

SONG HITS

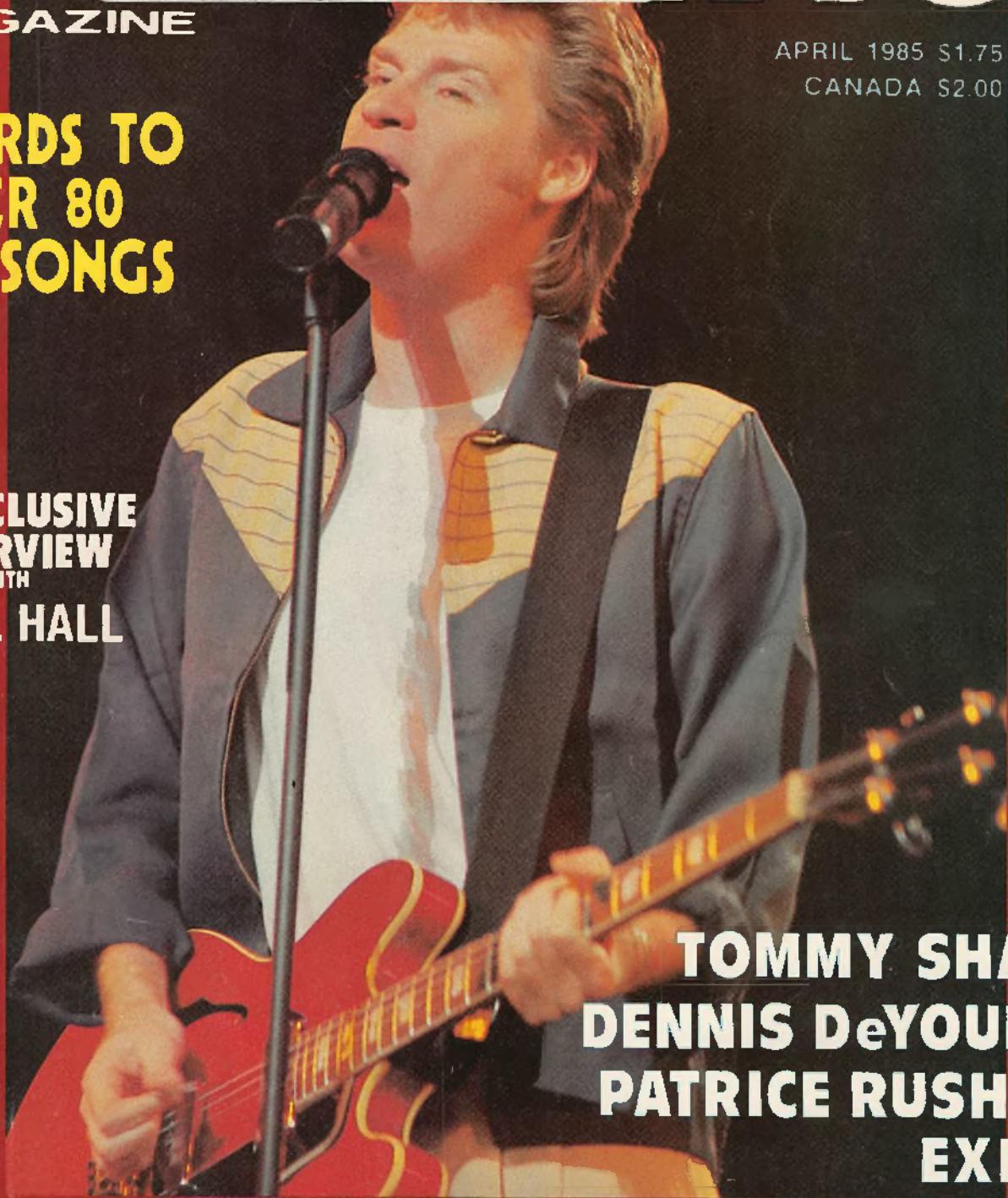
MAGAZINE

GDC 00043

WORDS TO
OVER 80
HIT SONGS

AN EXCLUSIVE
INTERVIEW
WITH
DARYL HALL

APRIL 1985 \$1.75
CANADA \$2.00



**TOMMY SHAW
DENNIS DeYOUNG
PATRICE RUSHEN
EXILE**

POP: I WANT TO KNOW WHAT LOVE IS • METHOD OF MODERN LOVE • BRUCE • CALL TO THE HEART • TONIGHT • LIKE A VIRGIN • FOOLISH HEART • MONEY CHANGES EVERYTHING

SOUL: EASY LOVER • JAMIE • MISLED • LOVE LIGHT IN FLIGHT • MISSING YOU • STRONGER THAN BEFORE

COUNTRY: MY BABY'S GOT GOOD TIMING • WHAT SHE WANTS • NO WAY JOSE • SEVEN SPANISH ANGELS • SHE USED TO LOVE ME A LOT



SONG HITS--

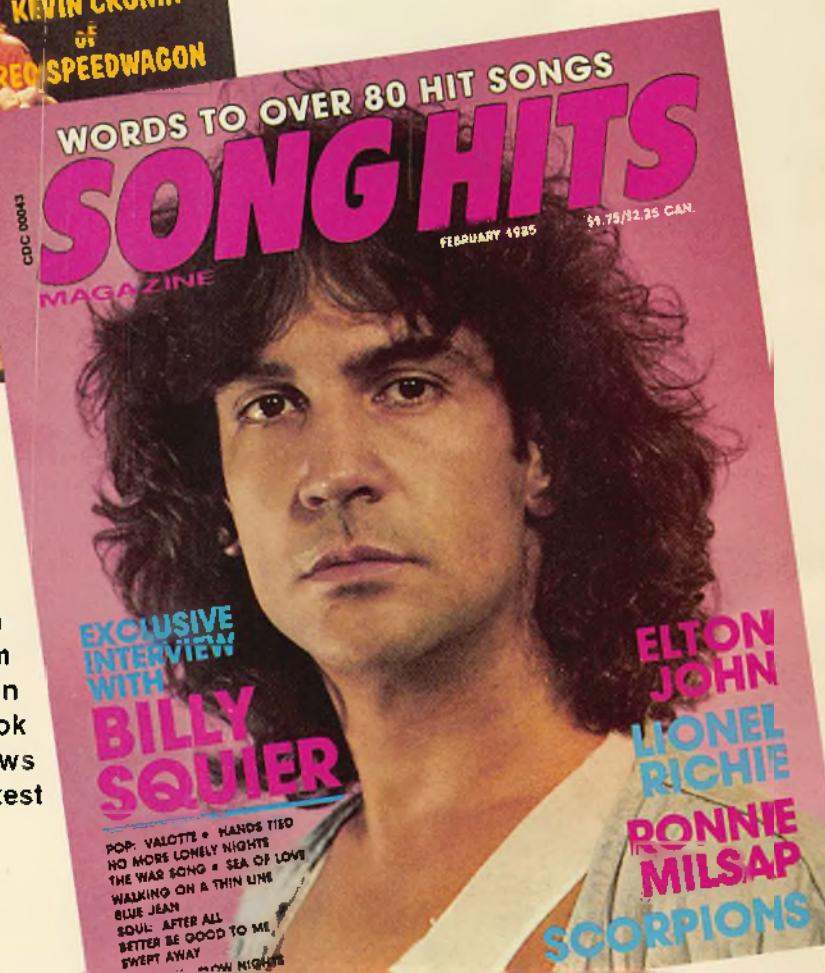
WITHOUT IT, ALL YOU
CAN DO IS
HUM...



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PAT BENATAR



I LOVE YOU LOVE ME LOVE

(As recorded by Joan Jett and The Blackhearts)

GARY GLITTER
MIKE LEANDER

We're still together after all that we've been through
They tried to tell you I was not the one for you
They didn't like my hair
The clothes I love to wear
They didn't realize that I was strong enough for two.

I love you love
You love me too love
I love you love
My only true love
I love you love me love.

The things they said about the two of us were lies
I knew they couldn't see the sparkle in your eyes
They said I wouldn't care

LIKE A VIRGIN

(As recorded by Madonna)

BILLY STEINBERG
TOM KELLY

I made it through the wilderness
Somehow I made it through
Didn't know how lost I was
Until I found you.

I was beat
Incomplete
I'd been had, I was sad and blue
But you made me feel
Yeah you made me feel
Shiny and new.
Like a virgin (hey)
Touched for the very first time
Like a virgin
When your heart beats next to mine
Gonna give you all my love, boy
My fear is fading fast
Been saving it all for you
'Cause only love can last.
You're so fine and you're mine
Make me strong

I WANNA GO BACK

(As recorded by Billy Satellite)

DANNY CHAUNCEY
MONTY BYROM
IRA WALKER

I've been listenin' to the radio
Her song reminded me of long ago
Back then I thought that things were never gonna change
It used to be that I never had to feel the pain.
I know now that things will never be the same
I wanna go back
And do it all over
Can't go back I know
I wanna go back
'Cause I'm feelin' so much older

They didn't know that we were just two angels in disguise.

I love you love
You love me too love
I love you love me love
I love you love
My only true love
I love you love me love.
So here we are alone
We made it on our own
And though they tried they can't deny
The way I really showed 'em.

I love you love
You love me too love
I love you love me love
I love you love
My only true love
I love you love me love.

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Yeah, you make me bold
Oh your love thawed out
Yeah, your love thawed out
What was scared and cold.

Like a virgin, hey
Touched for the very first time
Like a virgin
With your heartbeat next to mine.

Oooh, oooh, oooh.
You're so fine and you're mine
I'll be yours till the end of time
'Cause you made me feel
Yeah, you made me feel
I've nothing to hide.

Like a virgin, hey
Touched for the very first time
Like a virgin
With your heartbeat next to mine
Like a virgin, ooh, ooh
Like a virgin
Feels so good inside
When you hold me
And your heart beats
And you love me.

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But I can't go back I know.

I recall hangin' out on Friday night
My first slow dance hopin' that I'd get it right
Back then I thought I would never ever stand alone
It used to be that a lonely heart was never shown.

I know now that things will never be the same
I wanna go back
And do it all over
Can't go back I know
I wanna go back
'Cause I'm feelin' so much older
But I can't go back I know.

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TURN UP THE RADIO

(As recorded by Autograph)

STEVE PLUNKETT
STEVE ISHAM
RANDY RAND
KENI RICHARDS
STEVEN LYNCH

Turn it up
I'm workin' hard you're workin' too
We do it ev'ryday
For ev'ry minute I have to work
I need a minute of play
Day in day out on we go
Things go better with rock
The only time I turn it down
Is when I'm sleepin' it off.
Turn up the radio
I need the music
Give me some more
Turn up the radio
I wanna feel it
Gotta give me some more.
Now listen
I wanna shake I wanna dance
So count it off 1, 2, 3
I hear the beat I'm in a trance
No better place to be
Day time, night time, any time
Things go better with rock
I'm goin' twenty-four hours a day
I can't seem to stop.
Turn up the radio
I need the music
Give me some more
Turn up the radio
I wanna feel it
Gotta give me some more.
Turn up the radio
I wanna feel it
Gotta give me some more.

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TENDER YEARS
(From the Original Motion Picture Soundtrack *Eddie And The Cruisers*)

(As recorded by John Cafferty & The Beaver Brown Band)

JOHN CAFFERTY

When the moon hung soft and low
Catching star dust in the light
You held me closer and closer
There was magic in the night.

A sweet love song a melody
That I still can recall
Two young hearts filled with dreams
To walk away with it all.

SLOW DANCING

(As recorded by Lindsey Buckingham)

LINDSEY BUCKINGHAM

The nighttime filled with a cold winter chill
The rain is music on my window sill
Oh the days are short
The nights are long
Won't someone tell me this now where I belong
Oh I turn and look around when you walk by
You're just the kind of thing to catch my eye
I come up fast
But I go down slow
So tell me darlin' do you want to go.

(Let's go)
Slow dancing
In the moonlight
(Let's go)
Want to slow dance
With you all night.

The nighttime filled with a winter chill
The rain is music on my window sill
Oh I come up fast
I go down slow
So tell me darlin' do you want to go.

(Let's go)
Slow dancing
In the moonlight
(Let's go)
Want to slow dance
With you all night.
Oh the days are short
The nights are long
Will someone tell me now where I belong
Oh I come up fast
I go down slow
Oh tell me baby do you want to go.

(Let's go)
Slow dancing
In the moonlight
(Let's go)
Want to slow dance
With you all night.

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Oh wo tender years
Won't you wash away my tears
How I wish you were near
Please don't go tender years.

Summer love a beach romance
Salted kisses in the sand
Two young hearts filled with fire
Lost in never, never land.

Oh wo tender years
Won't you wash away my tears
How I wish you were near
Please don't go tender years.

Oh wo tender years
Won't you wash away my tears
How I wish you were near
Please don't go tender years.
(Repeat)

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KEEPING THE FAITH

(As recorded by Billy Joel)

BILLY JOEL

If it seems like I've been lost in let's remember
If you think I'm feeling older and missing my
younger days

Oh then you should have known me much better
'Cause my past is something that never got in my
way

Oh no

Still I would not be here now

If I never had the hunger

And I'm not ashamed to say the wild boys were my
friends

Oh 'cause I never felt the desire

Till their music set me on fire

And then I was saved yeah.

That's why I'm keeping the faith

Yeah, yeah, yeah, yeah keeping the faith
We wore matador boots only Flagg Brothers had
them with a Cuban heel

Iridescent socks with the same color shirt and a
tight pair of chinos

Oh I put on my shark skin jacket

You know the kind with the velvet collar and
dittybop shades

Oh yeah I took a fresh pack of Luckies and a mint
called Sen-Sen

My old man's Trojans and his Old Spice aftershave
Oh combed my hair in a pompadour

Like the rest of the Romeos wore a permanent
wave.

Yeah we were keeping the faith

Yeah, yeah, yeah, yeah keeping the faith
You can get just so much from a good thing

You can linger too long in your dreams

Say goodbye to the oldies but goodies
'Cause the good ole days weren't always good and
tomorrow ain't so bad as it seems

Learned stick ball as a formal education
Lost a lot of fights but it taught me how to lose o.k.

Oh I heard about sex but not enough
I found you could dance and still look tough
anyway

Oh yes I did

I found out a man ain't just being macho

Ate an awful lot of late night drive-in food

Drank a lot of take home pay

I thought I was the Duke of Earl
When I made it with a red haired girl in the
Chevrolet.

Oh, oh, oh

You know the good ole days weren't always good
and tomorrow ain't as bad as it seems

Now I told you my reasons for the whole revival
Now I'm going outside to have an ice cold beer in
the shade

Oh I'm gonna listen to my forty fives

Ain't it wonderful to be alive

When the rock and roll plays

Yeah when the memory stays

Yeah I'm keeping the faith

Yeah, yeah, yeah, yeah keeping the faith

I'm keeping the faith

Yes I am you know I'm keeping the faith.

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TI AMO

(As recorded by Laura Branigan)

GIANCARLO BIGAZZI

UMBERTO TOZZI

English Lyric: DIANE WARREN

Ti amo God how I love you so

My heart just won't let go

Day after day I'm still holding on

Even though you're gone

Ti amo wasn't I good to you

I did all that I could do

To make you want to be here with me

I thought you loved me

I can't believe

You could just turn and leave

Did it so easily

You pulled my world out from under me

Look what you've done to me

How could you end it this way

After the love that we made

God how I wish you had stayed

Can't you see that I just want you back.

Ti amo I never had a clue

That I was losing you

You never once let me know you were letting me go

Oh I guess it was there in your eyes

Guess it was there in your sights

Guess it was there in your lies

I was blind then

Couldn't face the end

Ti amo thought we'd go on and on

Thought we had something strong

You pulled my world out from under me

Look what you've done to me

How can you end it this way

After the love that we made

God how I wish you had stayed

Can't you see that I just want you back.

Ti amo God how I love you so

My heart just won't let go

Day after day I'm still holding on

Even though you're gone.

Guess it was there in your eyes

Guess it was there in your sights

Guess it was there in your lies

I was blind then couldn't face the end

Ti amo thought we'd go on and on

Thought we had something strong

You pulled my world out from under me

Look what you've done to me

How can you end it this way

After the love that we made

God how I wish you had stayed

Can't you see that I just want you back.

Ti amo wasn't I good to you

I did all that I could do

To make you want to be here with me

I thought you loved me

I can't believe you could just turn and leave

You did it so easily

You pulled my world out from under me

Look what you've done to me.

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TENDERNESS

(As recorded by General Public)

GENERAL PUBLIC

I don't know where to start or when to stop
My luck's like a button
I can't stop pushing it
My head feels light but I'm still in the dark
Seems like without tenderness there's something missing.

Tenderness
Where is the tenderness
Where is it.

I don't know where I am
But I know I don't like it
I open my mouth and out pops something spiteful
Words like conviction can turn into a sentence
I held your hands
Rings but none on that finger
We danced and danced
But I was scared to go much further with it
Just half a chance
Make sure that one night you're here
But next night you're not
It always leaves me searching for a little tenderness.

Where is the tenderness, tenderness
Where is the tenderness.

Whistling in the graveyard
Calling up your girlfriend
Just trying to make her understand
You're squeezing the telephone like it was her hand
No question
So many questions
She's going to catch you out boy
It all seems so underhand
Now she's the only thing that ever made you feel
Like a man, man, madman, madman.

Tenderness
Where is the tenderness?
Tenderness, tenderness
Where is it.

I held your hands
Rings but none on that finger
We danced and danced
But I was scared to go much further with it
Just half a chance
Make sure that one night you're here
But next night you're not
It always leaves me searching for a little tenderness.

Tenderness
Tenderness
Where is the tenderness.

When you're sick to death of second best pet
Why should the morning always find you unimpressed
Is your love like a button
You can stop pushing it
Oh this all night longing can be such a long time.

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TAXI DANCING

(As recorded by Rick Springfield & Randy Crawford)

RICK SPRINGFIELD

I think that it's high time we had a talk
I think that we're making a big mistake
I've been feeling lately the magic is gone
Are we just together for convenience sake baby.

I don't believe it
(Feeling)
I don't think that's true
(Tied down)
It'll just pass if we allow it to
(Need to break free)
It's just a stage we're going through
(They say clean cuts)

I think you're just restless for something new
(Heal much faster).

Baby, feeling like we pay our dime
And all we get in return
Is a piece of each other's time.

Are we just taxi dancing
Lost somewhere in a slow dance for two
And the band that was playing
Has finally stopped playing our favorite song.

Are we just taxi dancing
You're paying for me and I'm paying for you
And are we holding on to a feeling with desperation.

Don't know if you're right
(I won't)
Don't know if you're wrong
(Hold you)
Seems to me we haven't danced for long
(If you)
(Must go).

Don't make it hard
Don't make it easy
We'll just walk away
At the end of the song.

Baby, put one last nickel in the juke box
Give that love we once felt
Just one final spin around.

'Cause we're just taxi dancing
Lost somewhere in a slow dance for two
And the band that was playing
Has finally stopped playing our favorite song
And we're just dancing.

And the band that was playing
Has finally stopped playing our favorite song
Are we just taxi dancing
You're paying for me and I'm paying for you
And are we holding on to each other in desperation.

Taxi dancing.

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ALL I NEED

(As recorded by Jack Wagner)

CLIFF MAGNESS
GLEN BALLARD
DAVID PACK

Kissing you was not what I had planned
And now I'm not so sure just where I stand
I wasn't looking for true love
But now you're looking at me
You're the only one I can think of
You're the only one I see.

All I need
Is just a little more time
To be sure what I feel isn't all in my mind
'Cause it seems so hard to believe
That you're all I need.

I guess it's true we've all been hurt before
But it doesn't seem to matter anymore
It may be a chance we're takin'
But it always comes to this
If this isn't love we're making
Then I don't know what it is.
I wasn't looking for true love
But now you're looking at me
You're the only one I can think of
You're the only one I see

All I need
Is just a little more time
To be sure what I feel isn't all in my mind
'Cause it seems so hard to believe
That you're all I need
No stars are out tonight
But we're shining our own light
And it's never felt so right
'Cause girl the way I'm feelin'
It's easy to believe that you're all I need
You're all I need.

