

# SONG HITS

MAGAZINE

CDC 00043

SH / 54648 / CDC 020 188 / 237  
D WILLIAMS  
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AUGUST 1985

\$1.75

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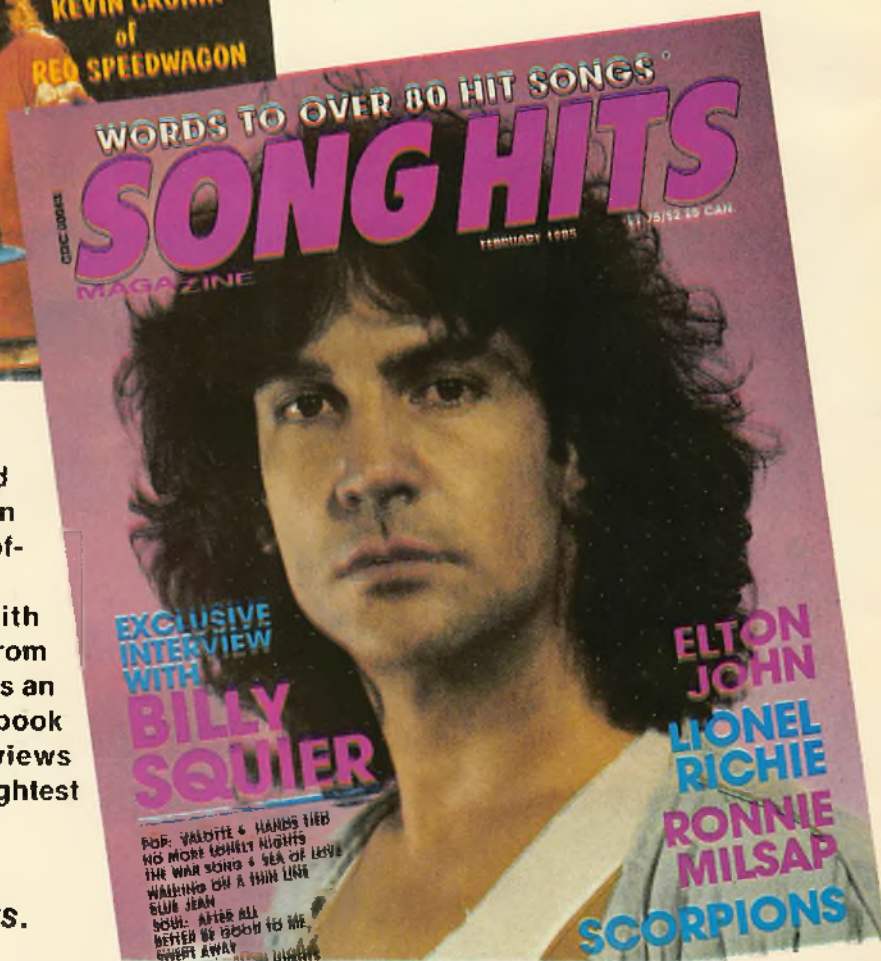
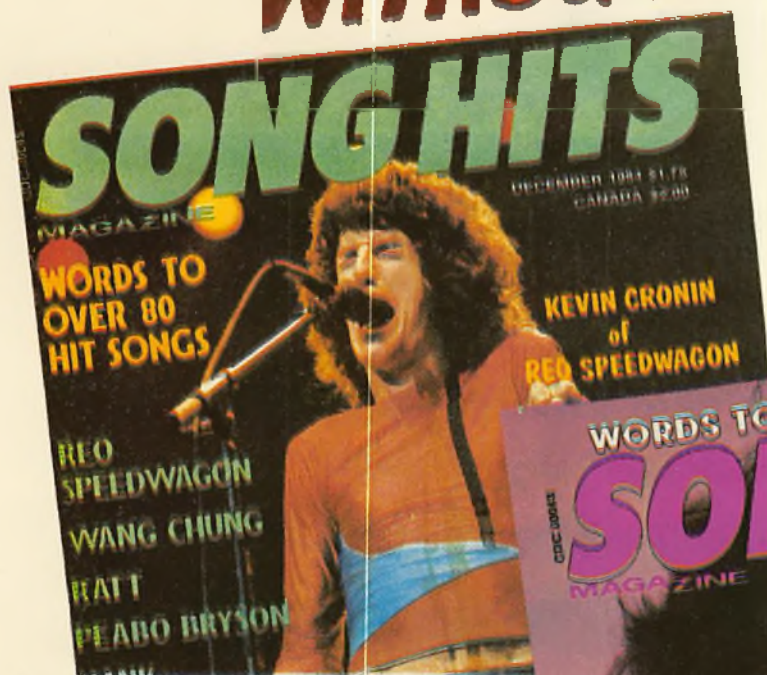
**SOUL:** WALKING ON THE CHINESE WALL • BABY COME AND GET IT • CAN'T STOP • READ MY LIPS • IN MY HOUSE

