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LIVE AID SPECIAL REPORT

John Cougar
Mellencamp

John Cafferty

Clarence
Clemons

The Judds

ROCK: KYRIE ELEISON • SEX AS A WEAPON
STRENGTH • SPIES LIKE US • ONE VISION
LEADER OF THE PACK • LET ME DOWN EASY



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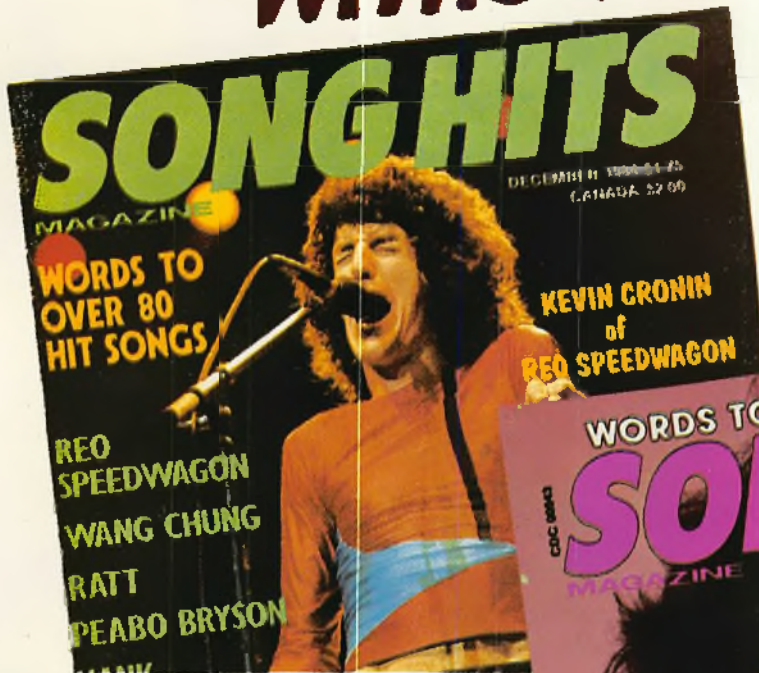
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CAN DO IS
HUM...



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SONG HITS

APRIL, 1986

Vol. 50, No. 242

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SONG HITS MAGAZINE (ISSN 0038-1365) Volume 50, Number 242 April, 1986.

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

Rock SECTION

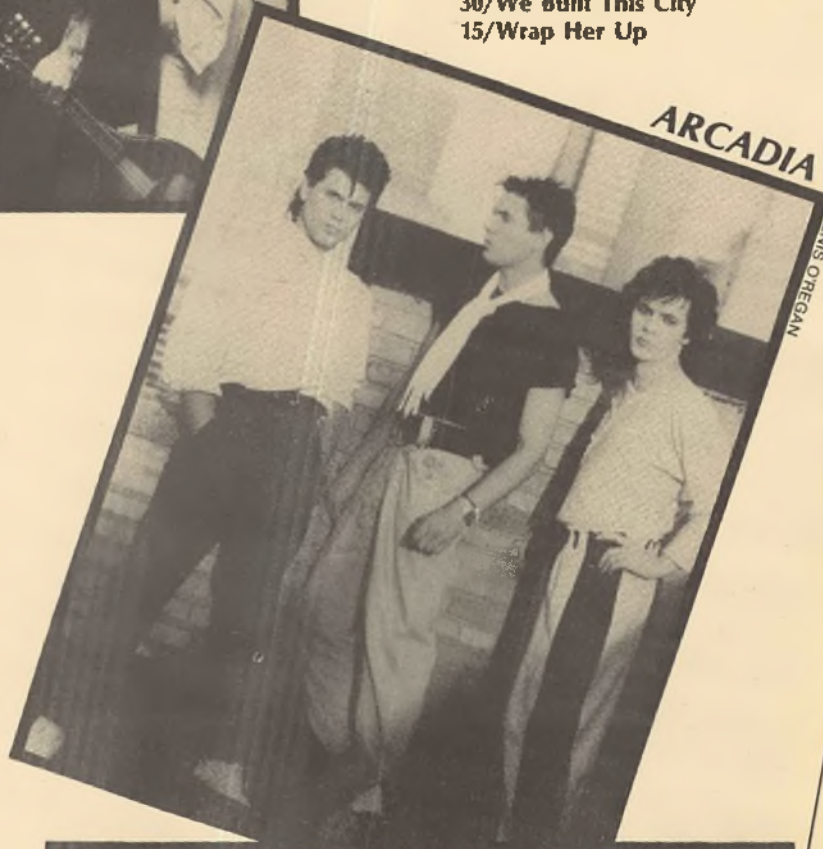


CHARLES REILLY

THE HOOTERS

- 24/Broken Wings
- 21/Burning Heart
- 18/Charm The Snake
- 5/Dangerous
- 11/Day By Day
- 19/Do It For Love
- 29/Every Step Of The Way
- 24/Everyday
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- 11/Go
- 25/Goodbye
- 25/Hallowed Be Thy Name
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- 6/Sex As A Weapon
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- 30/Soul Kiss
- 12/Spies Like Us
- 19/Strength
- 21/To Live And Die In L.A.
- 29/Tonight She Comes
- 30/We Built This City
- 15/Wrap Her Up



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DENIS O'REGAN



ZZ TOP

KYRIE ELEISON

As recorded by Mr. Mister

**RICHARD PAGE
STEVE GEORGE
JOHN LANG**

*Kyrie eleison
Kyrie eleison.*

*The wind blows hard against this
mountain side
Across the sea into my soul
It reaches into where I cannot
hide
Setting my feet upon the road.*

*My heart is old it holds my
memories
My body burns a gemlike flame
Somewhere between the soul and
soft machine
Is where I find myself again.*

*Kyrie eleison
Down the road that I must travel*

*Kyrie eleison
Through the darkness of the
night
Kyrie eleison
Where I'm going will you follow
Kyrie eleison
On a highway in the light.*

*When I was young I thought of
growing old
Of what my life would mean to me
Would I have followed down my
chosen road
Or only wished what I could be.*

*Kyrie eleison
Down the road that I must travel
Kyrie eleison
Through the darkness of the
night
Kyrie eleison
Where I'm going will you follow
Kyrie eleison
On a highway in the light.*

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DANGEROUS

As recorded by Loverboy

**ADAMS
VALLANCE**

*You're doing it every night
You play with my emotions
Before we go on fighting let's get
one thing straight
Is it going to be him or me
You know I need an answer
And now it's down to the wire and
I just won't wait oh no.*

*There's something going on
I want to hear it from you face to
face
Yeah you know it won't be long
Before you make your last
mistake.*

*When you're dangerous
You got me coming to you
Dangerous
Now what am I going to do
Dangerous
And I'm a lot like you yeah.*

*We got to talk it out
There's three sides to every story
Well yeah there's your side
there's my side and then there's
the truth*

*I want to hear it from you
Ya say we're all the same
But I know you ain't no angel
'Cause who you gonna blame
When you wake beside a
stranger.*

*Dangerous
You got me coming to you
Dangerous
Now what am I going to do baby
Dangerous
And I'm a lot like you
I'm a lot like you.*

*There's something going on
I want to hear it from you face to
face
Yeah you know it won't be long
Before you make your last
mistake.*

*'Cause you're dangerous
You've got it coming to you
Dangerous
Now what am I going to do now
baby
Dangerous
And I'm a lot like you
I'm a lot like you
I'm a lot like you
I'm a lot like you.*

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MY HOMETOWN

As recorded by Bruce
Springsteen

BRUCE SPRINGSTEEN

*I was eight years old
And running with a dime in my
hand
Into the bus stop to pick up a
paper for my old man
I'd sit on his lap in that big
old Buick
Steer as we drove through town
He'd tousle my hair and say son
take a good look around.*

*This is your hometown
This is your hometown
This is your hometown
This is your hometown.*

*In '65 tension was running high
At my high school
There was lots of fights between
the black and the white
There was nothing you could do
Two cars at a light on a Saturday
night
In the back seat there was a gun
Words were passed in a shotgun
blast*

*Troubled times had come
In my hometown
In my hometown
In my hometown*

*Now Main Street's white washed
windows
And vacant stores
Seems like there ain't nobody
Wants to come down here no
more
They're closing down the textile
mill across the railroad tracks
Foreman says these jobs are
going boys and they ain't
coming back.*

*To your hometown
Your hometown
Your hometown
To your hometown.*

*Last night me and Kate we laid
in bed
Talking 'bout getting out
Packing up our bags maybe
heading south
I'm thirty-five we got a boy of
our own now
Last night I sat him up behind the
wheel and said son take a good
look around
This is your hometown.*

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SEX AS A WEAPON

As recorded by Pat Benatar

**TOM KELLY
BILLY STEINBERG**

You really do know how to strut
that stuff
You really do know how to act
tough
Your body's just like a centerfold
A fantasy anyone would want to
hold.

Stop using sex as a weapon
Stop using sex as a weapon.

You know you're already my
obsession
Stop using sex as a weapon
Love is more than a one-way
reflection

Stop using sex as a weapon.

With looks that kill and a mind
that's twisted
I don't know why I can't resist it
I tell myself look the other way
When you want me to
I, I always stay.

Stop using sex as a weapon
Stop using sex as a weapon.

You know you're already my
obsession
Stop using sex as a weapon
Love is more than a one-way
reflection
Stop using sex as a weapon.

You play with desire like it was a
toy
How much affection can you
destroy

You wrap my heart around your
little finger
Sex, sex, sex as a weapon.

Stop using sex as a weapon
Stop using sex
Stop using sex as a weapon.

You know you're already my
obsession
Stop using sex as a weapon
Love is more than a one-way
reflection
Stop using sex as a weapon
Stop using sex as a weapon.

Stop using sex as a weapon
Stop using sex
Stop using sex as a weapon
Stop using sex.

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LEADER OF THE PACK

As recorded by Twisted Sister

**GEORGE MORTON
JEFF BARRY
ELLIE GREENWICH**

Hey is he really goin' out with her
There he is let's ask him
Hey man is that your ring she's wearin'

Uh huh
Man it must be great ridin' with her
Are you pickin' her up after school today
Uh huh
By the way where'd you meet her.

I met her at the candy store
She turned around and smiled at me

You get the picture
Yeah we see
That's when she fell for
The leader of the pack.

Her folks were always putting me down

They said I came from the wrong side of town

They told her that I was bad
But she knew I was sad
That's why she fell for

The leader of the pack.

One day her dad said find someone new
She had to tell me that we were through
I stood there and asked her why
But all she could do was cry
I'm sorry I hurt you
The leader of the pack.

She was so small
As she kissed me goodbye
Her tears were beginning to show
And as she drove away on that rainy night

I begged her to go slow
If she heard I'll never know
No no no no no no no no
Look out, look out, look out.

I felt so helpless what could I do
Remembering all the things we'd been through

The gang they all stop and stare
I can't hide my tears but I don't care

I'll never forget her
The leader of the pack.

Leader of the pack
And now she's gone.
(Repeat)

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MOTHERS TALK

As recorded by Tears For Fears

**ORZABAL
STANLEY**

My features form with a change in the weather

Weekend
We can work it out
My features form with a change in the weather

Weekend
We can work it out
When the wind blows
When the mothers talk
When the wind blows
When the wind blows
When the mothers talk
When the wind blows
We can work it out.

It's not that you're not good enough

It's just that we can make you better

Given that you pay the price
We can keep you young and tender

Following the footsteps of a funeral pyre

You were paid not to listen now

your house is on fire.

Wake me up when things get started

When everything starts to happen.

(Repeat chorus)

Some of us are horrified
Others never talk about it
But when the weather starts to burn

Then you'll know that you're in trouble

Following the footsteps of a soldier girl

It is time to put your clothes on and to face the world.

Don't you feel your luck is changing

When everything starts to happen.

Put your head right next to my heart

The beat of the drum is the fear of the dark.

(Repeat chorus)

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LIVE AID

SPECIAL REPORT

by Mary Anne
Cassata

For more than a year Bob Geldof had renounced his professional career and private life to become the main organizer behind famine relief in Africa. In November 1984, when he assembled 40 of Britain's top pop music artists into a

group collectively known as Band Aid, a message of compassion rang out around the world. The single, "Do They Know It's Christmas?," co-written by Geldof and Midge Ure of Ultravox succeeded in selling more than seven million copies worldwide and became



Bob Geldof — A man with a vision.

©CATHY MILLER

the largest and most rapid selling record in the history of British contemporary pop music.

Last July's global telecast of Live Aid raised more than \$40 million in proceeds and donations and Geldof found himself nominated for the Nobel Peace Prize for excessive efforts in attempting to abolish starvation in Ethiopia. Government officials from England, Ireland, and Norway proposed he would make a likely candidate for the honorary award, which has never been presented to an entertainer.

To a modest man like Bob Geldof declarations and prizes aren't expected in his nonconformist lifestyle. During one in a series of business meetings in the states concerning money and other donations for Band Aid, the leader of the Boomtown Rats was in New York recently to accept yet another merit for his uncompromising and selfless deeds. Attired in a gray tweed suit and yellow sneakers, his shoulder length dark hair rumpled, Geldof reinforces that his main concern is to "Raise the issue and make people aware of it, and see the change and make a difference." He insures skeptics that all proceeds raised from Live Aid and other related projects go directly to the Ethiopian Fund. In fact, these days it seems the backlash is too unwarranted.

"Well what can be said after the press has written so many good stories?" he shrugs. "I guess you would have to write some bad stories too. People say to me you got \$70 million and spent only \$20 million. I guess you go down for a while, and then come back on an upswing again. What we are talking about is people's lives. So far there hasn't really been a problem. It takes a long time for trees to grow, and it takes a long time for a child to become an adult, but you can be assured of one thing, that the tree will grow and that finally the child will become an adult.

"We are not professional aid workers. People say we are amateurs. Yes we are. We do things the way we see. I think so far it has worked out well."

On a recent trip to Africa the rock musician took measures to examine the long term prospects for the famine relief. Within a couple of weeks after the Live Aid concert necessary goods such as tons of medical supplies, hospital tents, grain, milk powder, biscuits, cooking and eating utensils were promptly administered. "It's about saving people's lives we are talking about," he adds. "We do what it takes to save lives. I want to hear it from the guy in the village. I want him to tell me what's happening 'cause he

lives there."

While his extreme endeavors are a major contribution to world peace, it has also caused a distressed side effect where his private life and family are concerned. Repeatedly he is asked by the press if he feels guilty for what some may consider to be a cushy life. "As human beings we are responsible to help. You can't use guilt here because they have nothing and we have a lot. Reporters say to me 'when you get back from Africa and see your little girl, how do you feel that she is so healthy? Do you feel guilty?' No I don't feel guilty. What I feel is glad. Then they say 'how do you feel about coming back to a red carpet treatment, and plush hotels?' Well again like I said, I feel glad. That is how I feel."

