in Shangri-la
Catch a shooting star
In Shangri-la.
So don't you be hesitatin'
Don't you keep that girl waiting
Communicate
With the one
You really love.
Cuz she's a real inspiration
When you're in communication
Celebrate

With the one
You really love.

Let your fingers
Do the walking
Let your body
Do the talking.

Communicate
With the one
You really love.

Renew her faith
In your love
Thank your lucky
Stars above
Celebrate
With the one
You really love.

Everywhere you are
You're in Shangri-la
Catch a shooting star
In Shangri-la

Wooooooooooooo yaaaaaaaaah
Wooooooooooooo yaaaaaaaaah.

In the evenin'
Late at night
Take your time
Do it right.

Communicate
With the one
You really love.

Don't hesitate
Let it show
Let your feelings
Really flow.

Celebrate
With the one
You really love.
(Repeat chorus)

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SOUL SECTION



MORRIS DAY

48/After All
46/Belle Of St. Mark, The
52/Body
48/Boys In The Street
50/Dynamite
48/Glamorous Life, The
50/I Feel For You
46/Loverboy
54/Penny Lover
48/Sex Shooter
50/Swept Away
55/Treat Her Like A Lady
50/You're My Choice Tonight
(Choose Me)

JERMAINE JACKSON



JEFFREY OSBORNE

DO WOMEN THINK YOU'RE TOO SHORT?



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William A. Reldnas says,
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For many years, scientists believed height increase was not possible after the end of childhood. Recent factual data proves they were wrong. Here are just two of many examples: 1. The throwing arm of baseball pitchers is normally 2 to 3 inches longer than their other arm, and 2. The right arm of Jai Alai players is about 2 to 3 inches longer than their left arm. In both cases, the extra length was attained AFTER the age of puberty. If athletes can increase the length of their limbs, you can certainly increase the length of your legs and complete torso. And, you can do it scientifically without artificial contraptions or possible injury by using **The Height Increase Method**.

THE SCIENTIFIC METHOD

It took more than 5 years to develop **The Height Increase Method**. The way athletes achieved extra length in their limbs was thoroughly analyzed. This data was combined with information obtained from the extensive study of other factors contributing to additional height such as stature and posture correction, diet and nutrition, and highly specialized exercise programs. Frequent consultations were conducted with orthopedic men, chiropractors, and physical therapists during the preparation of **THE METHOD**. Special safeguards were incorporated to reduce the possibility of strain or injury. After the complete **METHOD** was compiled and organized, several years were spent testing and perfecting each part of it. The results of this painstaking work and intensive research is contained in this Special Report on how to increase your physical height from 2 to 4 inches in only 10 weeks. The title of this Special Report is **The Height Increase Method**.

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This easy-to-use Method requires no stretching machines, no pills or medications, no painful procedures, no expensive equipment. All you need is the information contained in **The Height Increase Method** and your own desire to be taller.

"The Height Increase Method is a Special Report with

more than 75 illustrations, jammed full with vital information on height increase and detailed instructions showing you exactly how to add as many as 4 extra inches to your physical height. It includes 3 different exercise programs to be followed in the manner and sequence described in the report. You will be introduced to amazingly simple ways to improve your stature and posture to add extra height, immediately! You'll also learn the importance of a well-balanced diet, how to formulate your diet, and which vitamins and nutrients foster growth. Discover the astounding facts related to sleeping in the proper manner to add growth and stature correction. In Chapter IV, read how the exclusive **Height Increase Method** of cycling can help you increase your height. These plus dozens of other fascinating and miraculous revelations comprise **The Height Increase Method**.

YOUR INVESTMENT IS GUARANTEED

Being taller means being more successful. Research has shown that taller people are more desirable to the opposite sex, get better jobs, earn more money, get more respect and are happier than short people. That's why, when we heard about **The Height Increase Method**, we got very excited. Those of you who've bought from us or seen our ads know that at **Height Report Inc.**, we're always on the lookout for exciting new discoveries that can be of benefit to everyone and while it may not yet be accepted scientific dogma, we can plainly see that the research sources are well known and respected scientific journals. And what's more important is that we offer you an **IRON-CLAD UNCONDITIONAL MONEY BACK GUARANTEE**! That's right, try **The Height Increase Method** for 10 weeks. Read it, study it, use it. If you're not 100% satisfied that

Height Increase Method is helping you to increase your height by 2-4 inches or living up to all of Reldnas's claims, simply send it back for an immediate refund, no questions asked. Isn't that fair?

Now is your chance to take advantage of William A. Reldnas's startling discoveries with the complete backing of our **Iron-Clad Money Back Guarantee**. Remember, as Mr. Reldnas says: "Nobody—absolutely nobody—can look down on a taller person." Get started today on a more rewarding and enjoyable life. Order your copy of **THE HEIGHT INCREASE METHOD** right away. Use the easy order coupon. Do it now!

Yes! Two to four inches CAN make all the difference in the world.



Call 800-824-7888—Oper #69 for Visa or M.C.
In California 800-852-7777 In Alaska & Hawaii 800-824-7919

The Height Report, Dept. HGR445, P.O. Box 4228, Springdale, CT 06907

Gentlemen: Please RUSH me William A. Reldnas's **Height Increase Method** which I may inspect at my risk for 30 days. If I am not satisfied for any reason, I may return it for an immediate refund. I enclose my check or money order for \$19.95 plus \$1.00 for postage & handling (\$20.95, N.Y. & C.T. res. add sales tax). Code #699

Name _____

Address _____

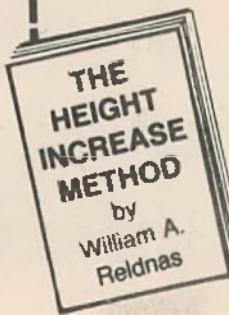
City _____ State _____ Zip _____

I prefer to use my _____ Visa _____ Master Charge credit card _____ Expiration date _____

Card number _____

Canadian residents add 25% and send to: The Height Report, Suite #207, P.O. Box 2213, Postal Station P, Toronto, Ontario M6S 2T2

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THE BELLE OF ST. MARK

(As recorded by Sheila E.)

SHEILA E.

The Belle of St. Mark was a fair but passionate creature
Ebony hair and eyes of deep blue green
The Belle of St. Mark wore clothes that belonged to his father
Even though he was only a mere seventeen.

I'm in love
I'm in love
I'm in love

With the Belle of St. Mark
It tears me apart
Whenever I hear him cry
I'm in love
I'm in love
I'm in love
With the Belle of St. Mark
And if he doesn't love me
I think I'll probably die.

You can tell from expressions that he makes public
That he suffers from a badly broken heart
He smiles as he feeds the afternoon pigeons
But he cries as he walks the night streets of St. Mark.