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



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SONG HITS MAGAZINE (ISSN 0038-1365) Volume 49, Number 234, August, 1985.

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Distributed by Capital Distributing Co., Capital Bldg., Derby, CT 06418.



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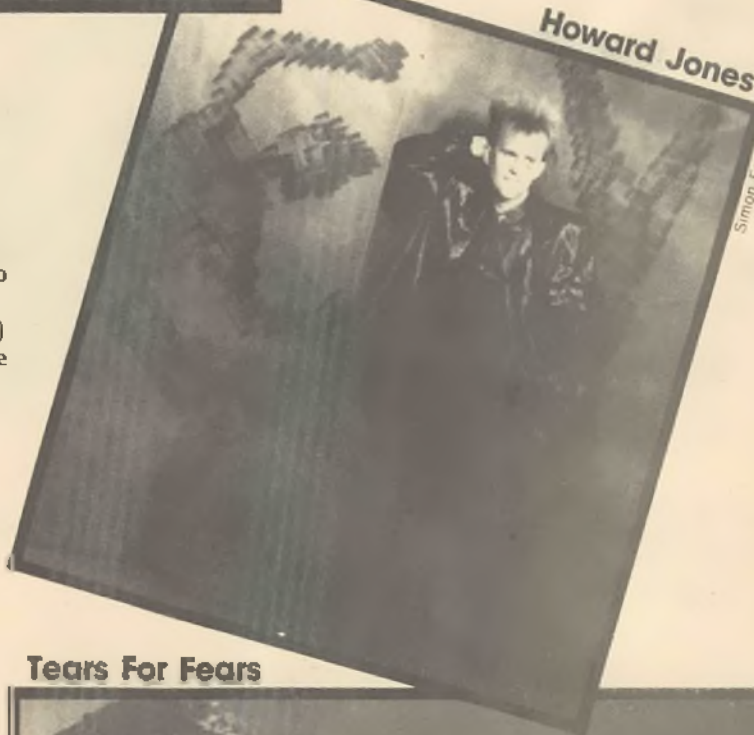


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- 25/Piece By Piece



**Howard Jones**

Simon Fowler

**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.

## 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 wanta 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 uptight  
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 distractive  
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 distractive  
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 Falsal Jr. 8



# Mick Jagger



by Rich Sutton

## "He's The Boss"

"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 archetypal 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 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 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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This spectacular 1¢ Summer Sale buys hours of great music from the Columbia Record & Tape Club. To get any 11 of these records or tapes right away, simply fill in and mail the application together with your check or money order for \$1.86 as payment (that's 1¢ for your first 11 selections, plus \$1.85 to cover shipping and handling). And if you also fill in the Bonus Box, you'll get an extra album free. In exchange, you agree to buy 8 more tapes or records (at regular Club prices) in the next three years—and you may cancel your membership at any time after doing so.