This unreserved Irishman hasn't

always been a welcomed subject of the press simply because he is often perceived with pessimism and regarded as arrogant. But is it really necessary to find fault in minor misgivings? Perhaps what is relevant is the fact that millions of people are slowly dying from starvation in Ethiopia and it took the grace of one man to do something about it.

As quick and ever to the point Bob acknowledges: "I know people dislike me for my arrogance, and my ego but that leads me to believe that maybe I was given arrogance and an ego in order to do this. It is the proposition of death that is so staggering, and I refuse to accept that. In a world of surplus, to die of starvation is an insult to humanity and intelligence."

The global telecast of Live Aid was received by an astounding 1.5 billion

Year-End Wrap Up

by JoAnn Sardo

This past year saw the formation of more musical charity events than ever before. It all began in late 1984 with Britain's Band Aid and the single, "Do They Know It's Christmas?" From there, their American counterparts launched into "We Are The World" in January, with many of the top musical attractions in this country coming together to feed the world.

The giving continued well into the summer months when Live Aid, the global concert, became a reality on July 13, 1985, with more than 1.5 billion people tuning in to the greatest concert the world had ever seen.

In between these events came songs from Canada, "Tears Are Not Enough," and Latin America contributed "Cantara Cantaras," featuring the cream of the musical crop from these areas.

All in all, 1985 has truly been a year of giving. The caring and sharing are continuing into 1986. At the end of this year, it was announced that Chevrolet would sponsor Drive Aid on February 20, 1986, at Radio City Music Hall in New York. This concert for world hunger was expected to raise \$1 million.

The wheels are already in motion to continue all the great work done in 1985. As a year-end wrap up, here's what some of your contributions have done for the starving people in this world:

*USA For Africa raised \$42.5 million

*Band Aid raised approximately \$75 million

*Purchases include:

- 200 trucks
- nine ships
- 200,000 gallons of diesel fuel
- 18 water tankers
- 17,000 tons of grain
- 2,000 tons of milk powder
- 1,200 tons of sugar
- 1,210 tons of vegetable oil and various foodstuffs

*Approved expenditures include:

- \$1.4 million to rebuild a washed out bridge
- \$1.3 million for a United Nations trucking operation
- \$3 million for 54 UN trucks
- \$4 million for food supplies in northwest Sudan
- \$3 million for a multicountry UNICEF vaccination program
- \$500,000 for a hospital rescue program
- \$100,000 for a food handlers' training program

viewers, which is a figure not to be observed lightly by the Ethiopian government. The production costs of the event were sponsored by international corporations such as Coca-Cola, Pepsi Cola, and British Airways. The money raised through ticket sales and merchandising were spent on prompt relief. Proceeds garnered from the Live Aid Book (see below) also go directly to the African cause. As Bob has stated, "A concert of this magnitude will never happen again. Never. On the bill were 75 percent of the greatest artists of the last 20 years playing their songs. It's an ultimate commitment. What I need from the public is their money. For the book we sold over 200,000 copies and that was without any ad campaigns. Now every TV company in Britain has allowed ads. The book was written to sell that amount. It is really extraordinary. In France the book sold over 300,000 copies. It is really unbelievable."

Although Bob has more meetings to attend on the famine aid issue, he still allows additional moments to express further concern. "We must keep peo-

ple alive," he emphasizes.

"Some of the money that is spent will be on logistics. That's shipping and trucks. Then there's 60 percent spent on long term endeavors. What this means is trying somehow to make the country grow and keep the people alive, and prevent this from happening again." While other related Band Aid projects are in the formative stages at the moment, Geldof will return to a previous obligation — The Boomtown Rats. The group's latest album, *The Long Grass*, is perhaps one of their most vital and impressive works accomplished in years. After a 40 city U.K. tour, Bob hopes to sit down and write new songs. Presently he says he will be grateful if his long time group's music will not go unnoticed as in the past.

While the British press insists he is capitalizing on the publicity of Band Aid, it infuriates him even more. "I'm a singer and songwriter, that's all. People ask how I divorce the two, well I don't divorce the two. I won't give it up." The Boomtown Rats may not have achieved the success and recognition they acquire from America which is

favorably earned in Europe, but knowing its undisputed leader, changes in the public's attitude will be initiated. "The Boomtown Rats are a great band, and have been for 10 years now," he reaffirms solemnly. "It would be a shame if people didn't listen to our music. I think it is a dreadful waste that the amount of music that comes from this band would go not listened. If someone plays our music I am grateful. I'll even be more grateful if someone listens to the music."

When Band Aid affairs won't be cutting into his time as playing musician, (if that's possible) Geldof will continue to earnestly promote the Rats. Who knows, perhaps this time he may be in for a surprise. The American record consumer just may like *The Long Grass* well enough to buy it with a Band Aid influence or not. "We are back pushing the Boomtown Rats," concludes Geldof as half a smile creases his probing face. "We are just saying to people, 'If you like it, well here it is.' I can unashamedly say that the Boomtown Rats is how I earn a living."



Live Aid World-Wide Concert Book

by Peter Hillmore

JFK interviews by William McGuire

The Unicorn Publishing House/1985

Oversize/\$9.95, 192 pages.

On July 13, 1985, Live Aid gave new meaning to the time worn quote "the greatest show on earth" when an estimated 1.5 billion people tuned in to the biggest concert the world has ever seen.

Now, through the wisdom of many concerned people, the *Live Aid World-Wide Concert Book* chronicles that historic day and the chain reaction of events that led to the entire world being united in one huge global concert.

By mid-November, Unicorn Publishing was reporting that 150,000 copies of this book had been sold. All the publisher's profits from its sale will be used for African famine relief.

The *Live Aid World-Wide Concert Book* completely covers both the concert at JFK Stadium in Philadelphia and the concert at Wembley Stadium in England. The book opens with a moving introduction by the man with the vision, Bob Geldof, and continues with a chronological description of events in both locations.

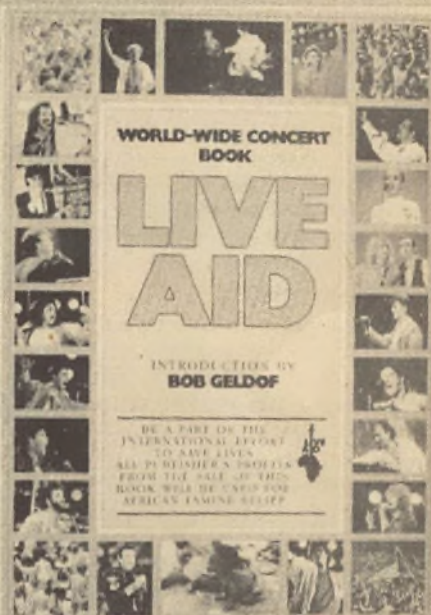
The book also takes readers back to the formation of Band Aid and the recording of "Do They Know It's Christmas?" that started it all in late 1984. It was estimated that the song would raise \$140,000. It ended up raising \$11 million and went on to become the best-selling single of all time in the U.K.

The photographs in this book are priceless. Entertainers who swore they would never share a stage again were reunited for a cause and the results were extraordinary.

Behind all the glitter and glamor of that day, the *Live Aid World-Wide Concert Book* never forgets the sole purpose of this historic day — to feed the world.

With every book sold, somewhere, another life can be saved.

reviewed by JoAnn Sardo



DAY BY DAY

As recorded by The Hooters

ROB HYMAN
ERIC BAZILIAN
RICK CHERTOFF

Give me what you can tonight
Time is all we have to play
Tell me you can't live without
me
Tell me every day by day by day
Day by day
Nothing lasts forever
Only fades away
Day by day.

Give me what you can tonight
I'm back tomorrow anyway
Show me some appreciation
Show me every day by day by
day
Day by day
The chance you gotta take's the
price you gotta pay
Day by day.

And if you break down
I will remind you
Ooh of what you were yesterday
You can break down
I'll be behind you every, every,
every, every
Day by day.

Day by day
Day by day
Nothing lasts forever
Only fades away
Day by day.

Day by day
Come on
Show me some appreciation
yeah
I can't stand anticipation ooh
Day by day
Day by day
The chance you gotta take's the
price you gotta pay
Day by day
Day by day.

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GO

As recorded by Asia

JOHN WETTON
GEOFFREY DOWNES

Dig for vict'ry go for gold
I don't wanna die before I get old
And I wonder where I'm going to
There's some way out
There's some way through
But I'm lost, I'm lost I'm down
again
My direction is changing
Which way, which way can I go
Get up and go.

You start me up you slow me
down
No one can deny you get around
When you're hot you're cold
you're in between
I keep asking myself what does
this mean
And I walk that tightrope you
should know
I'm losing my balance
Maybe, maybe I should go
Get up and go
Just go
Get up and go.
Face to face in sympathy
Now you turn your back
on me
Turn a card and win
But you may lose
Fate only has that right to choose
If you're right leave me here
I'll die alone
You've got the time, you've just
got time, you've got the time
Just go
Get up and go
Just go
Get up and go
Just go
Just go.

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IT'S ONLY LOVE

As recorded by Bryan Adams
and Tina Turner

ADAMS
VALLANCE

When the feelin' is ended
There ain't no use pretendin'
Don't you worry
It's only love.

When your world has been
shattered
Ain't nothin' else matters
It ain't over
It's only love
And that's all yeah.

When your heart has been broken
Hard words have been spoken
It ain't easy
But it's only love.

And if your life ain't worth livin'
And you're ready to give in
Just remember
That it's only love.

You can live without the
aggravation
Ya gotta wanna win
Ya gotta wanna win
You keep lookin' back in
desperation
Over and over and over again.

When your world is shattered
Ain't nothin' else matters
It ain't over
It's only love.

If your life ain't worth livin'
And you're ready to give in
Just remember
That's it's only love
Yeah that's all.

Yeah it ain't easy baby
But it's only love
And that's all.

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I WILL SURVIVE

As recorded by Black Sheep

WILLIE BASSE

I've been down this dirty road
Over and over
I've been runnin' an overload
For much too long
Fast money fast cars
I paid the price to be a star
And I won't stop till I get on top
And then we'll go for more.

God knows that I tried
I shoulda been dead
But I'm still alive
I made a sacrifice and I will
survive
I will survive
I will survive.

I'm playing the game for keeps
I'm gonna win tonight
From town to town I never sleep
I just roll the dice
Fast money fast cars

I paid the price to be a star
And I won't stop till I get on top
And then we'll go for some more.

God knows that I tried
I shoulda been dead
But I'm still alive
I made a sacrifice and I will
survive
I will survive
I will survive.

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SPIES LIKE US (Title Song From The Warner Bros. Motion Picture)

As recorded by Paul McCartney

MCCARTNEY

Ooh, ooh what do you do
No one else can dance like you
So what's all the fuss
There ain't nobody that spies like
us

Hey, hey what do you say
Someone took your plans away
So what's all the fuss
There ain't nobody that spies like
us.

Hey don't be afraid
Of an undercover aid
There's no need to fuss
Ain't nobody that spies like us
Spies like us.

We don't know the meaning of
fear
We play ev'ry minute by ear
One for all and all for one
Ev'rybody's on the run
'Specially at this time of the year.

Ooh, ooh what do you do

No one else can dance like you
So what's all the fuss
Ain't nobody got spies like us
Hey, hey what do you say
No one else can look that way
So what's all the fuss
Ain't nobody that spies like us.

We get in there by hook or by
crook
We don't do a thing by the book
Never needed special clothes
How we did it no one knows
Guess we must have had what it
took.

Ooh, ooh, ooh
Oh when things get tough
(Oh when things get tough)
Guys like us act rough
(Guys like us act rough)
Hey, hey what do you say
Someone took the plans away
So what's all the fuss
Ain't nobody that spies like us
Spies like us.

Spies like us
Spies like us
Spies like us.

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SECRET

As recorded by OMD

OMD

I've got a secret and I can't
explain
All the time I've waited for this
day
All along I was never in doubt
I always knew it would never get
out
There are things that I cannot tell
And there are things that you
know damn well
This is getting very hard for me
I guess you'd better just wait and
see.

This is all
This is all.

You heard a message and the
message was clear
All the time you wipe away that
tear
All I want is to hold your hand
To see the sun and walk the sand
You make me sad and you make
me glad
And now you see all my secret is
this love
Is love, is love
All my secret is this love.

Every day you're always there
You comfort me and make me feel
it's worth my while
And then I look around and
you're not there
And every day you say you care
and I'll beware.

This is all
This is all.

I've got a secret and I can't
explain
This is all
All I want is to hold your hand
This is all
All along I was never in doubt
This is all
To see the sun and to walk the
sand
This is all.

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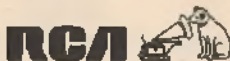
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SILENT NIGHT

As recorded by Bon Jovi

JON BON JOVI

*After the smoke clears
And it's down to you and I
When the sun appears
When there's nothing left but
goodbyes
We'll just turn and walk away
How could we let it end like this
Just turn and walk away
Should we seal it with a kiss.*

*It's too late
Now you're out and on the run
It's too late
Held up in love without a gun.*

*Silent night
We hold up our candle light
Silent night
The night our love died*

*No words to say
Now we're both too tired to fight
Just hold me close
And don't let go.*

*It was all so simple when
You were to be queen and I'd
be your king
I guess the dream got lost
'Cause baby you're still you
And I'm still me.*

*Now letting go
It's always the hardest part to
fight
When we both know
We're just two more victims of
the night.*

*It's too late
Too late to wonder why
Much too late
To save a love that's died.*

Silent night

*We hold up our candle light
Silent night
The night our love died
No words to say
Now we're both too tired to
fight
Just hold me close
Don't let go
Just hold me close
And don't let me go.*

*After the smoke cleared
It was down to you and I
When the sun appeared
There was nothing left but
goodbyes
Silent night
Silent night
Silent night
Silent night.*

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EVERYTHING MUST CHANGE

As recorded by Paul Young

PAUL YOUNG
IAN KEWLEY

I was never one to back out of
an argument
And say I was wrong
Even when I'd seen the other side
I'd hide my foolishness and carry
on.

But still I'd be embarrassed 'cos
they'd see what happened
And they'd play along
Untill I'd back myself into a
corner
I would only realize when they
had gone
And like a dream, a life, a reason
Ev'rything must change
(Ev'rything, ev'rything,
ev'rything must change)
And like a world, this Earth and
seasons
Ev'rything must change

(Ev'rything, ev'rything,
ev'rything must change).

