

SONG

MAGAZINE

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**WORDS TO
OVER 80
HIT SONGS**

**AN EXCLUSIVE
INTERVIEW
WITH
PATTY SMYTH
OF SCANDAL**

**IRON MAIDEN
PHILIP BAILEY
LINDSEY BUCKINGHAM
NITTY GRITTY DIRT BAND**

POP: THE OLD MAN DOWN THE ROAD • CAN'T FIGHT THIS FEELING
SPELLBOUND • TOO LATE FOR GOODBYES • ROCKIN' AT MIDNIGHT
LONELY SCHOOL • HIGH ON YOU • CALIFORNIA GIRLS

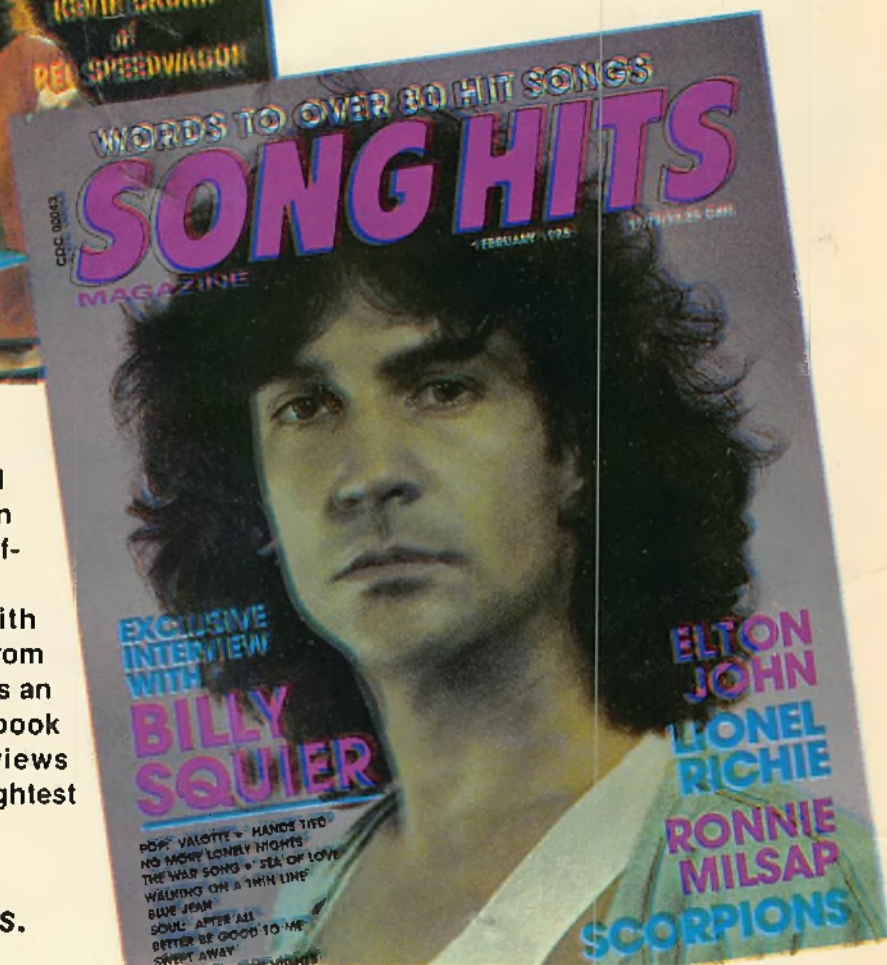
SOUL: PRIVATE DANCER • YO' LITTLE BROTHER • MR. TELEPHONE MAN
THE MEN ALL PAUSE • HE'S A COBRA

COUNTRY: MAJOR MOYES • HONOR BOUND • ROLLIN' LONELY
NOW THERE'S YOU • IT SHOULD HAVE BEEN LOVE BY NOW



SONG HITS--

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CAN DO IS
HUM...



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FEATURES

- 8 **Patty Smyth of Scandal Interview**
- 16 **Iron Maiden — Bruce Dickinson Interview**
- 22 **Lindsey Buckingham Interview**
- 36 **Phillip Bailey Interview**
- 46 **Nitty Gritty Dirt Band**

DEPARTMENTS

- 20 **Concert Review: Elton John**
- 26 **Pick Of The Litter**

SONGS

- 4 **POP SONG INDEX**
- 38 **SOUL SONG INDEX**
- 48 **COUNTRY SONG INDEX**

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POP SECTION



REO Speedwagon

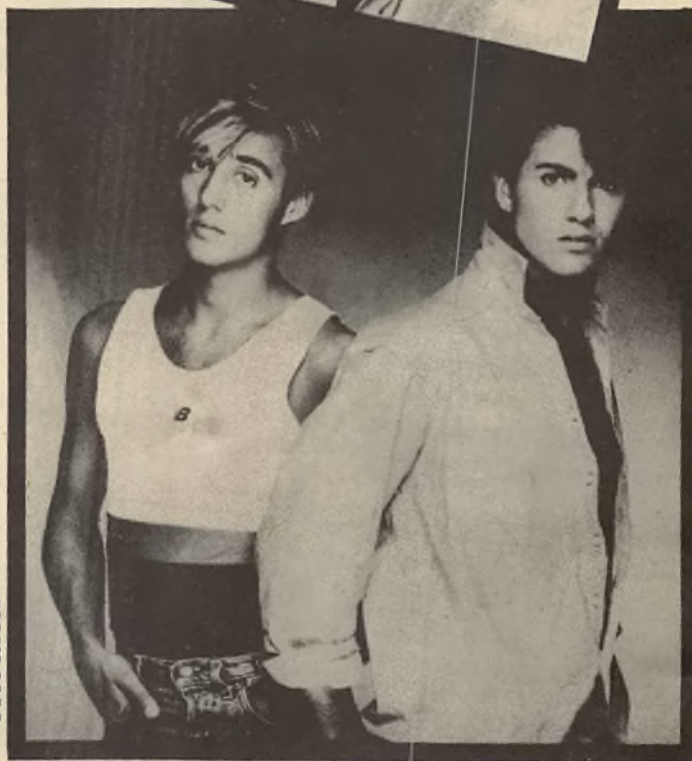
14/All Right Now
 33/Big In Japan
 31/Burning In Love
 6/California Girls
 25/Call To The Heart
 5/Can't Fight This Feeling
 7/Careless Whisper
 24/Don't Wait For Heroes
 32/Eye On You
 29/Foolish Heart
 29/Heat Is On, The
 15/High On You
 31/I Want To Know What Love Is
 5/Keeping The Faith
 33/Knocking At Your Back Door
 34/Like A Virgin
 14/Lonely School
 31/Method Of Modern Love
 12/Mistake No. 3
 25/Money Changes Everything
 15/Naughty Naughty
 7/Old Man Down The Road, The
 19/Perfect Strangers
 19/Pink World Coming Down
 6/Rockin' At Midnight
 7/Run To You
 30/Spellbound
 18/Stone In Your Heart
 35/Stranger In Town
 14/Sugar Walls
 18/Sunset Grill
 35/Taxi Dancing
 19/Tender Years

24/Tenderness
 34/Ti Amo
 12/Tonight
 11/Too Late For Goodbyes
 12/Turn Up The Radio
 32/We Belong
 18/You're The Inspiration



Bob Dylan

Lynn Goldsmith



Wham!

Brian Arts

CAN'T FIGHT THIS FEELING

(As recorded by REO Speedwagon)

KEVIN CRONIN

I can't fight this feelin' any longer
And yet I'm still afraid to let it flow
What started out as friendship has grown stronger
I only wish I had the strength to let it show.

I tell myself that I can't hold out forever
I say there is no reason for my fear
Cuz I feel so secure when we're together
You give my life direction
You make everything so clear.

And even as I wander
I'm keepin' you in sight
You're a candle in the window
On a cold dark winter's night
And I'm gettin' closer than I ever thought I might.

And I can't fight this feelin' anymore
I've forgotten what I started fightin' for
It's time to bring this ship into the shore
And throw away the oars forever.

Cuz I can't fight this feelin' anymore

I've forgotten what I started fightin' for
And if I have to crawl upon the floor
Come crashin' thru your door
Baby I can't fight this feelin' anymore.

My life has been such a whirlwind since I saw you
I've been runnin' 'round in circles in my mind
And it always seems that I'm followin' you girl
Cuz you take me to the places that alone I'd never find.

And even as I wander
I'm keepin' you in sight
You're a candle in the window
On a cold dark winter's night
And I'm gettin' closer than I ever thought I might.

And I can't fight this feelin' anymore
I've forgotten what I started fightin' for
It's time to bring this ship into the shore
And throw away the oars forever.

Cuz I can't fight this feelin' anymore
I've forgotten what I started fightin' for
And if I have to crawl upon the floor
Come crashin' thru your door
Baby I can't fight this feelin' anymore.

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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
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 ditty-bop
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 stickball 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
yeah

We were keeping the faith
Yeah, yeah, yeah, yeah keeping the faith.

Oh, oh, oh
Oh, oh, oh
You know the good ole days weren't always good and
tomorrow ain't as bad as it seems
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 45's
Ain't it wonderful to be alive
When the rock 'n' roll plays
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
Oh yes I am.

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CALIFORNIA GIRLS

(As recorded by David Lee Roth)

BRIAN WILSON

Well East coast girls are hip
I really dig those styles they wear
And the Southern girls with the way they talk
They knock me out when I'm down there
The midwest farmers' daughters really make you feel
alright
And the northern girls with the way they kiss
They keep their boyfriends warm at night
I dig them girls.

I wish they all could be California
I wish they all could be California
I wish they all could be California girls.

The West coast has the sunshine
And the girls all get so tanned
I dig a French bikini on Hawaiian island dolls
By a palm tree in the sand
I been all around this great big world
And I've seen all kinds of girls
Yeah but I couldn't wait to get back in the states
Back to the cutest girls in the world
I dig them girls.
(Repeat chorus)

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ROCKIN' AT MIDNIGHT

(As recorded by The Honeydrippers)

ROY BROWN

Have you heard the news
There's good rockin' at midnight
Oh hold my baby all my might
What a wonderful time we had tonight
Hey hey there's good rockin' at midnight.

Have you heard the news
There's good rockin' at midnight
Oh hold my baby all my might
What a wonderful time we had tonight
Hey hey there's good rockin' at midnight.

Now Sweet Georgia Brown and Sweet Lorraine
They got caught with Caldonia's man
Sioux City Sue now told it all
Those girls got drunk and they had a ball
Cryin' hey hey good rockin' at midnight.

Now I'll tell you all about
Now Deacon Jones
He got so high
They had to take him home
Hear the news about Elder Brown
He stole all the chickens
And he ran to town
Cryin' hey hey there's good rockin' at midnight.

Now Caldonia got drunk
Really like a pig
She fell down and she lost her wig
Fanny Brown she laughed she got sick
Caldonia got mad and grabbed a brick
Cryin' hey hey there's good rockin' at midnight.

Oh yeah I wanna tell you all about
Now Deacon Jones he got so high
They had to take him home
Hear the news about Elder Brown
He stole all the chickens
And he ran to town
Cryin' hey hey there's good rockin' at midnight.

Now, now, now Caldonia got drunk
Really like a pig
She fell down lost her wig
Fanny Brown she laughed she got sick
Caldonia got mad and grabbed a brick
Cryin' hey hey there's good rockin' at midnight.

Gonna rock
I'm gonna rock
I'm gonna rock
I'm gonna rock
I'm gonna rock
I'm gonna rock
We're gonna rock
We're gonna rock
We're gonna rock
We're gonna rock
We're gonna rock
There's good rockin' at midnight, midnight, midnight.

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CARELESS WHISPER

(As recorded by Wham!)

GEORGE MICHAEL
ANDREW RIDGELEY

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.

Should have known better yeah.

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 oh oh.

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 oh.

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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RUN TO YOU

(As recorded by Bryan Adams)

ADAMS
VALLANCE

She says her love for me could never die
That'd change if she ever found out about you and I
Oh but her love is cold
It wouldn't hurt her if she didn't know
'Cause when it gets too much
I need to feel your touch.

I'm gonna run to you
I'm gonna run to you
'Cause when the feelin's right
I'm gonna run all night
I'm gonna run to you.

She's got a heart of gold she'd never let me down
But you're the one that always turns me on
You keep me comin' 'round.

I know her love is true
But it's so damn easy makin' love to you.
I got my mind made up
I need to feel your touch.

I'm gonna run to you
Yeah I'm gonna run to you
'Cause when the feelin's right
I'm gonna stay all night
I'm gonna run to you
Yeah I'm gonna run to you
Oh when the feelin's right
I'm gonna run all night
I'm gonna run to you.

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THE OLD MAN DOWN THE ROAD

(As recorded by John Fogerty)

J.C. FOGERTY

He take the thunder from the mountain
He take the lightning from the sky
He bring the strong man to his begging knee
He make the young girl's mama cry.

You got to hidey-hide
You got to jump and run
You got to hidey-hidey hide
The old man is down the road.

He got the voices speak in riddles
He got the eye as black as coal
He got a suitcase covered with rattlesnake hide
And he stands right in the road.

You got to hidey-hide
You got to jump up run away
You got to hidey-hidey hide
The old man is down the road.

He make the river call your lover
He make the barking of the hound
Put a shadow 'cross the window
When the old man comes around.

You got to hidey-hide
You got to jump and run again
You got to hidey-hidey hide
The old man is down the road
The old man is down the road.

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Exclusive Interview with

Patty Smyth of SCANDAL

by Robin Gaines



Patty Smyth's speaking voice takes you by surprise. It sounds nothing like her singing voice. You get the feeling God gave Smyth her husky alto so when she opened her mouth people would take this lithe figure with the childlike face seriously. Add this voice to a couple of hit songs and some naughty good looks, and you have the makings of a female rock star. But underneath the tousled hair and stage makeup is a woman who has fought hard for her success. Smyth, leader of the group Scandal, says she gets asked a lot what it's like being in the male dominated field of rock 'n' roll. Her usual reply is "the only business that isn't male dominated is motherhood."

Smyth — pronounced with a long i — was weaned on music via the folk musicians who frequented the Greenwich Village club circuit in the '60s. Her mother, who worked in several Village clubs, took young Patty to work with her, and between the ages of 5-13, Smyth saw everyone from Mimi Farina to the Lovin' Spoonful. Smyth knew then that she wanted to be a singer.

Her first public performance was at Folk City in New York when she was 15. Smyth then went on to sing in an acid rock band in the late '70s. In 1981, she met up with Zack Smith.

They wrote some songs, got a band together, secured a record deal with Columbia and recorded their self-titled EP *Scandal*. The EP, which featured two hits "Goodbye To You" and "Love's Got A Line On You," became the largest selling EP in Columbia's history.