I'm in love
I'm in love
I'm in love

With the Belle of St. Mark
It tears me apart
Whenever I hear him cry

I'm in love
I'm in love
I'm in love
With the Belle of St. Mark
And if he doesn't love me
I think I'll probably die.

The Belle of St. Mark he don't talk to strangers he's so mysterious
His erotic persuasion provokes me like no other man
The fire I have for him is undoubtedly serious
I must make him see that he needs love to forget
And if anyone can help him
I can
I can help
I can help him.

His Paris hair it blows in the warm Parisian air
It blows whenever his Paris hair is there
The woman who hurt him surely must have trouble sleeping
'Cause the Belle of St. Mark is a beauty extraordinaire.
Oh I'm in love
I'm in love
I'm in love
With the Belle of St. Mark
It tears me apart
Whenever I hear him cry
I'm in love
I'm in love
I'm in love
With the Belle of St. Mark
And if he doesn't love me
I think I'll probably die.

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LOVERBOY

(As recorded by Billy Ocean)

KEITH DIAMOND
BILLY OCEAN
ROBERT JOHN LANGE

I don't know what you got
But it plays with my emotions
I want you so much
Darling I wanna hold you near
Wanna whisper sweet and tender in your ear.

Can't stand the thought of you
With somebody else
Gotta have your love
Gotta have it
All to myself
I said yea, yea, yea, yea.

I wanna be your lover, lover, hmm
Wanna be your lover, lover, loverboy
Lover, lover yea
Wanna be your lover, lover, loverboy.

I'm too far gone
It's hard to stop
Baby you're my dream in motion
And I won't give up
Ooh teasing me with your fire
My finger's on the trigger

You're the one I desire.

'Cause I get this feel good feeling
From nobody else
Gotta have your tenderness
All to myself
I said yea, yea, yea, yea.

I wanna be your lover, lover, hmm
Wanna be your lover, lover, loverboy
Lover, lover yea
Wanna be your lover, lover, loverboy.

Lu, lu, lu, lu lover
Lu, lu, lu lover.

I wanna be your love
(Oh aah ooh aah)
I gotta be your love
(Oh aah ooh aah)
And I can't stand it baby
(Oh aah ooh aah)
Uh, uh, uh, uh, uh, uh, uh
(Wanna be your lover)
Girl I love you more and more each day
(Girl I wanna be your love).

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Beautiful Bust

Discover the beneficial body creme with Estrogenic Hormones that's helped thousands of women to a lovelier, more alluring bust. You know we couldn't say this if it weren't true.

Takes Just Minutes A Day

Now you won't have to go through life wishing for the impossible and feeling it can't happen to you because Nature has let you down. But if Nature wanted you to stay that way she would not have allowed you to discover such an easy, safe way for you to have beautiful breasts. So now you can do something about it. In just a short time discover the thrill of wearing those sexy, low cut dresses - even bikinis again. Guys will be turned on by your cleavage - and isn't this what we all want?

Pampers Every Inch

This is truly a body creme you can trust to pamper the most sensual parts of your bust. Helps leave your skin soft, smooth and silky to touch. Discover why women all over the world use this beauty secret.

Leaves Skin Smooth

Did you know that a beautiful bust is the ultimate in feminine allure? That's because the female bust has become a sexual symbol in our everyday lives - a yardstick by which women are evaluated. So why not let our miracle cream work for you now as thousands of women do.

Round Sexy Bosom

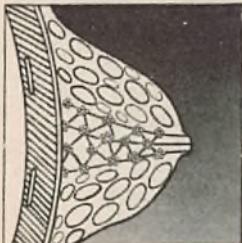
The secret lies in our extra rich creme formula which melts on contact. So you simply apply before bedtime and allow it to work overnight. Actually works as you sleep. The vital oils and a full 10,000 units of Estrogenic Hormones work hard all night so you won't have to. It's specifically designed to moisturize and lubricate, yet will never alter your bosom's delicate structure.

So effective that in just a few days you should begin to see the amazing results. From now on you won't have to envy women with beautiful busts. Now you too can have a beautiful bosom.

Works As You Sleep

Takes just minutes a day. Yet it is so remarkable that it may totally alter the way you feel about yourself. Discover how it feels to be the proud owner of a body that is so fantastic you can literally stop traffic. Imagine how it feels when people who have never seemingly noticed you suddenly come over to tell you how terrific you look!

Discover the joys of natural beauty, and all the rewards life has to offer those lucky few who manage to attain it.



Simply apply a little before bedtime. In just a few days you can begin to see the amazing results.

It Really Works!

- No Exercises
- No Massages
- No Foolers

Some women feel that Nature has cheated them. But smart women know that Nature has also supplied them with the solution. Our creme is the answer! You may even have tried gimmick products that didn't work - even artificial stimulators. You feel you would give anything for sexy alluring cleavage that you can be proud of. Well, your search has ended. Now there is one simple step which can change your life.

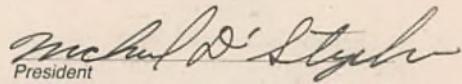
Finally A Product You Can Trust

You know you can trust us because we have been in the business of beautifying women for many years, and we stand by our word. By now you are probably very interested, but are wondering "what if it doesn't work for me? Who cares how successful it has been for thousands of other women? What really counts is how effective it is for me". We are so sure of the results that we offer you this unusual money back guarantee. If after using our product for just a few days you are not absolutely and completely delighted, simply return the unused portion for a full and immediate refund, no questions asked. In fact, you must see a visual improvement in just a short time or you pay nothing. So don't be a loser. Act Today!

Should You Send For Our Terrific Product?

Dear Friend:

Frankly, I am puzzled. Some women who need our product will foolishly pass up this fantastic opportunity simply because of skepticism. Let me assure you that this is not a gimmick, not a fad. Isn't it nice to know that our body creme works hard to help solve your bust problems, and that we guarantee it? So now there is something you can do about becoming beautiful. What more could any woman ask for?


President

MONEY BACK GUARANTEE

THAT SPECIAL LOOK, INC., Dept. 10R
P.O. Box 1490, Pompano Beach, Florida 33061

Yes! I want a Beautiful Bust. I understand if after 30 days I am not completely delighted you will refund my money in full - no questions asked.

I enclose \$9.95 for a generous 30 day supply

Special \$15.95 for a generous 60 day supply

I have added 95c for shipping and handling

Name _____

Address _____

City _____

State _____

Zip _____

BOYS IN THE STREET

(As recorded by Eddy Grant)

EDDY GRANT

You don't know till you been in my corner
Know till you been in my shoes
Know if your love is for true yeah
Only them who feel it know
Only them who feel it know.

Boys in the streets
Giving it to me
Boys in the streets
Giving it to me.

