

SONG HITS

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AUGUST 1985

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SOUL: WALKING ON THE CHINESE WALL • BABY COME AND GET IT • CAN'T STOP • READ MY LIPS • IN MY HOUSE

COUNTRY: DIXIE ROAD • HEART TROUBLE • LOVE IS WHAT WE MAKE IT • SHE KEEPS THE HOME FIRES BURNING

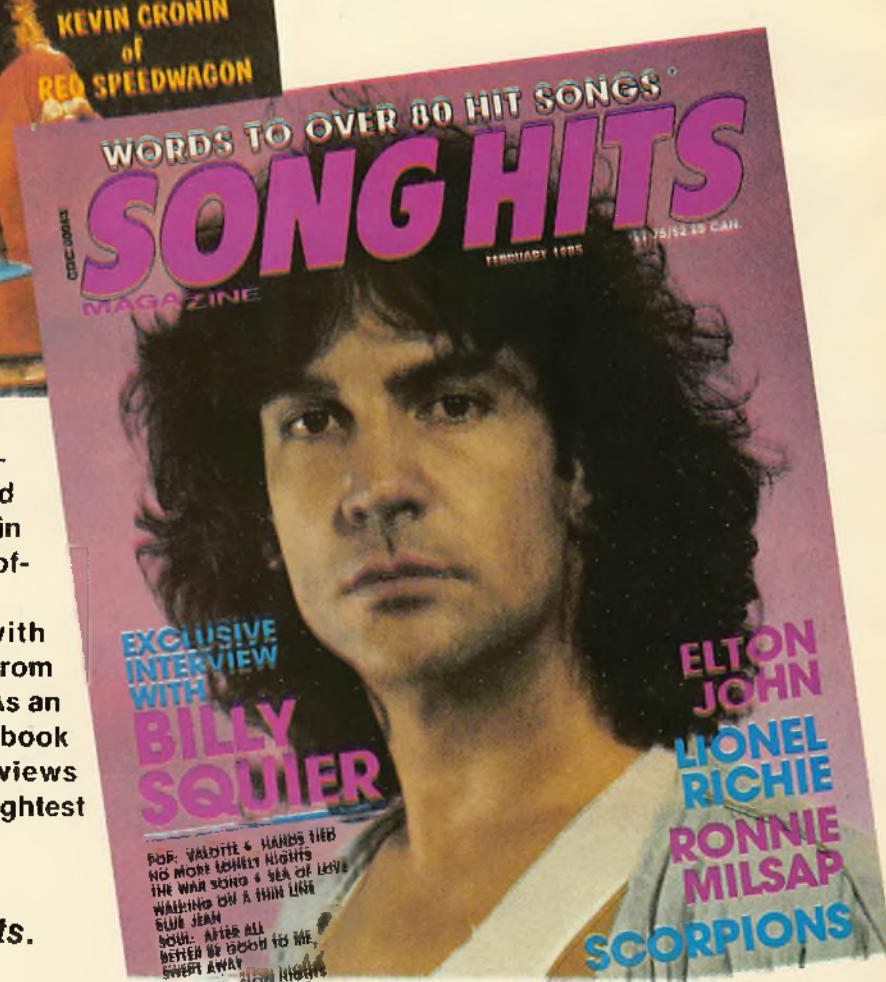
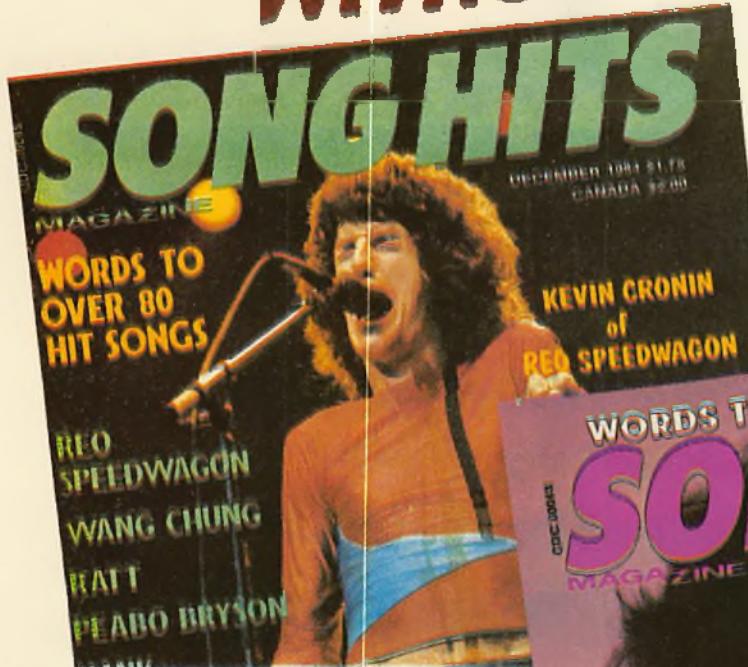


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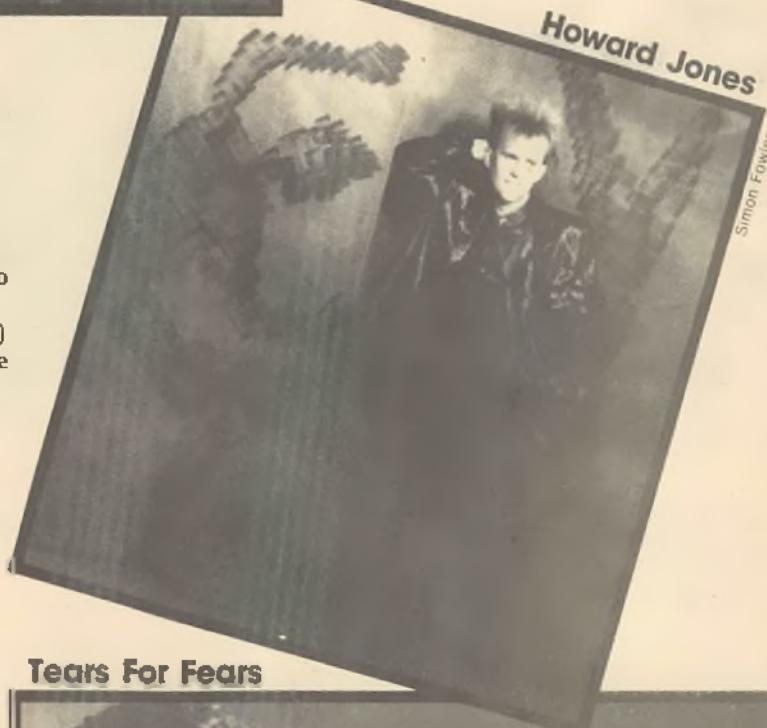
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Tears For Fears



EVERYTHING SHE WANTS

(As recorded by Wham!)

GEORGE MICHAEL

Ah ah ah
Oh yeah
Somebody told me
Boy ev'rything she wants is ev'rything she sees
I guess I must have loved you
Because I said you were the perfect girl for me baby
And now we're six months older
And ev'rything you want and ev'rything you see
Is out of reach
Not good enough
I don't know what the hell you want from me
Oh uh uh huh uh uh huh
Oh oh oh oh oh oh
Uh huh uh huh
Doo doo doo
La la la la la
Uh huh uh huh
Oh oh oh oh oh oh
Uh huh uh huh
Doo doo doo
La la la la la
Somebody tell me oh
Why I work so hard for you.

Oh some people work for a living
Some people work for fun
Girl I just work for you
They told me marriage was a give and take
Well you've shown me you can take
You've got some giving to do
And now you tell me that you're having my baby
I'll tell you that I'm happy if you want me to
But one step further and my back will break
If my best isn't good enough
Then how can it be good enough for two.

Uh huh uh huh
Oh oh oh oh oh
Uh huh uh huh
Doo doo doo
I can't work any harder than I do
Uh huh uh huh
Oh oh oh oh oh
Uh huh uh huh
Doo doo doo
La la la la la
Somebody tell me oh
Why I work so hard for you oh oh.

Why do I do the things I do
I'd tell you if I knew
My God
I don't even think that I love you.

Somebody tell me oh
Why I work so hard for you
Oh to give you money
Somebody tell me
Why I work so hard for you
Oh to give you money.

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HEAVEN

(As recorded by Bryan Adams)

BRYAN ADAMS
JIM VALLANCE

Oh thinkin' about all our younger years
There was only you and me
We were young and wild and free.

Now nothin' can take you away from me
We've been down that road before
But that's over now
You keep me comin' back for more.

Baby you're all that I want
When you're lyin' here in my arms
I'm findin' it hard to believe
We're in heaven.

And love is all that I need
And I found it there in your heart
It isn't too hard to see
We're in heaven.

Oh once in your life you find someone
Who will turn your world around
Bring you up when you're feelin' down.

Yeah nothin' could change what you mean to me
Oh there's lots that I could say
But just hold me now
'Cause our love will light the way.

Baby you're all that I want
When you're lyin' here in my arms
I'm findin' it hard to believe
We're in heaven.

Yeah love is all that I need
And I found it there in your heart
It isn't too hard to see
We're in heaven yeah.

I've bin waitin' for so long
For somethin' to arrive
For love to come along.

Now our dreams are comin' true
Through the good times and the bad
Yeah I'll be standin' there by you oh.

And baby you're all that I want
When you're lyin' here in my arms
I'm findin' it hard to believe
We're in heaven.

And love is all that I need
And I found it there in your heart
It isn't too hard to see
We're in heaven, heaven.

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VOX HUMANA

(As recorded by Kenny Loggins)

KENNY LOGGINS
EVA EIN LOGGINS

Early mornin' lookin' tired and worn
And lookin' out for the enemy
You made all the way to Hudson Bay
But you're right back here with me
Tryin' to run away
Your lips are sealed a runaway
Tell me baby
What you want me to do
Give all my love to you
Mama don't you know
Now you're livin' like a runaway.

Sunday dawn you met a gypsy woman
On a road to Tennessee
She told you a lot about the world to come
But did she tell you
Why you couldn't tell me
Like a runaway
How one by one you run away
Tell me baby

What you want me to do
Give all my love to you
Mama don't you know.

It's gonna be a hard leavin'
You're gonna need a strong reason
'Cause I ain't gonna start believin'
That you're out of my life
You bet you better do your fast talkin'
Before you do your last walkin'
It's gonna be a hard, hard leavin'.

(Talk to me)
Vox humana
Sounds just like your voice to me
Vox humana
I wanna feel the power of speech
Vox humana
Sounds so right so real to me
Vox humana.

You gotta say
What you oughtta say
Don't try to run away
Darlin' I'm lettin' you know.

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SAY YOU'RE WRONG

(As recorded by Julian Lennon)

JULIAN LENNON

You say you love me
But I think you're wrong
We've had times in the past
When we weren't so strong
Well I don't know
Which way to turn
And I don't know
Which way to turn.

The times have changed
I can read your face
There's been so many lies
And no fears with your cries
Well I don't know
Which way to turn
And I don't know
Which way to turn.

I've been ashamed for so many years

I don't know how to cope
When you bring out the tears
And I don't know
Which way to turn
'Cause I don't know
Which end to burn.

I love you more than a man could say
We've been through a lot
Gone our sep'rate ways
'Cause I don't know
Which way to turn
And I don't know
Which way to turn.

I said I love you well I do
I don't know
Whether I'm wrong or whether I'm right
Or which way to turn
And I don't know which way to turn ooh.

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FOREVER MAN

(As recorded by Eric Clapton)

JERRY LYNN WILLIAMS

How many times must I tell you baby
How many bridges I've got to cross
How many times must I swear to myself
Before I can talk to the boss
Before I can talk to the boss.

How many times must I say I love you
Before you finally understand
Won't you be my forever woman

I'll try to be your forever man
Try to be your forever man.
(Repeat)

Forever man, forever man, forever man
Forever man, forever man, forever man
I'll try to be your forever man.

Forever man, forever man, forever man
Forever man, forever man, forever man
Forever man, forever man, forever man
I'll try to be your forever man.

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RADIOACTIVE

(As recorded by The Firm)

JIMMY PAGE
PAUL RODGERS

Well I'm not upright
Not unattracted
Turn me on tonight
'Cause I'm radioactive
Radioactive
There's not a fight
And I'm not your captive
Turn me loose tonight
'Cause I'm radioactive
Radioactive.

I want to stay with you
I want to play with you baby
I want to lay with you
And I want you to know.

Got to concentrate
Don't be distractible
Turn me on tonight
'Cause I'm radioactive
Radioactive
Radioactive
Radioactive.

I want to stay with you
I don't want to play with you
I want just to lay with you
And I want you to know.

Got to concentrate
Don't be distractible
Turn me loose tonight
'Cause I'm radioactive oh yeah
Oh yeah radioactive
Don't you stand, stand too close
You might catch it.

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HUNGER

(As recorded by King Kobra)

GILLSTROM
GILLSTROM
LANGEN
HARVEY
CHRISTON
PROFFER

When I see what I want
I'm going to take it
If it's against some law
You can bet I'm gonna break it.

My need to feed
Gives me the will to survive
I gotta find it fast
To keep me alive
I can't believe my.

Hunger
I want it so bad I can taste it
It drives me mad to see it wasted
When I need it so bad that it's burnin' me
I'm hungry.

I'd do anything to get it
And feel no regret
But time is running out
I ain't found it yet
I can't believe my.

Hunger
I want it so bad I can taste it
It drives me mad to see it wasted
When I need it so bad that it's burnin' me
I'm hungry.
(Repeat)

It's burnin' me
It's burnin' me
It's burnin' me
It's burnin' me.

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WE CLOSE OUR EYES

(As recorded by Go West)

PETER COX
RICHARD DRUMMIE

Inside everyone hides one desire
Outside no one would know and while we miss chances
You can almost hear time slipping away.

We close our eyes
We never miss a game
Imagination never lets us take the blame
We close our eyes to see the final frame
We close our eyes to time slipping away.

Danger close to the edge of the knife
Safer not to let go while no one listens
You can almost hear time slipping away.

We close our eyes
We never miss a game
Imagination never lets us take the blame
We close our eyes to see the final frame
We close our eyes and we can talk to strangers
We are burning with the spark
And we can walk on water
We are tigers in the dark
We are burning.

No show Wednesday girl waits with the wine
She knows just what to say
While no one listens
You can almost hear time slipping away.

Heroes never give in to the night
He knows how far he can run
And as he surrenders
You can almost hear time slipping away.

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Roberto Faisal Jr.

Mick Jagger



"He's The Boss"

by Rich Sutton

Rock and roll is really hard to understand." Rock's most celebrated veteran, Mick Jagger, described his career this way in the early '70s. It's doubtful that Mick knows much more now than then. It's certain that we know little more about Jagger — even considering the thousands of words written by gossip columnists. Living legends are a rare breed. No one's quite sure how to tame them. This is one of the many reasons why it's so difficult to characterize Mick Jagger with the written word. Unlike his compadre, the chameleon-like David Bowie, Jagger has continually walked the same rock and roll tightrope. Sort of like a rocket falling off course, Bowie's path has been relatively easy to track. Jagger's success has been his ability to walk the rope and keep the crowd on its knees by nearly falling off with every step.

Jagger is the archetypical rock and roll star. He may not have written the book, but all the plagiarists have stolen from the pages he's left strewn behind him. As a student of the originators, blues singers like Muddy Waters (who penned the song from which the Rolling Stones' name comes), Sam Cooke and early rockers like Bo Diddley and Little Richard, Jagger adapted their styles, made them his, and took the music to the bank.

Banking, oddly enough, was nearly Mick's first profession. He took a leave of absence studying business administration at The London School of Economics to work with Keith Richards and Brian Jones in a blues-based band. It seemed like a good way to make money and as a student of business, and an avid student of the blues, what could've made more sense?

By 1963, word had gotten to entrepreneur and Beatles' associate Andrew Oldham that a group called the Rolling Stones were making a lot of noise on Sunday nights at the Station Hotel in Richmond, England. Oldham was, as they say, "knocked out" upon seeing the Stones and arranged for their first recording deal. The first Stones single was a Chuck Berry tune "Come On" which charted at number 18, but more importantly lingered on the British music scene long enough for Oldham to chart the Stones' next course of action.