**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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**NOTE:** all applications subject to review; Columbia House reserves the right to reject any application.

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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-r.

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 <sup>for</sup> 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 (Marlo 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 Santiel 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*.



# USA <sup>for</sup> AFRICA



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 Reno). 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 AFRICA

Henry Ditz



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

Henry Ditz




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.

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. 

"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, Kiki Vassy and Terry Williams, appear on background vocals; Williams also co-engineered.

"Trouble in Paradise" (Huey Lewis and The News): Talk about last 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



# WE ARE THE WORLD

(As recorded by USA For Africa)

MICHAEL JACKSON  
LIONEL RICHIE

USA AFRICA  
*United Artists for Africa*

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 fail  
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)**



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

**LRB** 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





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 ULVAEUS

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 Tirolean 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 she believed  
What she needs is me  
I'm gonna show her that.

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## 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 SONG

(As recorded by Pat Benatar)

NEIL GERALDO  
PAT GIRALDO

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

Ooh ooh  
Ooh ooh  
Ooh ooh.

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

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# Pick Of The Litter

by Rich Sutton

## Scoring System:

\$\$\$\$\$ — In the bag  
 \$\$\$\$ — In the money  
 \$\$\$ — In the running  
 \$\$ — In trouble  
 \$ — In the dumper

## \$\$ 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.

## \$\$\$\$ 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.



Bonnie Shillman





Jacki Sallow

### \$\$\$ 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.

### \$\$\$ 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.

### \$\$\$\$ 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-

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.

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.

### \$\$\$½ 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

### \$\$\$\$ 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.

### \$\$\$ 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 Dylanesque 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.





# 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've 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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Blvd., Hollywood, CA 90028.

## 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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Reserved.

## LUCKY

(As recorded by Greg Kihn Band)

GREG KIHN  
STEVE WRIGHT

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

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

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

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

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Music.



## 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

**A**s 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/keyboardsman 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 keyboardman, 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 keyboardman 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



Phil Bray

Maze



Gladys Knight and the Pips

Todd Gray

- 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 it 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 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  
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 ooh in my house  
Ooh ooh ooh ooh ooh ooh ooh ooh  
Ooh ooh ooh ooh ooh  
Ooh in my house.

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## 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.

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## WALKING ON THE CHINESE WALL

(As recorded by Philip Bailey)

ROXANNE SEEMAN  
MARCY LEVY  
BILLIE HUGHES

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

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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## MY GIRL LOVES ME

(As recorded by Shalamar)

DAVID WOLINSKI  
HOWARD HEWETT  
MICKI FREE

All along I knew we had the potential for a love affair  
I could see it in your eyes  
The sensuality was clear  
Then you turned and walked away  
You told me that you didn't care  
But I know that in your heart your love for me is  
burnin' there.

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

We've been having problems  
Sometimes we just misunderstand  
Emotions are strong

We let some things get out of hand  
Well the night's so long and cold and empty when  
you're not at home

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

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

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

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

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## 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

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.

## 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.



## 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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## 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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## FRESH

(As recorded by Kool & The Gang)

JAMES TAYLOR  
SANDY LINZER  
KOOL & THE GANG

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

She's fresh (fresh)  
Exciting  
She's so exciting to me  
She's fresh (fresh)

Exciting  
She's so inviting to me yeah.

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

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

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

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

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

You gotta keep on  
You gotta keep on  
You gotta keep on  
You gotta keep on  
You gotta keep on lovin' lovers

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

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## 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.

Deutschmarks 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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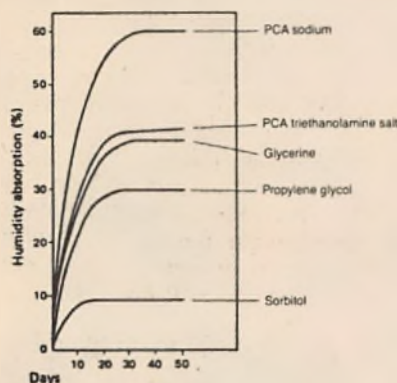


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# John Schneider

by Basil Greene



**T**hree 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 Delivery"), 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."