Oh and if you were a fly in excreta
Looking at the world from above
You would know I was taking a beating
Only for the girl I love
Only for the girl I love.
(Repeat chorus)

Coulda wished I was back in West India
Living only for a rub-a-dub
But you said you're in love with the cold yeah
You love it cause you just come
You love it cause you just come.
(Repeat chorus)

You don't know till you been in my corner
You don't know till you been in my shoes
Know if your love is for real yeah
Only them who feel it know
Only them who feel it know.
(Repeat chorus)

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AFTER ALL

(As recorded by Al Jarreau)

DAVID FOSTER
JAY GRAYDON
AL JARREAU

There
There was a time I knew
That no matter come what may
Love would prevail.

And then
Inside the dreams I lived
Came the question lovers fear
Can true love fail
Then I would miss the childhood wish

And haven't I sung to you
Of the night in all bright faithful and true to you.

SEX SHOOTER

(As recorded by Apollonia 6)

APOLLONIA 6

I need you to get me off
I'm your bomb baby ready to explode
I need you to get me off
I'll be your slave
Do anything I'm told.

I'm a sex shooter
Shootin' love in your direction
I'm a sex shooter
Come and play with my affection
Come on kiss the gun.

I need you to pull my trigger baby
I can't do it alone
I need you to be my main thang play
thang
Pillar of stone.

I'm a sex shooter
Shootin' love in your direction
I'm a sex shooter
Come and play with my affection
Come on kiss the gun.

No girls' body can compete with mine
No girls' rap can top my lines
No girls' kiss can ring your chimes
Come on boy let's make some time.

I'm a sex shooter
Shootin' love in your direction
Yeah I'm a sex shooter
Come and play with my affection.

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THE GLAMOROUS LIFE

(As recorded by Sheila E.)

SHEILA E.

She wears a long fur coat of mink
Even in the summer time
Everybody knows from the coy little wink
The girl's got a lot on her mind.

She's got big thoughts, big dreams
And a big brown Mercedes sedan
What I think this girl
She really wants
Is to be in love with a man.

She wants to lead
The glamorous life
She don't need
A man's touch
She wants to lead
The glamorous life
Without love it ain't much.

She saw him standing in the section marked
If you have to ask you can't afford it lingerie
She threw him bread and said make me scream
In the dark what could he say.

Boys with small talk and small minds
Really don't impress me in bed
She said I need a man's man baby
Diamonds and furs
Love would only conquer my head.

She wants to lead
The glamorous life
She don't need
A man's touch
She wants to lead
The glamorous life
Without love it ain't much.

They made haste in the brown sedan
They drove to 55 Secret Street
They made love and by the seventh wave

She knew she had a problem
She thought real love is real scary
Money only pays the rent
Love is forever that's all your life
Love is heaven sent
It's glamorous.

She wants to lead
The glamorous life
She don't need
A man's touch
She wants to lead
The glamorous life
Without love it ain't much.
(Repeat)

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SWEPT AWAY

(As recorded by Diana Ross)

D. HALL
S. ALLEN

(Spoken)

I was lying there
Lying on the beach
I dreamed you were there
Feeling the heat, the sun and the
waves
And you touched my hand
We were on a desert island
And I had a dream
I was swept away.
You and I are on an island
Where I thought the storm would
never end
I saw your light on the horizon
And I knew that I was blown away

again.
You know it doesn't matter yeah
It doesn't matter
'Cause nothin' lasts forever
'Cause nothin' lasts forever
You know it doesn't matter yeah
It doesn't matter
'Cause nothin' lasts forever
Nothing lasts forever (away)
I was swept away
Ah swept away
Swept away
I was swept away with you
Swept away
I was swept away
Swept away
I was swept away with you.
The rise and fall is endless
The risk you run of being lost in blue
You caught my drift while I was
restless
Where the current flows I'm gonna

go with you.
(Repeat chorus)

For a day or maybe for a lifetime
Break away, is he throwing me a
lifeline
If I say that this will be the last time
Swept away will it end with you.

Oh, oh, oh, oh
I was swept away
Swept away
Swept away
Swept away
No it don't
No it don't
No it don't
No it doesn't matter
Nothin' lasts forever
Nothin' lasts forever.

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YOU'RE MY CHOICE TONIGHT (Choose Me)

(As recorded by Teddy Pendergrass)

LUTHER VANDROSS
MARCUS MILLER

What delight
You're my choice tonight
You really got me
Feeling right
Look out girl sho' gon' be a
Heavy night.

Chooser. beggar
What's your pleasure girl

In the evening when the day is done
Why don't you ease back honey
And let me be the one
To hold you just to know you girl
There's gotta be a way
All the signs read go easy, soft and
slow
So how can we say no
When it feels so right
You're my choice tonight
What delight
Downright heavenlike
Why don't you take this love
And let it fly
In the midnight sky
I said you got me baby
Feeling right
You're my choice tonight
Come on choose me baby.

I've got a love design

Made with us in mind
And it's ready to be tried
It's an all night plan
For love makin'
As much as we can stand
Ooo girl
It feels so right
You're my choice tonight
What delight
Downright heavenlike
Why don't you take this love
And let it fly
In the midnight sky
You really got me
Feeling right
You're my choice tonight
Come on and choose me baby.

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& Thriller Miller Music.

I FEEL FOR YOU

(As recorded by Chaka Khan)

PRINCE

Baby, baby when I look at you
I get a warm feeling inside
There's something 'bout the things
you do
That keeps me satisfied

I wouldn't lie to you baby
It's mainly a physical thing
This feeling that I got for you baby
It makes me wanna sing.
I feel for you
I think I love you
I feel for you
I think I love you.
Baby, baby when I lay with you
There's no place I'd rather be
I can't believe

Can't believe it's true
The things that you do to me
I wouldn't lie to you baby
I'm physically attracted to you
This feeling that I got for you baby
There's nothing that I wouldn't do.
I feel for you
I think it's love.

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Music.

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.