After the success of "Come On," Oldham was desperate for a follow-up single for his new band. The audition of hundreds of songs which were submitted after the success of "Come On" had produced nothing worth recording. It was the Beatles who offered Oldham and the Stones one of their songs, "I Wanna Be Your Man," which quickly went to number eight and led the way for "Not Fade Away" and "It's All Over Now."

With their long, unkempt hair and casual clothes style, the Stones were making a reputation for being the "nasty boys" of early '60s pop music. Unlike the groomed, boy-next-door image of the Beatles, the Stones represented the more rebellious side of youth. It was first apparent in their stage mannerisms and their attitude to the press,

then later on in their music. As Jagger and Richards became a more accomplished songwriting team, the Stones moved away from the blues and r&b covers they started their career with. By the time of *Big Hits, High Tide And Green Grass*, Jagger and Richards were on the way to establishing themselves as rock's pre-eminent songwriting team and the band continued to indulge in the decadent lifestyle that had earned them their image.

The image was cast in stone (no pun intended) with the release of "Sympathy For The Devil" — a song some call the epitome of rock and roll's dark side. "Sympathy" fueled the fire for the satanic image that the Stones and particularly Mick were to endure for some time to come. The saga of Jagger as Mr. D. peaked with their outdoor concert at Altamont. A show secured by Hell's Angels turned into mayhem and death and its tragedy followed the Stones long after they should have been able to shed their demonic cloak.

As the '70s were just getting started, the Stones recorded what is arguably their best and most representative album, *Exile On Main Street*. It was around the same time that Jagger married international hipster Bianca Jagger. That marriage and the subsequent whirlwind, worldwide escapades in high society's passing lane signalled a new Stones era. It was a period marked by disappointing live shows and listless albums.

Jagger was not overcome by the urge to settle down after his marriage to Bianca. A paternity suit which was won by an American singer and Mick's "doings" with Texas bred model Jerry Hall clearly didn't sit well with Bianca. Her fire was extinguished with a cool \$2.5 million from Mick. Mick got Jerry and Bianca got her divorce.

The intermingling of Mick's private life, his public life and his life as a Rolling Stone were never separate — and still aren't. Coinciding with Mick's split from Bianca was the release of the apocalyptic sounding *Some Girls*. Criticized for half a decade for becoming dinosaurs of rock, Jagger and Company lashed out with an lp that outpunked the punksters, out-twanged the cowboys and even outrocked the rockers. *Some Girls* was a total outrage and a return to form for the Stones.

Since the release of *Some Girls* the Stones have continued to come out with satisfying and sometimes electric music. Jagger has more and more concentrated on a movie career that has yet to really get started. As the Stones turned 20 and Jagger hit 40, Mick began to look toward other avenues to display his creativity. Unsung so far in his movie roles, the theater is an era of intrigue for Jagger that he continues to try to exploit. Success, we're sure, is merely a matter of time.

Another of Mick's interests is a solo career. It was a long spoken understanding that neither Jagger nor Richards would take time off from the Stones to do a solo thing. Yet now there's *She's The Boss*. Jagger claims it's a release for the material he's had around for quite awhile. Richards is



Erica Lennard

Erica Lennard

supportive of the effort. The album is a killer.

A solo record may have given Jagger the opportunity to deal with growing old in rock and roll. It could have been a chance to expand beyond the boundaries the Stones have laid for themselves. A chance for Jagger to show his age gracefully. Maybe next time. *She's The Boss* is Jagger at his teasing, snarling, cocksure, belligerent best. Nearly in a league with *Some Girls*, it's another shot in the arm for rock and roll.

Jagger's work with the New York city-based experimental jazz/rock group Material is the most exciting aspect of *She's The Boss*. The Bill Laswell-led ensemble fuels the Jagger machine with the urban street sound that, in retrospect, the Stones have often tried for and missed. The addition of Jeff Beck on most of the tracks and guest shots by Pete Townshend and Herbie Hancock round out a musically solid album.

While Laswell gives *She's The Boss* an air of freshness, the songs produced by Nile Rodgers are more accessible and "commercial," yet every bit as exciting. The Jagger/Rodgers standout is "Secrets." They're the kind of lyrics you'd expect from Jagger/Richards. Mick takes the Stones rough edge and adds a new mystique.

Mick is every bit the bad and bawdy Stones' frontman

on *She's The Boss*. Yet his first album is undeniably a *solo* effort. Missing is the careful sloppiness of the Wyman/Watts rhythm section and the dirty blues riffs of Richards and Ron Wood. Mick has put his mark on this album without the help of his Stones' friends. The exciting aspect of *She's The Boss* is that there are many more ideas waiting for his next solo lp.

As Jagger eases into his mid-40s you've got to wonder when he'll stop. When, as Pete Townshend puts it, "the pure shock weapon of Jagger's animal beauty" on stage will no longer be able to move quite as powerfully or sing with the same tuff-kid attitude, Jagger promises he'll call it quits. However, Mick's convinced that he's got a few more years on the road left. As for Watts and Wyman, their homelives could conceivably put a lid on another Stones' tour. It could be that the solo Jagger career has come at just the right time.

Jagger never hoped to die before he got old. He did once say that he hoped he wouldn't be singing "Satisfaction" when he hit 40. Satisfied to be 40 and to be playing rock and roll, some of the original enthusiasm was bound to become jaded. But it barely shows. It's been said that Jagger exists in a class of one. I don't think it could have been said any better.

ONE LONELY NIGHT

(As recorded by REO Speedwagon)

NEAL DOUGHTY

You and your baby had some words today
Till not another word was left to say
I see that grin boy
Maybe you think you'll win boy
Until the sun goes down and once again boy.

One lonely night
One lonely night
That's all it takes to completely break you.

They say it's darkest right before the dawn
But oh those darkest hours can be so long
You're feeling strong boy
Telling yourself she's wrong boy
Buy how much longer can this night go on boy.

One lonely night
One lonely night
That's all it takes to completely break you
One lonely night
One lonely night
That's all it takes to completely break you.

Ooh she's such a good find
Have you gone and lost your mind
You should know she's one of a kind.
(Repeat)

Just one lonely night
One lonely night
That's all it takes to completely break you.

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THINGS CAN ONLY GET BETTER

(As recorded by Howard Jones)

HOWARD JONES

We're not scared to lose it all
Security throw to the wall
Future dreams we have to realize
A thousand sceptic hands won't keep us from the things
we've planned
Unless we're clinging to the things we prize.

And do you feel scared
I do but I won't stop and falter
And if we threw it all away
Things can only get better
Woh oh woh woh woh woh
Woh oh woh woh woh woh
Woh woh woh woh woh woh
Woh oh woh woh woh oh oh.

Treating today as though it was the last
The final show
Get to sixty and feel no regret
It may take a little time, a lonely path, an uphill climb
Success or failure will not alter it.

And do you feel scared
I do but I won't stop and falter
And if we threw it all away
Things can only get better
Woh oh woh woh woh woh
Woh oh woh woh woh woh
Woh woh woh woh woh woh
Woh oh woh woh woh oh oh.

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THAT WAS YESTERDAY

(As recorded by Foreigner)

M. JONES
L. GRAMM

I thought I knew you well
But all this time I could never tell
I let you get away
Haunts me ev'ry night and ev'ry day.

You were the only one
The only friend that I counted on
How could I watch you walk away
I'd give anything to have you here today.

But now I stand alone with my pride
And dream that you're still be my side.

But that was yesterday
I had the world in my hands
But it's not the end of the world
Just a slight change of plans
That was yesterday
But today life goes on
No more hiding in yesterday
'Cause yesterday's gone.

Love my love I gave it all
Thought I saw the light
When I heard you call
Life that we both could share
Has deserted me
Left me despair.

But now I stand alone with my pride
Fighting back the tears
I never let myself cry.

But that was yesterday
Love was torn from my hands
But it's not the end of my world
Just a little hard to understand
That was yesterday
But today life goes on
You won't find me in yesterday's world
Now yesterday's gone.

Goodbye yesterday
Now it's over and done
Still I hope somewhere deep in your heart
Yesterday will live on.

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329177* THE TIME Ice Cream Castle	328534 THE KITTY GRTTY DIRT SINGER PLAIN DIRT FASHION	318606 MEN AT WORK CARGO
323188* EDDIE AND THE CRUISERS	334833 CONWAY TWITTY I'm Gonna Be You	319541 ELTON JOHN'S GREATEST HITS
329003* SAMMY HAGAR V.G.A.	329628 LAURA BRANIGAN SELF CONTROL	324938 THE CARS HEART & SOUL CITY
322333* EDDIE MURPHY COMEDIAN	328435 PURPLE RAIN PRINCE AND THE REVOLUTION	320781 BILLY EQUINOX STATUS OF LIFE
328956* DIO The Last In Line	334425 CRYSTAL GALE WANTS TO BE ALONE	318550 DEF LEPPARD PYROMANIA
322439 YES 90125	326512 NIGHT RANGER Midnight Madness	328948 SPELLE E. IN THE GLAMOROUS LIFE
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331215 JOHN CONLEE "BLUE HIGHWAY"	32552 RUSH GRACE UNDER PRESSURE	330720 JOHN ANDERSON GREATEST HITS
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How the Club operates: every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month for each musical interest...plus hundreds of alternates from every field of music. In addition, up to six times a year you may receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

If you wish to receive the Selection of the Month or the Special Selection, you need do nothing—it will be shipped automatically. If you'd prefer an alternate selection, or none at all, fill in the response card always provided and mail it by the date specified. You will always have at least 10

days in which to make your decision. If you ever receive any Selection without having had at least 10 days to decide, you may return it at our expense.

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10-Day Free Trial: we'll send details of the Club's operation with your introductory shipment. If you are not satisfied for any reason whatsoever, just return everything within 10 days for a full refund and you will have no further obligation. So you risk absolutely nothing by acting now!

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Manilow, Neil Diamond,
Richie, Billy Joel |
| <input type="checkbox"/> COUNTRY
Willie Nelson, George
Jones, Oak Ridge Boys | <input type="checkbox"/> EASY LISTENING
Carpenters, Mantovani,
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LONELY IN LOVE

(As recorded by Giuffria)

GREGG GIUFFRIA
DAVID A. EISLEY

Don't take it so hard with your broken heart
Don't cry yourself to sleep tonight
It's a lonely world
A lonely world
So hold on.

Don't take it so hard, find someone new
It's happened to me it can happen to you
It's nothing more than a changing tide
So hold on.

You shoot from the heart
And play by the rules
It's easy to live
There's no way to lose
Till a change of heart
Leaves you alone
You can't go on.

Now you're lonely in love
Alone tonight
Yeah you're lonely in love
And it don't feel right
But you can't walk away
With love on the line
You still hold on.
(Repeat)

I told you before
I'll tell you again.

Don't take it so hard with your broken heart
Don't cry yourself to sleep tonight
It's a lonely world
A lonely world
So hold on.

Don't take it so hard
Don't you take it so hard
It's a lonely world
Oh you hold on, hold on.

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SWEAR

(As recorded by Sheena Easton)

TIM SCOTT

I won't bother askin' what you've done
Tho' the rumors all point to somethin' goin' on
See the past is the past
And I'm not gonna dwell
But I better never catch you with someone else.

Hand your heart and swear that you love me
Something's on the stereo
Something's on my mind
Forget about a love song
Tell me straight this time boy.

Swear that you love me
Swear that you need me
Swear that you want me
Swear
Tell the truth.

So I'll put it to you once and never again
Swear if you wanna be a lover

If you wanna be a friend
Swear then take five fingers and put them to your heart
S-double u-e-a-t.

Hand your heart and swear that you love me
Get a judge and jury
Bible to your hand
Gotta tell the whole truth
Nothing less than that boy.

Swear that you love me
Swear that you need me
Swear that you want me
Swear
Tell the truth.

Hand your heart and swear
That you love me
Get a lie detector
Strap it to your heart
Look into my eyes
And tell me who you love boy.

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WILL THE WOLF SURVIVE?

(As recorded by Los Lobos)

DAVID HIDALGO
LOUIE PEREZ

Through the chill of winter
Running across a frozen lake
Hunters hard on his trail
All odds are against him
With a family to provide for
The one thing he must keep alive
Will the wolf survive
Will the wolf survive.

Drifting by the roadside
Lines etched on an aging face
Wants to make some honest pay
Losing to the range war
He's got two strong legs to guide him

Two strong arms keep him alive
Will the wolf survive.

Standing in the pouring rain
All alone in a world that's changed
Running scared now forced to hide
In a land where he once stood with pride
But he'll find his way
By the morning light.

Sounds across the nation
Coming from young hearts and minds
Battered drums and old guitars
Singing songs of passion
It's the truth that they all look for
Something they must keep alive
Will the wolf survive
Will the wolf survive
Will the wolf survive.

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THE RIDDLE

(As recorded by Nik Kershaw)

NIK KERSHAW

I got two strong arms
Blessings of Babylon
Time to carry on and try
For sins and false alarms
So to America the brave
Wise men save.

Near a tree by a river
There's a hole in the ground
Where an old man of Aran
Goes around and around
And his mind is a beacon
In the veil of the night
For a strange kind of fashion
There's a wrong and a right
But he'll never, never fight over you.

I got plans for us
Nights in the scullery
And days instead of me
I only know what to discuss
Oh for anything but light
Wise men fighting over you.

It's not me you see
Pieces of Valentine
With just a song of mine
To keep from burning history
Seasons of gasoline and gold
Wise men fold.

Near a tree by a river
There's a hole in the ground
Where an old man of Aran
Goes around and around
And his mind is a beacon
In the veil of the night
For a strange kind of fashion
There's a wrong and a right
But he'll never, never fight over you.

I got time to kill
Sly looks in corridors
Without a plan of yours
A blackbird sings on bluebird hill
Thanks to the calling of the wild
Wise men's child.

Near a tree by a river
There's a hole in the ground
Where an old man of Aran
Goes around and around
And his mind is a beacon
In the veil of the night
For a strange kind of fashion
There's a wrong and a right
He'll never, never fight.
(Repeat)

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MAGICAL

(As recorded by John Parr)

JOHN PARR
MEAT LOAF

Up in the attic where the skeletons hide
We all live in fear of the door
And what's behind
A door you dare not open
'Cause what you'll find
A close encounter of the sexual kind
Love in the shadows
Like a smoking gun.

Batten down baby lock all doors
You got the love that I'm comin' for
Your hair's so straight
I can make it curl
There's a little bit of bad in every good little girl
Love in the shadows
Like a smoking gun.

Is it really what you want
One more broken heart
One more lost and lonely
Is it really what you need
Another broken heart.

When it happens it'll be magical
I'm not knocking it
Here's to the magic
When it happens it'll be magical
I'm not knocking it
Here's to the magic.

Pull up the blankets
You won't hear a sound
The pounding's like thunder when it shakes the ground
You got a hunger only I can feed
You try to fight it off but you're in too deep
Love in the shadows
Love in the shadows
Like a smoking gun.

Is it really what you want
One more broken heart
One more lost and lonely
Is it really what you need
Another broken heart.
(Repeat chorus)

Heat, flame, embers
It'll be magical
Heat, flame, embers, smoking, smoking
Heat, flame, embers
It'll be magical
Heat, flame, embers, smoking, smoking.

Fire keeps burning up
Fire keeps burning.

When it happens it'll be magical
I'm not knocking it
Here's to the magic
When it happens it'll be magical
I'm not knocking it
Here's to the magic.

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USA for AFRICA

United Support of Artists for Africa

USA For Africa. By now, everyone knows that this stands for United Support of Artists for Africa. It also stands for an unprecedented gathering of the greatest entertainers in the country coming together for a common cause.

The result is an album and single that topped the charts in record-breaking time and listed a cast of characters that will never again be equalled in recording history.

Imagine Bruce Springsteen and Prince on the same album. Or Kenny Rogers, Tina Turner and Huey Lewis and The News on the same side. Or Michael Jackson, Lionel Richie and Stevie Wonder on the same song!

