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SONG HITS

MAGAZINE

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07



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• ONE MORE NIGHT • ROCK AND ROLL GIRLS

SOUL: TAKE ME WITH U • FRESH • RAGING WATERS • PEEPING TOM

COUNTRY: THERE'S NO LOVE IN TENNESSEE • DON'T CALL HIM A
COWBOY • COUNTRY MUSIC LOVE AFFAIR • A FEW GOOD MEN

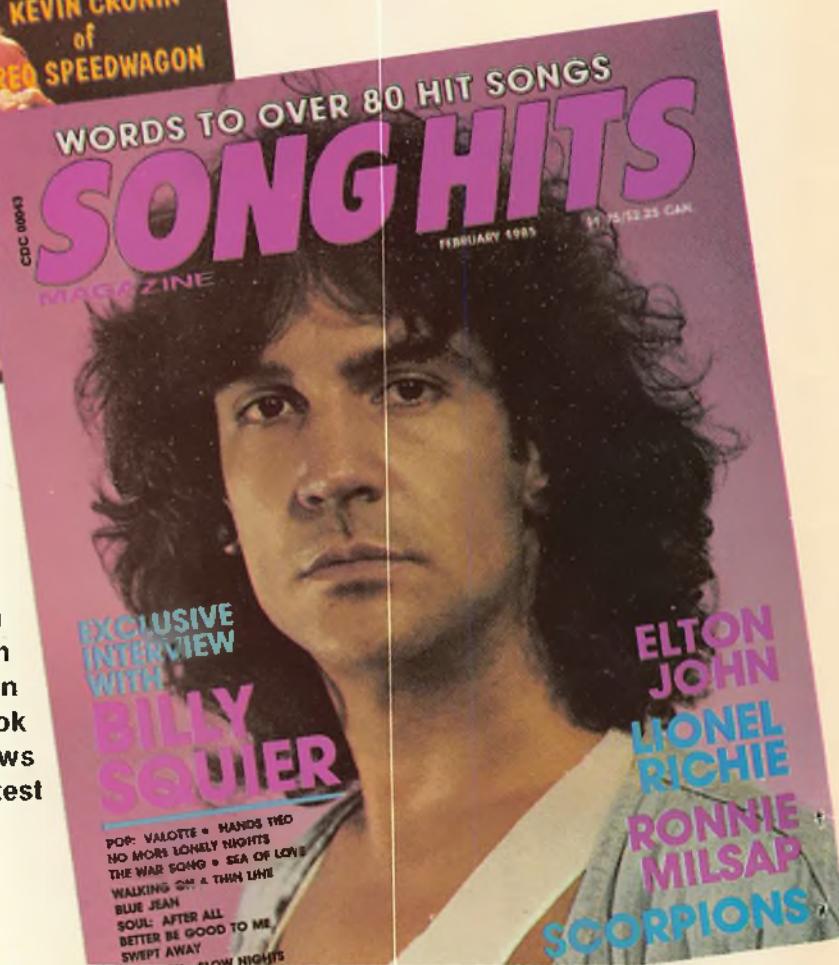
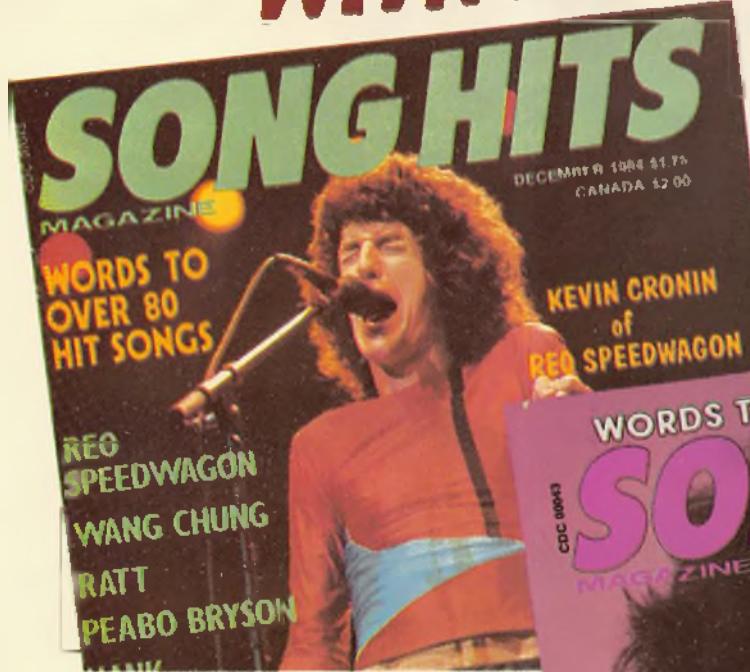
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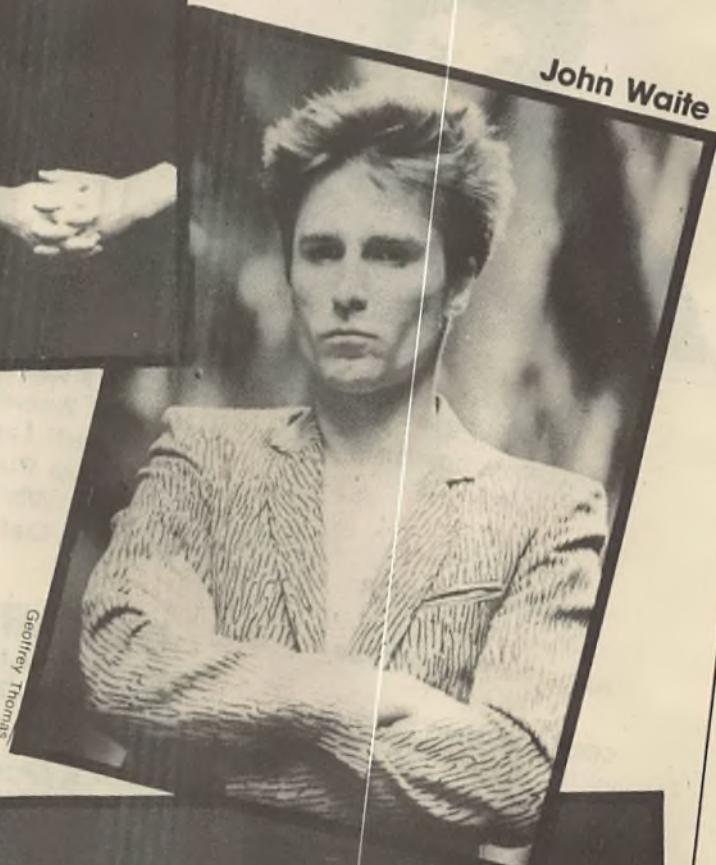
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John Waite



Geffrey Thomas

The Firm



I'M ON FIRE

(As recorded by Bruce Springsteen)

BRUCE SPRINGSTEEN

Hey little girl is your daddy home
Did he go and leave you all alone
I got a bad desire
Oh oh oh I'm on fire.

Tell me now baby is he good to you
And can he do to you the things I don't do
I can take you higher
Oh oh oh I'm on fire.

Sometimes it's like someone took a knife baby
Edgy and dull and cut a six-inch valley through the
middle of my soul.

At night I wake up with the sheets soaking wet
And a freight train running through the middle of my
head
Only you
Can cool my desire
Oh oh oh I'm on fire
Oh oh oh I'm on fire
Oh oh oh I'm on fire.

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LUCKY

(As recorded by Greg Kihn Band)

GREG KIHН
STEVE WRIGHT

Ah, ah, ah, ah, ah, yeah
Ah, ah, ah
Games I never used to play
'Cause every time I'd lost
It just turns out that way
I almost lost it all
And then I got lucky oo
I got lucky
I got lucky oo
I got lucky in love.

My fortunes never change
And I always took the blame
I had nothing left to gain
I was just about to quit
And then I got lucky oo
I got lucky
I got lucky oo
I got lucky
I got lucky

Lucky, lucky, lucky, lucky, lucky, lucky, lucky, lucky.

Time is always running out
And it took me by surprise
It filled my life with doubt
I almost lost it all
And then I got lucky oo
I got lucky
I got lucky oo
I got lucky.

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Music.

ONE MORE NIGHT

(As recorded by Phil Collins)

PHIL COLLINS

One more night
One more night.

I've been trying oh so long
To let you know
Let you know how I feel
If I stumble or if I fall
Just help me back
So I can make you see.

Please give me one more night
Give me one more night
One more night
'Cause I can't wait forever
Give me just one more night
Ooh just one more night
Oh one more night
'Cause I can't wait forever.

I've been sitting here so long
Wasting time
Just staring at the phone
And I was wondering should I call you
Then I thought
Maybe you're not alone.

Please give me one more night
Give me just one more night
Oh one more night
'Cause I can't wait forever
Please give me one more night
Ooh just one more night
Oh one more night
'Cause I can't wait forever
Give me just one more night
Ooh one more night
'Cause I can't wait forever.
Like a river to the sea
I will always be with you
And if you sail away
I will follow you.

Give me one more night
Give me just one more night
Oh one more night
'Cause I can't wait forever.

I know there'll never be a time
You'll ever feel the same
And I know it's only words
But if you change your mind
You know that I'll be here
And maybe we both can learn.

Give me just one more night
Give me just one more night
One more night
'Cause I can't wait forever
Give me just one more night
Give me just one more night
Ooh one more night
'Cause I can't wait forever
Ooh ooh ooh ooh ooh.

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OO-EE-DIDDLEY-BOP

(As recorded by Peter Wolf)

PETER WOLF
GORDON WORTHY
MICHAEL JONZUN

Ah ah

Ah ah

Oo-ee-diddle-y-bop

I'm about to blow my top

Hah hah don't give a damn

Hah hah hah hah thank you ma'm

Got no phone got no heat too

Late last night electricity blew

Seems like things are goin' wrong

Stay in bed all day long.

Ah ah

Ah ah

Oo-ee-diddle-y-bop

I'm about to blow my top

Oo-ee-diddle-y-bop

All this shit has got to stop

I know people who work hard all day

All they get is a little bit of pay

Went to the bank to get me a loan

To try an' buy me a brand new home

Bank told me I got no credit

Guess I got to just forget it.

And at night I dream

I dream I'm far, far away

Dancing with mermaids

An' in the morning when I get up

I find I'm right back where I've always been

But I'll keep on dreamin'

Nobody better try an' take my dreams away from me.

Ah ah

Oo-ee-diddle-y-bop

I ain't gonna blow my top

Oo-ee-diddle-y-bop

I ain't gonna blow my top.

(Repeat)

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WHAT I SEE

(As recorded by Planet P Project)

TONY CAREY

I see a planet that's glowing red
I see the millions burning in their beds
I see the beauty that might have been
Torn from the future by hungry men.

I have the same dreams every night
I wake up shaking in the morning light
I don't know what could be expected of me
I only know that I believe what I see.

And you
Do you see what I see
Yeah you
Do you see what I see
What I see.

This isn't quite the way I thought it would be

EVERYBODY WANTS TO RULE THE WORLD

(As recorded by Tears For Fears)

ORZABAL
STANLEY
HUGHES

Welcome to your life

There's no turning back

Even while we sleep

We will find you

Acting on your best behavior

Turn your back on Mother Nature

Everybody wants to rule the world.

It's my own design

It's my own remorse

Help me to decide

Help me make the most

Of freedom and of pleasure

Nothing ever lasts forever

Everybody wants to rule the world.

There's a room where the light won't find you
Holding hands while the walls come tumbling down
When they do I'll be right behind you.

So glad we've almost made it

So sad they had to fade it

Everybody wants to rule the world.

I can't stand this indecision

Married with a lack of vision

Everybody wants to rule the world

Say that you'll never, never, never, never need it

One headline why believe it

Everybody wants to rule the world.

All for freedom and for pleasure

Nothing ever lasts forever

Everybody wants to rule the world.

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It seems they want to make a symbol of me
I have the power that can keep us alive
It's a sugar-coated pill and it's bitter inside.

I have the same dreams every night
I wake up shaking in the morning light
I don't know what could be expected of me
I only know that I believe what I see.

And you
Do you see what I see
Yeah you
Do you see what I see
What I see.
What I see.

Yeah you
Do you see what I see
Yeah you
Can you see what I see.

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CHANGE

(As recorded by John Waite)

HOLLY KNIGHT

Just keep on talking and say that you don't need me
You're so unhappy with the way that you've been living
Ah we always wish for money
We always wish for fame
We think we have the answers
But some things are never gonna change.

It doesn't matter who you are
'Cause we're all the same
It ain't gonna change the way you feel inside your heart.

Well do you really think
You're gonna feel safe
A red Ferrari or a jacuzzi
Oh what's it gonna take
We always wish for money
We always wish for fame

We think we have the answers
But some things are never gonna change.

It doesn't matter who you are
'Cause we're all the same

It ain't gonna change the way you feel inside your heart.

If you remember
When you get that lucky break
You'll still need people
Your friends and lovers
To make you feel okay
We always wish for money
We always wish for fame
We think we have the answers
But some things are never gonna change.

It doesn't matter who you are
'Cause we're all the same
It ain't gonna change the way you feel inside your heart.

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THIS IS NOT AMERICA

(As recorded by David Bowie/Pat Metheny Group)

DAVID BOWIE
PAT METHENY
LYLE MAYS

A little piece of you
The little peace in me
Will die
For this is not America.

Blossom fails to bloom
This season
Promise not to stare
Too long
For this is not the miracle.

There was a time
A storm that blew so pure
For this could be the biggest sky
And I could have
The faintest idea
For this is not America.

This is not America
This is not
Snowman melting from the inside
Falcon spirals to the ground
So bloody red
Tomorrows clouds.

A little piece of you
The little peace in me
Will die
For this is not America.

There was a time
A wind that blew so young
For this could be the biggest sky
And I could have the faintest idea
For this is not America.

HEARTLINE

(As recorded by Robin George)

ROBIN GEORGE

Your crazy attitude is spoiling everyone's fun
All you want to do is take the money and run
All I ever get from you is days without sun
It's much too late to change your mind
The damage is done.

I've tried to see your point of view but baby come on
The situation's vacant now the season has gone
All I want to know is why it took you so long
It's much too late to change your tune
I don't like this song.

Heartline
You get your number changed
Bad sign
I won't be calling again
Hard time
Your mind is always engaged
Goodbye
Heart's on the line
Heart's on the line.

I'm through with making music on a telephone line
I'll pay the bill you keep the change
Show me where to sign
All you ever gave me was a hell of a time
It's much too late to change your words
They still wouldn't rhyme.

Heartline
You get your number changed
Bad sign
I won't be calling again
Hard time
Your mind is always engaged
Goodbye
Heart's on the line
Heart's on the line.
(Repeat)

Exclusive Interview _____ by Rich Sutton

Pat Benatar

Over the course of her first four albums, it was pretty easy to put a tag on Pat Benatar. She seemed like the best-looking girl in the school—the one you'd never ask out for fear of getting turned down. The only difference between the high school diva and Benatar being that Pat could sing a little better. With the exception of Chrissie Hynde, Benatar had the tough girl market cornered. The rules in her songs were simple; love me—but hurt me and I'll rearrange your face! She played by the rules of her own musical game until the release of Love Is A Battlefield. The female machismo of Benatar's "Hit Me With Your Best Shot" has come full circle with the release of Tropico—a landmark in the musical and lyrical growth of her and the band.



Rich Sutton: I've heard you say that *Tropico* is closer to what you had originally envisioned for the band. Why do you think that vision strayed over the course of the first five records?

Pat Benatar: This one resembled the first album more in musical terms. It's not so much that it has changed that much musically, it's that when we go in to do records everything changed after the success of the first album. You go in with all the trappings and all these new things to freak out about and worry about. There is always a lot of pressure because you had a lot of people making you worry about things that maybe weren't so important, like chart positions and things like that. After taking a lot of time off before doing this record, we had a lot of time to think about what we didn't want to do anymore. We just tried to go in, like we did on the first one, without any preconceptions. I think that's really what I meant. It was just a lot more spontaneous. Each day we had no idea what the songs were going to do. We didn't even have songs sometimes. It was a lot more fun because it was like an adventure.

RS: Was there a conscious effort to give this album a more "grown up" sound?

PB: I don't know because "Battlefield" was the song that we consciously decided to change and this record just naturally followed. We decided that we were tired of what we were doing and we just wanted to erase everything and start over.

RS: It seems to me that in some ways "maturity" is a dirty word in rock and roll. Do you agree with me?

PB: I don't know. It depends on what point of view you're looking at it. If you're feeling mature, you try to hope it's not a dirty word. The great thing about doing rock and roll is that you are forever young, but I don't think that growth and personal maturity should be excluded. I think you can bring a lot to the music — if you can incorporate that.

RS: Are you feeling mature these days?

PB: When you have a child, you feel unbelievably mature. I'm someone's mother, are you crazy? Who's going to take care of me now?

RS: In your video, "We Belong To The Night", you have this sort of motherly glow on your face.

PB: Blood pressure!

RS: How would you say that the prospect of being "Mom Benatar" has changed your outlook on things?

PB: The amazing thing it does to you is that this is nature's way of getting you calmed down for the biggest physical event of your life. It instantly makes you a calm person. I don't know if it's because you're happy or it's physiological. It was so much better to sing and to make the record and everything. I am a bit of a high-strung lunatic. This is the first time in my life that I have ever been calm enough to be rational.

