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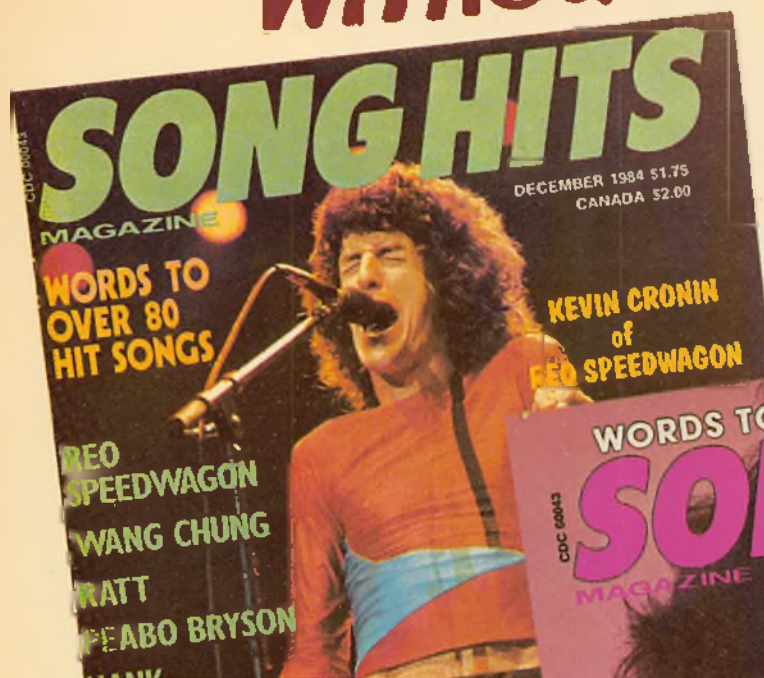
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SONG HITS--

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POP SECTION

DON'T WALK AWAY

(As recorded by Rick Springfield)

RICK SPRINGFIELD

I know just what you're doing
You don't wanna put the hurt on someone
You've been trying to convince yourself
You're better off if you just turn and run
But I'm gonna hold on tight
I've got a feeling
You'll only happen once to me
And no one not even you
Is ever gonna make you wrong for me.

Don't walk away
Or are you looking for a price to pay
Is that your master plan
Don't walk away
I'll do everything to make you stay
I've got to make a stand
Don't walk away
I'm not afraid
Don't walk away.

I don't know where you're going
But I know what you've got on your mind
And I think your fear is showing
You don't leave things like fear behind.

And I hate to be the one
To break it to you that
We're only human after all
I can mend a broken wing
I'll give you everything I have.

Don't walk away
Or are you looking for a price to pay
Is that your master plan
Don't walk away
I'll do everything to make you stay
I've got to make a stand
Don't walk away
I'm not afraid
Don't walk away.

You used to be the one
Who used to be so strong
What happened to your rationale
Your heart is on the line
It happens all the time
Don't walk away
Don't walk away.

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DISTANT EARLY WARNING

(As recorded by Rush)

GEDDY LEE
ALEX LIFESON
NEIL PEART

An ill wind comes arising
Across the cities of the plain
There's no swimming in heavy water
No singing in the acid rain
Red alert
Red alert.

It's so hard to stay together
Passing through revolving doors
We need someone to talk to and someone to sweep the floors
Incomplete
Incomplete.

The world weighs on my shoulders
But what am I to do
You sometimes drive me crazy
But I worry about you
I know it makes no difference
To what you're going through
But I see the tip of the iceberg
And I worry about you.

Cruising under your radar
Watching from satellites
Take a page from the red book
And keep them in your sights
Red alert
Red alert.

Left and rights of passage
Black and whites of youth
Who can face the knowledge
That the truth is not the truth
Obsolete
Absolutely.

The world weighs on my shoulders
But what am I to do
You sometimes drive me crazy
But I worry about you
I know it makes no difference
To what you're going through
But I see the tip of the iceberg
And I worry about you.

Absalom
Absalom
Absalom.

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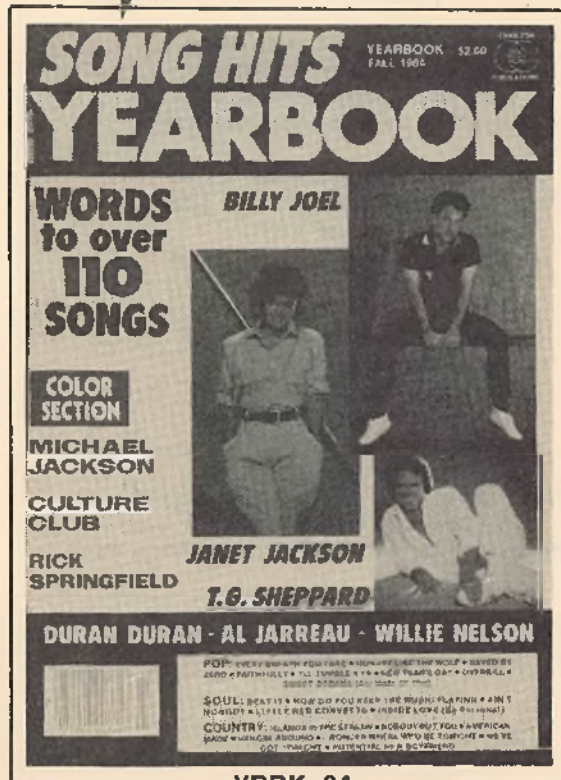
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SHE'S MINE

(As recorded by Steve Perry)

STEVE PERRY
RANDY GOODRUM

I've seen your kind before
I've seen you creepin' 'round
Before you come 'round my door
Oh there's one thing you gotta know.

She's mine all mine
Don't show your face here no more
She's mine all mine
Don't hang around here no more.

I heard her call out your name
Late last night in her sleep
That's why I came here to say
No it won't be easy to steal her away.

She's mine all mine
Don't show your face here no more
She's mine all mine
Don't hang around here no more
Go.

You've got her under your spell
And she's believin' your lies
You'd like her at your hotel
No not as long as I'm alive.

She's mine all mine
Don't show your face here no more
She's mine all mine
Don't hang around here no more, more, more, more.

Oh she's mine
Don't show your face here no more
No no no no
Don't hang around
Don't hang
Don't hang around no more.

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SO. CENTRAL RAIN

(As recorded by R.E.M.)

MIKE MILLS
BILL BERRY
PETER BUCK
MICHAEL STIPE

Did you never call
I waited for your call
These rivers of suggestion are driving me away
The trees will bend
The cities wash away the city on the river across
A girl without a name.

I'm sorry
I'm sorry.

Eastern to mountain third party call
The lines are down the wise men built
His words upon the rocks
But I'm not bound to follow the suit
The trees will bend
The conversation's dim
Go build yourself another home
This choice isn't mine.

I'm sorry
I'm sorry.

Did you never call
I waited for your call
These rivers of suggestion are driving me away
The oceans sang
The conversation's dim
Go build yourself another dream
This choice isn't mine.

I'm sorry
I'm sorry
I'm sorry
I'm sorry.

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FIELDS OF FIRE

(As recorded by Big Country)

BIG COUNTRY

Between a father and a son
Between the city and the one
Before the teacher and the test
Before the journey and the rest.

A shining eye will never cry
A beating heart will never die
A house on fire holds no shame
Well I will be coming home again.

Four hundred miles
Without a word until you smile
Four hundred miles

On fields of fire.

Between a woman and a boy
Between a child and his toy.

Between a woman and a boy
Between a child and a toy
Before the falling of the West
Before the journey and the rest.

Four hundred miles
Without a word until you smile
Four hundred miles
Without a word until you smile
Four hundred miles
On fields of fire.

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HARD HABIT TO BREAK

(As recorded by Chicago)

STEVE KIPNER
JOHN PARKER

I guess I thought you'd be here forever
Another illusion I chose to create
You don't know what ya got
Until it's gone
And I found out a little too late.

I was acting as if you were lucky to have me
Doin' you a favor I hardly knew you were there
But then you were gone and it all was wrong
Had no idea how much I cared.

Now being without you
Takes a lot of getting used to
Should learn to live with it
But I don't want to.

Living without you
Is all a big mistake
Instead of getting easier
It's the hardest thing to take
I'm addicted to ya babe
You're a hard habit to break.

You found someone else
You had every reason
You know I can't blame you for runnin' to him
Two people together but living alone
I was spreading my love too thin.

After all of these years
I'm still tryin' to shake it
Doin' much better
They say that it just takes time
But deep in the night it's an endless flight
I can't get ya out of my mind.

Now being without you
Takes a lot of getting used to
Should learn to live with it
But I don't want to.

Being without you
Is all a big mistake
Instead of getting any easier
It's the hardest thing to take
I'm addicted to you baby
You're a hard habit to break.

Being without you
Takes a lot of getting used to
Should learn to live with it
I don't want to.

Being without you
Is all a big mistake
Instead of getting any easier
It's the hardest thing to take
I'm addicted to you
You're a hard habit to break
Such a hard habit to break
I'm addicted to you.

SHE DON'T KNOW ME

(As recorded by Bon Jovi)

MARK AVSEC

What more can I do
There's nothing I haven't tried
Still it's so hard for her to notice
That I've tried hard to be straight
There's nothing left I can say
If only she would look my way hey hey.

But she don't know me
She don't know
She don't see me
She don't care
She can't hear me
She can't hear
Cannot help me
She don't want
She don't want me
Not like I want her
Like I want her
I've got to tell her
Got to tell her
That I love her
That I love her
She doesn't even know my name.

I dream of when she'll be mine
I dream of crossing that line
And holding her so tender
Dreaming it could come true
So many things I would do
If only you'd give me a chance oh.

She don't know me
She don't know
She don't see me
She don't care
She can't hear me
She can't hear
Cannot help me
She don't want
She don't want me
Like I want her
Like I want her
I got to tell her
I got to tell her
That I love her
That I love her
She doesn't even know my name yeah.

She don't know me
She don't know
She don't see me
She don't care
She can't hear me
She can't hear
Cannot help me
She don't want
She don't want me
Like I want her
Like I want her
I got to tell her
Got to tell her
That I love her
That I love her.
(Repeat)

BRUCE SPRINGSTEEN

—by Steve Wosahla—

An interviewer once asked Bruce Springsteen "What does rock 'n' roll mean to you?"

With a dry chuckle he replied, "A steady job." And as John Lennon once noted, "a working class hero is something to be."

Work is obviously still on the mind of the rocker they still tiringly call "The Boss." It dominates the themes of his new album, *Born In The U.S.A.* some six summers after he lamented "the work, the work and just the working life" of *Factory*. *Born In The U.S.A.* pays homage to everyday working class Americans and is a blistering set of songs which hold true to old fashioned rock and roll ethics.

Rock 'n' roll may have liberated Bruce Springsteen from the mundane nine to five world but it certainly hasn't cast him in an ivory tower either. His three-hour plus shows (emphasis on the word plus) transcend entertainment. They've become stage marathons, passing the grueling limits of physical exertion into the realm of exhaustive emotional outpourings that make you glad to be alive all over again.

The expected year-long world tour by Bruce Springsteen and The E Street Band ranks second in popularity only to the shows given by the Jacksons. Though hardly on the same elaborate staging scale (or ticket price level) the anticipation is that these shows can live up to the legendary moments of the last decade. It's been a period in which he has emerged from being a special star on club stages to performing rock 'n' roll heroics in coliseums. Ironically, you won't find The E Street Band on any large stadium bills but then again he has always stressed intimacy to express the most detailed observations of Americana since Chuck Berry pointed to the promised land and declared he was so glad to be living in the U.S.A.



DAVID GAHR

It's Chuck Berry that you automatically think of when listening to "Born In The U.S.A." "Twist And Shout" may have been the first song Bruce learned to play on the guitar but "Sweet Little Sixteen" and "Living In The U.S.A." summed up dreams and visions of a nation that Bruce addresses in every song. He's just as good geographically too, naming off countless rock 'n' roll towns at the end of such traditional showstoppers like "Raise Your Hand" and "I Hear A Train."

We might soon be seeing T-shirts that read "I'm so glad I was Born In The U.S.A." but as Neil Young aptly pointed out, there's more to the picture than meets the eye. Just what does Bruce mean? *Born In The U.S.A.* is mired in contradictions. It's not quite a celebration of national pride yet it's not a completely sarcastic denunciation either. It's uttered more out of confusion and tries in desperation to answer the questions it raises.

Sung with all of the repressed, delayed stress of an era many thought was long past, *Born In The U.S.A.* surpasses all of the post-Vietnam anthems for sheer intensity including Dan Daley's "Still In Saigon" (sung by the Charlie Daniels Band), the Iron City Houserockers' "Winners And Losers" and "Goodnight Saigon" by Billy Joel, the song which seemed to be the closing chapter on the subject.

Like the Houserockers' "Winners And Losers," *Born In The U.S.A.* addresses the unsuccessful attempts of a Vietnam veteran trying to assimilate back into society. The hint of discrimination in the draft also translates into the inability of employers and the bewildered Veterans Administration to help get him back to work.

Unlike "Winners And Losers" this veteran does not go on a wild, violent shooting spree. But the implications are that much more severe. Springsteen gets so deep into the darkness of his soul that he sums up all of the rage and disillusionment of a post-war lost generation which has nowhere to run. All that's left are the brutal images and haunting memories stemming from the siege of the city of Khe Sanh, one of the bloodiest battles fought in South Vietnam.

With the only unknown soldier now laid to rest in Washington,

Born In The U.S.A. is a fitting anthem for one of the darkest periods of our history. That it is sung at a time when national pride is on the upswing deepens its historical perspective. The song possesses a wall of sound par none with a kinetic force that poured through coliseums this summer like 4th of July fireworks.

Aside from the never-released "Roulette," it is the hardest rock ever put forth by The E Street Band. Max Weinberg mans the ear-shattering drum brigade behind Danny Federici's streaming concert hall organ and the bandleader's bending guitar lines and anguished cries.

Like *Born To Run* was a summation of his youth, *Born In The U.S.A.* is just as an affecting conclusion to a romantic chapter. "I'm ten years burning down the road," he declares in what seems to be more than a passing reference on the tenth anniversary of his American anthem. Where have all the tramps like us gone?

Well, they've all gotten older and there's just so much highway you can cover. They've been absorbed into a society where Bruce Springsteen has focused upon the time-honored American values of family, love and work. On the cover of his latest album, Bruce stands against the backdrop of an American flag. His worn and tattered blue jeans sum up the soul of our nation — everyone's a bit weathered but still alive. On the inner lyric sleeve, the words of the dozen songs are printed against the transparency of an autumn photograph of Bruce standing in his backyard smiling. It's warm and reassuring after all that's been said.

The new rock 'n' roll songs on *Born In The U.S.A.* are a lot of fun. "Darlington County" is a hoot, a red, white and blue tribute to chasing girls in the hot summer. There's plenty of tongue in cheek bravado which makes it all the more endearing. The body of the song sounds like it was salvaged from *The River's* "Cadillac Ranch" with its slow, teasing steamy guitar chords and raucous, booming drums. The band is even more playful in the rollicking rockabilly theme song for "Working On The Highway." Bruce flicks guitar riffs off his fingertips as if he was jamming with Brian Setzer of the Stray Cats and Eddie Cochran in rock

'n roll heaven.

The album's humor is best in "I'm Goin' Down," a great brush-off a la the Rolling Stones' "Let Me Go." Bruce oozes forth with mockingly condescending replies to an estranged girlfriend. "Dancing In The Dark," the first single, has the hooks and punch when needed and was a great antidote to the summertime blues. Clarence Clemons' sax solo is near surrealistic as it swirls like the colors of an impressionist painting.

"Cover Me," one of the two songs Bruce offered to Donna Summer (she recorded "Protection"), is his most scorching moment since "Adam Raised A Cain" from *Darkness On The Edge Of Town*. It's a stinging indictment of today's society and the guitar lines ring with pain.

If much of the album seems to pick up where 1980's *The River* left off, maybe it's because it repeats so many of the same sounds. "Downbound Train" is virtually a re-write of that title song; "Darlington County" is "Cadillac Ranch" slowed down and "Bobby Jean" is more than reminiscent of "Two Hearts." Clarence Clemons' sax lines are right out of "Thunder Road" and "Jungleland." And how many more times will Bruce write about a "little girl" or aim point blank at his all-too familiar nemesis "mister"?

But the language of the album is by and large eloquent. The broken dream sequence in "Downbound Train" is so enveloping it will bring you to tears, its guitar lines arresting set against Danny Federici's harrowing keyboard cries. "I'm On Fire" is just plain spooky, as if he was possessed by some demon. And "No Surrender" summarizes the excitement of rock 'n' roll for Bruce's generation in the '80s. As for the album's saddening closer about the decline of small-town blue collar America, "My Hometown" is so intimate that the listener feels as if he knows the narrator's wife Kate personally.

Born In The U.S.A. marks the ninth anniversary of the line-up of The E Street Band that appeared on *Born To Run*. This is the colorful cast that has helped stake Springsteen's reputation as the most significant live performer of his generation. As introduced by Bruce they are: "Professor" Roy Bittan on piano, "the man with all the answers to



From left: Garry Tallent, Bruce Springsteen, Nils Lofgren, Danny Federici, Clarence Clemons, Roy Bittan, Max Weinberg.

all the questions." On bass guitar, "from a long line of talents," Mr. Garry W. Tallent; Dan Federici on keyboards; the "Mighty" Max Weinberg on drums; Miami Steve Van Zandt on guitar, the author of "I Don't Want To Go Home," "This Time It's For Real" and "Daddy's Come Home." And last but not least, the man who is faster than a speeding bullet and can leap over oil refineries in a single bound... It's a bird, it's a plane, it's the Big Man on the saxophone, Clarence Clemons.

After they toured Europe in the spring of 1981 and came home for a week at the Meadowlands Arena in New Jersey, the band took a break and got involved in solo projects. Bruce made an album at home accompanied by acoustic and electric guitar and harmonica, a frighteningly stark but exhilarating set called *Nebraska*. By far his most eerie collection of songs, it was full of tales about murderers, family conflicts, all but vanished hopes and lots of lost souls. It's a spine-tingler!

Clarence Clemons also recorded a solo album called *Rescue* with his band of locals, The Red Bank

Rockers. After opening a New Jersey club called Big Man's West, Clarence assembled a great bar band which could put out a night's chock full of raucous rhythm and blues history. Clarence got to be a ham, swaggering across the stage and playing off his sidekick, lead vocalist John "J.T." Bowen who approached his place on the stage with the intensity of a preacher. Bruce wrote "Savin' Up" for the band and got into a video for "A Woman's Got The Power" in a role as a muscle bound car-wash attendant.

Roy Bittan, who toured with Stevie Nicks, contributed a gorgeous stage introduction for her centerpiece, "Rhiannon." Roy's textures also were integral parts of the songs on *Bella Donna* and *The Wild Heart*, ranging from the transfixing, hypnotic playing on "Nightbird" to the all-out rocking on "Enchanted."

Steve Van Zandt, a friend of Bruce's since they were 15, traded in his "Miami" moniker (supposedly because he liked the warm weather) for "Little Steven" and began a rock 'n' roll

crusade with his band the Disciples Of Soul. Their debut, *Men Without Women* recruited former hornmen from Southside Johnny's Asbury Jukes as well as an odd assorted cast consisting of ex-Plasmatic Jean Beauvoir and the Rascals' drummer Dino Danelli. Steven's album *Voice Of America* and subsequent tour marked a final amicable break from the E Street Band. Although Steve contributed acoustic guitar to *Born In The U.S.A.* and was Bruce's singing sidekick, he was replaced by Nils Lofgren for the tour.

Of all the solo projects, perhaps the most interesting undertaking is *The Big Beat*, a book by Max Weinberg in which he interviews 14 of his favorite drummers. They include such personal favorites as Ringo Starr and Charlie Watts with such historical figures as D.J. Fontana (early Elvis Presley), Johnny Bee of Mitch Ryder fame, Kenney Jones of Small Faces and Who fame, Dino Danelli, Dave Clark, the Band's Levon Helm and Russ Kunkel, who most recently toured with Stevie Nicks and Jackson Browne. These are the drummers,

Max noted, whose records most often turn up on the top shelf of his record collection. They are pared down from a list of 24 that he originally submitted for *The Book Of Rock Lists* compiled by Dave Marsh and Kevin Stein.

Max is able to keep a good balance between historical anecdotes and drum talk. He is wonderful at bringing out the personalities of drummers without being bogged down in technical musicians' talk. But his credibility as a musician as opposed to a fanzine reporter earned him the respect of the Rolling Stones' Watts who never gives interviews. And Russ Kunkel, impressed by his physical stature, asked Max how he could keep up the energy to play for four hours. Russ said he'd probably fall over.

While being extremely readable (Max says he wanted to keep it very tight "like a three minute record") *The Big Beat* is a valuable contribution to rock history. Hal Blaine's interviews give further insight into mystery producer Phil Spector while such drummers as sessionmen Roger Hawkins, Earl Palmer and "Pretty Purdie" offer perspectives on eras that could easily vanish into

mere footnotes.

When Bruce Springsteen went to Europe in 1981, he came as a sort of American rock ambassador bringing with him a rich chronologue of Stateside 'lore: Woody Guthrie's "This Land Is Your Land," John Fogerty's "Who'll Stop The Rain" and his own tribute to Elvis, "Bye, Bye Johnny." He never achieved more of an intimacy with his music as he did in Europe. He often prefaced his songs with short monologues. Before "Independence Day," he urged people to be able to go home and tell their family they loved them. If Bruce seemed almost bashful being so open, he was never more heartfelt.

The message of "Bye Bye Johnny," written shortly after John Lennon's death, is that Elvis didn't have to die. The sentiment underlies how special and important Bruce Springsteen's contributions have been to American rock 'n' roll. He has refused to succumb to the trappings that being rich breeds — isolation and creative decline. Still young as he approaches his mid-thirties, his E Street Band a staying force in a volatile impersonal musical world, he

promises boundless longevity.

For Max Weinberg, now in his 10th year of duty, he realizes that when he says, "We've only just begun" Max says that his work on *Born In The U.S.A.* means the same to him as "Rain" did to Ringo. Ringo, in the book, calls "Rain" his favorite piece of work and says he played amazing on it. Max may be too modest to say those words but his drumming speaks for itself.

"Buon viaggio, mio fratello, Little Steven," says Bruce on the inner sleeve of his album. Sad to see him go but exhilarated over Van Zandt's new album *Voice Of America*, it's hard not to be happy for him. And it's hard not to be excited over Nils Lofgren coming in. Nils has bopped around with Neil Young and wrote a rock 'n' roll letter to Keith Richards when he was about to be sentenced to a prison term in Toronto.

"Keith don't go, don't take my fun," sang an impassioned Nils in 1976. It's all the evidence you need to know this guy's got a rock 'n' roll heart. Just one more reason why I'm glad I spend my summers in the U.S.A.



DAVID GARR

DRIVE

(As recorded by The Cars)

RIC OCASEK

Who's gonna tell you when
It's too late
Who's gonna tell you things
Aren't so great.
You can't go on
Thinking nothing's wrong
Who's gonna drive you home tonight

Who's gonna pick you up
When you fall
Who's gonna hang it up
When you call
Who's gonna pay attention
To your dreams
Who's gonna plug their ears
When you scream.