The album *We Are The World* was compiled to capitalize and expand on the extraordinary success of the title song, the historic single recorded on the night of January 28, 1985, by 45 concerned artists. By combining the "We Are The World" single with "Tears Are Not Enough," a song recorded by a stellar group of Canadian artists calling themselves Northern Lights, and previously unreleased tracks donated by Steve Perry, the Pointer Sisters, Bruce Springsteen, Prince and The Revolution, Chicago, Tina Turner, Kenny Rogers and Huey Lewis and The News, the *We Are The World* album generated a substantial amount of money to help the millions of hungry and homeless people in the United States and Africa.

It should be noted that all tracks on *We Are The World* were donated by the artists performing them. All net profits realized by CBS Records from the sale of the album were contributed to the USA For Africa Foundation. USA For Africa, a non-profit corporation, pledged to use these funds to address immediate emergency needs in the United States and Africa, including food and medicine, and to help the African people become self-sufficient.

According to Ken Kragen, USA For Africa event organizer and *We Are The World* executive producer, plans for the album were in the making soon after the inception of the "We Are The World" recording project.

"The idea came from Jim Mazza, President of EMI America Records," Kragen said. "He said to me, 'This event has got to be something special, something really unique. If you can collect unreleased superstar tracks for an album, the sky's the limit on the amount of money you can raise. The key is to give people something of real value in exchange for their contribution of money.'

"My initial reaction was simply, 'Do you think I can really get the tracks?'" continued Kragen. "Mazza said, 'Try.' I took it from there; I started calling people, and the response was amazing. We got more offers than we had room for. In the end, we made the decision based on potential sales, pure and simple."

Deadlines were tight, and most of the artists worked to prepare finished versions of their tracks on very short notice. Two of the participants, Steve Perry and Prince and The Revolution, wrote and recorded new songs especially for the album. In the end, Kragen's stated aim of assembling a package with the broadest possible demographic range and biggest sales potential was certainly realized.

The performers who contributed tracks to *We Are The World* between them have accounted for seven number one pop singles, 11 number one pop albums and more than 30 platinum albums (all figures from Billboard magazine).

In addition to the album and single, a song-length video version of "We Are The World" premiered in March and became an instant video hit. It was produced by Craig Golin and Howard Malley.

A word about each of the *We Are*

The World tracks follows. Songs are listed in the order in which they appear on the album.

SIDE ONE

"We Are The World" (USA For Africa) was recorded at A&M Studios in Los Angeles on Monday, January 28, 1985. The producer/conductor was Quincy Jones. Participating artists included spokesman Harry Belafonte; Dan Aykroyd; Lindsey Buckingham; Kim Carnes; Ray Charles; Bob Dylan; Sheila E.; Bob Geldof; Daryl Hall; James Ingram; Jackie Jackson; LaToya Jackson; Marlon Jackson; Michael Jackson; Randy Jackson; Tito Jackson; Al Jarreau; Waylon Jennings; Billy Joel; Cyndi Lauper; Huey Lewis and The News (Mario Cipollina, John Colla, Bill Gibson, Chris Hays and Sean Hopper); Kenny Loggins; Bette Midler; Willie Nelson; John Oates; Jeffrey Osborne; Steve Perry; the Pointer Sisters (Anita, June and Ruth Pointer); Lionel Richie; Smokey Robinson; Kenny Rogers; Diana Ross; Paul Simon; Bruce Springsteen; Tina Turner; Dionne Warwick, and Stevie Wonder. "We Are The World" made record industry history during its first week of release when, according to Radio and Records statistics, it was the "#1 most added single to be played by 232 (91%) of the Contemporary Hit Radio stations that report to the magazine.

"If Only For The Moment, Girl" (Steve Perry): Perry, a successful solo artist (his first solo album is *Street Talk*) and lead singer with Journey, wrote (with Randy Goodrum) and recorded his song within days of the January 28 "We Are The World" session. Like Perry himself, musicians on the track contributed their studio time for no fee. The use of Latin and African percussion, played by Paulinho da Costa, adds a new dimension to the singer's solo work.

"Just A Little Closer" (the Pointer Sisters): Percussion work by Terry Santel was among the elements added by producer Richard Perry to complete this song for use on the album. Perry has guided the Pointer Sisters throughout their recording career, which reached its highest point yet with the 1984-'85 singles "Jump (For My Love)," "I'm So Excited" and "Neutron Dance."

"Trapped" (Bruce Springsteen and The E Street Band): Recorded live at New Jersey's Meadowland in August, 1984, Springsteen's version of this Jimmy Cliff song reveals the artist and his band at the peak of their powers. Springsteen added

"Trapped" to his live repertoire during his 1980-'81 tour; he performs the song only occasionally, playing it just once in the course of his seven sold-out shows in Los Angeles last year. "Trapped" is surely one of the most eagerly-awaited tracks on *We Are The World*.



Henry Diltz

SIDE TWO

"Tears Are Not Enough" (Northern Lights): Co-written by Bryan Adams, Jim Vallance and producer David Foster, "Tears Are Not Enough" was performed by what may be the most diverse group of recording talent ever assembled. Virtually every musical genre is represented: jazz (pianist Oscar Peterson), classical (guitarist Liona Boyd), folk (Sylvia Tyson), country (Anne Murray), and, of course, rock and pop from the old guard (Joni Mitchell, Neil Young, Gordon Lightfoot, Burton Cummings, the Band's Richard Manuel) to the young lions (Adams, Rush's Geddy Lee, Loverboy's Mike Renol). Even comedy is on hand, in the forms of "SCTV" veterans John Candy, Eugene Levy and Catherine O'Hara. Profits from the sale of "Tears Are Not Enough," which was released as a single in Canada, is also being used in the fight against world hunger.

⁴"The Tears In Your Eyes" (Prince and The Revolution): Prince was the first artist to promise a track for the album, and the first to deliver one; and like Perry, he and his band composed and recorded the song especially for the occasion. Recording took place in New York and New Orleans in the midst of Prince and The Revolution's current tour.

"Good For Nothing" (Chicago): "Good For Nothing" was written by band member Robert Lamm. Richard Marx (co-writer of Kenny Rogers' recent hit



Henry Diltz

USA FOR AFRICA

HENRY DUNN



The night of January 28, a historic gathering of superstars joined together as USA For AFRICA to record "We Are The World."



The night of January 28th during the historic superstar recording of "We Are The World" by USA For AFRICA. Clockwise l-r: Lionel Richie, Daryl Hall, Quincy Jones, Paul Simon, Stevie Wonder.

"What About Me?") and producer David Foster. The song represents a connection between "We Are The World" and "Tears Are Not Enough," in that both the Chicago and USA For Africa recordings were engineered by Humberto Gatica, while Foster co-wrote and produced both the Chicago and Northern Lights offerings. The veteran band's latest album, *Chicago 17*, is a triple platinum seller, making it the biggest in their long career.

"Total Control" (Tina Turner): Turner's version of the song co-written by the Motels' Martha Davis was edited to about half of its original length for inclusion on *We Are The World*. It was produced in Los Angeles by Carter, who also produced the Motels' original

version. "A Little More Love" (Kenny Rogers): Like "Good For Nothing," Rogers' song was recorded in part at his own Lion Share studio in Los Angeles, where the basic instrumental track for "We Are The World" was recorded on January 22. Two former members of Kenny Rogers and the First Edition, Kin Vassy and Terry Williams, appear on background vocals. Williams also co-engineered "Trouble In Paradise" (Huay Lewis and The News): Talk about fast work — Lewis and his band did not even record this track until February 21, about a week before the completed master had to be submitted. The recording took place live in San Francisco, where the group was performing for an upcoming

version. "A Little More Love" (Kenny Rogers): Like "Good For Nothing," Rogers' song was recorded in part at his own Lion Share studio in Los Angeles, where the basic instrumental track for "We Are The World" was recorded on January 22. Two former members of Kenny Rogers and the First Edition, Kin Vassy and Terry Williams, appear on background vocals. Williams also co-engineered "Trouble In Paradise" (Huay Lewis and The News): Talk about fast work — Lewis and his band did not even record this track until February 21, about a week before the completed master had to be submitted. The recording took place live in San Francisco, where the group was performing for an upcoming

Showtime cable television concert special.

Since the British group collectively called Band Aid released "Do They Know It's Christmas?" in late 1984 to help starving people of the world, many people have expressed concern about distribution of money collected from these events. At the present time, USA For Africa has determined to split donated monies as follows: The first 35 percent will go to Africa for immediate relief, with a heavy emphasis on medical care. Another 35 percent will go to seeds, fertilizer, farm implements and the means to generate water supplies. Approximately 20 percent will be used to create, with local communities, long-term economic development programs. The final 10 percent will be used to help the hungry and homeless in the United States.

Following the recording of "We Are The World" Lionel Richie spoke for many when he said, "Hopefully, what we tried to do here was something that's going to be ever-lasting, or at least a link in making people aware of the true value of life. We're talking about human beings, not buildings, not number one with a bullet. Life is number one with a bullet. There's no greater gift than the gift of life ..."

Hopefully, the efforts of these talented people will set an example for others in this country. You can contribute directly to the USA For Africa Foundation at 6420 Wilshire Blvd., 19th Floor, Los Angeles, CA 90048.

After all, we are the world.



WE ARE THE WORLD

(As recorded by USA For Africa)

MICHAEL JACKSON
LIONEL RICHIE



There comes a time when we heed a certain call
When the world must come together as one
There are people dying
Oh and it's time to lend a hand to life
The greatest gift of all.

We can't go on pretending day by day
That someone, somewhere will soon make a
change
We are all a part of God's great big family
And the truth you know
Love is all we need.

We are the world
We are the children
We are the ones who make a brighter day
So let's start giving
There's a choice we're making
We're saving our own lives
It's true we'll make a better day
Just you and me.

We'll send them your heart
So they know that someone cares
And their lives will be stronger and free
As God has shown us
By turning stone to bread
And so we all must lend a helping hand.

We are the world
We are the children
We are the ones who make a brighter day
So let's start giving
There's a choice we're making
We're saving our own lives
It's true we'll make a better day
Just you and me.

When you're down and out
There seems no hope at all
But if you just believe
There's no way we can fall
Well, well, well, well let us realize that a change can
only come
When we stand together as one.

We are the world
We are the children
We are the ones who make a brighter day
So let's start giving
There's a choice we're making
We're saving our own lives
It's true we'll make a better day
Just you and me.
(Repeat)

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Book Review

by Mary Anne Cassata

THE CYNDI LAUPER SCRAPBOOK

Text By: Marie Morreale and
Susan Mittelkauf
Bantam Books (\$4.95)



John Bellissimo

With all the success and unswerving attention Cyndi Lauper has generated these past two years, what more can possibly be said? In the last few months alone a number of books have appeared on store shelves, but none as original and revised as this one collectively assembled by ace teen editors Susan Mittelkauf and Marie Morreale. Presented in scrapbook format (several photos in each chapter), and divided into seven sections, there are over 60 black and white photographs and 16 color.

What seems to separate this book, besides the many exclusive photos, from its competitors is the perceptive journalism that chronicles the life and times of today's reigning female pop music performer. From Cyndi Lauper's unlikely beginnings in the Early Years...her near birth in a taxi cab, through her life growing up in Brooklyn, and the constant struggle of "being different," to how her divorced mother became a major influence on a young Cynthia.

"I was always out of place and time," she is quoted as saying. "It drove me crazy—I didn't know what was wrong with me, or why I was so different." Seems like Lauper had always been destined to become an unordinary role model for young women. She has triumphantly succeeded in breaking down conventional barriers with her own personalized style and undaunted attitude. With such insightful statements as "I have more faith in people and humanity," and "I tell people it's okay to be yourself," are inspiring words from a woman who fought her way to the top.

Following the failed attempts with her first band, the Long Island based Blue Angel, to the events that led to phenomenal chart-topping success are detailed in upcoming chapters. In terms of what the writers reveal about Lauper prove to be fascinating and enjoyable reading. An intense focus is placed on her noted claim to fame hit single "Girls Just Wanna Have Fun." The classic song and debut album, *She's So Unusual*, propelled the local singer into a worldwide figure, and changed the face of pop rock for years to come.

An added bonus to the book includes a complete discography and fact sheet. Both sides of Cyndi are exhibited — the colorful entertainer and the practical liberated woman. Never in the history of pop music has there been a female artist as eccentric and innovating as Cyndi Lauper. This text easily captures her every disposition explicitly, or as Lauper herself may initiate in that ever so familiar animated voice. "I call all the shots. Live by what you believe in. Now-success on your own terms, nothing beats that."

Overall, *The Cyndi Lauper Scrapbook* is a necessary item for fans and music enthusiasts alike.



DON'T YOU (Forget About Me)

(As recorded by Simple Minds)

KEITH FORSEY
STEVE SCHIFF

Won't you come see about me
I'll be alone
Dancing you know it baby
Tell me your troubles and doubts
Given ev'rything inside and out
Love's strange so real in the dark
Think of the tender things
That we were working on
Slow chains may pull us apart
When our life gets into your heart baby.

Don't you
Forget about me
Don't, don't, don't, don't
Don't you
Forget about me.

Will you stand above me
Look my way never love me
Rain keeps falling
Rain keeps falling down, down, down
Will you recognize me
Call my name or walk on by
Rain keeps falling

Rain keeps falling down, down, down, down.

Don't you try and pretend
It's my feeling we'll win in the end
I won't harm you or touch your defenses
Vanity insecurity
Don't you forget about me
I'll be alone
Dancing you know it baby
Going to take you apart
I'll put us back together at heart baby.

Don't you
Forget about me
Don't, don't, don't, don't
Don't you
Forget about me.

But you walk on by
Will you call my name
As you walk on by
Will you call my name
Or will you walk away
Will you walk on by
Come on and call my name
Will you call my name
I say ooh la la la la la la
La la la la la la la.

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GO DOWN EASY (a/k/a It's Hard To Go Down Easy)

(As recorded by Dan Fogelberg)

JAY BOLOTIN

Linda lost a lover in the early part of autumn
And she moved out to the country
Hoping all would be forgotten
The last time that I saw her
She was makin' sure the winter wouldn't come through
that old door frame
Where the door is sev'ral inches from the ground
The cold hard ground.

It's hard to go down easy
It's hard to keep from cryin'
It's hard to lose a lover
In the early part of autumn.

Well she learned to cook the meals
And she learned to start the fire
And she learned to make jewelry
Out of beads and pretty feathers
She'd sit down to the table
With her friends and several others
And she'd try real hard to never be alone.
(Repeat chorus)

Now the winter wind blows cold
Upon her fairly gentle soul
Now she feels as though her time is passing easy
And her friend's a sometimes lover
Though he knows that there's another
She thinks about when nighttime lays on down.
(Repeat chorus)

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LOVE AND HAPPINESS

(As recorded by David Sanborn)

AL GREEN
MABON HODGES

Something going wrong
Someone is on the phone
Three o'clock in the morning yeah
Talking 'bout how she can make it right yeah.

Happiness is when you really feel good about somebody
It's nothing wrong being in love with someone yeah.

Love and happiness
Love and happiness.

Be good to me
And I'll be good to you
And we'll be together yeah
To see each other walk away with victory yeah.

Love and happiness
Love and happiness.

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LRB

"Playing For Keeps"

by Rich Sutton

as you might have guessed, is the new moniker for Australia's Little River Band. The self-proclaimed "ELO type name change" was the result of a number of changes in the group, not the least of which is the music. The harder edge to their *Playing To Win* album is likely to prove disconcerting to long-time Little River Band fans. Says bass player Wayne Nelson, "those people who don't like it will just have to get out of the way!"

To refresh the memory of those likely to be plowed over by the heavier sound of LRB, the Little River Band was the group responsible for hits like "Happy Anniversary," "Reminiscing," "Man On Your Mind," "Lonesome Loser" and "Help Is On Its Way." From 1978 to 1982 they were the only pop band to put a single in the top ten every year.

The band's past is important to understanding their present because LRB's history is dotted with a multitude of changes. Graham Goble formed the group in 1975 (the name comes from a highway road sign) and remains the only original member. Goble picked up current bass player Wayne Nelson in 1980 during one of the band's many stateside tours. It was 1983 that saw profound changes in the group with David Hirschfelder joining to play keyboards and Steve Prestwich taking over drumming chores. According to Nelson, it was about an hour before the group went in to record their last record, *The Net*, that their former vocalist quit the band. Goble was able to convince Australian pop music sensation John Farnham to join the fold. Farnham was put in the "challenging" position of performing Little River Band songs in the studio without



Dominick

knowing any of them beforehand.

