

# SOUL HITS

MAGAZINE

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HIT SONGS**

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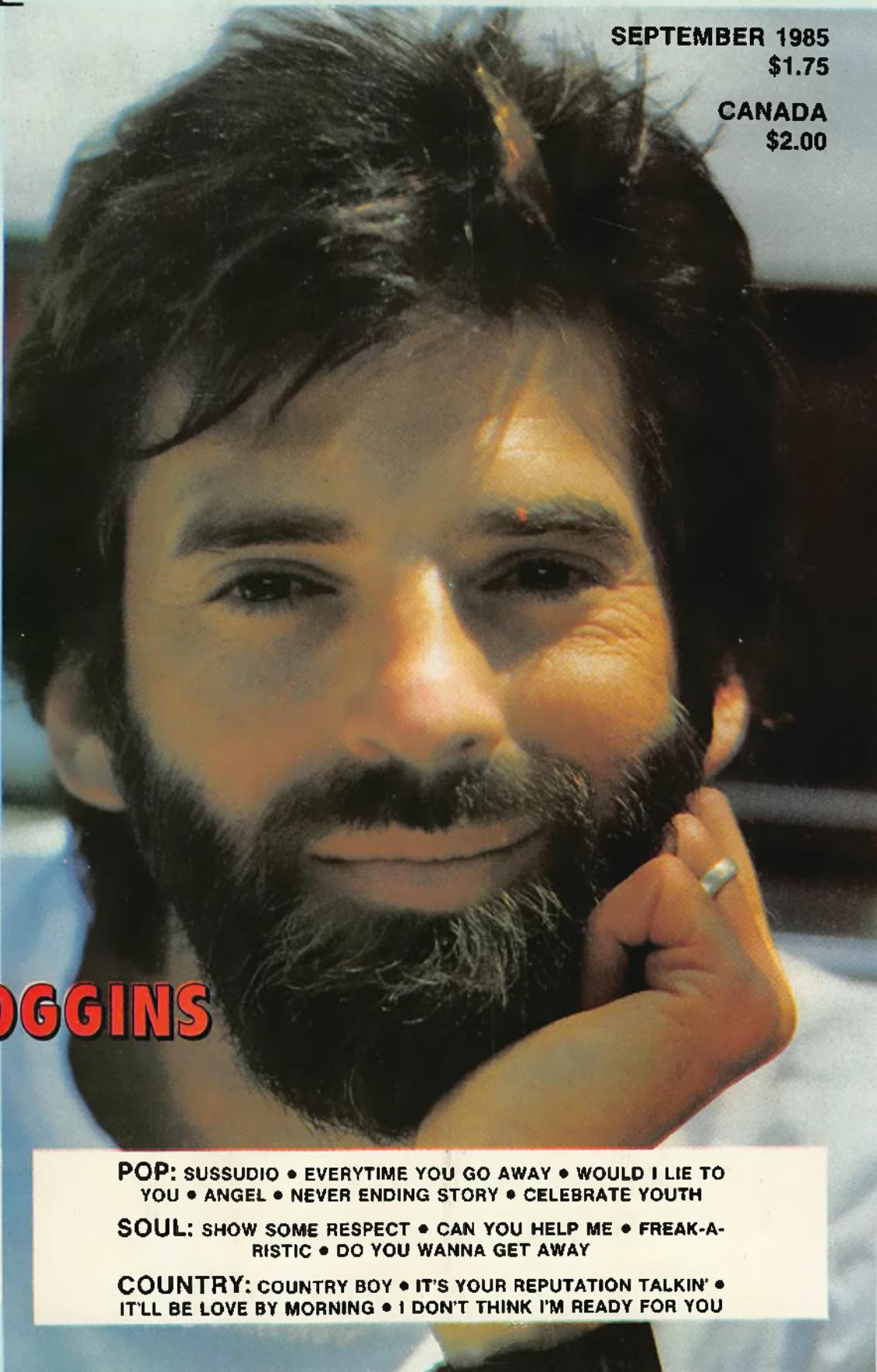
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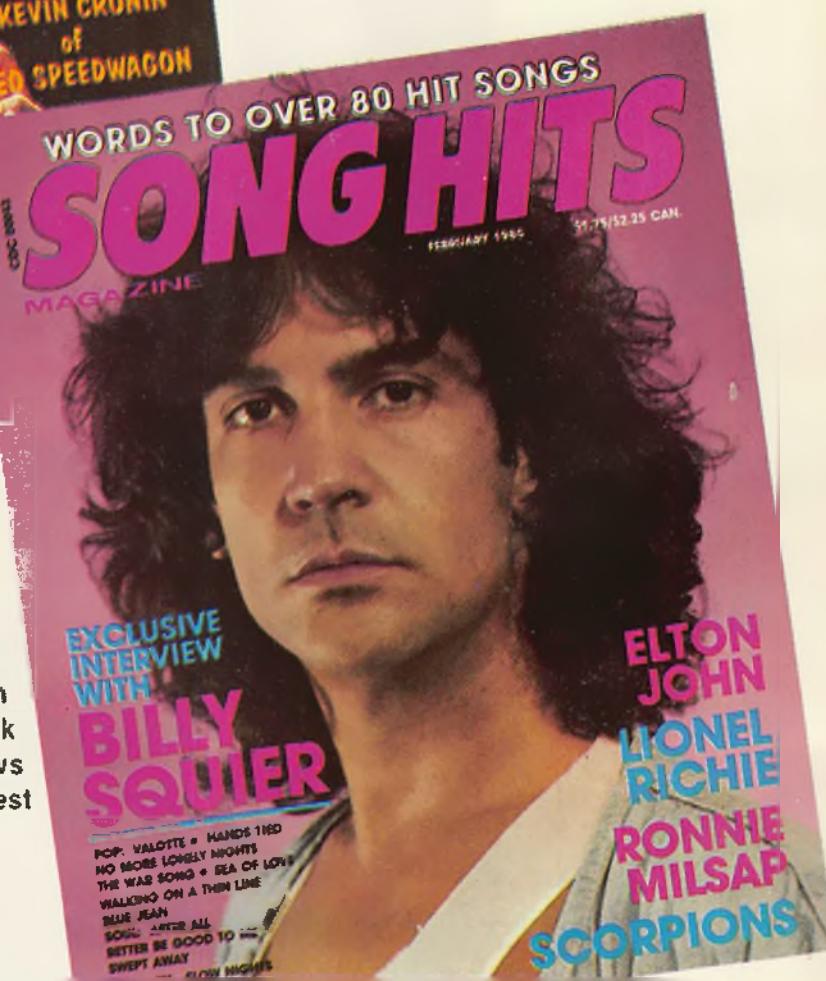
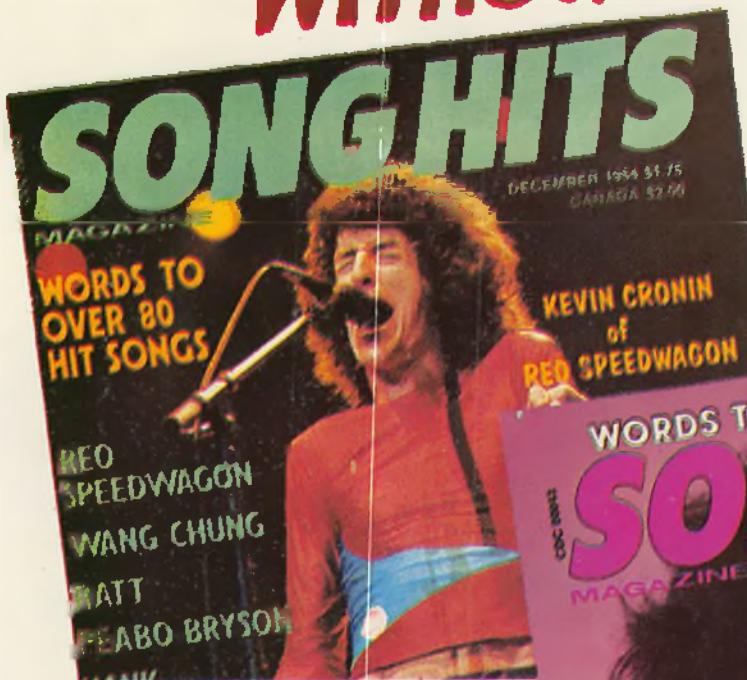
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00043



# SONG HITS--

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CAN DO IS  
HUM...



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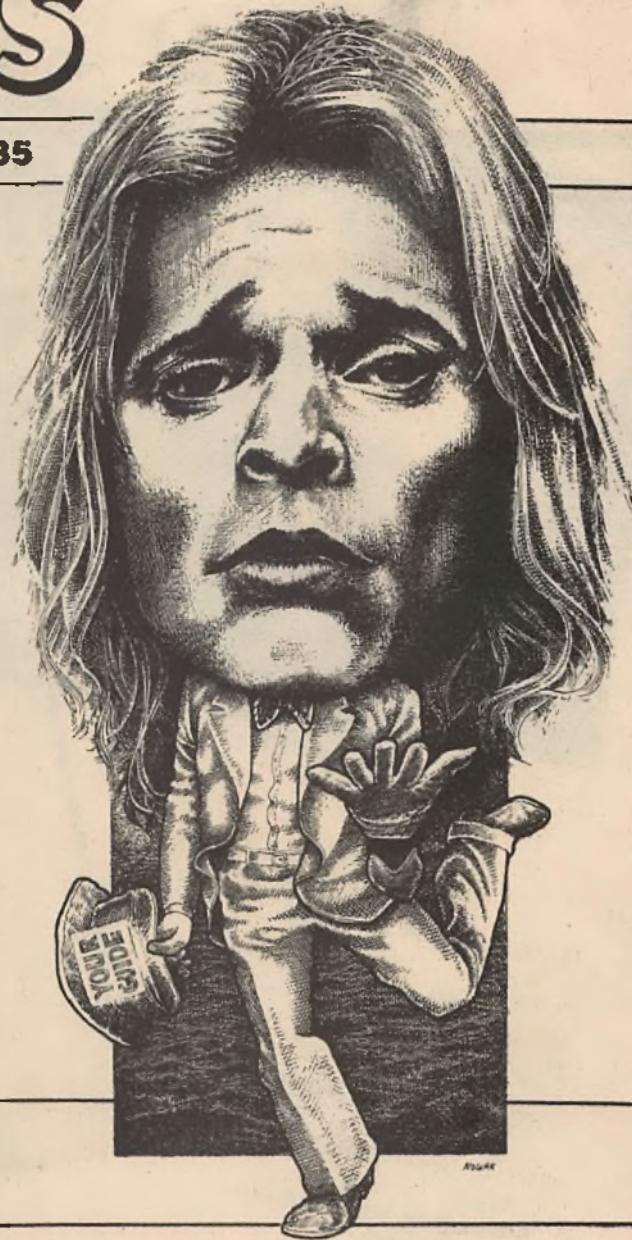
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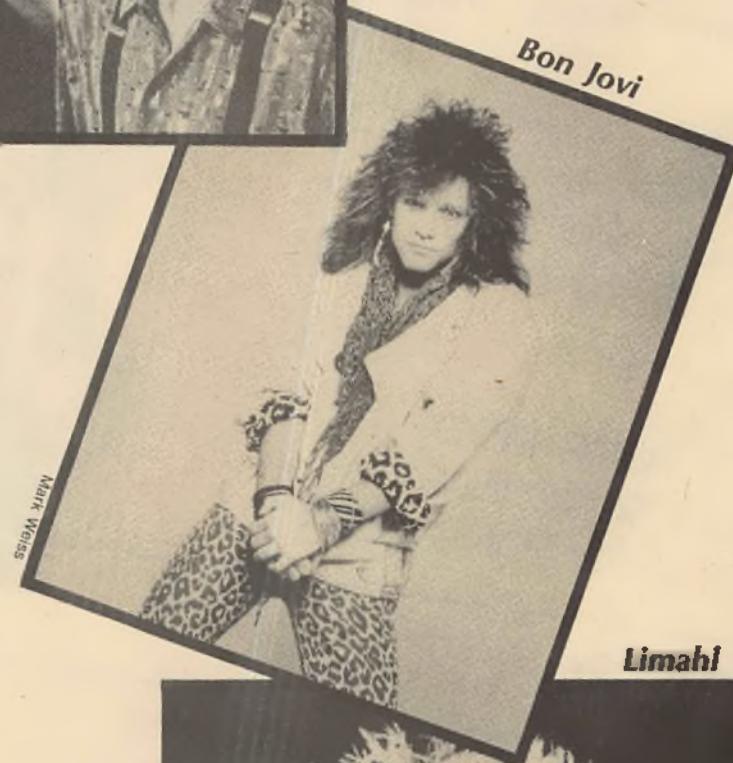
# POP SECTION



*'Til Tuesday*

Britian Hill

- 19/Things Can Only Get Better  
15/Voices Carry  
25/Vox Humana  
6/Walking On Sunshine  
30/We Close Our Eyes  
31/Welcome To The Pleasure Dome  
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5/Would I Lie To You



*Bon Jovi*

Mark Weiss

- 14/Along Comes A Woman  
7/Angel  
7/Black Cars  
18/California Girls  
11/Celebrate Youth  
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15/Only Lonely  
25/Ooh Ooh Song  
29/Radioactive  
29/Say You're Wrong  
14/Search Is Over, The  
19/Send Her To Me  
6/Steady  
5/Sussudio



# WOULD I LIE TO YOU

(As recorded by Eurythmics)

DAVE STEWART  
ANNIE LENNOX

Would I lie to you  
Would I lie to you honey  
Now would I say something that wasn't true  
I'm asking you sugar  
Would I lie to you.

My friends  
Know what's in store  
I won't be here anymore  
I've packed my bags  
I've cleaned the floor  
Watch me walkin'  
Walkin' out the door.

Believe me  
I'll make it, make it  
Believe me  
I'll make it, make it.

Would I lie to you  
Would I lie to you honey  
Now would I say something that wasn't true  
I'm asking you sugar  
Would I lie to you.

Tell you straight  
No intervention  
To your face  
No deception  
You're the biggest fake

That much is true  
Had all I can take  
Now I'm leaving you.

Believe me  
I'll make it, make it  
Oh yes I will  
Believe me  
I'll make it, make it.

Would I lie to you  
Would I lie to you honey  
Now would I say something that wasn't true  
I'm asking you sugar  
Would I lie.

Would I lie to you  
Would I lie to you honey  
Now would I say something that wasn't true  
I'm asking you sugar  
Would I lie to you.

My friends  
Know what's in store  
I won't be here anymore  
I've packed my bags  
I've cleaned the floor  
Watch me walkin'  
Walkin' out the door.

Believe me  
Watch me, watch me  
Ooh yeah  
Believe me  
Watch me, watch me  
Would I lie to you.

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# SUSSUDIO

(As recorded by Phil Collins)

PHIL COLLINS

There's a girl that's been on my mind  
All the time  
Sussudio  
Oh oh  
Now she don't even know my name  
But I think she likes me just the same  
Sussudio  
Oh oh.

Oh if she called me  
I'd be there  
I'd come running  
Anywhere  
She's all I need  
All of my life  
I feel so good  
If I just say the word.

Sussudio  
Just say the word oh  
Sussudio.

Now I know that I'm too young  
My life has just begun  
Sussudio  
Oh oh

Ooh give me a chance, give me a sign  
I'll show her any time  
Sussudio  
Oh oh.

Ah I've got to have her  
Have her now  
I've got to get closer  
But I don't know how  
She makes me nervous  
And makes me scared  
But I feel so good  
If I just say the word  
Sussudio  
Just say the word oh  
Sussudio ah.

Ah she's all I need  
All of my life  
I feel so good  
If I just say the word  
Sussudio  
I'll just say the word oh  
Sussudio  
I'll just say the word oh  
Sussudio  
I'll say the word oh  
Sussudio oh oh.

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## EVERYTIME YOU GO AWAY

(As recorded by Paul Young)

DARYL HALL

Hey we can't solve any problems  
Why do we lose so many tears  
Oh so you go again  
When the leading man appears  
Always the same theme  
Can't you see we've got ev'rything going on and on and on.

Everytime you go away  
You take a piece of me with you  
Everytime you go away  
You take a piece of me with you.

Go on and go free  
Maybe you're too close to see  
I can feel your body move  
Doesn't mean that much to me

I can't go on singing the same theme  
'Cause can't you see that we've got ev'rything going  
Baby even though you know.

Everytime you go away  
You take a piece of me with you  
Everytime you go away  
You take a piece of me with you.

Can't go on singing the same theme  
'Cause baby can't you see we've got ev'rything going on  
and on and on.

Everytime you go away  
You take a piece of me with you  
Everytime you go away  
You take a piece of me with you  
Everytime you go away  
You take a piece of me with you.