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BURNING IN LOVE

(As recorded by Honeymoon Suite)

DERRY GREHAN

What did I say to ya
What did ya see me do
That made ya turn to stone overnight
I thought I played it right
Lovin' you deep in the night
But the chain of love is broken now
Why can't we start again
'Cause my heart
Won't mend
But you say no
Then you go
And I break down.

And I am still
A lonely man burning in love
I am still
A lonely man burning in love.

MISTAKE NO. 3

(As recorded by Culture Club)

CULTURE CLUB

You can't bystand all the people
Stand them on their own
They will fall to pieces
So we watch them grow
Into strange and pretty faces
I don't know
Clutching to my lipstick traces
Watch them go.

And make mistake number three yeah
Make mistake number three
Make mistake number three yeah
Make mistake number three
Mistake number three.

It's strange how much it changes
How they want to know
How cynical are people
That's where children go
Dragged into a conversation
They can hold

It's so sad
But it prepares them for the mould.

And make mistake number three yeah
Make mistake number three
Make mistake number three yeah
Make mistake number three
Mistake number.

Why is my love
Like an ocean run dry
And why is my love
Such a struggle with life.

You can't bystand all the people
Stand them on their own
They will fall to pieces
So we watch them grow.

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What did he say to ya
What did he promise you
That made you change from white to black
I don't understand it
It seems so underhanded
I want to hate you but I'm still in love
Why can't we start again
'Cause my heart won't mend
But you say no
Then you go
And I break down.

And I am still
A lonely man burning in love
I am still
A lonely man burning in love.

(Repeat chorus)

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THE HEAT IS ON
(From the Paramount Motion
Picture *Beverly Hills Cop*)

(As recorded by Glenn Frey)

HAROLD FALTERMEYER
KEITH FORSEY

The heat is on
On the street
Inside your head
On ev'ry beat
And the beat's alive
Deep inside
The pressure's high
Just to stay alive
'Cause the heat is on.

Oh oh oh oh
Oh oh oh oh
Caught up in the action
I'll be looking out for you
Oh oh oh oh
Oh oh oh oh
Tell me can you feel it
Tell me can you feel it
Tell me do you feel it.

The heat is on
The heat is on
On the street
The heat is on
The heat is on
The heat is on.

Oh oh oh oh
Oh oh oh oh
Caught up in the action
I'll be looking out for you
Oh oh oh oh
Oh oh oh oh
Tell me can you feel it
Tell me can you feel it
Tell me do you feel it.

On, on the street
The heat is on
Inside your head
The heat is on
On ev'ry beat
The heat is on
The heat is on
The heat is on
The heat is on
The pressure's high
The heat is on
The pressure's high
The heat is on
The heat is on.

NAUGHTY NAUGHTY

(As recorded by John Parr)

JOHN PARR

I put my hand on your stocking
I was movin' nice and slow
Let my fingers do the walking
And there ain't far to go.

Don't tell me
"I don't wanna be a girl like that"
Do you wanna see a grown man cry
You don't wanna be a girl like that
Baby this could be the first time
This could be the first time.

Naughty naughty
Loud and bawdy
T-t-t-tease me
Take it easy

Hug and squeeze me
Naughty, naughty, naughty
I'm a naughty, naughty guy.

Bedroom eyes that undress me
Take me cut me to the bone
Lace and satin pressed against me
Should we call a chaperone.

Don't tell me
"I don't wanna be a girl like that"
Do you wanna see a grown man cry
You don't wanna be a girl like that
Baby this could be the first time
This could be the first time.

Naughty naughty
Cute and horny
T-t-t-tease me
Take it easy
Hug and squeeze me
Love outta line.

With your hair hung down
And your dress ridin' high
And your eyes burning hot like the sun
Kiss me hard squeeze me tight
Gonna love you alright
'Cause I'm a naughty naughty naughty guy.

You don't wanna be a girl like that
Baby this could be the first time
This could be the first time.

Naughty naughty
Cute and horny
T-t-t-tease me
Take it easy
Hug and squeeze me
Naughty naughty naughty
I'm a naughty naughty.

Naughty naughty
Cute and horny
T-t-t-tease me
Naughty naughty
Loud and bawdy
Love outta line.

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DON'T WAIT FOR HEROES

(As recorded by Dennis DeYoung)

DENNIS DeYOUNG

I've got my dreams
I know you think that's crazy
But I won't give up
Cause I've got this burning desire in me
Oh baby it's me.

While the world sleeps
I sit up all night thinking
And making my plans
'Cause there's something special ahead for me
Something ahead for me.

So don't you tell me that I'm wasting my time
ruining my life
And that the odds against me are a million-to-one
don't be concerned
I'll take the heat for all the chances I'm gonna take
Mistakes that I'll make
Just wait and see
You're gonna hear from me.

So don't wait for heroes
Do it yourself
You've got the power
Winners are losers
Who got up and gave it just one more try
One more try
One more try
I've got my dreams
I've got my dreams.

If you're waiting for that miracle train to call out
your name
And if you think the rainbow always finds
someone else never yourself
Just look inside and find that spark that's burning
in you
Follow it through
The light you find
Well it could change your life.

Don't wait for heroes
Think for yourself
Make your own choices
You know it's easy
To follow the crowd
But my advice is
Don't wait for heroes
Believe in yourself
You've got the power
Winners are losers
Who got up and gave it just one more try
Hey yeah
Give it one more try
Let's go.

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STRANGER IN TOWN

(As recorded by Toto)

DAVID PAICH
JEFF PORCARO

I remember it was late one night
In the middle of a dream
Woke up in a pool of sweat
Thought I heard a scream
Ran over to the windowsill
Stuck my head out for a peek
Dressed in black was a man I didn't recognize
Running down my back street
My heart skipped a beat.

You better watch out
There's a stranger in town
You better watch out
There's a stranger in town
You better watch out
When he comes around
Don't make a sound.

Got the morning paper and the headlines read
Danger to the Queen
Buckingham Palace better tighten things up
The son of a bitch is mean
Vendors on the corner
Just doin' their job
Acting like nothing's new
Scotland Yard's still looking for him
But he doesn't leave a single clue
What can they do.

You better watch out
There's a stranger in town
You better watch out
There's a stranger in town
You better watch out
When he comes around
Don't make a sound.

Who's this man who fell out of the sky
What's he done and where's he live
How can a man who's a criminal
Be a hero to the kids
The old couple swear that the ripper's back
They say it's him alright
The young girl says it's Jesus
And he won't be back again tonight
I wonder who's right.

(Repeat chorus)

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CARELESS WHISPER

(As recorded by Wham! featuring George Michael)

GEORGE MICHAEL
ANDREW RIDGELEY

I feel so unsure
As I take your hand
And lead you to the dance floor
As the music dies
Something in your eyes
Calls to mind a silver screen
And you're its sad goodbye.

I'm never gonna dance again
Guilty feet have got no rhythm
Though it's easy to pretend
I know you're not a fool
I should have known better than to cheat a friend
And waste a chance that I've been given
So I'm never gonna dance again
The way I dance with you.

Time can never mend
The careless whisper of a good friend
To the heart and mind
Ignorance is kind
There's no comfort in the truth
Pain is all you'll find.

I'm never gonna dance again
Guilty feet have got no rhythm
Though it's easy to pretend
I know you're not a fool
I should have known better than to cheat a friend
And waste a chance that I've been given
So I'm never gonna dance again
The way I dance with you do.

Tonight the music seems so loud
I wish that we could lose this crowd
Maybe it's better this way
If we'd hurt each other with the things we want to
say
We could have been so good together
We could have lived this dance forever
But now who's gonna dance with me
Please dance.
(Repeat chorus)

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WORK THAT BODY * THE OTHER WOMAN * STEPPIN' OUT *
BABY COME TO ME
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MIND * TAKE ME DOWN * OH GIRL * BOBBIE SUE

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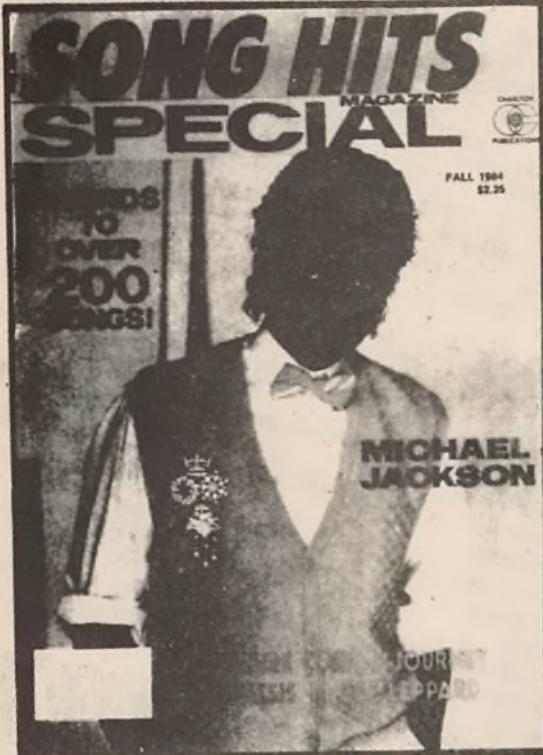


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SOUL: 4127-17-6 * HOLD ON TIGHT * KEEF THE MUSIC * LIFE IS A FIRE * 4-4-2
WILDCAT * VILLE MEILLEUR * I'M GONE INSIDE LOOK (TA PAWAW)
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SEA OF LOVE

(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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(Pride) IN THE NAME OF LOVE

(As recorded by U2)

BONO HEWSON
LARRY MULLEN
ADAM CLAYTON
THE EDGE EVANS

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

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

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

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

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

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

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

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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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IN NEON

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN

Lipstick and lashes the traces of stardom
Lit up on a billboard so everyone sees them in neon
Behind a counter she stares out the window
Up at the billboard that's like a reminder in neon.

She hates how she feels but she hangs like a mirror
Maybe a stranger could walk in and see her in neon
For two cents of danger she'd trust anybody
She'd smoke like a gun if it meant she might wind up.

In neon the dreams in the light of a promise that dies
A shimmering city a glimmer of hope and a lie
In neon the name's gone there's no reason why anymore
Trust them and wind up alone behind a locked door.
In neon
In neon.

Pictures and patterns the touches of glamour
Cut into fashion that flashes above 'em in neon
A hot cup of coffee held in her fingers
A perfect complexion that lingers above her in neon.
She hates how she feels but she hangs like a mirror
Maybe a stranger could walk in and see her in neon
For a shot at the title she'd slip into something
She'd smoulder like ashes if it means she might wind up.

In neon the dreams in the light of a promise that dies
A shimmering city a glimmer of hope and a lie
In neon the name's gone there's no reason why anymore
Trust them and wind up alone behind a locked door.
In neon

In neon the dreams in the light of a promise that dies
A shimmering city a glimmer of hope and a lie
In neon.

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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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SUGAR DON'T BITE

(As recorded by Sam Harris)

DONNA WEISS
BRUCE ROBERTS

Floors are all made out of wood
 The price is sure worth the admission
 Dreams of the drifters die hard y'all
 Bodies dance through the dark to submission.

Fast feet and Saturday night
 Leave you nowhere to stand

Nobody here is leaving
 Sugar don't bite
 Just take me home with you
 All through the night
 I bet you taste sweeter
 Sugar don't bite
 I just want to please you
 Don't make me beg
 Don't make me tease you, no
 Sugar don't bite
 You know I'm a bleeder
 Don't make this girl commit a
 misdemeanor, no
 Sugar don't bite
 Just sprinkle it on me
 Do what you can
 Just do what you can to me.

Nothing turns out like it should
 Fantasy's a sweet apparition
 Who would dare to do what we
 would y'all
 If the world didn't hold its
 conditions.

Fast feet and Saturday night
 Leave you nowhere to stand

Nobody here is leaving
 Sugar don't bite
 Just take me home with you
 All through the night
 I bet you taste sweeter
 Sugar don't bite
 I just want to please you
 Don't make me beg
 Don't make me tease you, no
 Sugar don't bite
 You know I'm a bleeder
 Don't make this girl commit a
 misdemeanor, no
 Sugar don't bite
 Just sprinkle it on me
 Do what you can just do what you
 can to me.

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
 Yea 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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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.

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TEACHER TEACHER (From the movie soundtrack Teachers)

(As recorded by 38 Special)

ADAMS
VALLANCE

Just when I thought I'd finally
learned my lesson well
There was more to this than meets
the eye
And for all the things you taught me
Only time will tell
If I'll be able to survive oh yeah.

Teacher teacher
Can you teach me
Can you tell me all I need to know
Teacher teacher
Can you reach me
Or will I fall when you let me go oh
no.

Am I ready for the real world
Will I pass the test
You know it's a jungle out there
Ain't nothin' gonna stop me
I won't be second best
But the joke's on those who believe
the system's fair oh yeah.

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

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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
If I should stumble
Catch my fall
If I should stumble
Catch my fall

If I should stumble.

I've travelled and unwound
My own truth yeah
I've laid my head
On the rock of youth yeah
I've trusted and then broken
My own word
Just to keep me free
In this mad, mad world.
It could happen to you
So think for yourself
If I should stumble
Catch my fall yeah
If I should stumble
Catch my fall yeah
Catch my fall.

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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.

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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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.

Stand tall
Don't think small
Don't get your back against the wall
Shoot straight
Don't wait to fire away.

An innocent bystander
Who forgets to look both ways
Who never tries to understand her
Won't feel the heat 'till it's too late
So I'll tell you.

Stand tall
Don't think small
Don't get your back against the wall
Shoot straight
Don't wait to fire away.

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.

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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 Waylacers 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
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.

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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
But 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 yeah

So 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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METHOD OF MODERN LOVE

(As recorded by Daryl Hall & John Oates)

DARYL HALL
JANNA ALLEN

METHOD OF LOVE
METHOD OF LOVE.

In the moonlite
Under starlite
Songs old as the night
Are what I've been dreaming of
Everybody's
Hard as iron
Locked in a modern world
Dreams are made of a different stuff
I believe love will always be the same
The ways and means are the parts subject to
change.

METHOD OF LOVE
It's a method of modern love
METHOD OF LOVE
It's a method of modern love.

I can call you
Got your number
Share my life with you
A thousand miles away
If you hurt me
I haven't shown it
Time too tight to fight
And we're never face to face
Style is timeless and fashion's only now
We got the ways no one needs to show us how.

METHOD OF LOVE
It's a method of modern love
METHOD OF LOVE
It's a method of modern love.

METHOD OF LOVE
METHOD OF LOVE
It's a modern love
METHOD OF LOVE.

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TONIGHT

(As recorded by David Bowie)

IGGY POP
DAVID BOWIE

Everything will be alright tonight
Said everything will be alright tonight
No one moves
No one talks
No one thinks
No one walks
Tonight
Tonight
Everyone will be alright tonight
Everyone will be alright tonight
No one moves
No one talks
No one thinks
No one walks
Tonight
Tonight.

I am gonna love you till the end
I will love you till I reach the end
I will love you till I die
I will see you in the sky
Tonight
Tonight.

Everything will be alright tonight
Everything will be alright tonight
No one moves
No one talks
No one thinks
No one walks
Tonight
Tonight
Tonight
Tonight.

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BIG IN JAPAN

(As recorded by Alphaville)

MARIAN GOLD
BERNHARD LLOYD
MARC SIMON
FRANK MERTENS
PETER GLASS

Winter's cityside crystal bits of snowflakes
All around my head and in the wind
I had no illusions
That I'd ever find a glimpse of summer's heatwaves
in your eyes
You did what you did to me
Now it's history
I see here's my comeback on the road again.
Things will happen while they can
I will wait here for my man tonight
It's easy when you're big in Japan
Aah when you're big in Japan tonight

Big in Japan be tight
Big in Japan
Ooh the eastern sea's so blue
Big in Japan alright pay
Then I'll sleep by your side
Things are easy when you're big in Japan
Ooh when you're big in Japan.
Neon on my naked skin
Passing silhouettes of strange illuminated
mannequins
Shall I stay here at the zoo
Or should I go and change my point of view for
other ugly scenes
You did what you did to me
Now it's history I see.

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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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mission.

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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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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CALL TO THE HEART

(As recorded by Giuffria)

G. GIUFFRIA
D. G. BISLEY

Can I ever live without you girl
Get back on my feet again
Now I'm lost in your world.

And there's no simple way to let you go
When you've seen such a part of me
And though you choose to walk a separate road
I still believe in you.

So I call to your heart
Hear me calling to you
Oh I call to your heart
I'm calling to your heart.

Distant voices in the silent night
Call to a memory
Someone touched me but it don't feel right
It's only you I need.

Believe me
When I call to your heart
Hear me calling to you
Oh I call to your heart
I'm calling to you
Calling to you
Hear me call to your heart.

Your love
I lost along the way
But darling I'll find you someday.

Callin' to you
Hear me call to you
Hear me callin' to you.

Darlin' you remember the dreams that we had
I'd give ev'ry thing my world to hold you again
And darlin' together
We can make it work out
So stay with me baby
I need you there.

I call to your heart
I've been calling you back again
Can you hear all the times when I
Call to your heart
Hear me calling to you
Callin' to you
Call to your heart
Oh I call to your heart
Hear me callin' to you
Callin' to your heart.

To your heart.

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WE BELONG

(As recorded by Pat Benatar)

DAVID ERIC LOWEN
DANIEL NAVARRO

Many times I've tried to tell you
Many 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
To the doubts that complicate your mind.

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.

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.
(Repeat)

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Games Champion twice!
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“As soon as I started the easy to use Speed Shaping Program, I felt a great tightening of my stomach. Then, a short time later when I measured my waist, I was amazed at how much I had lost! ♀ Mr. GK, NY

“At my age it's much harder to get back in shape . . . but with the help of Ike Berger's Speed Shaping Program, I trimmed inches of Lazy fat off my mid-section and thighs. Beside looking years younger, I feel great. I'm sure all women will love the easy Speed Shaping Program! ♀ Mrs. SS, NY

Tension Control Great for any age!



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★★★ with the Synometric Speed Shaping Program ★★★

Olympic Champion originally developed the Speed Shaping Program for his wife!

World famous Olympic Gold Medal Winner, Ike Berger, learned early the professional secrets of developing and maintaining a trim, slim body shape. However, his wife hated strenuous exercise and begged him to develop a simple program she could use without exhausting herself. A sensible method she could use a few minutes a day in the privacy of their home to firm and tone up her mid-section and thighs. As a result, Ike Berger developed the Speed Shaping Program.

What is the Speed Shaping Program?

You've probably heard about the Isotonic and Isometric principle of

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(plus \$1.00 P&H.) NY residents
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FOOLISH HEART

(As recorded by Steve Perry)

STEVE PERRY
RANDY GOODRUM

I need a love that grows
I don't want it unless I know
With each passin' hour
Someone somehow
Will be there
Ready to share.

I need a love that's strong
I'm so tired of being alone
But will my lonely heart
Play the part
Of the fool again
Before I begin.

Foolish heart
Hear me calling
Stop before you start falling
Foolish heart
Heed my warning
You've been wrong before
Don't be wrong anymore.

Feelin' that feelin' again
I'm playin' a game I can't win
Love's knockin' on the door
Of my heart once more
Think I'll let her in
Before I begin.

Foolish heart
Hear me calling
Stop before you start falling
Foolish heart
Heed my warning
You've been wrong before
Don't be wrong anymore
Foolish heart
Foolish, foolish heart
You've been wrong before.

Foolish heart
Hear me calling
Stop before you start falling
Foolish heart
Heed my warning
You've been wrong before
Don't be wrong anymore
Foolish heart.

Oh foolish, foolish heart
You've been wrong before.

Foolish, foolish heart
Foolish heart.