1983 was the year of the Little River Band coming apart at the seams. That tumultuous period produced *The Net* which is at best a "transitional" record. With so many changes in '83, it's surprising that the band has chosen to keep any identification with the Little River Band. According to Nelson, "there's a new spark in the band which holds together the trademark Little River Band harmonies with the new, harder sound of LRB."

Often credited for beginning the first Australian music "invasion" to the States, the geography of their homebase has effected LRB's career tremendously. "Australia's attitude is, 'we're gonna wait and see what America thinks,'" so says Nelson. That puts LRB in the unique position of having to prove themselves again and again in America before seeing success in Australia. The lone American, Wayne Nelson, continues to call America "home." Why not stick with the rest of the group in Australia? "It's just not home," explains Chicago-born Nelson.

Geography was also one of the considerations in the harder-edge the band has taken on as LRB. With Nelson's love of rhythm and blues, Hirschfelder's classical training and jazz influences and the drummer's love of blues and reggae, LRB is capable of a number of styles. "It's a strength," but Nelson admits, "one of our strengths becomes one of our liabilities. In America, radio formats are so fragmented that they want you to have some sort of solid image. You can't be this, or that." Hence, the wishy-washy

posture of the Little River Band just had to go.

To expedite the change, LRB brought in Quiet Riot's producer Spencer Proffer. "His 'let's get it on the first take' approach was much more stimulating to the musicians." In the words of Nelson, "in the Little River Band we spent days trying to achieve a certain sound. Spencer would spend an hour or two setting up and say, 'okay, let's get it!' That sort of energy is what makes this such an exciting record." The most exciting thing to Nelson was "when I took the record home and heard that it sounded just as good as it had in the studio — that was excitement!"

The change from the Little River Band to LRB "isn't as drastic as you think" says Nelson. "It's very dangerous if you're clinging to the past. It's important to grow yet still retain the strong aspects of the band's personality." What about bad feelings left over from the departure of old band members? "No, there's none of that. Everyone had their own good reasons for coming or going and in the end what was done was what the group thought would be the best."

There's no doubt that a positive attitude pervades the band's thoughts. LRB is a band that's proud of its accomplishments and enthusiastic about its new future. "We're extremely proud that everything that we do in the studio can be duplicated live. We all live a healthy life — you have to be healthy to sing." As for their goals? "We'd like to have the ultimate chart success, a number one single, a number one album — all the things you need to get the kind of support we need to showcase the band the way we like to." That's what LRB calls *Playing To Win!*



LRB AIDS ETHIOPIA — LRB lead singer John Farnham wails in front of 20,000 fans at Melbourne's Myer Music Bowl at the EAT (East Africa Tragedy) Concert which was held to raise money for Ethiopian famine victims through tickets, T-shirts, programs, a soundtrack album and video, and a large government donation.

ONE NIGHT IN BANGKOK

(As recorded by Murray Head)

BENNY ANDERSSON
TIM RICE
BJORN ULVÆUS

Bangkok

Oriental setting and the city don't know what the city is getting
The creme de la creme of the chess world in a show with everything but Yul Brynner.

Time flies doesn't seem a minute since the Tyrolean spa had the chess boys in it
All change don't you know that when you play at this level there's no ordinary venue
It's Iceland or the Philippines or Hastings or this place.

One night in Bangkok and the world's your oyster
The bars are temples but the pearls ain't free
You'll find a God in every golden cloister
And if you're lucky then the God's a she
I can feel an angel sliding up to me.

One town's very like another when your head's down over your pieces brother
It's a drag it's a bore
It's really such a pity to be looking at the board not looking at the city
Whaddya mean

You've seen one crowded polluted stinking town
Tea girls warm and sweet some are set up in the Somerset Maugham suite
Get That'd you're talking to a tourist whose every move's

among the purest
I get my kicks above the waistline, sunshine.

One night in Bangkok makes a hard man humble
Not much between despair and ecstasy
One night in Bangkok and the tough guys tumble
Can't be too careful with your company
I can feel the devil walking next to me.

Siam's gonna be the witness to the ultimate test of cerebral fitness
This grips me more than would a muddy old river or reclining Buddha
And thank God I'm only watching the game controlling it
I don't see you guys rating the kind of mate I'm contemplating
I'd let you watch
I would invite you but the queens we use would not excite you
So you'd better go back to your bars, your temples, your massage parlours.

One night in Bangkok and the world's your oyster
The bars are temples but the pearls ain't free
You'll find a God in every golden cloister
A little flesh a little history
I can feel an angel sliding up to me
One night in Bangkok makes a hard man humble
Not much between despair and ecstasy
One night in Bangkok and the tough guys tumble
Can't be too careful with your company
I can feel the devil walking next to me.

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OH GIRL

(As recorded by Boy Meets Girl)

GEORGE MERRILL
SHANNON RUBICAM

Oh you hold in your hand a diamond
The left holds it tight
And you hold in your hand our love
You let it fall from the right
I fell for the love and it cost me
Another painful night
This time I'm afraid you've lost me
And without a fight.

Girl it's so strange
Now my life's rearranged
How you want to say goodbye again
Oh oh girl it's so strange
How your feelings can change
Are they real
Are they only pretend.

Oh girl
I don't need you
I never wanna see you
Do you understand.
(Repeat)

And now that you have my heart
You walk away

One thing we never learned
Was how to make love stay
Oh love is a lethal weapon
If you use it wrong
You carry with you my affection
But as two we don't belong.

Girl it's so strange
Now my life's rearranged
How you want to say goodbye again
Oh oh girl it's so strange
How your feelings can change
Are they real
Are they only pretend.

Oh girl
I don't need you
I never wanna see you
Do you understand.
(Repeat)

Oh you held in your hand a diamond
The left held it tight
Oh you held in your hand our love
It fell from the right
In closing I remind you
Don't be callous with the heart
Love is just one step behind you
You'll wait for it if you're smart.

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PIECE BY PIECE

(As recorded by The Tubes)

TOM SNOW
THE TUBES
TODD RUNDGREN

She looks good
But she's not all together right
All her parts
Are not screwed on tight
There's a touch of tragedy.

When she moves
I can see the secret showing through
She'd deny it
If she thought I knew
But she could never hide from me.
Anyone would think there's nothing wrong
She looks so satisfied
But I've known about her much too long
She can't conceal what she feels inside
I'm gonna show her that.

Piece by piece
Inch by inch
I can put her back together again
I'll supply the love she lacks
And give her back
Exactly what she needs
Bringing it piece by piece.

All I need
To find a way around her defense
Is just a little common sense
I don't have a strategy.

I'll be there
Like I have so many other times
She'll reveal to me
A certain sign
That only I can see.

Anyone would think there's nothing wrong
She seems like she's complete
But it's obvious it's been too long
She believed
What she needs is me
I'm gonna show her that.

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OOH OOH SONG

(As recorded by Pat Benatar)

NEIL GERALDO
PAT GERALDO

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.

DEAR DARLING (I'll Be There)

(As recorded by Dennis DeYoung)

DENNIS DEYOUNG

Here I am
I'm alone in my room again
I play my records and think of you
And all the changes that we've been through
Well I know our love grows.

I know it's true
Every time that I look at you
I want to tell you how much I care
But when I try to
The words aren't there
So I'm writing you
A letter from my heart
With all the things I just can't say.

Oh dear darlin'
I'm in love with you
And I believe
Heaven must have sent you here to find me
Darlin' oh I promise and I swear
You've got my love forever
Don't think twice
I'll be there
I'll be there
I'll be there
Yes I'll be there.

I'll be there
I'll be there when you need me
I'll be there.

Here I am
Well I'm dreaming of you again
The words come easy when you're not here
And all my feelings become so clear
That I'm sending you
A letter from my heart
With all the things I just can't say.

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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.

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Pick of the Litter

by Rich Sutton

Scoring System:

SSSSS — In the bag
SSSS — In the money
SSS — In the running
SS — In trouble
S — In the dumper

Bonnie Shifman



SS Beyond Appearances

Santana
Columbia

Unfortunately for Carlos Santana, he seems to have forgotten the recipe for making a stand-out single for *Beyond Appearances*. Strong throughout, *Beyond Appearances* lacks the killer cut that has, in the past, kept Santana in the public eye.

Let's hope that the almost assured commercial doldrums that Santana will meet with this record won't lead to more personnel changes. Carlos has had a habit of replacing lead singers at an alarming pace.

The vocals build the music on Side One into a quickening fervor that climaxes on "Brotherhood" and "Spirit." Using their trademark percussion sound, Side One is a strong performance from the Santana Band. "Say It Again" on Side Two seems like a bell ringer but misses the mark by not displaying some of the excitement of earlier Santana standouts.

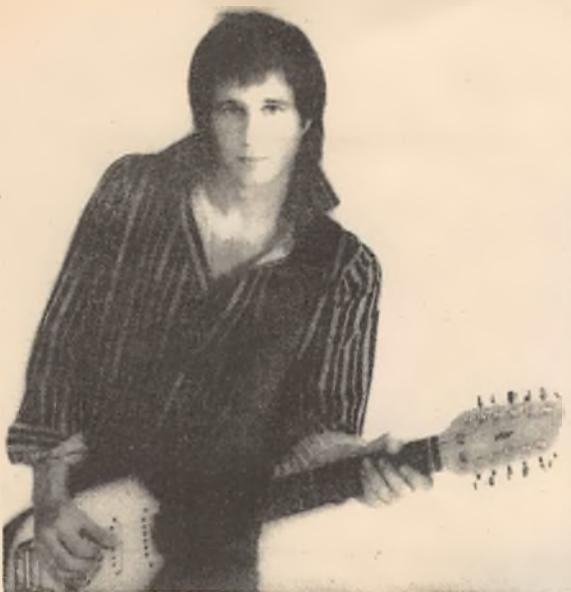
SSSS Behind The Sun

Eric Clapton
Duck/Warner Bros.

You have to admit that Eric Clapton never gets a fair shake. His guitar work in the late '60s with The Yardbirds, then Cream, brought his reputation as a guitar player to mythical proportions by the early '70s. His recording of "Layla" eventually put him in the position of rock's guitar god. After that, every album has been touted by the rock press as a "comeback." The man barely had a chance to go away.

His latest "comeback" album is *Behind The Sun*. Although it con-

tains a few lackluster performances, the first single "Forever Man" is, by itself, worth the price of the album. Other standouts include the sultry "See What Love Can Do" and the blistering rocker "Just Like A Prisoner." All things considered, it's not bad stuff from a guy who's nearly been written off by a lot of people who allegedly know better.



Jack Sallow

SSS Citizen Kihn

Greg Kihn

EMI/America

When we thought that Greg Kihn had nowhere to take his neat pop tunes, he comes out with *Citizen Kihn*. There's a decidedly r&b feel that permeates the album. Mr. Kihn seems to be moving away from the simple four-chord progressions that characterized the power pop of his earlier records. The new influences that have been creeping in over the last few albums don't overpower Kihn's music, but they do make his style of rudimentary pop music more interesting.

Kihn isn't the type of artist who'll try to take his music from the sublime to the ridiculous. He's obviously here just to have fun. That attitude may leave an overall "sameness" to his albums, but his method always produces a few terrific songs. *Citizen Kihn* is no exception.

SSS Secret Secrets

Joan Armatrading
A&M

The graceful jazz musings of *Secret Secrets* take Joan Armatrading both a step back to her earlier records and a step ahead to a period that finds a calmer performer more in-tune with herself. Not that Armatrading ever gave off signals of being splintered. However, *Secret Secrets* displays an inner peace and strength not heard in her last few records.

The title track and "Talking To The Wall" fall at the opposite end of calm spectrum. They reaffirm Armatrading's ability to rock out.

SSSS Diamond Life

Sade
CBS

Sade (pronounced Shar-Day) already has my vote for best new vocalist of 1985. Her vocals have a sensual tension that's hidden behind the alluring texture of her voice and band's soulful perfor-

Yet even here, she seems less frenetic. There seems to be quite a bit of attention paid to pacing and occasionally leaving spaces in the mix rather than over-arranging the piece.

Secret Secrets is a satisfying record from Joan Armatrading.

mance. She blends fusion and traditional jazz with her own jazz/pop vocal stylings. The result is fresh and exciting.

"Smooth Operator" opens *Diamond Life* with a riff reminiscent of the *Breezin'* era George Benson. While a reminder of both Rickie Lee Jones and Joni Mitchell, Sade's voice has a Third World lilt which tickles and tempts.

Sade also has the rare ability to create vivid visual pictures with her music. The cinematic quality of her songs is affected by the band's ability to weave their notes carefully through Sade's words. It's an effect that is as mesmerizing as this debut from Sade.

SSS½ The Ballad Of Sally Rose

Emmylou Harris
Warner Bros.

If you're a fan of country-pop performed by artists like Dolly Parton, *The Ballad Of Sally Rose* isn't for you. On the other hand, if you're a fan of American roots music and honest country and western compositions, you couldn't ask for more than the latest album from Emmylou Harris.

The Ballad Of Sally Rose is a loosely structured concept album which centers around the "Coal Miner's Daughter" character that Harris has invented. Although Emmylou claims that this is not an autobiographical piece, it's hard to imagine that she could've created such realistic songs without using first hand experiences.

Much like *Blue Kentucky Girl* with its grassroots feel, *The Ballad Of Sally Rose* is pure, unpolluted country music. It's a sure delight for longtime fans and new ears as well.



\$\$\$ Real Love

Dolly Parton

RCA

In sharp contrast to *The Ballad Of Sally Rose* is Dolly Parton's slickly produced, upbeat album *Real Love*. Parton is certainly no less talented. The difference lies in her treatment of contemporary country music. Where Emmylou chooses a traditional country and western line to songwriting and performing, Dolly utilizes as many modern production and arrangement techniques as she can. The result is satisfying in a different way.

Her ballad with Kenny Rogers aside, Parton's perfor-

mances on *Real Love* are vivacious and precise. She seldom falls victim to a common country music trap which is the tendency of many c&w performers to drown in their own sorrow and get lost in the tragedy of their mini-soap operas. Ms. Parton chooses to take the course of a modern-day realist with the protagonists in her songs winning as many struggles as they lose.

Although *Real Love* falls short of the mark in a few areas, it does serve to strengthen Dolly's position as the master of contemporary country music in the crossover vein.



Larry Williams

\$\$\$ Southern Accents

Tom Petty and the Heartbreakers

MCA

For a man who was once so adamant about his fans getting their money's worth for an album (he once refused to release a record in light of his company's threatened price increase) *Southern Accents* finds Tom Petty getting a little stingy with his material. Nine songs in all, it falls just shy of being a short record. *Southern Accents* also finds Tom Petty in what can only be described as a "weird mood."

We catch Mr. Petty on "Don't Come Around Here No More" being offbeat and strange with no apparent sense of direction. It's an odd choice for a first single. It's an even stranger song that doesn't really get started for three minutes. Then, it's over. Maybe not a minute too soon. Another oddity on Side One is what seems to be Petty's deliberate Dylan-esque vocals on "Rebels." Side Two has the albums only savior, "Make It Better (Forget About Me)," a fast-paced rocker reminiscent of Southside Johnny and the Jukes.

Perhaps Petty found himself getting stale working within the boundaries that he laid for himself and the Heartbreakers. In that case, change is a good thing. But *Southern Accents* is a change that's forced and unnatural. Although not a total disaster, it's easily the weakest of the Petty albums. Maybe Petty's hand-breaking incident, which delayed the release of the album, was an omen. Whatever the weirdness is that permeates the Petty camp, let's hope they resolve it soon.

\$\$\$\$ Ice Cream Castles

The Time
Warner Bros.

There's nothing even remotely understated in the sexuality of the music of Morris Day and The Time. Songs named "My Drawers" and "If The Kid Can't Make You Come" raise expectations for The Time even before the first listen. *Ice Cream Castles* keeps pace with the provocative teasing of its titles.

