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SONG HITS

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COREY HART

PAUL YOUNG
MTV AWARDS
NEW EDITION
MERLE HAGGARD

ROCK

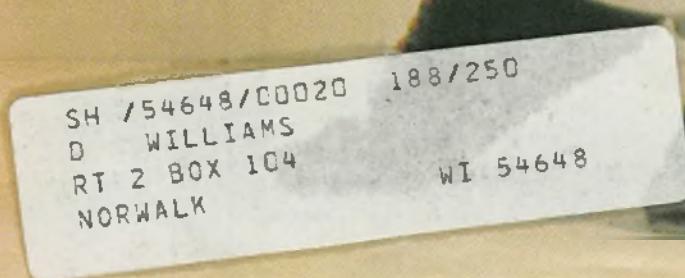
BURNING HEART (Theme from *Rocky IV*)
SISTERS ARE DOIN' IT FOR THEMSELVES
ALIVE AND KICKING
HOME SWEET HOME
THE BIG MONEY
TONIGHT SHE COMES
ENDLESSLY
GOODBYE

SOUL

FREEDOM
EMERGENCY
A LOVE BIZARRE
THAT'S WHAT FRIENDS
ARE FOR

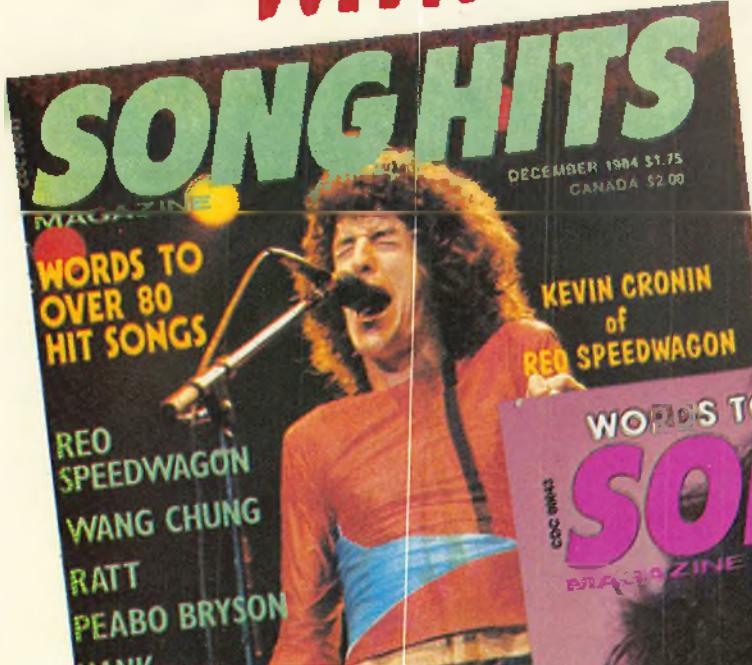
COUNTRY

DOWN IN TENNESSEE
THINK ABOUT LOVE
HOME AGAIN IN MY HEART
I LOVE YOU BY HEART
RENO AND ME



SONG HITS--

WITHOUT IT, ALL YOU
CAN DO IS
HUM...



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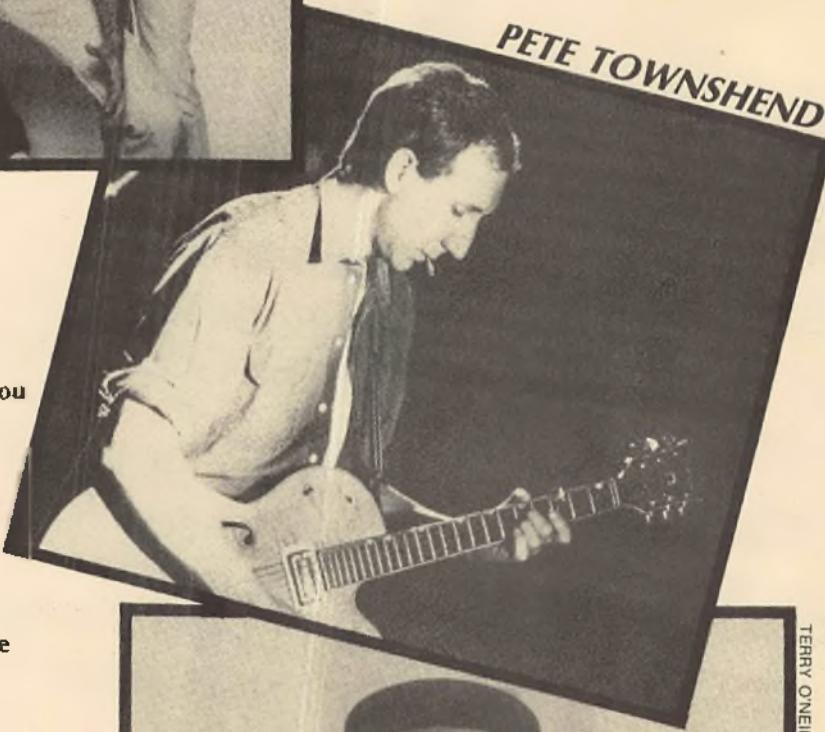
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PETE TOWNSHEND

ELTON JOHN



TERRY O'NEILL

BURNING HEART (From the Motion Picture Rocky IV)

As recorded by Survivor

JIM PETERIK
FRANKIE SULLIVAN

Two worlds collide rival nations
It's a primitive clash
Painting years of frustration
Bravely we hope against all hope
There is so much at stake
Seems our freedom's up against
the ropes
Does the crowd understand
Is it east versus west
Or man against man
Can any nation stand alone.

In the burning heart
Just about to burst
There's a quest for answers and a
bridge of the past
In the darkest night
Rising like a spire
In the burning heart

The unmistakable fire
In the burning heart.

In the warriors code there's no
surrender
Though his body says stop
His spirit cries never
Deep in our soul a crying bird
Knows it's you against you
It's the paradox that drives us all
It's a matter of wills
In the heat of attack
It's the passion that kills
The victory is yours alone.

In the burning heart
Just about to burst
There's a quest for answers and a
bridge of the past
In the darkest night
Rising like a spire
In the burning heart
The unmistakable fire.
(Repeat)

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WELCOME TO PARADISE

As recorded by John Waite

WAITE

Sour milk in the saucer
And the cat won't come home
And sometimes New York City
Feels like burnin' Rome
And I'm lost and I'm crazy
Too much time on my own
I'd give anything to find a heart
That can't be sold.

Welcome to paradise
Here is my brave new world
And in my paradise
I'm waiting for a certain girl.

Dead flowers in the darkness
Black rose wrapped in lace
Ice cold vodka tears
Staining my face
My heart's grown cold
From the things that I've seen
yeah
Won't someone come and get me
Wake me from this dream.

Welcome to paradise
Here is my brave new world
And in my paradise
I'm waiting for a special girl
Here in my paradise
I'm waiting for something new

And here in my brave new world
I'm waiting for something like
you.

I can here church bells ringing
White rice hits blue skies
And the blind still lead the blind
As they look for paradise
Oh yeah
Paradise.

Welcome to paradise
Here is my brave new world
And here in my paradise
I'm waiting for a special girl
I'm still looking for paradise
In your eyes you seem so far
away

And to find paradise
There's no price that I won't pay
I'm still looking for paradise
Tonight

And I will find paradise
I'll make it alright
With you and I
Paradise
Comes into sight
For you and I
For you and I
Paradise
Could be right
I'm still looking for paradise
Tonight
And I will find paradise
And I'll make it alright.

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SMALL TOWN GIRL

As recorded by John Cafferty and the Beaver Brown Band

JOHN CAFFERTY

I work the late shift at my daddy's
shop
I saved some money but I'm losin'
some heart
And every evening when that
whistle blows
I hit the road I wanna just keep on
goin'.

I met this girl she lives a ways
'cross town
She wants somebody she can
settle down
And I been livin' in this town too
long
I'd pack my bags up I'd be out that
door but.

This small town girl's got me
crazy
Fallin' for this small town girl
Seems nothin' matters in this
whole wide world
'Cause I'm fallin' for this small
town girl.
She wants the kind of things her
mama's seen
A little home to raise a family
She wears my ring now and I
don't know why
I'll be here until the day I die
'cause.

This small town girl's got me
crazy
Fallin' for this small town girl
Seems nothin' matters in this
whole wide world
'Cause I'm fallin' for this small
town girl.

Small town girl's got me crazy
Fallin' for a small town girl
Seems nothin' matters in this
whole wide world
'Cause I'm fallin' for this small
town girl.
This small town girl's got me
crazy
Fallin' for a small town girl
This small town girl's got me
crazy
Fallin' for a small town girl
Small town girl's got me crazy
Fallin' for this small town girl
Small town girl's got me crazy
Fallin' for a small town girl
Small town girl's got me crazy
I'm fallin' for this small town girl.

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ALIVE AND KICKING

As recorded by Simple Minds

JIM KERR
CHARLES BURCHILL
MICHAEL MacNEIL

You turn me on
You lift me up
Like the sweetest cup I'd share
with you
You lift me up
Don't you ever stop
I'm here with you
Now it's all nothing
'Cause you said you'll follow
through
You follow me
And I, I, I follow you.
What you gonna do when things
go wrong
What you gonna do when it all
cracks up
What you gonna do when the love
burns down
What you gonna do when the
flames go up
Who is gonna come and turn the
tide
What's it gonna take to make a
dream survive
Who's got the touch to calm the
storm inside
Who's gonna save you.
Alive and kicking
Stay until your love is
Alive and kicking
Stay until your love is
Until your love is
Alive.

Oh you lift me up to the crucial top
So I can see
You lead me on
Till the feelings come
And the lights that shine on
But if that don't mean nothing
Like if someday it should fall
through

You'd take me home
Where the magic's from
And I will be with you.

What you gonna do when things
go wrong
What you gonna do when it all
cracks up
What you gonna do when your
love burns down
What you gonna do when the
flames go up
Who is gonna come and turn the
tide
What's it gonna take to make a
dream survive
Who's got the touch to calm the
storm inside
Don't say goodbye
Don't say goodbye
In the final seconds who's gonna
save you.

Alive and kicking
Stay until your love is, love is
Alive and kicking
Alive and kicking
Oh stay until your love is, love is
Alive and kicking.

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ENDLESSLY

As recorded by Joe Lynn
Turner

JOE LYNN TURNER
CAROLINE NEWMAN

Girl I want your love
You're everything I'm dreaming of
You will always be a part of me.

Lost inside your touch
Found I never felt so much
Hold me in your arms and love me
tenderly.

I believe
I will always be
Loving you endlessly
Can't you see
All I need is to love you endlessly
oh darling.
Give your heart to mine
Til the end of time
Forever we will find our love will

be endlessly.

I believe
I will always be
Loving you endlessly
Can't you see oh
All I need is to love you endlessly
oh baby.

Lonely hearts can dream
What lovers' eyes have seen
I will always be
Oh darling
In love with you.

Endlessly
Endlessly
You know together we will be
forever endlessly
Endlessly oh baby
Endlessly
You know together we'll always
be forever endlessly.

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THE NIGHT IS STILL YOUNG

As recorded by Billy Joel

BILLY JOEL

I'm young enough to still see
the passionate boy that I used
to be
But I'm old enough to say I got a
good look at the other side
I know we got to work real hard
Maybe even for the rest of our
lives
But right now I just want to take
what I can get tonight.

While the night is still young
I want to keep making love to you
While the night is still young.

I'd like to settle down get married
and maybe have a child
someday
I can see a time coming when I'm
gonna throw my suitcase out
No more separations where you
have to say goodnight to a
telephone
Baby I've decided that ain't what
this life is all about.

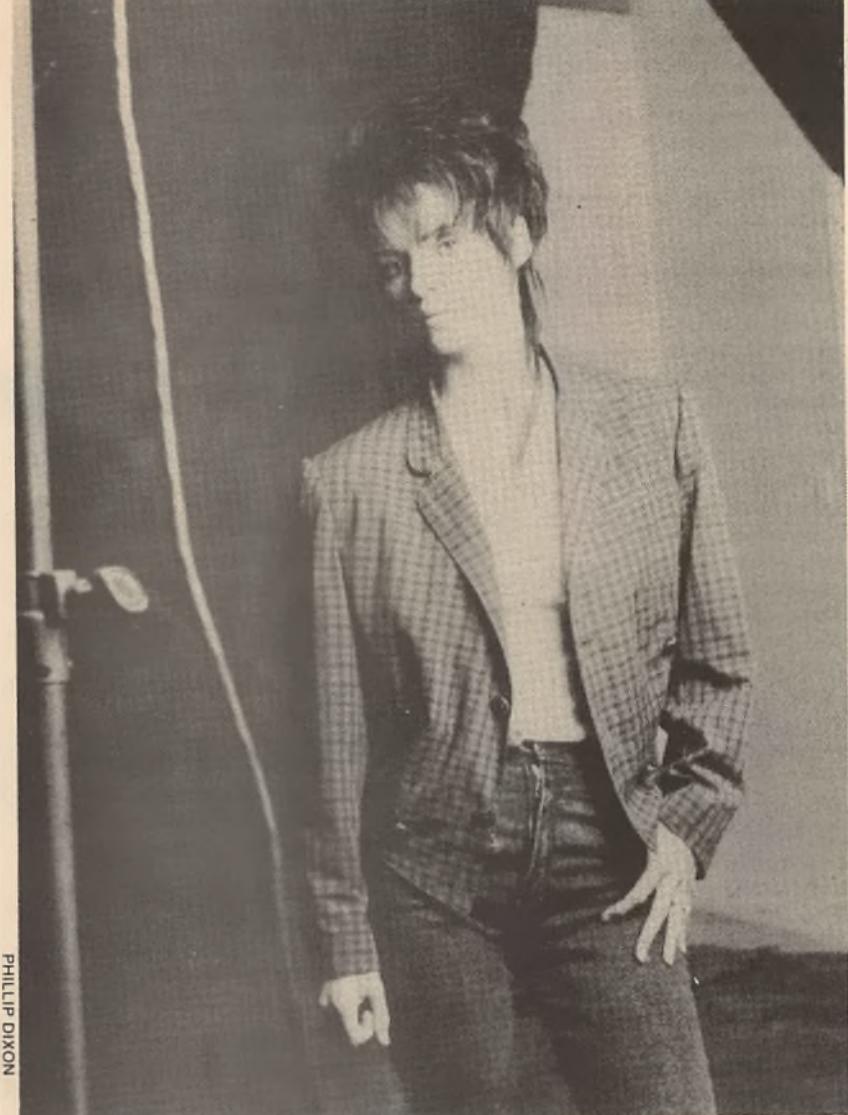
Oh while the night is still young
I wanna keep making love to you
While the night is still young
I want to try to make the world
brand new
While the night is still young.

Rock and roll music was the only
thing I ever gave a damn about
There was something that was
missing but I never used to
wonder why
Now I know you're the one who's
gonna make things right again
And I may lose the battle but
you're giving me the will to try.

Oh while the night is still young
I wanna keep making love to you
Because the night is still young
I've got a lot of catching up I've
got to do
While the night is still young
While the night is still young.

Oh while the night is still young
I want to try to make the world
brand new
While the night is still young
I want to keep making love to you
While the night is still young.

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PHILLIP DIXON

DO IT FOR LOVE

As recorded by Sheena Easton

ADELE BERTEI
MARY KESSLER

*Do you, do you, do you
Do it for love
Do you, do you, do you
Do it for love.*

*Do you feel the same connection
Make it right some way somehow
Does it come from your emotions
Open up the door a little wider
now*

*Do you try to find the feeling
That should never go away
Can it really be so easy
Just to make the feeling stay.*

*But when you hold me tight
Ooo I know why you're doing it
'Cause baby love can't be*

*disguised
When you prove it do it for love.*

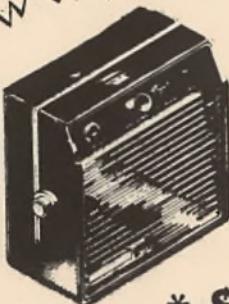
*Do you, do you, do you
Do it for love
Do you, do you, do you
Do it for love.*

*When you promise it's the real
thing
Promises that stay the same
Is it really love that you're feeling
Or just another pleasure you
can't explain
Lift the lid from your emotions
Does it matter what they say
Will you follow your own
footsteps
Baby let your heartbeat show you
the way.
(Repeat chorus)*

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Corey Hart



Interview by Rich Sutton

Somewhere behind those nighttime sunglasses is this guy named Corey Hart. Fortunately for him, his second album, *Boy In The Box*, has enough hits on it to stop people from calling him the "Sunglasses At Night" guy, before it even became a stigma.

Actually, not a bad "stigma" to have at the age of 21. Hart got a young start, blowing off most of school after having the rock and roll itch get under his skin early on. His Canadian citizenship did not, at first, land him any kind of a break in his home land. He first had to prove himself outside of Canada before his neighbors would even listen to, never mind buy, his records. In the past two years, all that's changed. Now he's the hometown guy made good. Hard feelings? Not a one.

Song Hits: The last time we spoke was about 18 months ago. Can you catch us up on what's been happening since then?
Corey Hart: Most of last year was spent obviously recording *First Offense*. I did that in England and then I came back and I was touring pretty much of all last year. I was fortunate enough to get some bands to let me open for them. I played with Culture Club, Thomas Dolby, Rick Springfield and Hall & Oates. I did about a hundred and fifty-sixty shows all together last year, so that really took up most of the year and the first week in January I was in the studio doing *Boy In The Box*.

SH: Of those bands, who'd you enjoy playing with the most?
CH: That's unfair! They were all different for different reasons. The Culture Club tour was very difficult because the audience was very fanatical of Boy George. I was totally unknown at that point. The record was just released and it was sort of rough on me. I felt I was at my best as an opening act on the Hall and Oates tour. I'm a big fan of their music so I enjoyed that tour. The Rick Springfield tour was really essential for breaking me in the States.

SH: Do you have any aspirations to do any acting?
CH: Not really. If anything, I would do it in film. I would probably want to write something. Besides from doing the music to a soundtrack or something, I'd probably like to write a screenplay and maybe involve myself in acting that way. But that wouldn't be for a couple of years and it would definitely be something I could write.

SH: Have you taken any steps toward writing that screenplay?

CH: I've been writing stories since I was real young. Yeah, I jot down ideas, but I don't have that much time to devote to it because I've spent most of last year touring and writing for the album. I'll probably devote some time to it in the next year or so.

SH: Even though it's just down the road, has "Sunglasses At Night", because it was such a big hit, already become a burden to you? Are people saying, "oh yeah he's the 'Sunglasses At Night' guy?"

CH: Prior to this album that was the most recognizable attribute that they can associate with me, but I think the *Boy In The Box* album will leave *Sunglasses* way behind. I've moved on to something that I think is more challenging and something that represents where I am at right now. Hey, right now people are calling me "the guy that never gives up" because of "Never Surrender." I think that you're labeled by each successful record you have.

SH: Tell me a little about another song on the album, the title track, "Boy In The Box."