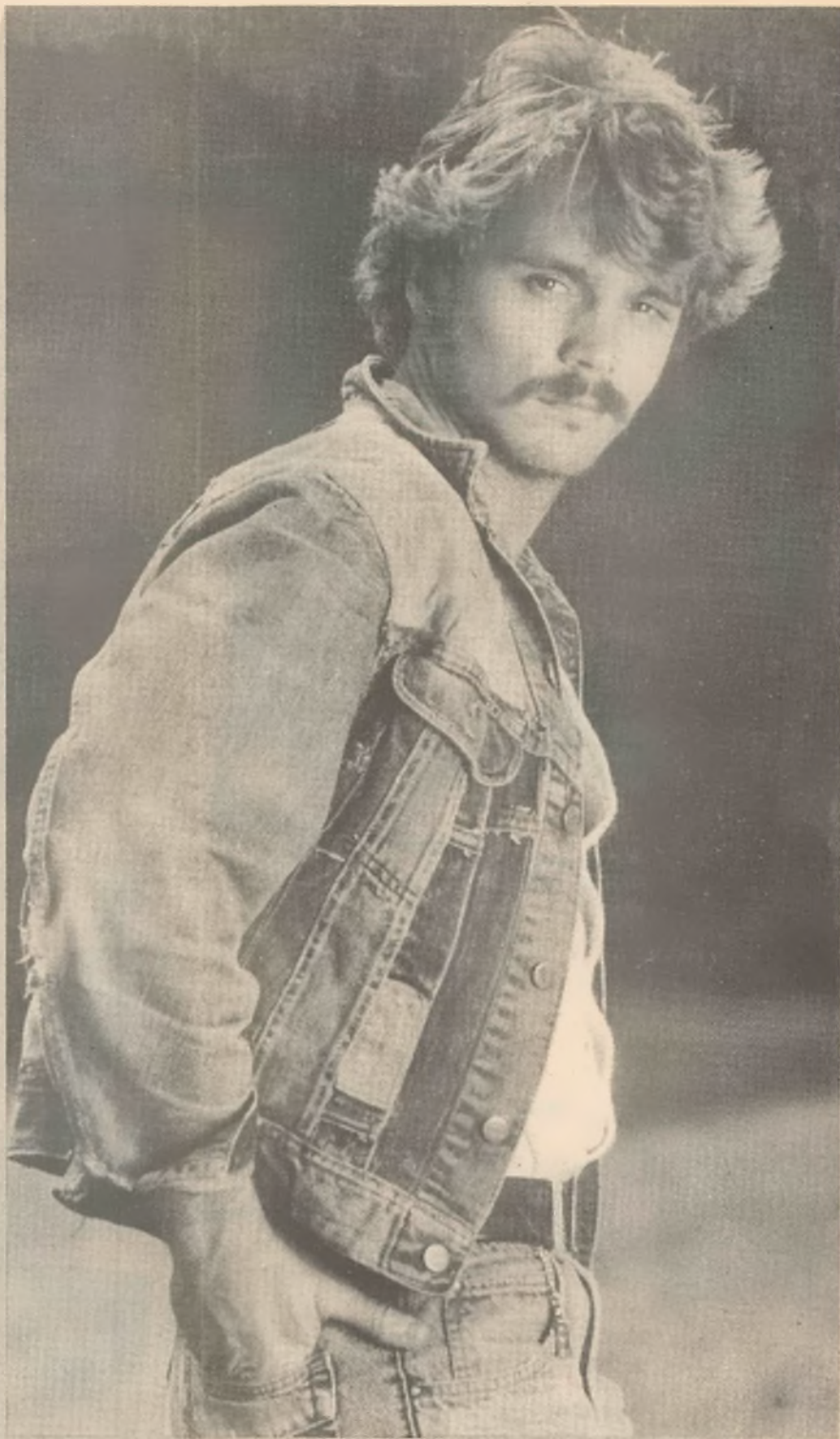
Following the Hollywood tradition of success, John formed his own production company, JRS Entertainment and is currently acting as an independent producer for Warner Bros. and preparing a TV movie for CBS.