(Repeat chorus)

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

GAIN UP TO 5, 10, 15 POUNDS

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

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

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

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

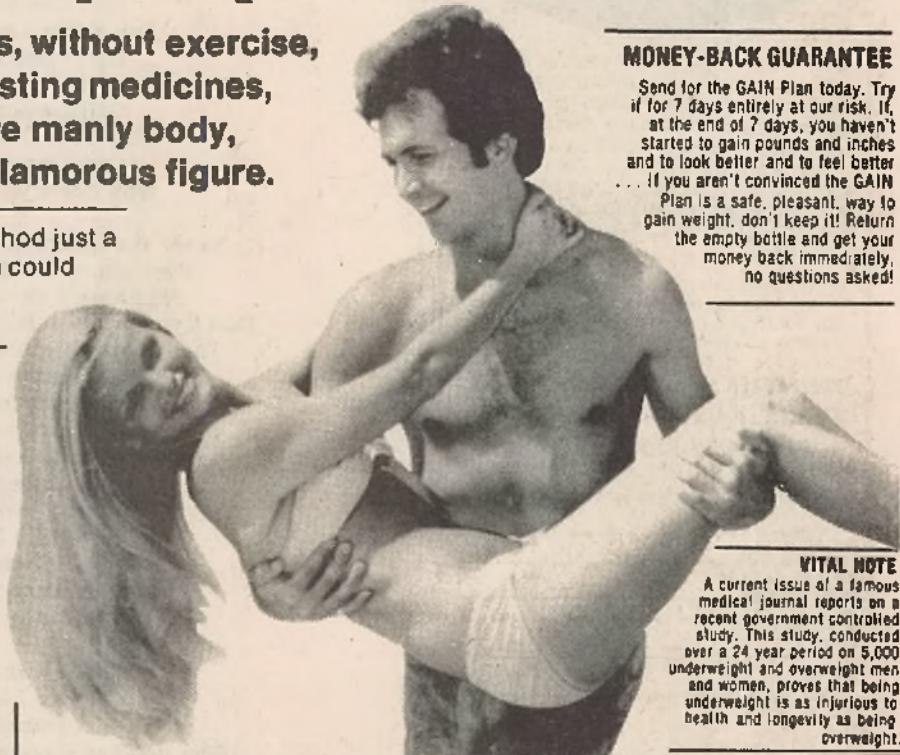
This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

HERE'S ALL YOU DO

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

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

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



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 fulfilling 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, straightforward offer...

Try the fabulous new GAIN Plan in your

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.

GAIN IS SAFE

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

MONEY-BACK GUARANTEE

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

VITAL NOTE

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

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

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

On the other hand, if it doesn't work the way you expected, it costs you nothing, and at 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. G951
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

ADDRESS _____

CITY _____

STATE _____ ZIP _____

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Ask your friends what they like about

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For 20 million people, it's money in the bank.



BODY

(As recorded by The Jacksons)

MARLON JACKSON

Girl I want your body
You know I love your body
Girl I need your body
Why don't you come home with me now
Girl I want your body
You know I love your body
Girl I need your body
Why don't you come home.

Never thought that I would hurt so bad
Ever since the day that I met you
All alone I sit 'cause I'm so sad
Don't you know this heart it grieves for you
There you were holdin' back your love
Tryin' to make me feel real bad
'Cause your love I never had
I prayed to her
(He loves you)
I needed her
(He needs you)
I told her that
(He wants you)
I want her back
(He loves you).

Girl I want your body
You know I love your body
Girl I need your body
Why don't you come home with me now
Girl I want your body
You know I love your body
Girl I need your body
Why don't you come home with me now.

Darlin' don't you want to have some fun
Don't you know baby I'm the one
Just come with me and I'll make you feel
Don't you know this baby's love is real
There you were holdin' back your love
All alone you lookin' sad
But I know you want it bad
Deceivin' me
(He loves you)
What is the key
(He needs you)
Do you believe in me
(He wants you)
It's a disgrace you see
(He loves you).

Girl I want your body
You know I love your body
Girl I need your body
Why don't you come home with me now
Girl I want your body
You know I love your body
Girl I need your body
Why don't you come home with me now.

Girl I want your body
You know I love your body
Girl I need your body
Why don't you come home with me now.

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FULL COLOR POSTERS

\$4.50 each (4 or more \$3.00 each)

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1868 RATT (GROUP)
1869 YES (COLLAGE)
1859 BILLY IDOL EYES WITHOUT A FACE
1855 RUSH (CLOSE UP PORTRAIT)
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1846 PRINCE (PURPLE JACKET)
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1852 KISS
1853 HUEY LEWIS & NEWS (POSED GROUP SHOT)
15248 MOTLEY CRUE
15301 JUDAS PRIEST (COLLAGE)
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PENNY LOVER

(As recorded by Lionel Richie)

**LIONEL RICHIE
BRENDA HARVEY-RICHIE**

Penny lover don't walk on by
Penny lover don't you make me cry
Can't you see girl

Who my heart's beating for
You're the only girl that I adore
The first time I saw you
Oh you looked so fine
And I had a feelin'
One day you'd be mine

Honey you came along and captured my heart
Now my love is somewhere lost in your kiss
When I'm all alone it's you that I miss
Girl a love like yours is hard to resist woh oh woh

Penny lover my love's on fire
Penny lover you're my one desire
Tell me baby could this be true
That I could need someone like I need you
Nights warm and tender

Lying next to you
Girl I surrender

What more can I do

I've spent all of my life in search of your love
Now there's one more thing I'd like to say
Don't you ever take your sweet love away
Girl I'll do anything just please stay woh oh woh
I don't understand it

Oh what's come over me

But I'm not gonna worry no not anymore
'Cause when a man's in love he's only got one story
That's why my love is somewhere lost in your kiss
When I'm lost and alone

It's you that I miss

With a love like yours it's hard to resist woh oh woh

Let me tell you something
Penny lover don't walk on by
(Don't you walk on by)

Penny lover don't you make me cry
(Don't you make me cry baby)
Penny lover don't walk on by
(Don't you walk on by)

Penny lover don't you make me cry
(Oh Penny baby)

Penny lover don't you walk on by
(Don't you walk on by)

I remember the first time I saw you baby

Penny lover don't you make me cry

You had that look in your eye

You had that look in your eye yeah yeah

Ooh pretty baby

I just wanted to reach out and touch you baby

I wanted to reach out and hold ya

I wanted to reach out and say ooh ooh woh

Don't make me cry

I want to talk about you every day

(Penny lover)

Need you just need you baby

Need you baby

Oh Penny

Oh Penny baby

Can't you see I need you

Don't you walk on by.

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TREAT HER LIKE A LADY

(As recorded by the Temptations)

OTIS WILLIAMS
OLIE WOODSON

Treat her like a lady
Now I'm the kind of guy who don't
believe that chivalry is dead
'Cause I believe a woman should
be treated with the utmost respect

Don't be afraid

Don't turn and walk away
I want to get to know you

Don't be ashamed

Don't say that love's to blame
Just come and look me over
You'll find a heart that you've
always been looking for
How could anybody ask for much
more.

Now I like openin' doors
Pickin' up your hankie off the floor
Treat her like a lady

Light her cigarette if she smokes
Even help her with her coat
Treat her like a lady.

In this world of liberation it's so
easy to forget

That it's so nice to have a man
around to lend a helpin' hand you
can bet

When I was young my mama used
to say

Boy a woman's like a flower
With love on her you shower
Ever since that day

Her words never went away
I always will remember to treat my
baby tender

You'll find a heart that you've been
looking for

How could anybody ask for much
more.

Now I like openin' doors
Pickin' up your hankie off the floor
Treat her like a lady

She's a bad son-of-a-gun
I'm her lovin' Don Juan
Treat her like a lady.