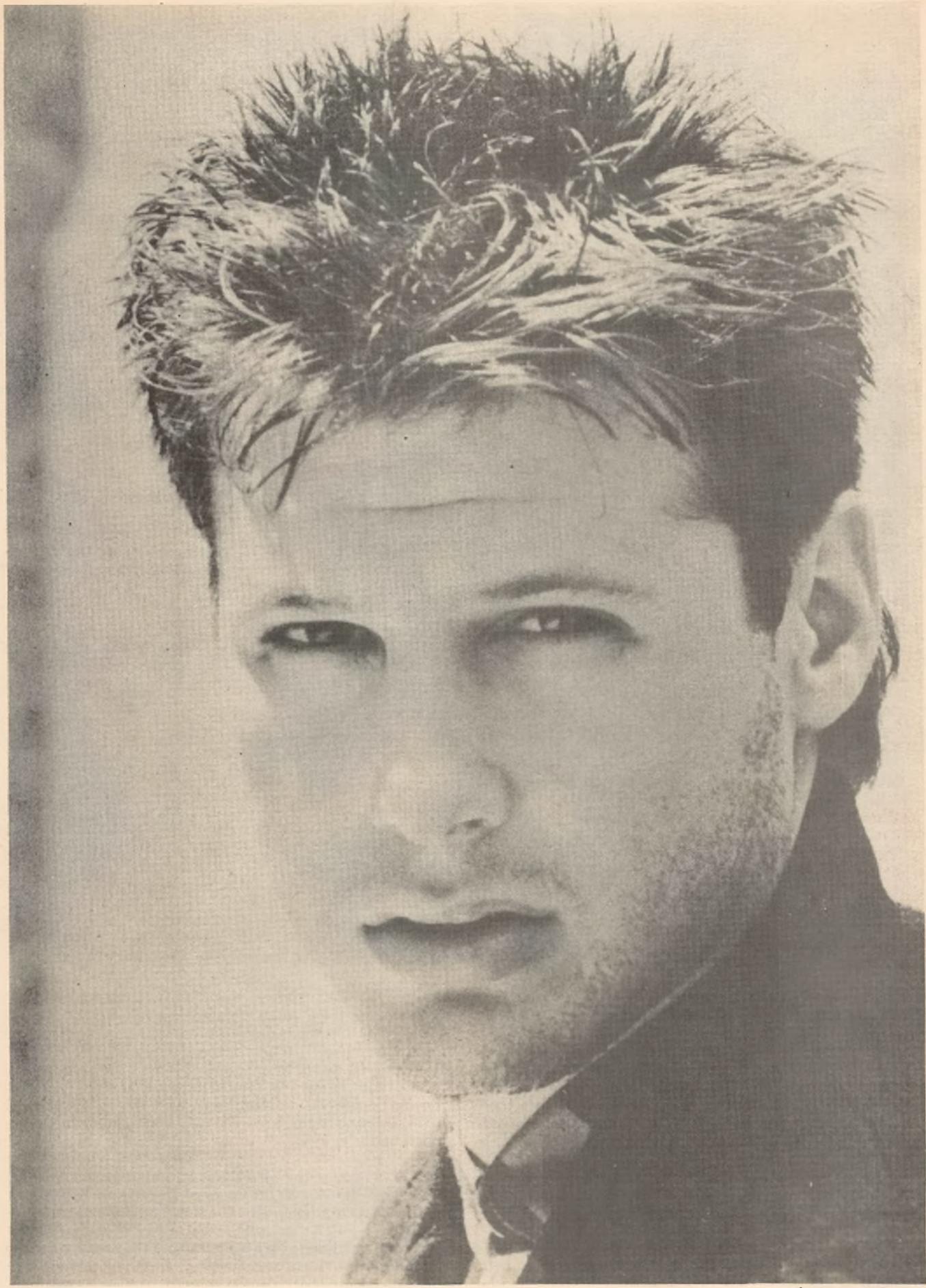
CH: The message I'm trying to put out in that song is that I don't believe anyone should ever let success or anything else close them in. They should always have freedom of thought and freedom of expression. That's what I think the song represents.

SH: Is that autobiographical?

CH: At certain times I've felt that way, certainly. I'm writing it as my own personal feeling and one that I think is a universal sentiment. I think a lot of people at some point or other feel trapped or enclosed, feel things are caving in on them.

SH: As far as "Never Surrender" goes, how did that come about?

CH: It was quite easy for me to write because lyrically it's very close to my heart. It's something I believe in strongly—never giving up and pursuing what one believes in. Without hope I don't think there's anything. That song applies to anyone who has a dream of doing something that you can do it, if you believe strongly enough.





SH: When you went to record this album did you find there was any sort of stigma attached to doing your "follow up record?"

CH: There was probably some pressure. And there are a lot of people, such as yourself, who have an opinion of me that is undecided...but I think that a lot of people just don't know what I'm all about and video and image have shrouded what the real artist is all about. I've felt really confident because I knew I was writing very strong songs and that people were in for a bit of a surprise. So, yeah I always feel pressure. But I felt that I was the underdog in the situation. I felt very confident that I was going to get to people.

SH: When we spoke last time you mentioned that there were a lot of different styles on your first record but you

thought that the second one would have a little more focus to it. Do you think you were able to achieve that?

CH: I think it's much more representative of the type of music that I like. The first one had more scattered styles. There may be two different types of songs on this album but I think that the way that they're arranged and the way that they're performed are consistent with the style which is mine. This one is much more closely knit than the first one, much better written.

SH: Corey, you're too nice a guy. I don't think any of these quotes will get you on the cover of *The National Enquirer*, but then I have a feeling that's not something that you care to do.

CH: I don't believe in slamming anyone. They're doing their damndest to get by so who the \$%& am I to tell anyone off!



HOME SWEET HOME

As recorded by Motley Crue

NIKKI SIXX
VINCE NEIL
TOMMY LEE

You know I'm a dreamer
But my heart's of gold
I had to run away high
So I wouldn't come home low.
Just when things went right
Doesn't mean they were always
wrong
Just take this song and you'll
never feel
Left all alone
Take me to your heart
Feel me in your bones
Just one more night
And I'm comin' off this
Long and winding road.
I'm on my way
I'm on my way
Home sweet home

Tonight, tonight
I'm on my way
I'm on my way
Home sweet home.

You know that I've seen
Too many romantic dreams
Up in lights fallin' off the
silver screen

My heart's like an open book
For the whole world to read
Sometime nothing keeps me
together at the seams.

I'm on my way
Well I'm on my way
Home sweet home
Tonight, tonight
I'm on my way
Just set me free
Home sweet home
Home sweet home
Home sweet home.

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SHOCK

As recorded by The Motels

MARTHA DAVIS
SCOTT THURSTON

Escaping the anger
For one minute more
This time it's gone way too far
Desperate stranger
He frightens me so
His hold's too tight won't let go
I scream long and hard
Won't somebody help me
I scream out the words
Nobody can hear.

I'm in shock
Got no feeling
I'm in shock
It's like I'm dreaming
I'm in shock
Ooh stop the shock, shock,
shock.

Motionless movement
Now everything spins
Tortured by time it begins
My mind is aching all memories
blurred
Madness gives way I give in
Pain seems far away
Though I were just watching
Daydreams interfere
I'm not really here.

I'm in shock
Got no feeling
I'm in shock
It's like I'm dreaming
I'm in shock

Ooh stop the shock, shock,
shock.

Fear slides away
I hear only one sound
My heart beats so loud
I can't think
I search your eyes
I see nothing but hate
I start to fade
Now I'm falling deep into shock,
shock, shock.

Tomorrow is hopeless
Impossible dream
Exhausted I lie here and wait
Strength has all left me
My heart feels weak
Miles away someone speaks
I scream pray they hear
Won't somebody help me
I scream someone's near
Get me out of here.

I'm in shock
Got no feeling
I'm in shock
It's like I'm dreaming
I'm in shock
Ooh stop the shock, shock,
shock.

I'm in shock
Can't stop shaking
I'm in shock
I just can't take it
I'm in shock
Ooh stop the shock, shock,
shock.

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I'M GONNA TEAR YOUR PLAYHOUSE DOWN

As recorded by Paul Young

EARL RANDLE

You think you've got it all set up
You think you've got the perfect
plan
To charm everyone you see
And play in any game you can.

But I've got news for you
I hope it won't hit you too hard
One of these days while you're at
play
I'm gonna catch you off guard.

I'm gonna tear your playhouse
down
Pretty soon
I'm gonna tear your playhouse
down
Room by room.

You make our lives a stress and
strain
Using the power ploy
All you do is pass around
Hearts you use as playtoys
You've been playin' madly
With every mind in town
So what you gonna do when you
look up one day
And see your playhouse tumblin'
down.

I'm gonna tear your playhouse
down
Pretty soon
I'm gonna tear your playhouse
down
Room by room.

You think you've got it all set up
You think you've got the perfect
plan
To charm everyone you see
And play in any game you can.

You've been playing madly
With every mind in town
What you gonna do when you
look up one day
And see your playhouse tumblin'
down.

I'm gonna tear your playhouse
down
Pretty soon
I'm gonna tear your playhouse
down
Room by room.
(Repeat)

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LOOK WHO'S IN 'THE



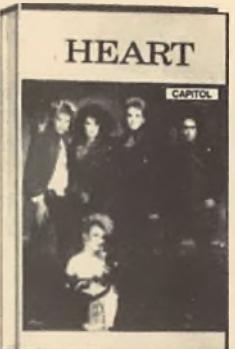
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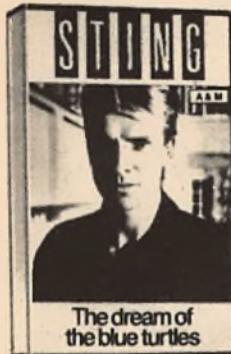
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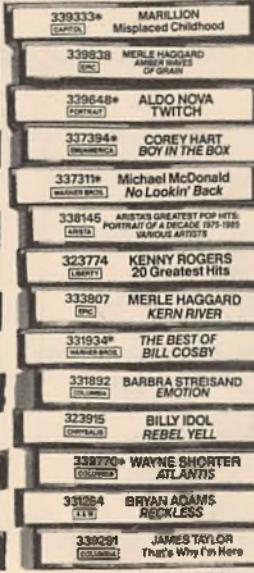


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337402* THE MANHATTAN TRANSFER - VOCALESE

339829* PREFAB SPROUT - TWO WHEELS GOOD

337196* ORIGINAL SOUNDTRACK St. Elmo's Fire

337626* CRUSH - ORCHESTRAL MARCHES/PIECES IV THE DARK

336875* R.E.M. RECONSTRUCTION OF THE PABLES

337659* MIAMI VICE MUSIC FROM THE TELEVISION SERIES

336448* HODDETERS NERVOUS NIGHT

330183 REO SPEEDWAGON WHEELS ARE TURNIN'

322412 John Cougar Mellencamp UMMH

321380 Barbra Streisand's Greatest Hits, Vol. 2

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329508* SURVIVOR VITAL SIGNS

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|--|--|--|
| <input type="checkbox"/> HARD ROCK
Bryan Adams, Loverboy,
Bruce Springsteen | <input type="checkbox"/> SOFT ROCK
Phil Collins, Stevie
Wonder, Madonna | <input type="checkbox"/> POP
Barbra Streisand, Barry
Manilow, Neil Diamond |
| <input type="checkbox"/> COUNTRY
Willie Nelson, Oak Ridge
Boys, Hank Williams Jr. | <input type="checkbox"/> EASY LISTENING
Mannheim Orch., Frank
Sinatra, Johnny Mathis | <input type="checkbox"/> CLASSICAL
(no 8-tracks) |
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RUNNING UP THAT HILL

As recorded by Kate Bush

KATE BUSH

It doesn't hurt me
Do you want to feel how it feels
Do you want to know, know that
it doesn't hurt me
Do you want to hear about the
deal I'm making
Is there so much hate for the ones
we love.

You don't want to hurt me
But see how bullet lies
Unaware I'm tearing you asunder
There is thunder in our hearts
Tell me we both matter don't we
You it's you and me
It's you and me
Won't be unhappy.
And if I only could
I'd make a deal with God
And I'd get him to swap our
places
Be running up that road

EVERY STEP OF THE WAY

As recorded by John Waite

WAITE
KRAL
SIDGWICK

I spend my time
Thinkin' 'bout you constantly
It's true that I want you
You're the meaning of success to
me.
'Cause anything you want
You can get from me
Don't try to work it out
Just let it be
Emotion has no price
And love is free yeah.

I've been going around in circles
You're always on my mind
I need you so bad
It's driving me out of my mind
Reflected in your eyes
Can't you see
You and I against the world
Young lions roam free
You always take me somewhere
That I've never seen.
No matter where you go
I'm with you
Every step of the way
No matter what you need
I've got more for every single day
My heart is full for you
And I'm longing to find you

Be running up that hill
Be running up that building
If I only could oh.
You it's you and me
It's you and me won't be unhappy
Come on baby come on darling
Let me steal this moment from
you now
Come on angel come on, come on
darling
Let's exchange the experience oh.
If I only could I'd make a deal with
God
And I'd get him to swap our
places
And be running up that road
Be running up that hill
With no problems
If I only could
Be running up that hill
With no problems
If only I could be running up that
hill
If only I could be running up that
hill.

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Every step of the way
I'm with you
Every step of the way
I'm right beside you.
'Cause anything you want
You can get from me
Don't try to work it out
Just let it be
Emotion has no price
And my love's free
It's free and.
No matter where you go
I'm with you
Every step of the way
No matter what you need
I've got more for every single day
My heart is full for you
In your shadow you'll find me
Every step of the way
I'm with you
Every step of the way
I'm right beside you
No matter what you do
No matter what you say
I'm right beside you
Every single day
No matter what you do
Or who you do it to
No matter where you've been
No matter what you say
Or who you say it to
No matter what you do
I will stay close to you
Every step of the way
Every single day
Every step of the way.

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GOODBYE

As recorded by Night Ranger

JEFF WATSON
JACK BLADES

As the sun hides his head
For another night's rest
And the wind sings
His same old song
And you on the edge
Never close never far
Always there when I needed a
friend
But it's hard living life
On this memory-go-round
Always up always down
Spinning 'round and 'round
and 'round.

And all this could be
Just a dream so it seems
I was never much good at
goodbye.

There once was a time
Never far from my mind
On the beach on the 4th of
July
I remember the sand
How you held out your hand
And we touched for what
seemed a lifetime
But it's hard
Leaving all this behind me now
Like a schoolboy so lost
Never found until now.

And all this could be
Some dream so it seems
I was never much good at
goodbye.

And it's hard
Living life on this
memory-go-round
Always up always down
Spinning 'round and 'round
and 'round.

And all this could be
Just a dream so it seems
I was never much good at
goodbye
And all this could be
Such a dream so it seems
I was never much good at
goodbye, goodbye, goodbye.

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GEORGE HOLZ

TONIGHT SHE COMES

As recorded by The Cars

RIC OCASEK

I know tonight she comes
She's taking a swipe at fun
She gives me a reason
Setting my sights
Well I know tonight she comes.

She jangles me up
She does it with ease
And sometimes she passes
through me
Just like a breeze
She gives me a reason

For feeling all right
Well (I know tonight) I know
tonight
(I know tonight) I know tonight (I
know tonight) she comes
And I know she's going to do it to
me one more time (one more
time)
I know she's going to stay
implanted in my mind
Why does she keep me hanging
on the line.

And I know she's going to do it to
me one more time (one more
time)
I know she's going to stay
implanted in my mind
Why does she keep me hanging

on the line.

I know the way she feels
And all of the hearts that she
steals
She tells me it's easy
When you do it right
Oh well I know tonight she comes
She tells me it's easy
When you do it right
(I know tonight) I know tonight (I
know tonight) I know tonight (I
know tonight) she comes
I know tonight (I know tonight)
Well I know tonight (I know
tonight) tonight she comes.

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The MTV AWARDS

by Mary Anne Cassata

On Friday the 13th in September, MTV held its second annual video awards. The crowd outside the historic Radio City Music Hall in New York City expanded by the minute as such prominent rock performers as John Cougar Mellencamp, Pat Benatar, David Lee Roth, Tina Turner, and Boy George exited from their limousines into the theater. For an evening that was expected to endure the usual rock ruckus by public spectators, and the often infeasible demands made by the media, the televised show had been a sedate and civilized occasion.

Comedian Eddie Murphy hosted as performers, and recipients of the familiar silver prize passed through the press area making the night seem more like one huge block party than a media function. Veteran artists like Turner, Don Henley, and Benatar mingled with rising talent such as 'Til Tuesday, Norway's latest sensation, A-Ha, Tears For Fears and Julian Lennon.

"We couldn't wait to come here tonight," smiled Morten Harket of A-Ha whose single and video "Take On Me" will most likely be a prime contender in next year's show. "We are very happy to be here tonight and to see all the rock stars. I'm sitting in the third row."

'Til Tuesday's petite vocalist Aimee Mann was in awe after winning for "Best New Group Of The Year". "I didn't think I was going to win. No, not at all," she giggled, tossing a platinum lock of hair from her expressive eyes. "I'm real happy tonight. It's so nice to win."

In the crowded press room, British performer Paul Young chatted with fellow mates Bob Geldof and Curt Smith of Tears For Fears. "I think videos have had a very big effect on my career," Young admitted when asked about his current



EBET ROBERTS

Les Garland (left), Senior Vice-President, Programming, MTV and VH-1, shakes hands with Don Henley during rehearsal for the "Second Annual MTV Video Music Awards Show." Henley was a presenter on the show as well as the evening's big winner, including top honors as "Best Video of the Year" for "The Boys Of Summer."

success. "My first few videos were imagery type videos which I think America doesn't like much. When I make performance videos, I seem to have a lot of reaction." In the spring Young plans an extensive tour of the states, and a new album.

At one high point of the awards show Murphy led a camera crew outside of Radio City in search of a co-host. Fans clamored around hoping to become part of the action. His harmless antics almost caused a near riot, but he wasn't finished yet. The mischievous comedian proceeded to take the cameras into the ladies' room backstage, as a trail of anxious photographers followed closely behind. "I know I was born to host this show," Murphy gloated later. "It's my calling. My religion is MTV-ism."

The awards named Don Henley "Best Video Of The Year" for "The Boys Of Summer," Glenn Frey "Best Concept Video" for "Smuggler's Blues" and Bruce Springsteen (who didn't attend) "Best Male Video" for "I'm On Fire".

When Tina Turner won "Best Female Video" for "What's Love Got To Do With It?" the ecstatic performer announced minutes later, "I was so shocked that I gave credits to the wrong producer." Attired in a micro short maroon miniskirt, black leather jacket, and fishnet stockings, she rejoiced over her win by kicking up her incredibly long trademark legs. "I was supposed to be just a presenter, then all of a sudden I was a winner," Turner said. "I think people are getting tired of me winning. They are going to take everything back." When asked if she was becoming bored with all her wins this past year Tina replied, "I think people wish the best for me. I'm still winning. I'm sure the Oscars will be next."



EBET ROBERTS

Eddie Murphy (right), host of the "Second Annual MTV Video Awards Show," conducted an impromptu, comic search for a co-host during the show and selected tourist Jim Smith (left).

Live Aid Organizer and head Boomtown Rat Bob Geldof received the "Special Recognition Award" for his efforts on the global concert. In a gray tweed suit and yellow sneakers he made a poignant acceptance speech before a standing ovation. But by the end of the evening he found himself defending how the money raised from Live Aid was going to be spent. "People say to me you got 70 million dollars, and you spent only 20 million," said Geldof solemnly. "Well, that's preposterous. What can be said after writing all the good stories? I guess you have to write some bad stories, too. Then you can go on the up swing again. It takes time for a child to grow into an adult. One thing you can be assured of is that child will become an adult."

Performances put in by John Cougar Mellencamp, Pat Benatar, and Tears For Fears were entertaining enough, and not taped, but live. Perhaps the surprise of the evening arrived when the Eurythmics' Annie Lennox and Dave Stewart descended down a red velvet carpeted stairway. The similarly attired pair in orange bellhop outfits made their way through the lobby greeted by a crush of photographers. Currently a new album is in the works for them, and a concert tour of the states is being planned for some time next year. "I still have quite a few tricks left up my sleeve," smiled Lennox. "I hope to continue working in the future. I'd like to think I have the freedom to sing the kind of music I want, and call whatever the kind of work we do."

Other guests and presenters who left their seats in the audience to mix with their contemporaries were John Taylor, Chrissie Hynde-Kerr, Carly Simon, and David Lee Roth. The flashy former lead vocalist of Van Halen was nominated six times, but didn't win even once. He didn't



EBET ROBERTS

Boy George (left), and Marilyn (center) are interviewed by CNN's Stuart Krasnow (right) during the party at the Palladium following the "Second Annual MTV Video Music Awards Show."

seem too disappointed, either. "The last time I lost an award, Weird Al Yankovic beat me," noted Roth.

Don Henley, one of the artists that beat out Roth, humbly accepted his award but felt the technical crew for "The Boys Of Summer" video deserved it more. "It's a fine video, it's nice," Henley stated. "But the producer, directors, and camera people should deserve it. I've gotten more comfortable with my last three videos than I was with that one. Sean Penn told me he liked it, so it's probably okay."

By nearly two o'clock in the morning most of Radio City emptied out to attend a private bash at the Palladium. Inside the enormous club rock's VIP's crammed upstairs into the Mike Todd Room. Boy George was trying to maintain a low profile, but buddy Marilyn preferred to bask in the limelight. "I'm working on a new album," he said. "I think it's going to be fab. I really love living in New York, there is so much opportunity here."

Pat Benatar, sporting a silver fright wig looked stunning in a black shimmering long sleeve dress. When asked about the possibility of doing another tour after a three year absence from the concert stage she replied, "We had to postpone a tour because the record was late. My new album will be a lot like *Tropico*, but a bit harder than what I have done before."

For this exclusive gathering, if you weren't famous, then nobody was interested in talking to you. Other award winners included Art Of Noise "Close To The Edit" as "Most Experimental Video", Elton John's "Sad Songs (Say So Much)" for "Best Cinematography In A Video" and Tom Petty's "Don't Come Around Here No More" for "Best Special Effects In A Video".

TALK TO ME

As recorded by Quarterflash

MARV ROSS
RINDY ROSS

There's someone out there tonight
Who's lost and lonely too
There's a heart beating just with mine
There's a voice in the air but it just can't get through
I'm hoping that someday I'll find someone
I don't want to wait here anymore lonely
I can't face another closing door.

Talk to me
Open up your heart
Oh love's so lonely
When you're in the dark

Talk to me
Take it from the start
Oh love comes easy when you show your heart, show your heart.

There's a song in the air
But I can't hear the words
There's a promise that's never made
There's a voice in the streets
That no one's ever heard
I'm hoping I'll hear it someday calling
I don't want to wait here anymore lonely
I can't face another closing door.

