

SONG HITS

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CULTURE CLUB

POP: SOMEBODY • BEAT OF A HEART • ONLY THE YOUNG •
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SONG • LET'S TALK ABOUT ME

SOUL: NIGHTSHIFT • THIS IS MY NIGHT • HEARTBEAT • OUT OF
CONTROL • RHYTHM OF THE NIGHT

COUNTRY: CRAZY • A GIRL'S NIGHT OUT • DON'T CALL IT LOVE •
I'M THE ONE MAMA WARNED YOU ABOUT • STEP THAT STEP



SONG HITS--

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



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**John Cafferty and the
Beaver Brown Band**



David Gahr



Bryan Adams

IF I HAD A ROCKET LAUNCHER

(As recorded by Bruce Cockburn)

BRUCE COCKBURN

Here comes the helicopter
Second time today
Everybody scatters
And hopes it goes away
How many kids they've murdered
Only God can say

If I had a rocket launcher
If I had a rocket launcher
If I had a rocket launcher
I'd make somebody pay.

I don't believe in guarded borders
And I don't believe in hate
I don't believe in generals
Or their stinking torture states
And when I talk with the survivors
Of things too sickening to relate
If I had a rocket launcher
If I had a rocket launcher

If I had a rocket launcher
I would retaliate.

On the Rio Lacantun one hundred thousand wait
To fall down from starvation
Or some less human fate
Cry for Guatemala
With a corpse in every gate
If I had a rocket launcher
If I had a rocket launcher
If I had a rocket launcher
I would not hesitate.

I want to raise every voice
At least I've got to try
Every time I think about it
Water rises to my eyes
Situation desperate
Echoes of the victims cry
If I had a rocket launcher
If I had a rocket launcher
If I had a rocket launcher
Some sonofabitch would die.

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ONLY THE YOUNG

(As recorded by Journey)

STEVE PERRY
NEAL SCHON
JONATHAN CAIN

Another night in any town
You can hear the thunder of their cry
Ahead of their time
They wonder why.

The shadows of a golden age
A generation waits for dawn
Brave carry on
Bold and the strong.

Only the young can say
They're free to fly away
Sharing the same desires
Burnin' like wild fire.

They're seein' through the promises
And all the lies they dare to tell
Is it heaven or hell
They know very well.

Only the young can say
They're free to fly away
Sharing the same desires
Burnin' like wild fire.
(Repeat)

Only the young can say
Only the young can say
Only the young can say.

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SUGAR WALLS

(As recorded by Sheena Easton)

ALEXANDER NEVERMIND

My sugar walls
My sugar walls.

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
My sugar walls
My sugar walls.

Blood races to your private spots
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.

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.

I can tell you want me
It's impossible to hide
Your body's on fire
Admit it come inside.

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OOH OOH SONG

(As recorded by Pat Benatar)

NEIL GERALDO
PAT GIRALDO

Just when we think we conquered it
It seems we lose the fight again
Well there's just no stoppin' it
It's like a bad dream that never ends
It puts up walls between us that get harder
And harder and harder and harder and harder to remove
But we let it continue
Like people in love always do.

Ooh ooh
Ooh ooh

Ooh ooh.

Let's not pretend that we're unique
Coz everybody's tasted loves illusion
We try to hide the fact that we
Got lost between the chaos and confusion
And this love we feel is gettin' deeper and deeper
And deeper and deeper and deeper by the minute
But we let it slip away
Coz we don't know a good thing while we're in it.

Ooh ooh
Ooh ooh
Ooh ooh.

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BEAT OF A HEART

(As recorded by Scandal featuring Patty Smyth)

ZACHARY SMITH
PATTY SMYTH
KEITH MACK

The heat of the sun
Was a little too much today
Love on the wing
Flew so high it just melted away.

So sweet on the run
So little time to make you see
What can't be undone
Was maybe never meant to be.

But sometimes a fool
Gets lucky and wins
Sometimes the innocent pay
For an old man's sin.

But when the amber light
Of daylight's gone
All I wanna feel
Is the beat of a heart.

The street that night
Had a little too much to say
And the look in your eye
It was a little too far away.

But sometimes a fool
Gets lucky and wins
Sometimes the innocent pay
For an old man's sins.

Sometimes a fool
Gets lucky and wins
Sometimes the innocent pay
For an old man's sin.

But when the amber light
Of daylight's gone
All I wanna feel
Is the beat of a heart
Just a little light to get away
The beat of a heart
You come and take me far away.

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RELAX

(As recorded by Frankie Goes To Hollywood)

WILLIAM "HOLLY" JOHNSON
PETER GILL
MARK O'TOOLE

My my meo-high
Give it to me one time
Oh oh well wosh well
Relax don't do it
When you want to go to it
Relax don't do it
When you want to come
Relax don't do it
When you want to sock it to it
Relax don't do it
When you want to come
When you want to come.

Relax don't do it
When you want to go to it
Relax don't do it
When you want to come
Relax don't do it
When you want to sock it do it
Relax don't do it
When you want to come.

But shoot it in the right direction
You're making it your intention
Live those dreams scheme those schemes
Got to hit me (hit me)
Hit me (hit me)
Hit me with those laser beams
(Laser beams yeah)
Hi hi (whooh).

Relax
Don't do it
Relax
When you want to come, come.
(Repeat chorus)

Everyone it's party time ah.

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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
Ev'rywhere 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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CULTURE CLUB

by Mary Anne Cassata

Culture Club — The very name was intended as a symbol to combine various races, and creeds, and their music to unite people of all generations. Fronted by the captivating Boy George, this popular British group set the foundation for a cultural melting pot, but what resulted instead was a hapless misconception. In less than three years, Culture Club has emerged as one of the foremost leading attractions in the new English music movement. With two platinum albums, several hit singles, and constant media exposure, George and drummer Jon Moss, guitarist Roy Hay, and bassist Mikey Craig have achieved many of their musical and personal goals.

"I think our music is very good," comments Boy George recently. "I really don't think we are musical snobs at all, do you? We are here because we enjoy writing good songs. I think we are doing something good and positive with our music." No doubt it's the meaning behind the music that is pertinent, and not the group's visual image.

Jon Moss smiling agrees with his co-hort. "The reason why we are so successful is because we are not stumbling in the dark with our music," notes the personable drummer. "We write songs which sound good to us. We don't make any music unless it is for us. If it doesn't sound good, then we don't do it. I think that is what keeps us so successful."

"Every song we have done has been different so far," interrupts George. "With each song we take a new direction. It is distinctive enough to know that 'Karma Chameleon' is different from 'Do You Really Want To Hurt Me'. So many people say I am trapped in my image, but I don't think so at all." On Culture Club's latest offering, **Waking Up With The House On Fire**, the Boy has some very realistic views regarding his unswerving success. Apparently being the object of public attention is becoming more of an intrusion than a positive reaction.



Roy Hay

Boy George

Jon Moss

"People are always trying to analyze us now that we are very successful," Boy George solemnly states. "It's like 'How are you doing today Mr. O'Dowd — How's your back bite today?' It's that sort of thing all the time. I would like to tell you a true story," he smiles. "My life is really like waking up with the house on fire. I saw this Doris Day movie once and the guy who played her husband says, 'It's like waking up with the house on fire.' Well that's exactly how I feel. It is almost like jumping out the window naked and everybody wants to scrutinize me." Perhaps there will come a day when the world is mature enough to observe Boy George through more discerning eyes.

Being foremost a songwriter, the 23-year-old Boy is primarily inspired by people and emotions. As a young lad one of his most favored records was "Alexander Beetle" recorded by British artist Melanie. Ask George about the song, and he may start singing it. "I loved that record, it was my favorite," he beams with joy. "That was the first song I ever knew all the words to. I could sing it all the way through. I just loved it. I really love pop music."

George describes some of the songs on the latest lp as "semi-autobiographical" and directed to the press media. Although this release isn't as singles oriented as their previous album, **Colour By Numbers**, it does prove to be more culturally influenced. George explains: "Somebody said to me, when are you going to make an album that sounds like an album? Personally, I think every album we have done sounds like an album," he muses. "I write better songs now. If you go through our albums you will hear a natural progression in our music. With this album we know more of what we are doing. It is deeper and more cultural than our previous releases. We know what we are doing now."

While George is mainly responsible for the lyrics, Roy Hay composes the melodies. The collaboration proves to be a solid arrangement, as Moss and Craig are encouraged to contribute their ideas. "Usually George comes to me first with a song idea," acknowledges Roy. "I usually write the melodies. On a couple of the songs George and I sat down and worked it out together. Sometimes George likes my melodies right there and then and he will write the words on the spot. Sometimes we do work as a four way effort." Even Jon Moss strictly believes in retaining a tight liaison among his fellow bandmates, and is often responsible for many decisions made concerning the group's career moves.

"When you start a band you have to decide what your attitude is going to be," Jon instructs. "Obviously George is very talented in his lyrics. You have to decide what you are going to do with the band — the name for one, the music, and what your stand point is going to be." What else Culture Club aspires to attain is breaking down conventional barriers and raise an enlightened level of consciousness. Boy George is quick to acknowledge that people often perplex his stage persona with his inner self. It seems his devoted public has difficulty separating the two.

"There are people who only want Boy George and not George O'Dowd, but I am the same," he insists. "I am no different. I really do like mixing up attitudes. The reason why Culture Club is here is to write good songs, and I think we do that well. There are some people that are surprised I know how to talk," George laughs. "I think they are amazed I have a brain. In our band we have our own attitude and I think that is why we are so different." Every member of the band expresses their own individuality in a different way. Because George is the main focal point he garners most of the attention.



Francesco Scavullo

In London he may be free to walk the streets unescorted most of the time, but in the States, that poses an inconvenience. The undaunted pop star always had aspirations of being famous and hasn't complained yet. "I'm having a lot of fun right now. I love doing interviews," Boy George enthuses. "Most of the time there are people telling you how bad you are, and then there are people who tell you that you're beautiful." Although he clearly admits, "I love to argue with people," the Boy is harmless and means it in fun.

When he is asked how people react to him in London when seen walking down the street as opposed to the States, George laughs and ponders the question for a moment. "America loves stars — the movie star and the rock star," he replies. "In London, people don't stop you on the street. It is uncool. They may walk faster up ahead of you, but won't stop you. It has always been easier for me in my own country. Anywhere I go people still ask me for my autograph." While this Boy can chatter on endlessly, George is also articulate in his speech, too. He exudes sparkling charm and wit quite naturally, but has the ability to cut you down with a single flick of a sharp tongue.

"Everything I say gets quoted and there's not a thing I could do about it. I think some of the press is important," he notes. "There are still some journalists (present company included) who feel it is their duty to write something worthwhile. I love the press and I love being in the papers."

As long as Culture Club maintains their successful reign on the current pop music scene, no doubt the press will be one breath away. Knowing Boy George one can expect the unexpected.

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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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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LET'S TALK ABOUT ME

(As recorded by Alan Parsons Project)

ALAN PARSONS
ERIC WOLFSON

Let's talk about me for a minute
Well how do you think I feel
About what's been going on
Let's talk about me for a minute
Well how do you think I feel
About what's gone wrong
Let's talk about dreams
I never learned to read the signs
Let's think about what it all means
I never seem to have the time.

Let's talk about you and your problems
All that I seem to do
Is spend the night just talkin'
'Bout you and your problems
No matter what I say
I can't get it right
Don't think about dreams
Is it all a waste of time
Don't think about what it all means
If you are a friend of mine.

Talk about me for a minute
I'm the one who's losin'
Talk about me for a minute
I'm the one who's always losin' out.

Let's talk about me
And how do you think I feel
About what's been going on
Let's talk about me for a minute
Well how do you think I feel
About what's gone wrong
Let's think about dreams
We never seem to have the time
Let's talk about what it all means
If you are a friend of mine.

Let's talk about me
I'm the one who's losin' out
I'm the one who's losin' out
I'm the one who's losin' out, losin' out.

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RESTLESS HEART

(As recorded by John Waite)

JOHN WAITE

Three years gone
I'm still alone
And you're so lonely
I look in the mirror
I see those lines on my face
All of my dreams are gone
Flying with the starlings
But they were not stolen gems
Coloured glass I can't replace.

