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SONG HITS

JUNE 1986

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PAT BENATAR

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MR. MISTER
BOBBY WOMACK
GARY MORRIS

ROCK:
LE BEL AGE
IS IT LOVE
WHAT YOU NEED
KING FOR A DAY
ADDICTED TO LOVE
NIGHT MOVES

SOUL:
OVERJOYED
I THINK IT'S LOVE
THE ONE YOU LOVE
IF YOU SHOULD EVER BE LONELY

COUNTRY:
ELING THE FEELING
HEART DON'T FALL
EASY TO PLEASE
SEXY YOUNG GIRL

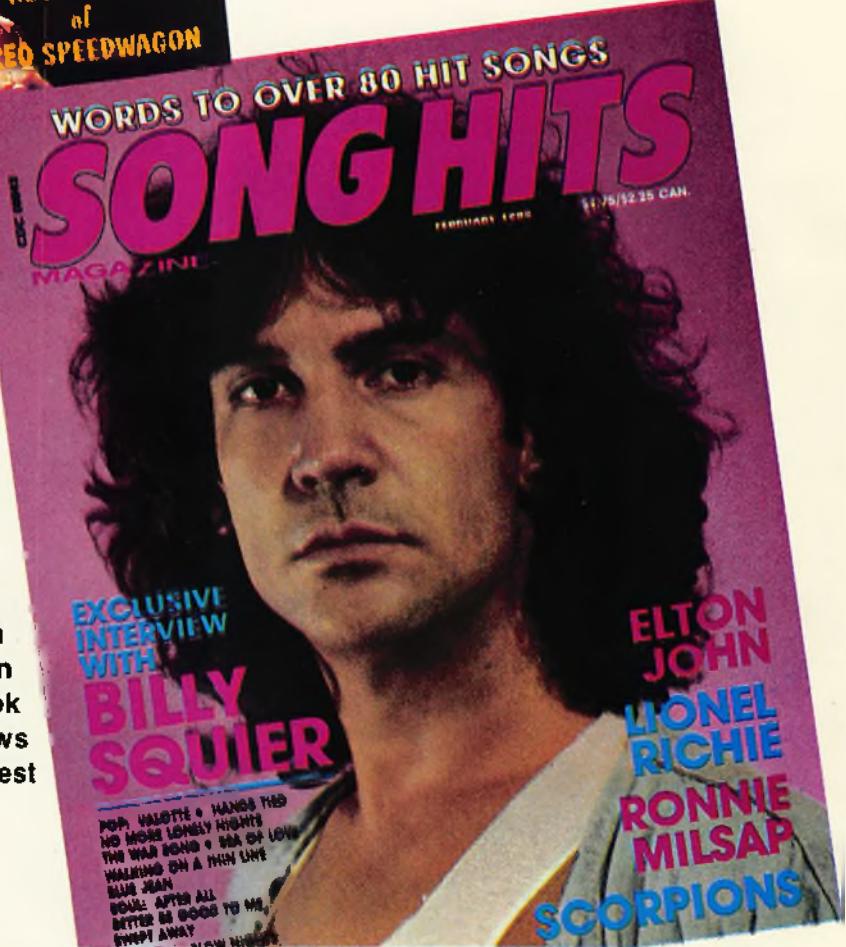
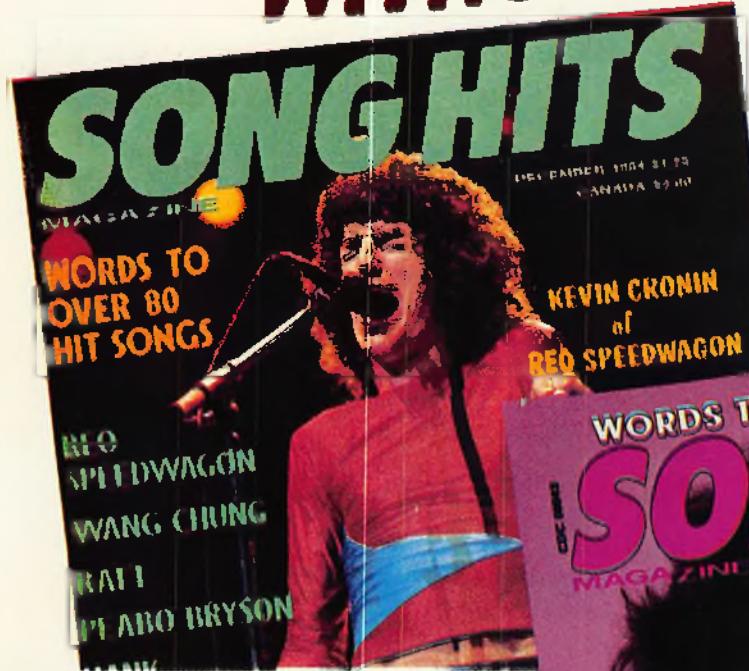


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MIKE & THE MECHANICS



ADDICTED TO LOVE

As recorded by Robert Palmer

ROBERT PALMER

The lights are on
But you're not home
Your mind is not your own
Your heart sweats
Your body shakes
Another kiss
Is what it takes
You can't sleep
You can't eat
There's no doubt
You're in deep
Your throat is tight
You can't breathe
Another kiss
Is all you need.

You like to think that you're
immune to the stuff oh yeah
It's closer to the truth to say
you can't get enough
You know you're gonna have
to face it
You're addicted to love.

You see the signs
But you can't read

You're running at a diff'rent
speed
Your heart beats
In double-time
Another kiss
And you'll be mine
A one track mind
You can't be saved
Oblivion is all you crave
If there's some left for you
You don't mind
If you do.

Oh you like to think you're
immune to the stuff oh yeah
It's closer to the truth to say
you can't get enough
You know you're gonna have
to face it
You're addicted to love.

Might as well face it you're
addicted to love
Might as well face it you're
addicted to love
Might as well face it you're
addicted to love.
(Repeat)

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KING FOR A DAY

As recorded by Thompson Twins

TOM BAILEY
ALANNAH CURRIE
JOE LEEWAY

I know you well
And I can tell
Something's on your mind
'Cause in your dreams the demon
screams
And I know he's gonna hurt
you blind.

You say you hunger
For something you can't name
at all
And love is not enough anymore.

If I was king for just one day
I would give it all away
I would give it all away
To be with you
If I was king for just one day
I had just one thing to say
You know that love is all we
need to get us through.

Diamond rings
And all those things
They never sparkle like your
smile
And as for fame

It's just a name
That only satisfies you for a
while.

You say you hunger
For something you can't name
at all
And love is not enough anymore.

If I was king for just one day
I would give it all away
I would give it all away
To be with you
If I was king for just one day
I had just one thing to say
You know that love is all we
need to get us through.

I've heard it said
Or maybe read
Only money makes the world
go 'round
But all the gold won't heal your
soul
If your world should tumble to
the ground.

You say you hunger
For something you can't name
at all
And love is not enough anymore
So listen.

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NIGHT MOVES

As recorded by Marilyn Martin

MARILYN MARTIN
JOHN PARR
JON ASTLEY

Slipping away
Silently we took the night
He pulled the shades
Locking out the neon lights
The room was dark
Our shadows danced in perfect
time
But I held on
To what was for this moment
mine.

We're on the edge
Reaching the point of no return
Caught in a web
Daring to touch
Is it the love of the danger
Or the danger of our love.

You know I'm not afraid of your
night moves
You know I'm not afraid of your
night moves
Dangerous games we play
But you know I'm not afraid.

Secret ways
Always having to pretend
We play the game
Outraged innocence
Stealing away
Silently into the night
Separate ways
Strangers in the morning light.

We're on the edge
Reaching the point of no return
Caught in a web
Daring in touch
Is it the love of the danger
Or the danger of our love.

You know I'm not afraid of your
night moves
You know I'm not afraid of your
night moves
Dangerous games we play
But you know I'm not afraid.

You know I'm not afraid of your
night moves
You know I'm not afraid of your
night moves
Dangerous games we play
But you know I'm not afraid.

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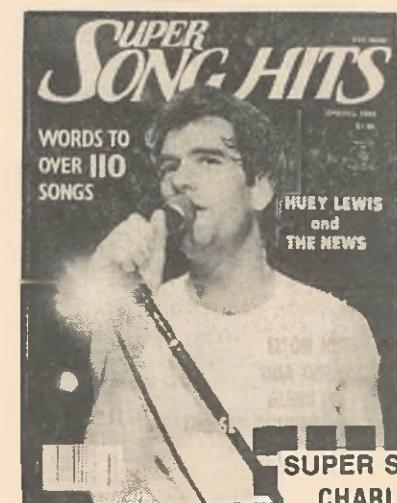
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PAT BENATAR

by Mary Anne Cassata

At thirty-two years of age Pat Benatar is in the middle of her first concert tour in three years. After years of being promoted as a tough girl rocker, she is still seriously seeking an image transition. With her early favored hits like "Heartbreaker," and "Hit Me With Your Best Shot", Benatar had developed a persona that was considered a "rock vixen" in Spandex leotards, and heavily applied mascara. Having been the subject of constant criticism over the years, Pat has learned to adjust to the public's misconception of her image. ("I'm a nice person. I don't think I'm mean at all," says Benatar). Her previous effort, *Tropico*, was the first indication that she indeed desired a new approach toward a different and more mature sound and style.

The diverse LP didn't quite become the chart topper intended like her previous work, but it did turn platinum, and yielded the popular single "We Belong". The Pat Benatar the public views is musically progressing all the time, and her latest album, *Seven The Hard Way*, is aptly titled to punctuate a point made by the petite, feisty female musician.

"This album is similar in content to *Tropico*, but is a lot harder than what I've done before," admits Pat on a recent trip to New York City. "It wasn't the easiest record for me to make. If anyone doubts that I would ever rock again after I became a mother better think again.

"I tried to compromise a little on the new record. You've got to do that I think every once and awhile. It's crucial to hold your own ground and stand firm. But it is just as important that you don't close yourself off to new experiences as well. I'm trying to find a way to move like I want to move, and not alienate everybody at the same time."

With a clever approach to various musical styles that range from straight forward rock like the top 10 single "Invincible" and the Motown influenced Four Tops classic "7 Rooms Of Gloom", Benatar efficiently proves her relatively new-style versatility. The LP's second single, "Sex As A Weapon," has raised the issue that advertisers exploit women. While the video clip continues to gain unwarranted popularity, Pat still finds herself once again in defense of her artistic expressions. The hit song which was intended to be educational had met with certain criticism for obvious reasons.

"The gist of the song is for them to stop using sex as a weapon. It is really ridiculous," asserts Benatar. "The same thing happened with 'Hell Is For Children'. I had Catholic organizations picketing my concerts. I couldn't believe it." "Hell Is For Children" is featured on her second platinum album, *Crimes Of Passion*, and refers to child abuse.

The musical themes on *Seven The Hard Way* basically reflect her own personal sentiments even though the songstress didn't write the bulk of the songs as on previous albums. "I do write songs, but I'm not the kind of person that spends hours writing lyrics in the studio," she notes. "The commentary in my songs are pertinent to me, and I'm hoping that other people will relate to them as well. I don't write as many songs as Neil and Myron do. I do choose the topics which has to be something I can relate too."

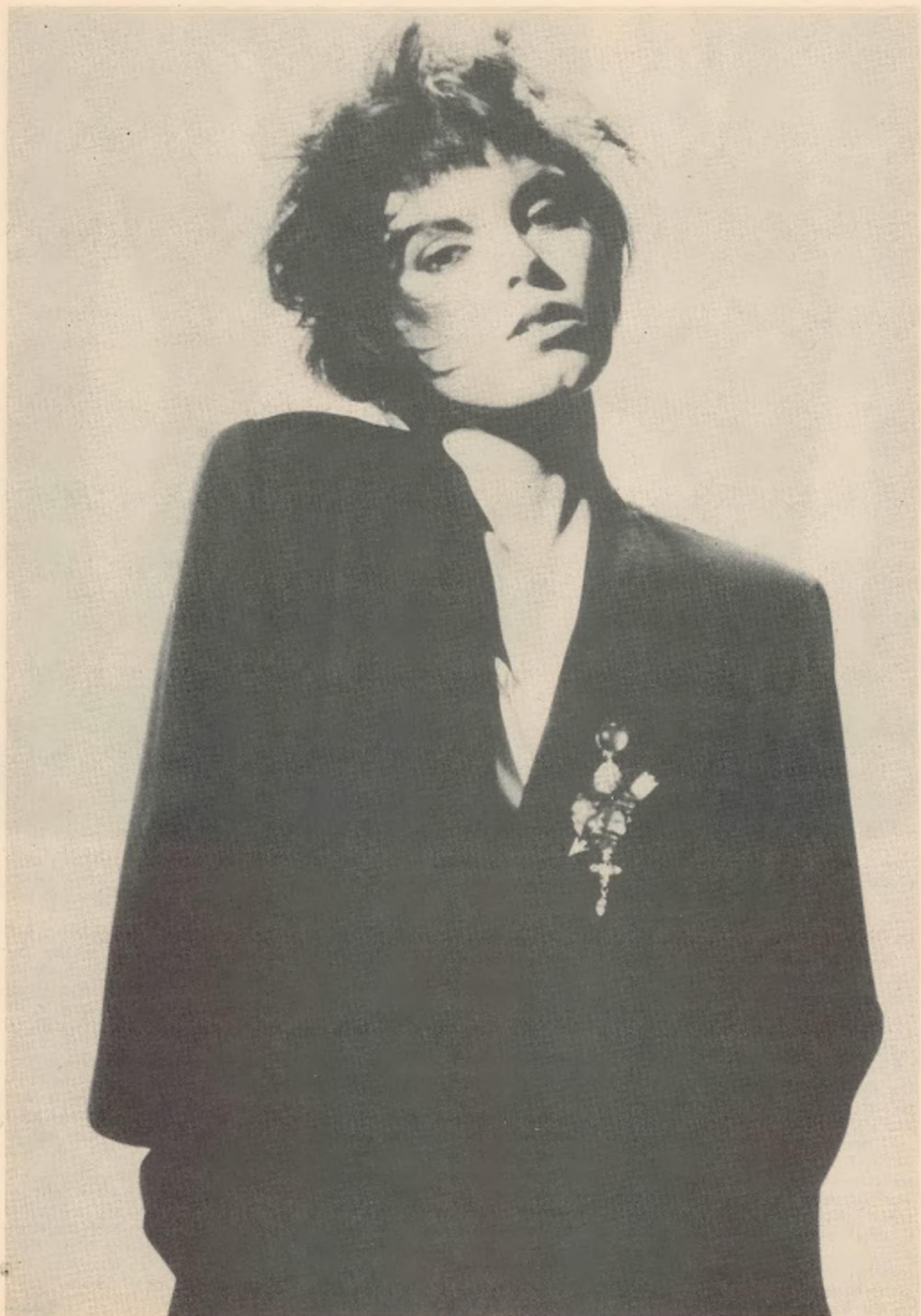
Benatar is confident about what her latest album represents. Perhaps the only indication there is of retrieving fans to her former stance is "Invincible," which she feels isn't compatible with the other cuts, like the haunting sensitivity of "Le Bel Age", or the synth-drum sound of the vindictive

"Red Vision". With assistance from husband/guitarist Neil (Spyder) Geraldo who for the first time turns producer and manages to strike an equal balance from his wife's earlier signature works to a softer, more feminine side which emerged on her *Tropico* album. Pat acknowledges this technical mixture of various musical modes as "continuing to rock hard with a little more intelligence." Her attempt to explore a more mature approach to both style and sound is no doubt a positive career move. Recently Benatar told an interviewer, "I think this album has a lot of the sass our first album had. It has a lot of the depth *Tropico* had. It's not just a lightweight, party album."