You can't go on
Thinking nothing's wrong
Who's gonna drive you home tonight.

Who's gonna hold you down
When you shake
Who's gonna come around
When you break.

You can't go on
Thinking nothing's wrong
Who's gonna drive you home tonight oh.

You know you can't go on
Thinking nothing's wrong
Who's gonna drive you home tonight.

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HERE COMES THE RAIN AGAIN

(As recorded by Eurythmics)

A. LENNOX
D. A. STEWART

Here comes the rain again
Falling on my head like a memory
Falling on my head like a new emotion
I want to walk in the open wind
I want to talk like lovers do
Want to dive into your ocean
Is it raining with you.

So baby talk to me
Like lovers do
Walk with me
Like lovers do
Talk to me
Like lovers do.

Here comes the rain again
Raining in my head like a tragedy
Tearing me apart like a new emotion ooh
I want to breathe in the open wind
I want to kiss like lovers do
Want to dive into your ocean
Is it raining with you.

So baby talk to me
Like lovers do
Walk with me
Like lovers do
Talk to me
Like lovers do.

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HIGH ON EMOTION

(As recorded by Chris De Burgh)

CHRIS DE BURGH

Oh my heart is spinning like a wheel
Only she can see the way that I feel
Eyes are holding right across the room
High explosion coming out of the blue.

Well here we go again
Living in a world that others cannot share
Yea here we go again
We are moving from a spark to a flame.

I am high on emotion
High again
High on emotion
Your love will find the way heh.

Oh my heart is burning like a fire
Closer now and she is breathing desire
Take my hand and give it all your light
Take command I am your rhythm tonight.

Well here we go again

Living in a world that others cannot share
Yea here we go again
We are moving from a spark to a flame.

I am high on emotion
High again
High on emotion
Your love will find the way
Hear it in the midnight hour.

I am high on emotion
High again
High on emotion
Your love will find the way
High on emotion
High again
High on emotion
Her love will find the way go.

High on emotion
High again
High on emotion
High again
Hear it in the midnight hour.

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LOVE SOMEBODY

(As recorded by Rick Springfield)

RICK SPRINGFIELD

I can see the path you're cutting
It cost me a little piece of my heart
I can see the doors you're shutting
'Cause they were open at the start
Baby loving you has been hard on me
You're such a tough little sister
Just looking for Mr. Right
On the wrong side of town.

You better love somebody
It's late
You better love somebody
Don't wait
You better love somebody
Don't tempt fate
You're gonna push it just a little too far
One night.

Your eyes are wild your skin's so white
You're undernourished and overfed
She's got the teeth
She knows how to bite
'Cause when you bit I bled
You got some perfect image
Of the perfect man
You're a tough little sister
But you'll settle for a mister tonight
But you're running out of time.

You better love somebody
It's late
You better love somebody
Don't wait
You better love somebody
Don't tempt fate
You're gonna push it just a little too far
One night.

I'm only saying what I feel
You think I'm wrong I know
You thought I was sleeping at the wheel
I thought that you were driving.

You better love somebody
You better love somebody.

You better love somebody
It's late
You better love somebody
Don't wait
You better love somebody
Don't tempt fate

You're gonna push it just a little too far
One night
One night
One night
One night
One night.

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I WANT TO BREAK FREE

(As recorded by Queen)

JOHN DEACON

I want to break free
I want to break free
I want to break free from your lies
You're so self satisfied
I don't need you
I've got to break free
God knows
God knows I want to break free.

I've fallen in love
I've fallen in love for the first time
And this time I know it's for real
I've fallen in love yeah
God knows
God knows I've fallen in love.

It's strange but it's true hey
I can't get over the way you love me like you do
But I have to be sure when I walk out that door
Oh how I want to be free baby
Oh how I want to be free
Oh how I want to break free.

But life still goes on
I can't get used to living without, living without, living
without you by my side
I don't want to live alone hey
God knows
Got to make it on my own
So baby can't you see
I've got to break free
I've got to break free
I want to break free yeah.

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AUTHORITY SONG

(As recorded by John Cougar Mellencamp)

JOHN COUGAR MELLENCAMP

They like to get you in a compromising position
Yeah they like to get you there and smile in your face
They think they're so cute when they got you in that
condition

But I think it's a total disgrace.

And I say

I fight authority, authority always wins
Well I fight authority, authority always wins
Well I been doing it since I was a young kid and I've
come out grinning
Well I fight authority, authority always wins.

I call up my preacher I say, "Give me strength for round
five"

He said, "You don't need no strength, you need to grow

up son"
I said, "Growing up leads to growing old and then to
dying
And dying to me don't sound like all that much fun."

I fight authority, authority always wins
Well I fight authority, authority always wins
Well I been doing it since I was a young kid and I've
come out grinning
Well I fight authority, authority always wins.

I say oh no no no
I say oh no no no
I say oh no no no
I fight authority, authority always wins
I fight authority, authority always wins
I been doing it since I was a young kid and I've come out
grinning
Well I fight authority, authority always wins.

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THE HEART OF ROCK & ROLL

(As recorded by Huey Lewis and the News)

JOHNNY COLLA
HUEY LEWIS

New York, New York is everything they say
And no place that I'd rather be
Where else can you do a half a million things
And all at a quarter to three
When they play their music ooh that modern music
They like it with a lot of style
But it's still that same old back beat rhythm
That really really drives them wild.

They say the heart of rock & roll is still beating
And from what I've seen I believe 'em
Now the old boy may be barely breathing
But the heart of rock & roll, heart of rock & roll is still
beating.

LA, Hollywood and the Sunset Strip
Is something everyone should see
Neon lights and the pretty, pretty girls all dressed so

scantly
When they play their music that hard rock music
They like it with a lot of flash
But it's still that same old back beat rhythm
That really kicks 'em in the.

They say the heart of rock & roll is still beating
And from what I've seen I believe 'em
Now the old boy may be barely breathing
But the heart of rock & roll, heart of rock & roll is still
beating.

DC, San Antone and the Liberty Town, Boston & Balon
Rouge
Tulsa, Austin, Oklahoma City, Seattle, San Francisco
too

Everywhere there's music, real live music
Bands with a million styles
But it's still that same old rock & roll music
That really, really drives 'em wild.
(Repeat chorus)

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ONE TIME FOR OLD TIMES

(As recorded by 38 Special)

GARY O'CONNOR

You're lookin' fine it's been a long time
I still remember everything that used to be
Like the love it was always so easy loving you for me.

It's been a while now time has got a smile
I see you now and love feels new to me
Tell me have you still got a place in your heart
Is there a chance you'll be showing me.

One time for old times
One kiss for the love we missed
One time for old times
And for all the love that we lost along the way.

You're still the same nothing's really changed
Still got the look that always got through to me
I see you now and love feels new to me again, once
again

Tell me now has anyone taken my place
Is there any chance you'll come back to me.

One time for old times honey
One kiss for the love we missed
One time for old times
And for all the love that we lost along the way.
(Repeat)

You're looking fine it's been a long time
I still remember everything that used to be
Tell me have you still got a place in your heart
Is there any chance you'll be showing me.

One time for old times darlin'
One kiss for the love we missed
One time for old times
And for all the love that we lost along the way
One time for old times honey
One kiss for the love we missed
One time for old times
And for all the love that we lost along the way.

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REUNITED

(As recorded by Greg Kihn Band)

GREG KIHN
STEVE WRIGHT
GARY PHILLIPS

Reunited with my baby
Reunited after all
Reunited with my baby
Reunited after the fall.

I really love that girl
I got to tell the world
I ain't ashamed to admit it
I can't explain myself
I know we're nothing else
I ain't about to forget it.

Oh, oh, oh, oh, oh, oh, oh.

I had to struggle by
The tears were in my eye

And it was hard to contain it
I was a lonely man
I never had no plans
I know it's hard to explain it.
Oh, oh, oh, oh, oh, oh, oh.

And when I look into her eyes
Something happens and I realize
Tell everybody out in the hall
My friends say I'm crazy
But that just don't matter at all.

I really love that girl
I got to tell the world
I ain't ashamed to admit it
I can't explain myself
I know we're nothing else
I ain't about to forget it.

Oh, oh, oh, oh, oh, oh, oh.

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Music.

IT'S MY LIFE

(As recorded by Talk Talk)

MARK HOLLIS
TONY FRIESE-GREENE

Funny how I find myself in love with you
If I could buy my reasoning
I'd pay to lose
One half won't do.

Funny how I blind myself I never knew
If I was sometimes played upon
Afraid to lose.

I've asked myself
How much do you commit yourself.

It's my life
Don't you forget
It's my life

It never ends.

I'd tell myself
What good you do
Convince myself.

It's my life
Don't you forget
It's my life
It never ends.

Don't you forget
Caught in the crowd
It never ends
It's my life.

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R E O
Speedwagon

Exclusive Interview by Rich Sutton

For REO Speedwagon, their last album *Good Trouble* was anything but good. Not only was the record a disappointing follow up to their mega-smash *Hi Infidelity*, but it was a low water mark in the group's feelings about the business of playing music. There was no doubt that the REO boys could rock and roll, they were just having a hard time proving it to anyone.

It hadn't always been that way. REO has been rocking hard since 1971 when they began their career in a broken-down limo they'd bought for \$50.00. By 1973 they sold out their first 12,000 seat hall. Live performing became the group's *raison d'être*. Until the 1980s their records never sold impressively well so they continued to wander the states from Maine to Muskogee playing one sold-out show after another.

Their eleventh album, *Hi Infidelity*, changed their fortunes in the recording studio. Within a year, the record had become the highest seller in their record companies' history. The group celebrated one afternoon by removing the furniture from their hotel room, got caught by the local cops and escaped by helicopter before the city's finest could complete the paperwork.

REO has quite a reputation for hijinks and good-natured pranks. However, *Good Trouble* gave them no reason to party and in fact, made the band take their first extended vacation ever. Before the new album came out, nearly two years since *Good Trouble*, Song Hils spoke with a semi-serious Kevin Cronin, who was anxious to convince his fans that REO is back from vacation.

Rich Sutton: What would you say are some of the more memorable things that have happened in the past years to you?

Kevin Cronin: Let's see. My memory is one of my weak points these days. I left a trail of brain cells between here and Rumble Studios where we're recording. Basically, the last two years have been spent in preparing for this record that we're just finishing up right now. From the end of the *Good Trouble* tour, we've been making a record every year and a

tour every year, kind of like clockwork. We've been doing it for 12 years, ever since 1970. It was very obvious to me that we needed a break from that. I heard people say that they went on tour and lost the spark. I couldn't imagine that happening to me. But I'll tell ya, last year I didn't understand it, and there I was saying those words. I thought, "if I'm saying that I gotta take a break."

RS: Didn't you miss rock and roll?

KC: You know, my whole life has been every day I wake up and I want to write. It got to the point where I said to myself, "Wait a minute. This is too much pressure." So one day I got up and I said, "I'm not going to write a song today." All of a sudden I felt all this weight being lifted from my back. Then I took that little vacation over in Hawaii for a few weeks. I was there for about 10 days. All of a sudden, I hadn't even picked up my guitar the whole time I was there. I picked it up and started playing. For the first time in a while it felt like it used to feel when I was a teenager at a time when I was getting off on it myself as opposed to doing it because of some pressure I was putting on myself.

RS: It seems to me like what's happened to REO Speedwagon is that the army's broken up for awhile. You've regrouped. You're using all the same weapons and the same army and now you're back for the attack again.

KC: That's for sure! The thrill is back!

RS: What was the first song you wrote for the new record?

KC: The first song I wrote, I was just playing some music and the words just came into my head, "wheels are turning." I had the feeling in myself that the wheels were turning again. The song tells the story of what happened between *Good Trouble* and the new album. The song is about how a person just tries and tries and is coming up against brick walls here and there. One of the parts, the bridge of the song says, "when you're cut down to the bone, you bleed but it heals." For awhile, during the *Good Trouble* album, that's pretty much how I felt.

RS: Tell me about getting together again after the break.

KC: In August 1983, everyone had gotten back from their mass

hiatuses and we got together in a rented warehouse. We used to rehearse out of these studios in Hollywood that were just a real hang out. It was a real scene. You'd go down there and end up not getting anything done because it was such a big mob scene going on. My dream was to have a room where I could set up my amps, have a p.a. system in there, have plenty of guitars, plenty of people to help set up everything so I could walk in, turn up my amps and crank it up. We rented a warehouse outside of Burbank and we turned it into the ultimate garage. We had a refrigerator full of beer and we got that old time feeling back again.

RS: I think some people may have the impression that the last two years weren't good ones at all.

KC: No, it really wasn't a bad time at all. We went through a bad time from the beginning of the *Good Trouble* album. The making of the record and the tour was real rough. It's pretty much chronicled in the *Good Trouble* album. One of my favorite songs on that album was a song called, "The Key." If you read the lyrics to it and listen to the song you'll see that the song pretty much capitalizes what was going on at that time.

RS: It seems like *Good Trouble* ended up to be like *Hi Infidelity II*, which is probably something you didn't want to do.

KC: Yeah. I look at that record and it was almost like a carbon copy except there wasn't as good a feeling behind it like there was on *Hi Infidelity*.

RS: Are you going to be anxious with this new record coming out knowing that, in America, a band is only viewed as being as popular as their most recent album? Is it going to be like starting over again?

KC: I'm not sure what it's going to be like. But whatever it's going to be like, I'm ready for it. The whole band has put a real lot of effort into this record. We're not settling for anything. The band produces itself. It's not like there's a producer in there who's pushing us for performances. We're pushing ourselves. We push and we push and we push and the tension is there. Sooner or later there's an explosion and that explosion is what we're looking for, a musical explosion that happens in the studio. Whatever it takes to get that, that's what we've done.

RS: You mentioned before that one of the problems that you found with *Good Trouble* was that a lot of people were telling you to do different things and you ended up following them to a certain extent. What kind of things were people telling you while you've been making this album?

KC: I've only really been letting in what I needed. I think with *Good Trouble* I was listening to everything. I think that everybody saw that pressuring me didn't really work. This year I think I've gotten very little outside pressure. You've got to spend whatever time and do whatever it takes to make the best record.

RS: I don't think I've seen any REO videos, although I'm sure there are some that exist.

KC: The videos that get the most airplay on MTV were from back when we were doing the *Hi Infidelity* tour. Right when MTV went on the air, we were the first band to do a live concert on MTV. At the time we were doing some videos but no one really knew why. No one wanted to spend a lot of time doing them because no one ever saw them any place. You know, they'd come on Don Kirshner rock concerts or something. As a result, the videos we did for *Hi Infidelity* were a disaster. We have a special in the works for this album, an MTV special about the making of this record. Obviously, videos are important and we've never really made one since they've been important.

RS: Are you worried about that at all?

KC: No, worried isn't the right word. I'm excited about it. In fact, I think it should be fun because I like putting 100 percent into whatever.

RS: What do you think it is in 1984 that's going to make REO a popular band again?

KC: The only thing that I can hope for is that this album will come out resounding with the feeling that it started out with. You can't make something out of nothing, and the thing is that this album comes from a real strong feeling. I remember when people used to ask me about the *Hi Infidelity* album. To me, it was a good tape. And that's how I feel about this record too. I hope it sells eight million copies because that will make everyone around us real



happy. It will make life easier for everyone involved. As far as I'm concerned, when this record is done, I'm going to be a satisfied man.

RS: It seems to me that REO has known both about success and a little about failure too. Between those two words, success and failure, there's a lot of emotion tied up. What would you say those emotions are?

KC: Well I tell you, you really put the nail right on the head there. That's what the record is all about. I think everybody's life consists of a cycle. You succeed and then you can't be on top forever. I think it's a natural life cycle. We've always been an example. I mean, we're all midwestern kids. I think this record tells about all the emotions that are between success and

failure. That's what happened. What I wrote about this year was about being on top of the world, at least in my mind. That's what I've always written about from back in the old days when I wrote, "Keep On Pushin'." Back in those days I was writing those songs, but I really didn't even know what I was writing about. I had those feelings but I never really experienced those highs and those lows on a real level. I'd experienced them to a pretty amplified degree, pretty amplified success with *Hi Infidelity* and, in my mind, *Good Trouble* was a real low point for me personally. Even though I didn't really express it that much, 'cause when I was talking last year and doing interviews I couldn't really. At any rate, this record is all those emotions you're asking about.

HOLD ME NOW

(As recorded by the Thompson Twins)

TOM BAILEY
ALANNAH CURRIE
JOE LEEWAY

I have a picture pinned to my wall
An image of you and of me
And we're laughing with love at it all
Look at our life now
Tattered and torn
We fuss and we fight
And delight in the tears
That we cry until dawn.

Oh oh hold me now
Oh warm my heart
Stay with me
Let lovin' start
Let lovin' start.

You say I'm a dreamer
We're two of a kind
Both of us searching for some perfect world
We know we'll never find
So perhaps I should leave here
Yeah yeah go far away
But you know that there's nowhere that I'd rather be
Than with you here today.

Oh oh hold me now
Oh warm my heart
Stay with me
Let lovin' start
Let lovin' start
Oh hold me now
Oh warm my heart
Stay with me
Let lovin' start
Let lovin' start oh.

You asked if I love you
What can I say
You know that I do
And that this is just one of those games that we play
So I'll sing you a new song
Please don't cry any more
I'll even ask your forgiveness
Though I don't know just what I'm asking it for.

Oh oh hold me now
Oh warm my heart
Stay with me
Let lovin' start
Let lovin' start.
(Repeat)

BACK WHERE YOU BELONG

(As recorded by 38 Special)

GARY O'CONNOR

I heard you're askin'
How I'm feelin'
I guess I'll play it day by day
I'm still around now
My heart is healin'
But something's never gonna change.

'Cause now I know
Love ain't easy to find
I let you go
Now I'm changing my mind.

I know that love
It don't come easy
Took so long
It's been hard to find
And so, love, you must believe me
Ain't gonna let it slip away
I know I was wrong
I want you back where you belong
Want you back where you belong
Back where you belong.
I've played around now
I've done some dealin'
I found that love should be with you
And so you're gone now
My head is reelin'
Don't wanna be with someone new
And so I go
With a feelin' inside
Because I know
What I'm leavin' behind.

I know that love
It don't come easy
It took so long
It's been hard to find
And so, love, you must believe me
Ain't gonna let it slip away
I know I was wrong
I want you back where you belong
Want you back where you belong
Back where you belong.
I guess in time
I'd stop and think it over
Everything that we've been through
This heart of mine may never find another
Who loves me just the way you do.

I heard you're askin'
How I'm feelin'
I guess I'll play it day by day
I'm still around now
My heart is healin'
But something's never gonna change.

'Cause now I know
Love ain't easy to find
I let you go
Now I'm changin' my mind.
(Repeat chorus)

TWO SIDES OF LOVE

(As recorded by Sammy Hagar)

SAMMY HAGAR

You never hear about it
It's not the thing you talk over with friends
You never see it comin'
Until it begins.

But something stepped in between us
It's taken all of our time alone
In a heart broken maze
But it still is shown.

So why does she cry herself to sleep at night
Why do I have to work so hard to make things right
To fall in love came nat'rally
To make it last is so hard you see
I'm caught in between the two sides of love.

A kiss goodbye a kiss hello
You wonder why she gets lonely
You've got to show her no doubt
She's your one and only yeah.
(Repeat)

We make promises, promises
And late at night you make big plans
Someday we'll run away
And leave the love demands yeah.

So why does she cry herself to sleep at night
Why do I have to work so hard to make things right
To fall in love came nat'rally
To make it last is so hard you see
I'm caught in between the two sides of love.

Two sides of love
Two sides of love
Two sides of love.

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SHE BOP

(As recorded by Cyndi Lauper)

C. LAUPER
S. LUNT
G. CORBETT
R. CHERTOFF

We-hell I see them every night in tight blue jeans
In the pages of blue boy magazine
Hey I've been thinking of a new sensation
I'm picking up
Good vibration
Oop she bop, she bop.

Do I wanna go out with a lion's roar
Huh yeah I wanna go south 'n' get me some more
Hey they say that a stitch in time saves nine
They say I better stop or I'll go blind
Oop she bop, she bop.

She bop he bop a we bop
I bop you bop a they bop
Be bop be bop a lu she bop
I hope He will understand
She bop he bop a we bop
I bop you bop a they bop
Be bop be bop a lu she bop
Oo oo she do she bop.

Hey hey they say I better get a chaperone
Because I can't stop messin' with the danger zone
I won't worry and I won't fret
Ain't no law against it yet
Oop she bop she bop.

She bop he bop a we bop
I bop you bop a they bop
Be bop be bop a lu she bop
I hope He will understand
She bop he bop a we bop
I bop you bop a they bop
Be bop be bop a lu she bop
Oo oo she do she bop she bop.
(Repeat)

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MODERN DAY DELILAH

(As recorded by Van Stephenson)

JAN BUCKINGHAM
VAN STEPHENSON

She's a wizard with her shears
She's been turning heads for years
All the darlings and the dears
Say she's got the touch.

An exclusive clientel
Oh she knows each one so well
No one dares to kiss and tell
'Cause she knows too much.

She's a modern day Delilah
Keeps her scissors lazer sharp
Once she finds your weakness
She'll cut you to the quick
Slab you in the heart

She'll love you like a lion
Leave you like a lamb
She's a modern day Delilah
She'll cut you if she can.

Oh she knows what's right for you
Slips it into your shampoo
Only she knows if it's true
That blondes have more fun.

When you walk up on the floor
All your strength swept out the door
Take this mirror from the drawer
The damage is done.

She's the keeper of secrets
The mistress of lies
You'll see a cold steel blade
When you look in her eyes.

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SISTER CHRISTIAN

(As recorded by Night Ranger)

KELLY KEAGY

Sister Christian
Oh the time has come
And you know that you're the only one
To say O.K.
Where you going
What you looking for
You know those boys
Don't want to play no more with you
It's true.
You're motoring
What's your price for flight
In finding mister right
You'll be alright tonight.
Babe you know
You're growing up so fast
And mama's worrying
That you won't last
To say let's play
Sister Christian
There's so much in life

Don't you give it up
Before your time is due
It's true
It's true yeah.

Motoring

What's your price for flight
You've got him in your sight
And driving thru the night

Motoring

What's your price for flight
In finding mister right
You'll be alright tonight.

Motoring

What's your price for flight
In finding mister right
You'll be alright tonight.

(Repeat)

Sister Christian

Oh the time has come
And you know that you're the only one
To say O.K.
But you're motoring
You're motoring.

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ONE IN A MILLION

(As recorded by The Romantics)

THE ROMANTICS

Something about you
Makes me wanna keep on loving you
When I'm without you
I feel I need you back in my arms
I get a sensation
I feel whenever I'm around you
You're my inspiration
And I'm so glad I found you.

One in a million
Baby you're the one
One in a million
And you're second to none
One in a million
A million to one
You're one in a million.

When I first saw you
I had a feeling right from the start
In love I was falling

You seemed to do things to my heart
Your love and affection
Is all I need to keep me satisfied
You leave an impression
Baby I never wanna leave you.

One in a million
Baby you're the one
One in a million
And you're second to none
One in a million
A million to one
You're one in a million.