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## WALKING ON SUNSHINE

(As recorded by Katrina and the Waves)

KIMBERLY REW

I used to think maybe you loved me  
Now baby I'm sure  
And I just can't wait till the day  
When you knock on my door  
Now ev'ry time I go for the mailbox  
Gotta hold myself down  
'Cause I just can't wait till you write me  
You're comin' around.  
  
Now I'm walking on sunshine whoa  
I'm walking on sunshine whoa  
I'm walking on sunshine whoa  
And don't it feel good  
Hey  
All right now  
And don't it feel good hey yeah.  
I used to think maybe you loved me  
Now I know that it's true

And I don't wanna spend my whole life  
Just a-waiting for you  
Now I don't want you back for the weekend  
Not back for a day no no no  
I said baby I just want you back  
And I want you to stay oh yeah.  
  
I'm walking on sunshine whoa  
I'm walking on sunshine whoa  
I'm walking on sunshine whoa  
And don't it feel good  
Hey  
All right now  
And don't it feel good  
Yeah oh yeah now  
And don't it feel good.  
  
Walking on sunshine  
Walking on sunshine.

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## STEADY

(As recorded by Jules Shear)

LAUPER  
SHEAR

Friends they call me on the phone  
'Cause I'm steady ooh I'm steady  
Talk about unhappy homes  
'Cause I'm steady ooh I'm steady.  
Though I don't like to let it show  
I got troubles of my own  
We push and pull  
And we fall apart  
I'm not gonna die  
Of a broken heart  
I just don't want to stop and start  
'Cause I'm steady ooh I'm steady  
Day to day is so unsure  
But I'm steady ooh I'm steady  
I watch people crash and soar

But I'm steady ooh I'm steady.

The more they try  
So hard to change  
The more they stay the same  
We push and pull  
And we fall apart  
I'm not gonna die  
Of a broken heart  
I just don't want to stop and start  
'Cause I'm steady ooh I'm steady.  
We're faced with so much back and forth  
I don't need no ups and downs  
We push and pull  
And we fall apart  
I'm not gonna die  
Of a broken heart  
I just don't want to stop and start  
'Cause I'm steady ooh I'm steady ooh I'm steady.

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## BLACK CARS

(As recorded by Gino Vannelli)

GINO VANNELLI  
ROY FREELAND

Under the cover of night  
She crawls into sight  
Her skin is cold China white  
She's a dark angel  
Wearing sun glasses  
With her dark shadows  
Under long false lashes  
The light exposes the cracks  
She wears her makeup like wax  
To hide every scratch  
She's a dark angel  
Riding dark horses  
Sitting pretty in her dim lit corners.

I say  
Black cars  
Black cars

Look better in the shade  
Black cars.

She smears her lipstick on  
Right before she sleeps  
For all those phantom lovers  
In her dreams.

She smokes them French cigarettes  
In cocktail gloves and a strapless dress  
She cuts a perfect silhouette  
But she's a dark angel  
Wearing dark glasses  
A fading beauty  
As the nighttime passes.

I say  
Black cars  
Black cars  
Look better in the shade  
Black cars.

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## NEVER ENDING STORY (From the Motion Picture "The Never Ending Story")

(As recorded by Limahl)

GIORGIO MORODER  
KEITH FORSEY

Turn around  
Look at what you see  
In her face  
The mirror of your dreams  
Make believe I'm ev'rywhere  
Living in your eyes  
Written on the pages

Is the answer to our never ending story ah.

Reach the stars  
Fly a fantasy

Dream a dream  
Then what you see will be  
Lives that keep their secrets  
Will unfold behind the clouds  
And there upon the rainbow

Is the answer to our never ending story ah, story ah.

Show no fear  
For she may fade away  
In your hands  
The birth of a new day  
Lives that keep their secrets  
Will unfold behind the clouds  
And there upon the rainbow

Is the answer to our never ending story ah  
Never ending story ah  
Never ending story ah.

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CA 90028.

## ANGEL

(As recorded by Madonna)

MADONNA CICCONE  
STEVE BRAY

Why am I standin' on a cloud  
Ev'ry time you're around  
And my sadness disappears  
Ev'ry time you are near.

You must be an angel  
I can see it in your eyes  
Full of wonder and surprise  
And just now I realize.

Oooh you're an angel  
Oooh you're an angel  
Oooh you're an angel in disguise  
I can see it in your eyes.

Walkin' down a crowded avenue  
Other faces seem like nothin' next to you  
And I can't hear the traffic rushin' by  
Just the poundin' of my heart and that's why.

You must be an angel  
I can see it in your eyes  
Full of wonder and surprise  
And just now I realize.  
Oooh you're an angel  
Oooh you're an angel  
Oooh you're an angel in disguise  
I can see it in your eyes.  
(Repeat)

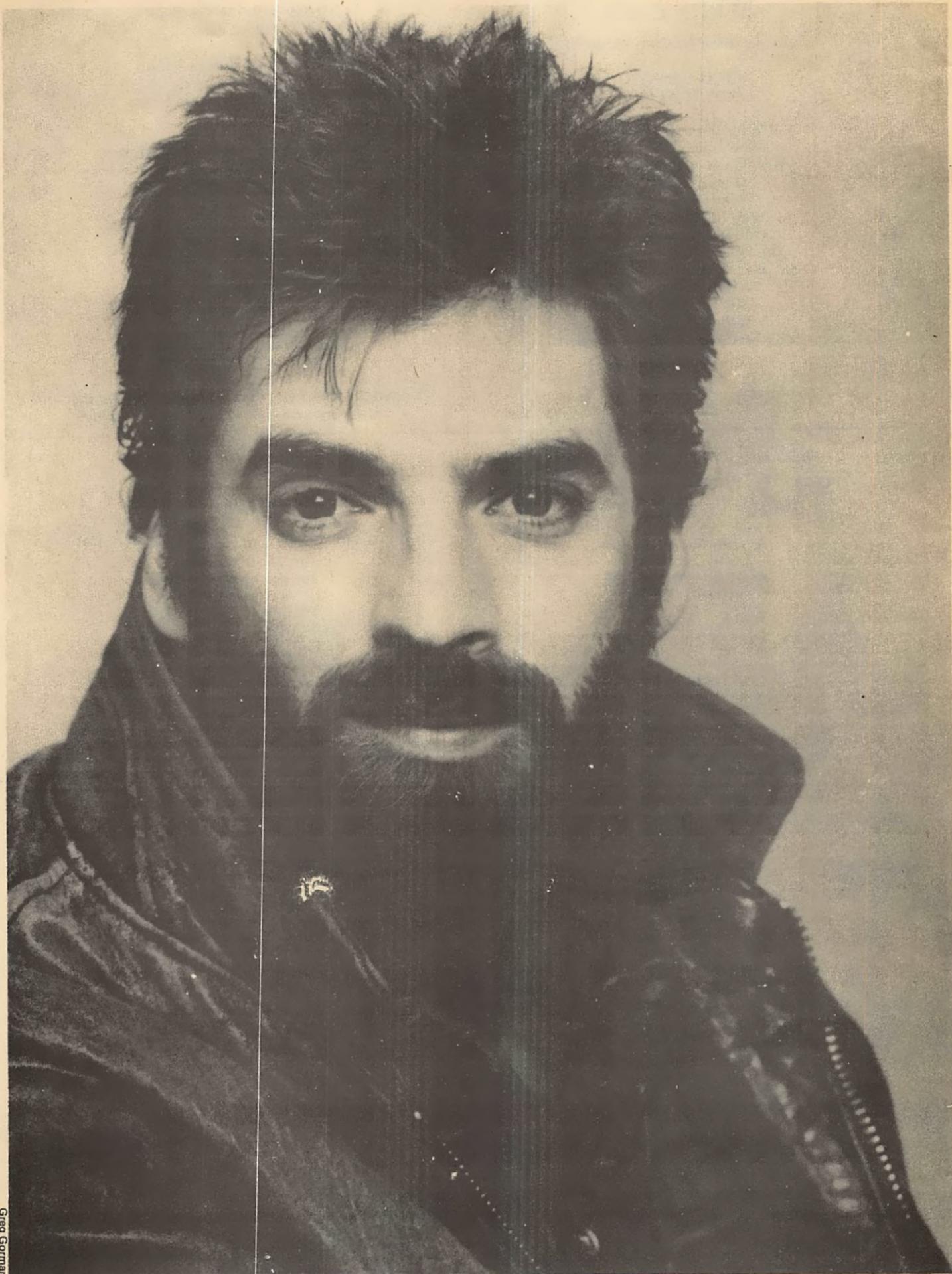
You're an angel  
You're an angel baby  
You're an angel  
You must be an angel.

Now I believe that dreams come true  
'Cause you came when I wished for you  
This just can't be coincidence

The only way that this makes sense  
Is that oooh you're an angel.

(Repeat chorus)

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# "When it's time to say goodnight"

## Kenny Loggins

### interview

by Rich Sutton

*When I first met Kenny Loggins, he was sitting at a table in his hotel suite finishing another interview, and a very ripe strawberry — both at about the same time. We began our conversation and were speaking for about 15 minutes when the tape recorder started making this gawd-awful scraping noise — like something was trapped inside the machine and was trying to claw its way out. Kenny got out of his chair after quickly analyzing the situation and produced his tape deck from a piece of well-worn luggage. He was clearly concerned that my interview might be damaged, and like a protective father was eager to fix the problem. With two children, father is one of the many roles Kenny Loggins is called on to perform. As husband, dad and solo performer, Loggins is in the second phase of his second musical career. It's tough to leave the father behind when he's out on the road, and vice-versa.*

*Like other musicians in their 30's, Loggins is finding that life on the rock and roll road gets tiring after awhile. It hasn't always been that way. Teamed originally with Jim Messina, Loggins earned his reputation as a hit songwriter and a top-notch performer. His career has seen two live albums — *On Stage*, recorded with Messina, and *Alive*, his solo live set.*

*Loggins went solo in 1976 after producing two platinum and five gold records with Jim Messina. *Vox Humana* is his sixth solo release and represents a change of pace for Kenny. We spoke with him recently in New York City about that change.*

**Rich Sutton:** Was it the fact that you've decided to concentrate on the vocals more than anything that

led you to name the record *Vox Humana*?

**Kenny Loggins:** No, by no means. I initially had an eight song album completed and I presented it to CBS Records and they felt they wanted a ninth song on the album. They wanted me to put "Footloose" on the album. I felt that "Footloose" was a piece of history that belonged with "Footloose" and not with the new album. At the time, I was calling the album *Fast Forward* and then the Belafonte breakin' movie came out, "Fast Forward" and that pretty much clinched that. At about the same time I ran into an old friend of mine who has a jazz band together called *Vox Humana*. That reminded me of the fact that the terminology of *Vox Humana* is something that I have been using in the studio for a few years to refer to synthesizers and any sounds made by synthesizers that sound like human voices. I liked the way the phrase sounded and went home and created a song out of it. I think I was caught by the contradiction of the term because it means "human voice," but we use it in reference to anything that isn't. There was something about the dichotomy of the phrase that I liked.

**RS:** "No Looking Back" is one song on the album that seems to be lyrically different from all the rest. What prompted that song?

**KL:** "No Looking Back" comes from the concept of moving forward and not necessarily moving forward from an unhappy or an unpleasant experience. It could just be something in your past that was so good and so pleasant that you can't let go of it enough to continue on with your life. Every time we peak at something the

tendency is to stay there and you can see guys that have peaked that are still stuck in the '60s or in the '70s. The essence of that tune is that the only way to grow is to turn your back on the past, good or bad, and move forward.

**RS:** The ends justify the means?

**KL:** We can't help but burn bridges. If you move forward you burn the old bridges on some levels. You gotta give me a little poetic license here Rich. "Pull over buddy, let me see your license!"

**RS:** At one point in your career you said that you wanted to be closer to the person that you are on stage when you are making your records. Do you still feel that way?

**KL:** Now more than ever before. However, to look at it in the other direction, I want to bring the person on the record and on stage in particular, and in this interview, I want to bring who I am when I'm not working to this place because it can be a very schizophrenic life; the rock star who goes out and plays the rock star when he's on the road and then he goes home and he's completely different. That would be an easy situation for me to get into because at home I'm much more introverted and shy, I don't like to hang out, I don't like to go to parties and my drinking days are pretty well over. So the same kind of honesty that I would approach you with if you were a friend of mine down the street is what I want to bring to the stage.

**RS:** When you talk to somebody about performing live and performing in the studio, how do you compare those two experiences?



*Loggins & Messina*

**KL:** The studio is where you take an idea and make it become a reality. It is the life of quote "an artist." It's like a painter who has a picture in his head and he puts up the canvas, decides what size canvas it's going to be on, what colors he is going to use and what the picture is ultimately going to be. Performing the music is an extension of that. Jimmy (Messina) used to refer to it as history class; you go out and from that point on it's recreating what's already been re-created in the studio. I like to try to keep a door open on stage to re-interpreting the music. I only have difficulty doing that with my really young audience. The early pre-teens have difficulty with songs that are too different from the record.

**RS:** Tell me about your participation in the USA For Africa project?

**KL:** The easiest thing for me to say on that is that I'm very proud to have been included in that. It's something that validates your career in a way. It's finally doing something on such a scale that we'll eventually feed an entire country. When this is done we will have raised more money than the U.S. government has sent in aid.

**RS:** Wow!

**KL:** It's something that we all can be proud of. It's not just the singers and players on that record, it's everybody who's participated on that record. It includes all the stations that have played it and especially all the people who have bought it. Everybody who buys that record comes up to me and says that the moment

they laid the money on the table and bought that record, they felt like a part of a major important movement. I really believe that's what is happening.

**RS:** USA For Africa was a huge collaboration, but you seem to like to work with a variety of artists on your own.

**KL:** I like to collaborate with people that I feel I have a musical empathy with. One of those people, as a matter of fact, that I met the night of USA For Africa that I'm looking forward to writing with, and maybe even if I'm lucky singing with, is Huey Lewis.

**RS:** Who are some of your favorite artists that you've worked with?

**KL:** That's impossible to answer. It's like saying, who do you like more, Stevie Nicks or Mike McDonald? I'm certainly not going to be the one to make that comparison.

**RS:** What to you is one of the most satisfying things about being successful?

**KL:** Being in a position where I can do things now and say things that can influence, for example, world hunger. Or do things where I can raise money for causes I believe in. That's a situation that very few people get to experience and something that I think is the main benefit. That, and getting good reservations in restaurants!

**RS:** What would you say is the most

valuable lesson you've learned recently?

**KL:** Hmm, pick one. There's a lesson that has been happening in my life that may be unique to me, but now that I think twice about it, it may not be unique to me at all. I have a four-year-old and a three-year-old and I've been learning the lesson of priority as far as my time is concerned. It is very difficult to say "no" to your work. Anyone who is a workaholic, or even a hard worker, will understand what I'm talking about. There comes a time where you have to learn when and how to draw the line on your work and realize that there are priorities that are important to you as well. It's very clear to me that my wife and family are a major priority in my life. My work is who I am. I'm a musician, I love to make records and I love to perform. My family has also become who I am. Now, I've always lived my life 24 hours a day music. Going into this last record I've started to redefine my borders and see that I can't be the workaholic that I used to be. It has no place in my life. There has to be time to be with your children, there has to be time to be with your wife, there has to be time to be with your wife and children. And there has also got to be time for my work. Learning to redistribute my time and energy is one of the major lessons of my life right now. Learning when to say, "that's it, I'll do only so many dates, I'll only do so much promotion, I'll only be out there so long and that's it babe, say goodnight, I'm going home." 

## CELEBRATE YOUTH

(As recorded by Rick Springfield)

RICK SPRINGFIELD

I can see the older man  
Looking at the younger man  
I can see the younger man  
Looking at the boy  
Over there the older woman  
Is looking at the younger woman  
I can see the younger woman  
Looking at the girl.

'Cause ev'ry man sees  
In the younger man the hope  
Ev'ry woman sees  
In the younger girl the dream  
Ev'rybody lives  
The pride and passion of the young  
From the womb to the tomb  
We will remember what it means.

So celebrate youth (celebrate)  
Those who have it  
(Young ones)  
Celebrate youth (celebrate)  
Give them sight  
The future of the world  
(Celebrate)  
Hands of children  
(Young ones)  
So celebrate youth (celebrate)  
Teach them right.  
Looking in a child's eye  
There's no hate and there's no lie  
There's no black and there's no white.

I can see the older man  
And sometimes in the older man  
I still see the young boy  
Burning in his eye  
And locked up here inside our spirit  
Is the child that we are hear it  
Some of us will always fear it  
And some will heed the cry.

