

SONG **HITS**

MAGAZINE

CDC 00043

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OVER 80
HIT SONGS**

PHIL COLLINS

WHAM!

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TO THE APOLLO**

**MICHAEL
MARTIN MURPHEY**

JOHN WAITE

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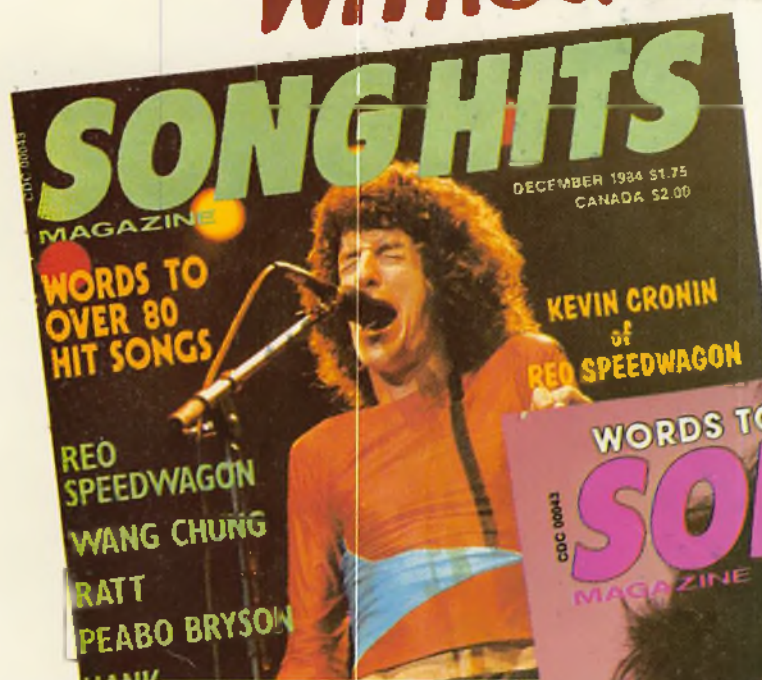
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CAN DO IS
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November, 1985 Vol. 49, No. 237

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ROCK SECTION

REBECCA BLAKE



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19/Steady
6/Still In Love
18/Summer Of '69
7/Tight Connection To My Heart
(Has Anybody Seen My Love)
11/Touch, The
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TAXXI



THE BEACH BOYS



SONG HITS SURVEY QUESTIONNAIRE

Dear Reader:

We'd like to know something about you, the Song Hits' readers, and what you like or dislike about our magazine. If you would just take a few minutes to fill out this brief survey and send it to:

Song Hits Survey,
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Division St.,
Derby, CT 06418

We'd really appreciate it. In fact, we'd appreciate it so much that we'll send a SURPRISE GIFT to everyone that responds.

Thanks for your help,
THE SONG HITS STAFF

- | 1. Do you play an instrument? _____ | 12. How long have you been reading SONG HITS?
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| 2. If yes, what type? _____ | 13. Besides SONG HITS, what other magazines do you read?
_____ | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3. How long have you been playing? _____ | _____ | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4. Do you play in a band? _____ | 14. Who are your three (3) favorite groups?
_____ | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5. Do you intend to buy a musical instrument in the next 12 months? _____ | _____ | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6. Do you purchase pre-recorded music (records or tapes)? _____ | _____ | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 7. Do you prefer buying records or tapes? _____ | 15. What do you think of the sections and features in SONG HITS? | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 8. How often do you visit a record store? _____ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 9. In a month, how often do you purchase pre-recorded music? _____ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 10. How old are you? _____ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 11. Male _____ Female _____ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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STILL IN LOVE

As recorded by Taxi

**JEFFREY NEAD
COLIN PAYNE**

Standing by the window staring
out at the sea
I'm thinking of you
The Riviera stretches to the end
of the world
What's a boy gonna do
A memory triggered a familiar
sight
Oh you wore it so well
There have been others
But the magic is gone
They cast no spell

I remember how we drove to the
beach
And walked together hand in
hand
Forgetting where we started from
As we walked barefoot in the
sand.

Oh I'm still in love with you

Oh I'm still in love with you.

Martini umbrellas a Pernod on
ice
And an empty chair
In a little cafe in a lonely French
town
How I wish you were here.

I remember how we drove to the
beach
And walked together hand in
hand
Forgetting where we started from
As we walked barefoot in the
sand.

Oh I'm still in love with you
Oh I'm still in love with you
Oh I'm still in love with you
Oh I'm still in love with you.
(Repeat)

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NEVER SURRENDER

As recorded by Corey Hart

COREY HART

Just a little more time is all we're
asking for
'Cause just a little more time
could open closing doors
Just a little uncertainty can bring
you down
And nobody wants to know you
now
And nobody wants to show you
how.

So if you're lost and on your own
You can never surrender
And if your path won't lead you
home
You can never surrender
And when the night is cold and
dark
You can see, you can see light
'Cause no one can take away
your right
To fight and to never surrender.

With a little perseverance you
can get things done
Without a blind adherence that
has conquered some

And nobody wants to know you
now
And nobody wants to show you
how.

So if you're lost and on your own
You can never surrender
And if your path won't lead you
home
You can never surrender
And when the night is cold and
dark
You can see, you can see light
'Cause no one can take away
your right
To fight and to never surrender
To never surrender.

And when the night is cold and
dark
You can see, you can see light
'Cause no one can take away
your right
To fight and to never surrender
Oh time is all we're asking for
To never surrender oh
You can never surrender.

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LAY IT DOWN

As recorded by Ratt

**PEARCY
De MARTINI
CROSBY
CROUCIER**

I know you don't really know me
I know you don't really care
to see me
I'm into total affection
Not being scared if you never
please me.

You know you really want to
lay it down
Right now
And how
I know you really want to lay
it down
Right now
Lay it down
Lay it down
Lay it down
Lay it down.

Under the sheets you will find me
I know that nothing's for free
You take what's good for your
pleasing
I'll take what's good for this
crazy evening.

You know you really want to
lay it down
Right now
And how
I know you really want to lay
it down
Right now
Lay it down
Lay it down
Lay it down
Lay it down
Lay it down
Lay it down
Lay it down.

I know you only want romance
I'll give you all that I can
If you'll give me just one chance
To prove myself
And my love.

Lay it down
Lay it down
Lay it down.
(Repeat)

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DON'T LOSE MY NUMBER

As recorded by Phil Collins

PHIL COLLINS

They came at night leaving fear
behind
Shadows all on the ground
Nobody knew where to find him
No evidence was found
I'm never coming back
They heard him cry
And I believe him
Well he never meant to do
anything wrong
It's gonna get worse if he waits
too long.

Billy, Billy don't you lose my
number
'Cause you're not anywhere
That I can find you
Oh now Billy, Billy don't you lose
my number
'Cause you're not anywhere
That I can find you
Oh no.

Searching through the day and
into the night
They wouldn't stop till they found
him

They didn't know him and they
didn't understand
They never asked him why
Get out of my way
They heard him shout
Then a blinding light
Oh all they could see was him
running down the street
Out of the shadows and into the
night.

Now Billy, Billy don't you lose my
number
'Cause you're not anywhere
That I can find you
Oh now Billy, Billy don't you lose
my number
'Cause you're not anywhere
That I can find you.

Oh don't give up
Keep running, keep hiding
Don't give up
Billy if you know you're right
Don't give up
You know that I am on your side
Don't give up
Oh Billy, you better, you better
You better run for your life.

Now Billy, Billy don't you lose my
number
'Cause you're not anywhere
That I can find you
Oh now Billy
Billy don't you lose my number
'Cause you're not anywhere
That I can find you.

Oh they came at night leaving
fear behind
Shadows all on the ground
Nobody knew where to find him
No evidence was found
I'm never coming back
They heard him cry
And I believe him
He never meant to do anything
wrong
It's gonna get worse if he waits
too long.
(Repeat chorus)

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TIGHT CONNECTION TO MY HEART (Has Anybody Seen My Love)

As recorded by Bob Dylan

BOB DYLAN

Well I had to move fast
And I couldn't with you around
my neck
I said I'd send for you and I did
What did you expect
My hands are sweating
And we haven't even started yet.

I'll go along with the charade
Until I can think my way out
I know it was all a big joke
Whatever it was all about
Someday maybe
I'll remember
To forget.

I'm gonna get my coat
I feel the breath of a storm
There's something I've got to
do tonight
You go inside and stay warm.

Has anybody seen my love
Has anybody seen my love
Has anybody seen my love

I don't know
Has anybody seen my love.

You want to talk to me
Go ahead and talk
Whatever you got to say to me
Won't come as any shock
I must be guilty of something
You just whisper it into my ear.

Madame Butterfly
She lulled me to sleep
In a town without pity
Where the water runs deep
She said, "Be easy baby
There ain't nothin' worth stealin'
in here."

You're the one I've been looking
for
You're the one that's got the key
But I can't figure out whether I'm
too good for you
Or you're too good for me.

Well they're not showing any
lights tonight

And there's no moon
There's just a hot-blooded singer
Singing "Memphis In June"
And they're beatin' the devil out of
a guy
Who's wearing a powder-blue
wig.

Later he'll be shot for
Resisting arrest
I can still hear his voice crying
In the wilderness
What looks large from a distance
Close up ain't never that big.

I never could learn to drink
that blood
And to call it wine
I never could learn to hold you
love
And to call you mine.

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JEFFREY THOMAS



JEFFREY THOMAS

Interview by Rich Sutton

It's a paradox that to some people John Waite is a virtual superstar and to others he is a complete unknown. The contradiction arises from his having already lived through two careers.

*Waite was the lead singer of the Babys — a late '70s power pop band that, in retrospect, was a couple of years ahead of themselves. Their sound has been popularized by Journey and similar bands in recent years. The Babys played an appealing brand of rock-and-roll-to-go; disposable pop at its best. Their albums, like *Head First*, sound like they might have been released last year.*

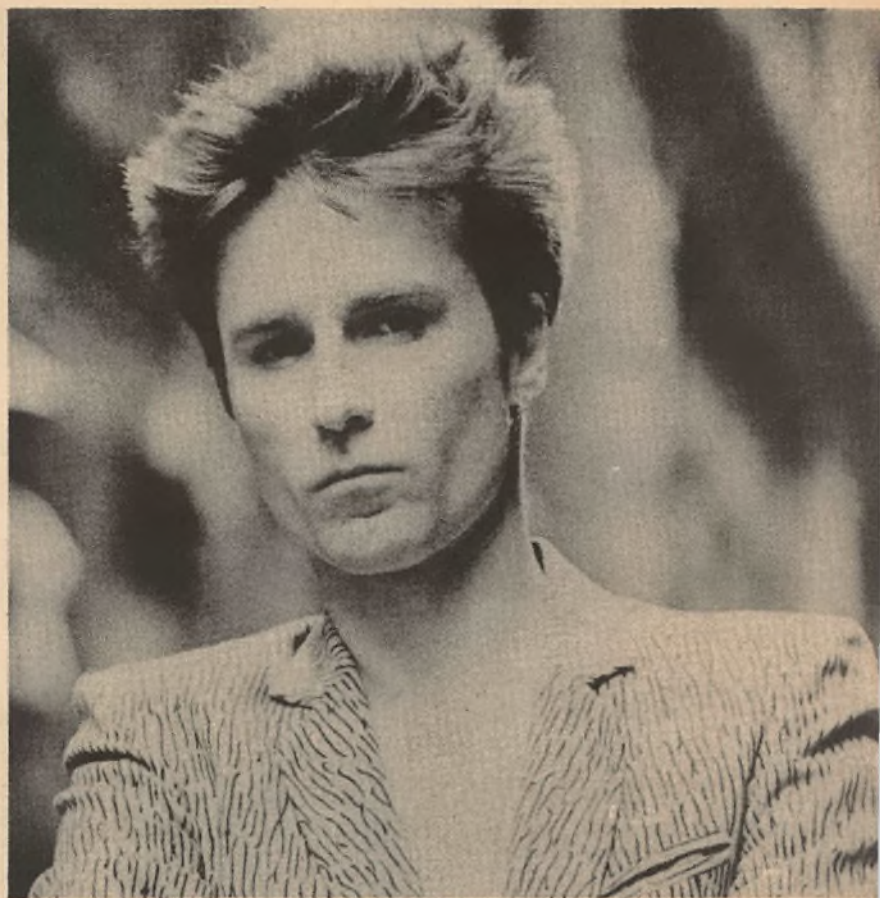
*A few years back the band went its separate ways — Jonathan Cain became a member of Journey and Waite released a solo record called *Ignition*. It took a new record company and the Police-ish hit single "Missing You" to finally put Waite in the limelight. Since that record, Waite has played cameos in television's *Paper Dolls* and has recorded his third solo record, *Mask Of Smiles*. It was during the recording of that record, and before his 1985 world tour, that we got John to sit down and take an introspective look at his career.*

Rich Sutton: Let's start from the beginning.

John Waite: It's very hard to put all of that stuff together in a couple of sentences because for every minute you talk it's like a couple of years. It becomes very difficult to make it all seem like it makes sense 'cause I have quite a past. I've been playing music all my life and I've lived a pretty wild life. In a lot of respects I wouldn't change a thing. I've always had a good time doing what I do. I think I'm pretty serious about a lot of things. I think if I had to sum myself up at the moment, I would say that I was focused. I am more in focus than I ever have been before and I have the same beliefs as I did when I was a kid. They may be a bit more distilled, but there are only certain things you can believe in that are worthwhile. I'm together. I like to be thought of as a musician and nothing else really. I don't have any aspirations to become a novelist or anything else. I think I may go into acting if I get something to do that's really cool.

RS: You say you've led a wild life in a lot of respects, what's your definition of that?

JW: I've been very free most of my life,



very free. I went to an art college for quite a long time, and I've had the space to grow up at my own speed. I think I've really only this last year and a half really gotten to where I'd say I was grown up. It takes a long time to really become a man; to stop being a boy and start looking at life in a very focused way. I never thought I'd get this far to look at life with such control.

RS: What was it that's happened in the past year and a half that's made you able to draw the line between boy and man?

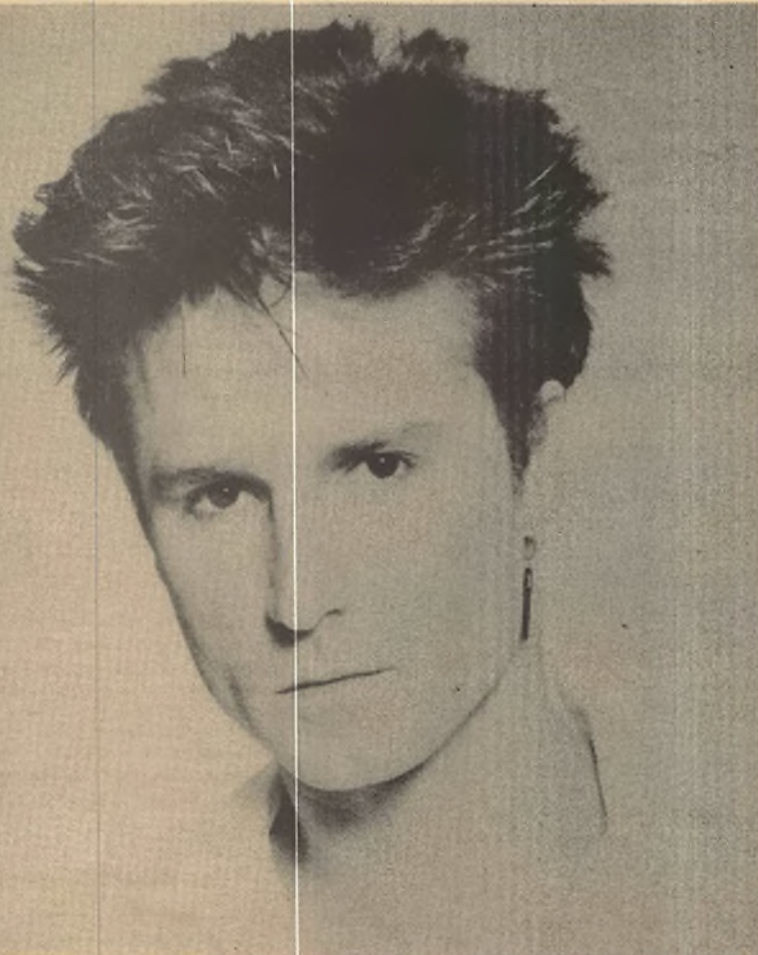
JW: Success. I think it might sound a bit trite but having a number one single and having a really big record and writing the stuff and producing it, it's a tremendous vote of confidence and something I never really had before. People have mistaken my shyness for coldness. And I can be pretty cold too, but only because I've been unsure of the space I move in. I really never had the confidence to realize that I can do it and make a success of it. There's a tremendous amount for your ego. I hope I haven't become big headed or snotty. I don't think I am actually. I think I've got my feet on the ground. It has made me more confident and it's allowed me to grow up in a lot of different ways.

RS: It's interesting that you have the view that your only success is a recent one because the Babys certainly

weren't an unsuccessful band by any means. For someone who's had your variety of successes, you're actually very humble.

JW: I think being a success is keeping your feet on the ground. If someone walks up to me and asks me for my autograph, I don't put on one of those numbers like, putting on the sunglasses, or saying, "oh, certainly, darling." I don't want to be a creeper about it. It's such a small thing to do I'm very flattered that someone would want it. The people I admire that are success are people who don't really change with success. They learn how to deal with people better — it's very complicated and very subtle. Success is a very dangerous thing, but, I don't think ordering champagne every five minutes and driving into a swimming pool in a Porsche is exactly being a real person in the real world. There are people in this world who can't eat. And there are people who are making millions of dollars and you've got to somehow live with that, put it into perspective, and try to do something. This button I'm wearing says, "On human race, One peaceful world." It's a button I'm wearing on my jacket here. If I have politics, that's what I believe. I don't believe in opportunistic for people who don't deserve them. I think we are all equal and we go out equal.

RS: Were you going to be a part of US



JW: Yeah. I just look at the camera reading the lines. Then I started picking up plays in book stores and got more interested. Now, I'm thinking about doing a film this year — nothing definite yet though.

RS: Tell me how the video for "Change" from *Ignition* resurfaced after all this time?

JW: Chrysalis Records is my old record label, and my first solo album, *Ignition*, was with Chrysalis. Because of the success of *No Brakes*, my last record, they re-released *Ignition*, which came out in 1982. That's that.

RS: Is it re-done in any way?

JW: It's the original video. It's classic stuff. I pull my face off and I was somebody else. It was a very good video. But they went ahead and edited together some new video that I haven't even seen that isn't particularly very good. You can't win 'em all! It's a great album and it's a good tune and if you're a John Waite fan go buy the album. I can't honestly say don't buy it because it's really good.

RS: That's an unusual attitude.

JW: It is only music. The money stops being important. I'm doing okay. That's part of my past that I'm quite proud of.

RS: What expectations do you have of yourself?

JW: I never stop demanding stuff from myself. I hope I keep meeting people and keep developing. The more people you meet the more you give of yourself, the more you get back and the more you develop. I'm hoping I won't become all locked away in some big mansion somewhere pretending I'm fine when I'm really not. I just want to stay around people I like working with and develop whatever talents I've got.

RS: You mentioned earlier that success is a dangerous thing. How do you manage to avoid the pitfalls of success?

JW: Apparently, I've managed to avoid the pitfalls of success pretty well. It's not naivety, and it's not being dumb. I know I'm doing very well. I'm really not impressed with the kind of people that act in a certain way when they get successful. I don't hang out with people in the record business. I live in my own world — I'm a songwriter, I'm a rock and roller. Rock and roll comes from the streets. It doesn't come from the back of a limo, it doesn't come from backstage. It comes from the heart and that comes from the street. I've been there a long time and I like it. If you like that too — then we're together.