Something about you
Makes me wanna keep on loving you
When I'm without you
I feel I need you back in my arms
I get a sensation
I feel whenever I'm around you
You're my inspiration
And I'm so glad I found you.
(Repeat chorus)

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TO ALL THE GIRLS I'VE LOVED BEFORE

(As recorded by Julio Iglesias and Willie Nelson)

ALBERT HAMMOND
HAL DAVID

To all the girls I've loved before
Who travelled in and out my door
I'm glad they came along
I dedicate this song
To all the girls I've loved before.
To all the girls I once caressed

And may I say I've held the best
For helping me to grow
I owe a lot I know
To all the girls I've loved before.

The winds of change are always blowing
And ev'ry time I try to stay
The winds of change continue blowing
And they just carry me away.

To all the girls I've loved before
Who travelled in and out my door
I'm glad they came along
I dedicate this song
To all the girls I've loved before.

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OWNER OF A LONELY HEART

(As recorded by Yes)

TREVOR RABIN
JON ANDERSON
CHRIS SQUIRE
TREVOR HORN

Move yourself
You always live your life
Never thinking of the future
Prove yourself
You are the move you make
Take your chances win or lose.

See yourself
You are the steps you take
You and you
And that's the only way.

Shake shake yourself
You're every move you make
So the story goes.

Owner of a lonely heart
Owner of a lonely heart
Much better than a
Owner of a broken heart
Owner of a lonely heart

Say you don't want to chance it
You've been hurt so before.

Watch it now
The eagle in the sky
How he dancin' one and only
You lose yourself
No not for pity's sake
There's no real reason to be lonely
Be yourself
Give your free will a chance
You've got to want to succeed.

Owner of a lonely heart

Owner of a lonely heart
Much better than a
Owner of a broken heart
Owner of a lonely heart
Owner of a lonely heart.

After my own indecision
They confused me so
(Owner of a lonely heart)
My love said never question your will at all
In the end you've got to go
Look before you leap
(Owner of a lonely heart)
And don't you hesitate at all
No no.

Owner of a lonely heart
Owner of a lonely heart
Much better than a
Owner of a broken heart
Owner of a lonely heart.
(Repeat)

Owner of a lonely heart.

Sooner or later each conclusion
Will decide the lonely heart
(Owner of a lonely heart)
It will excite, it will delight
It will give a better start
(Owner of a lonely heart).

Don't deceive your free will at all
Don't deceive your free will at all
(Owner of a lonely heart)
Don't deceive your free will at all
Just receive it.

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STAY THE NIGHT

(As recorded by Chicago)

PETER CETERA
DAVID FOSTER

I don't want you to misunderstand me
I just wanna say what's on my mind
No need to hit me with an attitude
Because I haven't got the time.

I want you to know one thing is certain
I surely love your company
And I won't take no if that's your answer
At least that's my philosophy.

Stay the night
There's room enough here for two
Stay the night
I'd like to spend it with you
Stay the night
Why don't we call it a day
No one can stop us
Nothing is in the way.

Have some friendly conversation
And if you still don't have a clue
Unless there's something else you've got in mind
We've got better things to do.

Stay the night
There's room enough here for two
Stay the night
I'd like to spend it with you
Stay the night
Why don't we call it a day
No one can stop us
Nothing is in the way.

Just to have you near me
Here by my side
Just to have you near me
And when I get next to your body
Just to have you near me oh
One thing I can tell you
Make it perfectly clear
We're gonna have a very good time.
(Repeat chorus)

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BLUE LIGHT

(As recorded by David Gilmour)

DAVID GILMOUR

She's a blue light
Yes it cannot be denied
She will give you
Back your pride
She squeezes she freezes
She does what she pleases
But she says she thinks of others
All the time.

You must rise
To her defense when she's in danger

Turn around and you're looking at a stranger
She steals your savings from under your bed
Leads you into places even angels fear to tread
She's a blue light.

She's not amused
When you're trying to upstage her
So you choose
To do nothing to enrage her
'Cause under her mantle you feel safe from the cold
And you're safe from danger of ever growing old
She's a blue light.

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YOU MIGHT THINK

(As recorded by The Cars)

RIC OCASEK

Well you might think I'm crazy
To hang around with you
Maybe you think I'm lucky
To have something to do
But I think that your wild
And inside me is some child
You might think I'm foolish
Or maybe it's untrue.

You might think I'm crazy
All I want is you.

You might think it's hysterical
But I know when you're weak
You might think you're in the movies
And everything's so deep
But I think that you're wild
When you flash that fragile smile
You might think it's foolish
What you put me through.

You might think I'm crazy
All I want is you.

And it was hard
So hard to take
There's no escape
Without a scrape
But you kept it going
Till the sun fell down
You kept it going.

Well you might think I'm delirious
The way I run you down
But somewhere sometimes when you're curious
I'll be back around
And I think that you're wild
And so uniquely styled
You might think it's foolish
This chancy rendezvous.

You might think I'm crazy
All I want is you
All I want is you
All I want is you.

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NO MORE WORDS

(As recorded by Berlin)

JOHN CRAWFORD

You're talking it all sounds bad
You promise your love
How much you care
I'm still list'nin' but still unsure
Your actions are lacking
Nothin' is clear.

No more words
Tellin' me you love me while you look away
No more words
No more words
And no more promises of love.

Remember when the words were new
They carry a meaning
Feelin's so true
Well I'm lookin' for a long romance
Got a picture of passion
A one time chance.

No more words
Tellin' me you love me while you look away
No more words
No more words
And no more promises of love.

But don't fool yourself
Your empty passion won't satisfy me I know
So don't pretend that you want me
You don't want me no.

We make love
It's all the same
You eyes show nothing
No lover's flame
Well don't promise we can
Work it out
You can leave right now
If you feel any doubt.

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LUCKY STAR

(As recorded by Madonna)

MADONNA CICCONE

You must be my lucky star
'Cause you shine on me where ever you are
I just think of you and I start to glow
And I need your light and baby you know.

Star light star bright first star I've seen tonight
Star light star bright make ev'rything alright
Star light star bright first star I've seen tonight
Star light
(Star bright)

Yeah come on shine your heavenly body tonight
Yes I know you're gonna make ev'rything alright.

You must be my lucky star
'Cause you make the darkness seem so far
And when I'm lost you'll be my guide
I just turn around and you're by my side.

Star light star bright first star I've seen tonight
Star light star bright make ev'rything alright
Star light star bright first star I've seen tonight
Star light
(Star bright)

Yeah come on shine your heavenly body tonight
Yes I know you're gonna make ev'rything alright.

You may be my lucky star
But I'm the luckiest by far.

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LOVE WILL SHOW US HOW

(As recorded by Christine McVie)

CHRISTINE McVIE
TODD SHARP

I don't fool around on my baby
And he don't fool around on me
And I know when I need him
He'll be there for me.

Ooh and if he asks me some questions
Well I don't tell him lies
And I don't have the need
The need for alibis.

I don't know how
Love will survive
But it's all right for now
Still I believe
Love will show us how
There must be a way
To keep it alive
And so keep our vows
And I believe
Love will show us how
Still I believe
Love will show us how.
(Repeat)

Still I believe
Love will show us how.

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IF THIS IS IT

(As recorded by Huey Lewis and The News)

JOHN COLLA
HUEY LEWIS

I've been phoning night and mornin'
I heard you say "Tell him I'm not home"
Now you're confessin'
But I'm still guessin'
I've been your fool for so, so long.

Girl don't lie
Just to save my feelings
Girl don't cry
And tell me nothin's wrong
Girl don't try
To make up phoney reasons
I'd rather leave than never believe.

If this is it
Please let me know
If this ain't love
You better let me go
If this is it
I want to know
If this ain't love baby
Just say so.

You've been thinkin'
And I've been drinkin'
We both know that it's just not right
Now you're pretendin'
That it's not endin'
You'll say anything to avoid a fight.

Girl don't lie
And tell me that you need me
Girl don't cry
And tell me nothin's wrong
I'll be alright
One way or the other
So let me go
Or make me want to stay.

If this is it
Please let me know
If this ain't love
You better let me go
If this is it
I want to know
If this ain't love baby
Just say so.
(Repeat)

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LEAVE IT

(As recorded by Yes)

CHRIS SQUIRE
TREVOR RABIN
TREVOR HORN

I can feel no sense of measure
No illusions as we take
Refuge in young man's pleasure
Breaking down the dreams we make real.

One down one to go
Another town one more show
Downtown they're giving away
But she never came back.

No phone can take your place
Do you know what I mean
We have the same intrigue as a court of kings.

Ah leave it
Ah leave it
Dit, dit, dit, dit, dit, dit
Doot, doot, doot, doot, doot, doot.

Two down there you go
Mcarthur park in the driving snow
Uptown they're digging it out
Better lay your claim.

Get home you're not alone
You just broke out of the danger zone
Be there to show your face
On another dreamy day.

Ah leave it
Ah leave it
Dit, dit, dit, dit, dit, dit
Doot, doot, doot, doot, doot, doot.

Goodbye, goodbye, goodbye bad
Leave it
Hello, hello, heaven.
(Repeat)

I can feel no sense of measure
No illusions as we take
Refuge in young man's pleasure
Breaking down the dreams we make real.

Ah leave it
Ah leave it.

Goodbye, goodbye, goodbye bad
Leave it
Hello, hello heaven.
(Repeat)

One down one to go
Another town and one more show.

One down one to go
Another town and one more show
Leave it.

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KARMA CHAMELEON

(As recorded by Culture Club)

O'DOWD
MOSS
HAY
CRAIG
PICKETT

Desert loving in your eyes all the way
If I listen to your lies would you say
I'm a man without conviction
I'm a man who doesn't know
How to sell a contradiction
You come and go
You come and go.

Karma, karma, karma, karma, karma chameleon
You come and go
You come and go
Loving would be easy if your colours were like my
dream
Red, gold and green
Red, gold and green.

Didn't hear your wicked words every day
And you used to be so sweet I heard you say
That my love was an addiction
When we cling our love is strong
When you go you're gone forever
You string along
You string along.

Karma, karma, karma, karma, karma chameleon
You come and go
You come and go
Loving would be easy if your colours were like my
dream
Red, gold and green
Red, gold and green.

Every day is like survival
You're my lover not my rival
Every day is like survival
You're my lover not my rival.

I'm a man without conviction
I'm a man who doesn't know
How to sell a contradiction
You come and go
You come and go.

Karma, karma, karma, karma, karma chameleon
You come and go
You come and go
Loving would be easy if your colours were like my
dream
Red, gold and green
Red, gold and green.
(Repeat)

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SOUL SECTION

DON'T LOOK ANY FURTHER

(As recorded by Dennis Edwards)

FRANNE GOLDE
DENNIS LAMBERT
DUANE HITCHINGS

Someone to count on in a world ever changin'
Here I am stop where you're standing
What you need is a lover
A man to take over
Oh girl don't look any further.

Strange when you think of the chances that we'd both
be in a state of mind
Too cool to be careless
Lookin' for the right thing
Oh baby don't look any further tonight, tonight
We're gonna taste a little paradise
Rockin' all night long
Daylight
I'll still be looking in your ebony eyes
And we'll go on and on and on.

Dayo umbadayo
Mambu Jiayo
Don't look any further
Dayo umbadayo
Najambay umbayo
Don't look any further.

Someone to count on in a world ever changin'
Here I am stop where you're standing
What you need is a lover to love you all over
Oh baby don't cha' look any further.

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STATE OF SHOCK

(As recorded by the Jacksons with Mick Jagger)

Words by MICHAEL JACKSON & RANDY HANSEN
Music by MICHAEL JACKSON

You gotta be mine
'Cause you're so fine
I like your style
It makes me wild
You take it to me good
You like it, know you should
You get me on my knees
Well please baby please
Listen.

She looks so great
Ev'ry time I see her face
She put me in a state
A state of shock.

She brought me on my knees
Please baby please
I know you like to tease
Please baby please
You take it to me good
You like it, know you should
I love the way you walk
And talk baby talk
Listen.

She looks so great
Every time I see her face
She put me in a state
A state of shock.

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JUST MY LUCK

(As recorded by The Deele)

KENNY EDMONDS

So many times you've said we'd be together
What does it take to get you close to me
So many times you've said things would get better
But time after time you've failed to convince me.

So now you're telling me it's all in the past
How can you be sure it's gonna last
You say you wanna be with me
And that you're comin' to me right now
I want to believe, I need to believe

I almost think I can believe.

Just my luck, you get caught up in the rain
That's the last time that you'll come my way again.

So many times you've said that you would never ever
take your love away from me
But girl you know sometimes you're like the weather
You brighten my day, and then you rain on me.

Just my luck, you get caught up in the rain
That's the last time that you'll come my way again.

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OUTRAGEOUS

(As recorded by Lakeside)

STEPHEN SHOCKLEY

Hey can you feel it
We're expressing a bold new way.

Breaking the limit
Dancing and dressing in whatever way
If you feel like your style
Is acting kinda wild
Express it totally
Well if you feel in a strain
Before you go insane
Let us set you free
Let's get.

Outrageous
It's in your attitude
Let's all get outrageous
That's all we ask of you.
(Repeat)

I love to see
When people party they're emotions run free
So why should you hold back
Go on and do what comes naturally
It's shocking just to see hair all different colors
Cut in any style
Well if you need any help
Releasing your frustrations
Come on and let us drive you wild
Get.

Outrageous
It's in your attitude
Let's all get outrageous
That's all we ask of you.
(Repeat)

We're jammin' this groove
We hope it's contagious
We want you to move
Let's all get outrageous.
(Repeat)

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WHEN DOVES CRY

(As recorded by Prince)

PRINCE

Dig if u will the picture
Of u and I engaged in a kiss
The sweat of your body covers me
Can u my darling
Can u picture this
Dream if u can
A courtyard
An ocean of violets in bloom
Animals strike curious poses
They feel the heat
The heat between me and u.

How can u just leave me standing
Alone in a world that's so cold
Maybe I'm just 2 demanding

Maybe I'm just like my father 2 bold
Maybe you're just like my mother
She's never satisfied
Why do we scream at each other
This is what it sounds like when doves cry.

Touch if u will my stomach
Feel how it trembles inside
You've got the butterflies all tied up
Don't make me chase u
Even doves have pride.

How can u just leave me standing
Alone in a world so cold, world so cold
Maybe you're just 2 demanding
Maybe I'm just like my father 2 bold
Maybe you're just like my mother
She's never satisfied
Why do we scream at each other
This is what it sounds like when doves cry.

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ONE MILLION KISSES

(As recorded by Rufus and Chaka Khan)

JEFFREY OSBORNE
KEVIN MURPHY

One million kisses later
Our love is so much greater
One million kisses after
We share more love and laughter.

If I could only shake the hand of time
'Cause time has been good to us
Bringing us closer together
And I know our love is of a special kind
A real everlasting love
That keeps gettin' better and better.

(Night after night
Night after night)

Day after day
The closer we get
Every minute that's ticking away)
Our love has come to see maturity ooh babe
And from the very day we said hello
I watched our love grow.

One million kisses later
Our love is so much greater
One million kisses after
We share more love and laughter.

Been through a lot together you and I
But time has been good to us
Giving us so much to treasure
So many tomorrows we have left behind
The future becomes the past
But this kind of love will last forever.

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Michael Jackson

At the ripe old age of 26, Michael Jackson has firmly established himself as one of the greatest entertainers of all time. The facts speak for themselves: Michael's *Thriller* album produced seven top ten singles. No other pop album in history has ever produced more than four top ten singles.

Also, in 1983, Michael was nominated for an Emmy for his performance of "Billie Jean" on Motown's 25th Anniversary Special, first televised in March, 1983.

In addition, Michael has virtually made the innovative world of hi-tech video into his own personal project. At the end of 1983, he was nominated for six awards by *Billboard Magazine* and their Video Music Awards. He stole the show by winning five out of six.

As of this writing, the entire world is caught up in the Michael Jackson fever. There are at least half a dozen new paperbacks in the bookstores and twice that many specialty magazines devoted almost entirely to Michael.

Early in 1984, Michael made headlines for a different reason. While filming the much-publicized Pepsi commercials with his brothers, Michael suffered scalp burns when a pyrotechnic smoke cannister misfired. Fortunately, his injuries were not serious.

The icing on the cake was the eight Grammy awards that Jackson walked away with in February, 1984. No one in the history of recorded music has ever been honored with that many Grammys in one year!

As of this writing, *Thriller* is approaching the 30 million mark in sales! That is more than any album any group or solo artist has ever sold — more than Elvis, more than the Beatles, more than anybody you can possibly think of at this minute!

As if this wasn't enough, MTV and Epic Records presented the world television premiere of "Thriller," billed as a short film directed by John Landis. The 14-minute clip reportedly cost \$1.1 million and was designed to make it eligible for an Academy Award as best short subject. It was not nominated, making that the first project of Jackson's that had not gone according to plans.

In addition to the short version, an hour-long video was released in 1984 on MTV. It included the complete 14-minute "Thriller" clip, Michael performing "Billie Jean" on the Motown Special, a 2½-minute excerpt from "Beat It" and a three-minute clip of the Jackson's "Can You Feel It" video. The remainder was a behind-the-scenes look at the filming of "Thriller."

In between all his projects and awards Jackson returned to the studio to record "Say Say Say" with Paul McCartney. The song broke onto the charts at 26, becoming the highest new-entry single since John Lennon's "Imagine" in 1971! Whew!

It seems there is nothing that Michael Jackson cannot do these days, and do well. *Thriller* remained at number one on the charts for more than 20 weeks, and the hits kept rolling off it.

Recorded in Los Angeles, the album was produced by Quincy Jones with Michael co-producing three of the tunes he wrote: "Wanna Be Startin' Somethin'," "Billie Jean" and "Beat It." Also featured on the lp is "The Girl Is Mine," written by Michael and sung with McCartney.

Three of the songs were written by Rod Temperton: "Thriller," "The

Lady In My Life" and "Baby Be Mine." One song was written by Jones and James Ingram: "Pretty Young Thing," and another by Steve Porcaro and John Bettis: "Human Nature."

Among the impressive collection of musicians who lent their support to these songs are: Greg Phillinganes, Eddie Van Halen, Steve Lukather, Louis Johnson of the Brothers Johnson and Steve Porcaro. Vincent Price, the legendary master of the macabre, made a special appearance on "Thriller," with a spine-tingling rap.

Thriller was the follow-up to 1979's *Off The Wall*, which is today a classic in its own right. When this album was released, it broke quite a few records of its own. It became the first album in history by a solo artist to place four singles in the top ten.

The multi-platinum lp was produced by Quincy Jones, sold more than seven million copies and spent nearly eight months in the nation's top ten. Adding to all this, Michael won a Grammy for Best Male R&B Vocal Performance for his self-written "Don't Stop 'Til You Get Enough."

Despite his monumental solo success, Michael is still very much a part of the Jacksons, who remain one of the most popular groups in music history. During the winter of 1983, rumors were running rampant about a Jacksons' reunion tour, and a new album.

As of this writing, the album is to be titled *Victory*, and the tour had a tentative starting date of summer 1984. It has become one of the most publicized reunion tours the world has ever seen.

While tour plans were being made, Michael's voice was again found on the airwaves. This time, it was as the background voice in Rockwell's hit, "Somebody's Watching Me." Rockwell is none other than the son of Motown founder Berry Gordy Jr., so the fact that Jackson popped up on this tune is no great surprise. Also, Michael appeared on brother Jermaine's self-titled album, again singing background.

It is apparent to the world that Michael Jackson is still very much a part of the family that he launched his career with. It is also apparent that ever since his early days as lead singer of the Jackson 5, Michael has exerted tremendous influence on contemporary music and has connected with his audience on a strong emotional level.

Reared in Gary, Indiana, the sons of Joseph and Katherine Jackson started singing with their parents as the Jackson Family. Shortly after, the five sons — Michael, Jackie, Tito,

Marlon and Jermaine started to build a strong reputation as performers by winning over the traditionally hard core audiences at the Apollo Theatre in New York and the Uptown in Philadelphia.

In 1970, at the age of 11, Michael was the lead singer of the Jackson 5, when they were signed by Motown Records. The group charted four consecutive number one singles: "I Want You Back," "ABC," "The Love You Save" and "I'll Be There."

Each one of these tunes sold more than one million copies. This initial achievement was the beginning of one of the most phenomenal success stories in music history.

In 1971, while maintaining his position with the Jackson 5, Michael firmly established himself as a solo artist with an array of hit singles and albums. His most successful Motown singles were "Got To Be There," "Rockin' Robin," "I Wanna Be Where You Are" and the number one tune, "Ben," the title song from the movie of the same name.

During the five year span from 1971 to 1976, Michael's best-selling Motown albums were *Got To Be There*, *Ben*, *Music & Me*, *Forever*, *Michael* and *The Best Of Michael Jackson*.

As a group, the talented brothers found their sound steadily maturing, bringing with it more hit singles and massive record sales. Some of their more well-known tunes included "Never Can Say Goodbye," "Mama Pearl," "Get It Together," "Dancing Machine" and "Forever Came Today."

In 1976, after such albums as *I Want You Back*, *ABC*, *Third Album*, *Goin' Back To Indiana*, *Get It Together* and *Dancing Machine*, the Jackson 5 released their final album for Motown Records — *Moving Violation*.

Changes were the top of the order for the group in late '76 and early '77. After many rumors, controversies and lawsuits, the group, minus Jermaine, signed with Epic Records and became the Jacksons. Brother Randy took Jermaine's place, who remained at Motown (along with the moniker Jackson 5), and launched a successful solo career. (Recently, Jermaine left Motown and signed with Arista Records.)

Produced by Kenny Gamble and Leon Huff, *The Jacksons* diversified the group's sound and reasserted it as a potent musical force. The lp achieved gold status and the single, "Enjoy Yourself," sold more than one million copies.

A major turning point for the brothers came in 1978. They assumed responsibility for their own

recordings for the first time in their career. *Destiny*, written and produced by the brothers with Michael writing songs, became the most successful lp in the Jacksons catalog.

The album featured the singles "Shake Your Body Down To The Ground," written by Michael and Randy and certified platinum and "Blame It On The Boogie."

Not content with merely vinyl success, Michael's debut as an actor came in 1978 when he played the scarecrow in the motion picture "The Wiz." He won the praise of critics and the public for his demanding role opposite film heavyweights Diana Ross and Richard Pryor. In the movie, Michael sang two songs: "Ease On Down The Road," a duet with Lady Diana that became a hit single, and "You Can't Win." This movie served a dual purpose in furthering Michael's career: it gave him the chance to work with the film's musical director, Quincy Jones, for the first time.

The banner year for Michael in the '70s came with the release of *Off The Wall* in 1979. Mixing pop, r&b and jazz, the lp was produced by Quincy Jones with Michael co-producing three songs which he wrote. This blockbuster lp contained four super-hits — "Don't Stop 'Til You Get Enough," "Rock With You," "Off The Wall," and "She's Out Of My Life."

In 1980, the Jacksons released *Triumph*, which became yet another platinum success for the group. This album was produced and written by the brothers, with Randy, Marlon and Jackie sharing lead vocals with Michael.

Still feeling the need to conquer new territory, Michael wrote and produced the hit song, "Muscles," for his longtime friend Diana Ross in 1982. The song is a remarkable piece of music that Ross incorporates into her tremendous concert catalogue.