But ev'rybody sees  
In the younger one the hope  
And ev'rybody sees

In the younger one the dream  
Ev'rybody lives  
The pride and passion of the young  
From the womb to the tomb  
We will remember what it means.

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So celebrate youth (celebrate)  
Teach them right.  
Looking in a child's face  
There's no pride and no disgrace  
There's no struggle there's no fight.

Ev'rybody sees  
In the younger one the hope  
Ev'rybody sees  
In the younger one the dream  
Ev'rybody lives  
The pride and passion of the young  
From the womb to the tomb  
We will remember what it means.

Looking in the child's eye  
There's no hate and there's no lie  
There's no black and there's no white.

Celebrate youth (celebrate)  
Those who have it  
(Young ones)  
Celebrate youth (celebrate)  
Give them sight  
The future of the world  
(Celebrate)  
Hands of children  
(Young ones)  
So celebrate youth (celebrate)  
Teach them right.  
(Repeat)

Looking in a child's eye  
There's no hate and there's no lie  
There's no black and there's no white.

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## 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)

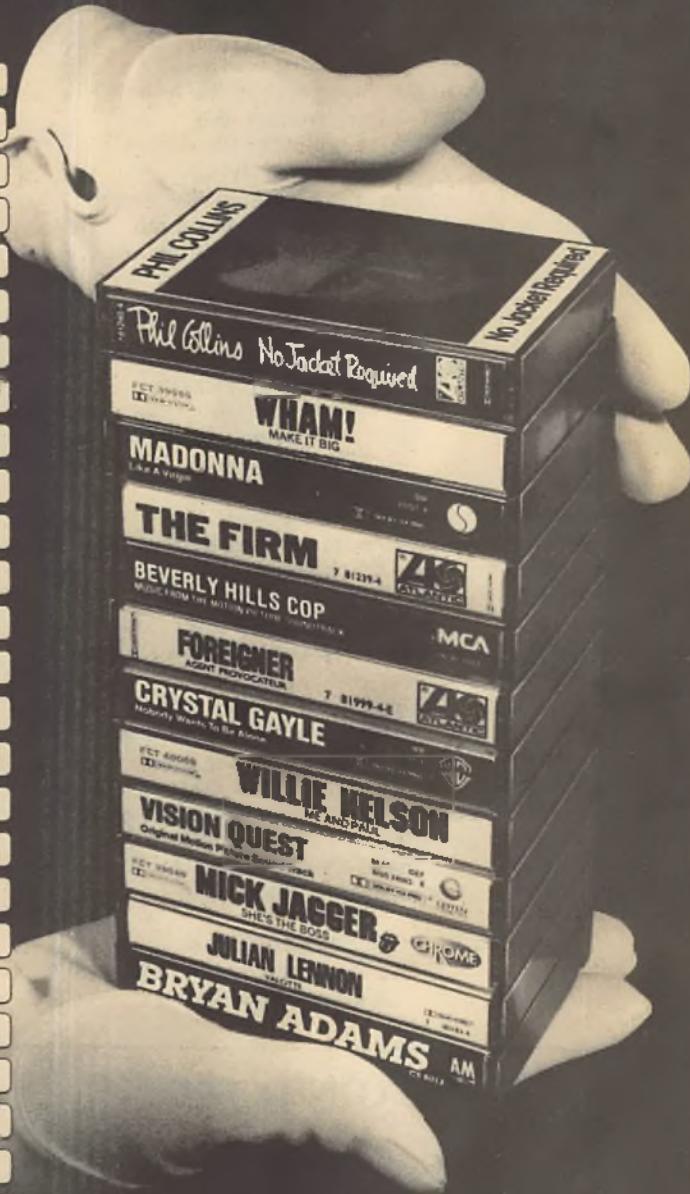
Just one lonely night  
One lonely night  
That's all it takes to completely break you.

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## ALONG COMES A WOMAN

(As recorded by Chicago)

PETER CETERA  
MARK GOLDENBERG

There is a time when a man needs somebody to talk to  
    Someone to talk to  
    Somebody who'll always be there  
        All alone  
    Nothin' seemed to matter  
        So alone  
    Doesn't get much better  
        Can't explain  
    Somethin' that you're feeling  
        For the very first time.

There was a time when you needed someone to hold on  
    to  
    Someone to hold you  
    Somebody who's always sincere  
        All alone  
    Suddenly you see her  
        So alone  
You know you're gonna need her  
    Can't explain  
    Somethin' that you're feeling  
        For the very first time.

Then along comes a woman  
    There's a change in the way  
    That you're feeling tonight  
Then along comes a woman  
    And you know that it's right.

There was a time when you needed somebody to count  
    on

You needed someone to count on  
    Somebody to care  
        Now she's here  
    Nothin' seems to matter  
    She's so near everything is better  
        Can't explain  
    Somethin' that you're feeling  
        For the very first time.

Then along comes a woman  
    There's a change in the way that you're feeling tonight  
Then along comes a woman  
    And you know that it's right.

Then along comes a woman  
    There's a change in the air  
    That you're breathing tonight  
Then along comes a woman  
    And you're holding her tight.

Then along comes a woman  
    There's a change in the air  
    That you're breathing tonight  
Then along comes a woman  
    And you're holding her tight  
        Yeah, yeah, yeah.

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## THE SEARCH IS OVER

(As recorded by Survivor)

FRANK SULLIVAN  
JIM PETERIK

How can I convince you  
    What you see is real  
    Who am I to blame you  
For doubting what you feel  
    I was always reaching  
You were just a girl I knew  
    I took for granted  
    The friend I have in you.  
I was living for a dream  
    Loving for a moment  
    Taking on the world  
    That was just my style  
Now I look into your eyes  
    I can see forever  
    The search is over  
You were with me all the while.  
  
    Can we last forever  
    Do we fall apart  
At times it's so confusing  
    The questions of the heart  
You followed me through changes  
    And patiently you'd wait  
    Till I came to my senses  
    Through some miracle of fate.  
  
    I was living for a dream

Loving for a moment  
    Taking on the world  
    That was just my style  
Now I look into your eyes  
    I can see forever  
    The search is over  
You were with me all the while.

Now the miles stretch out behind me  
    Loves that I have lost  
    Broken hearts lie victims of the dead  
    Then girl like it fin'ly struck  
    Like lightnin' from the blue  
Every highway is leadin' me back to you.

    Now at last I hold you  
    Now all is said and done  
The search is come full circle  
    Our destinies are one  
    So if you ever loved me  
Show me that you give a damn  
You'll know for certain the man I really am.

    I was living for a dream  
    Loving for a moment  
    Taking on the world  
    That was just my style  
    Then I touched your hand  
    I could hear you whisper  
    The search is over  
Love was right before my eyes.

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## VOICES CARRY

(As recorded by 'Til Tuesday)

AIMEE MANN  
'TIL TUESDAY

I'm in the dark  
I'd like to read his mind  
But I'm frightened of the things I might find  
Oh there must be something he's thinking of  
To tear him away  
When I tell him that I'm falling in love  
Why does he say.

Hush hush  
Keep it down now  
Voices carry  
Hush hush  
Keep it down now  
Voices carry.

I try so hard not to get upset  
Because I know all the trouble I'll get  
Oh he tells me tears are something to hide  
And something to fear  
And I try so hard to keep it inside  
So no one can hear.

Hush hush  
Keep it down now  
Voices carry  
Hush hush  
Keep it down now  
Voices carry.

He wants me  
But only part of the time  
He wants me  
If he can keep me in line.

Hush hush  
Keep it down now  
Voices carry  
Hush hush  
Keep it down now  
Voices carry.

Hush hush  
Shut up now  
Voices carry  
Hush hush  
Keep it down now  
Voices carry.

Hush hush darling  
She might overhear  
Oh no voices carry  
He said shut up  
He said shut up  
Oh God can't you  
Keep it down  
Voices carry  
Voices carry  
I wish he would let me talk.

## ONLY LONELY

(As recorded by Bon Jovi)

J. BON JOVI  
D. BRYAN

Another long and sleepless night  
You need someone to hold you tight  
Sometimes love don't know wrong from right  
Another long and senseless  
Fight was all you knew  
They're all the same  
There's no one left to take the blame  
What's behind this masquerade  
How do we win these losin' games we play  
Words we say  
Cutting wounds we know they run so deep  
Leave it all behind you  
Or someday love will find you.

Only lonely  
I can't stop hurting you  
Only lonely  
But I can't stop loving you  
Only lonely  
How much pain does it take.

It's getting sometimes I don't know  
When to stop when to go  
Sometimes we're so afraid  
To let it show  
A stolen kiss so out of place  
It wipes the smile right off your face  
'Cause when those feelings start  
We let them go let them go  
Games we play  
Words we say  
Cutting wounds that run so deep  
Leave it all behind you  
Or someday love will find you.

Only lonely  
I can't stop hurting you  
Only lonely  
But I can't stop loving you  
Only lonely  
So tell me baby  
How much pain can you take  
How much pain can you take  
Before your heart breaks yeah.

I got this time bomb ticking in my head  
This time I think she's gonna blow  
How can I say get away  
When I just can't let her go.

Games we play  
Words we say  
Cutting wounds that run so deep  
Leave it all behind you  
Or someday love will find you.  
Only lonely  
I can't stop hurting you  
Only lonely  
But I can't stop loving you  
Only lonely  
I can't stop hurting you  
Only lonely  
I can't stop.

# THE POWER STATION



by Mary Anne Cassata

©Cathy Miller



Some of Duran Duran's younger adherents may be slightly disappointed in guitarist Andy Taylor and bassist John Taylor. If the band's previous hit single, "Wild Boys," is any indication of a shift musically, then previously assembled Power Station confirmed all speculation. The two exceedingly handsome and well groomed Taylors collectively collaborated their musical efforts with respected vocalist Robert Palmer and Chic musicians Bernard Edwards (bass), and Tony Thompson (drums).

The two fifth sons of Duran Duran are actually the brain child behind the one-album band, which derives from their long standing desire to work with musicians the pair so highly revere. The concept for the funk/rock musical project became cultivated nearly three years ago when John and Andy met up with Palmer in England at the famed Rum Runner club. A year later, the two were intro-



© Cathy Miner

**The Power Station (l. to r.): John Taylor, Tony Thompson, Andy Taylor and Robert Palmer.**

duced to Bernard Edwards and Tony Thompson when Duran Duran opened for the Blondie tour in 1982. The tentative recruiting commenced and resulted in calling itself The Power Station this past February after the renowned New York studio of the same name.

"It happened naturally. This is very much a one-off thing," utters John Taylor in New York recently. "We are not hunting for recognition. We think our music will speak for itself. The project was a good opportunity to improve our musical perspective. Actually, we work in bits. Andy and I were in Paris, and then me, Andy, and Tony went into the studio in London." At one point it appeared the project couldn't get under way because of the musicians conflicting schedules.

"Some Like It Hot," the first single from The Power Station, is hardly what ardent Duranies had expected to hear. Six of the tracks on the album are original compositions and two are cover versions. One of the two favored cuts is a boisterous r&b funk rendition of the early '70s T. Rex classic "Bang A Gong (Let's Get It On)." The group, only being a one-

time venture, had made an appearance on "Saturday Night Live," but don't anticipate a concert tour in the near future. Their two videos should be sufficient enough to sustain viewers for a long time to come.

"Hopefully some of the people that buy Duran Duran albums will buy Robert's next record I think because of this," John sincerely believes. "The people who listen to us, or Robert will get interested in Chic. None of us had ever worked together before. Andy and I did but not in that way. We had to have a free and open attitude, because none of us really needed to do this at the time."

"It wasn't a let's make a hit record," adds Andy, leaning back in his chair. "We just wanted to do this. I think everybody should take a break from what the norm is and work with other people and see how their attitudes are, and how they work. Three years ago I didn't think I could work with these guys." He also didn't think he could thoroughly expand on his guitar either, but the project proved otherwise. "With this album I had the opportunity to explore different guitars as opposed to just

writing pop songs with Duran Duran."

"The songs here represent our own musical roots," John points out. "This is not the Honeydrippers at all. Being in our 20's our music is based on the '70s." What is in the future for Duran Duran's music after the profound effect of The Power Station? Well, for one, John solemnly states that the group's current album, *Arena*, was like the end of "Chapter One." Bernard Edwards is also slated to produce Duran's upcoming album, which will include the theme song for the next James Bond film entitled *A View To A Kill*.

John feels, "It is the best thing we have ever done. We are getting more meaty. We are moving toward a more rougher sound with 'Wild Boys'." No doubt when their new music is heard, Duran Duran will acquire a much wider audience. "We have changed a lot," concludes Andy with a satisfied grin. "We wanted to be more abrasive. 'Wild Boys' was the first song we recorded that captured the energy and power we have live. I think we have found the right format that works for this band."



## JAMMIN'

(As recorded by Teena Marie)

TEENA MARIE

Baby I was just a young girl  
When you came on the scene ten years ago  
I thought I was hip  
I could deal with the trips  
No matter how fast or slow.

I was like a moving violation  
Give me a ticket  
And I'm ready to ride  
Thought I was the queen of syncopation  
You know you can't give the queen no bad advice  
Thought I knew it all baby  
But I didn't know it all baybee  
Thought I knew it all baby  
But I didn't know it all baybee  
'Cause when you kissed my lips  
When you kissed my lips  
I was jammin'  
Jammin' for the first time  
Jammin'  
Jammin'  
Jammin' for the first time  
Jammin'  
Jammin'  
Jammin' for the first time.  
Jammin'

Baby I was young I was green  
When you showed me the ropes  
Ten years ago  
I thought I was cool  
I could break all the rules  
No matter how fast or slow.

I was like a moving violation

Give me a ticket  
And I'm ready to ride  
Thought I was the queen of syncopation  
You know you can't give the queen no bad advice  
Thought I knew it all baby  
But I didn't know it all baybee  
Thought I knew it all baby  
But I didn't know it all baybee  
'Cause when you kissed my lips  
When you kissed my lips  
I was jammin'  
Jammin' for the first time  
Jammin'  
Jammin'  
Jammin' for the first time  
Jammin'  
Jammin'  
Jammin' for the first time.  
I was just a girl from the streets  
Dancing to the beat  
Of a diff'rent kind of drummer  
Little miss know-it-all  
You don't know it all  
Caught up in the rhythm of sound  
Living to get down  
As the song became my lover  
Attitude keep your head up to the sky  
Then you kissed my lips  
And ooh I lost my cool  
Look at me I'm jammin'  
And ev'rything's happ'nin'  
I'm feelin' the bliss  
And the reason for this  
Is the love in your kiss baby  
Jammin'.

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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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## 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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## SEND HER TO ME

(As recorded by Autograph)

STEVE PLUNKETT  
DOUGLAS FOXWORTHY

I don't know how I let her go  
I thought the chain would always be unbroken  
Now my heart keeps tellin' me  
Words I should have said but left unspoken  
So after you are through  
Doin' what you're gonna do  
After you throw her heart away  
I will still be here to say.

Send her to me  
Send her to me  
I'm the one who loves her  
Send her to me  
Send her to me  
I'm the one who needs her  
Send her to me  
Send her to me.

I can't blame her for a thing  
I guess you really made her feel so wanted  
When she sees she was the fool  
Her empty heart will still be haunted  
So after you are through  
Makin' her go through all the moves  
After you chase her dreams away

I will still be here to say.

Send her to me  
Send her to me  
I'm the one who loves her  
Send her to me  
Send her to me  
I'm the one who needs her  
Send her to me  
Send her to me.

I will never turn away  
After her tears have burned away  
And when the smoke has fin'ly cleared  
I will still be here to say.

Send her to me  
Send her to me  
I'm the one who loves her  
Send her to me  
Send her to me  
I'm the one who needs her  
Send her to me  
Send her to me  
Oh I'm the one who loves her  
Send her to me  
Send her to me  
Oh I'm the one.

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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)

## 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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# Book Review

by Steve Wosahla

## Playing In The Band

**An Oral And Visual  
Portrait Of The  
Grateful Dead  
St. Martin's Press  
By David Gans**

To most of the world, "Jerry's Kids" evoke images of the annual Labor Day telethon for muscular dystrophy. To Grateful Dead fans or "Dead Heads," it conjures images of the group of modern day hippies who flock in droves to their mecca — Grateful Dead shows.

And if you've ever met a bona fide Dead Head, having seen the band 25 times and having several hundred hours of taped concerts in hand, is not an unusual occurrence. After all, the Dead play longer than even Bruce Springsteen.

For journalist David Gans, *Playing In The Band* is a chance to focus more on the Dead's musical interaction than on the band as a cultural phenomenon. "The American media treat the Dead as though they were some kind of 'Haightland' traveling

theme park," he writes, "re-creating the groovy vibes of the Summer of Love at fifteen bucks a pop." For Gans, the Dead is one of the few American bands playing improvisational music.