MONEY CHANGES EVERYTHING

(As recorded by Cyndi Lauper)

TOM GRAY

I said I'm sorry baby
I'm leaving you tonight
I've found someone new
He's waitin' in the car outside
Oh honey how could you do it
We swore each other everlasting love
I said well yeah I know
But when we did
There was one thing we weren't thinking of.

But that's money
Money changes ev'rything
I said money
Money changes ev'rything.

We think we know what we're doing
But that don't mean a thing
It's all in the past now
Money changes ev'rything.

They shake your hand
And they smile and they buy you a drink
They say we'll be your friends
We'll stick with you till the end
Ah but everybody's only
Looking out for themselves
And you say well who can you trust
I'll tell you it's just
Nobody's else's money.

Money changes ev'rything
I said money
Money changes ev'rything.

Ya think ya know what you're doing
We don't pull the strings
It's all in the past now
Money changes ev'rything.

Yeah yeah yeah
Money
Money changes ev'rything
I said money
Money changes ev'rything.

We think we know what we're doing
We don't know a thing
It's all in the past now
Money changes ev'rything.

Money is everything
Money
It changes ev'rything
Money is ev'rything
Money.

BRUCE

(As recorded by Rick Springfield)

RICK SPRINGFIELD

Doctor, doctor ya gotta help me yeah
You gotta make it right for me
It seems this other man's name's been followin' me
'round
And it just won't let me be
Ya see I got this name and he's got this name too
I know well they're kinda close
Only a blind crazy fool
Would think I was him
It's like sayin' green is blue
But let me tell you brother
Started bein' a bother
When he made the cover of Time magazine.

I was at this party
In the well-heeled hills
Just the other night
Her name was Shelley
I introduced myself
She just smiled and said all right
Well we got talking and drinking wine
And she said she liked my music
Thought it was fine
She said "Let's make love, your place or mine"
And in the middle of the passion
I was on the borderline
When she called out a name
But it wasn't mine.

She called me
Bruce (Bruce) Bruce (Bruce)
I can hear her calling
Bruce (Bruce) Bruce (Bruce)
I can hear her calling
Bruce (Bruce) Bruce (Bruce)
I can hear her
My name is Rick
I'm gonna stick it to ya babe.
There was this kid walking
Carryin' a guitar

You know I told him that I play
He asked me my name
You know I told him
I said it clean, as clear as day
Well he seemed really, clearly, sincerely
impressed
And as he pulled a piece of paper for me to sign from
his vest
He said "I thought 'Born To Run' was one of your
best"
Aw wait a minute man
Who do ya think I am
He answered "Mister Springsteen you're a famous
man".

He called me
Bruce (Bruce) Bruce (Bruce)
I can hear him calling
Bruce (Bruce) Bruce (Bruce)
He called me
Bruce (Bruce) Bruce (Bruce)
I can hear him
My name is Richard
Gonna hitch it to ya babe.

You know my mama called me long distance
yesterday
And as she got off the phone
I swear I heard her say "Bye, bye Bruce"
Bruce (Bruce) Bruce (Bruce)
I can hear her call me
Bruce (Bruce) Bruce (Bruce)
Ooh she called me
Bruce (Bruce) Bruce (Bruce)
I can hear her
My name is Ricky
Gonna stiff it to you babe.
Oh she called me Bruce (Bruce)
What
She called me Bruce (Bruce)
Ow.

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I WANT TO KNOW WHAT LOVE IS

(As recorded by Foreigner)

M. JONES

Gotta take a little time
A little time to think things over
I better read between the lines
In case I need it when I'm older.
This mountain I must climb
Feels like a world upon my shoulder
Through the clouds I see love shine
It keeps me warm as life grows colder.
In my life
There's been heartache and pain
I don't know
If I can face it again
Can't stop now I've traveled so far
To change this lonely life.
I want to know what love is
I want you to show me

I want to feel what love is
I know you can show me.
I'm gonna take a little time
A little time to look around me
I've got nowhere left to hide
It looks like love has finally found me.
In my life
There's been heartache and pain
I don't know
If I can face it again
I can't stop now I've traveled so far
To change this lonely life.
I want to know what love is
I want you to show me
I want to feel what love is
I know you can show me.
I want to know what love is
I want you to show me
I want to feel what love is
I know you can show me.

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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

\$\$\$\$ Big Bam Boom

Daryl Hall and John Oates
RCA

At various times in their career, Daryl Hall and John Oates have tried to slip into new musical clothes. Inevitably they end up in the suit that bears the "Hall & Oates" label. This latest record is a departure from their signature style. *Big Bam Boom* is a fashion show of Hall & Oates' new fall line of musical attire. The new threads fit just fine.

Big Bam Boom is more soulful and rocks harder than any previous H2O effort. The sonic boom of Mickey Curry's bass drum pedal, coupled with the hip-hop influenced rhythms of "T-Bone" give Hall & Oates a new backdrop on which to lay their trademark vocals. The result is nothing short of electric!



\$\$\$ Valotte
Julian Lennon
Atlantic

On *Valotte*, the flame of father John Lennon is carried by his son, torchbearer Julian. Where Yoko Ono's post Lennon efforts have been exploitative, Julian's work, though equally derivative, is honest, heartfelt and accessible.

Billy Joel's right hand man, Phil Ramone, lends his golden ear to this production and brings in some important elements. Julian is neither the potent songwriter nor the emotional vocalist that his father was. Ramone masks these weaknesses with a bevy of production and song arrangement techniques. Unlike the band of his father's youth, Julian's group wouldn't be able to get by with only guitars, bass and drums.

Whatever charms you may find in *Valotte*, whether it is the haunting title track or the bouncing "Too Late For Goodbyes," this album is merely a foreshadowing of better things to come from Julian Lennon.

SSS½ Suddenly

Billy Ocean

Jive/Arista

The secret to the success of *Suddenly* is, very simply, the lead single "Caribbean Queen (No More Love On The Run)." The lush production of Keith Diamond, the silky vocals of Billy Ocean and the perfectly punctuated sax playing of Jeff Smith don't hurt either.

The excessive length of "Caribbean Queen (No More Love On The Run)" is more than made up for by the precision-tuned arrangement and Ocean's clever working of the song's refrain. The second single from the record, "Loverboy," gets some surprise help from AC/DC producer Mutt Lange. This song helps side two get off to a strong beginning.



Waring Abbott

SSS½ W.A.S.P.W.A.S.P.
Capitol

The raw sonic attack of W.A.S.P. hits like a mallet and leaves its victim in a state of shock. "Sting" isn't the word for the bite of the beast.

W.A.S.P. has made the wise choice of biting with three mouths open, which is to say that all three guitarists harmonize, smoothing over the weaknesses of the individual singers. These lead harmonies coupled with a heavy, heavy metal guitar that snakes its riffs in and out of the songs, give W.A.S.P. a unique sound. The words that come out of their mouths are another story. We're not asking for Dylan, but even for heavy metal lyrics, this stuff is well below par.

Despite their well-deserved reputation for an outrageous stage show, W.A.S.P. isn't just another crew of pretty (sic) faces frolicking about. The stage histrionics, blood drinking, female torture and the like are simply their way of saying, "let's party!" This album shows W.A.S.P. capable of playing some "A" level, mean-spirited, high voltage raunch and roll. Now if we could only figure out what the initials stand for...

SSS½ I Feel For You

Chaka Khan

Warner Bros.

The cover graphics of *I Feel For You* tell the musical story of this Chaka Khan effort. Like the album sleeve, *I Feel For You* is an explosion of aural color and powerful rhythmic movement with an underlying current of smooth curves and fluid motion.

The rap of Grandmaster Melle Mel and the beguiling harp playing of Stevie Wonder on the title track make up one example of the scope of musicianship producer Arif Mardin has managed to employ within the albums' multi-leveled compositions. The varied textures, vocal styles and pace of *I Feel For You* make it Chaka Khan's best yet.

SSS Glorious Results Of A Misspent Youth

Joan Jett and The Blackhearts

MCA

This is, unfortunately, not the quintessential Joan Jett recording. The good news is that the songwriting team of Jett and Laguna is stronger than ever. The problem remains that no one has found exactly how to capture Jett's vocal power on vinyl without it sounding flat or a bit sour.

There are exceptions on this record. "New Orleans" is a crisp and smart re-make that showcases the good time attitude of Joan and The Blackhearts with a call-and-response vocal performance that sounds phenomenal. The snarl of "Someday" is another good vehicle for Jett's vocal chords. "Cherry Bomb" and "I Need Someone" are less satisfying.

Without getting repetitive or contrived, Laguna and Jett have hit on a songwriting style that gets better with each attempt. Although the results of this album may not be glorious, they definitely are not misspent.



SSS You're Gettin' Even While I'm Gettin' Odd

The J. Geils Band
EMI America

The J. Geils Band may have lost lead singer Peter Wolf to a solo career, but they haven't lost sight of what good time rock 'n' roll is all about. Even the song titles, "Heavy Pettin'," "Wasted Youth" and "Californicatin'" let you know what's on the collective minds of these self-proclaimed "bad boys from Boston." Many fans wondered if they'd be just as *bad* without head man Peter Wolf. The answer is yes! Maybe.

Peter Wolf wasn't and still isn't an extraordinary singer, so the band

hasn't suffered much there. Seth Justman's writing also fills the holes that street poet Peter left behind. The only thing that's missing is Wolf's wild oral histrionics. Wolf is a master rapper and storyteller. Now granted, Geils has always been better live than in the studio, but their problem with transferring their energy to vinyl is even more apparent with Wolf gone.

Make no mistake though, songs like "Concealed Weapons" and the title track prove that Geils was by no means Wolf's back-up group. Justman started exerting influence on Geil's first smash record *Freeze-Frame*. That strength hasn't been lost on *You're Gettin' Even...* I just wonder what it might've sounded like with Peter behind the microphone.



SSSS½ Waking Up With The House On Fire

Culture Club
Virgin/Epic

Culture Club's ability to blend a wide variety of musical influences continues to amaze. From the Latin tinged "The War Song" across the spectrum to the funk and heavy rhythms of "The Dive," Boy George and company travel the breadth of musical variety without missing a beat.

Waking Up With The House On Fire doesn't have the dance rhythms of the first or second record and it barely, if ever, rocks. The strength of the third Culture Club album lies in the vocal showcasing of The Boy and the rich arrangements the group brings to the grooves by way of producer Steve Levine. Although unquestionably derivative, *Waking Up With The House On Fire* continues to show the rapid growth of Culture Club.

S Apollonia 6

Apollonia 6

If lacy lingerie strikes you as a pretentious facade for three musicians, you're right. If the thought has crossed your mind that the black lace and fishnets might be an attempt to compensate for a lack of talent — you're right again!

Considering that Apollonia 6 are three very attractive girls and that they have a song on the soundtrack to Prince's smash movie, *Purple Rain*, you'd think that everything would be in their court. It's too bad their first swing at the musical ball is a complete miss.

SS Powerslave

Iron Maiden
Capitol

Judging by how fast and smoothly the industry's wheels turned to release *Powerslave*, Iron Maiden must have figured they had a top-ten smash with this record. As fast as you can say "where's Eddie," the album stalled on the charts only, perhaps, to be resurrected by an upcoming tour.

Iron Maiden seems to simply have run out of ideas. "Two Minutes To Midnight" is one of their most accessible songs yet, even if it does sound like Focus' "Hocus Pocus" at 78 rpm. But it is no different from countless Maiden rhythms of past songs. The much-awaited "Rhyme Of The Ancient Mariner" turned out to be exactly what its critics predicted — 14 minutes too long. It's not that *Powerslave* isn't a good record, but Maiden could have taken the metal reigns with this record. Instead, they blew it.

SUNSHINE IN THE SHADE

(As recorded by The Fixx)

CYRIL CURNIN
ADAM WOODS
PETER GREENALL
DAN K. BROWN
JAMES WEST-ORAM

Sunshine warming the small of my back
Whatever virtues I lack
You can't see till I move
Until I move in the shade
Sunshine in the shade
Sunshine in the shade
Sunshine in the shade.

But then inside
Sometimes I feel so cold
Catching these self-thrown blows
But enough of the future I see
A shadow belonging to me

Sunshine in the shade
Sunshine in the shade
Sunshine in the shade.

Every man climbs a mountain with the hope to
make a stand
Every man makes a mountain of his life a master
plan.

Always hope
Light in the dark
Always hope
Light in the dark
Gives me hope
Sunshine in the shade
Sunshine in the shade
Sunshine in the shade.

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Brown.

YOU'RE THE INSPIRATION

(As recorded by Chicago)

PETER CETERA
DAVID FOSTER

You know our love was meant to be
The kind of love that lasts forever
And I want you here with me
From tonight until the end of time
You should know
Ev'rywhere I go
Always on my mind, in my heart, in my soul.
2 - Baby you're the meaning in my life
You're the inspiration
You bring feeling to my life
You're the inspiration
3 - Wanna have you near me

I wanna have you hear me sayin'
No one needs you more than I need you.

12 And I know yes I know
That it's plain to see
We're so in love when we're together
Now I know that I need you here with me
From tonight until the end of time
You should know
Everywhere I go
Always on my mind, in my heart, in my soul.
(Repeat chorus.)

Wanna have you near me
I wanna have you hear me sayin'
No one needs you more than I need you.
(Repeat chorus.)

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TWO TRIBES

(As recorded by Frankie Goes To Hollywood)

GILL
JOHNSON
OTTOLE

When two tribes go to war
A point is all that you can score
(Score no more, score no more)
When two tribes go to war
A point is all that you can score
(Working for the black gas).

Cowboy number one
A born again poor man's son
(Poor man's son)
On the air America
I model shirts for Van Heusen
(Working for the black gas).

When two tribes go to war
A point is all that you can score
(Score no more, score no more)
When two tribes go to war
A point is all that you can score

(Working for the black gas).

Switch off your shield
Switch off and feel
I'm working on loving yeah
Give me back the good times
Ship it out, out
(Working for the black gas).

A point is all you score
When two tribes go to war
When two tribes go to war
A point is all that you can score.

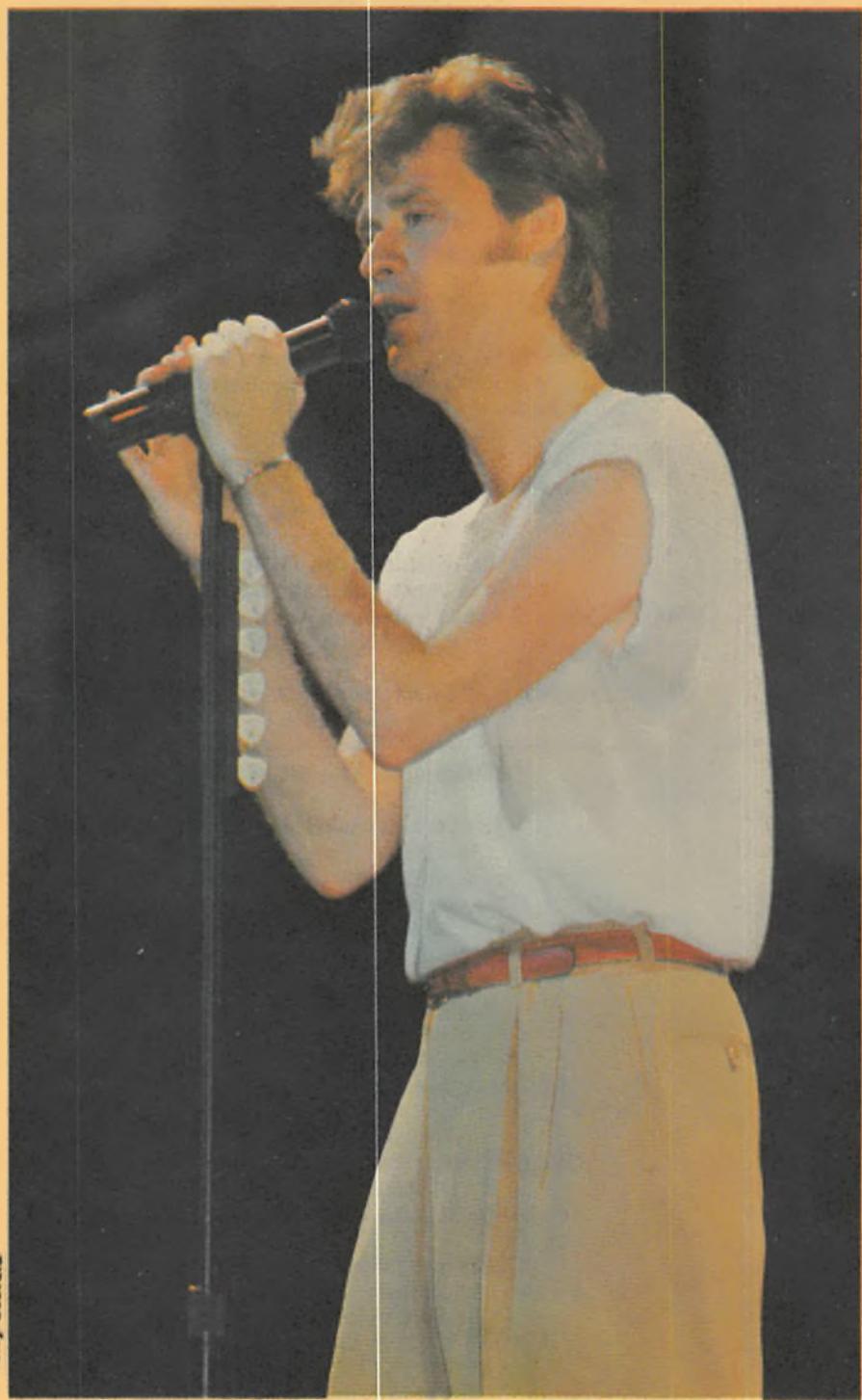
We got two tribes
(We got the spunk, we got the spunk)
Yeah, yeah
Sock it to me biscuits.

Are we living in a land
Where sex and horror are the new gods yeah
When two tribes go to war
A point is all that you can score.

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Exclusive Interview with Daryl Hall

by Steve Wosahla



Terry Sesvold

Daryl Hall calls it the real thing and uses the phrase "you know it's there" to describe his music with longtime partner John Oates.

"I think there's a kind of honesty in what we're doing," he continues, "a readiness that goes directly from the way we feel to what comes out in the music. There's no pretense and there's nothing separating the two things between the way we think and what comes out in the music."

Daryl Hall & John Oates have been making music since they met in Philadelphia circa 1967. Their new album, *Big Bam Boom*, is their lucky thirteenth, their most ambitious sounding disc. Guitarist Oates calls it "a very multi-layered and multi-dimensional sound. It's more complicated than our last few records."

The album is a synthesis of Hall & Oates' urbanized rock 'n' soul that's made them the most successful chart duo of all time. "We're using our history," says Hall, who calls the single "Out Of Touch" a 1980's Motown record, "but we're not dwelling on it. There's so much camping on and drawing from the past. We're trying not to forget our history, but take music to a place that it hasn't been before. Right now everyone's camping on psychedelia of the late sixties."

According to Oates, the title *Big Bam Boom* has been thrown around for a while. "It's a phrase whose time has come." The rhythm of the record, hence the big bam boom. "It goes out there," says Hall & Oates' guitarist G.E. Smith. To which Oates adds, "It goes out there and it comes back again and goes out and stays out..."

But where did it begin? That was my first question to Daryl Hall, the man who has sung on recent records by Elvis Costello, INXS and co-wrote and co-produced "Swept Away" for Diana Ross.

Steve Wosahla: So what's the big barn boom?

Daryl Hall: It came out of some joke that we were throwing around. I think it describes the sound pretty much, an explosive kind of aggression.

SW: How would you describe the music that's on the album?

DH: It's always hard for me to describe music because it kind of speaks for itself. It's got our kind of harmonies and melodies. It's a very danceable album. It's a more texturely rich album than we've been making for a while. Unexpected things happen within the arrangements. It's a looser album in some ways.