Talk to me
Open up your heart
Oh love's so lonely
When you're in the dark

Talk to me
Take it from the start
Oh love comes easy when you show your heart, show your heart.

Oh somewhere there's a voice that's calling
Someone who's alone and falling
I don't want to wait here anymore lonely
I can't face another closing door.

Talk to me
Open up your heart
Oh love's so lonely
When you're in the dark

Talk to me
Take it from the start
Oh love comes easy when you show your heart

Talk to me
Talk to me baby.

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LOVE GRAMMAR

As recorded by John Parr

JOHN PARR

You wanna shake my hand
Say there's no hard feelings
But there's another lie
Between the lines I'm reading.

If you want him
Then take him
Just push me away
Baby I just got to know
If you want him
Then have him
There's no other way yeah.
I tear your letters up
And flush away the pieces
How does that saying go
You'd love me till hell freezes.

You're lyin' I'm dyin'
A little each day
Girl you know it hurts me so
Stop duckin' and diving
Come right out and say.

'Cause I can't take no more of this
Love grammar
Takin' me and breakin' me up
Love grammar
The grammar of love
I before he except after she
Knows I'll always be there
Ready or not she took what I got
To give and she don't care
I before he.

Don't want to lose control
And maybe rock proceedings
Don't fear a new attack
The fact is I'm conceding.

If you want him
Then take him
Don't treat me this way
'Cause I just feel like letting go
You want him
You got him
I'm leavin' today.

'Cause I can't take no more of this
Love grammar
Takin' me and breakin' me up
Love grammar
The grammar of love
I before he except after she
Knows I'll always be there
Ready or not she took what I got
To give and she don't care
I before he.

Love grammar
Takin' me and breakin' me
Love grammar
The grammar of love.
(Repeat)

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SISTERS ARE DOIN' IT FOR THEMSELVES

As recorded by The Eurythmics and Aretha Franklin

A. LENNOX
D.A. STEWART

Now there was a time
When they used to say
That behind every "great man"
There had to be a "great woman".

But in these times of change
You know that it's no longer true
So we're comin' out of the kitchen
'Cause there's somethin' we forgot to say to you
We say.

Sisters are doin' it for themselves
Standin' on their own two feet
And ringin' on their own bells
Sisters are doin' it for themselves.

Now this is a song
To celebrate
The conscious liberation of the female state
Mothers daughters and their daughters too yeah
Woman to woman
We're singin' with you.

The "inferior sex" got a new exterior
We got doctors, lawyers, politicians too ooh
Everybody take a look around
Can you see, can you see, can you see
There's a woman right next to you
We say.

Sisters are doin' it for themselves
Standin' on their own two feet
And ringin' on their own bells
Sisters are doin' it for themselves.

We ain't makin' stories
We ain't layin' plans
Don't you know that a man still loves a woman
And a woman still loves a man
Just the same though.
(Repeat chorus)

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STOP

As recorded by Jon Butcher
Axis

JON BUTCHER

Stop my heart's on fire
Don't move in the name of love
Stop my heart is in danger
'Cause it's you I've been
thinkin' of.

She touched my hand
Now my heart's on fire
She makes me hot
Like a naked wire
Our love affair could never rust
What will become of the two of us
Father is this what they say is love
An iron hand in a velvet glove.

Stop my heart's on fire
Don't move in the name of love
Stop my heart is in danger
'Cause it's you I been thinkin' of.

I gave my all as I lost my pride
I kept my nerve while I lost my mind
Now every day some fool is born
The story's old but your touch is warm
Father can you help me one more time
The damage is done
Help untie this bind.

Stop my heart's on fire
Don't move in the name of love
Stop my heart is in danger
'Cause it's you I been thinkin' of.

You might get hurt
Because it happens to everyone
Please understand not long ago
I reached the stars but touched my soul.
(Repeat chorus)

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SHAKE YOUR FOUNDATIONS

As recorded by AC/DC

YOUNG YOUNG JOHNSON

See me leanin' on the bar
I got my head in a whiskey jar
Feelin' good 'cos the city's alive
I'm gettin' ready to rock and jive
I get up and I slide across the floor
You wanna come I'll meet you at the door
No one can stop us 'cos we're feelin' too right
We're gonna steal our way around tonight all right, all right.

Aye, aye, oh, shake your foundations
Aye, aye, oh, shake it to the floor
Aye, aye, oh, shake your foundations
Aye, aye, oh, shake it.

I was takin' no liberties
She's gettin' hotter off the heat on me
I was oilin' she was slick
Lickin' off the sweat on her favorite trick

She called help me, please yes
Tame this animal, and help me to breathe
I said no, no way.
You gotta come with me all of the way
OK, I'll play.

Aye, aye, oh, shake your foundations
Aye, aye, oh, shake it to the floor
Aye, aye, oh, shake your foundations
Aye, aye, oh, shake it.
(Repeat)

We had the night, we had the time
She had the sugar and I had the wine
Took my hand, shook me to the core
I told her not to touch, but she was coming back for more
You know what for.

Aye, aye, oh, shake your foundations
Aye, aye, oh, shake it to the floor
Aye, aye, oh, shake your foundations
Aye, aye, oh, shake it to the floor.
(Repeat)

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SMALL TOWN

As recorded by John Cougar Mellencamp

JOHN MELLENCAMP

Well I was born in a small town
And I live in a small town
Probly die in a small town
Oh those small communities.

All my friends are so small town
My parents live in the same small town
My job is so small town
Provides little opportunity.

Educated in a small town
Taught the fear of Jesus in a small town
Used to daydream in that small town
Another boring romantic that's me.

But I've seen it all in a small town
Had myself a ball in a small town

Married an L.A. doll and brought her to this small town
Now she's small town just like me.

No I cannot forget from where it is that I come from
I cannot forget the people who love me
Yeah I can be myself here in this small town
And people let me be just what I want to be.

Got nothing against a big town
Still hayseed enough to say
Look who's in the big town
But my bed is in a small town
Oh and that's good enough for me.

Well I was born in a small town
And I can breathe in a small town
Gonna die in this small town
Oh and that's probly where they'll bury me.

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Book Review

by Rich Sutton

Hammer Of The Gods: The Led Zeppelin Saga

by Stephen Davis

William Morrow & Company, Inc.

\$15.95

There's a big difference between a good story and a good book. *Hammer Of The Gods* is a perfect example.

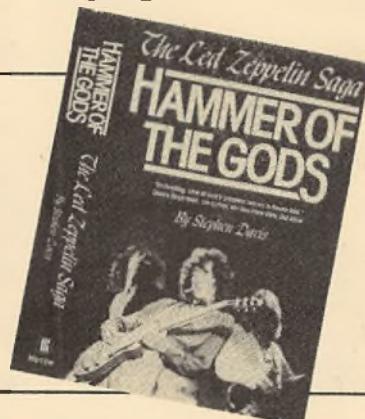
The story of Led Zeppelin is fascinating. Some may find it excessive and repulsive, but like them or not, Zeppelin epitomized the rock and roll lifestyle. If the Stones paved the way for the debauchery that was Led Zeppelin, then Page, Plant and Co. tore that pavement up and spit it out piece by piece at hapless bystanders.

The story uncovers some intriguing facts about the band. There are many things you may have known or guessed at but never had a reason to put into perspective. The story does that for you. For example, it's no secret that much of the Zep's music is a bastardized form of the blues. What's not so apparent is that the band readily stole from a number of sources. The stealing from Chicago bluesmen who never saw a fraction of the wealth of the Zeppelin boys was already an outrage in the rock community upon the release of their first album. The band also borrowed heavily from Elvis Presley, which this story emphasizes throughout. Of course, stealing musical ideas is as much a part of rock and roll as are Marshall amps. What made Zeppelin unique is that they had so many influences that the sound they evolved was unmistakably their own.

While Zeppelin was thieving, one man made sure the band was never robbed — at least not of their money. Peter Grant managed Led Zeppelin with an iron hand. A former 300 pound wrestler and movie extra, Grant left a trail of broken noses and 90%-of-the-gate deals in the path Zeppelin cut across the U.S. on its many tours. Peter Grant figured that 10% was enough for the promoters — for the honor of having a Zeppelin show in their venue. Because of his tenacity and brute force tactics, Led Zeppelin probably kept more of the money they made than any other rock band.

Grant was the king of Led Zeppelin's money and Jimmy Page was the high priest of their music. An "elder" statesman of the British rock scene and veteran studio musician (as well as a member of The Yardbirds) when Zeppelin formed, it was his thundering genius that blew the Zeppelin storm through the hurricane that was their career. Eventually though, Plant took a lot of the credit. It was his flowing golden curls and open shirts that aroused the interest of hordes of female Zeppelin fans. Although seemingly always friends, Page's ego couldn't always take the spotlight not being on him, which the story points out several times.

Whether The Stones, The Who or Zeppelin destroyed more hotels would be a tough bet to settle. However, Led Zeppelin did their part to bring fear into the hearts of



innkeepers across America. The Plaza in New York required a \$10,000 deposit from the band to cover the antics of John "Bonzo" Bonham. One story has Grant measuring out hundred dollar bills in \$500 increments to cover the cost of a number of television sets that the band hurled to the parking lot from the upper decks. The desk clerk remarked, "I've always wanted to drop a TV from one of the upper floors." Grant quickly peeled off five more hundreds saying "here, this one's on us!"

Bonham had more trouble touring than the rest and lived out his problems with life on the road with extreme violence. He, like the band, had a split personality. When he'd been drinking, which was often, he turned into what the band called "The Beast" and would beat up reporters and molest women without the slightest provocation. It may have been his violent nature that made him one of rock and roll's great drummers. It was his drinking that put him into an early grave and disbanded the group.

The *Hammer Of The Gods* is a good story. The way it is told is not. Stephen Davis is a writer of good repute. Whether the task was too large, the deadline too severe, or the advance too miserly, he clearly did not rise to the occasion. The Zeppelin story is told in a "first this happened, then that happened, then they went there, then they did this" fashion. His character development is good, but the way he sets up some of the wild stories and even some of the quotes, make so much of the book unbelievable. Told in a more relaxed style, perhaps in a novel format, the escapades of the band would be totally credible. Often Davis forgets to set up quotes and without knowing where the words are coming from, it makes them difficult to believe. Credibility is problem number one. Lack of a consistent style and "voice" is another. At times, the book seems to be words lifted directly from a reporter's notes. In other passages, Davis drifts into this pseudo-hip journalist lingo that might've worked, in someone else's typewriter. Sometimes you have to wonder what Davis was thinking.

Nonetheless, all totaled the *Hammer Of The Gods* is worth reading. It's a detailed account of the career of a band that has influenced countless other groups and is responsible for what is still the most requested song on radio stations across America ("Stairway To Heaven"). It is more than a hard cover fan magazine. Zeppelin fan or not, *Hammer Of The Gods* puts the 1970's from a musical standpoint into perspective. Love them or hate them, Zeppelin ruled the '70s and in the minds of many, still rule today.



THE BIG MONEY

As recorded by Rush

**GEDDY LEE
ALEX LIFESON
NEIL PEART**

*Big money goes around the world
Big money underground
Big money got a mighty voice
Big money make no sound
Big money pull a million strings
Big money hold the prize
Big money weave a mighty web
Big money draw the flies.
Sometimes pushing people around
Sometimes pulling out the rug
Sometimes pushing all the buttons*

*Sometimes pulling out the plug
It's the power and the glory
It's a war in paradise
A cinderella story
On a tumble of the dice.
Big money goes around the world
Big money take a cruise
Big money leave a mighty wake
Big money leave a bruise
Big money make a million dreams
Big money spin big deals
Big money make a mighty head
Big money spin big wheels.
Sometimes building ivory towers
Sometimes knocking castles down
Sometimes building you a stairway
Lock you underground*

*It's that old-time religion
It's the kingdom they would rule
It's a fool on television
Getting paid to play the fool.
It's the power and the glory
It's a war in paradise
A cinderella story
On a tumble of the dice.
Big money goes around the world
Big money give and take
Big money done a power of good
Big money make mistakes
Big money got a heavy hand
Big money take control
Big money got a mean streak
Big money got no soul.*

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PERFECT WAY

As recorded by Scritti Politti

**GREEN GARTSIDE
DAVID GAMSON**

*I took a back seat a back hander
I took her back to her room
I better get back to the basics for you oh you
You got a conscience compassion
You got a way with the word
You got a heart full of complacency too
I don't have a purpose or mission
I'm empty by definition
I got a black girl that you'd love to be.*

*(And until that day)
Apart from ev'ryone
Away from your love
A part of me belongs apart from all of the hurt above.*

*I got a perfect way to make a new proposition
I got a perfect way to make a justification
I got a perfect way to make a certain a maybe
I got a perfect way to make the girls go crazy
I took a day job amendment
I took a liking to you
I took a page out of my rule book for you.

You wanna message a confession
You wanna martyr me too
You wanna margin of error for two
Maybe tomorrow the next letter
Or when the weather gets better
I've got to wait here for your moon to turn blue
I made an offer an exception
I made a sense out of you
You took a good look at your book but I knew.*

*(And until that day)
In times of tenderness
In terms baby so true
Until such time as I can understand all the things you do.

Want to forgive you for all the things that you do
Wanna forget how to remember with you
Maybe tomorrow the next letter
Or when the weather gets better
I've got to wait here for your moon to turn blue.
(Repeat chorus)*

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I'VE GOT MONEY

As recorded by Jon Butcher Axis

**JON BUTCHER
SPENCER PROFFER**

*Take one look at this face on me
Do you know what's on my mind
Take one look at these eyes you see
You know I'm the passionate kind
Now is it wrong of me to want you so
My personality I need to know
Will it take all night*

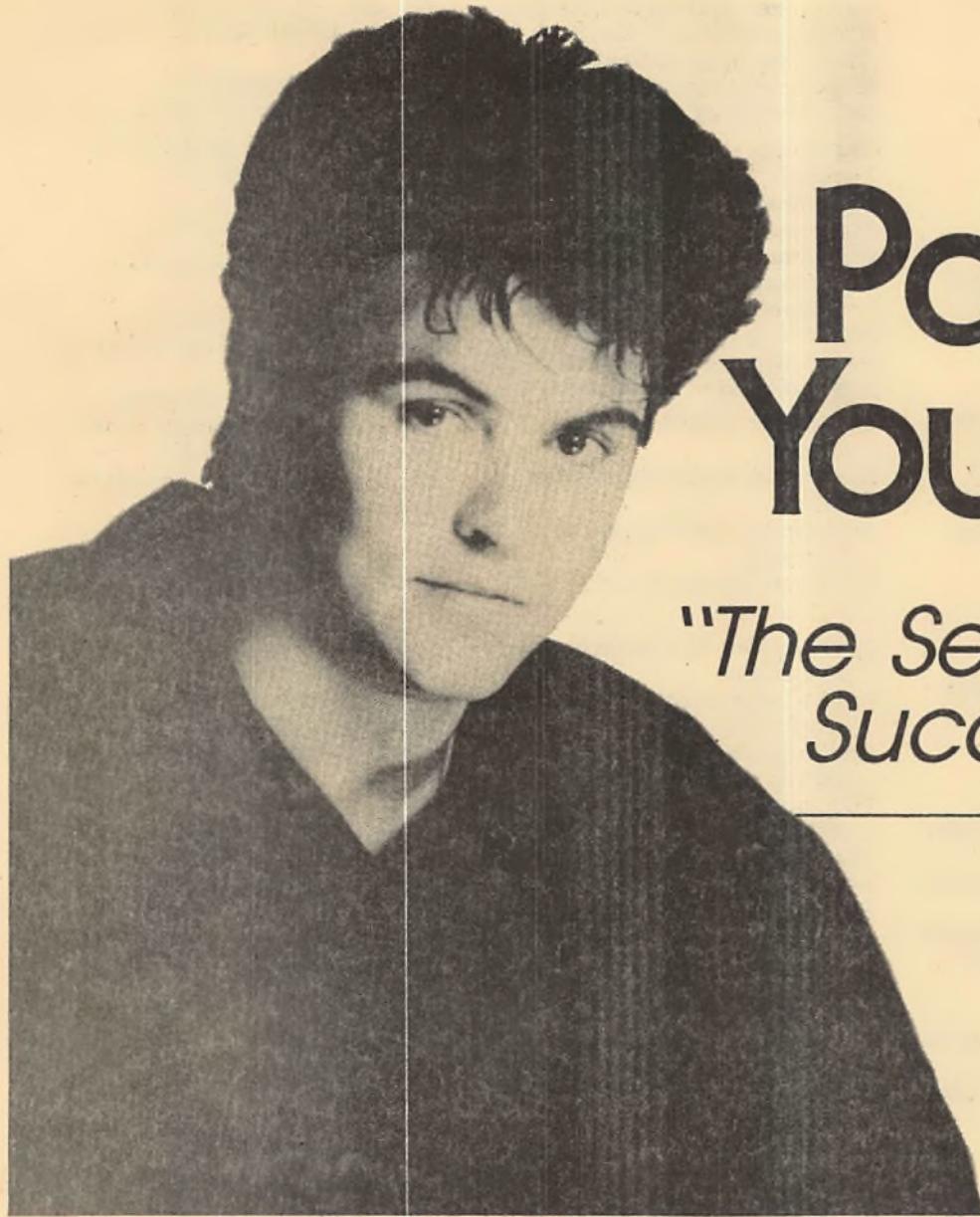
*I know it there's something to say.
I've got money 'cause I just got paid
If you're ready to surrender then baby
We got it made.*

*A little down on my luck
Do you think I need a helping hand
All I want to do is phone you up
I don't think you understand
Will it take all day to satisfy
My curiosity I wonder why
You look the other way
Why don't you look at me.*

*I've got money now I'm ready to roll
Roll with the punches
Spend some before I get old
'Cause I've got money
'Cause I just got paid
If you're ready to surrender baby
We got it made.*

*I've got money
And I just got paid yeah
If you're ready to surrender baby.*

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Paul Young

"The Secret of Success"

by Rich Sutton

After an exhausting day of interviews and personal appearances, Paul Young sits down to catch his breath, some lunch and discuss the overwhelming American success of his second album, *The Secret Of Association*. Looking disheveled and a bit road weary, Young spoke through a gruff and strained voice. Despite the wear and tear, he was anxious to please and to talk about his problems and triumphs over the past two years.

"In England a few years back, singers went out of vogue. It was the band, the look, how you played your instrument, not what you played that was important. That changed in England. Now I think the singer is coming back." Paul

Young is arguably at the forefront of the wave of blue-eyed soul singers who have been in demand in both England and America over the past year. Leading the pack of the so-called "new vocalists" hasn't been without its price.

The strain in his voice is nothing new. The result of an exhaustive tour (set up to support the British and overseas success of *No Parlez*), cost him the temporary loss of the top six notes in his expansive range. A voice specialist was called in and what turned into a frustrating period of recuperation followed. "It frustrates me because I knew what was wrong, but knowing what was wrong doesn't get it any better any quicker. So you've got

to wait and it's drawn out about two to three months. So I waited and waited and gradually it came back."

His original voice problem caused him to cancel a major show at Wembley Stadium with Elton John. An American tour was also sacked. Then when it came time to record the follow up to *No Parlez*, Young's producer Laurie Latham fell ill. The good news was that "Come Back And Stay" began to be noticed by the tough-to-crack American market.

No Parlez was a resounding success in England. Quadruple platinum, it was the largest selling debut album on the CBS label since that company established an office in England in the early '60s. The magnitude and swiftness of

Parlez's success made it seem like Paul Young had come out of nowhere. That was hardly the case.

Born in England in 1956, Paul Young spent his youth as an apprentice at an auto plant. It wasn't until he was 14 that an interest in music had gotten him into taking piano lessons. He later switched to the bass guitar and eventually played with a heavy rock group called Streetband. Despite his penchant for the heavy vocals of Paul Rodgers (Free, Bad Company, The Firm), Young's real interests were with Motown and the vocal styling of Sam Cooke, Al Green and Sly Stone.

Out of Streetband evolved a group called the Q-Tips. Young led this eight piece outfit over a three-and-a-half year period to become the most successful, non-charting group in all of England. It was the live experience of the Q-Tips (they played over 700 live shows in their career) that helped Young find a place for his vocal style.

After the Q-Tips split, Young signed a solo recording contract with CBS Records and met with the unparalleled British success of *No Parlez*. Despite the record breaking popularity of the album in Britain, only "Come Back And Stay" met with any acclaim in the U.S. It was a peculiar turn of events that led to the discovery of Paul Young by America.

"I didn't think much of it at the time, with them putting me in the picture with everybody else. Because in England, I'm just as well known as all those other blokes. But over here (America) everybody was like, 'hey, who's that guy?'" The other 'blokes' were Boy George, Bono of U2 and the other familiar faces that adorned the cover of the Band Aid single.