*Playing In The Band* is as structured as a Dead concert — which is to say not that much. One never knows what to expect from a Dead show. The band changes its song list nightly and the impromptu jamming can go on for hours. Although the book loosely follows the Dead's career path, it's not locked into a chronological structure. The book meanders into a series of impressions as opposed to a work that reaches definite conclusions.

Of course, the Dead have never stuck to any patterns of conventionality. Their source of inspiration, energy and group interaction is a continued source of fascination, an ongoing process of definition and redefinition.

Most of *Playing In The Band* are pieced-together conversations in which the band members assess and reassess their roles in the group, try to surmise the group itself and answer greater questions. This kind of oral history makes the book a pleasurable source of wonderment. Improvisational in its country style, it's much too easy to dismiss so many of their comments as excessive jargon: "The Grateful Dead have proven that you can get there from here. It's just that there's no tickets available," said drummer Bill Kreutzman. But therein lies the beauty. The Dead are always trying to figure what makes it work and since it is undefinable, their ability to keep trying is worth our listen — maybe somewhere in this book we'll stumble on to the magic formula.



## DAYS ARE NUMBERS (The Traveller)

(As recorded by The Alan Parsons Project)

ALAN PARSONS  
ERIC WOOLFSON

The traveller is always leaving town  
He never has the time to turn around  
And if the road he's taken isn't leading anywhere  
He seems to be completely unaware.

The traveller is always leaving home  
The only kind of life he's ever known  
When ev'ry moment seems to be a race against the time  
There's always one more mountain left to climb.

Days are numbers  
Watch the stars  
We can only see so far  
Some day you'll know where you are  
Remember days are numbers  
Count the stars  
We can only go so far  
One day you'll know where you are.

The traveller awaits the morning tide  
He doesn't know what's on the other side  
But something deep inside of him keeps telling him to go  
He hasn't found a reason to say no.

The traveller is only passing through  
He cannot understand your point of view  
Abandoning reality unsure of what he'll find  
The traveller in me is close behind.

Days are numbers  
Watch the stars  
We can only see so far  
Some day you'll know where you are.

Remember days are numbers  
Count the stars  
We can only go so far  
One day you'll know where you are.

Remember days are numbers  
Watch the stars  
We can only see so far  
Some day you'll know where you are.

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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'M THROUGH WITH LOVE

(As recorded by Eric Carmen)

ERIC CARMEN

I put away your photograph  
And turn out all the lights  
But I can't seem to make myself forget  
'Cause every time I close my eyes  
And see your face again  
I realize that's all that I have left.

I'm through with love  
I'm through with pain  
Don't want to feel that way again  
'Cause if you're gone for good  
I'll never be the same.

I thought that what we had was real  
But maybe I'm a fool  
Who only sees the things he wants to see  
'Cause it seems that when I need you most  
I find myself alone  
And I know that's not the way  
Love's supposed to be.

I'm through with love  
And sad goodbyes  
Can't take the lows  
Don't want those highs  
This heart needs time to mend  
I'm through with love my friend.

Well maybe some day  
If the feeling comes again  
I won't remember how it hurt  
But until then.

I'm through with love  
I'm through with pain  
Don't want to feel that way again  
'Cause if you're gone for good  
I'll never be the same.

Oh, oh, oh  
I'm through with love  
And sad goodbyes  
Can't take the lows  
Don't want those highs  
This heart needs time to mend  
'Cause if we've reached the end  
'Til I can feel again  
I'm through with love my friend.

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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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# Survivor

“It's all  
in the name”



## interview by Rich Sutton

Most of the adjectives that have been used to describe Survivor have been less than complimentary. "Faceless," "one-shot wonders," and "clone band" have been some of the milder barbs flung at the group. No one ever said it was going to be easy.

After struggling for a number of years and putting out a couple of barely-noticed albums, Sylvester Stallone gave Survivor their first break by having them score the theme to "Rocky" — "Eye Of The Tiger." The band is still checking their debits and credits to see if that "lucky break" was a help or hindrance. For close to two years after their huge commercial success with "Rocky", the band just couldn't shake the image of "that 'Eye Of The Tiger' band." The release of *Vital Signs* is starting to turn things around.

*Vital Signs* has already produced two hit singles for the group and proven that they can do it without the help of Sylvester Stallone. The band knew it all along. Formed in 1978 by Jim Peterik and Frankie Sullivan, the group is a conglomeration of notable talent. Peterik formed

*The Ides Of March* when he was 14 and wrote their 1970 hit "Vehicle." New lead singer Jimi Jamison fronted the hard driving Southern band *Cobra*. The group is rounded out by three musical veterans of Survivor's hometown Chicago club scene.

**Song Hits** recently sat down with Survivor to catch up with their current fortunes.

**Rich Sutton:** There was a stigma for awhile that you guys were "the 'Eye Of The Tiger' band."

**Survivor:** The opportunity and everything was a two-edged sword. It obviously got us worldwide recognition and got our name on the map. But then the song got so big that no one gave the rest of the album a chance and then no one ever cared to listen to the follow-up album. They were flashing the opinion that we were a one-song band. I don't think the public took us seriously as a band. They thought that we were one of these soundtrack things. This new album is what we've really been trying to get — being accepted on our own terms. There are no gimmicks to

go with it this time. It's just us.

**RS:** How do you think you were finally able to shake the "Rocky III" stigma?

**Survivor:** We just kept at it. We didn't consciously try to follow "Tiger" with anything. We just did what came naturally which to us was *Caught In The Game*. We specifically wrote that album to be a stage album. We really wanted to do a lot of live things with it. Even though it wasn't successful, it showed that we weren't afraid to go on and keep doing what we wanted to do and not just try to jump back on the bandwagon. Since then we've had some personnel changes — we got a new singer. *Vital Signs*, the one that's out now, is just another logical progression. We just stuck to our guns and now I think people are starting to realize that, "hey, these guys are really a band!"

**RS:** Now that people are starting to identify with the band, does it bother you that Survivor doesn't have an up-front personality that people can identify with?

**Survivor:** You mean like a David Lee Roth or something?



unknown

*Stephan Ellis, Jim Peterik, Jimi Jamison, Frankie Sullivan, Marc Droubay*

**RS:** Yea, or whomever.

**Survivor:** It doesn't bother us. Sometimes it would be nice to have maybe one focal point like that. But then again that can detract from what the band is trying to do. I suppose a band like Van Halen, they don't care. As long as they get the press, and David Lee Roth is great at it. I think he's great. I love listening to David Lee Roth interviews and stuff. But this is just a band. That "faceless" tag that you hear with bands like us, Journey, Foreigner and REO Speedwagon — I don't know that that is what we are. I think it's just more appropriate to think of us as a band than as a bunch of different individuals. We don't care if anybody knows our names, as long as they know the name of the band.

**RS:** Tell me about your new vocalist Jimi Jamison.

**Survivor:** When Dave (Bickler) left the band we said, "well, OK, we're going to have to do two things — do an album and find a singer." That's a tall order. We listened to a bunch of tapes of singers and we auditioned about five or six guys and to tell you the truth, we heard him first and started comparing them to him. He became the criteria for judging everyone else. No one even came close — that's how he got the job.

**RS:** Why did Bickler leave the band?

**Survivor:** It was a combination of personal things, the lifestyle, and he really didn't like to go out on the road that much. He also wanted to stay in Chicago and work on his own things. It worked out okay. It was a mutual thing.

**RS:** No hard feelings?

**Survivor:** No. We were also looking for a more dynamic front man. Dave was a great singer, but he wasn't really that great on stage. It worked out best for both.

**RS:** Is the thing that made *Vital Signs* a success the fact that you brought Jamison into the band?

**Survivor:** That's really the only difference as far as I'm concerned because the style is still the same. Jim and Frank still write all the material and we're playing the same kinds of songs we always have. I don't really think that there's that big of a difference. However, there is an outside producer this time. The band had always produced records on our own. That's a difference, too. I don't think he did anything more than we did ourselves in the past.

**RS:** You had some different songwriting considerations for this album didn't you?

**Survivor:** What happened was that usually when we go in to do a record we've got about nine, ten or eleven songs to pick from. This time we had 22 to pick from. With such an abundance of material it gets kind of hard to decide. That is one thing the producer did — he whittled it down to the final nine.

**RS:** You've spoken in the past about purposely leaving "holes" in your music. What do you mean by that?

**Survivor:** We try to leave a lot of space in our music by not over-producing or over-orchestrating certain things. That way when you play live nothing gets lost. In front of 15,000 people

playing through a big P.A. If there is too much going on it really gets lost. A lot of the greatest groups that ever played live had a lot of space in their music. It seems so much bigger than life. By leaving space in your music it transfers better from the radio and your home stereo to hearing it live. Led Zeppelin, for example, had a certain sound on record and a different sound live. You didn't miss all the layered guitars and all that stuff live because it was so full of space. Their live sound was so awesome, they really knew how to use the big P.A. to get the big sound out of the hall. We try to do the same thing.

**RS:** If you were talking to someone who didn't know anything about Survivor, and you were talking about the first seven years of the band, what would you tell them?

**Survivor:** The name of the band kind of says it all. Everybody came from different musical backgrounds and all kinds of different bands and each guy had been in it (the music business) for years and years and years. When the band finally got together it was like everybody was a survivor of the bar wars or something like that. Everybody had stuck it out long enough to get together and get into a band that finally got a record deal. Ever since we got the record deal, a lot of bands ... you know ... you hear this story that they get a record deal and they put out their first album and they are a giant success. It hasn't been that way with us. It's been a seven-year struggle all along. We're veterans of the music business. We're a real blue collar, working man's band.



## 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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## 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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## 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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## VOX HUMANA

(As recorded by Kenny Loggins)

KENNY LOGGINS  
EVA EIN LOGGINS

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

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

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

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

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

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

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## OOH OOH SONG

(As recorded by Pat Benatar)

NEIL GERALDO  
PAT GIRALDO

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

Ooh ooh  
Ooh ooh  
Ooh ooh.

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

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## 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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# Flick of the Litter

by Rich Sutton

\$\$\$\$\$ — Out of this world  
\$\$\$\$ — Out of the ordinary  
\$\$\$ — Out to lunch  
\$\$ — Out of the running  
\$ — Out of the question

\$\$\$\$ Alf  
Alison Moyet  
CBS

Although not as satisfying as her work with Yaz ("Situation," "Only You," and *Upstairs At Eric's*) *Alf* sets up Alison Moyet for a career that could see her in the forefront of British crooners in a very short time.

"Boy George with guts" is an apt description of Moyet's performance on *Alf*. She sings with Boy's playful lilt, but without his annoying lisp.

"Invisible," the album's first single, is a soulful, rocking song that is the album's highlight. Still missing, though, is the sensual texture of her earlier vocal work. Moyet has instead chosen a throatier vocal attack reminiscent of Aretha Franklin and some of Motown's best. We'll soon see if she chose the right path.

\$\$\$\$ Katrina And The Waves  
Katrina And The Waves  
Capitol

Part of a bumper crop of female led pop bands, Katrina Leskanich and her Waves perform a playful blend of pop-wave music that's strong on good songs and weak on filler.

"Walking On Sunshine" is a summer anthem and the album's best track. Although not aurally related to the Eddy Grant tune of the same name, it shares the high-stepping, good times nature of Grant's song.

The record suffers from a few first time out defects. Sequenced differently, it would've moved a bit faster. As it is, it tends to stagnate in spots. But overall, it's an impressive beginning.



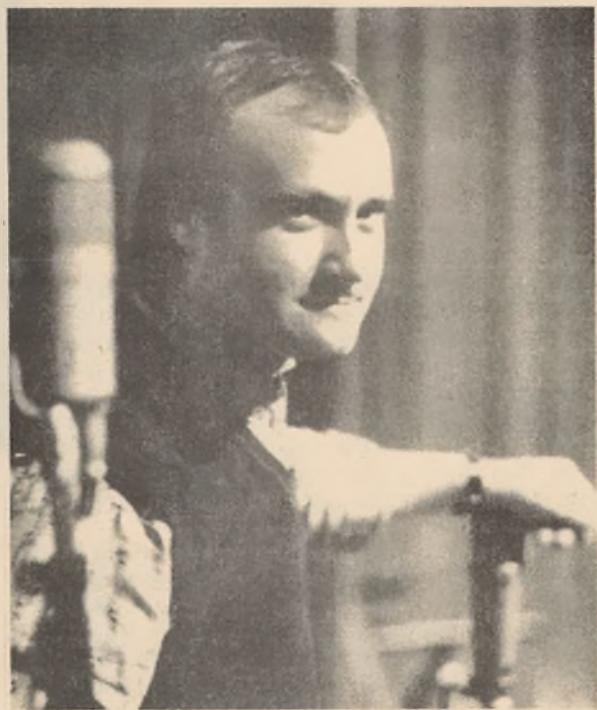
Caroline Greyshock

**\$\$\$\$½ No Jacket Required**  
Phil Collins  
Atlantic

Playful, casual, retrospective, insightful and emotional are all fair descriptions of the music on the latest Phil Collins' album. It's a wide variety of adjectives for a musician with a wide breadth of talent.

From the upbeat, Prince-sounding "Sussudio" to the pleading ballad, "One More Night," Collins covers a lot of ground both musically and lyrically. Although his drumming and his vocals are a trademark, he varies the pace enough, and uses enough different instrumentation to keep *No Jacket Required* from being just another Phil Collins' record. Sting joins in on "Long, Long Way To Go" as well as "Take Me Home" which also features Helen Terry and Peter Gabriel.

A much-respected musician among both his peers and his fans, it seems like Phil Collins is unstoppable. *No Jacket Required* is simply further proof.



**\$\$\$\$ The Power Station**  
The Power Station  
Capitol



Eric Boman

**\$\$\$\$½ Songs From The Big Chair**  
Tears For Fears  
PolyGram

If there was any reason to doubt the potential of Tears For Fears, *Songs From The Big Chair* should erase them completely. There is no sign of a sophomore slump here. *Songs* is everything *The Hurting* was and more.

Where *The Hurting* was uptight and introspective, *Songs* is relaxed and playful. *The Hurting*

was, in some ways, just too serious. On *Songs*, Tears For Fears still take their work seriously, the difference is that they've learned to take themselves with less gravity.

"Shout" relives the themes of primal therapy that *The Hurting* explored in depth. "Everybody Wants To Rule The World" is a

somewhat tongue-in-cheek look at ego and power. Not your ordinary boy-meets-girl love songs, but a far cry from lines from *The Hurting*.

*The Hurting* is a favorite. Considering the shortcomings of the record that have been overcome on *Songs From The Big Chair*, this record could become a perennial favorite.

**SS Voices Carry  
Til Tuesday  
CBS**

**\$\$\$\$½ Lone Justice  
Lone Justice  
Geffen**

I'm immediately suspicious of any new band that receives as much media attention as both of these bands have. In the case of 'Til Tuesday, the misgivings are warranted. The final verdict is yet to be delivered on Lone Justice.

Sweethearts of the Boston music scene, 'Til Tuesday's looks belie the music behind the album sleeve. Their faces suggest mystery yet their music offers neither suspense nor intrigue. It's pure pop that's neither catchy nor charming.

Lone Justice is another story. Aside from the release dates of their records, the two bands share but one similarity — female lead singers. Maria McKee is far more interesting than Aimee Mann of 'Til Tuesday. McKee sings with a country tongue roll reminiscent of Linda Ronstadt in her rock and roll prime. Her voice, combined with the steady 4/4 of her rock-leaning country band, make for an interesting combination.

It'll be tough for either of these bands to live up to the promises that their publicists have made for them. Which is too bad, because without all of the great expectations, perhaps 'Til Tuesday would've had a chance.



Brillain Hill

**'Til Tuesday**

**\$\$\$\$½ Rogues Gallery  
Slade  
CBS**

Looking more like a V.F.W. reunion than a rock and roll band, *Rogues Gallery* is Slade's umpteenth album, yet only their second of any note in the States. There's no doubt that Slade are veterans of the rock and roll wars. Whether or not they use their seasoning to their best advantage is up for debate.

Hunter S. Thompson said that once you start borrowing from your own work, you know you're in trouble. If that's the case, Slade gets off to a poor start with "Hey Ho, Wish You Well," a sound-a-like to last year's stateside hit "Run Runaway."

Slade has long since let the glitter rock banner, which they proudly displayed in the early '70s, drop by the wayside. They've opted instead for a heavy pop sound. It's a logical progression. I just question the reasoning behind Slade's insistence on continuing to slug it out in the trenches when they could retire gracefully and be remembered fondly.