Although not a master of lyrical innuendo, Morris Day has proven that he can make his music live up to its boast. *Ice Cream Castles* cooks with a soulful funk that is punctuated with a biting rock and roll guitar. The tracks from *The Purple Rain Soundtrack* are standouts, but they hardly leave the rest of the album in the dust.

Morris Day is an entertainer in every sense of the word. His music teases, builds, rocks hard and leaves you looking for more. His stage personae is a great put-on. But it is an act that's hard to not believe.

Although not as successful yet as his Princely mentor, Morris Day shows the potential of upstaging the master.

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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States and Canada by Nymph Music Inc.

NEVER YOU DONE THAT

(As recorded by General Public)

D. WAKELING
R. CHARLERY
M. BILLINGHAM

Well who wouldn't have guessed
Well I guess I should
The second night was just as good
By the end of the week
We were living as one
Gone two years
Now we're still together.

Day in and day out
For however long
It's the kind of love
That could last forever
Day in and day out
For however long
Each time we kiss
You're the perfect stranger
So me say.

Don't never you go too far away from me girl
Never you done that
Don't never you go too far away
Don't even think of saying it
Don't never you go too far away from me girl
Never you done that
Don't never you mention certain words about no no
Never you done that
Never you done that
Never you done that.

Take another stab
Try another play
Maybe a little drink would take the edge off
I'm trying not to slip
Trying to get a grip
But each time we kiss
You're the perfect stranger
So me say.

Don't never you go too far away from me girl
Never you done that
Don't never you mention certain words about no no

Never you done that
Never you done that
No never you done that
Never you done that.

Tired all day
Can't sleep at night
Out of control
Since you've been in my sight
Day in day out
It's such a fright
Till you hold me close
And say that it's alright

Don't never you go too far away from me girl
Never you mention certain words about no no

Never you done that
Never you done that
Never you done that
No never you done that
Never you done that
Never you done that.

Well who would've guessed
Well I guess I might
Another cheerless restless night
Another day gone
None too bright
Gone two years
Do you still remember.

That all the while my mouth was saying "go"
My heart was screaming no no no

Turn 'round and look at me
You'll find me on my knees
Saying please please

Don't never you go too far away from me girl
Never you done that

Don't never you go too far away
Don't even think of saying it
Don't never you go
Don't never you go too far no
Never you done that

Never you mention certain words about no no no no no
no no
No never you done that
Never you done that.

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Criterion Music Corp.

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)

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CALIFORNIA GIRLS

(As recorded by David Lee Roth)

BRIAN WILSON

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

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

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

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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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DON'T COME AROUND HERE NO MORE

(As recorded by Tom Petty and The Heartbreakers)

TOM PETTY
DAVID A. STEWART

Hey hey
Don't come around here no more
Don't come around here no more
Whatever you're lookin' for
Hey don't come around here no more.

I've given up stop
I've given up stop
I've given up stop on waiting any longer
I've given up on this love getting stronger
Don't come around here no more
Don't come around here no more
Don't come around here no more
Don't come around here no more.

I don't feel you anymore
You darken my door
Whatever you're lookin' for

Hey don't come around here no more.

I've given up stop
I've given up stop

I've given up stop you tangle my emotions
I've given up honey please admit it's over.

Don't come around here no more
Don't come around here no more
Don't come around here no more
Don't come around here no more.

Stop walking down my street
Don't come around here no more
Who do you expect to meet
Don't come around here no more
And whatever you're lookin' for
Hey don't come around here no more
Hey.

Honey please don't come around here no more
Whatever you're lookin' for.

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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.

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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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George Duke

Carol Friedman



by Steve Wosahla

As Howard Hewett of Shalamar tells it, George Duke likes vintage wines. And when the two musicians get together, they're prone to drinking them.

Duke's basement recording studio has a wine cellar that can hold some 2,000 bottles. "Sometimes we'll go in there starting to write and we'll end up getting drunk," Hewett confesses.

The duo did, however, finish one song for Shalamar's last album, called "Amnesia." Duke has produced an even more notable pop hit in Le Gonk West: Deniece Williams' "Let's Hear It For The Boy." The producer/keyboardist has also played on Jeffrey Osborne's "Stay The Night," Michael Jackson's "Off The Wall" and is now producing Melissa Manchester's latest.

But did you know that George Duke has recorded more than 19 solo albums and shared the stage with the likes of drummer Billy Cobham, bassist Stanley Clarke and rock's immortal Frank Zappa? Duke has been performing for close to 20 years, a period that spans everything from jazz-rock, fusion, to hardcore funk. Now Duke is trying to top the dance charts with his infectious, driving new album *Thief In The Night*.

The explosive new tracks are built around Duke's multi-layered, mini-orchestra of keyboard effects: trash cans, squeaks and motorcycles all get sound credits. The album is more than just another all-star conglomeration; it's Duke's bid to "have a number one record" and "make George Duke happen."

Duke has enlisted the help of friends like Steve Ferrone, the Average White Band drummer who toured recently with Fleetwood Mac's Christine McVie. He's joined in the rhythm section by Brothers Johnson bassist Louis Johnson. Paul Jackson Jr. is responsible for the screeching, ricocheting guitar lines that rise out of Duke's monstrous keyboard banks.

Duke's confident, exhilarating singing may take *Thief In The Night* over the top but friends like Deniece Williams and Howard Hewett are there to help insure its success. Niecey's breathy backgrounds on "Love Mission" make it a spring hit single and "La La," featuring Hewett and Williams, is a party on vinyl. (And if that's not an uncredited Stevie Wonder singing on "Jam," I must be hearing things.)

It is Stevie Wonder who inspired the centerpiece of the album, *Remembering The Sixties*. When Stevie last toured England, he met someone who seemed permanently entrenched in 1965: same clothes, same hairstyle and no concessions to the Eighties. Wonder wrote the music and he and Duke collaborated on the lyrics.

It is hard to know whether to feel sad or hopefully nostalgic listening to the song. On the one hand, the person who inspired the song lives in his own world "hoping dreams will last," having been passed by a world full of changes.

The Sixties, for the singer, were a time of life and two decades later they seem even more mythical. "For all the things that used to be," Duke writes and we're treated to an oral history soundtrack in the music. Martin Luther King is heard again in his "I Have A Dream" speech and the Supremes' "Stop In The Name Of Love" is uttered in glory.

George Duke's odyssey from a decade of "peace and love and laughter" to the year Paul McCartney once prophesied in song, sums up so many of the trends in pop music. Quite possibly few musicians can match the excitement Duke has been privy to along the way. Born in San Raphael, California, Duke was playing professionally in San Francisco nightclubs learning the jazz/rock/Latin sounds that would become cornerstones in his musical portfolio. Although he's now a master keyboardist, Duke majored in trombone at the San Francisco Conservatory of Music. Later, he got his master's degree in composition from San Francisco State University and reportedly contemplated a career in classical music.

It was after a tour of Mexico that Duke formed a band with singer Al Jarreau. Duke met violinist Jean Luc-Ponty at a Bay Area nightclub and they soon combined rock's beat with jazz riffs in psychedelic nightclubs. Duke was heard by California musicians like Frank Zappa and Quincy Jones and was soon part of Zappa's band, playing alongside Flo & Eddie and future Journey/Jefferson Starship drummer Ansley Dunbar.

Duke recalls the time period in which he was self-admittedly "crazy" and would "play anything." "I'm much more conservative playing

now," he notes. "Then I would throw in the whole kitchen sink." Of course, Frank Zappa was there to encourage him. With the rise of synthesizers and electric keyboards, Duke had free reign while Zappa tested the skills of his band, putting them in an avant-garde setting with the Los Angeles Philharmonic one night and through Fifties rock 'n' roll the next.

Duke was a major force in the mid-Seventies jazz-rock fusion scene and he had heavyhanded friends to share the pomp. Billy Cobham and the keyboardist formed the Billy Cobham-George Duke band and several years later heavyweight bass champion Stanley Clarke was his partner in the Clarke-Duke project.

Duke's foray in hardcore funk back on 1978's "Reach For It" prompted Duke to become what his record company recalled as "the mondo bizarre George Duke." At the time, Duke paraded on stage with the Dukey Stick, a glowing, pulsating wand which would prompt strange things when pointed, i.e. light shows and special effects. He also carried a Moog synthesizer around his neck. It would change colors and was a striking counterpoint against his all-white clothing.

But the George Duke of 1985 is far more sedate, in an era where artists seem much less outrageous. It is refreshing to see that much of the pretension has left the music scene and instead, music is standing on its own. George Duke has been both a star onstage and a mastermind behind the scenes. His production credits show his incredible panorama of musical genres, spanning pop, jazz, funk, dance and a combination of any of the above.

Duke has been behind Jeffrey Osborne, Rufus, Deniece Williams, Sister Sledge, Philip Bailey's first solo album, Stephanie Mills and jazz notables like Flora Purim, the Blackbyrds and the Brecker Brothers. Now he's trying to use everything he's ever learned in making his own career blossom. The 38-year-old musician is a writer, producer, singer and technological wizard. He can get you up on the dance floor or be the musical accompanist in a serious romance. And with the warm weather now approaching, we should get a lot of mileage from the music of George Duke.



Soul SECTION



Maze

Phil Bray



Gladys Knight and the Pips

Todd Grey

- 39/Baby Come And Get It
- 35/Can't Stop
- 40/Fresh
- 36/In My House
- 38/Lost In Love
- 37/My Girl Loves Me
- 40/My Love Is True (Truly For You)
- 38/My Time
- 42/Nightshift
- 37/Noon Rendezvous
- 44/Private Dancer
- 42/Raging Waters
- 35/Read My Lips
- 40/Rhythm Of The Night
- 36/Say It Again
- 44/Second Nature
- 44/Suddenly
- 39/Through The Fire
- 41/'Til My Baby Comes Home
- 37/Walking On The Chinese Wall
- 41/Word Is Out, The

Whitney Houston



Steve Prezant

CAN'T STOP

(As recorded by Rick James)

RICK JAMES

Can't stop
Can't stop
Can't stop
Can't stop.
(Repeat)

There's something in the air
It's telling me I should beware
Can't stop
Can't stop (oh yeah)
Can't stop (alright)
Can't stop.

These motor city streets
Make it so you can't miss a beat
Can't stop
Can't stop (oh yeah)
Can't stop (alright)
Can't stop.

I've gotta keep my two eyes open today
Look out for someone who might have the urge to play
Maybe go to California with a suitcase in my hand
Get me a suite in Beverly Hills
And have the best of life and thrills yeah.

I can't stop
No I just can't stop it now
I can't stop
Gotta keep on rockin' and livin' it up
Ain't never gonna give up no.

I can't stop
No I just can't stop it now
I can't stop
Gotta keep on rockin' and livin' it up.
Never gonna give up

I can't stop it.

I can't stop baby
I can't stop it.

There's something in the air
It's telling me I should beware
Can't stop
Can't stop (oh yeah)
Can't stop (alright)
Can't stop.

These motor city streets
Make it so you can't miss a beat
Can't stop
Can't stop (oh yeah)
Can't stop (alright)
Can't stop.

I've gotta keep my two eyes open today
Look out for someone who might have the urge to play
Maybe go to California with a suitcase in my hand
Get me a suite in Beverly Hills
And have the best of life and thrills yeah.

I can't stop
No I just can't stop it now
I can't stop
Gotta keep on rockin' and livin' it up
I'm never gonna give up no.

I can't stop
No I just can't stop it now
I can't stop
Gotta keep on rockin' and livin' it up
I'm never gonna give up no.

I can't stop
I can't stop.

Ooh ooh ooh.

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READ MY LIPS

(As recorded by Melba Moore)

MADELINE STONE
SAM LORBER

Eyes speak a language all their own
They are the windows to the soul they say
What they really mean
Remains to be seen
Words tell you what you want to hear
Never, never really being clear
Wires get crossed
Messages lost.

There's something I'm dyin' to tell you
Please come as close as you can
I want to make myself crystal clear
So if you still don't understand.

Read my lips
Read my lips
Read my lips

All I am saying is how much I need to be loved.

Let's get romantic now and here
Don't let semantics interfere with love
An intimate touch
Can show you so much
You want to know where I'm coming from
The answer's here right on the tip of my tongue
Just watch my mouth
Figure it out.

There's something I'm dyin' to tell you
Please come as close as you can
I want to make myself crystal clear
So if you still don't understand.

Read my lips
Read my lips
Read my lips

All I am saying is how much I need to be loved.

There's something I'm dyin' to tell you
Please come as close as you can
I want to make myself crystal clear
So if you still don't understand.
(Repeat chorus)

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IN MY HOUSE

(As recorded by Mary Jane Girls)

RICK JAMES

Boy you can just best believe
I'm the only girl in your life
I'll be your sugar in the morning
And the sweet stuff you need at night.

And you can just best believe
When it comes down to makin' love
I'll satisfy your every need
And every fantasy you think of.

So when you need a little peace of mind
Come on over boy any time
I'll keep you happy
And so satisfied
In my house
In my house.

So when you need some love and tenderness
And it's me baby that you miss
Here's the key to unlock the door
In my house
In my house.

Ooh ooh in my house
Ooh ooh ooh ooh ooh in my house
Ooh ooh ooh ooh ooh
Ooh ooh ooh ooh ooh ooh ooh
Boy any time day or night
When you call me
I will be there
Just call me up on the phone
When you need someone 'round to care
And when you feel sad and blue
You just come see me anytime
I'll kiss away all your tears and your fears
You can leave behind.

So when you need a little peace of mind
Come on over boy anytime
I'll keep you happy and so satisfied
In my house
In my house.

So when you need some love and tenderness
And it's me baby that you miss
Here's the key to unlock the door
In my house
In my house.

Ooh ooh in my house
Ooh ooh ooh ooh ooh in my house
Ooh ooh ooh ooh ooh ooh ooh
Ooh ooh ooh ooh ooh
Ooh in my house
Here's the key to unlock the door
To my house
In my house.

Ooh ooh in my house
Ooh ooh ooh ooh in my house
Ooh ooh ooh ooh ooh ooh ooh
Ooh ooh ooh ooh ooh
Ooh in my house.

SAY IT AGAIN

(As recorded by Santana)

VAL GARAY
STEVE GOLDSTEIN
ANTHONY La PEAU

It gives me such a thrill
When you tell me 'bout the way you feel
It really makes my day
I just love to hear you say.

Say it again
Say it high say it low
(Say it again)
So the whole wide world will know
(Say it)
That you're still lovin' me
Still lovin' me
Still in love with me.

You know it sounds so sweet
It just knocks me right up off of my feet
To hear you talk that way
I just love to hear you say.

(Say it again)
Tell me where tell me when
(Say it again)
That our love will never end
(Say it)
That you're still lovin' me
Still lovin' me
Still in love.

I hear the echoes in my mind
They're callin' to me all the time
I hear those voices start to sing
Again and again.

It gives me such a thrill
When you tell me 'bout the way you feel
It really makes my day
I just love to hear you say.

Say it again
Say it high say it low
(Say it again)
So the whole wide world will know
(Say it)
That you're still lovin' me
Still lovin' me
Still in love with me
(Say it again)
Tell me where tell me when
(Say it again)
That our love will never end
(Say it)
That you're still lovin' me
Still lovin' me
Still in love with me.

Say it again
Say it high say it low
(Say it again)
So the whole wide world will know
(Say it)
That you're still lovin' me
Still lovin' me
Still in love with me.

WALKING ON THE CHINESE WALL

(As recorded by Philip Bailey)

ROXANNE SEEMAN
MARCY LEVY
BILLIE HUGHES

Walking on a Chinese wall
Walking on a Chinese wall
Watching for the coins to fall
Watching for the coins to fall.

Butterfly spread your painted wings
For an answer for the Ching
By the stream stretching in the rocks
Tiger on the mountaintop.

Walking on the Chinese wall
Watching for the coins to fall.

Now the sun is rising in the east
Looking for my golden fleece
Ivory skin scarlet color deep
Lips that burn but do not speak.

Three misty nights

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

NOON RENDEZVOUS

(As recorded by Sheila E.)

SHEILA E.