SW: Arthur Baker, who remixed "Dancing In The Dark" and "Cover Me" for Bruce Springsteen, is listed on the album as a mix consultant and credited for extra production. What was his role?

DH: He played the role of creative mixer. We would take the songs by section after we finished the basic rhythm tracks. Arthur did some mixes which stretched the songs. We used some of his ideas from his original mixes to go back and do the overdubs. It's been a process back and forth that way. It's a mixing collaboration. A lot of people will make a record and then they'll do dance mixes of the record. We wanted to put elements of the dance record in the original sound rather than make it two separate things.

SW: It seems like for the last five years you've been working non-stop, recording and touring. Have you had any desire to slow down?

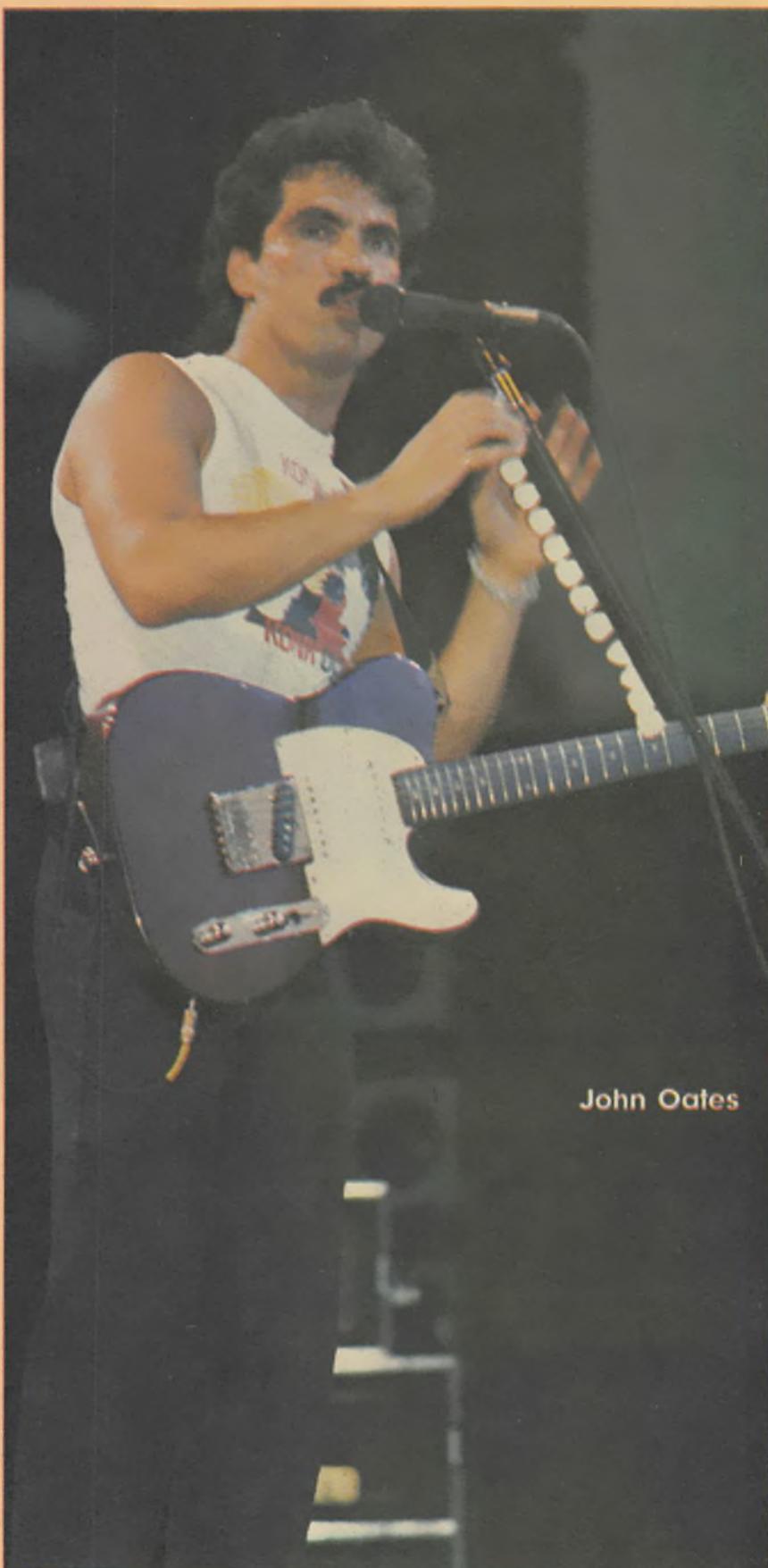
DH: I'd love to slow down a little bit; not slow down so much as open things up so I could do more things. I don't know if that's slowing down. I feel like in the past five or six years we've been doing the same thing over and over again. We've been doing albums and we've been on the road. That doesn't leave any time to do anything else. When you're on the road all you can do is be on the road. You can't collaborate with anybody and you can't work on other people's records. I would like to space my time out so I do more things, but spend less time doing them. I think it would round out my life more both personally and creatively. I think that's what we're working for, but it's not in the near future I'm afraid. We're on the road until April so we know exactly what we're gonna be doing.

SW: Do you have to tour with all of the

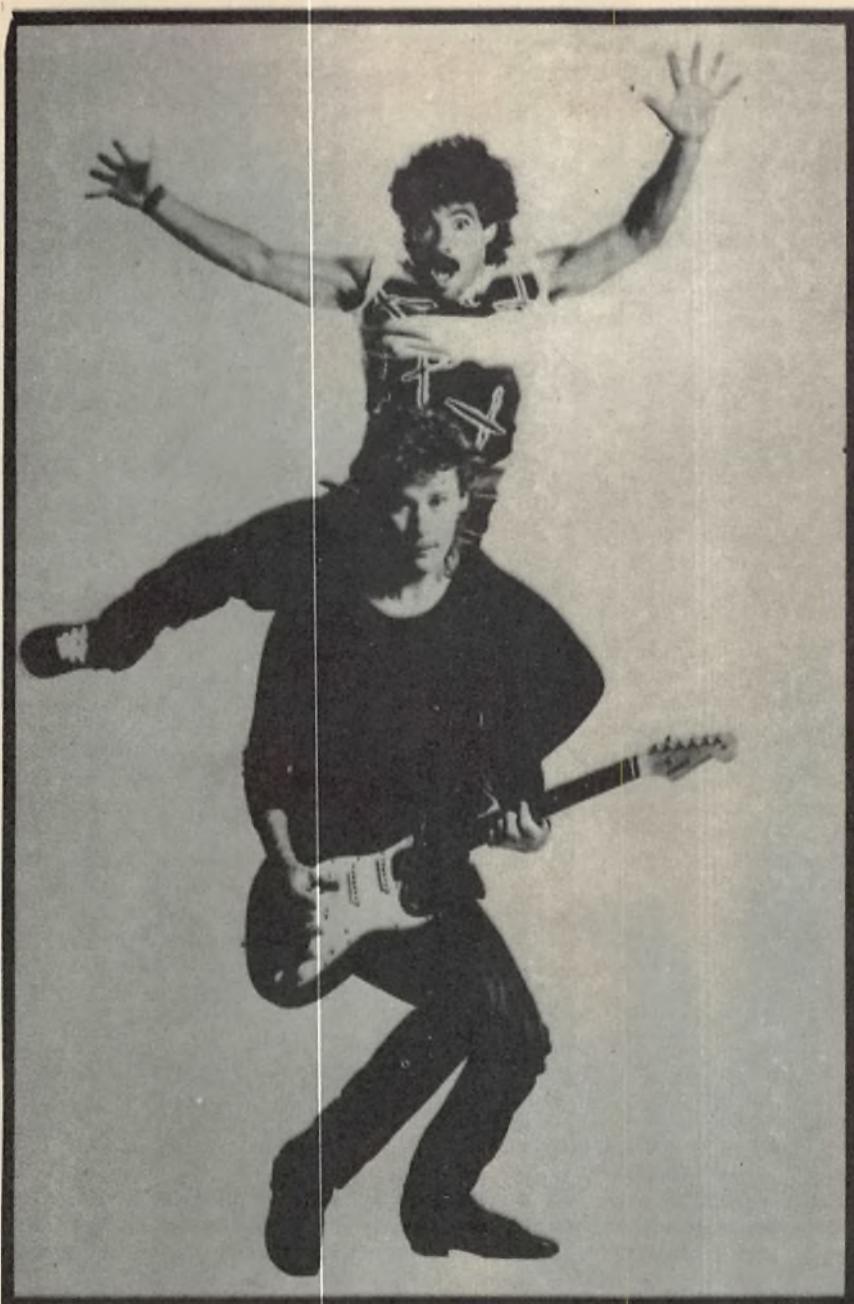
success you're having on record?

DH: It's pretty necessary because we have the whole world to cover. We're popular all over the world and we have to go to these places for a lot of

reasons, not only for the fans but for ourselves. There's a certain kind of evolution that goes on through playing that's necessary. But I think you can get it just as well through less



John Oates



playing. I don't think you need 150 gigs to get it right.

SW: Do you do any writing on the road?

DH: No, we gather ideas but we don't really write on the road. For me to write I have to be in one place with my instruments, the rhythm machine and synthesizer. It's kind of hard to have them shipped into your hotel room. It's more gathering a lot of ideas, writing things in journals, saying things into a tape recorder with guitars and just generally getting ideas on the road. Most of it happens just prior to going in and doing the record. We actually wrote most of the album in the studio.

SW: Nick Tosches, who wrote the new book "Dangerous Dances" about you and John, had access to your

journals, which were quite interesting. What made you decide to open them up at this point in your life?

DH: Well, I'm not quite sure. They've never been really that closed. We do use our personal lives pretty openly in our lyrics anyway. It's all fair game. I long ago realized that anything I write down is fuel for the fire. The reason we did the book is because we heard someone was gonna do a book. We decided we were gonna jump the gun and do it our way than have some fan magazine book. We wanted to do something that meant something to us. We figured the best way to do that would be to use the things that we have. We worked with Nick Tosches and contributed our journals to him so he would really get our personal thoughts and try to write something that was really true to what was going on in our minds and

our motivations. It was as good a time as any.

SW: John, I gather, has been keeping a diary for a long time?

DH: Yeah, I've been keeping it just as long. Mine is just like my personality. It's different than John's. John keeps a methodical kind of diary of places, events, what he ate for dinner in 1974, as well as his thoughts and feelings about certain specific events. I use drawings, poetry, just quick impressions. My illustrations, my cartoons are what we used in the book.

SW: There's a point in the book where you said you thought your work was being misunderstood and taken in vain.

DH: Oh yeah. A lot of times people write things down when they're feeling depressed and down. That's one of my themes — feeling sorry for myself. "Oh I'm so misunderstood."

SW: There's mention in the book about your feelings on the impermanence of pop music. You write that a lot of records just get thrown out by kids' mothers. Do you think pop music has any lasting value?

DH: Yeah, it's like anything else. Time sifts out the things that mattered. It doesn't always sift out the proper things. But I think there are universal elements. To me that's what soul is. Soul is that touch, that current that's important to humanity that transcends pop, transcends the music, transcends anything. It's a feeling that needs to exist in the human spirit. If you can capture that in the music, that's all that matters. If that's there, then you're doing something that's meaningful and necessary. To just go through stylistic changes and skate on the surface and borrow a style, then that's just dealing with impermanence and then that is ultimately meaningless.

SW: Why do you think you and John have stayed together for so long?

DH: I think that we both look at music the same way. That's the main reason we've stayed together because we both see that need in music and that's what's driving us. That's one of our main motivations.

SW: You're described in the book as "a happy though musically never content" individual.

DH: That sounds good. I'll buy that one. I'm never satisfied but I'm basically happy. I've had my share of frustration. I've managed to make things go the way I want them to. It's not easy. It takes a lot of work and willpower. So far it's working out.

Book Review

Daryl Hall/John Oates
Dangerous Dances
By Nick Tosches With Daryl
Hall & John Oates
St. Martin's Press, \$10.95

by Steve Wosahla

Never before has "an authorized biography" been so exhilarating as Daryl Hall & John Oates' "Dangerous Dances" by Nick Tosches. The writer got the pop masters to open their personal journals, contribute their own photos and even Daryl Hall's cartoons, the not ready for prime-time funnies.

Tosches, who writes of the pop duo in sometimes overly mystical terms, is the first journalist who has brought the duo's soulful passion to the fore. It is sometimes too easy to dismiss Hall & Oates as a click pop machine; after all they've had 14 consecutive top 40 singles. But Tosches pins down their obsessiveness with the dance beat and in light, enjoyable but meaningful reading, elevates them to a high spot of the global dance rock culture.

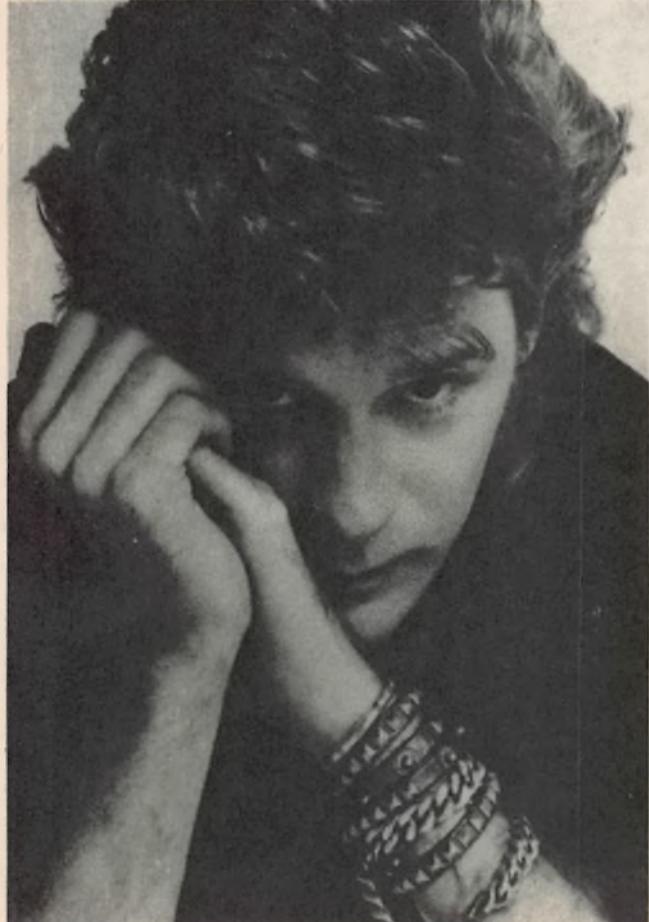
Daryl Hall and John Oates' story is unique because they allowed their diary entries to be directly quoted. They give the reader direct insight into what they were thinking, when too often many rock biographies are reminiscences of times long past. In "Dangerous Dances" we are drawn in by the little anecdotes that pop up along the way.

Daryl Hall through his journals or "black books" emerges with a "brooding and choleric personality" at times, manifested in his random cartoon drawing which depict his manager Tommy Mottola shooting his foot off and Cheap Trick's Rick Nielsen's look-alike holding up the clouds with the line that reads, "When all those troubles get you down, let a smile be

your umbrella."

Not that Daryl Hall is an optimist. Mostly he ponders romantic disillusionment and an artist's despair. (He called himself "Number One Soul Brother" in the U.S. after "I Can't Go For That" went to number one.) Both Hall & Oates use their diaries as notepads for song ideas. "Sara Smile" was an original poem and "Africa" was written by Oates after he noted his despair over his girlfriend embarking on an overseas modeling assignment.

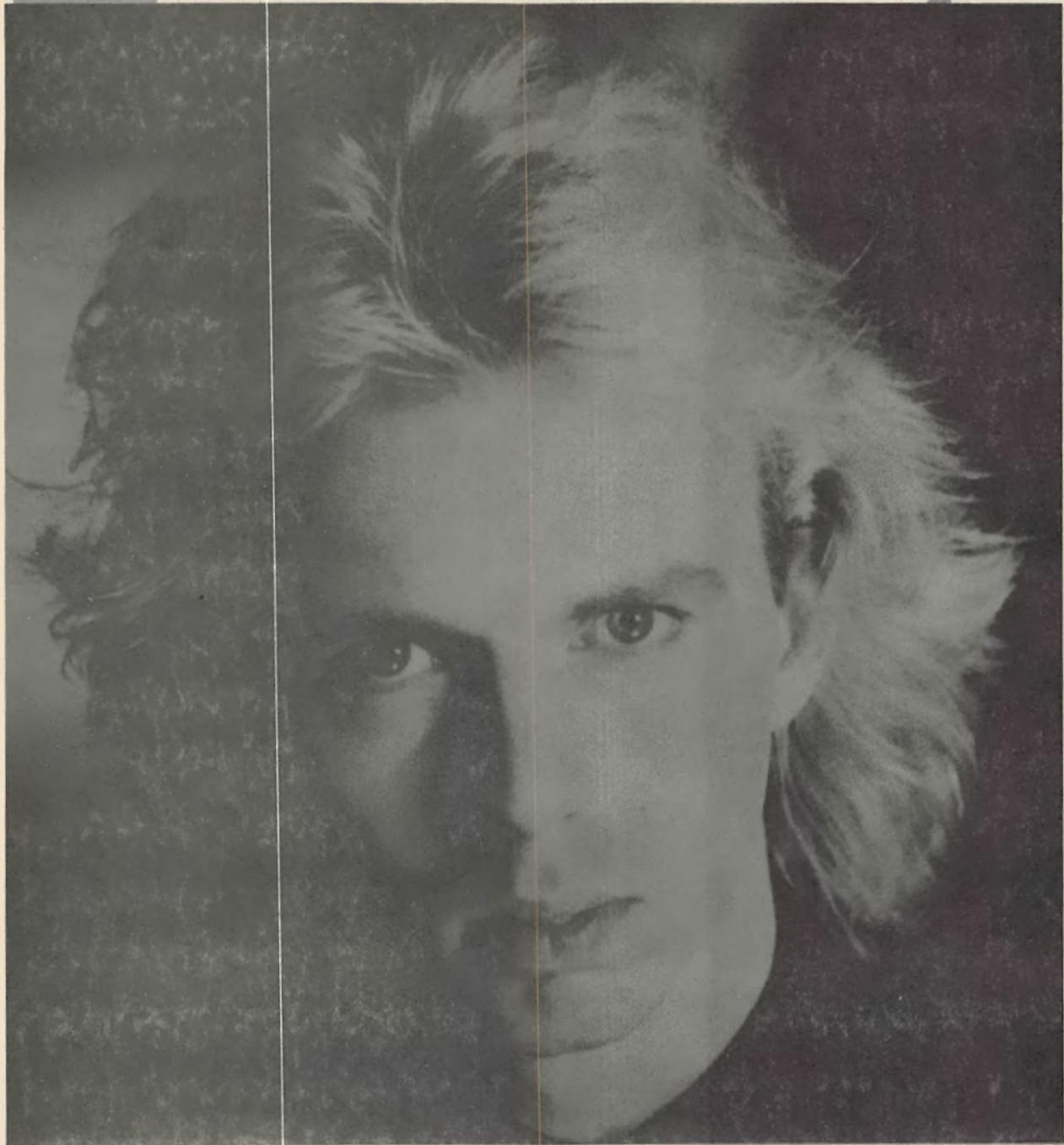
Most of all, "Dangerous Dances" is about the regenerative, immortal dance beat and its compelling effect upon the duo's lives. "Dangerous Dances" is more than just Hall & Oates' story. It's about why we dance in the first place.



“Both Barrels”

Tommy Shaw from Styx shoots from the hip

by Rich Sutton



For a guy who's been doing the rock and roll circuit for more than 15 years, most of them as vocalist and guitar player for Styx, Tommy Shaw has an unquenchable desire for life in the fast lane. Ask him what he's learned from over a thousand live performances and he'll tell you that he's learned "how to get a girl and a cheeseburger after midnight!" Shaw's only detour from rock's passing lane is his desire to play his own variety of rock and roll outside of Styx.