**\$\$\$\$½ Emergency  
Kool & The Gang  
Delite/PolyGram**

The continual success of Kool & The Gang revolves around the ability of nine men to get in the studio and "go for it." That has to be the reason behind the loose feel of *Emergency* — which is by no means a sloppy record. *Emergency* is a finely crafted, slick record from Kool & The Gang which never suffers from being overdone.

On the silky-smooth side are "Cherish" and "You Are The One," both complete with the trademark Kool & The Gang harmonizing. Kool has taken a derivative vocal style and molded it into a unique sound. "Emergency" and "Surrender" rock harder and are somewhat reminiscent of "Ladies' Night," but with less of a "pop" edge.

Kool & The Gang seem to have found a formula for success that keeps both the band and its fans happy.

**\$\$\$ Vox Humana  
Kenny Loggins  
CBS**

In the wake of "Footloose," "I'm Alright" and "This Is It," *Vox Humana* seems more like a second choice than a great follow-up.

Considering the variety of musicians that Loggins employs on his seventh album, you could write it off as a period of transition. The silky smooth pop rock of *Celebrate Me Home* has become the equally smooth and polished r&b of *Vox Humana*. With the exception of the title track, the influence of Michael Omartian, and even to some extent David Foster, is all over this record. The use of Phil Bailey and Bunny and Eldra DeBarge adds to the overall feel.

*Vox Humana* might be the first step in an interesting direction for the extremely successful solo career of Kenny Loggins. If not, it's clearly a poorly executed pit stop on what has, to this point, been a well-run race for Loggins.

## 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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## 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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## 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 distractible  
Turn me on tonight  
'Cause I'm radioactive  
Radioactive  
Radioactive  
Radioactive.

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

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

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## 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  
I got 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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## 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.

## 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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# WELCOME TO THE PLEASURE DOME

(As recorded by Frankie Goes To Hollywood)

HOLLY JOHNSON  
MARK O'TOOLE  
PETER GILL  
BRIAN NASH

The world is my oyster  
Ha ha ha.

The animals are winding me up  
The jungle call  
The jungle call  
Hoo ha hoo ha hoo ha.

In Xanadu did Kuhla Khan a pleasure dome erect  
Moving on keep moving on yeah.

Moving at one hundred miles an hour  
Using my power  
I sell it by the hour  
I have it so I market it  
You really can afford it yeah  
Really can afford it.

Shooting stars never stop  
Even when they reach the top  
Shooting stars never stop  
Even when they reach the top.

There goes a Supernova  
What a pushover yeah  
There goes a Supernova  
What a pushover.

We're a long way from home  
Welcome to the pleasure dome  
On our way home  
Going home where lovers roam  
Long way from home  
Welcome to the pleasure dome  
Moving on keep moving on.

I will give you diamonds by the shower  
Love your body even when it's old  
Do it just as only I can do it  
And never ever doing what I'm told.

Shooting stars never stop  
Even when they reach the top  
Shooting stars never stop  
Even when they reach the top.

There goes a Supernova  
What a pushover yeah  
There goes a Supernova  
What a pushover  
We're a long way from home  
Welcome to the pleasure dome  
On our way home  
Going home where lovers roam  
Long way from home  
Welcome to the pleasure dome.

Keep moving on  
Got to reach the top don't stop  
Lay your love in line  
Keep moving on yeah.

Shooting stars never stop  
Shooting stars never stop  
Shooting stars never stop  
Even when they reach the top  
There goes a Supernova  
What a pushover  
Shooting stars never stop  
Even when they reach the top  
There goes a Supernova  
What a pushover  
There goes a Supernova  
Hoo ha hoo ha  
Welcome to the pleasure dome  
Going home where lovers roam  
Welcome to the pleasure dome.

War is won  
Hoo ha hoo ha.

War is won  
Keep moving on  
Got to reach the top  
Don't stop.

Lay your love in line  
Keep moving on.

Shooting stars never stop  
Shooting stars never stop  
There goes a Supernova  
What a pushover  
Shooting stars never stop  
Even when they reach the top  
Shooting stars never stop  
Even when they reach the top  
Shooting stars never stop  
Even when they reach the top  
Shooting stars never stop  
Even when they reach the top  
Shooting stars never stop  
Even when they reach the top  
There goes a Supernova  
What a pushover  
There goes a Supernova  
What a pushover yeah.

We're a long way from home  
Welcome to the pleasure dome  
On our way home  
Going home where lovers roam  
Long way from home  
Welcome to the pleasure dome  
We're a long way from home  
Welcome to the pleasure dome  
Welcome.

The world is my oyster ha ha ha  
The world is my oyster ha ha ha  
The world is my oyster ha ha ha.

WELCOME.

DIANA



# 13 by Steve Wosahla

Her voice is like a breath of sunshine bursting forth. "There's a choice we're making," Diana Ross sings in the year's most well-known song, "We Are The World." It's the centerpiece of the anthem that's brought the best American singers to a cause. "We're saving our own lives ..."

Diana Ross might almost be mistaken for the man who wears the white glove, the one she discovered way back as a kid in Gary, Indiana. And as they hold hands together during the video for "We Are The World," it seems like a family reunion of sorts for two of America's greatest singers.

At center stage, another great singer and old friend, Lionel Richie starts the song. "There comes a time, when we heed a certain call ..." It was Lionel Richie, the former lead singer of the Commodores, who co-wrote "We Are The World" with Michael Jackson. Not since the 25th anniversary of Motown had there been such an emotional outpouring between the most famous alumni who helped define "The Sound of Young America."

Perhaps it was sheer coincidence or just mental telepathy, but Diana Ross had already sung the line "We Are The Children Of The World" before she entered that historic recording session. There was another song already titled "We Are The Children Of The World," recorded for her latest album *Swept Away*.

Perhaps Lionel Richie heard *Swept Away* and was inspired to apply the sentiment to the song about world famine. It was Richie who gave Diana Ross her album's opening track, "Missing You," a loving tribute to the man Diana referred to as "my beloved Marvin Gaye." Both Ross and Gaye had teamed up a decade earlier for a duet album and had appeared onstage in past years with Stevie Wonder. And had there been no shots fired in that infamous family quarrel, it's easy to imagine that Marvin Gaye would have been singing on "We Are The World."

Diana Ross has always immersed herself in the most dramatically emotional songs. Her singles in Motown's heyday have an almost transcendent appeal and such songs as ("Do You Know) Where You're Going To," "Endless Love" and "All Of You" are larger than life, cinematic in scope. Ross' dramatic whirlwind outpouring onstage seems only to heighten the effect.

Now 41 years old, age hasn't held Diana Ross back. Already, every one of her four RCA albums released in this decade have reached platinum, selling more than one million copies. She's had three number one singles in the past five years and they haven't all been lush ballads. "Upside Down" was a dance floor stomper and the title track of last year's *Swept Away* was her "heaviest" song yet: a knockout rush of rhythm championed by blaster-mix master Arthur Baker, co-penned by Sara Allen and Daryl Hall, the soul singer who joined by Ross and others in USA For Africa's "We Are The World."

*Swept Away* is full of music industry heavies on the backing tracks. The all-star ensemble features Hall & Oates' guitarist G.E. Smith, English great Jeff Beck on Bob Dylan's "Forever Young," Chic-masterminds Nile Rodgers and Bernard Edwards, the aforementioned Daryl Hall, the Brecker Brothers on horns and duet partner Julio Iglesias in

the sweeping, ambitious production number, "All Of You." She even utilized a children's chorus to "We Are The Children Of The World."

In addition to covering the Bob Dylan standard, Diana also got songwriting help from "Pirates of Penzance" beau Karla DeVito and Robby Benson on "Nobody Makes Me Crazy Like You Do." Diana is still covering the songs of others just as she did in the 1960s with the Supremes. It was the team of Lamont Dozier and Brian and Eddie Holland that made her wraparound cooing the talk of pop music, the kind of pop music that's still great at parties and firmly entrenched in a time period, the ever-increasingly mythical sixties, enlarged in legend by films such as "The Big Chill."

But these days Ross — who is also producing her own records — makes music that's less cutesy and more mature. The dance rock sizzles but the ballads can be real heartbreakers. Ross sometimes comes off a la Barbra Streisand in her grandiose moments but perhaps that's because their careers have followed similar paths. Both singers have doubled as actresses, although Ross has not been seen recently on the screen.

Diana's last movie role was as Dorothy in "The Wiz," where she starred alongside Michael Jackson. She began her acting career in 1971 when she portrayed vocalist Billie Holiday in "Lady Sings The Blues." She was nominated for an Academy Award and received the Golden Globe Award. Four years later, she portrayed a fashion designer in "Mahogany," for which she created the film's costumes. The soundtrack had a number one theme song, her well remembered ("Do You Know) Where You're Going To."

Now, she is involved in both film and television projects. She runs a film and television company, Anaid Film Productions Inc. and has several mini-series and features in the works. Her latest venture is a film musical about international star Josephine Baker. The screenplay is titled after the book "Naked At The Feast," written by Lynn Haney. The singer will both produce and star in the movie.

Diana, of course, has been no stranger on television. Most recently, her concert in New York's Central Park before half a million people was transmitted to many more live around the world. She's had three television specials, the last of which featured Michael Jackson, Larry "J.R." Hagman and the Joffrey Ballet.

But nothing was more highly emotional than her appearance during "Motown 25." "Someday We'll Be Together" was a rousing finale, dedicated to the founder of the record company she was once with and the man she once loved. Motown no longer has Diana Ross on its roster, nor does it release Michael Jackson's records.

But the communal spirit that made the records of the Supremes era so great may have been rekindled this year. Diana Ross' contribution to "We Are The World" with Michael Jackson by her side and Lionel Richie uniting the music industry's finest may prove to be the most memorable moment of the singer's two and a half decades on vinyl. But with many great years still ahead, it may be pre-mature to make such a judgement.

# SOUL SECTION

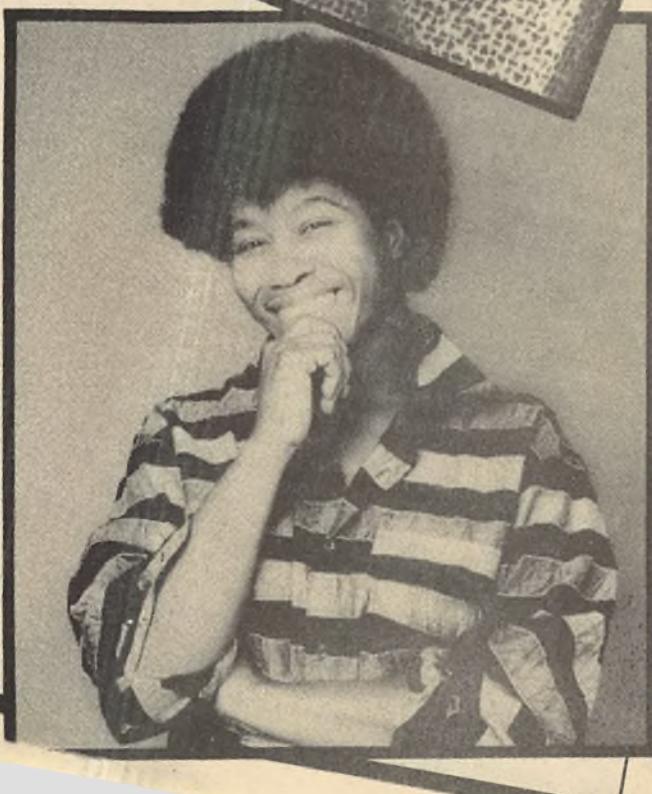


Waring Abbott

Chaka Khan



Luther Vandross



Joan Armatrading

- 42/Baby Come And Get It
- 39/Be Your Man
- 36/Can You Help Me
- 38/Can't Stop
- 37/Come On Shout
- 35/Dangerous
- 35/Do You Wanna Get Away
- 44/Freak-A-Ristic
- 39/Fresh
- 38/Let Me Know
- 41/My Girl Loves Me
- 40/Noon Rendezvous
- 40/Read My Lips
- 41/Rhythm Of The Night
- 44/Say It Again
- 37>Show Some Respect
- 39/Smooth Operator
- 41/Suddenly
- 42/Through The Night
- 40/Walking On The Chinese Wall

## DO YOU WANNA GET AWAY

(As recorded by Shannon)

ANN GODWIN  
CHRIS BARBOSA

Where can I run  
To find an escape  
I've had a very busy day  
I need to find some private space  
I want to get away  
To some place where there isn't a care or a worry  
But it must be some place near  
'Cause I wanna go in a hurry.

Do you wanna get away  
Do you want to escape  
I can help you  
I'm your lover oh  
Do you wanna get away  
My love can take you some place  
Where you'll never be discovered  
(Do you)  
I wanna get away yeah  
I wanna get away yeah.

No time to plan an exciting trip  
To an island in the sun  
Where can I go and be back again  
By the time tomorrow comes  
So where to find a quick holiday is the question  
Baby would you mind  
Repeating your love suggestion.

Do you wanna get away  
Do you want to escape  
I can help you  
I'm your lover oh  
Do you wanna get away  
My love can take you some place  
Where you'll never be discovered.

Do you wanna get away  
Do you want to escape  
I'll help you leave it all behind you  
I know a place in paradise  
Where even time ain't gonna find you  
Say yay say yay  
Do you wanna get away  
Yes I wanna  
(Do you wanna)  
Yes I wanna get away yeah.

I do want to  
You do want to  
Get away  
I will take you  
You will take me too.

(Repeat chorus)

## DANGEROUS

(As recorded by Natalie Cole)

MARTI SHARRON  
GARY SKARDINA  
STEVE MITCHELL

All my friends say he's much too hot  
Don't get involved it's emotional shock  
But ooh he can charge my electricity  
When he puts his finger on me  
I say a oh, oh, oh you know what I want you  
And I, and I, need you pretty baby  
I'm in the fire  
And there's just no turning back  
Though I know, know, know.

You're dangerous  
So hot and heavy  
I know that I just can't resist  
Ooh dangerous  
I feel my heart beat  
I feel it beating faster  
Ooh too dangerous  
The way you kiss me  
I know I've never felt like this  
You're dangerous  
Wild even stranger  
Need a little danger ooh, ooh, ooh.

You make your move  
And I'm begging please  
Then you pushing me away  
You know you're such a tease  
One look can drive me right out of my mind  
And get my heart pumping double time  
Then I hear myself say  
You better be strong  
Stay away he's gonna do wrong  
You better run girl  
While you've got the chance  
'Cause you know, know, know.

He's dangerous  
So hot and heavy  
I know that I just can't resist  
Ooh dangerous  
I feel my heart beat  
I feel it beating faster  
Ooh too dangerous  
The way you kiss me  
I know I've never felt like this  
You're dangerous  
Wild even stranger  
Need a little of your love, your love.

I'm in too deep  
And when you're close to me  
I get so weak  
Our bodies touch  
And then our hearts collide  
I feel inside emotional love exploding.

Dangerous  
So hot and heavy  
Ooh but I just can't resist.  
(Repeat chorus)



## CAN YOU HELP ME

*(As recorded by Jesse Johnson's Revue)*

JESSE JOHNSON

Girl you know I'd love to know your name  
But I don't have a line  
Approachin' you with talk baby oh so tastelessly  
How, how could I write your time  
Ev'rybody knows girl  
I'm so in love with you  
It's no mystery  
So I just wanna be your lover baby  
Forever not to leave.

So tell me girl  
Can you help me  
Baby can you help me  
Can you help me  
Baby can you help me.

Girl you know I'm not the type that feels  
I'll win your love for sure  
But if my heart keeps pushin' harder baby  
I'll fall right thru your door  
It's not that I don't want you bad enough  
The truth is I'm free

Sincerely tellin' you just what's been on my mind  
Maybe judgement day.

So tell me girl  
Can you help me  
Baby can you help me  
Can you help me  
Baby can you help me.

Ev'rybody knows uh huh  
How bad I want you girl  
Some people say yeah yeah yeah  
My mind it is on a whirl  
Now baby won't you please, please babe  
Let me be your only love  
Cuz I'm so afraid nat'rally  
Cuz you're heaven sent from above.

So tell me girl  
Can you help me  
Baby can you help me  
Can you help me  
Baby can you help me  
Girl can you help.

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## COME ON SHOUT

(From the Motion Picture "Girls Just Want To Have Fun")

(As recorded by Alex Brown)

MARTI SHARRON  
GARY SKARDINA

Watch out for the candy rapper  
Boy can dance and move so sweet yeah  
He'll blow your composure  
As he takes you right out of your seat  
He got you going in circles  
Your head is spinning 'round and 'round  
You'll start to feel his motion  
When he takes you on down.

Shout break out  
Don't be insecure  
It's your chance to scream  
Come on and shout break out  
Go dance with her  
'Cause she's a physical dream oh yeah  
Shout break out  
From the way you were  
It's your chance to dream  
Come on and shout freak out  
Be good to her  
'Cause she's a human machine.