Rock songwriter Holly Knight wrote "Invincible" and also penned Pat's 1983 hit single "Love Is A Battlefield". "I like a lot of the things that Holly writes. 'Invincible' didn't really fit in with the rest of the record," she says matter-of-factly. "It's more like the old style, but I thought it was a good song. It's hard to talk about your own records. I do think it is important to stay true to what you are. I think you have to constantly keep growing."

The other members of Benatar's band include Myron Grombacher (drums), Charlie Giordano (keyboards), and Donnie Nossow (bass). They supply solid musicianship behind Pat's multi-octave vocal range.

"7 Rooms Of Gloom" became the most difficult song for Benatar to record. "It's a great song," she enthuses as her expressive eyes grow wide with excitement. "At first I said I can't do it. How can I do this song? Fear is really the worst thing. I've been trying to cover a Motown song classic since the sessions for *Get Nervous*. It really all came together for this album. Maybe four or five years ago I couldn't do it. I just wasn't ready then like I am





MOSHE BRAKHA

now." When the album went into production Geraldo had some definite ideas. For one, he didn't care to utilize some of the same techniques as done on *Tropico*.

"I wanted to go for a harder edge this time and make more of a rock and roll record, but not a rock and roll structured album," explains the guitarist/producer. "That is the difference. I wanted to do things like hit the tape a little harder and fuzz out the snare drums a bit. On the last record I deliberately avoided that kind of thing."

"I like working with Neil," adds Benatar. "I know I drive him nuts sometimes and vice versa, but we love working together. Being married to Neil is the best thing for me. We work together constantly. Neil and I are very private people. When we work together we are musicians, when we go home we're husband and wife. We try not to get into each other's way all

the time. We are two different people. We do give each other breathing space."

With the addition of the Geraldo's first child, a daughter named Haley, it was only natural that Pat would have a different outlook in life.

"Haley has forced us to look at life with a whole new perspective," observes the proud mother. "She is really a good baby. I think she takes after Neil. I'd like to have four or five kids. I think it would be great. Your house has got to be upside down. At this rate I think we will be making some crazy records down the road with four kids running around the house, and writing on the wall." How does Pat feel being a new mother has affected her as a performer? "Well, I can't be wearing black tights forever," she replies. "Being a mother adds new dimension to your sex appeal."

"When you have a newborn you're trying to get a routine together. It was

hard trying to figure out how to juggle this new lifestyle. The whole experience becomes such a shock to your system."

Over the past seven years, as Pat's success continued to increase, her opinion of being a celebrity has changed too. "When you're 26 you want to be the hottest thing on the planet," she concludes. "It was nice to be like that, but it's not necessary anymore. Sometimes it's still odd to me when little kids run up to me in the streets. Being a star sometimes is silly. It gets in the way of being a person. I love performing live. It's the most rewarding part of my career. I thrive on the feedback from the audience. A lot of things you have to do because you are a rock and roll star are stupid. Performing live is probably something I will never get tired of doing. This is the first time in my life where I am comfortable being who I am."



ROCK *hotline*

*the
heat
is*

on

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I CAN'T WAIT

As recorded by Stevie Nicks

STEVIE NICKS
RICK NOWELS
E. PRESSLY

Sometimes she talks to him
Sometimes when she's only
dreaming
Then when she wakes up
Somehow well she still believes
him.

Sometimes when she's only
dreaming
Then when she wakes up
Somehow she still believes him.
Yes I know you
Though we've been out of touch
Yes I know you
To be continued
It's too much well.

I can't wait
I can't wait
Well am I wasting my time
while you make up your mind
well
I can't wait
I can't wait
And I've got to know when I
can see you again well
I can't wait
I can't wait
Well yes I know you
Though we've been out of touch

I can't wait
I can't wait.
What can I do when I'm crazy
for you
She wonders how many more
hours
Her heart will be broken
In secret she says she needs to
see him
But no words are spoken.
Well she dances around in a
circle
Well she's got that feeling now
Blame it on something at first
sight
Put the blame on me if you
want to
To be continued.
I can't wait
I can't wait
Am I wasting my time while
you make up your mind now
baby
I can't wait
I can't wait
Now I got to know when I can
see you again well
I can't wait
I can't wait
What can I do when I'm crazy
for you baby
I can't wait
I can't wait
Am I wasting my time make up
your mind.

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THE ULTIMATE SIN

As recorded by Ozzy
Osbourne

OZZY OSBOURNE
JAKE E. LEE

Overkill enough is enough
There's nothing left to me to
devour
You've had your fill
I'm all I have left
What can stop your hunger for
power
'Cos you took advantage of
things that I said
Now the feeling is dead
And that's the ultimate sin
And that's the ultimate sin.

Any way I look at you now
The doors are closed and
cannot be opened
Bury your anger and bury your
dead
Or you'll be left with nothing
and no one

There's no point in screaming
'cos you won't be heard
Now the tables have turned
It was the ultimate sin
It was the ultimate sin
It was the ultimate sin
It was the ultimate sin.

I warned you then and I'm
warning you now
If you mess with me you're
playing with fire
Winds of change that are
fanning the flames
Will carry you to your funeral
pyre
It's pulling you down
It's your final descent
It's too late to repent
When it's the ultimate sin
When it's the ultimate sin.

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LE BEL AGE

As recorded by Pat Benatar

ROBERT TEPPER
GUY MARSHALL

There comes a time
When you should see things
clear
Free from my innocence
There is no circumstance too
severe
Only the need for us, for us to
believe again.

There is a time
Temptation's on the run
Dreamer you've had your way
Soldier you've had your day in
the sun
Now it's time
Oh it's time for us to begin
again.

Le bel age
Only our love will remain
Le bel age
Close to the truth once again.

There comes a time
When you must find your way
Beggar has made his bed
Wrapped in a silhouette of gold
and gray
Now it's time
Yes it's time for us to believe
again.

Le bel age
Only our love will remain
Le bel age
Close to the truth once again.

(Repeat)

Standing so close to me
The possibility to change our
destiny
I see it perfectly
Moving so naturally
Nothing can stand in our way.

Le bel age
Only our love will remain
Le bel age
Close to the truth once again.

(Repeat)

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MYSTIC RHYTHMS

As recorded by Rush

NEIL PEART
GEDDY LEE
ALEX LIFESON

So many things I think about
When I look far away
Things I know
Things I wonder
Things I'd like to say.

The more we think we know
about
The greater the unknown
We suspend our disbelief
And we are not alone.

Mystic rhythms
Capture my thoughts
Carry them away
Myst'ries of night
Escape the light of day
Mystic rhythms
Under Northern Lights
Or the African sun
Primitive things stir the hearts
of everyone.

We sometimes catch a window
A glimpse of what's beyond
Was it just imagination
Stringing us along
More things than are dreamed
about
Unseen and unexplained
We suspend our disbelief
We are entertained.

Mystic rhythms
Capture my thoughts
Carry them away
Nature seems to spin
A supernatural way
Mystic rhythms
Under city lights
Or a canopy of stars
We feel the powers and we
wonder what they are.

Mystic rhythms
Capture my thoughts
Carry them away
Mysteries of night
Escape the light of day
Mystic rhythms
Under Northern Lights
Or a canopy of stars
We feel the push and pull
Of restless rhythms from afar.

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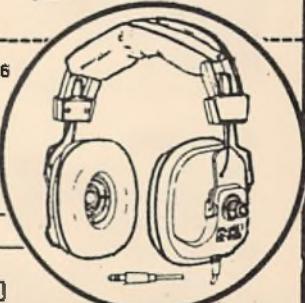
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DAVID GAHR

STEREOTOMY

As recorded by the Alan Parsons Project

ERIC WOOLFSON
ALAN PARSONS

Diamond eyes
That burn me
And turn me to stone
Crystalize
And freeze me
In clear monochrome.

Turn me to stone
Do anything you want with me
Turn me to stone
Do anything you want.

Stereotomy
We can make it together
Do anything you want with me
Do anything you want.

Scarlet minds
Possess me
And I feel no shame
Silent knives
Dissect me
And I feel no pain.

Stereotomy
We can make it together
Do anything you want with me
Do anything you want
Oh stereotomy
We can make it forever

Do anything you want with me
Do anything you want.

Starlight beams
Project me
In red, blue and green
Velvet dreams
Project me
When I hit the screen.

Stereotomy
We can make it together
Do anything you want with me
Do anything you want
Oh stereotomy
We can make it forever
It's always the same
It's always the same.

Whoa stereotomy
We can make it
We can make it
Do anything you want.

Turn me to stone
Do anything you want with me
Cover my eyes
There's nothing more they need
to see
Turn me to stone
Before there's nothing left of
me
Make me a rock
And not what I appear to be
Turn me to stone
Turn me to stone.

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YOU WANT WHAT WE GOT

As recorded by Twisted Sister

D. SNIDER

I know what you want
You want what we got
I know what you want
You want what we got.

Sometimes you drive me mad
With the things you say and do
You act like we're so bad
Well I got a message for you
You don't fool anyone
With your jealousy
You want it all and give us
none
That ain't the way it's gonna
be.

I know what you want
You want what we got
I know what you want
You want what we got.

Checkmate we named your
time
Don't give me no alibis
We burst your red balloon
Maybe now you realize
When you laugh and put us
down
You're tryin' to cover up your
fears
Just like a circus clown
It's just a mask to hide your
tears.

I know what you want
You want what we got
I know what you want
You want what we got.

You want it
We got it
We got it
You don't
You want it
We got it
We got it
You won't.
(Repeat)

I know what you want
You want what we got
I know what you want
You want what we got.
(Repeat)

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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 Lymon,
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 finlly 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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Exclusive Interview with

Steve George of **Mr. Mister**

by Robin Gaines

For the past six months, everytime you tuned into your local radio station you heard that melodious little ballad "Broken Wings." The song was recognizable, but who was the band singing it? Survivor? Night Ranger?

The Los Angeles based Mr. Mister has emerged from total obscurity to have one of the most successful singles of 1985. And now with "Kyrie Eleison", Mr. Mister's days of name-that-band are over.

After numerous high school bands in Phoenix, Arizona, vocalist Richard Page and vocalist/keyboardist Steve George moved to L.A. in 1975. For years they wrote and sang backup for artists like Al Jarreau, Donna Summer, Quincy Jones, and Rick Springfield. After adding guitarist Steve Farris and drummer Pat Mastelotto, Mr. Mister showcased in L.A. in the spring of 1982 and RCA Records signed them that June.

Their first album, I Wear The Face, garnered some chart action in 1984 with the single "Hunters Of The Night." That summer, after a brief meeting with Paul De Villiers, the soundman for the group Yes, Mr. Mister asked him to engineer Welcome To The Real World while the band produced.

Obviously the chemistry worked. Now it's not so easy to stump your friends with, "Quick, name the band who sings 'Broken Wings.'"

Song Hits: First of all, I have to ask about the name Mr. Mister. How did the band come up with it?

Steve George: Well, before we had a record deal, we were rehearsing in a place in North Hollywood. We didn't have a name and we were about to do a showcase. We had a list of about 50 names. We were going to call it Mr. something — I don't know why. But, the drummer (Pat Mastelotto) suggested we call it Mr. Mister. Everybody liked the name. It really has no significance at all. It's just a name that we all liked.

SH: What's the image the band tries to convey?

SG: We're pretty mild mannered guys. We have a bit of a rock image we'd like to convey. We're definitely not a heavy metal band. We consider ourselves musicians first and rock stars second. We've been musicians a lot longer than we've been rock stars.

SH: How old are you guys?

SG: I'm 30. Richard is 32. Pat is 30 also. Steve Farris is 28.

SH: There's talk comparing Mr. Mister with bands like Survivor and Night Ranger — popular bands without faces. How do you feel about the comparison?

SG: I think musically the comparison is not justified at all.

SH: How do you think your music's different?

SG: I think we have a lot more different styles in our music. It's not all one style of rock. We have so many influences that go into our music and we all like so many different kinds of music.

SH: From the bio it sounds as if you chose the engineer, Paul De Villiers, fairly halfheartedly. Did you know him before the Yes concert? Was there

anyone else in contention for the engineer's job?

SG: Not at the time. Our agent told us about Paul. He was mixing sound at a Yes concert down in Irvine, California. We went down to listen and thought it sounded great. We just asked him if he wanted to do an album. We were looking for someone with really good ears. He's musical. He was in a band himself. Obviously it worked out real good.

SH: Did you ever imagine what a huge success this album was going to be?

SG: Not at all. When you put out an album, you always hope that it will do good. But, you really never know.

SH: You, Richard, and John Lang share songwriting credits on the majority of songs on *Welcome To The Real World*. How does the songwriting process work in Mr. Mister and who is John Lang?

