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Cover Photo by
Hugh Brown

PUBLISHER

John Santangelo

EXECUTIVE EDITOR

William T. Anderson

EDITOR

Mary Jane Canetti

ASSOCIATE EDITOR

JoAnn Sardo

CONTRIBUTING WRITERS

Rich Sutton, Steve Wasahla,
Robin Gaines, Mary Anne Cassata,
Elianne Halbersberg, Tom Lounges,
Rick Balsom

ART DIRECTOR

Paul J. Fusco

EXECUTIVE ART DIRECTOR

Tony Meralo

BUSINESS MANAGER

Edward Konick

STAFF PHOTOGRAPHER

JoAnn Sardo

CONTRIBUTING PHOTOGRAPHERS

Terry Sesvold, Rich Fuscia,
Star File, Pix Int'l

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OZZY OSBOURNE



ALAN PARSONS PROJECT

THESE DREAMS

As recorded by Heart

BERNIE TAUPIN
MARTIN PAGE

Spare a little candle
Save some light for me
Figures up ahead
Moving in the trees
White skin in linen
Perfume on my wrist
And a full moon that hangs over
These dreams in the mist.

Darkness on the edge
Shadows where I stand
I search for the time
On a watch with no hands
I want to see you clearly
Come closer than this
But all I remember
Are the dreams in the mist.

These dreams go on when I close
my eyes
Every second of the night
I live another life
These dreams that sleep when
it's cold outside
Every moment I'm awake
The further I'm away.

Is it cloak and dagger
Could it be spring or fall
I walk without a cut
Through a stained glass wall
Weaker in my eyesight
Candle in my grip
And words that have no form

Are falling from my lips.
These dreams go on when I close
my eyes
Every second of the night
I live another life
These dreams that sleep when
it's cold outside
Every moment I'm awake
The further I'm away.

There's something out there
I can't resist
I need to hide away
From the pain
There's something out there
I can't resist.

The sweetest song is silence
That I've ever heard
Funny how your feet in dreams
Never touch the earth
In a wood full of princes
Freedom is a kiss
But the prince hides his face
From dreams in the mist.

These dreams go on when I close
my eyes
Every second of the night
I live another life
These dreams that sleep when
it's cold outside
Every moment I'm awake
The further I'm away.
(Repeat)

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MANIC MONDAY

As recorded by The Bangles

CHRISTOPHER

Six o'clock already I was just
in the middle of a dream
I was kissing Valentino by a
crystal blue Italian stream
But I can't be late cuz then I
guess I just won't get paid
These are the days when you
wish your bed was already
made.

It's just another manic Monday
I wish it was Sunday
Cuz that's my Funday
My I don't have to Runday
It's just another manic Monday.

Have to catch an early train
got to be to work by nine
And if I had an aeroplane I
still couldn't make it on time

Cuz it takes me so long just to
figure out what I'm gonna
wear
Blame it on the train but the
boss is already there.

It's just another manic Monday
I wish it was Sunday
Cuz that's my Funday
I don't have to Runday
It's just another manic Monday.

Of all of the nights why did my
lover have to pick last night
to get down
Doesn't it matter that I have to
feed the both of us
Employment's down
He tells me in his bedroom
voice
"Come on honey let's go make
noise"
Time it goes so fast.
(Repeat chorus)

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SILENT RUNNING

As recorded by Mike & The
Mechanics

B.A. ROBERTSON
MICHAEL RUTHERFORD

Take the children and yourself
And hide out in the cellar
By now the fighting will be
close at hand
Don't believe the church and
state
And ev'rything they tell you
Believe in me I'm with the high
command.

Can you hear me
Can you hear me running
Can you hear me running
Can you hear me calling you
Can you hear me
Can you hear me running
Can you hear me running
Can you hear me calling you.

There's gun and ammunition
Just inside the doorway
Use it only in emergency
Better you should pray to God,
the Father and the Spirit
Will guide you and protect you
from up here.

Can you hear me
Can you hear me running
Can you hear me running
Can you hear me calling you
Can you hear me
Can you hear me running
Can you hear me running
Can you hear me calling you.

Swear allegiance to the flag
Whatever flag they offer
Never hint at what you really
feel
Teach the children quietly
For someday sons and
daughters
Will rise up and fight while we
stood still.

(Repeat chorus)

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SARA

As recorded by Starship

INA WOLF
PETER WOLF

Go now
Don't look back we've drawn
the line
Move on
It's no good to go back in time
I'll never find another girl like
you
For happy endings it takes two
We're fire and ice
A dream won't come true.

Sara, Sara
Storms are brewing in your
eyes
Sara, Sara
No time is a good time for
goodbyes.

Danger
In the game when the stakes
are high
Branded
My heart was branded while
my senses stood by
I'll never find another girl like
you
For happy endings it takes two
We're fire and ice
A dream won't come true.

Sara, Sara
Storms are brewing in your

eyes
Sara, Sara
No time is a good time
Sara, Sara
Storms are brewing in your
eyes
Sara, Sara
No time is a good time for
goodbyes.

And Sara
Loved me like no one has ever
loved me before
And Sara
Hurt me no one could ever hurt
me more
Oh Sara
Sara
Nobody loved me any more.

I'll never find another girl like
you
We're fire and ice
A dream won't come true.

Sara, Sara
No time is a good time
Sara, Sara
Storms are brewing in your
eyes
Sara, Sara
No time is a good time for
goodbyes
Sara, Sara
Storms are brewing in your
eyes.

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R.O.C.K. IN THE U.S.A. (A Salute To 60's Rock)

As recorded by John Cougar
Mellencamp

JOHN MELLENCAMP

They come from the cities and
they come from the smaller
towns
And beat up cars with guitars
and drummers goin' crack,
boom, bam.

R.O.C.K. in the U.S.A.
R.O.C.K. in the U.S.A.
R.O.C.K. in the U.S.A. yeah, yeah
Rockin' in the U.S.A.

Well they said goodbye to their
families said goodbye to their
friends
With the pipe dreams in their
heads and very little money
in their hands

Some are black and some are
white
And they ain't too proud to sleep
on the floor tonight
With the blind faith of Jesus
You know that they just might be
Rockin' in the U.S.A. hey.

Voices from nowhere and voices
from the larger towns
Filled our heads full of dreams
and turned our world upside
down
There was Frankie Lyman,
Bobby Fuller, Mitch Ryder
They were rockin'
Jackie Wilson, Shangrilas
Young Rascals
They were rockin'
Spotlight on Martha Reeves
Let's don't forget James Brown
Rockin' in the U.S.A. hey.

R.O.C.K. in the U.S.A.
R.O.C.K. in the U.S.A.
R.O.C.K. in the U.S.A.
(Repeat)

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THIS COULD BE THE NIGHT

As recorded by Loverboy

PAUL DEAN
MIKE RENO
BILL WRAY
JONATHAN CAIN

Ask any girl
In this lonely world
Ask any girl
She'll say make it last forever
I'm holding out my hand
I finally understand
So turn out the lights oh yeah
We'll make it last forever.

I've been down the streets of
desire
Sometimes I was so uninspired
You found what was locked up
inside of me.

This could be the night
The night to remember
We'll make it last forever
This could be the night
Oh to end all nights.

I've always been the one
Loving on the run
That's when you come undone
Oh girl why do you wait for me
Out on the borderline
Between the hurting lies
And the true emotions
That make it last forever.

This could be the night
The night to remember
We'll make it last forever
This could be the night
Oh to end all nights.

I've been down the streets of
desire
Sometimes I was so uninspired
You found what was locked up
inside of me.

This could be the night
The night to remember
We'll make it last forever
This could be the night
Oh to end all nights.

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UH! ALL NIGHT

As recorded by Kiss

**PAUL STANLEY
DESMOND CHILD
JEAN BEAUVOIR**

Everywhere around the world
Everybody's doin' time
Freedom comes at 5:15
Prison starts at quarter to
nine.

It takes a hard workin' lover
To keep on towin' the line
I'll meet you under the covers
I get excited
I'm so excited.

Well we work all day
And we don't know why
Well there's just one thing
That money can't buy
When your body's been starved
Feed your appetite
When you work all day
You gotta uh all night.

Take me to the jungle honey
We're livin' in a human zoo

Getcha turnin' tricks for
money
I'd rather roll around with you.
'Cos when the waitin' is over
I come a-runnin' to you
I got the whole night to show
you
I get excited
I'm so excited.

Well we work all day
And we don't know why
Well there's just one thing
That money can't buy
When your body's been starved
Feed your appetite
When you work all day
You gotta uh all night.

Well we work all day
And we don't know why
Well there's just one thing
That money can't buy
When your body's been starved
Feed your appetite
When you work all day
You gotta uh.

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CALLING AMERICA

As recorded by Electric Light
Orchestra

JEFF LYNNE

Somebody told her that there
was a place like heaven
Across the water on a seven
forty seven
Yeah we're living in, in a
modern world.

And pretty soon she's really
got the notion
Of flying out across the big
blue ocean

Yeah we're living in, in a
modern world.

Talk is cheap on satellite
But all I get is static
Information I'm still here
redial on automatic.

Calling America
Can't get a message through
Calling America
That's what she said to do
Calling America
That's where she has to be
Calling America
She left a number for me
Calling America.

But I'm just talking to a
satellite

Twenty thousand miles up in
the sky each night
Yeah we're living in, in a
modern world.

All I had to do was pick up the
phone
I'm out in space trying to talk
to someone
Yeah we're living in, in a
modern world.

She left a number I could call
But no one's there no one at all
There must be something going
wrong
That number just rings on and
on.

Calling America
Can't get a message through
Calling America
That's what she said to do
Calling America
That's where she has to be
Calling America
She left a number for me
Calling America.

Said she'd call when she'd
been gone a while
Guess she's missing me across
the miles
Yeah we're living in, in a
modern world.
(Repeat chorus)

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"I SAVED \$841 ON THIS GUITAR!"



Elliot Kidd, popular recording artist, N.Y.C.

"I was going to pay alot more at
my local store but because I bought
it through the "Musicians' Buying
Service" I saved \$841 and had it de-
livered right to my door! YOU can
save too... buy like the pros do and
never pay list price again!"

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and buy like the pros... at a savings that you may
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I enclose \$10 check ☐ money order ☐ cash ☐

ZZ TOP



ZZ Top, left to right: Dusty Hill, Frank Beard, Billy Gibbons.

Texas Bad Boys Make It Big — Very Big!

by Rich Sutton

ZZ Top/zee zee top/1969. Billy Gibbons guitar and vocals; Dusty Hill, bass and vocals; Frank Beard, drums. (slang is tres hombres). a. Southern boogie band of the '70s gone El Loco in the '80s. b. seminal '80s punk boogie band, used to play with steer and live snakes at Texas Jam et. al. c. two beards plus one no beard named Beard playing blues based boogie with a danceable back beat. (see also "Cheap Sunglasses.") d. one group not cited by the PRMC for hidden sexual meaning in songs. (see also "Tube Snake Boogie," "You Got The Six," "Woke Up With Wood," "Pearl Necklace," etc. also look under '33 Ford.)

No matter how you define ZZ Top, they somehow always manage to eschew accurate categorization. The most successful Southern boogie and blues band of the '70s, their career has taken a few bends and turns that probably not even the band anticipated.

Many people say ZZ Top is Billy Gibbons and vice versa. It's a tough point to argue. Gibbons started out playing in a band called The Moving Sidewalks, who had a regional Texas hit with "99th Floor." The Moving Sidewalks opened for a number of bands that passed through Texas, among them the Jimi Hendrix Experience. Gibbons got a break of sorts when on the Tonight Show, Hendrix mentioned Gibbons' name as one of the up and coming guitarists. After that, Billy Gibbons and ZZ Top have made their own breaks.

ZZ Top's breaks certainly never came at the hands of the critics. In the Rolling Stone Record Guide, Dave Marsh calls ZZ Top, "Never more than a poor man's Lynyrd Skynyrd — some rural feeling but mostly just numbing guitar drive. Rock and roll can be mindless fun, but it never deserved to be this empty-headed!" Sticks and stones in the path of the ZZ Top trio. After the "mild" gold record success of their first two albums, all of ZZ Top's albums have reached platinum status with *Eliminator* selling close to nine million copies worldwide.

"We're just waiting for people to catch up," says a grinning Frank Beard. Dusty Hill chimes in, "we've been around a long time and I think folks are finally getting the idea. We're not just another bunch of [sic] pretty faces. We're three guys who've been working at what we do longer than a half dozen bands put together."

It was back in 1971 that ZZ Top released their first single, on their own label. There's the cliché story of playing bars all over Texas to crowds as small as one. The cliché ended in 1972 when their own Annual Barn Dance and Barbecue attracted more than 100,000 fans to Austin, Texas. The show broke the record for the largest concert crowd in Texas history. One very surprised promoter was expecting in the neighborhood of 20,000 people to show up.