I've been wondering what to wear
I love our noon rendezvous
I know you tell me you miss me
And I want to make love to you
Your words they intoxicate me
I shiver each time that you speak
How much more can I endure my love
The sound of your voice makes me weak
If my bodily functions operate

Waiting by the shore
Maybe that my lover comes no more
Red chamber dream
From the sky above
Ancient tales of hidden Chinese love.

On the Chinese wall
Watching for the coins to fall.

Blue red silk burning on my chest
Go to sleep but not to rest
Stepping stones on the yellow sea
Dreaming she'll be there for me.

Come down the clouds
To the sea of flames
From the mountain hear the cry of pain
Red chamber dream
From the sky above
Ancient tales of hidden Chinese love.

On the Chinese wall
Watching for the coins to fall
On the Chinese wall oh yeah
Watching for the coins to fall.

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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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This way when you just call my name
I'd hate to see when we are finally
Playing that nasty love game
Your words they intoxicate me
I shiver each time that you speak
How much more can I endure my love
The sound of your voice makes me weak
The words are all over your face my love
What shall you or shall not do
You could show me some new tricks my love
I'd love to be taught by you
I've been wondering what to wear
I love our noon rendezvous.

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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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Hollywood, CA 90028.

MY TIME

(As recorded by Gladys Knight & The Pips)

SAM DEES
GLADYS KNIGHT
BUBBA KNIGHT

After all the wishing and the waitin'
And workin' hard to have a better day
Oh mister trouble was right around the corner
Doin' all he could just to block my way hey.

The simple A B C's of it
Never would have made it to my goal
If I quit I kept runnin' the race
Keepin' the pace
Pushed right on
Hung right in
Got my chance to win
I made it (my time)
It's my (my time)
Time (my time)
It's my time to shine
It's my (my time) time
(My time) mine
(My time to shine
It's my time to shine).

The sweetest satisfyin' feeling you get
Makes it worth whatever price I had to pay
I really can't explain
Something wonderful happens
And ev'rything you do
It shows all over your face oh.

The simple A B C's of it
Never would have made it to my goal
If I quit I kept runnin' the race
Keepin' the pace
Pushed right on
Hung right in
Got my chance to win
I made it (my time)
It's my (my time)
Time (my time)
It's my time to shine
It's my (my time) time
(My time) mine
(My time to shine)
After all this time
Makin' it, makin' it
I fin'ly found my place in the sun
It's my time
After all this time
Makin' it, makin' it
At last I won
And it's about time.

It's my (my time) time
(My time) mine
(My time)
It's my time to shine.

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THROUGH THE FIRE

(As recorded by Chaka Khan)

DAVID FOSTER
TOM KEANE
CYNTHIA WEIL

I look in your eyes and I can see
You've loved so dang'rously
You're not trustin' your heart to anyone
You tell me you're gonna play it smart

We're through before we start
But I believe that we've only just begun
When it's this good there's no sayin' no
I want you so I'm ready to go.

Ooh through the fire
To the limit to the wall
For the chance to be with you
I'd gladly risk it all
Through the fire

Thru' whatever come what may
For a chance at lovin' you
I'd take it all the way
Right down to the wire
Even through the fire.

I know you're afraid of what you feel
You still need time to heal
But I can help if you'll only let me try
You touched me and something in me knew

What I could have with you
Now I'm not ready to kiss that dream goodbye
When it's this sweet there's no sayin' no
I need you so I'm ready to go.

Ooh through the fire
To the limit to the wall
For the chance to be with you
I'd gladly risk it all
Through the fire

Thru' whatever come what may
For a chance at lovin' you
I'd take it all the way
Right down to the wire
Even through the fire.

To the wire to the limit
Through the fire to the limit
Thru' the fire to the limit
Through the fire to the limit
Thru' the fire to the limit

Through the fire to the limit
Thru' the fire to the limit
Through the fire
Through whatever
Through the fire.

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BABY COME AND GET IT

(As recorded by the Pointer Sisters)

BARRY MANN
JAMES INGRAM
CYNTHIA WEIL

You call me up at two in the morning
Honey ya burnin' up the telephone wire
You say you can't wait 'til tomorrow
And that you need me to put out your fire.

Ooh hoo hoo
I say now now now now sweet darlin'
You sure want a lot for your dime
Then you talk so, so sweet and dirty

You drive me right out of my mind
I wanna tell you no
But there I go again sayin'.

Baby come and get it
Baby come and get it
Come and get it while it's hot

Baby come and get it
Baby come and get it
You always get the best I got.

I swear that ev'ry time is the last time
'Cause I know there ain't no future in this
And then from the heart of the darkness
Comes that call that I can never resist.

Ooh hoo hoo
I say now now now now sweet darlin'
Why can't you leave me some pride
Then you whisper

"Cause baby I need you"
And I go all to pieces inside
I wanna tell you no
But there I go again sayin'.

Baby come and get it
Baby come and get it
Come and get it while it's hot

Baby come and get it
Baby come and get it
You always get the best I got
Come and get it.

I say now now now now sweet darlin'
Why can't you leave me some pride
Then you whisper
"Cause baby I need you"

And it tears me all to pieces inside
I wanna tell you no
But there I go again sayin'.
(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.

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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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)

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.
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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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.

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'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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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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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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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 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 lovin' lovers

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

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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-hop, 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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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)

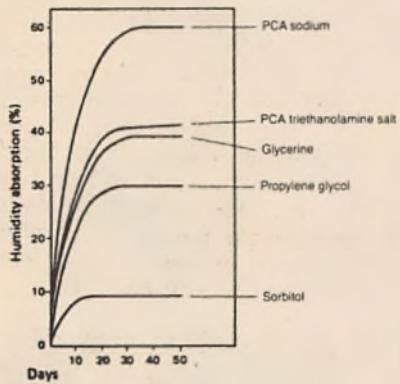
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Would You Spend Just 20 DAYS . . . to look up to 15 YEARS younger?

**Read what actress,
model, artist,
BEVERLY BESONER
says about the new
moisturizer discovery
Youth Factor!**

Even at 53 an actress's face is her fortune. So I have to strive constantly to maintain my looks. Discovering Youth Factor was no accident. I sought it out and I'm delighted I found it. My face needed all the moisture it could get. It didn't take me long to learn about the spectacular Moisture Lock characteristics of Youth Factor and to enjoy the products wonderful benefits. I've actually turned the age of my facial skin back about 12 years and I'm thrilled with the way I look! You've no idea how glad I am to have discovered Youth Factor.

Extraordinary "Moisture Lock" feature proven to dramatically increase the moisture retention of the skin



TAKE JUST MINUTES A DAY AND A FEW MINUTES BEFORE BED NO COVER-UP...NO TREATMENTS...NO MASSAGES . . . NO STEAMING.

Here's a true skin care breakthrough! A scientific treatment for wrinkles, lines, creases! Youth Factor is not a cosmetic that simply covers the surface, but a preparation that, when applied externally works scientifically to help deter the formation of wrinkles and lines in human skin. It is the painstakingly derived discovery of highly respected researchers who sought a vehicle for penetrating the skin and bringing with it a safe, dependable substance that would moisturize and bring back the fullness and richness of youthful, radiant skin. The virtual assault on crow's feet, smile lines and creases takes place, sometimes immediately and sometimes after a series of applications. But fight them it does and with surprisingly little effort . . . and certainly with remarkably small expense.



**Who says you can't
TURN BACK
THE CALENDAR**



Medically proven to do what no other moisturizer can do. Youth Factor takes water right out of the air to bring back vital moisture to your face!

Our moisturizer has properties superior to other nationally known moisturizers because of its ingredients. Sodium PCA's hygroscopic action markedly increases the moisture-binding ability of the other ingredients of Youth Factor. For a flash-test, gently blend a few drops of Youth Factor into the driest skin and you will be instantly impressed with the deep-down moisturizing quality of this dramatic product. Remember! Youth Factor is a new discovery of bio-chemical science and proven to be more effective in its moisturizing ability than anything thus far created for your skin.

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**We challenge every cosmetic company in the world to beat this guarantee:
100% SUCCESS OR
YOUR MONEY BACK!**

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John Schneider

John Schneider

by Basil Greene



Don Pulliam

Three or four years ago John Schneider, known to millions of TV fans as Bo Duke of the Waylon Jennings-connected "Dukes Of Hazzard" series had one of those off-the-wall hit records, with Elvis' semi-classic "It's Now Or Never" and followed it with a string of quick to be forgotten albums. So it goes, went the general opinion. Another one-shot, TV pretty boy.

Well, one day John Schneider came back to Nashville and decided to seriously go after country music. Sure, he was starring every week on a TV series and that got him back in the door with producer Jimmy Bowen who heads the MCA label in Nashville. But ultimately it was his new approach to recording, a grown-up baritone instead of a teeny-bopper's tenor and the good sense to find real country songs, instead of the semi-Broadway, kinda pop cross-over pap that most West Coast actor/singers wind up trying to force into people.

The last year has been kind to John. His frequent trips to Nashville and easy going, 'I'm here to work with you' approach has made him friends throughout the music community and guess what Martha...the boy has a legitimate for-real hit record with the prospect of more to come.

It ain't easy, but every once in a while someone figures out how to do it right and cares enough to make the effort. Well, call me nasty, but John Schneider, hit TV shows, Miss America wife and all, is alive and well in middle Tennessee. Bye, Bye General Lee, hello flat top guitar.

John Schneider is an entertainer, one way or another and has been all his life.

Born some 30 years ago in Mt. Kisco, New York, John discovered acting when just nine years old and joined a community theatre group. He continued to do plays through his junior high years moving to Atlanta at 14. He continued in his theatrical career and graduated from high school at 17.

Out on his own, theatre and music became the twin beats that he

marched to. Schneider divided his time between working with a dinner theatre group, writing and staging plays for a children's troupe, acting in commercials and films (a bit part in Disney's "Million Dollar Dixie Deliverance"), and singing and pickin' guitar in area clubs. In September, 1977, John heard through the actor's grapevine that an audition was being held for a new CBS TV series called "The Dukes of Hazzard."

Decked out in a dirty t-shirt and old jeans, his face covered with a week's growth of beard and clutching a beer can, Schneider faced the producers of the show. A second audition, followed by a screen test in Los Angeles, led to him being told that he had the part of Bo Duke. The show premiered in January, 1979 and was an instant hit.

With the popularity and visibility gained from "Dukes," Schneider was able to branch out in the acting world in addition to the world of music. He hosted a TV special, "John Schneider Back Home" in 1981. He appeared in two movies, "Dream House" and "Happy Endings" and enjoyed a feature film starring role in "Eddie Macon's Run."

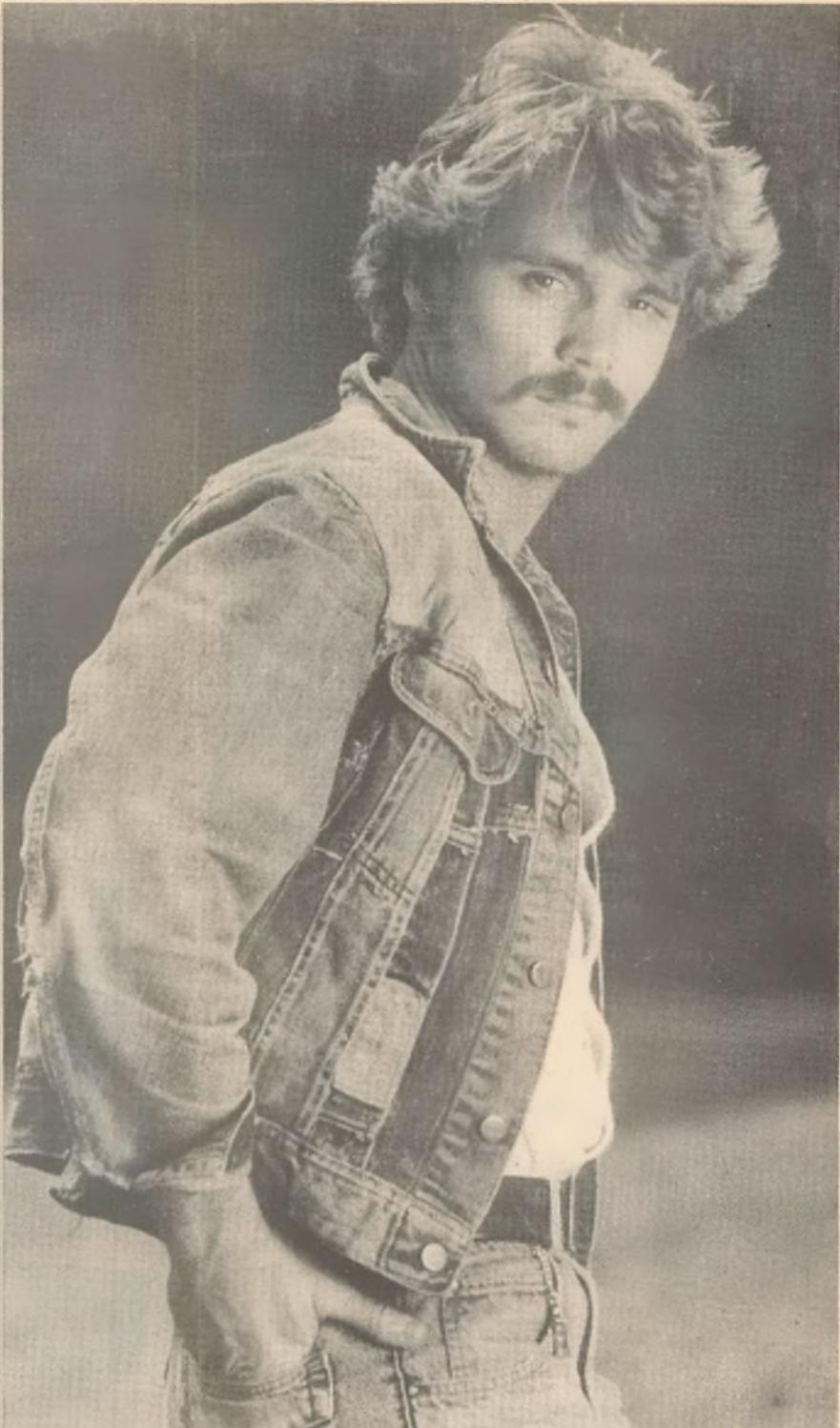
Following the Hollywood tradition of success, John formed his own production company, JRS Entertainment and is currently acting as an independent producer for Warner Bros. and preparing a TV movie for CBS.

While this is all great, where's the music? Well, it's all that visibility that opened the door for Schneider to make a recording deal with CBS back in 1981 that led to the hit record of "It's Now Or Never" and that string of easy to forget ips. The orientation was typical teeny-bop, cross over, middle of the road. And the result was nil.

But the desire to sing country music was real and Schneider got his second chance, determined not to blow it again.

He returned to Nashville, to sing country and to sing country songs. His album *Too Good To Stop Now* and the hit single "I've Been Around Enough To Know" have established him as legitimate with country fans and music industry folks. His frequent trips to Nashville, including a recent appearance before hundreds of country deejays at the Country Radio Seminar has created an image of John Schneider, not any less of a Hollywood persona but of a country boy who's done well out there on the coast, too.

Kip Kirby in *Billboard* related a story that while John was looking for songs for his album, and was being shown big ballads and pop cross-over type things to the point of impatience,



asked the publishers, "Look, go get me the least John Schneiderish song you have in your catalog. Bring me a song you think I'd never cut." Naturally, they came up with "I've Been Around Enough To Know" and the rest, while not history to rival the fall of the Roman Empire, made for hit records.

When not in front of the microphone or camera or hosting the Children's Miracle Network Telethon, John relaxes by restoring cars and taking pictures.

He also manages to spend a great

deal of time with his wife of two years, the former Tawny Little, Miss America in 1976 and, until recently, anchorwoman for KABC-TV in Los Angeles.

John and Tawny, like in a made for Hollywood story met when she interviewed him for an evening news program.

When they can escape the big city they retire to their ranch in Utah.

What's next for John Schneider? Nothing much. Movies, TV shows, record albums and a couple of commercials. Maybe a nap now and then if he ever has the time.