Early in '84, Scandal released *Warrior*, which featured the top 10 title track "The Warrior." But when it came time for the band to go out on the road in support of the album, problems in personnel emerged. The drummer left to join Billy Idol's band and Zack Smith went into producing other people's records. Smyth retained guitarist Keith Mack, but added new members Rick Ditzonzo on guitar, bassist Lee Foxx, and drummer Jimmy Wilcox. Now the sole boss of the band, Smyth's first order of business was changing the group's name from Scandal to Scandal featuring Patty Smyth.

Robin Gaines: Would you like to shatter any preconceptions about yourself?

Patty Smyth: When Scandal was put together, people said Zack (Smith) discovered me, and I was just this person who sang in his band. I've read that in a couple of articles and it's just not true. Now people ask me a lot about what it was like growing up in the streets of New York. There were a few years where I did live in a rough neighborhood and I had to be tough. But it wasn't the South Bronx. I don't feel that's the way I am now. I spent a lot of time reading and going to museums.

RG: Looking back, how well did you prepare for your own success? Did you stand in front of your mirror and practice moves?

PS: Yeah. I was constantly looking in the mirror and singing along with any music I could. I would work out routines to the music. I used to practice on the beach, or anytime I was alone. I believe that when you pay dues your whole life can be a prelude to what happens to you. For me, my whole life prepared me in a certain way. I prepared myself the last few months before the *Warrior* came out. If the record happens, if the record doesn't happen, it doesn't matter. I spent a lot of time thinking about that because one never knows. I didn't want to get totally depressed, so I try to say *c'est la vie*. You have to know to tell yourself I did the best I could. When you make a record, there is always something you want to make better — a vocal, a guitar riff, etc. — you can drive yourself crazy worrying about that stuff.

RG: What's it like to have known people who played music with you in the beginning who haven't made it to your level of success? Have you lost friends because of your success?

PS: I have lost one. She is a woman who sang in my mother's clubs when I was a kid. When I was 11 or 12, she and this other woman had an a cappella singing duo. They were called the Act. They had the most beautiful voices. If I sound like anybody, it's probably her; especially if I'm singing something slow. When I started to become successful, we just couldn't be friends anymore.

RG: Why?

PS: I really don't know why because it wasn't an obvious thing. She just ignored what was happening with me. Slowly but surely, we never saw one another or spoke.

RG: Do you have any regrets being brought up in the Greenwich Village club scene? Do you think you missed out on what would be considered a



Chuck Pulin

normal childhood?

PS: I don't have any regrets about anything really. I would say that no one's really had a normal childhood. By day I had a backyard and a dog, but by night I was in the Village listening to music. I was the type of kid who hated being stuck in regulation classes at school. I was bored with other kids my age and adults.

RG: Did any of the famous folk musicians you met as a child give you any insight into the hard row one tows to become successful in this business? Did they ever say Patty go into nursing or something; this business will eat you alive?

PS: No. A musician or entertainer has never said that to me. The only people who ever say that are people who work straight jobs. I remember a few times people mentioned it to me and I was infuriated. So what, even if it's true, why rain on my parade? It was always someone's mother or father that said things like that to me.

RG: Does anyone in your family have

an outstanding voice?

PS: My sister. She sings background vocals. She has a real pretty voice.

RG: How do you sing a song you've sung 100 times? How do you make it sound fresh?

PS: I don't know. I guess stand in a puddle of water and give myself electro shocks. (Laughs) If the audience is really happening, it's not like singing the song for the hundredth time because it is sort of new for them. I think you get to a point where you say I'm in love with these songs, and you have to tell yourself that.

RG: Who encouraged your career the most?

PS: My mom.

RG: Who influenced you the most musically?

PS: I don't think there's one person. I kind of view this thing with music like I do with food. I'll eat sushi 12 times a week for six months. Then, I won't eat it again for a year. When I was 11 I

would only listen to Janis Joplin and Jimi Hendrix. Then I went on to the Beatles and the Doors. After that, it was Led Zeppelin and Cream. Then it was Al Green, Barry White, Aretha Franklin and Gladys Knight. I spent a lot of time on each artist then gave them up for something else new musically.

RG: Do you think that being a rock 'n' roll singer creates a prolonged adolescence?

PS: If it does, I'm in the right business. I would have to say that is a myth that we musicians perpetuate.

RG: That it is all fun and no responsibility?

PS: Yeah. That's not true. Perhaps that's what it was like in the '60s — your record company and manager took care of everything and the musician layed around and got high and went on stage and turned it up to 10 and went nuts. It's not that way anymore.

RG: What is more rewarding to you, being in the studio or performing?

PS: They both have different rewards. I love to perform, but there is a certain feeling you get when you've been travelling all day and then you're only on stage for an hour or so. That hour is fantastic, but the rest of it is sort of like ... yawn. In the studio, you spend 10 hours a day recording. It's the closest you get to a regular job. Sometimes it's just you, the producer, and the

engineer. It is much more intimate. I like both.

RG: Explain the writing process on the album *Warrior*.

PS: Most of the tunes on the album were written before we went out on the road for the EP *Scandal*. We came off the road and went right into the studio. We didn't even have a week off. Zack and I write a lot of different ways. He'll come to me with music and I'll write the lyrics, or he'll come to me with just the melody, and I'll write the music and lyrics. Zack is not on this tour, but we're still writing together. I think he's a real talented songwriter.

RG: What were you looking for when you switched band members? A bit of fresh air? A totally new sound?

PS: I was looking for people whose hair stood up as straight as Keith's (Keith Mack, guitarist). It was a hairdo change. (Laughs) When the drummer left the band, I guess that made it wide open for inspection. I wanted to make a new start with everything, except for Keith. This new lineup is much more relaxed, and they play more as a unit. It was inevitable...it was bound to happen.

RG: Is there a moment you remember when you weren't a child anymore and you had to grow up?

PS: I'm still waiting for that moment. I think sometimes I feel totally like a child in a lot of ways. There was a point

when I gave that up though. In the last year, since I've turned 27, I think that's happened.

RG: Do you think about settling down someday and having children, or does your career prevent that?

PS: Well, my career definitely prevents that now. But, someday I'd like to have a family. You have to be really focused on what you're doing. For me, I don't think it's good to put 50% into your work and 50% into your family; especially at this point in my career when things are really starting to happen in a big way. I have to spend a lot of time thinking about where I'm going with my music and what directions I'm going to take. The rest of it will come, but it won't be for a few years yet.

RG: What are your feelings on the way women in rock 'n' roll are portrayed? On the one hand is Chrissy Kerr who is depicted as very bitter, almost hostile. On the other hand is you, who is, at least in every publicity shot I've seen, portrayed as sexy with almost a child-like innocence. Is this a conscious marketing effort on the part of record companies, managers, and performers?

PS: No. It doesn't happen, at least as far as I'm concerned. I have a young looking face. A lot of the clothes I wear in publicity shots are my own clothes. I just sort of come in and they take pictures. It's not like we're all image makers or anything. The thing the record company likes is for me to look pretty, sexy, and clean. They like that. I think Chrissy Kerr and her whole thing is great. If you've seen all my publicity pictures...it's almost schizophrenic. They are all really very different. I always say that's not me, that's not me — but I can't really tell you what is me.

RG: Do you have any feelings on the women's movement?

PS: Everybody else seems to be pretty concerned with the fact that I'm a woman in this business. My mother worked from the very first memory that I have of her, so I never thought "I'm a woman, I'm never going to be able to do this" — it never entered my mind. As far as the women's movement, I believe in equal rights. It's something I'm concerned with. I don't think I'm an active feminist per se, but I resent sexism, and I see a lot of it in this business.

RG: What do you think you might be doing in the next five years?

PS: I would like to do some acting in films. I want to travel. I think I'd like to spend a couple of years living in Europe. It's very hard to look to the future 'cause I get real crazy then. I can't think about the next record too much. I am here on the road now, and that is what I have to focus on.



Buff Herr

TOO LATE FOR GOODBYES

(As recorded by Julian Lennon)

JULIAN LENNON

Ever since you've been leaving me
I've been wanting to cry
Now I know how it feels for you
I've been wanting to die.

But it's much too late for goodbyes
Yes it's much too late for goodbyes.

Time has gone since I've been with you
And we've been starting to lie
Now it seems you don't care for me
And I don't understand why.

But it's much too late for goodbyes
Yes it's much too late for goodbyes.

Ever since you've been far away
I've been wanting to fly
Now I know what you meant to me
I'm the one who should cry.

And it's much too late for goodbyes
Yes it's much too late for goodbyes.

Ever since you've been leaving me
I've been wanting to cry
Now I know how it feels for you
I've been wanting to die.

But it's much too late for goodbyes
Yes it's much too late for goodbyes.

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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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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 wa 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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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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MEN! Look and feel refreshed with a firmer-looking skin!

PEEL AWAY BLACKHEADS!

PEEL AWAY COMPLEXION PROBLEMS!

SAFELY...IN JUST MINUTES!

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Enough
For Women,
Too!**

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New doctor developed masque, draws out, lifts up and absorbs blackheads, imbedded oils and clogged pores—while it smooths, firms and revives your face.

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

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

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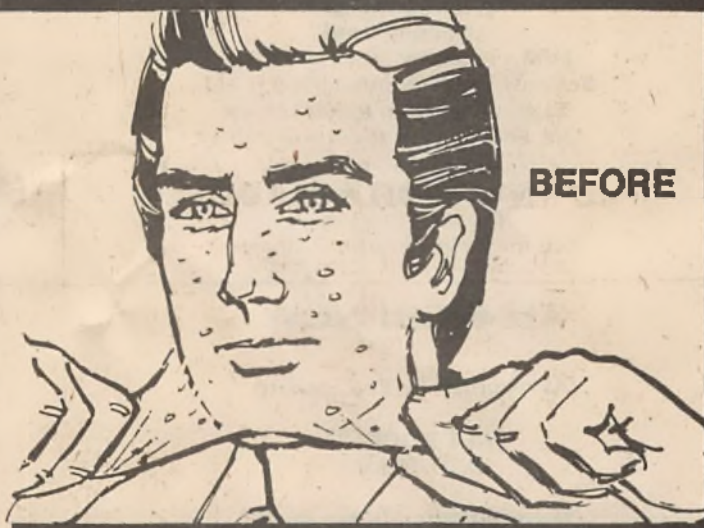
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LONELY SCHOOL

(As recorded by Tommy Shaw)

TOMMY SHAW

I drove past where we used to live
You might have caught a glimpse of me
As I passed by
I swear it's still hard to believe
But at the time it seemed so clear to me
I thought I had it all worked out
I packed all that was dear to me
And I left without a doubt that I'd.
Given it all I had to give
Still nothing moved
Nothing changed
Nothing lived
I did everything that I could do
But now I've had time to sort it out
To graduate from lonely school
And now I've got to let you know
It's me who was the fool.
It was me baby I was wrong
But how can I say it
You must have known it all along

It was you who was always strong
And I've got to tell you now
I've got to show you how I've
Changed so many of my ways
I left the band
Steadied my hand and learned a trade
And I'm coming back this time to stay
And you won't recognize the boy
Who graduated lonely school
'Cause I've become quite wise about
Who was or not the fool.
It was me baby I was wrong
But how can I say it
You must have known it all along
It was me baby I was wrong
And I've got to tell you now
I've got to show you how ooh.
At the time it seemed so clear to me
You know I had it all worked out
I packed all that was dear to me
And I left without a doubt.
(Repeat chorus)

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ALL RIGHT NOW

(As recorded by Rod Stewart)

PAUL RODGERS
ANDY FRASER

There she stood in the street
Smiling from her head to her feet
I said hey what is this
Now maybe baby maybe you're in need for a kiss
I said hey what's your name
Maybe we can see things the same
Now don't you wait or hesitate
Let's move before they raise the parking rate.
I took her home to my place
Watching ev'ry move on her face
She said look what's your game
Are you tryin' to put me in shame
I said slow don't talk so fast
Don't you think that love can last
She said love Lord above
Now you're tryin' to trick me in love.

All right now
Baby it's all right now
All right now
Baby it's all right now.
I took her home to my place
Watching ev'ry move on her face
She said look what's your game
Are you tryin' to put me in shame
I said slow don't talk so fast
Don't you think that love can last
She said love Lord above
Now you're tryin' to trick me in love.
All right now
Baby it's all right now
All right now
Baby it's all right now
All right now
Baby it's all right now.

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SUGAR WALLS

(As recorded by Sheena Easton)

ALEXANDER NEVERMIND

Where I come from there's a place called heaven
That's the place where all good children go
The houses are of silver
The streets are gold
But there's more where you come from my sugar walls.
The blood races to your private spots
That lets me know there's a fire
You can't fight passion when passion is hot
Temperatures rise inside my sugar walls.
Lemme take you somewhere you've never been
I could show things you've never seen

I could make you never wanna fall in love again
Come spend the night inside my sugar walls.

Take advantage it's alright
I feel so alive when I'm with you
Come and feel my presence
It's reigning tonight
Heaven on earth inside my sugar walls.

I can tell you want me
It's impossible to hide
Your body's on fire
Admit it come inside.
Lemme take you somewhere you've never been
I could show things you've never seen
I could make you never wanna fall in love again
Come spend the night inside my sugar walls.

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HIGH ON YOU

(As recorded by Survivor)

JIM PETERIK
FRANKIE SULLIVAN

There you stood
That'll teach ya
To look so good and feel so right
Let me tell you 'bout the girl I met last night
It's understood
I had to reach ya
I let the wheel of fortune spin
I touched your hand before the crowd
Started crushin' in.

Now I'm higher than a kite
I know I'm gettin' hooked on your love
Talkin' to myself
Runnin' in the heat
Beggin' for your touch
In the middle of the street.

And I, I can't stop thinking 'bout you girl
I must be living in a fantasy world
I'm so high on you.

Smart and coy
A little crazy
The kinda face that starts a fight
Let me tell you 'bout the girl I had last night
Piercin' eyes
Like a raven

You seemed to share my secret sin
We were high before the night
Started kickin' in.

Now I'm screamin' in the night
I know I'm gettin' hooked on your love
Talkin' to myself
Runnin' in the heat
Beggin' for your touch
In the middle of the street.

And I, I can't stop thinking 'bout you girl
I must be living in a fantasy world
I've searched the whole world over
To find a heart so true
Such complete intoxication
I'm high on you.

There you stood
That'll teach ya
To look so good and feel so right
Let me tell you.