For Africa?

JW: No I wasn't. I was going to do something a couple of years ago for Detroit. I wrote a song called "Living In America" at the height of the recession and I was going to donate all the proceeds of that record to Detroit's relief. One of the reasons I left Chrysalis Records is because they wouldn't do it. Plato said that music can change politics and music can change the world. Music is like voodoo, it's very spiritual, it's very dark, it can be very bright too. It has a power that is very mystical and it can move in all different circles and in all different levels of society. It can change it. When it does change it, it's at its finest. You can actually help people.

RS: How did the Band Aid single move you?

JW: I was miffed that I wasn't doing it. I want to do things like that. I really believe in things like that. You know something? If everyone sold a Porsche and donated the money, we'd be doing a lot more. Also, there are people in America that might need the food just as much...and I think that's something we should look at.

RS: Let's get back to talking about your career. You mentioned wanting to do some acting. I'm going to assume, and

maybe I'm wrong, that that's the reason you became involved with *Paper Dolls*.

JW: I was offered a film a couple of years ago with Harvey Keitel and I panicked. I had just finished *Ignition* and I was exhausted. He came and said, "look, would you come and read for this movie?" I said, "well, I never thought about doing a movie" — it wasn't like I wasn't very confident. I was just looking at the floor all the time, smoking cigarettes and looking out of the window, stuff like that. I still do. I went down and read and I couldn't deal with it. When the chance came up again to do *Paper Dolls*, I turned it down for two weeks, then I thought, well, "why am I saying 'no' for? It's going to be fun!" It's just a whole different world. I'd like to do something that's challenging, that requires a lot of discipline, dedication, something that is not, you know... I used to look at acting and sort of dismiss it. It's very, very intense and you've got to be very, very together to do it. You have to be more together than you have to get when you're on stage. It's the same kind of thing, but you have to stop being yourself when you act.

RS: Is that what you'd say you got out of the experience?

DANGER

As recorded by AC/DC

**YOUNG
YOUNG
JOHNSON**

Don't talk to strangers
Keep away from the danger
yea yea
Don't talk to strangers who smile
Keep away from danger all
the time
You gotta keep away.

Red lights are flashin'
There's been a misunderstandin'
yea yea
I'm bruised an' broke and
bandaged
Through drinkin' all that brandy
I was under the table but I came
back for more
Gotta hit the bottle but my head
hit the floor.

With a danger danger don't talk
to strangers
Stranger danger don't you talk
Danger danger don't talk to
strangers
Danger danger don't talk keep
away
Red lights still flashin'.

People all still dancin' in my head
I'm done with thinkin' about what
to do
Another night of drinking just one
before I'm through
I was just raisin' hell I wasn't
doin' no harm
The cops could not appreciate my
natural charm.

I'm a danger danger don't talk to
strangers
Stranger danger don't you talk
Danger danger don't talk to
strangers
Danger danger don't talk keep
away
Red lights still flashin'.

I'm a danger danger don't talk to
strangers, stranger danger
Don't you talk, you don't talk
danger danger
Don't talk to strangers danger
danger
Don't talk keep away
Don't you go talkin' to no
strangers in this town.

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THE TOUCH

As recorded by Boy Meets Girl

**GEORGE MERRILL
SHANNON RUBICAM
THOM BELL**

There's a time I wish I could
remember
The more I try it's harder to find
It's a feelin' I know that's burnin'
in my soul
I wanna be there all of the time.

I laugh when I hear you talkin'
Cuz it's a sound that reminds me
Of a warmth I miss so much
I felt it in your touch
A love so strong a light that blinds
me.

I feel so much
(Feel so much)
I feel so much love in the touch
I feel so much
(Feel so much)
I feel so much love in the touch
I feel so much
(Feel so much)
I feel so much love in the touch
I feel so much
(Feel so much)
I feel so much love.

When the city closes in around me
And my friends are nowhere
around
Eyes don't meet face to face
It's lonely in this place
I miss you girl I miss my
hometown.

No matter where I wander
In my mind I have your picture
But what I need the most
Wanna hold your body close
You always carry me back there.

I feel so much
(Feel so much)
I feel so much love in the touch
I feel so much
(Feel so much)
I feel so much love in the touch
I feel so much
(Feel so much)
I feel so much love in the touch
I feel so much
(Feel so much)
Yeah I feel so much love.

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PEOPLE GET READY

As recorded by Jeff Beck and Rod Stewart

CURTIS MAYFIELD

People get ready
There's a train a-coming
You don't need no baggage
You just get on board
All you need is faith
To hear the diesels humming
Don't need no ticket
You just thank the Lord.

People get ready
For the train to Jordan
Pickin' up passengers
From coast to coast
Faith is the key
Open the doors that board them
There's room for all
Among those you love the most
yeah.

There ain't no room
For the hopeless sinner
Who would hurt all mankind

Just to save his own
Have pity on those
Whose chances grow thinner
'Cause there's no hiding place
From the kingdom's throne.

So people get ready
For the train a-coming
You don't need no baggage
You just get on board
All you need is faith
To hear the diesels humming
Don't need no ticket
You just, you just thank the Lord.

Yeah oooh
Yeah oooh
I'm gettin' ready
I'm gettin' ready
This time I'm ready
This time I'm ready.

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SMOKIN' IN THE BOY'S ROOM

As recorded by Motley Crue

MICHAEL LUTZ CUB KODA

Sittin' in the classroom
Thinkin' it's a drag
List'nin' to the teacher
Well just ain't my bag
Noon bells ring
You know that's my cue
I'm gonna meet the boys on floor
number two.

Smokin' in the boy's room
Smokin' in the boy's room
Now teacher don't you fill me up
with your rules
For ev'rybody knows that
smokin' ain't allowed in school.

Checkin' out the halls
Makin' sure the coast is clear
Lookin' in the stalls
No there ain't nobody here
My buddy Fang and me and Paul
To get caught would surely be the
death of us all.

Smokin' in the boy's room
Smokin' in the boy's room

Now teacher don't you fill me up
with your rules
For ev'rybody knows that
smokin' ain't allowed in school.

Well they put me to work in the
school bookstore
Checkout counter and I got bored
Teacher was lookin' for me all
around
Two hours later you know where
I was found
Smokin' in the boy's room
Yes indeed I was smokin' in the
boy's room
Now teacher don't you fill me up
with your rules
For ev'rybody knows that
smokin' ain't allowed in school.

Now teacher I am fully aware of
the rules
For ev'rybody knows that
smokin' ain't allowed in school.

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GET IT ON (Bang A Gong)

As recorded by Power Station

MARC BOLAN

Well you're dirty and sweet
Clad in black
Don't look back
And I love you
You're dirty and sweet oh yeah.

Well you're slim and you're weak
You got the teeth
Of the hydra upon you
You're dirty sweet
And you're my girl.

Get it on
Bang a gong
Get it on
Get it on
Bang a gong
Get it on.

Well you're built like a car
You got a hubcap
Diamond star halo
You're built like a truck oh my.

You're an untamed youth
That's the truth
With your cloak full of eagles
You're dirty sweet
And you're my girl.

Get it on
Bang a gong
Get it on
Get it on
Bang a gong
Get it on.

Well you're windy and wild
You got the blues
I'm your shoes and your
stockings
You're windy and wild oh yeah.

You're built like a car
You got a hubcap
Diamond star halo
You're dirty sweet
And you're my girl.
(Repeat chorus)

Get it on
Bang a gong.

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THE POWER OF LOVE

As recorded by Huey Lewis And The News

**JOHNNY COLLA
CHRIS HAYES
HUEY LEWIS**

The power of love is a curious thing
Make a one man weep make another man sing
Change a hawk to a little white dove
More than a feeling
That's the power of love.

Tougher than diamonds
Bricks like cream
Stronger and harder
Than a bad girl's dream
Make a bad one good
Um make a wrong one right
Power of love that keep you home at night.

You don't need money
Don't take fame
Don't need no credit card to ride this train
It's strong and it's sudden
And it's cruel sometimes
But it might just save your life
That's the power of love
That's the power of love.

First time you feel it
It might make you sad
Next time you feel it
Might make you mad
But you'll be glad baby when you've found
That's the power makes the

world go 'round.

And it don't take money
Don't take fame
Don't need no credit card to ride this train
It's strong and it's sudden
It can be cruel sometimes
But it might just save your life.

They say that all in love is fair
Yeah but you don't care
But you know what to do
When it gets hold of you
And with a little help from above
You feel the power of love
You feel the power of love
Can you feel it
Hmmm, hummm.

It don't take money
It don't take fame
Don't need no credit card to ride this train
Tougher than diamonds
And stronger than steel
But you won't feel nothin' 'til you feel
You feel the power just feel the power of love
That's the power, that's the power of love
Feel the power of love
You feel the power of love
Feel the power of love.

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LET HIM GO

As recorded by Animation

BILL WADHAMS

You're holding him so tight
That he can't move
If you never give him room you're gonna lose
He's feeling like he's tied up in a knot
Ev'ry time he comes home late
he's on the spot.

Trust him to be
The kind of man he wants to be
You aren't gonna keep him long
If you give him the third degree.

Let him go, let him go
Do the things he's got to do
Give him freedom that he needs
Even though it worries you.
(Repeat chorus)

You want your life with him to work so well
You forget the love you need
To give yourself
I understand your desire to keep him near
But you poison love when you mix it up with fear.

Trust yourself to be the woman
That you want to be
If you both have room to grow
Then you'll live in harmony.

Let him go, let him go
Have the faith that he'll be true
It's the only way you can be sure
he'll come back to you.
(Repeat chorus)

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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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JUST AS I AM

As recorded by Air Supply

**BOB HEGEL
DICK WAGNER**

*I've had a lot of big dreams
I've made a lot of bad moves
I know you could walk away
But you never do.*

*I've met a lot of cold hearts
I've learned to smile and deceive
I know I'm hard to be around
But you never leave.*

*I'm not easy to understand
But you hold out your hand.*

*And you say you love me
Just as I am
You always treat me
The best that you can
You say you want me, need me,
love me baby
Just as I am
Just as I am.*

*I've made a lot of heartaches
I've found a lot of closed doors
When all the others turned away*

*You love me more
You love me more.*

*I'm not easy to understand
But you hold out your hand.
(Repeat chorus)*

*I want to love forever
To keep our world together
And be the best that I can be
Baby every time the world caves
in on me.*

*You say you love me
Just as I am
You always treat me
The best that you can
You say you want me, need me,
love me baby
Just as I am
Just as I am.
(Repeat)*

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SENTIMENTAL STREET

As recorded by Night Ranger

JACK BLADES

*Saw you walking out on
Sentimental Street
What-cha doing out there
Who ya trying to be
I know what you're thinking
'Cause I've been there myself
I've been kicked so many times
I don't know nothing else
Still I noticed your urgency
I recognized the flair
That ya got from chasing
All those East coast dares
I've seen it before
It happens time and again
All cut up inside
Yet you're caught in a spin.*

*Out on Sentimental Street in the
avenues
Take a good hard look
There ain't nothing ever new
Out on Sentimental Street in the
avenues
Will you ever find out
Guess I'll leave it up to you.*

*Saw you dancing out at Madame
Wong's Two
You did those same two steps
That I taught you back in June
Heard you dined last night
At Conte Razor's Cafe
Did you get your fill
Did you think you had to pay
Still I noticed your urgency
And recognized the pain
And I'm sure it's the same
You feel again and again
And I wish I could get us
That second chance
But you're having too much fun
With your sudden romance.*

*Out on Sentimental Street in the
avenues
Take a good hard look
There ain't nothing ever new
Out on Sentimental Street in the
avenues
Will you ever find us
Guess I'll leave it up to you.
(Repeat)*

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CANNONBALL

As recorded by Supertramp

RICK DAVIES

*You're tellin' lies
So don't you criticize
Yeah I got used
Messed up and abused
You let me down
With all your runnin' 'round
Still you pretend
And try to call me friend.*

*Don't say a word
I know just what I heard
Yeah you've been loose
You just got no excuse
Just feel my rage
Why can't you come of age
I felt it all
Just like a cannonball.*

*Then you got mad
You said that I'm all bad
So what's the use
You lied and that's the truth
You took the key
Drove right out on me
I never knew*

Put all my trust in you.

*Okay that's it
I'm leaving now I quit
I was unwise
So don't apologize
I paid the price
For taking your advice
I felt it all
Just like a cannonball.*

*You can say what you want all
day
But I've never been so outraged
Yeah I'm washing my hands of
you
How could you be so untrue.*

*You know I can't stand no more
You know I can't stand no more
I can't stand no more
Can't stand no more no.*

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WHAM!

by Mary Anne Cassata

©CATHY MILLER



If "white boy soul" as it's termed could acquire a new defined sound, then the British pop duo Wham! have respectively earned the title. Lead vocalist George Michael and guitarist Andrew Ridgeley have been the best of friends for nearly 10 years, and consider their working partnership a serious matter. The well groomed pair from Bushey are both 22 years old, and the latest producer (or victims) of teen idol syndrome. But the glamor boy image doesn't overrule their ability to uphold a tight musicianship.

With three number one singles, "Wake Me Up Before You Go-Go," "Careless Whisper," and "Everything She Wants" spawned from their second lp *Make It Big*, currently dominating the radio airwaves, Wham! has achieved worldwide recognition for its infectious harmonies and original blend of pop and soul influences. "Our songs may seem familiar because we have used, as our foundation, some of the great commercial artists, especially the Motown sound," said George Michael recently in New York City. "We are not interested in being subversive, we just want to make good pop songs. We are entertainers. Andrew and I are both capable musicians."

The talented musician is the main songwriter of the two, and an accomplished producer in his own right. Although Michael doesn't care to boast of this achievements, he has in the past been quoted as saying, "I've achieved more as a performer, writer, and producer than anyone else my age."



Considering the success Wham! has attained in England this past year, and currently in America, perhaps their boyish charm has been a contributing factor in beckoning a wider age range. "I think our popularity must have something to do with our music being accessible to so many people," George explains somewhat solemnly.

"Our image and friendship has a lot to do with why we're so successful. We always knew we wanted to be musicians and have a band together. Andrew and I know that Wham! is just not my songs. It's us. We know we have something as a partnership that appeals to an awful lot of people. That is what is important to us, and anything else we do." The popular twosome's musical influences are graciously drawn from Motown, and first became nurtured when George and Andy used to frequent the London disco/funk club scene in the late '70s. "We formed our first band in 1979, but nothing came of it," recalls Andrew. "When we started writing we went for what sounded exciting at the time."

The group, then called the Executives, disbanded in 1981 when the commercial success Ridgeley had so aspired didn't efficiently materialize. However, it did become a local favorite in London, and a temporary foundation for the duo to experiment writing their own funk/pop collaborations. A recording contract with Inner Vision, a subdivision of CBS Records, ensued for the newly formed Wham! a year later. The first single "Wham Rap (Enjoy What You Do)," a song about being on the welfare dole, didn't actually

become a charted hit until it was re-released after the fast rising success of their second single "Young Guns (Go For It)." The American debut album, *Fantastic*, from the Wham! boys features the two early r&b flavored hits, and the convincing "Bad Boys" which portrayed them with a tough street punk image.

George explains the misconception as "The image was never us. I really don't like Bad Boys at all," he says. "I was writing for the public in a sense I was letting the image influence the writing. I used to sneer in photos because I thought I looked better." When asked if he felt Wham!'s music at present was reminiscent of Motown, the perceptive songwriter responded in kind with, "I don't take it as a criticism, but as a compliment," he smiles. "Obviously with certain records Motown is a direct influence that I put into my songwriting. I think it is always the Motown pop sound that I go after in my songs. On our first two albums there are about three tracks that are very derivative of Motown."

"Some of my favorite songwriters," he sums up "are probably Ashford & Simpson and Stevie Wonder. Songwriting is always the most important influence." George's dark haired co-hort seems to have adapted to the silent partner role, but Andrew's participation in Wham! is certainly an essential one. He adds, "What we are together as writers and performers is what makes what we do work. Wham! is really our friendship."

SUMMER OF '69

As recorded by Bryan Adams

**BRYAN ADAMS
JIM VALLANCE**

*I got my first real six-string
Bought it at the five-and-dime
Played it 'til my fingers bled
It was the summer of '69.*

*Me and some guys from school
Had a band and we tried real
hard
Jimmy quit and Jody got married
I shoulda known
We'd never get far.*

*Oh when I look back now
That summer seemed to last
forever
And if I had a choice
Yeah I'd always wanna be there
Those were the best days of my
life.*

*Ain't no use in complainin'
When you got a job to do
Spent my evenin's down at the
drive-in
And that's when I met you.*

*Standin' on your mama's porch
You told me that you'd wait
forever
Oh and when you held my hand*

*I knew that it was now or never
Those were the best days of my
life
Back in the summer of '69.*

*Man we were killin' time
We were young and restless
We needed to unwind
I guess nothin' can last forever,
forever no.*

*And now the times are changin'
Look at everything that's come
and gone
Sometimes when I play that old
six-string
I think about you wonder what
went wrong.*

*Standin' on your mama's porch
You told me that it'd last
forever
Oh the way you held my hand
I knew that it was now or never
Those were the best days of my
life oh yeah
Back in the summer of '69
It was the summer of '69 oh yeah
Me and my baby.*

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LADY OF MY HEART

As recorded by Jack Wagner

**GLEN BALLARD
DAVID FOSTER
JAY GRAYDON**

*There's a quite time when
everyone goes home
And I'm left standing here
On the stage alone
When shadows paint the scene
Where spotlights used to fall
And now it's like a dream
Did it happen after all
Then I see you there
In silent silhouette
The glow of your cigarette
Is like a shooting star.*

*Lady of my heart
Tell me who you are
You've waited in the dark
And I need you with me
Lady please reveal
If what you are is real
Can I touch can I feel
Just an image of you.*

*I've listened to the cheers
I guess I've heard my share
But I was never sure
Was it you out there
Now I understand
You've always been the one
Who stood out from the crowd
You're my inspiration
So take me by the hand
Before the moment's gone
I'll dance you into the dark
And dream you into my life.*

*Lady of my heart
Tell me who you are
I'm waiting in the dark
And I need you with me tonight.*

*Lady please reveal
If what you are is real yeah
Can I touch what I feel
Are you just a fantasy.*

*You're the lady of my life
I know you are.*

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ALONE AGAIN

As recorded by Dokken

**DON DOKKEN
JEFF PILSON**

*I'd like to see you in the morning
light
I like to feel you when it comes
to night
Now I'm here and I'm all alone
Still I know how it feels
I'm alone again.*

*Tried so hard to make you see
But I couldn't find the words
Now the tears they fall like rain
I'm alone again without you
Alone again without you
Alone again without you
Alone again without you.*

*I said stay but you turned away
Tried to say that it was me
Now I'm here and I've lost my way
Now I know how it feels
I'm alone again.*

*Tried so hard to make you see
But I couldn't find the words
Now the tears they fall like rain
I'm alone again without you
Alone again without you
Alone again without you
Alone again without you.*

*I tried so hard to make you see
But I couldn't find the words
Now the tears they fall like rain
I'm alone again without you
Alone again without you
Alone again
Alone again without you.*

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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 (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.*

(Repeat chorus)

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STATE OF THE HEART

As recorded by Rick Springfield

ERIC McCUSKER
RICK SPRINGFIELD
TIM PIERCE

*Who's there
Who's there
Who's there
It's just the state of the heart
I'm waiting here for you
In the state I'm in.*

*I know your name
I told you mine
We've stopped and passed the
time of day.*

*You work in town
I work at night
That gives us six until seven*

To work this out.