You'll find a heart that you've
always been lookin' for
How could anybody ask for much
more.

Now I like openin' doors
Pickin' up your hankie off the floor
Treat her like a lady

Light her cigarette if she smokes
Even help her with her coat
Treat her like a lady.

Compliment her on her hair
Even help her with her chair
Treat her like a lady.

Now boy you should remember to
be a gentleman
Treat her like a lady.

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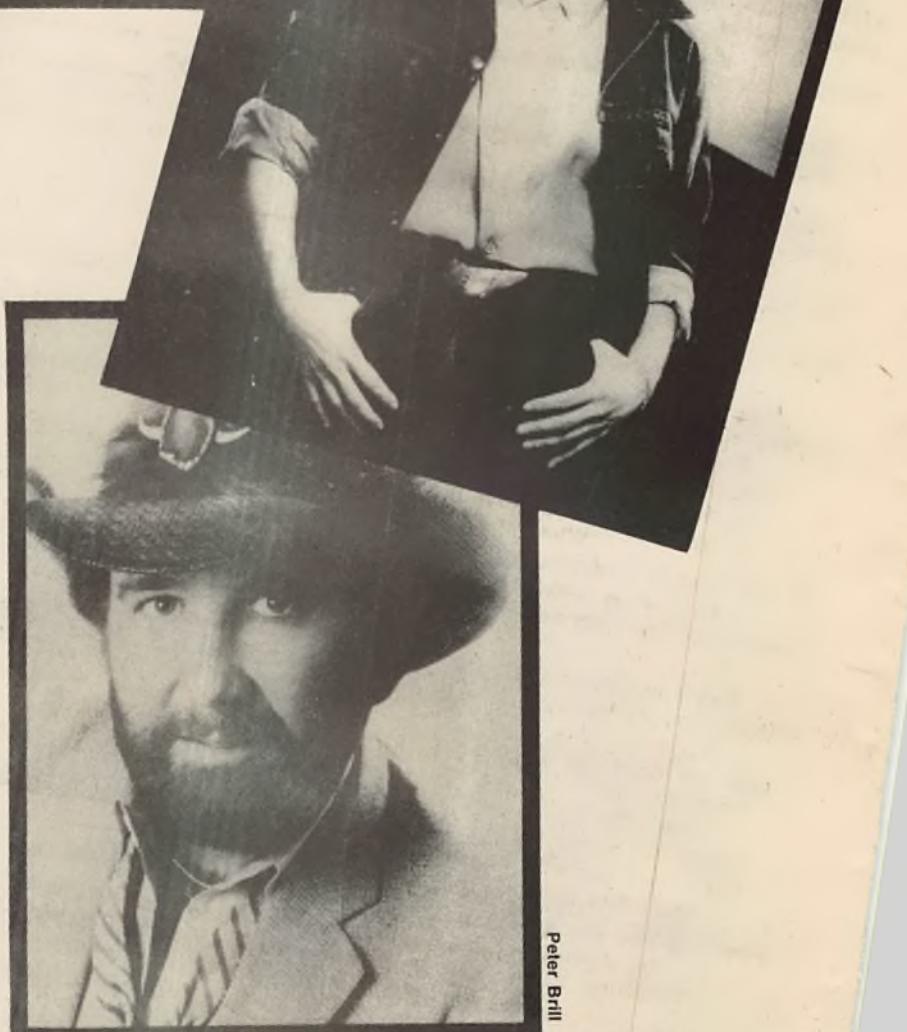
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60/Diamond In The Dust
57/Girl Most Likely To, The
63/Got No Reason Now For Goin'
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59/How Do You Feel (About Foolin'
Around)
62/I'm Glad You Couldn't Sleep
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59/Leona
60/Macon Love
58/Make My Life With You
66/(I Want To Be In) Pictures
62/Second Hand Heart
60/She's My Rock
63/Slow Nights
63/Some Hearts Get All The Breaks
66/What About Me
63/What Would Your Memories Do
58/Woman Your Love (Keep My
Love Off The Street)

GUS HARDIN



Peter Brill

JOHNNY LEE

THE GIRL MOST LIKELY TO

(As recorded by B.J. Thomas)

STEVE PIPPIN
WOOD NEWTON

Her time she's only wasting it
Her life she wants a taste of it now
Before it's too late
Some fool left her all alone
But she just won't sit at home
While there's love to be made.

She's the girl most likely to turn to someone new
And leave here tonight on a friendly stranger's arm
With all that her heart's been through
She'll do what she has to do to find her some love
She's the girl most likely to
The girl most likely to.

Her eyes seem to say it all
Her tears just refuse to fall down
She's got her pride
She knows real love's hard to find
She won't let that change her mind
She's still gonna try.

She's the girl most likely to turn to someone new
And leave here tonight on a friendly stranger's arm
With all that her heart's been through
She'll do what she has to do to find her some love
She's the girl most likely to
The girl most likely to.

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AIN'T SHE SOMETHIN' ELSE

(As recorded by Conway Twitty)

FOSTER
RICE

Don't you love the way she talks to you
When she's feelin' woman warm
And don't it make you feel so good
Just to know she's yours all by yourself
Don't you like to see the sun go down
When she's lyin' close to you
Can't you feel her all around
And when she loves you
Ain't she somethin' else.

And ain't she some kind of lover in the mornin'
Can't your arms feel the warmth where she slept
Ain't she just all that you have ever wanted
And when she loves you ain't she somethin' else.

Don't you like the way she clings to you
And loves you 'till there's nothin' left
And tell me don't her lips taste good
And when she loves you
Ain't she somethin' else.

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MAKE MY LIFE WITH YOU

(As recorded by Oak Ridge Boys)

GARY BURR

Here in the day

Here in the light

All I can see is you last night

Lit by the moon

Still by my side

Loving arms open wide.

And the love that comes over me

Is enough to make me stay

Is it life lived sep'rately

Is life all it ought to be

Oh if it were up to me

I'd make my life with you.

Some people say it's a dangerous game

I take my chances just the same

If love is a game with you as a prize

My standing here is no surprise.

And the love that comes over me

Is enough to make me stay

Is it life lived sep'rately

Is life all it ought to be

Oh if it were up to me

I'd make my life with you.

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WOMAN YOUR LOVE (Keep My Love Off The Street)

(As recorded by Moe Bandy)

DAVID WILLS BILL SHORE

You gave me that old cold shoulder

When I came in late last night

And the suspicion burnin' in your mind

Was showin' in your eyes

Now this mornin' over coffee

It's that silent treatment again

If you won't talk please listen

Let me make you understand.

Woman your love keeps my love off the street

'Cause woman your sweet love

Is all the love I'll ever need

You never let temptation

Make me weak enough to cheat

Woman your love keeps my love off the street.