In between recording *Thriller*, Michael also narrated *E.T.: The Extra Terrestrial*, the storybook lp of the Steven Spielberg film, and sang "Someone In The Dark."

Michael Jackson's talents continue to expand on an almost daily basis. It cannot even be imagined what he will choose to conquer next. His appeal is universal, as is his music. He is adored by young and old, black and white. His music spans the pop, r&b, rock and jazz genres and has monumental appeal. There is no question that he will be at the forefront of performers who will carry the musical movement well past the 1980s.

As veteran actress Jane Fonda so eloquently stated on national television in early 1984: "With Michael's immense talents, we've only seen the tip of the iceberg."

AUTOMATIC

(As recorded by the Pointer Sisters)

BROCK WALSH
MARK GOLDENBERG

Look what you're doin' to me
I'm utterly at your whim
All of my defenses down
Your cam'ra looks through me
With its X-ray vision
And all systems run aground
All I can manage to push my lips is a stream of
absurdities
Every word I intended to speak winds up locked in a
circuitry.

No way to control it
It's totally automatic
Whenever you're around
I'm walking blind-folded
Completely automatic
All of my systems are down
Down, down, down
Automatic
Automatic.

What is this madness
That makes my motor run
My legs too weak to stand
I go from sadness
To exhilaration like a robot at your command
My hands perspire and shake like a leaf
Up and down goes my temperature
But they tell me there is no cure
(They tell me).

No way to control it
It's totally automatic
Whenever you're around
I'm walking blind-folded
Completely automatic
All of my systems are down
Down, down, down
Automatic
Automatic.

Look what you're doin' to me
I'm utterly at your whim
All of my defenses down
Your cam'ra looks through me
With its X-ray vision
And all systems run aground
All I can manage to push from my lips is a stream of
absurdities
Every word I intended to speak winds up locked in a
circuitry.

No way to control it
It's totally automatic
Whenever you're around
I'm walking blind-folded
Completely automatic
All of my systems are down
Down, down.
(Repeat)

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FREAKSHOW ON THE DANCE FLOOR

(As recorded by Bar-Kays)

JAMES ALEXANDER
MICHAEL BEARD
MARK BYNUM
LARRY DODSON
HARVEY HENDERSON
LLOYD SMITH
WINSTON STEWART
FRANK THOMPSON
ALLEN A. JONES

Freakshow baby baby on the dance floor
There's a freakshow
Freakshow baby baby on the dance floor
It's just a freakshow.

People they come from miles around
To see the freaks on the floor throwin' down
They're wearin' mini skirts and canvas tight little pants
or nothin' at all

Here they're dancin' one on one or two on two
They're dancin' three on one 'cause they're writing all
the rules

Face to face and cheek to cheek
They're dancin' on the floor for all to see.

Freakshow baby baby on the dance floor
There's a freakshow
Freakshow baby baby on the dance floor
It's just a freakshow.

People they come from ev'rywhere
They stand in line ev'ry night just to be there
'Cause when the music starts and the show begins
You can see it all once you get in
Here they're dancin' one on one or two on two
They're dancin' three on one 'cause they're writing all
the rules

Guys with guys and chicks with chicks
You know it really doesn't matter
They just do it for the kicks.

Freakshow baby baby on the dance floor
There's a freakshow
Freakshow baby baby on the dance floor
It's just a freakshow.

Don't stop
Go 'head
All freaks
Freak out
Don't stop
Go 'head
Come on
Do it now
Don't stop
Go 'head
All freaks
Freak out
Don't stop
Go 'head
Come on
Right now.

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HANGIN' OUT AT THE MALL

(As recorded by Bobby Nunn)

BOBBY NUNN

It's Saturday and we got some time
We're leaving weekday cares behind
Now we don't wanna play no ball
We just wanna hang out at the mall.

Wall to wall
Just hangin' out at the mall
Havin' a ball
Hangin' out at the mall.

Wait a minute where are you going young man
Oh ma I just wanna go to the movies, okay just to the movies
Away Maria heh who'd you think you're joking baby
You're not going to no movie
Yeah ma can I have a quarter
No quarter you know you better not go to that mall
Carumba because I will kill you.

Havin' a ball
Just hangin' out at the mall
Havin' a ball
Hangin' out at the mall.

Hey slick ha ha ha
What's happenin' Bobby
I got out man, c'mon man, let's go down to the mall
Bobby, Bobby, Roberto you better come back here right now
I'm going to tell your father the minute that I find him.

Now they've got all the things we crave
Like fancy clothes the latest rave
Video games everywhere

I lost a lot of dough in there
We're doing it all
Just hangin' out at the mall
Havin' a ball
Just hangin' out at the mall.

We get off I can't deny
Watching all the squares go by
We don't walk we just stand around
And some folks try to put us down
But we don't care not at all
'Cause we're hangin' out at the mall
Wall to wall
Just hangin' out at the mall
'Till unemployment starts to fall
We're just hangin' out at the mall
Havin' a ball
Just hangin' out at the mall.

Hey Bobby your mother's comin'
Roberto I see you over there Roberto
You better come over here
I know you would be here
You better wait because your father's going to get you with a belt
Oh no ma, oh no, you're embarrassin' me ma
Embarrass you, you're going to be embarrassed when you gonna wet your pants on your butt
Carumba you don't got no shame
Ouch don't hit me ma.

But we don't care
Not at all
'Cause we're hangin' out at the mall
Wall to wall
Just hangin' out at the mall.

We're out there havin' ourselves a ball
But we rather be working at the mall
We're out there havin' ourselves a ball
But we rather be working at the mall.

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RUNNING WITH THE NIGHT

(As recorded by Lionel Richie)

LIONEL RICHIE
CYNTHIA WEIL

The heart of the city street was beating
Light from the neons turned the dark to day
We were too hot to think of sleeping
We had to get out before the magic got away.

We were running with the night
Playing in the shadows
Just you and I
'Till the morning light
(We were running, running with the night).

You were looking so good girl
Heads were turning
You and me on the town ooh
We let it all hang out
The fire was in us we were burning
We were gonna run all the way

And we never had a doubt.

We were running with the night
Playing in the shadows
Just you and I
'Till the morning light
(We were running, running with the night).

We were so in love you and me
On the boulevard wild and free
Giving all we got
We laid it down
Taking every shot
We took the town.

We were running with the night
Playing in the shadows
Just you and I
'Till it was so right
(We were running, running with the night)
Girl it was so right.

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Peabo Bryson

by Steve Wosahla

Peabo Bryson wears his heart on his sleeve, a big enough target for Cupid who shoots at it regularly.

At least that's the impression you get listening to one of the best ballad singers in America. Year in and year out Mr. Bryson is wooing the hearts of more women with his generous output of lovelorn sentiment while sharing with us all the heartbreak and pain along the way.

Peabo's new album is appropriately titled *Strait From The Heart*. Never before have his romantic predicaments in real life so closely paralleled the tales he tells on vinyl. Perhaps the forthright honesty is responsible for making the first single "If Ever You're In My Arms Again" number one on the adult contemporary charts and a top twenty pop hit.

Here is a man who sings with the likes of such classy female vocalists as Melissa Manchester, Roberta Flack and Natalie Cole on a regular basis. He can put women into emotional trauma by his sheer sincerity and tender feelings.

A resident of Atlanta, Peabo is known world-wide and toured Europe recently like he did last year. An active equestrian and

rated an "upper B" tennis player, he sang the national anthem when the Davis Cup tennis team came to Atlanta.

For such a sporting gentleman, Peabo still remains the world's most eligible bachelor. It's an irony considering that his foremost topic for singing is love. Still grappling with all of its complexities and mystery, he grumbles that it would seem easy to find a suitable wife in his position but somehow it doesn't work out that way.

When Peabo came to New York City, he had just finished nine weeks of touring with Jennifer Holliday. The star of "Dreamgirls" may be the next likely candidate for a duel with the ladies man. "Don't I wish," he made it perfectly clear. Ladies were mostly what we talked about.

Steve Wosahla: In addition to acquiring a reputation as a ladies man, you're also known for your duets. How do you like singing with another singer?

Peabo Bryson: It has to be something that's right. I think it's the mutual aspects of a duet that make it or break it. If there is true admiration and if there's a true blend that needs to merge, the two voices really should. Sometimes

great singers individually don't mesh so well.

SW: Were Melissa, Natalie or Roberta personal friends before you sang with them?

PB: I didn't know Melissa. I just liked her a lot. It was a song she had written that she felt was right for she and I. There again is the thing already built in I was talking about — the mutual respect for voices and admiration for what the two prospective artists have to bring to the project.

SW: Of the three, who would you say you enjoyed singing with the most?

PB: Gee, that's a difficult question to ask someone. I can't really say. I think all of them offered different things. Natalie, she had power but she had finesse as well, a strong jazz and r&b background and I think she was very emotional in her style. Melissa, she had a great voice and a nice style and was just tailor made for the kind of union I like to think of duets as representing. Very melodic work. Roberta, her thing is something totally different, it's the sensitivity level that gets you every time. There's a certain credibility in her voice in terms of believability of the words when she spews them forth.

SW: Do you think of particular women when you're singing certain songs?

PB: I think of particular women sometimes or a particular situation. And I think the key there is particular situation. It's really about a situation more so than it is an individual. I think individuals represent situations. For me at least, that's the way it goes.

SW: Would you say your personal life affects the emotions of your music?

PB: Oh absolutely, unequivocally without a doubt.

SW: What do you think about women today. Do you like the new American woman?

PB: Well I tell ya. I think it's helpful for men and this thing we call relationship. I think some of what women's attitudes have changed to is good. Much of it is too far from the old fashioned things that meant a lot to me. I think on the positive side women are now more open about how they feel, what their needs are and what men can do to make them happy. I just think they're more open to talk of their career aspirations, their wants and their dislikes. I just

think women are more open nowadays. That's a plus for a man. It's not something to scare him off or make him insecure or anything like that. I just think it's something for a man to use to his advantage, in that he's already got an outline of what it's gonna take to make this person their happiest. And you just kind of go from there. It's not that difficult, if someone draws you a map to make that person happy. If you really think about it for a second, I like that aspect of the new woman. I think that's part of the new woman.

SW: What don't you like about her?

PB: There is a lack of commitment and promiscuity that men and women suffer at this particular point, a kind of fear and an unspoken rule of "Never tell the truth because it will come back to haunt you." If there's no honesty then there's probably no honor between two people in a relationship and if there's no honesty and no honor, you don't have a concrete basis from which to build anything on.

SW: Is "There's No Getting Over You" about one of your relationships?

PB: Oh absolutely. Absolutely.

SW: There's always that one girl in everyone's life...

PB: Tell me about it. I talk about this in my live performance and that is that it's amazing how intelligent we all become once we lose. Those of us as individuals who don't even depend on our instincts know instinctively we have lost something that was valuable to us. And when we do get smart, we know everything we should have done and just how much and what doses and where we should have pulled back. We know everything. But we have lost at that point. You know that as well as I do. It's a part of being a human being.

SW: How do you find relationships to be as you get older? Do you look for different things?

PB: Yeah, I think you do. I think at some point you have to stop cruising. And if you can do that, that's automatically going to limit your social life to having to find things of substance in people. You have to look harder. Not to say that people shouldn't go out and people shouldn't do this and people shouldn't do anything. I'm just saying that I'm not gonna find my wife, the woman I'm gonna spend the rest of my life with, cruising or

barhopping. I think that's good in its place. It's good for relief and it's good for release and all those things people need to balance out their existence. I think it's good and refreshing to get out there and see what's going on and still be in touch with the rest of the world yet remain an individual. I think once that starts to happen — and it does to everybody whether they expect it to or not — your values change a bit. Your desires and the prerequisites that are natural and normal all of a sudden change.

SW: There's one song in which you say, "Love is forever." Do you truly believe that?

PB: You know something I realized a long time ago Steve, love is an element, an entity all by itself and it's bigger than me. So why delude myself into believing I can control something that's greater than myself. Once you love somebody you can't take that back and erase that. There's no eraser. It's not a possession. It's not something that's yours. You can take back your affection for somebody but you can't take back the having loved because that's something you didn't really have control of anyway. It had control of you.

SW: If we could control love, where would we be?

PB: Oh I think we'd be lost. I think we'd be absolutely lost. I think man's existence would be totally insignificant if he could do that.

SW: Would you have anything to sing about?

PB: No, and I wouldn't have a career. I'd be a used car salesman someplace, like Des Moines, Iowa.

SW: What kind of fan mail do you tend to get?

PB: I get strange fan mail. What I try to project is my real personality. That's what I sell so I don't have any unrealistic goals or images to live up to. It's easy to be me because that's what I'm going to do naturally. I don't make myself to be anything that's unreal or unrealistic. So giving that much of yourself, there are some drawbacks. People have a tendency to lay some things on your shoulders. Not that you asked for that but when you're yourself and you're that open and honest, people feel like they can talk to you about anything and you can help 'em with anything. That's not always true but basically I think it's hard to find a level headed person these days. I'm crazy but I appear to be a level headed person.

SW: How are you crazy?

PB: Well I'm crazy for doin' what I do and to want to do it the way I want to do it. I'm me, I'm a real individual. I conduct my life according to myself. Suffice to say I march to the beat of my own drum. I always have.

SW: Do you think you have to be crazy to be in show business?

PB: I think you have to be crazy to want to be successful in show business. It depends on why you want to do it and how crazy you are. When you want to do it on the levels which I want to do it, it's crazy. Knowing all the work you have to put into it, the dedication, knowing it's gonna ruin your personal life ... that you have to find a woman who has the qualities of Joan of Arc, Lizzie Borden and Florence Nightingale and some sort of damsel in distress as well. You have to have all of those qualities and that's not made anymore. If you find that there's no telling what the package is gonna look like.

SW: Getting back to your fan mail, do people ask you for help with their personal problems?

PB: Oh sure. And I mean that's okay. I don't mind that. If someone is talking to me and they keep it on the level of human nature, that's my forte. I can talk to you about that all day long. When I talk about human nature, Freud would have to sit down on his couch. Now if you ask me anything about this business, music or anything else, I might not be able to. I can tell you about living.

SW: What's the craziest letter you ever got?

PB: Gee that's difficult to say ... letters from people threatening suicide, at their wits end.

SW: What do you do in a situation like that?

PB: Well, if I can talk to them ... sometimes you can't. Sometimes the letter's so old by the time I get it. But you have to try to personally respond to these things if you possibly can. Sometimes you can respond and other times you can't. Sometimes you can just get bogged down by the numbers, by just the sheer weight of the numbers.

SW: It must be a big burden shouldering the emotions of all of these women.

PB: Kind of. But that's what you're out there for. Yeah, I think so, I put myself up to it.

DEADLINE USA

(As recorded by Shalamar)

ALLEE WILLIS
DENNIS MATKOWSKY
DANNY SEMBELLO

Concrete's burning with the beat
As people go rushing by
City's busting with the anger
As everybody stands in line
I don't care no more
Listening to the lion's roar
No one gets enough
It's not for me
I care too much.

Heat is off the ceiling's leaking
And nobody lends a hand
There's more to life
Than bringing home the bacon
And throw it in the frying pan
Phone's pulled off the wall
Bill collector's down the hall
Dreams have hit the floor
Everybody screams more and more.

I know I can make it
I know I can take it
Headline: Deadline USA
Danger's on the wire
Whole world's caught on fire
Headline: Deadline USA.

Blind ambition fills the hearts
Of men with evil eyes
Slap you with the word
And hit you with the tab
And then they just apologize
Don't give me a line
Expect me to be satisfied
I don't understand
How truth and lies go hand in hand.

I know I can make it
I know I can take it
Headline: Deadline USA
Danger's on the wire
Whole world's caught on fire
Headline: Deadline USA.

You can look into a glass
And cry that it's half gone
I can drink the same champagne
And be happy that it lasts so long
It's all how you see
Good and bad and what you need
Fate cuts like a knife
So you might as well just live your life.

I know I can make it
I know I can take it
Headline: Deadline USA
Danger's on the wire
Whole world's caught on fire
Headline: Deadline USA.

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SHE'S TROUBLE

(As recorded by Musical Youth)

TERRY BRITTEN
SUE SHIFRIN
BILLY LIVSEY

I don't wanna move when I'm in her hands
There's nothin' I can do or say
Put ev'rything on hold
Cancel all my plans
Tell ev'rybody I'm away
Hey DJ
She may be bad but she feels so good
Give her anything she wants.

She's trouble
I know it
She only has to touch me
I'm in trouble
I know it
She's trouble
I love it
I know it
When she does it I'm in trouble
I know it.

I never know what's runnin' thru her mind
No tellin' what she's gonna do
Her ev'ry move is like a danger sign
Daring me to come on thru
Hey I wanna stop but I can't say no

Even though I know it's wrong.

She's trouble
I know it
She only has to touch me
I'm in trouble
I know it
She's trouble
I love it
I know it
When she does it I'm in trouble
I know it.

She's trouble
She knows what I like
Got a feelin' I'm fallin'
(You're in trouble)
(Trouble)
There's no hope in sight
I'm in way over my head
Yeah she's trouble
I know it
She only has to touch me
I'm in trouble
I know it
She's trouble
I love it
I know it
When she does it I'm in trouble
I know it.

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TOUCH

(As recorded by Earth, Wind & Fire)

MARTIN PAGE
JON LIND

You're shining like the Northern Lights
I hold you like a butterfly
Without you it's a cold world
Give in to love and rescue me.

All that I need is to get close
Both of us know we don't have to wait
It's getting late.

Let's touch, touch
We can steal the night
I need your touch, touch
In the morning light
Why don't we touch, touch
Now the feeling's right
I'll be there 'cause you know that
I believe

In your touch, touch
We can steal the night
I need your touch, touch
In the morning light
Why don't we touch, touch

Now the feeling's right
Our bodies become one.

We've waited such a long time
To catch a glimpse of paradise
The secrets that we keep inside
Are feelings we should never hide.

Open our minds, open our eyes
Both of us know we don't have to wait
It's getting late.

And when I reach for you
You better let me through
I'm giving good advice
I'm gonna give it to you
Why don't we both give in to love.

I wanna comfort you
I wanna pull you through
I'll make you close your eyes
Get you in the mood
Why don't we both give in to love.

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SOMEBODY'S WATCHING ME

(As recorded by Rockwell)

ROCKWELL

I'm just an average man
With an average life
I work from 9 to 5
Hey hell I pay the price
All I want is to be left alone
In my average home
But why do I always feel
Like I'm in the twilight zone.

And I always feel like
Somebody's watching me
And I have no privacy woh
I always feel like
Somebody's watching me
Tell me is it just a dream.

When I come home at night
I bolt the door real tight
People call me on the phone
I'm trying to avoid
Well can the people on TV see me
Or am I just paranoid
When I'm in the shower
I'm afraid to wash my hair
'Cause I might open my eyes
And find someone standing there
People say I'm crazy
Just a little touched
But maybe showers remind me
Of "Psycho" too much.

That's why I always feel like
Somebody's watching me
And I have no privacy woh
I always feel like
Somebody's watching me
Who's playing tricks on me.

Who's watching me
I don't know any more
Are the neighbors watching me
Who's watching
Well is the mailman watching
Tell me who's watching
And I don't feel safe any more
Oh what a mess
I wonder who's watching me now
Who
The I.R.S.

I always feel like
Somebody's watching me
And I have no privacy woh
I always feel like
Somebody's watching me
Tell me is it just a dream
I always feel like
Somebody's watching me
And I have no privacy woh
I always feel like
Somebody's watching me
Who's playing tricks on me
Who's watching
I always feel like
Somebody's watching me
I always feel like
Somebody's watching me
Tell me who can it be.

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YAH MO B THERE

(As recorded by James Ingram with Michael McDonald)

JAMES INGRAM
MICHAEL McDONALD
ROD TEMPERTON
QUINCY JONES

Heavenly Father watching us fall
We take from each other and give nothing at all
Well it's a doggone shame
But never too late for change
So if your luck runs low
Just reach out and call His name
His name.

Yah mo b there
Up and over
Yah mo b there
Up and over
Yah mo b there
Up and over
Yah mo b there
Whenever you call.

Never be lonely
Lost in the night
Just run from the darkness
Looking for the light
'Cause it's a long hard road
That leads to a brighter day hey
Don't let your heart grow cold

Just reach out and call His name
His name.

Yah mo b there
Up and over
Yah mo b there
Up and over
Yah mo b there
Up and over
Yah mo b there.

Yah will b there
You can count on it brother
'Cause we're all just finding our way
Trav'ling thru time
People got to keep pushing on
No matter how many dreams slip away
Yah will b there.

Well it's a doggone shame
But never too late for change
So when your luck runs low
Just reach out and call His name
Just call His name.

Yah mo b there
Yah mo b there
Yah mo b there
Yah mo b there.

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WOMAN OUT OF CONTROL

(As recorded by Ray Parker Jr.)

RAY PARKER JR.

I've got a woman out of control
A woman out of control
You've never seen nothin' so cold like a woman out of control.

When we met she was still very young
She had no experience I was her first one
Who knows what her and her friends discuss
(Sure ain't monogomy)
All at once she started gettin' curious
(To see what else is out there)
Says I'm holdin' her back
Depriving her of her share
She's too young and wild
You can't hold her back
She don't wanna stop her animal act.

I got a woman out of control
A woman out of control
You've never seen nothin' so cold like a woman out of control.

I taught her ev'ry little trick she knows
For her to show it all to another man hurts me so

I recall when she was too nice
(Too nice to love me)
Now she claims variety is the spice
(She don't really like it)
She don't know
She's young and excited
I can't change her mind
I can't make her stop
The girl is too wild
The girl is too wild.

I've got a woman out of control
A woman out of control
You've never seen nothin' so cold like a woman out of control.

She's out of control
This has a definite effect on my ego
Cause she thinks must be more to life than lovin' me
She's a runaway child
Runnin' wild searchin' for her freedom
I can't change her mind I can't make her stop
The girl is too wild
The girl is too wild
I got a woman out of control
A woman out of control
You've never seen nothin' so cold
Like a woman out of control
She's out of control.

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I CAN'T FIND

(As recorded by Smokey Robinson)

WILLIAM ROBINSON JR.

Ev'ry now and then
Somebody comes into my life
Oh and for a little while it seems they're the answer to
my dreams to my prayer
As sudden as they come
They start to fade like floating smoke rings
Oh how can they stay with me when they're only
penciled in
You're always there.

So I say oh my love
If you can find it in your heart
Do, do just one thing for me
Come back, come back, come back, come back.

I can't find my way to a very special somewhere
I can't find myself 'cause without there I'm just out there
I can't find that person I wanna put that much in
I can't find anybody like you who makes touchin' more
than touchin'

I've been lookin' there's just nobody around
No sense lookin' for who can never be found.

So if you feel the need
To ever be with me again
Do it, do it, do it, do it, do it
Come back, come back, come back, come back.

I can't find sleep at night
I'm either watching TV or walking
I can't find any conversation that means more to me
than talking

I can't find satisfaction even when I do surrender
I can't find anybody like you who makes tender more
than tender

I've been lookin' there's just nobody around ooh
No sense lookin' for who can never be found oh.