Despite their lack of success with the critics over their vinyl antics, ZZ Top's undisputed success has been playing live. In 1975, it was Newsweek, of all places, that said ZZ Top had become "one of the biggest concert acts in the country." It has grossed more than 10 million in personal appearances so far this year. It has outdrawn Elvis Presley in Nashville,



BOB ALTO

broken Led Zeppelin's attendance record for New Orleans and reportedly sold more records last summer than the Rolling Stones at the height of their national tour."

The local press raved too, "Most critics, ...concede that they are astonished at how only three pieces can produce that much sound." Said another paper, "this band is one of the best in the land." The Miami News said, "ZZ Top may have started out as just 'that little 'ol band from Texas,' but today the group is one of the biggest in the world."

ZZ Top's 1976 Worldwide Texas Tour sold 1.2 million tickets and grossed \$11.5 million. *Fandango* managed to stay on the Billboard charts for an unprecedented 83 weeks — a record for an American group. The worldwide road show featured a stage set with longhorn steers, buzzards, buffalos and rattlesnakes. It played, predictably, to capacity crowds in cities around the world. Then they stopped. It was three more years before another ZZ Top album and a year before anyone heard from the three.

Rumors in Texas ran rampant as to the whereabouts of our three heroes. The tales told were all tall as you might expect. A plane crash was one rumor, another reported that all three had converted to a Tibetan religion. Postcards with marks from Madagascar, Paris, the Virgin Islands and Mexico were received by friends, but even when the smoke eventually cleared, little was learned about the why's and wherefores of the band's mysterious disappearing act.

When ZZ Top decided to return, it was amidst a flurry of activity highlighted by the signing of a new record contract. Accomplishing a feat that had eluded even The Stones, ZZ Top managed to bring all their catalogue records with them to their new recording home. Their first record, *Deguello* (which in Spanish means "take no quarter...leave no man, woman, child or animal alive") was a success.

More interesting however was the release of *El Loco* which featured the first ever ZZ Top ballad and a decided change of pace for the down-low kings of Southern stomp and cajun blues. "Tube Snake Boogie" is a dance that requires all of your moving parts to execute successfully. Equally energetic is the sizzling "Pearl Necklace." The ground explored by ZZ Top on *El Loco* came to fruition and real recognition on *Eliminator*.

Eliminator spent all of 1983 and parts of 1984 zooming on and off the charts. Buoyed by their playfully creative videos, *Eliminator* spawned no less than four hit singles including



"Legs." "Actually, we're building up to our next album when we write a song about feet. You know, we're moving down. From 'Tush' to 'Legs.' One day we'll do a song called the 'Dr. Scholl's Shuffle.'" Straight from the horses mouth, ZZ Top explains the social significance and the relevance of Tina Turner's current theme song.

Two and a half years after the release of *Eliminator*, ZZ Top switches into hyperspace with the release of *Afterburner*. No more socially relevant than any of their records, *Afterburner* lives up to its fiery title. Not a song on the album

fails to shake up the solar plexus. Imagine The Flintstones meeting The Jetsons. That's the kind of mix that fuels the fire of *Afterburner*. Suffice it to say that it's a scorcher.

After 15 years, how does the band keep it together? Says Billy Gibbons, "we try not to look at each other, that way when we get up on stage and we say, 'who's that drummer? who's that bass player... hope he knows the material!' And when he does...well, that's a real pleasant surprise." And ZZ Top continues to be a pleasant surprise, no matter how you define them.



SANCTIFY YOURSELF

As recorded by Simple Minds

JAMES KERR
CHARLES BURCHILL
MICHAEL MacNEIL

Is this the age of the thunder and
rage
Can you feel the ground move
round your feet
If you take one step closer it'll
lead to another
The crossroads above is where
we meet
I shout out for shelter
I need you for something
The whole world's out
They're all on the street
Control yourself
Love is all you need
Control yourself
In your eyes.

Sanctify yourself
Sanctify
Be a part of me
Sanctify
Sanctify yourself
Sanctify
Sanctify yourself
Set yourself free.

In pictures of living in blood
shot a vision
Sweet miracles and strange
circumstances
I see the sun up the showdown
the cool winds that blow down
On the big beat that life long
romance is
You've got a gun in your hand

you're making self plans
Stay with me all through the
night
Control yourself
Love is all you'll need
Control yourself
Open up your heart.

Sanctify yourself
Sanctify
Be a part of me
Sanctify
Sanctify yourself
Sanctify
Sanctify yourself
Set yourself free.

You can't stop the world for a boy
or a girl
Sweet victims of poor
circumstances
But you can pour back the love
Sweeping down from above
Giving hope and making more
chances
Well I hope and I pray that
maybe someday
You'll come back down here
and show me the way
Control yourself
Love is all you'll need
Control yourself
Open up your heart.

Sanctify yourself
Sanctify
Sanctify yourself
Sanctify
Sanctify yourself.
(Repeat)

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STAGES

As recorded by ZZ Top

BILLY GIBBONS
DUSTY HILL
FRANK BEARD

It's a fine time to fall in love
with you
I ain't got a single thing to do
It happened before I knew what
was going on
I fell out and knew that I was
gone.

Stages keep on changing
Stages rearranging love.

Then you left me standing all
alone
I couldn't even get you on the

phone
Were you just confused and didn't
know
If you should stay or if you had
to go.

Stages keep on changing
Stages rearranging love.

Now you're back and say you're
gonna stay
I wouldn't have it any other way
Tell me it's for real and let me
know
Why does lovin' have to come
and go.

Stages keep on changing
Stages rearranging love.

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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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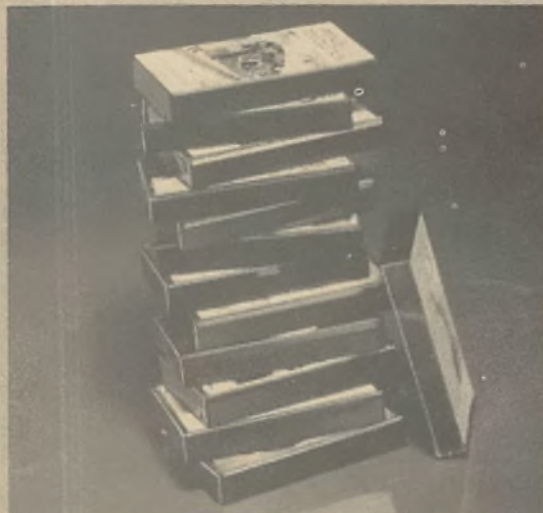


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How the Club operates: every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month for each musical interest... plus hundreds of alternates from every field of music. In addition, up to six times a year you may receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

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AF2/BJ

AGA/Z1

SHOT IN THE DARK

As recorded by Ozzy
Osbourne

OZZY OSBOURNE
PHIL SOUSSAN

Out on the street I'm stalking
the night
I can hear my heavy breathing
Paid for the kill but it doesn't
seem right
Something there I can't believe
in.

Voices are calling from inside
my head
I can hear them I can hear
them
Vanishing memories of things
that were said
They can't try to hurt me now.

But a shot in the dark
One step away from you
A shot in the dark
Always creeping up on you.

Taught by the powers that
preach over me
I can hear their empty reason
I wouldn't listen I learnt how
to fight
I opened up my mind to
treason.

But just like the wounded and
when it's too late
They'll remember they'll
surrender
Never a care for the people
who hate
Underestimate me now.

But a shot in the dark
One step away from you
A shot in the dark
Not a thing that you can do
A shot in the dark
Always creeping up on you.

But just like the wounded and
when it's too late
They'll remember they'll
surrender
Never a care for the people
who hate
Underestimate me now.

But a shot in the dark
One step away from you
A shot in the dark
Not a thing you can do
A shot in the dark
Always creeping up on you.

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KYRIE ELEISON

As recorded by Mr. Mister

RICHARD PAGE
STEVE GEORGE
JOHN LANG

Kyrie eleison
Kyrie eleison.

The wind blows hard against this
mountainside
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

COME OUT AND PLAY

As recorded by Twisted Sister

DEE SNIDER

Are you afraid
Of things that go bump in the
night.

Behind closet doors
Are things when you turn out
the light
Don't be afraid of the night
There's a light in the dark
burning bright
Don't be afraid
Don't be afraid
Don't be afraid
Of the light.

Come inside our world
An oyster 'round a pearl
You'll all be safe inside
A perfect place to hide you'll
see
Fun by decree.

Ride above the storm
The average and the norm
A newfound ecstasy
A wild fantasy come true
This one's for you.

Oh welcome to our show
Oh welcome to our life
Just follow me and you'll set
yourself free
Now won't you come out
and play.

Come out and play

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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Come on out and play
Come out and play
Come on out and play
Come out and play
Come on out and play
Come out and play
Come on out and play.

Join our cavalcade
Enter the world you made
We're only here for you
To do what you won't do you
know
On with the show.

A place where fallacy
Becomes reality
We'll spin your head around
We're programmed to astound
stand by
Prepare to fly.

Oh welcome to our show
Oh welcome to our life
Just follow me and you'll think
that you're free
Now won't you come and play.

Come out and play
Come on out and play
Come out and play
Come on out and play
Come out and play
Come on out and play
Come out and play
Come on out and play
Come out and play
Come on out and play.

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NIKITA

As recorded by Elton John

BERNIE TAUPIN
ELTON JOHN

Hey Nikita is it cold
In your little corner of the world
You could roll around the globe
And never find a warmer soul to know.

Oh I saw you by the wall
Ten of your tin soldiers in a row
With eyes that looked like ice on fire
The human heart a captive in the snow.

Oh Nikita you will never know

Anything about my home
I'll never know how good it feels
to hold you
Nikita I need you so
Oh Nikita is the other side
Of any given line in time
Counting ten tin soldiers in a row
Oh no Nikita you'll never know.

Do you ever dream of me
Do you ever see the letters that I write
When you look up through the wire
Nikita do you count the stars at night.

And if there comes a time
Guns and gates no longer hold
you in

And if you're free to make a choice
Just look towards the west and
find a friend.

Oh Nikita you will never know
Anything about my home
I'll never know how good it feels
to hold you
Nikita I need you so
Oh Nikita is the other side
Of any given line in time
Counting ten tin soldiers in a row
Oh no Nikita you'll never know.
(Repeat)

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I'M NOT THE ONE

As recorded by The Cars

RIC OCASEK

I'm not the one
That you'll be shooting for
I'm not the one
Who's coming back for more
(You know why)
We've been through this too many
times
(You know why)
It's never clear it's pantomime
Going round and round
'Cause you can't get on your feet
Going round and round
Still taking all the heat
Going round and round

Never looking down.

I'm not the one
Whose mem'ry you still keep
And I'm not the one
Who's talking in your sleep
(You know why)
I don't have to tell you twice
(You know why)
Knew you when you weren't so
nice
Going round and round
'Cause you can't get on your feet
Going round and round
Still taking all the heat
Going round and round
Never touching down.

I'm not the one
That you'll be breaking in
And I'm not the one

That could be taken in
(You know why)
Tried and tried to crack the shell
(You know why)
When you fake it's hard to tell
Going round and round
'Cause you can't get on your feet
Going round and round
Still taking all the heat
Going round and round
'Cause you can't get on your feet
Going round and round and
round and round
Going round and round
'Cause you can't get on your feet
Round and round
Still taking all the heat.

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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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The HOOTERS

CHARLES REILLY

by Robin Gaines

Being a journalist is no easy feat. Most of us don't hobnob with rock stars backstage sipping champagne, eating hors d'oeuvres and discussing the artist's intimate thoughts when he or she composed their hit song as the tape recorder whirls. We'd like for you to think that our jobs are oh so exciting—but, unfortunately dear reader, it's not likely the case. For the most part, at least in the rock and roll world, journalists are not the most welcome creatures. Take for instance this journalist's assignment from her editor: get an interview with the Hooters.

No problem, right? Wrong. According to Columbia Records publicity department, the Hooters are not granting interviews until the spring of 1986. Why you ask? Well, so did I. Apparently, the band is: a) tired of doing interviews b) fresh out of answers c) on vacation d) too busy e) all of the above.

Regardless of the reason or reasons, the publicity department was kind enough to send me an 8 x 10 black and white glossy and a brief bio on the band. Usually written by record company personnel and the artists themselves, publicity bios can be pretty boring. But, without the luxury of interviewing the artists one on one, the

infamous bio is all us journalists have to go on to write intelligently (or so we would like to think) about an artist or a particular band. So, without further ado, here is what the Hooters and their record company have to say on the Hooters.

BACKGROUND

— The Hooters are native Philadelphians and "Philadelphia's most popular local group in album rock history." (What about Hall and Oates?)

— The 'Hooter' is "the group's nickname for a Hohner Melodica, a hybrid keyboard-harmonica that's one of their perky sonic trademarks."

— Band members are Rob Hyman (the blond) on vocals, keyboards, and hooter; Eric Bazilian (the brunette) on vocals, guitar, sax, and mandolin; David Uosikkinen on drums; guitarist John Lilley (who looks like Rob); and bassist and backup singer Andy King. (The band is a cross between Duran Duran and a GO fashion spread.)

— Rob and Eric, who write most of the material, "go back together almost 13 years. They met as undergraduate students in the Synthesizer Lab at the University of Pennsylvania." (Synthesizer Lab?)