Now I'm higher than a kite
I know I'm gettin' hooked on your love
Talkin' to myself
Runnin' in the heat
Beggin' for your touch
In the middle of the street.
(Repeat chorus)

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

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IRON MAIDEN

Slave to their fans

Exclusive Interview with Iron Maiden's Bruce Dickinson

by Rich Sutton

Though *Powerslave* may not be the most played radio album in 1985, it is a testament to how strongly Iron Maiden feels about their loyal fans. Words like "uncompromising" surround Maiden's fifth lp *Powerslave*. Words like "top-10," "commercial," and "sellout" don't even come under consideration.

One word best describes Iron Maiden, "heavy!" Their onslaught began in 1980 with their self-titled debut album. Over the course of the follow-up records, *Killer*, *Number Of The Beast*, and *Piece Of Mind*, Maiden has toured relentlessly and achieved international status. Where as U.S. favorites Van Halen play opening act when they tour Europe — Maiden headlines wherever they perform.

Piece Of Mind put Iron Maiden in a position to strike for the top of the charts. Their audience had grown ten-fold from the previous record and *Powerslave* would mark the first time the same Maiden personnel had remained intact over two consecutive albums. Although *Powerslave* is a cult classic, it has barely scratched the surface of the pop charts. Bruce Dickinson, lead vocalist, explains the method to the Iron Maiden madness in this exclusive Song Hits interview.

Rich Sutton: It seems to me that the stage that Iron Maiden was at right before this album, was one similar to, for example, Def Leppard's before *Pyromania*. You could have had a multi-platinum record with this one, why didn't you go that route?

Bruce Dickinson: I didn't think it was the right thing to do. It would have meant changing the kind of music that made us get where we are with our fans, really. I think our fans are more important to keep. I think it's more important to keep one million real fans with the band, than it is to sell five or six million records in one shot and then lose it completely after that. After you have done that one



Ross Harkin

IRON MAIDEN

IRON MAIDEN

big record it's really difficult to keep it going.

RS: The one heavy rock band that continues to be super-successful is Van Halen — but look at AC/DC and Quiet Riot and we'll see what happens with Def Leppard.

BD: The thing with a lot of those situations is, usually what happens is that some producer comes in and starts changing the sound around for the band. We have always used Martin and he's not that kind of producer. He doesn't like changing the sound of bands around. He just produces what's there as opposed to trying to make something sound like what it isn't. That has always been our attitude, actually Twisted Sister is probably a bit the same really.

RS: Is it fair to say the album is deliberately non-commercial?

BD: No. It's not deliberately non-commercial, it's deliberately Iron Maiden, which is probably the same thing. We feel the album is a logical step forward for us because we have enjoyed making it and we really get off with playing it live and the kids get off on listening to it. That probably means it's very non-commercial, but it's a hell of a lot of fun.

RS: It seems a bit like your record company was gearing up for a Def Leppard type of record — are they disappointed?

BD: No, not at all. They love it and that's one of the reasons we like them and stick with them. I think they would have probably been disappointed if we came out with something sounding like REO Speedwagon. They really put their back into it for the past three years, they worked their little tails off at Capitol Records to make sure that we get out there and get in touch with the people and go out and see people and things like that. If we turned around and said, "Oh, well we could have done this three years ago, we don't need you anymore, let's go and wimp out and make some commercial radio music," they probably would've been very disappointed.

RS: In one of your recent conversations you referred to the "present cynical commercialized state of the music business." Could you explain that?

BD: All the bands I grew up with, bands

like Free, Deep Purple, Jethro Tull and Genesis — bands like that all made music that was adventurous and different. You didn't really hear it much on the radio, not in England anyway. It offended a few people, sure, but that's a good thing really. I would hate for my music to be liked by everybody. It would prove that it was a load of rubbish. You have to make music for people who have strong feelings about it either for or against. That means probably that Culture Club would turn out a decent record in their career at some point. I can't generally stand them! But they're probably good to somebody. There are still a lot of bands kicking around who I think have a reasonable amount of integrity.

RS: Who?

BD: In America one I reckon is Motley Crue. I've had a few chats with the band and they don't have a real good attitude on the music biz and things like that. They don't take much notice to the business. They're just interested in writing songs and playing them and having fun. I don't see how they could do what they do. They're really different people — like they would start to do things in the morning with a bottle of Jack Daniels! It's the attitude that's all important here. You get the attitude of it and it's for real. They're not just playing little parlor games in their music. That's what I like in any kind of music.

RS: Tell me a little about "The Rime Of The Ancient Mariner" and its author Samuel Taylor Coleridge.

BD: Samuel Taylor Coleridge was an English poet around the mid-nineteenth century ... he's obviously dead. It's a kind of thing you are given to do in school — reading the poem. Steve actually got it in high school and really liked the poem. It's an enormous poem, about 185 verses long. He condensed it into merely 15 minutes of music, which I think is remarkable. I was very impressed when he threw that one at me. I won't be so impressed when I have to learn four and a half pages of lyrics.

RS: Do you worry about ever forgetting the lyrics on stage?

BD: Well, I get a fair bit of practice. You've got me worried now! I'm going to be paranoid now for the rest of the day.

There is always a fear, you walk on stage, open your mouth and go, uhhhhhh, uhhhhh.

RS: How did you fit all 50 minutes onto the record?

BD: That was actually accidental — we were going to put 10 tracks on the record. As we were recording the tracks — you get an idea of how much commercial thought was put into this process, we discovered that we didn't even know how long the songs were before we went in to record. We finally got up to the fifty-one minute mark and we found the guy who cuts the grooves into the master records. He said "fifty one minutes?" No problem!

RS: That's real difficult isn't it?

BD: More like impossible.

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

BD: That we're ugly.

RS: Now who would say that — especially with Eddie on hand all the time?

BD: My mother! He's attractive! My sister likes him ... the most common misconception about Iron Maiden is that we're in some ways ... violent, aggressive. Aggressive has such a negative connotation. People associate it with people that mug people, and people beating up on old ladies. Consider the more positive meaning of the word, simply trying to apply it to someplace. I prefer to call our music fierce.

RS: It seems like most real successful bands have some kind of a gimmick. However, your mascot Eddie, seems to just be an icon of fun.

BD: We would have no idea of having any gimmick in the first place. All it was, was something just to have on stage with us. Eddie can really do outrageous things. Eddie has swung from the Empire State Building, he has ridden Jaws. We can make Eddie do outrageous things which are amusing in their own way and kind of chic. It never damages anyone or hurts anybody. The ultimate aim of everything we do is to entertain people and maybe make people think a bit. It's all ultimately to make sure people have a good time — I don't believe people buy something to be miserable!

IRON MAIDEN

SUNSET GRILL

(As recorded by Don Henley)

DON HENLEY
DANNY KORTCHMAR
BEN TENCH

Let's go down to the Sunset Grill
We can watch the working girls go by
Watch the "basket people" walk around and mumble
And stare out at the auburn sky
There's an old man there from the old world
To him it's all the same
Calls all his customers by name.

Down at the Sunset Grill
Down at the Sunset Grill
Down at the Sunset Grill
Down at the Sunset Grill.

You see a lot more meanness in the city
It's the kind that eats you up inside
Hard to come away with anything that feels like dignity
Hard to get home with any pride
These days a man makes you somethin'
And you never see his face
But there is no hiding place.

Down at the Sunset Grill
Down at the Sunset Grill
Down at the Sunset Grill
Down at the Sunset Grill.

Respectable little murders pay
They get more respectable every day
Don't worry girl I'm gonna stick by you
And someday soon we're gonna get in that car and get
outta here.

Let's go down to the Sunset Grill
Watch the working girls go by
Watch the "basket people" walk around and mumble
And gaze out at the auburn sky
Maybe we'll leave come springtime
Meanwhile have another beer
What would we do without all these jerks anyway
Besides all our friends are here.

Down at the Sunset Grill
Down at the Sunset Grill
Down at the Sunset Grill
Down at the Sunset Grill.

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STONE IN YOUR HEART

(As recorded by Molly Hatchet)

RONNIE BROOKS
TOM DeLUCA
HAROLD E. TIPTON

Is this how it ends
We're strangers again
It's over but you won't explain
No kiss goodbye
No one final lie
Just cold to the bone
From the ice that's running thru your veins.

You got stone in your heart
Stone in your heart
Like a wall that's keeping us apart
Stone in your heart.

Don't you recall
The fire at all
You melted in my arms ev'ry night
But now you forget
No passion no sweat
You poured out your love
Now you're telling me the well is dry.

You got stone in your heart
Stone in your heart
Like a wall that's keeping us apart
Stone in your heart.

Run away and hide
Keep it inside
Make believe we never happened
All you're gonna do
Is keep foolin' you
Some day you'll find
Love's been passin' you by.

If we're gonna fight
Let's do it right
I want to get it over now
There's no feeling left
No pride to protect
You don't want my love
I don't need you here to weigh me down.
(Repeat chorus)

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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
Everywhere I go
Always on my mind, in my heart, in my soul.

Baby you're the meaning in my life
You're the inspiration
You bring feeling to my life
You're the inspiration
Wanna have you near me

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

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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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.

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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PERFECT STRANGERS

(As recorded by Deep Purple)

**BLACKMORE
CLOVER
GILLAN**

Can you remember
Remember my name
As I flow through your life
A thousand oceans I have flown
Oh and cold, cold spirits of ice
All my life
I am the echo of your past.

I am returning
The echo of a point in time
And distant faces shine
A thousand warriors I have known
Oh and laughing as the spirits appear
All your life
Shadows of another day.

And if you hear me talking on the wind
You've got to understand
We must remain
Perfect strangers.

I know I must remain inside this silent well of sorrow.

A strand of silver
Hanging through the sky
Touching more than you see
The voice of ages in your mind
Oh is aching with the dead of the night
Oh precious life
Your tears are lost in falling rain.

And if you hear me talking on the wind
You've got to understand
We must remain
Perfect strangers.

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PINK WORLD COMING DOWN

(As recorded by Planet P Project)

TONY CAREY

There's a pink world
Comin' down
Child there's a pink world
And it's comin' down.

In a quiet little valley by the sea
I hear the calling and it calls for you and me
So leave your riches and your houses on the hills
Cancel all your credit cards
And settle up your bills.

'Cause you won't need them anymore
Close down the factories
Blow up all the stores.

'Cause there's a pink world
Comin' down
Child there's a pink world
And it's comin' down.

Once I stood in New York City with a sign sayin'
"The end is comin' friends
Repent while there's still time"
I will admit that no one really seemed to hear
They would laugh and point their fingers
At my sandals and my beard.

But now they'll listen when I say
I have proof
'Cause I read it
In the supermarket today.

There's a pink world
Comin' down
There's a pink world
And it's comin' down
And it rolls like an avalanche
And it will sweep you away
Yes it rolls like an avalanche
And it will carry us away.

La la la la
La la la la
Well it's a pink world.

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Concert Review

Elton John

by Steve Wosahla

You really knew 'Ol Pink Eyes (or Pink Socks) was back. As the double guitar slingshots burst forth at the beginning of "The Bitch Is Back," Elton John walked across the stage with his hands on his hips, or he struck a defiant grin and just stared the audience down.

At the end of the song, his right leg on top of his piano, Elton looked pleased as if to say, "How 'bout that?" On the second of three nights at Madison Square Garden, he got many of us sentimental. Almost 10 years ago to the month, John Lennon came by to jam and ended up re-uniting with his wife Yoko after a backstage

rendezvous. The next year they had a son, Sean, and Elton became a godfather.

Even early into the concert, it was easy to let your imagination run far back into the past. The erudite English gentleman spoke to the audience with eloquence, as if he were holding a formal classical recital. The night's program would include a selection of old songs mixed with new ones and he didn't have to say the titles of the first pair: "Tiny Dancer" and "Levon."

The songs, from the early seventies *Madman Across The Water*, weren't the only things that were old. There was the band itself which featured the

players from his original band — drummer Nigel Olsson and bassist Dee Murray with guitarist Davey Johnstone ("Honky Chateau" album) and keyboardman/guitarist Fred Mandel also on stage.

Davey Johnstone, with perfectly curled long blond hair and white boots, was a throwback to a 1970's rock star a la Peter Frampton. Early in the set, Johnstone's lead guitar lines were overaccentuated and annoying as they barely left room for Elton's subtleties. But in the rockier, punchier songs, his friendly guitar bouts with Mandel really made the band swing with Olsson sitting on top of the beat. "Restless," "The Bitch Is Back" and "Who Wears These Shoes" were antidotes for Johnstone's over-compensation.

Although "Blue Eyes" backed with "I Guess That's Why They Call It The Blues" was a real charmer, what really stole the show was that one silly-time chord plucked before "Bennie & The Jets." This is Elton's finest amusement park rock and to commemorate its tenth anniversary, he hurled his piano bench back and kicked and pranced his way across the stage before doing some Jerry Lee Lewis runs on the piano — a little of the Killer but without the vengeance.

Elton flung his piano bench again during his well deserved comeback anthem, "I'm Still Standing." He drew enormous applause as he told the audience, "As always it's been a pleasure. This is 'Your Song.'" Then the fun started as Elton snarled and launched a nasty "Saturday Night's Alright For Fightin'."

There he was, dancing on top of the piano and throwing his gold robe into the crowd for a tug-of-war as the trendy hip hoppers, suited businessmen and young kids watched from the arena sidelines. The kids were not even born when Elton was singing about good old country comforts, but still old enough to fit into Sassoon jeans.





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Lindsey Buckingham

INTERVIEW by Steve Wosahla

He's done everything from recording his vocals in the bathroom to tapping Kleenex boxes for rhythmic overdubs. The word creative just doesn't seem adequate enough to describe Lindsey Buckingham, one of the world's greatest one-man bands.

He is best known as the guitarist of Fleetwood Mac, the crazed fretmaster who stalks the stage like Frankenstein and twirls the studio dials with enough verve to make the word clever seem like a cliché.

After five albums with Stevie Nicks, Christine McVie and Mick Fleetwood, Buckingham recorded *Law And Order* and now, *Go Insane*, an

autobiographical saga based on painful events in his personal life. In particular, the album chronicles his break-up with Carol Harris, the blond model who adorned the cover of the Buckingham-produced *Not Shy* album by Walter Egan.

Buckingham, who has also produced hits for John Stewart, most recently played on five tracks on Christine McVie's first solo album and one for drummer Mick Fleetwood. He showed up as the bass player for a Kingston Trio reunion concert broadcast on public television but the curly haired musician from Los Angeles keeps a low profile. He admits to virtual

anonymity in the city but also encourages it.