*If I seem a little strange
It's just the state of the heart
I'm waiting here for you
In the state I'm in.*

*You are the moon
I am the sea
You pull me in and gaze on
down at me.*

*I was alone
I thought I was immune
It's good to know
The door can still be open wide.*

*If I seem a little strange
It's just the state of the heart*

*I'm waiting here for you
In the state I'm in
It's just the state of the heart
I wait in the dark
In the state I'm in.*

*We get closer and closer
To falling out or falling in
I go over and over
But I can't change the state
This heart is in.*

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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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Book Review

by JoAnn Sardo

The Rock Video Book

by Paulette Weiss

Trade Paperback Original

Published by Pocket Books

New York, NY 10020

Oversize paperback/\$9.95

1985

The onslaught of the video revolution has given trivia buffs a whole new way to enjoy their favorite pastime. *The Rock Video Book* succeeds in taking the trivia boom one step further.

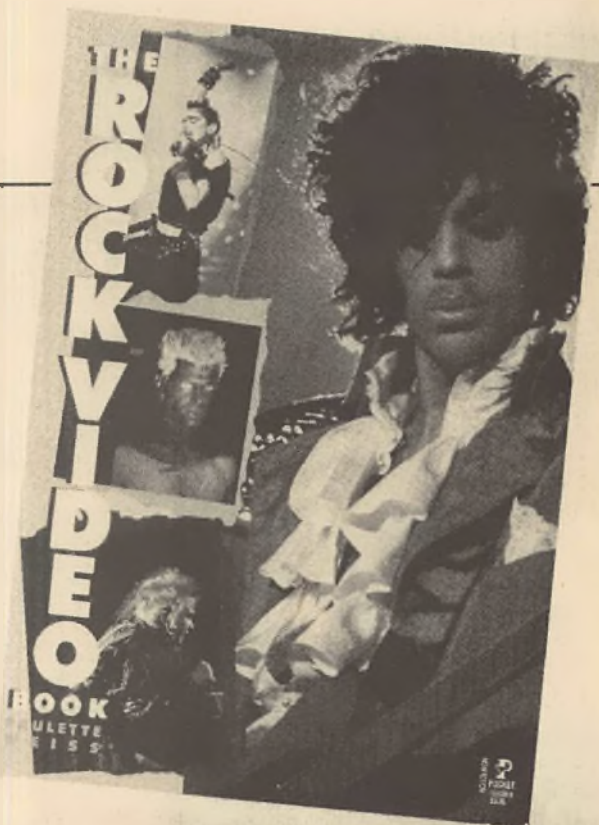
It accomplishes this by exploring 45 of the hottest rock videos of the past year, and coming up with questions to tease and tickle the palates of any video specialist. The questions in this book range from the extremely difficult to the practically impossible. The categories covered include questions concerning animation and special effects, directors and locations of videos, guest appearances and personal facts about the artists.

Between 25 and 50 questions are asked about each artist's video that is included in *The Rock Video Book*. Considering there are 45 different videos covered, that amounts to well over 1000 trivia questions geared to entertain and amuse for hours.

In the Video Rockers section of this book, everybody who released a hot video gets several pages devoted to trivia about themselves and their video. People as diverse as Lionel Richie and Quiet Riot share equal billing in this interesting book.

Following the Video Rockers section is a section titled Videola. This part of the book carries Hollywood Videos, Heavy Metal Videos, Video Miscellania and MTV video faves. Taking the whole thing one step further is a section called Star Shots 1, which carries questions about rockers guesting in videos. The next section, aptly titled Star Shots 2, features questions about non-rockers guesting in videos.

Closing out the book are Video Laffs, Video Magic, Video Relatives, Video History and Controversial Videos. *The Rock Video Book* leaves the reader with nothing to wonder about, because by the time they finish this book, they will know everything they always wanted to know about their favorite videos, but didn't know who to ask!



Wham! **In Their Own Words**

Cherry Lane Books
Port Chester, NY 10573
Oversize photobook/\$5.95
1984



Wham! **Young And Gunning**

by Barry Grant
Cherry Lane Books
Port Chester, NY 10573
Oversize paperback/\$7.95
1985



They're young, they're good looking and believe it or not, they are very talented. They are Wham! and they've become the hottest thing to hit these shores since 1963, and we all know how that turned out!

Wham! is George Michael and Andrew Ridgeley, a pair of 22-year-olds from Britain who used to share childhood secrets and now spend their time making them come true.

Now that Wham! has made it big, Wham! books are flooding the bookstands. The first one reviewed here is *Wham! Young And Gunning*. Someone, somewhere must have been planning the path to stardom for Wham! a long time ago, judging by the excellent candid photos of these two boy wonders.

The context, for all intents and purposes, is interesting and informative. Younger readers may have a hard time getting through the book considering it was first published in Great Britain and the phrasing is a little different than what American readers are used to seeing.

For Wham! fans, none of that will matter. The book gives a short history lesson on who Wham! is and where they came from. It also discusses in detail how these two men, at a very early age, began to market themselves to be "pop stars."

Wham! Young And Gunning also gives insights into the songwriting techniques of George and Andrew. It also informs readers that the song "Careless Whisper" was written by George in 1980 and saved until the time was right for its release.

Wham! released their debut lp in July, 1983, titled *Fantastic*. Here it is 1985 and they are international sensations, with the confidence and talent to be around for a long time.

The second Wham! book reviewed here is *Wham! In Their Own Words*. The giant 23" x 17" color poster in the book is worth the cover price. Besides the once again excellent color photos that fill this book, it is sprinkled with actual quotes from our two heroes taken from different sources.

The quotes selected for inclusion in this book help give some insight into what makes these two guys tick. It also reveals their feelings about each other and what has made them the idols of a new generation.

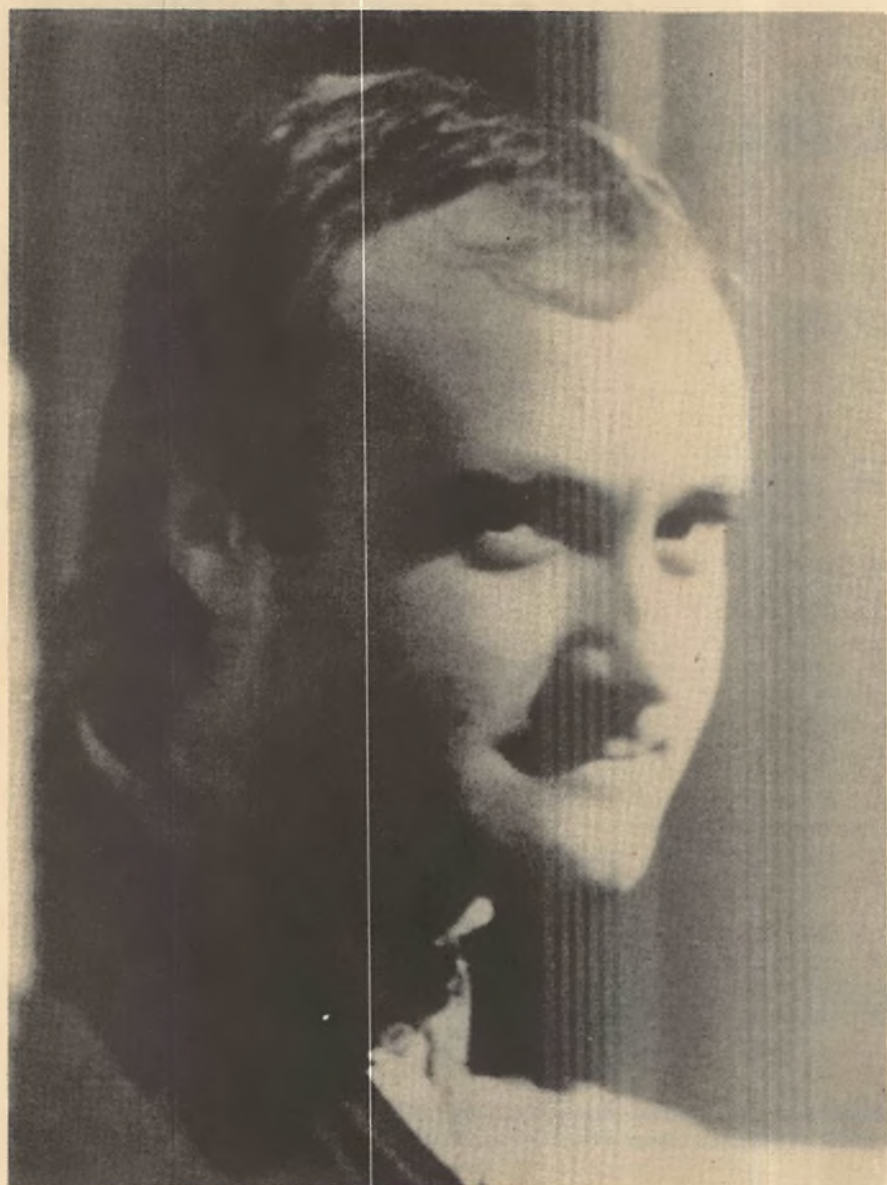
Wham! In Their Own Words is a welcome addition to the many low quality, slapped-together photo books that are on the market today, and should serve to please a whole bunch of Wham! fans.



"No Gimmick Required"

PHIL COLLINS At The Top

by Rich Sutton



Johnny Carson smiled at Phil Collins following his performance of "Against All Odds." Carson looked relaxed, something he usually isn't when it comes to interviewing "rock stars." But in a reversal of roles, Collins put Carson at ease by snaking up to the Tonight Show desk trying a few pratfalls on the way. Carson laughed and the two got right down to business. The business of talking about the career of pop rock's reigning king.

"Genesis is still my band," offered Collins at one point. It seemed as though he meant it as a reminder to both himself and the Tonight Show viewers that Phil has more than the solo dimension to offer. In fact, Collins is a multi-dimensional performer. It's a skill that comes from his varied background.

"When I was about 14 I started off. The first thing I did was in the West End, which is the equivalent of Broadway in London, in *Oliver*. I played 'The Artful Dodger.' I did that for about seven months. My parents belonged to a boat cruiser club and we used to do amateur clubs and I was the youngest and was always given the little parts. Because I did the acting thing first, I've always been a musician — I've been playing drums since I was five."

After being out as a "professional" for a few years, Phil was recruited by the British art-rock troupe Genesis as their drummer. For 10 years, through 1981, Collins was content with drumming for Genesis and working on the side with his own band, the decidedly non-commercial Brand X.

The issue of commerciality is one that's haunted Collins throughout his

career. Genesis had always been a "progressive" cult band with a strong following, but definitely to the left of the masses. That began to change when both Peter Gabriel and Steve Hackett left the band and the remaining members released *And Then There Were Three*. The big step toward the top of the charts came with the release of *Abacab* and the addition of the Earth, Wind & Fire horns.

"At the time, the horns were something that I thought would be good for the group. I just thought that it would be nice. There were a couple of tunes running around in our heads that looked like they might be contenders for that type of arrangement. I'd been using Earth, Wind & Fire on my albums. That was the first time we'd ever used anyone else on stage, outside musicians. Everybody thinks of Genesis as a certain type of group and we've never really intended or pretended to be a certain type of group. We've always done various things in terms of type of style of material as in 'Supper's Ready,' or 'I Know What I Like,' 'Follow You, Follow Me' or 'Paperlate.' To me they're all as good as each other. Just because you have a three-minute single that sells a lot of records doesn't mean it's any less a song than 'Supper's Ready' which is a 25 minute piece!"

The three-minute song, "Against All Odds," which Phil wrote for the movie, has recently been a sore spot in Collins' career. The song was nominated for an Academy Award and lost. Not only was Collins disappointed at losing but he was more than a little piqued that he wasn't asked to perform the song at the Awards ceremony.

Whatever criticism he's received hasn't slowed Phil Collins down. His current tour and album, *No Jacket Required*, are the most successful yet for either he or the band. When you consider that Genesis has been around for over 15 years, it may seem like Collins has been trying for a long time to hit the charts. Not true according to Phil. "We thought songs like 'Carpet Crawlers,' 'Your Own Special Way,' and 'I Know What I Like' were songs that probably could have been much more commercial had some producer taken us by the scruff of our necks and said, 'knock that bit out, cut out the funny time changes,' but we were enjoying what we were doing back then and it didn't really matter if they weren't successful. Now it doesn't really matter if it's successful or not. The albums are really the most important thing. The songs are written in the same way, I mean they come from the same people."

"In the same way you might not dress or have the same ideals as you did five or six years ago, the same way bands like us don't write the same kind



Genesis (l to r): Tony Banks, Mike Rutherford, Phil Collins.

of music. We've obviously, over the last eight years since Peter left, just got more people buying the records. We've also lost a few of the old fans because they like us to play the similar kind of thing. Their attitudes toward songwriting and the way they write songs and what they want to say in songs changes."

All of that isn't to say that Collins' songwriting has lost any of its depth — just much of its eccentricity. In fact, it's taken on a new quality — fun. Some of the earlier Genesis material got bogged down in its own self importance. On record and off, Collins is often the court jester — a role he's always played with Genesis. On the Tonight Show, Johnny asked him if he didn't agree that drummers were often the "weird" ones in the group. Collins answered with almost the same reply he gave me two years ago, "they seem to be the goalkeepers, they are the personality blokes in a way. I think that it's a very important part, most drummers in fact sort of have that role with the group. They're usually the most lighthearted of the musicians. I'm a big fan of certain comedians. The comedians I like are not joke tellers as such, they're a certain style of comedy. It's more of the way they tell them. I've got a friend of mine who keeps me stocked up with musician jokes every time I see him!"

When Collins isn't telling jokes or making hit records, he's producing them for other people. He's produced

records for Abba's Frida, John Martyn, Gary Brooker of Procol Harum fame and worked with Robert Plant. "He (Plant) just rang me up and asked me to do it really. I said that I couldn't do it, I figured that he wanted a quite long commitment. I really would love to do it. I was a huge Zeppelin fan in the early days and saw their first gig ever in London and bought their first few albums. I was a huge fan of John Bonham before Zeppelin even. When he asked me I thought it was great but I didn't have the time 'cause I was in the middle of doing something else. He said, 'just three days, just give us three days and we'll do as much as we can.' I went down to Wales where he was recording and for three days we had a great time. We all got to know each other really well."

Between touring, Genesis, his solo career and producing other people's albums, what does Phil Collins do for a good time? "Music. That's my only activity. I'm starting to learn to have holidays and things like that. Up until a couple of years ago I'd never had a holiday. I have a lot of fun with other musicians doing other projects."

Phil Collins continues to produce outside projects, hold down his spot in Genesis and manufacture millions of hit records. Collins is unique in that he's one of the few chart toppers in 1985 without a gimmick. And he's perfectly happy that way!



POSSESSION OBSESSION

As recorded by Daryl Hall and
John Oates

**JOHN OATES
DARYL HALL
SARA ALLEN**

You know there's something you
need
Right here and now
To fill the space inside of yourself
Oh money, love or power
When you want to have the
number one first run anyone
You're crazy till you own them
You ought to know
Better than that girl
The more that you buy
The less you get back
You could say
It's a case of possession
obsession
Just a taste of possession
obsession
Ooh brings a case of possession
I hear you say
Gimme gimme
Now gimme gimme gimme
Gimme gimme
Yeah.

The compulsion to count the
percentage of time
Spent between two lovers
Can turn an hour into a crime
Oh all the good times suffer
Tho' you know it's only jealousy
But you can't help but be haunted
by your passion
Mm now don't you know it's a
matter of fact
The more that you take
The less you get back
I can say
It's a case of possession
obsession
Just a taste of possession
obsession
Ooh brings a case of possession
I hear you say
Gimme gimme
Now gimme gimme gimme
Gimme gimme yeah
Possession
Ooh gimme gimme
Gimme gimme gimme
Gimme yeah.

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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 s'posed 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
Till I can feel again
I'm through with love my friend.

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WHAT ABOUT LOVE

As recorded by Heart

**BRIAN ALLEN
SHERON ALTON
JIM VALLANCE**

I've been lonely
I've been waiting for you
I'm pretending
And that's all I can do
The love I'm sending
Ain't making it through to your
heart.

You've been hiding
Never letting it show
Always trying
To keep it under control
You got it down
And you're well on your way to
the top
But there's something that you
forgot.

What about love
Don't you want someone to care
about you
What about love
Don't let it slip away
What about love
I only wanna share it with you
You might need it someday yeah.

I can't tell you
What you're feeling inside
And I can't sell you
What you don't want to buy
Something's missing
You gotta look back on your life
You know something just ain't
right.

What about love
Don't you want someone to care
about you
What about love
Don't let it slip away
What about love
I only wanna share it with you.
(Repeat)

Love ooh
What about love
Love ooh
What about love
Love, love.

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

As recorded by Dan Fogelberg

JAY BOLOTIN

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

It's hard to go down easy

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

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

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

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LIVE EVERY MOMENT

As recorded by REO Speedwagon

KEVIN CRONIN

Live ev'ry moment
Love ev'ry day
'Cause before you know it
Your precious time slips away
Live ev'ry moment
Love ev'ry day
'Cause if you don't
You might just throw your love
away.

I walked for seven miles this
mornin'
Footprints in the sand
Washed away without a warnin'
When the water hit the land
But I will walk on
Till I can no longer stand
I'll take you by the hand
And we'll live ev'ry moment
Love ev'ry day

'Cause before you know it
Your precious time slips away.

There's water in the wind tonight
There's a chill in the air
It's coolin' down my skin tonight
Soakin' through your hair
There's warmth enough within
tonight
For both of us to share
We can take it anywhere
And we'll live ev'ry moment
Love ev'ry day
'Cause if you don't
You might just throw your love
away.

Sometimes I wish we could take
a trip far away
Leave all this trouble and
heartache and pain for another
day

I will search for that place
But till I find it all I can say.

Is live ev'ry moment
Love ev'ry day
'Cause before you know it
Your precious time slips away
Live ev'ry moment
Love ev'ry day
'Cause if you don't you might just
Throw your love away.

You might just throw your love
away
You might just throw your love
away
Don't throw your love away
Don't throw your love away.

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EVERYTHING I NEED

As recorded by Men At Work

COLIN HAY

Moving up and down and from
side to side
With so many things to do
I want to go again I want another
ride
This time should see it through.

We never realized as the years
rolled by
No we never really had a clue
But we knew one day we'd come
alive

And in the end there's me and
you.

My babe she gives me everything
She gives me everything I need.

When the winter comes and the
cold sets in
As the city's prone to do
They forecast heavy seas and
gale force winds
But that's really nothing new.

When I'm falling down

Deeper than the underground
My thoughts race back to you
Again and again.

And if you think us fools
And you criticize
Then my friend the joke's on you.

I'll say it again
My babe she gives me everything
She gives me everything I need.

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Pick 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

\$\$\$½ Skin Dive Michael Franks Warner Bros.

In the era of the fast food, 28 minute record, it's refreshing to find nearly 45 minutes of easy-to-digest Michael Franks music on two sides of vinyl. Franks has been around for over 10 years working with essentially the same studio wizzes. The end-product is consistently satisfying, even if somewhat less than electric.

There are some noticeable changes on *Skin Dive*. Whether it's a matter of simply growing up

or a concession to trying to sell more records, a number of songs employ a heavy-handed, rhythm section reminiscent of knob twirlers Arthur Baker and "Jellybean" Benitez. Despite the changes, Franks remains the only songwriter who can rhyme "Dali Llama" and "silk pajama" without his tongue firmly implanted in his cheek, and have it make sense.

\$\$\$½ Brother Where You Bound Supertramp A&M

This record is sure to be a delight for Supertramp fans from the *Crime Of The Century* era. The departure of Roger Hodgson seems to have lifted a burden off the band's collective back.

The fault with *Brother Where You Bound* lies in Ray Davies' muse. His use of the third person gives the album an air of self importance that maybe wasn't intended. Although, you might question the intent of any record that addresses the issue of the rise and fall of mankind.