What was done purely to help out Bob Geldof's African relief cause turned into the single most important piece of publicity in Paul Young's career. Young's "success through association" was quickly followed by his second album, *The Secret Of Association*, the release of "Everytime You Go Away," and the historic Live Aid concert and Young's memorable duet with Alison Moyet. Young gives this modest explanation of how the duet between he and Moyet came about: "we've known each other for awhile so it really wasn't too hard. Our backgrounds have been in the same sort of bands — rhythm and blues. Because we do have the same sort of tastes, we thought we'd like to do something special for Live Aid."

The televised performance of that duet didn't hurt Young's standing on the charts either. In fact, his first U.S. number one nearly coincided with the Live Aid show. Like many British artists, Young, despite his popularity in Bri-



RON BATZDORFF

John Parr (left) and Paul Young chat together before singing their hit singles, Parr's "St. Elmo's Fire," and Young performing "I'm Gonna Tear Your Playhouse Down" and "Everything Must Change" on TV's "Solid Gold."

tain, had no insurance of any success in the U.S.

"It's a very big country to get your foot in the door. Another reason that the U.S. acceptance was a bit slow I think is that America has changed a lot in the past two years and is a lot more receptive to what I'm doing." With the success of Culture Club, Wham! and Hall & Oates, it's a pretty tough point to debate.

Although Young's primary American influences are Motown and those of the Stax-Volt Memphis crew, he's a big fan of Little Feat and he even put a Tom Waits composition, "Soldier's Things," on *The Secret Of Association*. Says Young, "I didn't know a lot about Tom Waits, in fact at first I had gotten the wrong idea. I didn't think he was my sort of artist. Then I saw one of his videos and the video went so well with the song that I changed my perception of him. A lot of people who are real fans of Tom Waits, especially in England, thought that I never should have touched his stuff. Listen, back in the '50s, singers chose songs for the quality, not because of who did or didn't do them first. No song was sacred, all songs were open to you."

The bit parts Waits has played in some recent Francis Ford Coppola movies, coupled with his string of cult albums would seem to hardly make him a prime target for the kind of

interpretive singing done by Young. One listen to "Soldier's Things" will change your mind, too.

Another American influence that Young likes to talk about is that of the great vocal groups like the Shirelles and the Coasters. Says Young, "I think I became obsessed with them because of these three singers I have with me on this album." Between albums one and two, Young dropped almost all of *The Royal Family*. The three male singers Young speaks of replace The Fabulous Wealthy Tarts. Explains Paul, "male voices was one of the things I didn't use on *No Parlez* because there was no space. On this record, I got these guys in here and I just got a real kick out of the joy of singing! You're not stuck because you don't have a band or the guitar string is broken or there's no electricity. You can do it. With these people you can just do it in bars, restaurants, anything. As long as the vibe is good!"

Paul Young believes in the power of the human voice. And the conviction with which it can deliver words. On the inner sleeve of *The Secret Of Association* it says, "words can heal the wounds life gives us." Explains Paul, "that was written to me by Helen Slater. She played the part of 'Supergirl.' She was over in England when my voice had gone and she just wrote that down. And it was true!"



LOVE IN A VACUUM

As recorded by 'til tuesday

HAUSMAN
HOLMES
MANN
PESCE

Love in a vacuum
Love, love in a vacuum
Love in a vacuum.

There was a time
You opened up every doorway
You didn't mind
If everything wasn't your way
Don't pull away
That goes against what you told
me
I look in your eyes
I realize what you've sold me
Is love in a vacuum.

Love in a vacuum
Love in a vacuum.

I think you've changed
You insist that
That's not true
You look so strange, so distant
That you're hardly you
Now I can see
How you have been acting
different
You say it's me
But I know
That it isn't
It's love in a vacuum.

Love in a vacuum
Love in a vacuum
And that's not enough
Love in a vacuum
Love in a vacuum.

You will be lonely
You'll be the only one to feel this
way
You will be lonely
If you leave me alone
You will be lonely
You'll be the only one to feel this
way
You'll be lonely
You'll be the only one to feel this
way
It's just not enough
Just wait
You will be lonely yeah.

Love in a vacuum
Love in a vacuum
That's not enough
Love in a vacuum
Love in a vacuum.

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MISSING

As recorded by Icon

BOB HALLIGAN, JR.

I stalk the killer thru the night
I say it's murder don't wanna be
right
Disappearance no return
Can you tell me what I need to
learn

Where were you on the night of
the crime
If you're so innocent why be
afraid
Where were you and what were
you thinkin' of
If you killed the best friend I ever
made.

The love is missing
Missing from your eyes
Missing is it forever
Missing
Raise my question to the skies
Don't say if it's true
Don't tell me never.

No reaction to the claim
If there's a villain
You say you don't know his name
Well I can follow where you go
See you cover up what I need to
know.

Stand in line
Let us pick out the criminal

If you're not guilty who can it be
I stand this side of the two way
mirror
Cuz I'm afraid someone will pick
out me.

The love is missing
Missing from your eyes
Missing is it forever
Missing
Raise my question to the skies
Don't say if it's true
Don't tell me never.
Love is alive
I believe it but I can't stop crying
Love will survive but it needs to
know that we both
Are still trying.

Where were you on the night of
the crime
If you're so innocent why be
afraid
Where were you and what were
you thinkin' of
If you killed the best friend I ever
made.

The love is missing
Missing from your eyes
Missing is it forever
Missing
Raise my question to the skies
Don't say if it's true
Don't tell me never.

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DISCIPLINE OF LOVE (Why Did You Do It)

As recorded by Robert Palmer

DON FREEMAN
DAVID BATTEAU

You naughty girl
So sharp and dry
Don't fill yourself
With foolish pride
You wanted me
To notice you
But when I came
You cut me.

Why did you do it
Why did you go and spoil the fun
Why did you do it
You need the discipline of love
You need the discipline of love
You need the discipline of love
Some discipline.

You wild child
How sweet you smile
Your crystal ball
It's broken.

Why did you do it

Why did you go and spoil the fun
Why did you do it
You need the discipline of love
You need the discipline of love
You need the discipline of love
Some discipline.

Take notice now
My turn to talk
The gate of love
It's narrow.

Why did you do it
Why did you go and spoil the fun
Why did you do it
You need the discipline of love
You need the discipline of love
You need the discipline of love
Some discipline.

You naughty girl
So sharp and dry
Don't fill yourself
With foolish pride.
(Repeat chorus)

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NO LOOKIN' BACK

As recorded by Michael McDonald

MICHAEL McDONALD
KENNY LOGGINS
ED SANFORD

I'm fading out of sight
My wheels are the only sound
Runnin' at the speed of light
I can't slow down.

Out on the open road
Racing to beat the night
No matter where I go
I guess I'll get there all right.

So why don't I understand
What's trippin' me up
It used to be a simple thing.

I can't hold on

'N I can't return
Time to let go
It's time to live and learn.

I took a one-way flight
Too high to see the ground
Now I know how long it takes
A heart to come down.

So why don't I understand
What's trippin' me up
Though it ought to be a simple
thing.
I can't hold on
'N I can't return
Rivers will run
And bridges will burn
I'm not sure just how
But there's no lookin' back now.
(Repeat)

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WE BUILT THIS CITY

As recorded by Starship

BERNIE TAUPIN
MARTIN PAGE
DENNIS LAMBERT
PETER WOLF

We built this city
We built this city on rock and roll
We built this city
We built this city on rock and roll.

Say you don't know me
Or recognize my face
Say you don't care who goes
To that kind of place
Knee deep in the hoop-la
Sinking in your fight
Too many runaways
Eating up the night.

Marconi plays the mamba
Listen to the radio
Don't you remember
We built this city
We built this city on rock and roll.

We built this city
We built this city on rock and roll
We built this city
We built this city on rock and roll.

Someone always playing
Corporation games
Who cares they're always
changing
Corporation names
We just want to dance here
Someone stole the stage
They call us irresponsible

Write us off the page.

Marconi plays the mamba
Listen to the radio
Don't you remember
We built this city
We built this city on rock and roll.

We built this city
We built this city on rock and roll
We built this city
We built this city on rock and roll.

It's just another Sunday
In a tired old street
The police have got the choke
hold on
And we just lost the beat.

Who counts the money
Underneath the bar
Who rides the wrecking ball
Into our guitars
Don't tell us you need us
'Cause we're the ship of fools
Looking for America
Crawling through your schools
Don't you remember.

Marconi plays the mamba
Listen to the radio
Don't you remember
We built this city
We built this city on rock and roll.

We built this city
We built this city on rock and roll.
(Repeat)

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C-I-T-Y

As recorded by John Cafferty and The Beaver Brown Band

JOHN CAFFERTY

On the south side of Detroit City
I'm working all night on the line
Under black smoke stacks
Building Cadillacs Jack
Not one of them will ever be mine
But I'm gonna make it out of
the city
Got an American dream that's
true
I want a big red car and a big
white house
And a blue-eyed girl like you
And you could spend all of my
money honey
Na na na na your man has come
It's all right.

Livin' in the C-I-T-Y

Talkin' hard times in the city
Livin' in the C-I-T-Y
And life here ain't no dream
Livin' in the C-I-T-Y
Walkin' hard lines in the city
Livin' in the C-I-T-Y
Do you know what I mean.

Times are tough in the Motor City
Where the bright lights used to
shine

I got two rooms looking down a
one way street
Staring out on a dead-end sign
Little girl I'm going to be
somebody
If it's the last thing I ever do
Buy the prettiest things good
money can bring
There ain't nothing I won't do
for you
And you could spend all of my
money honey.

Na na na na your man has come
It's all right.

Livin' in the C-I-T-Y
Talkin' hard times in the city
Livin' in the C-I-T-Y
And life here ain't no dream
Livin' in the C-I-T-Y
Walkin' hard lines in the city
Livin' in the C-I-T-Y
Do you know what I mean.
(Repeat)

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Slick Of The Litter

by Rich Sutton

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

\$½ Eaten Alive

Diana Ross
RCA

It's a little tough to lambaste a lady as talented as Diana Ross. It's also tough to praise an album like *Eaten Alive*. There's little doubt of its success. If Diana Ross and Michael Jackson can't sell albums, no one can. The problem with *Eaten Alive* is that there's just no reason for Diana Ross to try so hard.

Barry Gibb is absolutely the wrong producer for Diana Ross. 48 tracks and hours of overdubs may have worked well for the Bee Gees, but Diana doesn't need it. Also along for the ride is every major studio musician that Diana could line up and Michael Omartian. It's a bit like mixing strawberries, onions and milk. Individually, they're great, collectively it's a bitter recipe.

\$\$\$ Phantom, Rocker
and Slick
Phantom, Rocker and Slick
EMI

The straight ahead drumming and biting guitar of "Men Without Shame" bring out this primitive urge that's hard to describe. You want to drive your car 100 miles an hour, wear your tight leather pants, punch out your boss and cheer on the Steelers — all at the same time! The simplicity of

Phantom, Rocker and Slick is a lot like that of George Thorogood. It's music that forgets the cerebrum and goes right for the solar plexus.

Two thirds of this trio were once two parts of the Stray Cats trio. Earl Slick joins on guitar to round out the first power trio supergroup of the '80s. The only disappointment here is that Phantom, Rocker and Slick couldn't quite carry the excitement of "Men Without Shame" throughout the rest of the album.



SSS½ Miami Vice Soundtrack
Various Artists
MCA

Let's say you were a total video idiot; you spent 18 hours a day with the tube, carried a Watchman® everywhere you went. If that were the case, The Miami Vice Soundtrack would be nirvana! You would buy a Walkman® just to own the cassette. Since this probably isn't the case, chances are you'll like the *Miami Vice Soundtrack* anyway — although you might already own many of the songs on the albums they were originally released on.

With "Smuggler's Blues," "In The Air Tonight," "Better Be Good To Me" and "You Belong To The City," the *Miami Vice Soundtrack* starts to read like a *Best of the '80s* collection. Toss in "The Miami Vice Theme" as well as hit performances by Chaka Khan and Grandmaster Melle Mel and you're looking at a *mega-album*.

The album integrates rock and rhythm blues like the show mixes the uptown and downtown personalities of Don Johnson and Philip Michael Thomas. Jan Hammer's hard rock funk is the perfect bonding agent to the West Coast rock of Glenn Frey and the Bronx rap of Grandmaster Melle Mel.

Before the analysis and analogies get carried away, let's face the facts; the *Miami Vice Soundtrack* isn't going to find a place in the recording Hall Of Fame. But it's fun. Go for it!



**GLENN FREY and
JAN HAMMER**



SSSS Single Life
Cameo
PolyGram

On the back of *Single Life* is this dedication. "May the wind be at your backs and Cameosis in your hearts." If Cameosis is the fever that you get with this album, then let's hope it's an infection that spreads quickly. This Cameosis is a friendly disease!

The strength of this trio lies in their ability to blend a variety of styles onto one record without letting the album lose its coherence. There's made-for-the-radio pop found on "Attack Me With Your Love" and "Single Life," which explode from your receiver. The Barbara Mitchell duet on the ballad "I'll Never Look For Love" couldn't be much steamier. And it's smooth as silk. Then there's the rocked out guitar of "A Goodbye." The rap of "Urban Warrior" shows Cameo attacking and conquering another style.

The success of an album like this is measured by how much you hear it on the radio. When every box on the street is blastin' *Single Life*, you know it's a hit.

SSSS In Square Circle
Stevie Wonder
Tamla

In no way is this a revolutionary or ground-breaking record. It is simply a terrific Wonder album. And that alone is cause for celebration.

It's hard to believe that his last complete studio album was *Hotter Than July*, released in 1980. Of course, Wonder has music in his veins and couldn't stay away long enough to not write a number one song for "The Woman In Red" or add a song or two of his hit's collection *Original Musiquarium*.

Stealing riffs from older music can be either a boon or a bane. On *In Square Circle*, Wonder is an unabashed thief. Since his victims are *Innervisions*, *Talking Book* and even lil' Stevie Wonder, the result is a grand larceny! You'll hear riffs from "You've Got It Bad

"Girl" and scores of familiar musical lines from the classic Wonder albums. What keeps *In Square Circle* from becoming a "Part II" is Wonder's fluid songwriting and total mastery of his craft.

Stevie Wonder is probably more at ease with the synthesizer than any of his contemporaries. Whether using it as a song's main instrument or just for fills, no one can integrate keyboards into their music quite like he can. There's no doubt that a five year absence from Stevie Wonder was much too long.

\$\$\$\$ The Broadway Album
Barbra Streisand
Columbia

Barbra Streisand's *The Broadway Album* represents the best of both worlds for music lovers. It is a unique combination of one of the greatest vocal talents of all time performing the greatest Broadway compositions of all time.

Streisand uses her immense talent to its fullest on her 42nd album. She can turn a phrase like no one else, wringing maximum emotion out of every syllable. Classics like "Something's Coming" and "Somewhere" from *West Side Story* have no problem holding their own, nearly 30 years after they were first written.

Working closely with composer Stephen Sondheim, Streisand requested that some lyrics in "Send In The Clowns" and "Putting It Together" be altered slightly. The results are impressive, creating an effect that fits perfectly with the theme of this album.

As further evidence of Streisand's musical wisdom, she puts together totally different songs and makes them one. "Pretty

Women" from *Sweeney Todd* and "The Ladies Who Lunch," from *Company* together make an amusing arrangement that adds new life to both of these tunes. Along the same lines are three songs from *The King And I* that together constitute a wonderful song. They are "I Have Dreamed," "We Kiss In A Shadow" and "Something Wonderful."

Other highlights on this album

are "Not While I'm Around" from *Sweeney Todd*, "Being Alive" from *Company* and "Can't Help Lovin' That Man" from *Showboat*.

On this album, Streisand has followed her instincts and come up with a collection of material and a style of execution that serves to remind us that the lady herself is as much a national treasure as the songs she sings.

reviewed by JoAnn Sardo



SSS½ Power Windows
Rush
PolyGram

Rush is having a tough time of it. Here's a band that's always been able to sell stacks of albums and concert tickets. They were on the brink of superstardom. Their last two records have, unfortunately, removed that threat. It seems that the band was tired of doing the same music for years and years — but rock and rollers were just getting used to them. I applaud them for experimenting with some different approaches, unfortunately, there aren't a whole lot of people clapping with me.

Power Windows is anything but an experiment. It sounds a lot like classic Rush — 2112, *Hemispheres* and a touch of *Moving Pictures* tossed in for good measure. "The Big Money" sounds strained, particularly the lyric phrasing. On the other hand "The Manhattan Project" flows well. Geddy Lee has never sounded better. I'm not sure his voice has changed, it just seems that they've found a better place in the mix for him.

It's a lush mix. Orchestral synthesizers, choral effects, and heavy overdubs. But Rush has never been known for their simplicity — musically or lyrically. From Ayn Rand to Houston Control, Rush has striven to stay away from the boy-meets-girl-meets-leather story. The point is that *Power Windows* may not be the pinnacle for Rush, but it's a strong synthesis of the variety of music they've played over the course of their career presented in a context that'll keep Rush fans, both old and new, smiling.

\$\$\$ Cosi Fan Tutti Frutti
Squeeze
A&M

I've never understood the vocals of the Squeeze. Their sweet pop melodies and thin, slightly stretched vocals never really matched. On *Cosi Fan Tutti Frutti* the vocals remain. However, the off-beat rhythms and stop and go melodies are in sync with the band's harmonizing.

Perhaps as a result of being apart for awhile, Squeeze had so many ideas when they got together, no one was sure which to try. *Tutti Frutti* sounds like they tried them all, one at a time.

Cosi Fan Tutti Frutti isn't the best Squeeze album, but it's not the worst either. But because the band wasn't sure what to do with themselves, it's difficult for their listeners to quite figure out what's going on.

SEPARATE LIVES
**(Love Theme from
 White Nights)**
 As recorded by Phil Collins and
 Marilyn Martin

STEPHEN BISHOP

You called me from the room in
 your hotel
 All full of romance for someone that
 you'd met
 Telling me how sorry you were
 leaving so soon
 And that you miss me sometimes
 When you're alone in your room

EVERYDAY

As recorded by James Taylor
NORMAN PETTY
CHARLES HARDIN

Ev'ryday it's a-gettin' closer
 Going faster than a roller coaster
 Love like yours will truly come
 my way.

Do I feel lonely too.

You have no right to ask me how I
 feel
 You have no right to speak to me
 so kind
 I can't go on just holding on to ties
 Now that we're living (living)
 separate lives.
 Well I held on to let you go
 Ooh and if you lost your love for me
 Well you never let it show
 There was no way to compromise
 So now we're living (living)
 separate lives.

Ooh it's so typical, love leads
 to isolation

Ev'ryday it's a-gettin' faster
 Ev'ryone said, "Go on up and ask
 her"
 Love like yours will truly come
 my way.

Ev'ryday seems a little longer
 Ev'ryway love's a little stronger
 Come what may
 Do you ever long for true love

So you build that wall (build
 that wall)

Yes you build that wall
 And you make it stronger.

Well you have no right to ask me
 how I feel
 You have no right to speak to me
 so kind
 Someday I might find myself
 looking in your eyes
 But for now we'll go on living
 separate lives
 Yes for now we'll go on living
 separate lives.

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HITS OF THE YEAR

As recorded by Squeeze

CHRIS DIFFORD
GLENN TILBROOK

Off to the airport
 To check in the bags
 Proud of my suntan
 And the good times I've had
 Laying on beaches and writing
 out cards
 Back to the humdrum and
 bashing out cars
 Into the aircraft
 I look for my seat

A nervous tension
 Builds inside me
 Onto the runway I pretend I'm
 elsewhere
 In minutes we're flying
 through the hot evening air.

Down there toytown
 The twinkle of lights
 The long white beaches of
 holiday time
 Suddenly someone has pulled
 out a gun
 His shout for attention has
 everyone stunned
 Hands on our heads
 There's a new kind of fear
 We're over a barrel with the

hits of the year.

Held up to ransom
 Assured we'll be safe
 The yellow ribbon
 Comes out again
 How many Gods can there
 be in one sky
 All so important and all
 so involved
 Here on a trigger a disciple
 of fear
 We wait without knowing
 If we're hits of the year.

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SOUL KISS

As recorded by Olivia
 Newton-John

MARK GOLDENBERG

Soul kiss you left me dreaming
 Now I wonder are things just
 what they seem
 Well I get down on my knees
 (And thank you baby)
 Get down on my knees.

Soul kiss
 All night you kept me wondering
 This is the way, this is the hunger
 Well I get down on my knees

(And thank you baby)
 Get down on my knees.

Somewhere there is a fire
 burning
 Somewhere inside
 Somewhere there is a heart that's
 waiting
 To take a ride
 To your soul kiss
 Ah your soul kiss.

So this is where it has to lead to
 Take my hand and make me need
 to
 Well I get down on my knees
 Get down on my knees.

So this is where it has to lead to
 Take my hand and make me need
 to
 Well I get down on my knees
 Get down on my knees.