— Hyman and Bazilian were in a

band called Baby Grand that "went nowhere fast." Bazilian states, "We didn't have any street level following to build excitement at the label. That's why when we put together the Hooters five years ago, we knew to do things differently. We didn't even think about making a record for two years." (They were probably waiting for that Columbia record advance.)

THE ALBUMS

— In 1984, the Hooters released an independent EP, *Amore*, that sold "almost 100,000 copies" in Philadelphia. From the success of *Amore*, Hyman and Bazilian helped create Cyndi Lauper's *She's So Unusual*. "Hyman and Bazilian arranged and performed virtually all the keyboard, guitar, bass, drum machine and backing vocal parts" on Lauper's lp. Hyman also co-authored Lauper's "Time After Time." (He was also rumored to be Lauper's hairdresser and wardrobe consultant for the video!!)

— As the bio states, the Hooters "won their debut on Columbia Records the old fashioned way — they earned it." The Hooters also set out to "conquer America with their flawless, Rick Chertoff produced debut album for Columbia, *Nervous Night*." (Smith-



From left: Eric Bazilian, John Lilley, Rob Hyman, David Uosikkinen, Andy King.

Barney meets the Gladiators?)

—Regarding *Nervous Night*, Hyman states in the bio, "The record represents a consistent sound, a band sound. We can do lots of different kinds of things, more styles than you'll hear on this record. But it's a good first representation of who we are — five guys making music, and trying not to be too overwhelmed by the technology." (Maybe they learned too much or too little in Synthesizer Lab.)

THE SONGS ON *NERVOUS NIGHT*

— The first single off *Nervous Night*, "All You Zombies," "touches on the fascination people have always had about our genetic memories, with our religious heritage, with the dark hidden side of existence. The music carries the emotion in a deeper way. It was one of those songs that was written through us," claims Bazilian. (Pretty heavy stuff for a 4½ minute song.)

— "'Why are there so many popular songs about dancing? Because it's a metaphor for love,'" according to Bazilian, "'and so a way to touch your audience on a deep, personal level.'" Thus, the single "And We Danced." (Possibly inspired by that great television show "Dance Fever?")

— Hyman on "Where Do The Child-

ren Go": "The inspiration was something we've been reading and hearing a lot about lately, but we don't want to spell out in black and white what it's about." (Huh. Perhaps the lyrics are a threat to national security?)

— The Hooters do a cover version of "She Comes In Colors," the single by the late 1960's band Love. Hyman states, "Love was a little farther out than The Doors, and about as English sounding an American group as you could find. We've done it as a salute to our roots. And where is Arthur Lee, anyway?" (The eccentric Lee, and author of "She Comes In Colors" was last seen trading in his Nehru jacket for anticipated royalty checks, thanks to the Hooters.)

— The song "Blood From A Stone" is "one of the Hooters' most requested songs and a rousing show closer." Hyman states, "We were initially reluctant to cut it because the Red Rockers had their cover version out as a single last year. Ultimately, we came around. It's our song. We do it our way. And we're proud of it." (Army! Navy! Airforce! Marines!)

Before the Hooters took on the heavy burden of "conquering America" they played to eager Philadelphia teenagers not old enough to

get into bars. In a "radio sponsored 'School Spirit' contest featuring a Hooters' concert as the prize" the Philadelphia radio station received an unbelievable 26 million entries. (That's a lot of postcards!)

However, the Hooters' Philadelphia following finally saw their hometown boys gain national attention when the band opened the Live Aid show at Philadelphia's JFK Stadium. Beamed in live to a billion living rooms, the Hooters were on their way. No more "School Spirit" contests for these guys. Even Bob Geldof, who asked a few days before Live Aid, "Who the f... are the Hooters?" knows who and what a Hooter is today.

Well, there you have it dear reader. Everything the Hooters and their record company wanted you to know about the band — with a little embellishment on my part. Excuse me, but that's the writer's prerogative — at least in this case, to liven the piece up a bit.

Hopefully, by the spring of 1986, this journalist will be backstage sipping champagne and eating hors d'oeuvres while Eric, Rob, and I discuss metaphors for love, genetic memories, religious heritage, Philadelphia and Bob Geldof. If not, let's pray they send a new bio.



WILD CHILD

As recorded by W.A.S.P.

BLACKIE LAWLESS
CHRIS HOLMES

I ride
I ride the winds
That bring the rain
A creature of love
And I can't be tamed
I want you
'Cause I'm gonna take your love
from him
And I'll touch your face
And hot burning skin
No he'll never ever touch you
like I do
So look in my eyes
And burn alive the truth.

I'm a wild child
Come and love me
I want you
My heart's in exile
I need you to touch me
'Cause I want what you do
I'm a wild child
Come and love me
I want you
My heart's in exile
I need you to touch me
'Cause I want what you do
I want you.

Tell me
Tell me the lies
You're telling him
When you run away
'Cause I wanna know
'Cause I
I'm sure it's killing him

REMEMBER YOUR HEART

As recorded by Armored Saint

DAVID BRYANT
DAN NAVARRO

Time on the line
Only tomorrow knows
How you decided
Which way to go
But time is only the mystery of
love
The future's only a chance we
take
That we can't be frightened of.

Through the darkest night
Remember your heart
Through the raging tide
Remember your heart.

It's hard to believe
Things can become so cold
It's hard to remember

to find
That you run to me
When he lets you go
'Cause I'm burning, burning,
burning up with fire
So come turn me on
And turn the flames up higher.

I'm a wild child
Come and love me
I want you
My heart's in exile
I need you to touch me
'Cause I want what you do
I'm a wild child
Come and love me
I want you
My heart's in exile
I need you to touch me
'Cause I want what you do
I want you.

A naked heat machine
I want your love
When the moon's arise
We'll feel just what it does.

I'm a wild child
Come and love me
I want you
My heart's in exile
I need you to touch me
'Cause I want what you do
I'm a wild child
Come and love me
I want you
My heart's in exile
I need you to touch me
'Cause I want what you do
I want you.

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The things we've been told
Could I begin to see you like you
see me
Could I still carry the fire for you
Wherever you may be.
(Repeat chorus)

I won't change your mind
Or beg you to stay
You know that these wishes are
blind
So maybe someday you'll
remember me.

Through the darkest night
Remember your heart
Through the raging tide
Remember your heart
Through the longest day
Remember your heart
As you walk away
Remember your heart.

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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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I ENGINEER

As recorded by Animotion

HOLLY KNIGHT
MIKE CHAPMAN
BERNIE TAUPIN

Don't count on me
I engineer
On every move we make from
here
I'll take the lead
You take the pain
You see I engineer this game.

Who do you think you fool
When you talk about us
Why do you walk on glass
When you know it cuts
There must be a reason why
You put my life in overdrive
I'm up to here with push and
shove

From here on in (I've had
enough).

Don't count on me
I engineer
On every move we make from
here
I'll take the lead
You take the pain
You see I engineer this game.

I'll leave it all behind
In a cloud of dust
There's an even chance
I'll shine or bust
On my own I've got the time
There's a light ahead at the
end of the line
Seein' you leaves me no doubt
I'll take the wheel (from here
on out).

Don't count on me
I engineer
On every move we make from

here
I'll take the lead
You take the pain
You see I engineer this game.

On my own I've got the time
Oh there's a light ahead at the
end of the line
Seein' you leaves me no doubt
I'll take the wheel (from here
on out).

Don't count on me
I engineer
On every move we make from
here
I'll take the lead
You take the pain
You see I engineer this game.
(Repeat)

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GOOD FRIENDS

As recorded by Joni Mitchell

JONI MITCHELL

I have to come and see you
Maybe once or twice a year
I think nothing would suit me
better (right now)
Than some downtown
atmosphere.

In the dance halls and the
galleries
Betting in the O.T.B.
Synchronized like magic
Good friends you and me.

The sun goes down in Jersey
Rises over little Italy
We could talk it up 'til the
block gets up
Swapping stories.

Sittin' around in some all night
zoo

Watching it run like a movie
Synchronized like magic
Good friends you and me.

No hearts of gold
No nerves of steel
No blame for what we can and
cannot feel.

But now it's cloak and dagger
Walk on egg shells and analyze
Ev'ry particle of difference
Aw gets like mountains in our
eyes.

You say "you're unscrupulous"
You say "you're naive"
Synchronized like magic
Good friends you and me.

No hearts of gold
No nerves of steel
No blame for what we can and
cannot feel.

Sometimes change comes at
you

Like the broadside accident
There is chaos to the order
Random things you can't
prevent.

There could be trouble around
the corner
There could be beauty down
the street
Synchronized like magic
Good friends you and me.

No hearts of gold
No nerves of steel
No blame for what we can and
cannot feel ah ah
No nerves of steel
No hearts of gold
No blame for what we can and
can't control.

Good friends you and me
Good friends you and me.

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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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Concert Review

by Mary Anne Cassata

JOHN COUGAR

MADISON SQUARE GARDEN — Can a young man raised in the small town of Seymour, Indiana, become a prominent figure in the history of rock music? Nurtured by the '60s sounds of the Animals, the Young Rascals, r&b and dance records, a rebellious teenager named John Mellencamp has risen from local recognition to worldwide acclaim in a matter of a few short years. The strength of the 1982 *American Fool* album was evidence enough that this consecrated artist's musical contributions are significant to American culture.

With six albums since 1976, and an acquired middle name, the native Indiana rocker has discovered playing his roots is the best source of music for John Cougar Mellencamp. His previous release, *Uh-huh*, yielded three top selling singles, and the latest lp, *Scarecrow*, is perhaps his most personal collection of songs thus far. Musically speaking he has no doubt matured to a progressively improved stage in his career. When the lights dimmed and a roar went up at Madison Square Garden all of this young man's aspirations and fervent passion for rock and roll paid off in the sold-out 20,000 seater.

Even with the exception of untimely technical problems which interrupted the show twice, Mellencamp still proceeded with the ease of a genuine pro. The audience for the most part hardly seemed affected by the interruptions. The first set opened to an extended version of "Small Town" as Mellencamp emerged on stage attired in all black.

"It's great to be in the biggest small town in the world," he volunteered moments before the first chords of "Jack And Diane" rang through the concert arena. His band, which consists of Larry Crane (guitar), Toby Meyers (bass), Mike Wanchic (lead guitar), and Lenny Aronoff (drums) provided solid musicianship, while back-up vocalists Pat Peterson, and Crystal Taliefero added a notable support, particularly on selections from *Scarecrow*. With an additional diverse trio which featured a violinist, keyboardist, and saxophonist, Mellencamp's vocals were nearly note perfect as the record.

Even though some of the evening's performance had been marred, a segment of '60s hit songs like "Cold Sweat" (James Brown), "Nobody But Me" (Human Beinz), "Under The Boardwalk" (The Drifters), and others compensated for the audio failure. "I hate when that happens," he said the first time after "I Need A Lover," and then later shrugged in minor defeat announcing "Sorry guys I feel so bad. This one is on me" when "Everyone Needs A Hand To Hold On To" couldn't be completed. Highpoints that garnered the loudest responses came with "Lonely Ol' Night," "Authority Song," and "R.O.C.K. In The U.S.A."

Before introducing "Rain On The Scarecrow" Mellencamp initiated a brief speech on farm disclosures in America, and urged the audience to write to the state's



JOHN COUGAR/MTL

senators to elevate the concern. He emphasized, "I don't want to sound like a preacher, but please write to your New York senators and ask what they are doing for the farmers." Other peak points attained were an acoustic "Pink Houses" which brought several extra refrains and shouts from Mellencamp of "One more time," and a massive sing-a-long of "Hurts So Good" where he ventured in to the audience and surprisingly wasn't trampled on.

Overall, the people that came to see John Cougar Mellencamp didn't expect any less than an outstanding performance. Despite the repeated interruptions it was apparent he gave it his very best, and nobody can complain about that. The young rebel from a small town earned that respect a long time ago.

(Ed. note: Following the two interruptions, Mellencamp offered to accept ticket stubs for fans who wanted a refund, even though they saw a complete show. Way to go, John!)



