

# SONS OF ANITS

MAGAZINE

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**WORDS TO  
OVER 80  
HIT SONGS**

**AN EXCLUSIVE  
INTERVIEW  
WITH  
BILLY IDOL**

**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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CAN DO IS  
HUM...



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Matthew Rolston

Harry Langdon



## PUBLISHER

John Santangelo

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William T. Anderson

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Mary Jane Canetti

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JoAnn Sardo

## ASSISTANT TO EDITOR

Lisa Kershaw

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## BUSINESS MANAGER

Edward Konick

## STAFF PHOTOGRAPHER

JoAnn Sardo

## CONTRIBUTING PHOTOGRAPHERS

Terry Sesvold, Ross Marino, Rich Fuscia

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Lindsey Buckingham

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## **(Pride) IN THE NAME OF LOVE**

*(As recorded by UB)*

**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 own 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  
They ought-a be against the law  
Stick 'em up  
Stick 'em up  
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.  
Catch my fall.

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.  
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.

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## 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.

Clench 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  
March of the saint  
March of the saint  
March of the saint  
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  
March of the saint  
March of the saint  
March of the saint  
March of the saint  
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 to 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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# SUPER ROCK SHIRTS & POSTERS

## CODE LETTERS FOR ITEMS AVAILABLE!

- [R]** ROCK STAR MIRROR **[C]** SATIN JACKET  
**[D]** TAPESTRIES WALL HANGINGS **[A]** BUTTONS  
**[B]** BLACK LIGHT VELVET POSTERS **[P]** POSTERS  
**[S]** SLEEVELESS T-SHIRTS **[T]** T-SHIRTS  
**[E]** ENAMEL PINS **[J]** BASEBALL JERSEYS **[X]** PATCHES

Kiss	T.S.C.A.	Huey Lewis & News	P.T.S.A.
Billy Idol	T.J.S.P.E.A.X.	Slade	T.S.
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.R.
Iron Maiden	T.J.P.A.X.D.S.E.B.R.C.	AC/DC	T.J.P.A.D.E.B.S.
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.D.S.	Black Sabbath	T.J.S.P.A.C.R.D.
Rush	T.J.P.A.X.D.R.	David Bowie	T.J.A.D.P.
Led Zeppelin	T.J.S.P.A.X.D.E.B.R.	Stray Cats	T.J.P.
Pink Floyd	T.J.S.A.D.C.R.E.	Rolling Stones	T.J.P.A.X.E.
Jimmi Hendrix	T.S.P.A.D.B.J.	The Clash	T.J.S.P.E.
Men At Work	T.J.P.A.	Grateful Dead	T.J.A.
Lynyrd Skynyrd	T.J.S.P.A.B.R.C.	GoGo's	T.J.P.
Pat Benatar	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.	Rail	T.P.J.C.A.
Billy Squier	T.J.P.A.	Jim Morrison	T.P.B.D.E.J.S.
Janet Jett	T.J.P.A.E.	Dio	T.C.
U2	T.J.P.P.E.	Taxi Sister	P.T.J.A.
Styx	T.J.P.P.E.	John Cougar	T.P.
Scorpions	T.J.P.E.R.S.C.A.	Great White	T.
The 3 Stooges	T.J.P.A.	Cyndi 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	
Prince	P.T.J.S.A.	LIVE ROCK N ROLL	T.X.



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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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## 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 different 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 different 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 different colors on the map  
We say break the line chew the fat  
A-keep moving out into the gap.

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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.

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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Readers who are troubled with unwanted hair can now depend on Dausonata Cream with Honey to remove it below the skin line, right down to the root, where it counts ... without hot wax, messy creams or expensive electrolysis. The best part - it's completely painless. Special ingredients gently open your pores to allow the removal of the entire hair follicle. Safe, easy and natural. No ugly stubble. Leaves skin silky smooth and sexy.

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The best substitute for willpower and it's safe and sure. Break the smoking habit before it breaks you. Every thinking person would like to quit smoking, we know. You are going to quit now ... for good. Just spray your mouth before you light up and you won't want to drag on that harmful, vile lung-destroyer again. Yes, this product actually discourages smoking. It works with you and may truly help to save your life. It is unconditionally guaranteed to work.