In the same way when we
disagree
I wouldn't be the one to back
down
But still I'd know that you had
faith in me
Tell me something
Am I letting you down
'Cos when I woke up and I saw
the note
You pressed into the mirror
frame
But it was easy to be angry at you
But deep inside I know we shared
the blame
Now like a dream, a life, a reason
Ev'rything must change
(Ev'rything, ev'rything,
ev'rything must change)
And like a world, this Earth and
seasons
Ev'rything must change
(Ev'rything, ev'rything,
ev'rything must change).

I'm going back to the top
To start myself off

But first of all some things I need
to know
When I'm scared of being wrong
again
Won't you be the one I turn to
To let me know oh let me know oh
Please let me be right for once
'Cos right now all I feel I do is
wrong
And it's never too late to learn
about love
And this victim needs your hand
to hold on.

Like a dream, a life, a reason
Ev'rything must change
(Ev'rything, ev'rything,
ev'rything must change)
Like a world, this Earth and
seasons
Ev'rything must change
(Ev'rything, ev'rything,
ev'rything must change)
Oh they must change.

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WRAP HER UP

As recorded by Elton John

ELTON JOHN
BERNIE TAUPIN
DAVEY JOHNSTONE

There are ladies
(There are ladies)
Illegal X's
(Illegal X's)
Mona Lisas
(Mona Lisas)
Well connected
(So well connected)
They may be shady
(Maybe shady)
English roses
(English roses)
And blue-blooded
(Doot doot doot doot)
And turned up noses
(Turned up noses).

Money talks
(Money, money)
See what it catches
(See what it catches)
Postage paid
(Postage paid)
No strings attached
(No strings attached)
She's a honey
(She's a honey)
Mm she's a tramp
(She's a tramp)
Roaring twenties

(Roaring twenties)
Molls and vamps
(Molls and vamps).

Wrap her up
I'll take her home with me
Wrap her up
She is all I need
Wrap her up
I only got one chance
Beasts and beauties
But they all can dance
Wrap her up
I'll take her home with me
Wrap her up
She is all I need
Wrap her up.

Mm give it to me
Wrap her up.

Is she foreign
(Is she foreign)
Legs eleven
(Those legs eleven)
Italian girls
(Italian girls)
Mm take me to heaven
(Take me to heaven)
Ooh you pretty babies
(Pretty babies)
Oh from Paris, France
(Paris, France)
Crazy horses
(Crazy horses)
Love to dance
(Just love to dance).
Wrap her up

I'll take her home with me
Wrap her up
She is all I need
Wrap her up
I only got one chance
Beasts and beauties
But they all can dance
Wrap her up
I'll take her home with me
Wrap her up
She is all I need
Wrap her up
Give it to me
Wrap her up.
(Repeat)

Marlene Dietrich
Wrap her up
Marilyn Monroe
Wrap her up
Brigitte Bardot
Wrap her up
Doris Day.

Billie Jean
Samantha Fox
Joan Collins
Kiki Dee
Katharine Hepburn
Vivien Leigh
Grace Jones
Priscilla Presley
Vanessa Williams.

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JOHN COUGAR MELLENBAMP



by Mary Anne Cassata

In Seymour, Indiana, a young rebel grew up, and rock and roll music wasn't only an escape, but an acquired way of life. The '60s music sound gave John Cougar Mellencamp the incentive to become the recognized and respected musician he is considered to be today. Born on Oct. 7, 1951 he is the second of five children that was raised with a strong sense of German pride. His grandparents originated from Hamburg, Germany, and his father earned a living as a carpenter before becoming a self-made technical engineer. His son, however, had never expressed an interest in the same profession as his father, and preferred to remain instead a rebellious teenager. John Mellencamp would rather write songs and play in a band before ever considering a conventional job.

Many years later his youthful adventures became documented in classic Cougar hits like "Jack And Diane",

"Crumblin' Down" and "Authority Song". The '60s rock artists were an enormous influence on Mellencamp, and at 14 he formed his first band called Crepe Soul. When glitter rock first dared to rear its flashy head in the early '70s, John at 23 donned a dress and streaked one side of his dark brown hair a platinum blond. He joined Trash, a befitting name for a band in that era, and had no qualms about what the other local hard rock groups felt about his unusual appearance. Inspired by David Bowie and T. Rex he scrounged up just enough money to record a demo tape of his own original songs, and went to New York in search of a record contract.

"I knew absolutely nothing about the business when I started," admitted Mellencamp in a recent interview. "Honestly, all I knew was that I wanted to make one of those plastic things that go round and round, because nobody in my town had done it before." At that

time he didn't receive much encouragement from his family or friends either, but John remained undaunted just the same. In a few years time persistence and dedication to his music would pay off in the form of gold and platinum albums. To the inhabitants of Bloomington, Indiana, their native citizen would become a force to reckon with in the rock music community.

John recalls one incident when he told a few close friends of his early aspirations. "Everybody said I couldn't do it. When I was a kid I always thought it would be nice to be a singer. But the only thing is people from around here worked in factories, or were farmers. I'm just some dumb kid from Indiana." Not quite. In fact he was clever. His 1982 album, *American Fool*, and last year's phenomenal *Uh-Huh* has further affirmed his position as a revered musician among his peers. Although Cougar insists on conducting his business affairs from his hometown instead

of travelling to metropolitan cities like New York or Los Angeles, he will fly in if necessary. Just outside of Bloomington, he reconstructed a barn into a recording facility and laid down the tracks to *Scarecrow*, his latest effort.

As an insightful songwriter he dictates his inborn sense of American homespun pride on the lp's two singles "Lonely Ol' Night" and "Small Town." It's his midwestern living experiences that Mellencamp hopes will be an influence to the music listener. "I'm real proud of these songs because I think they give a good indication of where I've come to," he explains. "I like the garage sound, and that's how I want the band to sound when we play. As crazy as it may sound I think I am finally beginning to hit my stride as a songwriter and singer. The way I feel now is that I am not the kid I used to be. What happens when you grow up is that you take on more responsibility. That is what I have done with this album."

Having attained a well deserved acclaim, John seems to sincerely feel that emotionally he hasn't changed, but some people from his hometown may tend to disagree. His popularity has escalated this year to acquiring a wider audience as a result of a Grammy for "Best Male Vocalist" and an American Music Award for "Best Pop Male." John laughs, "The people I grew up with, people who don't work, they hang around in the afternoon. They are happy with that. Sometimes I think the people around here see me so differently. Maybe it's the money, I don't know. I am really not aware of being so different."

What does seem to be a matter of concern to the midwestern musician is the plight of the American farmer. On the title cut of his latest album he emphasizes the sensitivity of the problem that farmers face from all across the country. In the spirit of Live Aid, a concert for Farm Aid raised millions of dollars for the cause. The benefit was co-organized by Willie Nelson and Neil Young. As one of the main performers in the concert, John was asked to bring in most of the acts, which consisted of artists such as Don Henley, Joni Mitchell, Bob Dylan and Loretta Lynn.

"Willie Nelson called me up one day and said he heard I was helping the farmers," said Mellencamp summing up. "I said, 'Yeah I was,' and Willie told me that was good. I think it's very idealistic. I have always wanted to do something like that. You know money doesn't mean anything to me. The problem is so bad. I mean I can make a million dollars and it doesn't matter. I think what is more important is keeping the people informed."



ONE VISION (From The Movie Soundtrack Iron Eagle)

As recorded by Queen

FREDDIE MERCURY
JOHN DEACON
BRIAN MAY
ROGER TAYLOR

One man one goal
One mission
One heart one soul
Just one solution
One flash of light yeah one god
One vision.

One flesh one bone
One true religion
One voice one hope
One real decision
Wowowowo gimme one vision.

No wrong no right

I'm gonna tell you there's no
black and no white
No blood no stain
All we need is one world wide
vision.

One flesh one bone
One true religion
One race one hope
One real decision
Wowowowo oh yeah, oh yeah,
oh yeah.

I had a dream
When I was young
A dream of sweet illusion
A glimpse of hope and unity
And visions of one sweet union
But a cold wind blows
And a dark rain falls
And in my heart it shows
Look what they've done to my
dream.

So give me your hands
Give me your hearts
I'm ready

There's only one direction
One world one nation
Yeah one vision.

No hate no fight
Just excitement
All through the night
It's a celebration
Wowowowo yeah.

One flesh one bone
One true religion
One voice one hope
One real decision.

Gimme one light
Gimme one hope
Just gimme
One man, one man
One bar one night
One day hey, hey
Just gimme, gimme, gimme
One vision.

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PLEASURE AND PAIN

As recorded by The Divinyls

HOLLY KNIGHT
MIKE CHAPMAN

Lover, lover why do you push
Why do you push
Why do you push
Baby, baby did you forget about
me
I've been standing at the back
of your life
Back row centre just above the
ice

Please don't ask me how
I've been getting off
No please don't ask me
How I've been getting off.
Break my body with the back
of your hand
Doesn't make sense from where
I stand
Baby, baby why you want to mess
it up
Sooner or later I'll find
my place
Find my body better fix
my face
Please don't ask me
How I've been getting off

No please don't ask me
How I've been getting off.
It's a fine line between
pleasure and pain
You've done it once
You can do it again
Whatever you've done don't try
to explain
It's a fine, fine line between
pleasure and pain
Some say
No no no no no no
No no no no.

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CHARM THE SNAKE

As recorded by Christopher
Cross

CHRISTOPHER CROSS
MICHAEL OMARTIAN

Gotta be smart, you gotta be cool
You gotta keep a straight face
when you're playing the fool
You gotta wear a smile when
you're breaking the rules
You gotta charm that snake now
baby.
You gotta be smooth, you gotta be
quick
I think it might just help to be a
little bit sick
You know the bite can't cut you if
the skin is thick
Charm that snake now baby

Hey we ain't all good lookin'
There ain't no reason to take a
good lickin'
Clock on the wall gonna keep on
tickin'
Charm that snake now baby
Charm that snake now baby.

Oh don't let go of it
Don't let go
Oh gotta charm that snake
Charm that snake.
Spoken: There's a hook in the
bait
The first one made a mistake
If you've got what it takes
You better charm that snake.

You gotta let it show
Ain't gonna let it go
I'm gonna let 'em know
Never gonna let it go
Gotta charm it oh yeah.

Oh charm that snake now baby
Oh charm that snake now baby
Charm that snake.

One stripes, two stripes what
does it mean
The venom is lethal but the meat
is clean
The best take advantage of you
like a machine
You gotta charm that snake now
baby
Don't let the finger nails under the
heart
If they get a good grip they're
gonna rip it apart
The first and last kisses are the
dangerous part
You gotta charm that snake now
maybe
Charm that snake now maybe.

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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 some how
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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STRENGTH

As recorded by The Alarm

THE ALARM

Give me love
Give me hope
Give me strength
Give me someone to live for.

Who will light the fire
I need to survive
Who will be the life blood
Coarsing through my veins
Like a river flowing
That will never change
I need someone
I can depend on.

'Cause I'm a man of emotion
Who can't hide the tears
I'm a man of feeling
Who can't hide the pain
I walk the outskirts of town
Where no one knows my name
I'm at the point in my life
Where I need affection.

Give me love
Give me hope
Give me strength
Give me someone to live for.

I walk along the outskirts of town
I can't control what I'm going
through now
Someone write me a letter
I need to know that I'm still alive
Someone give me a telephone call
I need to hear a human sound
Someone open up a door
And let me out of this place
I've been caged up for oh so long
I don't know if I'm living or dying.

Give me love
Give me hope
Give me strength
Give me someone to live for.

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LET THE MUSIC DO THE TALKING

As recorded by Aerosmith

JOE PERRY

Wanna take a chance and dance
Before I got to leave alone
One short song and she'll be gone
I wish her off was on
Gotta try, gotta try another way
To get her to come around to me
Wanna take a chance and dance
Before I got to leave alone.

Let the music do the talking
Let the music do the talking
Let the music do the talking
Let the music do the talking.

There's just one more thing I've
gotta say
But I'll explain a different way
You've gotta know I got an axe to
grind

I know you won't mind
In your eyes I see the sky
No question our hearts belong
entwined
One last thing our love is
positively meant to be.

Let the music do the talking
Let the music do the talking
Let the music do the talking
Let the music do the talking.

Wanna take a chance and dance
Before I got to leave alone
One short song and she'll be gone
I wish her off was on
Gotta try, gotta try another way
To get her to come around to me
Wanna take a chance and dance
Before I got to leave alone.

Let the music do the talking
Let the music do the talking
Let the music do the talking
Let the music do the talking.

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LONG BEFORE I DIE

As recorded by Armored Saint

JOHN BUSH
JOEY VERA

Well you got yours
Baby I got mine
We just can't seem
To make ends meet
Don't you realize
When jumping in the water
You're gonna get wet

Past knee deep.

Give and give and take
Taken by mistakes
Sooner or later deceits
Gonna hit you
Lay your cards
On the table and draw.

From now on
I call the shots
Long before I die
Long before I die.

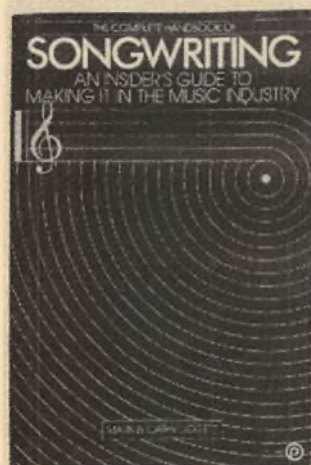
Give and give and take

Taken by mistakes
From now on
I call the shots
Long before I die
Long before I die
Long before I die
Long before I die
Long before I die
Long, long.

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Book Review

by JoAnn Sardo



The Complete Handbook of Songwriting

by Mark and Cathy Liggett
A Plume Book/New American Library
Softcover/\$9.95/338 pages

What's special about this book is that the authors refrain from glamorizing songwriting and instead concentrate on setting guidelines and treating it as a business.

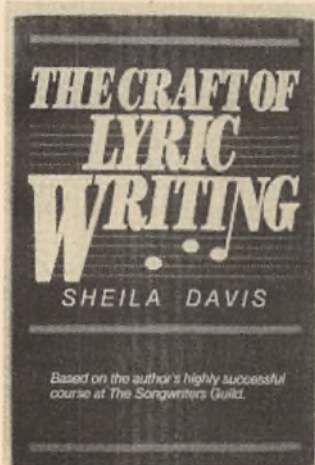
The book is split into 12 sections that cover topics such as song structures, length and idea, and progresses to demos, copyrights and the all-important follow-up of selling the song.

In addition, the authors strive to give readers the competitive edge in a very tough business. The purpose of this book is two-fold. It first advises the reader on how to write a song and then offers guidelines on how to properly market it. One without the other is useless.

The Complete Handbook of Songwriting goes behind the scenes and talks to songwriters who are responsible for hit tunes. The authors went directly to the songwriters and discovered how certain songs were created and this information is passed on to the reader.