The record's strengths are many. The 16-minute title track is a gamble that pays off. Featuring David Gilmour on guitar, it's as though Floyd and Supertramp got together 10 years ago! It's interesting but bombastic at times. The jazz-flavored sax of John Hellwell is a blessing throughout, particularly on "Still In Love."

On *Brother Where You Bound* Supertramp says, in effect, that mankind's step forward can only lead to a regression. With Supertramp, their step forward stems from taking a look back at their roots.



SSSSS Little Creatures
Talking Heads
Warner Bros.

Little Creatures is a stripped-down and simpler Talking Heads. Byrne has taken one step back to look at what he accomplished in earlier albums. In so doing he's managed to take one giant step forward.

Although not quite as frenetic as *Talking Heads '77*, *Little Creatures* retains much of that records straight ahead 4/4 charm. As on '77, Byrne relies more on the talents of the four piece Heads' ensemble. The result is a cleaner, guitar/bass/drums rock and roll sound with less r&b/funk influences.

The nervous and somewhat bewildered David Byrne of past albums is gone. In his place we find a self-confident, gentleman of the 1990s and beyond. He's found success to be a comfortable plaything. His play is our pleasure and *Little Creatures* is the most pleasurable Talking Heads record yet.

SSSS Flash
Jeff Beck
Epic

Meet Eddie Van Halen's teacher -- Jeff Beck. Those soaring, string bending, controlled feedback, wild fretboard runs have been around long before the brothers Van Halen were a household word. Beck developed them long ago. On *Flash* he still uses all his chops, but in a different context.

From the fledgling-metal licks of the Yardbirds through the jazz fusion era of *Wired*, Beck has been the undisputed master of using the guitar as a one-instrument orchestra. On *Flash*, he combines his rock and roll roots and the jazz touch of past records with a heavy beat and an Arthur Baker/Nile Rodgers mix. Because he's chosen to use old friends Rod Stewart, Jan Hammer and Carmine

Appice, the overall sound is unmistakably Jeff Beck. *Flash* is a new direction -- and a good one.

"People Get Ready" with Beck's dreamy lead and Stewart singing his guts out is the album's standout. "Ecstasy" moves in double time and receives a good vocal treatment from Jimmy Hall. The album's weakness is, however, its vocals. Beck is just okay, and Jimmy Hall isn't the right man to take on a whole album's worth of Beck tunes.

Every three or four years Jeff Beck climbs out from under one of his classic cars, wipes the grease off his hands and remembers he makes a living as a guitar player. I only wish he'd come up for air more often.

SSS½ Brothers In Arms
Dire Straits
Warner Bros.

Mark Knopfler and Co. have had a difficult time repeating the commercial success of their first album. Although both *Making Movies* and *Love Over Gold* were superior records, a "Sultans Of Swing" type single has alluded them. Despite that, Dire Straits continues to sell out concerts and move records across store counters. In the era of the five-single album, that's a rare accomplishment.

Brothers In Arms has more potential singles than any record since the first. The somewhat gimmicky "Money For Nothing," with Sting droning, "I want my MTV," ought to gets lots of spins on the novelty factor alone. At the other extreme is "Walk Of Life," already a bona fide hit.

Where *Love Over Gold* nearly bogged down in its own self importance, *Brothers In Arms* finds a comfortable middle ground between the eclectic and solemn, and the fun and the tuneful. *Brothers In Arms* will prove a delight to the uninitiated. For the longtime Dire Straits' fan, it may be something of a disappointment.



DEBORAH FEINGOLD

SSS½ Dangerous
Natalie Cole
Modern/Atlantic

Natalie Cole has a unique talent for wrapping her dynamic voice around the playing of superb studio musicians. Who cares if it's not her band, she'll make it sound like it is!

At times, the lyrics are a bit insipid, but since Ms. Cole only has songwriting credits on one tune, we can't blame her.

Natalie Cole has put the reigns on her glass-shattering voice. She lets it loose occasionally, but I was never a fan of her ability to hold an ear piercing note for close to a minute. Natalie Cole's a talented lady. *Dangerous* captures those talents well.



\$½ Two Hearts
Men At Work
Columbia

I remember hearing the first Men At Work album, *Business As Usual*, and thinking that it was too bad no one would ever give this terrific record the recognition it deserved. I never would've thought that by the third record I'd be wishing that Men At Work would put in for early retirement.

The strength of *Business As Usual* was its variety. In a time when FM radio was bogged down in corporate schlock rock, Men At Work were a breath of fresh air with their jazzy rhythms and Down Under sense of humor. Their follow up was put out too quickly and even though it was a decent album, the Men were starting to suffer from severe burn out. The rest between album number two and three was smart. Unfortunately, too much somnolence from the nap has crept into *Two Hearts*.



\$\$\$½ Invasion Of Your Privacy
Ratt
Atlantic

I'd have given a seasoned bettor 3:1 odds against Ratt coming back with a balls to the wall rocker that'd trip the VU meters at +5. All that acoustic guitar on *Out Of The Cellar* pointed the way to a pop/metal/schlock follow-up with an appeal to no-one-in-particular. I'm tearing up my ticket stubs and coming back to the races another day. This Ratt is a mother.

Put on your headphones and do some permanent damage to your hearing. With *Invasion Of Your Privacy* there's no other way. I was hooked just on seeing the Calvin's on the album cover blonde. Let the lady wait. This record deserves a good listen. "Lay It

Down" is the killer, with "Closer To The Heart" a close second. The "Back For More" leads of *Out Of The Cellar* are surprisingly gone. *Invasion* could have used more melody and less crunch. But now that you've listened to side one and your ears are bleeding already, who cares?

Metal bands in the '80s with the exception of Van Halen, have had a serious time trying to retain credibility with their hardcore fans after a hit record. The wise guys in Ratt may just be able to pull it off.

\$\$\$\$ Boys And Girls
Bryan Ferry
Warner Bros.

The sensual tension that made Roxy Music's *Avant* so scintillating is also the number one selling point of Bryan Ferry's *Boys And Girls*. The seduction starts with the album's cover — two barely clad lovers ever-so-slightly airbrushing from the ribs up. The album, both outside and inside, never really reaches a climax. Ferry prefers to tease and tempt his lovers until they're quivering with anticipation.

In the Bryan Ferry Valentine's Day world of lipstick and lace, it's only love that matters. In "Slave To Love," Ferry warns us that there is no escape, and everybody, in one way or another,

is a "Slave To Love." Where Roxy Music seemed more concerned with seduction and sex, Ferry's more interested in romance and love. For a guy with an aching in his heart, *Boys And Girls* never shows Ferry to be maudlin or limp wristed. His is what some ladies like to call "a sensitive man."

The album's concise and visual lyrics only do half the job. Ferry has assembled an all-star cast of musicians including David Gilmour, Mark Knopfler, Tony Levin, Nile Rodgers and David Sanborn who perfectly match each note to the emotion suggested by the words. *Boys And Girls* is the perfect soundtrack to a Bogart movie. Sensitive and passionate with an undertone of machismo. Love 'em and leave 'em? You bet.

\$\$\$½ Empire Burlesque
Bob Dylan
Columbia

Whether or not *Empire Burlesque* is a "return to form" remains to be seen. It does mark Dylan's return to rock and roll with fewer pretensions than we've seen in this decade.

Van Morrison's always been able to utilize the secular without stepping up to the pulpit. On *Empire Burlesque*, Dylan takes a lesson from Van and incorporates some of the gospel phrasings he's learned without coming off as a self-righteous fool.

With help from Sly and Robbie, Mick Taylor and Ron Wood, Dylan works in more familiar territory — love, loss and protest. In a song reminiscent of "Maggie's Farm," Dylan sings words that you'd hardly call "turning the other cheek."

I'd written off Dylan so long ago that it's tough to wholeheartedly accept this album without apprehension. *Empire Burlesque* is the kind of stuff you used to expect from Bob Dylan. In 1985, it's a welcome surprise.

DEEP CUTS THE KNIFE

As recorded by Helix

**BOB HALLIGAN, JR.
PAUL HACKERMAN**

*Lady all the nights are all the
same
Since you said goodbye
I'm all alone
The only voice is my own
Did you hear me
Are you near me
Did you know that it hurt this bad
Did you love me
Did you need me
Or were you just a dream I had
This memory haunts me forever.*

*Better run for my life
Hide from the light
Dark is the night
Deep cuts the knife
No way I'll get away
This memory's here to stay
Deep cuts the knife.*

*Lady I see your face in everything
I do
Sleepless nights I lie in bed just
thinkin' of you
I can't pretend
That I don't need you back again
Did you love me
Did you need me
It felt right but what's wrong*

This memory haunts me forever.

*Better run for my life
Hide from the light
Dark is the night
Deep cuts the knife
No way I'll get away
This memory's here to stay
Deep cuts the knife.*

*I am your slave
Got no defender
You flash the blade
I can't escape I can't surrender.*

*Run for my life
Hide from the light
Dark is the night
Deep cuts the knife
No way I'll get away
This memory's here to stay
Better run for my life
Hide from the light
Dark is the night
Deep cuts the knife
No way I'll get away
This memory's here to stay
Deep cuts the knife.*

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IT MUST BE LOVE

As recorded by Paul Hyde and
The Payolas

**BOB ROCK
PAUL HYDE
MYRIAM NELSON**

*I bought a car
I bought a car
Now we're driving
A new place
With lots of space
We're surviving
We get along
We get along just like old friends
It must be love
I take her out on the weekends
We're living the same life
There's nothing really happening
back here
I'm still in the office
And Dorothy's a supermarket
cashier
It must be love
It must be love.*

*A holiday
A holiday
Maybe someday
Some red wine
And a nice meal in a new cafe
We like to dance
We like to dance to our stereo
It must be love
We like to go where the lovers go
We're living the same life
There's nothing really happening
back here
I'm still in the office
And Dorothy's a supermarket
cashier
It must be love
It must be love.*

*We've been saving our money
to come out and see you
Been saving our money to come
out and see you
But days turn into months turn
into years.*

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RADIOACTIVE

As recorded by The Firm

**JIMMY PAGE
PAUL RODGERS**

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

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

*Got to concentrate
Don't be distractive
Turn me on tonight*

*'Cause I'm radioactive
Radioactive
Radioactive
Radioactive.*

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

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

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WALK OF LIFE

As recorded by Dire Straits

MARK KNOPFLER

Here comes Johnny singing
oldies goldies
Be-bop-a-lula baby what I say
Here comes Johnny singing I
gotta woman
Down in the tunnels trying to
make it pay
He got the action he got the
motion
Oh yeah the boy can play
Dedication devotion
Turning all the night time into
the day.

He do the song about the sweet
lovin' woman
He do the song about the knife
He do the walk
Do the walk of life
Yeah he do the walk of life.

Here comes Johnny and he'll tell
you the story
Hand me down my walkin' shoes
Here comes Johnny with the
power and the glory
Backbeat the talkin' blues
He got the action
He got the motion
Oh yeah the boy can play
Dedication devotion
Turning all the night time into the
day.

He do the song about the sweet
lovin' woman
He do the song about the knife
Then he do the walk
Do the walk of life
Yeah he do the walk of life.

Here comes Johnny singing
oldies goldies
Be-bop-a-lula baby what I say
Here comes Johnny singing I got
a woman
Down in the tunnels trying to
make it pay
He got the action
He got the motion
Oh yeah the boy can play
Dedication devotion
Turning all the night time into
day.

And after all the violence and
double talk
There's just a song in all the
trouble and the strife
You do the walk
You do the walk of life
Mm do the walk of life.

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FOREVER MAN

As recorded by Eric Clapton

JERRY LYNN WILLIAMS

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

How many times must I say I love
you
Before you finally understand
Won't you be my forever woman
I'll try to be your forever man
Try to be your forever man.
(Repeat)

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

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

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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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Inc.

YOU'RE THE ONLY LOVE

As recorded by Paul Hyde and The Payolas

BOB ROCK
PAUL HYDE
DAVID FOSTER
MIRIAM NELSON

Won't be home today
I'll be seeing you tomorrow
I just had to say
That I've got no more time for
sorrow
My love is like a small ship
Lost across the sea
Just when all my hope was gone
you came to rescue me.

Soon I'll be gone
Then I'll be dreaming about you
Don't get me wrong
I'm only crazy without you.

You're the only love
(You're the only love)
You're the only love
(You're the only love)
This heart has ever known.

I'll keep you safe for me
I will be your only lover
When everything's all right
Girl there will never be another
oh no
My love was like a garden
Turning into stone
All the flowers were gone
The weeds were overgrown
There's one thing I want you
to know
I've finally found what I'm after
Now my face is full of laughter.

Soon I'll be gone
Then I'll be dreaming about you
Don't get me wrong
I'm only crazy without you.

You're the only love
(You're the only love)
You're the only love yeah, yeah.

You're the only love
(You're the only love)
You're the only love
(You're the only love)
This heart has ever known.

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GETCHA BACK

As recorded by the Beach Boys

MIKE LOVE
TERRY MELCHER

The other night they were
playin' our song
Hadn't heard it for oh so long
Took me back darling to that
time in my car
When you cried all night
'Cause we'd gone too far.
Can I ever getcha back (getcha

back baby)
Gonna getcha back (getcha back)
Getcha back (getcha back baby)
Gonna getcha back (getcha back)
Can I ever getcha back.

I'm gettin' tired
Laying around here at night
Thinking 'bout some other guy
holding you tight
He may have money and a brand
new car
He may even treat you like a
movie star
And no matter what he ever does
for you
He can never love you like I can

do
So if I leave her and you leave him
Can we ever get it back again.

(Getcha back)
I'll leave her
(Gonna getcha back girl)
And you leave him
(Getcha back)
Can we baby
(Gonna getcha back girl)
Get back again.

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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
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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MOTOWN RETURNS TO THE APOLLO

by Mary Anne Cassata

The Apollo was once considered home to some of the most influential black performers in show business. In the theatre's old glory days, the landmark building, which is located in New York City's Harlem, embodied a history of musical diversities ranging from rhythm & blues, jazz, gospel, and rock and roll.

When the famous Apollo first opened its doors in 1934, both black and white filed in together, setting their differences aside to see legendary

performers like Billie Holiday, Billy Eckstine, Ella Fitzgerald, and Louis Armstrong. In years to come a new crop of artists arrived such as (Little) Stevie Wonder, Smokey Robinson, Gladys Knight & The Pips, and the Supremes were among the hundreds of entertainers that graced the great stage with their talents.

When the final curtain came down in 1976, the Apollo and all its history had been left with only memories, and a deep sense of pride to uphold. How-

ever, this past May the theatre reopened its doors as a result of a \$10 million refurbishing project and megaperformers like Stevie Wonder, Little Richard, Rod Stewart, and Patti La Belle returned home to celebrate its 50th anniversary. The evening, which was christened *Motown Returns To The Apollo*, began with a private bash in midtown. Champagne was served as a jazz outfit played for nearly an hour before all guests were boarded on a chartered, graffiti-free A-train heading to the theatre.

Although there were many high-points in the show, some of the very best included performances by Little Richard, Patti La Belle, Stevie Wonder, and Smokey Robinson. Also contributing their vocal talents were present day artists like New Edition, Sam Harris, Boy George, the Commodores, and George Michael of Wham!. "Tonight was not just a chance to perform with old friends," smiled Stevie Wonder after the dinner that preceded the show. "This has been a great expression of black history and black culture. I am very proud to be here."

On an astounding rendition of "You'll Never Walk Alone," Patti La Belle stunned the audience as they gasped between cheers and applause. More highlights ensued with Sam Harris singing a shattering version of "Somewhere Over The Rainbow," and Rod Stewart digging into his musical roots with the Otis Redding classic "(Sittin' On) The Dock Of The Bay." Duets were also a popular attraction as George Michael teamed up with Smokey Robinson for "Careless Whisper," and later in the evening with Wonder. Also, an attractive Boy George attired in a long purple and green button down coat shared harmonies with Wonder too, and then with Luther Vandross on "What Becomes Of The Broken Hearted?". There were many performances which could have easily qualified as the



Diana Ross flew in from Atlantic City to close the show.

finale, but the conclusion didn't arrive until Diana Ross flew in by helicopter from Atlantic City for "I Want To Know What Love Is."

The show, which also raised funds for the Ethiopian Famine Relief, was followed by an early morning dinner in a nearby tented schoolyard. Performers strolled casually and reminisced about the days when the Apollo was a summit for black performers. Little Richard recalled the day before his debut at the Apollo, "I stayed at the hotel across the street and couldn't get to sleep," he said. "I just kept looking at my name on the marquee all night. That's how much it meant to me. You weren't a star until you headlined the Apollo."

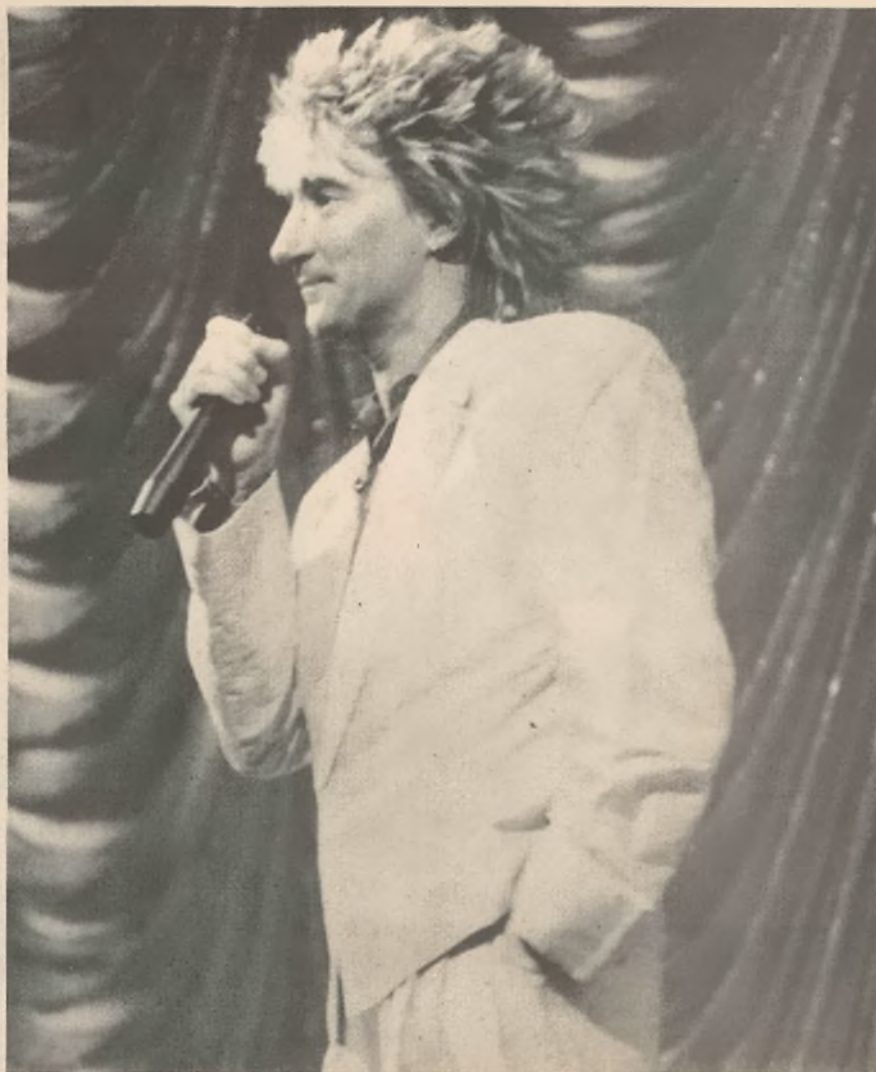
Patti La Belle, who originally began her long career with the BlueBells commented fondly, "When we played the Apollo Sam Cooke and Otis Redding were like fathers to us. They always made sure certain guys stayed away from us. It sure is wonderful to be here again."