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 lps. 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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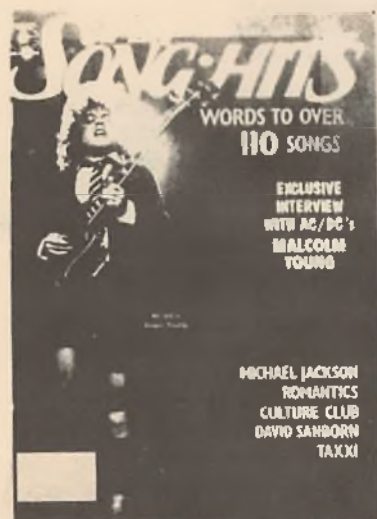
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## YOU'RE TOO GOOD (To Say No To)

(As recorded by Leon Everette)

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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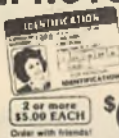
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## LOVE IS WHAT WE MAKE IT

(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 hurtling 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

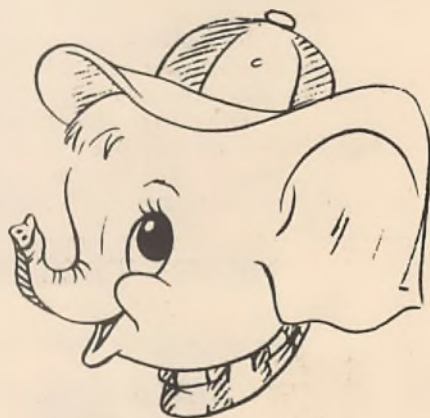
Now we got a better thing darlin'  
Don't call it love  
That ain't enough

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.

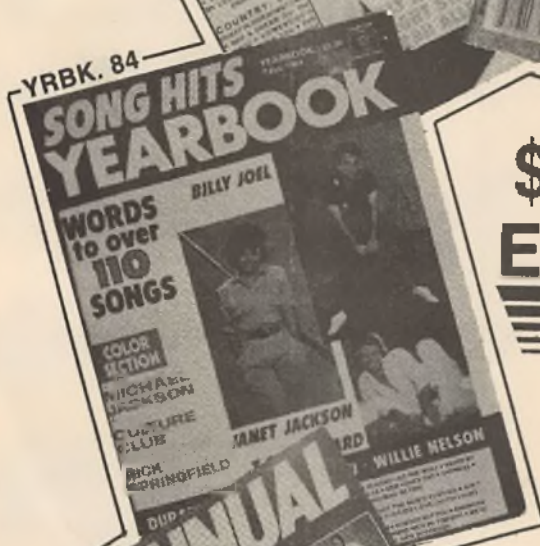
Everywhere you look somebody's searching  
But everything I need is in her eyes.

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 BELL  
TERRY SKINNER  
J.L. WALLACE

You were God's best creation  
But I didn't know what I had 'til 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'  
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That keeps me returnin' again and again.

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Frankly, I am puzzled. Some women who need our product will foolishly pass up this fantastic opportunity simply because of skepticism. Let me assure you that this is not a gimmick, not a fad. Isn't it nice to know that our body creme works hard to help solve your bust problems, and that we guarantee it? So now there is something you can do about becoming beautiful. What more could any woman ask for?

*Michael D. Stahl*  
President

## MONEY BACK GUARANTEE

THAT SPECIAL LOOK, INC., Dept. 32v  
P.O. Box 1490, Pompano Beach, Florida 33061

Yes! I want a Beautiful Bust. I understand if after 30 days I am not completely delighted you will refund my money in full - no questions asked.