You've got a restless heart
Restless change
Is blowing through my life
Tears in your eyes
Tears in the books that I've been reading
I don't understand you now
And I never did
But I still love your restless heart.

Days into nights
Nights into days
Lights flicker 'round me
Down to the shore I walk
I'm haunted by your face
Ungracious moves I've made
Just like a broken dancer
But if I could get you back
They are steps I would retrace.

You've got a restless heart
Restless change
Is blowing through your life
Tears in your eyes
Tears in the books that I've been reading
I don't understand you now
And I never will
But I still love your restless heart.

Three years gone
You're still alone and I'm so lonely
And I would give anything
To feel my heart beat again
I wouldn't say that I've been losing time
But I've been dreaming
And I'd give up anything
To keep you as my friend.

You've got a restless heart
Restless change
Is blowing through your life
Tears in your eyes
Tears in the books that I've been reading
I don't understand you now
And I never did
But I love you.

And I know you've got a restless heart
A restless heart
I know you've got a restless heart
Restless heart
I know it
And I'm just like you.

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HOLYANNA

(As recorded by Toto)

DAVID PAICH
JEFF PORCARO

Your hair's a mess
You better put on a dress
And get your feet back on the ground
You fix your eyes for some city guys
Who wouldn't save you if you drowned
You hang on Forty Second Street
And do your homework in the bar
Saint Helen says you're missin' school
And I'm wond'rin' where you are.

Holyanna, Holyanna
Girl what you do to me

Holyanna, Holyanna
Girl you're a blue-eyed mystery.

You read your books until nobody looks
And then you slip out after dark
You steal my love then say you're sorry
And do your penance in the park
You fooled your mother when you skipped ballet
To paint your face for the midnight show
And in the morning you knelt beside your bed
And prayed she'd never know.

Holyanna, Holyanna
Girl what you do to me
Holyanna, Holyanna
Girl you're a blue-eyed mystery.
(Repeat)

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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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TURN UP THE RADIO

(As recorded by Autograph)

STEVE PLUNKETT
STEVE ISHAM
RANDY RAND
KENI RICHARDS
STEVEN LYNCH

Turn it up
I'm workin' hard you're workin' too
We do it ev'ryday
For ev'ry minute I have to work
I need a minute of play
Day in day out on we go
Things go better with rock
The only time I turn it down
Is when I'm sleepin' it off.

Turn up the radio
I need the music
Give me some more
Turn up the radio
I wanna feel it

Gotta give me some more.

Now listen
I wanna shake I wanna dance
So count it off 1, 2, 3
I hear the beat I'm in a trance
No better place to be
Day time, night time, any time
Things go better with rock
I'm goin' twenty-four hours a day
I can't seem to stop.

Turn up the radio
I need the music
Give me some more
Turn up the radio
I wanna feel it
Gotta give me some more.

Turn up the radio
I wanna feel it
Gotta give me some more.

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□ 1460



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- 1512—U2
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- 1509—Cyndi Lauper
- 1494—Prince

- 1496—Twisted Sister
- 1514—Kiss
- 3001—W.A.S.P.
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- 1511—David Bowie
- 1510—Rick Springfield
- 1273—Beatles
- 3006—Aerosmith



MATERIAL GIRL

(As recorded by Madonna)

PETER BROWN
ROBERT RANS

Some boys kiss me
Some boys hug me
I think they're o.k.
If they don't give me proper credit
I just walk away.

They can beg and they can plead
But they can't see the light
'Cause the boy with the cold hard cash
Is always mister right.

'Cause we're living in a material world
And I am a material girl
You know that we are living in a material world
And I am a material girl.

Some boys romance
Some boys slow dance

That's all right with me
If they can't raise my interest
Then I have to let them be.

Some boys try and some boys lie
But I don't let them play
Only boys that save their pennies
Make my rainy day.

'Cause we're living in a material world
And I am a material girl
You know that we are living in a material world
And I am a material girl.

Boys may come and boys may go
And that's all right you see
Experience has made me rich
And now they're after me.

'Cause everybody's living in a material world
And I am a material girl
You know that we are living in a material world
And I am a material girl.

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SOMEBODY

(As recorded by Bryan Adams)

BRYAN ADAMS
JIM VALLANCE

I bin lookin' for someone
Between the fire and the flame
We're all lookin' for somethin'
To ease the pain.

Now who can you turn to
When it's all black and white
And the winners are losers
You see it every night.

I need somebody
Somebody like you
Everybody needs somebody
I need somebody
Hey what about you
Everybody needs somebody.

When you're out on the front line
And you're watchin' them fall
It doesn't take long to realize
It ain't worth fightin' for.

I thought I saw the Madonna
When you walked in the room

Well your eyes were like diamonds
And they cut right through
Oh they cut right through.

I need somebody
Somebody like you
Everybody needs somebody
Oh yeah
I need somebody
Hey what about you
We all need somebody.

Another night another lesson learned
It's the distance that keeps us sane
But when the silence leads to sorrow
We do it all again, all again.

I need somebody
Somebody like you
Everybody needs somebody
Oh yeah
I need somebody
Oh what about you hey
Everybody needs somebody
I need somebody
Somebody like you
Everybody needs somebody
I need somebody
Yeah what about you
We all need somebody.

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THRILLS IN THE NIGHT

(As recorded by Kiss)

PAUL STANLEY

Early morning
As she wakes from her sleep
Nine to five
Is the day that she'll keep
Ties her hair up
And her blouse buttoned tight
Gets her work done
As she waits for the night.

All the people
Tell me what would they say
If they knew her
How she hides it away
Locked inside
There's the start of a flame
And the feeling
That she never will tame.

Ooh as she's walking around like a mystery
Ooh there's a woman that nobody sees
Livin' inside.

Thrills in the night
Far from the light
Passion taking over
Prices she pays
All through the days
No one really knows her.

In the evening
When she takes to the street
She goes hunting
With a body in heat

And desires
She's kept hidden inside
Make her tingle
And she knows why she lies.

Ooh as she's walking around like a mystery
Ooh there's a woman that nobody sees
Livin' inside.

Thrills in the night
Far from the light
Passion taking over
Prices she pays
All through the days
No one really knows her.

Thrills in the night
Far from the light
Passion taking over
Prices she pays
All through the days
No one really knows her.

See the stranger
That she's pushing away
As she dresses
For the start of a day
And desires
She's kept hidden inside
Make her tingle
Yeah she knows why she lies.

Thrills in the night
Far from the light
Passion taking over
Prices she pays
All through the days
No one really knows her.

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"It's a long way to the top if you wanna rock and roll."

Twisted

Sister

interview by Rich Sutton

There is a sense of justice in Twisted Sister's rise to the top. Any band that's played all the toughest bars in the tri-state/New York area for more than seven years dressed in clothes from the old lady's shop deserves some reward. Any band of talented transdressers who've worked that long and hard deserve the multi-platinum success that Twisted Sister played host to in 1984.

To understand Twisted Sister, first understand the Twisted Sister audience circa 1981. Lots of bikers, bums, drifters, wild-eyed women and a fair number of average joes like you and me. Dee Snider (lead vocals) has always had this theory that Twisted and its fans are a special breed of misfits. The band's humor feeds on self deprecation and the "playful" degradation of fans — both willing and unwilling.

In Amarillo, Texas, Dee's mouth got him and the band in trouble. In fact, it got him arrested! The words he was able to spray on his barroom crowds weren't comfortable in the ears of the parents who escorted

their youngsters to the Coliseum shows. The band is appealing their arrest on first amendment grounds. In the meantime they continue their support tour with Iron Maiden.

In the early 1980's before Twisted had the drawing power to play Coliseums nationwide they had already released a couple of singles and had, in an attempt to impress a major record label, played to a sold out 2000+ seat New York hall. Their efforts went unheeded and in 1982 they were still playing New York area clubs.

Between '82 and '83 they began ferrying back and forth to England where their instant acceptance landed them a worldwide recording contract with Atlantic Records. The first lp was given a strong promotional push in England but was virtually ignored in the U.S. The Sisters had come to the States to try and promote the record in mid 1984. It was then that I met up with Jay Jay French for an on-air conversation at Long Island's WBAB.

Rich Sutton: It's interesting that now you're bigger in England than in the country where you're from.

Jay Jay French: Well, we're bigger physically in England and we scared the daylights out of all of them and so they had to give us good reviews, under threat of death! I mean, when you have an English critic come in and he's about 5' 1" and we're 6' 8" and you grab the guy and you take a Sony Walkman and place it down on the counter and you say "now listen very carefully, you write a good review or you are never going to walk again!" The man writes very good reviews then!

RS: Well, that's really one of the differences between the whole scene in England and here you know, you really rely more on the...

JJ: Height?

RS: Height? No, really, what is the

difference between England and America?

JJ: Do you mean the fans or just the music scene in general?

RS: How 'bout the food?

JJ: It's been labeled, "Dangerous to your health!" No wonder why the rock stars over there look the way they do! You wonder why Keith's (Richards) teeth are in that condition? You're not gonna eat the food in that country. I mean, I'm telling you man, it really makes you miss White Castle! Actually, here's the difference for all those people out there who want to know, the basic difference between England and America is that because of the economy, England is really bad. The kids over there cling to the rock bands much more intensely than they do here. Over here there's more recreation, there's more money. Over there, because they don't have much of anything, the kids who get

attached to groups stay with them. As long as you don't sell out to the point of sounding like the real commercial pop that gets produced over there, you will have a fan for life! I mean, they'll follow you and they will take whatever they have and they will see you and they will adore you.

RS: What made them latch on to you in the first place? It all happened very quickly for you in England.

JJ: They started playing tapes of us, you know, different tapes that they just acquired somehow and then we had singles and it just sort of took off! The former drummer of Rainbow used to be in a band called Samantha. When he joined Rainbow he had some members of Sounds magazine, which is a big rock paper in England, come and do a story on Rainbow. They were in Long Island to do a story on Ritchie (Blackmore) and they said, "you gotta come down and see



A.J. Pero

Jay Jay French

Dee Snider

Mark Mendoza

Eddie Ojeda

Twisted one night." These guys couldn't believe what was happening to this band that was drawing all these people. Why aren't they getting any recognition? They went back to England, told their editor that this was going on and the editor figured out a way to get someone over here to do a story. The guy came over, saw us, flipped out, and did a feature story!! That story led to recognition. When our manager went over there in 1981, looking for a record deal, there were all these small companies that knew of the band because of the writings in *Sounds* magazine. Eventually we hooked up with Secret Records and Secret released the first album and then Secret fell apart and we were literally flipping out not knowing what would happen next.

RS: But the Atlantic contract happened pretty quickly.

JJ: Yeah, but it was kind of one of these strange things. We had no money, and we were very upset about this Secret thing, so we borrowed money from everyone, the band's families, all these friends; it was one of these real heartwarming stories, you wanna put a PG rating on the sucker! This has become a legendary story so, take note, this is what happened.

RS: The tape recorder is rolling.

JJ: We were in the dressing room, in this TV studio in New Castle, England,

and our manager Mark Puma, a promoter on Long Island, is walking down the hall and he runs into Phil Carson. Carson is the President of Atlantic Records International and he used to be road manager for Led Zeppelin, and Mark used to have Zeppelin at the Nassau Coliseum. They're walking down the hall and they run into each other. With Phil Carson was Mick Jones from Foreigner who lives in Manhattan. So Phil says to Mark, "What are you doing here?" He says, "Oh, I manage a band called Twisted Sister, they're gonna be on the show." At this point Mick Jones, of all people, turns around to Phil Carson and says, "man, Twisted Sister, that's all you hear back in New York." Carson saw the show and the next day he showed up at the Marquee Club, which is this place that makes the worst clubs on Long Island look like palatial estates!

RS: That's the club that's on the Who poster inside *Live At Leeds*.

JJ: The Marquee! Everyone has played there, I mean, the Beatles played there (ladies drink free!), The Stones have played there, you know, free Bud's before 10!! AC/DC have played Tuesdays there for nine months! Everybody has played there. It's a rite of passage, you must die at the Marquee Club! So Carson comes down to the Marquee, sees us, tells our manager, "I want to sign 'em, I don't want to meet 'em, I want to

sign 'em!" And the rest, as they say, is history!