I can't find anybody like you who gets my full attention
I can't find anybody who means enough for me to
mention

I can't find that person I wanna put that much in.

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THRILLER

(As recorded by Michael Jackson)

ROD TEMPERTON

It's close to midnight
And something evil's lurking in the dark
Under the moonlight
You see a sight that almost stops your heart
You try to scream
But terror takes the sound before you make it
You start to freeze
As horror looks you right between the eyes
You're paralyzed.
'Cause this is thriller, thriller night
And no one's gonna save you from the beast about to
strike
You know it's thriller, thriller night
You're fighting for your life inside a killer, thriller
tonight.

You hear the door slam
And realize there's nowhere left to run
You feel the cold hand
And wonder if you'll ever see the sun
You close your eyes
And hope that this is just imagination
Girl but all the while
You hear a creature creepin' up behind
You're out of time.
'Cause this is thriller, thriller night
There ain't no second chance against the thing with the
forty eyes girl
Thriller, thriller night
You're fighting for your life inside a killer, thriller
tonight.

Night creatures calling
The dead start to walk in their masquerade
There's no escapin' the jaws of the alien this time
(They're open wide)
This is the end of your life.

They're out to get you

There's demons closing in on every side
They will possess you
Unless you change that number on your dial
Now is the time

For you and I to cuddle close together yeah
All thru the night

I'll save you from the terror on the screen
I'll make you see.

That this is thriller, thriller night
'Cause I can thrill you more than any ghoul could ever
dare try

Thriller, thriller night
So let me hold you tight and share a killer, diller, chiller,
thriller here tonight.

'Cause this is thriller, thriller night
Girl I can thrill you more than any ghoul could ever dare
try

Thriller, thriller night
So let me hold you tight and share a killer, thriller.

(Rap performed by Vincent Price)

Darkness falls across the land
The midnight hour is close at hand
Creatures crawl in search of blood
To terrorize y'awl's neighborhood
And whosoever shall be found
Without the soul for getting down
Must stand and face the hounds of hell
And rot inside a corpse's shell.

The foulest stench is in the air
The funk of forty thousand years
And grizzly ghouls from every tomb
Are closing in to seal your doom
And though you fight to stay alive
Your body starts to shiver
For no mere mortal can resist
The evil of the thriller.

(Laughter)

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GHOSTBUSTERS

(As recorded by Ray Parker Jr.)

RAY PARKER JR.

Ghostbusters
If there's somethin' strange in your neighborhood
Who ya gonna call
Ghostbusters
If it's somethin' weird an' it don't look good
Who ya gonna call
Ghostbusters
I ain't 'fraid a no ghost
I ain't 'fraid a no ghost.

If you're seein' things runnin' thru your head
Who can you call
Ghostbusters
An' invisible man sleepin' in your bed
Oh who ya gonna call
Ghostbusters
I ain't 'fraid a no ghost
I ain't 'fraid a no ghost
Who ya gonna call
Ghostbusters
If you're all alone pick up the phone an' call
Ghostbusters.

I ain't 'fraid a no ghost
I hear it likes the girls
I ain't 'fraid a no ghosts

Yeah yeah yeah yeah.

Who you gonna call ghostbusters
Mmmm if you've had a dose of a freaky ghost baby
You better call ghostbusters.

Aoooo
Let me tell you something
Bustin' makes me feel good
I ain't 'fraid a no ghosts
I ain't 'fraid a no ghosts
Don't get caught alone oh no ghostbusters.

When he comes through your door
Unless you've just got some more
I think you better call ghostbusters.

Aooo
Who you gonna call ghostbusters
Who you gonna call ghostbusters
I think you better call ghostbusters
Who you gonna call ghostbusters
I can't hear you
Who you gonna call ghostbusters
Louder ghostbusters
Who you gonna call ghostbusters
Who can you call ghostbusters
Who you gonna call ghostbusters
It likes the girls too.

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JUMP (For My Love)

(As recorded by the Pointer Sisters)

MARTI SHARRON
GARY SKARDINA
STEVE MITCHELL

Your eyes tell me how you want me
I can feel it in your heartbeat
I know you like what you see
Hold me I'll give you all that you need
Wrap your love around me
You're so excited I can feel you getting hotter oh baby
I'll take you down
I'll take you down
Where no one's ever gone before
And if you want more
If you want more, more, more then.

Jump
For my love
Jump in
And feel my touch
Jump
If you want to taste my kisses in the night then
Jump, jump for my love
Jump
I know my heart can make you happy
Jump in
You know these arms can fill you up
Jump
If you want to taste my kisses in the night then
Jump, jump for my love.

You told me I'm the only woman for you
Nobody does you like I do
Then make a move before you try and go much further
oh baby

You are the one you are the one
And heaven waits here at my door
And if you want more
If you want more, more, more then.

Jump
For my love
Jump in
And feel my touch
Jump
If you want to taste my kisses in the night then
Jump, jump for my love
Jump
I know my heart can make you happy
Jump in
You know these arms can fill you up
Jump
If you want to taste my kisses in the night then
Jump, jump for my love.

When you are next to me
Oh I come alive
Your love burns inside
It feels so right
Oh come to me if you want me tonight jump.

Jump
Jump in
You want to taste my kisses in the night then
Jump, jump, jump
Jump
You know my heart can make you happy
Jump
You know these arms can fill you up
Jump in
You want to taste my kisses in the night then
Jump, jump for my love.

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TALKIN' OUT THE SIDE OF YOUR NECK

(As recorded by Cameo)

LARRY BLACKMON
CHARLIE SINGLETON
NATHAN LEFTENANT
TOMI JENKINS

Here we go again
Back into the same ol' mess
Seems like everytime we get out of one situation
We're back into it all over again.

All you people in Washington
You better get it together or we won't get it done
We sit by while you cuss and fuss
But guess who suffers
Nobody but us
Now we're a dedicated people and we do our job
But the harder we work
The gettin' gets hard
(Now it's supposed to be)
One for all and all for one

But it's harder to live when you can't have fun.

Hey you're talkin' out the side of your neck
Hey you're gonna get what's coming to you yet.

Now you carry the weight but we carry the vote
And that's been fair so stop rockin' the boat
You think you get away with political crimes
But don't take us for granted
They're still on our minds

Now some of the people some of the time
But not all of the people all of the time
Tricky Dick, Ford too, Jimmy Mack Carter, Ronnie
Reagan too.

Hey you're talkin' out the side of your neck
Hey you're gonna get what's coming to you yet.

Tweedly dee, tweedly dum, tweedly dee, ho hum
Tweedly dee, tweedly dum, tweedly dee, tweedly dum.

Hey you're talkin' out the side of your neck
Hey you're gonna get what's coming to you yet.

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SECOND TO NONE

(As recorded by Atlantic Starr)

JOSEPH PHILLIPS
SHARON BRYANT

You're second to none
Second to none
Second to none
I used to feel those natural blues
Just like the kind sung in a smoke filled room
I walked around my mind in a daze
Hoping to break out soon
Then you came into my life
And I knew you were the one
And now I see your love is second to none.
Your love, your love, your love is second to none
You're my number one
Said your love, your love, your love is second to none
You're my number one

Those lonely days and nights that I used to spend
I'm glad they came to a long awaited end
I now have something to keep me strong
And with this strength I can go on.

Cuz your love, your love, your love is second to none
You're my number one
Said your love, your love, your love is second to none
You're my number one
Number one in my life
And you see what you mean to me
There were times in my life
When I felt so alone with nothing to hold on to
Then you came along and you filled me up with love
And now it feels like I'm ten feet tall
Lovin', livin', laughin', enjoying it all
What a good, good feeling all over me
That sweet love glow for all to see.

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IT'S GONNA BE SPECIAL

(As recorded by Patti Austin)

CLIF MAGNESS
GLEN BALLARD

I've seen the many shades of love in my life
Until I met you no one shined so bright
Some say that passion can't survive for very long
But I get this feeling you and I can make them wrong.

'Cause it's gonna be special
This love for you and me
Just wait and see
It's gonna be special
It's written in the stars and here we are
It's gonna be special
It's gonna be special
(I promise).

We'll find a way to keep the thrill
In our touch
We'll have tomorrow 'cause we know
There's no rush

Out in the street
We'll feel the beat of our heart
The night is ours
So let the celebration start.

In your eyes are the answers that I've waited for
Feels so right to be needed like never before
Both of us know love comes and goes
But this time I feel so secure
That's why it's gonna be special
It's gonna be special.

Darling I've been waiting for you
Now that you are here
It is extraordinary boy
And is it clear
It's gonna be special
'Cause it's gonna be special
This love for you and me
Just wait and see
It's gonna be special
It's written in the stars and here we are.

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THERE GOES MY BABY

(As recorded by Donna Summer)

B. NELSON
L. PATTERSON
G. TREADWELL

All alone I sit
Looking out of the window
And the rain just keeps coming on down.

Well I cry to myself
So many things that I have done wrong
Now I'm watching you walk out.

There goes my baby
Moving on down the line
Wonder where
Wonder where
Wonder where he is bound.

I broke his heart
And made him cry
Now I'm alone
So all alone
What can I do
What can I do.

What can I do
Said I'll sing this sad sad song.

I broke his heart
And made him cry
Now I'm alone
So all alone
What can I do
What can I do.

Where is he going
How is he
What is he going through
Where is he going

And what on earth could he be going through.

There goes my baby
Moving on down the line
Wonder where
Wonder where
Wonder where he is bound.

I broke his heart
And made him cry
Now I'm alone
So all alone
What can I do
What can I do.

Where is he going
How is he
What is he going through
Where is he going
And what on earth could he be going through.

There goes my baby
Moving on down the line
Wonder where
Wonder where
Wonder where he is bound.

I broke his heart
And made him cry
Now I'm alone
So all alone
What can I do
What can I do.

Sing this song forever
Till we're back together.

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LOVE ME IN A SPECIAL WAY

(As recorded by DeBarge)

ELDRA DeBARGE

You know you had me
With your sensuous charm
Yet you look so alarmed
As I walked on by.

In awesome wonder
You had to know why
I did not respond
To carry on.

Love me in a special way
What more can I say
Love me now
Love me in a special way
What more can I say
Love me now.

Love me now 'cause I'm special
Not the average kind
Who'll except any line
That sounds good.

So reach into your chain of thoughts
Try to find something new
'Cause what worked so well for you before
For me it just won't do.

Love me in a special way
What more can I say
Love me now
Love me in a special way
What more can I say
Love me now
Love me now.

So reach into your chain of thoughts
Try to find something new
'Cause what worked so well for you before
For me it just won't do.

Love me in a special way
What more can I say
Love me now
Love me in a special way
What more can I say
Just love me now.
(Repeat)

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WHAT'S LOVE GOT TO DO WITH IT

(As recorded by Tina Turner)

TERRY BRITTEN
GRAHAM LYLE

You must understand
Though the touch of your hand
Makes my pulse react
That it's only the thrill of boy meeting girl
Opposites attract
It's physical
Only logical
You must try to ignore that it means more than that.

Ooh ooh
What's love got to do
Got to do with it
What's love but a second hand emotion
What's love got to do
Got to do with it
Who needs a heart
When a heart can be broken.

It may seem to you that I'm acting confused
When you're close to me
If I tend to look dazed I read it some place
I've got cause to be
There's a name for it

There's a phrase that fits
But whatever the reason you do it for me.

Oh oh oh
What's love got to do
Got to do with it
What's love but a second hand emotion
What's love got to do
Got to do with it
Who needs a heart
When a heart can be broken.

I've been taken on a new direction
But I have to say
I've been thinking about my own protection
It scares me to feel this way.

Ooh oh
What's love got to do
Got to do with it
What's love but a second hand emotion
What's love got to do
Got to do with it
What's love but sweet old fashioned notions.
(Repeat chorus)

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WE'RE GOIN' ALL THE WAY

(As recorded by Jeffrey Osborne)

CYNTHIA WEIL
BARRY MANN

We're just beginning
And I know we've each been down this road a time or two
And never could make it through
But I got this feelin'
That we stumbled into what we've both been waiting for
And maybe even more
It doesn't matter where we've been
'Cause this time I know for sure.

We're goin' all the way
We're headin' for forever
And that's where we're gonna stay
The more you're near me
The more I know it
We got it all here
If we just don't blow it.

We're goin' all the way
If the two of us both want it
I'd lay my money on it
We're startin' today
And we're goin' all the way.

I know for certain

That there's more than magic in these feelings that we've found
We're standing on solid ground
And now we're both ready
Ready for the real thing 'cause our dues have all been paid
We've fin'ly got it made
Believe me when I tell you there's no need to be afraid 'cause.

We're goin' all the way
We're headin' for forever
And that's where we're gonna stay
The more you're near me
The more I know it
We got it all here
If we just don't blow it.

We're gonna weather all the showers
Hold together thru whatever comes
I know we got the stayin' power
Gonna make tomorrow ours
If we just stick with it
And give it all we've got to give it.

Baby we're goin' all the way
If the two of us both want it
I'd lay my money on it
We're startin' today
And we're goin' all the way.

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BLOCK PARTY

(As recorded by Stacy Lattisaw and Johnny Gill)

NARADA MICHAEL WALDEN
PRESTON GLASS

Let's shout it out around the neighborhood
We're schemin' something
It's Friday night now
Ev'rybody should get to jumpin'
Call all your friends and spread the word around.

You're all invited
We've got the place and we've got the sounds to ignite it
Gonna raise the roof and burn up the floor right into the
grounds
Tell your crosstown friends and the kid next door
"come down"
We're throwin' down block party
Gonna jam the box tonight
Block party
Come on out and trip the light
Gonna have a block party
Gonna jam the box tonight
Block party
Come on out and trip the light

We're gonna do it right.
Just tell your mama and your daddy too
You're coming home late
Don't stay at home when you can catch the groove.
You're all invited
We've got the place and we've got the sounds to ignite it
Gonna raise the roof and burn up the floor right into the
grounds
Tell your crosstown friends and the kid next door
"come down"
We're throwin' down block party
Gonna jam the box tonight
Block party
Come on out and trip the light
Gonna have a block party
Gonna jam the box tonight
Block party
Come on out and trip the light
We're gonna do it right.
Just tell your mama and your daddy too
You're coming home late
Don't stay at home when you can catch the groove
Participate whoa.

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TONIGHT

(As recorded by Kool & The Gang)

JAMES TAYLOR
CURTIS WILLIAMS
KOOL & THE GANG

Tonight ooh
This is the night
You'll see the light
Tonight ooh
This is the night
You'll see the light.

My sixteenth birthday
I was so shy
Not yet a man but ready to try
Music playin'
People swayin'
I looked around ooh she caught my eye
Smoke filled room I could hardly see
There she was moving closer to me
She told me her name
Before I could speak
Took my hand and then she said these words to me.

Tonight ooh
This is the night
You'll see the light
(That's what she said to me)
Tonight ooh
This is the night
You'll see the light.

Hey beautiful girl
So lovely tonight
Show me the way
Show me the light
Music playin' people swayin'
Next thing I knew
We started to groove
Dancin' and dancin'
Movin' so free

A feeling of love had come over me
I held her close
And knew it was right
What a birthday surprise
I had finally seen the light.

Tonight ooh
This is the night
You'll see the light
(That's what she said to me)
Tonight ooh
This is the night
You'll see the light.

Tonight
Tonight you will finally see the light
Ooh baby an' how
Tonight
Tonight you will finally see the light
Ooh baby
Tonight
You will finally see the light
Tonight you will finally see
Ooh yeah.

Ah ah
Tonight ooh
I wanna dance with you
This is the night
You'll see the light
Tonight ooh
This is the night
You'll see the light
Tonight ooh
I wanna dance with you
This is the night
You'll see the light
Tonight ooh
I want to dance with you
This is the night
You'll see the light
Tonight ooh
You'll see the light.

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SHE'S STRANGE

(As recorded by Cameo)

LARRY BLACKMON
CHARLIE SINGLETON
NATHAN LEFTENANT
TOMI JENKINS

Ow
Fine lady
Ow.

I like the way she walks
I like the way she talks
She turns me on with a special concern
Now I'm a different guy and I don't compare to many
But next to her I'm plain ordinary
Now many can see the light blue aura
That surrounds the girl wherever in the world
She's a 9, a 10, a 20, 50
She's bittersweet and a laco treat.

She's strange
And I like it
She's strange
Just the way she is
Strange
Walkin' down the avenue
She's strange
Always doin' something new.

She's the kinda person everybody knows
She reaks distinction from head to toe
She's my twilight zone my Al Capone
She's my Rolling Stones
And my Eva Perrone.

And I like it
Yes I like it
I like it
The way she wears her hair
And I like it
Ummmm
I like it.

In room 123
She's elusive you see
Like the invisible man in drag
And when you come to meet her
You'll never greet her
She'll be waving her skirt as a flag
Like a cold in October
She'll take you right over
It's not mean to be facious
And that look in her eye
Says you're the guy
She plans to spend this evening with.

She's strange
And I like it
(And I like it)
She's strange
Just the way she is
(Just the way she is)
Strange
Walking down the avenue
(Always doin' something new).

She's strange
(I like the way she does everything she do).

No, no, no, no, no
Knocks me off my feet
Strannnnnnge.

I just love her fragrance
I just let her take my breath away.

I just let her take my breath away.

Ow, ow
And I like it
I like it
And I like it
I like it
I can tell she takes my breath away.

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IN THE HEAT OF THE NIGHT

(As recorded by Ray Parker Jr.)

RAY PARKER JR.

He promises you things'll be diff'rent
If you'll just give him one more try
You want so bad to believe though you know it's just
another lie

He wants to know if he can come over
And then he's sorry 'bout the other night
Though your mind say's no your heart tells him it's
alright

Deep in the night he promises you love forever
Don't you know better girl than to believe a man.

In the heat of the night
(Heat of the night)
It's nothin' but promises
(Heat of the night)
Heat of the night
(Heat of the night)
Be careful baby
(Heat of the night).

He starts with touching you all over
Whispering sweet nothings in your ear
And though you know it's jive at the time
It's what you want to hear
Now you're intelligent enough to know better
But you just for the moment get weak
As nature takes control and you start to feel the heat
Ooo then the next day you're wondering why why me,
why me
You got caught baby with your defenses down.

In the heat of the night
(Heat of the night)
Ain't nothin' but lies
His passion made you think
He loved only you
When he slipped and cried out another woman's name
You shoulda' knew
You never see the truth till it's through
You shoulda' known better girl
Than to believe a man
In the heat of the night baby
(Heat of the night).

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COUNTRY SECTION

I STILL LOVE YOUR BODY

(As recorded by Tommy Overstreet)

I saw you looking in the mirror the other day
Now don't you worry about your age
Nobody turns my head the way you do.

You've got the moves and the magic's still there
You walk in a room
The guys stop and stare
Younger women ain't got nothin' on you.

And you tempt me more than any woman ever could
When we're alone it's always so good.

And I still love your body
You're still the one that turns me on
Oh I still love your body

My feelings for you are still just as strong.

Now you don't have to wear silk and lace
In your cotton gown you still look great
You've always been my fantasy
I wouldn't trade one night with you
To be with anyone else
I'd be a fool
Cause you satisfy the man in me.

Oh you tempt me more than any woman ever could
When we're alone it's always so good.

And I still love your body
You're still the one that turns me on
Oh I still love your body
My feelings for you are still just as strong.

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VICTIM OF LIFE'S CIRCUMSTANCES

(As recorded by Vince Gill)

DELBERT McCLINTON

Six-o-five a.m. on Sunday mornin'
I'm supposed to left for Memphis late last night
I stopped at one of them old highway places
And because I did I sleep in Tyrone County Jail tonight.

I started out the night with good intentions
But I ended up gettin' sideways drinkin' wine
Well, the last thing I remember we were roarin'
Then somethin' hit my head and knocked me from my
conscious mind.

I'm a victim of life's circumstances
I was raised around barrooms and Friday night dancers
Singin' them old country songs
Half the time I end up some place I don't belong.

Said jailer hey, "what y'all got me charged with?"
He looked at me and halfway closed one eye
He said, "you mean to say you don't remember?"
"Cuttin' up some honky with that bone-handled knife."

I'm a victim of life's circumstances
I was raised around barrooms and Friday night dancers
Singin' them old country songs
Half the time I end up some place I don't belong.

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(I Want To Be In) PICTURES

(As recorded by Atlanta)

REX GOSDIN
CAROLE HALUPKE

I don't want to go through Paris in a chauffeured
limousine
I've never had the drive it takes to do all those things
I'll never be a hero
I'm not the ego kind
I want to be in pictures
That run inside your mind
And when you turn out the lights
I want to flash upon your screen

And play the starring role in all your favorite dreams
Maybe then I'll make the big time
And get all your leading parts
I want to be in pictures
You carry in your heart.

I don't have any desire
To take the world by storm
And few might ever pay the price
To watch while I perform
My only aim in life
Is for your love to shine on me
I want to be in pictures
For only you to see.

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Tunes Music.

WAY BACK

(As recorded by John Conlee)

JERRY FULLER

Way back
When we were lovers
We had each other to lean on
We used to lay back and greet the sunshine
Now the good times are all gone
Livin' ain't no fun now
'Cause we've somehow lost track
And days without love are so hazy
Oh baby we've got to find our way back.

Way back
Do you remember
We sang a tender love song
We used to say that we'd never lose it
But now the music is all gone.

Livin' ain't no fun now
'Cause we've somehow lost track
And days without love are so hazy
Oh baby we've got to find our way back.

We've got to find our way back
We've got to find our way back.

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THAT'S THE THING ABOUT LOVE

(As recorded by Don Williams)

GARY NICHOLSON
RICHARD LEIGH

Sometimes you feel lost and far from home
Then with just one kiss you're a king on his throne
It can make you soar like an eagle
Or it can make you feel as meek as a dove
Oh that's the thing about love.

You hope and pray the right one comes along
But some fools don't know what they've got till it's gone
The very one you think will never hurt you
Always seems to be the one that does
Oh that's the thing about love.

You can't have it till you give it
You can never give it enough
Oh that's the thing about love
That's the thing about it.

So next time you're caught in a natural flow
Deep in the feeling with your heart all aglow
Don't stop to try to understand it
Just thank your lucky stars shining above
And say oh that's the thing about love.

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DON'T GIVE UP ON HER NOW

(As recorded by Leon Raines)

FRANK KNAPP
ALAN RHODY

Wish I could sleep
It's almost four AM
Still hopin' she'd call
But now here comes the dawn again
I was feelin' alright till it started to rain
I don't think my weary mind can stand the strain
It's tellin' me.

You gotta stop thinkin' about her
You gotta stop longin' for her
Seems like forever since she walked out our door
But my heart says
Why don't you wait a little longer
You just can't give up on her
You've loved her for so long
Don't give up on her now.

Her love was mine
Every dream was in sight
And I know I'll never need anyone else in my life
I'll never love again 'til it's her in my arms
She'd still be here if I hadn't treated her wrong
But my mind says.

You gotta stop thinkin' about her
You gotta stop longin' for her
Seems like forever since she walked out our door
But my heart says
Why don't you wait a little longer
You just can't give up on her
You've loved her for so long
Don't give up on her now.