- ☐ I enclose \$9.95 for a generous 30 day supply  
☐ Special \$15.95 for a generous 60 day supply

I have added 95¢ for shipping and handling

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State \_\_\_\_\_

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Simply apply a little before bedtime. In just a few days you can begin to see the amazing results



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**\$1.00**  
ONLY EACH



## BUY 5 - GET 1 FREE

Fill in the spaces below. Please print carefully. Your buttons will appear exactly as you spell them. Maximum: 20 letters per button. Allow 3 weeks delivery. Add 50c shipping no matter how many you order. (Outside U.S.A. use U.S.A. currency only)

I ♥  
I ♥  
I ♥  
I ♥  
I ♥

FREE I ♥

If you want more than 6 buttons print your order on a separate sheet of notebook paper. Remember, for every 5 buttons you buy, the 6th one is FREE.

NAME \_\_\_\_\_

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CITY \_\_\_\_\_

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Mail To: **ROBERT BRUCE BUTTON CO.**  
1400 S. Gaffey St.  
San Pedro, Cal. 90731  
DEPT. S.H.

A Division of Robert D. Lorenzi, Inc.

## 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.



## GOT A SKIN PROBLEM?

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

Item No. BM104 ... only \$4.95



## WHITEN TEETH INSTANTLY

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

Item No. WT105 ... only \$4.95



## STRONGER, THICKER HAIR

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

Item No. TH107 ... only \$6.95

## SHIMPOO-IN CURL & WAVE

No curlers or permanents. Contains protein that prevents splitting and frizzing. Provides long-lasting waves and takes only minutes to apply. It cleans as it curls, leaving thick, soft curls in one easy step. Adds body to limp, thin hair. Completely safe for tinted, dyed or bleached hair. Does away with the need for permanents and nightly rollers. Solve hair problems forever or the distributor will refund your money.

Item No. CW108 ... only \$5.95



## GET RID OF UNSIGHTLY HAIR

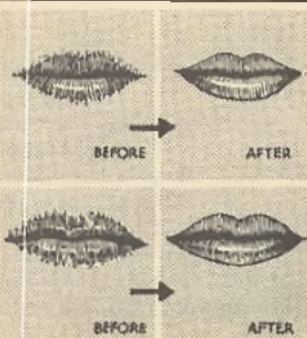
Readers who are troubled with unwanted hair can now depend on Dausonata Cream with Honey to remove it below the skin line, right down to the root, where it counts ... without hot wax, messy creams or expensive electrolysis. The best part - it's completely painless. Special ingredients gently open your 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

## 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 youth back to your lips. Non-allergenic and fragrance-free.

Item No. LL115 ... only \$6.95



## GORGEOUS EYES IN ONE WEEK

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 lushness 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



## COVER UP THOSE VEINS

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

Item No. UV111 ... only \$4.95

## HERE'S HOW TO ORDER...

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

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

Yes, seen 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 just a very average example of the power of these magic words!

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

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

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

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

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

The point is, **YOU CAN USE THE SAME SECRET!** You'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 gout!
- 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 unfold you, pulsating within every nerve and cell of your body, cleansing, soothing and healing! Whatever you are trying to heal, you know the job will be done.

## MIRACLE CURES REPORTED!

Do you realize that it is possible to get rid of crippling ailments almost instantly with healing words? You can command that all sickness and disease be banished from your body! Here is a force so powerful that it almost defies description! It can heal a 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 hike 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 \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 39!** Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 22, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7's. He walked away with \$800!

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

• **MAGIC WORDS GIVE YOU POWER OVER OTHERS:** Say the magic words on page 44 to 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 puffy 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. You command him or her to be blind to your shortcomings, and fulfill your every need and your every desire!

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



## ABOUT THE AUTHOR

**ROBERT A. FERGUSON**, author, lecturer, and Psychic Telemetry teacher, has been involved in the occult field for over thirty years. He has been a frequent guest on many television talk shows, and has had articles published in magazines such as *National Enquirer*, *Quint*, *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 attunement 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!