His house, secluded in the hills of Bel Air, provides a sweeping view of such California highlights as Dodger Stadium and the beautiful Malibu coast. But Buckingham is often holed up in his garage which doubles as his 24-track studio. While on hiatus from Fleetwood Mac, Buckingham's main collaborator is a Fairlight synthesizer machine which is supposedly capable of producing any sound imaginable. Not a bad toy for someone who grew up with the Beach Boys, now listens to Japanese koto and Chinese ensemble music and plays with pop music for a living.

Steve Wosahla: Having used the Fairlight system to produce much of the instrumentation on your new album, are there any limitations as to the types of sounds you can get?

Lindsey Buckingham: Well, apparently, not. They've got some new things that are coming out that are even more incredible, but it's still gotta be music. You can take technology so far before you have to sort of stop and re-evaluate I guess. I'm very happy to have the Fairlight. I love to work with colors. It opened up a lot of new vistas on this record. But at the same time I try to use it in a fairly more organic way than some people might. I don't know — I'm still learning.

SW: I've always been fond of something you said about recording, that you have to become totally absorbed in your work and allow yourself to be overwhelmed by it.

LB: Well, you do. You have to allow yourself to be completely vulnerable. It's really important. The way I work is so much like a painting. You have to allow yourself to be so vulnerable that the work will just dictate its needs to you.

SW: You really achieved the insane feeling both in the disheveled look on



Matthew Ralston

the album cover and in the driving urgency of the music. Did you have to psyche yourself into that state of mind?

LB: No, a lot of the subject matter had to do with a real live break-up. Actually it wasn't a break-up per se. It was a sort of slow disintegration, a slow deterioration of a relationship, which had four wonderful years and a couple of sort of very gray years. That's in a sense what is being talked about — the effect that watching that has on you and has on both people from their perspectives. Everything can be very gray. The black and white just seems to go away and it's hard to tell what's even wrong sometimes. It can be a kind of trying situation.

SW: Is it hard to know when to end a relationship?

LB: It's hard to know when to call it quits, yeah. You hope that things will get from one side to the other and things will hopefully start working themselves out again, but you can only take that so far. All the intense emotional presentation that's on the record was not performed per se. It was going on a year or two previous to making the record and it was still not resolved when the album was being made.

SW: How are you feeling now?

LB: I feel that having addressed a lot of these things and having gotten them down on vinyl was quite cathartic and helpful to me. Halfway through the album things got pretty resolved I'd say. Not resolved but pretty much finished. So I feel pretty good. I've got a lot of material and I'm looking forward to just getting back in the studio.

SW: The album has a healing and comforting side to it. Would you agree?

LB: Yeah, I'm glad you said that, because there is a disappointed painful side but I felt that it had a certain optimism to it, certainly by the end of the record anyway. I feel like it was healing for me in some senses. I make the joke flippantly but it was probably a lot more fun and a lot cheaper than say, going to a shrink.

SW: On "Go Insane," did you ever feel like you lost your creative power?

LB: I think it's almost a weekly occurrence. You go from feeling strong and feeling really good to times when you just don't. That song is not about going insane for all time but for the fact that we all go insane from time to time. There are times when we tend to go out a little bit and you're walking on that edge.

SW: Do you think most artists or musicians feel insecure before each album?

LB: Before their next project you're dealing with fairly insecure people I'd say.

SW: Do you include yourself among them?

LB: Oh sure. Probably. Not all the time. It's very difficult when you put yourself on the line. It takes a good deal of courage to keep doing it. Everytime you get through a project, you think, "Well, that's great, I really accomplished something." But on a day to day level, to keep the optimism that you can create something worthwhile is a rather tricky business. You know courage isn't really the absence of fear. It's just sort of dealing with fear.

SW: Do you think a lot of rock 'n' rollers don't challenge themselves enough because it's easier to keep making hits?

LB: Well, I don't know if they go unchallenged. Having been in a band that sold as many records as Fleetwood Mac did, there's an upside and a downside to that. There are so many possibilities out there that people will not approach because their motivation is to make money. My motivation has never been to make a lot of money. My motivation has been to be creative and make myself feel good and hopefully make other people feel good. Having been in a group that sold that many records got to the point where everyone was saying, "Oh gee *Rumours* must be the greatest album ever made because it sold the most at the time." That equation was rather faulty to me. I felt that there was a great discrepancy between what was going on with the stir that was created and what had been really accomplished internally as a group: what had we accomplished on that record?

SW: You followed up *Rumours* with the double album *Tusk* that many people called experimental. What were you trying to accomplish on *Tusk*?

LB: The *Tusk* album was an attempt to not only confound people's preconceptions about what the group was or what pop music was, but it was also an attempt to make sure we weren't trapped in the commercial machinery which is very entrapping. It's not necessarily the most cohesive album but then people say that about the Beatles' *White Album* as well. It's got so much variety there.

SW: Do you still feel you can be as

experimental and really challenge people with your music in Fleetwood Mac?

LB: Not really. There was a point during the *Tusk* album when everyone in the group seemed to think this was an interesting thing that was going on and later on because it hadn't sold as much (as *Rumours*) they decided it wasn't such a good thing.

SW: Was there any resentment toward you?

LB: I don't know. There probably is but that's a long time ago, long gone. Consequently *Mirage* was in my eyes a very reactionary album. The group's collective will dictated that we return to a slightly more conservative format. I don't think we can ever go back to the kind of spirit or eclectic mood that was created on the *Tusk* album. I don't think the other members of the group would want that and I don't think that's my place to impose it on them.

SW: Would you say that you and Christine are the closest musically in Fleetwood Mac?

LB: There is certainly a bond there. Maybe not musically, that's too broad. Maybe instrumentally. I think that if she and I just sit down and play piano and guitar it all flows together as if we were plugged into the same brain sometimes. In terms of overall musical sensibilities I wouldn't say so. My style tends to be structurally and otherwise experimental. In terms of history I'm sort of between Christine and Stevie.

SW: Are you looking forward to recording a new album with Fleetwood Mac?

LB: Well, yes and no. I would like to get another solo project out first because I have one sort of waiting in the wings. The one thing I would like to do is pare the whole thing down and have a slightly less dense album. Fewer things with each of them a little bigger.

SW: Having produced other artists rather successfully and loving the studio, do you see your future in production?

LB: Oh yeah. I think I still have a few more albums in me. Hopefully, you go from one area gradually into another. I think there's a lot of things I could do. I think I'm now just learning not to worry about things. I'm really one of those consummate worriers. Now I'm just starting to realize that a lot of things are possible. Keep your ears and eyes open, just do what you're doing, don't worry about it and look sharp.

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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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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CALL TO THE HEART

(As recorded by Giuffria)

G. GIUFFRIA
D. G. EISLEY

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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Music Co. (BMI) Frozen Flame Music (BMI).

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.

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Pick Of The Litter

by Rich Sutton

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

SSSS Like A Virgin Madonna Warner Bros.

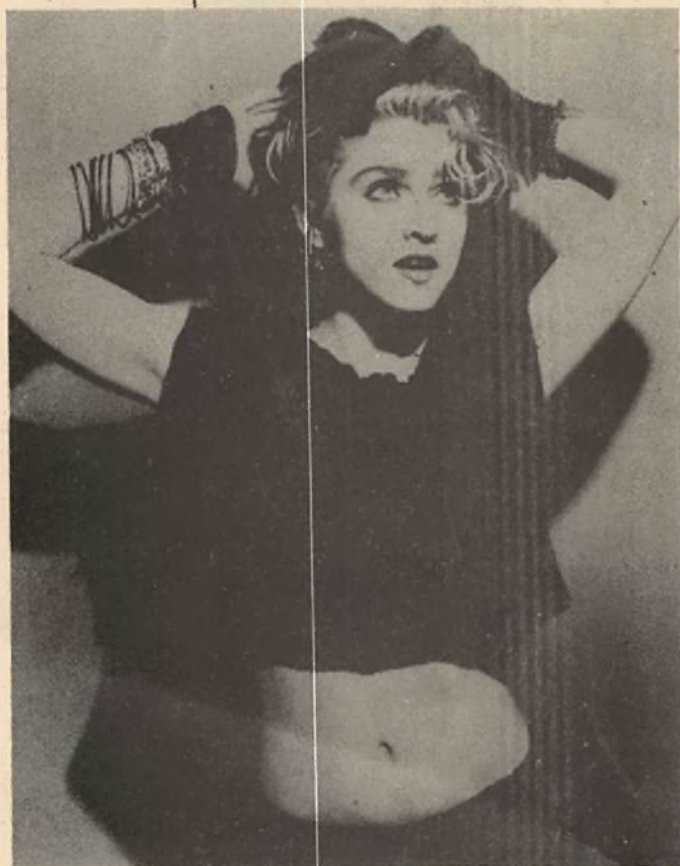
This record isn't only a smash, it's an event. Following a year of belly-exposed, hip-thrusting soft-porn videos and top 10 singles from her first album, Madonna's follow-up is clearly the record everyone's been waiting for. Why? Let's hope it's not the music.

The coyness and unpolished edge of the first record is lost on *Like A Virgin*. The title track is top contender for dumbest song of the '80s — the kind of song that makes you embarrassed to admit that your favorite radio station's been playing it. The dance-floor urgency of "Burning Up" isn't evident at all on album two. Instead, *Like A Virgin* is packed with top 10 fodder and hit album filler. While we admonish her failings, Madonna's undoubtedly smiling all the way to the bottom line.

SSS Word Of Mouth The Kinks Arista

It seemed that with the release of the last three Kinks' albums, this British band, which has been around for over 20 years, would start to enjoy the mega-star status that they deserve. *Word Of Mouth* seems to be the levelling off of their steady climb.

Word Of Mouth is a good album — the Kinks aren't capable of any less. However, there's nothing here to get real excited about. In fact, the first British single in anticipation of the record was even boring. Let's hope *Word Of Mouth* is a temporary condition and not the doldrum disease that the band fell prey to in the early '70s.





SSSS Agent Provocateur
Foreigner
Atlantic

Foreigner's accountants should be overjoyed with the release of *Agent Provocateur*. Retracing the steps they took on *Foreigner 4*, the band seems content to keep all things musical on a holding pattern.

Side one begins with an obligatory Foreigner opener called "Tooth And Nail," which could have been called "Dirty White Boy" or "Nightlife." The group takes another crack at the "Adult" charts with "I Want To Know What Love Is." At least they softened the blow by putting "Waiting For A Girl Like You" on the last record.

Foreigner fans yearning for new songs from the band should be happy with *Agent Provocateur*. Others shouldn't be fooled by the alluring title.

SSS Geffery Morgan
UB40
A&M

Instead of giving their latest album a title, UB40 has named their latest work on vinyl. *Geffery Morgan* is the moniker of UB40's newfound son and this child was born with a silver spoon in its mouth.

"Red, Red Wine" from a domestic collection of greatest hits got UB40 rolling stateside. A long-time reggae attraction across the waters, they are being slowly welcomed to these shores. Strongest on this collection are "If It Happens Again" and "Riddle Me." With reggae infused into so many styles of music, it's unfair to call this anything but a strong pop record for UB40.

SSS½ Real Live
Bob Dylan
Columbia

Bob Dylan continues to dumbfound his audiences. *Real Live* is no exception. After bounding back from his born-again calamities with the forward-thinking, Knopfler-produced album *Infidels*, Dylan goes back to his '60s material and records it in front of an audience on *Real Live*.

All of which isn't to say that this isn't a good album. For example, the addition of Mick Taylor on guitar gives "Ballad Of A Thin Man" a re-found urgency. Yet the "mature" voice he found on *Infidels* escapes him on much of *Real Live* and is replaced by the nasal twang which every second-rate comedian uses when imitating Dylan.

Real Live is a fine, if vocally inconsistent record that leaves us with only one clear thought — Dylan continues to be a rock and roll enigma.





\$ Giuffria
Giuffria
MCA

If "Call To The Heart" has you confused as being the new song from Journey or Styx or Foreigner — you're not alone. Giuffria is a third or fourth generation clone band who can claim precious little as their own. Borrowed riffs, stolen hooks and rented keyboards characterize this debut album from a quintet that'll be lucky to be around for record number two.

\$\$\$Chinese Wall
Philip Bailey
Columbia

Phil B. was once the main voice of Earth, Wind & Fire. Phil C. is currently the main voice of Genesis. The two have combined on *Chinese Wall* to voice the first solo record for Bailey. The results are a hodge-podge that is sometimes satisfying. "Easy Lover," the album's first single, is far and away the best of this collection. "Children Of The Ghetto" is greatly soul laced with a biting rock and roll lead guitar. The problem with *Chinese Wall* is that much of the record sounds like material that might have been rejected from an Earth, Wind & Fire album. Bailey plays with the best on *Chinese Wall*, so musicianship isn't at fault. Bailey can't seem to get comfortable enough with one musical voice and hasn't been able to bring his own style to the various genres he attempts. Like the original, this *Chinese Wall* has a number of holes in it that need to be worked on.

\$\$\$\$ Building The Perfect Beast
Don Henley
Geffen

After his bitter and self-reflective debut, Henley's come bouncing back with *Building The Perfect Beast* — a lyrically tense and cinematic album every bit as good as any collection of his former group's greatest hits.

"The Boys Of Summer" gets this writer's vote as best single of 1984. Henley combines early '70s Eagles-type vocalizing with smart, image-

rich lyrics and a 1980's backbeat to achieve one of pop's masterpieces. Taking a lyrical cue from Lou Reed, Henley's performance on "You're Not Drinking Enough" gives the listener another reason to believe that Henley is a multi-faceted performer who has yet to make his best album. Make no mistake, this is no slouch. Henley has, with this record, built a near-perfect beast.

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.

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 heat'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.



SPELLBOUND

(As recorded by Triumph)

EMMETT
MOORE
LEVINE

If looks could kill then I know she would
She's playing the part you know it's understood
I know the second glance was my first mistake
I took the chance that I had to take
Fire in her eyes made my blood run cold
She took me by surprise.

And I'm spellbound
Dreaming of you all the time
Spellbound
Feels like I'm falling over the line
Spellbound
Will my head be clear by the morning light.

I don't make promises that I can't keep
But I better think it over 'cause I'm in way too deep
I'm shook up
Paralyzed by her icy stare, long legs and her golden hair
Late night love is on my mind
She took me by surprise.

And I'm spellbound
Dreaming of you all the time

Spellbound
Feels like I'm falling over the line
Spellbound
Would my head be clear by the morning light.

I'm on a one way ride
To where I just don't know
She put a spell on me
The fantasy comes and goes.

I'll clear my head in the morning light
Start all over when I feel alright
I've gotta shape up before it's too late
I think I'm losing my mind.

And I'm spellbound
Dreaming of you all the time
Spellbound
Feels like I'm falling over the line
Spellbound
Will my head be clear
Can I make it right.