RS: It's calmed you down. What else has it changed so far in your life?

PB: In one sense it changes everything about your life. In another sense it doesn't really change anything. The greatest thing probably it does is that it takes you out of the center of your universe. You no longer are your biggest concern. All of the selfishness goes away because you have someone else who needs all of your time and care. I really like it because it takes the focus off of me.

RS: Let's talk a bit about the songs you've chosen for

Tropico. "We Belong" seems to be about not getting rid of old habits or old loves or even old friends because you've invested too much time in them to want to let them go. Do you agree with that?

PB: Yeah, the song is basically about how you should really try to keep working at a relationship because it usually is worth it. It's a positive approach to a love song, as opposed to the other things I usually sing about.

RS: Does the attitude of "We Belong" tie in at all to the change of direction you took with *Love Is A Battlefield*?

PB: I think so. I mean the next record could be very different if I happen to be angry. I wasn't angry while recording either of these records. Whatever is changing in your life just always naturally comes out in the music, so if I'm in a good mood for about the next 10 years maybe we'll have positive records, who knows!

RS: "We Belong" reached number five on the charts. How important is having a number one record to you?

PB: It would be nice, but I certainly wouldn't work around the idea of having one.

RS: It doesn't seem to have hurt you in any way.

PB: That's the problem. That's what happened during the second and third record with all that pressure and worrying. People make you worry if you can keep doing it, or it's "how many Grammys can you win in a row?" I remember when I won the fourth, one of the congratulatory notes said, "and here's to number five!" I said, "oh (expletive), don't start this already." I mean it was the night of the award and they are already worried about the fifth one. You don't make good records when you make them under that kind of pressure.

RS: What's the one thing that you have to deal with on a regular basis in your rock and roll life that you'd prefer not to?

PB: I guess losing your anonymity. That's the hardest thing for me to deal with. It always has been and still is. Lots of times I just can't get into it, you have to like it to just deal with it. I really don't like it that much.

RS: What aspect of being a public person bothers you the most?

PB: Well, the people are always great. It's just that when you're on your merry way doing whatever it is that you're doing as Geraldo and someone will say, "Hi Pat, da, da, da etc." then you get snapped back into being Benatar. It's hard and it's weird. I would rather just be able to be nondescript when I'm not on stage.

RS: And the sunglasses don't always help.

PB: No, they don't help at all! I always get "nice try." It's these teeth. Nobody has these teeth — maybe Marie Osmond.

RS: I remember there was a line in a movie about "oh yeah, she's the girl with the Pat Benatar haircut".

PB: Ridgemont High. It's fun really, it makes you laugh. It's really great.

RS: And it's not something that embarrasses you?

PB: Oh yeah, it's embarrassing but it's funny too. Especially when it comes from someone who's really young, then they're really adorable so it's funny.

RS: In another interview you said that you think there should be a new female role model. Who do you think a lot of women model themselves after?



PB: I don't know because it changes all of the time. That's what's so interesting about it. They are pretty fickle. They go a few months being someone and then they go a few months being someone else. That's good as long as it progresses. When we first came out we were a certain way because of what had preceded us. Instead of having real women to mold ourselves after, we kind of molded ourselves after our male counterparts and just tried to fit in somehow. As it progressed, we changed. Now there are new female singers that are out that are different and that is good 'cause everybody gets to change all the time. The kids have new things to pick up on and I think that is good.

RS: At the time you spoke about modeling yourself after Robert Plant and Lou Gramm of Foreigner.

PB: There was nobody, no women that were singing. I mean there were women there but they weren't singing the kind of things that I wanted to sing about. They were too wishy-washy or whatever it was. It wasn't that strong thing that I wanted to do in the beginning.

RS: It was either Liza Minnelli or Joni Mitchell.

PB: Right. That was not my speed. Even Ronstadt, who I always thought was a great singer, just wasn't doing the right kind of material. She didn't have the image that I was looking for. I was more interested in Katharine Hepburn and Jane Fonda.

RS: What type of image would you like your audience to have of you?

PB: I really hate for things to be so damn serious all the time. I don't want to be what I began as to them. I don't want to be an object. I couldn't do that anymore. I don't think I could ever do that again. I don't mind being, this is embarrassing to be talking about yourself, central on stage because I think that is a big part of rock and roll and music in general. I just wish people would just accept you for whatever it is you're feeling at the time, so you're not so one dimensional.

RS: There was a time when you said in various interviews that you didn't want to come off as being a sex kitten. Yet now you are very willing to say, "Yeah, that's the image I portray on stage and that's me on stage." What was the point when you said "I have to reconcile myself with the fact that this is the way it really is?"

PB: It's a difficult thing. Looking like it and having the mentality that goes with it are two different things. I never had the mentality to go with it. What I was trying to do in the beginning was to just say that you didn't have to be like a man and be androgynous, that you could still look like a female and have brains. I was just trying to break the stereotype that the girl who is kind of o.k.-looking was usually dumb and out there to make everyone look at her. I guess that's what I was trying to do. It didn't really work I don't think. I think everyone missed the point and that was partially my fault. Now I feel better about it. I still don't want to look like a boy — I think that everyone understands a little bit better about what is going on inside.

FOLLOW YOUR HEART

(As recorded by Triumph)

EMMETT
MOORE
LEVINE

People say
Don't ever look behind
Happiness is just a state of mind
Rock and roll lives and breathes in the hearts of the young.

So carry on
You're runnin' on borrowed time
Tryin' hard to survive
Keep on runnin'
Your time is comin'
Keep your dreams alive.

Follow your heart
You got to follow your heart
Living for today
Forget about tomorrow
Follow your heart
You got to follow your heart
Any other way will only lead to sorrow
Don't wait any longer
Follow your heart.

Play for keeps
And try to never lose
Live it fast but live the life you choose
Rock and roll lives and breathes in the hearts of the young.

So let it ride
Each time you roll the dice
Luck will finally arrive
Keep on runnin'
Your time is comin'
Keep your dreams alive.

Follow your heart
You got to follow your heart
Living for today
Forget about tomorrow
Follow your heart
You got to follow your heart
Any other way will only lead to sorrow
Yes I know
You got to let it go.

Oh listen to the rhythm
Your heart won't lie
Rock and roll hearts
Just never die
They never die.

Follow your heart
You got to follow your heart
Living for today
Forget about tomorrow
Follow your heart
You got to follow your heart
Any other way will only lead to sorrow
Follow your heart.

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JUST ANOTHER NIGHT

(As recorded by Mick Jagger)

M. JAGGER

Give me just another night
 Just another night with you
 Give me just another kiss
 Just before the dawn breaks through
 'Cause I'm homesick
 Feel a little down and blue
 And I'm hurting
 Hurting baby just like you
 I was lonely till I saw you at the station
 And I never thought you'd keep our rendezvous
 Baby it's true.

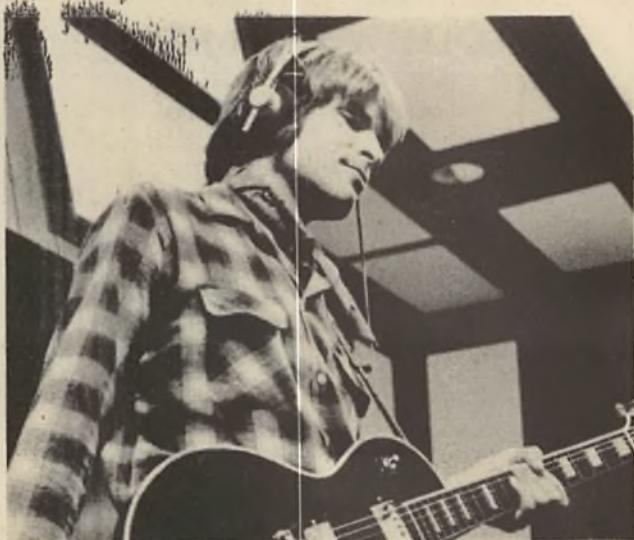
Give me just another night
 Just another night with you
 Give me just another kiss
 Just before the dawn breaks through
 'Cause I'm hungry
 Hungry for you loving baby
 And I'm thirsty
 Thirsty for your loving baby
 And a one-day pass to heaven is so hard to find
 And a one-night pass ain't really what I had in mind.

I need your sweet tenderness
 I need your soft caress
 I know the day is coming
 Don't take away your loving
 Can't you see that I'm human.

Just because you've seen my face
 Just because you know my name
 I'm a stranger in this town
 Can't I have my ups and downs
 Can't you see that I'm human.

I get hungry, get thirsty
 I get moody
 I need attention
 I need your love
 I need your love
 I want your love.

Give me just another night
 Just another night with you
 'Cause I'm freezing in this hundred-dollar hotel
 Don't make me leave you
 No don't you be so true!



ROCK AND ROLL GIRLS

(As recorded by John Fogerty)

J. C. FOGERTY

Sometimes I think
 Life is just a rodeo
 The trick is to ride
 And make it to the bell.

But there is a place
 Sweet as you will ever know
 In music and love
 And things you never tell.

You see it in their faces
 Secrets on the telephone
 A time out of time
 For you and no one else.

Hey let's go
 All over the world
 Rock and roll girls
 Rock and roll girls.

If I had my way
 I'd shuffle off to Buffalo
 Sit by the lake
 And watch the world go by.

Ladies in the sun
 Listenin' to the radio
 Like flowers on the sand
 A rainbow in my mind.

Hey let's go
 All over the world
 Rock and roll girls
 Rock and roll girls.

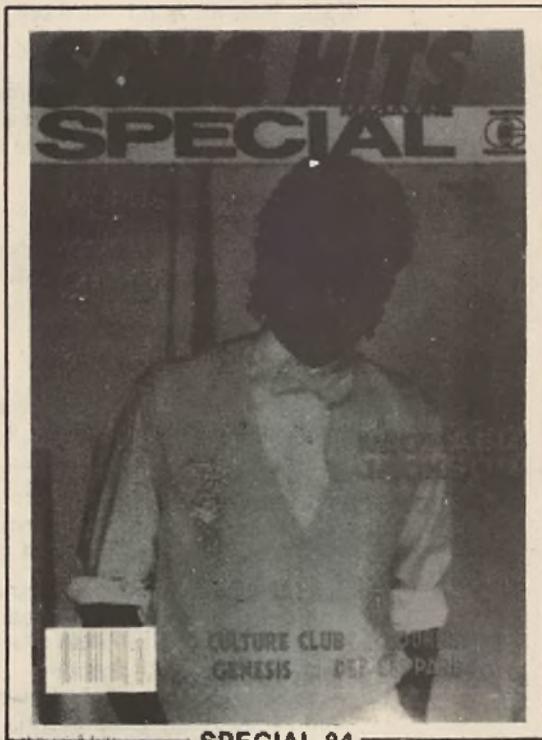
Hey let's go
 All over the world
 Rock and roll girls
 Rock and roll girls
 Hey let's go
 All over the world
 Rock and roll girls
 Rock and roll girls
 Yeah yeah yeah.

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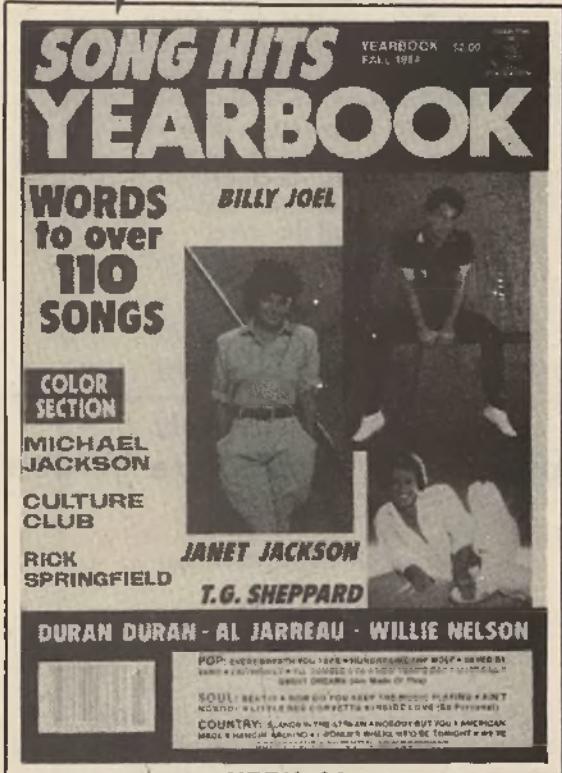


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ALL SHE WANTS TO DO IS DANCE

(As recorded by Don Henley)

DANNY KORTCHMAR

They're pickin' up the prisoners
And puttin' em in a pen
And all she wants to do is dance, dance
Rebels been rebels
Since I don't know when
And all she wants to do is dance
Molotov cocktail the local drink
And all she wants to do is dance, dance
They mix 'em up right
In the kitchen sink
And all she wants to do is dance
Crazy people walkin' 'round with blood in their eyes
And all she wants to do is dance, dance, dance
Wild-eyed pistols wavers who ain't afraid to die
And all she wants to do is
All she wants to do is dance
And make romance
She can't feel the heat
Comin' off the street
She wants to party
She wants to get down
All she wants to do is
All she wants to do is dance.
Well the government bugged the men's room

In the local disco lounge
And all she wants to do is dance, dance
To keep the boys from sellin'
All the weapons they could scrounge
And all she wants to do is dance
But that don't keep the boys from makin' a buck or two
And all she wants to do is dance, dance
They still can sell the atm
All the drugs that they can do
And all she wants to do is
All she wants to do is dance
And make romance.
Well we barely make the airport
For the last plane out
As we taxied down the runway
I could hear the people shout
They said don't come back here Yankee
But if I ever do
I'll bring more money
'Cause all she wants to do is dance
And make romance
Never mind the heat
Comin' off the street
She wants to party
She wants to get down
All she wants to do is
All she wants to do is dance
And make romance
All she wants to do is dance.

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CRAZY FOR YOU

(From the Motion Picture "Vision Quest")

(As recorded by Madonna)

JON LIND
JOHN BETTIS

Swayin' room as the music starts
Strangers makin' the most of the dark
Two by two their bodies become one.

I see you through the smoky air
Can't you feel the weight of my stare
You're so close but still a world away.

What I'm dyin' to say
Is that I'm crazy for you
Touch me once and you'll know it's true
I never wanted anyone like this
It's all brand new
You'll feel it in my kiss
I'm crazy for you.

Tryin' hard to control my heart
I walk over to where you are
Eye to eye we need no words at all.

Slowly now we begin to move
Ev'ry breath I'm deeper into you
Soon we two are standin' still in time
If you read my mind you'll see
I'm crazy for you.

Just leave tomorrow until tomorrow
Let's concentrate on what we got here and now
I want it all and I want it with you here tonight.

All I'm trying to say
Is that I'm crazy for you
Touch me once and you'll know it's true
I never wanted anyone like this
It's all brand new
You'll feel it in my kiss
I'm crazy for you.

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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 al 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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A SORT OF HOMECOMING

(As recorded by U2)

U2

And you know it's time to go
Through the sleet and driving snow
Across the fields of mourning
Light's in the distance.

And you hunger for the time
Time to heal 'desire' time
And your earth moves beneath
Your own dream landscape.

Oh oh oh on borderland we run
I'll be there
I'll be there
Tonight
A highroad, a highroad out from here.

The city walls are all brought down
The dust a smoke screen all around
See faces ploughed like fields that once gave no
resistance.

And we live by the side of the road
Over side of a hill as the valley explodes
Dislocated suffocated
The land grows weary of its own.

O coma way o coma way o coma o coma way say
O coma way o coma way o coma o coma way say I,

Oh oh oh on borderland we run
And still we run
We run and don't look back
I'll be there
I'll be there
Tonight, tonight.

The wind will crack in wintertime
These bomb-blast lightning waltz
No spoken words just a scream.

Tonight
We'll build a bridge across the sea and land
See the sky the burning rain
She will die and live again tonight.

And your heart beats so slow
Through the rain and fallen snow
Across the fields of mourning
Lights that in the distance
Oh don't sorrow no don't weep
For tonight at last
I am coming home
I am coming home.

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PLAYING TO WIN

(As recorded by LRB)

JOHN FARNHAM
GRAHAM GOBLE

Additional Lyrics by LRB and SPENCER PROFFER

If you want me come and get me
You don't have a chance if you don't move now
I'm not waitin' any longer
You know that I'm playin' to win this time.

When you make your move
I won't hesitate
If you take too long
You could be too late
This time I'm playin' to win.

If you want me come and say it
Don't wait around for another chance
Make your mind up make your play
You should be playing to win this time.

When you make your move
I won't hesitate
If you take too long
You could be too late
This time I'm playin' to win.

All those wasted years
I didn't know I was only emotion away
I got what I wanted for me
I didn't see it was not what I needed
I was a fool
This time I'm playin' to win.

If you want me come and get me
You don't have a chance
If you don't move now
I'm not waitin' any longer
You know that I'm playin' to win this time.

When you make your move
I won't hesitate
If you take too long
You could be too late
This time I'm playin' to win
When you make your move
I won't hesitate
If you take too long
You could be too late
This time I'm playin' to win
This time I'm playin' to win
You know that I made up my mind
This time I'm playin' to win
This time I'm playin' to win.