At the end of this book is a bonus — a glossary of industry terms plus a list of addresses of music publishers, record companies and industry publications (including *Song Hits*).

These lists alone provide an invaluable source of information, which is more than worth the price of the book.



The Craft of Lyric Writing

by Sheila Davis
Writer's Digest Books
Hardcover/\$17.95
350 pages

The author of this book is well-qualified on the subject of lyric writing. She has taught a course on the subject at The Songwriter's Guild in New York City. That course has become the basis for this informative book.

Davis begins with the basics and doesn't stop until the final revision. In between is a wealth of information that can't be found in any other book.

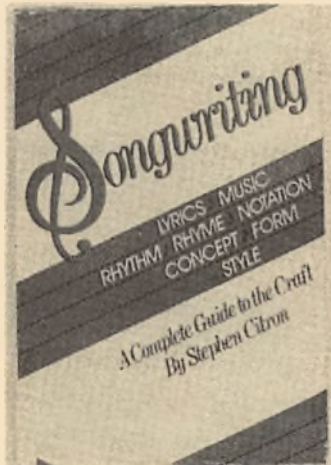
The Craft Of Lyric Writing explains how to combine songwriting talent with various techniques to create lyrics with commercial hit potential.

Included as guidelines are complete lyrics to 28 successful songs from standards like Ira Gershwin's "I Got Rhythm" to Johnny Mercer's "Moon River" to Sting's "Every Breath You Take."

In addition, Davis analyses how to move smoothly from writing purely personal lyrics to writing well-crafted lyrics with universal appeal.

This book also defines more than 100 literary and musical terms and supplies advice and quotes on the creative process from more than 50 experts in the music industry.

Being as respected and knowledgeable as author Davis is on this subject, *The Craft Of Lyric Writing* is a must-read for potential songwriters.



Songwriting: A Complete Guide to the Craft

by Stephen Citron
William Morrow & Co., Inc.
Hardcover/\$22.50
352 pages

Last, but certainly not least on our list of how-to songwriting books is *Songwriting: A Complete Guide To The Craft*. Author Citron emphasizes the art of writing the song in this excellent publication.

It covers finding a song concept, choosing a form, writing lyrics, rhyming, constructing a melody, adding harmony and selecting rhythm.

In addition, information on copyright and recording and selling songs is also included.

Every point that Citron drives home is illustrated with the words or music to a well-known song. *Songwriting* also covers all types of music including blues, punk, reggae, gospel, rock, folk and country. No aspect of songwriting is left uncovered.

Regardless of what type of song potential tunesmiths want to write, *Songwriting* is the book that will tell them exactly how to do it!



TO LIVE AND DIE IN L.A.

As recorded by Wang Chung

JACK HUES
NICK FELDMAN

In the heat of the day
Ev'ry time you go away
I have to piece my life
together
Ev'ry time you're away
In the heat of the day.
In the dark of the night
Ev'ry time I turn the light
I feel that God is not in Heaven
In the dark of the night
The dark of the night.
I wonder why I live alone and
then
I wonder why we spend these
nights together
Is this the room I live my
life forever
I wonder why in L.A.
To live and die in L.A.

I wonder why we waste our
lives here

When we could run away to
paradise
But I am held in some invisible
voice
And I can't get away
To live and die in L.A.

If I let myself go
And for where I just don't know
Maybe hit some cold new river
That led out to the sea
An unknown sea.
I'd either swim or I'd drown
Or just keep falling down and
down
I think it's that that makes me
quiver
Just to keep falling down, down,
down, down.
I wonder why I live alone and
then
I wonder why we spend these
nights together
Is this the way I'd live my life
forever
I wonder why in L.A.
To live and die in L.A.

In ev'ry word that you say
I feel my freedom slip away
I feel the bars come down

around me
And I can't get away
I can't get away.

I wonder why I live alone
and then
I wonder why we spend these
nights together
Is this the room I'd live
my life forever
I wonder why in L.A.
To live and die in L.A.
I wonder why we waste our lives
here
When we could run away to
paradise
But I am held in some
invisible voice
And I can't get away
To live and die in L.A.
I can't get away
To live and die in L.A.
I can't get away
To live and die in L.A.

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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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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

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

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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JOHN CAFFERTY and the Beaver Brown Band



RICHARD E. AARON THUNDER THUMBES

by Elianne Halbersberg

If only one word could be used to describe John Cafferty, that word would have to be "grateful." Spend any amount of time talking to the singer/songwriter/guitarist, and it doesn't take long to realize just how much Cafferty and the Beaver Brown Band appreciate their current relationship with success, and to what extent they feel they owe their popularity to the friends and fans they have acquired during the 13 years they spent on the East Coast bar scene. While to the unfamiliar the Beaver Brown story might seem like the come-to-life theory of overnight success, in truth, it took dedication, perseverance, and that ultimate decisive factor: luck. Just ask John Cafferty.

The Beaver Brown story began in Narragansett, Rhode Island, where Cafferty, bassist Pat Lupo, drummer Kenny Jo Silva, guitarist Gary Gramolini, keyboardist Robert Cotoia and saxophonist Michael Antunes (who joined in 1977) were making their living on the club circuit, playing r&b-rooted rock and roll originals mixed with vintage classics. As their reputation spread, the Beaver Browns (who at this time were sharing a nine-bedroom beach house with their crew) began expanding their territory into the Connecticut/New Jersey/New York area, eventually branching further into Pennsylvania, Maryland and Virginia. By 1980, they had independently pressed their own single, "Wild Summer Nights/Tender Years." While the record sold 10,000 copies and garnered heavy airplay in the Northeast, the group remained without a record contract. Still, says Cafferty, "Two very important things kept us together. First was the fact that we are all really good friends — this band is very talented, works very hard and are truly good guys. Second, we were very, very lucky in that from day one, any place we played, we always made friends and we were always invited back. We made a living — not a lot of money, but enough to

carry us into the next week. One thing we never took for granted is the people who came to our shows."

Within 12 months, Beaver Brown's situation took a serious turn. Producer Kenny Vance and film director Martin Davidson, dually impressed by the group's live show, contracted them to score and perform the soundtrack to *Eddie And The Cruisers*, a fictional story of a successful rock band and their singer's mysterious disappearance. Released in late summer, 1983, *Eddie* was certified a box-office flop; nonetheless the soundtrack sold 175,000 copies and brought Beaver Brown a record deal, with an album scheduled for early 1984 release.

"The material for *Tough All Over* I guess was written from January to May, 1984," Cafferty recalls, "except for 'C-I-T-Y' which I wrote on the road this year. The album was going to be released in July, 1984, then the film was on cable and suddenly the soundtrack went up the charts and we had a Top 10 single and album, got to tour the whole country, and by the time our new album came out, we'd had some media exposure, we were no longer unknown, and a lot of people were looking forward to it. Everything worked out pretty good."

A modest explanation, to say the least. Within a month of the July, 1984, cable television debut of *Eddie And The Cruisers*, "On The Dark Side" was a radio staple, with "Tender Years" following closely behind. The album was gold in September, platinum in October, and struck double platinum in the midst of Beaver Brown's sold-out U.S. tour.

Recording *Tough All Over* differed somewhat from the soundtrack, says Cafferty. "This isn't the first album we've made," he notes, "but it's the first one we artistically controlled. It was our chance to lyrically and musically say what we wanted. The basic difference between the two



L-R: Robert Cotoia (keyboards); Michael "Tunes" Antunes (saxophone); Pat Lupo (bass); John Cafferty (vocals, guitars); Gary Gramolini (guitar); Kenny Jo Silva (drums).

albums is that *Eddie And The Cruisers* was a collection of moments from a film and a lot of the songs were written as vehicles for actors. *Tough All Over's* songs are truer to life and more cohesive. It reflects what we are about and also the musical styles that influenced us: r&b, rockabilly, gospel, hard rock."

Going into the studio, Cafferty observes, was a long-awaited challenge and one that offered the band an opportunity for growth. "After playing for all these years," he explains, "we were very thankful to be able to record. One of the great things about a musical career is that there's so much to learn about writing, playing, performing, making records. This has been a real chance for us to grow, because it's the area we have the least experience in. We've been a live band for 13 years, but we've only been a recording band for three years."

In addition, the group chose to write new material, because, "over the years, we had a lot of songs and until the time to go in the studio, we were going to record those older tunes. Then at the last minute, we decided to write new songs that would reflect things we were thinking about then and there. The older tunes were good and a lot of people liked them, but those songs had their life in the bars and it was time for us to move on."

"The first song I wrote for the album was 'Tough All Over'. It gave me the idea for what to do with the rest of the album. I sat down and thought about the basics of rock and roll, how it has always been the way young generations expressed themselves — it's our voice. That became 'Voice Of America's Sons.' Then we decided each track could be a different voice, character, and place. When we write, I usually come up with the basic ideas — chords, melodies, lyrics — and play them for the guys, then they all help shape

the arrangements for their individual parts. They're great musicians, very accomplished on their instruments and they all contribute. We're very much a band in every sense of the word — I like to think of myself as the quarterback on a good team, because nobody can do anything by themselves — it's always the people around you that contribute and make things work. That's the key to any success we've had — the fact that we work so well together."

Beaver Brown's road to success, while similar in many ways to the paths of other artists, has been a unique experience. Cafferty observes, "I know that because of the success of the soundtrack, we were able to play all over, we were introduced to the media, got lots of radio and video airplay. In the places we had been playing for years, people feel good about our break because they know we worked really hard; they give us the 'thumbs up', come up and shake hands and say 'All right!' and that feels really good. One very important thing about this band is that having been together this long, and on the road — we've gained perspective about what success does and does not mean. The fact that we're surrounded by ourselves — people who have gone through all this together, including our crew that has been with us for ten years — helped keep our feet on the ground. Success is measured by how much time you can spend doing what you enjoy. It doesn't mean you're any more talented than before, or that you're a better person than you were before, or that you deserve special treatment. It means an opportunity to further your career."

"All we can do," he concludes, "is to try to come up with music that is as honest and sincere as possible. And in the end, if we can feel really good about it, we'll keep our fingers crossed and hope the people will like it and believe in it as much as we do."



(How To Be A) MILLIONAIRE

As recorded by ABC

MARTIN FRY
MARK WHITE

I've seen the future
I can't afford it
Tell you the truth sir
Someone just bought it
Say Mr. Whispers
Here come the click of dice,
roulette and blackjack
Build us a paradise
Larger than life and twice as
ugly
If we have to live there you'll
have to drug me
Maybe these luxuries can only
compensate
For all the cards you were dealt
At the hands of fate.

(So tell me)
Tell me, tell me how to be a
millionaire
Tell me, tell me how to be a
millionaire
Millionaire, billionaire,
trillionaire.

Hardly surprising if you might
consider
Loyalties go to the highest of
bidders
Want my opinion
I'd give you ten to one
Give me a million
A franchise on fun
But there are millions who often
get nowhere
There's just one secret I think
you should share
Maybe these luxuries can only
compensate
For all the cards you were
dealt
At the hands of fate.

(So tell me)
Tell me, tell me how to be a
millionaire
Tell me, tell me how to be a
millionaire
Millionaire, billionaire,
trillionaire.

Maybe these luxuries can only
compensate
For all the cards you were
dealt babe
At the hands of fate.
(Repeat chorus)

Who wants to be a millionaire
I do, I don't, I do
Who wants to be a millionaire
I do, I don't
I've seen the future
I can't afford it.

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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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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.

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

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

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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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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
Prob'ly 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 prob'ly where
they'll bury me.

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GOODBYE

As recorded by Night Ranger

JEFF WATSON
JACK BLADES

As the sun hides his head
For another nights 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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HALLOWED BE THY NAME

As recorded by Iron Maiden

HARRIS

I'm waiting in my cold cell
When the bell begins to chime
Reflecting on my past life
And it doesn't have much time
Cos at 5 o'clock they take me to
the Gallows Pole
The sands of time for me are
running low, running low.

When the priest comes to read me
the last rights
Take a look through the bars at
the last sights
Of a world that has gone very
wrong for me.

Can it be that there's some sort of
error
Hard to stop the surmounting
terror
Is it really the end not some crazy
dream.

Somebody please tell me that I'm
dreaming
It's not easy to stop from
screaming
Words escape me as I try to
speak.

Tears they flow but why am I
crying
After all I'm not afraid of dying
Don't believe that there never is
an end.

As the guards march me out to
the courtyard
Someone calls from a cell "God be
with you"
If there's a God why has he let me
die.

As I walk all my life drifts before
me
Though the end is near I'm not
sorry
Catch my soul cos it's willing to
fly away.

Mark my words please believe my
soul lives on
Don't worry now that I have gone
I've gone beyond to seek the truth.

When you know that your time is
close at hand
Maybe then you'll begin to
understand
Life down here is just a strange
illusion.

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Pick Of The Litter

by Rich Sutton

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



HUGH BROWN

\$\$\$\$\$ **Afterburner**
 ZZ Top
 Lone Wolf/Warner Bros.

Here's a must gift for the PMRC. For all the right wing fanatics and all the left wing bleeding hearts. For all the Jerry Falwells and all the Jerry Rubins. For anyone who can't take a joke. Because behind the great guitar, bass and drums attack of ZZ Top are three hombres from Texas who like to take life with a smile on their faces.

One critic has said that the problem with ZZ Top is that they'll never grow up. That they'll just keep writing dumb, suggestive lyrics. I'd say it was a real tragedy if

ZZ Top ever does face the so-called adult world. *Afterburner* continues ZZ Top's tradition of song lyrics with barely-veiled obscenities. From a long line of songs like "Tube Snake Boogie," "Pearl Necklace," and "I Got The Six," we now have "Woke Up With Wood," "Velcro Fly" and "Dipping Low (In The Lap Of Luxury)." The importance of ZZ Top's "lyrical statement" is that what they say is totally meaningless. No other band has found more ways to say "party!" than ZZ Top. And *Afterburner* is their biggest bash yet.

\$\$\$ **How Could It Be**
 Eddie Murphy
 CBS

Eddie Murphy was understandably upset when the first wave of criticism concerning *How Could It Be* came out. Murphy responded by accusing his critics of pigeonholing him. Considering the breadth of talent that Murphy has already displayed, that seems a bit defensive. It's not all that complicated. When you order a burger, you don't want a hot dog on the bun. When you buy an Eddie Murphy record, you want to laugh.

Two problems plague *How*

Could It Be. Murphy's Wonder-like falsetto is simply too thin to cut through the mix. His voice quality is fine, too fine in fact to hold its own against the instruments in the first rate arrangements. Murphy's other problem is a little tougher to lick. His poised, hipper than thou stance which works so well in his stand up routines doesn't cut it in the recording studio. Hey Eddie, let it loose. Enthusiasm is cool too.