Shaw is the one Stick who isn't an original member of the band. Tommy made the trip from Alabama to Chicago to join the Styx crew after the recording of the *Equinox* record. It wasn't the last time he'd been travelling to be with the group. Shaw's been responsible for Styx songs like "Crystal Ball," "Renegade," and "Too Much Time On My Hands." Shaw's hard work was not only with his songwriting and playing but also in his 200 mile, one way, trek to the studio each day! Did someone say it's a long road to the top?

Tommy Shaw has reached that pinnacle. Not content with his group success, 1984 saw the release of Shaw's first solo record, *Girls With Guns*.



Rich Sutton: Why did you decide to do the solo album?

Tommy Shaw: Over the last couple of years, Styx was real successful, especially with the *Paradise Theatre* and *Killroy* albums. My own writing seemed to be flourishing outside the conceptual projects that we were doing. I was writing 80% more material outside of Styx concepts than when I was writing for them. I felt it was my best material and I wasn't able to use it. As a result, I built up more songs and it made me realize that in order for me to get some of these songs heard, I've got to put them all on a record and when I finally decided that was what I was going to do, I wrote more and wound up with about 25 songs. The whole Styx-make-a-record-tour-make-a-record-tour syndrome was getting to me and taking some of the magic of not knowing what's around the next corner away from rock and roll. This allows me to go out there and take a couple of steps back and strip things down a little and it's made things a lot more interesting for me and makes me a better team player when we get back together.

RS: Weren't you at all apprehensive about starting all over again?

TS: No. As a writer I didn't really have much choice with something I was compelled to do.

RS: Tell me what happens to those prolific writers, the luckier ones who end up picking from 25 or 30 songs when they go in to do a record and only choose 10? What happens to the other 15 or 20?

TS: They just sort of sit in suspended animation for awhile and a lot of them were songs with a verse and a hook that I didn't have the arrangement for it and so sometimes they get just cannibalized like a good idea will go into the next song. "Girls With Guns" is one of those kind of songs where it was the very last day that I was recording and I had an idea. I remembered I'd written down a song on a matchbook in a movie theater. It was originally called "Stand Clear," but I changed it around and it worked better than what I originally had written.

RS: The album sounds a little bit like you went into it with the thought that, "Gee, I want to do one of these, one of these, and one of those." Is that about right?

TS: Yeah. I'll tell you there are some that I left out that would've made you think that I kind of lost it. I went all over the place, but really before I joined Styx, Styx was really the only rock and roll band I've ever been in and I've been in bands where we did mostly acoustic stuff and funky stuff and so I re-did a lot of things that I used to do before I joined Styx. For example, I wanted to sing a song like "Lonely School" because that was pretty much Dennis' area to do.

RS: Was that the best part of working without Styx?

TS: Well, it was so challenging because I was so used to having them to lean on for ideas that it made me just perk up and I realized that it's up to me to come up with everything and anytime you have a challenge like that, you have to rise to the occasion. Whenever you do that I think you're better for it. It was one of those things that I said I want to know if I can do this because I've never gone through this whole process alone. Here I am, all of a sudden I have a chance to say something with my music but what is it I want to say? This really is a lot more diverse and well-rounded and, at the moment, more challenging.

RS: Was there a double entendre intended in the song called "Kiss Me

Hello?"

TS: What do you mean?

RS: I can see it directed at a girl. I can see it directed at your band Styx.

TS: Well, then I succeeded because I wanted to express myself without really naming names and so it's left up to the listener to decide.

RS: Tell me about travelling 200 miles in each direction when you were recording with Styx?

TS: It worked out great for the guys in the band, but my trouble was that I didn't live there. Needs had to serve the majority and I physically didn't live close to the suburbs where the studio was. I couldn't work out anything with an apartment or hotel either.

RS: I hope you had a fast car to do it in.

TS: I wound up putting the license to my 1980 Mercedes on the edge a couple of times. I found out there was a chop shop close by there, so I kept getting pulled over because my car was one that was a typical pick-up from a chop shop.

RS: With better than 15 years under your rock belt, what is it that keeps you rolling?

TS: I guess it's looking for that perfect tune and that perfect performance. Once I get started doing this, I think it has to really run its course. It's perpetual motion and I have to keep pushing and pushing and pushing until I feel like I have accomplished enough attention and enough acceptance. It means everything to me to have people like my music. It probably means too much; it's probably unhealthy.

RS: Speaking of unhealthy, how have you felt in the past after some of the criticism aimed at your band?

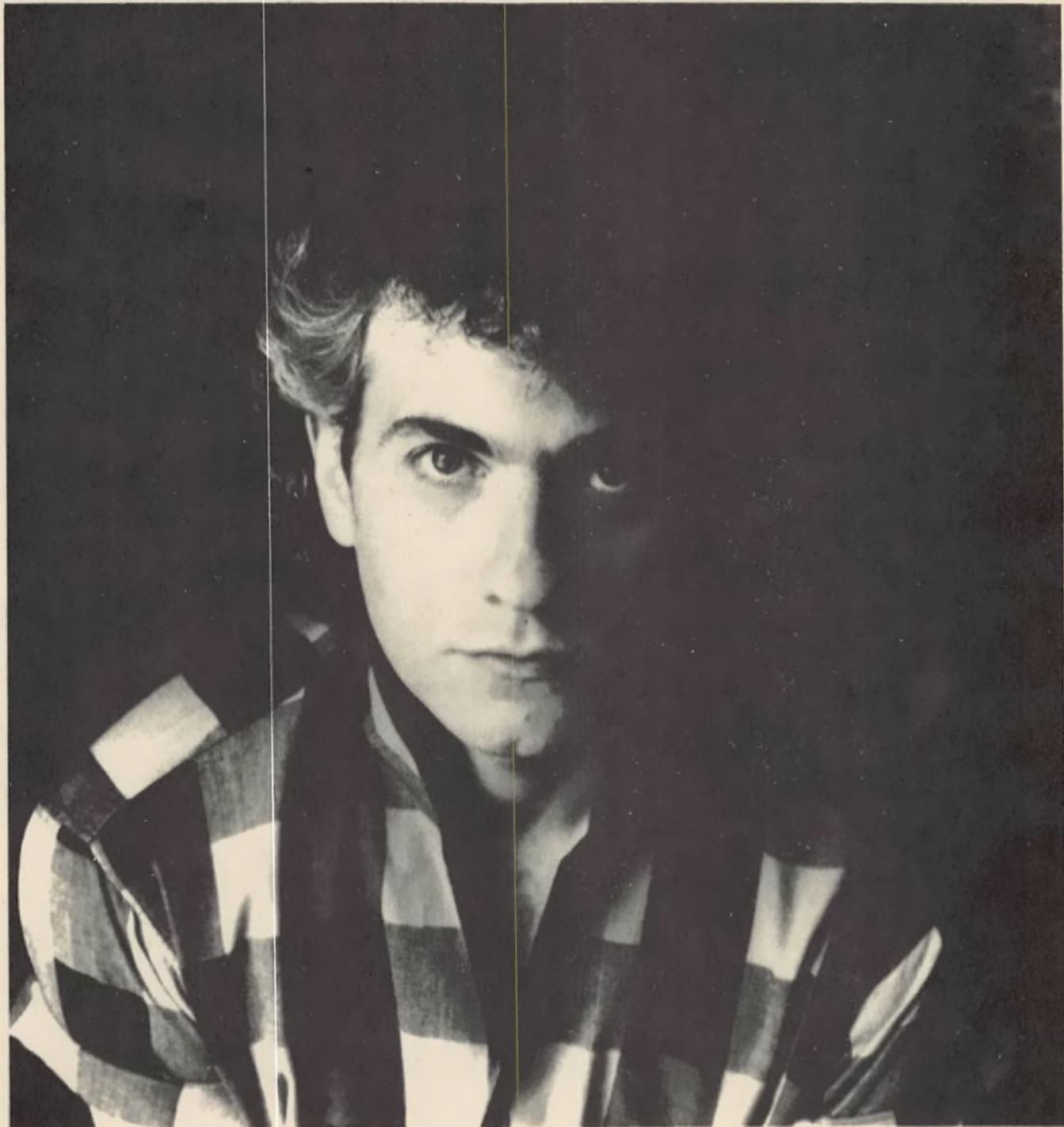
TS: I think we handled our publicity in the past with two left feet. Some of that we sort of had coming, but that's really not that bad. You can tell when they really hit a vein and you have to say, "They're right, that was kind of screwy." But if you believe in yourself, it just bounces off.

RS: What are your plans for recording with Styx?

RS: It's still up in the air. I think when everybody really feels like getting back together, it'll happen. No one's going to make us get back together and no one will be able to stop us from getting back together. I want to get back together. I want to walk in and say, "Hey, it's great to see you guys!"

"A Slice of the Pie" Styx' Dennis DeYoung cuts it solo

by Rich Sutton



Dennis DeYoung is a funny guy. If that statement runs contrary to everything you've read, heard and seen relating to his band Styx, it's not surprising.

Although the genesis of DeYoung's band Styx goes back to 1968, it wasn't until 1970 that the group took their present name and inked a recording deal. Styx was anything but an overnight success. However, by 1984, the band had put eight songs into the top ten — seven of them composed by DeYoung. 1984 was also the year of the group's first extended vacation from recording and touring. Two

of the band's members decided to produce solo records, Tommy Shaw and Dennis DeYoung.

From the somber tone of ballads like "Babe," "Best Of Times" and "Don't Let It End," to the lyrics on the title track of *Desert Moon*, you'd probably think DeYoung is a pretty serious guy. Anybody who writes about lost innocence like he does, doesn't exactly seem like a prime candidate for the comedy spot on *The Tonight Show*. Well, DeYoung may take his music seriously, but on any other subject his tongue is firmly established in his cheek.

Rich Sutton: It doesn't seem, with the success of Styx, that you would have had to do the interviews and promotion that you're doing for this album. Do you like getting back into it again?

Dennis DeYoung: I hate it. Talking to you guys makes me sick! Only kidding, I did interviews right along.

RS: For the last few Styx albums you didn't have to.

DD: But I did anyway. I bet I did at least 100 per tour. So I was talking. No one was listening, but I was talking.

RS: So far, what do you like best about working without the band?

DD: I don't have to wait for bags as long. You know, with five guys there's five times as many bags and people to get in limousines. With me, I grab my bag and I leave.

RS: What's the worst part about being out there alone?

DD: The worst part is that with a group of guys there's always the little "in jokes" and it's easy to make fun of everyone and everything around you when you're travelling around the country because you've got your own little circle of yuks.

RS: Were you apprehensive about doing this solo record?

DD: Yeah, of course. I wasn't apprehensive about making the record itself because I've written a lot of songs and produced a lot of records with Styx and I don't think the experience of making the record was in any way intimidating. But the idea of being out there on your own and seeing your name on the record album and putting your face on there, these little insecurities will raise their little heads late at night and bite you on the neck. There's that period of "Oh my God, will anybody like this" or will they just say, "by the way, what the world needed now was one more solo album from a guy in a group, so why don't you get out of here and stop bothering us?"

RS: Did you consider at all that it would probably be pretty hard to break away from the association with Styx, or did that make any difference at all?

DD: I'm the guy that sang most of those

Styx records that you're familiar with and I bring my voice with me. That's okay because I'm proud of it and it's done well for me and I'm stuck with it, so what am I going to do. It's been good so far, the reception to *Desert Moon*.

RS: Don't let this go to your head, but that line, "We bragged about the things we've never done," is a good one.

DD: That's you isn't it? I knew it was you.

RS: You read my letter, thank you.

DD: I knew it was you.

RS: Why the phrase "Desert Moon"? Is that a catch-all?

DD: Well, it was originally "Purple Rain," but...

RS: Sort of like Peter Wolf when he had to change his song "Dancing In The Dark" to "Lights Out?"

DD: Yeah, it was going to be "Purple Rain," but I didn't want to hurt that kid's chances.

RS: Have you heard Tommy Shaw's record?

DD: Yes.

RS: What do you think?

DD: I think it's a good record for him.

RS: For him?

DD: Well, it's his record. It's not a good record for me. It's a good record for him.

RS: Are you aware of the song in it called "Kiss Me Hello?"

DD: Should I be?

RS: Did you find anything on there that you thought might be directed at the band?

DD: Honest to God, I did not pay too much attention to it. If it is, God bless him. I haven't got anything like that on my record because I think whatever the reason it's a waste of time.

RS: What would you say is the biggest misconception about Styx?

DD: I think one thing is that the guys were always considered to be real serious guys. I mean to the point of being too serious. And we're not.

RS: If the band has such a sense of humor, why do you think it doesn't come through in the music?

DD: I think because by-and-large people don't want it. Anybody who has a real sense of humor in their music is not very successful. Go right down the line from Randy Newman to Cheap Trick. The people who fool around with comedy in their music, not very successful because people take their music seriously. Even when we'd be funny on stage in front of our audiences, they don't expect it from you. It's not that they don't accept it or expect it — it's like going to see Bill Murray in "The Razor's Edge" and wanting to laugh.

RS: Do bad reviews bother you?

DD: Only when they're senseless.

RS: Have you ever taken action to right what you felt was wrong in a review?

DD: One guy got fired from a newspaper.

RS: Tell me that story.

DD: It was a libelous piece. We played the Kilroy show which was two hours and 40 minutes long. He wrote in the paper that he hated the show and the fans didn't like it and the worst part was that "these guys" had the nerve to charge \$15.00 for a ticket and only play for an hour and 10 minutes. He says it's bad enough that they played this horrible music but they didn't even give you your money's worth. We read it in the newspaper and one thing you can't stand is someone to write something like that because it bodes poorly for you as who you are. We called the newspaper and said, "By the way, you have to correct it that we played two hours and 40 minutes and the people did get their money's worth." They found out that the guy who wrote the review didn't go to the show.

RS: Dennis, being as successful as you've been, do you ever have any inclination to just hang back and maybe do something else?

DD: As a matter of fact, I really wanted to be King of Monaco. No, I am where I belong. I'm smart enough to know that much.

Rich Fuchsia



Concert Review

Cyndi Lauper

by Rich Sutton

Cyndi Lauper. The events of the past year have given those two words a one-of-a-kind connotation. "Girls Just Wanna Have Fun" was the song that opened the barroom door and made a few people stand up and take notice of the girl who'd spent years playing 25¢ beer joints up and down the east coast. Here was a song that the ladies could relate to, but more importantly the single buying kids adopted "Girls" as an anthem of sorts. "Fun" was the word that Cyndi Lauper began building her image around. "Time After Time," the follow up to "Girls", reinforced her name in every one of the 97.8% of U.S. households with radios.

Lauper followed "Time After Time" with a couple episodes of mirth that backfired. First, the tongue in cheek MTV wrestling match. Then, "She Bop", a song with more double entendre than a Joan Rivers hosted week of "Tonight Shows." Sure, it was all in the name of fun, but the question arose, was it rock and roll? Cyndi's performance at the Jones Beach Theater gave her a chance to put on her rock and roll moves, and a chance for those with doubts to cast their votes.

Resplendent in layers upon layers of thrift shop garb, Lauper took the stage with a little girl gait that had the half-full amphitheatre quickly on their feet. After hearing her sing, Cyndi's high pitched, 10-year-old girl voice is a bit disarming. She found a way to use it to her favor. Between the first few songs, she would take a few moments to shake hands and speak individually to her newly-found fans in the front rows. She carried this banter off well, but shouldn't have continued doing it throughout the show.

The between-song banter slowed the pace of the show enough to make it drag in places. One break that helped the movement of her performance was when Lauper reached back to do a couple of songs from her

days with Blue Angel. Although not songs well-recognized by the crowd, her performance was enough to pull them off with class.

As charismatic as Cyndi Lauper can come off, the Jones Beach Theatre stage seemed too big for her. Even though she left the stage to plow her way through the crowd for an out-of-breath version of "Girls Just Wanna Have Fun," there were other times when she seemed to run out of new moves and wandered about aimlessly. It's easy to see from the moments when she was in complete

control of the stage that it's a problem that will dissipate with time.

Is Cyndi Lauper a flash in the pan, or a new rock and roll cornerstone? Her live performance to support *She's So Unusual* isn't enough to go on. If her next record showcases the gutsy, talented, rock and roll singer, then she'll be a performer who can go the distance. However, if she continues to stage unnecessary hype around herself and try to build a reputation based on novelty, then in 1986 it'll be "Cyndi who?" — and deservedly so.



John Bellisimo

Patrice Rushen

by Steve Wosahla

Patrice Rushen has held a fond spot in my heart ever since my best friend told me the following story. It seems that Patrice was vacationing one summer on Nantucket Island off the coast of Massachusetts when she wandered into my friend's gift shop and there on the stereo was Miss Rushen's own music pulsating throughout the boutique.

Patrice, as legend goes, couldn't contain herself. She was bubbling over, nearly drowning in her own enthusiasm as she asked a sales girl excitedly as to who owned the tape. Unfortunately, my friend — one of the singer's most ardent supporters — was out of the shop but Patrice copied her address and sent her a thank you.

I would put this would-be chance encounter with Patrice Rushen sometime in the late seventies when she had just signed with Elektra Records. From 1973, when she was 19, Patrice had recorded four albums for the small California label Prestige which unsuspectingly left her branded as a jazz artist. But coming on to Elektra, which included crossover artists like Lenny White and Donald Byrd, Patrice's records were beginning to reach a wider cross section of audiences. No wonder then of her elation that afternoon in Nantucket.

Music followers have been enamored by Patrice Rushen for her string of hit singles which began in 1979 with "Haven't You Heard" and continued at the start of the next decade with "Look Up" and "Never Gonna Give You Up." These were just warm-ups for her smash hit "Forget Me Nots," which was the first of two Grammy nominations she's been up for to date. "Forget Me Nots" was in contention for Best R&B Performance by a Female Singer and the other mention was for Best R&B Instru-

mental Performance for the single "Number One."

Patrice celebrated 1984 with her album *Now!*, the fifth for Elektra and ninth of her career. It is her first disc since 1982's *Straight From The Heart* which was followed by a year's worth of touring. The new album's first hit single was "Feels So Good (Won't Let Go)," the hypnotic r&b track about the most mystical emotion of all: love. Set against "Ready" Freddie Washington's big bam boom bass line and the sparks-flying guitar of Gregory D. Moore, Patrice captivates us throughout this dream-like trance.

Patrice is never so enchanting as she is in "My Love's Not Going Anywhere" with her rapturous, honey dew vocals and the eloquent burning guitar of Mr. Moore underlining the hurt of a girl deserted by her man. Patrice, when she's not immersed in the romantic woes commonplace in "Heartache Heartbreak," is a keen observer of our own fast, flashy times best heard in "Superstar" and "To Each His Own."

In the first, she sings about a small town girl who fantasizes that she's a real-life superstar. It's easy to get caught up in the drama which proceeds at the breakneck speed of hot flash lines like in Mitch Ryder's "Devil With The Blue Dress" and explosive in a burst whose main refrain could pass for Olivia Newton-John with a little more production.

In "To Each His Own," Patrice tackles a slightly more serious social theme, answering the sometimes impossible question about conformity in society in the face of one's search for individuality, even mentioning racial prejudice. Against the rhythmic bounce of a marcher's beat, the singer literally woos us with her cool but passionate whispering.

Instrumentally, Patrice has always

held her own. On "Superstar" she takes center stage with a whirling electric grand piano solo. In addition to playing synthesizer and electric piano, Patrice has also played throughout her career flute, guitar, bass, drums and organ. Originally taught in classical music, she found her forte as a composer-musician in high school. The Los Angeles native's jazz combo won the Monterey Junior Jazz Festival and led to the Prestige contract a year later.

But Patrice's real life musical experience was hardly devoted exclusively to jazz fusion. Although she has played on records by violinist Jean Luc-Ponty, keyboard man Herbie Hancock and Brazilian jazz singer Flora Purim, she has also played on the rhythm and blues-soul discs by the Dazz Band, Teena Marie, the late Minnie Riperton and Minneapolis' finest, Prince.