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Cyndi Lauper

by Mary Anne Cassata



This past year Cyndi Lauper has caused quite an eruption on the popular music scene. Her debut album, *She's So Unusual*, impressively sprung five successive hit singles. The bouncy "Girls Just Wanna Have Fun" started it all for the Brooklyn-born singer. With a kinetic personality, animated cartoon voice, and multi-color clash outfits, Cyndi Lauper achieved worldwide acclaim with incredible results.

She ended 1984 with the same type of bang that started the year. She won her first Grammy for "Best New Artist Of The Year," which was no small accomplishment considering the tough competition. In all, Lauper was nominated in five categories, not bad considering it was her first time out.

She started 1985 on a high note by participating in the recording of "We Are The World," in support of famine-stricken Ethiopia.

Cyndi's speaking voice is often accented with hiccups and giggles, and her reddish blonde hair is styled in a modified mohawk on one side.

By now Cyndi Lauper is a household word. Having followed America's latest darling throughout the beginning of her fascinating career, one learns to expect the unexpected. No telling what my pass through those kewpie doll lips next.

"It's very hard for a woman in this business," states Cyndi, shaking her head to punctuate a point. "Everytime I see a female solo artist I think, 'They're gonna manipulate you and make you into something you're not.' What happens here is a woman loses her identity and control over her career. I have been very lucky. I have total control over mine. I call all the shots." Much of her artistic shaping is maintained through Lauper's individual songwriting style. On her first effort she attempted to "capture all human emotions" without sacrificing her own originality.

"I wanted to make an album with character in it," the singer explains. "I like to take a little of everything and make it my own. I've got emotion in this record. I like to take chances with my music. Without courage then something is not worth doing." Her lyrical writings are a deep reflection on some of her most intimate sentiments. Cyndi co-wrote her two previous hits "Time After Time," and "She Bop," and in earlier days penned most of the Blue Angel songs as well. For her second album she plans to contribute a major share to the songwriting responsibilities.

"My record company has allowed me to be an individual from the beginning," she continues in her most expressive voice. "There was a



Cathy Miller

time when I didn't understand my own creative process. My songs are about real people, things that have happened to me. Sometimes it's hard to sing and cry at the same time. I really love people, and I like to communicate human emotions and feelings, you know." In the past she may have experienced difficulty relaying her sensitivities to other people who didn't seem to understand. But today when the familiar performer speaks, everyone listens.

"I'm not trying to be different or anything, I just think it's okay to be yourself," she insists. "I feel I have to tell people to believe in themselves. Everyone has the right to do whatever they please." No one has proved that more sufficiently than our Cyndi herself. During her formative years, Lauper always had aspirations of becoming a performer. Born in Ozone Park, Queens and raised in Brooklyn, Cyndi's parents divorced when she was only five years old. Her mother was forced to work as a waitress to support three children. The unpleasant divorce seemed to have the most devastating effect on young Cynthia.

"It was the pits alright," she recalls. "My mom always tried to look happy. She taught me when I was young to do what I felt in my heart, and not to be afraid of life. When she was growing up, it was a different society then. There was no room for women to progress. I think that is the reason why I am the way I am because of my mother and grandmother. I guess I was always the black sheep of the family." Much of Cyndi's childhood had been filled with loneliness and pain, and escaping into music

seemed to be her only source of comfort.

"When I was little I used to sing to make me feel better," she reveals as a distant look crept up in her eyes. "I always sang and listened to music. I used to sing along to everything. I used to listen to Janis Joplin and Jimi Hendrix a lot. They didn't have to die, they were so young. I heard their voices around me constantly. They gave me the courage to do what I wanted with my music." It's certainly no secret having originated from an Italian/American background. Cyndi's brightest influence would be her own mother. By now everyone has seen her mom, who has recently adapted the stage name of Catrine Domenique in several of Lauper's entertaining video clips.

"I am real happy for her. It feels so good to see her up on the screen," beams the proud daughter. "Mom always wanted to be a singer but never could. When I was little, she used to sing a version of 'Sonny Boy' that could bring tears to my eyes everytime. Here's a woman who never got a chance in life. I'm so happy for her." For an unknown local singer, like Lauper, to be transformed into a world wide success, she proves once again that money doesn't always change everything. With last year's immense hit "Girls Just Wanna Have Fun," life for Lauper suddenly turned into a whirlwind. "People have always tried to knock me down, but the trick is to get back up again," she proclaims. "I always wanted to be in the music business, but everybody kept telling me how bad it was. Now my only regret is that I didn't start early enough."

SOME THINGS ARE BETTER LEFT UNSAID

(As recorded by Daryl Hall and John Oates)

DARYL HALL

I feel like I could run away
Looking at a darker day
Oh I'm putting the shades away from my eyes
It's true the moody manners come and go
And it's better that you never know.

Some things are better left unsaid
Some strings are better left undone
Some hearts are better left unbroken
Some lives are better left untouched
Some lies are better off believed
Some words are better left unspoken.

My ideas seem to frighten you
Are you really that afraid to move
Oh I guess that it's your right to reason
I'm still dealing with a force that's so strong
The force is stringing us along.

Some things are better left unsaid

Some strings are better left undone
Some hearts are better left unbroken
Some lives are better left untouched
Some lies are better off believed
Some words are better left unspoken.

Ooh some things are better left
Some things are better left unsaid
Some strings
Some things are better left unsaid
Some lives are better
Some things are better left unsaid
Some hearts are better
Some things are better left unsaid
Some lies are better
Some things are better left unsaid
Some things are better left
Some things are better left unsaid
Some strings
Some things are better left unsaid
Some lives are better
Some things are better left unsaid
Some hearts
Some things are better left unsaid.

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EMOTION

(As recorded by Barbra Streisand)

PETER BLISS

Face in the mirror looks the same
Ev'ry mornin' I keep lookin' for a change
Sometimes I wonder am I standing still in time
Tired of doin' ev'rything the same old way
Tired of playin' all the games that people play
This runnin' round in circles gives me no peace of mind I
need to find.

I need the emotion
I need to laugh sometimes
I need to cry
I need the emotion
I need to feel each passin' day go by
I need the emotion
I need to love so hard I don't know what to do
And baby I need you.

Sometimes I need a good old fashioned fight
It doesn't matter if I'm wrong or right.

Please don't worry 'bout it

Cuz you know how much you care
Sometimes I need to make love all day long
Sometimes I need to hold you in my arms
Let's drift away together
It doesn't matter where as long as you're there cuz.

I need the emotion
I need to laugh sometimes
I need to cry
I need the emotion
I need to feel each passin' day go by
I need the emotion
I need to love so hard I don't know what to do
And baby I need you.

Sometimes I need to tear the whole thing down
Sometimes I need to turn it all around
But when I put it back together
I'll be calling out to you
Can you hear me
Can you hear me
Can you hear me.
(Repeat chorus)

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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.
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.

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.

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I WANNA HEAR IT FROM YOUR LIPS

(As recorded by Eric Carmen)

ERIC CARMEN
DEAN PITCHFORD

I hear it from my friends
I hear it on the street
I hear it in the air
Here and there ev'rywhere
And from ev'ryone I meet
And ev'rytime I feel you love me
 Do my heart skips
But I wanna hear it from your lips
(You never told me oops)
(You never told me)
I wanna hear it from your lips
(You never told me oops).

I hear it in my car
I hear it on the phone
I hear it in a crowd
Nice and loud and lately
Now I hear it when I'm all alone
And ev'rytime I hear you love me
 Do my heart skips
But I wanna hear it from your lips

(You never told me oops)
(You never told me)
I wanna hear it from your lips
(You never told me oops).

Now ev'rybody's been told
And the whole world knows
Just how good our love is gonna be
But oo ee, oo-ee, baby, baby
 You never told me
 You never told me.

I see it in your eyes
I feel it in your touch
You even found a way
You can say all you mean
But you never say too much
But if you only say you love me
 Ooh my heart would flip
But I wanna hear it from your lips
(You never told me oops)
(You never told me)
I wanna hear it from your lips
(You never told me oops)
 Baby don't tease me.

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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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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 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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Book Review

by Rich Sutton

The Music Video Trivia Quiz

Avon Books, 1985 (\$2.95)

Compiled by Matthew Abeshouse and
Tevin Abeshouse

With the overwhelming acceptance and success of music videos, the array of offshoots was bound to become boggling. One of the early entrants in the soon-to-be over-crowded field is *The Music Video Trivia Quiz*.

The Music Video Trivia Quiz draws its questions from a genre that's barely five years old. Certainly, music videos had their forerunners on network TV. Who can forget The Monkees or The Ed Sullivan Show? Appearances by Elvis, The Beatles and The Stones on The Ed Sullivan Show were the first performance videos and have, in some cases, managed to find their way to MTV. In England, film shorts have long been a part of their trendsetting music scene. However, what we've come to know as music videos — those slick, off-beat, four minute vignettes using visual and editing techniques new to television — were first played on a regular basis on Casey Kasem's weekly TV show in 1979. This isn't an area with a long and rich history.

The short tenure of music video has had an immeasurably strong impact. Newsweek, The Wall Street Journal and ABC-TV have all ascribed music videos, and their most popular outlet MTV, with the rekindling of a depressed record industry. The accolades for MTV are endless. Credited with changing the look of everything from feature films to TV commercials, MTV's even been given credit for the complete profit turnaround that CBS Records enjoyed during the height of music video popularity. Whether or not it's destined to shrink the national debt and change the face of the modern world, MTV is a sure-fire cure for the after-school doldrums and runs circles around repeats of *Scooby Doo!*

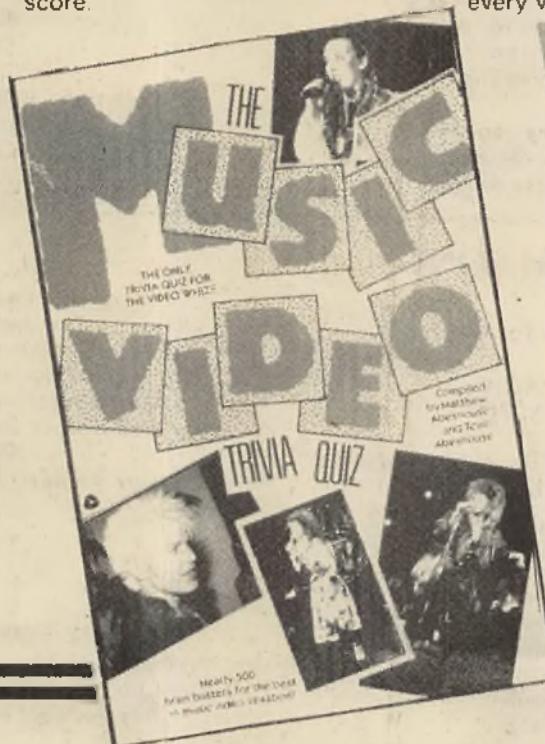
There is a "let's have some fun this afternoon" attitude that pervades *The*

Music Video Trivia Quiz. You don't have to keep up on the weekly music charts or know the encyclopedia of rock and roll upside down to score well on this test. *The Quiz* draws its questions from the screen — which is to say that if you've watched MTV religiously since sign-on, this quiz will be no problem for you.

The book is divided into nine sections covering areas like special effects and animation, lyrics and a chapter called "music animals." In one of the other chapters called "video vehicles", the first question asks, "In which video does the Lone Star Limo make a stop at Burger King?" Your answer waits for you at the end of the chapter. Another typical question in the book would be, "What do the space kids in Jackson Browne's 'Lawyers In Love' say just before they disappear?" Assuming you've caught Jackson's clip more than once, add another point to your score.

The Quiz has its flaws. The introduction reads like instructions for a biology test rather than an opener for a book about rock and roll. The authors have also overlooked the difference between trivia and trivial. Who had time to count how many people were blown off of the building in Billy Idol's "Dancing With Myself?" Most of the questions are memory teasers, however, a few questions that test knowledge as well as recall would have made this quiz more complete.

Music videos are the perfect panacea for someone who doesn't have two hours to get suckered by a made-for TV movie. But considering that most music videos are consumed between bites of dinner, vacuuming the living room and reading magazines, it's difficult to envision a lot of people who'll score tremendously well on this quiz. That aside, *The Music Video Trivia Quiz* is an intriguing idea and a must-have for every vidiot.



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Pampers Every Inch

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

Leaves Skin Smooth

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

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



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- No Exercises
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Exclusive Interview with Deep Purple's Roger Glover

by Robin Gaines

Gone are the days of bell bottoms, platform shoes, and waist-length hair. Today it's straight legs, Nike's, and the wedge cut. Although the "look" of the early '70s has faded away, the music of that era has not.

Thirteen years after the release of **Machine Head** and the anthem rock single "Smoke On The Water," Deep Purple decided to regroup, make a new record, and tour. The band never really expected their new album, **Perfect Strangers**, to turn gold in three and a half weeks, or their concert dates to sell out in record time.

But it happened.

It seems as if the band never left, but Deep Purple — Ian Gillan, lead vocalist; Ritchie Blackmore, guitarist; Jon Lord, keyboardist; Roger Glover, bassist; and drummer Ian Paice — were all involved with other projects up until last spring when they decided to reunite. Glover was a member of Blackmore's Rainbow, Gillan was in the midst of an ill-fated solo career, and Lord and Paice were members of Whitesnake. For a band that earmarked the style of heavy metal music over a decade ago,

what brought them back together after all these years? I spoke to Roger Glover about just that.

Robin Gaines: The band announced last year that they were getting back together. Had the decision to reunite been brewing for some time?

Roger Glover: No, it was actually very quick. There have been rumors brewing for years and they really didn't emanate from us. This is the first time any reunion had been rooted from any member of the band. Ian Gillan spoke to Jon Lord and Ian Paice and



got a kind of OK from them. Then in 1983, he flew over to see Ritchie and I but we were too busy with Rainbow at the time and we said no. But, in early 1984, Rainbow went to Japan to do some shows and just before we left Ian Gillan called up and asked if we would reconsider. When we got back from Japan we said OK, let's sit down and talk about it. The three of them live in England, and Ritchie and I live in the States. When they flew over, I wasn't convinced that it was the right move, to be honest. But from the initial meeting we had, it was the first time we had all been together in 11 years at the same time and the same place. From that meeting, we said there is no point in carrying on unless we can make some good music together, because just to do an oldies' tour wasn't really my idea of a good time. There had to be something new. We decided to jam together and found out we really enjoyed playing together again. The announcement that we had re-united was made very quickly. In the beginning of '84, I didn't think there would be any chance for a Deep Purple reunion, and yet by March there was one.

Robin: There are rumors that you guys are cashing in on the current heavy metal craze. How do you feel about that?

Roger: That's bullshit. We don't think about any other band or any craze or trend or fashion. We never have. We never will.

Robin: Tell me about the tour. How long have you been out?

Roger: We started in November of 1984 in Australia. We're now in the American leg which we've been on for about a month. It's interesting being here. I don't think anyone quite expected the kind of success we're having. Every show is sold out. Most of the places are selling anywhere from 12-13 thousand tickets in under an hour.

Robin: How many cities are you going to do in the U.S.?

Roger: We're out for about three months, and we play about four or five cities every week.

Robin: Are you doing Europe and Japan?

Roger: Yes. The tour goes on through October. It's a pretty extensive tour.

Robin: What's different about recording, touring, etc., than the last time you guys were out 10 years ago.

Roger: Not a lot.

Robin: Are there any significant changes? Has the industry changed at all?

Roger: I think, particularly in America, it has gotten to be very one level — shallow — because of radio formatting. You get radio stations that play the same kind of music over and over again. I think it has gotten to be a little boring. We've never paid any attention to what's been going on around us. When we first started making music in '69, we made music that was basically uncommercial. It didn't get played on the radio, but we didn't care because that was the kind of music we wanted to make. It was us. It was naturally us. The public changed toward us as opposed to us following public trends. I think we are still doing that. We still have the same attitude, because we don't go out of our way to make records that sound good on the radio.

Robin: *Perfect Strangers* doesn't sound too different from *Machine Head*, yet they were made 13 years apart.

Roger: Well, it is naturally us. We certainly didn't sit down and say let's make a killing this time and go for the radio station thing. We just wanted to make whatever was natural to us.

Robin: Are you drawing the majority of your audience from the *Machine Head* era?

Roger: The majority of them are new fans. From talking with most of the ones I meet, they are our new fans and that is very reassuring because that means we are doing something immediate instead of living in the past.

Robin: With lyrics like "Can you remember my name" and "I am the echo of your past," was the single "*Perfect Strangers*" consciously written as Deep Purple's reunion song?

Roger: No. The song is nothing about us. Any songwriter will tell you that when they are writing a song they are writing things they are not quite sure what the meaning of them is. I know when I write I get an idea, a phrase, a sentence, or even a word and that will spin off associations with other words. Ian Gillan and I wrote all the lyrics. That song had nothing to do with us. We were trying to do something totally different. In fact, it's a song about reincarnation, but we never thought it would apply to us. There is only one song on the album that we wrote with an autobiographical theme and that was "*Hungry Daze*." The song tells the story of how we started and then we split up and

then we started again.

Robin: Most of the songs on *Perfect Strangers* were written by you, Blackmore and Gillan. How does the writing process evolve?