It's easy to criticize someone as successful as Murphy. Especially since he's made a living out of ridiculing all of your heroes. When you get right down to it, the fact is that *How Could It Be* is just the start of a successful recording career for a guy who isn't satisfied with being just a superstar.

\$\$\$½ Romance 1600

Sheila E.
Warner Bros.

Glamorous Life was a more auspicious outing than *Romance 1600* for a number of reasons. On *Glamorous Life*, Sheila was testing the waters and in so doing found a near perfect balance of style and tempo. Overconfidence has tipped the scales on *Romance 1600* to the point where we find Ms. E caught up in seeing who can play the fastest and flashiest.

"A Love Bizarre" is one track that finds the band caught in an irresistible groove. Not surprisingly, this is the one song on the album produced, written and arranged by Prince. In fact, the groove is so good that you can excuse the twelve minute length of the song. Otherwise, *Romance 1600* is so caught up in showing off and stealing the show, that the players often forget what they've come to the theater to do.

On *Romance 1600* Sheila E. has tried to take her fascination with the glamorous life to its logical extension. Set behind a facade of 17th century romance and intrigue, the air-brushed cover photo of the band dressed in lace and velvet doesn't really tell the story. The picture would tell us that Sheila E. lives inside a world of diamonds, satin and brocade. Unfortunately the music inside is all rhinestones and ultrasuede.



\$\$\$\$ Come Out And Play Twisted Sister Atlantic

Take one slice of genius, sprinkle in a liberal dose of madness, add a pinch of pent up anger, two tablespoons of razor-edged guitar playing and a dash of tongue-in-cheek humor and you've got *Come Out And Play*. Rated H for humor — don't listen unless you can take a joke. Twisted Sister comes out with both barrels blazing on a record that may be the best from any heavy metal band yet.

Lots of people won't agree with that summary. "Leader Of The

Pack" and "Be Chrool To Your Skool" aren't standard headbanger fare. "Gone Top-40" is a likely cry from many long time Sister fans. Cool your leathers 'cause *Come Out And Play* rocks as hard as any Twisted album. And if Dee Snider is as clever as we think, "Skool" is just his way of telling long time Twisted fans to open up their minds. "Skool" features the unlikely combination of Billy Joel, Clarence Clemons, Alice Cooper (pay your debts, boys) and the whole Twisted Sister gang in a '50s rave up that's just plain cool.

Getting beyond that first behemoth heavy metal record isn't easy. Many have tried. My money is on Dee, Jay Jay and Twisted Sister not to go the way of Quiet

\$\$\$½ Under A Raging Moon Roger Daltrey Atlantic

Roger Daltrey has finally decided that it's okay to be The Who. After numerous soundtrack projects and solo albums, each conceived with a different muse, Daltrey's *Under A Raging Moon* finds Roger where he belongs, as the lead singer of The Who. Daltrey has at last found what Pete Townshend has known all along, just because you're out on your own, you can't strip yourself of every-

thing that's come before you.

With two of Big Country's players in his band and song-writing help from Townshend, Bryan Adams and John Parr, Daltrey has crafted a high energy, believable solo record that sounds like it was made by the lead singer of one of rock and roll's greatest bands. The album's tour de force is the title track, written about Keith Moon and featuring seven drummers. As if to say that's how many it would take to recreate the fury that exploded from Moon's hands.

Once Daltrey gets a chance to work out live with his band and feel comfortable doing what ought to come natural to him, his next effort will be more finely tuned. It'll be a more varied album. Much like one of The Who's best.

Riot and dozens of one-shot heavy metal wonders. I don't know if Snider's into loin-clothed journeys through the Amazon, but Twisted Sister may just be the Van Halen of the second half of this decade. No kidding.



© MARK WEISS

\$\$\$ Stages
Triumph
RCA

Stages is a fine way for Triumph to stay in the, pardon the pun, limelight in between studio records. The twist they've added to the "double live" format is two new songs, "Mind Games" and "Empty Inside." The live stuff is a compendium of material recorded between '81 and '85.

Triumph is a likeable enough band and *Stages* is a likeable enough album. Unfortunately for the threesome, they'll never see the success of their Canadian brethren Rush or of any of the current heavy metal chartsters. It was all a matter of timing. Their genesis, and period of most creativity, came at a time when no one was interested in a heavy rock trio from Canada no matter how good they were.

Like a good restaurant that's fallen out of vogue, Triumph is still serving up the same fare. It's the same cook, same kitchen, same staff. Unfortunately, not a whole lot of people are buying what's on the menu. Next time out, these boys from Canada need a face lift. New clothes, add a sax player, maybe even change their name. If not, they might as well title their next lp, *Missed The Boat*.



\$\$\$ Knee Deep In The Hoopla
Starship
Grunt/RCA

Let's be honest. After hearing "We Built This City" I really expected to hate this record. Whatever happened-to-an-open-mind aside, *Knee Deep In The Hoopla* seemed destined for the poison pen treatment. I was wrong.

"We Built This City" is the last song by the Starship that deserves to sit at the top of the charts. Ironically, in their nearly 20 years of making records, it's their first number one hit. Clap your hands, send flowers, and hope that their next number one isn't so dumb.

What I like about the rest of *Knee Deep In The Hoopla* is that for the first time since "Miracles," they've made an album that sounds like it was crafted by a group and not five soloists fighting for the front of the mix. Grace Slick and Mickey Thomas are two of rock and roll's premiere vocalists. Backed by the solid rhythm section of Pete Sears, Donny Baldwin and the underrated lead guitar of Craig Chaquico, these guys are made for the radio '80s rock and roll band.

Most of the songs on *Knee Deep* can stand on their own. The Starship's last few albums have really suffered from a sameness of sound from track to track. "Sara" is a mid-'70s styled Starship ballad that owes much of its sweetness to the interplay between the two lead voices and the voice of Chaquico's singing guitar. "Rock Myself To Sleep," written by two of Katrina's Waves and "Desperate Heart" are two more gems on a mid-tempo Starship album that rolls more than it rocks. But that's okay for a bunch of "over the hill" rockers.

\$\$\$\$\$ Who's Zoomin' Who
Aretha Franklin
Arista

"Chain Of Fools" was one of the first 45s to be ground by the five pound weight of my first record player. Those pieces of vinyl that the ancient stylus chewed out of the grooves are long gone. But the ch-ch-churning of Aretha's belly howls on that song aren't as easily forgotten. With the release of *Who's Zoomin' Who*, it seems like it might've been yesterday.

Although not as loud or raucous as that of Tina Turner's, Aretha's comeback album is every bit as important. Tina's beginnings were at the roots of rock and soul. Simply put, Aretha is the root.

Ever conscious of the importance of variety, Narada Michael Walden has produced *Who's Zoomin' Who* with a who's who of pop and jazz music. Guest appearances by Clarence Clemons, Peter Wolf, The Eurythmics, Carlos Santana and numerous jazz luminaries keep the biting edge on Franklin's emotionally intensive vocal performance throughout the record.

The title cut is one of Aretha's best rockers ever. Her tender performance on "Sweet Bitter Love" lays bare her church choir background. And the mixture of Annie Lennox's sculptured soul up against Aretha's "this is the real thing honey" vocals is another powder keg.

How long has it been since Aretha's last great record? It doesn't matter. It was worth the wait.



LET ME DOWN EASY

As recorded by Roger Daltrey

ADAMS
VALLANCE

Well I saw you on the avenue
And as usual you're with
someone new
Well I guess there's nothin' left for
me to do
But turn away.

I'm growin' tired of all your alibis
There ain't one that you can
justify
I ain't gonna take it anymore
And I'll tell you why.

You think it doesn't show

I feel you lettin' go
If you're gonna let me down
Let me down easy
It's time we got it straight
You know it's hard to take
If you're gonna let me down
Let me down easy.

We've been goin' thru some
changes
And I'm well aware of all the
dangers
Sometimes you look at me so
strange
It leaves me cold.

Honey now you've gone and
blown your cover
I know all about your temporary
lovers
I ain't takin' it another day

And that's for sure.

You think it doesn't show
I feel you lettin' go
If you're gonna let me down
Let me down easy
It's time we got it straight
You know it's hard to take
If you're gonna let me down
Let me down easy.

Ah when I look at you now
I can't believe you're leavin'
All those years
And you've got nothin' to say
Turn around and walk away.
(Repeat chorus)

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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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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
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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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
(And thank you baby)
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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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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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 oh
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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Concert Review

by Rich Sutton

"Applause Over Gold"

Dire Straits Live

Mark Knopfler of Dire Straits is a peculiar guy. And Dire Straits is a peculiarly great band. To say that they're finally getting the recognition that they deserve is doing an injustice to their long-time admirers. Liking Dire Straits, buying their albums and flipping out over Knopfler's guitar playing had a cult-like aura about it. But like all great well-kept secrets, once everyone else is in on it, it's not quite as much fun.

Maybe "well-kept secret" isn't the right term, considering that even before the commercial triumph of *Brothers In Arms*, the band had sold over 17 million albums world wide. It's their understated success that makes them so unique. One good example of their reluctance to be too successful is the story behind "Telegraph Road." In its 17 minute form on *Love Over Gold*, the song is a rock and roll epic. When Warner Bros. asked Mark Knopfler for a five minute edit, his simple reply was "no thank you." As the album title implies, it's Knopfler's love for great music over his desire for hit singles that sets him apart.

Knowing all of this, the success of *Brothers In Arms* becomes even more unusual. "Money For Nothing," in its four or five different length versions, was a number one charting song for a group that has a well publicized aversion to hit singles. And for a band that doesn't like to tour, the Straits '85-'86 tour takes the band around the world to do over 250 dates.

They may not like to tour, but playing live is their forte. You might think that a band with the studio prowess of Dire Straits might have a tough time replicating their sound on stage. Not so. The fun in being the only one on your block to know about Dire Straits is gone. However, hearing them play live on their 1985 tour is great fun.

The black-curtained stage suited the band's mostly subdued show well. A fairly elaborate lighting system added a visual aspect to the performance which was lacking in showmanship.

Visually, the most impressive portion of the show was a duet between guest soloist David Sanborn and Mark Knopfler (rumors of appearances by Billy Joel and Keith Richards never materialized). Both Sanborn and Knopfler ad-libbed a mesmerizing call and response piece which was nothing short of perfect.

One of the many impressive things about Dire Straits live is their rare ability to inject new life into old favorites. "Sultans Of Swing," for example, was performed with a newfound "swing" highlighted by the drumming of Terry Williams and the fretwork of Mr. Knopfler. New material, like "Walk Of Life," benefitted from a special energy that the band had reserved for their latest creations.

"Walk Of Life" also benefitted from a rare discourse between Knopfler and the audience. Dire Straits aren't a



band known for their rowdy tunes. "Walk Of Life" live is as close as they come. Knopfler started by saying, "here's a song where there's no excuse to not dance." Much of the floor-seated audience cooperated. There was one small group of people who were uncooperative. Said Mark, "hey, what are you guys, hairdressers? Boutique people? Bistro owners? Members of the Press?!" And with those remarks he had the entire arena jumping.

It wasn't too surprising that the show was hardly a "best of." Missing were "Lady Writer," "Industrial Disease," and "Twistin' By The Pool." In their place were extended versions of other Straits favorites and lesser known songs like "Tunnel Of Love" and "Wild West End." They did perform "Money For Nothing" complete with an ultra-exciting drum introduction. Yet another example of their ability to liven up an often-played song.

There were only two disappointments. The sound in the coliseum wasn't up to par and certainly nothing like their albums. Knopfler's "sweet as a songbird" leads were often more like a whistling growl. The drums also suffered from poor miking and distortion. Secondly, serving beer at a show where the headliner has a number one album is not smart. The potentially abrasive mix of sophisticated Dire Straits admirers and the band's new audience of younger fans didn't jell with alcohol as the lubricant.

Dire Straits is one of the ultimate musician's bands. They are as at home in a 17,000 seat arena as they are playing for 10 people in a studio. They must be incredible in a 3,500 seat bar full of people who can handle their liquor.

In an era when tight pants and smoke bombs are as important as a tight band and smoking lead guitar, it's a delight to see a band like Dire Straits strive for love over gold and end up with both.

The Big Man Goes It Alone

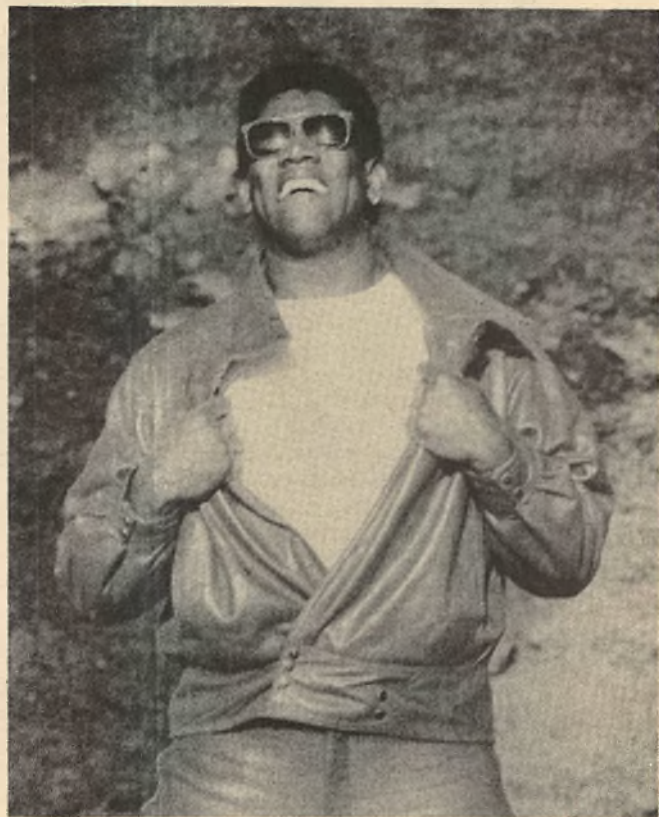
CLARENCE CLEMONS

Interview by Rich Sutton

Mick Jagger has Keith Richards. David Lee Roth had Edward Van Halen. And Bruce Springsteen has Clarence Clemons. All in the shadow of a superstar. Each integral to the music of the band. Richards, the bad boy partier with the mean blues riffs. Van Halen the guitar hero. Clarence Clemons, The Big Man.

The Big Man is a nickname he might've earned based on his physical stature alone — he was big enough to be an original member of the New Jersey Generals football team! However, he earned his nickname when Springsteen and The E Street Band were slumming around the New Jersey/Philadelphia area playing the opening spot. N'er do well promoters it seemed were always taking advantage of "The Boss." Bruce put an end to the chicanery by sending "the enforcer," Clarence Clemons to take care of the after-show settlement. People soon learned not to mess with "The Boss" and "The Big Man."