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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  
Walking on a thin line  
Angry all the time  
Take a look at my face  
See what it's doing to me.

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.

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

#### L.O.V.E.

All I need's my love machine

#### L.O.V.E.

All I need's my love machine

#### 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

#### L.O.V.E.

All I need's my love machine

#### L.O.V.E.

All I need's my love machine

#### L.O.V.E.

All I need's my love machine

Tonite, tonite.

#### L.O.V.E.

All I need's my love machine

#### L.O.V.E.

All I need's my love machine

#### L.O.V.E.

All I need's my love machine

#### 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  
at 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

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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## 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)

## 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  
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  
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

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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## 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.

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 getting 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

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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## 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.

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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## 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

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 fight  
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.

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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## TEARS

(As recorded by John Walte)

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.

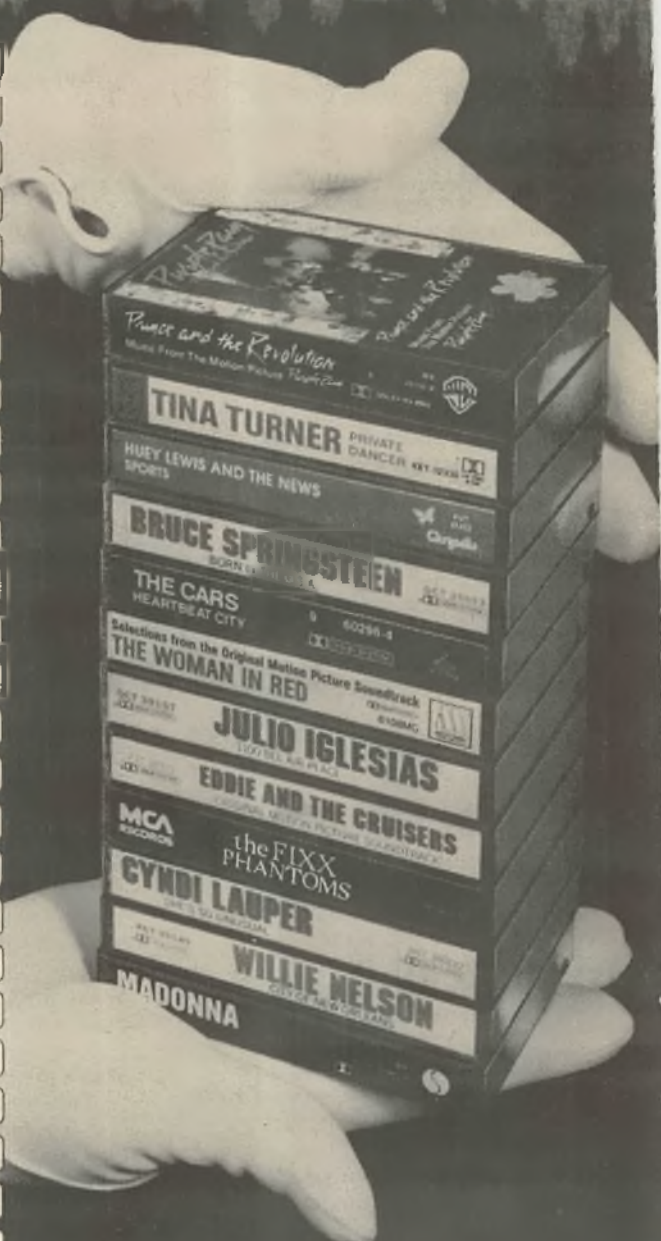
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## HANDS TIED

(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 foe  
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 foe  
Our name will never die  
This time will be forever.

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Music Inc. ALL RIGHTS RESERVED.

## 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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# Pick 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

## \$\$\$ 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.



Ethan Russell



### \$\$\$\$½ 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 Wailer's 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?



### \$\$\$\$ 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 Jimmy Page (collectively known as The Honeydrippers) can pack more fun into five songs than a bobby-soxed cheerleader parked in the back of a red '57 Chevy. Really.