Roger: Basically, Ritchie writes the music. That's not to say that Jon Lord and Ian Paice do not write, it is just this time around Ritchie was just full of ideas. All the ideas that he came up with were so good we just went along with them. Ian Gillan and I write the lyrics fifty-fifty. We sit down together, usually in the early morning, and listen to the track. When we listen to the track we decide what mood the music is in and try to come up with a theme. This seems to work. Ian Gillan and I have been writing since 1965.

Robin: How long did it take to record all the material on this album?

Roger: We spent just under three weeks rehearsing the music. Then, when we started to record it, we wrote the words as we recorded it. That took about seven weeks.

Robin: You mention Nancy in "Strange Kinda Woman" and "Knocking At Your Back Door." Who is Nancy?

Roger: (laughs) I have no idea. Ian came up with that one. I don't question where he gets his material from. I don't know whether it was a real person or not. Most of our music is pretty tongue and cheek. We try to treat the lyrics pretty lightheartedly with a certain amount of wit and humor. Maybe Nancy is just one of those humorous names that keep cropping up in Ian's mind.

Robin: What kind of music do you listen to?

Roger: I don't listen to hard rock much. The music I'm most known for is not the stuff I like to listen to probably because I've been playing it for so long I find nothing new in it. When I was growing up I was initially turned on to skiffle music, which is a cross between English folk and southern blues. I very quickly got on to Little Richard and Jerry Lee Lewis, Elvis Presley and Carl Perkins. The radio in England when I was growing up was not formatted, so it was not unusual to hear a piece of classical music right after a Little Richard tune. I think whatever influences Deep Purple had were many and varied. What I hear now in modern rock bands is they didn't listen to all of that — they just listened to people like us. So, therefore, it has become very one dimensional.



LESS CITIES, MORE MOVING PEOPLE

(As recorded by The Fixx)

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

Another home falls by the wayside
A few old cushions stuffed with pride
A hand is shaking from the rubble
Is his spirit still alive.

A servant bears his occupation
Breaks his back just growing old
Never mind
His views were taken
Just saw by the rules of old.

Less cities more moving people
Rushing out with pride
Less cities more moving people
These are hands that once were tied.

A church bell rang
For the occasion
The average man learns what's in store

Now he sees where life was taken
Fighting heat but growing cold.

Less cities more moving people
Rushing out with pride
Less cities more moving people
Hands that once were tied.

Ooh is this what we call education
Just watch the wheel of time revolve
But why is this not what I'm thinking
It's just one mind and the unknown.

Less cities more moving people
Rushing out with pride
Less cities more moving people
Who just forgot their lives.

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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

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.

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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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 (whoo).

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

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BONGO BONGO

(As recorded by The Steve Miller Band)

STEVE MILLER
CHRIS McCARTY

Ba ba ba ba ba ba bongo bongo
Ba ba ba bongo bongo
Ba ba ba bongo bongo
Ba ba ba bongo bongo.

She likes it
She likes it
My baby she likes it
My baby she likes to dance.

She loves it
She loves it
My baby she loves it
My baby she loves to dance.

Puttin' her rouge on
Slippin' her shoes on
My baby's gettin' ready to dance.

It's so calculated
And anticipated
When my baby gets ready to dance.

I said baby baby
You were born to dance
I said baby baby
You were born to dance.

Ba ba ba bongo bongo
Ba ba ba bongo bongo.

She likes it
She likes it
My baby she likes it
My baby she likes to dance.

She loves it
She loves it
My baby she loves it
My baby she loves to dance.

Puttin' her rouge on
Slippin' her shoes on
My baby's gettin' ready to dance.

It's so calculated
And anticipated
When my baby gets ready to dance.

Modern jazz and ballet
Um um ummmmmmmmmmmmmmmmm
Movin' to the sound
Um um ummmmmmmmmmmmmmm
Modern jazz and ballet
Um um ummmmmmmmmmmmmmm
Watch her spin around
Watch her spin around.

She likes it
She likes it
My baby she likes it
My baby she likes to dance.

She loves it
She loves it
My baby she loves it
My baby she loves to dance.

I said baby baby
You were born to dance
I said baby baby
You were born to dance.

Ba ba ba bongo bongo
Ba ba ba bongo bongo.

Modern jazz and ballet
Um um ummmmmmmmmmmmmmm
Movin' to the sound
Um um ummmmmmmmmmmmmmm
Modern jazz and ballet
Um um ummmmmmmmmmmmmmm
Watch her spin around
Watch her spin around.

She likes it
She likes it
My baby she likes it
My baby she likes to dance.

She loves it
She loves it
My baby she loves it
My baby she loves to dance.

Puttin' her rouge on
Slippin' her shoes on
Baby's gettin' ready to dance.

It's so calculated
And anticipated
When my baby gets ready to dance
To dance
To dance
Yeah modern jazz
Ba ba ba bongo bongo.

PICK

OF THE LITTER

by Rich Sutton

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



\$\$\$\$ The Firm

The Firm
Atlantic

The amount of interest that each and every one of Jimmy Page's moves creates is staggering. From his doodlings on the *Death Wish* soundtrack to his appearance at the A.R.M.S. Benefit for Ronnie Lane, Page's presence continues to perpetuate the aura of Led Zeppelin. With the addition of former Bad Company lead vocalist Paul Rodgers to the ranks of the Firm, Page gets closer to the Zeppelin sound than even his fellow bandmate Robert Plant has. It's the kind of album that will have Zeppelin fans screaming for more.

The first single, "Radio Active," is the album's strongest piece (even though the "special effects" sound more like Rodgers holding his nose than the electronic whiz-bang it tries to be.) "Closer" and "Somebody To Love" resound with a big Zeppelin drum sound. Page's knack for using silence as well as music to build a song haven't been lost on this record. The only disappointment is their meandering version of "You've Lost That Lovin' Feeling."

\$\$\$\$½ Soundtrack To Beverly Hills Cop

Various Artists
MCA

If Wendy Carlos had done this soundtrack, it could probably sell a million copies just with Murphy's name on it. As it is, this is a record that can sell a million copies on its own. With Murphy's Midas Touch it should be one of the biggest soundtracks ever.

The contributions made by the performers are among their best efforts. Standouts include "Neutron Dance" from the Pointer Sisters, "New Attitude" from Patti LaBelle and "The Heat Is On" from Glenn Frey. The *Soundtrack To Beverly Hills Cop* isn't a groundbreaker or a trendsetter, but it's definitely a lot of fun!

\$\$\$ Early Morning Wake Up Call
Flash And The Pan
Epic

Better known as AC/DC's early producers and as The Easybeats in the 1960s ("Friday On My Mind"), Vanda and Young have, as of late, been known as Flash And The Pan. The whimsical duo have been

responsible for a number of sparkling, though uneven, records — the latest of which is *Early Morning Wake Up Call*.

If you can remember "Hey St. Peter," a minor hit for Flash And The Pan in the late '70s, you'll have a feel for what this record is like. *Early Morning* is less uptempo, yet still relies heavily on the megaphone vocals that Flash And The Pan are so fond of. Influences here seem to range from the bluesy guitar of Creedence Clearwater Revival and J.J. Cale to the minimalist tones of performers like Laurie Anderson.

Early Morning Wake Up Call is a quirky album for palates used to the taste of the somewhat unusual.

SSS½ A Sense Of Wonder
Van Morrison
PolyGram

Van Morrison's curious smile shining through the autumn leaves on the cover of *A Sense Of Wonder* says a lot about the music inside. A varied and ambitious record, *A Sense Of Wonder* ties together the positive aspects of *A Common One*, *Inarticulate Speech Of The Heart* and *Beautiful Vision* to make what is arguably the best record of the four.

On *A Sense Of Wonder*, Morrison seems to resolve some of the religious themes that have run through past records. Borrowing from sources as divergent as Ray Charles and English writer William Blake, Morrison utilizes whatever sources are necessary to come to terms with the larger questions of life, love and life beyond that he frequently struggles with.

A Sense Of Wonder is a mostly upbeat record with Van's familiar horns and shuffling rhythm section kicking off side one. The title track is more subdued. That, coupled with its length, is a reminder of the somber tones of *The Common One*. *A Sense Of Wonder* may be Morrison's most mature record. It's certainly one of his most satisfying.

SSS Maverick
George Thorogood
EMI

Thorogood is one of many artists who can't seem to shake the stigma of their first recordings. The stigma is that fans aren't sure if he'll ever be able to do anything as good as his first two records. With that said, *Maverick* is one of Thorogood's most consistent records in a while.

Although the addition of Hank Carter on sax on the last couple of records rounds out the arrangements on some songs, it takes away from that "dirty" sound that Thorogood built his reputation on.

On songs like "Long Gone," it softens the edge too much.

At the other end of the hardness scale is "I Drink Alone," an instant Thorogood classic. It's a reminder that even though it may seem that Thorogood has locked himself in a corner by choosing to play the style of blues that he has, a good song is a good song. When George remembers to sing the blues with a little pain — look out!

\$\$\$\$\$ She's The Boss
Mick Jagger
CBS

The obvious question is "why a solo album?" If in the mind of Mr. Jagger the challenge of working with new musicians in a different setting might give a new shine to an old boot, he was right!

The most exciting aspect of *She's The Boss* is Mick's work with Bill Laswell and the New York-based group Material. Material's street-tough funk gives Jagger's phrasings a tension that's been lacking on recent Stones' albums. It's as if Jagger said, "okay, here's what The Stones have been trying to do in the 1980s, now you try," and they got it on the first take!

To those Stones' fans who argue that there's nothing like the old Stones, there's something here for you, too. "Hard Woman" evokes images of "Angie" and Jagger finds a raspiness in his voice that'll take you back to *Exile On Main Street*.

She's The Boss. The best of the old Jagger, the best of the '80s Stones. What more could you want?



Erica Leonard

\$\$\$½ Change No Change
Elliot Easton
Elektra

Solo projects from members of supergroups aren't generally too interesting. *Change No Change* from Elliot Easton, guitarist for The Cars, is an exception to the rule.

There are a couple of reasons for the success of Easton's first solo album. Within the context of the straight ahead rock 'n' roll Easton goes for on the record, there is an incredible amount of variety. Elliot is as comfortable with The Rolling Stonesish blues of "The Hard Way" as he is with the grown up, pop rock of "Shayla." The other feather in Easton's rock 'n' roll cap is his collaboration with Jules Shear. Shear, once of Jules And The Polar Bears, is a little known musical genius whose songwriting expertise and quirky charm pokes its head through on various spots in the record. *Change No Change* probably lacks the kind of singles needed to put it high on the charts, yet it is the kind of album you'll want to hear again and again.



Carol Friedman

\$\$\$½ Soundtrack To Vision Quest
Various Artists
Geffen

According to Indian lore, a vision quest is a journey that young warriors are sent on. The fledgling tribesman is left in the hills with no food or water and instructed not to come back until their hunger leads to a "vision." It's a rite of passage which is what the movie to which

this record is the soundtrack is all about.

A bit like a greatest hits collection with a few new songs, the *Vision Quest* soundtrack features Journey, Madonna, Don Henley, John Waite, Dio, Foreigner, Sammy Hagar, Red Rider and The Style Council. It's not a bad way to catch up on some of the better offerings from these bands. There's been better rock and roll soundtracks — there's also been worse.



Carol Friedman

\$ Inside Moves
Grover Washington Jr.
Elektra/Asylum

If the purpose of background music is to muffle the noise of distractions in the environment, then *Inside Moves* fails to satisfy even on an ambient level.

Without the vocals of Bill Withers, Grover Washington's latest forage into easy listening jazz fusion is so unobtrusive that it's easy to dismiss as sound from the apartment next door. Richard Tee, Jon Lucien, Ralph MacDonald and a host of CTI alumnae round out the record. Talent clearly isn't the problem. The problem with *Inside Moves* is clearly a lack of inspiration.



JUST A SHADOW

(As recorded by Big Country)

STUART ADAMSON
BIG COUNTRY

It went so well for you
With a place right where you wanted
And the ones to fill it too
But some blows break the spell
That it hits you every day
Until you need to hit as well.

It's just a shadow of the man you should be
Like a garden in the forest
That the world will never see
You have no thought of answers
Only questions to be filled
And it feels like hell.

It all seemed fine for you
Till the struggle of ambition turned in violence upon you
Sometimes a landslide comes
If you're hiding in that avalanche
You need a place to run.

It's just a shadow of the woman you should be
Like a garden in the forest
That the world will never see
You have no thought of answers
Only questions to be filled
And it feels like hell.

Did we ever have it good
While we lived in Eldorado
Did we find the gold we should
If it really was the truth
Why are faces filled in anger
That should only shine with youth.

It's just a shadow of the people we should be
I know there is no need for what's been done
I know there is enough for everyone
But frustration brings a heavy hand to bear
And there never is a hand outside that cares
Still the promise comes of living fit for all
If we only get our back against the wall
I look at backs that pushed the wall for years
Scarred by many knives and too much fear.

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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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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'r'in' 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.

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LET'S TALK ABOUT ME

(As recorded by Alan Parsons Project)

ALAN PARSONS
ERIC WOOLFSON

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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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.

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SATISFACTION

(As recorded by *Laura Branigan*)

DIANE WARREN
MARK SPIRO
BERND DIETRICH
GERD GRABOWSKI
ENGELBERT SIMONS

Don't know what you're doin'
But you're doin' somethin' I think I like
 Not sure what I'm feelin'
 But it feels like something so right
 The sound of your sighs
 Touch of your skin
Is taking me places I've never been
I wanna go there again and again
 'Cause you give me.

Satisfaction
When you're touching me
You start a chain reaction
 Deep inside of me
 Satisfaction
 I just never knew
That I could feel this way
 Oh babe I love you.

Holdin' you close now
I keep thinkin' of times before
 Nothin' was good enough
 I was always left wanting more
You took my world turned it around
I know you won't be lettin' me down
'Cause baby you showed me that love could be found
 When you gave me.

Satisfaction
When you're touching me
You start a chain reaction
 Deep inside of me
 Satisfaction
 I just never knew
That I could feel this way
 Oh babe I love you.
(Repeat)

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INVITATION TO DANCE

(From the Metro-Goldwyn-Mayer Soundtrack "That's Dancing")

(As recorded by *Kim Carnes*)

KIM CARNES
DAVE ELLINGSON
BRIAN FAIRWEATHER
MARTIN PAGE

Invitation to dance
Invitation to romance
Invitation to dance
Invitation to dance.
 Houselights down
My heart is the only sound
 Spotlight music begins
An' that feelin' takes me again
 I close my eyes
 Head over heels
 You look my way
 Whisper to me
 Come closer
 Leanin' on your shoulder
Lovin' the beholder of an invitation to dance
 Invitation to romance
 Invitation to dance
 Invitation to dance.
 I'm lost in the song
I've been waitin' in the wings too long
 On the screen in my mind
 Seeing the picture stopping the time
 You tip your hat
An' then I wave my heart goodbye
 Givin' me wings
I fly to be there on your shoulder
Lovin' the beholder of an invitation to dance
 Invitation to romance
 Invitation to dance
 Invitation to dance.
 Heart of the rhythm out on the floor
 That's where the magic begins
 You don't need a reason
 Give in to the beat
An' go with the motion again.

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Exclusive Interview with Walter Scott of The Whispers

by Steve Wosahla

October is a special month for The Whispers, who will be celebrating their 20th anniversary as a singing group. But spokesperson Walter Scott says there are no grand plans to ring in the next decade.

"Nothing other than to thank our fans because they're responsible for us being here 20 years," he notes. "We do that in concert. We let our fans know how much we appreciate the fact that we've been together for 20 years."

The Whispers, who are wrapping up an American tour, will go to Europe before heading back to the

studio to try and get a new album out in August or September. Their current longplayer *So Good* features a duet with Phyllis Hyman and production help from Solar labelmate and *Midnight Star* mainman Reggie Calloway.

As October approaches, Walter Scott still has a hard time believing that 20 years have passed, especially considering that their first hit record didn't happen until 15 years after they started singing. "It's like 20 years have been done between 1980 and 1985," he relates. "It really happened fast."



Matthew Bayou

Steve Wosahia: Did you and your twin brother Scotty start singing at the same time?

guess it was about at the age of four. My father was one of those guys who kind of pushed us along and wanted everybody to know that he had two of the most talented boys that ever lived. And he'd let you know that.

SW: Did being twins affect your voices at all? Are they similar or different?

WS: No, they're almost the same really except for the fact that Scotty has a higher range than I do. I think we were born with it, the fact that we're both twins and our voices sound identical. When you see us onstage, they sound very much alike. It's just two guys singing a different portion of the song. We sing alike and talk alike without even trying.

SW: Do people have trouble telling you apart?

WS: Yeah, they do, the ones who don't know us. The people who know us and are around us for any length of time, it's pretty easy for them to tell us apart. But onstage, I mean, geez, there's no way of telling. We're very much alike.

SW: Growing up as twins, was there a competitive rivalry between you?

WS: Not at all, really. It was a lot of fun. To us we weren't twins. We just woke up every morning and found something new to get into and get a whipping about. I think later in high school as we began to run track and play football, there was a natural competitive spirit in the 100 yard dash and the 220. Quite naturally we'd try to beat each other. One of us would always be first and the other always second. But that was a great deal of fun.