Soul kiss
 You left me hoping
 Now I wonder is the door still
 open
 Well I get down on my knees
 (And thank you baby)
 Get down on my knees.
 (Repeat chorus)

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TEARS ARE FALLING

As recorded by Kiss

PAUL STANLEY

I read your mind like an open book
You lost the fire in your eyes
You turn to me with a different look
And then it's raining
Looks like it's raining.

Oh no tears are falling
Oh no tears are falling
Oh no tears are falling.

Something is wrong as I hold you near
Somebody else holds your heart
You turn to me with your eyes in tears
And then it's raining
Feels like it's raining.

Oh no tears are falling
Oh no tears are falling
Oh no tears are falling

I saw you cry.

And now it's raining
Looks like it's raining
And now it's raining
Feels like it's raining.

Oh no tears are falling
Oh no tears are falling
Oh no tears are falling
Someone stole your heart
Oh no tears are falling
They're falling from your eyes.

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THE REAL THING

As recorded by Taxed

D. CUMMING

It's not enough
Pretending we are lovers
I want you here with me
Underneath the covers.

I got no explanations
I just don't know where to start
But I'm going through emotions
That are tearing me apart.

Ooh ooh ooh ooh
I want the real thing

I can't hold on to a dream
I need the real thing.

It's not enough
Pretending we're together
I want you here right now
To stay with me forever
I don't want this fantasy
This game of make believe.
Ooh ooh ooh ooh
I want the real thing
I can't hold on to a dream
I need the real thing.

I want the satisfaction
That only you can bring.

Ooh ooh ooh ooh

I want the real thing
I can't hold on to a dream
I need the real thing.

It's not enough
To know you're thinking of me
I may fill your thoughts
But I'm left feeling empty
I don't want this fantasy
This game of make believe.

Ooh ooh ooh ooh
I want the real thing
I can't hold on to a dream
I need the real thing.
(Repeat)

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LOOKING OVER MY SHOULDER

As recorded by 'til tuesday

AIMEE MANN
'til tuesday

If I'm calling you out of the blue
It's because it's never ending
And if I'm dragging out pictures of you
It's because I'm only pretending.

And if I'm looking over my shoulder
It's just because I hope you'll be there
And if I'm looking older and older
It's 'cause I know I haven't a prayer.

When I'm wearing my heart on my sleeve
It wears out after a fashion
Oh and I'm finding it hard to believe
Your whole hearted lack of

compassion.

And if I'm looking over my shoulder
It's just because I hope you'll be there
And if I'm looking older and older
It's 'cause I know I haven't a prayer.
(Repeat)

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BROKEN WINGS

As recorded by Mr. Mister

RICHARD PAGE
STEVE GEORGE
JOHN LANG

Baby don't understand
Why we can't just hold on
To each other's hands
This time might be the last
I fear
Unless I make it all too clear
I need you so whoa.

Take these broken wings
And learn to fly again
Learn to live so free
And when we hear the voices sing
The book of love will open up
and let us in

Take these broken wings.

Baby I think tonight
We can take what was wrong
And make it right
Baby it's all I know
That you're half of the flesh
and blood that makes me

whole oh
I need you so.

So take these broken wings
And learn to fly again
Learn to live so free
And when we hear the voices sing
The book of love will open up
and let us in.
(Repeat)

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Concert Review

by Steve Wosahla

Bruce Springsteen & The E Street Band

Giants Stadium, New Jersey

"This is his hometown," read a gigantic painted sheet on a van parked outside Giants Stadium. Just four summers ago, Bruce Springsteen opened New Jersey's first indoor arena, the Brendan Byrne Arena, for six nights. Now the Garden State's first hero was again playing six nights but this time in a venue which would seat more than 300,000 people.

Next to Live Aid, Bruce Springsteen's shows were the rock 'n' roll event of the summer. His three-hour plus marathons are even more familiar, as he has tripled the size of his audiences on a given night. But home in New Jersey, he seemed to be working extra hard to make sure that the commercial bigness of the event didn't overshadow the personal feeling of the music.

Granted, it wasn't exactly intimacy — there was a lot of drunken broohaha to fill your ears and sometimes the band seemed to be a mile away. But there was no lack of drama. Hearing Bruce blow a harmonica intro for "Johnny 99" sent a spine-tingling chill that cut through the muggy summer air. And with two video screens flanking the stage, his tale of an unemployed auto worker who goes on a killing rampage was great theater — almost as if Bruce was speaking for his character from the witness stand to the jury.

In "Seeds," an unrecorded true-life tale of an unemployed auto worker who migrates to Texas but can't find work, Bruce played slow, ravaging chords while he conjured his most brutal imagery: families sleeping in tents and cars along the highway with only coats on their windshield to cover them; people using shotguns to stave off rats and that one repeated great line echoing their loss: "Sorry man, it's gone, gone, gone."

By and large, the concert was a joyous, celebratory affair. The raucous, carnival-like organ swirls by Danny Federici in "Working On The Highway," "Darlington County's" joyride and the tongue-in-cheek humor of Father Time and "Glory Days" all underscored a band (and audience) having the best time of their life. Swinging in unison during "Out In The Street" and "Cadillac Ranch," the big five of the band's front line — The Boss, "Big Man" Clarence Clemons on sax, bassist Garry Tallent, singer Patti Scialfa and guitarist Nils Lofgren — bopped like a Radio City Music Hall revue.

But Bruce Springsteen's music, despite its mass appeal, transcends entertainment and he's become a social conscience for rock 'n' roll. Calling the existence of hunger in America "a shame on all of us and on our national pride," he urged his audience to help support the local food banks in the area: "They're trying to make the



ANNIE LEIBOWITZ

ideas I'm singing about real in everyday lives, otherwise it would just be a bunch of ideas."

But long after the last chords of two of the night's most entertaining songs — "Twist And Shout" and the Dave Clark Five's "Do You Love Me?" — my head was full of those ideas.

NEW EDITION IS NOT ABOUT TO COOL IT NOW!

by Tom Lounges

Pop music teen idols have always struck a nerve with the American public because they're cute, young and generally clean cut — the kind of guys that easily make a girl's heart flutter and earn a parent's approval. New Edition fills the bill!

As one looked over the 7,000 seats of Chicago's Poplar Creek Theatre, it was obvious that a pop music phenomenon was in the making. The sold-out audience was almost entirely adolescent girls clad in their sexiest Madonna-inspired outfits. The masses grew to not only fill the pavillion seats but began dotting the lawn area as well. This was sure to be

a show of shows.

The event drawing such commotion was a one-night only appearance of New Edition, a bouncy dance quintet that's the hottest pop sensation this side of Duran Duran. The teenage group — Ricky Bell (16), Ronnie DeVoe (17), Ralph Tresvant (16), Michael Bivins (16) and Bobby Brown (15) — burst onto the music scene a year and a half ago with the powerful dance single "Candy Girl," which topped the dance charts in five countries including the U.S.

The backstage scene at the venue was no less frantic than what was

going on out front. As I was ushered back to speak with New Edition, roadies were hustling to ready the stage, management was directing the legions of press and the members of the group seemed too busy to remember their own names.

There was less than an hour to show time. Ronnie and Michael left the others to accommodate the rest of the press and stole away with me to a dressing room to tell their story to *Song Hits*.

(Editor's Note: Since this interview, Bobby Brown has left the New Edition to pursue a solo career.)

Song Hits: The chemistry between the members is incredible on stage and in the studio. How did you first come together as a group?

Ronnie: We all lived in the same neighborhood and we all grew up together and played basketball together, which is our favorite hobby. Anyway, around the Roxbury District of Boston where we come from, there were always a lot of talent shows going on at local clubs on Sunday afternoons, matinee shows. We felt we had enough talent to get in some of those shows, so we did. There was a really big show one week called "Hollywood Talent Night" which we entered. There were 82 groups in that contest and we took second place...

Michael: The guy who was running the talent show liked what we did, a medley of Jackson Five songs, and he took us into the studio and we recorded our first single, "Candy Girl".

SH: Has New Edition always included the same five guys?

Michael: I'd been in groups since I was eight years old and they've always been dancing vocal groups. Then Bobby, Ricky and I formed New Edition in 1978 with two other guys, but it wasn't too successful, so we got this group together with Ronnie and Ralph in 1980. But this is the real New Edition, the other line-up just didn't click like this one does...actually, although we were together for a couple years we never even did a talent show with the other guys. We didn't do anything at all.

SH: "Candy Girl" was released on a New York independent label called Street Wise Records. After scoring such a success with the single and first album, why switch so suddenly to MCA Records?

Ronnie: That switch over was due to the fact that everybody...our parents, us and our management felt that we should move on. After the success with "Candy Girl" everyone knew that there was something here and that we could do something with this group. We also knew that being on an independent label like Street Wise wasn't going to give us the kind of exposure that we needed as a new and upcoming group. That was clear when our first record was a huge hit and still not that many people knew of us, knew what we looked like or knew anything about the group itself. All they knew was the song. We needed to switch and we needed to switch soon, before releasing a second album. MCA gave us the best offer.

SH: When "Candy Girl" first broke, a lot of people made instant comparisons to early recordings of the Jackson Five. For a while it was even rumored that the song was an old Jackson Five track dug out of the vaults. How did those comparisons affect you? How did you react to them?

Ronnie: Comparisons to the Jacksons, who we all grew up listening to and idolizing and who we still idolize, was a great compliment to us. Being mentioned in the same breath with an act

that has been at the top so long and is as talented as the Jacksons couldn't help but make us feel good after only recording one record. But naturally, we wanted to be recognized on our own as more than just a group that sounds like the Jacksons. I think we've done that with this new MCA album. Every once in a while someone says we remind them of the Jacksons in the way we sound and look, but more people look at us as ourselves now. I guess some comparisons will always be drawn because we are a black five man group, but that's alright.

SH: One look at the group in concert and it's evident that a lot of time, thought and work goes into your stage show. Do you design your own shows and do your own choreography?

Michael: Well, we combine our own ideas on things with our choreographer, Ronnie's uncle Brooke Payne, who has a very keen entertainment mind. He knows what we are trying to do and he takes our ideas, adds some of his own and tries to teach us the best way he knows how. He sharpens and polishes up everything for us...so it is only fair to give him credit, because we all work together as a team.

SH: There's some heavy names involved with the new album — Ray Parker Jr. and Michael Sembello. How did you enlist these guys into your corner?

Michael: Ray Parker Jr. wrote "Mr. Telephone Man" and produced it for a

guy named Junior Tucker before we recorded the song. So we did the song over and figured if he wrote it and he produced it before and it wasn't successful, why not let him try it again with us. So our record company went out and negotiated a contract with him to come in and do a new version with a new group. He produced the song and played on it and it clicked this time around. Michael Sembello came about because he had submitted a slow song for us to record and we liked it. It turned out that we used two of his songs on the new album and he produced, arranged and played on three of the songs because we were so pleased with his work and his product.

SH: Only two tracks on the new record, "Kinda Girls We Like" and "I'm Leaving You Again," were written by the group or members of the group. Do you plan on doing more self-composed tunes in the future?

Ronnie: Yes, that's something we definitely plan on doing. We have all been greatly inspired by Michael Jackson and he advised us to be as multi-talented as possible and to really work on our songwriting. As soon as he told us that, we went right out and wrote those two songs and they came out real nice. We not only plan on doing much more songwriting, but on going into several different fields of the entertainment world — acting, producing records, arranging, writing, maybe directing videos and just being as diverse as possible. But on the other hand, we are young and just getting our career going and it will take time to learn everything that we need to know to accomplish all this.

SH: What inspired the subjects of your two self-penned tracks on the album? **Michael:** We try to write about teenagers and what's happening. "I'm Leaving You Again," was written because we're always having to leave our friends and families when it comes time to go on the road and that's always a bit painful, even though going on tour is exciting and something we love very much. We wrote that from the heart. The other song, "Kinda Girls We Like," is a song that came about because in almost every interview we do, we are asked what kind of girls we like! We figured we'd put it down on wax so that everyone would know the kind of girls we like and we wouldn't be asked the same thing all the time. Songs that we've written for the next album are all about what being a teenager is all about. One of the titles is (pausing) "School," a song about our school and our experiences and friends. Everything we write about has meaning to us.



SH: Have you written many songs since the release of the current album? Are you writing as individuals or collaborating as a group?

Ronnie: We're writing in several different ways and combinations, in pairs and as a group. I'd say we have about five or six songs that are completely written and a whole bunch of them that are still just ideas and notes on paper.

SH: So can we plan on hearing them on the next New Edition album?

Ronnie: That's hard to say for sure at this point. The most important thing is to have good songs on our albums and whether we write them or someone else writes them really isn't important. More of our own songs will probably appear on our future albums and as B-sides to our singles, but recording our songs for the simple reason that they're our own songs is not going to happen. They'll only be on the albums if they are really good enough to be on them.

SH: What are your favorite aspects of the business...recording, song writing, live performances, videos, etc.?

Ronnie: Myself, I love being on stage because the energy that our fans give us makes me want to do 110% in everything. After a show I am filled with energy and it makes me want to write, want to record, want to do videos, want to do everything as well as I can. Performing re-charges me and that's why it is my favorite.

Michael: I enjoy being in the studio when I'm called upon to do a part in the song and the producer says,

"Michael I need something here, can you write something?" Because most of the parts that are on the hit songs that we've done, I've written for myself. Even though the producers wrote the songs, the part that I do I usually write myself, so I feel strongly about that, almost as if I sat down with them and helped write the whole song. I feel I've really made a contribution to the record.

SH: What do you want for the future?

Michael: As many platinum albums as possible. We want to be wealthy, we want to be filthy rich, we want to be producers, we want to be into movies and acting...

Ronnie: We want to be known in every field and be ranked at the top of the list. If someone says recording stars, we want people to say New Edition; if someone says actors, we want people to say New Edition; if someone says producers, we want people to say New Edition...we just want to be on the top of everything.

SH: You feel you can accomplish these desires with this group and with keeping all the same members?

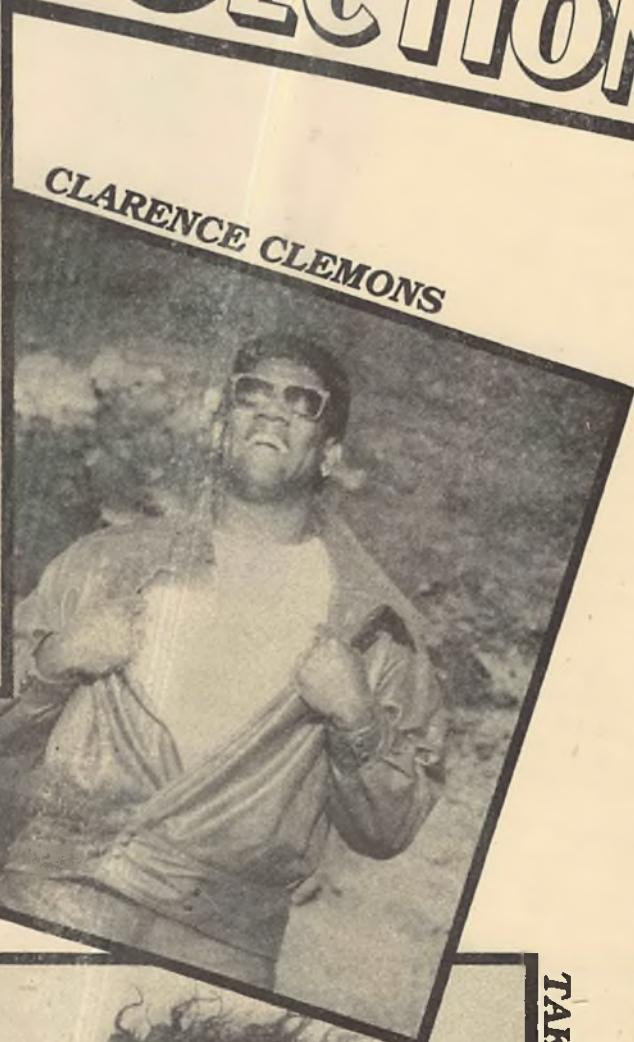
Michael: Yes, we work real well together and can accomplish anything together. To sum things up, we want to control the whole decade. People say that the Jacksons controlled the teen market in the 1970s, and we want to control the teen market in the 1980s!

Ronnie: The '80s! We want to control the 1990s too! We're not about to "cool it now!"

Soul SECTION



GRACE JONES



CLARENCE CLEMONS



TANYA BOOM

- 37/A Love Bizarre
- 35/America
- 41/Coolin' Out
- 40/Dare Me
- 39/Emergency
- 40/Freedom
- 44/Girls Are More Fun
- 42/Hangin' On A String
- 36/Heart Is Not So Smart, The
- 42/One Of The Living
- 35/Part-Time Lover
- 37/Party All The Time
- 41/Pop Life
- 43/Rock Me Tonight
- 41/Spend The Night With Me
- 45/Take No Prisoners
- 35/That's What Friends Are For
- 39/Wait For Love
- 36/Who's Zoomin' Who
- 42/You Wear It Well

THAT'S WHAT FRIENDS ARE FOR

As recorded by Dionne & Friends featuring Stevie Wonder, Elton John and Gladys Knight

CAROLE BAYER SAGER BURT BACHARACH

And I never thought I'd feel this way
And as far as I'm concerned
I'm glad I got the chance to say
That I do believe I love you
And if I should every go away
Well then close your eyes and try
to feel the way we do today
And then if you can remember.

Keep smilin'
Keep shinin'
Knowing you can always count
on me
For sure
That's what friends are for
For good times
And bad times
I'll be on your side forevermore
That's what friends are for.

Well you came and opened me
And now there's so much more I see
And so by the way I thank you.

Oh and then for the times when we're apart
Well then close your eyes and know
The words are coming from my heart
And then if you can remember.

Oh keep smilin'
Keep shinin'
Knowing you can always count
on me
For sure
That's what friends are for
In good times
In bad times
I'll be on your side forevermore
Oh that's what friends are for oh.

Woh oh keep smilin'
Keep shinin'
Knowing you can always count
on me
For sure
That's what friends are for
For good times
And bad times
I'll be on your side forevermore
That's what friends are for.

(Repeat)

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AMERICA

As recorded by Prince and The Revolution

PRINCE AND THE REVOLUTION

Aristocrats on a mountain climb
Making money losing time
Communism is just a word
But if the government turn over
It'll be the only word that's heard.

America, America
God shed his grace on thee
America, America
Keep the children free.

Little sister making minimum wage
Living in a one room jungle monkey cage
Can't get over she's almost dead
She may not be in the black
But she's happy she ain't in the red.

America, America

God shed his grace on thee
America, America
Keep the children free.

Freedom, love
Joy, peace.

Jimmy Nothing never went 2 school
They made him pledge allegiance
He said it wasn't cool
Nothing made Jimmy proud
Now Jimmy lives on a mushroom cloud.

America, America
God shed his grace on thee
America, America
Keep the children free.

(Repeat)

Freedom, love
Joy, peace
Boom, boom, boom, boom
Boom, boom, boom, boom
The bomb goes boom.

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PART-TIME LOVER

As recorded by Stevie Wonder

STEVIE WONDER

Call up ring once hang up the phone
To let me know you made it home
Don't want nothin' to be wrong
With part-time lover.

If she's with me I'll blink the lights
To let you know tonight's the night
For me and you my part-time lover.

We are undercover passion on the run
Chasing love up against the sun
We are strangers by day lovers by night
Knowing it's so wrong but feeling so right.

If I'm with friends and we should meet
Just pass me by don't even speak
Know the word's discreet with part-time lovers.

But if there's some emergency
Have a male friend to ask for me
So then she won't peek
It's really you my part-time lover.

We are undercover passion on the run
Chasing love up against the sun
We are strangers by day lovers by night
Knowing it's so wrong but feeling so right
(Repeat)

I've got something that I must tell
Last night someone rang our door bell
And it was not you
My part-time lover.

And then a man called our exchange
But didn't want to leave his name
I guess that two can play the game
Of part-time lovers
You and me part-time lovers
But she and he part-time lovers.

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THE HEART IS NOT SO SMART

As recorded by El DeBarge with DeBarge

DIANE WARREN

You know that she is just a heartbreak in disguise
You know that falling for the girl is not so wise
But ev'ry time your mind warns you to stay away
Your heart just looks the other way oh oh
She's all that you want now oh oh
She's nothing you need oh oh
But there you go
Blame it all on love
You know you should know

better.

But heart is not so smart
Can't always trust it no
The heart is not so smart
Goes where it should not go
Always seems to find its way to trouble
Oh the heart is not so smart oh no oh no

The heart's been broken it's been bruised and it's been burned
So after that you'd think a lesson might be learned
But it keeps falling for the same lines ev'ry time.

Sometimes the heart can be so blind oh oh
And when you discover oh oh
She's telling you lies oh oh

Don't you know
That the heart is always last to realize because.

The heart is not so smart
Heart is not so smart
The heart is not so smart.

They say trust your emotions oh oh
Your feelings inside oh oh
But when it comes to love
Sometimes its better that your heart is not your guide because.