With the English market captured, "I Am, I'm Me" from *You Can't Stop Rock And Roll* was a British #1, and 1984 was Twisted's year to conquer America.

Stay Hungry flowed from Dee Snider's pen of plenty with a vengeance that said "look out America, are you ready for Twisted Sister?" The response was an unqualified "yes!" Tom Werman (of Motley Crue fame) claims production credit but all other success lay in the hands of the Sisters. Their videos, starring Animal House's Neidermeyer, propelled singles and the album beyond even what the extensive touring could do. Twisted are strong believers in giving their fans a great show, both on stage and in video. It's certainly paid off. At this printing over 2.7 million copies of *Stay Hungry* have been sold worldwide!

The overnight success of Twisted Sister has been more than 10 years in the making. Now the group can look back at the record companies rejections and years of playing sleazy clubs and smile. When they headline the stage of their hometown Long Island, Nassau Coliseum, it'll be more than a smile on the face of Dee Snider as he takes the stage in his "old lady" clothes and screams "This is Twisted Sister" — no one in the room will argue!

IN JEOPARDY

(As recorded by Roger Hodgson)

ROGER HODGSON

In jeopardy, in jeopardy
I feel I'm about to cry
In jeopardy, in jeopardy
Oh tell me the reason why
In jeopardy, in jeopardy
I'm watching the feeling grow
In jeopardy, in jeopardy
Oh tell me I want to know
In jeopardy, in jeopardy
The writing is on the wall
In jeopardy, in jeopardy
I can't seem to sleep at all
In jeopardy, in jeopardy
We utter a lonely cry
In jeopardy, in jeopardy
Who cares if we live or die.

Who's in your mind
Who's in your conscience
Part of the crime
Part of the nonsense
Do what we can
Pray for tomorrow
Living our lives
Watching, waiting, feeling
As much as we can.

In jeopardy, in jeopardy
So where is the golden age
In jeopardy, in jeopardy
We're ready to turn the page
In jeopardy, in jeopardy
It's getting so out of hand
In jeopardy, in jeopardy
I wish I could understand.

Who's in your mind
Who's in your conscience
Part of the crime
Part of the nonsense
Do what we can
Pray for tomorrow
Living our lives
Watching, waiting, feeling
As much as we can.

Who's in your mind
Who's in your conscience
Part of the crime
Part of the nonsense
Do what we can
Sing for tomorrow
Living our lives
Watching, waiting, working, playing, singing, dancing,
running as fast as we can.

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TRAGEDY

(As recorded by John Hunter)

JOHN HUNTER

It's three A.M.
Can't fall asleep
This must be loneliness
The night is black and deep.

Oh it's just no use
Hangin' on
I'm a mess since you're gone with my love.

I'm breakin' down
Come off the wall
It's been so long since we talked at all.

Such a sad excuse
Be a man let it go
Understand that it's gone.

Everyday's just another page in this tragedy
Everyday's just another page in this tragedy.

Baby please take me back
I'd give my soul to get us back on the track.

But it's just no use
Hangin' on like a fool
Like a dog when you're gone.

Everyday's just another page in this tragedy
Everyday's just another page in this tragedy.

It's a cryin' shame
This shape I'm in
I just stop cryin' and I start again
Each day's the same
More memories and sorrow
But if you don't wanna love me baby
Where is tomorrow.

Oh baby please remember me
Have you forgotten how you worshipped me.

I will set you free
Makin' love
I'm a fool
You won't talk to me now.

Everyday's just another page in this tragedy
I can't believe that I've been replaced
In your fantasies.

Oh baby, baby, baby, baby.

Here comes the sun but it's always gray
'Til you come back to me
Everyday's just another page in this tragedy.

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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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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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Book Review

by JoAnn Sardo

THE ROLLING STONE REVIEW 1985

Edited by Ira A. Robbins
1985 Rolling Stone
Press/Charles
Scribner's Sons
\$22.50 hardcover;
\$11.95 paperback

Covering the time period from October 1, 1983 to September 30, 1984, *The Rolling Stone Review 1985* calls itself "the definitive chronicle of the year's rock action," but that's not what it is.

What this book is, is an informative, interesting and often humorous look back at what was going on with the rest of the music world, while Michael Jackson and MTV were becoming national symbols of truth, justice and the American way.

The book opens with Milestones, giving a day by day account of both the significant and the insignificant that helped to make the year in music bearable or unbearable, depending on where you're sitting. Significant example: On April 1, soul great Marvin Gaye was shot to death and his father was arrested and charged with the murder. Insignificant example: On November 4, Psychic TV played their first U.K. gig at Prestwich Mental Hospital in Manchester.

The next section, Bands Of The Year, features the 25 bands and/or artists who made an impact on the shape of music during 1984. Readers may not agree with the list, but they weren't asked their opinion, so it doesn't really matter. Anyway, there were some shoo-ins: Michael Jackson, Prince, and Bruce Springsteen, as well as some surprises: the Smiths, Los Lobos and Art Of Noise.

In quick succession, Picks For '85 (Bangles, Bronski Beat, General Public), Producers Of The Year (Arthur Baker, John "Jellybean" Benitez) and Directors Of The Year (Bob Giraldi, Mick Haggerty), give even more beef to this already jam packed book.

A little human interest is served up in the next section titled "What's the

most interesting thing that happened to you in 1984?" Some of the more eloquent answers (Susanna Hoffs, Bangles and Jason Ringenberg, Jason and the Scorchers) will hold the reader's attention. On the other hand, Pete Buck from R.E.M. saying "Getting my shower fixed," will probably not win any excitement awards.

The Rolling Stone Review 1985 also gives capsule reviews of more than 700 albums from practically everybody that released an lp in 1984. Then, to take it one step further, the book lists every album released in 1984. Since video is what's happening these days, they also review most of the commercially-released rock videos of 1984.

Since they were really getting into the review section, they also threw in several pages of book reviews released during the year, with many of the Michael Jackson unauthorized stuff being left out, because, honestly, how much was left to say after the first six MJ books?

The Rolling Stone Review 1985 also covers the big entertainment stories of 1984, including the Jacksons Victory Tour and the exciting breakdown of barriers between black and white music. The crossover kings (and queens) of the year were people like Michael, Prince, Lionel Richie and Tina Turner.

Heavy Metal also gets several pages in the spotlight and are judged in four categories: noise, playing,

singing, and content. Van Halen and Dio scored the highest points, getting an 18 out of a possible 20. Great White and Saxon scored the lowest with an eight and a seven respectively.

After spotlighting what's going on musically in various cities across the country, the book moves on to the Year In Pictures. This is no big deal, so let's move on past it.

Next comes Quotes Of The Year, and once again, we're given the good, the bad and the downright ugly. Example of the latter: Grace Slick letting it be known that "I can't sing and throw up at the same time." Enough said about this.

The Critics' Poll section is compiled from a "consensus of opinion obtained by having some of North America's most respected scribes offer a possible scenario for the future of rock 'n' roll." It's interesting, it's amusing and will undoubtedly cause more than one argument.

Coming down the home stretch is the section titled Ephemera. This word alone will send many readers running to their pocket Webster's. After they realize what it means, they will enjoy this section. Closing out the book is a list of all the albums and singles that achieved gold and platinum status in 1984.

All in all, *The Rolling Stone Review 1985* is great for the coffee table or the bookcase. Just make sure you read it first, because it's got a lot of good stuff in it.



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deep inside and many cause depression, fatigue and general
grouchiness. In most cases, watching others eat what
you cannot. Seeing others sit relaxed while you must endure
the hardships of strenuous exercise, being forced to some
rigid discipline, while others are free to enjoy themselves;
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JULIAN LENNON

"I want to keep the name going but in my way. No one can top what my dad did, especially me, but I want to keep the Lennon name singing and writing and playing."



There is no alternative; the call of music is clearly in his blood.

With these words, Julian, son of the late John Lennon, started to write his own story in the music history books.

So far, his efforts have resulted in a single and an album, both titled *Valotte*, and both closing in on the top ten on the charts. Bearing a striking resemblance to his father, 21-year-old Julian also had a hit video from his single that was readily accepted by the MTV audience.

John Charles Julian Lennon was born at Selton General Hospital, Liverpool, on April 8, 1963. His parents, John and Cynthia, named him John after his father, Charles after Cynthia's father, and Julian because it was the nearest they could get to John's mother Julia. For both parents, those were heady days indeed.

Only three weeks before Julian's birth the Beatles had hit the number one position on the British charts with their second single, "Please Please Me." Three days after Julian's birth, their third single, "From Me To You," was released, and the astonishing trail of record-breaking events that was to catapult John Lennon and the Beatles into international fame had begun.

For Julian, infant years and childhood meant homes in transit, as

John and Cynthia coped with the hurly burly and remarkable speed of Beatlemania. Since Liverpool could not contain the Beatles, Julian and his parents moved to London when he was a year old. They first lived in a flat in West Kensington, and then as the gathering fans made it increasingly difficult for a mother and child to climb the stairs in peace, the Lennons moved to Weybridge, Surrey.

These were trying times for Julian's mother. "At first," she recalled, "I was told to keep a low profile, to put it mildly. It wasn't considered good for the Beatles' image for John to admit to having a wife, and certainly not a child." But as the private lives of the Beatles became increasingly public, Julian was accepted, if not paraded.

Julian was only five years old when John and Cynthia were divorced in November, 1968. The next spring, John married Yoko Ono, and Julian was back living in Cheshire with his mother. His school was Kingsmead, Hoylelake. It was at Hoylelake that Julian forged a crucial friendship. Another pupil, Justin Clayton, shared Julian's enthusiasm for old rock 'n' roll songs like "Roll Over Beethoven," "Kansas City," and "Rock Around The Clock." Julian was keen enough to enroll for guitar tuition at school, and it wasn't long before he and Justin were forming a schoolboy group.

Julian and Justin played their

first date at a school entertainment evening, and the ball was rolling. (Julian had the glory of playing with a guitar that was a Les Paul copy, which his father had given him for Christmas when he was 11.) Neither of them knew, at that early age, that seven years later they would be launched into a professional career.

"It was too early for us to think anything definite, on those lines," noted Julian. "We were too busy at school; and when I went to Ruthin, Justin went elsewhere. So we weren't able to continue making music during school days." The friendship, however, did carry on.

By the time Julian was 17, he and Justin had jammed around with other musicians. At the time, the British press mistakenly reported several rumored names for a Julian-Justin group, including The Lennon Drops. Then, the news that shook the world on December 8, 1980 — that John Lennon had been murdered outside his New York home — struck a deep and bitter blow inside Julian. Within two days, Julian was on a plane to New York City, where he spent several weeks with Yoko and son Sean.

Several months later, Julian, now living in a London flat, hit the "young socialite scene" — visiting the clubs, being exploited and exposed, and generally living it up. It was not the happiest of periods for him, but his behavior was perhaps the natural



Julian Lennon marked his television debut in *The News That Rocked '84*, an hour long television special that aired early in 1984. Reviewing the script with Julian are (L. to R.) his manager, Dean Gordon; Exec. Producer Denny Somach; Atlantic V.P. media relations, Perry Cooper; and Exec. Producer Cyndy Drue.

reaction of a teenager who was being put in the spotlight as the "son of a murdered legend."

Not surprisingly, Julian sought refuge in music. Contrary to any belief that he was supported by outside funds, there followed many hard-up months in flats in the Notting Hill area of London. It was there that he gradually gathered around him a commune of musicians.

During much of 1981 and 1982, Julian veered toward the piano, but was not completely happy about the synthesizer bands dominating the trendy rock scene. For some 18 months, he contemplated the route his music should take, as well as the flak he could expect if he launched himself into music as a career. There was no alternative, however: the call of music was clearly in his blood.

Julian began to see his future role, as a songwriter and a singer, as an essential family continuation of what his father had done before him. But while he readily admits a love for so much of his father's work and his unique voice, acknowledging the influence it has had on him, Julian strives for individuality.