SW: Who thought of the name The Whispers?

WS: That was given to us by the young man who owned the first record company we went to audition for many years ago, Dore Records. We went in to audition with hopes of getting a record company. We didn't really have a name. We were just a bunch of guys that had a singing group. When he heard the sound, he said, "Gee it sounds real soft, almost like a whisper. Why don't we call you The Whispers?" We said, "Great, you got it."

SW: When people submit songs for the group to record, do they write them to fit a certain kind of Whispers' sound? How would you define The Whispers' sound?

WS: Our fans seem to like the ballads, the meaningful ballads we do and the mid-tempo songs. Kids do appreciate that we can do the danceable, up-tempo as it's called. But I think the biggest part of our fans like us doing tunes like "Are You Going My Way" from the new lp, "Lady," from *The Whispers* and "Say Yes." I think those are the kind of tunes that give us staying power.

SW: Who are some of your personal favorites that you listen to when you're home?

WS: Well, I don't know if they're favorites but yeah, they are. One of them happens to be Jean Carn. She's been one of my favorites for years and I couldn't believe that she worked with us. (Ed: She opened up The Whispers' show in Philadelphia.) It was a surprise because Alicia Meyers got sick at the last minute and they came up with Jean Carn. I about flipped! It sounds like a cliche to say "You're one of my favorites" but I went and told her that and I really meant it. It was really a pleasure to have her on the show. I stood there and watched her work with my mouth hanging open because I think she is just a great female vocalist.

SW: I would have thought she'd tell you the same thing seeing that The Whispers have been around so much longer and that you probably influenced her.

WS: It's funny that you said that because she said that. She was really overwhelmed that we were so overwhelmed by her singing. But she's been around too and really earned the good reputation that she has. So it was really a pleasure to be doing that with her.

SW: On your new album, "Suddenly" is a duet that you sing with Phyllis Hyman. Have you known her for a long time?

WS: Yeah, but not for a real long time. We've known her for about three or four years. We worked with her a couple of years ago. She was an opening act for us. We did about 20 dates together and that's how this project came about. At that time we said, "Phyllis if we ever get an opportunity to do something together, we

certainly would like to put it on record." And Phyllis is a real fun-loving kind of gal. She's a real practical joker and a great person to be around. We never forgot that. When Grady Wilkins and Percy Scott submitted "Suddenly" we said, "This is the one. If we could just get Phyllis, if her schedule isn't too tied up, it would be a great tune to put on the lp." And, fortunately, she wasn't busy and we flew her out to Los Angeles. What you hear on the lp is history.

SW: Do you enjoy doing duets?

WS: I really do. We've never done them before and never really wanted to. We've always stuck to our own guns. The Whispers always stuck to what we do best and it seems as though including a female really just wasn't the thing to do for us. But we always had in the back of our mind if we ever had the opportunity to work with Phyllis we'd try it.

SW: Is this the first time you've worked with Reggie Calloway of Midnight Star? He practically produced half of the album.

WS: Yeah, this is the first time. It's odd but the tune "Wet My Whistle" from their lp was originally designed for us. You can't get 'em all but that was one I wish we would have gotten. We had finished the lp and Reggie had submitted the tune after all of the paperwork had been finished. What we would have had to do is delay the album a few months and put it on. And, of course, we were willing to do that but the company wasn't. So we had to go on without that, but I think the company wishes they had gone along with that because that was a great tune.

SW: Just looking back for a minute, what are some of the biggest things you've seen happen in the business? Are there any that really stand out in the last 20 years?

WS: I can't really put a lot of them into focus. The advent of Michael Jackson is a biggie to me. Me, like everybody else, would have never believed that he would have ever accomplished that. I think that it's a feat that won't be matched by anyone else. But who knows, it probably will be the more I think about it. Lo and behold in another 12 years we'll see another Michael on an even larger scale. That's the beautiful thing in music. It goes around and comes back again.



Soul SECTION



Mary Jane Girls

42/At Last You're Mine

36/Bird, The

40/Edge Of A Razor

42/Flesh

35/Gimme, Gimme, Gimme

44/Kiss And Tell

36/Lost In Love

40/My Girl Loves Me

42/My Love Is True (Truly For
You)

38/Nightshift

37/Peeping Tom

39/Private Dancer

37/Raging Waters

44/Rhythm Of The Night

40/Second Nature

39/Suddenly

39/Take Me With U
44/This Is Our Night
35/Til My Baby Comes Home

36/When The Rain Begins To Fall
38/Word Is Out, The

41/Yo' Little Brother

Rockwell



Commodores

'TIL MY BABY COMES HOME

(As recorded by Luther Vandross)

LUTHER VANDROSS
MARCUS MILLER

There's a whole lot of girls
Messin' around
Trying to get me.

They do things 'cause they know
My girl is away
They try to upset me.

They can't believe I resist
How can I hold out
Where is that girl now
But the truth really is
I don't worry 'cause I love my baby so that.

No matter where my baby is
She never leaves me without love
She gives it up 'til I get enough
Then I'm alright
'Til my baby comes home
If she stays away for long
She calls me on the phone
I jump up when I hear her voice
Then I'm alright
'Til my baby comes home.

I get weak in the knees
My hands start to shakin'
Head get to aching'
Is she thinkin' of me
Or feelin' the fire
With some other guy yeah
I can't believe I can be
Worried about her
I shouldn't doubt her
'Cause our thing is for real
And I don't worry
'Cause I know, I know, I know.

No matter where my baby is

She never leaves me without love
She gives it up 'til I get enough

Then I'm alright

'Til my baby comes home
If she stays away for long
She calls me on the phone
I jump up when I hear her voice
Then I'm alright
'Til my baby comes home.

Bring it on
(Home to me)

She makes everything alright she's
(Good to me)
She's the best part of my life
(Can't you tell)
That I'm just like a new guy I'm doing
(Very well)
'Cause I know she's coming back tonight.

Every night when I sleep
I dream of my baby
She's such a lady
Then I wake up and see
That she's laying by me
Right there beside me
I can't explain how I feel
I really love her
Keep dreaming of her
'Cause our love is for real
And I don't worry
'Cause I know, I know, I know.

No matter where my baby is
She never leaves me without love
She gives it up 'til I get enough
Then I'm alright
'Til my baby comes home
If she stays away for long
She calls me on the phone
I jump up when I hear her voice
Then I'm alright
'Til my baby comes home.

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GIMME, GIMME, GIMME

(As recorded by Narada Michael Walden with Patti
Austin)

NARADA MICHAEL WALDEN
PRESTON GLASS
JEFFREY COHEN

On the road travellin' with my band
I was so exhausted from one night stands
Caught your smile and you threw me some heat
Well I liked your style it was strong but sweet.

I fell for you right then and there
I didn't care who knew
I'd follow you anywhere.

Gimme, gimme, gimme
All night long
Gimme, gimme, gimme
Keep playin' that love song
(Love song)
Gimme, gimme, gimme

All night long
Gimme, gimme, gimme
Gimme that love song.

When we met I had been alone
And I was more than ready to live on my own
Then your song touched me deep inside
Until you came along I wasn't satisfied.

Fell for you right then and there
I didn't care who knew
I'd follow you anywhere.

Gimme, gimme, gimme
All night long
Gimme, gimme, gimme
Keep playin' that love song
(Love song)
Gimme, gimme, gimme
All night long
Gimme, gimme, gimme
Gimme that love song.

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THE BIRD

(As recorded by The Time)

MORRIS DAY
JESSE JOHNSON

America have you heard
Got a brand new dance and it's called The Bird
You don't need no finesse or no personality
You just need two arms and an attitude
And everybody sing with me
Whawak hallelujah wo oh oh oh oh
Whawak hallelujah wo oh oh oh oh.

Brothers don't be cool
Women like sometimes when you act a fool
Sisters don't be shy
Let your body get loose
You ain't too fat to fly
Come on now
Whawak hallelujah wo oh oh oh oh
Whawak hallelujah wo oh oh oh oh.

This dance ain't for everybody
Just the sexy people
White folks you're much too tight
You gotta shake your ... like the black folks
You might get some tonight look out
Whawak hallelujah wo oh oh oh oh
Whawak hallelujah wo oh oh oh oh.

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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.

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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LOST IN LOVE

(As recorded by New Edition)

RUSSELL KRAMER

Would you love me
When nights are cold
Would you love me
When I grow old
Would you care
When living's not easy
Take me by surprise
And say you're there.

Would you love me
Give me one more chance
Would you love me
Try and understand
Would you share
My life that is music
Show me in your eyes
That you'll stay with me tonight.

I'm lost in love
I can't live without you
I'm lost in love
Build all my dreams around you
I'm lost in love
And it's true
I can't live without you oh no.

Would you love me
When I'm in doubt
Would you love me
Just to be around
Would you share
My life that is music
Take me in your arms
And sing my melody.

I'm lost in love
I can't live without you
I'm lost in love
Build all my dreams around you
I'm lost in love
And it's true
I can't live without you oh no.

And I'm lost in love
Say you really want me
Love is a passion
You just can't hide
And I'm lost in love
Time and again it hurts me
You'll be my reason for starting again, again.

I'm lost in love
I can't live without you
I'm lost in love
Build all my dreams around you
I'm lost in love
I can't live without you
I'm lost in love
Baby, baby.

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PEEPING TOM

(As recorded by Rockwell)

ROCKWELL
JANET COLE
ANTOINE GREEN

Who's this lady
That drives me so insane
Sneaking, peeking
Outside my window pane.

Oh I don't know who she is
Or where she's from
But she's my peeping tom
Peeping tom yeah.

She hides in shadows
And never comes too close
My mystery lady
Haunts me like a ghost.

Oh I don't know who she is
Or where she's from
But she's my peeping tom
Peeping tom
Peeping tom yeah, yeah
Peeping tom.

What's she seeking
When she's peeking
Will she find it
'Cause I don't mind it
Even though I question
Her obsession uh, uh
She's my neepeing tom.

RAGING WATERS

(As recorded by Al Jarreau)

AL JARREAU
JAY GRAYDON
ROBBIE BUCHANAN

Everyone gets tired
The fires begin to fade
Everyone gets tired
In spite of the plans being made
Nobody wants to slow down
The showdown is set for dawn
I'm gonna meet that villain
And tell him the race is on.

I'll say that lovers cross the raging water
Lovers cross the burning sand
Lovers stop the time in order to take the moment in
their hands
Lovers toss away a kingdom
Lovers abdicate the crown
Lovers fight for love and freedom
Breakin' the chains that hold 'em down
You gotta keep on
You gotta keep on
You gotta keep on
You gotta keep on
You gotta keep on lovin' lovers
You gotta keep on
You gotta keep on

So strange
I don't even know her name
And yet I remember her face
Oh can it be
She stepped out of my dreams.

Oh can it be
She's the girl of my dreams.

So tell me what she's seeking
When she's peeking
Will she find it
'Cause I won't mind it
Even though I question
Her obsession uh, uh
She's still my peeping tom
As oo ah
She's my peeping tom
Peeping tom
Peeping tom yeah, yeah
Peeping tom oo ah.

Just want to get to know her
Maybe then I can show her
I just want a chance to hold her.

Peeping tom
(She's my peeping tom)
Peeping tom
(She's my peeping tom lady)
Peeping tom
(She's my peeping tom)
Yeah, yeah peeping tom
(Peeping tom).

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You gotta keep on
You gotta keep on
You gotta keep on touchin' others.

Didn't I say everyone gets frantic
The antics become bizarre
Every last romantic's been banished to some cold
star
Never again expire be tired and givin' in
I'm gonna take my lover
Discover the promised land.

I'll say that lovers cross the raging water
Lovers cross the burning sand
Lovers stop the time in order to take the moment in
their hands.

Lovers toss away a kingdom
Lovers abdicate the crown
Lovers fight for love and freedom
Breakin' the chains that hold 'em down

You gotta keep on
You gotta keep on
You gotta keep on
You gotta keep on

You gotta keep on lovin' lovers
You gotta keep on
You gotta keep on
You gotta keep on
You gotta keep on
You gotta keep on touchin' others

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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 WORD IS OUT

(As recorded by Jermaine Stewart)

GREGORY CRAIG
JERMAINE STEWART

You had to be the one to say it
You can keep it our secret oh no
All over town everybody's talking
It ain't no secret anymore
You are the one they're saying
And ask for the information
My confidence you've been betraying
I don't know what to do
'Cos the word is out.
That you and I are lovers
That you and I are lovers yeah
You and I've been getting it on
The word is out.
(Repeat)

There's nothing left to do but stop it
I won't repeat it
Oh no I won't
I can't stand the gossip out on the streets now
How could they see us behind closed doors.

Why did you have to tell them
I told you not to say a word
Why did you have to say it
We were never seen (never seen)
Now I can't believe
The word is out.

That you and I are lovers
That you and I are lovers
That you and I've been getting it on
The word is out.
(Repeat)

You are the one they're saying
That passed on the information
My confidence you've been betraying
I don't know what to do cause
The word is out.
(Repeat chorus)

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TAKE ME WITH U

(As recorded by Prince and the Revolution)

PRINCE

I can't disguise the pounding of my heart
It beats so strong
It's in your eyes
What can I say
They turn me on.

I don't care where we go
I don't care what we do
I don't care pretty baby
Just take me with u.

Come on and touch the place in me
That's calling out your name
We want each other oh so much
Why must we play this game.

Don't care where we go
I don't care what we do
I don't care pretty baby

Just take me with u.

I don't care if we spend the night at your mansion
I don't care if we spend the night on the town
All I want is 2 spend the night together
All I want is 2 spend the night in your arms.

2 be around you is so oh right
You're sheer perfection
(Thank you)
Drive me crazy
Drive me all night
Just don't break up the connection.

I don't care where we go
I don't care what we do
I don't care pretty baby
Just take me with u.
(Repeat)

Just take me with u
Won't you take me with u
Honey take me with u.

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SUDDENLY

(As recorded by Billy Ocean)

KEITH DIAMOND
BILLY OCEAN

I used to think that love was just a fairy tale
Until that first hello
Until that first smile
But if I had to do it all again
I wouldn't change a thing
Cause this love is everlasting.
Suddenly life has new meaning to me
There's beauty up above
And things we never take notice of
You wake up and suddenly you're in love hum hum
yea.
Girl you're everything a man could want and more
One thousand words are not enough
To say what I feel inside

Holding hands as we walk along the shore
Never felt like this before
Now you're all I'm living for.
Suddenly life has new meaning to me
There's beauty up above
And things we never take notice of
You wake up and suddenly you're in love.
Each day I pray
This love affair would last forever ooh ooh.
Suddenly life has new meaning to me
There's beauty up above
And things we never take notice of
You wake up and suddenly you're in love.

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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.
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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MY GIRL LOVES ME

(As recorded by Shalamar)

DAVID WOLINSKI
HOWARD HEWETT
MICKI FREE

All along I knew we had the potential for a love affair
I could see it in your eyes
The sensuality was clear
Then you turned and walked away
You told me that you didn't care
But I know that in your heart your love for me is
burnin' there.
My girl loves me
Yes she loves me
My girl needs me
Yes she needs me so bad.
We've been having problems
Sometimes we just misunderstand
Emotions are strong
We let some things get out of hand
Well the night's so long and cold and empty when
you're not at home

I remember the warmth of you as I sit here by the
phone.

My girl loves me
Yes she loves me
My girl needs me
Yes she needs me so bad.
(Repeat)

I get to runnin' on automatic
I take for granted things are fine
Even if we're far apart
I've got to know that you're still mine
Will there ever come a day
That we can say we're one
I'm spending my precious time
Trying to make our love go on and on.

My girl loves me
Yes she loves me
My girl needs me
Yes she needs me.

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SECOND NATURE

(As recorded by Dan Hartman)

DAN HARTMAN
CHARLIE MIDNIGHT

I wanna read it in my magazine
I wanna hear it on my radio
There's no limit to the magic of this love that we know
wo-oh.
And it's deeper than any eye can see
And it's more than just a mystery
This feeling's takin' over me.
The way we do the things we do
Second nature
The way we made our fantasy come true
Second nature
Well it's a finger snappin', be-bop, can't stop thing
Second nature who-oh.
It's not enough to show you how I feel
'Cause this love I got for you is really real
And it's a miracle of timing
When it comes so naturally.

And we're standin'
We're goin' strong
And when other dreams have come and gone
Our love will keep us keepin' on
The way we do the things we do.

You are my river
You are my fire
Overflowin', getting higher and higher
And love will remain
Pulls me to the flame
Then I'm burnin', burnin'
This feeling's returnin'.

In every lover's heart the story's bein' told
With a message sayin'
Ooo I love you
Ooo I love you
Ooo I love you so.

The way we do the things we do
Second nature.

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EDGE OF THE RAZOR

(As recorded by Stephanie Mills)

ROY FREELAND
TOM SNOW

In the front seat
Down a back street
Here we go again
We play with fire
You walk the wire
But I know how it ends
Come tomorrow you'll run right back to her
And though tonight is gonna leave me lonelier
I can't help it
Got to.
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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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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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.