The only sign that this record is an outing 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.

Harry Langdon



### \$\$\$ 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.



### \$\$\$\$½ **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.



### \$\$\$½ **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 and 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 "ambiance 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 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

Ross Marino





# What's His Line?



Ross Marino

## 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 ips 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 Springfielder 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

Ebel 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 ¾ 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 keyboardman 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 Wosahla:** 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 Wosahla:** 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?

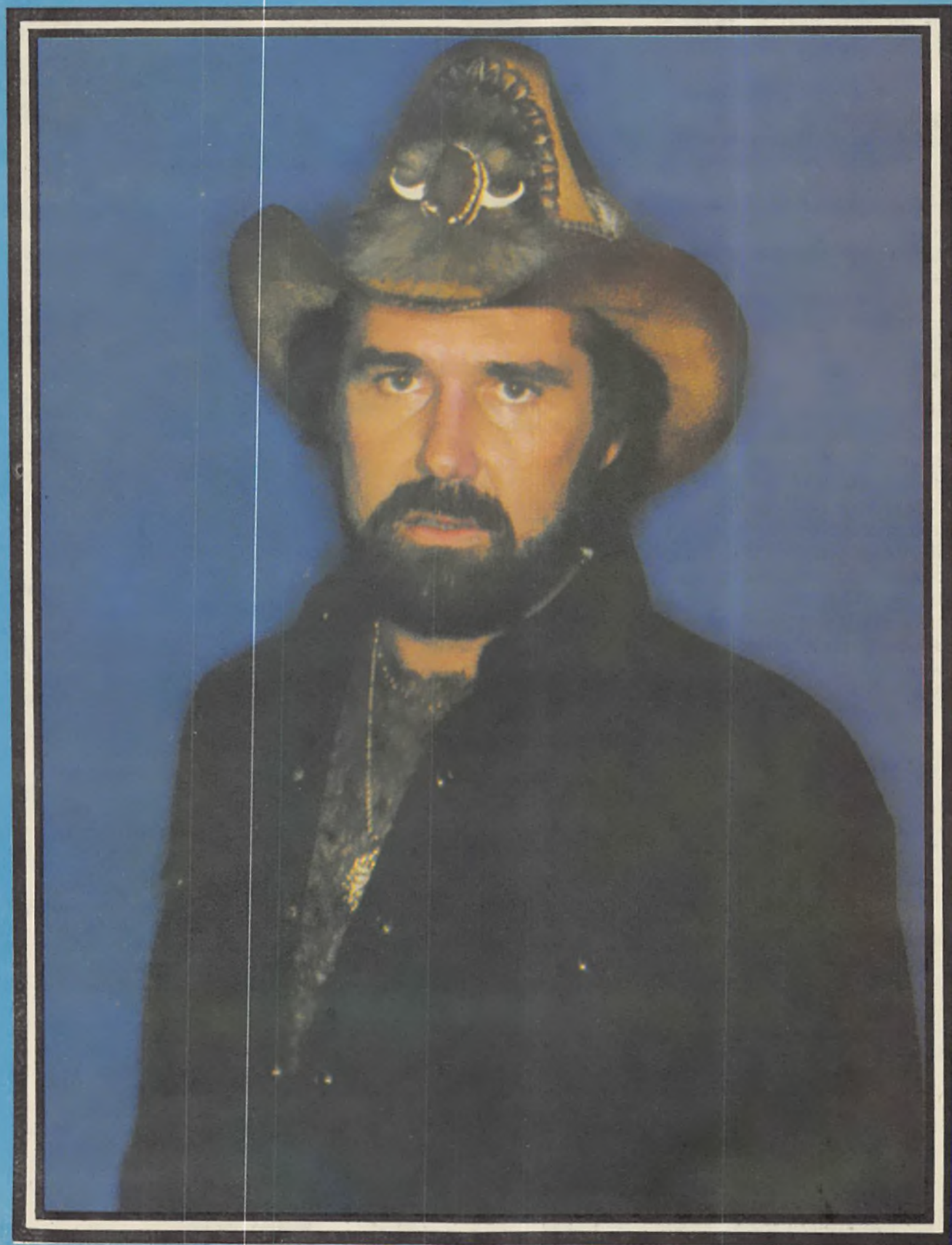
**SL:** That was a shock too. I think it happened two weeks after we finished my album. I remember when I was in the studio doing my first album *Young & In Love*. The way I recorded it, the album took four days to finish. There were eight songs and we did two a day and it was so unusual. At the time 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 seaable 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 (it's a cruel) cruel summer  
Now you're gone.  
It's a 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)