I guess I've had my chances

The same as most other men

For a backstreet love affair or two

Or maybe a one night stand

But the reflection in this wedding ring

Shows me where my love belongs

And no one I meet could ever compete

With the love I have at home.

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HEARTACHE AND A HALF

(As recorded by Deborah Allen)

RAFE VANHOY
DEBORAH ALLEN
EDDIE STRUZICK

What's the matter with me now
I can't shake this feeling
Knowing that you're gone makes everything seem
wrong
And it's not like me to hold on to the past
Looking back I realize
I never tho't I had to try to have you for myself
And now I find that someone else took you and left me
with a heartache and a half
Heartache and a half
I'm talkin' 'bout a heartache baby
Heartache and a half.

All the mistakes I made before
Keep on coming back to hurt me more and more
And the love I did not show
Just won't let me go oh no
Now I'm left here all alone
Holding on to a heartache and a half.

I wish I was still the fool
Who thought I could live without you
Then I'd never know
How it hurts to see you go
Keep on believin' it was never meant to last
But I close my eyes at night
Trying not to dream about you
And wake up to the fact
That I can never have you back
And try to keep living
With a heartache and a half.

All the mistakes I made before
Keep on coming back to hurt me more and more
And the love I did not show
Just won't let me go oh no
Now I'm left here all alone
Holding on to a heartache and a half.

How long must this go on
Holding on to a heartache and a half
Heartache and a half.

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HOW DO YOU FEEL (About Foolin' Around)

(As recorded by Kris Kristofferson and Willie
Nelson)

KRIS KRISTOFFERSON
MIKE UTLEY
STEPHEN BRUTON

So many people got so many lines
They've all been tried and it's true
They've all got so many reasons for changin' your mind
And there ain't none of 'em new
But there's just so little distance between me and you
I think we're two of a kind
We won't do nothin' you don't wanna do and
I won't tell you no lies.

So tell me how do you feel about foolin' around
Down from your head to your toes
Ain't nothin' reafer than right here and now
If that's as far as it goes
And it goes, and it goes, and it goes.

Hey you'll never miss nothin' you've never known
You'll never know 'till you try
Hey we can take it or leave it alone
But we got so little time.

So tell me how do you feel about foolin' around
Down from your head to your toes
Ain't nothin' reafer than right here and now
If that's as far as it goes.

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LEONA

(As recorded by Sawyer Brown)

BILL SHORE
DAVID WILLS

Could I lean on you Leona
Could I rest here for a while
Could I lean on you Leona
I just can't make another mile
Could I lean on you Leona
Would you help me 'till I'm strong
Could I lean on you Leona
'Til I can make it on my own.

You have been my rock for ages
The only truth I've ever found
And ev'ry time that I've stumbled
You've picked me up on my way down.

You have been my sanctuary
Been my haven in the storm
And I've always found a shelter
Here inside your lovin' arms.

Could I lean on you Leona
Could I rest here for a while
Could I lean on you Leona
I just can't make another mile
Could I lean on you Leona
Would you help me 'till I'm strong
Could I lean on you Leona
'Til I can make it on my own.

You have always been my sunshine
When I'm runnin' from the rain
I know I'm wearin' out my welcome
But one more time please ease my pain.

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MACON LOVE

(As recorded by David Wills)

RANDY ALBRIGHT
JIM ELLIOTT
MARK D. SANDERS

Full moon
Bright on a macon night in Georgia
A warm breeze blowing through your hair
I can't help remembering the soft touch of your satin
skin.

Oh nothing can compare with macon love
It's all that I've been thinkin' of
There's a macon county line running thru this heart of
mine
And someday soon I'll be waking up to macon love.

Miles away a rainy day gets lonely
Longing to be lyin' by your side
Reaching for the telephone
Your voice takes me home
And fills the emptiness inside.

Oh nothing can compare with macon love
It's all that I've been thinkin' of
There's been a macon county line running thru this
heart of mine
And someday soon I'll be waking up to macon love.

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DIAMOND IN THE DUST

(As recorded by Mark Gray)

SONNY LEMAIRE
MARK GRAY

She was just a country girl
Quietly livin' life
I never thought of givin' way her love
She looked at me through willin' eyes as if I understood
If she could have her way tonight she would.

She was a diamond in the dust
Shine beneath the rust
Someone that I could trust to call my own
She was the rose beside the thorn
Waiting to be worn by the man who found the diamond
in the dust.

Now she wears a band of gold inscribed inside by me
And our love is gettin' better ev'ry day
Sometimes it's almost like a dream for me to love like
this
But then she wakes me with her tender kiss.

She was a diamond in the dust
Shine beneath the rust
Someone that I could trust to call my own
She was the rose beside the thorn
Waiting to be worn by the man who found the diamond
in the dust.

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SHE'S MY ROCK

(As recorded by George Jones)

S.K. DOBBINS

You told me how she was when you once knew her
How she played her games with many men and men
You tell me that you don't think I'd be with her
If I could just have known her way back then
You ask me why I don't pack up and leave her
Now that I know about her wicked ways
Well I doubt that you could understand my thinkin'
But listen close to what I have to say.

She's my rock that I lean on
She's the sunshine of my day
And I don't care what you say about her
She took me in and made me ev'rything I am today
She's my rock and I ain't gonna throw her away.

I know she wasn't always what she is now
She had to make mistakes like ev'ryone else
And don't you point your finger at nobody
It's plain to see that you ain't no saint yourself.

She's the rock that I lean on
She's the sunshine of my day
And I don't care what you say about her
She took me in and made me ev'rything I am today
She's my rock and I ain't gonna throw her away
Yes she's my rock and I ain't gonna throw her away
Yes she's my rock and I ain't gonna throw her away.

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CROSSWORD PUZZLE

(As recorded by Barbara Mandrell)

STEVE DEAN
FRANK MYERS

What we've become is one across and also rhymes with
rules
Two down is what we tell that's opposite the truth
Three across is what we do to each others feelings
Four across begins with "A" and means disagreeing.

We're living out a crossword puzzle
Filling in the spaces day by day
We're living out a crossword puzzle
Now love's the only word without a space.

To be untrue, is five across and rhymes with
disbelieving
Six down is what we wipe away when we are crying
Seven down's a word for children that we're hurting
when we fight
Eight across is seven letters that the lawyers recognize.

We're living out a crossword puzzle
Filling in the spaces day by day
We're living out a crossword puzzle
Now love's the only word without a space.

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ALL TANGLED UP IN LOVE

(As recorded by Gus Hardin)

BOB McDILL
JIM WEATHERLY

You were the heartbreak kind
Out for a one night stand
And me I'd been hurt
And I needed some help to forget
We didn't want any lasting thing
Just someone to hold till the
morning came.

We said there'd be no looking back
No ties that bind
No strings attached
But oh how we'd changed when the
sun came up
Look at the two of us
All tangled up in love.