After playing with Springsteen for more than a decade, it became apparent to Clemons that he had the talent to add outside work to his E Street Band chores. He's attacked the opportunity with a fervor. First was his album with The Red Bank Rockers. Now, Clemons has released *Hero*, an album featuring his first hit single, "You're A Friend Of Mine," a duet with longtime friend Jackson Browne. Clemons is a multi-dimensional talent: E Street horn man, solo artist and actor. He recently appeared as Gary Coleman's music teacher on a recent episode of *Diff'rent Strokes*. We had an opportunity to catch the busy big man after his audition for a possible movie role.



Song Hits: What was the most enjoyable part of doing *Hero*?

Clarence Clemons: Well, the most enjoyable part was meeting Narada Michael Walden. It brought about such a change in my life just to meet this guy. He's a wonderful person and he's my spiritual brother now and he has inspired me so much that it's unbelievable.

SH: How did you meet Narada?

CC: He called me up one day and asked me to do a track on the Aretha Franklin album, *Freeway Of Love*, and when I went to do that out in San Francisco when the band was out there playing we met and it was a magic moment.

SH: He's the one who introduced you to your guru?

CC: Yes, that's correct.

SH: You've been with your guru now for less than a year.

CC: It's less than a year, but when we met it was like our souls knew each other for a long time. It was like meeting an old friend, so I feel like I've known him all my life. It sparked an aspiration and a flame inside me that was tremendous.

SH: Do you think the reason that the two of you hit it off so well was because you basically come from a fairly religious background?

CC: My spiritual consciousness has always been there. I come from a religious background it's true, but I've felt that there was more to it than what I was receiving in the Baptist church and although my spiritual conscious-

ness was already there, since I met him [Narada], it's blossomed into something greater.

SH: Is there any conflict between his religion and the Baptist church?

CC: There were some slight differences. We both believed in the Supreme, God Supreme as being all, being everything. But I was brought up believing that you could only be saved through Jesus Christ, but now I understand through my learning and reading of Sri Chinmoy's work that you can reach salvation in other ways. Jesus was an amateur that was sent here like other amateurs, like Hare Krishna, and it made me wonder about if you can only be saved by believing in Jesus Christ. If that were so, what would happen to all the Jewish people and all the people who lived on this earth

before Jesus? Buddah and Krishna and some of the others were here before Jesus and I don't think all these people died and went to hell. The guru advocates that God Supreme is in you and in your soul and you want to become more like him and become God yourself. Through meditation you become closer to that. God speaks to you instead of you begging him for things all the time. You allow yourself to relax and let him come forward inside you.

SH: You speak about it like it's a new life, a new-found happiness and it seems to me that you've always had a pretty decent life.

CC: I've had a good life and I have been very happy. But I'm much happier now because I have some answers to questions that have always been bothering me. You can be going on the right path, right trail, but once you get a spiritual leader, a spiritual teacher, and you get in his boat, man you just sail, you're complete and that's the way I feel now, complete.

SH: Let's get back to talking about the album a bit. Tell me about the Walker Brothers' song "The Sun Ain't Gonna Shine Anymore."

CC: They originally recorded that song. When I went into the studio to do that track I brought Arthur Baker along to produce. He came up with this song and he didn't tell me about who was going to do the duet part and we went into the studio and we talked about it in the studio and then he introduced me to Darlene Love, who sang the song with me. The amazing part of this story is that Darlene sang the background vocal on the original version of the song! It's always been a favorite.

SH: Would you also say that that song and that style of music was an influence on your own playing?

CC: It certainly was. This was back when rock 'n' roll was all one animal. Before apartheid rock 'n' roll. Back when you heard Jerry Lee Lewis and Chuck Berry and those guys were classified as rock 'n' roll. I often think that if they were coming along today, they'd be called rhythm and blues, they'd be in the r&b section in your record store and you'd probably never hear them. It's a strange animal and I hope one day that we'll have it all together. In the old days you'd turn on the radio and you'd hear everything. You didn't just hear one kind of music here, one kind of music there. It's not fair to "John Q." you know? You should be able to listen to everything. A broader scope makes for a broader person.

SH: Most musicians stick to one producer for an album. What benefit do you think you got from working with four on *Hero*?

CC: I didn't have the time to just sit down with one guy and get to know this one person and work it out so I had the idea of getting four different people who I really like. I fed my ideas about my album into them and I wanted to see what they would come up with. I needed the best efforts out of four people instead of getting one person's best effort. It makes you have more hits on the album.

SH: Tell me about your first hit single, "You're A Friend Of Mine?"

CC: That was written by Narada and Jeffrey Coleman. Narada and I sat down in a hotel room one night and we discussed this whole album. All the things I wanted to say. I gave him some titles of songs that I wanted on the album and he went back and wrote the songs. He said that he was so impressed with the friendship between Bruce and I that he came up with the song "You're A Friend Of Mine." He wrote it with the intentions of Bruce and I singing it together. We were in the middle of the tour, Bruce had just gotten married and so we didn't have the time to sit down and go back into the studio. I went back to thinking about who I would use to do it and Jackson Browne's name came up and it's a great idea. So I sent him a tape asking him if he'd like to sing it with me. I met Jackson back in '71, '72 when Bruce and I were playing The Main Point in Bryn Mawr, PA. Hearing him sing this type of song was different for him and singing, period, for me was different. We came up with a winning combination.

SH: Maybe you can tell me about some of those times in '71 and '72 with Jackson?

CC: They were all X-rated! Jackson is a real shy guy and he hung out with Bruce most of the time. But we got a chance to talk and as years went on he came down here to Jersey once and his band played at the Garden State Arts Center. He came back over to my house and we had a good time. It's one of those friendships where, you know, you don't see the person every day, but you know that person's there and is a friend because you enjoy their company when they are around.

SH: Your nickname, "The Big Man," didn't happen until you were with Bruce, right?

CC: Right. I was the enforcer. When you're a new group and you're opening for people you tend to get pushed

around by promoters and managers of the other group. I remember once we were threatened. A guy threatened to pull the plug on us and I had to explain to him what I was going to do to his face if he did pull the plug. After that I was deemed "The Big Man."

SH: You were in the movie *New York, New York*, and you're going to be on a future episode of *Miami Vice*. What's next?

CC: Well, I just did the Gary Coleman show, that was real funny and I was just in New York today reading for a movie. It's going to be a very interesting part if I get it and if things work out right. I'm swiftly pursuing my acting career. I feel that I want to develop my acting more than what has already been done. Keep those creative juices flowing. Once they get going, it's just a minor thing to transfer them from playing on stage in front of a hundred thousand people to being on stage in front of a camera. I want to develop this a little more because it's in me and I gotta let it out!

SH: What's the difference between playing with The Red Bank Rockers and playing solo?

CC: Basically the difference is that I'm doing the vocals this time. It's a lot more responsibility and I'm enjoying it a lot more because this is much more personal in the extreme.

SH: How hard is it switching roles from working with The Boss to being The Boss?

CC: It's a real hard thing to do but every man wants to leave his own footprints in the sands of time. Being the boss you have the responsibility of it all. Working with Bruce, there is no responsibility. You just go out and you're only responsible for him. That is a big responsibility, but basically you're having fun and you don't have to worry about small details. On my own I also have the last word, the last say about how I want things done and that's very important too.

SH: What do you admire most about Bruce Springsteen?

CC: His dedication to his task, his dedication to his art, and his dedication to himself. Also the sincerity that he enters anything with.

SH: And what do you admire most about your fans, the fans of The E Street Band?

CC: I admire my fans because of the loyalty that they have for us and the respect that they give us. These are the two things, loyalty and respect, and once you've got those two, you've got everything.

SONG SECTION



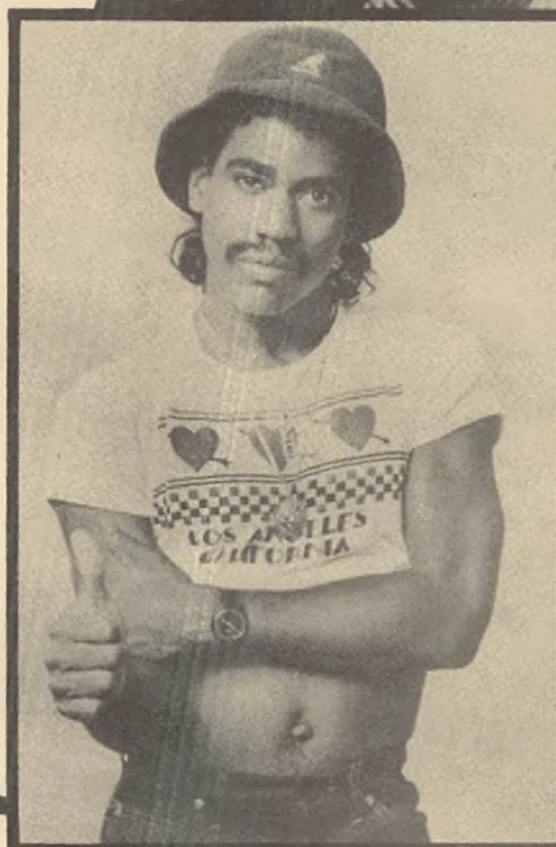
STEPHANIE MILLS



KLYMAXX

DARIUS ANTHONY

- 37/A Love Bizarre
- 37/Chain Reaction
- 44/Coolin' Out
- 43/Emergency
- 38/Freedom
- 44/Hangin' On A String
- 38/Heart Is Not So Smart, The
- 36/How Will I Know
- 39/Living In America
- 42/One Of The Living
- 35/One Sided Love Affair
- 40/Part-Time Lover
- 45/Party All The Time
- 38/Sisters Are Doin' It For
Themselves
- 40/Stop
- 44/Take No Prisoners
- 37/That's What Friends Are For
- 40/Wait For Love
- 35/When The Going Gets Tough,
The Tough Get Going
- 41/Who's Zoomin' Who



KURTIS BLOW

WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (From the movie soundtrack *The Jewel Of The Nile*)

As recorded by Billy Ocean

WAYNE BRATHWAITE
BARRY J. EASTMOND
ROBERT JOHN "MUTT" LANGE
BILLY OCEAN

When the going gets tough
The tough get going, tough,
tough, huh, huh, huh
When the going gets tough
The tough get ready.

Yeah oooh du da do da
I got something to tell you
I got something to say
I'm gonna put this dream in
motion
Never let nothing stand in my way
When the going gets tough
The tough get going.

I'm gonna get myself 'cross the
river
That's the price I'm willing to pay
I'm gonna make you stand and
deliver

And give me love in the old-
fashioned way wooh.

Darlin'
I'll climb any mountain
Darlin'
I'll do anything.

Ooh can I touch you (can I touch
you)
And do the things that lovers do
Ooh wanna hold you (wanna hold
you)
I gotta get it through to you oh.

When the going gets tough
(The tough get going)
When the going gets rough
(The tough get rough)
Hey hey hey hey
Oh baby.

I'm gonna buy me a one-way
ticket
Nothin's gonna hold me back
Your love's like a slow train
coming (slow train coming)
And I feel it coming down the
track (woh).

Darlin'
I'll climb any mountain
Darlin'
I'll do anything.

Ooh (ooh) can I touch you (can I
touch you)
And do the things that lovers do

Ooh (ooh) wanna hold you
(wanna hold you)
I gotta get it through to you (ooh).

'Cos when the going gets tough
(The tough get going)
When the going gets rough
(The tough get rough)
Yeah yeah yeah yeah
Wooh.

Darlin'
I'll climb any mountain
Darlin'
I'll swim any sea
Darlin'
I'll reach for the heaven
Darlin'
With you lovin' me
Oooh (oooh).

Oooh can I touch you (can I touch
you)
And do the things that lovers do
(can I touch you)
Ooh wanna hold you (wanna hold
you)
I gotta get it through to you.

When the going gets tough
Going gets tough
Going gets rough
Going gets rough.

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Music Co./Out Of Pocket Productions/Aqua
Music Limited.

ONE SIDED LOVE AFFAIR

As recorded by Ray Parker Jr.

RAY PARKER JR.

Mary you don't know how much
you mean to me
If you did you'd never ever make
me feel this way
And Mary you don't know how
much I care for you
If you did I know you wouldn't
make me hurt this way.

Ooh now I realize you may not
feel the same for me
Or are you tryin' to hide how
much you care ooh
Have you thought about how
hard this is for me
To live in this one sided love
affair.

Mary you don't know how much I
feel for you

If you did I know you wouldn't
make me hurt this way
For you have to know I care baby
'Cause ev'rything I've ever said or
done
Should let you know that you're
the one.

Ooh now you have to know you're
more than just a friend to me
Are you using me or are you just
unaware ooh
Mary can't you see that this is
hard for me
To live in this one sided love
affair.

Now you know that in your heart
you feel the same for me
Baby you're just tryin' to hide how
much you care ooh
Let me in your heart or just let me
be
But put an end to this one sided
love affair ooh.

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Steve Pizant

HOW WILL I KNOW

As recorded by Whitney Houston

**GEORGE MERRILL
SHANNON RUBICAM
NARADA MICHAEL WALDEN**

There's a boy I know
He's the one I dream of
Looks into my eyes
Takes me to the clouds above
Ooh I lose control
Can't seem to get enough
When I wake from dreamin'
Tell me is it really love.

How will I know
(Girl trust your feelings)
How will I know
How will I know
(Love can be deceiving)
How will I know.

How will I know if he really loves
me
I say a prayer with every

heartbeat
I fall in love whenever we meet
I'm askin' you cuz you know
about these things.

How will I know if he's thinkin' of
me
I try to phone but I'm too shy
(can't speak)
Fallin' in love is so bitter sweet
This love is strong why do I feel
weak.

Oh wake me
I'm shakin'
Wish I had you near me now
So there's no mistakin'
What I feel is really love.

How will I know
(Girl trust your feelings)
How will I know
How will I know
(Love can be deceiving)
How will I know.

How will I know if he really loves
me

I say a prayer with every
heartbeat
I fall in love whenever we meet
I'm askin' you cuz you know
about these things.

How will I know if he's thinkin' of
me
I try to phone but I'm too shy
(can't speak)
Fallin' in love is so bitter sweet
This love is strong why do I feel
weak.

If he loves me
If he loves me not
If he loves me
Ooh if he loves me not hey hey
If he loves me
If he loves me not
Ooh how will I know
How will I know
How will I know
Hey how will I know.

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CHAIN REACTION

As recorded by Diana Ross

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

You took a mystery and made me want it
You got a pedestal and put me on it
You made me love you out of feeling nothing
Something that you do oh
And I was there not dancin' with anyone
You took a little then you took me over
You set your mark in stealin' my heart away
Cryin' tryin' anything for you.