With this in mind, in 1983, Julian's manager, Dean Gordon, sent a tape of his songs to Tony Stratton Smith, Chief Executive of the U.K.-based Charisma label. Stratton Smith was so impressed by both the quality of Julian's writing and his strong per-

formance that a recording and publishing contract was promptly signed. In North America, Julian was introduced to Atlantic Records Chairman Ahmet Ertegun, who was equally taken by Julian's musical talents. As he commented, "Julian clearly has a unique gift which enables him to continue a musical tradition and at the same time forge his own thoroughly personal style."

Early in Julian's career, the decision was made not to rush anything. He was advised to prepare for a career in music, rather than jumping into live appearances or instant singles. So Julian and his fellow musicians (guitarists Justin Clayton and Jamaican-born Carlton Morales) took up temporary residence in the remote Manoir de Valotte, a beautiful French chateau tucked away near the town of Nevers. There, Julian worked for three months on writing songs and making demo tapes. He had to; there was nothing else to do, apart from the occasional pursuit of a favorite hobby, motorcycling.

The nurturing of Julian's debut album, *Valotte*, entered a crucial final stage. While writing songs in England and France, Julian had become a big fan of the production work of Phil Ramone (Billy Joel, Paul Simon and many others). So he asked if it might be possible to interest Ramone in producing his first album. Upon hearing Julian's remarkable demo tapes, Ramone

enthusiastically agreed to take on the project.

Valotte was recorded at several studios in New York as well as the famed Muscle Shoals Sound Studio in Alabama, where Julian, Justin and Carlos were joined by a group of brilliant supporting players. The result is a first album of uncommon depth and quality. Julian's songs emerge as introspective, yet capable of raw energy and drive, with a powerful lyricism spawned by a fertile imagination. It is, all in all, an entry into the public music arena like few others in recent years.

Although he has yet to plan a concert tour, Lennon appeared live at the American Music Awards in late January singing his hit "Too Late For Goodbyes." It was appropriate that this talented young man performed one of his own songs considering that the show closed with the entire group of entertainers present at the awards singing a John Lennon/Paul McCartney tune, "Let It Be."

Julian Lennon is prepared for those who will criticize him for following in the footsteps of a genius father. "I'm ready for all that. I just want people to judge the music without prejudice." When asked what he thinks his father might say about his decision to be a musician, Julian comments, "I think he'd say, 'Do it, but don't blame me.'"

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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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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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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George Holz

WHY CAN'T I HAVE YOU

(As recorded by The Cars)

RIC OCASEK

Dreamy lips set in motion
Flashing
Breathless hush pounding soft
Lasting
Glossy mouth taste untamed
Moving
Carousel
Up and down
Just like you.

Oh baby
Just one more time to touch you
Just one more time to tell you
You're on my mind.

Baby why can't I have you
You're breaking my heart in two
You know what I'm going through
Oh baby why can't I have you.

Candy smile all the while
Glinting
Your eyes like mica
Lethal pout
Hinting
(Felt the pressure)
Ooh when I felt the pressure
Tight and warm softly striking
(Ooh tripped and stumbled)
I tripped and stumbled
I cling forever
I go all night.

Oh baby just one more time to touch you
Just one more time to tell you
I'm not so blind.

Baby why can't I have you
It's breaking my heart in two
You know what I'm going through
Oh baby why can't I have you.

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Pick Of The Litter

by Rich Sutton

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

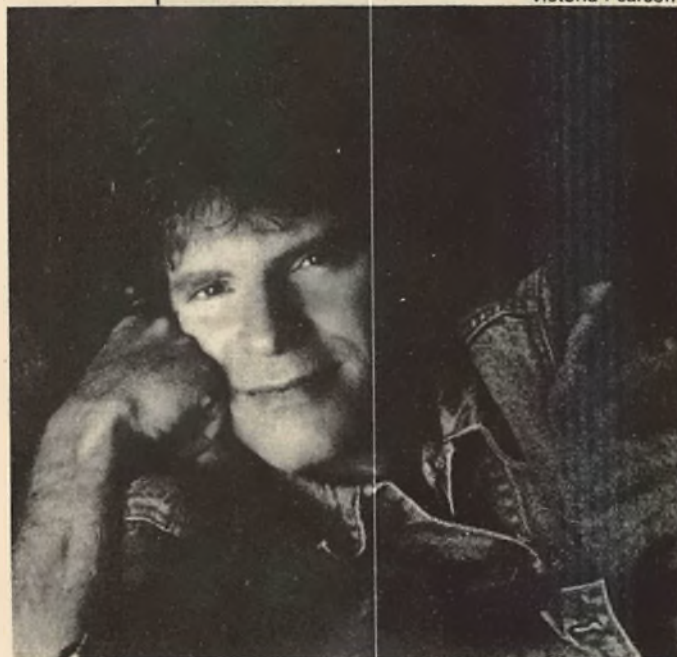
\$\$\$½ Perfect Strangers

Deep Purple
Mercury/PolyGram

Most reunion projects, like this *Perfect Strangers* record from Deep Purple, are doomed to failure almost from the outset. Whatever the pratfalls are when getting together some old mates for another go 'round, Deep Purple has avoided them on a record that will delight fans of their *Machine Head* era music and surely bring new people over to the Deep Purple camp.

The barely hidden sexuality of "Knocking At Your Back Door" rolls out the carpet on side one of *Perfect Strangers* with a haunting intro and some blazing Ritchie Blackmore guitar leads that justify the song's seven-minute length. Seemingly unaware of the new "rules" of 1980's heavy rock, skirting current conventions and using time-worn *Deep Purple* techniques gives *Perfect Strangers* another edge on its metal competition.

Victoria Pearson



\$\$\$\$½ Centerfield

John Fogerty
Warner Bros.

When Bob Seger inferred in "Old Time Rock And Roll" that no one could write those great rock songs anymore, he obviously hadn't anticipated the return of John Fogerty. The former leader of Creedence Clearwater Revival, Fogerty walks onto center stage after a hiatus that's lasted nearly 10 years. His latest solo record carries the Creedence torch proud and high.

From the "Run Through The Jungle" opening riffs of "The Old Man Down The Road" to Fogerty's crack at an "American Pie" type anthem, "I Saw It On TV," *Centerfield* is loaded with surprises. Fogerty steals nearly every familiar rock and roll lick — but since they're mostly his, it's all in good fun. With John Fogerty in *Centerfield*, 1985 ought to be a great season for rock and roll!



Brian Arts

\$\$\$½ Make It Big
Wham!
CBS

All that's missing from *Make It Big* is a four color glossy poster of our two Wham! heroes. Complete with handclaps and echo chamber vocal choruses, "Wake Me Up Before You Go-Go" is the strongest disposable pop tune of the year so far. Their second single, "Careless Whisper" is a nicely crafted ballad that shows the tailside of this duo to be worth the toss of the coin. Magazine cover good looks and the ability to craft catchy pop hooks could keep Wham! in the top 10 for some time to come.

\$\$\$\$ Heartbreak
Shalamar
Solar/Elektra

Riding a career somewhat parallel to that of Prince's, Shalamar continues the bump and grind on their latest *Heartbreak*. Micki Free's guitar work, notably on "Amnesia" and "Dancing In The Sheets" rings

with the same rock riffs that the man with the purple coat employs so well. Other similarities abound. Not as brash as Prince with their lyrics, Shalamar isn't bashful either with their choice of words. Heavy bass lines and the deft production work of George Duke round out another strong work by Shalamar. Now get the band a movie and a motorcycle.

\$\$\$ Steeltown
Big Country
Mercury

Big Country may have avoided the sophomore jinx on their second lp, *Steeltown*, however they haven't produced the powerful, anthemic songs that dominated their debut *The Crossing*.

The strongest efforts here are the two lead tracks, "Flame Of The West" and "East Of Eden" — both reminiscent of "Fields Of Fire." Other tracks bog down, rather than benefit, from Adamson's obtuse lyrics. There's also a forced feel to some tracks that was absent on *The Crossing*.

Steeltown isn't a bad record but it is a disappointment. In the wake of *The Crossing*, almost any follow up was bound to be.

Carol Friedman



\$\$\$ Tina B
Tina B
Elektra

With the help of the production wizardry of Arthur Baker and the back-up vocals of Hall and Oates, Tina B explodes on this self-titled debut. Many of the musical lines that ran through Hall and Oates' *Big Bam Boom* are hinted at here — clearly the influence of hip-hop master Baker.

"Honey To A Bee" is a conventional dance floor tune dressed up with slick production and a solid rhythm track. "Ooh Baby" sounds more like a 1960's Phil Spector girl group song than a 1980's dance piece but is well-suited to Tina B's upper register voice. Although not as annoying as some of the high notes Cyndi Lauper reaches, Tina B's one problem is that of range. She uses the upper end of it too frequently and without varying it. It will be interesting to see what a few years will do for Tina B.

SSSS Arena
Duran Duran
Capitol

While critics the world over sharpen their pencils preparing for a verbal assault on Arena, Duran Duran continue to persevere in one area — pleasing their fans. These fans insist on danceable pop music played by androgynous looking boys dressed in lace and leather, and they get it. Forget the musicianship — tousle the hair, apply the make up perfectly and get the pose right.

Arena is made up of previously released Duran Duran tracks captured live. One new track, "Wild Boys," is accompanied by an interesting video showing the unshaven, very macho Simon Le Bon strapped to a windmill and repeatedly dunked in the water below. It's best described as a Quixotic situation considering the image has nothing to do with the song. It does, however, afford us a clear view at those high cheekbones.

Duran Duran is an acquired taste. If you've got it, pile your plate high. If not, choose your words carefully because waiting around the next corner is a Duranie yielding a spiked heel ready to pounce on any detractor. Good, bad or indifferent, Duran Duran has an amazing appeal to their fans and that's all that counts. Right?



Mike Owen

SSS½ Warming Up To The Ice Age

John Hiatt
Geffen

John Hiatt is an artist who's next to impossible to pigeonhole. Through the '80s, Hiatt has made one solid album after another with little success and even less recognition. We'll take a gamble by saying that *Warming Up To The Ice Age* will change that.

"The Usual" starts side one in a sloppy barroom style that disappears completely on "The Crush" — which sounds like Donald Fagen and Walter Becker might've been at the controls. Elvis Costello joins in with vocal assistance on "Living A Little, Laughing A Little," yet another song that defies categorization.

Comparisons do little good with John Hiatt. For arguments' sake take Joe Ely's voice, toss in a liberal dose of Tom Petty's styling and add Steely Dan production, then you'll get an idea why *Warming Up To The Ice Age* may be one of the year's most interesting albums.



\$½ 20/20
George Benson
Warner Bros.

How many do-di-do-do-do's in one George Benson album? Ever since the success of "Breezin'" Benson's moved away from the solid jazz guitar work that marked his early career and he's moved toward more of a Holiday Inn, lounge style of vocal performing. In fact, Benson has immersed himself so deeply in the mire of pop-schlock cliches that there's little good to say about his latest album 20/20.

"Beyond The Sea," with its big band feel is notable yet even with a solid musical performance, Benson's vocals barely drip from his palate. "Hold Me," the album's one instrumental, is noteworthy in that it doesn't suffer from Benson's singing.

George Benson is a talented musician with a silky smooth voice. Too bad you'd never know it from listening to 20/20.

NAUGHTY NAUGHTY

(As recorded by John Parr)

JOHN PARR

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

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

Naughty naughty
Loud and bawdy
T-t-t-tease me
Take it easy
Hug and squeeze me
Naughty, naughty, naughty
I'm a naughty, naughty guy.

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

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

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

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

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

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

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

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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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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
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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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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THE HEAT IS ON

(From the Paramount Motion
Picture *Beverly Hills Cop*)

(As recorded by Glenn Frey)

HAROLD FALTERMEYER
KEITH FORSEY

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

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

The heat is on
The heat is on
The heat is on
It's on the street
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 yeah
The heat is on
The heat is on
Burning, burning, burning
It's on the street
The heat is on.

The shadow's high
On the darker side
Behind the doors
It's a wild ride
You can make or break
You can win or lose
That's a chance you take
When the heat's on you
And 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.
(Repeat chorus)

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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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Brian Arts © D.P.A.