ADMS  
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 yeaaaaaaaaah

Wooooooooooooo yeaaaaaaaaah.

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



Al Beaulieu

**MORRIS DAY**



**JERMAINE JACKSON**

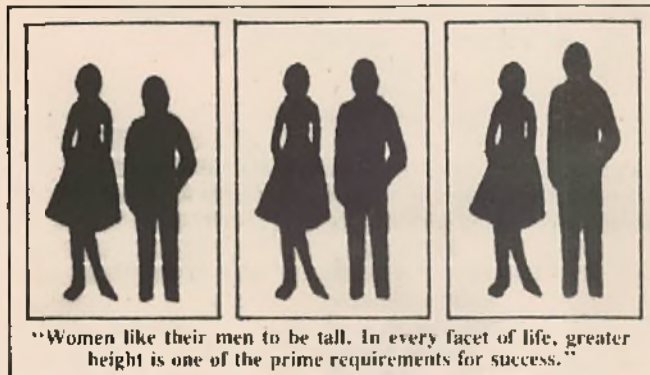


**JEFFREY OSBORNE**

- 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)



# DO WOMEN THINK YOU'RE TOO SHORT?



"Women like their men to be tall. In every facet of life, greater height is one of the prime requirements for success."

William A. Reldnas says,  
**"YOU CAN ADD  
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**My Method Shows You How To Do It Or  
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☆ **NO STRETCHING MACHINES** ☆ **NO PAINFUL PROCEDURES** ☆ **NO DANGEROUS PILLS** ☆

## "HERE'S POSITIVE PROOF YOU CAN INCREASE YOUR HEIGHT!"

Yes, based on "hundreds of hours" of grueling research using reports by outstanding experts from such noted national and international scientific journals as *The Journal Of Bone and Joint Surgery*, *Acta Orthopædica Scandinavica*, *U.S. Public Health Bulletin*, *Annales de Médecine Physique et Biologique*, *Journal Of Experimental Medicine*, *Schweitz Sanitätsstoff*, *Boston Medical and Surgical Journal*, *Review Medicale Sociale De L'Enfant* and the *N.Y. State Journal of Medicine*, Reldnas says: "I have positive proof you can increase your height! Here are the indisputable facts."

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**.

## WHAT IS THE HEIGHT INCREASE METHOD?

"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 aid growth and stature correction. In Chapter IV, read how the exclusive **Height Increase Method** of bicycling 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 UN-CONDITIONAL 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 **The**

**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.



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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, luh, luh lover  
Lu, lu, luh 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.

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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.

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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.

## 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?

*Michael D. Style*  
President

## MONEY BACK GUARANTEE

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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.

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Address \_\_\_\_\_

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



## 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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## 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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## 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.

Darlin' after all  
I will be the one to hold you in my arms  
After all  
I will be the one to hold you  
I will be the one to hold you  
In my arms  
In my arms.

I know in my heart and mind  
That no matter come what may  
Love will survive  
Love the author of space and time  
Keeps the galaxies and each sparrow alive  
And the love that heals the wound  
After the war is through  
Is the light in all the bright  
Faithful and true to you.  
(Repeat chorus)

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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  
Nothin' 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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## 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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## 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 light 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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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



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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.