I'm in the middle of a chain reaction
You give me all the after midnight

action
I want to get you where I can let you make all that love to me
I'm on a journey for the inspiration to anywhere
And there ain't no salvation
Need you to get me nearer to you
So you can set me free.

We talk about love, love, love
We talk about love
We talk about love, love, love
We talk about love.

You make me tremble when your hand goes lower
You taste a little then you swallow slower
Nature has a way of yielding treasure
Pleasure made for you
You gotta plan your future is on the run
Shine a light for the whole world over
You never find a love if you hide

away
Cryin' dyin' all you gotta do is.

Get in the middle of a chain reaction
You get a medal when you're lost in action
I wanna get your love all ready for sweet sensation instant radiation
You let me hold you for the first explosion
We get a picture of our love in motion
My arms will cover my tips will smother you
No more left to say.

We talk about love, love, love
We talk about love.
(Repeat chorus)

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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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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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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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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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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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LIVING IN AMERICA (From The Movie Soundtrack Rocky IV)

As recorded by James Brown

**DAN HARTMAN
CHARLIE MIDNIGHT**

Super highways
Coast to coast
Easy to get anywhere
On the transcontinental overload
Just slide behind the wheel
How does it feel
When there's no destination
That's too far
And somewhere on the way
You might find out who you are.

Living in America
Eye to eye
Station to station
Living in America
Hand to hand
Across the nation

Living in America
Got to have a celebration
Rock my soul.

Smokestack, fatback
Many miles of railroad track
All-night radio
Keeps on runnin' through your
rock and roll soul
All-night diners
Keep you awake
On black coffee and a hard roll
You might have to walk a fine line
You might take the hard line
But everybody's workin'
overtime.

Living in America
Eye to eye
Station to station
Living in America
Hand to hand
Across the nation
Living in America
Got to have a celebration.

I live in America
I live in America

Wait a minute.

You may not be looking for the
promised land
But you might find it anyway
Under one of those old familiar
names
Like New Orleans, Detroit City
Dallas, Pittsburgh, PA
New York City
Kansas City
Atlanta
Chicago and LA.

Living in America
Living in America.

I live in America
I live in America.

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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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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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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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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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Sam Emerson

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 you can't stick together
Well you're one of the living
Who's gonna make it tonight
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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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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2. 2 1/4 photo button. Send any personal photo or a picture from a magazine. The photo should fit into a 2 1/2 circle.



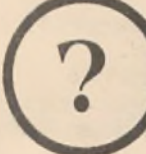
3. 1 3/4 button with white background. Red heart and black writing. 20 letters maximum.



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



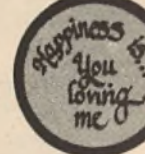
5. Your own message printed in black lettering on a white background. 1 3/4 in size. 30 letters maximum.



6. 1 3/4 button on white background. Red lips and black writing. 20 letters maximum.



7. 1 3/4 button on blue background, black writing. 20 letters maximum.



8. 1 3/4 button on white background. Red heart and black writing. 20 letters maximum.



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BUTTON #

MESSAGE

BUTTON #

MESSAGE

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_____	_____	_____	_____
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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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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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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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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

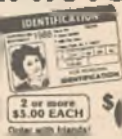
She likes to party down.

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SONG HITS 45

THE JUDDS: TRADITION RETURNS

by Basil Greene

Country music is tradition, and that tradition is the foundation that supports the structure. Country music, in its purest and most original form was home made and the most home made music of all is family music.

The early days of country's popular-

ity was filled with performers drawn from families; brothers, sisters, whole families, generations making music together. That aspect of country music was all but lost during the rush to commercialize in the '70s and early '80s in music called middle of the road or country-politan. It was the blandest



side of country music, stripped of its heritage. It came out free of fiddles and steel guitar, free of close harmony. It became bigger than life, potential Las Vegas mainroom act, enhanced by four soulless backup singers, smothered under violins. It was the music business' gift to what was believed the country music audience wanted to become.

Luckily, as this aberational form of country music dies its well deserved death, what rises to replace it is not only closer to roots music, typified by Ricky Skaggs and Reba McEntire, but most assuredly family made music. During the depths of country's flirtation with mass appeal there remained family acts; The Kendalls, the Gatlin Brothers Band, others. But with the reawakening of the desire for honest music the family concept has sprung anew to the forefront.

Leading the charge are two Kentucky born belles, Naomi and Wynonna Judd, as mother and daughter as can be. It isn't even two years since the Judds made their debut on records. In the often slow moving world of country music two years is a short time. It is usually not long enough for a new artist to get a top 10 record much less four number ones and a gold lp. But the Judds are in the right place at the right time with the right sound...so much for luck. Behind that luck is hard work, a lot of planning and determination.

Both Naomi and Wynonna were born in the northeastern Kentucky city of Ashland. Naomi gave birth to Wynonna the same week she graduated from high school. A second daughter, Ashley, who hasn't made her singing debut yet, was born a short time later.

In 1968, during the hey day of rock and roll, Naomi took her two young daughters and left the settled, slow moving world of Kentucky to set out for California. The Judds spent the next seven years in Hollywood, where they learned the big city ways that so subtly but effectively complement their innate country charm. Wynonna, going to public school, quickly became what she called "a typical Hollywood kid". Naomi worked at a series of jobs both in and out of the music business to support the three of them.

Eventually they tired of California, and in hopes of following in her grandfather's footsteps and becoming a country doctor Naomi and the girls returned to rural Kentucky.

After a time they took another turn in California where Naomi worked in nursing and the two of them along with their '57 Chevy landed a spot as extras in "More American Graffiti". They finally headed to Nashville in May of



1979, still driving the Chevy.

Naomi and Wynonna had begun singing together in earnest and Naomi believed there was a place in the music world for their special blend of traditional yet somehow ultra-modern sound.

Naomi had, by this time, home cassettes of their music and started shopping around for attention. "I was looking for a producer who could develop the unique sound that we had in our hearts and minds, not to mention someone I could leave my daughter alone with in the room," she explains. "We were determined to keep control of the situation, as far as maintaining the integrity of our music. We wanted to make sure nobody messed with our sound. We needed somebody who realized that our voices were the main instruments, and all the rest was just decoration."

They found their producer but not by shopping their tapes. Naomi, working as a nurse at Franklin Hospital (a growing little city 15 miles south of Nashville) treated the daughter of Brent Maher, who had been injured in an auto accident. Maher, who has produced Kenny Rogers, Dottie West and Michael Johnson at times, linked up with the determined duo, worked with them and finally, when all was ready, the girls were subjected to the worst of the worst. They got their hearing and eventually their record deal, but only after a live audition in the conference room of RCA Records in Nashville. "March 2, 1983, six p.m." recalls a still wide-eyed Naomi. "We'll never forget as long as we live."

RCA signed the Judds and had a mini-lp recorded. Just six songs between record stardom and back to the hospital for Naomi and out looking for

a job for high school graduate-to-be Wynonna.

That mini-lp, simply called *The Judds* was a hit and led to their first real lp *Why Not Me* which has been certified gold. Four number one singles: "Mama He's Crazy," "Why Not Me," "Girls Night Out" and "Love Is Alive"; a series of CMA Awards and a Grammy later, Wynonna and Naomi have released their second full size album, and have firmly solidified the feelings that were generated by the previous two.

Rockin' With The Rhythm's 10 songs, many by leading Nashville tunesmiths, is the duet's most self-assured album yet. "I'm really proud of this new album and it's real important to us," says Naomi. "This time around, we all worked extra hard to live up to all the wonderful response we've gotten with our first two albums. We also felt more confident in the studio than we ever did before, and I feel I grew some."

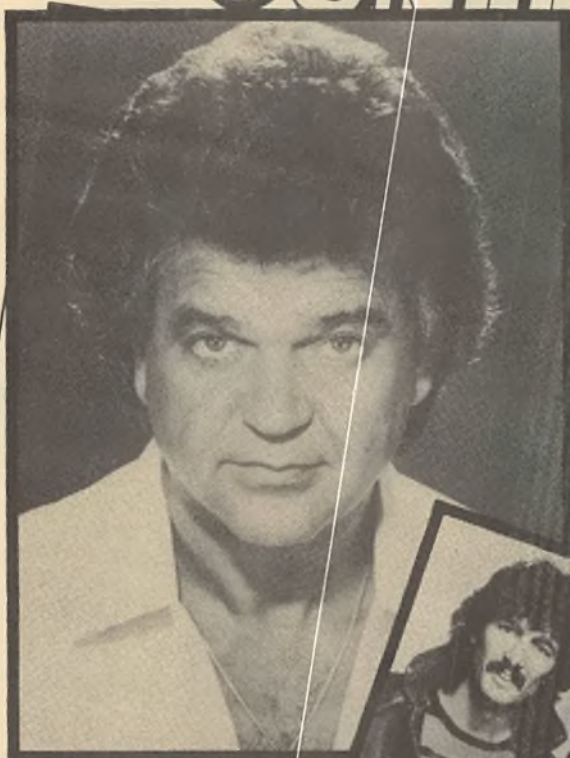
"I feel more comfortable with my voice on this album than I ever did before," adds Wynonna. "I really tried to stretch myself as a vocalist and we also tried some songs that are different from anything else we've ever done before."

So instead of carrying bedpans and giving shots, Naomi Judd travels the world singing harmony to her eldest child. Between them they are helping spearhead a resurgence of country music, true to its roots. They and their contemporaries are generating a new wave of creativity in Nashville.

Naomi recently added the typically understated capstone to what had been written about the Judds. "Last year, I knew that a year from then I'd be doing something different. But I never really dreamed it would be this."

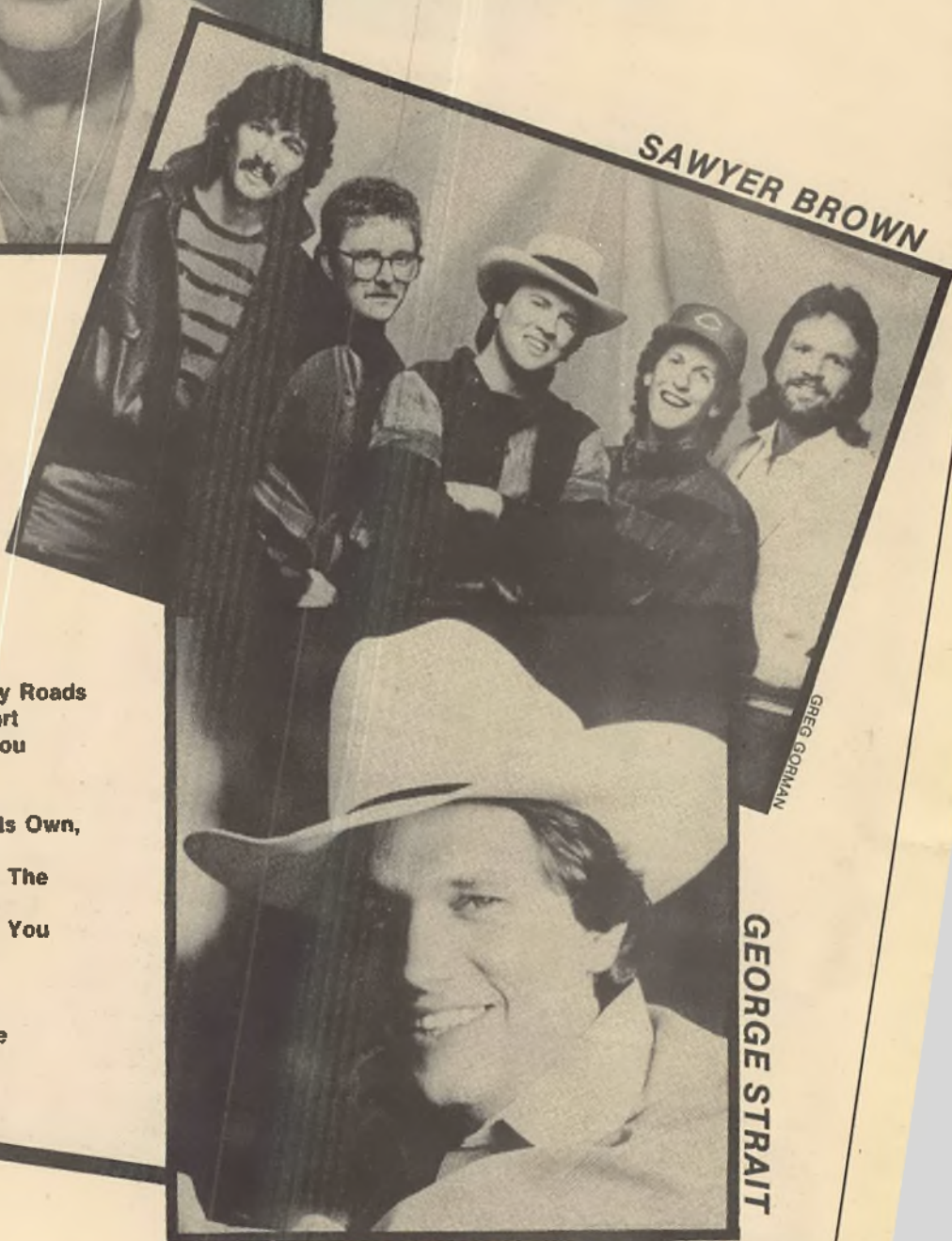


COUNTRY SECTION



CONWAY TWITTY

56/She's Loving Me Home Tonight
 64/Shootin' From The Heart
 52/There's No Stoppin' Your Heart
 58/They Never Had To Get Over
 You
 54/Think About Love (Think About
 Me)
 62/Timberline
 58/What Used To Be Crazy
 50/Wouldn't It Be Great



SAWYER BROWN

GREG GORMAN

GEORGE STRAIT

56/American Farmer
 60/Down In Tennessee
 51/Fast Lanes And Country Roads
 51/Home Again In My Heart
 50/I Could Get Used To You
 60/I Love You By Heart
 54/Never Be You
 52/Night Has A Heart Of Its Own,
 The
 50/One I Love Back Then, The
 (The Corvette Song)
 51/Part Of Me That Needs You
 Most, The
 56/Reno And Me
 54/Runaway Go Home
 50/She Ain't Whistlin' Dixie
 Anymore

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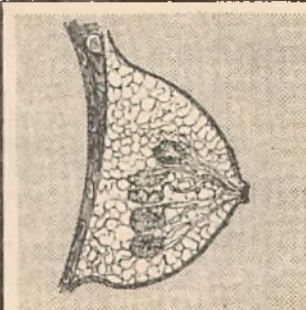
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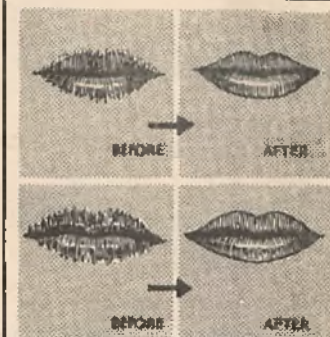
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I COULD GET USED TO YOU