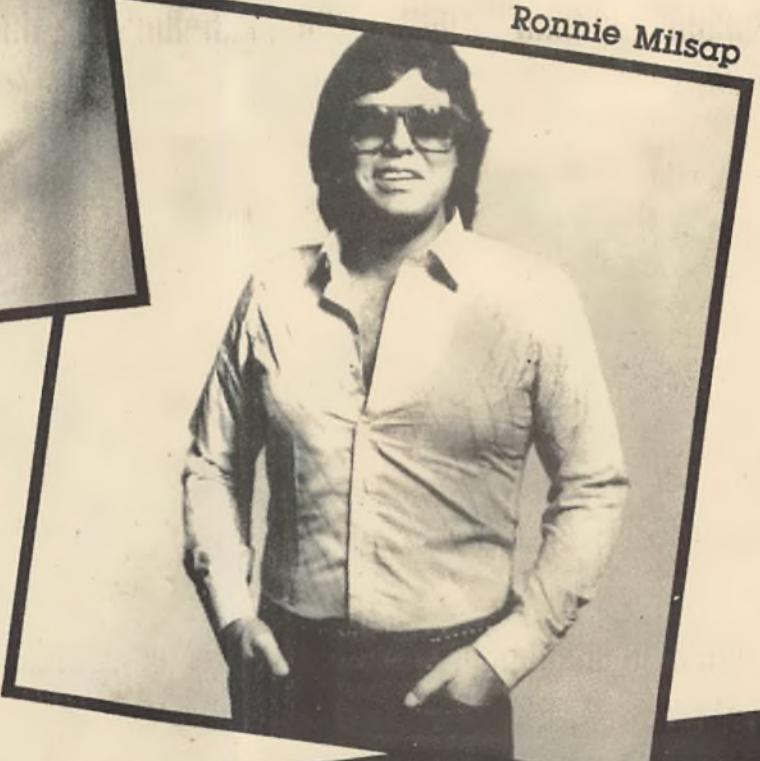


COUNTRY SECTION



Emmylou Harris

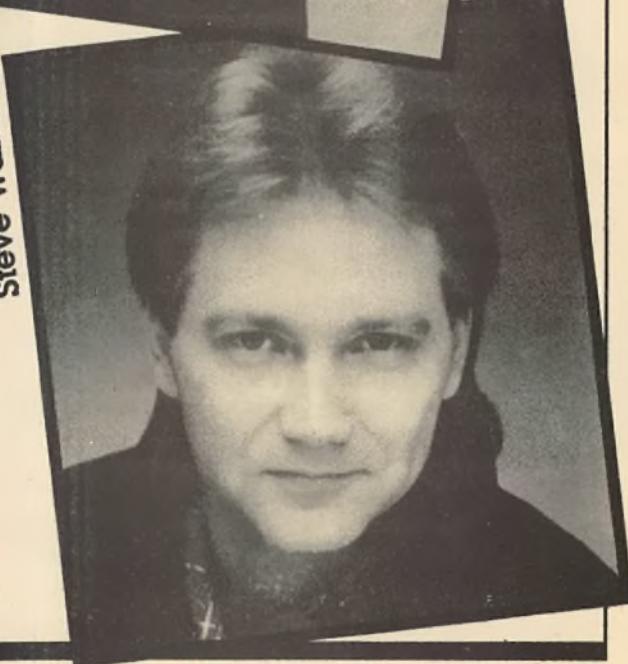
- 55/When We're Together
- 60/White Line
- 63/Women In Love
- 66/You Bring Out The Lover In Me
- 52/Your Eyes
- 50/You're Too Good (To Say No To)
- 56/You've Got Her Eyes



Ronnie Milsap

- 63/A Few Good Men
- 57/California
- 62/Country Music Love Affair
- 58/Dixie Road
- 57/Don't Call It Love
- 58/Heart Trouble
- 56/If It Ain't Love (Let's Leave It Alone)
- 54/Is There Anything I Can Do
- 60/It's A Short Walk From Heaven To Hell
- 66/It's Just Another Heartache
- 63/Little Things
- 54/Love Is What We Make It
- 52/Love, It's The Pits
- 58/My Sweet Eyed Georgia Girl
- 60/She Keeps The Home Fires Burning
- 52/She's A Miracle
- 50/Size Seven Round (Made Of Gold)
- 66/Step That Step
- 55/There's A Lot Of Good About Goodbye

Steve Wariner



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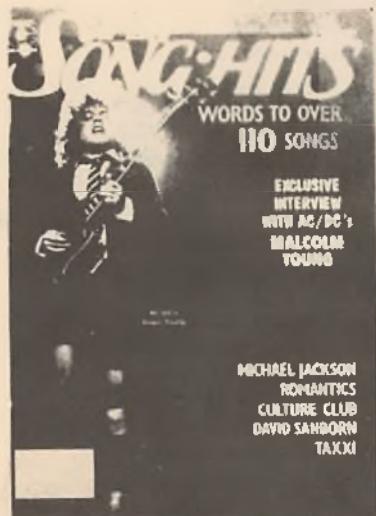
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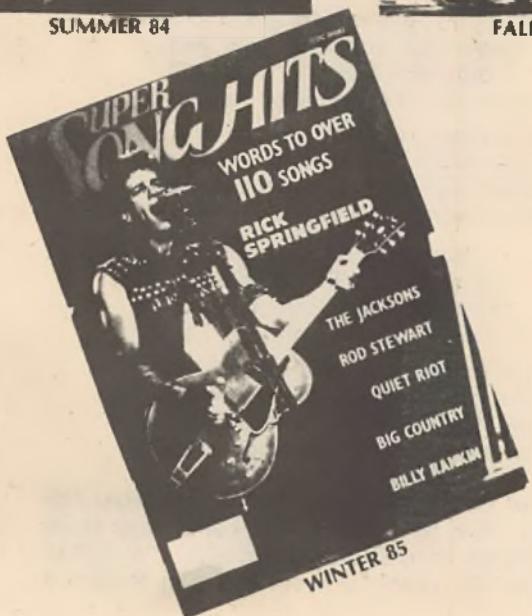
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YOU'RE TOO GOOD (To Say No To)

(As recorded by Leon Everett)

**BILL RICE
M. SHARON RICE**

You're the sun
You're the shadow
If I need a breath of air
You're an open window for me.

You're a feast when I'm hungry
You're a friend when the night gets a little lonely for me
You're too good to say no to.

If I were a thirsty man
Could I say no to a drink of water
Out on the burning sand
I'd be a fool to refuse the offer
You're too good to say no to.

You're the light in the evening
And if I wandered away
You'd be a beacon for me
You're too good to say no to.

You're the cream
You're the sugar
You're the best there's ever been
And you're getting better for me
You're too good to say no to.

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SIZE SEVEN ROUND (Made Of Gold)

(As recorded by George Jones and Lacy J. Dalton)

**MONROE FIELDS
GARY LUMPKIN**

With all my love my dreams and plans
I place this ring upon your hand
I know you'll always cherish it
Cause like our love, it's a perfect fit.
Size seven round and made of gold
This circle joins us heart and soul
And it won't let our love grow cold
Size seven round and made of gold.

From now until eternity
Your love is all I'll ever need
Until the ocean turns to sand
I'll wear your ring upon my hand.

Size seven round and made of gold
This circle joins us heart and soul
And it won't let our love grow cold
Size seven round and made of gold.

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SHE'S A MIRACLE

(As recorded by Exile)

SONNY LEMAIRE
J.P. PENNINGTON

I don't need a shooting star to make my wish come true
I don't need a four-leaf clover or a crystal ball to see through
I don't need a claim to fame like some folks always do
I've got my very own big time star and she shines the whole night through.

She's a miracle
A sight to see
Oh the way she touches me
Way down deep in my soul
Somethin's got a hold and it won't let go
If I stumble
If I fall
She's waitin' right there to catch me
Oh she's a miracle
A miracle to me.

I don't need any good luck charms always hanging around
Don't need any wishin' well to throw my money down
Don't need to make the front page news or be the talk of the town
I'm tellin' all the world I've got a heavenly girl right here

on the ground.

She's a miracle
A sight to see
Oh the way she touches me
Way down deep in my soul
Somethin's got a hold and it won't let go
If I stumble
If I fall
She's waitin' right there to catch me
Oh she's a miracle
A miracle to me.

She's everything in the world to me
A beautiful dream come true
Every day I count my blessings
'Cause I'm the lucky one she gives her lovin' to.

She's a miracle
A sight to see
Oh the way she touches me
Way down deep in my soul
Somethin's got a hold and it won't let go
If I stumble
If I fall
She's waitin' right there to catch me
Oh she's a miracle
A miracle to me.

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YOUR EYES

(As recorded by Simon & Verity)

J.L. WALLACE
TERRY SKINNER
WAYNE PERKINS

I searched for so long but love always went wrong
Till I saw that look in your eyes
You were the first one to make me think someone could
 love me the rest of my life
Baby you hold me like no one can hold me
 You've made me see that love is alive.

And your eyes see me like no one has seen me before
 They see so much more baby
And your eyes tell me you want me and nobody else

And I see myself in your eyes.

You see a man who does all that he can do
 For the one that he wants in his life
And I see myself too in the eyes that you look through
 A reflection of what I feel inside
No one has seen me the way that you see me
 One look from you and I know that it's right.

And your eyes see me like no one has seen me before
 They see so much more baby
And your eyes tell me you want me and nobody else
 And I see myself in your eyes.

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LOVE, IT'S THE PITS

(As recorded by Lisa Angelle)

CHRIS WATERS
HOLLY DUNN

Blue moons and dreams come true
That's how it's supposed to be
Goodbyes and restless nights
 That's more like reality
I've been out and in it enough
I've found out the truth about love.

It's the pits
Oh I might as well
Tell it like it is
It's the pits

So why do I fall in love
Ev'ry chance I get.

Each time I think it's mine
I'm taken out and taken in
Once might have been all right
 Not time and time again
If I didn't love it so much
I could learn to live without love.

It's the pits
Oh I might as well
Tell it like it is
It's the pits
So why do I fall in love
Ev'ry chance I get.

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LOVE IS WHAT WE MAKE IT

(As recorded by Kenny Rogers)

KEITH STEGALL
ROGER MURRAH

Girl we've come a long, long way
Too far for us to end this way
Sometimes the cost of love is high
And we must pay
It's that old give and take.

So don't you think if you and I
Would just step back and let our hearts decide
It would all work out in time
So won't you stay
Please don't go away.

Love, love is what we make it
And we can make it so much better if we try
Love, love is what we make it
So let's make it real good this time.

Is it too late to change your mind
Or has it gone too far this time
Won't you hold me one more time
And let's just see
If there's a chance for you and me.

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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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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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WHEN WE'RE TOGETHER

(As recorded by Steve Wariner)

MARK WRIGHT
AMY SKY

Used to be only me lonely me
Trying to make it by myself
Thought I knew what to do
I was cool and refusing any help
So afraid that love would let me down
And take away the freedom I had found but.

When we're together love's so strong
I feel I could take the whole world on
And if it's gonna rain I don't care
I can take the pain if you're there
Everything is better
When we're together.

By your side all the time I see life
From a different point of view
Why did I ever try gettin' by
Living without you
Now I see how good good love can be
You've shown me
What freedom really means cause.

(Repeat chorus)

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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.

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.

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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.

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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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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DON'T CALL IT LOVE

(As recorded by Dolly Parton)

TOM SNOW
DEAN PITCHFORD

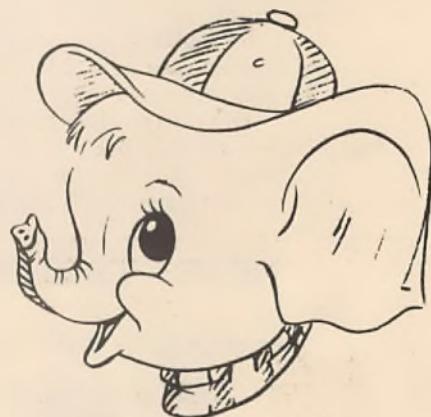
Nobody believes that I really care for you
They don't think my heart is true
I don't think you agree
You know I'm a lifetime guarantee
So if they ask you what you mean to me.
Don't call it love
Heaven's above
Now we got a better thing
Don't call it love
That ain't enough
Tell 'em you're my everything.
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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DIXIE ROAD

(As recorded by Lee Greenwood)

DON GOODMAN
MARY ANN KENNEDY
PAM ROSE

I would pick and we would sing
To the rhythm of that front porch swing
The moonlight was a spotlight that we shared
Then I found new notes on that old guitar
And he believed I could be a star
He told me that he wanted to be fair
And he said "love will only hold you down"
 Girl you're glory bound
And we can't share a world of different dreams
So I chased mine and he found his too
But someone else made his come true

Now I'm a star but everytime I sing.

My heart goes driftin' down a dusty dixie road
 Takin' my mind back in time
 L.A. lights burn like hell once you know
 You left heaven waitin' down a dixie road.

Every night I'm in a different place
And I search in every stranger's face
Tryin' to find a man who's just not there
 He's back there in Montgomery
 And I'm clear across the country
 But whenever I'm alone I go back there.

My heart goes driftin' down a dusty dixie road
 Takin' my mind back in time
 L.A. lights burn like hell once you know
 You left heaven waitin' down a dixie road.

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HEART TROUBLE

(As recorded by Steve Wariner)

KENT M. ROBBINS
DAVID GIBSON

You're giving me heart trouble
Never had a lover ever play with my heart this way
 You're a regular heartache
 You're givin' me heart trouble
 Ya tell me that you want me
Then you turn around and turn me away
 You're hot and you're cold
 You say "yes" and then "no"
 I can't get no relief
 You're heart trouble to me.

Since you laid your temptin' eyes upon me
My life's been one long and sleepless night
 Some nights I spend loving you
But some nights I'm just tossin' and turnin' blue.

You're giving me heart trouble
Never had a lover ever play with my heart this way
 You're a regular heartache

You're givin' me heart trouble
 Ya tell me that you want me
Then you turn around and turn me away
 You're hot and you're cold
 You say "yes" and then "no"
 I can't get no relief
 You're heart trouble to me.

When I get my nerve up to tell you goodbye
Just one kiss and you change my point of view
 Still I can't help but wonder
How many others are under the spell I'm under.

You're giving me heart trouble
Never had a lover ever play with my heart this way
 You're a regular heartache
 You're givin' me heart trouble
 Ya tell me that you want me
Then you turn around and turn me away
 You're hot and you're cold
 You say "yes" and then "no"
 I can't get no relief
 You're heart trouble to me.

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MY SWEET EYED GEORGIA GIRL

(As recorded by Atlanta)

STEWART HARRIS
JOHN RASASCO

There are those who spend a lifetime looking for love
 Then when they find it
 It's never enough
 Maybe I'm lucky cause I've got all I need
 Blue southern eyes smiling for me.

Some look to fortune
 And big city dreams
 Late night ladies
 And long limousines
But for me there's nothing in the whole wide world
 Like my sweet Georgia girl.

When she's lying close by my side

And a Georgia wind is playing softly in the pines
 It's like a dream that feels so right
 I want to live it for the rest of my life.

Some look to fortune
 And big city dreams
 Late night ladies
 And long limousines
But for me there's nothing in the whole wide world
 Like my sweet Georgia girl.

Everywhere you look somebody's searching
 But everything I need is in her eyes.

Some look to fortune
 And big city dreams
 Late night ladies
 And long limousines
But for me there's nothing in the whole wide world
 Like my sweet Georgia girl.

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WHITE LINE

(As recorded by Emmylou Harris)

PAUL KENNERLEY
EMMYLOU HARRIS

Seems like I was there from the start
A witness to your wild and reckless heart
You showed me the way but now you're gone
Quicker than the trigger of an outlaw's gun
Living fast and dying young
A victim of this road you left me on.

White line took my baby
Led him down that dark highway
Headlight blind driving crazy
If my wheels keep turning
Gonna roll that white line away.

We worked the road as hard as we could drive her
But now I am the only survivor
From night to night at ev'ry place I play in
The sweetness of your song remains
I'll be the keeper of the flame
'Til ev'ry soul hears what your heart was saying.