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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Paul Alford

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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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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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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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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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 la
Well it's a pink world.

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Micki Free

Delisa Davis

Howard Hewett

Randee J. Nicholas

Howard Hewett was just starting to tell me how he joined Shalamar when his voice trailed off. "You'll have to excuse me," said Howard, who was at home in Akron, Ohio, watching a boxing match on TV. It seems Donald Curry just leveled his opponent's nose.

But Howard didn't let all of the blood on his color TV screen phase him. He went right on talking. "I could see the potential there," he noted of the group he joined just before the turn of the decade. Shalamar has amassed three gold albums and is on two of the hottest movie soundtracks, *Footloose* and *Beverly Hills Cop*. "We've become a real strong entity in the business. That's what I've always strived for."

On the night before they left for Germany, Shalamar played a concert at one of the inaugural balls in Washington for President Reagan. Shalamar, which includes Hewett, Micki Free and Delisa Davis, will tour the United Kingdom before they come back and begin a major U.S. tour. The rhythmically charged

"My Girl Loves Me" is Shalamar's new single and they've released it with an accompanying video.

Touring Europe brings back memories of the year and a half Hewett spent touring there with the group Beverly Hills. When he came home and was doing session work for Motown, he accepted a second offer to join Shalamar. "They got in touch with me on a Friday," he recalls of his whirlwind weekend. "I gave 'em my answer that Saturday when I went to Dick Griffey's house, the owner of Solar Records, and sang the first verse of Peabo Bryson's 'Feel The Fire' a cappella.

"That night," he continues, "I was on the plane to Jersey, hooked up with the group Sunday. We rehearsed all day during Sunday. The next day, Monday, we did a TV show. So you know it was like a bit-bam-boom, showtime kind of thing. It was one of the most important weeks of my life. And you know, the rest as they say, is history."

An Interview With

Howard Hewett of Shalamar

by Steve Wosahla

Steve Wosahla: One thing you can say about Shalamar since you joined is that the group has had longevity. And that's counting some of the personnel changes along the way.

Howard Hewett: The whole name of the game is longevity. There's been a lot of people, and there probably will be more, that put something out

there that hits real big. But the key to the whole thing is longevity. "How long can you last out there?" For Shalamar, in the limelight and in the strong consistent light, it's been since '79 which is almost six years. To be highly profiled and visible in a period that we just went through with changing members was very important. Hopefully Howard Hewett, Micki Free and Delisa Davis are here to stay.

SW: Last year you got "Dancing In The Sheets" on the soundtrack of *Footloose* and now "Don't Get Stopped In Beverly Hills" is on the *Beverly Hills Cop* soundtrack. Did they ask you to write "Don't Get Stopped..." just for the movie?

HH: We wrote that specifically for the movie. Gerald Buzzy, who heads MCA in Los Angeles, heard two of the tunes we were doing for the *Heart-break* album — "Melody" and "Erotic Affair" and I think he heard "Deceiver" at the same time. When he heard them, he said, "Oh man, this is some great stuff. This is the kind of stuff we're looking for." He said he was looking for music for the *Beverly Hills Cop* movie. We checked it out and the next day we came up with "Don't Get Stopped In Beverly Hills."

SW: How did you like the movie?

HH: I loved the movie. That's one of the best movies that's out now. It's the best movie Eddie's (Murphy) ever done.

SW: Did you get to meet him?

HH: I know Eddie. We hang out sometimes. We've known each other for a while.

SW: When did you first meet him?

HH: I first met Eddie when he was on his "Delirious" tour. He came to the Amphitheater (in Los Angeles) and afterward they had a party for him. He came down and I was standing there with my girlfriend at the time. And he walked by and I said, "Say Ed, you really make me laugh" and he said, "Yeah man, you really make me dance." From that point on we were bustin' out laughin' and we would hang out. He hangs at this club Micki and I go to in L.A., El Pravado. We call it "The Club," "The Watering Hole" and a whole bunch of different things. He'll come there just about every Monday night when he's in town. We'll hang and party. He's cool.

SW: When he's not performing, is he more serious or is he somewhere in the middle?

HH: Sort of in the middle. He's more



Randee St. Nicholas

serious of course than when he is onstage because that's his job: to be funny. But he's a serious guy. He has some real serious outlooks on life.

SW: What do you like most about him as a person or a friend?

HH: I guess his sincerity.

SW: You and George Duke, who wrote "Amnesia" on the new Shalamar album, have been writing for a while, haven't you?

HH: For a couple of years, yeah. We did some things on the number two Clarke-Duke project and a duet for Jeffrey Osborne.

SW: Do a lot of people ask you to write songs for them?

HH: A lot of people ask you to write together but you've got to be careful. You have to pick and choose the people you're going to be most creative with. You can try and write with everybody but I find that there are some people who you're just not creative with and no matter how hard you try, your creative flow just doesn't happen. With other people, you just sit down and it's like rain. It just falls out of the air.

SW: How do you know who's gonna work or not?

HH: Well, you have to just sit back and see who you're most creative with. I find with George it's real easy although sometimes we'll get together and end up just kidding around all night long. He has a wine

cellar in the basement of his studio. He's really into the vintage wines. Sometimes we'll go in there starting to write and we'll end up getting drunk.

SW: Are there any people you'd like to write with?

HH: I've never met him yet but I've admired his work for a long time, a producer named Arif Mardin. He does all of Chaka Khan's stuff. He's serious. I'd like to write with him. Of course, I would have liked to have had two, three or four of my songs on *Thriller*. I think every writer's dream would have been to get on *Thriller*. Just one tune on the *Thriller* album would have been great.

SW: I think James Ingram had his hand in there somewhere. He wrote "P.Y.T." with Quincy Jones.

HH: Yeah, he did.

SW: Have you known each other for a long time?

HH: I've known James since I was 15 years old. He's from Akron. When I first got to L.A., I hung out with him. This was in '76. I ran around with him all day long. He's really one of the most hustling guys I've ever met in my life. Now we live two minutes from each other in Hancock Park in L.A. We stay in contact all the time. Lately I've been thinking of relocating to Florida. I'll always still keep a place in L.A., but for the serious house and serious space, I've been thinking a lot about Miami.

SOUL SECTION



Klymaxx

Darius Anthony



Dionne

43/At Last You're Mine

41/Borderlines. The

43/Edge Of The Razor

42/Heartbeat

44/He's A Cobra

42/Jungle Love

41/N' Jtshift

40/Obsession

43/Out Of Control

42/Private Dancer

39/Rhythm Of The Night

40/This Is My Night

39/This Is Our Night

39/When The Rain Begins To Fall

44/Yo' Little Brother

Grandmaster Flash



Anthony Barboza

RHYTHM OF THE NIGHT

(As recorded by DeBarge)

DIANE WARREN

When it feels like the world is on your shoulders
And all of the madness has got you going crazy
It's time to get out
Step out into the street
Where all the action is right there at your feet
Well I know a place where you can dance the whole
night away
Underneath electric stars
Just come with me and we can shake your blues right
away
You'll be doing fine once the music starts.

Ho feel the beat of the rhythm of the night
Dance until the morning light
Forget about the worries on your mind
You can leave them all behind
Feel the beat of the rhythm of the night
On the rhythm of the night.

Out on the street now the party's just beginning
The music is playing a celebration's starting
Under the street lights

The scene is being set
A night for romance
A time for won't forget
So come join the fun
This ain't no time to be staying home
Ooh there's too much going on
Tonight is gonna be a night like you've never known
Gonna have a good time the whole night long.

Ho feel the beat of the rhythm of the night
Dance until the morning light
Forget about the worries on your mind
You can leave them all behind
Feel the beat of the rhythm of the night
Oh the rhythm of the night whoa.

Come join the fun
This ain't no time to be staying home
Ooh there's too much going on
Tonight is gonna be a night like you've never known
We're gonna have a good time the whole night long
Oh feel the beat of the rhythm of the night
Dance until the morning light
Forget about the worries on your mind
You can leave them all behind.

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WHEN THE RAIN BEGINS TO FALL

(As recorded by Jermaine Jackson
and Pia Zadora)

MIKE BRADLEY
PEGGY MARCH
STEVE WITTMACK

Like the sand can seep right through your fingers
So can all your days
As those days go by
You'll have me there to help you find the way I feel
with you
I know it's gotta last forever.

And when the rain begins to fall
You'll ride my rainbow in the sky
And I will catch you if you fall
You'll never have to ask me why
And when the rain begins to fall
I'll be the sunshine in your life
You know that we can have it all
And ev'ry thing will be alright.

Time goes by so fast you've got to have a dream to just
hold on
All my dreams of love began with the reality of you
And I believe that all our dreams will last forever.

(Repeat chorus)

Though the sun may hide
We still can see the light that shines for you and me
We'll be together all that we can be.

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THIS IS OUR NIGHT

(As recorded by Staple Singers)

GARY GOETZMAN
MIKE PICCIRILLO

This is our night
This is our night for love
This is our night
This is our night for love.

Call it my sense of intuition
But I feel something special coming on
All the stars are in position
My attraction for you is so strong
There's no use denying the feeling
Baby what took you so long.

This is our night
This is our night for love
This is our night
This is our night for love.

My extrasensual perception
Won't have to say anymore
I know what this evening is for.

This is our night
This is our night for love
This is our night
This is our night for love.

This is our night
This is our night for love
This is our night
This is our night for love.

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OBSESSION

(As recorded by Animotion)

HOLLY KNIGHT
MICHAEL DES BARRES

You are an obsession
I cannot sleep
I am a possession unopen at your feet
There is no balance, no equality
Be still I will not accept defeat
I will have you yes I will have you
I will find a way and I will have you like a butterfly
A wild butterfly
I will collect you and capture you.

You are an obsession
You're my obsession
Who do you want me to be
To make you sleep with me
You are an obsession
You're my obsession
Who do you want me to be
To make you sleep with me.

I feed you and drink you
By day and by night
I need you, I need you by sun and candlelight
You protest you want to leave
Stay there's no alternative
Your face appears again I see the beauty there but I
see danger
Stranger beware of circumstance in your dreams
Your obsession is not what it seems is.

You are an obsession
You're my obsession
Who do you want me to be
To make you sleep with me
You are an obsession
You're my obsession
Who do you want me to be
To make you sleep with me.

My fantasy has turned to madness
And all my goodness has turned to badness
My need to possess you has consumed my soul
My life is trembling I have no control
I will have you
Yes I will have you
I will find a way and I will have you like a butterfly
A wild butterfly
I will collect you and capture you.

You are an obsession
You're my obsession
Who do you want me to be
To make you sleep with me
You are an obsession
You're my obsession
Who do you want me to be
To make you sleep with me
You are an obsession
You're an obsession.

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Gordon Munro



THIS IS MY NIGHT

(As recorded by Chaka Khan)

MIC MURPHY
DAVID FRANK

Put on your makeup
It's time to wake up
The owners of the night are calling you
You're ready and willing
Pull out the happy feelings
There's something special in the air for you.

The night is mine
I'm gonna keep it just right
An angel is my pocket ride
Oh it feels so right
This mirror's telling no lies
I'm gonna let this magic shine.

This is my night
I'm gonna do it just right
I'm gonna let this magic shine
This is my night
I'm gonna do it just right
I'm gonna let this magic shine.

I feel like winning
I don't know the reason
But something tells me to let it ride
Got me rocking and reeling
I don't know what the deal is
There's something special I just can't describe.

The night is mine
I'm gonna keep it just right
On my way to paradise
It feels so fine
Feels just like the first time.

I'm going all the way this time.

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NIGHTSHIFT

(As recorded by The Commodores)

DENNIS LAMBERT
WALTER ORANGE
FRANNE GOLDE

Marvin he was a friend of mine
And he could sing a song
His heart in ev'ry line
Marvin sang of the joy and pain
He opened up our minds
And I still can hear him say
Aw talk to me
So you can see
What's going on.