Maybe I just get too crazy  
As my feet dance on a dime yeah  
I need the music to take me  
To a place in another time  
I want to be your lover  
And feel it as we dance tonight  
No keepin' it undercover  
Can't stop until we see the light.

Shout break out  
Don't be insecure  
It's your chance to scream  
Come on and shout break out  
Go dance with her  
'Cause she's a physical dream oh yeah  
Shout break out  
From the way you were  
It's your chance to dream  
Come on and shout freak out  
Be good to her  
'Cause she's a human machine.

Oh when I'm with you  
I feel a little heaven  
You've opened something  
And I want to get in  
We're two stars that shine so bright  
We'll be exploding when we dance tonight  
Shout  
Come on and shout, shout.  
(Repeat chorus)

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## SHOW SOME RESPECT

(As recorded by Tina Turner)

TERRY BRITTEN  
SUE SHIFRIN

I made a resolution  
And I plan to keep my word  
But I need you to make it work  
You gotta read my message  
Understand what's on my mind  
'Cause not to see would be a crime  
And we could lose it any time.

We've got to show some respect  
We've got a love to protect  
Don't take it for granted  
I know  
That if we want to stay close  
We've got to show some respect.

Well I believe in working  
But I believe in a little help  
'Cause I'm not a law unto myself  
We've got a thing of value  
Why settle for second best  
We don't know what's up ahead  
And we can let ourselves forget.

We've got to show some respect  
We've got a love to protect  
Don't take it for granted  
I know  
That if we want to stay close  
We've got to show some respect.

For the things that I love about you  
For the woman that you see inside  
Don't let it walk out the door  
Love follows every time.

A little respect  
For the things that I love about you  
For the woman you see inside.

We've got to show some respect  
We've got a love to protect  
Don't take it for granted  
I know  
That if we want to stay close  
We've got to show some respect.  
(Repeat)

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permission.

## LET ME KNOW

(As recorded by Jeffrey Osborne)

JEFFREY OSBORNE  
GEOFFREY LEIB

You come when you want  
You take what you need  
And then you're off  
Gone with the wind  
I wonder when this will end  
When will you stay with me for more than a day  
Is there a chance  
Or am I asking for a little bit too much again  
Is there a ray of hope or is it impossible.

Don't leave me hanging on  
When all you have to do is let me know  
Let me know what's going on inside of your heart  
All you have to do is let me know  
Let me know if I should start changing my life  
Changing my life.

Yes I'm to blame  
'Cuz I let you have it your way  
Is it too late

I'm on the road to heartache  
To tell you the truth baby it's left up to you  
What will it be  
Just say the word and I'll be yours for eternity  
Is there a ray of hope  
Give me a yes or no.

Don't leave me hanging on  
When all you have to do is let me know  
Let me know what's going on inside of your heart  
All you have to do is let me know  
Let me know if I should start changing my life  
Changing my life.

So many nights I sat alone  
I bet I cried a river of tears  
So many tears  
Waiting for you  
Not knowing what else to do  
But never again no more.

Baby am I asking for a little bit too much again  
I just need a ray of hope or is it impossible.  
(Repeat chorus)

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## 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  
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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tered by National League Music Co.

## SMOOTH OPERATOR

(As recorded by Sade)

ADU  
ST. JOHN

Heaven help him when he falls  
Diamond life lover boy  
He moves in space with minimum waste and  
maximum joy.

City lights and business nights  
When you require street car desire for higher heights  
No place for beginners or sensitive hearts  
Sentiment is left to chance  
No place to be ending but somewhere to start.

No need to ask  
He's a smooth operator  
Smooth operator  
Smooth operator  
Smooth operator.

Face to face each classic case  
We shadow box and double cross yet need the chase  
A license to love insurance to hold  
Melt all your mem'ries and change into gold  
His eyes are like angels his heart is cold.

No need to ask  
He's a smooth operator  
Smooth operator  
Smooth operator  
Smooth operator.

Coast to coast, L.A. to Chicago, western amel  
Across the north and south to Key Largo  
Love for sale.

Smooth operator  
Smooth operator  
Smooth operator  
Smooth operator.

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Street, London W1M 2BA. All rights reserved.

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

## BE YOUR MAN

(As recorded by Jesse Johnson's Revue)

JESSE JOHNSON

I don't wanna drive your car  
I don't wanna dance  
I don't want your diamond rings  
I don't want romance  
You make me crazy.

Yes you're so divine  
I want you all the time  
Get a little satisfaction  
Got to make you mine.

Don't take me thru changes  
Lover let me go

I'm just a plain fool baby  
I think you should know  
I wanna be your man baby oh oh oh  
I wanna be your man baby oh oh oh.

I don't wanna take you out  
Don't want you to call  
I don't want to hold your hand  
In love don't wanna fall  
You make me crazy.

Did you like that baby  
Can I do it one more time  
Ev'rybody baby clap your hands  
I wanna sing my line.

Don't take me thru changes  
Lover let me go

I'm just a plain fool baby

I think you should know

I wanna be your man baby oh oh oh  
I wanna be your man baby oh oh oh  
I wanna be your man baby oh oh oh  
I wanna be your man baby oh oh oh.

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Exciting

She's so inviting to me yeah.

I've been thinking 'bout the way you walk  
Baby uh I like the way you talk  
Tell you something I really can't hide  
Heaven must have sent you to be by my side  
Fresh and lovely

Like a dream come true  
I'll give anything to spend the night with you  
What a feeling  
And I can't stop it baby  
Miss frisky lady take me away.

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

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## WALKING ON THE CHINESE WALL

(As recorded by Philip Bailey)

ROXANNE SEEMAN  
MARCY LEVY  
BILLIE HUGHES

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

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

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

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

Three misty nights

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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## 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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## 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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## 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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## 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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## 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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## 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.

## 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 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 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 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)

# YOU CAN MAKE A DIFFERENCE!

Join America's foremost entertainers in their fight to end world hunger by purchasing these commemorative products



## "USA FOR AFRICA" SWEATSHIRT

The official sweatshirt from the "USA for AFRICA" recording session. White longsleeve, crewneck, 50/50 poly/cotton sweatshirt imprinted in vivid colors with the "USA for AFRICA" logo (front print only). Your purchase of this item will help feed an African child for almost a month.\* Item #1 \$21.00 S,M,L,XL

## "WE ARE THE WORLD" MUSCLE T-SHIRT

Wear the "We Are The World" colorfully imprinted white sleeveless, 100% cotton t-shirt (back of shirt imprinted with "USA for AFRICA" logo and the names of the performers). Your purchase of this item will help supply two blankets to a needy family.\* Item #3 \$13.00 S,M,L,XL

## "WE ARE THE WORLD" PHOTO T-SHIRT

Share the excitement of this unprecedented recording session by wearing this white short-sleeve, 100% cotton t-shirt (front of shirt imprinted with a full color photo and the names of the 45 participating artists; back of shirt imprinted with "USA for AFRICA" logo). Your purchase of this item will help provide 100 vials of penicillin for needy families.\* Item #2 \$13.00 S,M,L,XL



## COMMEMORATIVE BUTTON SET

Wear these official buttons proudly! Special 2-button set! Actual size of USA for AFRICA button: 1 1/4". Actual size of We Are The World button: 1 1/4".

Your purchase of this set will help supply almost 100 hypodermic needles for inoculations.\* Item #6 \$4.00



## "WE ARE THE WORLD" THE CASSETTE

Audio cassette featuring all 10 songs from the LP. Your purchase of this item will help immunize 100 African children against polio.\* Item #8 \$12.50



## OFFICIAL COMMEMORATIVE POSTER

A special 24" x 36" full color poster of America's most historic recording session imprinted with all the participants names and the "USA for AFRICA" logo ready for limited framing. Photo taken by Life Magazine photographer, Harry Benson. A great way to show your involvement.

Your purchase of this item will provide the money to transport enough food to feed a person for a month.\*

Item #4 \$6.00



## "WE ARE THE WORLD" THE BOOK

Read the exclusive inside story of one of the most historic recording events in American popular music, containing the photos, music and much more. (Pergie-Putnam Books)

Your purchase of this item will help supply enough vaccine to immunize 15 African children against tuberculosis.\* Item #7 \$8.50



## OLYMPIC-STYLE CLOISONNE PIN SET

Wear these official pins to show your part of the effort! Special collector's item imprinted in vivid colors.

Your purchase of this set will help supply four clinical thermometers for a health clinic.\*

Item #5 \$8.00

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#2	PHOTO T-SHIRT			\$13.00	
#3	MUSCLE T-SHIRT			\$13.00	
#4	POSTER			\$6.00	
#5	PIN SET			\$8.00	
#6	BUTTON SET			\$4.00	
#7	BOOK			\$8.50	
#8	CASSETTE			\$12.50	

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\*The above examples are offered only to illustrate how much good can be done with even a small amount of money. The net proceeds from your purchase will in fact be used wherever the need is greatest. These examples are based on information supplied by UNICEF, The Northwest Medical Team and other organizations working in Africa.

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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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## FREAK-A-RISTIC

(As recorded by Atlantic Starr)

DAVID E. LEWIS

She's freak-a-ristic  
(She always gets loose).

Last night when I walked into the joint  
Everyone full of sweat  
Oh so wet.

Walked into the crowd  
Merged in with the freaks  
Everybody doin' the dance  
I even saw the freak of the week.

She was wearing those red shoes  
Everybody replied "she's hot"  
And as she wiggled to the rhythm of the beat  
Everybody fell apart oh.

All of a sudden she turned her head  
Eyes full of flame  
I was hypnotized, mesmerized  
Didn't even know my name.

She was the finest thing I'd ever seen  
Freaky as she could be  
Freaky lovely thang  
Turn on me.

She's freak-a-ristic  
She's freak-a-ristic  
She's freak-a-ristic  
She's freak-a-ristic.

She took me by the hand led me to the back.

Aah almost had a heart attack  
She took me to a dark space  
In the place  
We kinda made our own space.

Then she grabbed me 'round my neck  
And pulled my head to hers  
That's when I felt my blood pressure surge.

I said why don't we take this fantasy home  
Where we can be all alone  
And turn it out  
'Cause you're freak-a-ristic.

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# ASPIRING SONGWRITERS, SINGERS, & LYRICISTS know how difficult it can be to gain exposure & be heard by the "right" people in the music industry.

Even if you live in a music capital like Los Angeles, New York or Nashville, getting your material past a receptionist or screener to a busy music industry executive can be an exhausting effort. It's not that these music professionals are not interested in new talent — new talent keeps the industry growing. But often the "business" side of the music business doesn't leave much time for the "music" part.

Since he entered the 1984 MCSF as an aspiring amateur songwriter, Gary Heyde, of Booneville, Ind., has had five of his songs signed by MCA Songs in Nashville, including his song entry that won first place in the Country category of the Amateur Song division, "Let's Put Our Love Together Again."



## THAT'S WHERE THE MUSIC CITY SONG FESTIVAL COMES IN.

In addition to offering exciting cash prizes, the MCSF gives every entrant the opportunity to showcase his/her talents for the top music industry professionals who judge the competitions. In this way, everyone is a winner — the music industry has the opportunity to discover new talent and the MCSF is the "connection" you need to get past the receptionist to the "right" people.



George-Michael Elian, Janis Tunnell and Chip Halstead (l. to r.) of California co-wrote the 1984 Grand Prize winning Professional Song, "Energy," which is featured on Melissa Manchester's latest album.

**Entry Deadline** : SEPT. 1, 1985

6th Annual International

## '85 Music City Song Festival



### ENTRY PROCEDURES

You may enter as many times as you wish, but each individual entry must be accompanied by a separate 1985 entry form and the proper entry fee. Entry forms may be photocopied, or additional forms may be obtained by contacting MCSF.

**SONG COMPETITION** — Record your original song on a cassette tape, one song per cassette. Be sure your song comes through clearly and the lyrics can be understood.

**VOCAL COMPETITION** — You may sing any song you wish, whether it is original or previously recorded and released. Record your entry on a cassette tape, one vocal entry per cassette.

If you choose to submit a reel-to-reel tape, we will transfer the material onto a cassette tape for a \$4.00 fee (check box F if applicable).

Be sure to rewind all tapes before mailing and put the song title on the recorded side of the cassette. Do NOT put your name on the cassette. Lead sheets are NOT acceptable in lieu of a cassette recording.

All entrants will receive a complete 1985 Winners List.

### RULES AND REGULATIONS

1. The competition is open to all amateur and professional songwriters and amateur vocalists. (See rules 2 & 3 for definitions of amateur and professional.) Employees, agents and judges of the MCSF and their families are not eligible.

2. A Professional Songwriter is one who has been a member of a performing rights organization such as BMI, ASCAP, or SESAC or their foreign counterparts prior to June 1, 1985. All others are considered to be of amateur status in this competition.

3. A Professional Vocalist is one who has had a recording of his or her voice offered for sale under his or her name that has been listed in Billboard's top 100 singles or top 200 albums prior to June 1, 1985. A vocalist qualifying as a professional under this standard is not eligible. All others are considered to be of amateur status and eligible for competition in the Vocal Performance division.

4. Song entries submitted must be wholly original but may have been published or copyrighted prior to or during this competition. Entries are protected by federal law regardless of whether the material has been published or copyrighted.

5. MCSF is not responsible for damage or loss of entries prior to actual receipt by the MCSF. Receipt will be acknowledged for all entries. Tapes and lyric sheets cannot be returned.

6. Entrants agree to permit the MCSF to use, without charge, their names, likenesses and information regarding their entries in news releases and for promotional purposes.

7. Entries may not infringe upon any existing copyright or other rights of a third party. By signing the entry form, the entrant agrees to indemnify the MCSF for any liability for copyright infringement by the entry.

8. The MCSF reserves the right to modify the rules and regulations. Entrants will be notified of any and all material changes.

- AMATEUR SONG GRAND PRIZE - \$5,000
- PROFESSIONAL SONG GRAND PRIZE - \$5,000
- VOCAL PERFORMANCE GRAND PRIZE - \$1,500  
PLUS A NATIONAL RECORDING CONTRACT
- LYRIC\* GRAND PRIZE - \$2,000
- LYRIC POEM\* GRAND PRIZE - \$1,000

\*Lyric and Lyric Poem entry information is available by contacting MCSF at P.O. Box 17999, Nashville, TN 37217 or by calling (615) 834-0025.

Your Amateur or Professional Song lyric can be submitted as a separate entry in the MCSF Lyric Division. You could be a double winner! Send for a Lyric/Lyric Poem brochure.

### 1985 MCSF OFFICIAL ENTRY BLANK

Your Name \_\_\_\_\_

Street Address \_\_\_\_\_ Apt. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone (Home) ( ) \_\_\_\_\_ (Other) ( ) \_\_\_\_\_

TITLE OF SONG \_\_\_\_\_

Co-writer(s) \_\_\_\_\_ Entrant is obliged to name co-writer(s) if applicable.

A. SELECTION OF STATUS: \_\_\_\_\_ Amateur \_\_\_\_\_ Professional

#### B. CATEGORY:

\_\_\_\_\_ B-1 Pop/Top 40 \_\_\_\_\_ B-2 MOR/Easy Listening \_\_\_\_\_ B-3 Country

\_\_\_\_\_ B-4 Gospel \_\_\_\_\_ B-5 R&B/Rock/Soul \_\_\_\_\_ B-6 Crossover

#### C. DIVISION (check one):

1. \_\_\_\_\_ Amateur Song Competition Per Entry \$18.75

2. \_\_\_\_\_ Professional Song Competition Per Entry \$18.75

3. \_\_\_\_\_ Amateur Vocal Performance Per Entry \$18.75

4. \_\_\_\_\_ Amateur Song/Vocal Performance Per Entry \$27.75

5. \_\_\_\_\_ Professional Song/Amateur Vocal Performance Per Entry \$27.75

6. \_\_\_\_\_ Crossover Category (B-6) Per Entry \$ 9.75

7. \_\_\_\_\_ Judge's Evaluation of Amateur Song Per Entry \$18.75

8. \_\_\_\_\_ Transfer Fee (if entry is not on cassette) Per Entry \$ 4.00

TOTAL amount of check or money order enclosed \$ \_\_\_\_\_

CHARGE to my \_\_\_\_\_ VISA \_\_\_\_\_ Mastercard

Card number \_\_\_\_\_ Expiration Date \_\_\_\_\_

I hereby certify that the information contained in this entry is factual and correct and that I have read, understand and agree to be bound by the rules and regulations of the MCSF that are incorporated herein by reference.