Spellbound
Can't find a reason can't find a rhyme
Spellbound
Give me a signal show me a sign
Spellbound
Will my head be clear in the morning light.

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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 moonlight
Under starlight
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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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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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.
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.

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EMI Music Inc., 6920 Sunset Blvd., Hollywood, CA
90028.

EYE ON YOU

(As recorded by Billy Squier)

BILLY SQUIER

I watch you on the TV
You're with me every place I go
I'm caught up in the daydream
I'm into everyone you know
Turn on the action
Grab every minute
Learn every lesson
Then live to regret it
I'm so distracted
My mind's disengaged
Sharin' the moments
When you're all the rage.

I got my eyes on
Got my eye on you
Got my eyes on
Got my eye on you.

Those overnight conditions
Always get the best of you
You're fuelin' my suspicions
I'm taken by the sneak preview

You got the numbers
You got no limits
One day you're out
But the next day you're in it
You find the answers
You know what to say
Give us our reasons
For livin' today.

I got my eyes on
Got my eye on you
Got my eyes on
Got my eye on you
Got my eyes on
Got my eye on you
Got my eyes on
Got my eye on you.

We share the laughter
And pain when you're in it
Bring on disaster
'Cause we know you'll win it
We're all believers
So watch what you say
Turn on those feelings
I can't look away.
(Repeat chorus)

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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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KNOCKING AT YOUR BACK DOOR

(As recorded by Deep Purple)

BLACKMORE
GLOVER
GILLAN

Sweet Lucy was a dancer
But none of us would chance her
Because she was a Samurai
She made electric shadows
Beyond our fingertips
And none of us could reach that high
She came on like a teaser
I had to touch and please her
Enjoy a little paradise
The log was in my pocket
When Lucy met the Rockett
She never knew the reason why.

I can't deny it
With that smile on her face
Oh it's not the kill
It's the thrill of the chase.

Feel it coming
It's knocking at the door
You know it's no good running

It's not against the law
The point of no return
And now you know the score
And now you're learning
Ah ha what's knockin' at your back door.

Sweet Nancy was so fancy
To get into her pantry
Had to be the aristocracy
The members that she toyed with
At her city club
Were something in diplomacy
So we put her on the hit list
Of a common cunning linguist
A master of many tongues
And now she eases gently
From her Austin to her Bentley
Suddenly she feels so young.

I can't deny it
With that smile on her face
Oh it's not the kill
It's the thrill of the chase.
(Repeat chorus)

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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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LIKE A VIRGIN

(As recorded by Madonna)

BILLY STEINBERG
TOM KELLY

I made it through the wilderness
Someshow 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

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.

Ooh, ooh, ooh.

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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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 sighs
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 sighs
Guess it was there in your lies
I was blind then couldn't face the end
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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
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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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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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.

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.

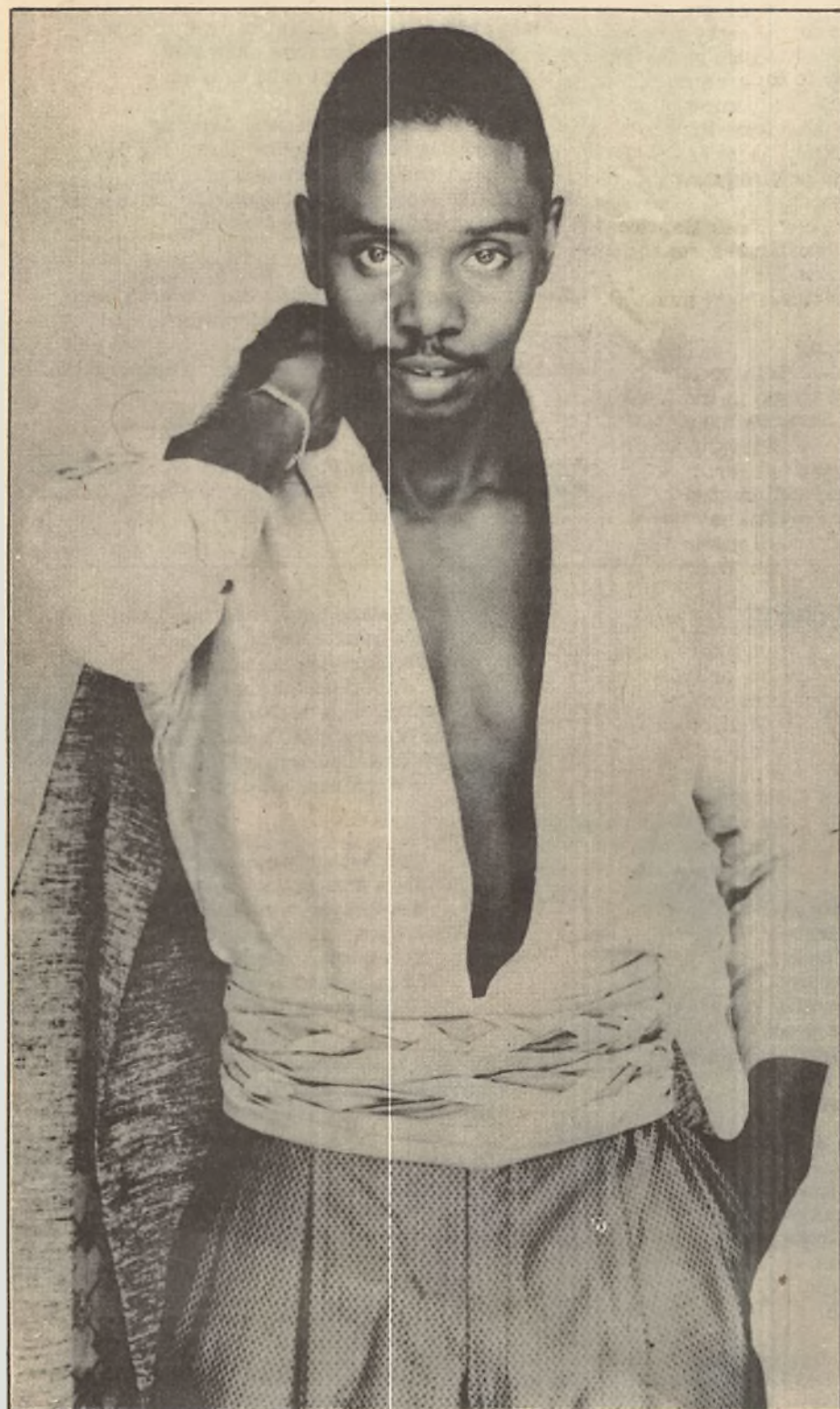
(Repeat chorus)

Got the morning paper and the headlines read
Danger to the Queen

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Exclusive Interview with Philip Bailey

by Steve Wosahla



Philip Bailey refers to it as a case of "all these Philips." There's himself, Phil Collins, the producer of his second solo album *Chinese Wall*, and Philip Bailey Jr., the youngest of his four children.

"We always said 'Phil B. and Phil C.,'" Bailey said of the pop duo heard on the single "Easy Lover." "That's what we put on the album." As for the son the singer calls "Little Philip," he has two older brothers, Creed, six, and Sir, 13. Sister Trinity is aged nine.

Philip Bailey was married 14 years ago, a year before he joined Earth, Wind & Fire. In March of 1984, he moved his family back to Denver, Colorado where he was born and raised. While EW&F remains inactive, Bailey's life goes on. He's a partner in a Denver-based media center that's active in video and film and all aspects of the performing arts. During our conversation Philip mentioned that he and keyboardman George Duke were going to Japan for two weeks, after which he and Deniece Williams would go out for several dates fusing both gospel and pop songs. "She's like a second sister," Philip related of "Niecey."

By spring, he expects to be back in the studio to record his third album. He expresses "a real strong desire" to work with Michael Omartian, who produced the first Christopher Cross album. At the same time, he notes that if everything works out, Genesis drummer Phil Collins will be involved on the album. "I have fantasized about getting Phil on the project, at least to do some playing with George," he says.

It took more than a year for Bailey and pop wunderkind Collins to get their schedules to coincide for *Chinese Wall*. The two first met when Earth, Wind & Fire toured Europe in 1982. The band's horn section played on Collins' *Face Value* and the Genesis single "Paperlate." Bailey again saw him when Collins played in Los Angeles. It was there they began to talk about the possibility of working together.

Steve Wosahla: What attracted you most to working with Phil Collins?
Philip Bailey: I was most attracted to his ballads and that he's a songwriter and a drummer and a vocalist — that's exactly what I am. I started with drums and singing and writing, and as a solo artist I don't want my presentation to be one-dimensional. I want to expose the instrumental aspects of my talents as well as the vocal standpoint of it. He had a real good balance in not only displaying those talents, but in the music that he chose to perform. It was a real cross culture of musical expressions from r&b influence to his roots, which are rock 'n' roll. It even had some jazz and poly-rhythms and the whole thing and the audience was very, very entertained. The depth of his writing lyrically and melodically was something that attracted me also.

SW: What would you say are some of the differences as well as some of the similarities in your personalities? Obviously, he's English and you're American. Does that enter into it?
PB: Well, I don't know. One thing you really find out in this world as you travel around and you're fortunate enough to get a chance to spend some time with people is that everybody's the same. He's pretty much of a family guy and just in love with the arts more so than the glitter and the glamor and the craziness of it all. I think we were compatible in that sense because there wasn't a whole lot of craziness going on. It wasn't like he wanted to hang out all night and chase all of the chicks in the world. We worked, we had fun, we played. We were there to do one thing and that was important.

SW: You put the great wall of China on the back of your album cover and titled your album around it. Have you ever been there?

PB: No. I'm looking forward to it though. The song was given to me by a friend of mine, Roxanne Seeman, who was a Chinese major. After we finished the album we were looking for a title and that seemed an attractive title for the album. It was intriguing and the song itself was kind of like an abstract portrait.

SW: Earth, Wind & Fire always seemed spiritual to me and had a kind of mystical element to it. Is that something that's also in the Chinese way of thinking?

PB: Not for me. I just liked the song because it was real different. I thought that it balanced off the

album in terms of giving us something abstract and being in EW&F, we've always tried to round things off. It really didn't have any significance to me.

SW: Have you seen Maurice White and the guys in EW&F recently?

PB: I didn't see him. I saw the rest of the guys. We were together a couple of weeks ago in Los Angeles.

SW: Are you still working together with the group?

PB: Pretty much. It's kind of at a standstill right now. We're just kind of in a zone as it were. We don't really know what Maurice's intentions are in terms of doing anything, but as far as the guys are concerned, we are going to work together.

SW: Does Maurice, who writes and produces, set the direction for the group?

PB: Pretty much. He has in the last 13 years.

SW: Do you think he will continue to do so in the future?

PB: Well, I don't know. I would hope that it would be more of a collaborative effort because the guys are just at a maturity now in their own right, that they can be a real essential asset in the new generation of Earth, Wind & Fire.

SW: After having done two solo albums, are there any new things you would like to do personally with the group, or that you see as potential for the group?

PB: Well, of course, I'd like to see the other guys get involved from a writing perspective. They have some great ideas. I'd like to see Al McKay back with the band. It's really key for us to reassess where we're at and get everyone involved more so than just following directions.

SW: Are you and Maurice personal friends?

PB: Yeah.

SW: How do you differ in your personalities?

PB: I'm a lot more laid-back than he is and maybe I might have a tendency to appear to be a lot warmer in certain respects in dealing with people than Maurice would, although he is a very warm person when you get to know him.

SW: How has your life changed since you started your career?

PB: I went through my ups and downs and still go through them in every aspect of my life. I think my

belief in Christ has made a tremendous impact on me in terms of giving me a stability and a realistic outlook on life. As an artist you can get caught up in the illusion that things are never gonna change, that the world can't do without you, which is the farthest thing from the truth. Stardom breeds a type of situation where you are catered to after so long a time that when things begin to change you begin to go through culture shock.

SW: Did that happen to you personally or to the other members of the group?

PB: I don't know how much ... I think that when EW&F's sales started falling off you felt a change in people's reactions to you. Because I'm not that much of a socialite and more of a family guy, it wasn't as devastating as it was to somebody else who would have been depending on that.

SW: Do you mean Maurice?

PB: No, no, no, I don't mean anyone. But I would say at the same time it is something that you have to look at and know that people pretty much go with the tide. That's it. There's no real loyalty and faithfulness to anybody. It's all a game. Whatever is at the top of the charts ... you're only as good as your last hit record.

SW: Has that made you cynical about the business?

PB: No, it's just made me realistic. I'm not bitter about it. I'm glad I have a grip on it. That was one of the reasons for coming home. I can go out there and go to New York or L.A., get crazy and then come home to the real world. "Okay let's cut the grass, let's shovel the snow." Those things to me are real healthy in keeping my sense of stability.

SW: Has being a born-again Christian helped you in the group?

PB: It really comes into play to show the benefit of having your faith in someone else other than a mortal being. This industry can be very scary. If you've spent your whole lifetime doing something and you've never done anything else, then that's what you depend on. When that's not happening, when there's a possibility of that ending or coming to an end, it can be very devastating. Fortunately for myself, I'm really thankful that my career has taken off in lieu of the fact of what Maurice has opted to do with EW&F, which is nothing. At the same time I'm looking forward to working with the rest of the guys because we are very close.

SOUL SECTION



Thelma Houston



Kurtis Blow

41/At Last You're Mine

42/Contagious

43/Easy Lover

41/Edge Of The Razor

41/He's A Cobra

42/Hindsight 20/20

42/I Would Die 4 U

44/Jamie

39/Jungle Love

45/Love Light In Flight

43/Men All Pause, The

40/Missing You

39/Mr. Telephone Man

44/Operator

39/Private Dancer

40/Yo' Little Brother

George Benson



MR. TELEPHONE MAN

(As recorded by New Edition)

RAY PARKER JR.

Mister telephone man
There's something wrong with my line
When I dial my baby's number
I get a click every time.

Mister telephone man
There's something wrong with my line
When I dial my baby's number
I get a click every time.

When I dial six-one-one repair service
She said hello may I help you please
I told her something must be wrong with my phone
'Cause my baby wouldn't hang up on me.

Mister telephone man
There's something wrong with my line
When I dial my baby's number
I get a click every time.
(Repeat)

She let the phone ring
Twenty times before she answered
Let me tell you what happened then
A minute later
I got the operator
Saying please hang up
And place your call again baby.

Mister telephone man
There's something wrong with my line
When I dial my baby's number
I get a click every time.
(Repeat)

Some stranger man is on the telephone
He keeps telling me my baby ain't home
She ain't got no party line
The situation's blowing my mind
Oh I just can't take this anymore.