White line took my baby

IT'S A SHORT WALK FROM HEAVEN TO HELL

(As recorded by John Schneider)

KEN BEILL
TERRY SKINNER
J.L. WALLACE

You were God's best creation
But I didn't know what I had 'till it was too late
And when a man's gettin' older
Seems the young girls get bolder
Temptations are sometimes too great
You gave me all kinds of reasons to stay
But like a fool that I am I still walked away.

And it's a short walk from heaven to hell
A few steps from an angel that loved me so well
When I left I shook hands with the devil himself

SHE KEEPS THE HOME FIRES BURNING

(As recorded by Ronnie Milsap)

DENNIS MORGAN
DON PFRIMMER
MIKE REID

Crack of dawn I hit the road
Set my shoulders for the heavy load
Coffee's leakin' through the paper sack
Foreman says I'm late again
He can't stand it when I only grin
He's got me eight hours
She's got me after that
I can't wait till it's quittin' time
She's got somethin' cookin' for me tonight.

She keeps the home fires burnin'
While I'm out earnin' a livin' in a world
That's known for its pourin' rain

Led him down that dark highway
Headlight blind driving crazy
If my wheels keep turning
Gonna roll that white line away.

All the nights you spent alone
All the love I'd never shown
All the words I could not say
'Til that white line took you away
White line took you away.

I'll follow this white line down where it's winding
Cuz somewhere up ahead your light's still shining
The sound of the silver strings will guide me
I've stood and watched the bridges burn
I'm past the point of no return
Oh how I wish that you were here beside me.

White line took my baby
Led him down that dark highway
Headlight blind driving crazy
If my wheels keep turning
Gonna roll that white line away.

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And it's a short walk from heaven to hell.

She was young I was foolish
But I needed that young thing to tell me I could still turn
her on
And what I took for affection
Was just your reflection
And that's where the whole thing went wrong
When the loving was over and done
What I took for love she took for fun.

And it's a short walk from heaven to hell
A few steps from an angel that loved me so well
When I left I shook hands with the devil himself
And it's a short walk from heaven to hell.

Yes it's a short walk from heaven to hell.
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She keeps the home fires burnin'
And it's her warm lovin'
That keeps me returnin' again and again.

Out of gas just my luck
Four bald tires on my pick-up truck
No more credit on my credit card
I come home hit the door
I remember what these achin' arms are for
She's my one light when the world goes dark
Tomorrow it's the same old grind
But she'll be burnin' in my mind.

She keeps the home fires burnin'
While I'm out earnin' a livin' in a world
That's known for its pourin' rain
She keeps the home fires burnin'
And it's her warm lovin'
That keeps me returnin' again and again.

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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.

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LITTLE THINGS

(As recorded by Oak Ridge Boys)

B. BARBER

It's the way you kiss me
When we're walkin' down the street
It's the way you whisper
When you're drifting off to sleep
A certain way you touch me
The way you say hello.

Baby it's the little things
That make me love you so.

The way you pour your coffee
In the early morning light
The way you call my name out
In the middle of the night
Lie in bed for hours
Singin' with the radio.

Baby it's the little things
That make me love you so.

It's not the memories
Or all that we've been through
It's not the distant dreams
That keeps me comin' back to you
It's not the promises
That keep me warm at night
It's just the every day
It's the safe and sound
It's just the home sweet home.

When we're old and gray now
The kids have gone away
We're alone together
I'll turn to you and say
There's something I forgot to tell you
Think by now you know.

(Repeat chorus)

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WOMEN IN LOVE

(As recorded by Bill Medley)

BOB McDILL

Women are strong I know it's so
They may try to hide it but believe me I know
Women are smart though they pretend they only play
dumb to please the men
But everyone knows there's one weakness they've got
There's one time in life when they all fall apart.

Women in love are blind and foolish
and weak

What they don't overlook they simply don't see
Women in love are fools
What else could it be
When a woman like you loves a man like me.

Women are deep though it doesn't show
They know things in life that a man never knows
Women are tough though they hide it somehow

They'll stand up and fight when the chips are down
But with all that they know it's always the same
A man comes along and they throw it all away.

Women in love are blind and foolish
and weak

What they don't overlook they simply don't see
Women in love are fools
What else could it be
When a woman like you loves a man like me.

Women in love are blind and foolish
and weak

What they don't overlook they simply don't see
Women in love are fools
What else could it be
When a woman like you loves a man like me.

When a woman like you loves a man like me.

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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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Beauty News and Tips FOR OUR READERS

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



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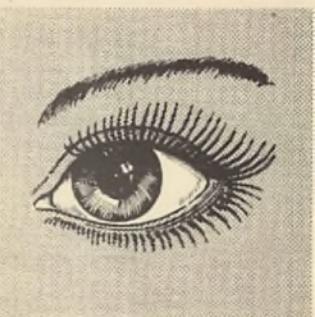
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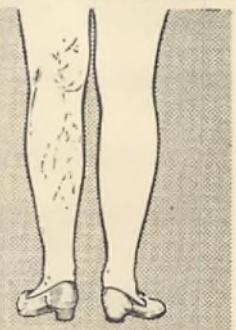
Here is your chance to enjoy the miraculous benefits of a new, incredible product that induces your lashes to grow longer, faster than you ever dreamed possible. Secret, newly-developed ingredient prevents tips from breaking as they normally do and thus preserves length and lusciousness your eyes need in order to be dramatically glamorous. Works while you work, play or sleep. See the delightful difference in a week. The distributor unconditionally guarantees it.

Item No. GE110 . . . only \$3.95



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

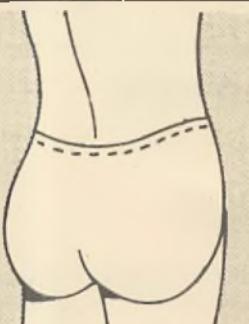
Item No. RH112 . . . only \$7.95



COVER UP THOSE VEINS

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

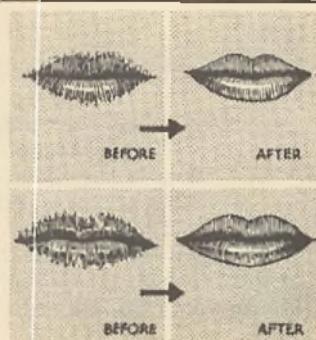
Item No. UV111 . . . only \$4.95



ROUND & SEXY REAR VIEW

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

ITEM NO. FT119 . . . only \$6.95



SOLVE LIP PROBLEMS

with LIP-LINE Creme, a lotion, combining new ingredients that are specially formulated to fade away those ugly little age-lines safely and rapidly. Eradicate prune lips caused by tiny wrinkles and stop messy running lipstick that ruins your lip line. LIP-LINE Creme brings your lips back to your lips. Non-allergenic and fragrance-free.

Item No. LL115 . . . only \$6.95



WHITEN TEETH INSTANTLY

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

Item No. WT105 . . . only \$4.95

HERE'S HOW TO ORDER...

Please include the Item Number and add 75¢ for postage and handling . . . for each item. Sorry, no COD's. Every item is sold with a 30-day money back guarantee. Address all orders to That Special Look, Inc. Dept. 30V, P.O. Box 1490, Pompano Beach, Florida 33061.

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!

You 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 miraculous?

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 a 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 *last* a 45-minute example of the power of these magic words!

Dave used the Prosperity Ritual at about 9:00 P.M. At 11:00 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? Say the powerful words on page 47! 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 flowing robe with dollar signs all over it, holding up 2 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 boathouse 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'll 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, Louie 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, Louie 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 healings 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! Calm 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 heal goit!
 - Heal burns, conditions of the nose, throat and sinus, 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, clearing, 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 withered 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 leapt 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 bike and even climb mountains! It happens all the time with PSYCHIC TELEMETRY!

• HOW HARVEY C.'S ASTHMA WAS CURED! Harvey C. suffered asthma all his life. He could never run more than a few steps, without gasping for breath. Doctors were unable 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 \$600 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 39! Allen F. needed \$600 by Monday morning. It was Friday already, and things looked hopeless. He'd 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 7's. He walked away with \$600!

Anyone can use these magic words. When you use them, what you command does happen! You can count positively on real electricity. 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 make others do your bidding. With this Enchantment, you send forth mystic rays of power to impress those whom you command to bend to your will at all times. It makes other people like putty 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 floors. Nothing can be kept secret from you—they're 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 Television 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 had articles published in magazines such as *National Enquirer*, *Ouija*, *Psychic World*, 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 their every move and hear their every word!

• MAGIC WORDS PROTECT YOU FROM EVIL! Say the magic words on page 51, for attainment with the pure rays of power that come to you from the Great Cosmic Mind... to affirm protection from every curse or 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 62, 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 flash you the warning so a possible catastrophe can be avoided. If there is tremendous goodness in the future, all will be revealed to you!

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You owe it to yourself to try it! Could anything be fairer? Why not send in the No-Risk Coupon TODAY!

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IT'S JUST ANOTHER HEARTACHE

(As recorded by Bandana)

STEVE BOGARD
RICK GILES

Hey young and tender one
You look like you've been cryin'
Someone left you alone
I know you feel like dyin'
You don't know what to call the shooting pain
But it cuts like a knife and it burns like a flame
And the hurtin's never gonna end
And you're never gonna smile again.

It's just another heartache
Everybody's had one
It's just another heartache
Baby you need someone
Who can hold you through the lonely nights
Telling you everything's alright

As sure as there's a daybreak
It's just another heartache.

I've been on lonely street
Feels like it runs forever
Why don't you lean on me
We'll find the way together
I can show you how good it feels to win
When you've lost and had to get back up again
'Cause you learn what real love's about
From the times that it don't work out.

It's just another heartache
Everybody's had one
It's just another heartache
Baby you need someone
Who can hold you through the lonely nights
Telling you everything's alright
As sure as there's a daybreak
It's just another heartache.

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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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STEP THAT STEP

(As recorded by Sawyer Brown)

MARK MILLER

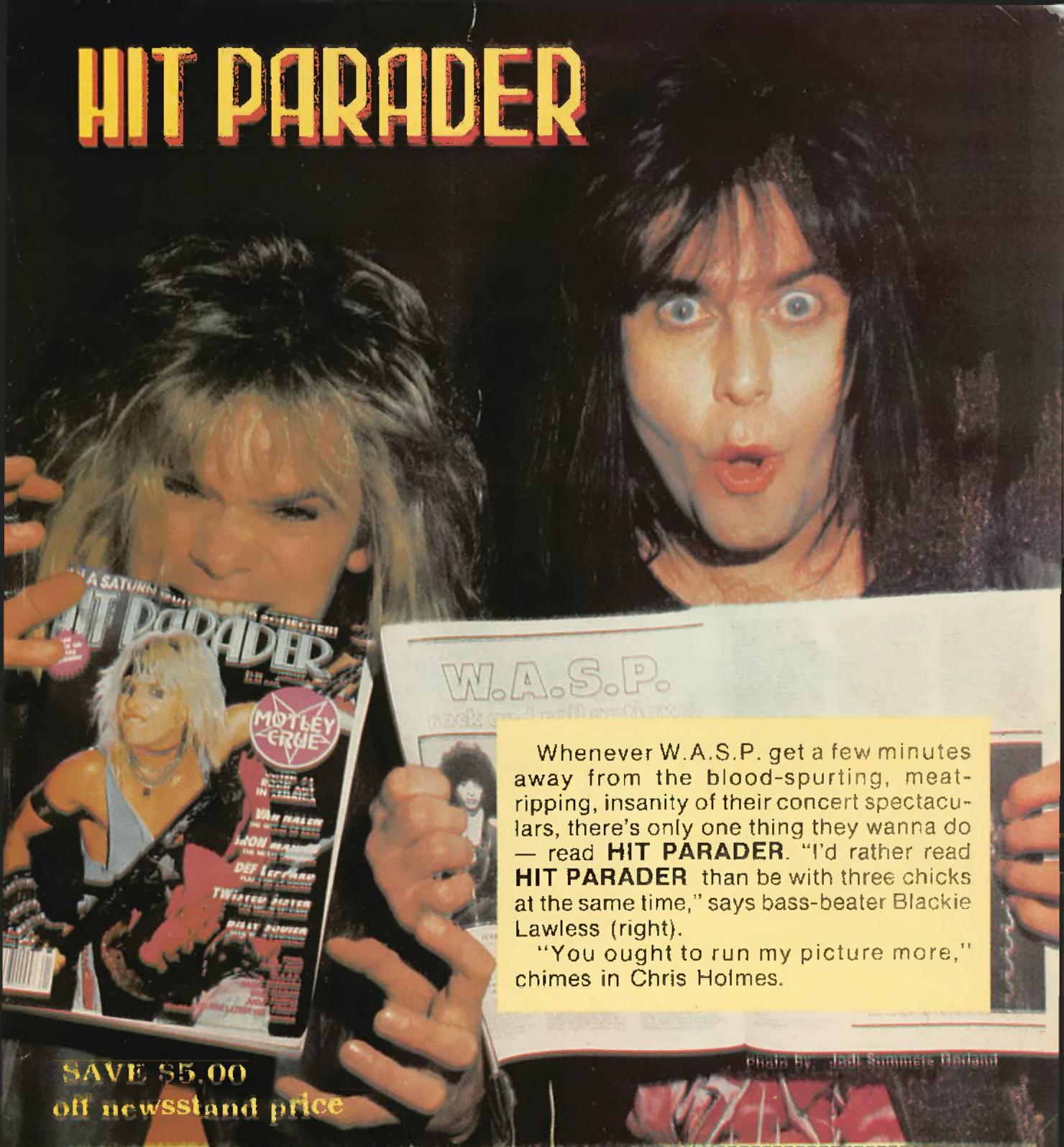
Mama told me when I was three
The street'll never git you no where
You take a street car jumpin' and back beat bump
And get along like it isn't there
You hold your head up high
Like you're gonna fly
You take the bitter til you find the sweet
And when you've got that crowd and it's screaming
loud
You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



W.A.S.P. rock and roll outlaws

Whenever W.A.S.P. get a few minutes away from the blood-spurting, meat-ripping, insanity of their concert spectac-lars, there's only one thing they wanna do — read **HIT PARADER**. "I'd rather read **HIT PARADER** than be with three chicks at the same time," says bass-beater Blackie Lawless (right).

"You ought to run my picture more," chimes in Chris Holmes.

Photo by: Jodi Summers-Baird

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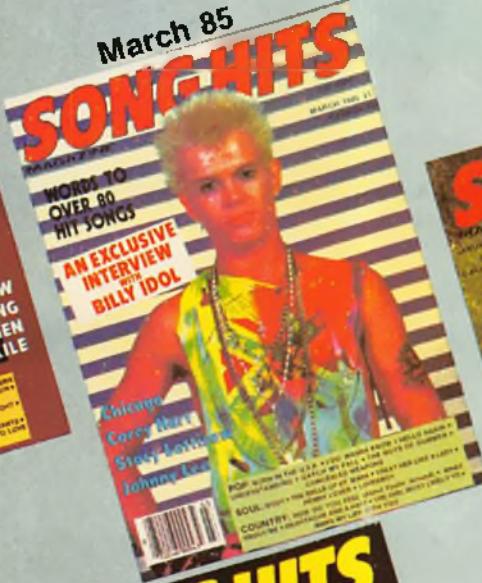
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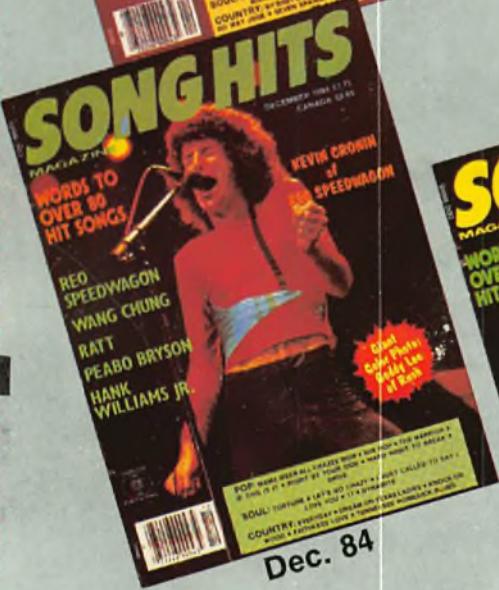
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