Say you will
Sing your songs forevermore (evermore)
Gonna be some sweet sounds comin' down

On the nightshift
I bet you're singin' proud
Oh I bet you pull a crowd
Gonna be a long night
It's gonna be all right
On the nightshift
You found another home
I know you're not alone
On the nightshift
Oh you found another home
I know you're not alone
On the nightshift.

Jackie (Jackie) hey what'cha doin' now
It seems like yesterday
When we were workin' out
Jackie (Jackie oh) you set the world on fire
You came and gifted us
Your love it lifted us
Higher and higher keep it up
And we'll be there at your side.

Oh say you will
Sing your songs forevermore (evermore, evermore)
Gonna be some sweet sounds comin' down

On the nightshift
I bet you're singin' proud
Oh I bet you pull a crowd
Gonna be a long night
It's gonna be all right
On the nightshift
You found another home
I know you're not alone
On the nightshift.

(Repeat)

Gonna miss your sweet voice
That soulful noise
On the nightshift
We all remember you
Ooo the songs are comin' through
At the end of a long day
It's gonna be okay
On the nightshift
You found another home
I know you're not along
On the nightshift.

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THE BORDERLINES

(As recorded by Jeffrey Osborne)

RAYMOND JONES

Hey the borderlines
They're closing on the other side
With her love on my mind.

I was just a workin' man
Workin' overtime in a foreign land
Try'n' to make a deal but knowing of thin paper walls.

I met her in a small cafe
We shared some time over Beaujolais
Within a short span of time
We fell in love.

Hey the borderlines
They're closing on the other side
With her love on my mind.

We shared our body love through the night
And although we knew the end was in sight
We never stopped to think our love might not be.

Borderlines
They keep her love from me
Borderlines
Could say what I can see
Borderlines
Can tell me what can be
Borderlines
They will not control me no.

Borderlines
Could keep her heart from me
Borderlines
Could say what I can see
Borderlines
Won't tell me what will be
Borderlines
They will not worry me no
They won't worry me.

Hey the borderlines
They're closing on the other side
With her love on my mind.

So we devised a working plan
A new disguise to fool any man
'Cause that's the only way
That we could be wed.

And once we saw arrangements were made
We knew that we could not delay
Authorities were hot on our trail
As we got away.
(Repeat chorus)

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HEARTBEAT

(As recorded by the Dazz Band)

BOBBY HARRIS
REGGIE ANDREWS

Listen to your heartbeat oh baby oh girl
Listen.

The minute I saw you
I knew that I had to have you then
You looked right back at me
That's when I felt the magic
Sometimes the mind might play a game
Don't wanna play games with ya baby
I want this to be real
And if you will no cheap thrill
Want this to last forever and ever
So baby be still
Listen
Listen girl to your heartbeat, heartbeat
Needing and beating
Beating and needing me
Listen to your heartbeat, heartbeat
Just follow your heart.

Are you having problems
Expressing the way you feel about me
I'm sure I can solve them
And we can be as one
Reach out I'll be there
Can't you see I wanna touch you baby
Don't be afraid of your feelings no
Take my love we're in a flow
Promise it will never be a puzzle baby
So girl if you will oh.

Listen, listen baby to your heartbeat, heartbeat
Listen, listen baby to your heartbeat, heartbeat
Just follow your heart
I'm taking you to the stars
No need for you
To tremble when I touch you
Girl you know how much I want to be with you
Make love to you baby.

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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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OUT OF CONTROL

(As recorded by Evelyn "Champagne" King)

EUGENE JACKSON
JIMMIE DOUGLASS

Temperature's risin' so high
Guverin' everytime we touch
Ooh yeah you're getting hot
Lay it on me stay on me baby
Passion growin' hot
Too hot too handle
Oh I can't stand it
Burn it baby
Fire, desire
Do it baby no don't wanna stop
Groove on it
Move in on it baby.

Somethin's taken hold of me
I don't wanna stop no
You're hot on the spot
I'm losin' all control
Yeah, yeah, yeah.

Do it 'til you get it right
Out of control
Fire, desire
Do it 'til you get it right
Move in on it baby
Out of control
Burn it up
Burn it up.

Somethin's better so high

Turnin' me on with ecstasy
Rock me, drive me wild
Paralyzed, overdrive baby
Do whatever feels good
Hot to trot
Hot to handle
Sweet surrender
Whoa, whoa
Passion so tender
I never felt like this before
Do it right, live wire
Fire, desire
Move in on it.
Shake in the groove
Breakdown
So hypnotizin'
No handle on emotion
Spellbound
I'm so dangerous
I love it too
Burnin' baby, fire
Hot to handle
I can't stand it
Runaway with my emotion
Don't stop baby
Runaway emotion
So out of control
Oh so dangerous
Ah baby
Breakdown, breakdown.

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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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Inc.

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.

It's another slow dance
On the edge of the razor.

It's a blind date
With a heartache
Another stolen kiss
By the streetlight
We got all night
To make it worth the risk
In the end she'll be the one you're with
But tonight we're gonna run like fugitives
We can't help it
Got to.

Live fast
Gonna love hard
Take another chance
For the thrill of the danger
And it, it can't last
But we, we can't stop

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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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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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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



BEAUTIFUL BUST FOR YOU

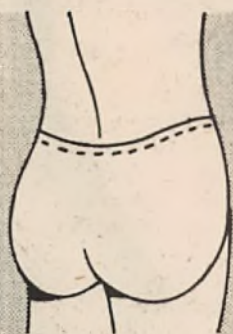
Thousands of women have discovered this Beneficial Body Creme with estrogenic hormones that helped them to a more alluring bust. The thrill of wearing sexy, low-cut gowns and bikinis has been the new experience of these women who have enjoyed cleavage as never before. Skin is left smooth and soft and 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

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



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



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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 75c 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. 49T, P.O. Box 1490, Pompano Beach, Florida 33061.

Charley Pride



Twenty years is a long time in anyone's life. In the life and career of a performer, it is usually more like an eternity.

The average life expectancy of a recording artist is three years in pop music, longer in the country field. But how many singers who were making hit records in the '60s can be remembered, much less still seen in concert and heard on the radio today?

One of the few, and one of the least likely to be here today, by all normal standards, is Charley Pride, son of the soil and country singer by gift of voice.

Pride, who is celebrating his twentieth anniversary as a star performer, and his twentieth anniversary on RCA Records, leaped the highest hurdle in country music when he did a Jackie Robinson and broke the color barrier. Astounding and strange is that despite his string of hit records, and the millions of dollars he earns in live shows, not another black has joined him in the ranks of country stars. Hundreds of hours have been spent along Music Row in Nashville trying to figure out

why, but if anyone has found the answer they sure haven't done anything with it.

Twenty long years ago saw Charley Pride, a strapping 6'1" semi-pro baseball player and part-time musician opening shows for the country talent that was passing through Helena, Montana. One night, appearing on a show with Red Sovine and Red Foley, Pride sang the immortal "Lovesick Blues." The pair were so impressed with his ability that they suggested an audition in Nashville. A recording session was put together and Chet Atkins, another legend in country music, brought the resulting tape to the brass at RCA Records who signed Pride to a contract. Years later, Atkins cited Pride's signing as "the most socially significant one" he made during his long tenure at the head of RCA-Nashville.

When Pride's first single, "Snakes Crawl At Night" was released, it went blind to the radio stations. No publicity pictures of the singer were seen until the record had established itself as a hit. Of course, when Pride's face became publicly known, some stations, to their disgrace, stopped

playing the record and wouldn't play Pride's subsequent releases. Who remembers the names of the stations or the decays involved?

In 1967, Pride added to his list of firsts/his appearance on the Grand Ole Opry.

Although he likes to downplay his importance in the music world, his low-key, straight-ahead style speaks loudly for its ownself. As an industry leader Pride has shared the spotlight and been instrumental in the careers of such country artists as Dave and Sugar, Ronnie Milsap, Gary Stewart, Johnny Duncan, Johnny Russell as well as Sylvia and Janie Fricke among others.

After living with fame and success for many years, Pride's philosophy has remained basic and consistent. "Even though I appreciate the fame and adoration, I remember once I used to pick cotton, and I felt like even then I was somebody. I have the same feet, hands and heart like everyone else. I'm just blessed with a good voice."

Pride's expansive home in suburban Dallas, shared with his wife of 28 years, Rozene and depending on



who's home, their three children Angela, Dion and Kraig, is a far cry from the dusty cotton fields of Sledge, Mississippi where Pride grew up pulling a cotton sack for \$3.00 a day. Among the thousands of acres in his real estate holdings today is the 125 acre piece his father once worked to earn a big \$6.00 a day to bring home to 11 children.

At the age of 17 cotton was getting old, so Pride made a bid for a career in his first love, baseball.

He played in the Negro American League with Detroit and the Memphis Red Sox until entering the military in the late '50s. After the service he returned to baseball and saw a glimmer of the major leagues with the Los Angeles Angels, pitching and playing the outfield briefly in 1961. To this day Charley carries his love for baseball as a torch. Each spring he works out with the Texas Rangers. He keeps in shape by running, playing tennis and shooting a respectable game of golf (high 80's). Each year he sponsors the Charley Pride Golf Fiesta, a PGA Tournament Players Series held in Albuquerque, New Mexico. This tournament is a

fund raiser which is well on its way to raising one million dollars for cancer research.

Attracted to music along with baseball as a youngster, Pride learned songs by listening to the family radio, which was usually tuned to WSM in Nashville, then and now home to the Grand Ole Opry.

Pride's recollection goes "I was blessed with five senses same as anybody else, and I heard music on the radio, broadcast from the Grand Ole Opry, that appealed to my ears. I wasn't going to deny myself the enjoyment of that music just because of my environment, because people might ask, 'Why are you singing their songs?' After all, I didn't make society, I was born into it."

How well he has done with the gifts he was given:

31 gold albums; 4 platinum albums, one quadruple platinum; 20 years of hit singles; A gold single for "Kiss An Angel Good Morning"; Country Music Association "Entertainer Of The Year"; Country Music Association "Best Male Vocalist" twice; A Grammy for "Best Country Performance"; A

Grammy for "Best Sacred Performance"; The first Golden Opal Award for 1 1/2 million in record sales in Australia.

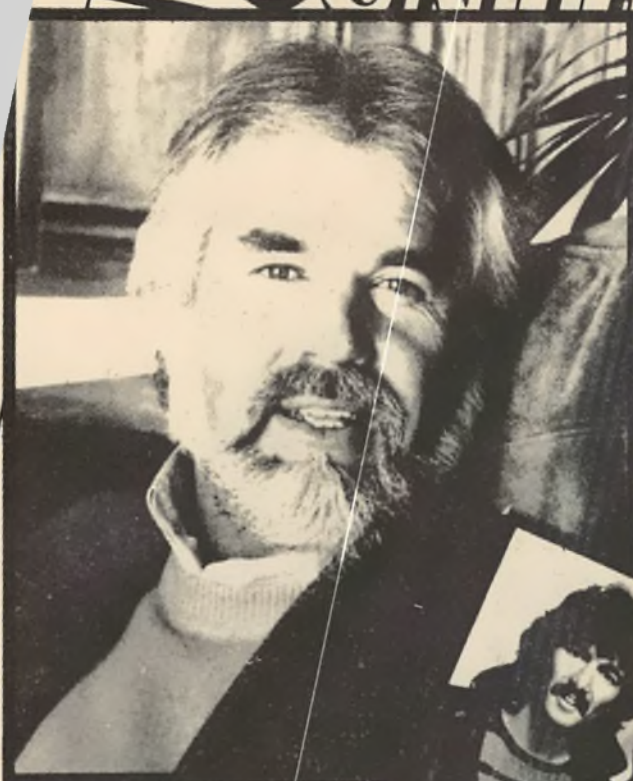
Pride has appeared on countless TV shows and has drawn millions of fans to his live concerts, including over one million people to his performances at the Houston Livestock Show and Rodeo at the Houston Astrodome.

After his first 20 years in show business, a rare achievement by itself, Pride looks to the '80s as the apex of his career. His involvement is in video projects, a new stage show and even more ambitious recording projects.

Charley Pride's great talent, other than the gift of his voice, is his ability to reach people and make them feel, and at the same time, keep himself straight and level as he travels on a very public road.