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PRIVATE DANCER

(As recorded by Tina Turner)

MARK KNOPFLER

Well the men come in these places
And the men are all the same
You don't look at their faces
And you don't ask their name
You don't think of them as human
You don't think of them at all
You keep your mind on the money
Keeping your eyes on the wall.

I'm your private dancer
A dancer for money
I'll do what you want me to do
I'm your private dancer
A dancer for money
And any old music will do.

I want to make a million dollars
I want to live out by the sea
Have a husband and some children
Yeah I guess I want a family
All the men come in these places
And the men are all the same
You don't look at their faces
And you don't ask their names.

I'm your private dancer
A dancer for money
I'll do what you want me to do
I'm your private dancer
A dancer for money
And any old music will do.
(Repeat)

Deutchmarks or dollars
American Express will do nicely thank you
Let me loosen up your collar
Tell me do you want to see me do the shimmy again.
(Repeat chorus)

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JUNGLE LOVE

(As recorded by The Time)

MORRIS DAY
JESSE JOHNSON

I, I've been watching you
I think I wanna know ya
I, I'm a little dangerous
Girl I'd love to show you
My jungle love, yeah
Oh, ee, oh, ee, oh
I think I wanna know you
Jungle love
Oh, ee, oh, ee, oh
Girl I wanna show you
You, you got a pretty car
I think I wanna drive it.

I drive a dangerous

Take to my crib and rip you off
Yo jungle love.

Lookout ho
Oh, ee, oh, ee, oh
I think I wanna know you
Jungle love
Oh, ee, oh, ee, oh
Girl I wanna show you
Come on baby where's your guts
Do you wanna make love or what
Oh, ee, oh, ee, oh
You, I want to take you to my cage
Lock you up and hide the key
You only get water babe
Cuz if you're hungry take a bite of me
Oh, ee, oh, ee, oh
Jungle love yes.

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YO' LITTLE BROTHER

(As recorded by Nolan Thomas)

CURTIS JOSEPHS
ANN GODWIN

I got a brother younger than I
And m' little brother's on the wild side
He's hangin' out gettin' high
Always on the scene

And always rappin' to the girls for some "you-know-
what-I-mean".

And when pop came in tonight he found
Little brother was not around
He looked up checked the clock 'n said
"Go and get him from off the block".

I called
Yo' yo' little brother
What'cha out here tryin' to discover
Yo' yo-yo little brother
You're gonna get it from your dad and your mother.
I checked every place I thought he might have gone
Until I came across a house with something going on
I looked in the window
There was brother and his crew
And 'e was doin' everything a little brother shouldn't
do.

I knocked and I called his name
He came out with his eyes aflame

I said, "What'cha doin' out after 3"
He said, "If you don't know, you'd better hang with
me".

Yo' yo' little brother
What'cha out here tryin' to discover
Yo' yo-yo little brother
You're gonna get it from your dad and your mother
Yo' yo' little brother
What'cha out here tryin' to discover
Yo' yo-yo little brother
It's gonna hurt you one way or the other.

I said, "If you think you're cool, don't be a fool
Little brother come home with me"
He said, "There's nothin' home that can turn me on
that's why I'm out here in the street
And w'sup with you
You did it too so don't tell me now to beware"
I said, "Yeah I was down but I turned around
And that's why I'm still here little brother".

Yo' yo' little brother
What'cha out here tryin' to discover
Yo' yo-yo little brother
You're gonna get it from your dad and your mother
Yo' yo' little brother
What'cha out here tryin' to discover
Yo' yo-yo little brother
Let's go home and rap with one another
Yo' yo' little brother
Let's go home and rap with one another.

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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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HE'S A COBRA

(As recorded by Rockwell)

CURTIS A. NOLEN
PETER RAFELSON

Spoken:

Can't you see he's no good for you
Why don't you save your love for me.

How can you act like you don't need me
You said no one could take my place
I never thought you would deceive me
Then you disappeared without a trace
Whenever you call his name I go crazy
He took your heart in just one strike.

He's a cobra
Better keep your distance
He'll control you with his lies
He's a cobra
Where is your resistance
He'll hypnotize you with his eyes
Watch out for his bite.

I was the fool for not believing
'Cause now my blood runs cold as ice
Why can't you bring yourself to free me
Stop playin' games with my life
Whenever you call his name I go crazy
Cuz he took your heart in just one strike.

He's a cobra
Better keep your distance
He'll control you with his lies

He's a cobra
Where is your resistance
He'll hypnotize you with his eyes
Watch out for his bite.

I loved you from the start
Now you're tearin' me apart
What does it take to make you see
I'm the one who pays the price
A victim of your sacrifice
For he's the one who stole your heart from me.

Whenever you call his name I go crazy
Cuz he took your heart in just one strike
He's a cobra
Better keep your distance
He'll control you with his lies
He's a cobra
Where is your resistance
He'll hypnotize you with his eyes
Watch out for his bite.

He's a cobra
Better keep your distance
Cobra
Will weaken your resistance
The cobra.

He's a cobra
Better keep your distance
Cobra
Will weaken your resistance
Cobra
Catches you by surprise
Watch out for his bite.

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AT LAST YOU'RE MINE

(As recorded by Cheryl Lynn)

MICHAEL BOLTON
DOUG JAMES

All my life I've wondered if love would ever show
In your eyes I've found all I ever need to know
Feeling the love I've always missed
Feeling you touch my heart like this
All of the emptiness of yesterday seems so far away.

At last you're mine and in the love we make together
You and I will find love enough to last forever
Till the end of time, you're the one I've waited for
At last you're mine.

Lovin' you feels like a dream I've had so long comin'
true

And I won't be dreaming from now on
Everything I've been waiting for
You give it all and so much more
Now with my heart in your hand
You're taking me where I wanna be.

Feeling you touch my heart like this
Feeling the love I've always missed
I know in my heart if tomorrow never comes
Forever's just begun.
(Repeat chorus)

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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
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.

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HINDSIGHT 20/20 (a/k/a 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, 20/20 vision.

Now I see it in a different light

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 bent 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.

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
Girl what am I suppose to do
Can't go to a doctor baby

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

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, 20/20 vision.

Taking 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 that door.

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.
(Repeat)

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(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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'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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THE MEN ALL PAUSE

(As recorded by Klymaxx)

BERNADETTE COOPER
JOYCE IRBY

I know I was looking good
I had my Kenneth Cole shoes on
My Gianni versace blue leather suite
My nails were done and my hair was fierce
And I was riding in a Cooper's limousine.

I was at home feeling sleezy
Then I went down to the speak easy
As soon as my feet hit the door
I had all attention from the dance floor.

Don't you know the men all paused when I walked
into the room
The men all paused
The men all paused and the brides held their grooms
The men all paused
And they all sung the same old tune
Woo woo woo.

Staring faces starting to get tired
I wanted to get out and go for a ride
Maybe this boredom created my hunger

So I said pull over at the local fat burger
I tried to walk in shy very unnoticed
But the men turned away from their burgers and
sodas
The focus was on me
I guess admiring good taste
I tried to play it off but assurance was all over my face.

The men all paused when I hit the door
Attention came from the dance floor
And when I went to the burger stand
I had my claim on any man
'Cause they all loved me
No somebody slap me 'cause I know I'm looking good
I've giving attitude all over the room
People were staring at me
I just looked too good for these people
Don't you know the men all paused yea
Just look at them (bark)
The dog is coming out of them
The natural dog (bark).

Hey kiddy girl
I think I'm gonna leave right now
'Cause I have some things to do
Call my chauffeur I love, I love you all but I got to go.

The men all pause.

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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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OPERATOR

(As recorded by Midnight Star)

BO WATSON
VINCENT CALLOWAY
BELINDA LIFSCOMB
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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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 ow
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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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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The Nitty Gritty Dirt Band

by Montgomery Blaine



Like so many of the greatest songs in country and folk music, the story of the Nitty Gritty Dirt Band is an odyssey worthy of epic poetry.

The band came together in Long Beach, California way back in the dim days of the mid-sixties. With their 17 year history they rank among the longest lived bands working, with only the Beach Boys and Grateful Dead edging them in years, if not in history.

The Nitty Gritty Dirt Band, which for a period of time shortened its moniker to the Dirt Band, but found that all they had done was confuse some fans as to their real identity, has a history of ups and downs that reads like a long ride on a very big roller coaster.

As a long-haired west coast (Southern California) band they were very much caught between two worlds. Hip Californians, and the lure of the slick music biz dollar on one hand and the ethic of pure folk and country music on the other. Perhaps better than their contemporaries, both in style and in survival,

the Nitty Gritty Dirt Band has finally proven its point.

Bursting on the national music scene with Jerry Jeff Walker's "Mr. Bojangles", the Nitty Gritty Dirt Band found itself on the cutting edge of what critics called, much to most people's annoyance, country rock. Along with the Flying Burrito Brothers, Poco, Linda Ronstadt and a host of other mostly California-based musicians who made the transition from folk and country, to folk and then into the hybrid country-rock, the Nitty Gritty Dirt Band took the guitars plus steel setup and added mandolin, banjo and the entire range of traditional instruments. They expanded their material to include songs as diverse as Hank Williams' "Jambalaya" and Stephen Vincent Benet's poem "The Mountain Whippoorwill."

Today the NGDB finds itself quite literally reborn. They have joined a new record label, Warner Bros. and have for the first time in years, as a regrouped group, had success with singles like "Dance Little Jean" and

"Shot Full Of Love". They have also released a new album, *Plain Dirt Fashion* and are touring with the likes of Willie Nelson and Hank Williams Jr.

"We've always utilized the best songs we could find or write," comments bass player/vocalist Jimmy Ibbotson. In addition to writing "High Horse" and co-writing "Face On The Cutting Room Floor" with Steve Goodman and Jeff Hanna for the new album, Ibbotson wrote and sang "Dance Little Jean." "Luckily" he continues "some pretty good songs have also found us, like Jerry Jeff's 'Mr. Bojangles' or Rodney Crowell's 'American Dream.' We even had a separate version of 'Jambalaya' on the charts before everybody rediscovered Hank Sr."

"Right, our music has always had a strong country base," chimes in John McEuen who adds banjo, fiddle, lap steel, six and twelve string guitar for the band. "Live, our shows feature bluegrass, cajun, and country music. Though it's more like in-law than out-law country."



Despite its west coast image and the difficulty that the Nitty Gritty Dirt Band had in getting its records played on country radio in the early '70s, they have the distinction of being responsible for Mother Maybelle Carter's first and only platinum (1,000,000 sales) album for her contribution to their *Will The Circle Be Unbroken* LP.

That now classic three-record set helped bridge the chasm that existed between many people in the traditional Nashville and non-traditional folk and rock worlds. The Nitty Gritty Dirt Band gathered together in a Nashville studio such country luminaries as Mother Maybelle Carter, Roy Acuff, Merle Travis, Doc and Merle Watson, Jimmy Martin and Vassar Clements among others.

The harmony, musically and socially, that emerged from that album (which is now being re-issued) helped open the Nashville doors to new faces and introduced true country music themes, songs and musicians to millions of young fans for the first time.

The Nitty Gritty Dirt Band prefer to classify its music as American Music — that blend of the traditional and contemporary which characterizes America, its environs and people.

The '70s were a time of feast and while not exactly famine, leaner times for the Nitty Gritty Dirt Band. As music changed, their fortune waned. With the advent of disco, new wave, punk and a sprinkling of adult music dominating the charts and airwaves, the Nitty Gritty Dirt Band was left out. Band member Ibbotson left and the band as a whole changed its name to "The Dirt Band" and started to record more contemporary songs.

But the moves were band-aids at best and the slide continued. Finally, in 1982 it was time to get back to it or give it up. The band changed their internal structure, in business and music. Ibbotson reconciled with his friends and returned and Nitty Gritty was returned to the name.

Lead singer Hanna has been quoted as saying "We've all grown up a lot. When we made our changes we tried to get new people that didn't

have 10 years of history with the band behind them. And then, after we finished recording the album (*Let's Go*) we went out on the road to open for Willie (Nelson) and that was great exposure."

The Nitty Gritty Dirt Band capped their resurgence by making Nashville their base and fulfilling, after 17 years of hard work, the natural evolution that their early music spoke to.

The remaining Nitty Gritty Dirt Banders are lead vocalist Hanna, drummer/harmonica player Jimmie Fadden, Bob Carpenter on keyboards and John McEuen. Hanna, Fadden, and McEuen have been together since day one. Ibbotson came on board about day two in 1968 and Carp's been with the group for "only" seven years.

Word is that the Nitty Gritty Dirt Band says fondly of their new record label, Warner Bros., "It was the bunny (Bugs) that made us sing. We've always wanted to be with a company that had a rabbit for a logo."