Signature \_\_\_\_\_ Date signed \_\_\_\_\_

Send Entry To: **MUSIC CITY SONG FESTIVAL,**  
**P.O. Box 17999, Nashville, TN 37217**  
**(615) 834-0025**

SH985

# Emmylou Harris

## “Sally Rose Speaks”



“I’ve been able to do exactly what I’ve wanted to pretty much from the beginning. I sort of snuck in through the back door and became successful without having to go through any kind of compromise.” Emmylou Harris sheds some light on her career and her character. Most performers have a “public” self and a “private” self. Emmylou has never drawn that line.

Her “cult” success within the music industry and large-scale success among lovers of the music of heartland America has allowed her to pursue her “art” without having to settle for a middle ground. Although she’s been a recording performer for more than 15 years, she still speaks of her talent in humble tones.

1987 was the year this Alabama born singer-guitarist started to make the rounds of the New York City coffeehouses. She met up with her first recording contract, and her first child, in 1970. About a year later she started to play the D.C. club scenes and hooked up with the Flying Burrito Brothers — who broke up a week later. Her association with the late Gram Parsons eventually led to her 1975 album *Pieces Of The Sky* and two number one country hits. She became an overnight sensation in only eight years. Not bad.

## interview by Rich Sutton

**Rich Sutton: The Ballad Of Sally Rose** strikes me as a daydream of sorts.

**Emmylou Harris:** Once I got the idea to do a story, I spent time thinking about what should happen and what kind of things would go on. I didn't consciously sit down to actually do the writing and set things in motion till a couple of years ago but I've been carrying around the idea since 1978.

**RS:** Was the idea to make the record a concept of yours or was it a little bit of a collaboration?

**EH:** I wanted to do a concept album and Paul Kennerley was the one who approached it cautiously and said the first thing to do was to finish the songs. Then if there's the ingredients for a story, do it. The main thing was to make the songs good.

**RS:** What kind of problems do you think you would have gotten into if you had attacked it as a concept rather than a group of songs?

**EH:** First, we wanted to make sure we had a story. Even now it's a pretty linear story. It talks more about Sally's feelings than a lot of the things that happen to her. I mean, Paul's two albums, one dealt with the Civil War and the other dealt with the life of Jesse James. There you had a real story line. Even though this is a story, it's a little more vague. The most important thing was for me to get back into songwriting so I didn't mind approaching it from that point of view at all.

**RS:** You say, "back into writing." What took you away from it in the first place?

**EH:** It's not that I was ever a prolific writer. I've only written a few things and doubt if I'm going to become a prolific writer. This (Sally Rose) was something that I wanted to keep up whenever I got an idea, you know, finish it instead of putting it aside like it's something that was gonna finish itself. This put me in a position where I would be ashamed to ace myself if I let another seven year writer's block come around.

**RS:** Which is more difficult, writing or picking other people's songs?

**EH:** Writing is much more difficult. I love to do other people's songs. That's my job!

**RS:** With all the great writers that you've picked from in the past, how do you draw

the line? When do you say, "OK, I've got enough for a record?"

**EH:** I've tended to just anytime I heard a good song I recorded it. This is the first album in about 10 years that I've actually recorded the material specifically for. I've got quite a few songs in the can because I refuse to draw the line — that's been a problem. I go by not only how good the song is, but also by asking, "does it fit?" An album doesn't have to be a concept album for you to have a sense of 10 songs that fit together. That's why *Greatest Hits* bothers me so much. I realize that they're a marketing tool and necessary but it grates on me to hear something from *Cimarron* next to something from *Blue Kentucky Girl*. If the only thing they have in common was that they had some success on the radio, that to me is no criteria for them to be on the same album. On the other hand I have to be practical like everybody else, but I wouldn't buy it.

**RS:** You've mentioned in print that *Sally Rose* is not an autobiographical album. It seems to me that a record that has as much emotion and insight as this one has certainly has to reflect you in some way.

**EH:** Don't you think that anybody that writes anything with any kind of content at all is drawing from some kind of experience? I'm not writing about somebody from Mara. I'm writing about someone just like you and me. There are similar experiences that Sally Rose has had with me but I'm not trying to say that is really my life story. It is just an exercise in storytelling. I wanted to write an opera of sorts using country music.

**RS:** Are there aspects of her that you've written into the songs that maybe you wish you were?

**EH:** Yeah, she owns a radio station.

**RS:** What would you play on this fictitious radio station?

**EH:** I'd play Merle Haggard, The Band, Rickie Lee Jones, Ry Cooder, Billie Holiday — it'd be fun!

**RS:** The one time that I saw you perform was on the *Blue Kentucky Girl* tour and I got a sense from that concert that you have kindled a real respect between you and your audience. Where do you think that comes from?

**EH:** I think we sort of respect each other

for our similar tastes. I think that they're not only liking my music, but they're also probably fans of the people who influence me and the kind of music I make. I almost feel like I could go into their living rooms and look at their record collections and find that we are kindred spirits. They know the oddball stuff, the stuff that isn't necessarily a country hit. They're album oriented audiences and I respect them for that.

**RS:** There's a real warmth and friendliness that emanates from your audience.

**EH:** I feel it and they definitely put it in me because it's not like I'm a natural born performer that takes it for granted that everybody's gonna like me. It's very easy to feel dumb up there. All artists experience that and if you don't get the warmth, that real feeling that the audience is pleased and delighted and getting something back. You have to feel that they're giving something back to you because of something, not just because you're a picture on an album cover. My audiences are very warm and they've always made me feel comfortable.

**RS:** You were pregnant when I saw you on that tour. Is it difficult being "Mom Harris" and the public Emmylou Harris?

**EH:** Not really, I don't see any difference. There are always the practical things that get in the way but this is my last major tour of this magnitude. I'll continue to tour, but to do this kind of promotion, be out for this length of time, motherhood and wanting to spend time with my children is gonna prohibit that.

**RS:** There doesn't seem to be as many performers doing the style of country music that you do. Why do you think that is?

**EH:** Actually, I have to say I think there's more now than there were. There was a point when I was pretty lonely out there. I want to see people get back to a purer style of country music. A style that I thought would be commercially successful. You know it doesn't matter that the practical reasons are first for people as long as the music is good, as long as it's not, you know, a safer route to go. Ultimately, the public are the ones who benefit from a purer and more heartfelt music. A very enriched form of music. In the end, ultimately, everyone benefits from a purer form of music.



# COUNTRY SECTION



Kathy Mattea



George Jones



Loretta Lynn

- 62/A Girl's Night Out
- 50/Country Boy
- 63/California
- 66/Dixie Road
- 52/I Don't Think I'm Ready For You
- 60/If It Ain't Love (Let's Leave It  
Alone)
- 60/Is There Anything I Can Do
- 52/It'll Be Love By Morning
- 49/It's Just Another Heartache
- 49/It's Your Reputation Talkin'
- 50/It Ain't Gonna Worry My Mind
- 49/Love Don't Care (Whose Heart It  
Breaks)
- 60/Love Is What We Make It
- 58/Love, It's The Pits
- 66/She Keeps The Home Fires  
Burning
- 63/Size Seven Round (Made Of  
Gold)
- 57/Sometimes When We Touch
- 58/Step That Step
- 56/Time Don't Run Out On Me
- 52/To Be Lovers
- 54/We're Back In Love Again
- 54/When We're Together
- 58/White Line
- 66/You Bring Out The Lover In Me
- 60/You've Got Her Eyes

## LOVE DON'T CARE (Whose Heart It Breaks)

(As recorded by Earl Thomas Conley)

EARL THOMAS CONLEY  
RANDY SCRUGGS

I'm a lonely rider  
She's the sole survivor  
Of this love affair  
But she don't care.

She's a real heartbreaker  
And I can't find a taker  
That can compare  
Cause she's so rare.

She never let me hurt for love  
She gave me all she had  
But that was only long enough  
To go from good to bad  
But love don't care whose heart it breaks.  
It don't care who gets blown away

If it all falls through  
As a bad mistake  
Love don't care whose heart it breaks.

I can still remember  
Everytime I see her I go back in time  
And lose my mind  
I'm a good pretender  
I just can't believe her  
Heart's no longer mine and so unkind.

She never let me hurt for love  
She gave me all she had  
But that was only long enough  
To go from good to bad  
But love don't care whose heart it breaks  
It don't care who gets blown away  
If it all falls through  
As a bad mistake  
Love don't care whose heart it breaks.

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## IT'S YOUR REPUTATION TALKIN'

(As recorded by Kathy Mattea)

MITCH JOHNSON  
HARRY SHANNON

It all seems to fit tonight  
The candlelight and you and dancin' in the dark  
Movin' slow  
You sure know the right things to say  
But right away I hear a whisper in my ear  
That tells me no.

It's your reputation talkin'  
Tellin' me I should not get involved at all  
It's your reputation talkin'  
And I've heard it so often  
Who do I believe.

Well I've got myself on shaky ground  
Turned around and wonderin' what I'm doin' here  
Doin' here  
If you're the man they say you are  
A heartbreaker, then I should heed these warnin' bells  
They're loud and clear.

It's your reputation talkin'  
Tellin' me I should not get involved at all  
It's your reputation talkin'  
And I've heard it so often  
Who do I believe.

Oh, I'm such a lonely, lonely girl  
Oh, you're such a man of the world.

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TN 37212.

## 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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## COUNTRY BOY

(As recorded by Ricky Skaggs)

TONY COLTON  
RAY SMITH  
ALBERT LEE

I may look like a city slicker  
Shining up thru' my shoes  
Underneath I'm just a cotton picker  
Pickin' out a mess of blues  
Show me where I start  
Find a horse and cart  
I'm just a country boy  
Country boy at heart.

I may look like a bank teller  
Pushing bags in a file  
But I'd rather be a hog caller  
Chewing cud on a stile  
Show me where I start  
Find a horse and cart  
I'm just a country boy  
Country boy at heart.

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## IT AIN'T GONNA WORRY MY MIND

(As recorded by Ray Charles with Mickey Gilley)

RICHARD LEIGH

Same old story they all hand me  
Preacher tells me these are troubled times  
But I know the Lord's been in tougher scrapes than this  
one  
It ain't gonna worry  
It ain't gonna worry  
It ain't gonna worry my mind.

Got no money in my pocket  
You don't get rich working overtime  
But long as you can't buy the springtime in Virginia  
It ain't gonna worry  
It ain't gonna worry  
It ain't gonna worry my mind.

Love is all that ever made you richer  
If the truth be told  
Moonlight's been my only silver  
The sun, my only gold.

So go on wishin'  
Go on prayin'  
Go on sayin' I'll hit better times  
But how in the world could she love me any better  
It ain't gonna worry  
It ain't gonna worry  
It ain't gonna worry my mind.

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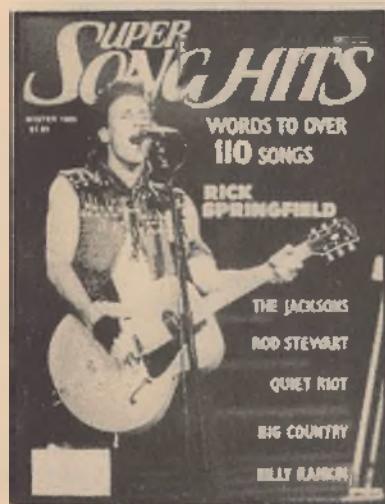
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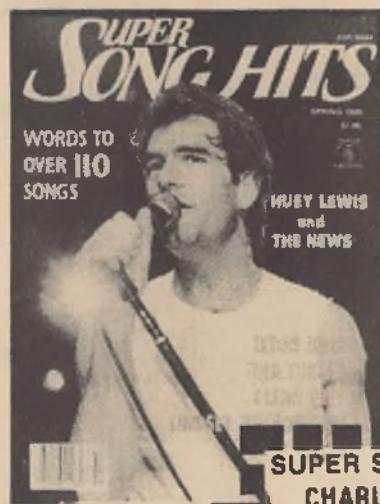
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# I DON'T THINK I'M READY FOR YOU

(As recorded by Anne Murray)

STEVE DORFF  
MILTON BROWN  
BURT REYNOLDS  
SNUFF GARRETT

I've never been scared of love before now  
But I've never been this much in love with you  
It happened so fast that I'm afraid it won't last  
And I don't wanna lose what my dreams are made of.

I don't think I'm ready for you  
There are too many heartaches I've already been through  
But this feeling inside is getting harder to hide  
And till I know that you feel it too  
I don't think I'm ready for you.

I'm right on the edge of out of control  
Trying hard not to let what's in my heart show  
But with just one of your kisses  
My will to resist is all gone 'cause I love you  
But baby I know oh.

I don't think I'm ready for you  
One heart on the line's not enough  
It takes two and it wouldn't take much  
Just three words with that touch of yours to tell me  
But until you do  
I don't think I'm ready for you.

No it wouldn't take much  
Just three words with that touch of yours to tell me  
But until you do  
I don't think I'm ready for you.

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## TO BE LOVERS

(As recorded by Chance)

CARSON WHITSETT  
BUZZ ARLEDGE

Most anyone can fall in love  
But come the stormy weather  
They go to looking for the easy way out  
Instead of staying together.

But you and me we lean on each other  
To keep from falling apart  
And knowing how much  
We mean to each other  
We see just how lucky we are.

To be lovers  
It doesn't take a lot  
Just a little giving in  
And never giving out  
To be lovers  
You gotta learn to bend  
Never holding back  
When you should be giving in

To be lovers.  
More people need to look at love  
Like it's a precious diamond  
Cause they don't know what a good love is worth  
And how hard it is to find one.

But you and me we lean on each other  
To keep from falling apart  
And knowing how much  
We mean to each other  
We see just how lucky we are.

To be lovers  
It doesn't take a lot  
Just a little giving in  
And never giving out  
To be lovers  
You gotta learn to bend  
Never holding back  
When you should be giving in  
To be lovers.

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## IT'LL BE LOVE BY MORNING

(As recorded by Allen Frizzell)

ALLEN FRIZZELL  
BO ROBERTS

I've never seen anyone as beautiful as you  
Though you've never been in love I'll tell you what I'll do  
I'll bet my heart against your last name if you're not afraid  
That I can love you into lovin' me before the break of day.

It'll be love by the morning even if it ain't tonight  
Cause I'm gonna take you higher than you've ever flown in your life  
When that feelin' overtakes you it'll drive you outta your mind  
It'll be love by the morning even if it ain't tonight.

It feels so good touching you lying by my side  
And I know you feel the same too  
It shows in your eyes  
That look of love there on your face giving you away  
And I'll bet you'll be in love with me before the break of day.

It'll be love by the morning even if it ain't tonight  
Cause I'm gonna take you higher than you've ever flown in your life  
When that feelin' overtakes you it'll drive you outta your mind  
It'll be love by the morning even if it ain't tonight.

When that feelin' overtakes you it'll drive you outta your mind  
It'll be love by the morning even if it ain't tonight.

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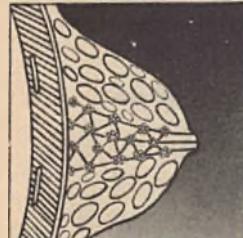
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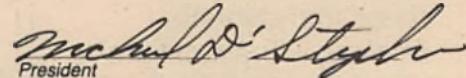
You know you can trust us because we have been in the business of beautifying women for many years, and we stand by our word. By now you are probably very interested, but are wondering "what if it doesn't work for me? Who cares how successful it has been for thousands of other women? What really counts is how effective it is for me". We are so sure of the results that we offer you this unusual money back guarantee. If after using our product for just a few days you are not absolutely and completely delighted, simply return the unused portion for a full and immediate refund, no questions asked. In fact, you must see a visual improvement in just a short time or you pay nothing. So don't be a loser. Act Today!



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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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## WE'RE BACK IN LOVE AGAIN

*(As recorded by Judy Fields)*

**DAVID FRIZZELL  
FLIP ANDERSON**

It just seems to me that we've just drifted apart  
But I won't put the blame on you  
'Cause I think that maybe you've just had a change of heart  
And there's still something we can do.

Let's just lay back, close our eyes and pretend  
That we're back in love again.

I never took the time to realize that somethin' was wrong  
Cause I never thought of losing you  
But lately I've been spending all my nights alone  
So I thought that if it's alright with you.

We can just lay back, close your eyes and pretend  
That we're back in love again.

So move a little closer, lay your body down beside me  
We'll talk about the things we used to do  
There may be things that we can't change  
But you know how time can heal  
Ah and I may as well tell you how I feel.

If you'll just lay back, close your eyes and pretend that we're back in love again.