FRESH

(As recorded by Kool & The Gang)

JAMES TAYLOR
SANDY LINZER
KOOL & THE GANG

Conversation
Is going 'round
People talkin' 'bout the girl who's come to town
Lovely lady
Pretty as can be
No one knows her name
She's just a mystery
I have seen her
Maybe once or twice
One thing I can say is ooh she's very nice
She's a lady
One I really want to know
Somehow I've got to let my feelings show.

She's fresh (fresh)
Exciting
She's so exciting to me
She's fresh (fresh)
Exciting
She's so inviting to me yeah.

I've been thinking 'bout the way you walk
Baby uh I like the way you talk
Tell you something I really can't hide
Heaven must have sent you to be by my side
Fresh and lovely
Like a dream come true
I'll give anything to spend the night with you
What a feeling
And I can't stop it baby
Miss frisky lady take me away.

Fresh as a summer breeze
She'll take you by the hand
She means so much to me
I'll do whatever to make her mine
Baby oh yeah
Shoo la la la la la de de de
She's fresh
She's fresh, she's so fresh
She's fresh
She's so fresh.

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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MY LOVE IS TRUE (Truly For You)

(As recorded by The Temptations)

OTIS WILLIAMS
RONALD TYSON
VICTOR CARSTARPHEN

When will you learn
I'm never gonna leave you girl
Please open your eyes and see
You're the only one for me baby
Of all the things we've been through
It's made my love strong for you
We all need someone to depend on
You can count on me baby.

My love is true
My love is true
My love is true
Ooh truly, truly, truly for you.

Girl don't you know
We're standin' underneath a halo
We've been blessed to have this love affair
I can't let you go, go nowhere
Blessings come in many disguises
I'm so glad I recognized it
You're somethin' special and very rare
What we've got baby
They don't find anywhere.

My love is true
My love is true
My love is true
Ooh truly, truly, truly for you.

So girl take my love
No matter where your heart may roam
Deep down inside of me baby
Your love will always have a home
If ever a story should be told
Whatever time may unfold
Let it be said girl I'll always love you
You can count on me baby
'Cause my love is true.

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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.

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
Feel the beat of the rhythm of the night
Oh the rhythm of the night oh yeah.

Look out on the street now
The party's just beginning
The music's playing
A celebration's starting
Under the street lights
The scene is being set
A night for romance
A night you 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
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
Feel the beat of the rhythm of the night
Oh the rhythm of the night whoa yeah.

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.

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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

KISS AND TELL

(As recorded by Isley, Jasper, Isley)

ERNEST ISLEY
CHRIS JASPER
MARVIN ISLEY

Tell a story make it sound provocative
Just a little more spice to a secret
That you'll give
Don't you talk to anyone
It's understood
Oh baby well it's just too bad
If it's just too good.

Well I need you to know
There's someplace you can go
I want you
To see that you can put
Your confidence in me.

And baby you might as well
If you're gonna kiss and tell
Baby you might as well
If you're gonna
Kiss and tell.

People follow you everywhere you go
But they only wanna use you
For what you know
Every face is gonna smile like it's alright
Better brace yourself
For a bumpy night
Well I need you to know
There's someplace you can go
I want you
To see that you can put
Your confidence in me.

And baby you might as well
If you're gonna kiss and tell
Baby you might as well
If you're gonna
Kiss and tell.

Well I need you to know
There's someplace you can go
I want you
To see that you can put
Your confidence in me.

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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.

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The Oak Ridge Boys

by Kelly DeLaney

At the heart of the Oak Ridge Boys' success are hits, hits and more hits. The four country music superstars have racked up nine gold and two platinum albums since 1977 when they released "Y'all Come Back Saloon." One can safely assume that their latest lp, *Step On Out*, will join its predecessors in this elite category.

Of all the songs which the Oaks have recorded, none is more closely associated with them than the double-platinum selling single, "Elvira." The song is contained on their double platinum album, *Fancy Free*, and the gold lp, *Greatest Hits II*. The smash recording topped both the pop and country music charts.

Among their many other hit tunes, which display the Oaks' lead vocal versatility are: "Sail Away," "Dream On," "I'm Settin' Fancy Free," "Thank God For Kids," "Love Song," "I Guess It Never Hurts To Hurt Sometimes," and "Make My Life With You." Songs like these have helped to make the Oak Ridge Boys among the most consistent top-selling artists in country music today.

With four singers, all of whom are capable of singing the lead vocals, the Oaks are also one of the most versatile groups in all of music. Duane Allen sings many of the Oaks' soft, pretty ballads, such as "Make My Life With You," or "I'm Settin' Fancy Free," while tenor, Joe Bonsall belts out the high energy tunes, like "Love Song." William Lee Golden draws many of the more raw and earthy tunes, as evidenced by his lead vocal on "Ozark Mountain Jubilee." It takes a very special tune for the bass voiced Richard Sterban to sing. But when one comes along, it's a richly textured vocal performance, such as his singing of "Dream On."

The Oaks' producer, Ron Chancey, notes that he always listens for songs which lend themselves to harmonies. "We do songs which have big choruses so we can get back to that basic Oaks' sound," he explains. "We may get away from the standard instrumentation, or the production might be a little bit different, but anytime you have these four guys singing together, you're going to have their sound."

No one knows the Oaks' sound

better than the Boys themselves. "There are basic ingredients we look for pertaining to harmonies," Allen says. "We've got four or five ways we can go, as far as the types of songs that Oak Ridge Boys can do, having recorded everything from 'Dream On,' to 'Elvira,' to 'Thank God For Kids.'

"The first thing I look for is something that just blows me away. I usually find one song to begin with and that song becomes the basis for the criterion of how good the others are. If other songs don't come up to that quality, then they eliminate themselves."

Of the four Oaks, Allen is the most directly involved with listening for potential songs for the group to record. By his own estimation he screens some 100 songs a week. "I listen to songs pretty much every day of the week," he says. "If you don't make a conscientious effort to find that hit material, somebody else will get it."

Allen is so intent on finding hit songs that he even has a cassette tape deck on his tractor so that he can listen to material while he is out mowing his fields.

Occasionally, even a hit hunter like Allen will miss a hit song. "That happens sometimes," he admits. "I pitched a song to the guys one day called 'Love Is On A Roll' and Richard said, 'Uh, Duane, that's Don Williams' new single.' I said, 'Oh great! At least I've got good taste!'

"I didn't really turn that one down; I just got it late. I wish we'd have had it a little earlier, but I don't know that we could have done it any better than Don. He had a great record on it. He happens to be one of my favorite artists."

One factor which plays into the Oaks decision whether or not to record a song is that they all must agree on it. "All of us have to like a song, or we won't do it," Bonsall says. "There are too many songs out there. If three of us like a song and one guy says, 'Man, I can't get into that song at all,' then there's no sense in doing it."

"When you do a song, especially if you're a group like us, all four guys have to really be pulling for that song to make it a good record. If everybody is really behind a song, then it's going

to go further."

The song's lyrical attitude is also of importance. "One of the primary concerns is that the song has positive lyrics," says Sterban. "We've shied away from the typical country songs about getting drunk or committing adultery, that sort of thing. We sing about happy things and positive things."

Just because the Oaks record a song, that doesn't guarantee its release on vinyl. Golden explains: "Sometimes there might be a song that we're all excited about before the recording session that during the session doesn't come off nearly as good as we felt it could have, for whatever the reason might be. We just never captured the feeling in the studio, whether it's our fault or whatever. But there are other songs that you might not think much about that after the recording sessions come up to the top of the list as the best songs you're holding."

One tune which the Oaks held for a long time before deciding to release it was "Love Song." "We had that song for three years before it came out," reveals Bonsall. "We always liked the song, mainly because good, uptempo songs are hard to find. The Oak Ridge Boys excell at those types of songs. We're good at singing almost gospel sounding, let's kick 'em in the butt kinds of songs."

The only problem with "Love Song" was that it was interminably long. "It was like nine minutes long," Bonsall adds. "There was a recitation in it. We listened to it when we were getting the American Made album together. Why we didn't think of this before, I don't know, but we cut the song in half, took out the guitar turnaround and got rid of the recitation. We tried that, and boom, we had the song. Sometimes things are so simple."

At a recent concert appearance at the University of Arkansas, a fan told Bonsall that "Elvira" was one of his favorite songs. He asked the former Philadelphian if the group would perform the tune later that night. Bonsall replied, "Friend, I think we'll be singing that song forever!"

Beyond any doubt, "Elvira" was one of the biggest hit records in recent memory. The song is practically



synonymous with The Oak Ridge Boys. Its overwhelming success was somewhat of a surprise, however, to the Boys.

"When we first heard the song we thought it was kinda cute and novel," says the deep voiced Sterban who "oom pa pa mow mowed" himself into the hearts of music lovers around the world.

"It sounded like something that we could really do well. When we heard the demo of it, which actually was Dallas Frazier's original version of it, we knew it could be a hit song for us. We were excited about cutting it, but we had no idea how big it could be."

The Oaks glimpsed the song's potential the first time they ever performed it in public. "As soon as we got out on the road after recording it, we decided we had to add it to our show," Sterban continues. "We were in Seattle, and we rehearsed it with our band during the afternoon and added it to the show that night. We just threw it out in the middle of the show and the response was unbelievable! We had to repeat the song five times that night.

"At that point we looked at each other and said, 'Fellas, I think this is the song we've been looking for.' It got a bigger response than all the hits we had sung that night. People just went crazy over it."

The same thing happened when the Oaks first sang "American Made" on stage. "We were in Maryville, Indiana, singing for three days over New Year's," Bonsall says. "We wanted to put something fresh in the show, so we put some of the new songs from the album in there. We drove the place nuts with it! That helped us to make our decision as to whether or not it would be a single."

Since the Oaks have had such success by trying out new songs on live audiences, they have continued the process. Prior to the release of the Step

On Our lp, the quartet experimented with three new songs — "Ophelia," "Staying Afloat," and the album's title track (which, incidentally, is another song they considered recording for several years).

Another song which has been instrumental in the Oaks' on-going success has been "Thank God For Kids" which is contained on the Oak Ridge Boys — Christmas album. Both the single and album became only the thirteenth gold selling discs in the history of the Recording Industry Association of America (R.I.A.A.)

Chancey believes it is one of the most significant songs The Oak Ridge Boys have ever recorded. "Thank God For Kids" always does something to people," he says. "And that song really established Golden as a lead singer.

"It wasn't necessarily pitched for me to sing," Golden clarifies. "It was just pitched to The Oak Ridge Boys. Duane had gotten a hold of it somehow and Ron had a copy of it, too. We listened to it during some of our screening sessions and I was chosen to sing the lead on it somehow. It's the only song I sang on the album."

The Eddy Raven-penned tune has special meaning for Golden. He has three grown sons of his own and it was during the record's ascent to the top of the charts that his first grandson was born. "It was just a special song at a special time," he notes. "It's kind of a magical type of song, especially with us being involved with the Stars For Children projects." (The Oak Ridge Boys have sponsored concerts to raise funds for the prevention of child abuse and this year they were named the Honorary Chairmen for the National Committee for the Prevention of Child Abuse).

"I Guess It Never Hurts To Hurt Sometimes," is a song which producer Chancey "brainwashed" the Oaks into recording. "I was real high on that

one," he says. "But I had a hard time getting them high on it. I'd get them out on my boat and play it, and play it, and play it. Joe has a boat too, and we'd meet out on Old Hickory Lake. Everytime he'd be there I'd play it. Then Golden came out one day and we played it some more. Then everybody started liking it. I guess if you hear something long enough you can't help but like it."

Although The Oak Ridge Boys have their own publishing company, Silverline-Goldline Music, their integrity has never allowed them only to seek out songs from their own publishing enterprise. While they have recorded songs from within their own firm, such as Michael Foster's "Heart Of Mine," and the Jimbeau Hinson-Roy August tune, "I'm Settin' Fancy Free," the Oaks have never placed their own financial interests above their efforts to find songs most suited for them to record.

The search for that elusive and undefinable hit song is continuous. Allen finds it fascinating. "I picture this guy up in Minnesota writing this song," he muses. "He gets it published and they send it to The Oak Ridge Boys. We listen to it, like it and put it in our stack of songs to do. We do the song and it comes off great. Then it makes the album and becomes a single. All of a sudden it's on the radio everywhere. Man, that song has taken a heck of a journey from the time the guy wrote it!"

Recording quality music is the real payoff to The Oak Ridge Boys. "Over the years our real reward has been that people are still coming out by the thousands to see us, and every album we have goes gold," says Sterban. "That's the proof to me personally that the public likes your music."

When it comes to recording hit songs, The Oak Ridge Boys most definitely have the "Midas Touch."



COUNTRY SECTION



The Whites

54/A Few Good Men
55/A Girl's Night Out
56/Any Way That You Want Me
52/California
54/Country Music Love Affair
58/Don't Call Him A Cowboy
66/Don't Call It Love
50/Everybody Needs Love On A Saturday Night
57/Hallelujah, I Love You So
57/I Can See Him In Her Eyes (When She's Looking At Me)
63/If It Ain't Love (Let's Leave It Alone)
60/I'm The One Mama Warned You About
62/Is There Anything I Can Do
62/It's Me Again, Margaret
58/One Hell Of A Heartache
52/Radio Heart
63/Sometimes When We Touch
66/Step That Step

54/There's A Lot Of Good About Goodbye
52/There's No Love In Tennessee
56/Time Don't Run Out On Me
56/Warning Sign
62/Working Man
66/You Bring Out The Lover In Me
63/You've Got Her Eyes



Charly McClain



Mickey Gilley

Now, Even If You Have Been Thin For Years, You Can **GAIN UP TO 5, 10, 15 POUNDS**

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

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

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

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

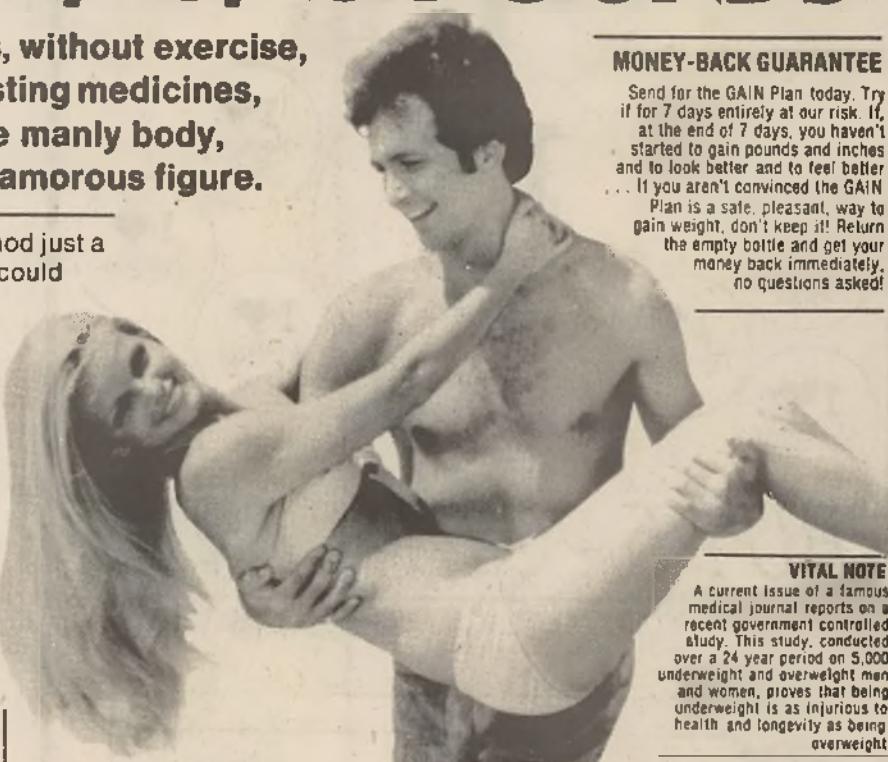
This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

HERE'S ALL YOU DO

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

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

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



MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better . . . if you aren't convinced the GAIN

Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

VITAL NOTE

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

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

THINK OF WHAT THIS CAN MEAN TO YOU

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

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

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

HERE IS OUR OFFER . . .

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

Try the fabulous new GAIN Plan in your

GAIN IS SAFE

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

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

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

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

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

— — — MAIL NO-RISK COUPON TODAY — — —
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Please send my package of GAIN Plan immediately with the understanding that if I am not satisfied, I may have my money back. no questions asked.

- One GAIN PLAN for \$9.98
 SAVE \$2.00! Order 2 for \$17.98
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Enclosed is \$_____

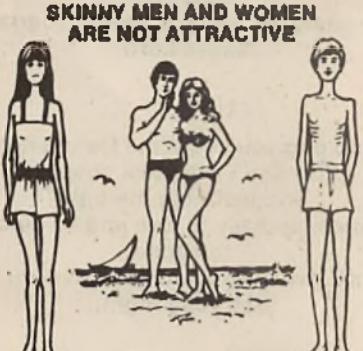
cash, check or money order

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CITY _____

STATE _____ ZIP _____



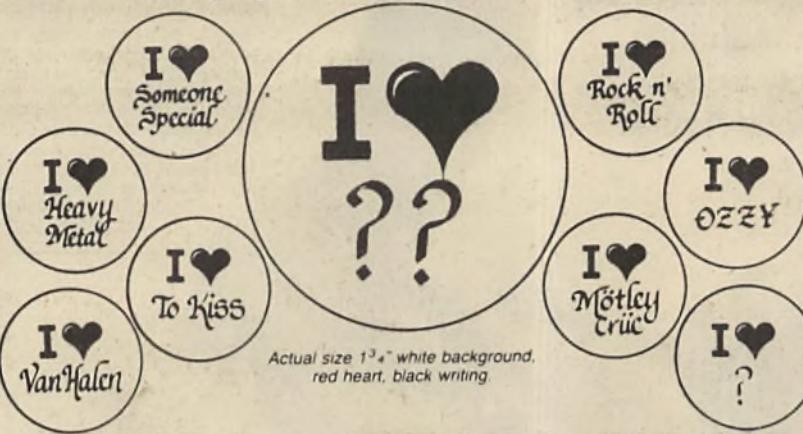
... a skinny, scrawny body is no asset in social or business life. Give the GAIN Plan a chance to help build you up and put firm flesh on you.