SG: John is Richard's cousin. John has been writing with us ever since the beginning — ever since we've been out here in California — 11 years. Richard usually comes up with the melodies, although I come up with some myself. I write the music part of it — the chords, etc. — although Richard and I collaborate on that, too. John actually comes up with most of the lyrics.

SH: Most of Mr. Mister's lyrics paint a gloomy picture of love. Have you guys had some pretty heavy romances that turned sour?

SG: Well, John did.

SH: Are any of you married?

SG: Yes. I'm married and have two children. Richard and Pat are married, too. Richard has two kids also and

another one on the way.

SH: What's the "Real World" of Mr. Mister?

SG: That tune was written mainly about our kids when it first started out. It's welcoming them to this real world of ours. The song is also about the rebirth of this band and the situations we've been through. Richard and I had bands before that didn't do very well, and we started out fresh with Mr. Mister.

SH: Was it business problems?

SG: Yeah, and political problems with the record company. We just never got the promotion we deserved on *I Wear The Face*. But, I think we got it on this album. There's a few people at RCA Records that really believed in this album.

SH: Who or what is "Kyrie Eleison"?

SG: Kyrie means Lord. Eleison means have mercy. I think it's from the Latin mass. John came up with that one, too. Everyone has his or her idea of who or what Kyrie is, and I think that's great.

SH: The album cover on *Welcome To The Real World* is different. Who came up with the idea?

SG: That was done by an artist from Wales. His name is Jonathon Owens. It's a silk screen process and a composite of a number of different photographs. We're standing in a field in Wales and the skyline above that is a suburb of London. Our individual pictures were taken at Griffith Park here in L.A.

SH: Doing soundtracks seems to be the thing to do now. Have you guys considered it?

SG: I've considered it. I've always wanted to do that.

SH: Has anyone approached you about it?

SG: Yeah. Actually, we have a song in the motion picture call *Youngblood*, with Rob Lowe. Our song in the movie is called "Something Real." I just saw the screening the other day and you'll have a hard time hearing our song. It's played during a bar scene in the movie.

SH: What's the next step for Mr. Mister?

SG: We're going to Europe to do some television and radio promotions for three weeks. Then, we're going to come back here to try to do some writing for the next album. We haven't been writing much lately because we've been so busy. We'll be doing a Canadian tour soon and we'll probably start recording in May for our next album.





IS IT LOVE

As recorded by Mr. Mister

**RICHARD PAGE
STEVE GEORGE
JOHN LANG
PAT MASTELOTTO**

I say I love you
I hold you near
You say I scare you
Well that's your fear
I know the message
My heart is sending
But you don't read it
You keep me guessing.

*Is it love, is it love we're after
Is it love, is it, is it love.*

*The broken record
Goes 'round and 'round
Within a circle
Without a sound
I'm under water
In overdrive
You hide in laughter
What's on your mind.*

*Is it love, is it love we're after
Why don't you tell me
Is it love, is it, is it love
Is it love, is it love we're after
Why can't you tell me*

Is it love, is it really love.

*Is it love, is it love we're after
Why can't you tell me
Is it love, is it, is it love
Is it love, is it love we're after
Hey girl I got to know is it
really, really love
Is it love, is it really love
Hey, hey, hey
Is it love, is it love we're after
Why don't you tell me.*

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UNCHAIN THE NIGHT

As recorded by Dokken

**DON DOKKEN
GEORGE LYNCH
JEFF PILSON
MICK BROWN**

I've been lost in the middle
Always trying to find the wishing
well
Running around in circles
Never crossing the line.

Don't want to touch you
Don't want to see you

*You've got a knife in your heart
Don't say that you did it for me.*

*Never unchain the night
Don't tell me that the love is gone
Never unchain the night
'Cause there's always another
turn.*

*You know right where you want it
But you never gave it in return
Running me in circles
Always crossing the line.*

*Don't want to touch you
Leave you confused
You took the easy way out
When you looked through the*

eyes of a fool.

*Never unchain the night
Don't tell me that the love is
strong
Never unchain the night
'Cause there's always another
turn
Never unchain the night
Don't tell me that the love is gone
Never unchain the night
'Cause there's always another
turn
Never, never.*

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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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NO EASY WAY OUT

As recorded by Robert Tepper

ROBERT TEPPER

We're not indestructable
Baby better get that straight
I think it's unbelievable
How you give in to the hands of fate.

Some things are worth fighting for
Some feelings never die
I'm not asking for another chance
I just want to know why.

There's no easy way out
There's no short cut home
There's no easy way out
Giving in can't be wrong.

I don't want to passify you
I don't want to drag you down
But I'm feeling like a prisoner
Like a stranger in a no name town.

I see all the angry faces
Afraid that could be you and me

Talking about what might have been
Thinking about what used to be.

There's no easy way out
There's no short cut home
There's no easy way out
Giving in can't be wrong.

Baby, baby we can shed this skin
We can know how we feel inside
Instead of going down an endless road
Not knowing if we're dead or alive.

Some things are worth fighting for
Some feelings never die
I'm not asking for another chance
I just want to know why.

There's no easy way out
There's no short cut home
There's no easy way out
Giving in giving in can't be wrong no.

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Concert Review

by Steve Wosahla

Sting



Radio City Music Hall — "Our album has been number two for five weeks and for one reason," said Sting, on the sixth and last night of a sold-out debut in New York City's Radio City Music Hall.

Before he could elaborate, out popped Mark Knopfler, clad in a red headband and armed with a guitar. Knopfler's band, Dire Straits, wouldn't play songs from their number one album, *Brothers In Arms*, until the next night. And if Sting had any complaints about chart positions, it was his own fault — his own voice helped make "Money For Nothing" number one.

Unlike last summer at Live Aid, a Sting-Knopfler duet didn't materialize — instead, they jammed to an old blues song before Herbie Hancock came onstage and they knocked out a headbanging version of the Police's lethal "Demolition Man," an encore to end all encores.

Getting past the screaming shrieks of crazed teenage girls who treated Sting's tour as the second coming of the Beatles, there was little to complain about his first shows since going on hiatus from the Police. If anything, listening to an older Police song like "Driven To Tears" seemed even more relevant three years later with the horror of Ethiopian famine stuck in our minds.

And in the Police's song "One World Is Enough," Sting led his jazzy new back-up band through an ear-tingling assortment of Third World rhythms, acapella choruses and 1980's global village imagery. Sting segued effortlessly into "Love Is The Seventh Wave," turning his stage into a green, red and yellow colored fiesta set. Bringing the song to a gospel lull and then unleashing shrieks of passion, Sting was definitely enjoying himself.

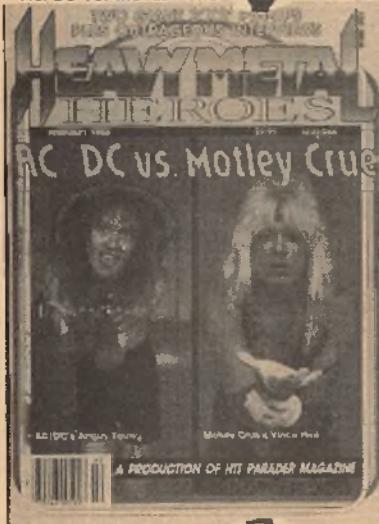
With the melancholic soprano sax backgrounds of Branford Marsalis and the jazz-club intimacy evoked by Sting's band, Radio City had the aura of a Broadway revue. The Police's "When The World Starts Running Down" had a hotter salsa groove and Sting bounced around onstage like a pogo stick.

But Sting has one of rock's social consciences and he juxtaposed the fun and humor of the night with some piercing remarks. He avoided playing his greatest solo work, "Russians," but played "Love Is The Seventh Wave" back to back with "We Work The Black Seam." The first, he noted, was about surfing; the latter, about coal mining in England. I might have bopped down the sidewalk on my way home but the black seam stayed locked in my mind.



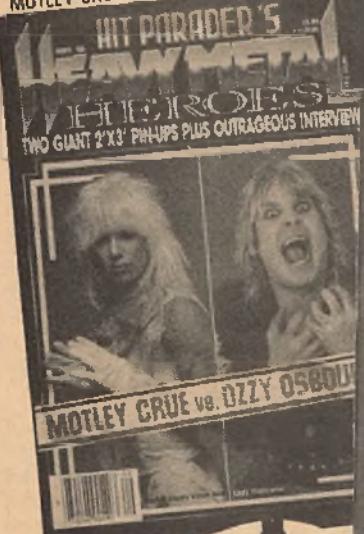
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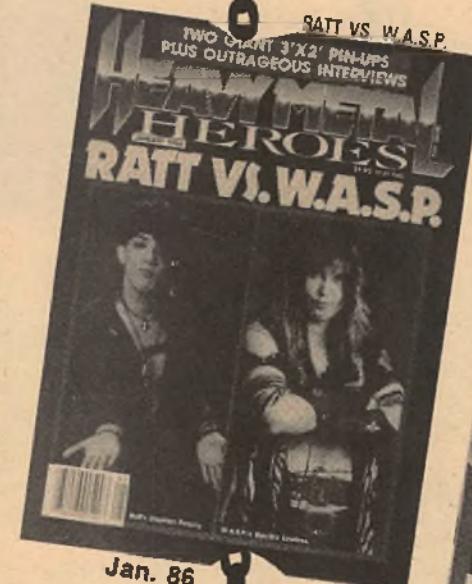
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TRIUMPH

by Tom Lounges

When they first assembled in early 1975 to record their self-titled debut album, Canadians Mike Levine (bass), Gil Moore (drums) and Rik "Rocket" Emmett (guitars/vocals), had just one thing in mind — "To play a challenging kind of rock 'n' roll. Not the headbanging stuff, but the heavy rock with plenty of melodies and harmonies."

A hit in their frosty homeland, Triumph roared out of the great white north with plans to conquer the U.S. with their second album, Rock 'N' Roll Machine, and a daring remake of Joe Walsh's "Rocky Mountain Way" as their first U.S. single. They did!

Five albums and twice as many years later, Triumph are going stronger than ever and are the most enduring Canadian rock act in America, next to another power trio — Rush.

To celebrate their decade together, Triumph has finally yielded to the demands of their fans that the band be recorded in their natural environment — the concert stage. Although a new studio album is slated for release, Levine revealed that the group just had to acknowledge their tenth anniversary in some special way. What better way could there be than a two-album set of the music of that first decade, performed live? The result is Stages, a scorching release of which the act is (and should be) quite proud.

Song Hits: You mentioned that this live album is one for the fans. What exactly do you mean by that?

Mike Levine: A primary reason we even considered a live album at all, was due to pressure from our fans. This album is really just our way of saying "thanks" to all the people who've supported Triumph over the years. We've gotten tons (literally) of letters asking us for a live album — here it is!

SH: But there's more to Stages than just live music. You have two new studio tracks, "Mind Games" and "Empty Inside," on the album as well. Why?

ML: Yeah, we had almost four sides of live music and we thought, "Hey why not throw a couple of new studio tracks on the album too, as a bonus for the fans?" We could have saved them for the new studio album we have coming out, but we figured the fans would like them and that it would be a teaser of the things to come with the new album. Basically, like I said before, this live album is strictly a fan package — with its gate-fold jacket, lots of pictures and clippings of stories. It is put together like a fan's scrapbook might look.

SH: When and where was the album recorded?

ML: Everyone and anywhere ... we didn't just set everything up and decide to record a live album. This album is made up of tracks recorded over the last three tours and really is a live *Best Of Triumph*. We did touch up some of the things that were correctable in the studio to make it the best sounding live album we could, but it is

literally something that was years in the making.

SH: Triumph has been around for some time now and already had a name for itself when MTV came to be. This being the video age, how important has video been to the band?

ML: I think it's been very important. We've actually been making videos since around 1978 or '79. We made video tapes so that we never had to travel to New York or Los Angeles to make appearances on *Rock Concert* or *The Midnight Special*, we'd just go on a sound stage and make a film shoot of a bunch of songs and send them tapes... it was a lot cheaper than flying back and forth. So when MTV first came on the air, we had tons of videos for them to play. They used to play an awful lot of Triumph in those early days and it exposed us to a whole new market of younger kids who didn't attend concerts or watch the late night music shows and to a lot of young adults.

SH: Wasn't Gil too ill to record one of the tracks on the *Stages* LP?

ML: Yeah, Gil hurt his elbow during the end of the *Thunder Seven* tour and got the drummer's equivalent of "tennis elbow" and had his arm in some kind of quasi-cast. We brought in a studio drummer named Gary McCracken to do the drum work on the "Mind Games" track.

SH: You've produced all of Triumph's albums to date. Why the decision to self-produce?

ML: We chose to self-produce our music because we know our music and



it's our lives and our career that depends on it. When you turn your sound over to someone else, you run the risk of losing control and having your work turned into something else. That's not meant to denigrate record producers or record company personnel in general, because most of them are very good at what they do. But they are people who create sounds for the marketplace and what they tend to do is make you sound like someone else.

I've just seen too many bands literally destroyed by producers and/or record companies. A musician, especially in the rock 'n' roll business, only has a very short life span in the limelight and we'd rather live or die on our own merit than live or die on the basis of what someone else had done... and we prefer to live.

SH: You'll be producing the new studio project as well?

ML: Yes indeed. My nimble little digits will be turning every knob. It will be a very good piece of work too. We broke some new ground with the last album, *Thunder Seven*, and I think this new album will take that sound a bit farther.

SH: Speaking of *Thunder Seven*, you credited veteran producer Eddie Kramer as co-producer on that album. How did that come about and will he work with you in the future?

ML: That was the first time we ever brought anyone else in to work on an album with us. Actually, Eddie didn't come in until the very end of the project. All the tracks were recorded, with the exception of the vocals on "Spellbound" and a couple of guitar things on "Follow Your Heart." Eddie came in mainly to mix with us, because we'd been working eight months on the record and I felt we were much too close to the project and we needed some outside input and the views of someone outside of the group. As far as I'm concerned, Eddie Kramer is one of the best recording engineers known to man, if not the best. Just give a listen to the Led Zeppelin stuff he did, or the Jimi Hendrix stuff or even his work on the Kiss records. I think he did a wonderful job on the *Thunder Seven* album. I doubt if he'll work on the new album, because Eddie is a very busy man. I would certainly like to work alongside him again sometime.