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ANGEL IN DISGUISE

(As recorded by Earl Thomas Conley)

EARL THOMAS CONLEY
RANDY SCRUGGS

You were just another pretty face in the crowd
I was just hangin' out
I wasn't ready for love when I looked in your eyes
You took me by surprise
You weren't supposed to say that you love me
You were just gonna stay for the night
I've never held a hand that could touch me
And leave me with stars in my eyes.

Angel in disguise
You're just an angel in disguise.

You've almost made it too easy for me to believe
Love really happened to me
But you're not afraid to show me how much you care
And prove your heart is fair
Ok, baby, you weren't supposed to say you loved me
You were just gonna spend the night.

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ONLY A LONELY HEART KNOWS

(As recorded by Barbara Mandrell)

DENNIS W. MORGAN
STEVE DAVIS

Life holds no fascination
Without you here with me
Each hour's eternity
Friends are small consolation
Talk doesn't ease the pain
The hurt can't be explained.

Only a lonely heart knows
How the memories cut like a knife
Since you walked out of my life
I'm half crazy day and night
Only a lonely heart knows
How the heartache grows and grows
Oh how long does it take
'Til the heartache goes
Only a lonely

Only a lonely heart knows.

Time is a friend and an enemy
In time the hurt might end
'Till then the walls close in
I'm lost
Numbed by you leavin' me
I sit here alone and stare
You don't know 'til you've been there.

Only a lonely heart knows
How the memories cut like a knife
Since you walked out of my life
I'm half crazy day and night
Only a lonely heart knows
How the heartache grows and grows
Oh how long does it take
'Til the heartache goes
Only a lonely
Only a lonely heart knows.

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LEFT SIDE OF THE BED

(As recorded by Mark Gray)

MARK GRAY
SONNY LEMAIRE
BRIAN WOODS

Darlin' we're still makin' love
But it's only in my dreams
I won't ever give you up
Cause you mean too much to me
Yes, it's true you broke my heart
Broke it time and time again
But I always fall apart
Laying where your love has been.

On the left side of the bed

There's a lot of real good memories
Where you used to lay your head
Lies a pillow cold as stone
But I swear I feel the fire
Like it's flamin' up beside me
And on the right side of the bed
Lies the man you left alone.

But I swear I feel the fire
Like it's flamin' up beside me
And on the right side of the bed
Lies the man you left behind.

And on the left side of the bed
Is right where you belong.

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Group).

I DON'T KNOW A THING ABOUT LOVE

(As recorded by Conway Twitty)

HARLAN HOWARD

I talked to the man in the moon
I said, "Sir, is she coming back soon"
He smiled and he stated "Son, I'm over-rated
I've had too much credit in those old love tunes."

I don't know a thing about love
I just kind of hang here above
I just watch from the sky
Will love grow
Will it die
I don't know a thing about love.

Then I asked him "Where is she tonight?
You must see all things with your light"
He said, "Son, I could tell you things that might kill you

But I don't get involved in what's wrong or right."

I don't know a thing about love
I just kind of hang here above
I just watch from the sky
Will love grow
Will it die
I don't know a thing about love.

He said "I can move oceans when I take a notion
Or make mountains tremble and rivers run dry
But in all matters human
Remember there's someone in charge of those things
way above you and I."

I don't know a thing about love
I just kind of hang here above
I just watch from the sky
Will love grow
Will it die
I don't know a thing about love.

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ANYTHING FOR YOUR LOVE

(As recorded by Sammy Hall)

ROGER MURRAH
STEWART HARRIS

You're the reason I've been thinking
And it gets stronger all the time
And there's no one here in Ohio
Who can get you off my mind
I'm where the work is but is it worth it
I'm so far away from you
But come the weekend I'll be home again
If it's the last thing I do.

I would work all night
Through a pouring rain
Fly through the eye of a hurricane
There's no sky too high
And no road too rough
Anything for your love
Anything for your love.

These are hard times with unemployment lines
Getting longer everyday
These old nine to fives are hard to come by
And some are so far away
I feel so lucky to have you love me
Even when I can't be around
But every Friday I'll hit the highway
And I'll be homeward bound.

I would work all night
Through a pouring rain
Fly through the eye of a hurricane
There's no sky too high
And no road too rough
Anything for your love
Anything for your love.

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JUST A LITTLE LOVE

(As recorded by Reba McEntire)

DENNIS W. MORGAN
STEVE DAVIS

When my check bounces at the store
When the whole world seems at war
You bring me peace of mind once more
With just a little love.

When the boss says I'm ten minutes late
And that stack of bills just won't wait
You take the worry away
With just a little love.

With just a little love and affection
You bring a touch of perfection
To a world that's sometimes crazy and so mixed up
With just a little love you have changed me
You can do miracles, with just a little love.

When my old car won't run
And all my dreams come undone
You'll make it right
Won't you hon
With just a little love.

When it seems like the truths all gone
When I'm tryin' so hard to hold on
You make it easy to be strong
With just a little love.

With just a little love and affection
You bring a touch of perfection
To a world that's sometimes crazy and so mixed up
With just a little love you have changed me
You can do miracles, with just a little love.

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EVENING STAR

(As recorded by Kenny Rogers)

BARRY GIBB
MAURICE GIBB

If you never rode west of the Arizona border
You can turn the other way boy
But you never get far
You be livin' a lie
If you wanna see the wonders of the age
You must follow the evenin' star.

Evenin' star
Shine a little heaven on a stranger with no dream
Where you are you can see the loneliness
I mean if I gotta fight
I can never play somebody else's game
I can follow the evenin' star
You never need somebody else's name
I can follow the evenin' star.

Have you never known a sunset when the sky's on fire
How you end another day boy
You be searchin' too far
Like the desert I rode on
And your memory is lost in the restless wind

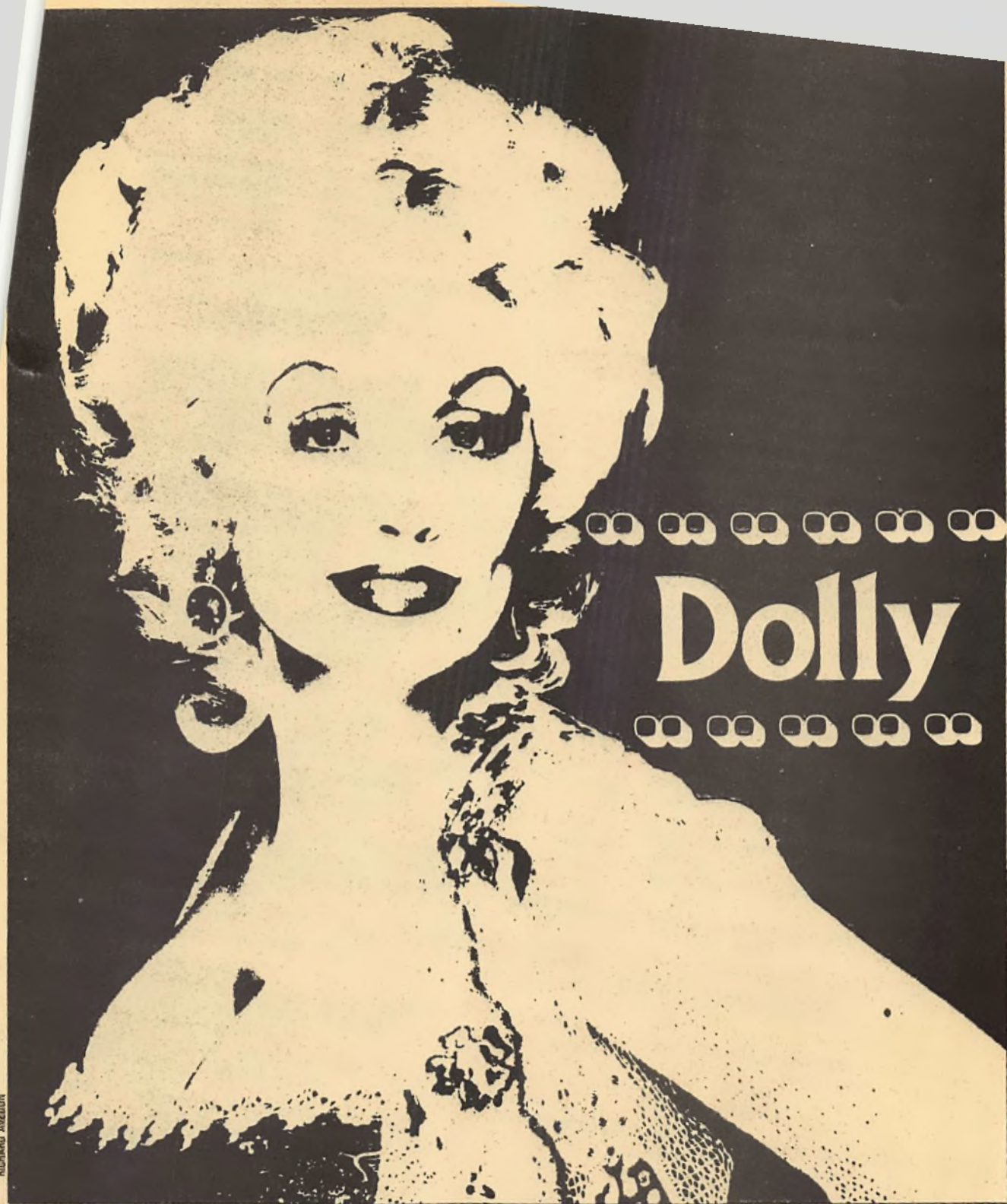
I just lie beneath the evenin' star.

Evenin' star
Shine a little heaven on a stranger with no dream
Where you are you can see the loneliness
I mean if I gotta fight
I can never play somebody else's game
I can follow the evenin' star.

Have you ever held a woman in the California
moonlight
Put your money on a good night
If you never been there
It's a sight for sore eyes
If you wanna see the wonders of the age
Makin' love beneath the evenin' star.

Evenin' star
Shine a little heaven on a stranger with no dream
Where you are you can see the loneliness
I mean if I gotta fight
I can never play somebody else's game
I can follow the evenin' star light
You never need somebody else's name
I can follow the evenin' star.

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RICHARD AMEDON

To the world-at-large, Dolly Parton, with her outrageous fashions, her golden gossamer wigs, her sparkling jewelry and her lively wit, has always created a larger-than-life image wherever and whenever she has performed. Her music, concerts and starring film roles have all contributed to making Dolly an internationally-known entertainer.

Dolly recently completed a starring role in her third film, "Rhinestone" with Sylvester Stallone, and with each movie, she has continued to add to her movie-making responsibilities.

Dolly Parton

"Nine to Five," her first film, was the smash comedy hit in which she co-starred with Jane Fonda and Lily Tomlin and wrote the title tune. This hit garnered an Oscar nomination, a People's Choice Award and two Grammys. For one of the year's top-grossing films, "The Best Little Whorehouse in Texas," in which she starred with Burt Reynolds, Dolly also wrote additional songs for the movie version of the Broadway hit stage show, and won another Grammy nomination for "I Will Always Love You." For "Rhinestone," Dolly wrote all the songs and supervised all the music for the film and soundtrack.

In between filming "Rhinestone," Dolly recorded her latest RCA album, *The Great Pretender*, produced by Val Garay. The LP contains Dolly's special rendition of rock & roll classics from the fifties and sixties including "Downtown," the latest single, and "Save the Last Dance For Me," "Turn, Turn, Turn," "We Had It All," and "She Don't Love You (Like I Love You)," as well as the title track, "The Great Pretender."

"With my outrageous clothes and big wigs and make-up, I always thought that the Platters were singing that song about me," says Dolly.

As a child growing up in the Smoky Mountains of East Tennessee, Dolly Parton had lots of dreams. Her world of "make believe" was filled with bright lights, faraway places, fancy clothes and all the good things which came with being a star.

She dreamed of being a superstar and she knew she would have to work hard if she wanted it to come true. To Dolly, the fourth of twelve children, working hard was no novelty. Although her family didn't have much money, they did have all the things which are important in life: lots of love for each other, a rich spiritual life, and a home filled with music and pride. While just a little girl, Dolly was already writing songs and simple fun-filled stories, which she brought to life with her singing.

She had always planned on moving to Nashville as soon as she finished high school. Once there,

Dolly set out delivering her songs to producers, publishers and record companies, sometimes accompanying herself on guitar and, when she could afford it, on recorded demos.

In the early days, she teamed with Porter Wagoner and toured, recorded and appeared on television with him. Her eye-catching wardrobe and flashy appearance always got her the first attention, but it was her unusual vocal style and heartwarming songs that won her fans wherever she went. Dolly had found a home in country music.

In accomplishing all her dreams and goals, Dolly always felt that her success was due to her positive attitude in life. She enjoyed new challenges and so, even though she had made her mark in country music, she wanted to take her talents and her music and to sing to the rest of the world as well.

In order to do this, she knew that she had to make some changes. So in 1974, Dolly ended her partnership with Porter and signed with Katz-Gallin-Morey, a Los Angeles-based management company to help expand her horizons. Some people raised their eyebrows, but as Dolly always maintained, "I'm not leaving country, I am just taking it with me."

The RCA albums which have followed struck gold and platinum: *Here You Come Again*, album — platinum, title single — gold and platinum; *Heartbreaker*, album — gold; *Great Balls of Fire*, album — gold; a previous favorite, *Best of Dolly Parton*, album — gold; *Dolly Parton's Greatest Hits* — gold. These LPs blazed a trail of crossover acceptance continuing with the platinum singles, "9 to 5," and "Here You Come Again" zooming to number one on the national pop and AOR charts, as well as the country charts. In 1983, Dolly's duet with Kenny Rogers, "Islands in the Stream," was one of only two singles certified platinum that year. The record also won Dolly another Grammy nomination in addition to one for her LP, *Burlap and Satin*.

The year that Dolly filmed "9 to 5" also marked her debut in Las Vegas at the Riviera Hotel, which

long-time Vegas veterans have called the biggest event in decades. The dazzling Dolly not only wowed fans with her own songs, but also delivered a show-stopping rendition of Elvis Presley's classic "All Shook Up," complete with swivelling hips and curling lips, which brought the house down!

Dolly also starred in her first television special, taped in London during three live concerts at the Dominion Theatre and aired by HBO to critical acclaim.

But no matter what other areas of entertainment Dolly decides to conquer, songwriting will always top the list. Her music has not only captivated her fans, but an endless list of other artists as well, who have successfully performed and recorded her material. Emmylou Harris once said about Dolly's "To Daddy" (which Emmylou recorded), "To me, it's like an O. Henry story. Dolly sets you up and then whammo... she turns it all around. When I first heard it, my lips were trembling... and I was afraid I was gonna make a scene."

In between all other projects, Dolly always returns to touring and live performing, which have always been dear to her heart. "Nothing beats getting out on the stage and singing direct to my fans, the people who've been my friends all through the years, as well as some of the new friends I've made along the way," says Dolly.

Dolly has been honored with three Grammys (two for "9 to 5" plus Female Vocalist Country Single/1978; CMA Awards as Entertainer of the Year, 1978; Female Vocalist of the Year (1975/1976); Vocal Duo of the Year with Porter (1968/1970/1971); as well as the aforementioned Oscar nomination, Golden Globe nominations (Best Song, Best New Film Star, Best Supporting Actress); and honors from the music industry magazines, *Cashbox*, *Record World* and *Billboard*; but to Dolly, it's just the beginning.

As she says, "Everybody wants to be successful at whatever their inner dream is. I'm not near finished with what I want to do, with what I want to accomplish yet. I want to be somebody that left something good for somebody else to enjoy."



GENE CARNEY

CONWAY TWITTY

Lost In The Feeling is the latest in a long line of classic song collections by one of the few bona fide legends in country music. Conway Twitty's unique and distinctive vocal gifts have been responsible for some of the most memorable moments in American music. *Lost In The Feeling* is no exception.

Produced by Twitty and Jimmy Bowen, this 10 tune assemblage showcases the man's hit-making talent in a variety of moods and emotions. The lp includes unforgettable renditions of such selections as the Eagles classic, "Heartache Tonight," Lionel Richie's "Three Times A Lady," and Twitty's latest hit, "Lost In The Feeling." For more than three decades, Conway Twitty has been singing songs that have become a part of millions of lives — *Lost In The Feeling* is part of that lasting tradition.

Somewhere in the soul of Conway Twitty there's a place where all the music of the South boils and brews.

There must be because the long career of the champion hit-maker has touched virtually every musical genre that Dixie has ever given to America — rockabilly, blues, honky-tonk, rock 'n' roll, Dixieland, rhythm & blues, gospel and mainstream country.

His command of such diverse styles was especially apparent on *Southern Comfort*, his January '82 debut album for Elektra/Asylum. Among that album's tracks were two chart-topping discs as different as night and day. "The Clown" was an evocative, haunting ballad, while Twitty's treatment of "Slow Hand" had enough rhythm and raunch to make it a disco favorite.

Twitty's second E/A release, *Conway's #1 Classics — Volume 1*, featured newly-recorded versions of songs that represented the length and breadth of his remarkable career, from his teen idol years to the country superstar he is today. The 10 songs on the lp were so different, yet so unmistakably Conway Twitty, that

they stand as testimony to his masterful synthesis of many musical styles.

Twitty is a child of the Mississippi River, that legendary meeting place of America's musical currents. His father, a riverboat pilot, taught him his first chords on a small guitar that was given to him by his grandfather when he was only four years old. The family lived in a tiny river town called Friars Point, Mississippi, a largely black settlement of cotton patches and tenant farms. Next door lived an old black man Twitty fondly called "Uncle Fred." Twitty idolized him and learned music at his knees.

"That old black man who lived next door played guitar and harmonica," Twitty recalls, "and I'd sit out there for hours and he'd teach me the blues-type stuff. I loved to sit there with him. I remember one song he did was 'Somebody's Been Pickin' My Potatoes and Trampin' On My Vines.' I used to sit there and sing it with him. I spent hours with him, and yet I never

did know his last name."

That was just the start of Twitty's interest in music. There was a black church around the corner from their house and he'd spend hours sitting out on the ditch bank listening to the sounds of gospel music coming from inside. Every Saturday night, Twitty and his family would gather around the radio to listen to the Grand Ole Opry.

When he was ten his parents moved up the river about 14 miles to Helena, Arkansas. It was in Helena that Twitty put his first band together, The Phillips County Ramblers. By the age of 12, he had his own radio show every Saturday morning on station KFFA in Helena.

It was also in Helena that Twitty discovered his second love, baseball. It soon became the center of his life and Conway decided he wanted to play professional baseball more than anything else on earth. After graduating from high school, he wound up with an offer to play with the Philadelphia Phillies, but before he could sign up, he was drafted by the Army.

Although he had his own band while he was in the Army, Twitty still had never thought of music as a profession. His idols were still people like Roy Acuff, Ernest Tubb, Hank Williams, Webb Pierce, Ray Price and Faron Young. These people were so great to Twitty that the idea of competing with them was unthinkable.

When he was discharged from the Army, the first thing he heard was Elvis Presley's "Mystery Train." Its completely new sound really knocked him out, just as it was doing to millions of people across the nation. "Although I loved country music, I didn't think I was good enough to compete with my idols," Twitty explained. "But I did think I could sing Elvis' style of music. I had to make a decision. I threw down the baseball bat and picked up the guitar. I've been pickin' ever since."

Twitty soon found that after he sang the songs of Presley, Carl Perkins, Bill Haley and a handful of others, there was no other music like that for him to learn. His solution was to write some himself, and then set off to find the musical hotbed at Sun Studios in Memphis. There he found Jerry Lee Lewis, Presley, Perkins, Johnny Cash, Charlie Rich and Roy Orbison working on the same musical synthesis of country and black music that he'd grown up with.

"That was a new kind of music then," Twitty recalls. "So you either had to write something with that kind of feel to it or you had to take an old song and rearrange it, like Elvis did with 'Blue Moon of Kentucky.' Looking back, the creative part of all of it

was the most fun. Somebody would come up with a new guitar lick and it would go through that whole bunch down there in Memphis. You could feel it growing; it was really exciting. Everything was new — you didn't have a thing to draw from."

Ironically, Twitty didn't break through with rockabilly music the way the others did. Despite excellent uptempo performances for Sun and Mercury, he scored his first hit with the powerful teen ballad "It's Only Make Believe," on MGM in 1958. It was the first of dozens of emotion-packed Twitty compositions that have become Top 10 hits, and it made him a teenage idol.

Eight years and three gold records later, Twitty decided to make a switch. Despite his wide success as a rock 'n' roll star, Twitty was writing purely country songs as early as 1960. Unfortunately, he had no outlet for them. "Finally," he says, "I thought I'd lived long enough and experienced enough to compete with my heroes and do justice to a country song."

The frustration he felt as a rocker with a country heart finally came to a head one evening in a New Jersey nightclub. Unable to continue the charade any longer, Twitty abruptly left the rock 'n' roll stage, never to return. It was a courageous emotional decision, but one he's never regretted. The memory of that night has never left him: "The place was a huge club where all the college kids went. I was there for eight weeks. After I finished this tour, my manager had promised me I could start doing country music. Well, during my last two weeks there, a big package came for me. It contained contracts to play all those same rock clubs I'd been playing ... all the way up into the following year. I was right in the middle of a show. All of a sudden, I just couldn't sing another song. I just couldn't. I had never done anything like that in my life. I took my guitar, set it down and explained the situation to the club owner. I told the band 'We're headin' South and we ain't comin' back.'"

"My management said I was crazy," Twitty continues. "People said, 'You're gonna go from selling hundreds of thousands of records to selling 30,000-40,000 records. You'll be going from making thousands of dollars a day to making \$100-\$200 a day. You're out of your mind!' And sure enough, in a week or two, I was pickin' in them little clubs makin' \$100-\$200, just like they said."

A good friend of Twitty's, Harlan Howard, took him to meet Owen Bradley at Decca Records. Bradley took a chance on Twitty and signed him as a country act to Decca/MCA. The disillusioned rocker had scored

four straight country #1's by the dawn of the 1970's. By mid-decade, all of his 23 successive singles had hit the top of all three trade magazines charts. By 1980 he had an astounding 38 #1 records, more than anyone else in the field of popular music. More than Sinatra. More than Elvis. More than the Beatles. The most consistent hit-maker in the history of country music now holds 50 chart-topping singles.

Twitty wrote 17 of those #1 singles, and is one of country music's unheralded songwriting geniuses. His grippingly real mini-dramas of love, regret, longing and desire have included the memorable "Hello Darlin'," "After All The Good Is Gone," "I Can't See Me Without You," "The Games Daddies Play," "You've Never Been This Far Before" and the Loretta Lynn duet "As Soon As I Hang Up The Phone." Fresh new versions of all of those tunes were featured on *Conway's #1 Classics — Volume 1*.

Throughout his career, Conway Twitty has brought the best of all forms of music to bear in his writing and singing. Bluegrass and country-rock are in evidence on "Boogie Grass Band," rock and honky-tonk on "Red Neckin' Love Makin' Night." Since 1979, when Twitty began producing his own lps, he's entered into one of his most creative and innovative periods.

Besides being a major musical figure, Twitty is also known as one of the most honest and forthright men on the Nashville scene. He's also a very successful businessman whose ventures include a restaurant, travel agency, music publishing companies, and a booking agency. He's also a major stockholder in two minor league baseball teams, including the Nashville Sounds, the most successful minor league team in America.