The heart is not so smart
Heart is not so smart
The heart is not so smart.

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WHO'S ZOOMIN' WHO

As recorded by Aretha Franklin

NARADA MICHAEL WALDEN
PRESTON GLASS
ARETHA FRANKLIN

You walked in on the sly
Scopin' for love
In the crowd I caught your eye
You can't hide your stuff.

You came to catch
You thought I'd be naive and tame

You met your match
But I beat you at your own game.

Oh who's zoomin' who
Take another look and tell me baby
Who's zoomin' who

Who's zoomin' who
The fish jumped off the hook
Didn't I baby
Who's zoomin' who.
(Repeat)

Guess you believed the world
Played by your rules
Here stands an experienced girl
I ain't nobody's fool.

Don't speculate
You thought you had me covered now boy
I've got your bait
But you're bound to be my lover oh.

Who's zoomin' who
Take another look and tell my baby
Who's zoomin' who
Who's zoomin' who
The fish jumped off the hook

Didn't I baby
Who's zoomin' who.
(Repeat)

You think you're smooth
And you can pick and choose
When the time is right
But just look behind
You'll be surprised to find
I'm gonna make you mine tonight oh.

Who's zoomin' who
Take another look and tell me baby
Who's zoomin' who
Who's zoomin' who
The fish jumped off the hook
Didn't I boy
Who's zoomin' who.
(Repeat)

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A LOVE BIZARRE

As recorded by Sheila E.

PRINCE
SHEILA E.

The moon up above shines down upon our skin
Whispering words that scream of outrageous sin
We all want the stuff that's found in our wildest dreams
It gets kinda rough in the back of our limousine.

That's what we are
We all want a love bizarre
That's what we are

We all want a love bizarre.

A strawberry mind a body that's built for two
A kiss on the spine we do things we never do
Come swallow the pride and joy of the ivory tower
We'll dance on the roof make love on a bed of flowers.

That's what we are
We all want a love bizarre
That's what we are
We all want a love bizarre.

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PARTY ALL THE TIME

As recorded by Eddie Murphy

RICK JAMES

Girl I can't understand it
Why you wanna hurt me
After all of the things I've done for you.

I buy you champagne and roses
Put diamonds on your finger
Diamonds on your finger
Still you hang out all night
What am I to do.

My girl wants to party all the time
Party all the time
Party all the time
My girl wants to party all the time
Party all the time
She parties all the time
Ooh, ooh, ooh
Party all the time
She likes to party all the time
Party all the time
Ooh, ooh, ooh
Party all the time
She likes to party all the time
Party all the time.

Girl I seen you at clubs
Just hangin' out and dancin'
You give your number to every man you see.

You never come home at night
Because you're out romancin'
I wish you'd bring some of your love home to me.

But my girl wants to party all the time
Party all the time
Party all the time
My girl wants to party all the time
Party all the time
My girl wants to party all the time
Party all the time
Party all the time
My girl wants to party all the time
Party all the time yeah.

She likes to party all the time
Ooh, ooh, ooh
She likes to party all the time
yeah, ooh, ooh
She lets her hair down
She likes to party down.

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Video Review

by JoAnn Sardo

Motown 25: Yesterday, Today, Forever

MGM/UA
Color/Approx. two
hours, 10 minutes
\$59.95

From the Lester Wilson Dancers opening the show with a rousing version of "Dancing In The Streets," to the all-star finale singing "Reach Out And Touch," the *Motown 25: Yesterday, Today, Forever* special is a priceless addition to any video collection.

This two-hour show contains footage not included in the original 1983 telecast, but that's not what will make you run out and buy it. What will persuade you is the fact that music lovers can take an incredibly pleasant journey through the history of Motown.

The list of performers and historical footage is unending: Martha Reeves and the Vandellas, the Marvelettes, the Jackson Five, Gladys Knight & The Pips, Diana Ross and the Supremes, the Four Tops, the Temptations, the Commodores, Smokey Robinson and the Miracles, Mary Wells, Marvin Gaye, Lionel Richie, Junior Walker and many more.

The highlights of the show are also numerous. Before Live Aid was even an idea in anyone's head, Motown's past and present musical legends were reuniting for a good cause. (The show was also a charity event to raise money for sickle cell anemia.) For just one more time, Smokey Robinson sang with his Miracles, Diana Ross shared the stage with her Supremes and the original Jackson Five took the stage for the first time in eight years.

Not only is this the Motown story, it is the story of black music and the struggle that brought black performers the recognition they truly deserve. The history of Motown is without a doubt an impressive chunk of the history of American Music.

Nowhere is this more evident than in the classic songs that are performed during this show. The list of hits runs as long as the list of talent.

The showstoppers are frequent: the Temptations and Four Tops squaring off in a battle of the hits; the Jackson Five singing a medley of their hits; and last but not least, Diana Ross and the Supremes singing a somewhat abbreviated version of "Someday We'll Be Together."

An important thing to remember about this show was that many of these performers returned to honor their



roots, and Berry Gordy Jr., the man behind the Motown legend. Many of the performers that night, including Marvin Gaye, Diana Ross and the Jacksons, are no longer on the Motown roster. Creative differences through the years may have forced these talented people to seek out other record companies, but that doesn't mean they forgot where it all started.

An emotional Diana Ross said it best toward the end of the show: "Motown is forever. . .it's not about the people who leave Motown that's important, it's about the people who come back, and tonight everyone came back."

And that's what makes this an exceptional show.



EMERGENCY

As recorded by Kool & The Gang

GEORGE BROWN
JAMES TAYLOR
KOOL & THE GANG

Emergency, emergency.
emergency
Emergency, emergency,
emergency
I need 10cc's of hot passion
Serious love reaction
Give it to me
'Cause I need your love
Woman heal me feel my heart
beat
Keep this body from a dangerous
over heat
Give it to me
'Cause I need your love
Emergency, emergency
I need love
I need you
I need a cure
What should I do
Give it to me, urgent, your love,
emergency
Suddenly I'm growing so strong
with every touch baby of your

electric body
You rescued me from the fire of
heartbreak
And you knew just what I should
take
Thank you girl for my survival
And a love so strong (urgent)
You feel so good it's so much more
than physical
Heaven sent is oh so beautiful.

Girl I need you deep in my system
Love your cool and so addicting
Give it to me urgent
'Cause I need your love
Emergency, emergency
Sweet sensations dancing
through us
Ah, ah, as we're making love
Give it to me, urgent
I need your love babe
Emergency, emergency
Ah, ah, ah, you energize me,
standing beside me, love and
affection, give satisfaction
Give it to me
Emergency, emergency
Suddenly I'm growing so strong
with every touch baby of your
electric body
You rescued me from the fire of
heartbreak

And you knew just what I should
take
Thank you girl for my survival
and a love so strong (urgent)
You feel so good it's much more
than physical
Heaven sent is oh so beautiful.

Emergency urgent
Emergency, emergency
Give it to me
Emergency urgent
Emergency, emergency
Emergency urgent
Emergency, emergency
Give it to me
Emergency urgent
I need your love
Emergency, emergency
Emergency urgent
Emergency, emergency
Give it to me
Urgent
'Cause I need your love
Emergency, emergency
Emergency urgent
Emergency, emergency
Give it to me
Emergency.

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WAIT FOR LOVE

As recorded by Luther Vandross

LUTHER VANDROSS
NATHANIEL ADDERLEY, JR.

Knowing love the way I do
I can say for certain that it's true
There's a chance for me and you
I surely feel like the time is near
The picture in my mind is very
clear
I think love has brought us here.

I remember not too long ago
I was just a lonely person with a
lonely heart yeah
And I was hopin' there could one
day be
Be a chance for me to.

Get the love that I'd been missin'
Sometimes love takes a long time
Wait for love and you're gonna get
The chance to love
Wait for love
Wait for love oh my.

When you take the chance on love

you see
It's not a waste of time if you truly
believe
The impossible can be
So hold on tight if you think
you're right
'Cause nothing hurts as bad as
when you see
You gave up too easily.

Now I remember spending all my
time
On a dream that kept me wishing
that you could be mine yeah
And I was hopin' there could one
day be
Be a chance for me to.

Get the love that I'd been missin'
Sometimes love takes a long time
But wait for love and you're
gonna get
The chance to love
Wait for love
Wait for love oh my.

I never stopped believing there
could one day be
Be a chance for me to.



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FREEDOM

As recorded by the Pointer Sisters

DAVID McHUGH

Freedom, freedom
Freedom oh, ooh ooh, let me go
Do you want to know me
I would like to know you
Do you want to talk to me
I would like to talk to you
Oh oh I just want to love you.

If you don't trust me
I'm never gonna trust you
If you don't try to understand me
I'll never understand you
Oh I just want to love you.

I'm talkin' 'bout freedom
(Do you want to know me)
I'm talkin' 'bout freedom
(I would like to know you)
Talkin' 'bout freedom
Oh, ooh ooh let me go

If you call me now

I'll keep praying
That you will come around
And hear what I'm saying
I just want to love you.

If you take my eyes
I'll still be watching you
And if you take my voice
I'll still hear me saying
I just want to love you.
(Repeat chorus)

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DARE ME

As recorded by The Pointer Sisters

SAM LORBER
DAVE INNIS

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

Baby make your move
Step across the line
Touch me one more time
Come on dare me
I wanna take you on

I know I can't lose
And I'll be lovin' you
If you just dare me.

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

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

If you just dare me.

If there's any truth behind your intentions
This night's gonna end up on fire
Better believe it, better believe it.

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

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SPEND THE NIGHT WITH ME

As recorded by Rick James

RICK JAMES

She knew me
Such a long time ago
The only thing changed on me
Was my smile.

She said
"How long before your show
And can I sit and talk to you
For awhile?"
Oh yeah.

She has fire in her eyes
She had moonlight lips and
Something strange and
tantalizing.

Told me
I could not resist her charms
Being locked up in her arms
Baby spend the night with me.

Oh baby
Spend the night with me
Oh baby.

She said
She came so far to see
If everything she heard
About me was true
Oh yeah.

I said "A friend you'll always be"
Then she said
"I need something from you"
Oh baby.

She had fire in her eyes
She had moonlight lips and
Something strange and
tantalizing.

Told me
I could not resist her charms
I'd be wrapped up in her arms
Baby spend the night with me.

Tonight
It will be another night for
love.

Baby tonight
It's alright
Let us share another night for
love.

Baby tonight
It's so right
It must be another night for
love.

Baby tonight
It's so right
Let us share another night of
love
Baby spend the night with me.

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COOLIN' OUT

As recorded by Dennis Edwards

DENNIS EDWARDS
OTIS WILLIAMS
DAVID ENGLISH
RICHARD STREET
GLENN C. LEONARD
D. LAMBERT
R. BUCHANAN

Sitting in my chair
I'm just laying back
Looking at my life
How the cards are stacked
I keep my dream in my pocket
When the time is right babe
I'll be off and running
But we're here for tonight.

Just coolin' out
Ain't nothin' goin' on
Just coolin' out
Most of my money's gone
Got to do without
Tryin' my best to hold on

Just coolin' out baby.

Gotta be at the court
At a half past two
You see I've got this problem
But I know what I gotta do
If I stay kinda loose
I'll get over this jam
Just once in a while
It don't go like you planned.

Oh one day girl I'll turn it around
And when I do
Me and you we'll turn this world upside down and out.

Come here baby
Let's have a sip of wine
I wish I had champagne
But I can't afford it at this time
Sit down and relax and bring your body to me baby
We'll just make love all night long
That's a guarantee.

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POP LIFE

As recorded by Prince And The Revolution

PRINCE AND THE REVOLUTION

What's the matter with your life
Is the poverty bringing u down
Is the mailman jerking u around
Did he put your million dollar check in someone else's box
Tell me.

What's the matter with your world
Was it a boy when u wanted a girl
Don't u know straight hair ain't got no curl
(No curl)
Life it ain't real funky
Unless it's got that pop
Dig it.

Pop life
Ev'rybody needs a thrill
Pop life
We all got a space 2 fill
Pop life
Ev'rybody can't be on top
But life it ain't 2 funky
Unless it's got that pop
Dig it.

What's that underneath your hair
Is there anybody living there
U can't get over it
U say u just don't care
Show me a boy who stays in school
And I'll show u a boy aware
Dig it.

Pop life
Ev'rybody needs a thrill
Pop life
We all got a space 2 fill
Pop life
Ev'rybody can't be on top
But life it ain't 2 funky
Unless it's got that pop
Dig it.

What u putting in your nose
Is that where all your money goes
The river of addiction flows
U think it's hot but there won't be no water
When the fire blows
Dig it.

Pop life
Ev'rybody needs a thrill
Pop life
We all got a space 2 fill
Pop life
Ev'rybody wants to be on top
But life it ain't 2 funky
Unless it's got that pop.
(Repeat chorus)

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ONE OF THE LIVING (From the motion picture *Mad Max* *Beyond Thunderdome*)

As recorded by Tina Turner

HOLLY KNIGHT

In this desert sun
Ev'ry step that you take could
be the final one
And in the burning heat
Hanging on the edge of
destruction
No you can't stop the pain
of your children crying out
in your head
Oh they always said that the
living would envy the dead.

So now you're gonna shoot, shoot
bullets of fire
Don't want to fight but
sometimes you got to

You're some soul survivor
And there's just one thing you
got to know
You got ten more thousand
miles to go.
Because you're one of the living
N' if we can't stick together
Well you're one of the living
Who's gonna make it tonight
Yeah, yeah
Yeah, yeah, yahoo.

Oh walk tall
Cool, collected but savage
Mm walk tall
Bruised sensual, ravaged mm
It's ev'ry man for himself
Ev'ry woman ev'ry child
A new breed
Ferocious and wild
N' all they want to do is shoot
bullets of fire
They want to fight and sometimes
you got to
You're some soul survivor
And there's just one thing you
got to know
You got ten more thousand
years to go.

Because you're one of the living
N' if we can't stick together
Well you're one of the living
Who's gonna make it tonight
Yeah, yeah

'Cause you're one of the living
And if we can't stick together
Well you're one of the living
Who's gonna make it tonight
Yeah, yeah, yahoo.

Shoot bullets of fire
They want to fight and sometimes
you got to
You're some soul survivor
And there's just one thing you
got to know
You got ten more thousand years
to go.

Because you're one of the living
N' if we can't stick together
Well you're one of the living
Who's gonna make it tonight.

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YOU WEAR IT WELL

As recorded by El DeBarge
with DeBarge

ELDRA DeBARGE CHICO DeBARGE

On the streets and everywhere
You're turnin' heads you've got
that laissez faire
You just smile yeah and walk on
through
You've got that personality babe
And it sure looks good on you.

Not the ordinary anything wear
looks good on you especially
Nothin' I can tell you you haven't
already heard a half a million
times
But still I'd like to say.

You wear it well
There they go they look so lovely
too
But even so they can't compete

with you no
You've got class you're more
than just a pretty face
You've got that personality babe
You've got exactly what it takes.

Not the ordinary anything wear
looks good on you especially
Nothin' I can tell you you haven't
already heard a half a million
times
But still I'd like to say.

(Repeat chorus)

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HANGIN' ON A STRING

As recorded by Loose Ends

CARL McINTOSH JANE EUGENE STEVE NICHOL

I waited oh so long
For you to come to me
What did I do wrong
It's all a mystery to me.

You (you, you, you)
You've got me hangin' on a string
now
I'm not a play thing.

Baby I feel it to
What am I supposed to do
Maybe I've just changed
How could I be wrong for you
Ba do ba do ba ba.

You (you, you, you)
You've got me hangin' on a string
now
Am I your play thing.

Do you mean to say
That after all this time
I waited like a fool
Now who's been changing you.

You (you, you, you)
You've got me hangin' on a string
now

I'm not your play thing.

I waited oh so long
For you to come to me
What did I do wrong
It's all a mystery to me.

You (you, you, you)
You've got me hangin' on a string
now
Am I your play thing
You never told me you were
waiting
Contemplating with my heart
(my love).

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ROCK ME TONIGHT (For Old Time's Sake)

As recorded by Freddie Jackson

PAUL LAURENCE

Ooh come on and rock me
Oh girl
Ooh come on and rock me
Oh girl.

Hey girl long time no see
Do you have a little time to
spend with me
I want to know what's been going
on in your life
Talk to me baby
Your hair, perfume you wear
Brings back memories oh of you
and me
You look so fine
You blow my mind all over again
Ooh ooh ooh.

So much has happened in my life
since we parted

What about you
Now I got myself together
And I know just what I want
And right now I know that it's
you, you.

Rock me tonight
For old time's sake
Would you baby
Roll with me tonight
For old time's sake
Ooh ooh ooh ooh girl.

I'm gonna love you real good
Come on let me do it now
You know I could
I really miss the way you squeeze
and moan
And call out my name
Ooh ooh you can call me baby.

I remember you like to take your
time
To get in the mood
Yes you do
But once you're in the mood
You like to go straight to the
groove
Ooh ooh yes you do girl.

It's been so long since we've had
a night together
I miss you
When I get through loving you girl
Fire and desire will burn in you
forever more, more.

Rock me tonight
For old time's sake
Would you baby
Roll with me tonight
For old time's sake.

Ooh ooh would you
Ooh ooh would you
Ooh ooh would you.
(Repeat chorus)

So much has happened in my life
since we parted
What about you
Now I got myself together
And I know just what I want
And right now I know that it's
you, you.
(Repeat chorus)

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maximum.



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into a 2 1/2 circle.



3.
1 3/4 button with
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and black writing.
20 letters
maximum.



4.
1 3/4 button with
red background
and black writing.
20 letters
maximum.



5.
Your own message
printed in
black lettering on
a white back-
ground. 1 1/4 in
size. 30 letters
maximum.



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1 3/4 button on
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and black writing.
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maximum.



7.
1 3/4 button on
blue back-
ground. black
writing. 20 letters
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MESSAGE

BUTTON#

MESSAGE

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GIRLS ARE MORE FUN

As recorded by Ray Parker Jr.

RAY PARKER JR.

Girls are more fun
Ooh girls are more fun
Party ain't begun
'Til all the girls come
Girls are more fun.

Make you dance to the music
Have a good time
I could tell the way she moved
What was on her mind
She said the girls decide
It's gonna be dead or alive
By choosing to arrive or not to show
To understand she took me by the hand
And drew me closer than you wanna know
And she whispered to me.

Girls are more fun

Ooh girls are more fun
Party ain't begun
'Til all the girls come
Girls are more fun.

Goodnight turned to late night
We're still on the floor
Drove my mind through the red light
Before she said go
It was party time her body close to mine
That familiar line dancing it slow
Oh it was up and down
Then I was all around
She never made a sound
'Til she let go
It was something like this.

Girls are more fun
Ooh girls are more fun
Party ain't begun
'Til all the girls come
Girls are more fun.

Everybody say
Yeah (yeah) oh yeah (yeah)
Girls are more fun
Put your hands in the air

If you believe
Girls are more fun.

The world is confused
You read it in the news
Every day they're finding something new woah
Girls are more fun
Girls are more fun
Those of you who've gone the other way
Girls are more fun oh yeah
The magic is there
Nothing can compare
It's the best feeling anywhere
Girls are more fun ooh
Girls are more fun
The party ain't begun
'Til all the girls come
Girls are more fun
Everybody say yeah (yeah)
Girls are more fun
Put your hands in the air
If you believe
Girls are more fun
Girls are more fun.

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TAKE NO PRISONERS

As recorded by Peabo Bryson

LIVSEY SHIFRIN

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

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

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

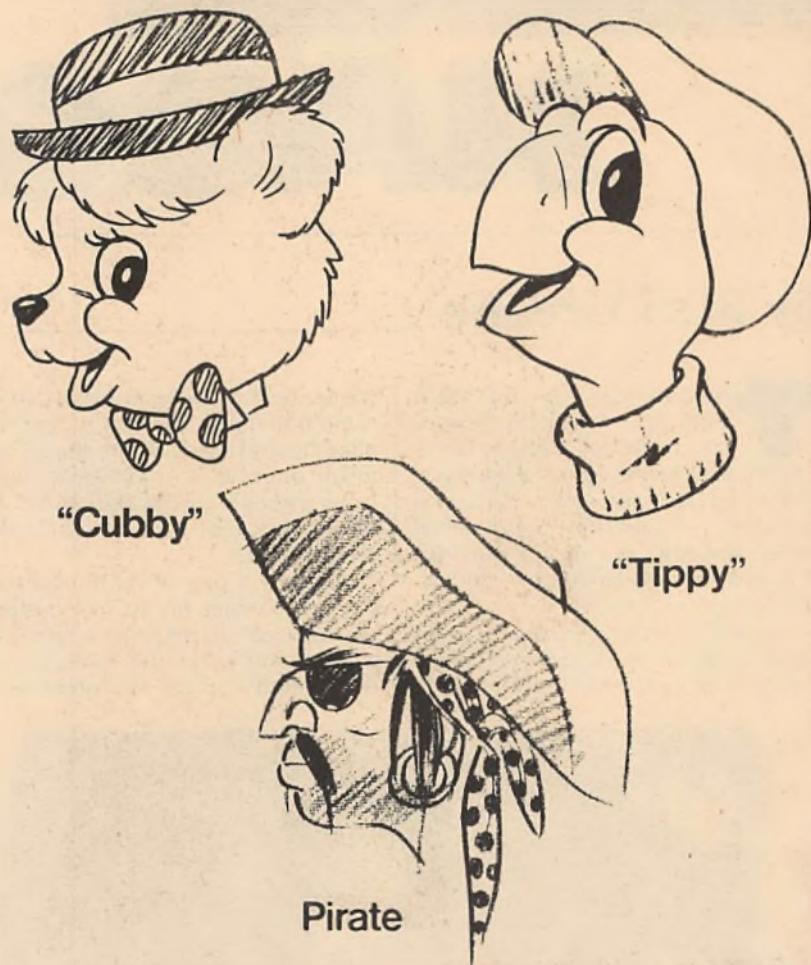
You're gonna need somebody
When you let go of the fight on
your hands
I wanna be the body
Breakin' your fall
Holding your hand oh.