SH: Ten years is an awful long time to spend with the same two guys in this business, being in such closed quarters on the road and in the studio so many months out of each year. How have the members of Triumph managed to remain such good friends after all this time together?



ML: I think it's because we don't work that hard on the road as far as the number of dates we play on a weekly basis, so we don't get the burn out factor — where you get so fried that you're at each other's throats all the time. I think it's because we are such very good friends, but we are smart enough not to socialize much when we aren't on the road or in the studio, because we see enough of each other at those times. Another thing that I would say keeps things running smoothly, is that we are a three-piece band and that's the ultimate democracy, because two out of three wins and the other guy isn't going to quit the group because he doesn't get his own way. With a three-piece it is hard to get into personality conflicts and that is what breaks up most bands; in a five-piece three guys can gang up on two.

SH: It seems like one of the easiest points of argument might be when deciding whose songs to put on an album. How do you decide?

ML: Someone's feelings may get hurt at times, but what happened was, we made a group decision long ago that I take the responsibility for what ends up on a record and what it ends up sounding like. Everybody can have his input, everyone can have their shot to lobby with me and make their point on why we should do something, but the bottom line decision will always be mine. That was mutually agreed upon when we first started this group and Rik and Gil still accept that rule. No one beefs about things like that and hopefully I'm right in my decisions.

SH: Do you think we'll see another 10 years of Triumph?

ML: Once Triumph is over, I will retire from being an active musician, and hopefully retire from music altogether... I think. Triumph's been my life for a decade now and I know we've got at least a good five years left in us and

most likely much more. Hopefully, when it is all over, we'll all make that agreement together and we'll have all gotten our satisfactions out of the whole project. I really can't see any of us ever playing in another band. We've talked about what we'd do if the *Triumph* thing does come to a halt and I don't think any of us would go on to play with others in another band. I think Rik will continue doing solo projects, Gil will become a professional golfer and I'll go on holidays for the rest of my life.

SH: You wouldn't go on to do production work for other acts?

ML: No, 'cause that's really hard work. *Triumph* has been an all-consuming project for me for such a long time, that when it is over I'll suffer such a let down that I... well, I really don't want to even think about it.

When I'm on the road I carry three files with me — 'things to do today,' 'things to do tomorrow' and 'things that can wait forever!' Today is the most important day and tomorrow is the next most important day and things further down the road I try not to think about. Today is our live album and tomorrow is our new studio project — that's all I want to think about now.

SH: Well, it sounds safe to say that *Triumph* will be giving us several more albums in the future. When can we plan on another of your outrageous tours?

ML: We'll be doing another major tour after the release of our next studio album and it will be even more outrageous than our past tours, bigger and better. We force ourselves to top and outdo the last tour with each new tour... that's going to be very hard this time around, because the *Thunder Seven* tour was really incredible. But never fear, we will top it. As for giving you several more albums... you betcha! The first 10 years was just a warm-up for what's to come.

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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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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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 you 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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WHAT YOU NEED

As recorded by INXS

ANDREW FARRISS
MICHAEL HUTCHENCE

Hey here is the story
Forget about your troubles in life
Don't you know it's not easy
When you've gotta walk upon
that line.

That's why
You need
That's why
This is what you need
I'll give you what you need.

Don't you get sad and lonely
You need a change from what

you do all day
Ain't no sense in all your crying
Pick it up and throw it into shape.

That's why
You need
That's why
This is what you need
I'll give you what you need.

Hey you won't you listen
This is not the end of it all
Don't you see there is a rhythm
I'll take you where you
Really need to be
I'll take you, I'll take you
Where you really need to be.

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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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Pick of the Litter

by Rich Sutton

\$\$\$\$½ Whitney Houston
Whitney Houston
Arista

I almost feel like I'm just going along for the ride in praising Whitney Houston's debut album. But take a look inside Whitney's carriage. When you open the door you'll see Cissy Houston, Randy Jackson, Narada Michael Walden and the hell-bent commitment of her record company to deliver a mega-hit record the first time out. Now step inside, it's time for a pleasure cruise.

"You Give Good Love," just one of the many hit singles from the

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

album, starts side one in silky smooth fashion. Contrived as the title may be, Whitney wraps her lips around the lyrics for a convincingly heartfelt performance. About halfway through "Thinking About You" you start to get a sense of Whitney Houston's magic. By the time you're done listening to "Saving All My Love For You,"

you've realized that this is a very special album.

Whitney Houston has a powerful innocence in her delivery. While the charts are filled with the blatant come-ons of Madonna and Sheila E., Houston's magic is her understated allure. It's what you don't see that tickles the senses. Whitney Houston is the kind of lady who can make a burlap sack and a string of glass beads look like a million dollars.

\$\$\$ Friends
Dionne Warwick
Arista

There's life insurance, home insurance, fire insurance and flood insurance. On *Friends*, Dionne Warwick takes out insurance in the names of Stevie Wonder, Elton John, Gladys Knight, David Foster, Burt Bacharach, Carole Bayer Sager, and Barry Manilow. Although she's protected herself from a catastrophe, *Friends* is hardly what you'd call an earth-shattering record.

Even though "That's What Friends Are For" rings of a sameness common to many of the benefit songs done during 1985, the irrepressible harmonica of Stevie Wonder along with the vocal blending of Warwick, Gladys Knight, Elton John and Stevie make for a song with an insistent hook. It's one of Dionne's best.

"Stronger Than Before" starts side two in much the same mode as "That's What Friends Are For" starts side one. In fact, you'll be checking the liner notes to make sure you flipped the record over. In a vacuum, it's a good tune. In the context of the rest of the album, it blends into the musical carpet like another speck of dust.

The trouble with "Stronger Than Before" is typical of the problem with what's become the Narada Michael Walden-David Foster-Stevie Wonder mafia. Their credits, and their musical stamp, appear on the records of so many artists that soon radio announcers won't have to mention artist's names, just the song title.



DAVID VANCE



SS Iron Eagle Soundtrack

Various Artists

EMI

Complete the following sequence: Queen, Dio, Helix, King Kobra and The Jon Butcher Axis Band. Chances are, your answer wasn't George Clinton or Katrina and The Waves. Whoever put together the *Iron Eagle* Soundtrack failed the test.

The cuts from Dio and King Kobra are scorching heavy rock-

ers. The remaining hard rock material is less explosive. On Queen's "One Vision," you'd even be hard pressed to find the fuse.

Successful movie soundtracks generally fuse hit material from a variety of artists. The soundtracks that fail are those that bide time for second string bands who are between albums. For the most part, that's the story behind the *Iron Eagle* Soundtrack.

\$ So Red The Roses

Arcadia

Capitol

Unlike Power Station, which is a playful exercise in guitar-heavy power pop, Arcadia is a tiring venture in tedium.

In what we'll guess is an attempt at critical acceptance, Roger Taylor, Nick Rhodes and Simon Le Bon have gathered almost every "hip" musician from two continents. Sting, Herbie Hancock, Carlos Alomar, Mark Egan, David Gilmour, Andy Mackay and David Van Tieghem team up for an album's worth of music that might have made a decent backdrop for a Fellini movie. With Simon Le Bon's voice plopped on top of this complex musical mire, well, oh boy, better not say what it sounds like.

Let's face it, my credibility as a critic of Duran Duran's music is pretty low. As far as I'm concerned, this band is Midas in reverse. But believe me when I tell you that even if you love, worship, and kiss the ground that Simon Le Bon and Duran Duran walk on, you're wasting your money on *So Red The Roses*.



DENIS OREGAN

SSS White Nights Soundtrack

Various Artists

Atlantic

Raise your right hand if you're sick and tired of hearing "Separate Lives" by Phil Collins and Marilyn Martin. Now, use that hand to drop Phil a note and ask him to not collaborate on such drivel anymore. If he does, England's answer to the Cabbage Patch

Kids may find his popularity at the same low ebb as that infamous doll.

Otherwise, the *White Nights* Soundtrack is the usual collection of jukebox records which usually interact better on film than on vinyl. This one's no exception. For example, putting the electrifying swamp-blues of John Hiatt's "Snake Charmer" next to Chaka Khan's crossover creole — "The Other Side Of The World," is something that might even make

K-Tel cringe. A more ear-pleasing sequence would've been "Separate Lives" (assuming it had to be here in the first place), Robert Plant's haunting "Far Post," "Snake Charmer," Lou Reed's quirky "My Love Is Chemical" and then "Prove Me Wrong." The way it is, *White Nights* moves like an elevator that stops on every floor, with a similar effect on your stomach and nerves.

\$ Astra

Asia

Geffen

The kings of "progressive" excess rejoin the master of over-production. Gak.

\$\$\$\$ Mike & The Mechanics
Mike & The Mechanics
Atlantic

Mike Rutherford of Genesis, and a few of his very talented friends, get together here to perform as Mike & The Mechanics. The varied musicianship is just the jolt Rutherford needed. Whereas his last solo attempt got bogged down in attempting to break the Genesis mold, Mike & The Mechanics gives Rutherford the chance to just be himself. Sometimes it sounds like Genesis, sometimes it doesn't. Either way, it's a pleasing album.

Side one is most likely to please Rutherford's Genesis following. "Silent Running" in particular has a mid-period Genesis feel to it, a bit like *Wind And*

Wuthering. Paul Carrack's vocal phrasing complements the multi-layered instrumentation.

Side two has a completely different feel. "I Get The Feeling" and "Take The Reins" are both reminiscent of Phil Collins' early solo work. Written mostly in standard pop/rock time signatures, side two almost sounds like it's from another album. And another band.

Somehow it all works. Mike & The Mechanics is an album by a group of guys who are into a variety of rock music. The ease and pleasure with which they choose their material seems to keep it all together.



RAUL VEGA

\$\$\$\$ Different Light
Bangles
Columbia

The last Bangles' album, *All Over The Place*, was easily one of the most overlooked records of 1984. Let's hope the same fate isn't awaiting *Different Light*.

Rooted heavily in the go-go and Beatle boot music of the '60s, the Bangles have a sound that falls somewhere in between that of the Go-Go's and the Pretenders. More sophisticated both vocally and musically than the Go-Go's, their style isn't quite as tough, though every bit as gutsy as that of the Pretenders.

The rock-steady drumming of Debbie Peterson provides a chugging backbeat to the dual guitar attack of Susanna Hoffs and Vicki Peterson. Michael Steele rounds out the rhythm section and the vocal duties which are shared by all four. As for the songs, "Manic Monday," "Walk Like An Egyptian," and the Jules Shear penned "If She Knew What She Wants" are the highlights of a high energy third album from the Bangles—who just keep getting better.

\$\$\$ Do Me Baby
Meli'sa Morgan
Capitol

After cringing at the title of Meli'sa Morgan's *Do Me Baby*, you'll be prepared for the worst. Maybe that was the plan. Some clever record company marketing executive figured that with an album name like *Do Me Baby* the music could never be worse than the album's name. Reverse psychology? Probably not. But what the marketing department didn't count on was the talent of Meli'sa

Morgan. If they had, she certainly wouldn't have gotten such lousy cover art.

Not too surprisingly, "Do Me Baby," is a Prince composition. What is surprising is that Morgan pulls the lyrics off without forcing or overdoing them. Blatant lyrics are Prince's forte, and it's to Meli'sa Morgan's credit that she could turn a potential disaster into a respectable song.

Morgan covers the spectrum of moods and tempos on her debut album ranging from the rave up

of "Getting To Know You Better" to the teasingly seductive "Now Or Never." Although she's a musician as well as a fine vocalist, she never lets her ego get in the way of smart arrangements and instrumentation. *Do Me Baby* stays away from the trap of over-production throughout.

Meli'sa Morgan is a talented lady. And despite the title, *Do Me Baby* is a pleasant surprise.

I ENGINEER

As recorded by Animation

**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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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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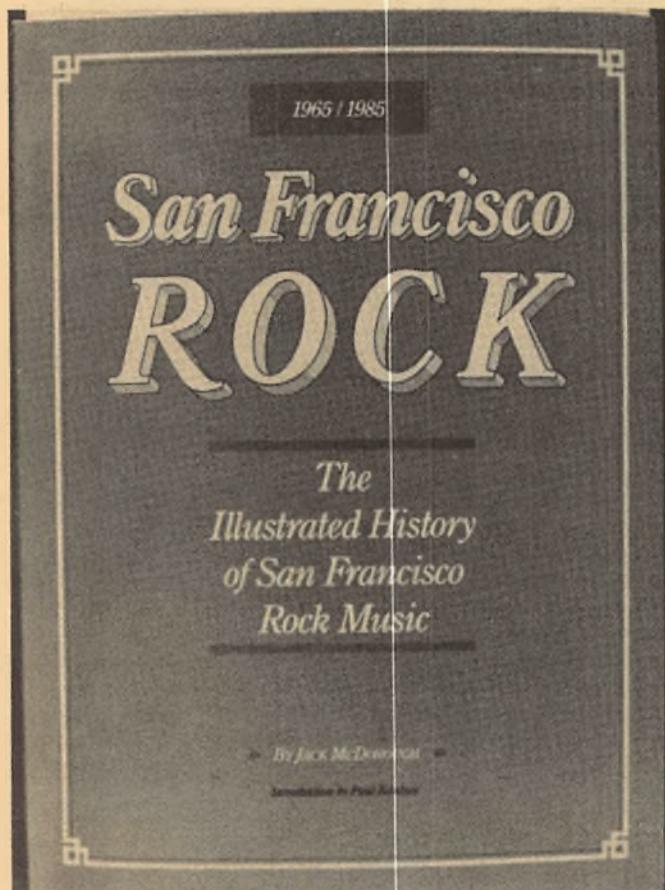
Book Review

by JoAnn Sardo

San Francisco Rock: Illustrated History Of San Francisco Rock Music

by Jack McDonough

**Chronicle Books/One Hallidie Plaza/
San Francisco, CA 94102
Oversize/\$16.95**



San Francisco Rock is an enjoyable trip down memory lane for music lovers who remember and were affected by the happenings of the '60s and '70s. This book covers a 20-year period from 1965 to 1985, touching on not only the legends of the last two decades, but also emerging talent in the San Francisco area.

This book is split into three parts: "The Sounds of Flowers," "Lights of the City" and "Anthems of the Sun."