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EVERYBODY NEEDS LOVE ON SATURDAY NIGHT

(As recorded by The Maines
Brothers Band)

J.L. WALLACE
TERRY SKINNER
KEN BELL

I knew a woman who could talk all day
Talked a hell of a game but she never played
Made a whole lot of promises but she never paid
Lord it shouldn't be that way
Sweet Melissa she was just the same

Talked a whole lot of loving but it
was just a game
When I did get down to business she
thought I was insane but.

Ooo ooo you've got me feeling right
You don't even talk about it
You just hold me tight
You're so easy to love and so quick
to excite
And everybody needs love on a
Saturday night.

I never seen a woman who can take a
man
Love him to pieces and back
together again
Lord we can be lovers
And we can be friends girl
The pleasure's been all mine

You're a high strung woman with no
strings attached
Every man ought to have a woman
like that
It could be satin sheets or burlap
sacks Lord.

Ooo ooo you've got me feeling right
You don't even talk about it
You just hold me tight
You're so easy to love and so quick
to excite
And everybody needs love on a
Saturday night.

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

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

Dear Friend:

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

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

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

CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

FUN POWER—TOO!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

ABOUT THE AUTHOR

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

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

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

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

MORE AMAZING CASE HISTORIES!

And it's all just minutes away!

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

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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



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

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

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

— MAH NO RISK COUPON TODAY! —

RESEARCH INDUSTRIES, LTD., Dept. J1693
3194 Lawson Blvd., P.O. Box 903
Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of *The Miracle Of Psycho-Command Power* by Scott Reed for \$11.95 plus \$2 postage and handling. I may examine it a full 30 days or return it for prompt refund of purchase price.

Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

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CALIFORNIA

(As recorded by Keith Stegall)

CHARLIE CRAIG
KEITH STEGALL
JIM McBRIDE

California sun, Puerto Rican rum
I should be having fun but I'm not
I'm sitting in this bar on Sunset Boulevard
Hoping her feeling's for me haven't changed a lot.

California don't take it personal
But there's a Georgia girl I've just got to see
California you're still the golden state
And I'm coming back some day
And I'll bring her with me.

If you'd seen her eyes

The day we said goodbye
Then you'd know why I've got to leave
Hanging on the phone
God I hope she's home
I've got something to tell her tonight that just won't
keep.

California you made me understand
Without her I'm not the man that I need to be
California she's from another world
But you're gonna love that girl
Just wait and see.

California don't take it personal
But there's a Georgia girl I've just got to see
California you're still the golden state
And I'm coming back someday
And I'll bring her with me.

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THERE'S NO LOVE IN TENNESSEE

(As recorded by Barbara Mandrell)

DENNIS MORGAN
STEVE DAVIS

That big river's still rolling through Memphis
And on Beale Street they still play the blues
The smokies still wear their halos
It's heaven on earth in the morning dew.

They still make Jack Daniel in Lynchburg
On the Opry Acuff's still king
You can get the best biscuits and gravy
And Loretta can still really sing.

But there's no love in Tennessee
At least not the kind I really need
The folks here will gladly give you a helping hand
But they can't help me get you back again
There's no love in Tennessee

I know it's a beautiful place to be
But without you here with me
There's no love in Tennessee.

Remember up on Lookout Mountain
Our future seemed so clear
Too bad Colorado came between us
Now I'm looking out through these tears.

But I still love the magic of Dixie
Whoever said it gets in your blood was right
There's no place better than home sweet home
But something's missing tonight.

But there's no love in Tennessee
At least not the kind I really need
The folks here will gladly give you a helping hand
But they can't help me get you back again

There's no love in Tennessee
I know it's a beautiful place to be
But without you here with me
There's no love in Tennessee.

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Merit Music Corp.)/Tom Collins Music Corp.

RADIO HEART

(As recorded by Charly McClain)

DENNIS MORGAN
STEVE DAVIS

Married at sixteen
Two kids by twenty-one
But he couldn't take it
Now she's raising them on her own
Between the bills and the laundry
Sometimes she's so lonely she cries
But she's found an escape from some of the ache
inside.

She's got a radio heart
She loves the songs they play
They take him off her mind
She's got a radio heart
Helps fill an empty space
He left behind
She gets lost in a steel guitar
It's her way out when the heartache starts

She gets lost in a steel guitar
It's her way out when the heartache starts

She's found a little salvation
On a local station
She's got a radio heart.

She'll finish clearing the table
Then put the kids off to bed
She tries to watch an old movie
But she thinks of him instead
She lies alone in the dark
And stares at the lighted dial
She gets into the music and out of this world for a while.

She's got a radio heart
She loves the songs they play
They take him off her mind
She's got a radio heart
Helps fill an empty space
He left behind

She gets lost in a steel guitar
It's her way out when the heartache starts
She's found a little salvation
On a local station
She's got a radio heart.

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DISCOVER HOW YOU CAN LOSE 10-25-50, EVEN 100 POUNDS OR MORE WITH THE FASTEST WEIGHT LOSS METHOD IN TODAY'S MEDICAL WORLD!

THE STAR SLIM 100™ CONCEPT IS A PROGRESSIVE APPROACH TO THE TREATMENT OF CELLULITE AND BODY FAT. While on the Star Slim 100™ diet plan, by following the program and instructions, one pill in the morning will simply wash the "fat down the drain" . . . 10, 25, 50 or more pounds easily and safely. The AMAZING thing is the SPEED AT WHICH STAR SLIM 100™ WORKS. Imagine your figure shrinking as you lose up to 6 inches off your waistline, 4 inches off your stomach, 5 inches off your buttocks, 6 inches off your hips, 5 inches off your thighs. A POSSIBLE TOTAL OF 26 INCHES OF FAT AND FLAB! Imagine losing 50, 70, 100 or more ugly pounds without going hungry. You will burn off more fat and fluid than you ever dreamed possible or your money back—No Questions Asked! You will have more energy, more stamina, more sex drive.

Star Slim 100™ has been relied upon by the famous rich beautiful people of Europe's London, Paris, Rome and America's New York, San Francisco and Hollywood—Share Their Secret Now! MORE THAN A POWERFUL PROMISE BUT A MEDICAL FACT. Star Slim 100™ capsules contain the most powerful weight-reduction aid available without a prescription. Why exhaust yourself with fad diets that make you suffer and Don't Work when the Star Slim 100™ plan lets you eat satisfying meals and still lose, lose, lose all that fat and extra bulges fast. On the Star Slim 100™ plan, the foods you eat no longer turn to fat. You will finally be Body Beautiful. JOIN THE BEAUTIFUL PEOPLE NOW! Order the Star Slim 100™ Jet Set Progressive Program Today.

VITAL NOTE

Star Slim 100™ capsules are shipped in double-sealed, tamper proof bottles.

TM—Star Slim 100 is the trade mark for a weight-reduction plan.

**STAR SLIM 100™, Dept. SH-75
P.O. BOX 1165
BELLMORE, NY 11710**

Yes, I want to lose all my fat and flab fast. I must lose all the pounds and inches I desire or my money back. Rush me your Jet Set Star Slim formula. I enclose:

30 Day Supply \$10 60 Day Supply \$15

90 Day Supply \$20

(We pay all postage and handling.)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

COUNTRY MUSIC LOVE AFFAIR

(As recorded by David Frizzell)

JIM HURT
BILLY RAY REYNOLDS

I had me a dream a little bit dusty
Had me a car just a little bit rusty
But it got me round good as a Coupe De Ville
Had me a D-18 guitar laid up in the backseat
Bound for Shreveport, Louisiana lay just beyond the
distant hill
Radio's playing loud and peppy
Little bit of Hank and a little bit of Lefty
I was singing along just like a country boy will
All about a.

Country music love affair
Where somebody's heart was broken and somebody
finally cares
How I love those memories that we share
You and me
A country music love affair.

Then by the road in a bright red dress
I saw a lady she was in distress
I pulled over on the shoulder and offered her a helping
hand
She said in a soft sweet southern drawl
Don't mind if I do thank you all

And she climbed aboard my rag top '49 Ford with the
radio playing loud and peppy
She started singing along with Lefty
She said, "Boy can you play guitar very well?"
We played about a.

Country music love affair
Where somebody's heart was broken and somebody
finally cares
How I love those memories that we share
You and me
A country music love affair.

We found a job in Bossier City
Working for the door and a little in the kitty
Just enough to buy strings and rent a cheap motel
One night as we sung harmony
I felt her fall in love with me
And I loved her right then and I guess I always will
We got a.

Country music love affair
Where somebody's heart was broken and somebody
finally cares
How I love those memories that we share
You and me
A country music love affair.

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A FEW GOOD MEN

(As recorded by Terri Gibbs)

KEN BELL
MICKEY BUCKINS

Who'll sing my favorite song to chase away my blues
And even change the words around the way you used to
do
Who'll make the music now to fit me like a glove
Who's gonna make your kind of love.

What will I tell myself when I go for a walk
Where will I spend the time we used to sit and talk
When will I wake up with that smile upon my face
Who's gonna come and take your place.

It's gonna take a few good men
To help me get over you

One to see me through the lonely nights
One to share a dream or two
One to say I love you now and then
It's gonna take a few good men.

Who'll bring me roses just because I'm feeling down
And anytime I need a friend who'll always be around
Who'll say when I'm all wrong baby it's alright
Who's gonna fill your shoes tonight.

It's gonna take a few good men
To help me get over you
One to see me through the lonely nights
One to share a dream or two
One to say I love you now and then
It's gonna take a few good men.

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THERE'S A LOT OF GOOD ABOUT GOODBYE

(As recorded by Judy Bailey)

RORY BOURKE
DAN MITCHELL

Goodbyes a word that's constantly maligned
It's got a bad reputation associated with crying time
It's been put down in one too many hurting songs
But it all depends which side of the door you're
standing on.

There's a lot of good about goodbye
Darling that applies to you and I
Cause when I walked out that door

It means you ain't a breaking my heart anymore
There's a lot of good about goodbye.

I've always been afraid you'd say goodbye
So through all your indiscretions I turned my back and
closed my eyes
Well I hurt long enough to realize that I could say it too
And I'd rather leave a man than stay a fool.

There's a lot of good about goodbye
Darling that applies to you and I
Cause when I walked out that door
It means you ain't a breaking my heart anymore
Yet there's a lot of good about goodbye
There's a lot of good about goodbye.

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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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WARNING SIGN

(As recorded by Eddie Rabbitt)

EDDIE RABBITT
EVEN STEVENS

I saw that warning sign
But I paid no mind
I just kept on rollin' on
I saw that warning sign
But I had no time
I was headin' for your arms
I saw that warning sign
But I just went blind
I never read a word that it said
Whoa it's me headin' down this dead end street
I must be out of my head.

Danger, heartbreak ahead
Danger, heartbreak ahead

I never read a word that it said
It said danger, heartbreak ahead.

I saw that warning sign
It was in your eyes
It was flashin' off and on
I saw that warning sign
When I kissed your lips
I just couldn't do no wrong
I saw that warning sign
But it felt so fine
Had to have you in my arms
Look at me headin' down this dead end street
I must be out of my head.

Danger, heartbreak ahead
Danger, heartbreak ahead
I never read a word that it said
It said danger, heartbreak ahead.

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TIME DON'T RUN OUT ON ME

(As recorded by Anne Murray)

GERRY GOFFIN
CAROLE KING

Time don't run out on me
Gotta make you love me the way you used to do
Gotta get back the feeling
And put wind in my sails
And chart a course that gets me back to you
Back to you.

Oh the lonely days
The lonely nights
Looking back in time
Time don't run out on me
Gotta get back to where we used to be
Time don't run out on me.

Don't run out on me
There's one more thing I gotta do before I pack it in
Gotta make the right moves
Say the right thing to change your mind
And find a way to get you back again
Back again.

All the wasted time
The lonely nights
Looking back in time
Time don't run out on me
Gotta get back to where we used to be
Time don't run out on me.

Once I could catch your eyes across the room
And know just what you were thinking
And when I held you in my arms
We'd dream as one.

But those days are gone
Something went wrong
And when I wake up to the morning sun
I find myself saying.

Time don't run out on me
Don't run out on me
Time don't run out on me
Gotta get back to where we used to be
Time don't run out on me.

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ANY WAY THAT YOU WANT ME

(As recorded by Carlette)

CHIP TAYLOR

If it's love that you want
Baby you've got it
From the depths of my soul
Baby you've got it
But I've been watchin' you
And I don't think that's your game
Girl there's no need to explain.

Any way that you want me
Any way that you'll take me
Any way that you'll make me be a part of you
Any way at all.

If there's dreams in your heart
Where love lasts forever

From the depths of my soul
I'll make them come true
But I've been watchin' you
And I don't think that's your game
Boy there's no need to explain.

Any way that you want me
Any way that you'll take me
Any way that you'll make me be a part of you
Any way at all.

Nothin' you can say or do to make my love grow colder
And only yesterday somebody said I'm gettin' older
And I want your morning eyes to smile down on me
Any way that you want me
Any way that you'll take me
Any way that you'll make me be a part of you
Any way that you want.

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I CAN SEE HIM IN HER EYES (When She's Looking At Me)

(As recorded by Adam Baker)

DAVID CHAMBERLAIN,
BUCKY JONES

She lays here beside me
In a night that's so silently filled
She talks in her sleep
And the name she is saying is his
She says it's all over
But I know she's not over him
Her dreams are proof
That what I've been seeing is real.

I can see him in her eyes
When she's looking at me
Inside I know that's not how she wants it to be
I know she's trying so hard to hide his memory
But I can see him in her eyes
When she's looking at me.

I love her so much
I don't let her know how it hurts
Looking at somebody else in those blue eyes of hers
But I understand it
I know it will take her some time
I go on pretending that he never crosses her mind.

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HALLELUJAH, I LOVE YOU SO

(As recorded by George Jones and Brenda Lee)

RAY CHARLES

Let me tell you 'bout a girl I know
She is my baby and she lives next door
Every morning 'fore the sun comes up
She brings my coffee in my fav'rite cup
That's why I know, yes I know
Hallelujah, I just love her so.

When I'm in trouble and I have no friends
I know he'll go with me until the end
Ev'rybody asks me how I know
I smile at them and say he told me so
That's why I know, yes I know
Hallelujah, I just love him so.

Now if I call her on the telephone
And tell her that I'm all alone
By the time I count from one to four
I hear him on my door
In the evening when the sun goes down
When there is nobody else around
He kisses me and he holds me tight
And tells me darlin' ev'rything's all right
That's why I know, yes I know
Hallelujah, I just love you so.

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ONE HELL OF A HEARTACHE

(As recorded by Gene Watson)

KEITH PALMER

JANET WHITE

It's the first morning after

It's so hard to face

Cause you left your mem'ry all over this place

They say it gets easier

I wonder how

Goodbye couldn't hurt more than it hurts right now.

You're gonna be one hell of a heartache

I've had some

I really should know

It hurts me a lot

But I know I've still got

One hell of a heartache to go.

You took me to heaven when you held me tight

If heaven's forever where are you tonight

They say time is a healer but I don't think that's true

It'll take more than time to get me over you.

You're gonna be one hell of a heartache

I've had some

I really should know

It hurts me a lot

But I know I've still got

One hell of a heartache to go.

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DON'T CALL HIM A COWBOY

(As recorded by Conway Twitty)

DEBBIE HUPP

JOHNNY MacRAE

BOB MORRISON

So you came from New York City

And you want to see the sights

You've heard all about those cowboys

And their crazy Texas nights

I see you've got your eye on somethin'

Leanin' on the bar

But the toughest ride he's ever had

Was in his foreign car.

So don't call him a cowboy

Until you've seen him ride

'Cause a stetson hat and leather boots

Won't tell you what's inside

If he ain't good in the saddle

You won't be satisfied

So don't call him a cowboy

Until you've seen him ride.

He's a Hollywood idea

Of the wild and wooly west

In his french designer blue jeans

And his custom tailored vest

You think you've found the real thing

But I think you oughtta know

He can't even make it through

A one-night rodeo.

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Television Psychic Bob Ferguson shows you

MAGIC WORDS TO COMMAND MIRACLES OF WEALTH, LOVE, AND HEALTH-IN MINUTES!

Here is staggering proof, based on actual reported miracles, that what has worked for thousands will absolutely work for you!