You were the goodbye kind
Footloose and fancy free
And me I'd made up my mind
Love was too hard on me
We planned to stay just one night
Then walk away in the morning
light.

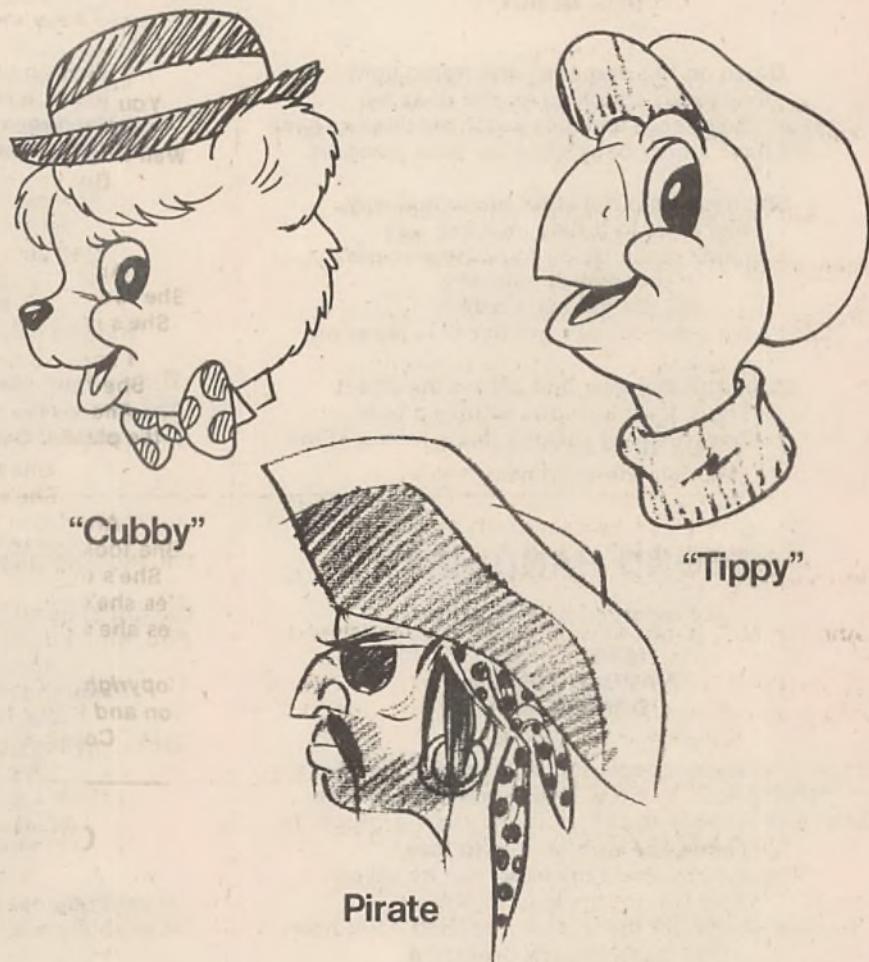
Oh we said there'd be no looking
back
No ties that bind
No strings attached
But oh how we'd changed when the
sun came up
Look at the two of us
All tangled up in love.

Oh you and me didn't plan it this way
Something went wrong in the night
Now maybe we're not free anymore
But what can we do when it feels so
right.

We said there'd be no looking back
No ties that bind
No strings attached
But oh how we'd changed when the
sun came up
Look at the two of us
All tangled up in love.

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BABY'S GOT HER BLUE JEANS ON

(As recorded by Mel McDaniel)

BOB McDILL

Down on the corner by the traffic light
Everybody's looking as she goes by
They turn their heads and they watch her till she's gone
Lord have mercy baby's got her blue jeans on.

She can't help it if she's made that way
She's not to if they look her way
She ain't really trying to cause a scene
It just comes naturally
No the girl can't help it
Lord have mercy baby's got her blue jeans on.

Up by the bus stop and across the street
Open up their windows to take a peek
And she goes walking rocking like a rolling stone

Heaven help us baby's got her blue jeans on.

She can't help it if she's made that way
She's not to if they look her way
She ain't really trying to cause a scene
It just comes naturally
No the girl can't help it
Lord have mercy baby's got her blue jeans on.

Well up on Main Street by the taxi stand
There's a crowd of people and a traffic jam
She don't look back she ain't doin' nothing wrong
Lord have mercy baby's got her blue jeans on.

She can't help it if she's made that way
She's not to if they look her way
She ain't really trying to cause a scene
It just comes naturally
No the girl can't help it
Heaven help us baby's got her blue jeans on.

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SECOND HAND HEART

(As recorded by Gary Morris)

MARK GRAY
HAROLD TIPTON
CRAIG KARP

There's so many people out in the world just like me
Hoping to hear a few simple words to believe
And one honest touch is more than enough for
someone with no one to love
Though I'm afraid my heart can be saved
And I'm not the kind to give up
Does anybody out there want a second hand heart
One that's already broken in
I think I made it through the hardest part
At least enough to try love again
There's a raging fire in me
A perfect match can start
If anybody out there wants a second hand heart.

I'm sleeping alone now till someone belongs in my
dreams
I've got to be strong now no matter how hard it seems
And one honest touch is more than enough for
someone with no one to love
Though I'm afraid my heart can be saved
And I'm not the kind to give up
Does anybody out there want a second hand heart
One that's already broken in
I think I made it through the hardest part
At least enough to try love again
There's a raging fire in me
A perfect match can start
If anybody out there wants my second hand heart
If anybody out there wants my second hand heart.

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I'M GLAD YOU COULDN'T SLEEP LAST NIGHT

(As recorded by Narvel Felts)

TERRY SKINNER
J.L. WALLACE
STEVE NATHAN

I saw that look from across the room and I was caught
It happened just as soon as I saw your face and looked
into those innocent eyes
Now I've been up all night in a love sick trance
I haven't come down since our first dance
I've been calling all night trying to get through
I had to find out if it happened to you.

And I'm glad you couldn't sleep last night
Oh glad you stayed awake till the morning light
Now we both know what love feels like
Oh I'm glad you couldn't sleep

Glad you couldn't sleep last night.

Now I know why I couldn't get through
You were calling me while I was calling you
All the time I thought you had somebody else on the
line
You say you've never felt this way before
Nobody's ever made you walk the floor like you did last
night
All night long
I can feel a good thing coming on.

And I'm glad you couldn't sleep last night
Oh glad you stayed awake till the morning light
Now we both know what love feels like
Oh I'm glad you couldn't sleep
Glad you couldn't sleep last night.

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SOME HEARTS GET ALL THE BREAKS

(As recorded by Charly McClain)

BUCK MOORE
JEFF RAYMOND

Some hearts out there looking for the perfect mate
Fool around until it's too late
And true love's passed them by
Some hearts never find out what they're after
Never learn to master
They don't even try
And then they wonder why.