Apparently, by the look on Rod Stewart's face, he seemed thrilled and honored to be part of the event. He has been performing "(Sittin' On) The Dock Of The Bay" since his early days with the Faces, and stated it is his tribute to Otis Redding. "I looked up to these people, and copied them in many ways," Stewart said. "Playing on stage with all those people was frightening. Wilson Pickett was the highlight of my life. You have absolutely no idea how frightened I really was; I just wanted to go up and kiss everyone and tell them how much I love them."

George Michael of Wham! openly expressed his thoughts regarding Motown and singing with Stevie Wonder. "I think obviously Motown has influenced my songwriting," he admits. "It's an important influence to me. I admire Stevie, who has been an inspiration to me. It was a real honor to sing with him."

Other British mates at a different table were Boy George and buddy Marilyn. They, too, enjoyed the festivities and danced it up till nearly 4 a.m. George, like many of the guests that night, is not a part of the Apollo's history, but is still respectful just the same. "I have admired many of these people for a long time now," acknowledges the lead vocalist of Culture Club. "I think it is important that this building stay open. There is history, and more history can be made. For me it has been absolutely fabulous."

With just one look around the smiles alone is evidence enough that the Apollo will never be forgotten. There is still a lot more talent to be discovered in the years to come within its walls.



CHRISTEL BROST

Rod Stewart performing "(Sittin' On) The Dock Of The Bay."



CHRISTEL BROST

Many artists who had never performed together shared the stage during Motown Returns to the Apollo. Here, Stevie Wonder performs with two members of the Four Tops and Boy George.

Soul SECTION



STEPHANIE MILLS



HOWARD JOHNSON

- 36/Animal Instinct
- 37/Cherish
- 41/Dare Me
- 37/Freeway Of Love
- 44/Fresh
- 39/Glow
- 41/I Want My Girl
- 42/It's Over Now
- 38/Life In One Day
- 42/Mystery Lady
- 39/Out On A Limb
- 35/Perfect
- 44/Read My Lips
- 40/Saving All My Love For You
- 44/Show Some Respect
- 41/Take No Prisoners
- 38/Thinking Man
- 39/Walking On The Chinese Wall
- 40/When You Love Me Like This
- 38/Who's Holding Donna Now
- 36/Wild And Crazy Love
- 37/You Give Good Love
- 35/Your Love Is King

ARETHA FRANKLIN



YOUR LOVE IS KING

As recorded by Sade

ADU
MATTHEWMAN

Your love is king
Crown you with my heart
Your love is king
Never need to part
Your kisses ring
'Round and 'round and 'round
my head
Touching the very part of me
That's making my soul sing
Tearing the very heart of me
I'm crying out for more
Your love is king
Crown you with my heart
You're love is king
You're the ruler of my heart
Your kisses ring
'Round and 'round and 'round
my head
Touching the very part of me
That's making my soul sing
I'm crying out for more
Your love is king
I'm coming up
I'm coming
You're making me dance inside
You're love is king
Crown you with my heart
Your love is king
Never need to part
Your kisses ring
'Round and 'round and 'round
my head
Touching the very part of me
That's making my soul sing
Tearing the very heart of me
I'm crying out for more.

Touching the very part of me
That's making my soul sing
I'm crying out for more
Your love is king.

This is no blind faith
This is no sad or sorry dream
This is no blind faith
Your love, your love is real.

Gotta crown you with my heart
Your love is king
Never, never need to part
Your love is king
Oh touch me
Your love is king
Never letting go
Your love is king
Never letting go of your love
Your love is king.

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PERFECT

As recorded by Jermaine Jackson

JERMAINE JACKSON
MICHAEL OMARTIAN
BRUCE SUDANO

Look at that anatomy
The sweetest thing that could
ever be
Heaven knows she was made for
me
It's the closest thing to perfect
that I've ever seen.

She's the closest thing to perfect
that I've ever seen.

Ooh she's an ideal lady
She's so well defined
Ooh she's driving me crazy
She's got those long lean
streamlines.

Look at that anatomy
The sweetest thing that could
ever be
Heaven knows she was made for
me
It's the closest thing to perfect
that I've ever seen.

I can't believe what I'm feeling
I've lost all control
Girl don't you know what you're
doing
You got me burning up inside.

Can't explain what she does to me
It must be some kind of chemistry

Heaven knows it was meant to be
She's the closest thing to perfect
that I've ever seen.

She's the closest thing to perfect
that I've ever seen.

Listen precious
You're on my mind
I've got to have some time.

Ooh you're the ideal lady
You got my heart and mind
Girl you're drivin' me crazy
You've got those long lean
streamlines.

Look at that anatomy
The sweetest thing that could
ever be
Heaven knows she was made for
me
She's the closest thing to perfect
that I've ever seen.

Can't explain what she does to me
It must be some kind of chemistry
Heaven knows it was meant to be
She's the closest thing to perfect
that I've ever seen.

She's the closest thing to perfect
that I've ever seen.

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WILD AND CRAZY LOVE

As recorded by Mary Jane Girls

**PAMELA PHILLIPS OLAND
JOEY GALLO
WARDELL POTTS JR.**

Cool, calm, collected
Cool, calm, collected
Cool, calm, collected.

She must've caught the eyes of
ev'ry guy
When she walked in my heart
stopped
I was magnetized
Oh yeah like a vision in white
Catching the strobe light
She stood alone her head so high
and proud
Somehow she stood apart from
the crowd
Steppin' out of my dreams and
into my life.

If I was to win her
Well I had to handle this right
What to do what to say to this
beauty
This girl is sweet dynamite.

Cool, calm, collected
Black eyes ruby lips

Silky dark hair
My dream lover was standing
right there
Cool, calm, collected
Her gaze swept the room
Who would it be
It stopped suddenly fixed on me.

I felt my feet take root into the
ground
I tried to speak my lips just
wouldn't make a sound
Oh yeah was I dreamin' or what
No girl is that hot
Hypnotic eyes call out
I crossed the room
Sensing her warmth the scent of
sweet perfume
Hypnotized tantalized
I need what she's got.

Then I asked a question
And we danced ever so close
Love was calling me louder and
clearer
But her heart it never showed.

Cool, calm, collected
She was stalking me
Just like a cat
She was dangerous I could see

that
Cool, calm, collected
Now, I'm usually chock full of
lines
But she had my heart I knew the
signs.

Cool, calm, collected
Cool, calm, collected
Well she had a cool, cool heart
Then I kissed her and felt her
start melting
Now we're just getting to the good
part.

Cool, calm, collected
I've kissed lots o' girls down thru
the years
I'd said I would know when love
appears
Cool, calm, collected
And now here she is
Skin next to mine
She was tingling right down her
spine
Cool, calm, collected.

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ANIMAL INSTINCT

As recorded by The Commodores

MARTIN PAGE

On my back
You're on my track
I can feel you creeping up on me
Such a hungry love on the hunt
Stalking through the night
Running wild.

In your eyes I'm the prize
In the lion's den I can't get free
Now we're alone don't let me go
'Cause you're bringing out the
savage beast in me.

My scent's in the air
It's everywhere
I'm gonna be your prey tonight
I've given up the chase
I'm ready to be tamed
So tonight you better use your.

Animal instinct
Oh baby let's set the beast free
tonight
Animal instinct
Come to me
I wanna be your primitive lover.

Set a trap
Then you attack
Bringing me to life with every bite
A single touch is just enough
To stir the animal inside of me.

Lost in your jungle
Weak from the heat
I'm gonna be your prey tonight
I won't hide anymore
Listen for the roar
I know tonight you're gonna use
your.

Animal instinct

Oh baby let's set the beast free
tonight
Animal instinct
Come to me
I wanna be your primitive lover.

A savage heart
Hungry for the touch
In the dark I'm ready for the hunt
I hear the call
The call of the wild
Every night I need to feel your.
(Repeat chorus)

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FREEWAY OF LOVE

As recorded by Aretha Franklin

**JEFFREY COHEN
NARADA MICHAEL WALDEN**

*Knew you'd be a vision in white
How'd you get your pants so tight
Don't know what you're doin'
But you must be livin' right yeah.*

*Oh we got some places to see
I brought all the maps with me
So jump in it ain't no sin
Take a ride in my machine.*

*City traffic movin' way too slow
Drop the pedal and go, go, go.*

*We're goin' ridin' on the freeway
of love
Wind's against our back
We're goin' ridin' on the freeway
of love
In my pink Cadillac
We're goin' ridin' on the freeway
of love
Wind's against our back
Ain't we ridin' on the freeway
of love
In my pink Cadillac.*

*Never you mind the exit signs
We got lots of time*

*We can't quit 'til we get
To the other side.*

*With the radio playin' our song
We keep rollin' on
Who knows how far a car can get
Before you think about slowin',
slowin' down yeah.*

*City traffic movin' way too slow
Drop the pedal and go, go, come
on now go.*

*We're goin' ridin' on the freeway
of love
Wind's against our back
We're goin' ridin' on the freeway
of love
In my pink Cadillac
We're goin' ridin' on the freeway
of love
Wind's against our back
Ain't we ridin' on the freeway
of love
In my pink Cadillac.*

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YOU GIVE GOOD LOVE

As recorded by Whitney Houston

LAFORREST "La La" COPE

*I found out
What I've been missing
Always on the run
I've been looking for someone
Now you're here like you've been
before
And you know just what I need
It took some time for me to see.*

*That you give good love to me
baby
So good
Take this heart of mine
Into your hands
You give good love to me
It's never too much
Baby you give good love.*

*Never stopping
I was always searching
For that perfect love*

*The kind that girls like me dream
of.*

*Now you're here
Like you've been before
And you know just what I need
It took some time for me to see.*

*You give good love to me baby
So good
Take this heart of mine
Into your hands
You give good love to me
It's never too much.*

*Baby you give good love
Never can stop looking around
It's not what this love's all about
Our love is here to stay, to stay
Baby you give good love to me
You give good love to me.*

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CHERISH

As recorded by Kool & The Gang

**RONALD BELL
JAMES TAYLOR
KOOL & THE GANG**

*Let us take a walk together
Near the ocean shore
Hand in hand you and I
Let's cherish ev'ry moment
We have been given
For time is passing by
I often pray before I lay down
By your side
If you receive your calling before
I awake
Could I make it through the night.*

*Cherish the love we have
We should cherish the life we live
Oh cherish the love
Cherish the life
Cherish the love
Cherish the love we have
For as long as we both shall live
Cherish the love
Cherish the life
Cherish the love.*

*The world is always changing
Nothing stays the same
But love will stand the test of time
The next life that we live in
remains to be seen
Will you be by my side
I often pray before I lay down
By your side
And if you receive your calling
before I awake
Could I make it through the night.*

*Cherish the love we have
We should cherish the life we live
Baby yeah
Cherish the love
Cherish the life
Cherish the love oh
Cherish the love we have
While we're together
For as long as we both shall live
Cherish the love
Cherish the life
Cherish the love.*

*Cherish the love
Cherish the life
Cherish the love we have
We should cherish the life we live
Cherish the love
Cherish the life
Cherish the love
Cherish the love we have
For as long as we both shall live.*

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THINKING MAN

As recorded by Joan Armatrading

JOAN ARMATRADING

*In the new edition
I'm gonna rule out friction
I'm gonna get someone who
understands.*

*I want a heart less demanding
Speak your mind
But standing
Cuddling close
Cuddling close.*

*A thinking man's what I want
In action and in words
A thinking man's what I need*

*And if you can't give respect
It's better we don't start.*

*I've had enough indifference
I, I, I, I, I
That's all I've heard
That's all I've heard.*

*I want someone who listens
No fighting for position
No other self to have to satisfy.
(Repeat chorus)*

*Oh I wanna be with you
I know that you want me too*

*Say it's not just for my body
Give me peace of mind.
Give me peace of mind.*

*In the new edition
I'm gonna rule out friction
Cuddling close
Cuddling close.
(Repeat chorus)*

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WHO'S HOLDING DONNA NOW

As recorded by DeBarge

DAVID FOSTER JAY GRAYDON RANDY GOODRUM

*Sometimes a love won't let go
Hard as I try I know it shows
Everybody's telling me
You'll be over her eventually
But how am I supposed to feel so
secure.*

*When I keep wonderin'
Who's holding Donna now*

*And I keep wonderin'
Whose heart she's knocking
around
There's nothing I wouldn't do
To be in his shoes somehow
And I keep wonderin'
Who's holding Donna now
And I keep wonderin'
What magic can be found
To turn me back to the world
Who's holding Donna now.*

The letter started with goodbye

*I've read it half a million times
Tell me this is just a dream
When I wake up she'll be here next
to me
Tell me it will be just the way it
was oh.
(Repeat)*

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LIFE IN ONE DAY

As recorded by Howard Jones

HOWARD JONES

*The old man said to me
Said don't always take life so
seriously
Play the flute and dance and sing
your song
Try and enjoy the here and now
The future will take care of itself
somehow
The grass is never greener over
there
Time will wear away the stone
Gets the hereditary bone.*

*Don't try to live your life in one
day
Don't go speed your time away
Don't try to live your life in one
day*

Don't go speed your time away.

*The old man said to me
Said you can't change the world
single-handedly
Raise a glass enjoy the scenery
Pretend the water is champagne
And fill my glass again and again
While the wolves are gathering
'round your door
Time will wear away the stone
Gets the hereditary bone.*

*The old man said to me
Said don't always take life so
seriously
Play the flute and dance and sing
your song
Try and enjoy the here and now
The future will take care of itself*

*somehow
The grass is never greener over
there
Time will wear away the stone
Gets the hereditary bone.*

*I tried to live my life in one day
Don't go speed your time away
I bit off more than I can chew
Only so much you can do
Wolves are gathering 'round my
door
Ask them in and invite some more
I try to live my life in one day
Don't go speed your time away.*

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OUT ON A LIMB

As recorded by Teena Marie

TEENA MARIE

Tender was the kiss when you
held me captive in your embrace
My lips begin to burn and my
heart beats faster than the
normal pace
I try hard to resist that familiar
smile that melts me just like
wax
But what's the use I'm yours and
that means forever
There's no turning back
Baby, baby, baby
It's a mystery
Ooo you got me
Spinning around
What have you done to me
Suspended animation I'm lost
inside of you
I feel so insecure and yet I've
never felt so sure
What am I gonna do.

I'm out on a limb
I'm giving in to you again
Baby, baby I'm out on a limb
I'm giving in to you again.

Sweeter than the taste of a
midnight rendezvous so
sensual

The look upon your face when
you loved me tender and my
cup was full
Softer than the sigh when it all
was over and in joy I weep.

Lost inside your love like there's
no tomorrow as I fall back to
sleep
Baby, baby, baby
It's a mystery
Ooo you got me
Spinning around
What have you done to me
Suspended animation I'm lost
inside of you
I feel so insecure and yet I've
never felt so sure
What am I gonna do.

(Repeat chorus)

Hold me
Keep me warm inside you
And love me
Love me right away
This one thing is true
I would die for you.
(Repeat chorus)

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WALKING ON THE CHINESE WALL

As recorded by Philip Bailey

ROXANNE SEEMAN
MARCY LEVY
BILLIE HUGHES

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

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

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 oh yeah
Watching for the coins to fall.

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GLOW

As recorded by Rick James

RICK JAMES

You look so good
You look so beautiful

Don't you feel nice
Sweet and sexy one.

Your skin is soft
And your eyes are clear.

Please tell me how
You like that my dear
You beautiful thing
You beautiful thing
You glow, glow
Let your feelings show
Don't you know
That you glow
Glow
Keep smiling
You beautiful thing
You beautiful thing
You glow
Glow
Don't you know
You are beautiful
You'll feel much better
Just open up your heart
And glow
Oh baby.

Girl you're so sweet
Your vibration's right.

If you'll agree
We'll make love tonight.

You're such a jewel
You're a precious gem.

Open your heart girl
Let me come on in
You beautiful thing
You beautiful thing
You glow
Glow
Don't you know
You are beautiful
Smile and glow
Glow oh baby
You beautiful thing
You beautiful thing
You glow
Glow
Don't you know
You are beautiful
You'll feel much better
Just open up your heart
And glow
Oh baby.

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SAVING ALL MY LOVE FOR YOU

As recorded by Whitney Houston

**MICHAEL MASSER
GERRY GOFFIN**

A few stolen moments
Is all that we share
You've got your family and they
need you there
Though I try to resist being last
on your list
But no other man's gonna do
So I'm saving all my love for you.

It's not very easy
Living all alone
My friends try and tell me
Find a man of my own
But each time I try
I just break down and cry
'Cause I'd rather be home feelin'
blue
So I'm saving all my love for you.

You used to tell me
We'd run away together.
Love give you the right to be free
You said be patient
Just wait a little longer
But that's just an old fantasy.

I gotta get ready
Just a few minutes more
Gonna get that old feeling
When you walk thru that door
'Cause tonight is the night for
feeling all right
We'll be makin' love the whole
night through
So I'm saving all my love
Yes I'm saving all my love
Yes I'm saving all my love for you.

No other woman is gonna love
you more
'Cause tonight is the night
That I'm feeling all right
We'll be making love the whole
night through
So I'm saving all my love
Yes I'm saving all my love for you,
for you.

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SMA Studio

WHEN YOU LOVE ME LIKE THIS

As recorded by Melba Moore

KEITH DIAMOND

You're turning me on your touch
I've never been excited so much
Everytime you love me
Baby I get so weak at the knees.

And I can't imagine loving
another
In my dreams baby you're my
thunder
Ooh it's a love thing
Suddenly I'm so eager to please.

When you love me like this
Baby I don't want to let you go
Sweet thing
When you love me like this
Baby I don't want to let you go.

You've turned my circuitry on
All inhibitions are gone
My temperature's rising
Never been kissed quite like this.

I can't explain I'm trapped by
your magic

In all my dreams baby you're so
electric
My nights are forever
Honey when you're not here with
me
(Can't you see).

When you love me like this ooh
Baby I don't want to let you go
(Look what you do to me)
So keep me feeling like this wo oh
You're all I ever want to know.
(Repeat)

You've got my heart in your
hands I surrender
Feel free to take all of me baby
please
You know I break easily so just be
tender oh baby
Wrapped in your arms I'm at
ease.