In June of 1982, Twitty unveiled his latest enterprise, a nine-acre tourist attraction called Twitty City. It's a complex that was built with the country music fan in mind. It features everything the music lover comes to Nashville to see in one location.

Twitty City also features Conway's Showcase, an entertainment center that tells his life story through sound, lights and visual displays. What makes Twitty City really unique is that Conway makes his home right on the grounds. He spends as much time as possible visiting with the country fans, the people who, he says, "have made it all possible for me."

"I only hope I can live long enough to put back into country music just a portion of what I've gotten out of it," he concluded. With almost 50 number one singles to his credit and a great new album, *Lost In The Feeling*, it's a safe bet that Twitty's hope is already a reality.

THE RIGHT STUFF

(As recorded by Charly McClain and Mickey Gilley)

RICK GILES
BILL HAYNES
BOBBY FISCHER

Honey you're amazing the way you always look so
good

Darlin' you always know what to say to put me in the
right mood

When every little touch turns into a kiss
Baby how can it get any better than this.

When it comes to love
Ooh baby we've got the right stuff
Every beat of our hearts
Pounding with the rhythm of the right stuff
Honey your love is heaven
Darlin' hold me tight
We're going out of this world tonight
Cause when it come to love

Ooh baby we got the right stuff.

Honey I bought you some flowers for our anniversary
Darlin' I remember the night when you first walked up
to me

And baby we knew with just one look
That the title page would write the whole book.

When it comes to love
Ooh baby we've got the right stuff
Every beat of our hearts
Pounding with the rhythm of the right stuff
Honey your love is heaven
Darlin' hold me tight
We're going out of this world tonight
Cause when it comes to love
Ooh baby we got the right stuff.

We got the right stuff baby
I'm your man
I'm your lady.

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DENVER

(As recorded by Larry Gatlin and The Gatlin Brothers)

LARRY GATLIN

We pulled into Denver as the sun was lightin' up the
Rockies

Checked into a cheap hotel
Fell asleep holdin' each other close
Just knew in our hearts this had to be a new beginning
Well I guess it goes to show ya
Just how much some people know.

The first year in Denver we were as happy as we could
be

The good times I remember of me lovin' her
And her lovin' me

But then she dropped me in Denver so I know I had at
least a mile to fall
Is there life after Denver
Is there life after Colorado at all.

I crawled out of Denver moved a little higher in the
Rockies

Decided I would try my hand at pickin' up the pieces
that she left
But Lord it didn't take long to realize that higher ain't
always better

And it's awful cold and lonely
When you're king of the mountain all by yourself.

The first year in Denver we were as happy as we could
be

The good times I remember of me lovin' her
And her lovin' me

But then she dropped me in Denver so I know I had at
least a mile to fall
Is there life after Denver
Is there life after Colorado at all.

Lord is there life after Denver
Is there life after lovin' her at all.

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WILL IT BE LOVE BY MORNING

(As recorded by Michael Murphey)

LEWIS ANDERSON
FRED KOLLER

Like lightening on a summer night
You strike without a warning
If I don't have the strength to fight
Will it be love by morning.

Am I the one you've hoped to find
Are we two fools performing
Tell me it's gonna be different this time
Will it be love by morning.

What are we gonna call it then
Will it be love if I give in
Can it be more than just pretend
Will it be love by morning.

If you hold me through the night
And lay your heart before me
Well if it gets to feeling right
Will it be love by morning.

What are we gonna call it then
Will it be love if I give in
Can it be more than just pretend
Will it be love by morning.

What are we gonna call it then
Will it be love if I give in
Can it be more than just pretend
Will it be love by morning.

What are we gonna call it then
Will it be love if I give in
Can it be more than just pretend
Will it be love by morning.

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YOU'VE STILL GOT A PLACE IN MY HEART

(As recorded by George Jones)

LEON PAYNE

If the one you think is true
Ever turns his back on you
You've still got a place in my heart
If the years should make you cry
Don't go on and live a lie
You've still got a place in my heart.

If I'm a fool to pray that you'll come back someday
Then I know a million fools that love has made that way
If ev'ry road you take proves you made a big mistake
You've still got a place in my heart.

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GOD BLESS THE USA

(As recorded by Lee Greenwood)

LEE GREENWOOD

If tomorrow all the things were gone
I'd worked for all my life
And I had to start again
With just my children and my wife.

I'd thank my lucky stars
To be livin' here today
'Cause the flag still stands for freedom
And they can't take that away.

And I'm proud to be an American
Where at least I know I'm free
And I won't forget the men who died
Who gave that right to me
And I'd gladly stand up next to you
And defend her still today
'Cause there ain't no doubt I love this land
God bless the USA.

From the lakes of Minnesota
To the hills of Tennessee
Across the plains of Texas
From sea to shining sea
From Detroit down to Houston
And New York to LA
There's pride in every American heart
And it's time to stand and say.

And I'm proud to be an American
Where at least I know I'm free
And I won't forget the men who died
Who gave their right to me
And I'd gladly stand up next to you
And defend her still today
'Cause there ain't no doubt I love this land
God bless the USA.

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YOUR EYES

(As recorded by Bill Anderson)

TERRY CARISSE

Your eyes tell me all the things I need to know
And there telling me that you no longer care
I know you'll never leave me
So I'll say goodbye and go
And remember all the love we used to share.

Your eyes tell me you don't love me anymore
There begging me to set you free
Your eyes tell me you don't love me anymore
And your eyes don't lie to me.

Your eyes tell me your need for me is gone
There telling me the flame of love has died
Now that it's all over there's no use in hanging on
But you don't know the hurt I feel inside.

Your eyes tell me you don't love me anymore
There begging me to set you free
Your eyes tell me you don't love me anymore
And your eyes don't lie to me.
(Repeat chorus)

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BORN TO LOVE YOU

(As recorded by Karen Brooks)

CHARLIE BLACK
LAYNG MARTINE, JR.

Some men were born to sing
Some were meant to write books
Some people lean to the high tech
Some get rich on their looks
I been lookin' for direction
Nothin' seemed to lay right
I didn't know what I was here for
But I found out tonight.

I was born to love you
I was meant to be with only you
I was born to love you
Day and night that's all I wanna do.

My heart was made to care
My lips were made to be kissed
My arms were made to hold someone
At a time like this
Every ounce of my emotion
Ringin' loud in my ears
Every moment we're together
The message is so clear.

Destiny has spoken
Fate has had her say
The spell cannot be broken
I will always feel this way.

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YOU'VE REALLY GOT A HOLD ON ME

(As recorded by Mickey Gilley)

WILLIAM ROBINSON

I don't like you but I love you
Seems that I'm always thinking of you
Oh, oh, oh you treat me badly
I love you madly
You really got a hold on me
You really got a hold on me baby.
I don't want you but I need you
Don't wanna kiss you but I need to
Oh, oh, oh you do me wrong now
My love is strong now
You really got a hold on me

I love you and all I want you to do is
Just hold me, hold me, hold me, hold me.

I want to leave you
Don't want to stay here
Don't want to spend another day here
Oh, oh, oh I wanna split now
I can't quit now
You really got a hold on me
You really got a hold on me baby
I love you and all I want you to do is
Just hold me, hold me, hold me, hold me
You really got a hold on me
I said you really got a hold on me
You know you really got a hold on me
You really got a hold on me baby.

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LET'S LEAVE THE LIGHTS ON TONIGHT

(As recorded by Johnny Rodriguez)

BOB McDILL
RORY BOURKE

We were two broken hearts in the darkness
We'd both pretend in my mind you were her
In your fantasies I was him
But hearts heal I guess
Cause tonight I feel something new
And I realize when I look in your eyes
You're feeling it too.

Let's leave the lights on tonight
It's you I want to hold tonight
Why don't I just close the door
We won't pretend anymore
We'll let those old memories die
We'll be just you and I

Somehow it all feels so right
Let's leave the lights on tonight.

I was just using you and you were just using me
We made love in the dark
But only to fantasies
Oh I wanted her
But how I find that I'm wanting you
And the way you touch me girl I believe
You're wanting me too.

Let's leave the lights on tonight
It's you I want to hold tonight
Why don't I just close the door
We won't pretend anymore
We'll let those old memories die
We'll be just you and I
Somehow it all feels so right
Let's leave the lights on tonight.

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IF YOU'RE SERIOUS ABOUT CHEATING

(As recorded by Randy Wright)

JOHN SCHWEERS
R.C. BANNON

If you're serious about cheating
If you're looking for a good place to start
If you're serious about cheating
Baby I'll never tell on your cheating heart.

It's harder the first time to step across the line
And I know that he's hurt you by that look in your eyes
And you wouldn't be here if he really loved you
It's more than temptation that's brought you here
tonight.

If you're serious about cheating
If you're looking for a good place to start
If you're serious about cheating

Baby I'll never tell on your cheating heart.

He said he was working late but you know too well
The work he's working on just kissed him goodnight
So here you are with me let me hold you
And love is where we'll be in the morning light.

If you're serious about cheating
If you're looking for a good place to start
If you're serious about cheating
Baby I'll never tell on your cheating heart.

If you're serious about cheating
If you're looking for a good place to start
If you're serious about cheating
Baby I'll never tell on your cheating heart.

If you're serious about cheating
If you're looking for a good place to start.

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CAROLINE'S STILL IN GEORGIA

(As recorded by Mac Davis)

WAYLAND HOLYFIELD

Down where the Swannee River goes ramblin' down in
the southland

Deep in the cypress and hanging vine
I met Caroline

Sweet Georgia's daughter I called her
She was as free as the wind

That moves in the tall white pines
Was Caroline

We fell in love and she said she would go anywhere with
me

Now we're two thousand miles away
And in her eyes I see.

Caroline's still in Georgia
Livin' in California

I know she loves me and Lord knows how hard she tries
But Caroline's still in Georgia
She still walks by that river
I see it in her eyes.

Sanfernando Valley they call it

Got me a good job

Bought her a house like she's never known

Oh but it's not home

Sometimes at night when she thinks that I'm sleepin'

She goes to the window

Sits and stares at that eastern sky

And softly cries

She's never said a word

She knows that I need her so

And she's gonna' stick with me

But oh I know.

Caroline's still in Georgia

Livin' in California

I know she loves me and Lord knows how hard she tries

But Caroline's still in Georgia

She still walks by that river

I see it in her eyes.

She still walks by that river

I see it in her eyes.

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JUST ANOTHER WOMAN IN LOVE

(As recorded by Anne Murray)

PATTI RYAN
WANDA MALLETT

I'm strong, I'm sure, I'm in control

A lady with a plan

Believing that life is a neat little package

I hold in my hand

I've got it together they call me the girl

Who knows just what to say and do

Still I fumble and fall

Run into the wall

'Cause when it comes to you.

I'm just another woman in love

I'm a kid out of school

A fire out of control

I'm just another fool

You touch me and I'm weak

I'm a feather in the wind

And I can't wait to feel you

Touching me again
With you, I'm just another woman
Just another woman in love.

So pardon me, if I should stare
And tremble like a child
That wanting me look all over your face
It's driving me wild
I'm just what you make me
Can't wait till you take me
And set all my feelings free
I know that you can so come be my man
Tonight I want to be
Just another.

I'm just another woman in love
I'm a kid out of school
A fire out of control
I'm just another fool
You touch me and I'm weak
I'm a feather in the wind
And I can't wait to feel you
Touching me again
With you, I'm just another woman
Just another woman in love.

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CANDY MAN

(As recorded by Mickey Gilley and Charly McClain)

BEVERLY ROSS
FREDERICK NEIL

Come on baby let me take you by the hand

Come on sugar let me take you by the hand

You're for me honey let me be

All your own candy, candy your candy man.

Well hey there sweet thing
I love your honey lovin' ways
Hey there sweet thing

I love your honey lovin', honey lovin' ways
So come to me and I'll let you be
All my own candy, candy my candy man.

Come on woman I'm gonna treat you right
I'll give you candy kisses every night
So come on baby I love your honey lovin', your honey
lovin' ways
Yes I do so come to me
Yeah I'll let you be all my own candy, candy my candy
man.

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NOW I LAY ME DOWN TO CHEAT

(As recorded by Shelly West)

AUSTIN ROBERTS

I said let's go out tonight
I feel like dancin' in the moonlight
Then you said you're workin' late again
You won't be home till after midnight
Well it's always the same
We don't talk and you don't touch me
I've held off but I'm not made of stone.

Now I lay me down to cheat
And break the promise I vowed to keep
A fallen angel in defeat
Now I lay me down to cheat.

I pray your love will keep me strong
With you I'd be a true believer

And I've tried with willing heart
But the best is so much weaker
And when he came today and asked if he could see me
I said yes as the tears started falling.

Now I lay me down to cheat
And break the promise I vowed to keep
A fallen angel in defeat
Now I lay me down to cheat.

Now I lay me down to cheat
And break the promise I vowed to keep
A fallen angel in defeat
Now I lay me down to cheat
Now I lay me down to cheat.

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LITTLE BITS AND PIECES

(As recorded by Jim Stafford)

HANK COCHRAN
DEAN DILLON

Today I found some ol' remains
Memory chains that once held us together
Fragments of old faded cards
And some "I'll love you forever" letters
And I ran across some old memories of you
I thought I'd never see again
God knows I looked high and low
Searched everywhere for the way we were back then.

But all I found were little bits and pieces
Odds and ends of things we tore in two

All I found were little bits and pieces
But I couldn't find one piece of love
That belonged to me and you.

While going through what we went through
I ran into some dreams that we'd left scattered
Things we thought meant everything
Time had stained till they no longer mattered
Lord knows I left no stone unturned
Went back to every bridge we burned behind us
I even tried to draw your face
But I was all that showed up in the dust.

But all I found were little bits and pieces
Odds and ends of things we tore in two
All I found were little bits and pieces
But I couldn't find one piece of love
That belonged to me and you.

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MAN OF STEEL

(As recorded by Hank Williams Jr.)

HANK WILLIAMS JR.

Now my daddy died when I was three
My mamma didn't bounce me on her knee
My grandmaw and grandpaw's done passed on
That kinda left me all alone.

My wife took off after our first child
Oh, my kind of ramblin' life wasn't her kind of style
So I kind of got toughened up and hard and learned not
to feel
They started calling me the man of steel.

Hey, my friends all call me superman
I never let a woman get the upper hand
Lord I don't know now what I'm goin' to do
The man of steel's done got the blues.

Now I've been hurt inside and out
Some of you know what I'm talkin' about
You'll think your poor heart'll never, never heal
And you'll wish you were the man of steel.

My friends all call me superman
I never let nobody get an upper hand
Lord I don't know what I'm goin' to do
Cause the man of steel's done got the blues.

No woman ever got the best of me
I could walk right out with ease
Till I fell in love and then she walked out
The man of steel got melted down.

Now I can't sleep and I can't eat
Can't watch no love scenes on T.V.
I don't know what I'm goin' to do
The man of steel's done got the blues.

My friends all call me superman
Superman never let no woman get an upper hand
Lord I don't know what I'm gonna do
Hey, the man of steel's done got the blues.

Lord I don't know what I'm goin' to do
Even old superman gets the blues.

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I WISH I COULD WRITE YOU A SONG

(As recorded by John Anderson)

JOHN DAVID ANDERSON
LIONEL A. DELMORE

I wish I could sit down and write you a song
One that would play forever so long
It would haunt you wherever you go
'Cause it'd be about you and you'd know
I'd wish I could write you a song.

I'd hope that you'd hear it alone in your car
And pull off the road wherever you are
And cry 'cause you've done me wrong
Oh I wish I could write you a song.

My song would have all the sad parts
Oh hurtin' and bad dreams and poor broken hearts
Yes, I'd even mention your name
I'd want you to feel so ashamed.

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37204.

I GUESS IT NEVER HURTS TO HURT SOMETIMES

(As recorded by Oak Ridge Boys)

RANDY VANWARMER

Sometimes I feel a wave of the past break in my mind
And I know it's gone for good
And it makes me want to cry
Is this all we get to keep as the years go rolling by
Just a memory for all the days gone by
Oh you're always in my heart
You're often on my mind
I will never let it die
Just as long as I'm alive
Sometimes it makes me sad that we never said goodbye
But I guess it never hurts to hurt sometime.

You try to hold on to the moment
But time won't let you stay
For every step you take
You lose something on the way
You can't look forward to tomorrow
And still hold on to yesterday
I just hope that you can hear me when I say.

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ATTITUDE ADJUSTMENT

(As recorded by Hank Williams Jr.)

HANK WILLIAMS JR.

Now I met an old friend in a bar the other night
And he got a little drunk and he wanted to fight
And he jumped up and challenged every man in the
room

And just about the time he got the words out
An ole boy jumped up and closed his mouth
And used his head for a mop and his butt for a broom.

It was an attitude adjustment

I guess it was his first time

An attitude adjustment

Now he understands just fine

He got bent out of shape

Then he opened his mouth

And just one appointment straightened him right out

It was an attitude adjustment

Aw it'll work every time.

Now I've got this big ole brother-in-law

And me and him just never did get alone

'Cause he wants to be sure I'm treating his sister right

He got drunk one night and started beatin' me up

And I went and got a tire tool outa' the trunk

And layed him out as cold as a block of ice.

It was an attitude adjustment

And it'll work every time

An attitude adjustment

I made him see the light

Now he says I'm his kind of man

And he comes around me with his hat in his hand

It was an attitude adjustment

I cured all his family pride.

Now my girlfriend slapped me in the face

And I said darlin' that was your first mistake
And then she went wild and her eyes turned red
She started breaking everything and screaming loud
and kicking me and cussing me out
And I gave her a little adjustment on the top of the head.

It was an attitude adjustment

Aw she loves on me all the time

Just an attitude adjustment

She's got a whole new frame of mind

She don't nag and I don't beg we get along and like I
said

Just an attitude adjustment

Aw everything's just fine

Well, almost.

She called the cops to take me in

And I said you're never gonna' do it friends

And they just smiled and said

Oh yes, we will

Now a stick to the head and some kicks to the shins

And several bits by Rin-Tin-Tin

And I couldn't wait to get into the jail.

It was an attitude adjustment

Oh I went along peacefully

Attitude adjustment

They made me clearly see

'Cause my head is black and my legs are blue and both
knee caps are bit clean through

It was an attitude adjustment

It made my whole outlook brand new.

Just an attitude adjustment

It makes your whole outlook brand new

Uh-huh, yes, I understand just fine

Perfectly.

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I'M NOT THROUGH LOVING YOU YET

(As recorded by Louise Mandrell)

CHRIS WATERS
TOM SHAPIRO
HOLLY DUNN

You've got that lookin' around look in your eye
You've got a restless ache
You wanna satisfy
But while you're thinkin' about who you could love
You'd better keep in mind
Just what you're giving up
Stop acting like you've already left
I'm not through loving you yet.

Don't you turn your back
Don't you act like that
Don't do anything you'd regret
I'm talking to you boy
If you're thinkin' free

Think differently
And never forget
I'm not through loving you yet.

Just 'cause there's someone out there you haven't tried
Don't mean that what you want
Is what you're gonna find
I've always taken you where you wanna be
So don't go somewhere else
For what you've got with me
I'll show you I meant it when I said
I'm not through loving you yet.

Don't you turn your back
Don't you act like that
Don't do anything you'd regret
I'm talking to you boy
If you're thinkin' free
Think differently
And never forget
I'm not through loving you yet.

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IF I COULD ONLY DANCE WITH YOU

(As recorded by Jim Glaser)

PAT MCMANUS

Never dreamed I'd see you around
A thousand miles from our hometown
An' standing face to face
It all comes back to me
But I'm with her and you're with him
So that's how the night begins
But I've seen nighttime change oh so easily.

If I could only dance with you
It would only take a song or two
To show you that my feelings have never slipped away
And when we'd move across the floor
You'd remember how it felt before

If I could dance with you.

Call it luck or call it fate
You're being here was worth the wait
'Cause I've had lots of time to try and start again
Now I thought I was doin' just fine
But seeing you has changed my mind
And when the music's right
I'm gonna steal your heart again.

If I could only dance with you
It would only take a song or two
To show you that my feelings have never slipped away
And when we'd move across the floor
You'd remember how it felt before
If I could dance with you.

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MOST OF ALL I REMEMBER YOU

(As recorded by Mel McDaniel)

RONNY SCAIFE
PHIL THOMAS

I remember that black land cotton gin
The Mississippi River rollin' 'round the bend
Walkin' through a shady lane
My first trip to New Orleans
But most of all I remember you.

Well some things never seem to change
And your everlastin' lovin' still remains
And if I ever make it to the heavens blue
Most of all I'll remember you.

I remember that crooked country road
And a whole lot of kids in the swimmin' hole
First time I was on a train
Playin' with you in a summer rain

But most of all I remember you.

Well some things never seem to change
And your everlastin' lovin' still remains
And if I ever make it to the heavens blue
Most of all I'll remember you.

Well I remember that first time cheek to cheek
Your mama wasn't lookin'
Daddy was asleep
You in your cotton gown
Lettin' all your long hair down
But most of all I remember you.

Well some things never seem to change
And your everlastin' lovin' still remains
And if I ever make it to the heavens blue
Most of all I'll remember you.

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Television Psychic Bob Ferguson shows you

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

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

Yes, how would you like to say some magic words, and *be shown* 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 F. 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 not a very average example of the power of these magic words!

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

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

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

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

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

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

MAGIC WORDS FOR MIRACLE HEALING!

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

Since that day, 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 all daily ills. I'm telling you this power is **FANTASTIC!**

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

139-140—

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

... and much more! With these words, you ask great rays of healing power to unfold your 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 wiled limb or return sight to the blind... raise the crippled from their beds! It has brought miracle cures to the suffering and the lame!

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

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

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

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

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

MAGIC FORCES THAT WORK MIRACLES

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

● **HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 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 puppets in your hands! No one can resist you! Let me show you how easily this happens! To use this power is simplicity itself! Say the magic words—then just sit back and relax. Within seconds, minutes at most, you will have a willing, obedient slave!

You can stand next to a person and place a thought in his or her mind. When others are asleep, you are free to speak directly to their subconscious mind. Your voice is transmitted upon twisting, turning, and bending of the ether. 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... in command him or her to be blind to your shortcomings, and fulfill your every need and your every desire!

● **MAGIC WORDS FOR SECRET KNOWLEDGE!** The magic words on page 164 allow you to become an invisible traveler to anywhere in the world. You can listen to conversations, and you can see what's going on, completely undetected. You will experience the ability to walk through walls and doors. Nothing can keep 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 attainment with the pure rays of power that come to you from the 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's a 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 201, I tell you the amazing secret of *Cosmic Dust*: how to make it and **USE** it to bring *good fortune, punish evil doers, and heal the sick! The 3 needed ingredients are easy and inexpensive to obtain. (You may already have them, in your kitchen or basement storage areas.) Put a level teaspoon of each in a bowl, and mix well. Your Cosmic Dust is then ready to work amazing miracles for you!*

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

MAIL NO RISK COUPON TODAY!

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3200 Lawson Blvd., P.O. Box 903, Oceanside, N.Y. 11572

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

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BURIED TREASURE

(As recorded by Kenny Rogers)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

Now if the aim in your life is to settle me down
I couldn't change my point of view
I got a lady in red at the back of my head
But the woman in white is you
Do you wanna be the only one
Stay away from the mornin' sun
I can love you all of my life
You are my wife
Haven't I let you know.