Some hearts get all the breaks
Some never feel the old heartache
Some hearts never make mistakes
Cause they got what it takes
Some hearts get all the breaks.

Some eyes look forever but they never see
The one love that was meant to be
They just sit and cry
Some arms reach out but never hold you
Although they may enfold you
They never really try
And then they wonder why.

Some hearts get all the breaks
Some never feel the old heartache
Some hearts never make mistakes
Cause they got what it takes
Some hearts get all the breaks.

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GOT NO REASON NOW FOR GOIN' HOME

(As recorded by Gene Watson)

JOHNNY RUSSELL

Got no reason now for goin' home
All my reasons now she is gone
Got no one there to talk to
And even though I know I ought to
Got no reason now for goin' home.

Once I had every reason a man could want
For goin' home and makin' love but now I don't
So I end up in here each night sittin' and a thinkin'
Missin' her hurtin' so and drinkin'.

Got no reason now for goin' home
All my reasons now she is gone
Got no one there to talk to

CLOSER TO CRAZY

(As recorded by Memphis)

DEWAYNE ORENDER
WOODROW WRIGHT

We were happy or that's how it seemed
Our love could never die
But then you packed your bags and left and you didn't tell me why
Now I'm wond'rin' just where you are
You're all I'm livin' for
And I'm closer to crazy than I've ever been before.

Those reminders of sweet yesterdays
Stop by from time to time
And there's a million old memories to help me lose my mind
Looks like livin' in the past is all my future holds in store
And I'm closer to crazy than I've ever been before.

Oh look at me don't you know I'm goin' crazy
Since you said you don't love me anymore
Loneliness my old friend makes his bed at my front door
And I'm closer to crazy than I've ever been before.
I'm closer to crazy than I've ever been before.

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SLOW NIGHTS

(As recorded by Mel Tillis with Glen Campbell)

BOBBY ALBRIGHT

Bartender sittin' on the ice machine
Waitress is talkin' on the phone
Not one thin dollar in the jar tonight
Most ev'rybody stayed at home
Two good ol' boys are chalkin' pool cues down
Spillin' beer and killin' time
Flower Jake walked in but then he turned around.

He'll do no business here tonight
'Cause it's a slow night
Nobody's dancin' to the music
Nobody's listnin' to my song
Slow night
The feeling rolls away and leaves me
All dressed up to play when I don't feel like playin' anymore.

I'd like to be home with my lady
By the fire drinkin' wine
Instead of standin' up here makin' believe
I'm havin' such a damn good time.

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WHAT WOULD YOUR MEMORIES DO

(As recorded by Vern Gosdin)

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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And even though I know I ought to
Got no reason now for goin' home.
It's so hard now just knowin' there's another
That she's out with him knowin' that I love her
So I end up in here each night sittin' and a thinkin'
Missin' her hatin' him and drinkin'.
Got no reason now for goin' home
All my reasons now she is gone
Got no one there to talk to
And even though I know I ought to
Got no reason now for goin' home.

Got no one there to talk to
And even though I know I ought to
Got no reason now for goin' home.
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How to make others secretly DO YOUR BIDDING with the astonishing power of AUTOMATIC MIND COMMAND!

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

Dear Friend:

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

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

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

CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

FUN POWER—TOO!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

ABOUT THE AUTHOR

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

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

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

MORE AMAZING CASE HISTORIES!

And it's all just minutes away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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



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

— MAIL NO RISK COUPON TODAY! —

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WHAT ABOUT ME

(As recorded by Kenny Rogers with James Ingram and Kim Carnes)

KENNY ROGERS
RICHARD MARX
DAVID FOSTER

I see you here with me
I've waited all my life for someone
like you
Someone to give my heart and soul
to
I look into your eyes
Your love for me was such a
welcome surprise
I think at last I found the caring one
But what about me
(I'll always love you)
Oh what about me
(I'll always need you)
You were my love before
But I need so much more of you.
Time after time I feel I'm losing my
mind
Or maybe this is what lovers must go
through
It never entered my mind
We could be wasting our time
What am I gonna do
What about me.

(I Want To Be In) PICTURES

(As recorded by Atlanta)

REX GOSDIN
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

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

No reason to pretend
True love affairs don't have to come
to an end
The moment we don't have all the
answers

I nearly go insane
Each and every time I hear you
whisper my name
I feel the same way when I'm around
you

But what about me
Oh what about me
This is so hard for me
I wanted so much to be with you.

Time after time I feel I'm losing my
mind
Or maybe this is what lovers must go
through

It never entered my mind
We could be wasting our time
What am I gonna do.

Time after time I'm losing my mind
It never entered my mind
We could be wasting our time
But what about me.

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served.

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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Cause there ain't no forever 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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ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT

(As recorded by Hank Williams Jr.)

HANK WILLIAMS JR.

I got ketchup on my blue jeans
I just burned my hand
Lord it's hard to be a bachelor man
I got girls that can cook
I got girls that can clean
I got girls that can do anything in
between

I got to get ready
Make everything right
'Cause all my rowdy friends are
coming over tonight.

Do you wanna drink
Hey do you wanna party
Hey honey this is ole Hank
Ready to get the thing started
We cooked a pig in the ground
Got some beer on ice
And all my rowdy friends are coming
over tonight.

Now my party pad is out in the
woods
It's a long, long way from here to
Hollywood
But I've got some natural queens out
on the floor
And ole Miss Mississippi just walked
through the door
Got a little whirlpool just made for
ten
And you can jump out you can jump
in
You can do anything that you want
to do
But uh-uh don't you step on my
cowboy boots.

Do you wanna drink
Do you wanna party
Hey honey this is ole Hank
Ready to get the summer started
I cooked a pig in the ground
We got some beer on ice
And all my rowdy friends are coming
over tonight.

Do you wanna drink
Hey do you wanna party
Hey, hey this is rockin' Randall Hank
Come on and get your motor started
We cooked a pig in the ground
We got some beer on ice
All my rowdy friends are coming
over tonight.

That's right come on in.

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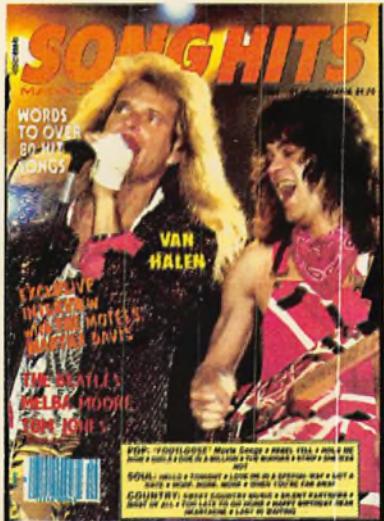
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