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I WANT MY GIRL

As recorded by Jesse
Johnson's Revue

JESSE JOHNSON

*My broken heart made it quite
able to see
She was a devil in disguise
I loved her she loved me
So she said
Should have known I wasn't the
only one
But it really didn't matter to me
I was too blind with her love
To see she was only havin' fun
But my friends say that I'm a fool
A victim of her crime
But to me there'll never be
another love.*

*I want my girl
I want back my girl
I want my girl
I want back my girl.*

*The emptiness in my life
Was not a dream no
She meant ev'rything to me
Reality that she hurt me
Yes she did
But I never thought that she'd
leave
I didn't care if she had her fun
Makin' love to someone else baby
As long as I was number one
An angel she may not have been
Still I loved her so
You know girl you never, never
have to go.*

*I want my girl
I want back my girl
I want my girl
I want back my girl.
(Repeat)*

*My broken heart made it quite
able to see
She was a devil in disguise
I loved her she loved me
So she said
Should have known I wasn't the
only one
But it really didn't matter to me
I was too blind with her love
To see she was only havin' fun
But my friends say that I'm a fool
A victim of her crime
But to me there'll never be
another love.
(Repeat chorus)*

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TAKE NO PRISONERS

As recorded by Peabo Bryson

LIVSEY SHIFRIN

*There's an all-out war tonight
Here's the chance to win the
fight
Or lose your life
Listen for the battlecry
Lay your heart upon the line
Tonight it's time
Defend your crime.*

*Oh oh you better get ready
Oh oh 'cause my aim is steady
I take no prisoners
In the game of love
It's all or nothing or it's not
enough
Oh oh I take no prisoners
In the game of love.*

*It's a one-on-one attack
I got you cornered and you
can't go back to what you
had
You can't do that
Oh I've waited long enough for
you
I want to capture everything
your love can do
There is no rescue
You can't win 'cause I won't let
you
So give in 'cause I'm coming to
get you
I take no prisoners
In the game of love
It's all or nothing or it's not
enough
Oh oh I take no prisoners
In the game of love.*

*You're gonna need somebody
When you let go of the fight on
your hands
I wanna be the body
Breakin' your fall
Holding your hand oh.*

*Oh oh you better get ready
Oh oh 'cause my aim is steady
My aim is steady
Said my aim is steady.
(Repeat chorus)*

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DARE ME

As recorded by the Pointer
Sisters

SAM LORBER DAVE INNIS

*I've got a chip on my shoulder
With your name on it
So don't just stand there foolin'
If you don't want it
I say you're either a lover or
are you a liar
So don't you push too far
You're playin' with fire.*

*Baby make your move
Step across the line
Touch me one more time
Come on dare me
I wanna take you on
I know I can't lose
I'll be lovin' you
If you just dare me.*

*Stop your lookin' for trouble
And I'd say you found it
You'll have to come right through
me
There's no way around it
I hope that lean hungry look
Means what it's sayin'
'Cause I'm just sittin' on
Ready, ready and waitin'.*

*Baby make your move
Step across the line
Touch me one more time
Come on dare me
I wanna take you on
I know I can't lose
I'll be lovin' you
If you just dare me.*

*If there is any truth
Behind your intentions
This night's gonna end up on fire
Ya better believe it.*

*Baby make your move
Step across the line
Touch me one more time
Come on dare me
I wanna take you on
I know I can't lose
I'll be lovin' you
If you just dare me.*

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IT'S OVER NOW

As recorded by Luther Vandross

**LUTHER VANDROSS
MARCUS MILLER**

Something's goin' on
It's the middle of the night
And my ESP woke me up.

I know what's going on girl
You ain't been treating me
right
And your sweet talking ain't
enough.

I know you're messin'
With at least two other guys
You fooled me a long time
But the kid is gettin' wise
Yes I am.

Don't hug me
Don't kiss me
Don't love me down
Excuse me but you see
This love affair is.

Over now
You did me bad
Over now
It's over now
You treated me so bad

Over now
It's all over baby.

I didn't know it when I walked
into the house
But you were on the telephone
That's when I heard you tell
him to come over tonight
Said you were gonna be
alone.

I heard you mention
That I had some place to go
And you helped me pack my
things
But it's you who's got to go
Yes it is.

You're busted
You must have fooled me for
awhile
But honey as they say "hit the
road"
It's all

Over now
Ooh you did me bad
Over now
It's over now
You treated me so bad

Over now
It's all over baby.
(Repeat)

You can go now
Keep your voice down
There's no need to fuss and
shout no baby
Use the back door
I don't want no nosy
neighbors
To see you checkin' out.

Get out.

It's all over baby
Bye baby so long
It's been "oh wow"
If you really really loved me
I wouldn't say it's.
(Repeat chorus)

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MYSTERY LADY

As recorded by Billy Ocean

**KEITH DIAMOND
BILLY OCEAN
JAMES WOODLEY**

Hey mystery lady
Can I spend the night with you
Can I have your number
I'll be anything you want me to
Ooh we ought to get something
started

Ooh I can tell so very well
He has left you brokenhearted
It's time to start
Mending your heart.

Darling when the nights are cold
and lonely
Oh I'll keep you warm
Mystery lady
You need to be loved by me
Mystery lady.

Hey there mystery lady
Love is but a kiss away

And you can bet your bottom
dollar whoa
I'll do anything to make you stay
Oh so let's get something started
Why hesitate
Girl I can't wait
There is so much that you're
missing
The fire in your eyes
You can't disguise.

So darling when the nights are
cold and lonely
Oh I'll keep you warm.

Mystery lady
You need to be loved by me
Mystery lady
You need to be loved by me
Mystery lady, lady yeah
You need to be loved by me
Mystery lady.

Hmm girl I come knocking at your

door
Caught in your magic
Just look what you've started.

We ought to get something
started
Oh I can tell so very well
He has left you brokenhearted
It's time to start
Mending your heart.

So darling when the nights are
cold and lonely
Oh I'll keep you warm.
(Repeat chorus)

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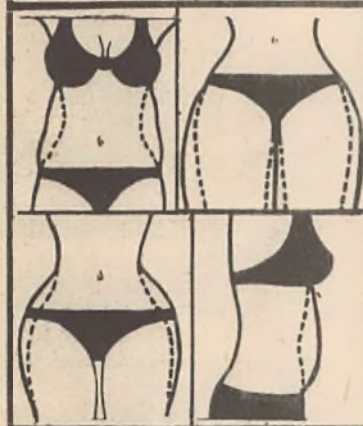
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READ MY LIPS

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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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.
(Repeat chorus)

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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FRESH

As recorded by Kool & The Gang

**JAMES TAYLOR
SANDY LINZER
KOOL & THE GANG**

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

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

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

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

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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MICHAEL MARTIN MURPHEY

by Kelly Delaney

For Michael Martin Murphey a hit song is more than just some catchy little ditty which has the potential to top the charts. It usually contains ideas or thoughts which listeners can glean from it and apply to their own lives. Sometimes a song provides a vicarious experience from which listeners can learn about history or the lives of other human beings.

"I look for a song that can make some money and do something else, too," Murphey offers. "Long after the checks stop coming in, you may find yourself still wanting to sing the music. Then it really matters what the song has to say.

"People are coming to your concerts and buying your records who are looking for some content in there, something they can really live with, I think," he explains. "So I try to put both (commercialism and substance) in every song that I do, whether it's an outside song or one of my own."

One such song which exemplifies both the aforementioned traits is "What's Forever For," written by Rafe Van Hoy, which established Murphey as a mainstay of country music.

The tune is one of the tape measure homeruns of Murphey's recording career.

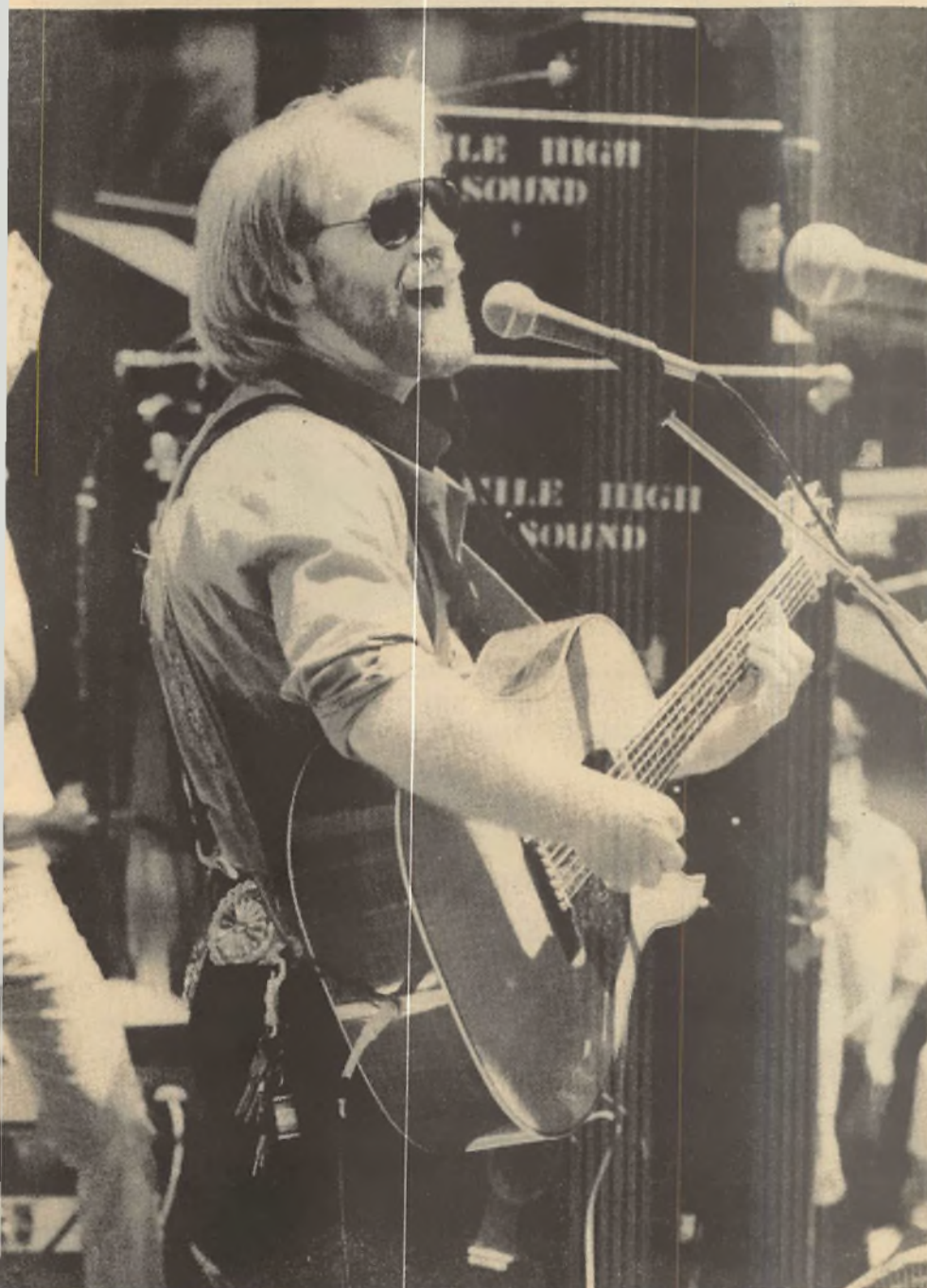
It was high on three charts: pop, (top 20); adult contemporary, (top five); and country, (number one). Although the song had been recorded several times before (once by Van Hoy himself) it had never been released as a single.

Murphey saw it as a hit waiting in the wings. "I feel that the lyrics of this song say some important things about a relationship, marital or otherwise, that many people can relate to," he says. "It was simply pure love of the song that made us record it."

Another one of Murphey's homers was "Wildfire" which he co-wrote with Larry Consler. The platinum-selling single was released in 1975 from his classic *Blue Sky, Night Thunder* album and topped the pop charts. Ten years after the song's initial release it is still getting considerable airplay.

"That song was a dream," Murphey reveals. "I dreamed it, I got up and wrote it. It took me years to figure out what I was talking about and why I even wrote it."

For years Murphey's subconscious had been hard at work on the song, combining various impressions to create the nucleus of "Wildfire." "A lot of things in the subconscious made that song come through," he admits.



"I'd read a lot of horse stories when I was a kid, and one of the stories I'd read was 'Wildfire' by Zane Grey. I chose Nebraska because of the blizzard and this place called Yellow Mountain I'd gone to once and forgotten about."

Perhaps the most ironic fact concerning "Wildfire" is that it wasn't a country hit. Back then country radio wouldn't embrace Murphey as a viable country artist. He was considered too progressive for the format, even though then as now he was recording western flavored country music.

However, by 1983 all that had changed. Murphey was named the Best New Male Vocalist by the Academy of Country Music and in 1984 he was nominated for the Country Music Association's Horizon Award.

His current single is a newly recorded version of a previous release, "Carolina In The Pines" from his compilation album, *The Best Of Michael Martin Murphey*. Again, this song was a major pop hit for him but garnered little country airplay.

"'Carolina In The Pines' is a song I wrote in the mid-seventies about the good feelings of moving to Colorado and the mountains," the Texas-born singer-songwriter says. "At least we got a five-string banjo on pop radio, which helped expose pop and rock audiences to more of a country sound."

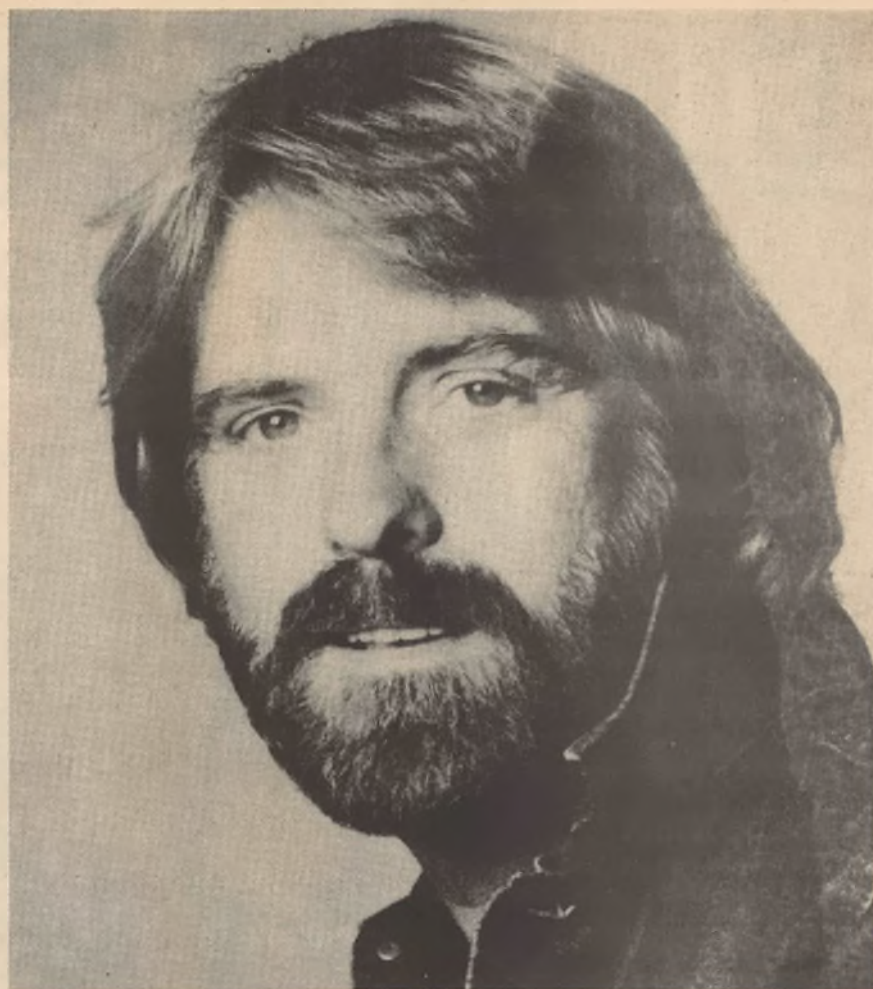
Prior to "Carolina In The Pines" Murphey released the timely and poignant "What She Wants," which was written by Kerry Chater and Renee Armand. It's a tune with an important social message.

"The song is about divorce, the possibility of getting back together and the needs of a little girl," says Murphey, who is now married for the third time. "Kids often express their anger about divorce in different ways when all they really are asking for is the love of their parents," he adds.

Much of the material Murphey records informs as well as it entertains. He decided to maximize the song's impact by using a video of "What She Wants" to help raise the public consciousness about the problem of child runaways. One night in Austin, Texas, while performing the song on stage, it dawned on him that the song lent itself to this topic.

The video was filmed in a Memphis ghetto. In the video Murphey depicts an entertainer who is so wrapped up in his career that his marriage is on the rocks. His daughter, portrayed by Gillian Grant, runs away from home and Murphey takes off to find her.

The video was so effective that it was nominated for awards from the National Academy of Video Arts & Sciences and also from the Academy of



Country Music.

An earlier video of his top ten hit, "Disenchanted," received the Silver Reel Award at the New Mexico Film and Video Awards in 1984.

But music seems to always have been a vehicle for Murphey's social consciousness as well as for his poetic sensibility. His very first hit, "Geronimo's Cadillac," released in 1972, is another appropriate example of this. The song, co-written with Charles John Quarto, highlights the injustices perpetrated on the American Indian, specifically the Chiricahua Apaches, during the colonization of the West.

The song was inspired by an old photograph Murphey had once seen in a book of Geronimo sitting in a Cadillac. "The two images — Geronimo and a Cadillac — just struck me as a song title," he observes. "It was every irony I could ever think of about our culture in two words."

The photograph capsulized the white man's attempt to make Geronimo a civilized person as they would define it. "That was the reason they put him in a Cadillac in the first place," Murphey notes. "Actually he was in jail at the time. In looking closely at the picture one can see the pride in his eyes. It's one of our most requested

songs and one that I'm really proud of."

Murphey's previous albums are loaded with fascinating songs about people and places which have never been released as singles. These include tunes like "Desert Rat," "Natural Bridges," and "Boy From The Country" which was actually written about St. Francis.

Murphey's "Cherokee Fiddle" is another song of this genre. It was contained on the soundtrack album of "Urban Cowboy," and eventually became one of Johnny Lee's major hit recordings.

Thus, there are many varied sources from which Murphey draws his song ideas: dreams, imagination, personal experiences, conversations, interesting people he has met, books, and yes, even soap operas.

Murphey is one of those rare artists who has had to make few if any blatant commercial compromises in his recording career. And that makes a statement about Murphey the man, not just Murphey the entertainer.

Maybe that's why folks never leave the Murphey fold once they've become fans of his music. They've come to realize they'll get something of value from Michael Martin Murphey and his music.



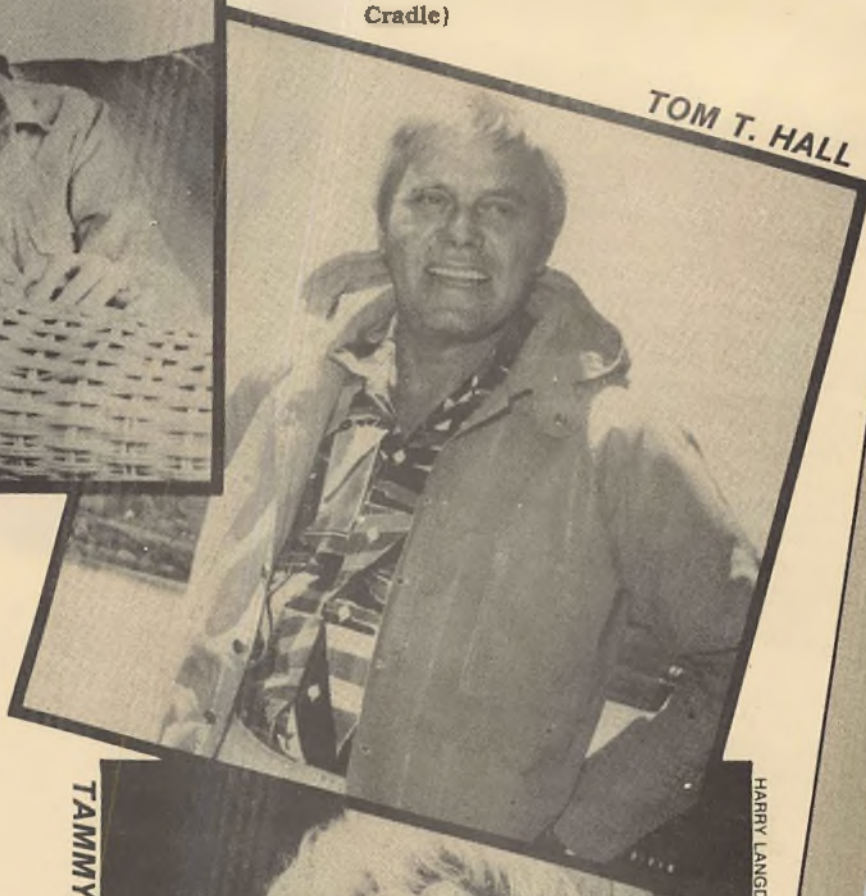
COUNTRY SECTION



TERRI GIBBS

- 56/A Bar With No Beer
- 56/A Good Love Died Tonight
- 68/Between Blue Eyes And Jeans
- 65/Blue Highway
- 52/California Sleeping
- 52/Cincinnati Blues
- 60/Cold Summer Day In Georgia
- 52/Cry Just A Little Bit
- 57/Don't Make Me Wait On The Moon
- 66/Drinkin' And Dreamin'
- 63/Eyes Have It, The
- 54/Forty Hour Week (For A Livin')
- 63/Hard Baby To Rock
- 60/It Always Hurts Like The First Time
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- 50/She's Comin' Back To Say Goodbye
- 56/What Used To Be Crazy (Ain't Crazy Anymore)

- 66/You Can Lead A Heart To Love (But You Can't Make It Fall)
- 60/You're Baby's Been Rocking In A Brand New Cradle (a/k/a Rockin' In A Brand New Cradle)



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SHE'S COMIN' BACK TO SAY GOODBYE

As recorded by Eddie Rabbitt

**EVEN STEVENS
EDDIE RABBITT**

There's a plane comin' in at nine
I'm gonna leave a little early
Wanna be there on time
Cause my baby's flyin' in tonight
And I really can't believe I'm
gonna look in her eyes
And my heart is racin' down the
road
But there's somethin' that my
heart don't know.