"We give them the lyric," says Pride. "The story of the man and the woman, the feeling of life and love itself. That's why I try to communicate in the most sincere way I can. It's the way I live."

COUNTRY SECTION



Kenny Rogers

59/Rollin' Lonely
63/Seven Spanish Angels
52/Smokin'
56/Somebody Should Leave
54/Step That Step
58/Walkin' A Broken Heart
59/We've Still Got Love
62/What Am I Gonna Do Without You
59/Wino The Clown
54/You Bring Out The Lover In Me
60/You've Got A Good Love Coming




Sawyer Brown

Greg Gorman

52/A Girl's Night Out
51/Cowboy Rides Away, The
52/Crazy
63/Crazy For Your Love
62/Daddy's Honky Tonk
54/Don't Call It Love
60/Greatest Gift Of All, The
62/Honor Bound
58/Hurry On Home
63/I Forgot That I Don't Live Here Anymore
56/I'm The One Mama Warned You About
66/I'm The One Who's Breaking Up
51/Let The Heartache Ride
65/Love You Right Out Of My Mind
65/Make My Life With You
56/Nothing Can Hurt Me Now
66/Oh, Lonesome Me



Dolly Parton



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GOOD NEWS FOR THOSE WHO BELIEVE!

HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches... protecting yourself against sickness... securing a new car, beautiful home, your own business... winning happiness and love... reading the thoughts of others... and much more! For example:

These words could bring you a vast fortune... more riches than you ever dreamed of:

"D— J— W— N— T— I— M— L—"

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!



Try this Chant for Riches (see page 53) without risking a penny. See details below.

Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y— k— I— y—". Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education. Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant:

"I n— p— u— l—"
Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M.'s wife left him and took their infant son. Lester turned to the Chant on page 28:

"I n— b— t— m— o— p— h— p—"
In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o— w— c— p— a— c— s— a— p—"
ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n— i— m— m— a— b— c— w— t— p— o— t— s— h—"
and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w— t— s— o— o— t— d— s— i— c— p— t— s—"
The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice

at Las Vegas used a special Mystic Chant.

The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives... Making a fortune in the stock market... Treating migraine headaches... Becoming a famous writer... Beauty... Getting a beautiful wife... Projecting your astral self to distant places... Achieving success in your own business... or anything else!

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THE COWBOY RIDES AWAY

(As recorded by George Strait)

SONNY THROCKMORTON
CASEY KELLY

I knew the stakes were high right from the start
When she dealt the cards I bet my heart
Now I just found a game that I can't play
And this is where the cowboy rides away.

And my heart is sinking like the setting sun
Settling on the things I wish I'd done
It's time to say goodbye to yesterday
And this is where the cowboy rides away.

We've been in and out of love and in between
And now we've played the final showdown scene
As the credits roll
The sad song starts to play
This is where the cowboy rides away.

And my heart is sinkin' like the setting sun
Settling on the things I wish I'd done
Oh the last goodbye's the hardest one to say
This is where the cowboy rides away.

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LET THE HEARTACHE RIDE

(As recorded by Restless Heart)

VAN STEPHENSON
TIM DUBOIS
DAVE ROBBINS

I've been watchin' him treat you bad
I've seen enough and it's makin' me mad
I don't know who he thinks he is
But his first mistake was leaving you like this all alone
'Cause I've got some moves of my own
And I won't do you wrong.

No sense sittin' here by yourself
When he's out runnin' with somebody else
You played the fool long enough
Now the time has come to even up the score
Now baby there's so much more
What are we waitin' for.

Let the heartache ride tonight
Put him out of your heart out of mind out of sight
He ain't worth worryin' your pretty blue eyes
Let the heartache ride tonight
Yeah let the heartache ride tonight.

Baby you can't stop losin' sleep
When I play for love I play for keeps
He's in for a big surprise
I can't wait to see the look in his eyes
When he finds out the hard way what it's all about
And he's the one who lost out.

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A GIRL'S NIGHT OUT

(As recorded by The Judds)

BRENT MAHER
JEFF HAWTHORNE BULLOCK

Friday finally came around
This girl's ready to paint the town
Tonight ain't nothing gonna slow me down.

I did my time working all week
Tonight's all mine tomorrow I'll sleep
I wanna hear a band with a country sound.

I've been cooped up all week long
I've been working my fingers to the bone.

It's a girl's night out
Honey there ain't no doubt
I'm gonna dance every dance til the boys go home
Well it's my night to rock
No punching that old clock
Ohh ain't no doubt

Lawdy it's a girl's night out.

Two step or the cotton eyed Joe
They can play 'em fast or they can play 'em slow
I can do 'em all
Just show me the floor.

You can give me a little bit of rock and roll
Or even a waltz with the lights down low
I'll still be dancing when they close the doors.

I've been cooped up all week long
I've been working my fingers to the bone.

It's a girl's night out
Honey there ain't no doubt
I'm gonna dance every dance til the boys go home
Well it's my night to rock
No punching that old clock
Ohh ain't no doubt
Lawdy it's a girl's night out.

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CRAZY

(As recorded by Kenny Rogers)

KENNY ROGERS
RICHARD MARX

Girl there are no words to say what I feel in my heart
You, you're on my mind night and day
And it hurts me when we're apart
When you're not here by my side
There is nothing in this world for me.
I guess I'm crazy
Crazy for you can't you see
And although you may think it's crazy
Here is where I want to be
I will always need your love.

Well now I can see every dream when I look in your eyes

And though things never are what they seem
There is one thing that I realize
That there's no doubt in my mind
We can make this love go on forever.

I guess I'm crazy
Crazy for you can't you see
And although you may think I'm crazy
Here is where I'll always be.

And I need you with me 'cause you are the dream that
finally came true for me
All my life there'll be no one else
If I looked all my life there could be no one else
For the rest of my life all I need is you.

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SMOKIN'

(As recorded by Rhonda Jones)

AUSTIN ROBERTS
CHARLIE BLACK

We got something working here that sure feels good
All the pieces fit together like they should
It's a natural progression
One touch then another
Closer and closer till we come together.

Smokin', burnin' the love light
We're smokin' till after midnight
Smokin' me and you
Cause everything that we do is right
Whenever we touch we both ignite
Smokin', smokin' tonight.

A hot flash of heat lightning cross the sky
Can't be any hotter than you and I
There's so much emotion happening right here
In each others arms

Let's spend the whole night
We're smokin'.

Smokin', burnin' the love light
We're smokin' till after midnight
Smokin' me and you
Cause everything that we do is right
Whenever we touch we both ignite
Smokin', smokin' tonight.

We're gonna set the night on fire
(All right)
We're gonna love to our heart's desire
(Tonight)
We're gonna take it higher and higher.

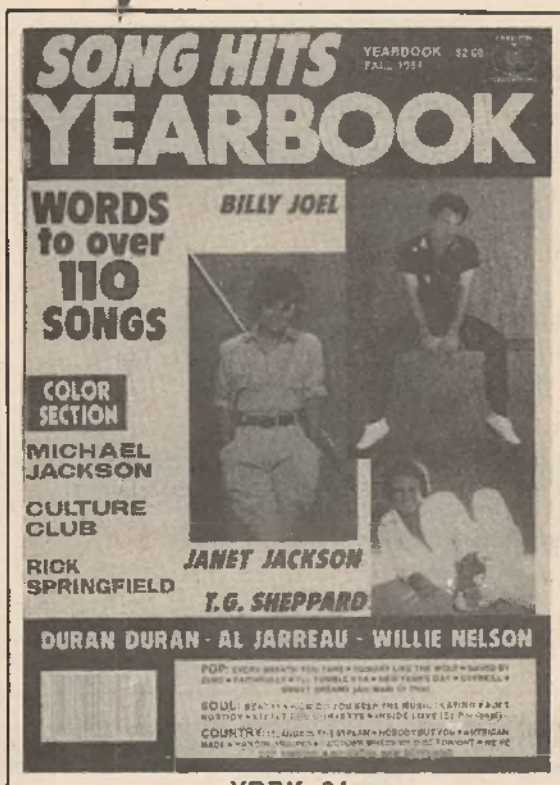
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Whenever we touch we both ignite
Smokin', smokin'.

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DON'T CALL IT LOVE

(As recorded by Dolly Parton)

TOM SNOW
DEAN PITCHFORD

Nobody believes that I really care for you
They don't think my heart is true
I don't think you agree
You know I'm a lifetime guarantee
So if they ask you what you mean to me.

Don't call it love
Heaven's above
Now we got a better thing
Don't call it love
That ain't enough
Tell 'em you're my everything.

Nobody believes we got something

They ain't got
They never seen a fire this hot
They never got that far
We're burning as bright as any star
So if they ask you what your feelings are.

Feels so good holding tight
Lying close through the night
They can call it what they like
But they ain't got it right.

Don't call it love
Heaven's above
Now we got a better thing darlin'
Don't call it love
That ain't enough
Tell 'em you're my everything
Don't call it love.

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STEP THAT STEP

(As recorded by Sawyer Brown)

MARK MILLER

Mama told me when I was three
The street'll never get you no where
You take a street car jumpin' and back beat bump
And get along like it isn't there
You hold your head up high
Like you're gonna fly
You take the bitter til you find the sweet
And when you've got that crowd and it's screaming
loud
You leave them sitting on the edge of their seat.

You've got to step that step
Walk that walk
Shake that thing honey

Talk that talk.

Hollywood if New York could keep you bobbin' til the
break of day
No time to rest and you've got to feel blessed
Cause you're gonna get it anyway
When you start to wail and your face turns pall
You've got to pump it til your pistol pops
And as the eagle flew
Baby so will you
Cause climbin' all the way to the top.

You've got to step that step
Walk that walk
Shake that thing honey
Talk that talk.

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YOU BRING OUT THE LOVER IN ME

(As recorded by Zella Lehr)

CHARLIE BLACK
LAYNG MARTINE JR.

I made up my mind the last time
I was gonna let you go
Next time you do me wrong
I was gonna be strong
You'd come back 'n I'd say no.

Oh but
You bring out the lover in me
Just can't help myself when you're around
The talk is tough but the body's so weak
You bring out the lover in me
You bring out the lover in me.

Dead bolt lock on the front door
Called 'n had my number changed
But all defenses fell
When you rang on my bell
Now look who's holding who again

Oh yeah.

Oh but
You bring out the lover in me
Just can't help myself when you're around
The talk is tough but the body's so weak
You bring out the lover in me
You bring out the lover in me.

See your face
(Yeh)
Hear your voice
(Yeh, yeh)
Lose my cool like a fool
Cause I got no choice.

Oh but
You bring out the lover in me
Just can't help myself when you're around
The talk is tough but the body's so weak
You bring out the lover in me
You bring out the lover in me.

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

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

THINK OF WHAT THIS CAN MEAN TO YOU

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

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

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

HERE IS OUR OFFER...

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

Try the fabulous new GAIN Plan in your

GAIN IS SAFE

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

MONEY-BACK GUARANTEE

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

VITAL NOTE

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

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

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

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

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

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... 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.

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I'M THE ONE MAMA WARNED YOU ABOUT

(As recorded by Mickey Gilley)

GAIL ZEILER
MICKEY JAMES

I know I'm smiling
But I feel this urge to grin
And if I try to charm you
Well that's just the mood that I'm in.

And if I wanna act real cool
Well that's just the way that I feel
You don't have to buy my stuff
If you don't like my deal.

I'm the one mama warned you about
I'm the guy mama told you about
Take another look and then look out
Mama warned you.

I'm the one mama warned you about
I'm the guy mama told you about
Take another look and then look out
Mama warned you.

I just wanna bare the facts
To help you understand
Sometimes when two bodies touch
Things just get out of hand.

And if I say some things to you

That sound a bit bizzaar
It's just to let you know out front
What my intentions are.

I'm the one mama warned you about
I'm the guy mama told you about
Take another look and then look out
Mama warned you.

I'm the one mama warned you about
I'm the guy mama told you about
Take another look and then look out
Mama warned you.

Maybe we should just kick back
And keep it kind of light
Cuz baby we've been here before
And maybe mama's right.

I just wanna make it clear
The moon is full tonight
And if you say that I should stay
You know what
I just might.