## THE AMAZING SECRET OF COSMIC DUST!

On page 204, I tell you the amazing secret of **Cosmic Dust**—how to make it and use it to bring good fortune, punish evil doers, and heal the sick! The 3 needed ingredients are easy and inexpensive to obtain. (You may already have them, in your kitchen or basement storage areas.) Put a level teaspoon of each in a bowl and mix well. Your Cosmic Dust is then ready to work amazing miracles for you!

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

MAIL NO RISK COUPON TODAY!  
PROGRESS BOOKS, LTD., Dept. PT676  
3200 Lawson Blvd., P.O. Box 903, Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of **PSYCHIC-TELEMETRY: New Key to Health, Wealth and Perfect Living** by Robert A. Ferguson! I enclose \$11.95 plus \$2 postage and handling. I may examine this book for a full 30 days or return it for prompt refund of purchase price.

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

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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 get you no where  
You take a street car jumpin' and back beat bump  
And get along like it isn't there  
You hold your head up high  
Like you're gonna fly  
You take the bitter til you find the sweet  
And when you've got that crowd and it's screaming  
loud  
You leave them sitting on the edge of their seat.  
You've got to step that step  
Walk that walk  
Shake that thing honey

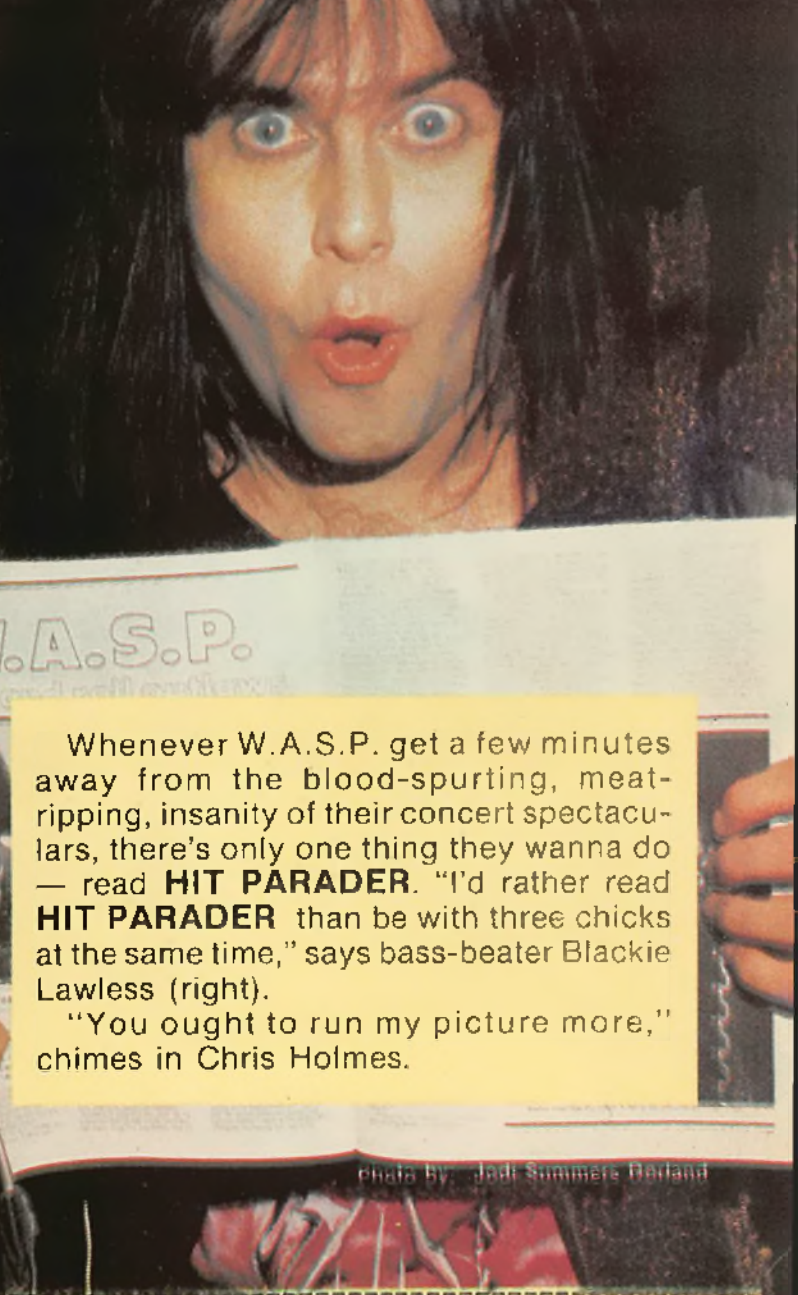
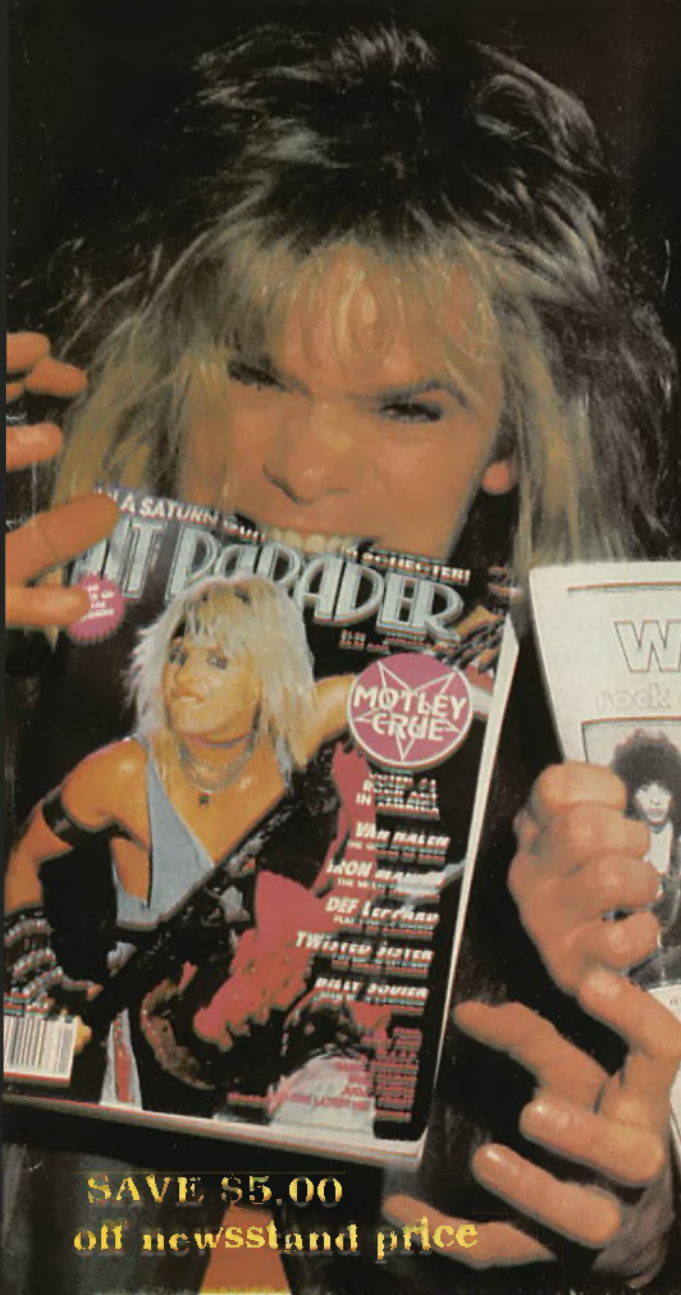
Talk that talk.

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

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

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