Concert Review

by Elianne Halbersberg

MOTLEY CRUE

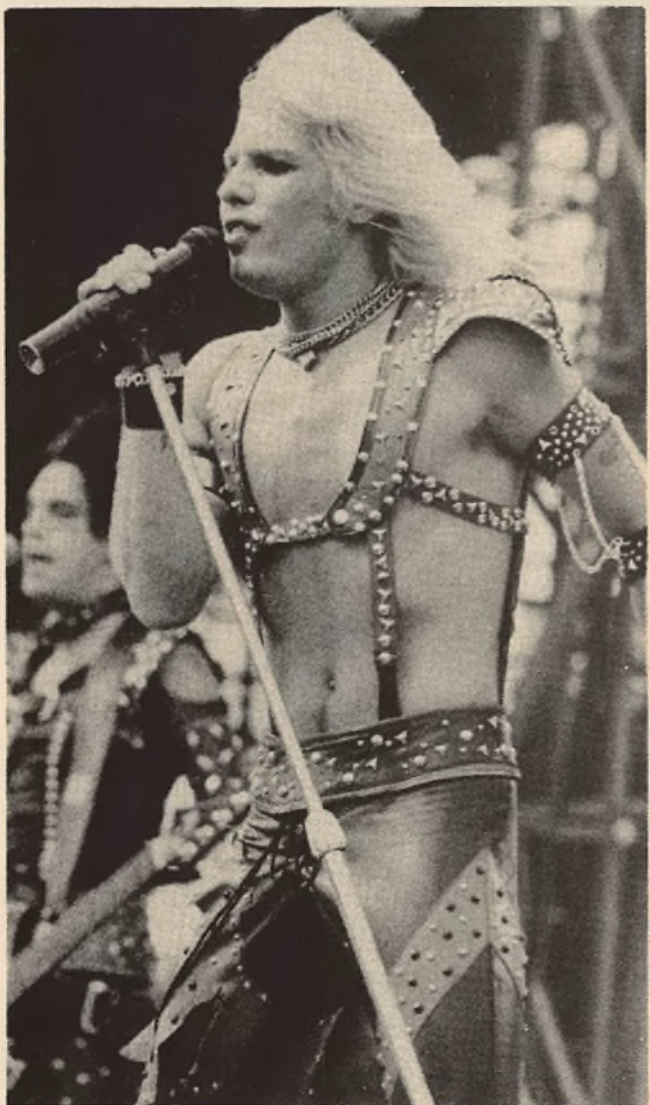
ATLANTA, GA — In less than five years, Motley Crue has grown from being the hottest act on the Los Angeles club circuit to being one of the strongest, most professional forces currently on tour. As their five-month venture across the United States neared its final days, drummer Tommy Lee, guitarist Mick Mars, vocalist Vince Neil and bassist Nikki Sixx released *Theatre Of Pain*. Only weeks away from the start of their European itinerary, they performed their *Theatre Of Pain* concept before a rabid crowd that topped 15,000 at the Atlanta Omni. The show delighted die-hard fans with the intensity of both material and volume, and convinced even the biggest skeptics that 1985 was indeed Motley Crue's year.

Traveling with the largest production now on the road, the *Theatre Of Pain* spectacle, complete with harlequins, black and white diamond motifs, fireworks, flames, bombs, multi-color lighting effects, moving trusses, sparklers, and numerous backdrops required an eight hour set-up (plus sound check) and approximately three and-a-half to four hours to load out. According to tour manager Rich Fisher, the Crue crew totals somewhere between 60 and 63 people, including drivers, security, and a personnel team of 14 for opening guests Autograph.

The *Theatre Of Pain* set was actually designed by the band, with members blueprinting the concept and turning it over to selected technicians to become reality. Eight semi's and five buses transport band, gear, and crew from venue to venue, with Motley Crue carrying their own stage, rather than using the house standard. The dazzling lighting effects that highlight solos and enhance the variety of band-designed wardrobe changes are brought to life by 24 computerized Vari-Lites, 28 moving points on the truss, and 700 regular lamps.

In terms of delivery, Motley Crue firmly adheres to the philosophy of "If it's too loud, you're too old," keeping their deafening levels between 120 and 130 decibels, an almost painful experience in sound (*Theatre Of Pain* indeed!) that they hope will commemorate them in the *Guinness Book Of World Records*. While pushing their volume almost but not quite to the point of distortion (somehow vocals and instrumental breaks remain surprisingly clear), the Crue performed a healthy selection of songs from their three multi-platinum albums, *Too Fast For Love*, *Shout At The Devil*, and *Theatre Of Pain*, with each number greeted by equal crowd response and reaction. Interaction between band and audience played an integral part in the show; Motley Crue remains one of the few arena-size acts still capable of transposing the intimacy of bar band days to large halls.

They flawlessly worked their way through such favorites as "Looks That Kill," "Shout At The Devil," "Ten Seconds Till Love," "Home Sweet Home" (the night's only "soft" moment, with Tommy Lee doubling on keyboards), and "Red Hot", giving Mick Mars the spotlight just long enough to prove himself as one of rock 'n' roll's most underrated talents. The evening reached its heights with



Vince Neil of Motley Crue

Lee's drum solo (post-"Louder Than Hell"); a remarkable effort in versatility and courage — he designed a mechanized kit that slowly tips him to a full ninety-degree angle while he plays, allowing the audience an unobstructed view of his hands and set in action.

Closing with their top 40 smash, "Smokin' In The Boy's Room", the Crue encored with "City Boy Blues", the Beatles' "Helter Skelter," and the Elvis Presley classic, "Jailhouse Rock", which, according to Sixx, will probably wind up on the already anticipated fourth Motley Crue album, scheduled for release in early 1987.

ASIA

by Mary Anne Cassata

When Asia formed in 1981 its main goal was to improve the then current music scene which had become stagnant. Founded by the lead vocalist and main spokesman for the group, John Wetton's vision of Asia began to take form in the late '70s. When many recognized established bands began to part company by the turn of the new decade, Asia retained their artistic integrity and personalized style of sophisticated rock music. Besides Wetton, who is a veteran among his British contemporaries, the group consists of influential musician Carl Palmer with Geoff Downes and newest member Mandy Meyer.

After a series of personnel transitions the last few years, Asia has arrived to its finest line-up to date. The group claimed abundant success four years ago, the first time out, with hit singles "Heat Of The Moment" and "Sole Survivor." Their self-titled debut album sold more than three million copies, and was followed by an equally successful sold out arena tour. With the British group's third and latest album, *Astra*, the first single, "Go," is currently holding steady on the music charts.

Nearing the dinner hour John Wetton has one more interview to contend with after *Song Hits*. It appears he is anxious to return home to London, but not nearly as content to begin the America tour this coming spring. No doubt this visionary musician has many tales to unfold about his career where he is best known for his work with King Crimson and Roxy Music. In this exclusive interview, he shares his thoughts about *Asia*, the new album and future projects.

Song Hits: *Astra* took over 10 months to record. Why so long?

John Wetton: This time we tried to make the most appealing album we

could. We made 25 songs and recorded 10. We did record all 25 songs but we chose the most appropriate ones. I would say with writing and rehearsing the record it took nearly two years. This was not because of the band, but the people who surrounded us. We were critical from every move. We thought that it mustn't be a failure.

SH: There were doubts then from the beginning?

JW: During the recording it was "well this isn't good enough, or that isn't good enough." We had to change things all the time. We had very high standards for this album. It took a very long time in the process. We had to wait till it felt right for us. We felt this is the best album we have done.

SH: Asia album covers always have an interesting concept behind them. Roger Dean is an incredible artist.

JW: He does all the Asia album covers. Roger and I started to talk about Greek mythology, in fact *Alpha* came out of one of those sessions. We kind of carried on the Arcadian myth with this album. There is a lady called Aza, and she is a female angel. She is considered the Greek equal of Eve.

SH: Wasn't *Astra* originally going to be entitled *Arcadia*? The group, *Arcadia*, was also aware at the time that you had chosen the name first for the album.

JW: We felt at the time that they might have equal exposure, and would be maddening to have two albums out at the same time with the same name. When they decided to use the name of the band for their lp we just bowed out gracefully. The fact that we were going to put out an album called *Arcadia* 18 months ago, they should of had consideration. As it turns out there is a little bad luck connected to that name.

SH: Speaking of names, a lot of people probably haven't noticed *Asia*, *Alpha*

and *Astra* all begin with the letter "A", and the album covers depict a pyramid or triangle.

JW: We like to have these titles start with an "A", and have it end up as a triangle or pyramid. For *Astra* I came up with the title *Andromed* and told Roger Dean. Then we thought the name would be a bit too long for people to comprehend. I like *Astra*, I think it's a nice name. It's one step from *Asia* four.

SH: When will the American tour begin?

JW: We start in the spring. It's going to be for a long time. We will be doing a European tour and some European video shows. We'll start off in Canada and end up doing all the major markets.

SH: I understand there were some disagreements between the group and producer Mike Stone. What happened?

JW: Mike has produced all of our albums. We ended up on a sour note this time. I don't know why. I certainly don't have any qualms about working with him again. I don't know if he will work with me. I know I can be a bit difficult at times to work with. Would he work with me is the question. We haven't spoken a word since we parted company in the studio. I'd like to say this on record that I regard him as a very dear friend, and I don't understand what happened to us. It must have been something someone else said that I said.

SH: With the addition of Mandy, I believe I read you stated that Asia feels like a different band. How's it working out so far?

JW: I am very happy with the way everything is going so far. It is a different band. It's more healthy now. We can talk about things more openly now. I think Mandy has brought a new kind of innocence to the band if you

John Wetton



Geoff Downes



Mandy Meyer



Carl Palmer



PHOTOS BY WILLE CHRISTIE

like. He is only 25 and keeps us on our toes. We are all getting a bit old — 36, and that is too old for rock and roll.

SH: It is not. What about you're never too old to rock and roll?

JW: I think we're a little more settled now. One feels a bit more secure than before. Mandy has got a different attitude. He came in not knowing anything about us, and not caring. He didn't know anything about the soap opera the band was going through.

SH: How do you feel that *Astra* differs from your previous releases?

JW: I think the basic songwriting on the album is the same. With this album we got a bit more political. There are a couple social conscious songs on the album.

SH: With you and Geoff being the main songwriters of the group, do the other members contribute their ideas as well?

JW: If I have a particularly strong lyric idea, then I give it to Geoff, and if he has a particularly strong idea he gives it

to me. We finish off each other's songs. We decided to split everything 50/50. On this album for "Voice Of America" it is predominately mine, but he is credited for writing half of it. "Rock And Roll Dream" is predominately his, but I finished it off.

SH: What was the inspiration behind some of the songs on the album, such as the first single "Go"?

JW: That is the only song that I can't explain what it's about. "Go" was just an elite experiment. It just so happened that the record company chose it to be the single. I can give you a million reasons why we wrote "Voice Of America" and "Rock And Roll Dream" but I have absolutely nothing to say about "Go."

SH: "Love Now Until Eternity" I think is one of the strongest tracks on the album.

JW: Oh that one. It is a soppy one. Most of our songs are heavy. It is refreshing to have a song like "Love Now Until Eternity." It's like when everyone goes home from the party

and there is only two of you left. It's a wonderful feeling. I'm sure you know what I am talking about.

SH: It is certainly a very personal song.
JW: I didn't write it with anybody in mind. It is an imaginary relationship. I put myself in someone else's shoes just for the time it takes to write the song. I guess I am a bit of a romantic. I like the idea of people falling in love. It's a great feeling.

SH: Aside from Asia do you have any plans of releasing a solo project sometime this year?

JW: There is this song I have written called "Am I In Love?" The record company felt it was too soft for the band's image. It's a song that deserves to get played. I would like to put it out as a solo single. It is much too romantic for Asia, but not for me to sing. I would really like to see this happen after this album has done all its bid, and the band is off tour. I am hoping to have this done.



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 excitation
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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Hollywood, CA 90028.

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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OVER THE EDGE

As recorded by Armored Saint

PHIL SANDOVAL
JOHN BUSH
GONZO SANDOVAL

There's an open door
Calling to me
I just can't ignore
Waking up I realize
Bars of steel to keep me inside.

Justice has done me wrong
Guilty for crime
Will age me so long
Understand it's more than too
late

Where's the lucky dog
Who used me for the bait.

I'm falling over the edge.

Yeah I guess he was
Pretty smart
Left me in the street
With my gun in the dark
Murder well I tried to prevent
Instead up the river is how my
Time is spent.

I think I'm over the edge
Hell I've been doing time
Tired of doing time
Over the edge.

I can't take more of this cell
So don't be alarmed when

You hear this prisoner yell
Wooh mmm wo wo.

Far away never
Too far away
From the truth
But where's the fairness
What's a harmless man to do.

But see it through
Though I'm trapped in this
Death-bringing tomb
Words of hope
There ain't no place for
This forgotten face.

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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
Until 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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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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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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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



\$\$\$ Pack Up The Plantation

Live

Tom Petty and The Heartbreakers

MCA

This isn't the time to wonder where Tom Petty's rock and roll heart has wandered off to. The Heartbreakers are a captivating live act.

"Breakdown" is the album's highpoint. A perennial favorite from their first album, Petty stretches 2:52 into 7:00 minutes plus of churning excitement. *Pack Up The Plantation* includes four never before released tracks, also recorded live. Although we could do without "Shout," it's nice to see Petty pay homage to his mentors. The Byrds, on "So You Wanna Be A Rock And Roll Star."

Live albums are a tough call. Seldom do they capture the actual performance or add to the studio version. *Pack Up The Plantation* is a 50/50 proposition. It's a must for Petty fans. But if you really want to know what all the fuss is about, pick up the first Heartbreakers' album. In the meantime, keep hoping that Petty's next studio effort is the gem we've been expecting.

\$\$\$ All For Love

New Edition

MCA

It's really no wonder that New Edition have become such huge teen idols. Where Prince and Sheila E. sing of adult love in songs dripping with double meaning, New Edition speaks right to their teenage audience. Without innuendo or double entendre, New Edition spreads their message of teenage love in a verse that could easily have been lifted from a classroom note passed from girl-

friend to girlfriend. The All-American apple pie and Chevrolet band? You bet.