The first section recounts the tales of many of the rock firsts that occurred in SF. This part of the book also provides an extended essay on the social and cultural forces that resulted in the SF rock explosion.

"Lights of the City" focuses on the various individuals whose job it was to present the musicians to the public — poster artists, recording studios, local labels, nightclubs, concert halls, and the rock media and marketing.

"Anthems of the Sun" is the best part for music lovers. This section presents individual mini-bios on more than 100 significant recording groups and individual artists that have emerged from the SF Bay Area and left their musical mark.

Included in this list are Janis Joplin, Journey, Grateful Dead, Huey Lewis & The News, Jefferson Airplane/Starship, Eddie Money, Van Morrison, Maria Muldaur and many, many more.

In addition, upcoming talent, who have yet to leave their personal marks on the record books of SF music such as Taxxi, Chris Isaak and Romeo Void, each receive a mention that chronicles their career thus far.

It is interesting in reading this book to make a mental note of the longevity of many of these artists. They were popular in 1965 and, in 1985, were virtual legends. It is no easy feat to still be hovering near the top after 20 years in such a changeable business.

Author Jack McDonough is well-qualified to write about the San Francisco music scene. He was that area's music correspondent for Billboard magazine for more than a decade. As McDonough notes, "The number one thing I want to emphasize about this book is that it is not a nostalgia book. It is not a book about the sixties ... this book is meant to emphasize the continuity of the whole 20-year cycle, and to highlight the fact that there is something about San Francisco itself that keeps fueling the furnace."

This may be true, but it is impossible to read this book and not take a sentimental trip down memory lane, while at the same time celebrating the San Francisco music scene.

This book has 240 pages and is filled with more than 100 color and black and white photographs, and makes for very good reading.



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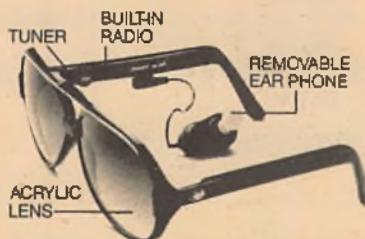


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HUGH BROWN

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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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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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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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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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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MARK WEISS

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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GOODBYE

As recorded by Night Ranger

JEFF WATSON
JACK BLADES

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

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

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

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

goodbye.

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

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

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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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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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Bobby Womack

by Mary Anne Cassata

Bobby Womack's music may be on the lips of more people than you imagine. For the past 21 years he has conveniently scoped the role of a genuine rock and roll survivor, and is undoubtedly a prime source of influence to a slew of music artists today. When he performs a song, it chronicles his own personal experience. Born in Cleveland, Ohio as one of five sons to a steel worker, Womack began singing gospel songs with his brothers before approaching adolescence. At only 16 he quit school to become a guitarist in Sam Cooke's band. Subsequently having toured with the legendary soul singer for three years, he formed his own ensemble named the Valentinos.

With a substantial amount of encouragement from Cooke, Bobby wisely directed his individual style toward pop music. In 1963 his group garnered a hit with their debut single "Lookin' For A Love". But it didn't take long for the young musician to be recognized for his songwriting talents. When Womack penned the Rolling

Stones' first American single "It's All Over Now", he wasn't aware of it then but a long-standing friendship and professional association began that continues to this present day.

In 1982, after a two-year hiatus from recording and performing, Womack returned to release two critically acclaimed albums titled Poet and Poet II. As the first of a couple of conversations disclose, Bobby's latest effort, So Many Rivers, is holding steady on the charts. While visiting close friend and frequent confidant Ron Wood in his upper west side New York City apartment, he has awakened moments ago and is resting on a cushy sofa. Womack's young son has accompanied him and is in an adjoining room. As the interview is about to begin, two predominate figures pick up guitar cases and dash past the living room. Ron Wood and Keith Richards head out the door en route to the recording studio, where Bobby's presence is expected in a few short hours.

Song Hits: How long have you been in the studio working on the Stones' project?

Bobby Womack: We've been in the studio doing overdubs. The album has been recorded already. They cut all the tracks in Paris, and we're working on the overdubs. Some guitar, some back-up arrangements. I worked with the whole group on the album.

SH: What was the inspiration behind the song "I Wish He Didn't Trust Me So Much?"

BW: I love that song. I love the title because it's really trying to say something. It's a mental thing. In the video it consists of three people. There's my best friend, myself, and my best friend's girlfriend. I'm deeply in love with her mentally, but because she is my best friend's girl I have too much respect for him to make a pass at her. My best friend is also my producer, and his girlfriend came up with the idea for the song. I'm in the dumps in the video, but I come through in the end. That is basically the concept.

SH: *So Many Rivers* is a long awaited lp for Bobby Womack enthusiasts. There is a certain significance to the title.

BW: It's a great title for an album. It's a great lp. I feel it is probably the best work I've done in a long time. After being in the business for such a long time, and writing songs, sometimes you go through this motion. Sometimes you hit that spot — the one you had when you first started. You know when you are full of ideas. That was what this record is like. It was done during a period of my life when a lot of things were going on. I know a lot of artists say this but I think this is my best album. I used to think it was all hype man, but now I understand. With maturity you get better songs.

SH: There are so many artists you have worked with over the years.

BW: Yeah, there have been a lot in the past. I've worked with Aretha Franklin, Patti La Belle — Patti's a doll. With Patti it comes out in her music everytime she performs. She's amazing. What's so amazing about her is that she has been in

this business for uptoen years and now is getting the recognition. I think if a person really wants to be in this business, they have to love what they do, or get out of it. I think sooner or later you are going to get a break. I think that break comes each time you get to do what you are doing.

SH: There is probably no other musician that knows about Sam Cooke better than you do.

BW: Working with Sam Cooke was probably the greatest experience of my life. I think it would have been the greatest experience for any upcoming artist then. I think an artist has to learn what to do. A lot of artists today really have a bad attitude about being in this business. They fight all their lives to be successful, and when they become successful they become assholes. They become assholes toward the press, toward their fans. That is something that is totally foreign to me. With Sam Cooke I never saw him not want to sign an autograph for a fan, or talk to someone. He always took the time out. He always had a smile for everyone. He would always talk to people individually too. I used to watch him and think man this is one happy guy. He was such a nice man. If I ever want to achieve something good, I would never want to lose that warm feeling, because Sam never did.

SH: You also seem to have your own personal philosophy about life.

BW: Yes, I believe an artist is real if he could reach you by record, and reach you even stronger in person without even trying. It's just his way of life. The most important thing I have learned from Sam is how to reach people. I was performing when Sam was performing. As a matter of fact I did a gospel show with him once. Even though Sam had only a short life span in the music business, he had accomplished so very much. I imagine if he were alive today he could never walk out on stage, he would be too powerful. By watching his shows a lot I learned what, and what not to do. I know how to work to an audience.

SH: Wouldn't you also say that your father was a major influence as well?

BW: Yes, my father was a big influence in my life. I would say Sam was the next. I've had the opportunity of working with Ray Charles for about four years. You know he's a real professional. He taught me how to run a real organization. He really runs a tight ship. Some people like to be told what to do, and others don't. Ray was some great experience for me. So was Wilson Pickett. I played a couple of years with Wilson. Everybody is different. There is a big difference between an artist and an entertainer. The artist sets the pace, and everyone follows it. An entertainer just plays for the people. He just sings.

SH: What kind of tale do you have to tell about Rod Stewart?

BW: That's how I met Ronnie. Rod had called me from Europe, and told me he wanted to meet with me. That was when he was on tour with Faces. He came over and I toured with them. I didn't have a band or nothing then. I sang a couple of songs with Rod and we became close. But later I became really closer to Ronnie because he's such a sweetheart. He's such a nice person. I like to be around people like him. He's always the same. Some people are like Jeckle and Hyde. I have no use for them.

SH: Most of your songs are derived from personal experiences.

BW: People inspire me. Just life in general gives me ideas. If you have ever lost someone close to you, or have been hurt, people feel so sorry for you. They say they are sorry to hear that, and make all the normal gestures you are supposed to make. But you always think it can only happen to you. To be broke or penniless and to be embarrassed to ask someone to loan you some money because you are too proud. I always end up talking about things like that because I feel I can't be the only one that feels like that. I remember a time when everything I would touch would turn to shit. You know what I mean? I just can't do anything right. My music is happening, but every move I make just seems to fall through. What happens is that after a while you just become so frustrated. I put that feeling into my songs. People don't write unless they are aware of what's happening around them.

SH: Getting back to your involvement with the Stones, didn't you have some reservations at first about working with them?

BW: Well at first I didn't think I was going to fit in with them. My music is so different from theirs. I have always been friendly with the Rolling Stones. Their music is half funk. They are half a funk group. They have always done covers from black artists. The first night we got together we just partied and jammed. We just played a lot of funk songs. Keith has got this nice way of working with you. He says let's run through this song and don't worry about it. But I said I wanted it clean. I wanted to clean it up a bit, and Keith said not to worry about it. He took it home for a couple of days, brought it back and we did it. It was great.

SH: You seem to enjoy the working arrangement with the Stones.

BW: Yes, I enjoy working with them. I enjoy tremendously working with Mick Jagger because he is so very business. If he says he will call you at four o'clock, he means four o'clock. If he says he will call you at two o'clock it will be two o'clock on the nose. Mick will call no doubt about that. He is not like most entertainers. With anybody else you will have to wait by the phone.

SH: Sounds as if he is a true professional businessman, despite a rock and roll nature.

BW: Mick told me he has grown up and now takes things more seriously. He says he's running an institution, and has



to take care of business. Working with Keith he takes longer. But you got to understand Keith is laying all those tracks, and Mick is doing the overdubs. He's putting on the voice. Keith has got to set the pace, cut the tracks, and that takes longer. I'm a producer and I know that the whole group works together really well. Keith and Mick are really the pace setters.

SH: Are you permitted to disclose what songs are recorded?

BW: I've done some vocals with Mick. I really don't want to say right now. I will say that they are great songs. One of the songs is a real old song. It was recorded by an artist over 25 years ago. It's a song that has never really been recorded. I couldn't believe this song hadn't been recorded. I'm not going to say because I don't want someone to decide to come out with it, too.

SH: Aren't you going to be involved in a movie on Sam Cooke's life?

BW: Yeah, I start that soon. I think nobody knew Sam like I did. No one knew his music like I did. If you want someone to duplicate sounds, I could do it without even trying. I would just sing a lot clearer, but not so much rock. I would be doing all of the music, and possibly be Sam Cooke in the movie. I really don't think anybody could do it better than me. I mean, I've been around the guy all my life, so who else could do it? Right. When you are around a person like that you can easily pick up his ways, and he picks up yours.

SH: When is your next concert tour scheduled to begin?

BW: It should start real soon. I'll start in the states and then go over to Europe to headline. I plan on playing all the markets I can. This is such a big record for me right now. Everything seems to be looking up for me.



Soul SECTION



LUSHUS DAIM



THE JETS



- 40/A Love Bizarre
- 46/Another Night
- 42/Chain Reaction
- 44/Coolin' Out
- 43/Do Me Baby
- 46/Freedom
- 45/Hangin' On A String
- 47/Hold On To Your Love
- 42/I Think It's Love
- 41/I Wanna Be Your Hero
- 45/If You Should Ever Be Lonely
- 45/It's Only Love
- 39/Kiss
- 40/Living In America
- 43/One Sided Love Affair
- 40/One You Love, The
- 46/Overjoyed
- 44/Secret Lovers
- 42/Take No Prisoners
- 41/Things That Men Do, The
- 39/Twist My Arm
- 44/Wait For Love
- 47/When The Going Gets Tough,
The Tough Get Going
- 39/Whisper In The Dark
- 43/Who's Zoomin' Who

KISS

As recorded by Prince

PRINCE

U don't have 2 be beautiful
2 turn me on
I just need your body baby
From dusk 'till dawn
U don't need experience
2 turn me out
U just leave it all up 2 me
I'm gonna show U what it's all about.

U don't have 2 be rich
2 by me girl
U don't have 2 be cool
2 rule my world
Ain't no particular sign
I'm more compatible with
I just want your extra time
And your kiss.

U got 2 not talk dirty baby
If U wanna impress me

U can't be 2 flirty mama
I know how 2 undress me
I want 2 be your fantasy
Maybe U could be mine
U just leave it up 2 me
We could have a good time.

U don't have 2 be rich
2 be my girl
U don't have 2 be cool
2 rule my world
Ain't no particular sign
I'm more compatible with
I just want your extra time
And your kiss.

Women not girls rule my world
I said they rule my world
Act your age not your shoe size
Maybe we could do the twirl
U don't have 2 watch Dynasty
2 have an attitude
U just leave it all up 2 me
My love will be your food.
(Repeat chorus)

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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
Ooh hold on to me
And let me feel you in my arms
You 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.

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
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
So you.

Whisper in the dark
(In the dark)
Start the rhythm that
I know
Touch me with a spark
And as we join together
love
We will whisper in the dark
Come on and touch me
Whisper in the dark.

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TWIST MY ARM

As recorded by the Pointer Sisters

BRUCE ROBERTS
ANDY GOLDFMARK

Oooo, oooo
Twist my arm
Oooo, oooo
Twist my arm.

I'll give you something
That you never had
I'll give you something
Don't you want it that bad
Do you want it
I can give it
'Cause I've got it
You just twist it.

If you wanna hold it
If you wanna show it
Come and let me know it
Then twist my arm
I'll be here to please it
Always here to feed it
Love you like you need it
Just twist my arm.

Oooo, oooo
Twist my arm
Oooo, oooo
Twist my arm
Oooo, oooo
Twist my arm.

I've got a sweet tooth
I like sweet things
Nothing turns me loose
Like the sugar you bring
Do you want it
Can you use it
I can fix it
You just twist it.

If you wanna hold it
If you wanna show it
Come and let me know it
Just twist my arm
I'll be here to please it
Always here to feed it
Love you like you need it
Then twist my arm.

Oooo, oooo
Twist my arm
Oooo, oooo
Twist my arm.