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

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MERLE HAGGARD

by Basil Greene

There are few, if any, musicians working in the world of country music who have distinguished themselves in so many areas as Merle Haggard. His accomplishments as a singer, songwriter, bandleader, picker, and even as a musical historian all reflect his singular sense of dedication and perfectionism.

Haggard's weather beaten face, his home-made tattoos, and the soft sense of pain in his eyes are all testimonials to

the places he's been in his rough and tumble lifetime. The fact is, he's travelled up and down all the roads, been in and out of all the tight squeezes and lived through all the heartbreak and hard times that he writes and sings about so well.

Haggard is one of those true artists who personifies his art. For better or worse he carries his pain and glory like a torch and keeps the flame burning even when it singes the torchbearer.

"I'm not in the music business for glamour," says Merle. "I'm in it to play music, to be in a band, to be around people I've admired for years... I just don't care about fame. And I don't want my musical career to be based on my political views or religious beliefs or whatever. I'd like it to be based totally on my artistic ability, my talent."

Haggard's talent has certainly been appreciated by his ever-growing following of fans as well as by the entertainment industry. He has been presented the "Entertainer of the Year" award from both the Country Music Association and the Academy of Country Music.

As Haggard approaches his 20th anniversary in music, his records have hit the number one spot on the country music charts more than 30 times, and most often with songs that he has written. He's had more than 50 chart records including such classics as "Mama Tried," "Okie From Muskogee," "It's Not Love (But It's Not Bad)," "Tonight The Bottle Let Me Down," and "The Roots Of My Raisin'." Recently he has added "Misery And Gin," "Barroom Buddies" (a duet with Clint Eastwood from the movie *Bronco Billy*), "Big City"; his duet with George Jones, "Yesterday's Wine", and his award winning duet with Willie Nelson, "Poncho And Lefty."

As a songwriter, Merle's range in terms of both style and subject matter is broad and deep. He has written hundreds of songs over the years. His catalog includes classic love songs — "Today I Started Loving You Again" for example has been recorded by nearly 400 different artists; prison songs — "Sing Me Back Home" and "Branded Man"; and social commentaries — "Okie From Muskogee," "The Fighting Side Of Me," and "A Workin' Man Can't Get Nowhere Today".

An outstanding guitarist and proficient fiddle player, Merle prides himself on having assembled one of



NORMAN SEEFF

the most sophisticated and accomplished road bands in country music, The Strangers. In concert they produce a highly original, improvisatory and free-wheeling style of music which Merle refers to as "country jazz".

Because of his musicianship and his credits as a bandleader, Haggard, in 1980, became the first country artist to appear on the cover of *Downbeat*, the respected jazz magazine. In spite of his dedication as a musician and his strong reservations about playing the role of celebrity, Haggard has loosened up occasionally. He's made some light-hearted, but well received excursions into the Hollywood side of the entertainment world as in his cameo role and duet with Clint Eastwood in *Bronco Billy*. He has also made significant dramatic appearances in "The Waltons," and "Centennial". His life, to this point, has been recorded in the pages of "Sing Me Back Home" written with Peggy Russell. It is an inspiring tale of the difficulties he's overcome from his impoverished beginnings in a converted railroad boxcar in Bakersfield, California to his performance at the White House.

The death of his father when he was nine left him with a severe sense of loss. He became restless, confused and unruly, constantly running away from home. He hitch-hiked, hopped freights, and hung out in the world of hobo jungles and labor camps. He worked in fruit orchards and oil fields, pitched hay, drove a truck, was a short order cook and more or less got by.

"There's no way I could've stayed in one place," Merle recalls, "because as a kid, I'd spend all my time glued to the radio, listenin' to those great country singers like Lefty Frizzell and Jimmie Rodgers talkin' about hoppin' freights, travellin' and seeing the big cities. It was just in my blood to be out there on that road, too."

The restless rambling life led young Merle into trouble and he spent a total of nearly six years in confinement at various reformatories and penal institutions. The charges against him ranged from burglary to escape and auto theft. He even cracked a safe once and made off with \$500. His life of crime came to an end one night when he and some friends got drunk on wine and attempted to burglarize a tavern that was still open. "It was only 11:00 p.m., but we were so drunk, we thought it was three in the morning!" says Merle.

As a result of this high level caper, at the age of 20, Haggard wound up as California #845200, serving an undetermined six-month to 15-year sentence at San Quentin State Penitentiary. He served nearly three years and ironically was in the audience when Johnny Cash



came there to perform and record a live album. At one point Merle landed in solitary confinement after being caught making home brew.

His experience in solitary caused Merle to change his outlook on life. He became a model prisoner and served out the rest of his term working diligently in the prison textile mill.

Haggard was finally paroled from San Quentin in 1960, at age 22. More than a decade later, in 1972, he was granted a full pardon signed by then California Governor Ronald Reagan. "I'm not sure it works that way very often, but I'm one guy the prison system straightened out" Merle says. "I know damned well I'm a better man because of it."

After parole Merle returned to Bakersfield, where he went to work earning \$80 a week digging ditches. He also began moonlighting as a guitar player and singer in the rough and tumble bars and nightspots of Bakersfield's infamous area of "Beer Can Hill."

In 1963 "Sing A Sad Song" became Haggard's first national hit. By 1965 Capitol Records bought his contract from the local Tally label and by '66 "I'm A Lonesome Fugitive" became Merle's first number one record. During that same year he won the Academy of Country Music's "Top Male Vocalist Of The Year Award."

The hits kept coming and his career grew. Then one dusty afternoon while riding his tour bus through Oklahoma, Merle, with the help of bandmember Eddie Burris came up with a song called "Okie From Muskogee." This song changed his life when it was released at the height of the domestic unrest that came with the ongoing war in Vietnam. It put Merle in the eye of the storm.

In the years since, Haggard has managed to continue in his popularity and grow as a musician in a field crowded by newcomers. His perspective as a country artist is perhaps best explained not only by reciting his hits but by noting that he has made major albums and statements with the music of Jimmie Rodgers "Same Train, Different Time"; Bob Wills "A Tribute To The Best Damn Fiddle Player In The World" and Dixieland music "I Love Dixie Blues". "I've always been interested in history, especially when it comes to music."

When off the road Haggard has found his peace in the breathtaking beauty of the Lake Shasta area of northern California. He lives on his houseboat anchored at the resort he owns and occasionally goes fishing. The influence of his environment is rapidly becoming available as his latest songs bring the magic of Kern River and Lake Shasta to the listening public.



COUNTRY SECTION



TOM JONES

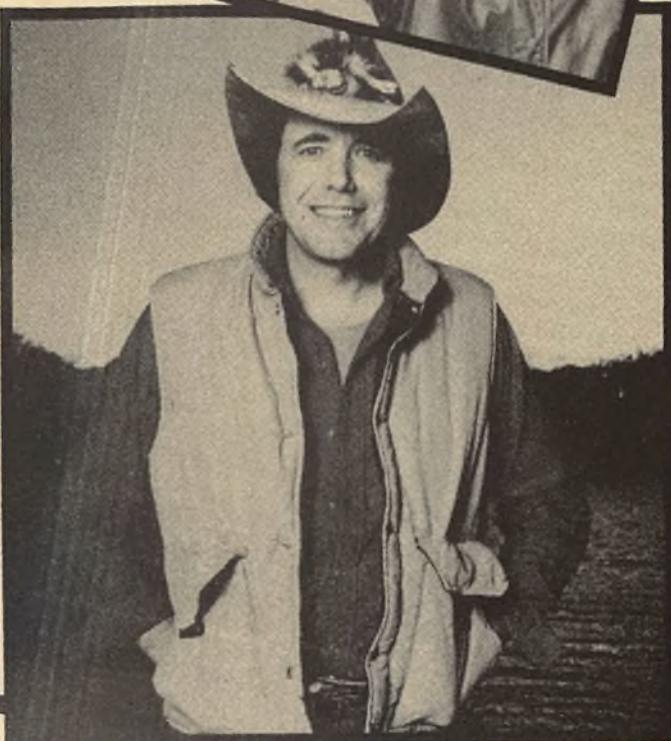


THE FORESTER SISTERS

ALAN MESSER

- 56/American Farmer
- 64/Angel In Your Arms
- 49/Barroom Roses
- 58/Chair, The
- 54/Christmas To Christmas
(Loving You)
- 59/Down In Tennessee
- 54/Four In The Morning
- 64/Have Mercy
- 50/Home Again In My Heart
- 50/I Love You By Heart
- 52/I'll Dance The Two Step
- 56/It's The Lovers (Who Give Love
A Bad Name)
- 52/Just In Case
- 62/Love Is Alive
- 54/Never Be You
- 62/Night Has A Heart Of Its Own,
The
- 56/Reno And Me
- 59/Runaway Go Home
- 54/Safe In The Arms
- 60/Shootin' From The Heart
- 60/They Never Had To Get Over
You
- 50/Think About Love (Think About
Me)
- 59/What Used To Be Crazy (Ain't
Crazy Anymore)
- 52/While The Moon's In Town

BOBBY BARE



BEVERLY PARKER



BARROOM ROSES

As recorded by Moe Bandy

**BLAKE MEVIS
BYRON GALLIMORE
BILL SHORE**

You better leave those barroom roses alone
They only bloom at night and then by morning they'll be gone
They'll leave you with a heart cold as a stone
You better leave those barroom roses alone.

My daddy said "Now son you can't guitar just for fun
That six string devil leads to smoky places
Don't do like your daddy did
Run back to your wife and kids
Or you'll wind up holding Jacks instead of Aces."

I know that barroom life
On any given night
Can make a barroom rose look like a beauty
All through those whiskey eyes
Temptation is disguised
And you'll start to believe they love you truly.

You better leave those barroom roses alone
They only bloom at night and then by morning they'll be gone
They'll leave you with a heart cold as a stone
You better leave those barroom roses alone.

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HOME AGAIN IN MY HEART

As recorded by The Nitty Gritty Dirt Band

JOSH LEO
WENDY WALDMAN

Once in a million in a lonely town
Two hundred people try'n to
keep me down
I've taken all I can
I ain't lookin' back
Small town boy in a backyard lot
Can't make a living with the luck I
got
I'm gonna leave it all
I ain't looking back
That's the way I remember it
seemed to me when I was
young
Oh I can still see the leaves slowly
fall to the ground
And the snow on the trees as the
winter comes round
Still I go home again in my heart.

My father worked hard on the
railroad tracks
Thirty seven years cut across his

back
He gave it all he had
For what he believed
Like ev'ry other kid that came
before
I grew up believing there was
something more
And I still believe
I still believe
That's the way I remember it
seemed to me when I was young
But I can still see the light'ning on
a warm summer night
And the rain on the window when
I close my eyes
I can still hear us laughing on the
front porch in the dark
There are days when I know I've
traveled so far
That I'll never find the road
leading back to the start
Still I go home again in my heart
Still I go home again in my heart.

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I LOVE YOU BY HEART

As recorded by Sylvia with
Michael Johnson

JERRY GILLESPIE
STAN WEBB

You have this way of going right
to my head girl
I've been hungry but I've never
been fed
Now here you are you fill my
heart and my soul
And I know without you I could
never be whole.

You put the other lovers to shame
And girl it's more than a spark it's
an eternal flame
I knew I felt it right from the start
I don't just love you girl
I love you by heart.

Well I never thought with just one
touch of your hand
All of my dreams would go
according to plan
Sweet smells of passion from last

nights perfume
Still linger softly right here in this
room.

You put the other lovers to shame
And girl it's more than a spark it's
an eternal flame
When I'm not with you we're too
far apart
I don't just love you girl
I love you by heart.

Take my tomorrows and give me
today
I'll live to love you every step of
the way
It feels so natural I'm just doing
my part
I don't just love you girl
I love you by heart.

You put the other lovers to shame
And girl it's more than a spark it's
an eternal flame
I knew I felt it right from the start
I don't just love you girl
I love you by heart.

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THINK ABOUT LOVE (Think About Me)

As recorded by Dolly Parton

TOM CAMPBELL
RICHARD "Spady" BRANNAN

I can't forget you
Ever since the moment that I met
you
You've been on my mind
And I need to somehow let you
know that I think about you
all the time.

So when you think about love
think about me
I can give you more than you'll
ever need
Sooner or later every heart needs
some company
So when you think about love
think about me
When you think about love think
about me.

We were strangers now
I'm already wrapped around
your finger
Oh what's a heart to do
'Cause it lingers the thought of
you wanting me
As much as I want you.

So when you think about love
think about me
I can give you more than you'll
ever need
Sooner or later every heart needs
some company
So when you think about love
think about me
When you think about love think
about me.

Makes me blue I'm not holding
you tonight
Only you can satisfy this heart
of mine.

So when you think about love
think about me
I can give you more than you'll
ever need
Sooner or later every heart needs
some company
So when you think about love
think about me.

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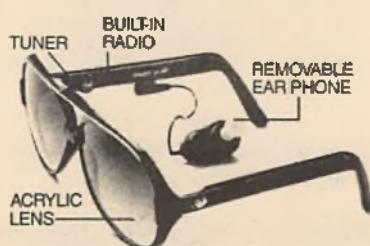
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I'LL DANCE THE TWO STEP

As recorded by Shelly West

**JOHN GREENBAUM
RANDY ALBRIGHT
BECKY HOBBS**

You say I've got that sparkle and
I caught your eye
And I'm the kind of woman you
could fall for tonight
But I didn't come here lookin'
for a love to look my way
I just came here to have some fun
and hear that fiddle play.
I'll dance the two step in your
arms all night long
You can lead me 'round the floor
but I won't lead you on
We could share a waltz or two
but just keep this in mind

I'll dance the two step but I won't
step out of line.

I'll admit that I'm attracted to the
fire in your eye
But I can only give my heart to
one man at a time
He knows I'm out here dancin'
and I know he understands
He's the blue eyed cowboy playin'
fiddle in the band.
I'll dance the two step in your
arms all night long
You can lead me 'round the floor
but I won't lead you on
We could share a waltz or two
but just keep this in mind
I'll dance the two step but I
won't step out of line.

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As recorded by The Forester
Sisters

**SONNY LEMAIRE
J.P. PENNINGTON**

Saw you walkin' down the street
just the other day
You took one little look at me and
turned the other way
I can't say I blame you it I'd like
for you to know
How wrong I was to ever let you
go.
Just in case you ever change your
mind
If you suddenly decide to give me
one more try
I'll be waiting in the wings just a
lookin' for a sign

Just in case you change your
mind.

What can I say darlin' what can I
do
I've got to find some way to
change your point of view
I've always loved you and that's a
natural fact
If you could only find it in your
heart to take me back.
Just in case you ever change your
mind
If you suddenly decide to give me
one more try
I'll be waiting in the wings just a
lookin' for a sign
Just in case you change your
mind.

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WHILE THE MOON'S IN TOWN

As recorded by The Shoppe

**BOB DIPIERO
PAT McMANUS**

Anything can happen when the
moon is right
You can fall in love beneath
his magic light
And there's a full moon 'round the
bend
Don't wanna wait 'til he comes
again
If we hurry we can be with him
tonight.

Let's get together while the
moon's in town
Make a little lovin' when the sun
goes down
It'll be a magical moonlight night
for two
Let's get together when the stars
come by
Put a little stardust in our eyes
It's the natural nighttime thing to
do
Come on moon
Let's get together with the moon.

There's a special feeling only
lovers share
When the moon is shinin' on a
perfect pair
And maybe once before he goes
We can dance to his magic glow
And fall in love while love is in the
air.

Let's get together while the
moon's in town
Make a little lovin' when the sun
goes down
It'll be a magical moonlight night
for two
Let's get together when the stars
come by
Put a little stardust in our eyes
It's the natural nighttime thing to
do
Come on moon
Let's get together with the moon.

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Make no mistake!

These are not cologne or toilet water! They are fine perfumes, with lasting fragrance in generic form!

It had to happen! Sooner or later chemical science had to find the way to imitate the fragrances that have captivated the world and risen so high in price that only the wealthy could afford them. Now . . . the same way that name-brand medicines can cost so many times more than their generic equivalents so do brand name perfumes that have become unaffordable luxuries to most folks. Our buying power makes possible this low introductory price and we urge you to take advantage of it. We want you to become regular customers so we guarantee that all who order at this time may reorder any time within the next 12 months at the same price.

THE FAMOUS BRAND	Reg Retail Price	OUR GENERIC BRAND	Our Price
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Shallmar	135.00	2. "Sharline"	3.95
Chloe	120.00	3. "Clorette"	3.95
Oscar De La Renta	140.00	4. "Oro D'Eau"	3.95
Anais Anais	125.00	5. "Analese"	3.95
Chanel No. 5	145.00	6. "Chantelle"	3.95
Halston	115.00	7. "Helena"	3.95
L'Air du Temps	160.00	8. "Eau d'Midi"	3.95
Lauren	140.00	9. "La Rue"	3.95
Opium	160.00	10. "Orpheus"	3.95

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If you are among those who love the exotic fragrance of the well-known perfumes and have learned to expect to own them only when they become gifts for rare occasions . . . and only in tiny quantities to be preserved and used only for special events . . . here's a chance you thought you'd never get.

You know the meaning of the word GENERIC and how it is used to describe medicines and even supermarket merchandise. You have become acquainted with the astonishing difference in prices between generic forms of advertised products and the famous brand names. If you have specified them in medicines or tried them in foods, you are aware that the lower priced generics serve just as well and save you a bundle of money.

Don't expect the high-price packaging or fancy labels that bespeak multi-million dollar advertising campaigns. Our labels do not say "Chanel No. 5" or "Joy" or "Halston" etc., nor are our bottles more than simple flacons. But our fragrances . . . and that's what counts, isn't it . . . all produce the same magic aura and exquisite aroma of the brands the world treasures most and pays a fortune for.

We know it is hard to get your mind to absorb the fact that something wonderful that sells for as much as \$175.00 can be bought for just \$3.95. But we don't even ask you to risk that small amount . . . or ANY amount for that matter. Just order any aroma, particularly one you may have on hand. Put a dab on one wrist and OURS on the other. Compare them one-on-one. And if you don't agree that they are alike, send ours back for a full, 100% refund and no questions asked. WE know they're alike. Thousands of women who have made the test know they are alike. But what counts is your opinion and we're ready and willing to accept that without hesitation. We know you will be delighted and want more.

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No. 9 No. 10

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CHRISTMAS TO CHRISTMAS (Loving You)

As recorded by Lee Greenwood

RON HELLARD
ALAN RHODY

Seems like only yesterday
We put our Christmas things
away
Now here's another Christmas
day with you
When you're in love how time
does fly
And this year that's just flown by
Has been one happy holiday for
two.

Christmas to Christmas
Wrapped in your arms
Love's always in season
And always so warm
'Til my days on earth are through
I will spend Christmas to
Christmas
Loving you.

Yes the giving season's here
again
Time to love your fellow man
Yule tide smiles are in demand its
true
But the love we share is for all
time
We'll feel its glow right thru July
To melt the cold when winter flies
anew.

Christmas to Christmas
Wrapped in your arms
Love's always in season
And always so warm
'Til my days on earth are through
I will spend Christmas to
Christmas
Loving you.

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SAFE IN THE ARMS OF LOVE

As recorded by Robin Lee

BOB McDILL
TOMMY ROCCO
BUCKY JONES

I was lost and broken hearted
With only dark clouds in my life
You were somewhere searching

FOUR IN THE MORNING

As recorded by Tom Jones

JERRY CHESNUT

It's four in the morning
And once more the dawning just
woke up the wanting in me
Wishing I'd never met her
knowing if I'd forget her
How much better off she would be
The longer I hold on and the
longer this goes on
The harder it's gonna be
But it's four in the morning
And once more the dawning just
woke up the wanting in me.