Side One starts out with "Count Me Out" which chronicles the typical teenage situation of boys' night out. Only this time around, one guy wants to leave the boys behind so he can spend the evening with his girlfriend. Remember telling your high school sweetheart, "Let's Just Be Friends"? That common break-up line is also the theme of the song which closes Side One. Not even Tipper Gore could be shocked by the subject

matter New Edition chooses. Even Side Two's "Whispers In Bed" stays away from any taboo areas.

All For Love is an album made up almost entirely of ballads and with the exception of "School," all the songs deal with the subject of romantic love. With the help of the Sembello brothers and a variety of studio musicians, *All For Love* is a slick, if somewhat syrupy album.

Although not nearly as exciting as their debut, it's hard to berate New Edition. If I were a teenage girl, I'd own the cassette and the album.

\$\$\$\$ White City
Pete Townshend
Atco

On a par with *Empty Glass*, *White City* is an unquestionably strong Pete Townshend record. Although the video, from which the album is a soundtrack, has different cuts than the record, see the album, don't read the video. Or something like that. Townshend's visual images of his youth centered around The White City apartments in England and the trials and tribulations of a childhood buddy are very confused. The album, however, is a coherent blend of Townshend at his power chord best, "Give Blood," and at his new musical diversion, the dance hall pop characterized by "Face The Face."

"White City Fighting" and "Secondhand Love" are two other examples from the album of Townshend blending vocals and guitar into a compelling mix. It's not that his vocal work in *White City* is so strong, but it is exceptionally emotional. It's a bit like the soul-felt singing he did on his first solo record, *Who Came First*.

The themes of unfaithful love, the pratfalls of success, and the feeling that somehow yesterday was better than today, cascade through *White City* in torrents or

trickles depending on Townshend's mood. They are familiar feelings to Townshend's work. Unfortunately, Townshend isn't able to make his statements as strongly in the hour long video. Short on plot and even shorter on substance, "The White City" video is at best a character sketch of some folks who don't have much relevance to American lives. At its worst, "The White City" video is contrived and self serving. Not what you'd expect from Master Townshend.



\$\$\$½ Krush Groove
(Music from the Original Soundtrack)
Various Artists
Warner

Certainly safer than going to see the movie, the *Krush Groove* soundtrack is an ultimate cassette. Featuring Chaka Khan, The Beastie Boys, Kurtis Blow, Sheila E., Fat Boys, Force M.D.'s, Gap Band, Debbie Harry, LL Cool J, and Run-DMC, *Krush Groove* is a good representation of some of the more commercial street music available.

Krush Groove is an interesting vehicle for Debbie Harry to choose for a comeback. "Feel The Spin" works well, although it's hardly as compelling as any of the work she did with Blondie. I like hearing Sheila E. trying her hand at rap on "Holly Rock" — although I'm not sure it's a success. The *Krush Groove* soundtrack however is a success. It's a great place to find good music from the better known street bands and it's also a good way to get introduced in case you've been living on a spaceship in the past couple of years.



\$\$\$ Rock A Little
Stevie Nicks
Modern/Atco

Aside from her scratchy throat throughout the album, Stevie Nicks' *Rock A Little* isn't the disappointment we might have expected. Let me explain. When someone spends nearly three million dollars and two years on an album, you expect either genius or bankruptcy. *Rock A Little* is somewhere in between the two.

Forever the Welsh Witch, Stevie Nicks continues to sing of her unrequited love amongst a backdrop of foggy bogs, witches, castles

and fairy queens. *Rock A Little* isn't as lost in the Stevie Nicks La La Land as badly as some of her past work. And that helps the album considerably.

"I Can't Wait" and "Talk To Me" are the album's highlights, although Nicks has nurtured this annoying vocal warble that's beginning to sound like a joke. She uses it to excess on these two songs. Try sustaining a long note with your vocal chords and then tap lightly on your Adam's Apple. See what I mean?

\$\$\$½ Riptide

Robert Palmer
Island

Robert Palmer never fails to satisfy. Or to bewilder. Just when he had gotten firmly entrenched in the Little Feat, New Orleans cajun sound a few years back, he comes out with a synth-pop album. His last record was a big urban hit, and now with *Riptide* he's up to something new.

Retaining the heavy bass and drums worked up with Power Station (Andy Taylor and Tony Thompson both appear on this album) Palmer adds his savoir-faire vocalese to get a record that's successful in a number of ways. "Addicted To Love" and "Discipline Of Love" are both successful in the way they blend powerful dance floor rhythms with Palmer's very emotive vocals without losing the force of either. "I Didn't Mean To Turn You On" is a success in that it plays on a common theme and turns it inside out. And "Riptide" is successful in showing Palmer's ability to sound just like Frank Sinatra. That is what he was trying to do, right?

Palmer's an intelligent popster. His work is mostly love songs, but it's always a love song with a twist. Robert Palmer is believable and clever and that's a rare mix among the musical breed.



DAVID KING

\$\$\$ Rescue You

Joe Lynn Turner
Elektra

If ever there was a prototype pop star, Joe Lynn Turner fits the bill. He's paid his rock and roll dues as lead singer of Rainbow, he sings with a heartwrenching growl and his brown-eyed good looks have been known to undress a woman at 50 paces. Star material. It

makes the lack of acceptance of *Rescue You* perplexing.

"Losing You" received a fair amount of attention from radio stations. Yet, between the hard pop rockers and the not-so-wimpy ballads, there's a pile of radio fodder on the two sides of *Rescue*

You, including the title track and "Prelude/Endlessly."

Roy Thomas Baker adds a nice production touch to *Rescue You*. With some of his work, it's too easy to tell that he's produced The Cars and Journey. On *Rescue You*, Baker takes out the bark and just leaves the bite. *Rescue You* is more than a promising debut. It's one of the overlooked albums of 1985.



WILLIAM HOSCH

\$\$\$\$\$ Promises

Sade
Portrait/Epic

In the seductively lit world of Sade's music, notes are the color of amber, jade, and coral. Her harmonies are vintage champagne toasted by the rhythm of a lady dressed in satin and fine lace. Maybe not since Billie Holiday has there been a more sensuous vocalist.

Although Holiday's stylings were based as much in the blues as in jazz, both Lady Day and Sade share the rich, raspy vocals that made Billie a legend and adorn Sade's second album, *Promises*, like a jewelled gown.

No sophomore jinx rears its head on *Promises*. "Smooth Operator" was a tough mark of her own to beat on this second outing. Smart lady this Sade, rather than try to one-up her personal best, she skirts the issue with a potpourri of fine songs, none of which attempt to challenge the stunning opener of *Diamond Life*.

The Latin flavored rhythms of *Diamond Life* have been replaced in many parts on *Promises* by an emphasis on Sade's vocals. The jazz flavorings and textures of her debut have grown in to full-fledged jazz arrangements led by the soaring sax solos of Stuart Matthewman. If self confidence was lacking on her first outing, Sade now sings with a kind of bravado that demands your attention like a well-timed whisper.

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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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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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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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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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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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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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 invinsible
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
invinsible 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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CAMEO

by Steve Wosahla

Run-DMC bragged about their "King of Rock" in the movie *Krush Groove* but Cameo may have invented the baddest rapper of all, the "Urban Warrior" reknown as "ambassador international" on their new album *Single Life*.

Bad is beautiful in the life of this "DJ supreme" who "parties down the Panama Canal," hears shouts of "ooh la la" when he's in the hills of France and even manages to party with Ayotollah Khomeni, and members of the Kremlin.

It seems that the guys in Moscow just got an unfair rap along the way. For the urban warrior, they were ordinary guys "who didn't like to stop until the party died." Somebody should forewarn President Reagan before he visits Moscow in the middle of 1986.

Actually, the President may already be familiar with this Atlanta-based soul pop trio. When it came time to make a video for "Talking Out The Side Of Your Neck," from 1984's *She's Strange* album, Cameo included footage of the attempted assassination of Mr. Reagan in a song which questioned the government's practices.

The universal love message of "Urban Warrior" may not pretend to say that music can save the world but if we go down we might as well go down partying. Since the spring of 1977 with their debut album *Cardiac Arrest*, Cameo's been doing just that. Since then, they've racked up six gold albums: 1979's *Secret Omen*, 1980's *Cameosis*, and *Feel Me*, 1981's *Knights Of The Sound Table*, 1982's *Alligator Woman* and *She's Strange*. *Single Life* is their eleventh album.

Today, the trio, which includes Larry Blackmon, Nathan Leftenant and Tomi Jenkins, owns their own record company, Atlanta Artists, and is involved in producing other acts. Singer Barbara Mitchell, who duets with Blackmon on "I'll Never Look For Love" on their latest album, will soon have her own debut disc after singing with High Energy.

The group, which first gives special



thanks to God for his blessings on their liner notes, is led by Blackmon who co-wrote all of the new album's songs, produced the record and arranged the songs and horns. Blackmon, who sings lead and background vocals, also plays drums, percussion and bass guitar. Both Cameo's Nathan Leftenant and Tomi Jenkins are singers, with the latter vocalist contributing both lead and backgrounds.

Single Life is so diverse in content that it may sound like many different bands on an all-star session. Although the basis of their sound is love songs, the groups dabbles in every contemporary genre from rap and hi-tech funk to pop and reggae. "Little Boys — Dangerous Toys" closes the album with the reggae sound pioneered by Bob Marley, the Jamaican musician whom Cameo paid their respects to in 1981 when they wrote "A Tribute To Bob Marley."

The opening track of *Single Life* is called "Attack Me With Your Love," with its Earth, Wind & Fire-tinged falsettos and playful vocal snarls in the back of its seductive high-tech keyboard love calls. "I'll Never Look For Love," the record's most dramatic ballad, is a tour de force with Barbara Mitchell delivering the knock-out punch in this grand emotional epic.

For the less serious moment, the dancing antidote is found in the title track, a sizzingly upbeat six minute

groove paying tribute to all then non-married and non-committed.

There's no doubt that Cameo is providing us with some of the highest quality adult pop today. "I've Got Your Image," a catchy, soft lovelorn tribute and "A Good-Bye" with its echoes of Lionel Richie's "All Night Long," place the group alongside the top balladeers, while the humorous, rhythmic rockers keep them on the dance charts.

For Blackmon, you'll find music of Cameo in all categories, which is probably the main reason why Cameo is one of the longest-lasting groups born in the disco era. Having gone from the flashy funk glitter days, through the birth of "dance" music and now dabbling in the rap scene, Cameo's traditional pop delights give it conservative staying power in a time when your music is only as popular during the time in which it is a hit.

Atlanta Artists, Cameo's newborn record label, may not be the next Motown and Larry Blackmon is not Berry Gordy. But independent record labels are few and far between and six gold albums in 11 tries is, at least in sports terms, a phenomenal percentage. So, with the New Year here and being on the look for Cameo's next longplayer here are a few words from a famous threesome: "May the wind be at your backs and Cameosis in your hearts."



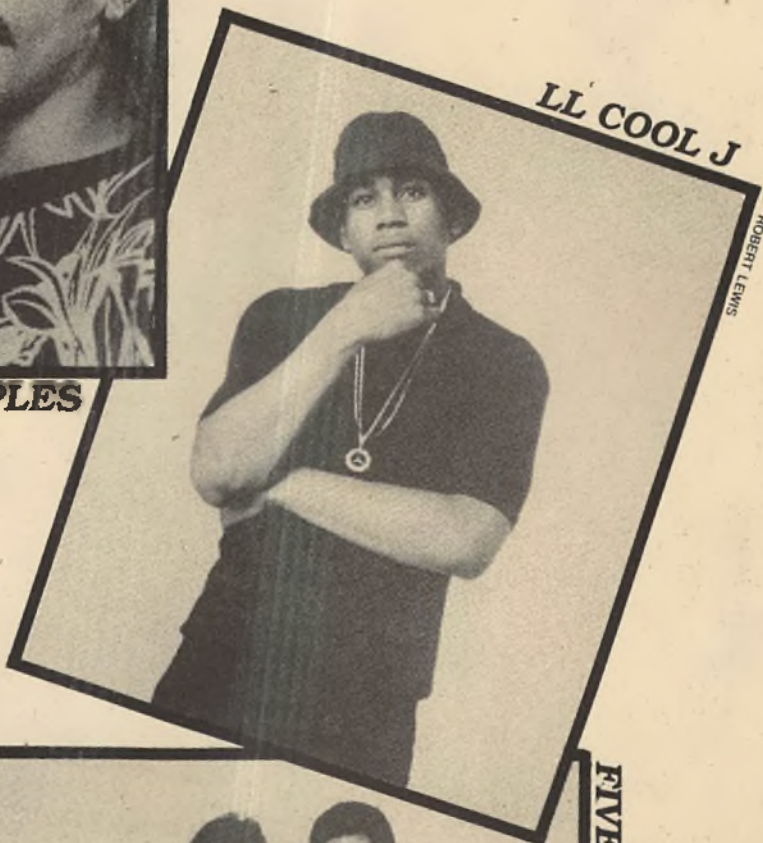


Cameo, left to right: Tomi Jenkins, Nathan Leftenant and Larry Blackmon.