As Patrice Rushen lives in the first year after her thirtieth birthday, the greatest asset may be timing. The musical world has become less and less segmented and regimented. The various rhythms and musical sounds emanating from a much smaller world have influenced many of the genres we label jazz, r&b and pop.

For Patrice Rushen, synthesizing her poppy, rhythm and bluesy love songs with some funky jazz accents have put her on the jazz, black and pop charts, making it harder and harder to stick within the narrowing confines of the tried and traditional trackers of success. Patrice's music is becoming harder to classify. There's no more disco era, hence her music doesn't sound as overblown as it did four years ago on the album *Posh*, typified by the nearly eight minute promise of "The Funk Won't Let You Down." It's gotten more personal. It's not locked into any pop trend and as the singer calls them, they're "Now."



Exile

by Kelly DeLaney

There is a touch of irony to the fact that a group named Exile should arrive on the country music scene and immediately start belting out hits like "Woke Up In Love," "I Don't Want To Be A Memory," "Give Me One More Chance," and "Crazy For Your Love."

After a somewhat desultory career

as a pop group which racked up one tremendously successful single, "Kiss You All Over," and built a considerable overseas following, Exile retreated to its homebase in Lexington, Kentucky to reassess.

Inevitably, this reassessment led the members to return to their roots in



country music. The result has been the emergence of one of the tightest vocal and instrumental quintets in group-crazed contemporary country music.

While group members readily credit Alabama for opening the door for bands in country music, bassist/vocalist, Sonny Lemaire, adds, "The audience in country music has changed. They grew up on rock & roll, so it's very easy for them to identify with a band in country music. I think some of the older folks like what we're doing too. Our shows have drawn quite a cross section of ages."

Individually, Exile's members are no strangers to country music. J.P. Pennington, the band's only original member, literally grew up under the influence of country music. His mother is Lily May Ledford who was the leader of country music's first all-female string band, The Coon Creek Girls. His uncle is the late Hall Of Famer, Red Foley.

Pianist Marlon Hargis made his professional performing debut, as did Pennington, on the Renfro Valley Barn Dance broadcast over Louisville's WHAS.

Steve Goetzman, the group's drummer, played in several local country bands prior to joining Exile. He also worked on numerous recording sessions in Lexington for country and gospel music projects.

Both Lemaire and vocalist/guitarist, Les Taylor, played country bands before joining Exile. "I had to play all kinds of stuff in clubs," Lemaire notes, "but the majority of what I played was country."

There is more irony to the Exile success story. Several group members actually scored first as songwriters. Pennington co-wrote "Take Me Down" and "The Closer You Get," both hits by Alabama, while Taylor co-wrote "It Ain't Easy/Being Easy," a chart-topper for Janie Fricke.

The songwriting success pointed the way to Exile's subsequent recording endeavors in country music. "We wouldn't be sitting here today if the success in country music with our songs had never come about," Pennington says.

"I was writing these songs that I thought were pop tunes. Our publisher had the insight to send them to country artists. The first time he told me he had sent 'Take Me Down' to Alabama I about fell out of my chair!"

When several other Exile-penned tunes were recorded by country artists such as "Stay With Me" by Dave and Sugar, and "Take This Heart" by Kenny Rogers, the group's own recording direction was obvious.

The group's Los Angeles-based manager, Jim Morey, approached

Nashville publisher-producer, Buddy Killen, about recording his charges. Killen, an influential figure around Nashville's Music Row area, helped Exile secure a recording contract with Epic Records.

"Buddy's musical tastes are a lot like our own," says Pennington. "He's got a rhythm & blues background. Mix that with country and you've got what we've come up with."

What Exile and Killen have come up with is a string of three straight Number One records — "Woke Up In Love," "I Don't Want To Be A Memory," and "Give Me One More Chance." The band's latest release, "Crazy For Your Love," is currently headed toward the top of the charts.

But Exile is a group which has been through the best and the worst of times. Hargis can attest to that. He has the second longest tenure in the band after Pennington. When he joined the group in 1973, Exile was "between record deals."

"I had to make a decision between making a few hundred dollars a week to making almost nothing," he recalls. "But for some reason I thought it might pay off in the long run. For a couple of years I wondered if I'd made the right decision, although not musically."

Goetzman became a group member in 1977, leaving behind the \$500 a week he was making from recording sessions and club dates, for a whopping \$75 a week offered him by Exile. "I knew it was going to be a losing proposition for me to join this band," he says. "About two years prior to my joining the group they had signed a production agreement with Mike Chapman (whose credits include work with Blondie and Pat Benatar), so I had a chance to work with an internationally known producer."

Next to join was Lemaire, although with a wife and child to support, he very nearly opted to pass on the offer. "I wanted to join very badly," he says. "But I thought, 'I can't do it on that (\$75 a week); it's just impossible.' They went back and huddled up and made me a new offer of \$150 a week. I said, 'Okay, I'll do it.' It was a real career move for me. The opportunity was presented and I had to take it. I couldn't pass it up."

Shortly after Lemaire came on board, Exile recorded an album for Warner Bros., entitled, *Mixed Emotions*, from which "Kiss You All Over" was released.

Miraculously, that record soared to the top of the pop charts in a mere four weeks. Then almost as quickly, the group appeared to vanish from the American marketplace.

However, Exile had become very popular in several foreign countries

due to the international success of "Kiss You All Over." "The thing that sustained us through the hard times was our European success," Goetzman explains. "We were still real hot in some markets and that sustained us both financially and spiritually. West Germany, Holland, Australia and South Africa are all good markets for us. We had a greatest hits album released in South Africa that went gold in 15 days. On our last tour over there we played in a soccer arena before thirty-thousand people."

Unfortunately, that foreign success did not translate to stateside popularity. "It's still baffling," Goetzman says shaking his head. "It's like you want to come back and show everybody a picture of us playing in front of thirty-thousand people. I can't figure it out."

Perhaps Taylor, who is the newest member, having joined the group in 1979, casts the most light on why Exile has survived and risen to prominence again. He attributes it to "determination and confidence." He believes the group can be even more successful than it was in the "Kiss You All Over" days. "The group has always had a lot of faith in itself," he adds. "There has always been some driving force there to keep the band happening."

To Pennington, the recent success has been particularly sweet. He can remember over 21 years ago when the band started out rehearsing in its trumpet player's basement. "It's been a long road," he says. "This time it's a lot sweeter simply because it's in a comeback situation, which is real hard to do. Even though we changed formats, it's still hard to make it twice."

"It's even harder to hold on to it, as we found out. This time it feels awfully good. I think we have more of a future in country than we did in pop. The biggest reason is loyalty."

Lemaire, who is Exile's spokesman on stage agrees with Pennington about the loyalty of the country music fans. "I try to be upbeat and polite to folks," he reasons. "In country music, if people buy your record, they've made a statement that they really like you. I just couldn't be rude to anybody who pays that kind of compliment to me."

With its blend of country and rhythm & blues influences, Exile seems to have found the pulse of contemporary country audiences. "I think people are beginning to recognize the sound of the group," Hargis concludes. "To me that's a big landmark — to get to a point where people recognize your sound."

Exile has finally arrived. And this time the group will be a dominant force for a long time to come.

MAKE NO MISTAKE, HE'S MINE

(As recorded by Barbra Streisand and Kim Carnes)

KIM CARNES

Don't call him up anymore
'Cuz I don't wanna hear your voice
I don't wanna see your face answer his door
Make no mistake
He's mine, he's mine, he's mine.

He only knows how I feel
I only know what he's like
When he needs me oh how he needs me
Deep in the night
Make no mistake
He's mine, he's mine, he's mine.

Don't get too close when you dance
'Cuz I don't wanna hear from my friends
You were out on the town there in his arms
(There in his arms)
There in his arms
(There in his arms).

Don't include him in your dreams
(I wanna be in his dreams)
'Cuz I don't wanna close my eyes
(My eyes)
I don't wanna know where he goes each night when
he leaves
(Make no mistake)
He's mine, he's mine
(He's mine)
He's mine
Don't call him up anymore
Don't call him up anymore.

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SAY NO

(As recorded by Romeo Void)

DEBORA IYALL
PETER WOODS
FRANK ZINCAGLIO
DAVID KAHNE

You come to me with a photograph
"How long ago?" is the question you ask
You've never known how to watch what you say
You ask for everything
A fire in the street
The people you meet
Are far from you now
The dust and the heat
Is there something missing now in our eyes
Maybe it's just missing tonight
Say it ain't so
Say it ain't so
Say it ain't so
Were we ten years younger five years ago
Say no, say no, say no, say no
Tell me one more time
One more, one less
Say no, say no, say no, say no
When I'm like this.

I'm sick of the heat and I'm sick of the flack
And I'm sick that nothing can ever be planned
'Cause I miss my life like I miss your eyes
I'm right by your side
A fire in the night
Burning so bright
It happened so fast
At the speed of light
We looked, we leaped
We weren't waitin' to see what wishes would last
when light would leave.
Say it ain't so
Say it ain't so
Say it ain't so
Were we ten years younger five years ago
Say no, say no, say no, say no
I want you to know that I don't want a yes
Say no, say no, say no, say no
When I'm like this.

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LACK OF COMMUNICATION

(As recorded by Ratt)

CROUCHIER
PEARCY

Too many problems the world can't solve
Too many people no one wants to be involved
(Lack of communication back off).

Keep rearranging it's all the same
Always saying someone else is to blame
(Lack of communication back off).

Look all around you you're standing tall
Hold tight no one's gonna answer your call
(Lack of communication back off).

Put up our boundaries we build our walls
It's all right no one's gonna chase us at all
(Lack of communication back off).

Time's passing us by
We have our reason
No one wants to cry
We have our reason
Questions asking why
We have our reasons
Problems still arise
We have our reason
Back off.

You're so together you fall apart
You never miss when you're shooting
Straight for the heart
(Lack of communication back off).

You see it your way I'll see it mine
Conversation is a useless change of time
(Lack of communication back off).

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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!

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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!

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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.

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

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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...

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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!

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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

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- Why this method must work for you
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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.

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Sincerely yours,

Scott Reed

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47/Amnesia

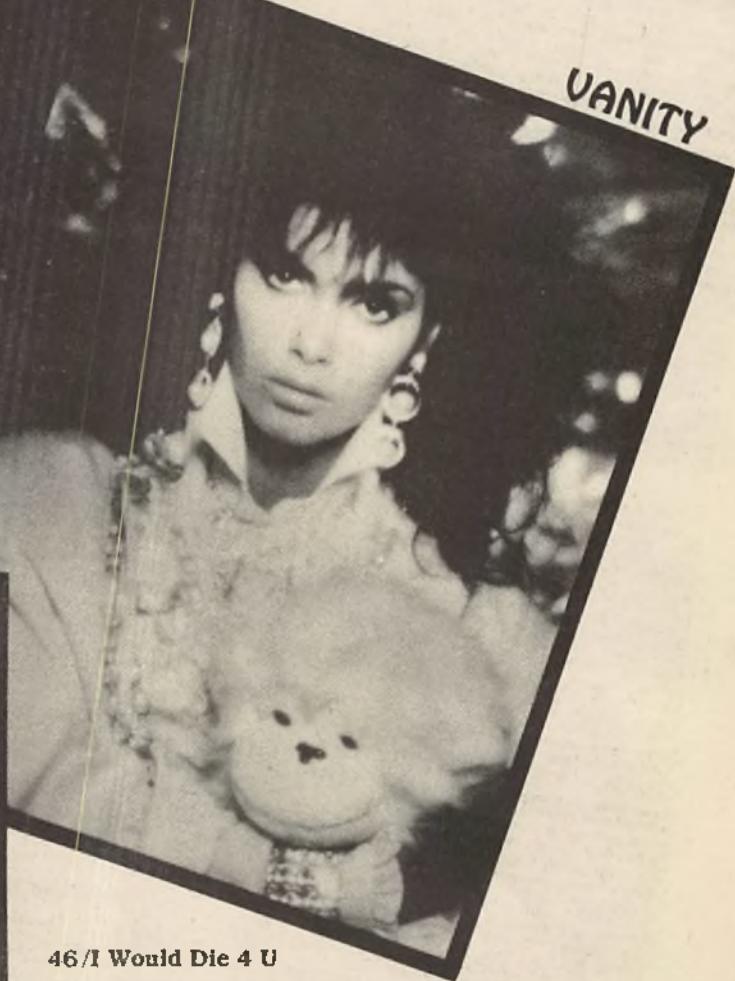
47/Contagious

45/Easy Lover

46/Edge Of The Razor

54/Hindsight 20/20

VANITY



NEW EDITION



46/I Would Die 4 U

48/Jamie

52/Love Light In Flight

46/Mechanical Emotion

54/Misled

48/Missing You

50/Operator

47/Stronger Than Before

55/Treat Her Like A Lady

EASY LOVER

(As recorded by Philip Bailey and Phil Collins)

PHILIP BAILEY
PHIL COLLINS
NATHAN EAST

Easy lover
She'll get a hold on you believe it
Like no other
Before you know it
You'll be on your knees
She's an easy lover
She'll take your heart but you won't feel it
She's like no other
And I'm just trying to make you see.

She's the kind of girl you dream of
Dream of keeping hold of
You better forget it
You'll never get it
She will play around and leave you
Leave you and deceive you
Better forget it
Ooh you'll regret it.

No you'll never change her
So leave her, leave her
Get out quick
'Cause seeing is believing
It's the only way
You'll ever know.

She's an easy lover
She'll get a hold on you believe it
Like no other

Before you know it
You'll be on your knees
She's an easy lover
She'll take your heart but you won't feel it
She's like no other
And I'm just trying to make you see.

You're the one that wants to hold her
Hold her and control her
Better forget it
You'll never get it
And she'll say that there's no other
'Til she finds another
Better forget it
Ooh you'll regret it.

Now don't try to change her
Just leave her, leave her
You're not the only one
'Cause seeing is believing
It's the only way
You'll ever know ah ah.
(Repeat)

She's an easy lover
She'll get a hold of you believe it
She's like no other
Before you know it
You'll be on your knees
She'll be down on her knees
She's an easy lover
She'll take your heart but you won't feel it
She's like no other
And I'm just trying to make you see.

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MECHANICAL EMOTION

(As recorded by Vanity)

VANITY
BILL WOLFER

I'm livin' thru this surely yes
I do declare when it gets too heavy
I'll be dancing
All of a sudden you appear
Insatiable emotion in my mirror
Insatiable emotion
Baby you're poetry in motion
Oh you know I'm the best
The greatest.

You want to watch my thunderstorm
You gotta see my poppin' corn
I participate end of story
All of a sudden you delay
Numerical emotion in my middle.

You delay my numerical emotion
Baby don't count on devotion
Girl let's give it a rest
I gave more you gave less.

You're anything but ordinary
I'm gettin' your attention hard
Your body shoots X-ray bullets
Fire away I'm unarmed
And all of a sudden you push replay
Mechanical emotion's in my middle.

You display mechanical emotion
Baby in my orchestration
Oh you keep me a wreck
Baby I'm sick of this mess.

You display mechanical emotion
Baby in my orchestration
Oh you keep me a wreck
Baby I'm sick of this mess.
(Repeat)

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EDGE OF THE RAZOR

(As recorded by Stephanie Mills)

ROY FREELAND
TOM SNOW

In the front seat
Down a back street
Here we go again
We play with fire
You walk the wire
But I know how it ends
Come tomorrow you'll run right back to her
And though tonight is gonna leave me lonelier
I can't help it
Got to.
Live fast
Gonna love hard
Take another chance
For the thrill of the danger
And it, it can't last
But we, we can't stop

I WOULD DIE 4 U

(As recorded by Prince and The Revolution)

PRINCE

I'm not a woman
I'm not a man
I am something that you'll never understand
I'll never beat u
I'll never lie
If you're evil I'll forgive u by and by cause.

(U) I would die 4 u
Darling if u want me 2
(U) I would die 4 u.

I'm not your lover
I'm not your friend
I am something that you'll never comprehend
No need to worry
No need to cry
I'm your Messiah and you're the reason why cause.

(U) I would die for u yeah
Darling if u want me 2
(U) I would die 4 u.

You're just a sinner I am told
Be your fire when you're cold
Make u happy when you're sad
Make u good when u r bad
I'm not a human I am a dove
I am your conscious I am love
All I really need
Is 2 know that u believe yeah.

I would die 4 u
Darling if u want me 2
(U) I would die 4 u.

Say it one more time
(U) I would die 4 u
Darling if u want me 2
(U) I would die 4 u.

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It's another slow dance

On the edge of the razor.
It's a blind date
With a heartache
Another stolen kiss
By the streetlight
We got all night
To make it worth the risk
In the end she'll be the one you're with
But tonight we're gonna run like fugitives
We can't help it
Got to.
Live fast
Gonna love hard
Take another chance
For the thrill of danger
And it, it can't last
But we, we can't stop
It's another slow dance
On the edge of the razor.

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AMNESIA

(As recorded by Shalamar)

GEORGE DUKE
HOWARD HEWITT

Is this a dream
Or could it be that I'm just imagining
Is there some chance for our romance
To become reality
Did I hear you say
There was a chance for our love
A chance for us to play the game
Or to play the game
All night long I tried to remember
Was it something that you said
Did you say that to me baby.
Just one touch from you
Little girl I came unglued
I lose all trace of time and everything seems to slip my
mind
Got to find the right solution
Got to find a way to end all this confusion in my mind
Oh in my mind
This is a brand new feeling

STRONGER THAN BEFORE

(As recorded by Joyce Kennedy)

BURT BACHARACH
BRUCE ROBERTS
CAROLE BAYER SAGER

I'm gonna be stronger
I'm gonna be stronger.
If you don't believe what I say
You won't believe me I'm not that way
And I never meant to turn the hurt around
I would be a fool to lose the love I found
And if you take me back I'll let you know.
I'll be stronger than before
I will love you even more
Oh I'll take you back if you come back
I'll take you anywhere you ever want to be
You're the light inside of me
Oh I'll take you back if you come back to me.
Oh I'd be a fool to ever let you go
But I had to go away to fin'ly know

CONTAGIOUS

(As recorded by The Whispers)

BOAZ WATSON
REGGIE CALLOWAY
MELVIN GENTRY
BOBBY LOVELACE

Contagious spreading like a fire baby
Contagious I'm 'bout to lose control
Contagious 'cause you're my sweet desire baby
Contagious I just can't let you go.
When I see you
Everytime we meet in my knees I get weak
I always lose control
'Cause you're so fine baby you're so cold
Give me fever
Temperature's rising
Giri what am I suppose to do
Can't go to a doctor baby

A strange sensation
I just seem to lose my head
Oh I lost it for you baby.

Amnesia

I can't remember what you said
What made me go and lose my head
Please understand the things I did
Oh amnesia
The way you made sweet love to me
Oh the price you pay for ecstasy
Don't you know what you're doing to me.

They say love is blind
They say that love can make you lose your mind
No matter what they say
Sweet darling I know our love will shine
All night long I'll lay beside
Holding you closer
Holding you tighter
Loving you, touchin' and squeezin' you baby
This is a brand new feeling
A strange sensation
Your kiss makes me lose my head
Over you baby.

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How much I want you back I need your love.

Stronger
I'm gonna be stronger
Stronger
And if you take me back
I want you to know
I'll be stronger than before
I will love you even more
Take you back
If you come back
I'll take you anywhere you ever want to be
You're the light inside of me
Oh I'll take you back if you come back to me
If you come back
If you come back
Come on back
And I'll be stronger than before.

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'Cause there is only one cure and it's you
Your love's.

Contagious spreading like a fire baby
Contagious I'm 'bout to lose control
Contagious 'cause you're my sweet desire baby
Contagious I just can't let you go.