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## 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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**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  
OLLIE 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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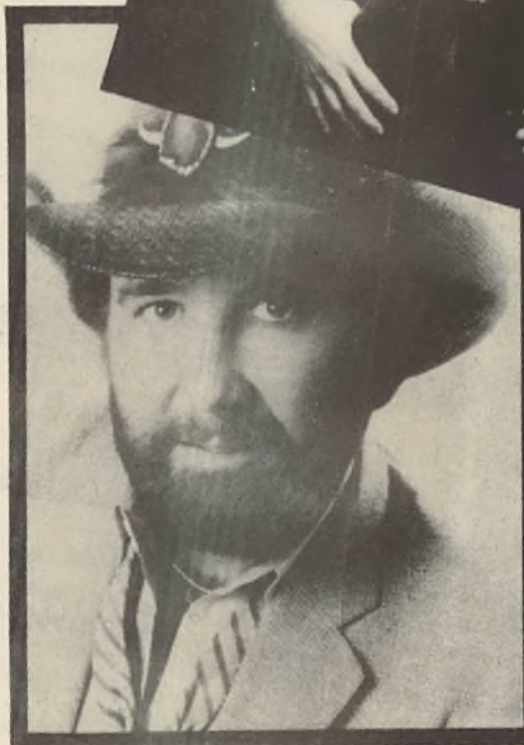
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**OAK RIDGE BOYS**

- 66/A New Place To Begin
- 57/Ain't She Somethin' Else
- 66/All My Rowdy Friends Are  
Coming Over Tonight
- 61/All Tangled Up In Love
- 62/Baby's Got Her Blue Jeans On
- 63/Closer To Crazy
- 60/Crossword Puzzle
- 60/Diamond In The Dust
- 57/Girl Most Likely To, The
- 63/Got No Reason Now For Goin'  
Home
- 59/Heartache And A Half
- 59/How Do You Feel (About Foolin'  
Around)
- 62/I'm Glad You Couldn't Sleep  
Last Night
- 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 'til 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' realer 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 'til 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' realer 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 'til 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 'til 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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## 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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## 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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## 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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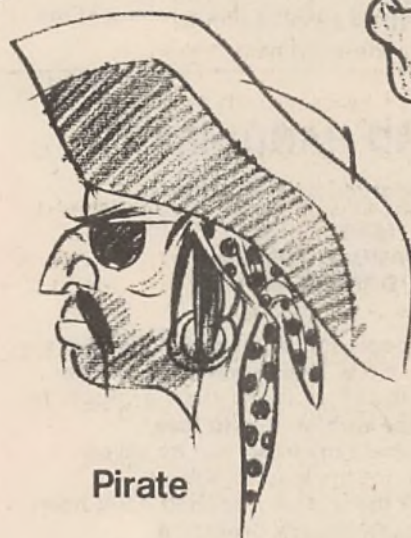
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## BABY'S GOT HER BLUE JEANS ON

(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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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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## 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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# 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 impelling them to like you, please you . . . and automatically want to help you.

## INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

## HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

**Minute #3**—Lift the front cover, and let the secret feed itself in to your mind automatically. After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

**IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . .** for money, love, healing, protection, and much more! Imagine the thrill—after a lifetime of "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!

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- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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

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

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

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

## YOURS TO PROVE—AT OUR RISK!

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

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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.

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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## (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

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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## A NEW PLACE TO BEGIN

(As recorded by Ray Price)

DAVE KIRBY  
WARREN ROBB

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

I'm looking for a new place to begin

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

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

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ing Co., Inc.

## 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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Please rush me the following back issues:

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|-----------------------------------|-----------------------------------|
| <input type="checkbox"/> July 83  | <input type="checkbox"/> Jan. 84  |
| <input type="checkbox"/> Aug. 83  | <input type="checkbox"/> Feb. 84  |
| <input type="checkbox"/> Sept. 83 | <input type="checkbox"/> Mar. 84  |
| <input type="checkbox"/> Oct. 83  | <input type="checkbox"/> April 84 |
| <input type="checkbox"/> Nov. 83  | <input type="checkbox"/> May 84   |
| <input type="checkbox"/> Dec. 83  | <input type="checkbox"/> June 84  |

(Allow 4 to 6 wks. for delivery)

(Please Print)

Name .....

Address .....

City ..... St. .... Zip .....