Yes, how would you like to say some magic words, and be showered with hundreds of dollars in as little as 45 minutes? Or use amazing healing words, and get rid of crippling ailments instantly! Do you realize that it is possible to instantly and secretly command others to do your bidding . . . punish evil doers . . . see behind closed doors . . . be anything and have anything your heart desires . . . with magic words so simple yet so powerful, they can only be described as miracles!

Yes, soon miracles will be happening to you every day, with the amazing secret of PSYCHIC TELEMETRY! My name is Robert A. Ferguson. You may have seen me on TV. I have shown hundreds, how to use this amazingly simple power to command instant miracles to happen in minutes!

Impossible? I have staggering proof that it's not only possible but absolutely true and that this MIRACLE POWER WILL ABSOLUTELY WORK FOR YOU—to change your life from poverty to riches, from poor health to radiant new health, to bring whatever you desire almost instantly! I'm not exaggerating when I say the sky's the limit!

POSITIVE PROOF THAT WHAT I SAY IS TRUE!

Right now I'm going to prove to you how easily PSYCHIC TELEMETRY works for you. Remember, I cannot profit by exaggeration. What I tell you has got to be true, and it costs you nothing to find out for yourself.

• HUNDREDS OF DOLLARS IN 45 MINUTES! I have in report here from Mary D. who needed \$400 quickly. She had no idea where she could get the needed money. Her sister gave her a Psychic Telemetry Enchantment to say. In only 45 minutes, she received \$400 from an unexpected source!

That's chickenfeed compared to the staggering results many others have achieved with these magic words! Dave E. had been unable to find a job, and had only 3 days left before having to pay a big bill. He didn't have a cent. In one session, I showed him how to use the Psychic Telemetry Prosperity Ritual. The next morning, he was all smiles, as he reported a sudden windfall of \$2,000—more than enough to pay the bill. A miracle? Of course! Yet just a ten average example of the power of these magic words!

Dave used the Prosperity Ritual at about 9:00 P.M. At 8:00 A.M. the following morning, he got the money! As simple as that! I HAVE HUNDREDS OF CASES ON FILE, PROVING HOW EASILY MIRACLES HAPPEN with these magic words. Before I give you the next case, let me say this: DO YOU NEED MONEY? See the powerful words on page 37! With this secret, money is always available to you!

You can get any amount of money at any time you need it! I am telling you the sky's the limit on how much money you can ask for and receive quickly with this power! Proof?

HOW AGNES C. WON OVER \$500,000 WITH THE WORDS FOR WINNING CONTESTS!

Agnes C. was told about enchantments and spells, but insisted that she possessed no psychic powers and never had any psychic experiences. Here's what happened: She kept dreaming of a man in a futzing robe with dollar signs all over it, holding up 7 fingers, saying: "A dollar a day keeps poverty away!" She purchased a one-dollar lottery ticket.

"I simply could not believe it when my number was drawn for the grand prize (7 days later). I still can't believe it," she says. "I won over a half-million dollars." Agnes and her family are now enjoying their new lakefront home with its private bathhouse and dock. They have two expensive autos and all the other luxuries money can buy.

The point is: YOU CAN USE THE SAME SECRET! You'd find the very words she used on page 37 of my book, and it won't cost you a single cent to find out what they are, and how they'll work for you.

MAGIC WORDS FOR MIRACLE HEALING!

Before I tell you how YOU may achieve a MIRACLE HEALING, let me tell you how a man was healed of arthritis in FIFTEEN MINUTES! A friend of mine, Louis A., tried the power Ritual for Magnetic Healing on page 146 on his next-door neighbor, Ken, who was confined to a wheelchair with arthritis. In a matter of minutes, the crippled man was WALKING! "I haven't been able to walk for months," he said, "and you got me out of my wheelchair."

Since that day, Louis has been able to heal "incurable" diseases, AND YOU CAN DO THE VERY SAME THING! This is just an average case. With this power, you can command healing like this on almost a daily basis. I'm telling you this power is FANTASTIC!

Look what you can do, with exact words I give you on page

139-140—

- Cure ulcers, nervous headache, and insomnia! Calms the nerves!
- Cure diseases of the liver and spleen; stop bleeding!
- Strengthen the eyes, control epilepsy, and disorders of the stomach!
- Cure heart disease, increase circulation, and heat your!
- Heal burns, conditions of the nose, throat and lungs, treat hay fever and asthma!

... and much more! With these words, you ask great rays of healing power to enfold you, pulsating within every nerve and cell of your body, cleansing, soothing and healing! Whatever you are trying to heal, you know the job will be done.

MIRACLE CURES REPORTED!

Do you realize that it is possible to get rid of crippling ailments almost instantly with healing words? You can command that all sickness and disease be banished from your body! Here is a force so powerful that it almost defies description! It can heal a shattered limb or return sight to the blind . . . raise the crippled from their beds! It has brought miracle cures to the suffering and the lame!

• KIDNEYS MIRACULOUSLY HEALED! Evelyn's only hope was to find a suitable kidney donor. She was so weak, it took two people to almost carry her to the hospital for her frequent treatments. There seemed to be little hope for her. With this method, she says—

"My whole body began to tingle—it felt like little electric shocks were playing games at the small of my back . . . suddenly . . . I knew I was healed! I leaped from my bed and ran into the living room screaming, 'I'M HEALED! I'M HEALED!' Our house was filled with tears of joy that night."

Today she is so healthy, she can hike and even climb mountains! It happens all the time with PSYCHIC TELEMETRY.

• HOW HARVEY C. ASTHMA WAS CURED! Harvey C. suffered asthma all his life. He could never run more than a few steps without stopping for breath. Doctor after doctor tried to cure it. I was so positive Harvey's asthma could be cured, I merely had him say the words on page 139-140. He never had another asthma attack! Now he can run and even play tennis!

• HAROLD SAW HIS LUNG SPOT VANISH! Harold F. was shocked, when told he had a spot on his lung, and needed an immediate operation. His wife quickly used the amazing healing words on page 145. The day before the operation, when x-rays were taken, the doctor was baffled. "I don't know how to explain this," he said. "Your lungs are perfectly clear."

MAGIC FORCES THAT WORK MIRACLES

Once you call on them, powerful forces stand ready to fulfill your every command. You can be confident that they will work a miracle.

• HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 30! Allen F. needed \$800 by Monday morning. It was Friday already, and things looked bleak. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 22, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7s. He walked away with \$800.

Anyone can use these magic words. When you say them, what you command does happen! You can count positively on real results. It always works! It is not evil—not is it black Magic! Like electricity, it is simply a power given by nature to make life easier.

• MAGIC WORDS GIVE YOU POWER OVER OTHERS! Say the magic words on page 44 to cause others to do your bidding. With this enchantment, you can force people to do what you want all the time. It makes others act like puppets in your hands. No one can resist you! Let me show you how easily this happens!

To use this power is simplicity itself! Say the magic words—then just sit back and relax. Within seconds, minutes at most, you will have a willing, obedient slave!

You can stand next to a person and place a thought in his or her mind. When others are asleep, you are free to speak directly to their subconscious mind. Your voice is remembered upon awakening. People obey your commands. It's fantastic!

• MAGIC WORDS THAT BRING YOU LOVE! Say the magic words on page 47, to command and guide the perfect partner to you . . . to command him or her to be blind to your shortcomings, and fulfill your every need and your every desire!

• MAGIC WORDS FOR SECRET KNOWLEDGE! The magic words on page 164 allow you to become an invisible traveler to anywhere in the world. You can listen to conversations and you can see what's going on, completely undetected. You will experience the ability to walk through walls and doors. Nothing can be kept secret from you—there is no longer such a thing as a locked door. You can enter any place at will. If you wish to know about



ABOUT THE AUTHOR

ROBERT A. FERGUSON, author, lecturer, and Psychic Telemetry teacher, has been involved in the occult field for over thirty years. He has been a frequent guest on many television talk shows and has appeared in numerous publications, such as *National Enquirer*, *Devil's Pitch Book*, and others. Mr. Ferguson has been called, "The leading authority in this field" by a number of prestigious societies in England. He has also acted as psychic consultant to top American corporations and entertainment personalities.

others, you can secretly and invisibly watch them every move and hear their every word!

• MAGIC WORDS PROTECT YOU FROM EVIL! Say the magic words on page 51, for attunement with the pure rays of power that come to you from the Great Cosmic Mind . . . to attain protection from every cause of evil influence . . . Say them to command divine protection, and that no evil will be able to penetrate your shield of power, and that those who would send you evil shall be powerless, and their evil shall return to them a hundredfold!

• MAGIC WORDS TO SEE INTO THE FUTURE! There is no need to blindly stumble into the future. When you say the magic words on page 52, your psychic eyes will open, and you will see actual visions of future events. Vision upon vision will flash brilliantly into your mind. If there is danger ahead, Cosmic Mind will bark the warning so a possible catastrophe can be avoided. If there is impending goodness in the future, all will be revealed to you!

THE AMAZING SECRET OF COSMIC DUST!

On page 204, I tell you the amazing secret of *Cosmic Dust*: how to make it and USE it to bring good fortune, power and success, and heal the sick! The 3 needed ingredients are easy and inexpensive! (You may already have them, in your kitchen or basement storage area!) For a level teaspoon of each in a bowl and mix well. Vamp *Cosmic Dust*. This is then ready to work amazing miracles for 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 bizzar
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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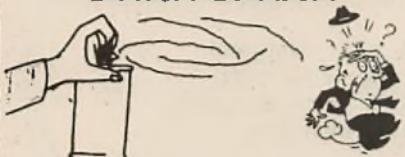
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Looks like ordinary gum—but WAIT 'TILL THEY TASTE IT! And the "flavor" lasts long after they spit out the gum! Great for the "mooch" who always wants gum, candy, spare change. Watch their eyes water and lips painfully pucker up! AAAAAGH!! Fools them all because it's professionally manufactured to look just like a regular pack of gum! 5 merciless sticks in each package!

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IT'S ME AGAIN, MARGARET

(As recorded by Ray Stevens)

PAUL CRAFT

Well there once was a feller name of Jasper McClain
He was sick maladjusted a little wrong in his brain
Every evening 'round midnight
He would slip off alone
And call the same lady on a pay telephone.

It's me again, Margaret
Hello is this Margaret
You don't know me Margaret
But I know you.

Well this upset the lady and it gave her the blues
So she called up the police said what shall I do
The chief of detectives come around to her home
And eavesdropped upon them on her upstairs phone.

It's me again, Margaret
Hello is this Margaret
You don't know me Margaret
But you got blond hair.

WORKING MAN

(As recorded by John Conlee)

JIM HURT
BILLY RAY REYNOLDS

Stumble from my good warm bed
Monday morning oh my head
Got to go and do it all again
Wake up baby rise and shine
Coffee, eggs and bacon time
Walk your working man
Out to the door.

Boss is in his usual mood
Not one thing does he approve
Sometimes you can't keep him satisfied
Up and down the assembly line
Worried faces much like mine
Showing the wear and tear in their eyes.

They're making it hard on the working man
Trying to make a living anyway he can
Making ends meet on the installment plan
His money goes through his hands

Now they called the South Central and they traced him
on down

To a scroungy old phone booth on the outskirts of town
It was there that the vice squad with the field glasses
read

The lips of the oversexed man as he said.

It's me again, Margaret
Hello is this Margaret
You don't know me Margaret
Bet you can't guess what I'm doing.

Well they cuffed him and they dragged him to the
station downtown

They allowed him one phone call 'fore the jailer come
around

He wet his chapped lips and he cleared his young throat
Then he dialed the telephone and softly he spoke.

It's me again, Margaret
They got me Margaret
You won't miss me Margaret
But I'll miss you.

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Heaven help him if you think you can
They're making it hard on the working man.

Big policeman in his prime sits behind his billboard
sign

Aims his radar gun right straight at me
Letter from the IRS said boy your taxes are a big mess
Is this the way the good life's suppose to be.

Stumble from my good warm bed
Monday morning oh my head
Got to go and do it all again
Too much room in the frigidaire
The kids all need new shoes to wear
Payments late on my old truck again.

They're making it hard on the working man
Trying to make a living anyway he can
Making ends meet on the installment plan
His money goes through his hands
Heaven help him if you think you can
They're making it hard on the working man.

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IS THERE ANYTHING I CAN DO

(As recorded by Bill Medley)

GARY NICHOLSON
WAYLAND HOLYFIELD

People are talkin' around this town
Story goes he's let you down
Well I guess I could say I told you so
But I remember my own blues
When I knew I was losing you
I remember needing someone to hold
You see I know what you're going through
Is there anything I can do.

Do you need a shoulder tonight
Do you need someone to kiss it and make it right

Is there something I've got you could use
Is there anything I can do.

I know how empty the nights can be
When you need someone desperately
I know the bitter taste of tears that fall
You need some comfort in your time of need
I bet you never thought you'd get it from me
Bet you thought I'd be the last one to call
Don't you know I'm still in love with you
Is there anything I can do.

Do you need a shoulder tonight
Do you need someone to kiss it and make it right
Is there something I've got you could use
Is there anything I can do.

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SOMETIMES WHEN WE TOUCH

(As recorded by Mark Gray and Tammy Wynette)

BARRY MANN

You ask me if I love you
And I choke on my reply
I'd rather hurt you honestly
Than mislead you with a lie
And who am I to judge you
On what you say or do
I'm only just beginning to see the real you.

And sometimes when we touch
The honesty's too much
And I have to close my eyes and hide
I wanna hold you till I die
Till we both break down and cry
I wanna hold you till the fear in me subsides.

Romance and all its strategy
Leaves me battling with my pride
But through the insecurity
Some tenderness survives
I'm just another writer
Still trapped within my truths
A hesitant prize fighter
Still trapped within my youth.

YOU'VE GOT HER EYES

(As recorded by Jim Collins)

DICKEY LEE
MARK SAMETH

You fell in love with the juggler
And a big circus band
And your eyes almost popped out
When Mickey Mouse shook your hand
And you gazed up in wonder while the acrobats flew
But while you watched the circus I just watched you.

You've got her eyes
And you've got her smile
And you laugh like she laughed
Every once in a while
And when you ask if I miss her
I won't try to lie
I know you see through me
'Cause you've got her eyes.

IF IT AIN'T LOVE (Let's Leave It Alone)

(As recorded by The Whites)

DALLAS FRAZIER

If it ain't love then let's don't let it even start
Let's leave it alone
If it ain't love then let's don't tempt our foolish hearts
Let's leave it alone.

Happiness is free
Just like a rollin' stone
And only love can make it stay at home
Feelin's have a way of mixin' right with wrong
If it ain't love
Let's leave it alone.

And sometimes when we touch
The honesty's too much
And I have to close my eyes and hide
I wanna hold you till I die
Till we both break down and cry
I wanna hold you till the fear in me subsides.

At times I understand you
And I know how hard you've tried
I've watched while love commands you
And I've watched love pass you by
At times I think we're drifters
Still searching for a friend
A brother or a sister
But then the passion flares again.

And sometimes when we touch
The honesty's too much
And I have to close my eyes and hide
I wanna hold you till I die
Till we both break down and cry
I wanna hold you till the fear in me subsides.

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Guess we'd better get home now
She's been waiting all day
Don't forget if you need me
I'm not very far away

And tonight after dinner when she tucks you in bed
Tell her Daddy still loves her and tell her I said.

You've got her eyes
And you've got her smile
And you laugh like she laughed
Every once in a while
If she asks if I'm happy
You don't have to lie
She'd see right through you
'Cause you've got her eyes.

You've got her eyes.

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If it ain't love then let's don't let it even start
Let's leave it alone
If it ain't love then let's don't tempt our foolish hearts
Let's leave it alone.

Togetherness can fade
Like the music of a song
It comes and goes like the breaking of the dawn
How could we hang on to somethin' that was gone
If it ain't love
Let's leave it alone.

If it ain't love then let's don't let it even start
Let's leave it alone
If it ain't love then let's don't tempt our foolish hearts
Let's leave it alone.

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Have you ever noticed how many of today's TV and Movie Stars are young girls? They're just like you! You've noticed that some aren't even that pretty - they just knew what to do. Who to see. Do you daydream about being on TV too? And having your own fans? And earning lots of money? Have you ever thought, "I'm sure I could act and be in show business too! If only I had the chance!" If you truly answered "YES!" to these questions... This

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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' till 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 pale
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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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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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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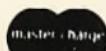
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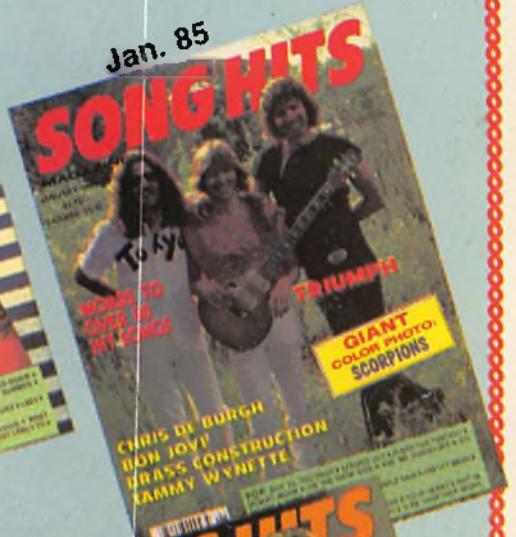
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Larry Gatlin & The Gatlin Bros.

April, 1984

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interview
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