You're my prescription
I need your love every hour
Twenty-four hours a day
Don't give me such a hard time baby
I'm so in love I just can't stay away
Everytime we touch
I feel something new
Hooked on your love and I don't know what to do
Love has the power
You've got the upper hand
I'll give you what you want
And your wish is my command.

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MISSING YOU (Dedicated To Marvin Gaye)

(As recorded by Diana Ross)

LIONEL RICHIE

Since you've been away
I've been down and lonely
Since you've been away
I've been thinkin' of you
Try'n' to understand
The reason you left me
What were you going through.

Ooh ooh
I'm missing you
Tell me why the road turns
Ooh ooh
I'm missing you
Tell me why the road turns.

Ooh ooh
As I look around
I see things that remind me
Just to see you smile
Made my heart fill with joy
I still recall
All those dreams we shared together
Where did you run to boy.

Ooh ooh
I'm missing you
Tell me why the road turns
Ooh ooh
Ooh ooh

I'm missing you
Tell me why the road turns.

Sometimes I've wondered
I didn't understand
Just where you were try'n' to go
Only you knew the plan
And I tried to be there
But you wouldn't let me in
But now you've gone away boy
I feel so broken hearted
I knew the day we started
That we were meant to be
If only you'd let me
I've cried so many tears
Gotta face now all my fears
We let time slip away
I need you boy here today.

There was so much you gave
To my heart, to my soul
There was so much of your dreams
That were never told
You had so much hope for a brighter day
Why were you my flower plucked away.

Tell me why the road turns
Ooh ooh
I'm missing you
Tell me why the road turns
Ooh ooh
Tell me, tell me why
Tell me why the road turns
Don't understand it.

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JAMIE

(As recorded by Ray Parker Jr.)

RAY PARKER JR.

Jamie used to be my girl
She used to be my girl
It's hard to imagine her with someone else
Besides myself.
Mm watch what you say about Jamie
'Cause she, she used to be my girl
I don't wanna see her kissin' no one else
Besides myself
Kissin' no one baby
When you're lovin' Jamie
Got to hold her tight ah
'Cause she's the kind of girl that has to have it ev'ry night
Ev'ry night
If you wondered how I should know
Oh let me tell you so.
You see Jamie used to be my girl
She used to be my girl
It's hard to imagine her with someone else
Besides myself
No no no so whatever you hear about Jamie
Keep it to yourself
'Cause she used to be my girl
Can't stand to hear about her with no one else
Besides myself
No Jamie babe
Me and Jamie used to
We used to be so close ah

Out of all the girls I've dated
I loved her the most
Her the most
Don't know how she got away from me
But I wish that I could make her see
Her see.

Jamie used to be my girl
She used to be my girl
Why won't you be my girl
Jamie used to be my
She used to be my
She used to be my girl.

You see I trained her just the way I wanted her
I taught her ev'ry trick in the book
It ain't fair for her to give it all to some other guy
Jamie you know you got me hooked
I'm hooked, I'm hooked on your love babe oh
She used to be my girl
I can't stand to see her with nobody else
'Cause I still want her
Want her for myself.

Jamie used to be my girl
Jamie, Jamie to me she's still my girl
Watch what you say to me Jamie
Watch who you're playin' with Jamie
'Cause to me you're still my girl.

Jamie used to be my girl
She used to be my girl
Jamie used to be my
She used to be my
She used to be my girl.

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GAIN UP TO 5, 10, 15 POUNDS

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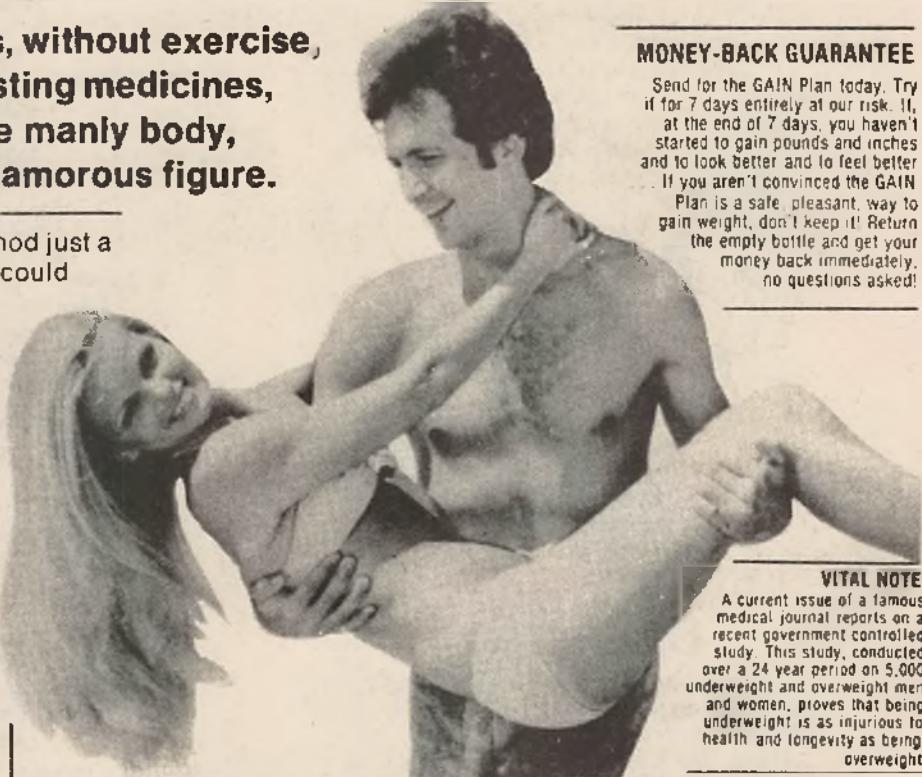
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Those high-calorie GAIN tablets are rich in body-building materials! They not only add weight themselves, but they sharpen your appetite! You look forward to meal-times, and without even realizing it, you start to eat more and almost immediately the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

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



MONEY-BACK GUARANTEE

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

VITAL NOTE

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

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

THINK OF WHAT THIS CAN MEAN TO YOU

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

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

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

HERE IS OUR OFFER...

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

Try the fabulous new GAIN Plan in your

GAIN IS SAFE

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

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

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

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

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

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Your entry will be judged in the month received. Prizes awarded for best drawings of various subjects received from qualified entrants age 14 and over. One \$25 cash award for the best drawing from entrants age 12 and 13. No drawings can be returned. Our students and professional artists not eligible. Contest winners will be notified. Send your entry today.

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Please enter my drawing in your monthly contest. (PLEASE PRINT)

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OPERATOR

(As recorded by *Midnight Star*)

BO WATSON
VINCENT CALLOWAY
BELINDA LIPSCOMB
REGGIE CALLOWAY

Operate that body
Operate on me
Operate that body
Take control of me
Operate that body
Operate on me
Take control of that body
Take control of me.

I called my baby up on the telephone
I got connected to a freaky zone
The conversation was strictly zoid
Said if you don't join the party you're void
The operator said this was no mistake
I then connecting every move you make
I hope you're ready to do me right
I wanna operate my love tonight.

Operator this is an emergency
Operator baby don't hang up on me
Operator this is an emergency
Operator.

Operate that body
Operate on me
Operate that body
Take control of me
Operate that body
Operate on me
Take control of that body
Take control of me.

Person to person is how it's got to be
Just one on one
Just you and me
Computer freaking all night long
And you can bet that all my circuits are strong
Just call me up whenever you find the time
We'll get together on the party line
Let's take our time and do it right
We gonna operate our love tonight.

Operator this is an emergency
Operator baby don't hang up on me
Operator this is an emergency
Operator.

Call me up at any time
You can reach me on the party line
I'm gonna take my time and do it right
I'm gonna operate your love tonight.

Operator this is an emergency
Operator baby don't hang up on me
Operator this is an emergency
Operator.

The operator was busy at the time
She told me hold please on the telephone line
I told her hurry up 'cause I ain't got much time
It's an emergency
I spent my last dime.

I need a, I need a, I need a.

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PEEL AWAY COMPLEXION PROBLEMS!

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Enough
For Women,
Too!

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This new lift away action draws like a "magnet," peeling away years of heartache and embarrassment—all in just minutes.

NO NEED to squeeze and pick your face.

NO NEED to open and clean your pores with hot towels.

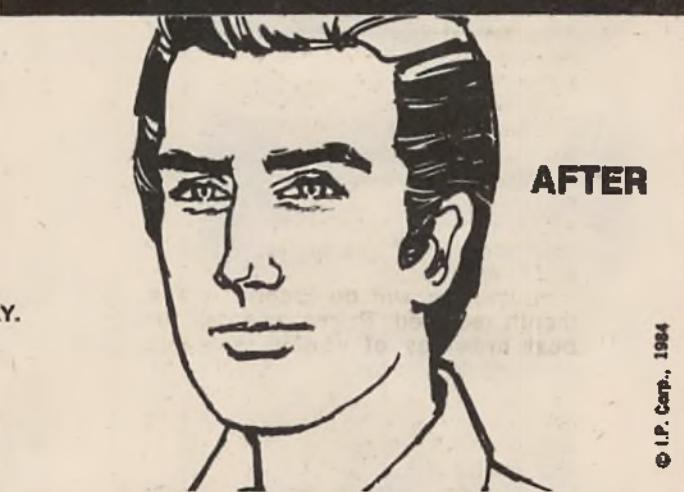
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**LOVE LIGHT IN FLIGHT
(From the Original Motion
Picture Soundtrack "The Woman
In Red")**

(As recorded by Stevie Wonder)

STEVIE WONDER

Make me feel like paradise
Give me what I'm missing
Send me to the highest heights
Take me up and away.

I've tasted love so many times
Something always missing
But I know that you've got the kind
To take me up and away.

I know that our journey
Will be filled with passion, love and pleasure
Touching down where only satisfaction's guaranteed
We won't let our feelings
Auto pilot perfect navigation
Sending us to love bliss
Like no one ever knew could be.

Oh make me feel like paradise
Fill me with your kisses
Make the moment feel just right
Take me up and away.

'Cause I have waited all my life
(Flying high)
For the one worth giving yeah
(Love sky high)
And I don't have to think it twice
(Flying high)
Let's go up and away.

Love light in flight
Fuel injection passion
Flying high
Love light in flight
Love sky high
Fuel injection passion.

We need just to feel it
To know that our lovin' has the power
Showing that these feelings
Emanate from you and me
With love high aviation
We will fly forever and one hour
Giving us the always
To live out all our fantasies.

Oh make me feel like paradise
Give me what I'm missing yeah
Send me to the highest heights
Take me up and away.

I've tasted love so many times
(Flying high)
With something always missing yeah
(Love sky high)
But I know that you got the kind
(Flying high)
To take me up and away yeah.

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MISLED

(As recorded by Kool & The Gang)

RONALD BELL
JAMES TAYLOR
KOOL & THE GANG

Late at night
Body's yearning
Restless night
Wanna be with you
Someone's playin'
In the garden
So enticing should I take a bite
I don't know what's come over me yeah
She's as heavy
As a Chevy
Pure excitement
Misled
When she touches
Can't resist her
I'm a puppet which she's playin' with
She's out going but I love her so
Misled.
So I'll say now baby baby
What's your claim to fame
Got me out of bed
Why'd you call my name
What's this crazy place
You wanna take me to
Tell me what's the prize
If I go with you
My heart
My soul
My love
Is that the goal
My thrill
Then I will
Be misled
Be for real
Thought I knew her
This lady
Opportunish
Misled
Always searching
For adventure
Why Pandora's box
Misled
And I don't know what I'm gonna do without love
woo woo.
Baby baby
What's your claim to fame
Got me out of bed
Why'd you call my name
What's this crazy place

You wanna take me to
Tell me what's the prize
If I go with you
My heart
My soul
My love
Is that the goal
My thrill
Then I will
Be misled
Be for real.

I've got this feeling that it's rockin' my way
But I love her just the same
Just the same
Ah yes I do yeah.
Misled
Heard you call my name
Misled
What's your claim to fame
Misled
Took me by the hand
Misled
Said I would understand
Misled
Been a lot of broken things
Misled
Now the world is seen
Misled
Baby that's your name
Misled
What's your claim to fame
My heart
My soul
My love
Is that the goal
My thrill
Then I will
Be misled
Won't you be for real
Baby baby what's your claim to fame
Got me out of bed
Heard you call my name
What's this crazy place
Wanna take me to
Tell me what's the prize
If I go with you
My heart, my soul
My love is that the goal
My thrill
Then I will
Be misled
Won't you be for real
Misled, misled, misled.

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HINDSIGHT 20/20

(As recorded by George Benson)

RANDY GOODRUM
STEVE KIPNER

When I think of all I put you through
Always taking you for granted
I never saw it from your point of view
Blinded by the double standard.
You were tryin' to tell me all along
Something in the love was missing
You said "It's not too late to get it back"
But I just wasn't listening.
If I knew back then
What I know now
If I understood the what, when, why and how

Now it's clear to me
What I should have done
But hindsight is 20/20 vision.

Now I see it in a different light
I've been losin' you in stages
Give us one more chance
I'll get it right
Girl you're gonna see some changes.

Taken time to catch up on some history
Tryin' to figure out what went wrong with you and me
And it doesn't really matter what's been before
But I know there's no future with your walkin' out the door.

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TREAT HER LIKE A LADY

(As recorded by the Temptations)

OTIS WILLIAMS
OLIE WOODSON

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

Don't be afraid

Don't turn and walk away
I want to get to know you
Don't be ashamed
Don't say that love's to blame
Just come and look me over
You'll find a heart that you've always
been looking for
How could anybody ask for much
more.

Now I like openin' doors
Pickin' up your hankie off the floor

Treat her like a lady

Light her cigarette if she smokes
Even help her with her coat

Treat her like a lady.

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

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

When I was young my mama used
to say

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

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

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

How could anybody ask for much
more.

Now I like openin' doors
Pickin' up your hankie off the floor

Treat her like a lady

She's a bad son-of-a-gun

I'm her lovin' Don Juan

Treat her like a lady.

You'll find a heart that you've always
been lookin' for

How could anybody ask for much
more.

Now I like openin' doors
Pickin' up your hankie off the floor

Treat her like a lady

Light her cigarette if she smokes

Even help her with her coat

Treat her like a lady.

Compliment her on her hair
Even help her with her chair

Treat her like a lady.

Now boy you should remember to
be a gentleman

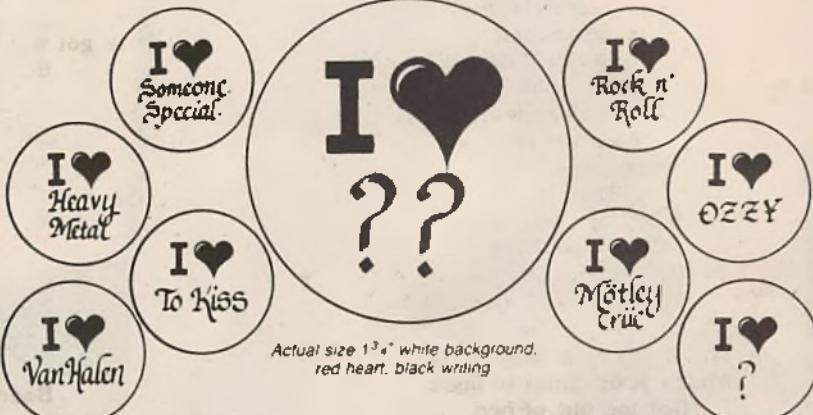
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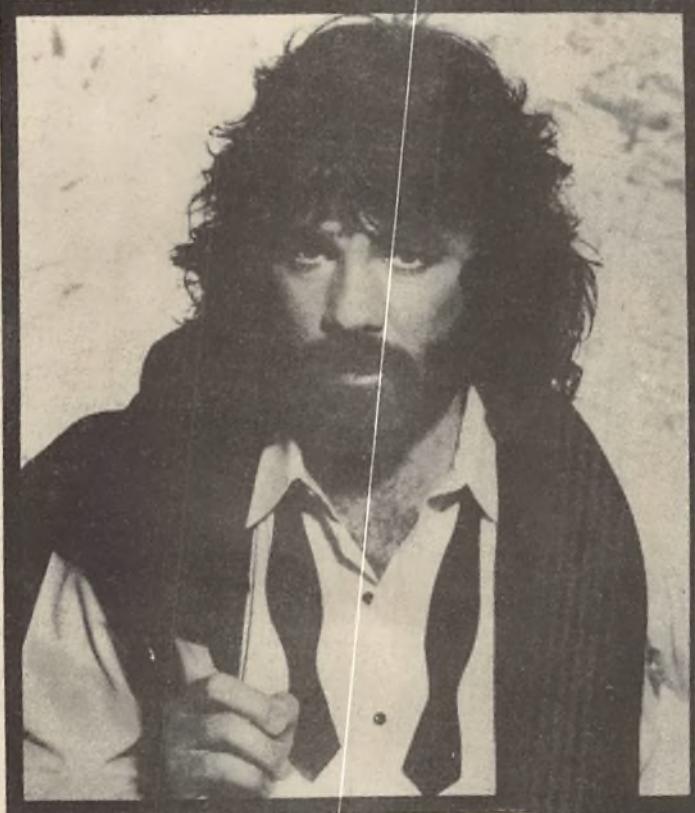
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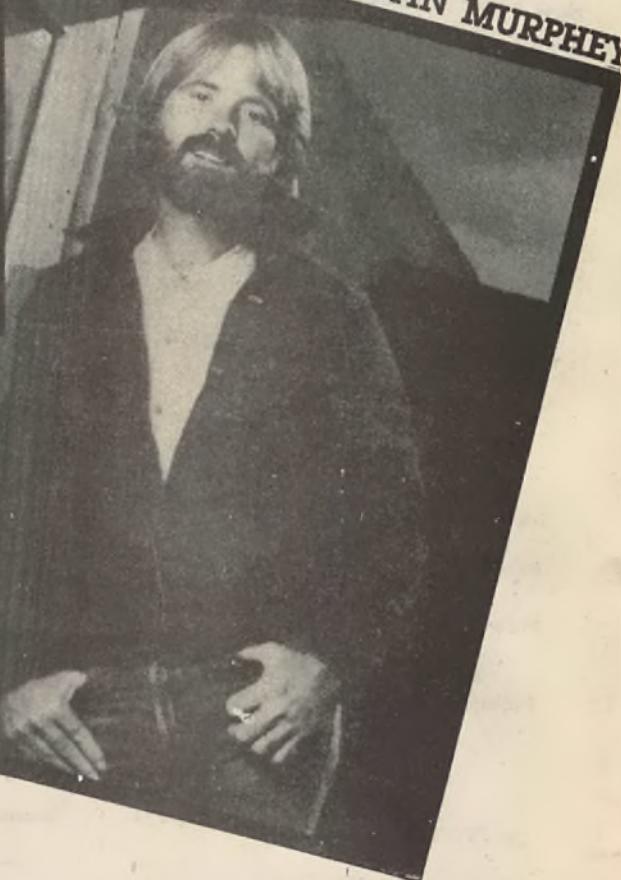
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Peter Brill

- 66/A New Place To Begin
- 63/Closer To Crazy
- 60/Crazy For Your Love
- 57/Don't Our Love Look Natural
- 66/Eye Of A Hurricane
- 63/Got No Reason Now For Goin' Home
- 62/I Heard It On The Radio
- 63/My Baby's Got Good Timing

MICHAEL MARTIN MURPHEY



- 62/No Way, Jose
- 58/Oh Lonesome Me
- 66/(I Want To Be In) Pictures
- 57/Queen For A Day
- 60/Seven Spanish Angels
- 62/She Used To Love Me A Lot
- 61/Slow Nights
- 63/Some Hearts Get All The Breaks
- 60/What Am I Gonna Do Without You
- 58/What She Wants
- 61/What Would Your Memories Do
- 66/What'll You Do About Me

DON'T OUR LOVE LOOK NATURAL

(As recorded by Keith Whitley)

HARLAN HOWARD
DON COOK

We're gathered in this room today
To say our last goodbyes
Friends and kinfolks stayed away
It's down to you and I
It's just a simple service
And much too late to say
The tender words unspoken yesterday.