Don't save it for someone else
Don't slip it to me on the sly
Just tell me what you want
Don't have to tell me why.
(Repeat chorus)

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THE ONE YOU LOVE

As recorded by Lushus Daim & The Pretty Vain

LEON F. SYLVERS III
JOEY GALLO
LUSHUS DAIM

I'm taking bets
Starting now
On who will be the first to back out
And it don't matter
If I never know
'Cause either way I'll have something to show for it
Don't know if it's a woman's intuition
But I do know it's already in motion
It's too late to turn back the hands of time
Only one way to find out
I've got to put my heart on the line
I'm betting I'm the one you'll love.

I need love
Just like you
You're that someone I can come home to
I like my freedom and I wanna be true
Somehow it turns out I get both from you
I dream of drivin' with you

The wind blowin' thru my hair
I get close to you
As we ride into the sunset
I can't help the way you make me feel
Guess that's the way love shows
Your heart is real
That's how it's gonna be with the one you love.

And I don't mind at all
'Cause it feels so good to be the one you want the most (only one)
The one that makes your heart skip a beat
Ev'ry time we meet
I'm so glad to know I'm the one you love
'Cause I love you too
It's the little things that you do
That makes me feel a part of you
Yes I do
I had no idea I'd get this involved
So unintentional but I love it all
I'm the one you love
I know you do too
You're the one I love
Yes I do
I'm the one you love
You're the one I love.

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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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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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I WANNA BE YOUR HERO

As recorded by Clarence Clemons

NARADA MICHAEL WALDEN
PRESTON GLASS
JEFFREY COHEN
MOKSHAGUN CLARENCE CLEMONS

Ysay some slick moustache is
bangin' on your door
He wants your hard earned cash
I've heard it all before
If you can't raise the rent he'll
tie you to the tracks
That's where I come in and jump
on his back.

I don't think he'll bother you
No need to thank me ma'am
Good thing you found out where
I am.

I wanna be your hero
Someone to fight for what is right
Someone to get you through the
night
I wanna be your hero
Just stick around you'll be
amazed
I'm gonna rescue you for days
I wanna be your hero.

A tale of anger in a little prairie
town
An Eastern banker wants to
bring the farmers down
You've tried to fight him but he's
bound to wear you out
Time to teach him what
compassion's all about.

I don't think he'll bother you
No need to thank me ma'am
Good thing you found out where
I am.

I wanna be your hero
Someone to fight for what is right

Someone to get you through the
night
I wanna be your hero
Just stick around you'll be
amazed
I'm gonna rescue you for days
I wanna be your hero.

Hey hey now
I don't think he'll bother you
No need to thank me ma'am
Good thing you found out where
I am.

I wanna be your hero
Hero, hero
Oh I wanna be your hero yeah,
yeah, yeah
Someone to fight for what is right
Someone to get you through the
night
I wanna be your hero
Your hero baby yeah.

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Clarence Clemons Music (BMI).

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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I THINK IT'S LOVE

As recorded by Jermaine Jackson

STEVIE WONDER
JERMAINE JACKSON
MICHAEL OMARTIAN

Yeah, yeah, yeah
Ooh, ooh, ooh
I'm a greedy lover for lovin'
Only from you
I'm a choosy lover
'Cause only your lovin' will do
Ooh not like one who finds true
lovin'
Yet searches for more lovin'
Their whole life through.

Not me because I'm an easy take
When your love is here to make
like this
I'll tell you that I'm a kissin' fool
When under the magic of your
kiss
Ooh not like one who finds the
sweetest
But cannot believe that the best
will do
I tell you I know nobody else but
you
Can do for me what you do baby.

I think it's love darlin'
I really do
I think you feel darlin'
The same way too.

I'm a woman lover whenever
It's you and me
I'm your sweet surrender
If we'll stay in love eternally
Ooh I've no time for vacillating
Asking me if I am a happy man
I tell you I know, I know I am
I got love
We got love in the palm of our
hands.

I think it's love darlin'
I really do
I think you feel darlin'
The same way too.

I know it's real darlin'
I really do
I think you feel darlin'
The same way too.

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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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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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DO ME BABY

As recorded by Meli'sa Morgan

PRINCE

Here we are in this big old empty room
 Starin' each other down
 You want me just as much as I want you
 Let's stop foolin' around
 Take me baby
 Kiss me all over
 Honey play with my love
 Bring out what's been in me for far too long
 Baby you know that's all I've been dreamin' of.

Do me baby
 Like you never done before
 Oh give it to me 'til I just can't take no more

Come on do me baby
 Like you never done before
 O oh I want you now
 I just can't wait no more.

Here we are
 Lookin' for a reason
 For you to lay me down
 Well a love like ours
 Is never out of season
 So baby please stop teasin'
 Ooh what you do
 I could never love no other
 You're the best I ever had
 Whenever we're not close to one another
 I just want you so bad.

So do me baby
 Like you never done before no, no
 Ooh give it to me 'til I just can't take no more
 Come on do me baby
 Like you never done before ooh

Ooh I want you now
 I just can't wait no more.
 (Repeat)

This game is too strong
 You make me wait too long
 I want you girl
 You're leavin' me no choice
 Okay what are you gonna do
 You just gonna sit down and watch alright
 You sure you don't wanna close your eyes
 Well isn't it supposed to take a long time
 I'm not gonna stop until the war is over
 Help me
 There
 Okay, okay
 I'm so cold
 Just hold me.

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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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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 see
 I'm gonna make you mine tonight oh.

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SECRET LOVERS

As recorded by Atlantic Starr

WAYNE I. LEWIS
DAVID E. LEWIS

Here we are
The two of us together
Takin' this crazy chance to be
all alone
We both know
That we should not be together
Cuz if we're found out it could
mess up
Both our happy homes
I hate to think about us all
meeting up together
Cuz soon as I'd look at you it
would show on my face
Then they'd know that we've
been lovin' each other
But we can't let 'em know
No, no, no
We can't leave a trace.

Secret lovers
That's what we are
We shouldn't be together
But we can't let go
No, no
Cuz we love each other so.

Sittin' at home
I do nothin' all day
But think about you
And hope that you're OK
Hoping you'll call

Before anyone gets home
I wait anxiously alone by the
phone
How could something so wrong
be so right
I wish we didn't have to keep
our love out of sight
Livin' two lives just ain't easy
at all
But we gotta hang on in there
or fall.

Secret lovers
That's what we are
Tryin' so hard to hide the way
we feel
Cuz we both belong to someone
else
But we can't let go
Cuz what we feel is oh so real,
so real.

You and me are we fair
Is this cool or do we care
Can they tell what's in our minds
Maybe they've had secret loves
all of the time
In the middle of makin' love
We notice the time
We both get nervous cuz it's way
after nine
Even though we hate it
We know it's time that we go
We gotta be careful
So that no one will know.

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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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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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IF YOU SHOULD EVER BE LONELY

As recorded by Val Young

VAL YOUNG
FRED JENKINS

If you should ever be lonely
Think of the time
Think of the moments we shared
If you should ever be lonely
Think of the time
Think of the moments we shared.

I've been thinking 'bout the way
You haven't treated me right
And I've been dreaming 'bout you
Baby I can't sleep at night.

'Cause you know how I feel
Inside my heart
We shouldn't be apart
And I wonder what's running
Inside your mind
You're starting to make me cry.

If you should ever be lonely
Think of the times

Think of the moments we shared
If you should ever be lonely
Think of the times
Think of the moments we shared.

You can't lie to me baby
'Cause you're not good at lying, at
lying

I can see through you baby
Right through your eyes
Your eyes.

'Cause we know
How we make each other feel
We shouldn't be alone
So why don't you call me baby
Pick up the telephone.

If you should ever be lonely
Think of the times
Think of the moments we shared
If you should ever be lonely
Think of the times
Think of the moments we shared.

There's been so many times
You've done me wrong
And I've forgiven you
So why don't you come on baby
You know we can see this

through.

If you should ever be lonely
Think of the times
Think of the moments we shared
Think of the times
Think of the moments we shared.
(Repeat)

Think of the times
Think of the moments we shared
Think of the times
Think of the moments we shared.

Think of the times
Think of the moments we shared.

If you should ever be lonely
Think of the times
Think of the moments we shared
If you should ever be lonely
Think of the times
Think of the moments we shared
If you should ever be lonely
Think of the times
Think of the moments we shared.

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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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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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OVERJOYED

As recorded by Stevie Wonder

STEVIE WONDER

Over time
I've been building my castle of love
Just for two
Though you never knew you were my reason
I've gone much too far for you now to say
That I've got to throw my castle away.

Over dreams
I have picked out a perfect come true
Though you never knew it was of you I've been dreaming
The sandman has come from too far away

For you to say come back some other day.

And though you don't believe that they do
They do come true
For did my dreams
Come true when I looked at you
And maybe too if you would believe
You too might be Overjoyed, over loved, over me.

Over hearts
I have painfully turned every stone
Just to find
I had found what I've searched to discover
I've come much too far for me now to find
The love that I sought can never be mine.

And though you don't believe that they do
They do come true
For did my dreams
Come true when I looked at you
And maybe too if you would believe
You too might be Overjoyed, over loved, over me.

And though the odds say improbable
What do they know
For in romance
All true love needs is a chance
And maybe with a chance you will find
You too like I Overjoyed, over loved, over you, over you.

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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.

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

As recorded by Billy Ocean

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

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

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

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

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

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 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 (wooh).

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

Ooh (oooh) 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 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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NASHVILLE, N.Y., L.A., NEXT? GARY MORRIS

by Montgomery Blaine



About the strangest, not the weirdest mind you, just the strangest, story generated by a member of this new breed of Nashville country singing stars is the out-of-town career of Gary Morris. He of the powerful pipes and rough and tumble all American heart-throb good looks.

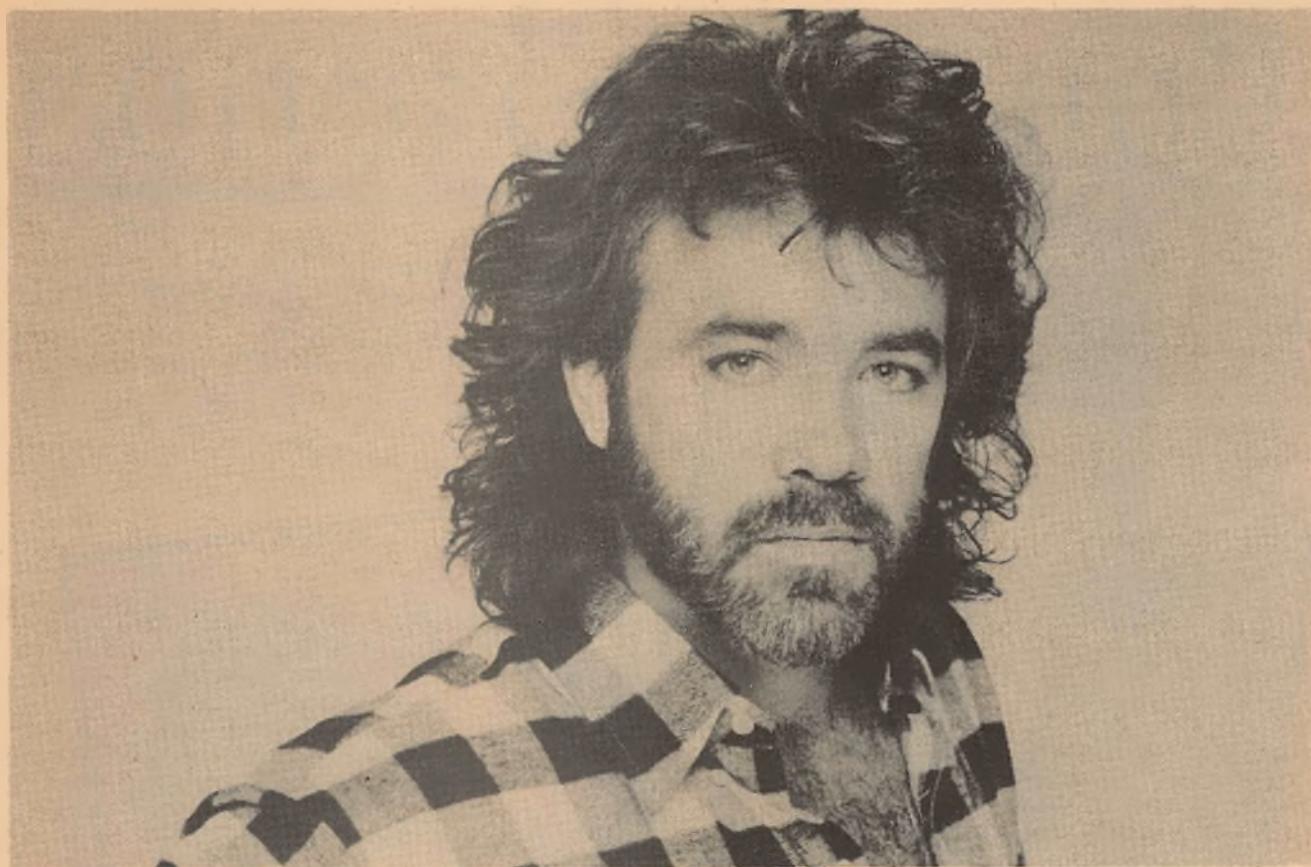
Traveling some twisty roads has led this leading man from honky tonks to the White House (the one in Washington D.C. for gosh sakes) and from Nashville's Music Row to the New York stage. Now he finds himself a part time resident of Hollywood, a rough hewn boulder set in a collection of polished gems, playing a continuing role in the prime time ultra bucks, mega-slick soap opera *The Colbys*.

Morris plays, appropriately enough, a country singer by the name of Wayne Masterson. What makes it harder than just getting up in the morning, going in and playing Gary Morris playing Wayne Masterson, is that the Masterson character is blind.

It's not every day that a young country singer is featured on network TV, and Morris for right now is going solo in holding up the Nasville-Hollywood connection.

A string of hit records, particularly such soaring, emotion drenched ballads like "Second Hand Heart," "The Love She Found In Me," and "Wind Beneath My Wings" have earned Morris a following particularly deep in young women. His vocal prowess also earned him a shot at the male lead in the New York Shakespeare Festival production of "La Boheme." A remarkable reach for even a Ft. Worth athlete turned country star.