She ain't comin' back to stay the
night
She's just comin' back to make
things right
To tell me face to face the truth
She found somebody new in her
life
No she ain't comin' back to stay
this time
She's just comin' back to ease her
mind
No she ain't comin' back to stay
She's comin' back to say goodbye
No she ain't comin' back to stay
She's comin' back to say
goodbye.

She sees the lights of the city
below
In just a couple minutes we'll be
kissin' hello
She acts like she's readin' her
book
But she's thinkin' how happy I'm
gonna look
And already there's a lump in her
throat

*How will she tell me what I don't
wanna know.*

She ain't comin' back to stay the
night
She's just comin' back to make
things right
To tell me face to face the truth
She found somebody new in her
life
No she ain't comin' back to stay
this time
She's just comin' back to ease her
mind
No she ain't comin' back to stay
She's comin' back to say goodbye
No she ain't comin' back to stay
She's comin' back to say
goodbye.

She ain't comin' back to stay the
night
She's just comin' back to make
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To tell me face to face the truth
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She's just comin' back to ease her
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She ain't comin' back to stay
She's comin' back to say
goodbye.

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NOBODY EVER GETS ENOUGH LOVE

As recorded by Con Hunley

**STEVE DAVIS
DENNIS MORGAN**

She said I've seen it all
As she poured me a second cup
and gave me change to make
a call
She turned off the neon sign
And the Copper Kettle Cafe was
closed for the night
I guess the hurt was written
in my eyes
She said I don't mean to interfere
but let me give you some advice.

Nobody ever gets enough love
Don't let go or you'll be sorry
some day
Nobody ever gets enough love
All you really get is what you
give away.

She said son did you do her
wrong
It's two in the morning you're
sittin' here all alone
Don't wear your pride on your
sleeve
She brushed back her graying
hair and said take it from me
Someone who is special is so
hard to find
If there's something wrong
between you make it right.

Nobody ever gets enough love
Don't let go or you'll be sorry
some day
Nobody ever gets enough love
All you really get is what
you give away.

She wiped the counter off and
I went to make my call
She heard me say I'm sorry and
she smiled through it all
I turned to pay my bill before
I walked out
She just smiled again and shook
her head
And said the coffee's on the house
But remember,

Nobody ever gets enough love
Don't let go or you'll be sorry
some day
Nobody ever gets enough love
All you really get is what you
give away.

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LET A LITTLE LOVE COME IN

As recorded by Charley Pride

BOB McDILL

You've had lovers in your life
You got burned once or twice
You've had others that said
goodbye
Now your heart's cold as ice
You're afraid but oh won't you
listen
There's so much your heart's
been a missing.

Let a little love come in
Let a little love come in
Open up your heart and then

Let a little love come in.
You been cheated a time or two
You been stepped on before
Been mistreated
You been used and you won't
try anymore
But your heart could heal if you
let it
And this time you won't regret it.
(Repeat chorus)

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CRY JUST A LITTLE BIT (a/k/a I Cry Just A Little Bit)

As recorded by Sylvia

BOB HEATLIE

Ev'rytime you have to whisper
goodbye
Well I cry just a little bit
(Cry just a little bit)
I know it's crazy and I don't know
why
But I die just a little bit
(Die just a little bit)
I need to be the one that's by your
side
You're the beat in my heart
My love for you is something
I can't hide
And I cry just a little bit
(Cry just a little bit)

Cry just a little bit
(Cry just a little bit).

Ev'rynight before I'm falling
asleep
Well I pray just a little bit
(Pray just a little bit)
I pray nobody wants your loving
to keep
And you stray just a little bit
(Stray just a little bit)
Don't let temptation fill your
heart with dreams
Don't let your mind run away
Forbidden love is never what it
seems
And you cry just a little bit

(Cry just a little bit)
Cry just a little bit
(Cry just a little bit).

You're the light that brightens
all of my days
And the sun shines above you
And I would die if someone took
you away
'Cause I love you, love you.
(Repeat chorus)

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ONE BIG FAMILY

As recorded by Heart of
Nashville

RONNIE McDOWELL
TROY SEALS
MIKE REID

There are people in the world
today
Whose only thought is to survive.

If we think about it honestly
There before the grace of God go I.

We've got to find a way somehow
Cause if they ever needed us
They need us now.

We're just one big family
No matter who you are
Or what you might believe.

One big family, brothers, sisters
Just like you and me
Look into your heart and you will
see
We're all just one big family.

We've all seen some hard times in
our lives
Every man, woman and child.

Let me know that they are not
alone
Through their tribulations and
their trials
Together we can't let them down
Cause if they ever needed us
They need us now.

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CINCINNATI BLUES

As recorded by Ray
Pennington

DAVE KIRBY
RAY PENNINGTON

Tonight we'll dosey doe in Ohio
As long as that old fiddle plays a
tune
We'll dance all night till broad
daylight
And I'll lose these Cincinnati
blues.

I been making time in Tennessee
But Cincinnati left its mark on me
I been gone away too long from
you
And I've got these Cincinnati
blues.

I see the lights of Louisville
And Cincinnati just over the
hill
I'm less than 90 miles from you
And losing these old Cincinnati
blues.

Tomorrow's gonna be a better
day
Cause this time I'm comin' home
to stay
I just found out what I've got to do
To never have these Cincinnati
blues.

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CALIFORNIA SLEEPING

As recorded by Loy Blanton

CURLY PUTMAN
DAVE KIRBY


Last night I drank a bottle of
California wine
And watched the 49ers on T.V.
The last thing I remembered the
score was tied at nine
That's when the bottle brought
her back to me.

Why'd I have to wake up
California
Why can't L.A. be on Texas time
Why'd I have to go and wake
up her old memory
Why couldn't I leave California
sleeping in my mind.

Good morning America, how are
you today
I'm watching you through these
old bloodshot eyes
I'm down here in Houston doing
what I can
Trying hard to drink her memory
dry.

Why'd I have to wake up
California
Why can't L.A. be on Texas time
Why'd I have to go and wake up
her old memory
Why couldn't I leave California
sleeping in my mind.

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FORTY HOUR WEEK (For A Livin')

As recorded by Alabama

DAVE LOGGINS

LISA SILVER

DON SCHLITZ

There are people in this
country
Who work hard everyday
Not for fame or fortune do they
strive
But the fruits of their labor
Are worth more than they're
paid
And it's time a few of them
were recognized.

Hello Detroit auto worker
Let me thank you for your time
You work a forty hour week
for a livin'
Just to send it on down the line
Hello Pittsburgh steel mill
worker
Let me thank you for your time
You work a forty hour week
for a livin'
Just to send it on down the
line.

You can see them every
morning
In the factories and the fields
In the city streets and the quiet
country towns
Workin' together like spokes
inside a wheel
They keep this country turnin'
around.

Hello West Virginia coal miner
Let me thank you for your time
You work a forty hour week

for a livin'
Just to send it on down the line
Hello Kansas wheatfield
farmer
Let me thank you for your time
You work a forty hour week
for a livin'
Just to send it on down the
line.

This is for the one who swings
the hammer
Drivin' home the nail
For the one behind the counter
Ringin' up the sales
For the one who fights the fire
And for the one who brings
the mail
For everyone who works
behind the scenes.

This is for the one who drives
the big rig
Up and down the road
For the one out in the
warehouse
Bringin' in the load
For the waitress, the mechanic
And the policeman on patrol.

Hello America
Let me thank you for your
time.

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

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

Friend:
New power is about to leap into your life... an astonishing way to control the thoughts and actions of others without their knowing it... no matter how much they may not want to follow your instructions, they carry them out to a very time!
With "Automatic Mind-Command" you'll be in the show. Make a wish, turn on the power, and watch those around you drop everything and do what they're told.
And nobody will even have the faintest idea you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone determine when things should start... stop... change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.
For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if it's anything else I can do for you, I'd be glad to..." Then in a flash, his tone changes and you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And time you want more, just see me personally. Thank you so much for coming by."
Impossible? You'll be doing things like that every day without even thinking about it. As long as you need something done, it's done! The people who do these things for you will remember what they did, but not why!

FUN POWER—TOO!

You can have a lot of fun with this power, too. Think how Evelyn C. used it at work... One day, while sorting papers, her boss angrily ordered why she had to make so much noise—and ended her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just used the "Automatic Mind-Command" to suddenly the boss apologized for being a scoundrel. "Please... I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And told her what a wonderful person she was! Then Evelyn turned the power off, the boss just stood there with an open mouth, wondering what he had said all those things.
Think what this power can mean in your life. It's a new power... and it's there! You want affection... you'll be smothered! You want peace and quiet... the world stands still!

MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts from their master in you! You just fire a little "Automatic Mind-Command" at them, and "I'll sing like meadowlarks..." Nona J. was a "wits" end when she tried to find the money paid aside to pay the rent—it was gone. A search through the house turned up nothing. There was only one possibility left... she told Billy. A look of surprise crossed his face—he hadn't seen any money. But Nona didn't tell him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took a roll of money. After giving her the money, he acted as if nothing had happened!
Think how many secrets must be hidden all around you! Things your spouse won't tell...

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."
A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound truths can be plainly understood by anyone.

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

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

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

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

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

MORE AMAZING CASE HISTORIES!

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

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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



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

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

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

Scott Reed

MAIL NO RISK COUPON TODAY!

RESEARCH INDUSTRIES, LTD., Dept. J1693D
3096 Long Beach Rd., Box N
Island Park, NY 11558

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

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

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CITY

STATE ZIP

N.Y. res. please add appropriate sales tax.

A GOOD LOVE DIED TONIGHT

As recorded by Leon Everette

ROGER MURRAH

To him it may be over
But for her it'll be one day at
a time
He may call it freedom
But to her he's still locked inside
her mind
You can throw away love's
golden pen
'Cause that's all she wrote
That fire of love they kindled
Has all gone up in smoke
What a shame and what a sight
A good love died tonight.

To him it's just an ending
But to her the pain's beginning to
start
For him it's all a walk away
But for her it's a breaking heart
One goodbye and lots of tears
Are all she has left to show
For those seven years

That just walked out the door
A lot of dreams lost their lives
when
A good love died tonight.

They were headed for forever
When the hope that they were
riding
Left the track
And all the pleading and
believing in the world
Won't bring the feeling back
You can throw away love's
golden pen
'Cause that's all she wrote
That fire of love they kindled
Has all gone up in smoke
What a shame and what a sight
A good love died tonight.

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A BAR WITH NO BEER

As recorded by Tom T. Hall

TOM T. HALL

The beach comber works by the
ocean all day
He gets what the tourists and the
sea throw away
He's hot and he's thirsty and the
words hurt his ears
When they tell him he's stopped
in a bar with no beer.

It's lonesome away from your kin
folks at home
By the campfires at night where
the buffalo roam
But there's nothing so lonesome
so morbid or drear
Than to sit on a stool in a bar with
no beer.

But there's a dog on the sidewalk
for his master he waits
But his boss is inside drinking
wine with his mates
He hurries for cover and cringes
in fear
Ain't no place for a dog 'round
a bar with no beer.

Now Billy the barfly first time
in his life

He went home cold sober to his
loving wife
He walks in the kitchen, she says,
"You're early, my dear"
He breaks down and tells her the
bar's got no beer.

The owner is anxious for the beer
man to come
There's a far away look on the
face of the bum
The waitress is cranky, she says,
"It's lonely in here"
What a terrible place is a bar
with no beer.

Well, I've had me some trouble
I've had me some pain
Been locked up in the cold and left
out in the rain
I've fought with the law but
there's one thing I fear
To get stuck in a town in a bar
with no beer.

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WHAT USED TO BE CRAZY

(Ain't Crazy
Anymore)

As recorded by The Bama
Band

JOE CHAMBERS
LARRY JENKINS

People made in test tubes
Wars fought in space
What used to be make believe
Is now all common place
Criminals walk free
While the victims pay the bail
The country we all know and
love
Is now all up for sale
You can be a man or woman
No matter what you were
before
What used to be crazy
Ain't crazy anymore.

What used to be crazy
Ain't crazy anymore
Seems like somebody's got a
key to open every door
What's hard to buy now ain't
nothing like we got in store
What used to be crazy
Ain't crazy anymore.

Grown men wearing dresses
Woman in three piece suits
Psychiatrists say it's normal
They're just trying to find their
roots
Children having babies
When they oughta be in school
While the judges say it's
against the law
To teach the golden rule
You can have 'em change your
heart
If your budget will afford
What used to be crazy
Ain't crazy anymore.

What used to be crazy
Ain't crazy anymore
Seems like somebody's got a
key to open every door
What's hard to buy now ain't
nothing like we got in store
What used to be crazy
Ain't crazy anymore.

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RHYTHM GUITAR

As recorded by Emmylou Harris

**PAUL KENNERLEY
EMMYLOU HARRIS**

She played around town 'til she
opened the show
for a high rollin' singer up
from Tupelo
He saw her in the lights and he
gave her a hand
Next thing Sally knew she was
one of the band.

He said "don't give me nothin'
that I can't use
got the rhythm and I don't
need the blues
don't wanna ride no shootin'
star
Just wanna play on the
rhythm guitar".

He was the sweetest thing
that he ever had seen
and he'd had quite a few of
them backstage queens
He was the prettiest thing that
he ever had heard
layin' rhythm guitar and

singin' the third.

She said "don't give me nothin'
that I can't use
I got the rhythm and I don't
need the blues
I don't wanna ride no shootin'
star
Just wanna play on the
rhythm guitar".

Well Sally keeps her feet
planted on the ground
She don't lose her head when
the sun goes down
Everybody's out lookin' for
romance
But Sally just wants to get the
people to dance.

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DON'T MAKE ME WAIT ON THE MOON

As recorded by Shelly West

TIM McBRIDE

Moonlight on a summer night
Does strange things to the heart
But that's no reason for you
believin'
That love only comes after dark.

Love don't care what time it is
Love only knows when it's right
That makes you think this feelin'
we're feelin'
Would be any better tonight.

Let me pull down the shades
on the windows
Let me turn out the lights in the
room
We can make believe it's midnight
Why waste a good afternoon
Money don't make me wait on
the moon.

While the sun is shinin' bright
Come get closer to me

There's no replacin' the time that
we're wastin'
So let's take it seriously.

You can't say you don't want me
I see the stars in your eyes
We've got that feelin' that feels
like forever
So why put it off till tonight.
(Repeat chorus)

Why don't you pull down the
shades on the windows
While I turn out the lights in the
room
We can make believe it's midnight
Why waste a good afternoon
Oh we don't have to wait on the
moon.

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**Over
\$8,000 in
prizes
Awarded Monthly**



Draw Me

You may win one of five \$1,495.00
Art Scholarships or any one of fifty
\$10.00 cash prizes.

Make your drawing any size except
like a tracing. Use pencil. Every qualified
entrant receives a free professional
estimate of his or her drawing.

Scholarship winners will receive
Fundamentals of Art taught by Art
Instruction Schools, one of America's
leading home study art schools. Our
objective is to find prospective
students who appear to be properly
motivated and have an appreciation
and liking for art.

Your entry will be judged in the
month received. Prizes awarded for
best drawings of various subjects
received from qualified entrants age
14 and over. One \$25 cash award for
the best drawing from entrants age 12
and 13. No drawings can be returned.
Our students and professional artists
not eligible. Contest winners will be
notified. Send your entry today.

MAIL THIS COUPON TO ENTER CONTEST

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Studio 55-4043
500 South Fourth Street
Minneapolis, Minnesota 55415

Please enter my drawing in your
monthly contest. (PLEASE PRINT)

Name _____

Occupation _____ Age _____

Address _____ Apt _____

City _____ State _____

County _____ Zip _____

Telephone Number _____

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LOST IN THE FIFTIES TONIGHT

As recorded by Ronnie Milsap

**MIKE REID
TROY SEALS**

Close your eyes baby
Follow my heart
Call on the memories
Here in the dark
We'll let the magic take us
away
Back to the feelin'
We shared when they played.

In the still
Of the night
Hold me darlin'
Hold me tight
Ooh shu doo doo be doo
Shu doo doo be doo
Soo real
Soo right
Lost in the fifties tonight.

These precious hours
We know can't survive

Love's all that matters
While the past is alive
Now and for always
Til time disappears
We'll hold each other
Whenever we hear.

Say....

In the still
Of the night
Hold me darlin'
Hold me tight
Ooh shu doo doo be doo
Shu doo doo be doo
Soo real
Soo right
Lost in the fifties tonight.

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Ron William

LOVE TALKS

As recorded by Ronnie
McDowell

**MICHAEL GARVIN
BUCKY JONES
TOM SHAPIRO**

Some men try to buy their way
into a woman's heart
They're not smart
They're thinkin' they can hold her
acting like a millionaire
She don't care
Money might be good for some
things
But when it comes to women
I'll tell you one thing.

Love talks
(Love talks)
And she'll love what it's got to say
Love talks
(Love talks)
And she won't ever walk away
If your love talks to her everyday.

A woman's more impressed by
flowers than a bank account
Of any amount
It's not how much you make
It's how much you can make her
know
You love her so
If you want your lady's heart to
listen
Speak to her with romance,
touchin' and kissin'.

Love talks
(Love talks)
And she'll love what it's got to say
Love talks
(Love talks)
And she won't ever walk away
If your love talks to her everyday.

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MAKE UP AND FADED BLUE JEANS

As recorded by Merle Haggard

MERLE HAGGARD

In downtown Modesto I was
workin' the Holiday Inn
I would stick with a gig that
would last us thru out the
weekend
I was singin' a new song I'd wrote
on the way into town
When she came in the front door
and found her a place to sit
down.

Hey I knew right away that she
like the words to my song
'Cause she stared at my git,
guitar and followed my fingers
too long
And she had the likeness of a girl
I'd seen in my dreams
But lights can do wonders with
make up and faded blue jeans.

And the last thing I needed was
somebody messin' up my mind
So I found a hundred reasons for

lookin' her way one more time
She could cause me to sing bad
and fall out of love with guitar
And blow all my chances at bein'
a big singin' star.

With one passing glance I could
tell she was young for her age
Yeah she got to looking better as
she got down closer to the stage
And as she sipped on her wine
I knew just the kind she would be
And somehow I knew she was
here to do bad things to me.

And the last thing I needed was
somebody messin' up my mind
So I found a hundred reasons for
lookin' her way one more time
She could cause me to sing bad
and fall out of love with guitar
And blow all my chances at bein'
a big singin' star.

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Publisher.