Don't our love look natural lying there
You could almost expect it
To get right up and care
It faded in its prime
And died before its time
Now don't our love look natural lying there.

I know the day our love was born
I don't know when it died
I think we could have saved it
But it seems nobody tried
And love like time can slip away
And vanish with the dawn
And you can't bring it back
No when it's gone.

Don't our love look natural lying there
You could almost expect it
To get right up and care
It faded in its prime
And died before its time
Now don't our love look natural lying there.

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QUEEN FOR A DAY

(As recorded by Barbara Mandrell)

BILLY MIZE

Where there's a will there's a way
And it would be a thrill to be a queen for a day
And you almost convinced me that cheating would be
right
That everyone in pursuit of fun runs in the shadows of
night.

Some of them will some of them won't
All of them can but most of them don't
It's a burning desire
But it's playing with fire
I'm turning away
I don't want to play queen for a day.

But some of them will some of them won't
All of them can still most of us don't
But I'm sure you'll find someone who wants to become
one
I'm turning away
I don't want to play queen for a day.

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WHAT SHE WANTS

(As recorded by Michael Martin Murphey)

**KERRY CHATER
RENEE ARMAND**

She hasn't had time

To learn about this world

She takes each day the way it comes

And she can get sad

But she's just a little girl

She doesn't ask much from anyone.

But what she wants

Is you and me

Love at home

Like it used to be

And what she wants

Is what we were

The way we loved

When we had her.

She's only a child

But all the tears are real

And she may wish they didn't show

She hasn't got words

To tell us how it feels

She tries so hard to let us know.

You may think it's not enough

That she wants us back in love

And I won't beg and I won't plead

But what she wants is what I need.

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OH, LONESOME ME

(As recorded by Hank Snow)

DON GIBSON

Ev'rybody's goin' out and havin' fun
I'm just a fool for stayin' home and havin' none
I can't get over how she set me free
Oh lonesome me.

A bad mistake I'm makin' by just hangin' round
I know that I should have some fun and paint the town
A love sick fool that's blind and just can't see
Oh lonesome me.

I'll bet she's not like me
She's out and fancy free

Flirting with the boys with all her charms

But I still love her so

And brother don't you know

I'd welcome her right back here in my arms
Well there must be some way I can lose these lonesome blues

Forget about the past and find somebody new
I've thought of ev'rything from A to Z
Oh lonesome me.

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WHAT AM I GOING TO DO WITHOUT YOU

(As recorded by Ray Price)

LARRY BASTIAN

The lawyers spoke out minds today
Swapped papers in their legal way
And started the beginning of the end
And as they probe each other's minds
Searching for some bottom lines
I'm thinkin' they're the only ones who'll win.

And as we start to push and shove
Dividing up the spoils of love
Deciding what's supposed to go to who
A voice down deep inside of me
In tones of stone reality
Says what am I going to do without you.

What am I going to do with you
What am I going to do without you

How will I keep hanging on if there's nothing to hang on
to
What am I going to do without you.

It's funny at a time like this
How your mind's inclined to reminisce
Looking back on how it was before
The velvet night, the quiet days, the candle lights and
lovin' ways
That vanished with the slamming of a door
Like actors in some movie show
We just won't let each other know
We'll save our pride and hide away the truth
Well I ain't bought this part I'm playing
'Cause I can't stop my heart from saying
What am I going to do without you.

What am I going to do with you
What am I going to do without you
How will I keep hanging on if there's nothing to hang on
to
What am I going to do without you.

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let Music.

SEVEN SPANISH ANGELS

(As recorded by Ray Charles with Willie Nelson)

EDDIE SETSER
TROY SEALS

He looked down into her brown eyes
And said say a prayer for me
She threw her arms around him
Whispered, God will keep us free
They could see the riders coming
He said this is my last fight
If they take me back to Texas
They won't take me back alive.

There were seven spanish angels
At the alter of the sun
They were prayin' for the lovers
In the valley of the guns
When the battle stopped and the smoke cleared
There was thunder from the throne
And seven spanish angels
Took another angel home.

She reached down and picked the gun up
That lay smokin' in his hand
She said, Father please forgive me
I can't make it without my man
And she knew the gun was empty
When she aimed at one of them
But her final prayer was answered
When the rifles fired again.

Now the people in the valley
Swear that when the moon's just right
They see the Texan and his woman
Ride across the clouds at night.

There were seven spanish angels
At the alter of the sun
They were prayin' for the lovers
In the valley of the guns
When the battle stopped and the smoke cleared
There was thunder from the throne
And seven spanish angels
Had brought the lovers home.

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CRAZY FOR YOUR LOVE

(As recorded by Exile)

SONNY LEMAIRE
J.P. PENNINGTON

I'm crazy for your love
Out of my head for you
My mind just can't believe
What you're making my body do
I'm delirious over you
And I just can't get enough
You're driving me mad
Making me crazy for your love.

I thought I heard the telephone ringing
It must be my imagination
I thought I heard a knocking on the door
I guess that it was wishful thinking.

When I close my eyes I can see your face
And feel you touching me
Oh darlin' don't you know
That I need to find a way to make you see.

I'm crazy for your love
Out of my head for you
My mind just can't believe
What you're makin' my body do
I'm delirious over you
And I just can't get enough
You're driving me mad
Making me crazy for your love.

When I close my eyes I can see your face
And feel you touching me
Oh darlin' don't you know
That I need to find a real way to make you see.

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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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I HEARD IT ON THE RADIO

(As recorded by Robin Lee)

DICKEY LEE
BUZZ CASON

I heard it on the radio
Last night they played a dedication
from you
(Heard it on the radio)
Yes I heard it on the radio
And you know my name is not
Belinda Sue
I'd been listening to our favorite
station
Waitin' to hear our song
I cried when I heard what the Dee
Jay said
Oh, oh, oh all night long.

I heard it on the radio

The weather for this weekend will be
fine
(Heard it on the radio)
Yes I heard it on the radio
But what about this broken heart of
mine
'Cause if what I heard is true
I'll know that you don't really care
Why'd you make a fool of me
Oh, oh, oh on the air.

All my friends were listenin' in to the
same show
By now everybody knows
'Cause they heard it on the radio.

(Heard it on the radio)
Tell me now how could you be so
bold
(To put it on the radio)
'Cause I heard it on the radio
I'm lonely now with no one here to
hold
I'll be listening to our favorite station

But I don't wanna hear our song
'Cause I'll cry when I hear what the
Dee Jay plays
Oh, oh, oh all night long.

All my friends were listenin' in to the
same show
By now everybody knows
'Cause they heard it on the radio
(Heard it on the radio)
You really hurt me on the radio
(Heard it on the radio)
Yes I heard it on the radio
(Heard it on the radio)
You really hurt me on the radio
'Cause I heard it on the radio
(Heard it on the radio).

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NO WAY, JOSE

(As recorded by David Frizzell)

STEVE STONE
J.C. CUNNINGHAM

There she was when I walked in the
barroom
She looked just like Marilyn Monroe
In her tight fitting jeans
Looking just like a dream I'd like to
get to know.
So I walked up and sat down beside
her
Bought her a bourbon, a beer and a
wine
And revealed my intentions the
moment I mentioned
"Your place or mine?"
She said now way, Jose!
Stay cool you fool
You're a squirrel, Merle
If you think this girl is leavin' here

with you
That means nowhere, Pierre
No time of night or day
Back it up, step aside, hit the road,
take a ride
Ain't no way, Jose!

Now I knew she must have been
foolin'
How could she resist all this charm
With my designer jeans and "hey,
I'm a neat guy"
Tattoed right on my arm.

Tho' I detected a note of sarcasm
I knew I had to try it again
But when I opened my mouth before
a word popped out
The whole room joined in.

They said no way, Jose!
Stay cool you fool
You're a squirrel, Merle
If you think this girl is leavin' here
with you

That means nowhere, Pierre
No time of night or day
Let it slide Clyde, better step aside
Ain't no way, Jose!

So I headed back home where the
little woman waits
With love still in my head I crawled
into bed
That's when I heard the little woman
say.

There ain't no way, Jose!
Stay cool you fool
You're a squirrel, Merle
If you think this girl is doln' a thing
with you
That means nowhere, Pierre
No time of night or day
Pack it up Chuck
This time you're out of luck
Ain't no way, Jose!

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SHE USED TO LOVE ME A LOT

(As recorded by David Allan Coe)

KEY FLEMING
DENNIS MORGAN
CHARLES QUILLEN

I saw her through the window today
She was sitting in The Silver Spoon
Cafe
I started to keep going but
something made me stop
She used to love me a lot.

She looked lonely and I knew the
cure
Old memories would win her heart
for sure
I thought I'd walk on in and I'd give it
my best shot

She used to love me a lot.
I sat down beside her and she smiled
She said, "Where have you been?
It's been a while"
She was really glad to see me
I could read her thoughts
She used to love me a lot.

She used to love me with a love that
wouldn't die
Looking at her now I can't believe I
said goodbye
It would only take a minute to turn
back the clock
She used to love me a lot.
I reminded her how good it was back
then
And I said, "It's not too late to start
again
We could spend the night together
Take up where we left off"
'Cause she used to love me a lot.

I panicked as she turned to walk
away
And as she went out the door I heard
her say

"Yes I'm in need of something
But something you ain't got
But I used to love you a lot."

I thought she loved me with a love
that wouldn't die
And looking at her now I can't
believe she said goodbye
She just left me standing there
I've never been so shocked
She used to love me a lot.

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MY BABY'S GOT GOOD TIMING

(As recorded by Dan Seals)

BOB McDILL
DAN SEALS

I was lost and all alone
An empty heart without a home
Just at the time when I needed a friend
She came along and she took me in.

And everytime I'm feeling down
When the world closes in somehow
Just at the very moment when I need her most

She comes to me and she holds me close.

My baby's got good timing
Don't know how but she reads my mind and
There's just one way to describe it
My baby's got good timing.

In the night when the world is quiet
And she's lying here by my side
When it's her sweet love I need
That's the moment when she comes to me.

My baby's got good timing
Don't know how but she reads my mind and
There's just one way to describe it
My baby's got good timing.

When she loves me
She always loves me
Right on time
When she holds me
She's oh so close
I can feel her heart in beat with mine.

My baby's got good timing
Don't know how but she reads my mind and
There's just one way to describe it
My baby's got good timing.

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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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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
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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Beauty News and Tips FOR OUR READERS

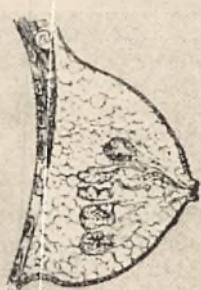
We've gathered a collection of extraordinary beauty products that we want you to know about and put to work to help create a lovelier and more confident you. These products are offered only by mail and come with an absolute money-back guarantee from That Special Look, Inc. See the lower right-hand corner.



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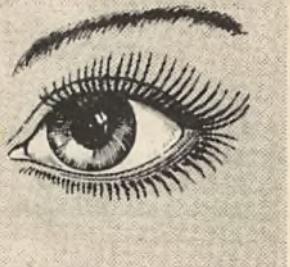
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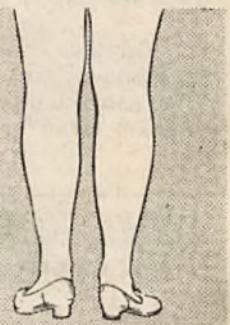
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for its magic powers
to bring great wealth
to those who gently
rub his belly.



TRUTH OR LEGEND? FIND OUT FOR YOURSELF!

How much longer must you wish for the solution to your money problems when you might possibly solve them easily, quickly and beyond your wildest dreams by doing as so many true believers have been doing for centuries... rub the ample inviting belly of the Buddha for wealth and the fulfillment of all their fondest wishes. This is the news you've been hoping and praying for: the possible chance of a lifetime. We want you to tell us yourself... with a bundle of money under each arm and with a happy smile on your face that this is a legend with some substance behind it... that the Buddha works and has done his job for you. So many people can't be so wrong for so many years and we want to hear it from you. Give Buddha a rub and tell us you've hit the jackpot of life.

Goldlayered BUDDHA pendant with GENUINE JADE BELLY!

Aside from its proclaimed wondrous powers, the Jade Buddha is itself a beautiful pendant any man or woman would be proud to wear and which would sell in any fine store for more than our low, affordable \$7 price. It comes with a modern 18 inch neck chain. Is covered with gleaming yellow gold and in its jolly, round belly is a deep, rich green genuine jade. Not only is rubbing the Buddha's belly considered lucky and money-producing but there's the double effect of rubbing jade, which, too, is a lucky gesture, according to the traditionalists of many parts of the world.

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YOU don't risk a thing because we are as anxious for you to tell us of your new found fortune as you are to acquire it. And if we are wrong, we are the loser. Not you. You get your money back. Every cent! And fast! But we are so very confident Buddha will make you rich, here's an offer you'll like: Write a note to us after you've made your first found-money windfall and tell us so and if your story is believable and unique, we will register you among our list of Certified Money Winners and send you \$50.00 cash. We love our happy successes and are anxious to hear from them.

FREE GIFT FOR ALL

We've got a bonus for all who order the Jade Buddha for you to keep whether you return your Buddha or not. We can only tell you that it is something you will treasure for its beauty and intrinsic value. But we cannot tell you what it is because we want you to order your Jade Buddha, not for the free gift but for what it can do for you in the way of bringing you joy, optimism, confidence and newfound happiness. Please mail the coupon now before you forget. We wouldn't want you to miss this possibly one-in-a-lifetime chance.

Just rub the
JADE
and you've
got it made!

Give BUDDHA a
chance to bring you
MONEY!



without
risking a cent!

Would you rather have luck in love?
Health? Business? Career? Which?

Sure there are lots of things better than money. But that's what most people prefer. If however, you'd rather have one of the other great assets of life, just tell your Buddha and ask for it when you rub the precious jade belly. And if you succeed, we hope you'll show your appreciation to us by letting us in on it. We'll be just as happy and still would like to consider registering you in our happy list and possibly sending you the \$50 prize money. Sure! Money isn't everything. Happiness is. And we want it as much as you do. Good luck and let's hear from you. We want to send you your Jade Buddha so order it now for quick delivery.

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your say-so!**

We want to be the only one taking any kind of risk so we urge you to overcome any hesitation you might have... and any excuse you might give yourself for putting off ordering. You risk no money because we will return everything you sent us if you say so to do so.

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Luck can wait but not for long. They say opportunity knocks but once but they mean luck only smiles at you but once. Are you going to let it pass you by? When you need it most? When it is offered to you on a silver platter, so to speak? Of course you want lots of money now. There's no better time. As long as you rub the Buddha... and remember it's a double-lucky rub because you rub the jade belly and jade is considered luck-bringing... as long as you rub the Buddha, you'll have this exciting opportunity to possibly become instantly rich and turning your condition around as only money can... scads of money... more than you've ever known before. We can't imagine anyone letting a chance like this go down the drain. Fill out the order coupon right now and get this super Jade Buddha on its way by return mail.

(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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WHAT'LL YOU DO ABOUT ME

(As recorded by Steve Earle)

DENNIS LINDE

All you wanted was a one night stand
The fire of the wine and the touch of a man
But I fell in love and ruined all of your plans
What'll you do about me
Imagine the faces on your high class friends
When I beat on the door and I beg to come in
Screamin' "Come on love me again"
What'll you do about me.
You can change your number

You can change your name
You can ride like hell on a midnight train
That's alright mama, that's o.k.
But what'll you do about me.
Picture your neighbors when you try to explain
That good ol' boy standin' out in the rain
With his nose on the window pane
Lady what'll you do about me
What in the world are you plannin' to do
When a man comes over just to visit with you
And I'm on the porch with a 2'x2'
Tell me what'll you do about me.
You can call your lawyer
You can call the fuzz
You can sound the alarm
Wake the neighbors up

Ain't no way to stop a man in love
What'll you do about me.
All you wanted was a one night stand
The fire of the wine and the touch of a man
But I fell in love and baby here I am
What'll you do about me.
You can change your number
You can change your name
You can ride like hell on a midnight train
That's alright mama, that's o.k.
But what'll you do about me.

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EYE OF A HURRICANE

(As recorded by John Anderson)

JERRY FULLER

You're the eye of a hurricane
The calm within' a storm
When the day is done
You're the midnight sun
I can run to, to keep me warm
You're the eye of a hurricane
A beacon in the night
When the whistle blows till the rooster crows
I know you're gonna do me right.
Stuck out on the Bay Bridge creepin' through the fog
It's a dog eat dog day
Workin' on the South End patchin'

up holes
That the winters gonna wash away
And when the boss man hollers "Quittin' time!"
I'll be on my way come rain or shine
To those Tampa lights calling me across the bay.
You're the eye of a hurricane
The calm within' a storm
When the day is done
You're the midnight sun
I can run to, to keep me warm
You're the eye of a hurricane
A beacon in the night
When the whistle blows till the rooster crows
I know you're gonna do me right.
Talkin' to the bank man tryin' to get a loan
Got to keep away the wolf pack
Stoppin' by the junkyard lookin' for

a part
To rejuvenate the Pontiac
And that dark cloud keeps on hangin' round
Lord the tide comes up when the chips are down
But I got your love to help me get the blue skies back.
You're the eye of a hurricane
The calm within' a storm
When the day is gone
You're the midnight sun
I can run to, to keep me warm
You're the eye of a hurricane
A beacon in the night
When the whistle blows till the rooster crows
I know you're gonna do me right.

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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 forever where I've been
Goodbye came and said hello again
So I'm looking for a new place to begin.

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

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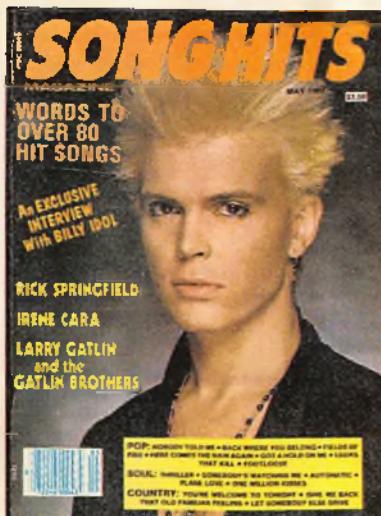
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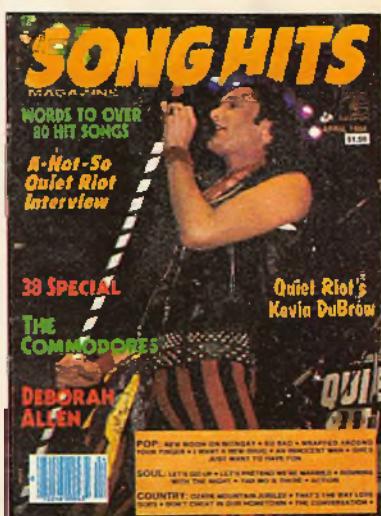
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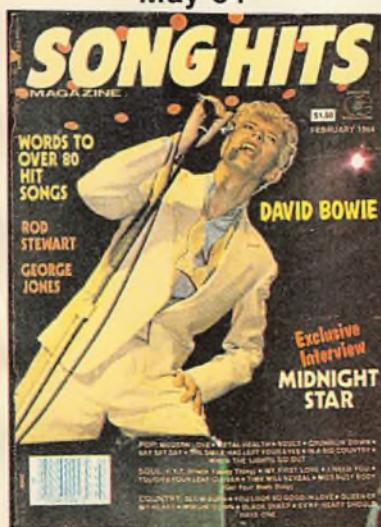
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<input type="checkbox"/> Aug. 83	<input type="checkbox"/> Feb. 84
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<input type="checkbox"/> Oct. 83	<input type="checkbox"/> April 84
<input type="checkbox"/> Nov. 83	<input type="checkbox"/> May 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 _____