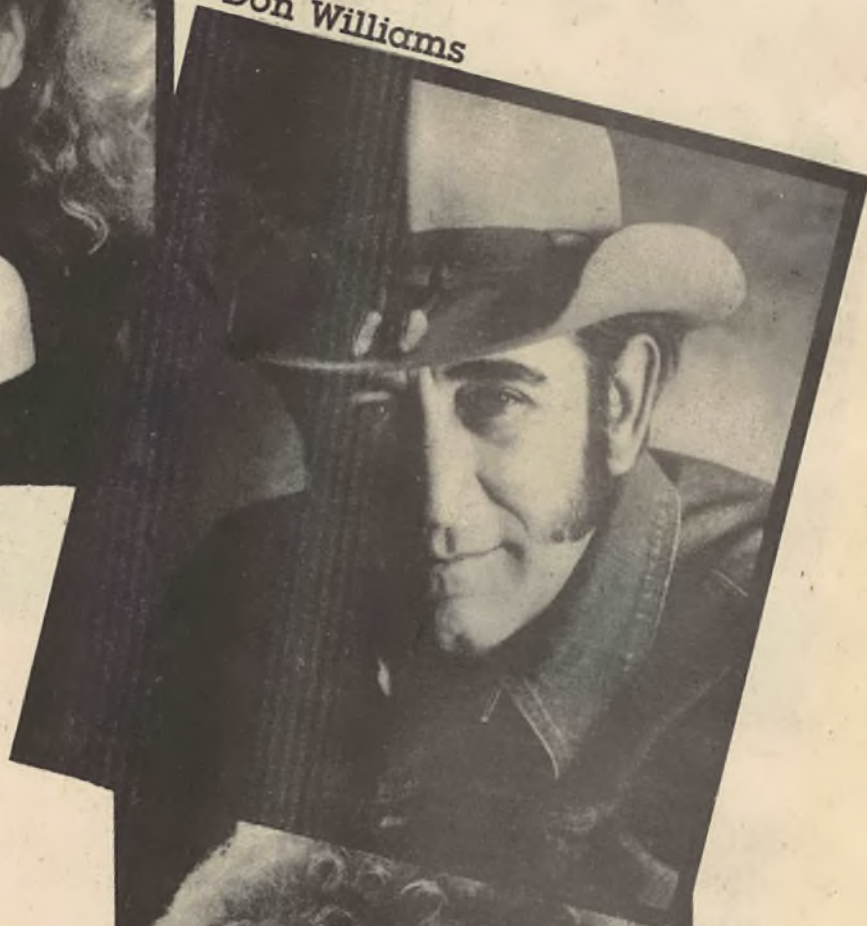
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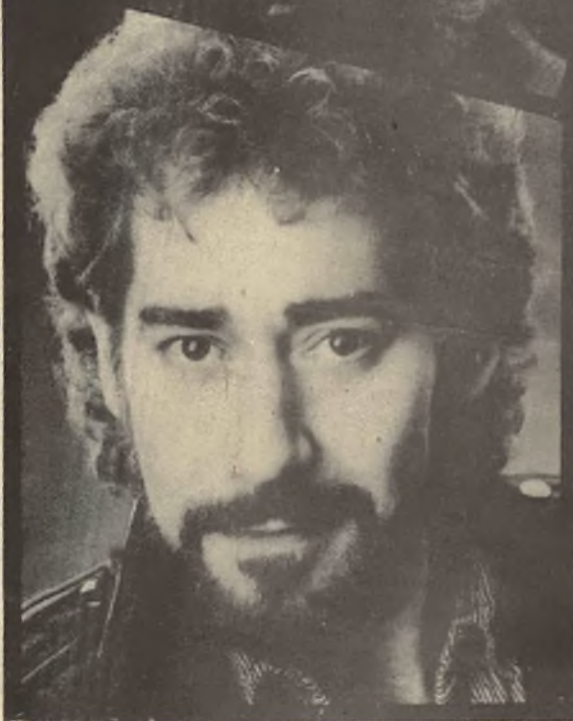


62/Crazy For Your Love
 56/Daddy's Honky Tonk
 63/Don't Our Love Look Natural
 66/Greatest Gift Of All, The
 63/Heartache And A Half
 56/Honor Bound
 58/Hurry On Home
 54/I Forgot That I Don't Live Here
 Anymore
 60/I'm The One Who's Breaking Up
 54/It Should Have Been Love By
 Now
 61/Love You Right Out Of My Mind
 62/Major Moves
 61/Make My Life With You
 52/Now There's You
 60/Oh, Lonesome Me
 52/Pick Up The Pieces, Joanne
 58/Queen For A Day
 51/Rollin' Lonely
 56/Seven Spanish Angels
 66/She Used To Love Me A Lot
 66/This Bed's Not Big Enough
 51/Walkin' A Broken Heart
 62/What Am I Going To Do Without
 You
 63/What She Wants
 65/What'll You Do About Me
 52/(That's What You Do) When
 You're In Love
 54/Wino The Clown
 66/You've Got A Good Love Coming

Don Williams



Earl Thomas Conley



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.



GOT A SKIN PROBLEM?

Peel it away with Beauty Masque. Blemishes, blotches, blackheads, excess oil, pimples, rough spots, clogged pores, problem skin, all are helped when you apply this wonder product which goes on like a salve and lifts off like a rubber mask. There's no guess-work, no long trial period. Works instantly. Beauty Masque is the triumph of a solid background of dermatological research, employing sophisticated methods by space-age chemical experimenters. And now producing astonishing beauty results. Guaranteed to work the very first time. Problem complexions improved with the first application. No ifs, maybes or perhaps.

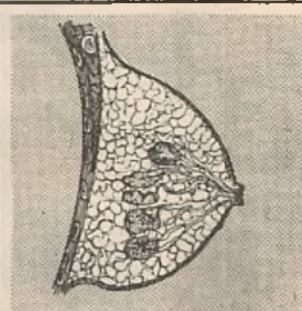
Item No. BM104... only \$4.95



WHITEN TEETH INSTANTLY

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

Item No. WT105... only \$4.95



ROUND & SEXY REAR VIEW

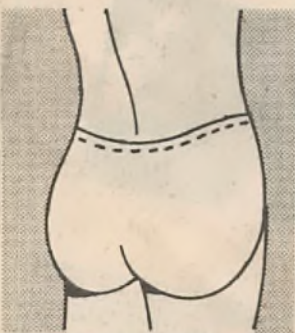
No woman can truly have the seductive figure... that does such great things to clothes... that turns eyes her way when she passes... unless her rear view looks great. And the perfect method that's guaranteed to produce rounder, curvier contours is Figure Toner... that does the miracle job, without tedious exercise, apparatus, pills or gadgets. And it really works, as you will see day by day as the changes become obvious. Try it!

ITEM NO. FT119... only \$6.95

BEAUTIFUL BUST FOR YOU

Thousands of women have discovered this Beneficial Body Creme with estrogenic hormones that helped them to a more alluring bust. The thrill of wearing sexy, low-cut gowns and bikinis has been the new experience of these women who have enjoyed cleavage as never before. Skin is left smooth and soft and silky to touch. Beneficial Body Creme offers the opportunity for a round, sexy bosom. It works while you sleep, without exercises, massages, devices or "methods".

Item No. BB106... only \$9.95



STRONGER, THICKER HAIR

And longer, too... in just 7 days. Just watch this revolutionary "salon" conditioner instantly turn dull, lifeless, brittle, hard-to-manage hair into a shimmering satin-soft cascade, perfect for today's glamorous styles. That's because amino acids and polymers thicken the hair shaft and add body where it counts. Repair split ends, no matter how much you've abused your hair with bleaches, you can now have the luxurious hair you've dreamed of. No grease. No oil treatments. No alcohol.

Item No. TH107... only \$6.95



WOULD YOU LIKE TO LOSE 10 LBS. IN 10 DAYS, GUARANTEED?

And joy of joys! At remarkably low cost? Can you imagine a weight-loss program that's backed by a WRITTEN GUARANTEE? That's right! Slimtabs help you lose weight while you actually feel great. Unlike other methods including pills, medicines, exercises, etc. Slimtabs never leave you feeling tired, listless, hungry or mentally rung out. No side effects. No hangovers. Compounded from acclaimed Guarana, a Brazilian Amazon plant that natives used for centuries to satisfy hunger, promote mental alertness and fight fatigue. Slimtabs are on the Federal Register GRAS list (Generally Recognized As Safe). Makes losing weight in a hurry more pleasant and completely safe. Unlike most reducing means, contains no appetite suppressants so it does not deprive you of the enjoyment of meals. Try Slimtabs. Get a written guarantee of success or full refund.

Item No. LW103 (30 tablets) \$ 6.95
(60 tablets) \$ 9.95
(90 tablets) \$12.95



GET RID OF UNSIGHTLY HAIR

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

Item No. RH112... only \$7.95



COVER UP THOSE VEINS

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

Item No. UV111... only \$4.95

HERE'S HOW TO ORDER...

Please include the Item Number and add 75¢ for postage and handling... for each item. Sorry, no COD's. Every item is sold with a 30-day money back guarantee. Address all orders to That Special Look, Inc. Dept. 40T, P.O. Box 1490, Pompano Beach, Florida 33061.

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WORK THAT BODY • THE OTHER WOMAN • STEPPIN' OUT •
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ROLLIN' LONELY

(As recorded by Johnny Lee)

J.D. MARTIN
GARY HARRISON

Diesel racin' passed a weigh station
Way back down the road
I'm paying no heed to the limit on speed
I just can't take it slow
I've made four hundred miles since four a.m.
With three hundred to go
And with a little bit of luck and the grace of this truck
Tonight I'm gonna make it home.

'Cause I'm rollin' lonely
I need you to hold me in your arms tonight
I said some things that I didn't mean
And I just got to make it right
Eighteen wheels are singin' out your name
I'm moving like lightning through the pouring rain
Rolling lonely all the way to Memphis tonight.

Signs a flashing, cars a passing
Headlights blinding me
But the tears in your eyes when I said goodbye
Are all that I can see
Seems like Texas goes on forever
I'm racing uphill against time
Doing seventy-eight on this damned interstate
While you're driving me out of my mind.

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WALKIN' A BROKEN HEART

(As recorded by Don Williams)

ALAN RUSH
DENNIS LINDE

Walkin' down this midnight street
Just the sound of two lonely feet
Walkin' a broken heart
Walkin' a broken heart.

Empty city not a soul in sight
And a misty rain falls on a perfect night
To walk a broken heart
To walk a broken heart.

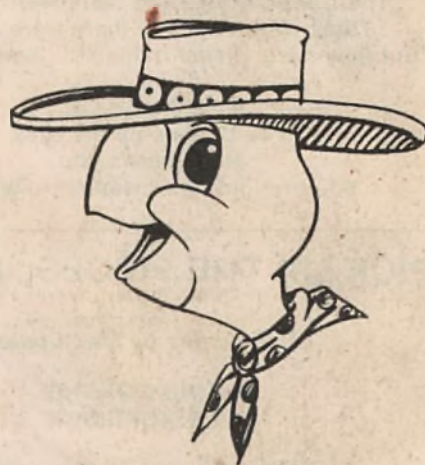
And I know that you're thinkin'
This couldn't happen to you
But you're a fool for believing
Dreams don't fly away cause they do.

So if you've been hurt and you're feelin' lost
Just put your paperback back and turn your t.v. off
And walk your broken heart
Walk your broken heart.

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Over \$8,000 in prizes

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Draw Me

You may win one of five \$1,495.00 Art Scholarships or any one of fifty \$10.00 cash prizes.

Make your drawing any size except like a tracing. Use pencil. Every qualified entrant receives a free professional estimate of his or her drawing.

Scholarship winners will receive Fundamentals of Art taught by Art Instruction Schools, one of America's leading home study art schools. Our objective is to find prospective students who appear to be properly motivated and have an appreciation and liking for art.

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MAIL THIS COUPON TO ENTER CONTEST

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Studio 5M-4043
500 South Fourth Street
Minneapolis, Minnesota 55415

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

Name _____

Occupation _____ Age _____

Address _____ Apt. _____

City _____ State _____

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© 1985 Art Instruction Schools

NOW THERE'S YOU

(As recorded by Shelly West)

LEN CHERA
RICK PEOPLES
BOB MORRISON

There were times and there were places
There were hints and there were traces
But the pieces never fit 'til there was you
There were dawns and there were sunsets
There were wins and there were upsets
But they never meant a thing 'til there was you.

Now there's you
You opened up my eyes
Now there's you
You brought new meaning to my life

Makin' love was empty 'til I laid down next to you
Now life's so full 'cause now there's you.

There were mountain trails and highways
But they never led me no place
And I never really cared 'til there was you
There were sunny days and dark clouds
There were nights that I cried out loud
But no one ever heard 'til there was you.

Now there's you
You opened up my eyes
Now there's you
You brought new meaning to my life
Makin' love was empty 'til I laid down next to you
Now life's so full 'cause now there's you.

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PICK UP THE PIECES, JOANNE

(As recorded by Max Cooley)

JOHNNY MacRAE
BOB MORRISON

Oh Lord how you loved him
I know how it hurt you
To see his love slip through your hands
And now all that mattered
Is hopelessly shattered
And lyin' in pieces, Joanne.

Pick up the pieces, Joanne
Love wasn't quite what you planned

But you'll find another
I know that you can
So pick up the pieces, Joanne.

Your life has been broken
And you think that nothin'
Can put it together again
But time can be mending
The hurt will be ending
And I'll be here waiting, Joanne.

Pick up the pieces, Joanne
Love wasn't quite what you planned
I'd love to hold you as soon as I can
So pick up the pieces, Joanne.

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(That's What You Do) WHEN YOU'RE IN LOVE

(As recorded by The Forester Sisters)

J.L. WALLACE
TERRY SKINNER
KEN BELL

Well the door's unlocked and the light's still on
And the cover's turned down on the bed
And you don't have to say that you're sorry anymore
'Cause honey I believe what you've said
And if there's anybody perfect well I ain't seen 'em yet
And we all got to learn to forgive and forget
'Cause that's what you do when you're in love, in love
That's what you do when you're in love.

When I called her up to tell her that I wasn't coming home
'Cause the guilt was too heavy and the pride too strong
I'd had a lot to drink and I did her wrong
'Cause I didn't sleep alone last night.

The other woman didn't mean a thing to me
But she made me feel young kinda wild and free
So I called home with my guilty plea
'Cause I knew I hadn't done her right
I expected her to cry and hang up the phone
But this is what she said to me.

She said the door's unlocked and the light's still on

And the cover's turned down on the bed
And you don't have to say that you're sorry anymore
'Cause honey I believe what you've said
And if there's anybody perfect well I ain't seen 'em yet
And we all got to learn to forgive and forget
'Cause that's what you do when you're in love, in love
That's what you do when you're in love.

I said you're some kinda woman to feel this way
'Cause honey I expected there'd be hell to pay
When a man gets lonely sometimes he'll play
And last night I was a lonely man.

She said I know that you think I'm being kind and sweet
But loneliness can be a two way street
And many times I've had to fight the urge to cheat
I'm just sayin' that I understand
As I stood there thinkin' 'bout the words she'd said
It all came clear to me.

Why the door's unlocked and the light's still on
And the cover's turned down on the bed
And you don't have to say that you're sorry anymore
'Cause honey I believe what you've said
And if there's anybody perfect well I ain't seen 'em yet
And we all got to learn to forgive and forget
'Cause that's what you do when you're in love, in love
That's what you do when you're in love.

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

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

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

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

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

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

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

HERE'S ALL YOU DO

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

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

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



VITAL NOTE

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

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

THINK OF WHAT THIS CAN MEAN TO YOU

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

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

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

HERE IS OUR OFFER...

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

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!

SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



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

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 costs.

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

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

MAIL NO-RISK COUPON TODAY

GAIN PRODUCTS CORP. Dept. G11
Box 2346, Carbondale, Ill. 62901

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

- ☐ One GAIN PLAN for \$9.98
☐ SAVE \$2.00! Order 2 for \$17.98
☐ SAVE \$5.00! Order 3 for \$25.00

Enclosed is \$

☐ cash, ☐ check or ☐ money order

NAME

please print

ADDRESS

CITY

STATE

ZIP

I FORGOT THAT I DON'T LIVE HERE ANYMORE

(As recorded by Darrell Clanton)

CHRIS WATERS
MICHAEL GARVIN
TOM SHAPIRO

Four a.m. and raining
I finally found my way back home
Between the drinks and slick streets
Good thing my car drives on it's own
But when I tried my door key
It didn't fit the way it did before
I'm sorry that I woke you up
I forgot that I don't live here anymore.