I've never deserved her
God knows when I hurt her
That's the last thing that I want
to do
She tries but she can't tell how
she feels
But I know too well what she's
going through
If I love her so much I don't know
why I can't do the right thing
and just let her be
But it's four in the morning
And once more the dawning just
woke up the wanting in me.

Last night I told her "this time
it's all over"
Making ten times I told her
goodbye
Last night we broke up
This morning I woke up
And for the tenth time I'm
changing my mind
I saw more love in her eyes when I
left her
Than most foolish men will ever
see
And it's four in the morning
And once more the dawning just
woke up the wanting in me.

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for a shelter from the rainy
night.

Then somehow we found each
other
Like lonely people sometimes do
In the storm we found a place to
come to
When we found me and you.

Oh some days the clouds still
gather
Sometimes the sunshine's hard
to see

NEVER BE YOU

As recorded by Rosanne Cash

TOM PETTY
BENMONT TENCH

Take a look at my eyes
It's been a long, long time
I used to feel so strong
When I knew you were mine
But since you let me down
I'm hard to be around
I don't know what I'm gonna do
He could never be you.

I guess it all comes around
Baby please don't cry
Love is going to be a little
reckless
Lovers all have to stand trial
But since you let me go
There's nothing going on
I don't know what I'm gonna do
He could never be you.

Take a look at my eyes
It's been a long, long time
I used to feel so strong
When I knew you were mine
But since you let me down
I'm hard to be around
I don't know what I'm gonna do
He could never be you.

He knows the moves
He plays the part
But he only has me
He don't have my heart
He could never be you
He could never be you.

So take a look at my eyes
No you can't hide the truth
You don't get by on pride
It'll run over you
But since you let me down
I'm hard to be around
I don't know what I'm gonna do
He could never be you.

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But me and you we know it
doesn't matter
'Cause we've got you and me.

Baby let the rain come down
Let the thunder roll around
From now on the storms of life are
gonna find us
Safe in the arms of love.

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NEW

Super Strength **B-THIN PLUS** Plan

Starts getting you

SUPER THIN-SUPER FAST

Lose Weight! Lose Inches!

- Inches off waist!
- Inches off hips!
- Inches off buttocks!
- Inches off thighs!

Super-Strength B-THIN Plus Plan has the power you need to conquer the three enemies that stop you from losing weight.

Conquers Enemy #1. SLOW PROGRESS

With some diets it can take weeks before you see any progress at all. You step on the scale and nothing much seems to happen. Soon you lose patience and go back to your old fat building ways. But with the Super-Strength B-THIN Diet Plan you can start losing weight super-fast ...the very first day!

Conquers Enemy #2. HARD CORE FAT

First a gentle diuretic action helps eliminate ugly water bloat. Then fat on thighs, hips and stomach is attacked. The hard core pockets of fat nothing seems to get to, except more fat. The Super-Strength B-THIN Plus Plan is so effective it actually helps your own body chemistry burn this fat away.

Conquers Enemy #3. GNAWING HUNGER

Super-Strength B-THIN tablets are so effective, they can reduce hunger pangs for weeks, even months—as long as you stay with them. You'll have less urge to pick and snack and raid the refrigerator. More incentive to follow the super reducing plan.

The secret... a therapeutic, doctor tested and perfected "strength-plus" compound formula. The most powerful appetite suppressant ever released to the public without a prescription.



Doctor Tested Strength Plus Plan

*helps you lose pound
after pound after pound*

- without crash diets
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- without tortuous exercise
- without giving up sensible snacks or desserts
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Enclosed is \$_____
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STATE_____ ZIP_____

IT'S THE LOVERS (Who Give Love A Bad Name)

As recorded by Ronnie Robbins

J. MARTIN JOHNSON

Have you ever known love to break somebody's heart
I never did
Have you ever seen love tear two lover's apart
I never did
When love is no problem the lovers take credit

When it is love get's the blame
It's the lovers who give love a bad name.

Have you ever known love to leave somebody cryin'
I never did
Tired of living and tired of trying
I never did
Love never starts out to hurt anybody
But people get hurt just the same
It's the lovers who give love a bad name.

Love is just love you take it and mold it

So it's never loves fault if lovers can't hold it.

Have you ever seen love die and come back to life
I never did
Have you ever heard love words that cut like a knife
I never did
Love does it's best to make us all lovers
But we're not and ain't it a shame
It's the lovers who give love a bad name.

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RENO AND ME

As recorded by Bobby Bare

KEVIN WELCH
JOHN HADLEY

Reno and me took the freeway South out of town on a run
Reno was driving
He asked me to roll him one
I turned on the radio
Found us some sweet Emmylou
I sang the harmony
Low down and out of key
Reno just howled at the moon.

Somewhere outside Kansas City
On the highway that leads to

Cheyenne
The radio quit on a song by a mexican band
I guess we were lost in thoughts of brown skin girls
Took a couple wrong turns in a row
Reno and me we just laughed we agreed
It don't matter which way you go.

It don't mater which way you go
When you're callin' the highway your home
When every old town's just your past burning down
It don't matter which way you go.

All of our old friends got married

Do all their business in town
Climbing a ladder that leads to a hole in the ground
Reno and me we talked it all out
And one thing we'll never know
What's the point of a race
Where you stay in one place
Believing there's somewhere to go.

It don't matter which way you go
When you're callin' the highway your home
When every old town's just your past burning down
It don't matter which way you go.

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AMERICAN FARMER

As recorded by The Charlie Daniels Band

CHARLIE DANIELS
TOM CRAIN
FRED EDWARDS
TAZ DiGREGORIO
CHARLIE HAYWARD

See that man in the field over yonder
With dirt on his hands and a load on his back
He's the man that puts the food on your table
He's the man that grows the clothes on your back.

We're running him out of the house he was born in
Standing on the sidelines watching him fall
Selling his land to the big corporations

What you gonna do when they get it all.

He's been pulled and shoved and treated like an outlaw
Turned down, zoned out, put out to graze
He's been pushed till he ain't a gonna push no more
It gets a little bit harder every day.

He's the American farmer and he's damn hard to beat
You'd better wake up America, wake up America
Cause if the man don't work Then the people don't eat.

We ship that high tech stuff off to Russia
And I can't figure what we're doing it for
We ought to send them wheat and meat and cotton

A loaf of bread never started no war.

See that man in the middle of the city
Eating out of garbage cans
Sleeping in the street
See that lady living in the ghetto
How in the world's she gonna make ends meet.

It's a damn disgrace on the face of America
Hungry people everywhere we go
Children in Africa starving by the millions
While the land lays fallow and the banks foreclose.

The American farmer we'd better see him through
Cause if he goes down swinging You'd better know we're gonna go down swinging too.

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Beauty News and Tips FOR OUR READERS

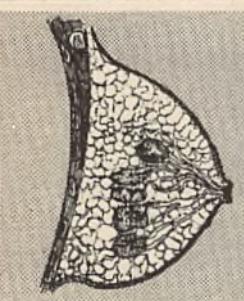
We've gathered a collection of extraordinary beauty products that we want you to know about and put to work to help create a lovelier and more confident you. These products are offered only by mail and come with an absolute money-back guarantee from That Special Look, Inc. See the lower right-hand corner.



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

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BEAUTIFUL BUST FOR YOU

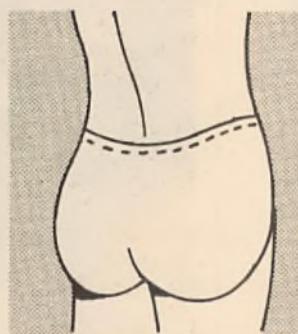
Thousands of women have discovered this Beneficial Body Creme with estrogenic hormones that helped them to a more alluring bust. The thrill of wearing sexy, low-cut gowns and bikinis has been the new experience of these women who have enjoyed cleavage as never before. Skin is left smooth and soft and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

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

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

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

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

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

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

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HERE'S HOW TO ORDER...

Please include the Item Number and add 75¢ for postage and handling . . . for each item. Sorry, no COD's. Every item is sold with a 30-day money back guarantee. Address all orders to That Special Look, Inc. Dept. A9A, P.O. Box 1490, Pompano Beach, Florida 33061.

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Address _____

City _____ State _____

Zip _____ Phone _____

I enclose \$10 check money order cash



THE CHAIR

As recorded by George Strait

HANK COCHRAN

DEAN DILLON

Well excuse me but I think you've
got my chair
No that one's not taken
I don't mind if you sit here
I'll be glad to share
Yeah it's usually packed here
on Friday nights
Oh if you don't mind could I talk
you out of a light.

Well thank you could I drink you
a buy
Oh listen to me
What I mean is can I buy you a
drink
Anything you please
Oh you're welcome
Well I don't think I caught your
name

Are you waiting for someone to
meet you here
Well that makes two of us glad
you came.

No I don't know the name of the
band but they're good
Aren't they
Would you like to dance
Yeah I like the song too
It reminds me of you and me
Tell me do you think there's
a chance
That later on I could drive
you home
No I don't mind at all
Oh I like you too and to tell
you the truth
That wasn't my chair after all.

Oh I like you too
And to tell you the truth
That wasn't my chair after all.

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DOWN IN TENNESSEE

As recorded by John Anderson

WAYLAND HOLYFIELD

Talked to your sister last nite
on the telephone
She always tho't pretty well of
me
She said that the wedding went
fine
You were up in New York on your
honeymoon
Tonight I'm down in Tennessee.

I got that letter you wrote and it
tore me up
But I don't have anyone to blame
but me
I had it all for awhile
But like everything else I messed
it up
That's why I'm down in
Tennessee.

It's blue tonight and getting
bluer

But I'm in the state that I deserve
to be
Without you I just can't see things
ever looking up for me
I'm so down in Tennessee.

I hope you're happy with him
He's a lucky man
I hope he gives you that home
and family
I just want to say
If by chance you're ever this way
Look me up.

I'll be down in Tennessee
It's blue tonight and getting
bluer
But I'm in the state that I deserve
to be
Without you I just can't see things
ever looking up for me
I'm so down in Tennessee
I'll be down in Tennessee
Gonna be down awhile in
Tennessee.

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WHAT USED TO BE CRAZY (Ain't Crazy Anymore)

As recorded by The Bama Band

JOE CHAMBERS
LARRY JENKINS

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

What used to be crazy
Ain't crazy anymore
Seems like somebody's got a
key to open every door

What's hard to buy now ain't
nothing like we got in store
What used to be crazy
Ain't crazy anymore.

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

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

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RUNAWAY GO HOME

As recorded by Larry Gatlin
and the Gatlin Brothers

LARRY GATLIN

She's seventeen blue-eyed beauty
queen
Lord what her two blue eyes have
seen
Since she left her home in
Minnesota
She's pale and lean
There's a big fat man in a
limousine
And she's got to go down to him
now
Got to make her quota
Go home
(Runaway go home)
Runaway go home
(Runaway go home).

If the people you're running with
now are your friends
Tell me why do you feel so alone
Wouldn't you just love to talk
to your mom
For God's sake honey run to the
phone
Runaway go home
Runaway go home
Runaway go home.

He's twenty-one the only son
If only he could forget what
he's done
Since he left his home down in
Texas
He's so confused he's been bought
and he's been used
And he says to hell with it all if
that's all that sex is
Runaway go home
Runaway go home
Runaway go home
Runaway go home.

If the people you're running with
now are your friends
Tell me why do you feel so alone
Would you just love to talk to your
dad
For God's sake boy run to the
phone
Runaway go home
Runaway go home
Runaway go home
Runaway go home.

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(VOID IN FL.)

THEY NEVER HAD TO GET OVER YOU

As recorded by Johnny Lee

BUD McGUIRE
MIKE McGUIRE

All my friends are telling me
this won't take forever
If she's got leaving on her mind
you might as well let her
Don't lock it inside this is no
time to crawl
You'll forget about her in no
time at all
But they never had to get over
you.

I should have you out of my
heart from what they've told
me
But they're not the one who
falls apart over a golden
oldie
They're not the one who sits
home alone
Crying all night with those old
records on
No they never had to get over
you.

They never saw the love in
your eyes girl
And they never held you in
the palm of their hand
So it's easy for them to say
Time will pull me through
Cause they never had to get
over you.

They tell me about a new girl
in town but I don't want to
hear it
I don't need my heart kicked
around so no one's coming
near it
My friends do their best to help
cure my blues
They say anyday I'll be like
new
But they never had to get over
you.

They say it's better to love and
lose
Than never know the feeling
for a whole life through
But they never had to get over
you.

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SHOOTIN' FROM THE HEART

As recorded by Freddy Weller

DICKEY LEE
FREDDY WELLER

I don't wanna play games with
you
'Cause that's just not what I'm
into tonight
I wanna hold you tight
I'm not gonna play hard to get
tonight
I'm gonna let my feelings show
So here I go.

Shootin' from the heart
Layin' it on the line
Tellin' it like it is
No sense in wastin' time
Shootin' from the heart
I know I might get hurt
Sometimes it ain't so smart
It can tear you all apart
When you're shootin' from the
heart.

I'm not actin' at all like me

And it feels good to just be free
to say
Would you let me stay
You could easily shoot me
down
But I want you so bad so why
conceal
The way I feel.

Shootin' from the heart
Layin' it on the line
Tellin' it like it is
No sense in wastin' time
Shootin' from the heart
I know I might get hurt
Sometimes it ain't so smart
It can tear you all apart
When you're shootin' from the
heart.

So many nights I've spent bein'
cool
And end up bein' alone
If I don't tell you how I feel
How you ever gonna know.

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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— J— 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— u—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—l—m—o—p—h—p—." 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.

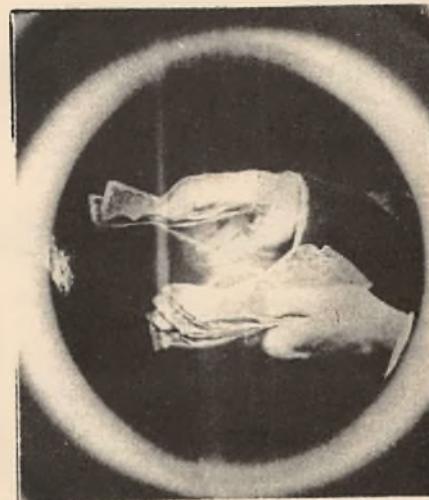
CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I—a—w—c—p—a—c—s—e—p—," ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use 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—i—m—m—a—b—c—w—l—p—p—o—r—g—h—," 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—l—s—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.

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LOVE IS ALIVE

As recorded by The Judds

KENT ROBBINS

Love ain't a candle
It doesn't burn for one night
Or need the dark to shine
Love is alive
Love ain't just a word
In every dictionary but nowhere
defined
Love is a man and he's mine.

Love is alive and at my
breakfast table
Every day of the week
Love is alive and it grows every
day and night
Even in our sleep
Love is alive
And it's made a happy woman out
of me
Oh love is alive
Love is alive
Love is alive

And here by me.

Love ain't just a moon
A distant far away dream that
needs the night to rise
Love is alive
Love ain't just a song
Sweet words and music to go
dancin' by
Love is a man and he's mine.

Love is alive and at my
breakfast table
Every day of the week
Love is alive and it grows
every day and night
Even in our sleep
Love is alive
And it's made a happy woman
out of me
Oh love is alive
Love is alive
Love is alive
And here by me.

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THE NIGHT HAS A HEART OF ITS OWN

As recorded by Lacy J.
Dalton

LACY J. DALTON PAUL WORLEY

You and I didn't plan it this
way
We've both got somebody at
home
We dropped in here for a
couple of beers
Now here we are dancin' alone
Maybe the moon made us crazy
Or maybe we're just on a roll
But oh what a ride
We've got stars in our eyes
And it feels like we're losin'
control.

Cause the night has a heart of
its own
And you and I baby we're not
made of stone
And somewhere deep inside our
souls
We know what we're feelin'
wrong
But we're losin' the fight
Cause the night has a heart of
its own.

Well I know we can't hold out

much longer
The moon's got us both in a
spin
We could turn it around if we
walked away now
And it might never happen
again
But I couldn't stop if I had to
And you couldn't stop if you
tried
I can feel your desire like the
flames in a fire
Burnin' to be satisfied.
Cause the night has a heart of
its own
And you and I baby we're not
made of stone
And somewhere deep inside our
souls
We know what we're feelin'
wrong
But we're losin' the fight
Cause the night has a heart of
its own.

Hey we're losin' our fight
Cause the night has a heart of
its own
And I can't help myself cause
I'm fallin' in love
Lisin' the fight
Cause the night has a heart of
its own.

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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—TOO!

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 everyday 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 to your mind automatically.

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

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

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

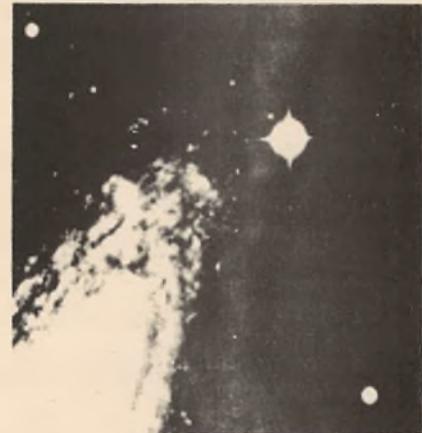
MORE AMAZING CASE HISTORIES!

And it's all just minutes away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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



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

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

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. 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,

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HAVE MERCY

As recorded by The Judds

PAUL KENNERLEY

I was standing in line at the city bus stop

Soaked to the skin from every rain drop

I see you driving by just like a phantom jet

With your arm around some little brunette.

You said you won't be home cause you're working late

Honey I'm no fool you've been out on a date

The lipstick on your collar gives the game away

It's strawberry red and mine's pink rose.

Have mercy on me
You treat me so bad I'm in misery
It's breaking my heart
Can't you see
Baby, baby, have mercy on me.

When I called you up on the telephone

I could hear you was playing "Haggard" and "Jones"

I knew right then there was something wrong

There's only one reason you play cheatin' songs.

Have mercy on me
You treat me so bad I'm in misery
It's breaking my heart
Can't you see
Baby, baby, have mercy on me.

Well I went to the bank with my little check book
The cashier gave me the strangest look
He said you've got no money cause you're overdrawn
Your man took it all and he's long gone.

Have mercy on me
You treat me so bad I'm in misery
It's breaking my heart
Can't you see
Baby, baby, have mercy on me.

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ANGEL IN YOUR ARMS

As recorded by Barbara Mandrell

C. IVEY

T. WOODFORD

T. BRASFIELD

Do you think I'm such a fool
To believe everything you say is true

That just goes to show
That you really don't know.

And while you're out painting the town
You think I'm home just sitting around
Waiting on you
Now who's really the fool.

When I first found out I hurt all over
I felt so left out 'til I got to know her
And so I tried the way that she got over
And I became just like her
So don't be surprised to find.

That the angel in your arms this morning
Is gonna be the devil in someone else's arms tonight
Yes the angel in your arms this morning
Is gonna be the devil in someone else's arms tonight.

Why'd you slip around secretly
If you were tired of loving me
Why'd you keep holding on
When love was already gone.

The times you said you weren't feeling well
Did you think I couldn't tell
You'd been with someone else
You were just kidding yourself.

When I first found out I hurt all over
I felt so left out 'til I got to know her
So I tried the way that she got over
And I became just like her so don't be surprised to find.
(Repeat chorus)

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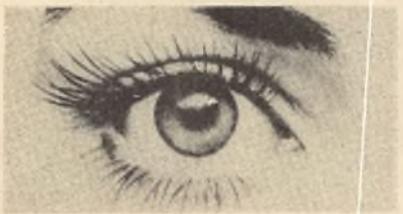
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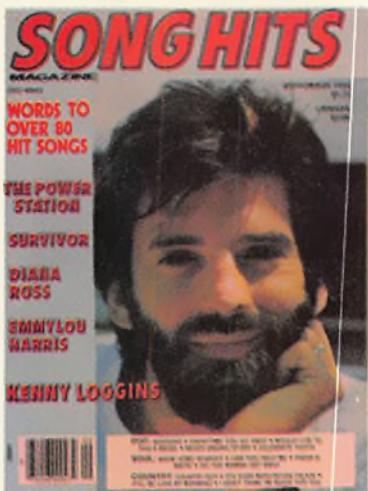


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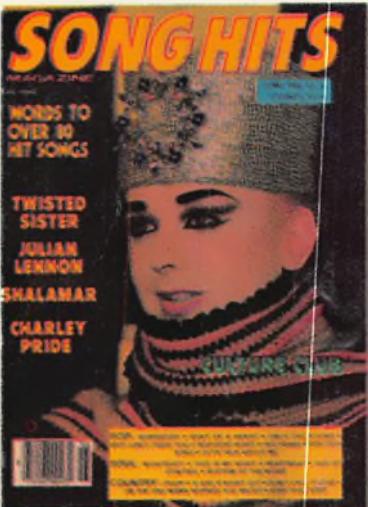
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