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



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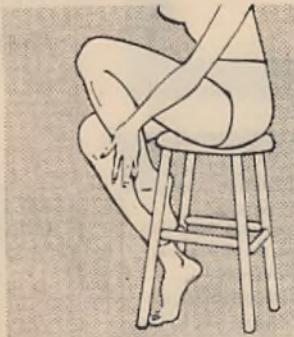
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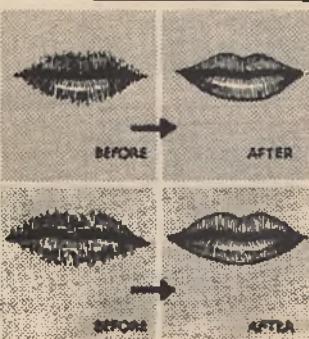
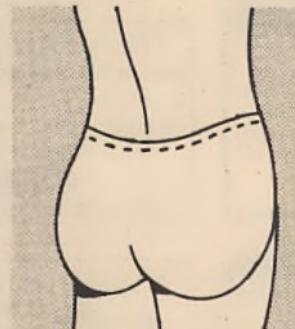
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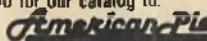
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## TIME DON'T RUN OUT ON ME

(As recorded by Anne Murray)

GERRY GOFFIN  
CAROLE KING

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

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

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

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

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

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

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

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## SOMETIMES WHEN WE TOUCH

(As recorded by Mark Gray and Tammy Wynette)

BARRY MANN

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

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

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

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

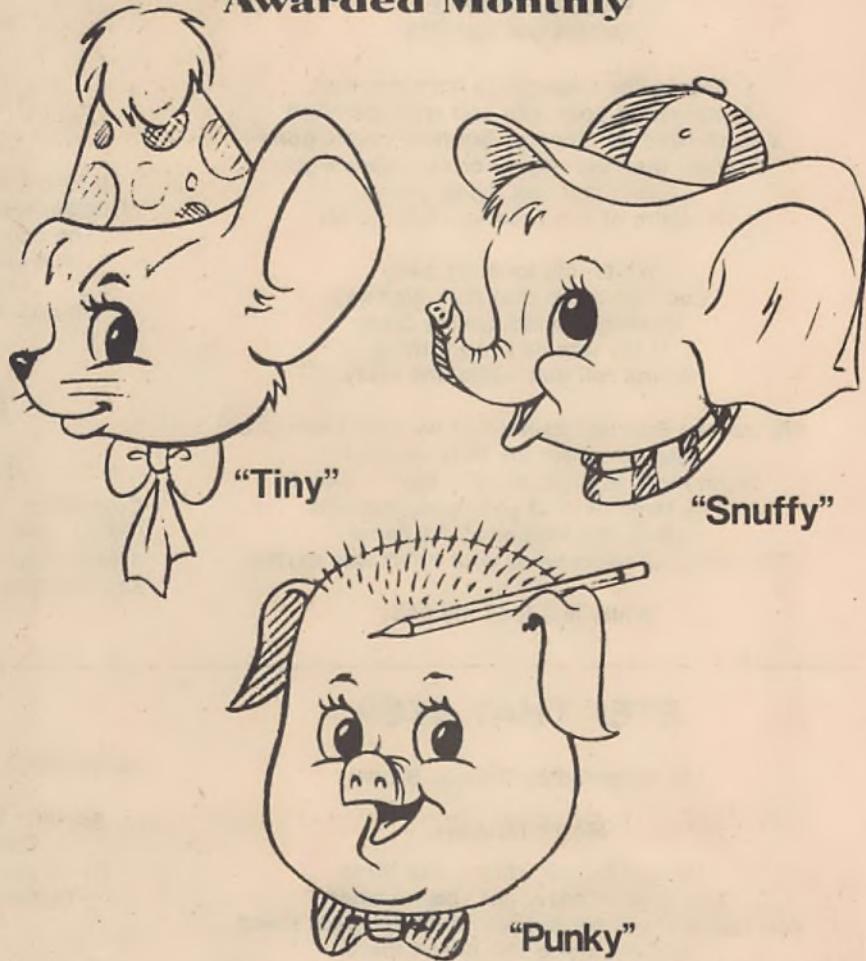
At times I understand you  
And I know how hard you've tried  
I've watched while love commands  
you  
And I've watched love pass you by  
At times I think we're drifters  
Still searching for a friend  
A brother or a sister  
But then the passion flares again.

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

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## 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

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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## 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 till you find the sweet  
And when you've got that crowd and it's screaming  
loud  
You leave them sitting on the edge of their seat.  
You've got to step that step  
Walk that walk  
Shake that thing honey

Talk that talk.

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

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

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

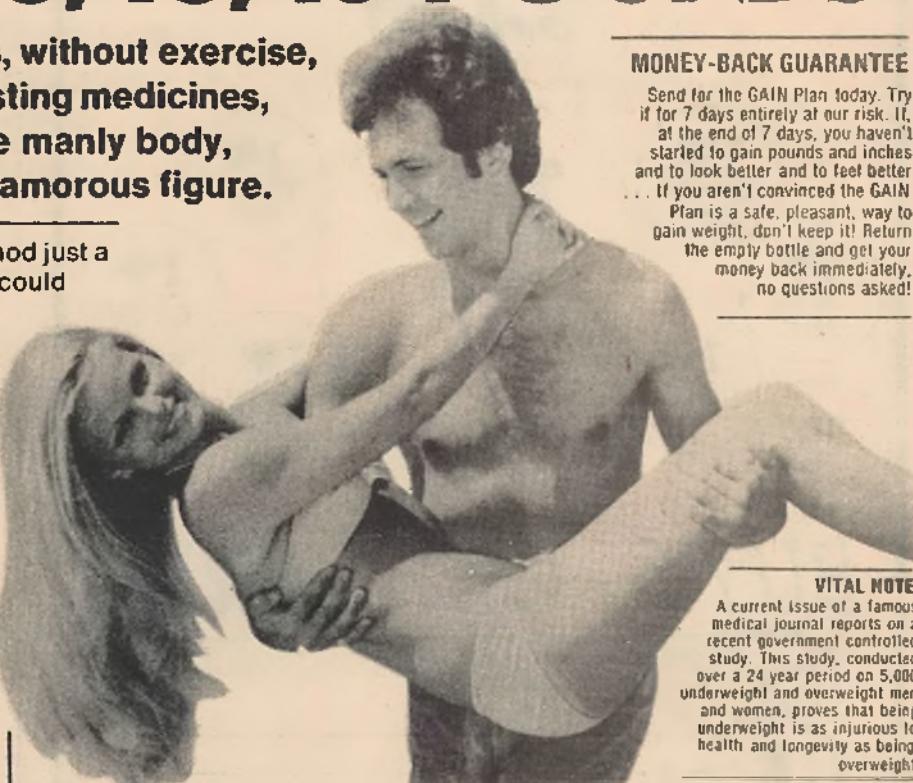
This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

## HERE'S ALL YOU DO

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

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

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



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

## THINK OF WHAT THIS CAN MEAN TO YOU

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

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

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

## HERE IS OUR OFFER . . .

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

Try the fabulous new GAIN Plan in your

## GAIN IS SAFE

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

## MONEY-BACK GUARANTEE

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

## VITAL NOTE

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

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

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

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

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

— — — MAIL NO-RISK COUPON TODAY — — —

## GAIN PRODUCTS, Dept. G4 535 Fifth Ave., New York, NY 10017

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

- One GAIN PLAN for \$9.95  
 SAVE \$2.00! Order 2 for \$17.95  
 SAVE \$5.00! Order 3 for \$25.00  
Enclosed is \$

cash,  check or  money order

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## SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



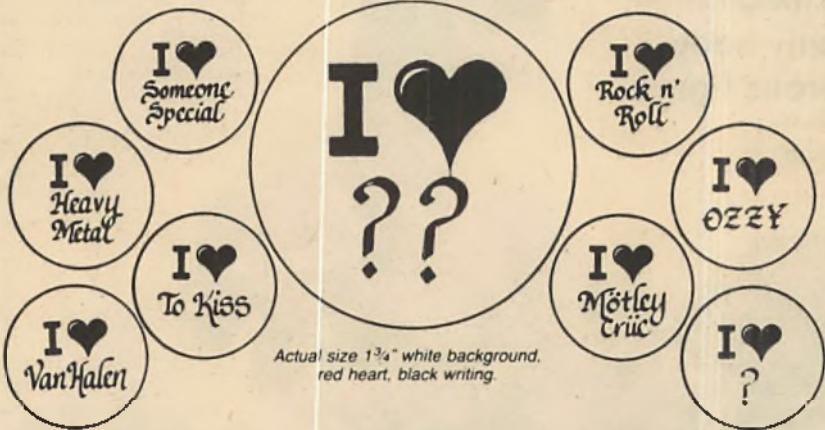
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## A GIRL'S NIGHT OUT

(As recorded by The Judds)

BRENT MAHER  
JEFF HAWTHORNE BULLOCK

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

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

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

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

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

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

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

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

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South, Nashville, TN 37212.

## 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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## 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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### BOOKS & CATALOGS

SUPER Guitar Chord Book — Learn chords fast, easy! 144 chord diagrams! \$4.95. RPM Enterprises, Box 3246(T), Scranton, Pa. 18505

UNICORNS, Dragons, wizards, fantasy humor. Catalog/samples: \$1.00. TH Graphics, Box 1951(G), Baltimore, Md. 21203

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\$1,000 WEEKLY Home Business Directory. Write: Box 3151(X), NYC 10009-3151

KIDS wanted to wholesale rock buttons. Send SASE to: Radical Rock, Box 75053, Station 14, Albuquerque, NM 87194

STUDENTS Needed To Make Money Part Time! No experience necessary. Student, Box 2522(SH), Elizabeth, NJ 07207

\$1,000'S WEEKLY stuffing envelopes. Self-addressed, stamped envelope: National Mailorder Co., Box 38775(SH), Los Angeles, Ca. 90038

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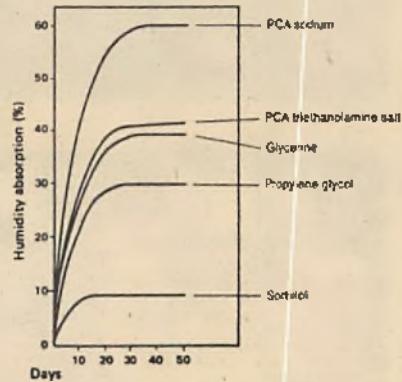
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# Would You Spend Just 20 DAYS . . . to look up to 15 YEARS younger?

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

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

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



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

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



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

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

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



Give Youth Factor 20 days and it will give you up to **15 YEARS OF YOUTH!**

Looking younger is the name of the game. You want to erase the growing evidence of aging. You want those tell-tale, unwanted wrinkles to disappear, yet, they seem to be getting worse and worse. How do you reverse the process and go back to 1972? Every woman, facing that dilemma, has asked these questions. Youth Factor – and the scientists who stand behind its discovery – are proud to have found the closest thing to an answer yet produced. Loss of moisture has proved to be the culprit, the wrinkle-maker. In order to win against it, you now have wondrous Youth Factor. Let it come to your rescue!

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

Who else has such confidence in their products that they will say to one and all – "It does all we say, or you don't have to pay"? Try it some time on the well-advertised brands. Youth Factor is great, or would we dare to go out on a limb this way? Try it without risk now!

**THAT SPECIAL LOOK, Inc. Dept. 64V  
P.O. BOX 1490 . . . POMPANO BEACH, FLORIDA. 33061**

I am willing to try Youth Factor. Please send me the 3 months supply size for only \$7.95. Please send me the 6 months supply for \$12.95. I get twice as much. I understand your money-back guarantee applies without ifs, ands or buts. (I am adding \$1 for postage and handling.)

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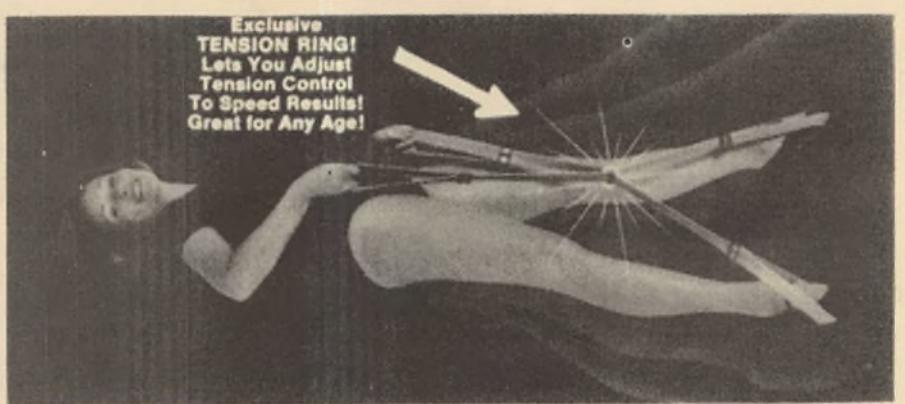
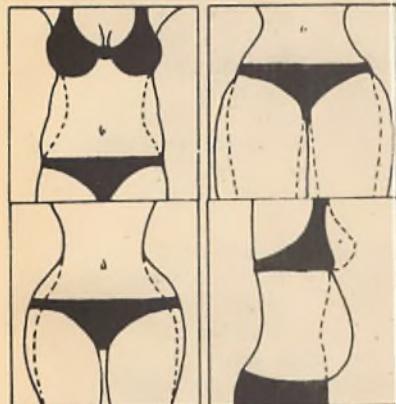
# SYNOMETRICS...an Olympic Champion's Discovery!

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## Turn Belly Fat into a Rock-Hard Lean Stomach with the amazing Speed Shaper



"I'm over 50 and I thought my fat and flab was with me for life...SYNOMETRICS 'burned' it off in only 7 days. In fact results came so fast I had to cut my daily 7 minute workout to 5 minutes to slow down the slimming process. It's the most amazing method I've ever tried...and I've tried just about every gadget and gimmick I've seen in magazines and TV."



**I JUST 7 SHORT MINUTES A DAY** with the "miracle" of SYNOMETRICS (scientific concept of ISOMETRIC + ISOTONIC) . the fantastic new discovery for speed shaping away ugly, embarrassing fat and flab...to reveal a brand new rock-hard, lean, trim, handsome body!

### KE BERGER explains YNOMETRICS™...the new ASY speed method for figure beauty

What is SYNOMETRICS? You've probably heard about the Isotonic and Isometric principle of body dynamics for years. Each method has its own believers and supporters. I used BOTH methods in my daily training. Finally, I developed a special exercise unit that employed BOTH methods AT THE SAME TIME in one device. The effect was simply amazing. I was able to keep in trim, in shape in only a fraction of the time previously needed!

The Science of SYNOMETRICS later learned the scientific reason for its amazing result. It's called SYNER-

GYSM—meaning that when you combine two methods the result is greater than the both of them separately. I now called my new discovery SYNOMETRICS and developed a special exercise unit I call the SPEED SHAPER. And that's just what it is...a speed method to give you results in minutes, NOT hours! Now...build yourself a "fantastic looking body" with the incredible SYNOMETRICS—the invention that works on the exciting new scientific concept of ISOTONIC + ISOMETRIC.

### What is the SPEED SHAPER?

Ingeniously designed, in an amazingly compact slimming & shaping discovery. • No doorknobs needed • Adjust tension to your own needs, for any age • Slip into pocket or purse (5 oz.)—fits anywhere!

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If the SPEED SHAPER unit can really start shaping me up in just days, and I mean ALL OVER (legs, thighs, hips, waist), I will keep it and use it...otherwise, I will want a full refund. Rush SPEED SHAPER to me.

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I enclose \$9.95 (plus \$1.00 for postage & handling). NY residents add sales tax: NYC 8%, NYS 5%. Save \$1.00! Order 2 and send \$18.90.

## 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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## 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

She keeps the home fires burnin'  
And it's her warm lovin'  
That keeps me returnin' again and again.

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

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

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## 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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W.A.S.P.

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

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

Photo by: Jodi Summers Dorland

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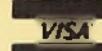
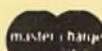
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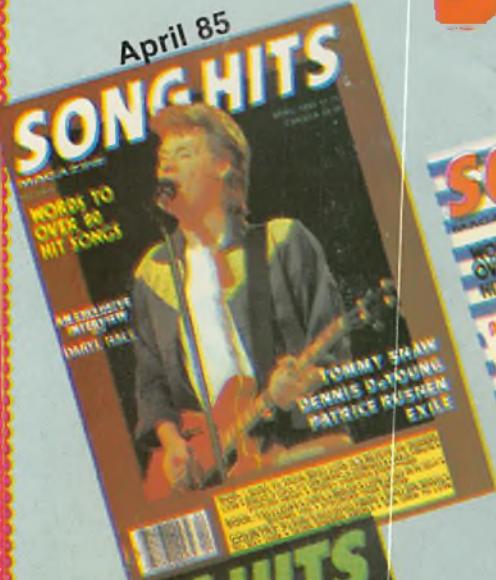
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