Now, Even If You Have Been Thin For Years, You Can

GAIN ^{UP} TO 5, 10, 15 POUNDS

without dangerous drugs, without exercise,

without unpleasant tasting medicines,

MEN—an impressive manly body,

WOMEN—a curvier, glamorous figure.

You had started this amazing method just a

few short weeks ago, right now you could

gain up to 5, 10, even 15 pounds

or more!

At last, no matter what you have tried, no matter what you have done, if you are 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.

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, 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, take delicious, chewable, nutritionally rich GAIN tablets and that's it! No other action to take. Nothing difficult or unpleasant to do, and without even being aware of a wonderfully exciting change taking place.

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

You follow your GAIN Plan which includes delicious high calorie menus. You gain pounds and inches to your arms, legs, 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

SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



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

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. G4B

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 \$9.98
- ☐ SAVE \$2.00! Order 2 for \$17.96
- ☐ SAVE \$5.00! Order 3 for \$25.00

Enclosed is \$

☐ cash, ☐ check or ☐ money order

NAME

please print

ADDRESS

CITY

STATE

ZIP

YOUR BABY'S BEEN ROCKING IN A BRAND NEW CRADLE (a/k/a Rockin' In A Brand New Cradle)

As recorded by Terri Gibbs

**JOE CHAMBERS
LARRY JENKINS**

*So things didn't work out like
you thought they could
Your new little honey didn't
make you feel so good
Well you must think I'm crazy
Now you're back here calling
me baby
But this baby didn't sit around
like you thought I would.*

*Your baby's been rocking in a
brand new cradle
Your baby don't cry for you
no more
Your baby's been rocking in a
brand new cradle
So pack your bottle and take it
on out the door.*

*Did you think your leaving
would be a big heart breaker*

*Did you think that you were
such a good love maker
That I'd crawl back on my
knees
Let you do anything you please
Daddy, your baby's tasted
candy from a stranger.*

*Your baby's been rocking in a
brand new cradle
Your baby don't cry for you no
more
Your baby's been rocking in a
brand new cradle
So pack your bottle and take it
on out the door.*

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IT ALWAYS HURTS LIKE THE FIRST TIME

As recorded by Carroll Baker

**STEVE BOGARD
RORY BOURKE**

*Adrenaline flowin' tryin' to kill
my pain
Big old salty teardrops comin'
down like rain
Got a lump in my throat it
must be silver dollar size
My ears keep on ringin' hearin'
her goodbye.*

*Why does it always hurt like
the first time everytime
How do you ever get used to
bein' the one left behind
You can tell yourself she didn't
mean that much
But your heart knows how you
lie 'cause it always hurts
It always hurts like the first
time everytime.*

*Thought I could handle hearing
another farewell
Believing resistance was
building with each tear that
fell
But I guess in love you can't
toughen up rules do not
apply
'Cause here come more new
teardrops I was not suppose
to cry.*

*Why does it always hurt like
the first time everytime
How do you ever get used to
bein' the one left behind
You can tell yourself she didn't
mean that much
But your heart knows how you
lie 'cause it always hurts
It always hurts like the first
time everytime
It always hurts oh it always
hurts like the first time
everytime.*

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COLD SUMMER DAY IN GEORGIA

As recorded by Gene Watson

**A.L. OWENS
DENNIS KNUTSON**

*I thought I had her wrapped
around my finger
'Cause she let me go too far
too many times
Now the memory of her final
words still linger
And they burn like an endless fire
in my mind.*

*She said it would be a cold
summer day in Georgia
Before I'd see her smiling face
again
But there ain't no frost on a July
ground
The snow don't fall on a
summertime town
And there ain't no chill in the
warm Atlanta wind.*

So I go down on my knees and

*begged for mercy
And she got on a plane for
Tennessee
Before she left I told her I was
sorry
And before she left she turned
and said to me.*

*She said it would be a cold
summer day in Georgia
Before I'd see her smiling face
again
But there ain't no frost on a July
ground
The snow don't fall on a
summertime town
And there ain't no chill in the
warm Atlanta wind.*

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Beauty News and Tips FOR OUR READERS

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



GOT A SKIN PROBLEM?

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

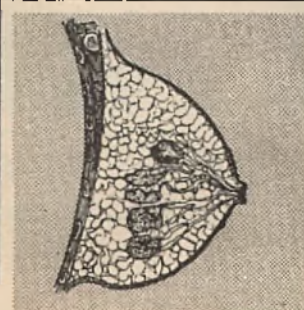
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WHITEN TEETH INSTANTLY

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

Item No. WT105 ... only \$4.95



BEAUTIFUL BUST FOR YOU

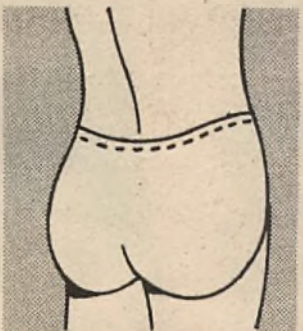
Thousands of women have discovered this Beneficial Body Creme with estrogenic hormones that helped them to a more alluring bust. The thrill of wearing sexy, low-cut gowns and bikinis has been the new experience of these women who have enjoyed cleavage as never before. Skin is left smooth and soft and silky to touch. Beneficial Body Creme offers the opportunity for a round, sexy bosom. It works while you sleep, without exercises, massages, devices or "methods".

Item No. BB106 ... only \$9.95

ROUND & SEXY REAR VIEW

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

ITEM NO. FT119 ... only \$6.95



STRONGER, THICKER HAIR

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

Item No. TH107 ... only \$8.95

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And joy of joys! At remarkably low cost? Can you imagine a weight-loss program that's backed by a WRITTEN GUARANTEE? That's right! Slimtabs help you lose weight while you actually feel great. Unlike other methods including pills, medicines, exercises, etc. Slimtabs never leave you feeling tired, listless, hungry or mentally rung out. No side effects. No hangovers. Compounded from acclaimed Guarana, a Brazilian Amazon plant that natives used for centuries to satisfy hunger, promote mental alertness and fight fatigue. Slimtabs are on the Federal Register GRAS list (Generally Recognized As Safe). Makes losing weight in a hurry more pleasant and completely safe. Unlike most reducing means, contains no appetite suppressants so it does not deprive you of the enjoyment of meals. Try Slimtabs. Get a written guarantee of success or full refund.

Item No. LW103 (30 tablets) \$ 6.95
(60 tablets) \$ 9.95
(90 tablets) \$12.95



GET RID OF UNSIGHTLY HAIR

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

Item No. RH112 ... only \$7.95



COVER UP THOSE VEINS

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

Item No. UV111 ... only \$4.95

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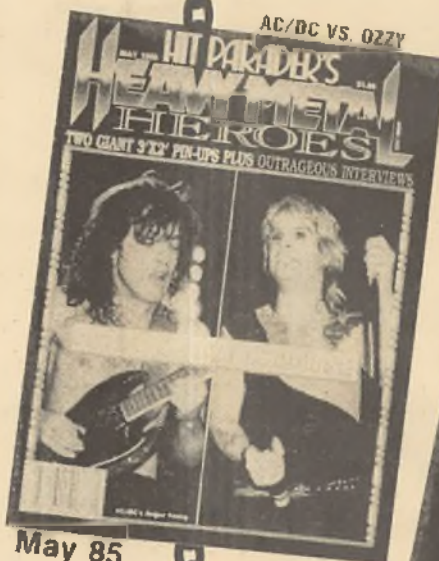


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THE EYES HAVE IT

As recorded by Lee Wright

RICK GILES
BOBBY FISCHER

Some men look at the legs
They love the way that women
walk
Some men look at the curves
They swear the body talks.

But the closer I get to you
The more I begin to see
The reason that I want you
Is more than just skin deep.

Baby the eyes have it
They have the look of love
They know the words to say
And they tell me just enough
Baby the eyes have it
They lead me to your heart
Your body looks so fine
But your eyes tear me apart.

I've always looked at a woman
From her smile to her high heels

*But I never found satisfaction
In the way it made me feel.*

*But the first time I came face to
face
With you I could see
When I'm searching for the
answers
Your looks are everything.*

*Baby the eyes have it
They have the look of love
They know the words to say
And they tell me just enough
Baby the eyes have it
They lead me to your heart
Your body looks so fine
But your eyes tear me apart.*

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HARD BABY TO ROCK

As recorded by Tari Hensley

MARK COLLIE
PHIL THOMAS
DAVID LUTRELL

I heard when you was just a
babe
You drove your poor old mama
insane with your cryin'
Keepin' her up all night
Well it's a good thing she can't
see you now
'Cause you ain't changed one
little ounce
You're still a hard baby to
rock.

Hard baby to rock
You keep my poor heart racin'
'round the clock
Tryin' to keep you satisfied
takes all the lovin' I've got
Yeah you're still a hard baby to
rock.

*They say you was bad back in
school
Usin' boys for toys and breakin'
all the rules
Doin' everything you wanted to
Well I thought you had changed
but I found out
You've been back on the prowl
And you're still a hard baby to
rock.*

*Hard baby to rock
You keep my poor heart racin'
'round the clock
Tryin' to keep you satisfied
takes all the lovin' I've got
Yeah you're still a hard baby to
rock.*

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

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

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

POSITIVE PROOF THAT WHAT I SAY IS TRUE!

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

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

That's chickenfeed compared to the staggering results many others have achieved with these magic words! Dave E. had been unable to find a job, and had only 3 days left before having to pay a big bill. He didn't have a cent. In one session, I showed him how to use the **Psychic Telemetry Prosperity Ritual**. The next morning, he was all smiles, as he reported a sudden windfall of \$2,000—more than enough to pay the bill. A miracle? Of course! Yet just a week ago, Dave used the **Prosperity Ritual** at about 9:00 P.M. At 8:00 A.M. the following morning, he got the money! As simple as that! I HAVE HUNDREDS OF CASES ON FILE PROVE HOW EASILY MIRACLES HAPPEN WITH THESE MAGIC WORDS! Before I give you the next case, let me say this: **DO YOU NEED MONEY?** Say the powerful words on page 37. With this secret, money is always available to you!

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

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

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

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

The point is: **YOU CAN USE THE SAME SECRET!** You'll find the very words she used on page 33 of my book, and it won't cost you a single cent to find out what they are, and how they'll work for you.

MAGIC WORDS FOR MIRACLE HEALING!

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

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

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

139-140—

- Cure ulcers, nervous headache, and insomnia! Calm the nerves!
- Cure diseases of the liver and spleen—stop bleeding!
- Strengthen the eyes, control epilepsy and disorders of the stomach!
- Cure heart disease, increase circulation, and heal gout!
- Heal bones, conditions of the nose, throat and sinus, treat hay fever and asthma!

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

MIRACLE CURES REPORTED!

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

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

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

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

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

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

MAGIC FORCES THAT WORK MIRACLES

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

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

Anyone can use these magic words. When you use them, what you command *does* happen! You can count positively on real results. It always works! It is not evil—nor is it Black Magic. Like electricity, it is simply a power given by nature to make life easier!

● **MAGIC WORDS GIVE YOU POWER OVER OTHERS!** Say the magic words on page 44 to make others do your bidding. With this **Enchantment**, you send forth mystic rays of power to impress those whom you command to bend to your will at all times. It makes other people like putty in your hands! No one can resist you! Let me show you how easily this happens!

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

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

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

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



ABOUT THE AUTHOR

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

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

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

● **MAGIC WORDS TO SEE INTO THE FUTURE!** There is no need to blindly stumble into the future. When you say the magic words on page 62, your psychic eyes will open, and you will see actual visions of future events. Vision upon vision will flash brilliantly into your mind. If there is danger ahead, Cosmic Mind will flash you the warning so a possible catastrophe can be avoided. If there is tremendous goodness in the future, all will be revealed to you!

THE AMAZING SECRET OF COSMIC DUST!

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

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KERN RIVER

As recorded by Merle Haggard

MERLE HAGGARD

I'll never swim Kern River again
It was there that I met her
It was there that I lost my best friend
And now I lie in the mountains
I drifted up here with the wind
And I may drown in still water
But I'll never swim Kern River again.

I grew up in an oil town
But my gusher never came in
And the river was a bound'ry
where my darling and I used to swim
One night in the moonlight the
swiftness swept her life away
And now I live on Lake Shasta
and Lake Shasta is where I will stay.

There's the south San Joaquin
Where the seeds of the dust bowl
are found
And there's a place called Mount
Whitney from where the mighty
Kern River comes down
Well it's not deep nor wide



But it's a mean piece of water my friend
And I may cross on the highway
but I'll never swim Kern River again.

Oh I'll never swim Kern River again
It was there I first met her
And it was there that I lost my best friend
Now I live in the mountains
I drifted up here with the wind
And I may drown in still water
But I'll never swim Kern River again.

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BLUE HIGHWAY

As recorded by John Conlee

DON HENRY
DAVID WOMACK

Another highway
Another heartache
Travelin' man routine
Eight days from home all alone
In this whining time machine.

I spend the miles thinkin' 'bout you
Only to face the blues
My eyes are set on the road ahead
While my heart's at home with you.

On this blue highway
Between your love and me
Nothin' but a blue highway
As far as the heart can see.

Another evening
One more motel

I phoned to tell you goodnight
Not much to say but it's okay
'Cause your voice will hold me tight.

On this blue highway
Between your love and me
Nothin' but a blue highway
As far as the heart can see.

I know you worry about my night life
Wandering coast to coast
But time and time I leave behind
The one I love the most.

On this blue highway
Between your love and me
Nothin' but a blue highway
As far as the heart can see.

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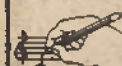
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YOU CAN LEAD A HEART TO LOVE (But You Can't Make It Fall)

As recorded by Tammy Wynette

**JOE CHAMBERS
LARRY JENKINS
MIKE TWITTY**

*You can lead a heart to love
But you can't make it fall
You can lead a heart to love
But you can't make it fall
You can push and you can pull
Beat your head against the wall
You can lead a heart to love
But you can't make it fall.*

*It was love at first sight
When she looked into his eyes
But he didn't feel the same
Not matter how she tried
As the nights went slowly by
While she sat waiting by the
phone
She realized she'd fallen in alone.*

*You can lead a heart to love
But you can't make it fall
You can lead a heart to love
But you can't make it fall*

*You can push and you can pull
Beat your head against the wall
You can lead a heart to love
But you can't make it fall.*

*Half crazy in love
Not knowing where to turn
Too afraid to jump
From a bridge she couldn't burn
While the ships kept drifting by
With the love that'd set her free
Her broken heart just wouldn't let
her see.*

*It was love at first sight
When he looked into her eyes
But she couldn't feel the same
No matter what he tried
There's a fire that's still burning
The flames won't let her go
Soon he'll learn what she already
knows.*

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BETWEEN BLUE EYES AND JEANS

As recorded by Conway
Twitty

KEN McDUFFIE

*Somewhere between her blue
eyes and jeans
There's a heart that's been
broken along with her
dreams
And tonight she's out dancing
drinking and thinking
Healing a feeling between her
blue eyes and jeans.*

*She looks like an angel in a big
ol' cloud of lonesome
Reflecting her memories
around a golden wedding
ring
And tonight some dance hall
doctor might break the
chains that lock her
To that lonesome ol' feeling
between her blue eyes and
jeans.*

*Somewhere between her blue
eyes and jeans
There's a heart that's been
broken along with her
dreams
And tonight some dance hall
doctor might break the
chains that lock her
To that lonesome ol' feeling
between her blue eyes and
jeans.*

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DRINKIN' AND DREAMIN'

As recorded by Waylon Jennings

**MAX D. BARNES
TROY SEALS**

*Everybody's lookin' for
someday in
I'm lookin' for someday out
I've been wastin' my time
Standing in line
If this is what it's all about.*

*All I've got is a job I don't like
And a woman that don't
understand
So tonight at the bar I'll get in
my car
And take off for the promised
land.*

*Drinkin' and dreamin'
Knowing damn well I can't go
I'll never see Texas, L.A., or Old
Mexico
But here at this table I'm able*

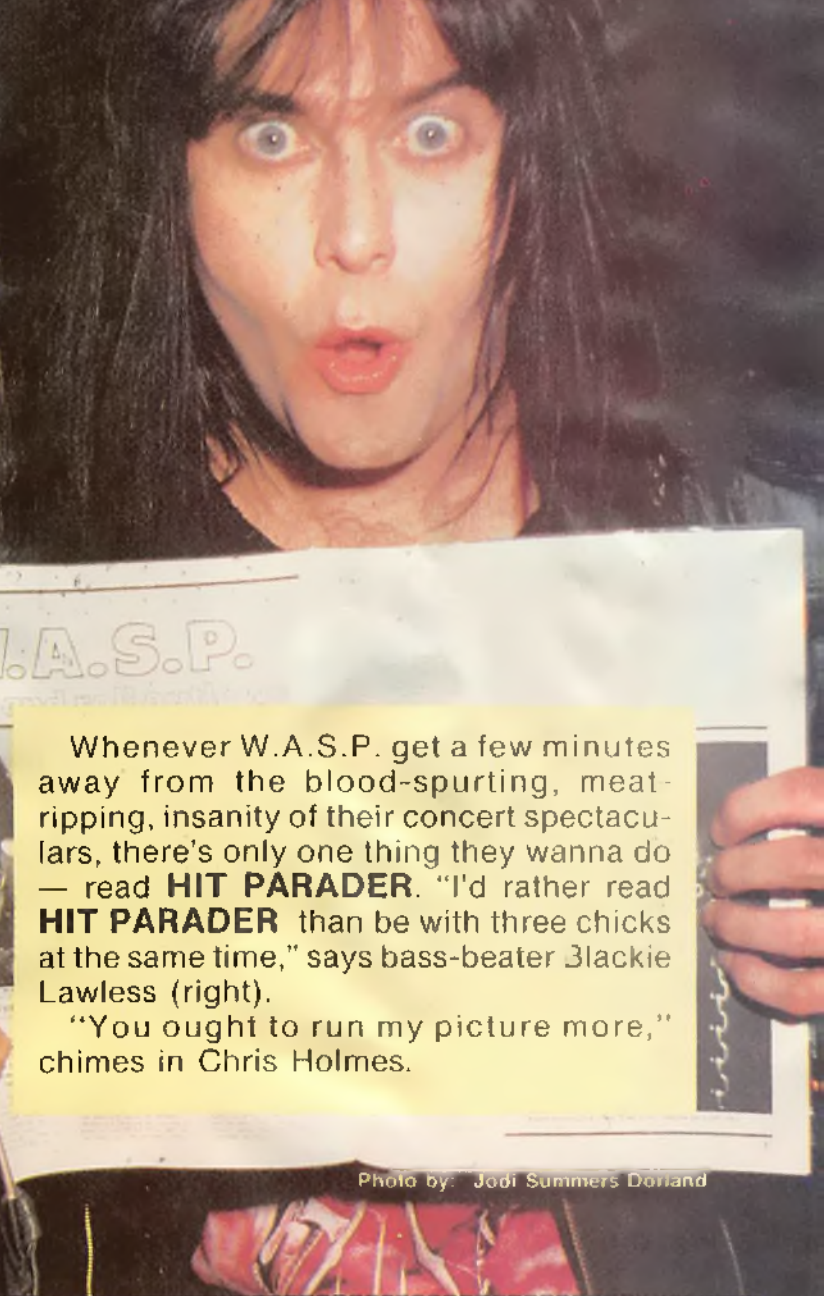
*to leave it behind
Drink 'til I'm dreamin' a
thousand miles out of my
mind.*

*This suit and this tie is just a
disguise
This ain't really me
Some people are born to be
tied down
Some people are born to be
free.*

*When I look down the road she
doesn't know
How it gets under my skin
She's got my body
But my heart and my soul
Is out there ridin' the wind.*

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