His athletic background is in fact one thing Gary credits with helping him succeed in the entertainment business. "Athletics have altered the way I do things and what I've chosen to do with my life," Gary maintains. "I was always inspired to do well in sports. Doing the best I can, that attitude comes from athletics, along with a feeling of con-



fidence. Winning is not everything," Gary paraphrases Green Bay Packer coach Vince Lombardi, "but losing is nothing."

A four letter man in high school, Morris played defensive back on his junior college eleven, a team that ranked second in the nation. But entering college also introduced him to the fun of performing and making a little money on the side. "I formed a little trio with a couple of friends I met at school," he recalls. "We'd go to Abilene to play on weekends and pick up 15 bucks apiece. I thought that was pretty good."

What was to turn into his biggest break, and he had no idea at the time it happened, grew from his involvement with President Jimmy Carter. Morris, again in a trio, entertained at Carter campaign stops. That led to a White House performance when the Carter's had the Country Music Association Board of Directors over for an evening. One of those in the audience was record producer Norro Wilson, then A&R Director for Warner Bros. Records in Nashville.

After the command performance Gary returned to Colorado and formed a seven piece band, Breakaway. Three long years of working the slopes and trying in vain to land a recording contract led Morris to pack it in and head for Nashville to pursue a solo singing career.

As fortuitous accidents do happen, one of his first interviews was with the very same Norro Wilson at Warners. "I walked in," Gary recalls happily "and he said, 'I know you! You're the guy who closed the show at the White House.'" That led to a careful listen to Morris' tapes and the offer of a long sought recording contract.

And now, on a Hollywood sound stage, a very much in control Gary Morris ponders his future, thinking out loud about why he found himself in that unusual environment. "I think the initial attraction," Gary spells out slowly "came from the fact that I've done things other than sing country music. The attraction stemmed from my run in 'La Boheme', it came from my TV clips (music videos) that they saw, and I think it came from the fact that they saw clips of me with a beard and without — they felt they could take me just about anywhere. What I bring to the show is something altogether different from the rest of the cast. My character seems to be the only one that has a lot of rough edges."

How, we wonder, has the star spangled Hollywood cast received this rough edged country boy? "Wonderfully," Gary replies instantly. "I play on their softball team. Maybe at first some people were apprehensive, but everybody's been very, very warm to me. And the crew has been real supportive. One of the techs brought a cassette

deck to the park one day and he played a few of my tapes as we played baseball. I think the music is a new dimension to *The Colbys*. It brings a bit of reality to a make-believe world."

Recording artist, concert performer, stage actor, TV star — where does the biggest thrill lie?

"I feel each one is a piece in a giant puzzle and I'm just trying to put them all together. Each segment of what I've been trying to do with my career allows the others to grow. I know I'd feel handicapped being a one-dimensional artist. I'd have the tendency to burn out, to become bored. Each venture allows me to be fresh when I turn to attack another area."

And how did Morris react to first seeing himself in his *Colbys*' role?

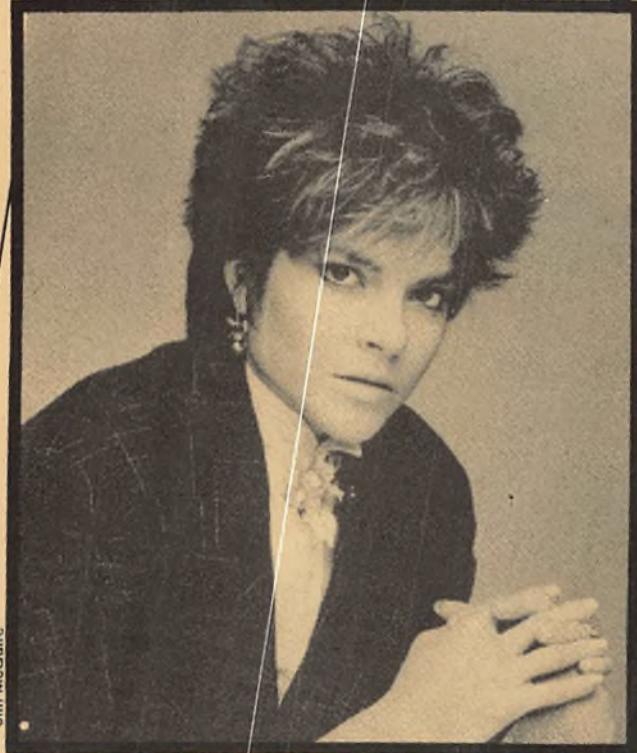
"Wishing I could've had one more take," he quips. "In my very first scene, they kept the first take. I kept protesting ... no no, no, I can do that better. But the director said, 'Cut. Print it.' And I thought to myself, 'I wish I could've had just one more.'"

And one more revelation to the Hollywood newcomer, the biggest surprise in this adventure as Morris tells it, "We get breakfast on the set."

Feed a country boy and you got a friend and the way Gary Morris is going, he'd be a heck of a friend to have.



COUNTRY SECTION



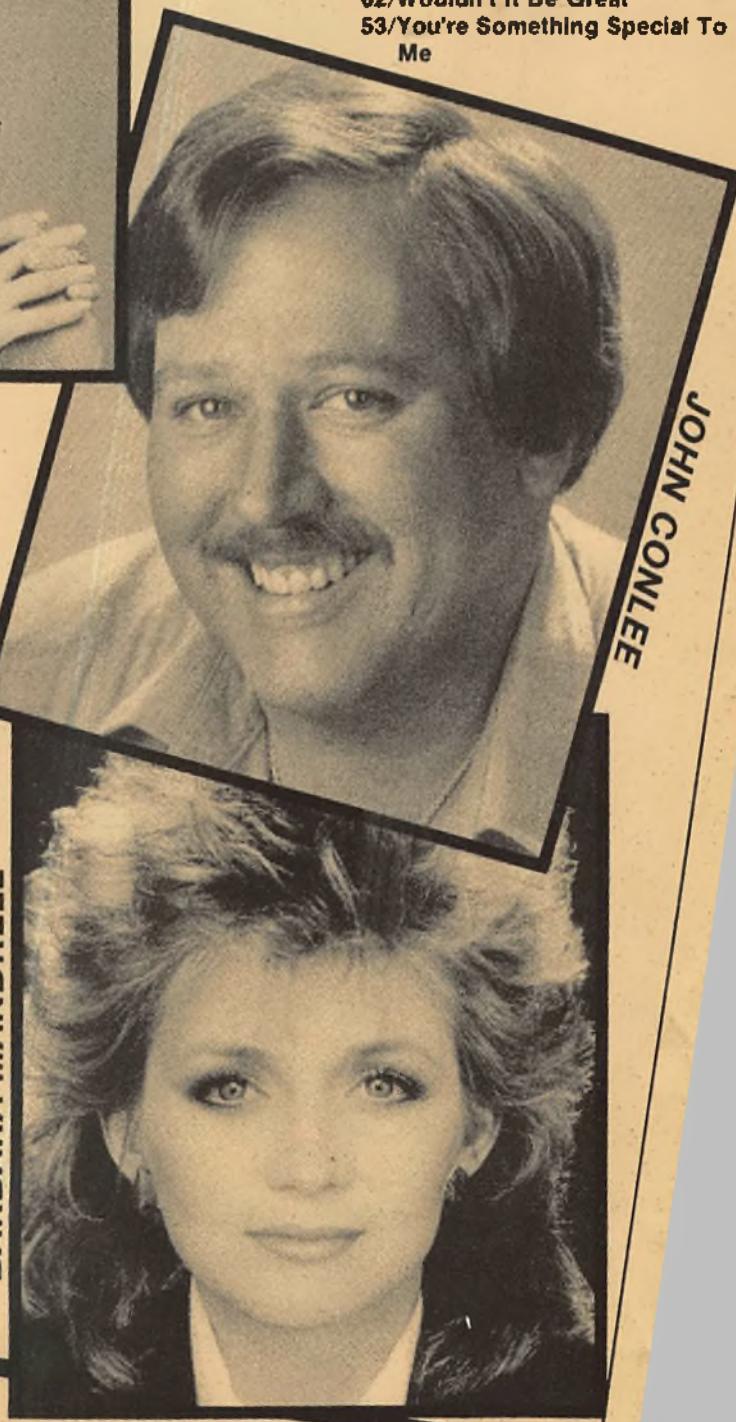
Jim McGuire

ROSANNE CASH

56/Come On In (You Did The Best You Could Do)
62/Don't Fall In Love With Me
58/Down In Tennessee
52/Easy To Please
55/Every Night
64/Fast Lanes And Country Roads
53/Feeling The Feeling
54/Grandpa (Tell Me 'Bout The Good Old Days)
51/Heart Don't Fall
62/Hurt
60/I Could Get Used To You
58/I Love You By Heart
60/In Over My Heart
57/It's Just A Matter Of Time
53/Loneliness In Lucy's Eyes
60/Makin' Up For Lost Time
52/Miami, My Amy
52/Nothing But Your Love Matters
55/Once In A Blue Moon
54/100% Chance Of Rain
64/One I Loved Back Then, The
60/Please Be Love
58/Runaway Go Home
51/Sexy Young Girl
54/She Ain't Whistlin' Dixie Anymore
51/Shoe String

56/Some Girls Have All The Luck
54/Sweeter And Sweeter
57/They Never Had To Get Over You
62/Think About Me
52/Tonight We Ride
53/Working Without A Net
62/Wouldn't It Be Great
53/You're Something Special To Me

BARBARA MANDRELL



JOHN CONLEE



HEART DON'T FALL

As recorded by Sawyer Brown

BILL LABOUNTY
BECKIE FOSTER
CAROLYN SWILLEY

Here she comes again
But me and you
We're gonna close the door
We won't let her in
We're not gonna do it
Like we've done before
Stay here with me
Keep a steady beat
But not too loud
She might be listening.

Oh heart
Don't fall now
If you do
I might never bring you back
around
Heart take it slow
Don't let her know
Just how much we really need
her now
Heart don't fall now.

She can break me down
But she won't get through
If you'll be on your guard
When she reaches out
I'm counting on you
Not to fall apart

Here comes that touch
We've been missing for such a
long, long time
I feel you giving in.

Oh heart
Don't fall now
If you do
I might never bring you back
around
Heart take it slow
Don't let her know
Just how much we really need
her now
Heart don't fall now.,

You'll put it off somehow
This could be our finest hour
Heart without you
I might not get through it
I don't know if I can do it.

Oh heart
Don't fall now
If you do
I might never bring you back
around
Heart take it slow
Don't let her know
Just how much we really need
her now
Heart don't fall now.

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California 90028.

SEXY YOUNG GIRL

As recorded by Mac Davis

BARBARA WYRICK
MAC DAVIS

You say you're getting older
You think you're gaining weight
And every new gray hair's a
tragedy
You been crying on my
shoulder
Well let me set you straight
Everyday you just get prettier
to me.

You've still got that something
special
That time can't take away
It's in your eyes and in the way
you move
And the way you're put
together just gets better
everyday
I still can't seem to get enough
of you.

You're still that sexy young girl

You still get to me
You're still that sexy young girl
That you used to be
And I can't dream up no one
better in my wildest fantasy
To me you're still a sexy young
girl.

You don't have to worry about
the way you look
The best part of your life has
just begun
You're still the greatest lover
You still know how to cook
In the kitchen or the bedroom
either one.

Baby can't you hear me
Listen to my eyes
There's something they are
trying hard to say
Everyday I'm with you just
brings a new surprise
There's something new to love
in you each day.
(Repeat chorus)

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SHOE STRING

As recorded by Mel McDaniel

SAM HOGIN
DAVE GILLON

Lived down by the railroad
track
Had an old stove in a one room
shack
Shoe string was the only name
he had
When I skipped school he'd
take me fishing
Things were good whenever
times got bad
And the people say.

Shoe string you ain't got no
money
Shoe string you can't hang
around here
Shoe string you got your hat
on backwards
He knows more than most
folks do
He don't talk unless you ask
him to.

When winter comes and the
wind blows mean
Shoe string hops that south
bound train
Rides it down below that
Florida line
Well he's laying low and
picking fruit
Sleeping in his worn shoes
But he'll always come back
summer time
And the folks say.

Shoe string you ain't got no
money
Shoe string you can't hang
around here
Shoe string you got your hat
on backwards
He knows more than most
folks do
He don't talk unless you ask
him to.

Last time I looked and found
him gone
Folks said he's in the old
folks home
Shoe string done retired on
Uncle Sam
He's living it up in this private
room
Playing checkers and eating
prunes
Shoe string ain't no ordinary
man
Still the people say.