Soul SECTION



YARBROUGH & PEOPLES



LL COOL J

ROBERT LEWIS

- 40/A Love Bizarre
- 35/Another Night
- 41/Chain Reaction
- 42/Coolin' Out
- 39/Freedom
- 37/Hangin' On A String
- 39/Heart Is Not So Strong, The
- 37/Hold On To Your Love
- 39/How Will I Know
- 40/Living In America (From The Movie Soundtrack *Rocky IV*)
- 42/One Of The Living (From The Motion Picture *Mad Max Beyond Thunderdome*)
- 37/One Sided Love Affair
- 38/Part-Time Lover
- 41/Sisters Are Doin' It For Themselves
- 41/Stop
- 43/Take No Prisoners
- 40/That's What Friends Are For
- 36/Things That Men Do, The
- 38/Wait For Love
- 35/When The Going Gets Tough, The Tough Get Going (From The Movie Soundtrack *The Jewel Of The Nile*)
- 38/Whisper In The Dark
- 42/Who's Zoomin' Who



FIVE STAR

ANOTHER NIGHT

As recorded by Aretha Franklin

**BEPPE CANTARELLI
ROY FREELAND**

All my friends have to ask
If I'm shattered
I say the past is the past
And it no longer matters
I made my mind up
I can make it
I'll be fine even if I gotta
fake it
I'll keep surviving.

Another night
Without you
Another night
I know I can get through
Another night
It's only
Another night
I won't be lonely
Another night
Another night

Another night
It ain't much
Another night
Without your touch.

I used to search through the
crowd
To find you
But I don't feel like it now
So don't look behind you ooh
You better face it
I won't be calling
I hit my stride
When the evening is falling
I'm gonna make it.

Another night
Without you
Another night
I know I can get through
Another night
It's only
Another night
I won't be lonely
Another night
Another night
Another night
It ain't much
Another night
Without your touch.

Out where the music is loud
And the people are laughing
I'm gonna step on out
I won't be down
Gonna stand my ground
For just another night
Oh yes I am
Another night.

I made my mind up
I can make it
I'll be fine even if I gotta fake
it
I'll keep surviving
Yes I will.

Another night
Without you
Another night
I know I can get through
Another night
It ain't much
My man
I don't need you to be bringing
me down
Another night.

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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 ooh 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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THE THINGS THAT MEN DO

As recorded by Krystol

LEON F. SYLVERS III
TINA SCOTT
ROBERTA STIGER

The things that men do
Are designed to keep you comin' back
They've got the knack
The things that men do
Are designed to make you wanna leave 'em like they leave you.

Some guys like to wine and dine
Spendin' money and give you time
Now they're the ones you wanna keep around
Then some guys are out for fun
Playin' games try'n' to be the one
They can't admit they got time
To give you love.

The things that men do
Are designed to keep you guessin'
Keep you checkin'
The things that men do
Are designed to make you wanna treat 'em like they treat you.

Now I've tried love from many angles
And ended up in some weird triangles
And had the nerve to say well I thought you knew

They say you can't live with 'em
Can't live without 'em
Girls you know there's just somethin' about 'em
They keep us comin' back
Now ain't that the truth.

The things that men do
Are designed to keep you comin' back
They've got the knack
The things that men do
Are designed to make you wanna leave 'em like they leave you.

A lot of times love is taken for granted
We're treated like it's a habit
And I need a fix
Well we all know that ev'ry woman needs someone
That she can just count on
But she gets confused with the things you do
The things that men do.

You go out and stay all night
If I do the same you wanna pick the fight
That's double standard and that ain't right
Now it's about time that we take a stand
And fellas realize you're just a man
You got responsibility
Don't you agree
I said girls let's talk about it
Girls let's tell 'em 'bout it
Girls the things men do
I say girls let's talk about it

Girls let's tell 'em 'bout it girls
The things men do.

You always talk about the things men do
But now look at it from our point of view
We might leave you wond'rin' why or guessing ooh
But that's the culture of a man it's nothin' new
Men go out reminisce with friends
Women go out for a friends to begin
Men fall in love they keep control
Women fall so deep they lose their soul
Say what
Uh uh now listen.

While I'm sure you think you're on the one
Well let me tell you one thing
My rap's not done
Can you take a minute and check yourself out
And let me show you what life's about
Why don't ya' take a stand
And be a real man
Show a woman you really can
Treat her right and treat her real good
Make her feel like a woman should.

(Repeat chorus)

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HOLD ON TO YOUR LOVE

As recorded by Smokey Robinson

STEVIE WONDER
WILLIAM "SMOKEY"
ROBINSON

Hold on, hold on
Hold on to your love as tight
as you can
Love your lover just as right
as you can
When the road gets rough and
goin' gets tough
Hold on to your love as tight
as you can.

I had a woman
Who loved me truly
She took her heart and soul
And gave them to me
But so far granted I took her love
'Til she decided she'd had enough
And then one morning when I
woke up
There I was alone

That's how I know to tell you.

Hold on, hold on
Hold on to your love as tight
as you can
Love your lover just as right
as you can
When the road gets rough and
goin' gets tough
Hold on to your love as tight
as you can.

Hold on to your love with all
of your might
You can never hold your lover
too tight
You can lose so much
When love loses touch
So hold on to your love as
tight as you can.

Hold on, hold on
Hold on, lovers hold on.

In love's beginning
We can't see it ending
We're too caught up in the happy
hours we're spending
But if you don't keep wood

on the fire
To keep the flames of love
growing higher
Your lover still may burn with
desire
But only to leave
That's why I'm telling you to.

Hold on to your love as tight
as you can
Love your lover just as right
as you can
When the road gets rough and
goin' gets tough
Hold on to your love as tight
as you can.

Hold on to your love with all
your might
You can never hold your lover
too tight
You can lose so much
When love loses touch
So hold on to your love as
tight as you can.

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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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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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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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WHISPER IN THE DARK

As recorded by
Dionne Warwick

BRUCE ROBERTS
EDGAR BRONFMAN, JR.

Come closer now so I can
see you in the dark
I want to hold your body
next to mine
I want to hurry love and
take my time
Hold on to me and let
me feel you in my arms
Touch me and slowly steal
my breath away
Then tell me things that
no one else would say
And I want to feel your
heart here every night
And I long to hear your
voice saying
It's alright to know you
And so you.

Whisper in the dark
Start the rhythm that
I know
Touch me with a spark
And as we join together
love
I'll never let you go.

And where we are is where
I always want to stay
I love to kiss you as we
break apart
And share the secrets deep
inside my heart
And I want to feel you
right here every night
And I long to hear your voice
saying it's alright
To know you
And so you.

Whisper in the dark
Start the rhythm that
I know
Touch me with a spark
And as we join together
love
I'll never let you go.

Travel with me through
time and space
Each night is all we need
Our love will be a private place
to go to
And so you.

(Repeat chorus)

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PART-TIME LOVER

As recorded by Stevie Wonder

STEVIE WONDER

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

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

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

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

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

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

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

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

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THE HEART IS NOT SO SMART

As recorded by El DeBarge with DeBarge

DIANE WARREN

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

better.

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

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

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

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

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

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

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

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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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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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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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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 ever 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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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.

You let me hold you for the first explosion
We get a picture of our love in motion
My arms will cover my lips will smother you
No more left to say.

(Repeat chorus)

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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.

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

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STOP

As recorded by Jon Butcher
Axis

JON BUTCHER

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

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

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

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

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

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

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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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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.*

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

As recorded by Tina Turner

HOLLY KNIGHT

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

*So now you're gonna shoot, shoot
bullets of fire*

*Don't want to fight but
sometimes you got to
You're some soul survivor
And there's just one thing you
got to know
You got ten more thousand
miles to go.*

*Because you're one of the living
'N if 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.*

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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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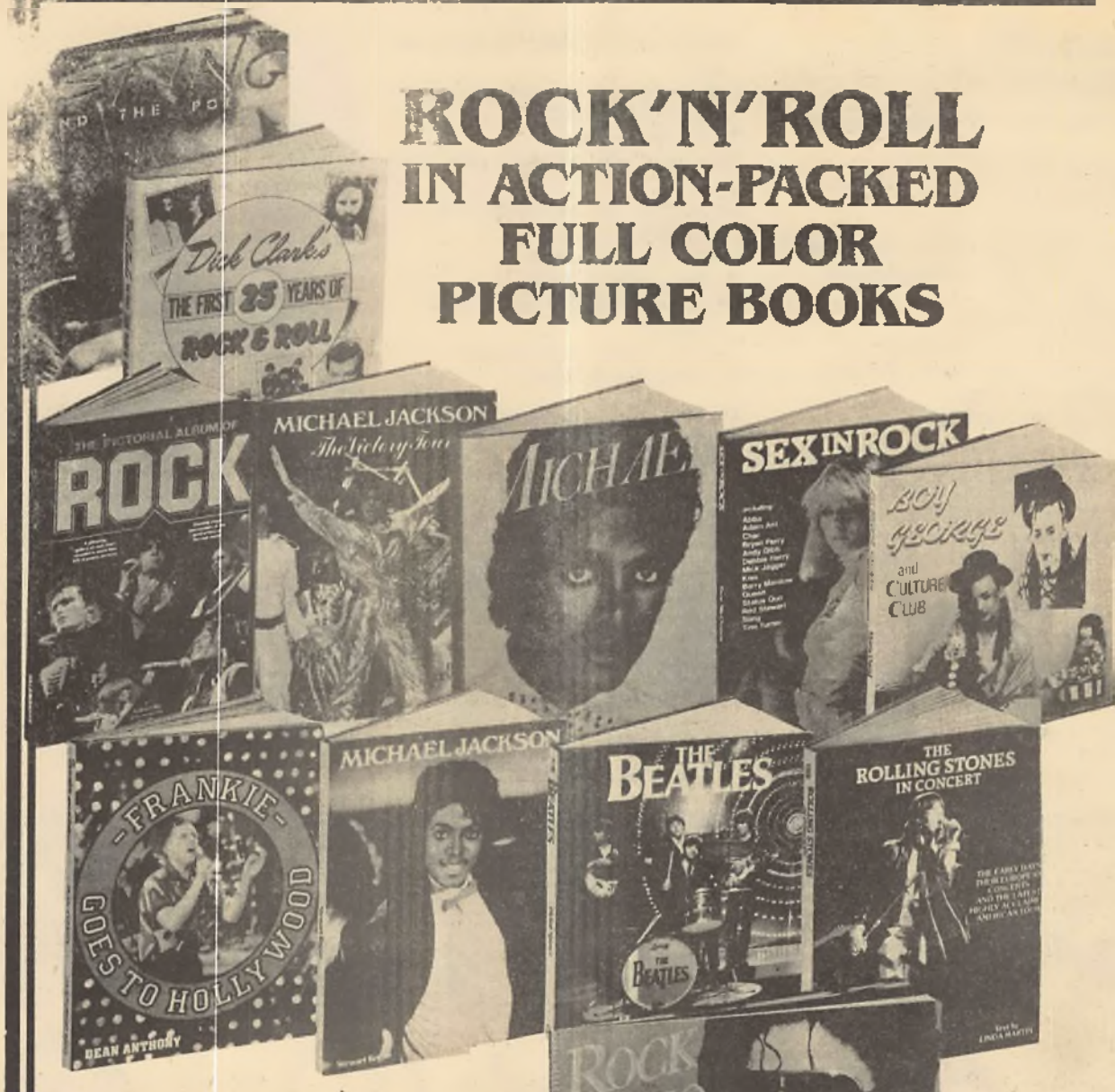
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RICKY SKAGGS

SHAKING UP NASHVILLE



by Montgomery Blaine

There was a time, not so very long ago, that the chances of an artist whose music was based in pure country and bluegrass winning the Country Music Association's Entertainer of the year award were somewhere between slim and none. Homogenized performance by imitation music was the norm and the hope that washed up pop singers were willing to cross over to country was a key to a misconcocted formula for success.

In the last five years, the pendulum has begun its long awaited return swing. Country artists are forcing the pop oriented, elevator music singers out of the limelight, into the shadows that hopefully will engulf them.

Leading the charge in country music's renaissance is the most likely and at the same time unlikely of artists, Ricky Lee Skaggs by name.

When Skaggs stepped up to receive the CMA's Entertainer of the Year Award at last year's ceremony a major signal was sent. Roots music... country, bluegrass, western, was no longer to be relegated to the bargain bin at the discount store or to tiny 500 watt radio stations whose signal reaches more cattle than consumers.

Skaggs managed to combine commercial success with musical honesty all in a way reminiscent of Waylon Jennings' mid-70's breakthrough in controlling his own recording career. That forced change in the way Music City operated led to the rise of the misnamed but appreciate 'outlaw' movement. Skaggs' insistence of doing it his way, producing and directing his own recordings, has once again proved that the best thing most record company execs can do is try to pick the best musicians/performer/artist possible, give them the tools and get out of the way.