You ask if I've gone crazy
Yeah, I've lost my mind but not my memory
And this is where I think of
When I think of being where I oughta be
My arms reached out to hold you
For a second when I saw you at the door
Just for one sweet moment there
I forgot that I don't live here anymore.

I forgot I threw away the one true love
I ever knew
I forgot that I can't take away the hurt
I put you through
So you really shouldn't be surprised
I'm where I shouldn't be
You know I make mistakes so easily.

I remember blue eyes
That used to say the sweetest thing to me
Now they just say one thing
It's over and it's always gonna be
Guess I'd better leave now
Or rain ain't all that's gonna pour
I'm sorry that I woke you up
I forgot that I don't live here anymore.

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WINO THE CLOWN

(As recorded by Bill Anderson)

RON HELLARD
CURLY PUTMAN
BUCKY JONES

He's got a funny red nose, old baggy pants
When he staggers down the street
It's a funny little dance
Children gather 'round when he falls down
Everybody laughs at wino the clown.

But they don't know when his wife died
He just died inside
He lost all his will to live
And he had no use for pride
Not even his children's love
Could bring him back again
He just crawled into a bottle
And he's waitin' for the end.

He's got a funny red nose, old baggy pants
When he staggers down the street
It's a funny little dance
Children gather 'round when he falls down
Everybody laughs at wino the clown.

They laugh when he comes down the street
Stumblin' all alone
At the way he smiles and holds his arm
As if someone's holdin' on
They all think he's lost his mind
Talkin' to thin air
Only me and daddy know
That mama's walkin' there.

He's got a funny red nose, old baggy pants
When he staggers down the street
It's a funny little dance
Children gather 'round when he falls down
Everybody laughs at wino the clown.

But I never laugh when daddy falls down
I'll always love wino the clown.

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IT SHOULD HAVE BEEN LOVE BY NOW

(As recorded by Barbara Mandrell and Lee
Greenwood)

JAN CRUTCHFIELD
PAUL HARRISON

It's never gonna happen together
It will always be a dream
We've tried to make it so good
And it's not bad
Just somewhere in between
But we're two hearts goin' nowhere
Cause we just keep holdin' on
When we both know we should let go.

It should have been love by now

We oughta feel so much more
It's turning me upside down
Cause it should have been love by now.

It's never gonna happen not ever
We did all we could do
You've always been there for me and I've tried
To be there for you too
But we've made each other prisoners
Chained our hearts to feelings we don't really feel
And never will.

It should have been love by now
We oughta feel so much more
It's turning me upside down
Cause it should have been love by now
It's turning me upside down
Cause it should have been love by now.

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HONOR BOUND

(As recorded by Earl Thomas Conley)

TOMMY ROCCO
CHARLIE BLACK
AUSTIN ROBERTS

Nothin's been said nothin's been done
It's hard to see a difference between the rising and the
setting sun
I can feel a change
It's there in her touch
It's subtle but it's deep and it hurts
Me because I'm losing her
And her because she feels.

She's honor bound
Bound by a promise that she made so long ago
But I love her so much that I can't let her go
(I know)
Oh I know her pure heart made that promise honestly

Oh but how long can her honor keep her bound to me.

She's tryin' so hard but it's taking it's toll
Trying to keep her heart warm with a love slowly going
cold
Well who knows what's right when everything's wrong
No matter what I do now it won't matter when she's
gone
But how long can I keep holdin' her
When she's only holdin' me.

Because she's honor bound
Bound by a promise that she made so long ago
But I love her so much that I can't let her go
(I know)
Yes I know her pure heart made that promise honestly
Oh but how long can her honor keep her bound to me.

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DADDY'S HONKY TONK

(As recorded by Moe Bandy and Joe Stampley)

BOBBY KEEL
BUCK MOORE

Mama is a God fearing woman
She's never done a bad deed in her life
A kind and caring mother to us children
And to daddy a trusting loving wife
But she gave in to temptation
And to daddy's aggravation
She smoked her first joint and did it right
Mama burned down daddy's honky tonk last night.

Mama cried hallelujah
You know you had it comin' to ya'
You could see the flames for miles and miles around
And according to the parson

It was not a case of arson
When she smoked her first joint it burned so bright
Mama burned down daddy's honky tonk last night.

Mama is a God fearing woman
She's never done a bad deed in her life
A kind and caring mother to us children
And to daddy a trusting loving wife
But she gave in to temptation
And to daddy's aggravation
She smoked her first joint and did it right
Mama burned down daddy's honky tonk last night.

Never saw my daddy cry
Or my mama quite so high
When she smoked her first joint she did it right
Mama burned down daddy's honky tonk last night.

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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 altar 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 altar 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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HURRY ON HOME

(As recorded by Brooks Brothers Band)

CHRIS WATERS

KEITH STEGALL

Well it's nobody's fault we're not working out
And your heart's better off where it's lovin' now
Just thought I'd let you know
That if he ever let's you go.

Just hurry on home

Hurry on home

Hurry on home to me

Just hurry on home

Hurry on home to me

I'll even leave the hall light on

And think about you all night long

So just hurry on home

Hurry on home to me.

No I don't blame that man for lovin' you

Baby I understand 'cause I do too

Don't know what my chances are

But if you have a change of heart.

Just hurry on home

Hurry on home

Hurry on home to me

Just hurry on home

Hurry on home to me

I'll even leave the hall light on

And think about you all night long

So just hurry on home

Hurry on home to me.

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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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I'M THE ONE WHO'S BREAKING UP

(As recorded by Tari Hensley)

GENE DOBBINS
PAT McMANUS
BRUCE BURCH

Every morning when I wake up what do I see
A face I hardly recognize looking back to me
I just don't see that lovin' look the way I did before
And I wonder could this be the day that you walk out the
door.

'Cause you've been leavin' me a little at a time
You think that I don't see but I'm not blind
You don't have to say a single word
I feel it in your touch
Baby you're the one who's leavin'
I'm the one who's breakin' up.

When you say "I love you"
It makes me want to cry
Girl that's not the message that I'm getting from your
eyes
I just don't understand it
How love can slip away
Is there anything that I can do to make you want to stay.

'Cause you've been leavin' me a little at a time
You think that I don't see but I'm not blind
You don't have to say a single word
I feel it in your touch
Baby you're the one who's leavin'
I'm the one who's breakin' up.

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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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LOVE YOU RIGHT OUT OF MY MIND

(As recorded by Charlie Bandy)

DARRELL STAEDTLER

Silent and deadly the loneliness
drives me insane
The curse of you leaving left me little
else but the pain
As I look around me your memory's
too easy to find
I need someone new to love you
right out of my mind.

Someone as different from you as
daylight from dawn
To warm me all over till the feelin' for
you is all gone
And gently pick up all the pieces you
left behind
I need someone new to love you
right out of my mind.

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MAKE MY LIFE WITH YOU

(As recorded by Oak Ridge Boys)

GARY BURR

Here in the day
Here in the light
All I can see is you last night
Lit by the moon
Still by my side
Loving arms open wide.

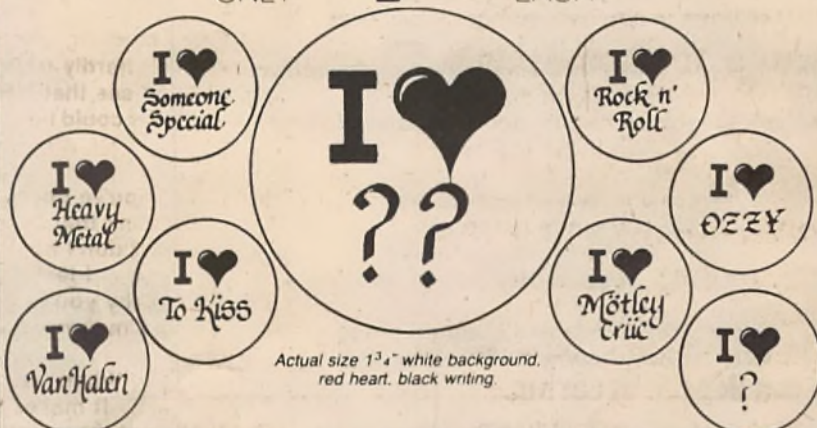
And the love that comes over me
Is enough to make me stay
Is it life lived sep'rately
Is life all it ought to be
Oh if it were up to me
I'd make my life with you.

Some people say it's a dangerous
game
I take my chances just the same
If love is a game with you as a prize
My standing here is no surprise.

And the love that comes over me
Is enough to make me stay
Is it life lived sep'rately
Is life all it ought to be
Oh if it were up to me
I'd make my life with you.

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MAJOR MOVES

(As recorded by Hank Williams Jr.)

HANK WILLIAMS JR.

I took a job in the city
And I left my country home
I learned to survive and I got street wise
But I couldn't tell for how long
Then I met you where they sing the blues downtown
A few months ago
And you taught me it's still good to believe in love
And I love you so.

I'm makin' some major moves
Oh city girl to get to you
I'm makin' some major moves
Oh darlin' major moves just for you.

I sold some things and I bought a ring
And I've been married before one time

And this major move just goes to prove
Like they say love is really blind
Yes I've made a change and there ain't no one to blame
but me
If things don't work out right
But they just might work out
'Cause all I think about is that city girl and country boy
tonight.

I'm makin' some major moves
Oh city girl just for you
I'm makin' some major moves
Oh darlin' major moves just for you.
I'm makin' some major moves
Oh darlin' just to get with you
I'm makin' some major moves.
Oh baby major moves to get to you
Major moves all for you.

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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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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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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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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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HEARTACHE AND A HALF

(As recorded by Deborah Allen)

RAFE VANHOY
DEBORAH ALLEN
EDDIE STRUZICK

What's the matter with me now
I can't shake this feeling
Knowing that you're gone makes everything seem
wrong

And it's not like me to hold on to the past
Looking back I realize

I never tho't I had to try to have you for myself
And now I find that someone else took you and left me
with a heartache and a half
Heartache and a half
I'm talkin' 'bout a heartache baby
Heartache and a half.

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

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

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

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

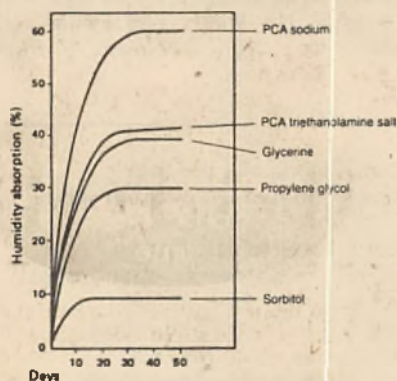
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WHAT'LL YOU DO ABOUT ME

(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.

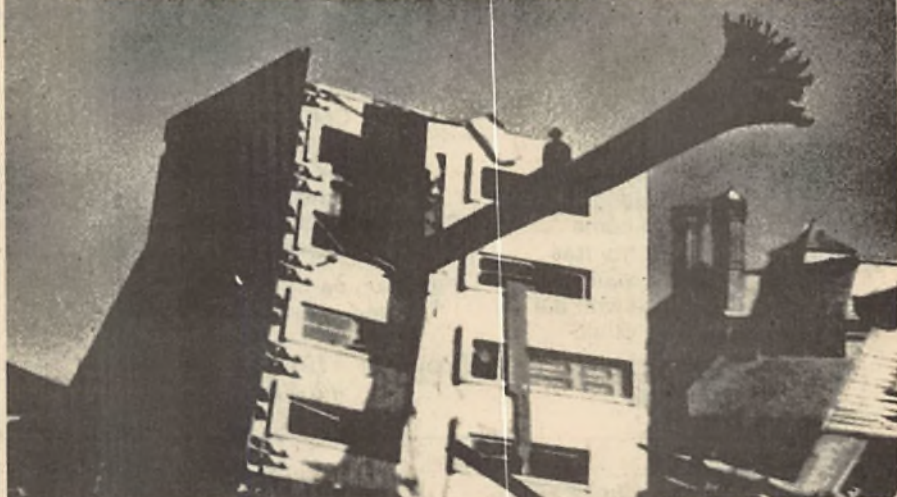
You can call your lawyer
You can call the fuzz
You can sound the alarm
Wake the neighbors up
Ain't no way to stop a man in love
What'll you do about me.

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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THE GREATEST GIFT OF ALL

(As recorded by Kenny Rogers and
Dolly Parton)

JOHN JARVIS

Dawn is slowly breaking
Our friends have all gone home
You and I are waiting
For Santa Claus to come
There's a present by the tree
Stockings on the wall
Knowing you're in love with me
Is the greatest gift of all.

The fire is slowly fading
Chill is in the air

All the gifts are waiting
For children everywhere
Through the window I can see
Snow begin to fall
Knowing you're in love with me
Is the greatest gift of all.
Just before I go to sleep
I hear a church bell ring
Merry Christmas everyone
Is the song it sings
So I say a silent prayer
For creatures great and small
Peace on earth good will to men
Is the greatest gift of all.
Peace on earth good will to men
Is the greatest gift of all.

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YOU'VE GOT A GOOD LOVE COMING

(As recorded by Lee Greenwood)

DANNY MORRISON
VAN STEPHENSON
JEFF SILBAR

Look out there's a sunny day
I do believe it's headed your way
You've been cryin' long enough
But you'll forget what a tear drop
was cause.

You've got a good love coming
(So hold on tight)
You've got a good love coming
(It's gonna be alright)
You've got a good love coming to

you tonight.

Knock, knock baby guess who's
here
I've come to make one thing clear
No more heart aches no more fears
Tonight's the night they're gonna
disappear cause.

You've got a good love coming
(So hold on tight)
You've got a good love coming
(It's gonna be alright)
You've got a good love coming to
you tonight.

Hold on don't you go nowhere
You're gonna get it as soon as I get
there.

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THIS BED'S NOT BIG ENOUGH

(As recorded by Louise Mandrell)

CHARLIE MONK
JIM MCBRIDE

In so many little ways you've let me
know
She's still on your mind
All along I've been aware that you
still care about her
I'm not blind
But tonight when I reached out for
you
You closed your eyes and called me
by her name
I think it's time I let you know the
way I feel
Something's got to change.
This bed's not big enough
For the three of us
One of us has got to leave
Me or her memory

This bed's not big enough
For the three of us
So make up your mind
Which one you want to keep.

We've been living in the shadow of
love

You can't leave behind
I've done everything I know to break
her hold and finally make you mine
Now I'm wondering if I'll ever have
The part of you that I've never had
before

You brought her to bed with you
tonight

And I can't take anymore.

This bed's not big enough

For the three of us

One of us has got to leave

Me or her memory

This bed's not big enough

For the three of us

So make up your mind

Which one you want to keep.

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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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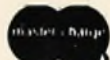
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