As recorded by Exile

SONNY LEMAIRE
J.P. PENNINGTON

*I could get used to you
Oh darlin' you're so fine
I could grow accustomed to your
body layin' right next to mine.*

*Girl you know it wouldn't take
much
Just one little bitty touch from
you
You could make-a me feel so fine
If-a you were so inclined to
If you feel like dancin'*

*Let it show
Tell me anything but please don't
say no.*

*If you would walk-a my way
Girl I'd give my heart away to
you
Dancin' all thro' the night
Holdin' each other tight
Darlin' that's what I'd like to do
with you babe.*

*I could get used to you
Oh darlin' you're so fine
I could grow accustomed to your
body layin' right next to mine.*

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THE ONE I LOVED BACK THEN (The Corvette Song)

As recorded by George Jones

GARY GENTRY

*I stopped off at the Quikzak for
some beer and cigarettes
The old man took my money as he
stared at my Corvette
He said, "I had one just like her
son in nineteen sixty-three
'Til a man down at the bank took
her from me."*

*Oh she was hotter than a two
dollar pistol
She was the fastest thing around
Long and lean ev'ry young man's
dream
She turned ev'ry head in town
She was built and fun to handle
son
I'm glad that you dropped in
She reminds me of the one I loved
back then.*

*Then I handed him my keys and
said "Here take her for a spin"
The old man scratched his head
and then he looked at me and
grinned
He said, "Son you just don't
understand it ain't the car I
want
It's the brunette in your 'vette that
turns me on."*

*I had one that was hotter than a
pistol
She was the fastest thing around
Long and lean ev'ry young man's
dream
She turned ev'ry head in town
She was built and fun to handle
son
I'm glad that you dropped in
She reminds me of the one I loved
back then.*

*Lord she was hotter than a pistol
She was the fastest thing around
Long and lean ev'ry young man's
dream
She turned ev'ry head in town
She was built and fun to handle
son
I'm glad that you dropped in.*

*She reminds me of the one I loved
back then
She reminds me of the one I loved
back then.*

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WOULDN'T IT BE GREAT

As recorded by Loretta Lynn

LORETTA LYNN

*Wouldn't it be fine if you could
say you love me
Just one time with a sober mind
Wouldn't that be fine
Now wouldn't that be fine.*

*Wouldn't it be great
Wouldn't that be great
Throw the old glass crutch away
and watch it break
Wouldn't it be great
Wouldn't that be great
It's for our sake
Wouldn't that be great.*

*Wouldn't it be great
If you could love me first
And let the bottle wait
Now wouldn't that be great
Wouldn't that be great.*

*Wouldn't that be great
Wouldn't that be great
Throw the old glass crutch away
and watch it break
Wouldn't that be great
Wouldn't that be great
It's for our sake
Wouldn't that be great.*

*Wouldn't it be good
And I know you could if you just
would
Wouldn't it be good
And you know you could.*

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SHE AIN'T WHISTLIN' DIXIE ANYMORE

As recorded by David Frizzell

DENNIS KNUTSON
A.L. "Doodle" OWENS

*She was born on a soft warm
southern night
In a cabin set back in the pines
Where her mama rocked her to
sleep
To a Smoky Mountain lullaby
tune
And we grew up together where
the mountain flowers bloom
We fell in love forever in the light
of a southern moon.*

*But forever never lasted long
She forgot her southern song
Some Yankee boy just passin'
through
Took her love and changed her
I can't help but wonder why she
changed her southern mind
Why she had a change of heart
and left all this behind.*

*'Cause she was always proud to
be
Georgia born and lovin' me
And it's been hard to live without
What the North took from the
South.*

*She ain't whistlin' Dixie anymore
Like before she's hummin' some
old Yankee song
Somewhere up in Baltimore
She ain't whistlin' Dixie anymore.*

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FAST LANES AND COUNTRY ROADS

As recorded by Barbara Mandrell

ROGER MURRAH
STEVE DEAN

*There's an eight-lane highway
out in L.A. headed nowhere
Every day is a rat race
They're fighting for first place
It's like a nightmare
It's a life of mass confusion
and it's a heavy load
I'm ready to trade the fast lane for
a country road.*

There's a New York skyline

*But there's no sunshine down on
Broadway
Watching the stocks rise keeps
'em paralyzed up on Park Place
It's a Fifth Avenue illusion
digging for the gold
I'm ready to trade the fast lane for
a country road.*

*I'm gonna take a turn for the
better
It's been a long hard ride
This can't go on forever
I need a Sunday drive
Let me get behind the wheel
before I lose control
And trade this fast lane for a
country road.*

*There's a desert sunset I haven't
seen yet just out of Tucson*

*Down in Hot Springs, Arkansas
you get an overhaul
I sure could use one
I'm gonna rise above the madness
then I'll be laying low
I'm ready to trade the fast lane for
a country road.*

*I'm gonna take a turn for the
better
It's been a long hard ride
This can't go on forever
I need a Sunday drive
Let me get behind the wheel
before I lose control
And trade this fast lane for a
country road.*

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THE PART OF ME THAT NEEDS YOU MOST

As recorded by B.J. Thomas

MICHAEL DONALD CHAPMAN
NICKY CHINN

*Touch the part of me that needs
you most
Deep in the heart of me
I feel you close right from the
start
We've seen this feeling grow
So touch the part of me that
needs you most.*

*Each time we touch the feeling
is such*

*That I think it can't go on
But how could a feeling so good
Turn out to be wrong
And if each time we kiss
It's a feeling like this
I know I can't be strong
Just how many times should I try
to resist
When you're here in my arms
And you're touching my heart
And I know I can't go on
Can't go on
Without your love.*

*So touch the part of me that
needs you most
Deep in the heart of me
I feel you close right from the
start
We've seen this feeling grow
So touch the part of me that*

needs you most.

*Ev'ry beat of your heart can
take me apart
Oh and I can't be strong
But I never felt so much love
in my life for so long
And if you feel as much
Ev'ry time that we touch
I know it can't be wrong
And all that I need is to feel
that you're near
Here in my arms
Touching my heart
And I know I can't go on
Can't go on
Without your love.*

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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 lightning 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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THERE'S NO STOPPIN' YOUR HEART

As recorded by Marie Osmond

M. BROOK
C. KARP

Woke up this morning with you by
my side
Thought I was dreamin' with my
eyes wide open
I had to touch you and feel you
near
Are you really here.

I plan to be the one who sticks
around
Ooh your love can lift me up
above the clouds
I get so high when I'm with you
I may never come down.

When forever starts
There's no stoppin', no stoppin',
no stoppin' your heart

Like a river it just keeps on rollin'
Till it fills you up to over flowing
There's no stoppin', no stoppin',
no stoppin' your heart.

When you touch me it's like
paradise
Tropical islands and soft
moonlight all night
I've got a crazy school-boy crush
Teacher, teach me tonight.

When forever starts
There's no stoppin', no stoppin',
no stoppin' your heart
Like a river it just keeps on rollin'
Till it fills you up to over flowing
There's no stoppin', no stoppin',
no stoppin' your heart.

When you've really found it
There's no doubt about it
There's no stoppin', no stoppin',
no stoppin' your heart.

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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's
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's
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
Losin' the fight
Cause the night has a heart of
its own.

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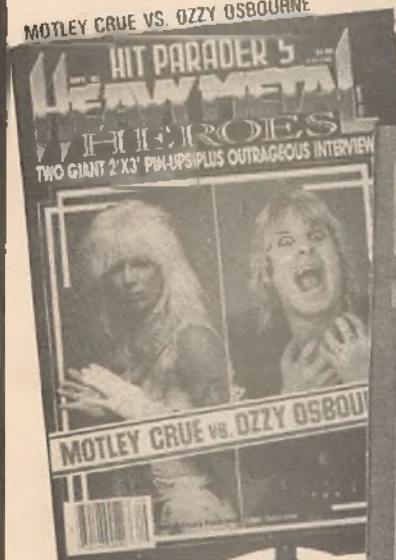
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As recorded by Dolly Parton

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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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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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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SHE'S LOVING ME HOME TONIGHT

As recorded by David Houston

**ROGER MURRAH
DAVE GIBSON**

The nights are bluer here in
Texas
I got the loneliest heart in the
lone star state
But I'll be holding her come the
morning light
But I've got so many miles to wait.

Neon signs and rolled up
sidewalks

Line the sleepy country towns
People living what I'm dreaming
While street lights make the
loudest sound
But I'll be holding her come the
morning light
She's loving me home tonight.

Oh she's loving me home
Through the lonely miles
Just like a magnet draws the
steel
Oh I can feel her heart calling me
And pulling on my mind
She's loving me home tonight.

Like a tumbleweed on a desert
highway
Seems like I'm always movin' on

This gypsy job may make our
living
But it ain't worth leaving her
alone
But I'll be holding her come the
morning light
She's lovin' me home tonight.

Oh she's loving me home
Through the lonely miles
Just like a magnet draws the
steel
Oh I can feel her heart calling me
And pulling on my mind
She's loving me home tonight.

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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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—after applying Young Again.



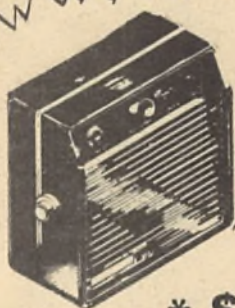
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THEY NEVER HAD TO GET OVER YOU

As recorded by Johnny Lee

**BUD McGUIRE
MIK 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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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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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 tune 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 every day with "Automatic Mind-Command."

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically. After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

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

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

MORE AMAZING CASE HISTORIES!

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

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- How this secret can bring you anything you desire
- Help from the invisible world
- How to "tune in" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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

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

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

Scott Reed

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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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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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TIMBERLINE

As recorded by Emmylou Harris

PAUL KENNERLY EMMYLOU HARRIS

*Oh the stars they did shine
 The night you swore that you'd be mine
 And you promised always to be true
 And to be kind on that Shenandoah Hill
 Where our love bloomed until I went away
 And left those promises behind.*

*But when I rise from the timberline
 And call your name will you remember mine
 And the sweetest kiss will be the tie that binds
 Like the wild wild rose and the columbine.*

*To that place I will go
 Where the wildwood flowers grow
 With a ribbon in my hair
 And a gown of calico to those Shenandoah Hills
 I'll go back I swear I will
 To the sweetest kiss my lips will ever know.*

*And when I rise from the timberline
 And call your name will you remember mine
 And the sweetest kiss will be the tie that binds
 Like the wild wild rose and the columbine.*

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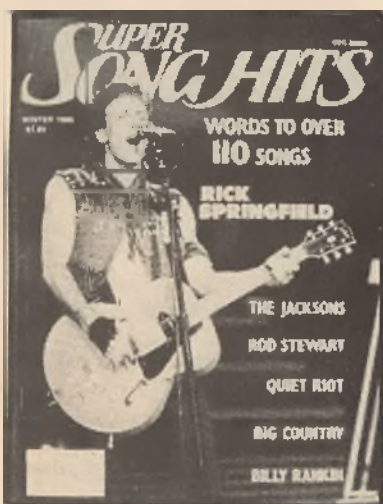
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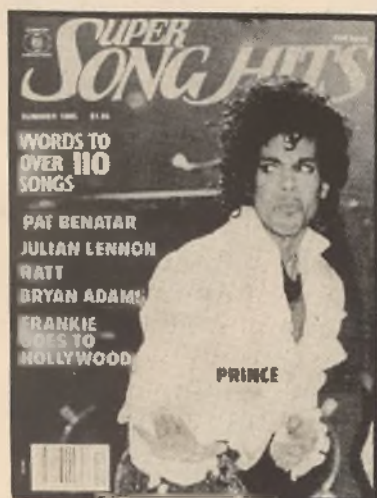
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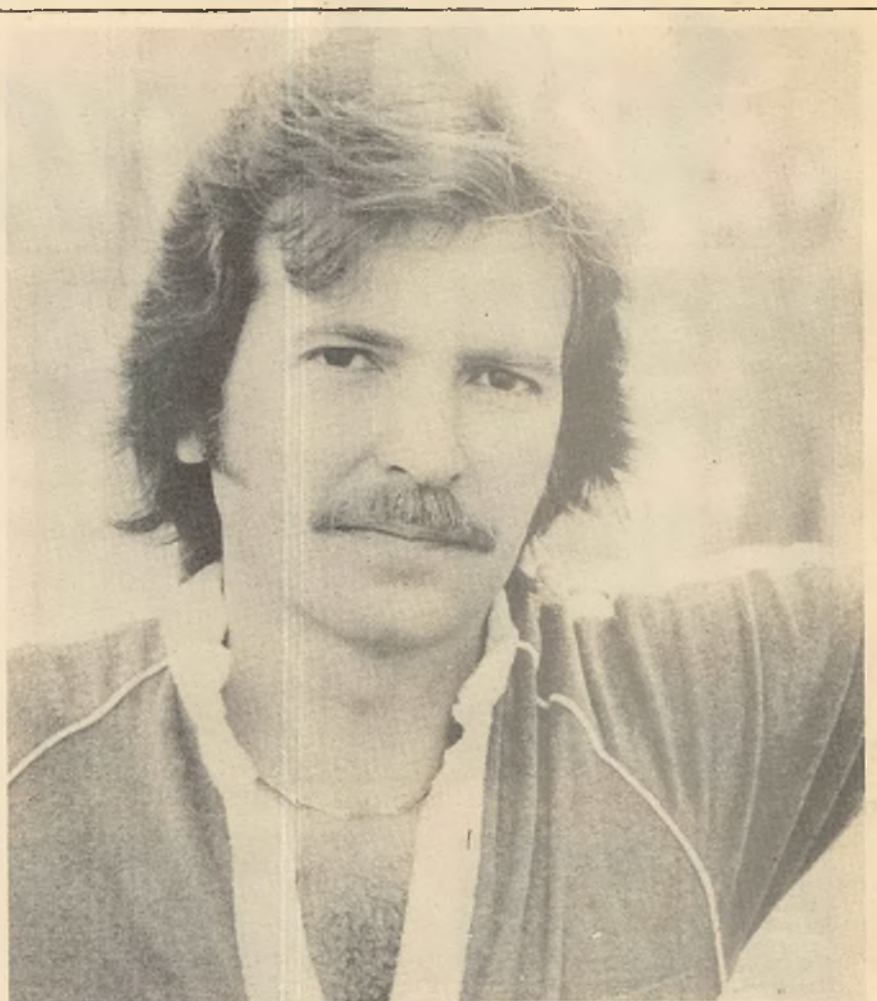
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As recorded by Freddy Weller

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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