To get to the point where he could be doing it his way, Skaggs was already far past being able to claim overnight success status. And musically, Skaggs, if anything, is so establishment that he makes the establishment look downright radical.

Born in the hills of Kentucky (Cordell) almost 32 years ago, Ricky Skaggs is the son of parents who both made music in the widely accepted way of country folk who have now given us a third generation of public performers. Father Hobert Skaggs, a retired welder, is an accomplished musician who plays at church meetings and has performed on radio in Eastern Kentucky. Mother Dorothy sings gospel music in church and has also performed on radio and writes songs. Ricky has recorded one of his mother's compositions, "All I Ever Loved Was You".

Music came naturally to young Ricky. His first instrument was the mandolin, a present from his dad at age five. Ricky reportedly, within two weeks, had already figured out the basic chords and was into progressions. When he was big enough to hold one his father bought him a guitar and at 10 he took up the fiddle.

In perfect traditional fashion Ricky began singing harmonies with his mother in church at age three. He broadened his base and performed with the family at socials and fairs at age five. In 1959 he was brought on stage, at the audience's request, at a Bill Monroe concert. Young Skaggs picked out "Ruby" on the hallowed mandolin of the creator of Bluegrass music, to the delight of all.

At the age of seven Ricky made his first official, paid professional appearance on the Flatt and Scruggs TV show for Martha White, playing "Ruby" and "Honky Tonk Swing" for the then munificent reward of \$52.50.

All this set the stage for what was yet to come. In 1970, Skaggs was truly launched on a professional music career by joining the Clinch Mountain Boys as a mandolin player/singer.

LARRY WILLIAMS

For four years he fought the low pay, long hours and constant travel battle of the road musician. Tried, he broke out of music and moved to Washington, D.C., going to work in the boiler room of Virginia Electric and Power Company. But pickin' was in his blood and when he was asked to play fiddle for the Country Gentlemen he said bye bye boiler room, hello bluegrass.

By the mid-70's Skaggs was in a circle of fellowminded musicians including the Country Gentlemen, J.D. Crowe and the New South and his own group Boone Creek. They were experimenting with ways to meld country and bluegrass sounds with jazz, folk and rock elements. Through this circle of musicians Skaggs met Emmylou Harris. Harris, with the country based but rocking Hot Band, that featured guitar star Albert Lee, songwriter extraordinary Rodney Crowell and hard drumming John Ware, had broken new ground bringing traditional country songs and sounds to a very contemporary audience. Emmylou invited Skaggs into the Hot Band in 1977. This association put the final polish on the persona that Ricky had been building since childhood. Skaggs' input to Emmylou's "Roses In The Snow" lp put bluegrass gems in a setting easily understood and appreciated by Harris' international audience.

In 1980, drawing on his 10 years of professional experience, Skaggs relocated to Nashville and went after the music business head on. He was also playing fiddle part-time for the Whites, a very traditional family group. The following year Sharon White became Mrs. Skaggs.

Beginning in 1981 Skaggs released one lp a year for Epic Records, who had agreed to allow him to deliver the music he wanted to make, after he had been turned down by most record companies.

From "Waitin' For The Sun To Shine" through his most recent "Live In London" lp Skaggs has proven that traditional sounds set in a contemporary setting can make people tap their toes as once did the music played by friends and neighbors in the Kentucky hills.

"People knew that I stand for the old values" Ricky said. "I've learned so much from Bill Monroe, Ralph Stanley and Flatt and Scruggs that it's almost like I'm carrying the flag. That they ran the race and have had to slow down, and now a fresh runner has grabbed the torch."

After 15 years of finding a way to do what he liked and make a living at it, Ricky Skaggs goes to work in two customized Silver Eagle buses, an 18-wheeler hauling heavy stage equipment and a truck for concession items like shirts and caps. Instead of one picker with a suitcase and instrument, 21 people are necessary to deliver the Ricky Skaggs show.

Skaggs spends his spare time, especially while traveling, taking pictures, fishing and shopping for vintage clothing. He collects the films of the Marx Brothers and The Three Stooges and frequently treats his traveling crew to movies on the road.

Skaggs, along with artists like Reba McEntire, the Judds, George Strait and other modern/traditionalists of country music continue to break new ground. They bring an expanding audience to country music without making the sacrifice of homogenization. They disprove the notion that country music had to go Hollywood to grow.

In 1961, Hobert and Dorothy Skaggs tried to get their talented seven year old son Ricky a spot on the Grand Ole Opry. They were told he was too young. In June of 1982, almost exactly 20 years after that attempt, Ricky Lee Skaggs was inducted as the 61st and youngest member of the mother church of country music.

RICKY SKAGGS



LARRY WILLIAMS

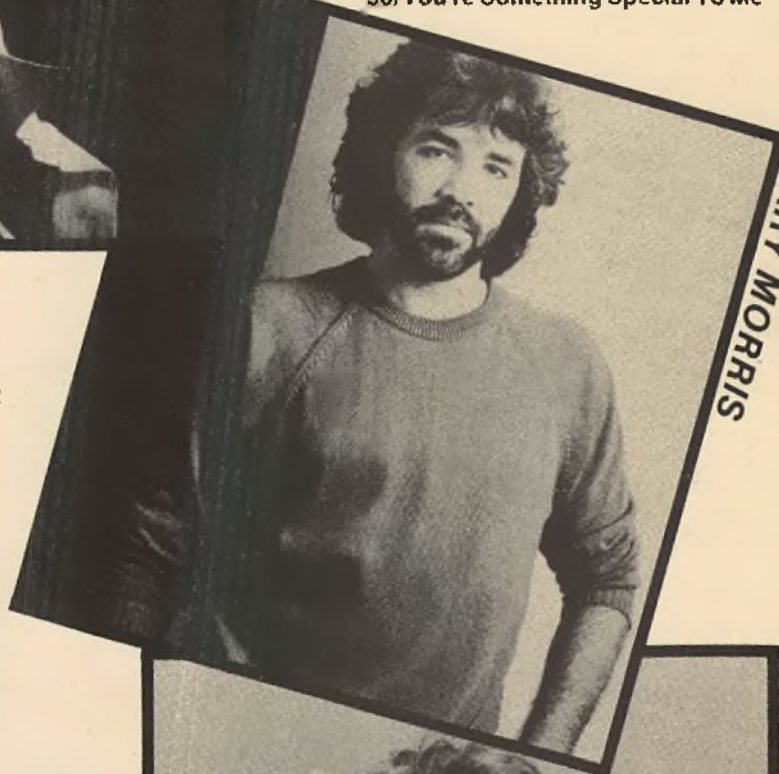
COUNTRY SECTION



JOHN DENVER

- 56/American Farmer
- 52/Cajun Moon
- 50/Come On In (You Did The Best You Could)
- 51/Don't Fall In Love With Me
- 64/Down In Tennessee
- 54/Fast Lanes And Country Roads
- 52/Goodbye Marie
- 56/Home Again In My Heart
- 51/Hurt
- 53/I Could Get Used To You
- 64/I Love You By Heart
- 52/I Told A Lie To My Heart
- 51/In Over My Heart
- 50/It's Just A Matter Of Time
- 51/Makin' Up For Lost Time (The Dallas Lover's Song)
- 56/Never Be You
- 60/Night Has A Heart Of Its Own, The
- 55/One I Loved Back Then, The (The Corvette Song)
- 54/Part Of Me That Needs You Most, The
- 53/Please Be Love
- 54/Reno And Me
- 57/Runaway Go Home
- 62/She Ain't Whistlin' Dixie Anymore
- 62/She's Loving Me Home Tonight
- 64/Shootin' From The Heart
- 50/Some Girls Have All The Luck
- 53/Still Hurtin' Me

- 60/There's No Stoppin' Your Heart
- 58/They Never Had To Get Over You
- 55/Think About Love (Think About Me)
- 62/Timberline
- 58/What Used To Be Crazy (Ain't Crazy Anymore)
- 62/Wouldn't It Be Great
- 50/You're Something Special To Me



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COME ON IN (You Did The Best You Could Do)

As recorded by The Oak Ridge
Boys

**RICK GILES
GEORGE GREEN**

*I dreamed I was dyin' in Texas
I closed my eyes and I sighed
Like a black and white movie I
saw my days
I saw my days playin' out before
my eyes
I was crippled by a life of injustice
I was bent from walking into the
wind
I pled guilty on the day of
judgement
God just shook my hand and
grinned
And He said.*

*Come on in you did the best you
could
There's a little bit of me in you
There's a little bit of right in ev'ry
wrong.*

*Sister I know you're weary
You've been slavin' in the sun all
day
The burden of life in your belly
Sorrow in your heart of clay
Your husband was a man of
passion*

*And passion stole your husband
away
And your sons gave their life for
your freedom
But you feel like a prisoner
anyway.*

*Sister come on in you did the best
you could
There's a little bit of right in ev'ry
wrong
There's a little bit of me in you.*

*I left my home and family
Put my shoes in the dust of this
land
I found a job and a woman
But nothin' went the way I
planned
I was ambushed by my own good
intentions
Used up ev'ry dollar I earned
So I went back to the home of my
father
Said your American son has
returned
Dad your American son has
returned
He said come on in you did the
best that you could do
There's a little bit of right in ev'ry
wrong
There's a little bit of me in you.*

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SOME GIRLS HAVE ALL THE LUCK

As recorded by Louise Mandrell

JEFF FORTGANG

*Some girls have all the luck
Some girls have all the pain
Some girls get all the breaks
Some girls do nothing but
complain.*

*A-how does it feel when the guy
next to you says he loves you
It seems so unfair when there's
love everywhere but there's
none for me.*

(Repeat chorus)

*Someone to take on a walk by the
lake dear Lord let it be me
Someone who's shy someone
who'll cry at sad movies.*

I know I would die if I ever found

*out he was foolin' me
You're just a dream and as real as
it seems I ain't that lucky.*

(Repeat chorus)

*All of my friends have a ring on
their finger they've someone
Someone to care for them it ain't
fair I got no one.*

*But if you were here with me
I'd feel so happy I could cry
You are so dear to me I just can't
let you say goodbye.*

*The car overheated I called up
and pleaded there's help on the
way
I called you collect you didn't
accept
You had nothing to say.*

(Repeat chorus)

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IT'S JUST A MATTER OF TIME

As recorded by Glen Campbell

**CLYDE OTIS
BROOK BENTON
BELFORD HENDRICKS**

*Someday, someday you'll realize
that you've been blind
Yes darling you're going to need
me again
It's just a matter of time.*

*Go on, go on until you reach the
end of time
But I know you'll pass this way
again
It's just a matter of time
After I gave you ev'rything I had
you laughed and called me a
clown
Remember in your search for
fortune and fame
What goes up must come down
I know, I know that one day you'll
wake up and find that my love
was a true love
It's just a matter of time.*

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YOU'RE SOMETHING SPECIAL TO ME

As recorded by George Strait

DAVID ANTHONY

*As I hold you close tonight hear
what I say
There's no doubt it's love alright
'Cause I've never felt this way.*

*An angel's what you are and now
I see
You're not just someone else
You're something special to me.*

*Every man has a dream
And you made mine come true
How it happened I don't know
or care
I'm just happy I found you
Wrapped in the arms of love
Is where I'll be for all the world
to see
You're something special to me.*

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DON'T FALL IN LOVE WITH ME

As recorded by Lacy J. Dalton

LACY J. DALTON
MARY MCFADDEN

*I can see you are fallin' by the
look in your eyes
I been stallin' and it's way past
time
To bite the bullets and say my
goodbyes oh please
Don't want to hurt you and I
don't want to lie
I'd love to love you but I know
inside
I'd be usin' you and that ain't
right oh please
Baby make it easy and.*

*Don't fall in love with me
'Cause that would be a big
mistake
Ev'ry heart I win is one more
I break
Don't fall in love with me
'Cause love has always turned
out wrong
And I would try again but I just
don't feel that strong.*

*You say you know all the rules
You know how to play
Baby you're new at this ol'
lonesome game
Go right now or I won't take
the blame oh please
Baby make it easy and.
(Repeat chorus)*

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HURT

As recorded by Juice Newton

JIMMIE CRANE
AL JACOBS

*I'm so hurt to think that you
would
You'd lie to me
I'm hurt way down deep inside
of me
You said your love was true
We would never ever part
But now you want someone new
And it breaks my heart
Hurt so much more than you'll
ever know
I'm hurt 'cause I still love you so
But even though you hurt me
like nobody else would ever do
I would never ever hurt you
Hurt, hurt you*

*I'm so hurt
I'm so hurt to think that you
would
You'd lie to me
I'm hurt way down deep inside
of me
You said your love was true
We would never, nev' ever part
But now you want someone new
And it breaks my heart
Hurt much more than you'll ever
know
I'm hurt 'cause I still love you so
But even though you hurt me
like nobody else could ever do
I would never ever hurt you.*

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IN OVER MY HEART

As recorded by T.G. Sheppard

WALT ALDRIDGE
TOM BRASFIELD
JIM RUTLEDGE

*I've always been the cautious
kind
Love was the last thing on my
mind
But now I'm in over my heart.*

*I should have seen the danger
signs
I've gone too far and now I find
I'm in over my heart.*

*I know I should have looked
before I leaped
I never dreamed it would be this
deep
Are you gonna sit and watch
me sink*

*Or are you gonna throw a love
line to me.*

*Oh can't you see I'm going down
The waves are crashing all
around
I'm in over my heart
I'm in over my heart.*

*Baby how was I supposed to
know
Your love has an undertow
You were so calm that it didn't
show
I'm drowning fast but I'm going
down slow.*

*My love life is flashing in my
eyes
Reach out to me or say goodbye
I'm in over my heart
I'm in over my heart.*

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MAKIN' UP FOR LOST TIME

(The Dallas Lovers'
Song)

As recorded by Crystal Gayle
and Gary Morris

GARY MORRIS
DAVE LOGGINS

*I see you standin' by the light
in the window of my bedroom
That old moon had never shined
as bright as it's shinin' now
on you
I see a new star in the heavens
for us tonight
I've been waitin' for you most
of my life.*

*Now that we're together and
we're where we belong
I can't help but wonder why
Why did it take so long
Sometimes it takes too much
time to find the right one to
say
I wanna make you mine, I wanna
make you mine
Be with you all the time
And be the only light in your
eyes that ever shines
Sometimes it takes too many
roads to reach the right one
to say
Here's what I wanna be
Oh what you mean to me
When we're makin' love
I'll spend the rest of my life with
you makin' up for lost time
Makin' up (makin' up) for lost
time.*

*I turn around and get lost in
the look that you give to me
I drift awake when I hear you
say you only lived to find me
Come and let me hold you in
my arms darling oh so tight
I've been waitin' for you most
of my life.
(Repeat chorus)*

*We never spent together lost time
It's better late than never
Lost time you know we'll be every
day makin' up
For lost time we never spent
together
Lost time it's better late than
never
Lost time we never spent
together.*

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I TOLD A LIE TO MY HEART

As recorded by Willie Nelson & Hank Williams Sr.