We don't need no buried treasure
No buried treasure we don't need it
We don't stand on ceremony but life is phoney in spite
of it
You can never be all you wanna be when you're
searchin' for gold
We don't need no buried treasure
I still got you
(Still got you)
Still got you in my soul.

Well it's a long way down and you got to get up
You gotta figure on a master plan
You couldn't do it if you don't get ready

When you're beaten by the other man
Do you wanna be the last one in
Play the game but you just don't win
I can see me makin' you cry
Sayin' goodbye
I could never let you go.

We don't need no buried treasure
No buried treasure we don't need it
We don't stand on ceremony but life is phoney in spite
of it
You can never be all you wanna be when you're
searchin' for gold
We don't need no buried treasure
I still got you
(Still got you)
Still got you in my soul.

Well you're takin' my life in the palm of your hand
Make you mine for another day
Ain't nobody doesn't need anybody when the good
times turn away
I don't wanna be the lonely one
Fade away with the evenin' sun
I could love you all of my life
You are my wife
Haven't I told you so.

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trator).

WHEN WE MAKE LOVE

(As recorded by Alabama)

TROY SEALS
MENTOR WILLIAMS

There's a light in your eyes tonight
You know I'd know that look anywhere
You got plans and I'm a lucky man
Before we get so carried away
There's something I've been wanting to say.

When we make love
It's more to me than just an affair
I want you to know how much I care
When we make love
Darlin' it's such a precious time
Sharin' our souls, our hearts and our minds
When we make love.

Watchin' you make your little moves
I can see it's gonna be a long night
All day long we keep holding on
Couldn't be any better than this
I've got it all at my finger tips.

When we make love
It's more to me than just an affair
I want you to know how much I care
When we make love
Darlin' it's such a precious time
Sharin' our souls, our hearts and our minds.

These moments, these feelin's
Are just incredible
When we make love.

IT TOOK A LOT OF DRINKIN' (To Get That Woman Over Me)

(As recorded by Moe Bandy)

BYRON GALLIMORE
BLAKE MEVIS
BILL SHORE

Those whiskey nights, jukebox lights and honky tonkin'
friends
Hangin' out from dusk 'til dawn and softly slippin' in
Lies were told, life took its toll and brought love to its
knees
But it took a lot of drinkin' to get that woman over me.

She never turned a bottle up and I never turned one
down
She gave me a thousand chances I took them all
downtown
It broke her heart, tore her apart to make me a memory
Oh it took a lot of drinkin' to get that woman over me.
She tried love then she got tough but nothin' changed
my mind
The bottle was my weakness I was livin' whiskey blind
Now it's too late and my hearts paid for things I couldn't
see
But it took a lot of drinkin' to get that woman over me.

She never turned a bottle up and I never turned one
down
She gave me a thousand chances I took them all
downtown
It broke her heart, tore her apart to make me a memory
Oh it took a lot of drinkin' to get the woman over me.

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REVEALED AT LAST!

265 "KINETIC-ENERGY" CHANTS WHICH WILL BRING YOU ANYTHING YOU WANT—AUTOMATICALLY!

You can win a fortune . . . obtain a raise . . . bring pressure to bear on others . . . protect yourself and family . . . win the love of the one you desire . . . and much more!

Yes! ANYTHING can be yours when you use these Kinetic-Energy chants, says renowned psychic Raymond Buckland. How would you like to be able to speak 32 words and receive a financial windfall? Or four words to recover from a serious illness? Or utter three simple words and purge a demon from your body or from the body of someone near and dear to you? Or three words to mend a broken limb? Now it's possible to do all these things and more—simply and automatically—with the 265 Kinetic-Energy chants discovered by renowned psychic Raymond Buckland. If you would like to make all these amazing things happen by

just reading these magic chants right out of a book, STOP WASTING YOUR TIME and send for your No-Risk 30-day trial copy of Buckland's "The Magick of Chant-O-Matics!" I'll tell you how to take advantage of this amazing offer in just a minute, but right now, look at all the things you can actually do with Kinetic-Energy chants and see if any or all of them are for you.

● Become knee-deep in thousand dollar bills . . . Regain your health . . . Look better, feel better . . . Heal others . . . Break all curses . . . Protect yourself from evil . . . Protect your home, family . . . Increase your income . . . Capture the hearts of those you desire . . . Put pressure on others . . . End bad habits . . . Dispel love and break up undesirable friendships . . . Purify yourself, your home and others . . . Obtain a constant flow of money . . . Find treasure . . . Settle your debts . . . Heal an unhappy marriage . . . Protect yourself from harassment . . . Soothe your nerves . . . Sound like a miracle? Maybe it is, but the 265 chants listed in this truly amazing book actually draw out the explosive Kinetic-Energy locked within your body and help you use it for whatever you want!

KINETIC ENERGY CHANTS CAN BRING YOU SUDDEN WEALTH TO COVER ANY EMERGENCY

You can use any of the 265 Kinetic-Energy chants to survive a need for money. By using them, that crisis which would knock your neighbor to the ground will not even cause you to stagger!

WINS LOTTERY—Widow W., for instance, managed to put food on her table in the two years following her husband's death by doing odd sewing jobs. But the mortgage payments on her cottage were falling further and further behind—so far behind, in fact, that the bank was on the verge of foreclosing on the mortgage. One day, a neighbor suggested that she try a chant for "a financial windfall." Sure enough, after investing one of her hard-earned dollars in the state lottery and reciting one of the chants, she won \$10,000 in the next drawing!

Raymond Buckland, long regarded as one of the foremost authorities on the occult, says that "there is no reason at all why these inflationary times should retard our economic growth." To prove his point, he shows how Bob M., who was having financial problems after moving away from his parents, received word of three better-paying jobs only one day after he used one of the magical chants for a "a better job."

Not only can you use Kinetic-Energy chants to obtain all the money you will ever need, but they also help you with your love life—whether you are married or still looking for your ideal mate!

WINS "IDEAL GIRL"—Mike J. fell head over heels in love with Janet M., who was considered as the "ideal girl" by many of her male contemporaries. But to Janet, he was just another guy. Mike thought, "Imagine his surprise then, when after a dance several nights after using a chant 'to win the heart of the one you desire,' many an envious eye watched as he left the hall with Janet firmly on his arm!"

And remember, it doesn't matter that you have a rival or several rivals for the person's affections. These Kinetic-Energy chants will see to it that YOU are triumphant!

If you are married, but your marriage is not a happy one, you can use Kinetic-Energy chants to do what even a trained marriage counselor cannot always accomplish. For example:

SAVES MARRIAGES—Deirdre C.'s marriage was on the rocks. Her husband, Chris, did not only squander his paycheck at the local tavern every week, but he lost his job in the process. Distraught, Deirdre turned to Kinetic-Energy chants to "heal an unhappy marriage." Within 24 hours, Chris was a new man! He suddenly came home, showered, put on a new suit, and went looking for a new job. From that day on, he has not even touched a drink!

YOU CAN GIVE YOURSELF A CIRCLE OF PROTECTION FROM ANY KIND OF ATTACK—BE IT PERSONAL OR SUPERNATURAL

STOPS SLANDER—Fran W. was the victim of vicious rumors which were about to destroy her marriage. Soon after she used a Kinetic-Energy chant "to bring pressure to bear on others," however, the rumors slowly and finally died—saving her marriage!

ERGES DEMON—Curtis F. was convinced that he was possessed by a demon because he not only found himself doing things he didn't want to do, but things he actually fought with himself to avoid doing. For example, he loved animals. Yet, one morning, for no apparent reason, he took his beautiful pet rabbits outside and killed them one by one. Tears streamed down his face as he did it, but he had absolutely no control over his actions! Shortly after using a chant "against unknown entities," his problem ended. "Somehow," he said, "I feel as though I've been thoroughly cleansed. I feel great!"

With the knowledge of Kinetic-Energy chants, you have the power to purify—be it a house, a person, or whatever. You are, through the power of a chant, the most powerful exorcist there is!

With these chants, you have the power to ensure that you are safe from accident, safe from disease, safe from impending disaster.

PROGRESS BOOKS, LTD.

3200 Lawson Blvd., Oceanside, N.Y. 11572

MEET THE AUTHOR

RAYMOND BUCKLAND has been actively involved in the study and teaching of the occult for over 25 years. During his career, Dr. Buckland has appeared on numerous radio and television programs and has lectured extensively about chants. Dr. Buckland was the founder of America's first museum of the occult and is regarded as one of the foremost authorities on the subject. His name has appeared in several reference books, including *Who's Who in America*, *International Authors and Writers*, *Who's Who and Dictionary of American Biography*.



Are you safe from death? Well, look at the case of Peggy P.'s daughter, and judge for yourself.

SAVES DAUGHTER'S LIFE—Peggy P. had a premonition that there would one day be a terrible accident at the gateless railroad crossing just outside the New Jersey village where she lived. And she feared that her daughter might be involved in it. Less than a week after using a protective chant, her daughter's school bus was hit by a freight train—killing 28 of the 40 persons on board. Peggy P.'s daughter was the only one to escape injury of any sort!

KINETIC-ENERGY CHANTS protect you from impending disaster: **SURVIVES TORNADO**—Jerry F. had always heard how destructive tornadoes could be, but he had never experienced one. One fateful day, however, his turn came as a tornado approached his home with the speed of an express train. Using a protective chant, he and his family emerged from the tornado unscathed—to find that his was the only house left standing for blocks around!

CHANTS FOR YOUR HEALTH

In this tremendous book, you will find the same health chants countless other people have used to achieve miraculous results. You'll see how Danny S. astounded his doctors by treating his mysterious stomach ailment . . . how Geoff L. overcame his stuttering problem and became a radio announcer . . . how a country girl overcame her nervousness of a big city . . . how Margaret L. recovered from a near-fatal drug overdose . . . and much, much more!

These Kinetic-Energy chants can and will eradicate all signs of increased years. This wrinkles can disappear, the hairline stop receding, the pouch deflate, the double chin and spare tire disappear—all through Buckland's health-retaining chants.

SEE FOR YOURSELF—FOR 30 DAYS—ENTIRELY AT OUR RISK!

This book is so jam-packed with chants and actual cases where people have used them to tap their powerful Kinetic-Energy, that I simply cannot tell you about it all in this advertisement. But I would like you to see for yourself ALL the chants that I have described.

All you have to do to get your copy is to mail the No-Risk Coupon right now. Your book will be sent promptly so you can start reaping its benefits! When you get the book, you have 30 days to try out any or all of the 265 chants and see if they are everything I say they are.

You owe it to yourself to try it. Otherwise send it back for a full refund and owe nothing. So hurry. Order yours—today!

MAIL NO RISK COUPON TODAY!

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Gentlemen: Please rush me a copy of THE MAGICK OF CHANT-O-MATICS by Raymond Buckland! I enclose \$11.95 plus \$2 postage and handling. I may examine this book for a full 30 days or return it for prompt refund of purchase price.

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

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DISCOVER THE CHANTS THAT:

PUT YOU KNEE-DEEP IN THOUSAND DOLLAR BILLS

- 5 chants for a financial windfall
- 5 chants for sudden earned wealth
- 5 chants for a gambling win

INCREASE YOUR INCOME

- 5 chants for investment interest
- 5 chants for a better job
- 5 chants for a raise

BRING CONSTANT MONEY FLOW

- 5 chants to settle a job situation
- 5 chants to bring a steady job

SETTLE A DEBT

- 5 chants to return that which was loaned
- 5 chants to bring money to another

FIND TREASURE

- 5 chants to discover an antique
- 5 chants to find a rare book
- 5 chants to locate treasure

CAPTURE THE HEARTS OF THOSE YOU DESIRE

- 5 chants to win the heart of the one you desire
- 5 chants to gain admiration and respect

DISPEL LOVE AND BREAK UP UNDESIRABLE FRIENDSHIPS

- 5 chants to dispel another's affections
- 5 chants to separate a couple

BRING PRESSURE TO BEAR ON OTHERS

- 5 chants to bring pressure to bear on others
- 5 chants to bring about a decision in your favor
- 5 chants to reverse a decision

HEAL AN UNHAPPY MARRIAGE

- 5 chants to heal an unhappy marriage
- 5 chants to reunite those who have separated

IMPROVE YOUR HEALTH

- 5 chants for vitality
- 5 chants to overcome a minor ailment
- 5 chants to recover from serious illness

OVERCOME BAD HABITS

- 5 chants to stop smoking
- 5 chants to overcome a nervous habit
- 5 chants to gain self-confidence
- 5 chants to stop overeating

SOOTHE YOUR NERVES

- 5 chants to calm and soothe nerves
- 5 chants to prepare you for an unsettling situation

HEAL OTHERS

- 5 chants to reduce a fever
- 5 chants to ease suffering
- 5 chants to amend a broken limb
- 5 chants to bring about a full recovery
- 5 chants to reduce the need for narcotics

BOOST YOUR PER AND ENERGY

- 5 chants for better living
- 5 chants for continued vitality
- 5 chants for physical form

PROTECT YOU FROM EVIL

- 5 chants for a Circle of Protection
- 5 chants to use against unknown entities
- 5 chants to reinforce your aura

BREAK ALL CURSES

- 5 chants to uncross another
- 5 chants to free yourself

PURIFY OTHERS

- 5 chants to purify a house or building
- 5 chants to purify an object
- 5 chants to purify a person

PUT AN END TO HARASSMENT

- 5 chants to protect you from legal proceedings
- 5 chants to protect you from monetary harassment
- 5 chants for the expulsion of unwanted visitors

PROTECT YOUR HOME AND FAMILY

- 5 chants to free yourself
- 5 chants to protect your home
- 5 chants to protect your family

TO ME

(As recorded by Barbara Mandrell and Lee Greenwood)

MACK DAVID
MIKE REID

To me
You are the hand that I reach for
When I've lost my way
To me
You are the first star of evening
The sun that warms my day

Just as sure as I'm sure there's a heaven
This was meant to be
No road is too long as long as you belong to me.

To me
You are the truth I believe in
I believe in you
To me
You are the love I have looked for
My whole life through.

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IF THE FALL DON'T GET YOU

(As recorded by Janie Fricke)

VAN STEPHENSON
SAM LORBER
DAVE ROBBINS

So you say you're thinkin' 'bout fallin' in love
Goin' way out on a limb
And it seems like push is comin' to shove
Well just look at the shape that I'm in
I have paid the price for love and it ain't cheap
Better take a long hard look before you leap.

If the fall don't get you baby

And your fainting heart is beating still
If the fall don't get you
Baby the heartache will
The heartache, the heartache will
The heartache, the heartache will.

One law of love I know is true
What goes up must come down
Well it happened to me
It can happen to you
I'm just lucky to still be around
I know what I say right now don't make much sense
You should listen to the voice of experience.

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THE CHICKEN IN BLACK

(As recorded by Johnny Cash)

GARY GENTRY

For two long years my head hurt bad
So the doctor checked me and he shook his head
He said, "I'm sorry to tell ya
But your body's outlived your brain"
He said, "I know this doctor in New York, son
And he'll fix you right up with a brand new one"
So the head doctor met me when I stepped down off of
the train.

He said, "We had this bank robber killed last night
His body's shot, but his brain's alright
I'll give you a transplant boy and you'll be o.k."
I got my new brain in and I was feelin' great
I went right back to Nashville with no headache
But somethin' strange happened when I walked in the
bank one day.

I said, "Stick 'em up everybody, I'm robbin' this place
Drop all of your money in my guitar case
Don't nobody move and don't nobody reach for that
door"

A lady said, "Why you're Johnny Cash"
I said, "No m'am, I'm the Manhattan Flash
And I am the best bank robber in New York."

Now the other night Roy Acuff called me
He said, "John, I'd like for you to do the Opry"
So I went out on the stage but I couldn't sing
I got into half a verse of "I Walk The Line"

Then somethin' snapped in this head of mine
I yelled, "Stick 'em up, give me your money, your
watches and rings."

Well I called New York and talked to that brain quack
I said, "Doc, I've got to have my old brain back"
He said, "I'm sorry there, Mr. Cash, but I can't do that"
He said, "I put your brain in a chicken last Monday
He's singin' your songs and makin' lots of money
And I got him signed to a ten year recording contract."

Now friends, if you see me walkin' down the street
Remember what you see ain't necessarily me
And if I try to hold you up
Don't pay me no mind
But when you got ten bucks that you can blow
You ought to catch that Johnny Chicken Show
He's doin' fairs and concert dates all up and down the
line.

I said, "Stick 'em up everybody, I'm robbin' this place
Drop all of your money in my guitar case
Don't nobody move and don't nobody reach for that
door"

A lady said, "Why you're Johnny Cash"
I said, "No m'am, I'm the Manhattan Flash;
And I am the best bank robber in New York."

Well I don't pay any income tax
You don't pay tax on money you steal
You oughta catch that Johnny Chicken Show
Chicken in black!

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

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

Dear Friend:

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

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

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

CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

FUN POWER—TODAY!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

ABOUT THE AUTHOR

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

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

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

Unusual? Not at all . . . things happen 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

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

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

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

Scott Reed

— MAIL NO RISK COUPON TODAY! —

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I DON'T WANNA LOSE YOUR LOVE

(As recorded by Crystal Gayle)

JOEY CARBONE

You look at me and I can see the feeling gone
What happened to the dream we planned our future on
You turn away and try to say what we both know
But baby I can't let you go
Let you go away.

Cause I don't wanna lose your love
I don't wanna be the one who's broken hearted
Don't take the only love I've ever known
I don't wanna lose your love
How could you go and stop what we have started
Oh baby I don't wanna be alone.

I try to hide that hurt inside so plain to see
I never could keep secrets from you anyway
So hard to face I can't erase the thought of you
Oh baby won't you change your mind
Change your mind and stay.

Cause I don't wanna lose your love
I don't wanna be the one who's broken hearted
Don't take the only love I've ever known
I don't wanna lose your love
How could you go and stop what we have started
Oh baby I don't wanna be alone.

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I HURT FOR YOU

(As recorded by Deborah Allen)

RAFE VANHOY
DEBORAH ALLEN

You know it kills me to see you crying
To think of all your love she's been denying
And I can't blame you for feeling cheated
Being so in love and so unneeded
But the reason you keep trying
Is a feeling that I know.

Oh I hurt for you
Every time she breaks your heart
Baby I hurt for you
And it's tearing me apart to care the way I do
Maybe I'm the fool
I watch you long for her
And I hurt for you.

So love won't work out the way you planned it
Darlin' oh too well I understand it
But I'll be right here to console you
If that's the only chance I'll have to hold you
'Cause it's so lonely being stranded
With a dream you can't let go.

Oh oh if you could want the one who loves you
Oh maybe you would want me now
If you could just see how I know you long for her
But I hurt for you.

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I DREAM OF WOMEN LIKE YOU

(As recorded by Ronnie McDowell)

TROY SEALS

You'd think a man my age would know what to say
But look at me I'm all choked up
Guess I never believed it could happen to me
This love at first sight kind of love
I'm not sure how to start I'll just pour out my heart
Maybe I can say it like this.

I dream of women like you
Those eyes, those lips, the way you move
I'd like to know how it feels
Just once to touch somethin' too good to be true
I dream of women like you.

You must think I'm a fool and not very cool
And someone you could easily doubt
Oh but when you walked in I knew right then
The feelin' turned me inside out
No I'm not playin' games just let me explain
Won't you give a man a chance.

I dream of women like you
Those eyes, those lips, the way you move
I'd like to know how it feels
Just once to touch somethin' too good to be true
I dream of women like you.

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THE LADY IN MY LIFE

(As recorded by Tony Joe White)

TONY JOE WHITE

There's a lady in my life
And she happens to be the only one
The lady in my life
She don't have to compete with anyone
She's had my love from the start tucked away inside
her heart

And it don't matter where I go
I can't help but let it show
She knows she's the lady in my life.

And she believes in me somehow
And I know it's true
I'd be a fool if I ever let her down.

There's a lady in my life
And when it comes to makin' love
She's got the fire
And she don't hold it back
She gives it all from deep inside
After our love is satisfied and she lies sleepin' by my
side

I brush the dampness from a curl
And I feel peaceful with the world
This girl is the lady in my life.

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GOOD NEWS FOR THOSE WHO BELIEVE!

HERE ARE OVER 100

READY-TO-USE MYSTIC CHANTS

FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches... protecting yourself against sickness... securing a new car, beautiful home, your own business... winning happiness and love... reading the thoughts of others... and much more! For example:

These words could bring you a vast fortune... more riches than you ever dreamed of:

"D... W... N... T... I... M... L..."
It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant:

"I n- p- m- u- m- l-..."
Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M's wife left him and took their infant son. Lester turned to the Chant on page 28: "I n- b- m- t- m- o- p- h- p- m-..." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o- w- c- p- a- c- s- a- p-..." ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n- l- m- m- a- h- c- w- l- p- o- l-..." and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w- t- s- o- o- t- d- s- l- c- p- t- s-..." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice



Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives... Making a fortune in the stock market... Treating migraine headaches... Becoming a famous writer... Beauty... Getting a beautiful wife... Projecting your astral self to distant places... Achieving success in your own business... or anything else!

However, you need the entire word—the entire sentence—the entire Mystic Chant to accomplish your dreams!

That's why we are making available to you this wonderful book called Mind Cosmology, that gives you every Chant, for a 30-day No-Risk Examination.

When you receive the book, start saying the Mystic Chant for what you want in life—be it love, riches, happiness, whatever!

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Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y- k- l- y-..." Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combining your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education. Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is it best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

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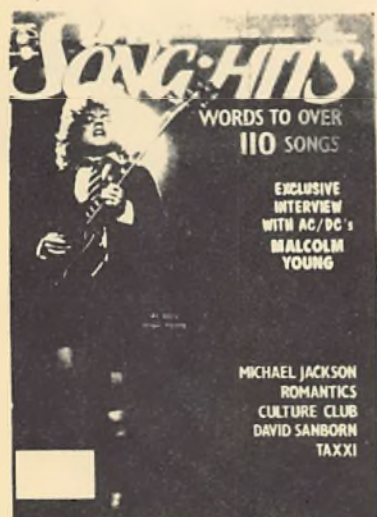
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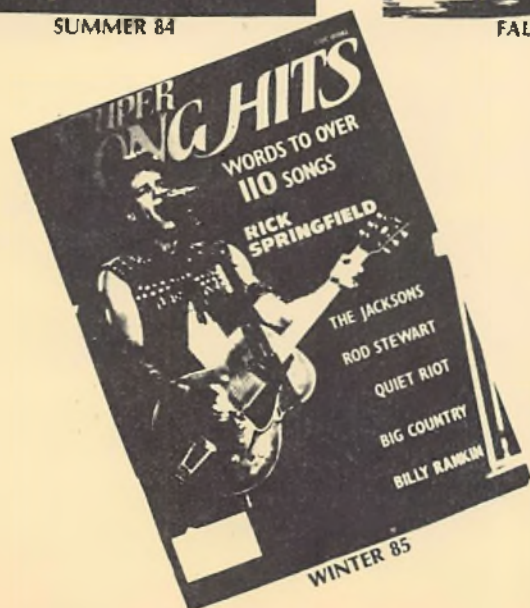
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