I'm the one mama warned you about
I'm the guy mama told you about
Take another look and then look out
Mama warned you.

I'm the one mama warned you about
I'm the guy mama told you about
Take another look and then look out
Mama warned you.

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NOTHING CAN HURT ME NOW

(As recorded by Gail Davies)

BOB McDILL
PAUL KENNERLEY

I used to be the loving kind
I was hurt a thousand times
But boy there's a change in me
Losing you was oh so rough
A heart can only take so much
'Cause now I can't feel a thing.

Something inside me died
But after all the tears I've cried

It's a blessing in disguise somehow
'Cause nothing can hurt me now.

Can you believe it's me
Knowing I used to be the one who'd always fall
I may seem the same and yet
Sweet talking boys don't get to me these days at all.

Something inside me died
But after all the tears I've cried
It's a blessing in disguise somehow
'Cause nothing can hurt me now.

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SOMEBODY SHOULD LEAVE

(As recorded by Reba McEntire)

HARLAN HOWARD
CHICK RAINS

It sure gets quiet when the kids go to bed
We sit here in the silence putting off what must be said
I read a book you watch tv as our love dies quietly
I'm so sad I don't know what I've just read.

Somebody should leave but which one should it be
You need the kids and they need me
Somebody should leave but we hate to give in
We keep hoping somehow we might need each other

again.

You say goodnight and turn and face the wall
We lie here in the darkness and the tears start to fall
If it was only you and me goodbye might come more
easily
But what about those babies down the hall.

Somebody should leave but which one should it be
You need the kids and they need me
Somebody should leave but we hate to give in
We keep hoping somehow we might need each other
again.

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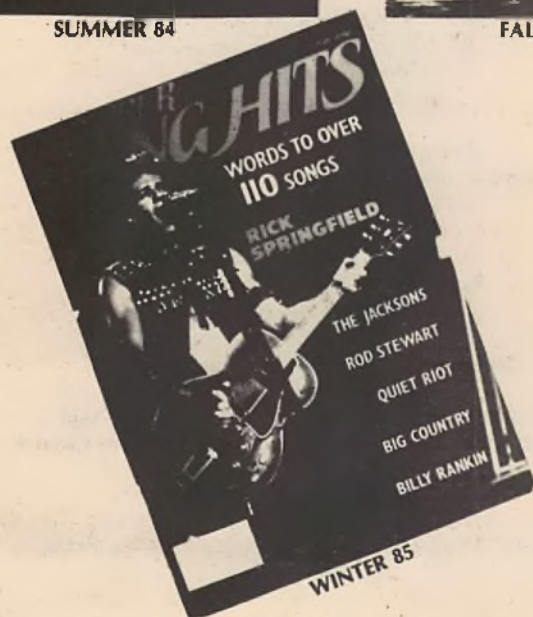
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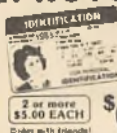


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HURRY ON HOME

(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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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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Linde Music.

WE'VE STILL GOT LOVE

(As recorded by Simon & Verity)

SONNY LEMAIRE
J.P. PENNINGTON

There are people all around
Who've got everything that money can buy
They've got diamond rings and fancy things
And live in castles in the sky
But somewhere along the way
They've forgotten how it feels to be lovers
Girl we don't have much
We've got everything we need in one another..

We've still got love
'Cause we've got each other
When the rain is fallin' down
We'll find the sun
Let's take our time
'Cause we've got forever
Baby you and me

We've still got love.

It comes from deep within' my heart
When I tell you that I love you
There's no obligation holdin' me
I say it 'cause I want to
When I feel that I can't go on
You're always there to tell me you can take it
Just your tender touch
Let's me know when times are hard
We can make it.

We've still got love
'Cause we've got each other
When the rain is fallin' down
We'll find the sun
Let's take our time
'Cause we've got forever
Baby you and me
We've still got love.

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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 singing 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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ALL RIGHTS RESERVED.

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

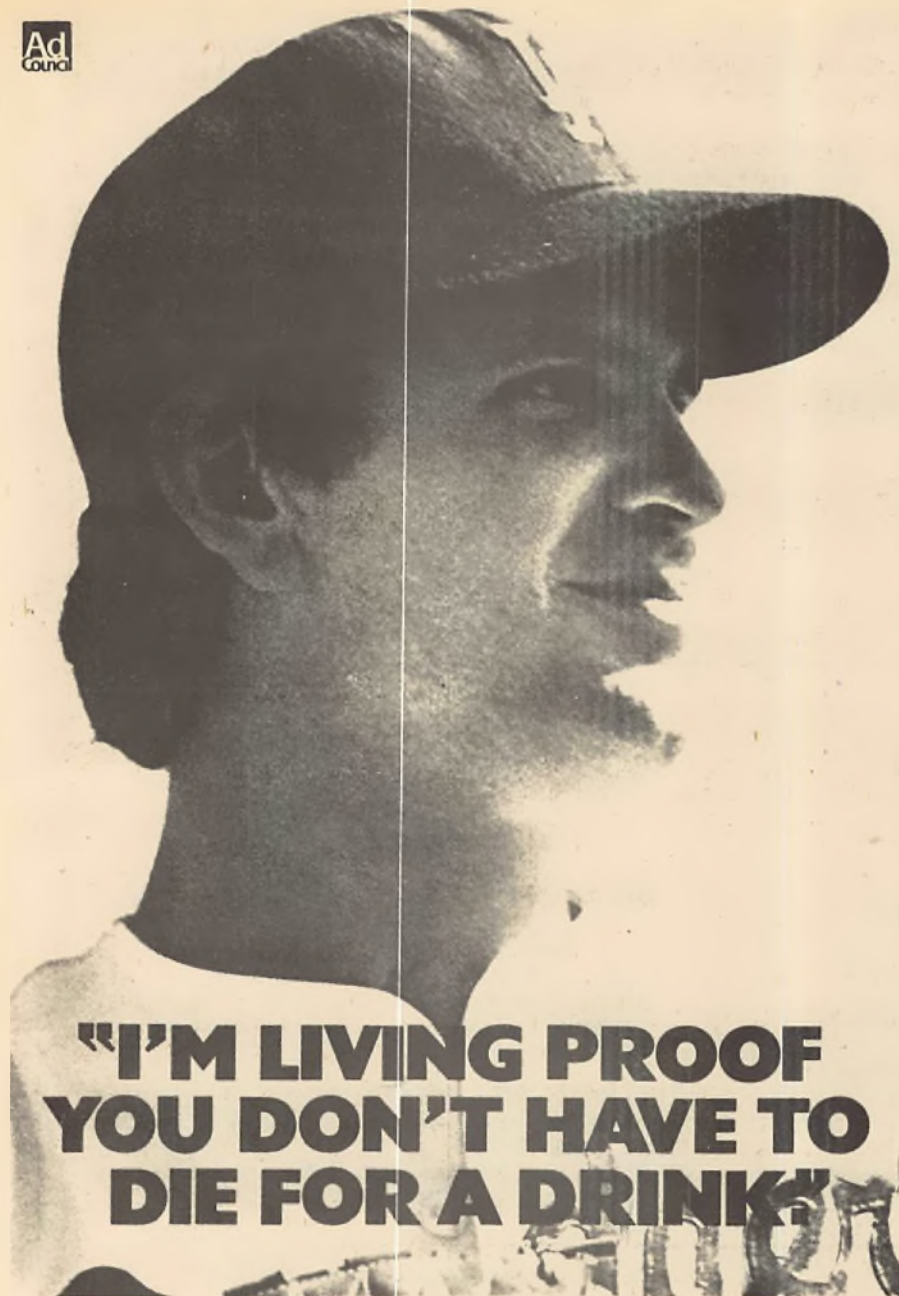
When he staggers down the street
It's a funny little dance
Children gather 'round when he falls down
Everybody laughs at wino the clown.

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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"I'M LIVING PROOF YOU DON'T HAVE TO DIE FOR A DRINK"

"My name's Bob Welch. And I'm alcoholic.

I used to think you had to be real old to be an alcoholic. It doesn't matter how young or old you are, or what shape you're in, alcoholism is a disease that can hit anyone who drinks. But at 23, I'm the one who got the disease. It could have killed me. I've learned how to live without alcohol, and I've learned how to live. Now I have something that nobody can ever take away. And that's my sobriety. If I stay away from alcohol, I'll win!"

Get help like Bob Welch got.

**Call The National Council
on Alcoholism In Your Area.**

Or write NCA, 733 Third Avenue, N.Y., N.Y. 10017

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 wailing
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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ing Co., Inc.

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 tears
Tonight's the night they're gonna
disappear cause.

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

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

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

Dear Friend:

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

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

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

CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

FUN POWER—TOO!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

ABOUT THE AUTHOR

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

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

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

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

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more! Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

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

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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

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

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

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

Scott Reed

MAIL NO RISK COUPON TODAY!

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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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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 hurls
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 know
(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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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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SEVEN SPANISH ANGELS

(As recorded by Ray Charles with Willie Nelson)

EDDIE SETSER
TROY SEALS

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

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

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

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

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

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CRAZY FOR YOUR LOVE

(As recorded by Exile)

SONNY LEMAIRE
J.P. PENNINGTON

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

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

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

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

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

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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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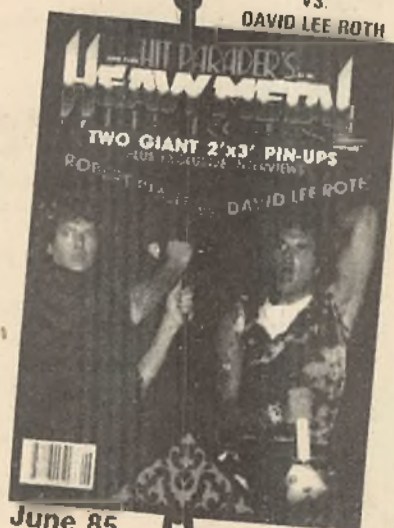
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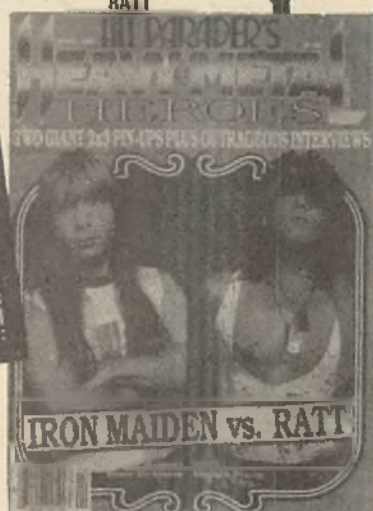
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LOVE YOU RIGHT OUT OF MY MIND

(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.

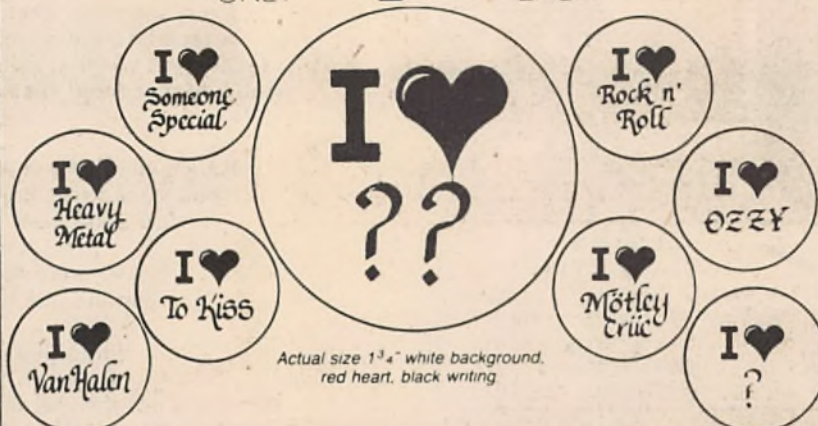
And the love that comes over me
Is enough to make me stay
Is it life lived sep'rately
Is life all it ought to be
Oh if it were up to me
I'd make my life with you.

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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I'M THE ONE WHO'S BREAKING UP

(As recorded by Tari Hensley)

GENE DOBBINS

PAT McMANUS

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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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