HANK WILLIAMS

*I told my heart I didn't love you
That I'd be happy if we'd part
But now I know I was mistaken
I told a lie to my heart.*

*I told my heart I didn't love you
Now we'll forever be apart
Lonely years of tears and sorrow*

*I told a lie to my heart.
If we sin somehow we pay
And now the bitter teardrops
start
I must learn to live without you
I told a lie to my heart.*

*I told my heart I didn't love you
That I'd be happy if we'd part
Lonely years of tears and sorrow
I told a lie to my heart.*

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CAJUN MOON

As recorded by Ricky Skaggs

JIM RUSHING

*The moon is full and my heart is high
I love to dance o'-me o'-my
Gonna have more fun than treein' a coon
Bonfire's drawing a crowd out back
Tonight's the dance of the Cajun moon.*

*Cajun moon
Nugget of gold river of light on the bayou
You're just like rain to a love in bloom
So shine on me oh Cajun moon.*

*Pickups and wagons 'round the river road shack
Little band a playing every song they know
Step through the door and I see my Sheri
That's when I feel her mama's eyes on me.*

(Repeat chorus)

*A guitar, a squeeze box, a fiddle and bow
Old woman sittin' there and yellin' for more
My heart is willin' but my feet are sore.*

(Repeat chorus)

*Once more we're waltzing to Jolie Blond
I lean closer and Sheri responds
Her mama's smiling as we slip from the room to sit
And stare at the Cajun moon.*

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GOODBYE MARIE

As recorded by Kenny Rogers

MEL McDANIEL
DENNIS LINDE

*I woke up this mornin'
All cotton mouthed from drinkin'
Wonderin' how I'd make it through the day
Wild eyed and crazy
All burnt out from thinkin'
Wonderin' how the hell I's gonna say.*

*Oh goodbye Marie
Oh goodbye Marie
Out the window there's a lonesome highway callin' me
It's been fun Marie
I gotta run Marie
If I cannot keep your love
At least I'll have your memory
Goodbye Marie.*

*Wakin' up beside you
In the Tijuana mornin'
With that ocean breeze to keep us cool
Three weeks of lovin'
Twenty one nights of heaven
Stayed just long enough to be your fool.*

(Repeat chorus)

*Por favor pour me
One more tequila
I need all the courage I can find
'Cause this time tomorrow
I'll be back in Houston
Thinkin' about the girl I left behind.*

(Repeat chorus)

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STILL HURTIN' ME

As recorded by The Charlie Daniels Band

BRIAN CADD

You must have had a change
of heart
I guess I got a brand new start
't I can't ignore all the things
inside my head
Join' over the good times baby
Still feelin' the same
't that's why I fall to pieces
Ev'ry time I hear your name oh.

Whenever I turn around
You're still hurtin' me
With ev'ry word and sound
You're still hurtin' me
In all the same ways
And it's ooh
You're still hurtin' me
Ooh you're still hurtin' me
Lovin' you's like rich red wine

Standin' still with your hand
in mine
And all the world seemed perfect
like a dream
But it hurt too bad to stay I know
Felt too good to let it go
Wish I had the time again
I know I'd make you stay
Ooh but then again
Whenever I turn around
And when ev'ry word and sound
In all the same old ways
Ooh you're still hurtin' me.

I had to make a move or two
Try to stay just away from you
All those crowded nights wasted
till dawn
Too much of ev'rything is like
nothin' much at all
But all that I want is to get
you back
If only you would call, call me.
(Repeat chorus)

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PLEASE BE LOVE

As recorded by Mark Gray

JIM PHOTOGLO
J.D. MARTIN

Drivin' home on a Saturday night
A little further in debt
I just spent my whole salary
On a pretty thing I just met
My brain is spinnin' like a
hurricane
Racin' ahead of my wheels
I'm not sure what's comin' over
me
But I'm crazy 'bout the way it
feels.

Let it please be love
My poor heart hasn't had enough
Please be love

Every night I've been dreamin' of
Someone to call my own
Someone to give my heart a home
Let it please be love.

I'm gonna call her on the
telephone
When I get thru my door
I got to tell her what she's done
to me
I ain't never felt like this before
A drunken schoolboy fantasy
I'm fallin' off my heels
I'm not sure what's comin' over
me
But I'm crazy 'bout the way it
feels.
(Repeat chorus)

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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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FAST LANES AND COUNTRY ROADS

As recorded by Barbara Mandrell

ROGER MURRAY
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 dessert 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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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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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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THE ONE I LOVED BACK THEN (The Corvette Song)

As recorded by George Jones

GARY GENTRY

*I stopped off at the Gwksak 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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THINK ABOUT LOVE (Think About Me)

As recorded by Dolly Parton

TOM CAMPBELL
RICHARD "Spady" BRANNAN

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

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

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

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

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

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

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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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HOME AGAIN IN MY HEART

As recorded by The Nitty Gritty
Dirt Band

JOSH LEO
WENDY WALDMAN

Once in a million in a lonely town
Two hundred people try'n' to
keep me down
I've taken all I can
I ain't lookin' back
Small town boy in a backyard lot
Can't make a living with the luck I
got
I'm gonna leave it all
I ain't looking back
That's the way I remember it

seemed to me when I was
young
Oh I can still see the leaves slowly
fall to the ground
And the snow on the trees as the
winter comes round
Still I go home again in my heart.

My father worked hard on the
railroad tracks
Thirty seven years cut across his
back
He gave it all he had
For what he believed
Like ev'ry other kid that came
before
I grew up believing there was
something more
And I still believe
I still believe
That's the way I remember it

seemed to me when I was young
But I can still see the light'n'ing 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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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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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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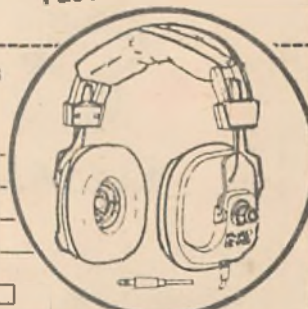
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WHAT USED TO BE CRAZY (Ain't Crazy Anymore)

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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THEY NEVER HAD TO GET OVER YOU

As recorded by Johnny Lee

**BUD McGUIRE
MIKE McGUIRE**

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

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

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

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

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

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Television Psychic Bob Ferguson shows you

MAGIC WORDS TO COMMAND MIRACLES OF WEALTH, LOVE, AND HEALTH—IN MINUTES!

Here is staggering proof, based on actual reported miracles, that what has worked for thousands will absolutely work for you!

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

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

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

POSITIVE PROOF THAT WHAT I SAY IS TRUE!

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

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

That's chickenfeed compared to the staggering results many others have achieved with these magic words! Dave E. had been unable to find a job, and had only 3 days left before having to pay a big bill. He didn't have a cent. In one session, I showed him how to use the Psychic Telemeter Prosperity Ritual. The next morning, he was all smiles, as he reported a sudden windfall of \$2,000—more than enough to pay the bill. A miracle? Of course! Yet just a very average example of the power of these magic words!

Dave used the Prosperity Ritual at about 9:00 P.M. At 8:00 A.M. the following morning, he got the money! As simple as that! I HAVE HUNDREDS OF CASES ON FILE PROVING HOW EASILY MIRACLES HAPPEN with these magic words! Before I give you the next case, let me say this: **DO YOU NEED MONEY?** Say the powerful words on page 17. With this secret, money is always available to you!

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

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

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

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

The point is **YOU CAN USE THE SAME SECRET!** You'll find the very words she used on page 17 of my book, and it won't cost you a single cent to find out what they are, and how they'll work for you.

MAGIC WORDS FOR MIRACLE HEALING!

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

Since that day, Louise has been able to heal "incurable" diseases! **AND YOU CAN DO THE VERY SAME THING!** This is not an average case. With this power, you can command healings like this in almost a daily basis. I'm telling you this power is **FANTASTIC!**

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

139-140—

● Cure ulcers, nervous headache, and insomnia! Calm the nerves!
● Cure diseases of the liver and spleen stop bleeding!
● Strengthen the eyes, control epilepsy and disorders of the stomach!

● Cure heart disease, increase circulation, and heal grief!
● Heal burns, conditions of the nose, throat and sinus, treat hay fever and asthma!

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

MIRACLE CURES REPORTED!

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

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

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

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

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

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

MAGIC FORCES THAT WORK MIRACLES

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

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

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

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

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

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

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

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



ABOUT THE AUTHOR

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

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

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

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

THE AMAZING SECRET OF COSMIC DUST!

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

You owe it to yourself to try it! Could anything be fairer? Why not send in the No-Risk Coupon—TODAY!

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Association



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

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'.

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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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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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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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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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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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 at 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 tell him 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 told 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 love and affection... you'll be smothered! You want peace and quiet... the world stands still!

10 MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts all meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks... Nona J. was a hater until she tried to find the money he'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, for he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell...

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound truths can be plainly understood by anyone.

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

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

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

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

MORE AMAZING CASE HISTORIES!

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

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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

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

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

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

Scott Reed

MAIL NO RISK COUPON TODAY!

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

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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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SHOOTIN' FROM THE HEART

As recorded by Freddy Weller

**DICKEY LEE
FREDDY WELLER**

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

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

I'm not actin' at all like me

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

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

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

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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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SUPER SONG HITS BACK ISSUES



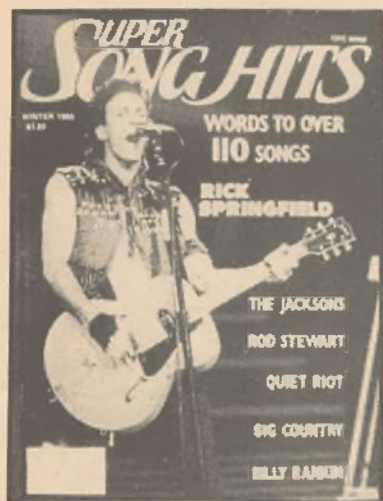
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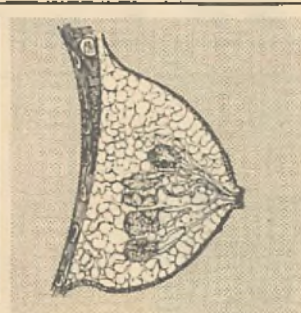
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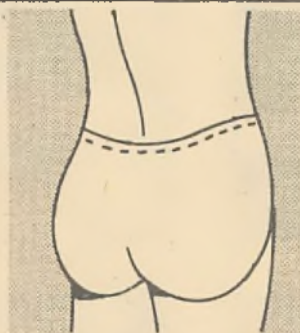
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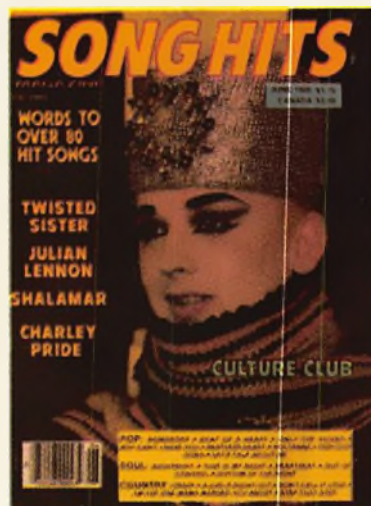
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