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TONIGHT WE RIDE

As recorded by Michael Martin Murphey

**MICHAEL MARTIN MURPHEY
JIM ED NORMAN**

*Come gather 'round my friends
Tonight our waiting ends
The clouds race by the moon
And midnight's coming soon
And we can no longer be held down
By the wheels and deals in this tin horn town
No longer slaves who will bear their load
We'll take what's ours and we'll hit the road tonight.
Tonight we ride
Tonight we ride.
And now we all must choose
To run this race or lose
To storm this wall of tears
That's held our hearts for years
To feel the wind and the thrill of night
To brave the chill of the dawnin' light
To chase the sun down into the sea
And sleep no more until we are free tonight.
Tonight we ride
Tonight we ride.*

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EASY TO PLEASE

As recorded by Janie Fricke

**KENT M. ROBBINS
RHONDA FLEMING**

*I can sleep with the window open
I can sleep with the window closed
I could buy me a Sunday dress
But it's okay if I don't
We could go out to a movie tonight
Or we could stay at home.
I'm easy to please
Pleasing you pleases me
I don't need the moon and stars
Just you the way you are
I'm easy to please
Ev'rything's all I need*

MIAMI, MY AMY

As recorded by Keith Whitley

**HANK COCHRAN
DEAN DILLON
ROYCE PORTER**

*Well everybody talks about the California quakes
But the first time I ever felt the earth shake
Was in Miami when Amy touched me
Oh it shook me
I told her I loved her and I wanted to stay
She said be sure and I'll call you in L.A.
Well even in the taxi I could feel my telephone ring.
Calling me from Miami, Miami
What took you so long
I thought you'd never call
Miami, Miami
Miami my Amy loves me after all
Now Amy just called said please come back
Said I'm on my way I ain't even unpacked
I want you I love you that's all she had to say
Goodbye L.A.
Once again I'm Miami bound
Can't wait till this plane touches down
'Cause I know my Amy will be waiting at the Miami gate.
(Repeat chorus)*

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NOTHING BUT YOUR LOVE MATTERS

As recorded by Larry Gatlin and The Gatlin Brothers

LARRY GATLIN

*Nothing but your love matters in the long run
Nothing but your love makes any difference at all
It really don't seem to matter
All the mindless endless cocktail chatter
Don't really seem to matter after all.*

*Looking in a store front window on Rodeo
I remember looking in the very same window before
I couldn't afford a pair of socks in that window
Now that I can it don't mean anything anymore.*

*Nothing but your love matters in the long run
Nothing but your love makes any difference at all
It really don't seem to matter
All the mindless endless cocktail chatter
Don't really seem to matter after all.*

*Sitting in a sidewalk cafe down on Rodeo
Drinking my coffee black and feeling blue
So I hopped on the first thing hot and smoking eastbound
Now the Mississippi River is all that's between me and you.*

*Nothing but your love matters in the long run
Nothing but your love makes any difference at all
It really don't seem to matter
All the mindless endless cocktail chatter
Don't really seem to matter after all.*

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FEELING THE FEELING

As recorded by Bellamy Brothers

DAVID BELLAMY

*It started with a smile and the brush of your hand
Then we gotta little closer with a slow dance
Now the world seems to spin around just for me and you
It took us by surprise when it hit us in our hearts
Such unbridled passion from an innocent start
We were stumped for a while but now we know what we're gonna do.*

*Gonna make it last gonna make some dreams come true
We been feeling the feeling from the shine up above
We been steadily stealing every moment we can*

*'Cause we can't get enough
We've been feeling the feeling
Flyin' on the wings of a dove
We been feeling the feeling and the feeling is love.*

*Well the clouds rolled back and the sun broke thru
And the earth seemed to move when I whispered to you
Darling woke up this feeling from its lonely sleep
When I say I love you I mean I love you so deep.*

*Gonna make it last gonna make some dreams come true
We been feeling the feeling from the shine up above
We been steadily stealing every moment we can
'Cause we can't get enough
We've been feeling the feeling
Flyin' on the wings of a dove
We been feeling the feeling and the feeling is love.*

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WORKING WITHOUT A NET

As recorded by Waylon Jennings

DON COOK

GARY NICHOLSON

JOHN JARVIS

*The road can be a circus
A death defying act
But the clowns don't come around no more
Since the monkey's off my back.
Now I stand here on the stage
As the house lights fade to black
Your love helps me forget
I'm working without a net.*

*Up on the high wire
I hear the crowd begin to call
Some want you to fly
Some want you to fall
Now and then I stumble
But I haven't fallen yet
Your love makes me forget
I'm working without a net.*

*I used to depend on
Some things I didn't need
I leaned on some crutches
That kept me off my feet
Standing here without them now
Scare me half to death
But your love makes me forget
I'm workin' without a net.*

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LONELINESS IN LUCY'S EYES

As recorded by Johnny Lee

DAVID ALLAN COE

*They say she came all the way from Dallas
But I see more than Texas in the hard times on her face
And every song she sings brings back a hundred thousand memories
Of another girl, another time, another place.*

*She doesn't have the body of the woman I once loved
She's not even like the girl I idolized
But I swear I see a little bit of every girl I've known
In the loneliness in Lucy's eyes
In the loneliness in Lucy's eyes.*

*Kin folks say she's had a lot of lovers
But love don't leave a woman filled with shame
And I've heard tell she had a child in Dallas
Makes me wonder if the child has a last name.*

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GRANDPA (Tell Me 'Bout The Good Old Days)

As recorded by The Judds

JAMIE O'HARA

Grandpa tell me 'bout the good old days
Sometimes it feels like this world's gone crazy
Grandpa take me back to yesterday
When the line between right and wrong didn't seem so lazy.

Did lovers really fall in love to stay
And stand beside each other come what may
Was a promise really something people kept
Not just something they would say
Did families really bow their heads and pray
Did daddies really never go away
Oh grandpa tell me 'bout the good old days.

Grandpa everything is changin' fast
We call it progress but I just don't know
Grandpa let me fill your whiskey

glass
Then paint me the picture of long ago.

Did lovers really fall in love to stay
And stand beside each other come what may
Was a promise really something people kept
Not just something they would say
Did families really bow their heads and pray
Did daddies really never go away
Oh grandpa tell me 'bout the good old days.

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100% CHANCE OF RAIN

As recorded by Gary Morris

CHARLIE BLACK AUSTIN ROBERTS

8 a.m. radio on
Just for a little noise
Empty house I just needed to hear
The sound of another voice
One more day they're all running together
One more day
They're all starting to look the same.

Ain't no sun ain't no blue sky
The wind blows cold now that you've gone away
And tomorrow just like today
There's a hundred percent chance of rain.

Yesterday won't go away
It hangs like an angry cloud
Over me over and done
There was so little time allowed
For all that love you said it hurt you to give up
All my love oh but look what it's done to me.

Ain't no sun ain't no blue sky
The wind blows cold now that you've gone away
And tomorrow just like today
There's a hundred percent chance of rain.
(Repeat chorus)

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SWEETER AND SWEETER

As recorded by The Statler Brothers

DON REID HAROLD REID

Sweeter and sweeter the days going by
Mem'ries out number the stars in the sky
The more I deny it the more that I lie
As the mem'ries get sweeter I miss you and cry.

Gone are the days when I was your hero
And you were my princess
So perfect it seemed
Then I took to pickin'
And you took to playin'
And we both took to dancin' in another one's dream.

I was a loner and you were a dreamer
And we both took ourselves too much to heart
And everyone knows if you don't grow together
Sooner or later you'll grow apart.

Sweeter and sweeter the days going by
Mem'ries out number the stars in the sky
The more I deny it the more that I lie
As the mem'ries get sweeter I miss you and cry.

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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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ONCE IN A BLUE MOON

As recorded by Earl Thomas Conley

TOMMY BRASFIELD
ROBERT BYRNE

Nine times out of ten
She's right and I am wrong
And when I won't give in
She just goes along
Standin' by her man sittin'
home alone
I'll never know what keeps her
hangin' on
Anybody else would be long
gone.

But once in a blue moon
I'll do something right
And once in a blue moon
I'll make her feel so fine
'Cause I can make her laugh
and make her cry
She hates the way she loves me

EVERY NIGHT

As recorded by Pake McEntire

LAYNG MARTINE, JR.

My mama called me Billy
My sister called me slick
I met a little waitress at a show
out in the sticks
She called me every night
Whoa she called me every night
She 'bout to ruin my world
She like to kill my girl
She called me every night.

Five years all alone
Cry in my beer
Sit by the phone
Finally find a woman thinks I'm
really neat

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.

sometimes
But once in a blue moon
I'll do something right.

I starve her for affection
When she hungers for my touch
I only say I love her when
we're makin' love
Lord I'll always wonder why
she loves me so much
When the best I'll ever do won't
be enough
So I'll just thank my lucky
stars above.

But once in a blue moon
I'll do something right
And once in a blue moon
I'll make her feel so fine
'Cause I can make her laugh
and make her cry
She hates the way she loves me
sometimes
But once in a blue moon
I'll do something right.

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Now I got a hundred of 'em fallin'
at my feet
And callin' every night
Lord they call me every night
Where were all these chicks
When I was so heart sick and
lonely every night.

I dialed the operator to get my
number changed
She started gettin' cozy
Then she asked me for my name
And called me every night
Whoa she called me every night
I guess I should be proud
But for cryin' out loud
She called me every night.

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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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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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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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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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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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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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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 night's 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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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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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 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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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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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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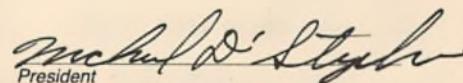
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WOULDN'T IT BE GREAT

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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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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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 bullet and say
my goodbyes oh please
I 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 heart 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 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.

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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, never 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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How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

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

Dear Friend:

New power is about to leap into your life... an astonishing way to control the thoughts and actions of others without their knowing it... no matter how much they may not want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start... stop... change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to..." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not why!

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work... One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command"..." Suddenly the boss apologized for being a scoundrel. "Please... I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money... and it's there! You want some affection... you'll be smothered! You want peace and quiet... the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks... Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left... she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

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

ABOUT THE AUTHOR

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

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

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

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

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

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

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

MORE AMAZING CASE HISTORIES!

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

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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

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3898 Long Beach Rd., Box N, Island Park, NY 11558



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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THE ONE I LOVED BACK THEN (The Corvette Song)

As recorded by George Jones

GARY GENTRY

I stopped off at the Quicksak 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.

FAST LANES AND COUNTRY ROADS

As recorded by Barbara Mandrell

ROGER MURRAH STEVE DEAN

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

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

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

There's a 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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REVEALED AT LAST!

265 "KINETIC-ENERGY" CHANTS WHICH WILL BRING YOU ANYTHING YOU WANT-AUTOMATICALLY!

You can win a fortune . . . obtain a raise . . . bring pressure to bear on others . . . protect yourself and family . . . win the love of the one you desire . . . and much more!

Yes ANYTHING can be yours when you use these Kinetic-Energy chants, says renowned psychic Raymond Buckland.

How would you like to be able to speak 32 words and receive a financial windfall?

Or four words to recover from a serious illness?

Or utter three simple words and purge a demon from your body or from the body of someone near and dear to you?

Or three words to mend a broken limb?

Now it's possible to do all these things and more--simply and automatically--with the 265 Kinetic-Energy chants discovered by renowned psychic Raymond Buckland.

If you would like to make all these amazing things happen by

DISCOVER THE CHANTS THAT:

PUT YOU KNEE-DEEP IN THOUSAND DOLLAR BILLS

5 chants for a financial windfall
5 chants for sudden earned wealth
5 chants for a gambling win

INCREASE YOUR INCOME

5 chants for investment interest
5 chants for a better job
5 chants for a raise

BRING CONSTANT MONEY FLOW

5 chants to settle a job situation
5 chants to bring a steady job

SETTLE A DEBT

5 chants to return that which was loaned
5 chants to bring money to another

FIND TREASURE

5 chants to discover an antique
5 chants to find a rare book
5 chants to locate treasure

CAPTURE THE HEARTS OF THOSE YOU DESIRE

5 chants to win the heart of the one you desire
5 chants to gain admiration and respect

DISPENSE LOVE AND BREAK UP UNDESIRABLE FRIENDSHIPS

5 chants to dispel another's affections
5 chants to separate a couple

BRING PRESSURE TO BEAR ON OTHERS

5 chants to bring pressure to bear on others
3 chants to bring about a decision in your favor
5 chants to reverse a decision

HEAL AN UNHAPPY MARRIAGE

5 chants to heal an unhappy marriage
5 chants to reunite those who are separated

IMPROVE YOUR HEALTH

5 chants for vitality
5 chants to overcome a minor ailment
5 chants to recover from serious illness

OVERCOME BAD HABITS

5 chants to stop smoking
5 chants to overcome a nervous habit
5 chants to gain self-confidence
5 chants to stop overeating

SOOTHE YOUR NERVES

5 chants to calm and soothe nerves
5 chants to prepare you from an unsettling situation

HEAL OTHERS

5 chants to reduce a fever
5 chants to ease suffering
5 chants to amend a broken limb
5 chants to bring about a full recovery
5 chants to reduce the need for narcotics

BOOST YOUR PEP AND ENERGY

5 chants for better living
5 chants for continued vitality
5 chants for physical form

PROTECT YOU FROM EVIL

5 chants for a circle of protection
5 chants to use against unknown entities
5 chants to reinforce your aura

BREAK ALL CURSES

5 chants to uncross another
5 chants to free yourself

PURIFY OTHERS

5 chants to purify a house or building
5 chants to purify an object
5 chants to purify a person

PUT AN END TO HARRASSMENT

5 chants to protect you from legal proceedings
5 chants to protect you from monetary harrassment
5 chants for the expulsion of unwanted visitors

PROTECT YOUR HOME AND FAMILY

5 chants to free yourself
5 chants to protect your home
5 chants to protect your family

just reading these magic chants right out of a book. STOP WASTING YOUR TIME and send for your No-Risk 30-day trial copy of Buckland's "The Magick of Chant-O-Matics."

I'll tell you how to take advantage of this amazing offer in just a minute, but right now, look at all the things you can actually do with Kinetic-Energy chants and see if any or all of them are for you:

• Become knee-deep in thousand dollar bills . . . Regain your health . . . Look better, feel better . . . Heal others . . . Break all curses . . . Protect yourself from evil . . . Protect your home, family . . . Increase your income . . . Capture the hearts of those you desire . . . Put pressure on others . . . End bad habits . . . Dispel love and break up undesirable friendships . . . Purify yourself, your home and others . . . Obtain a constant flow of money . . . Find treasure . . . Settle your debts . . . Heal an unhappy marriage . . . Protect yourself from harrassment . . . Soothe your nerves . . . Sound like a miracle? Maybe it is, but the 265 chants listed in this truly amazing book actually draw out the explosive Kinetic-Energy locked within your body and help you use it for whatever you want!

KINETIC ENERGY CHANTS CAN BRING YOU SUDDEN WEALTH TO COVER ANY EMERGENCY

You can use any of the 265 Kinetic-Energy chants to survive a need for money. By using them, that crisis which would knock your neighbor to the ground will not even cause you to stagger!

WINS LOTTERY—Widow W., for instance, managed to put food on her table in the two years following her husband's death by doing odd seving jobs. But the mortgage payments on her cottage were falling further and further behind—so far behind, in fact, that the bank was on the verge of foreclosing on the mortgage. One day, a neighbor suggested that she try a chant for "a financial windfall." Sure enough, after investing one of her hard-earned dollars in the state lottery and reciting one of the chants, she won \$10,000 in the next drawing!

Raymond Buckland, long regarded as one of the foremost authorities on the occult, says that "there is no reason at all why these inflationary times should retard our economic growth." To prove his point, he shows how Bob M., who was having financial problems after moving away from his parents, received word of three better-paying jobs only one day after he used one of the magical chants for a "better job."

Not only can you use Kinetic-Energy chants to obtain all the money you will ever need, but they also help you with your love life—whether you are married or still looking for your ideal mate!

WINS "IDEAL GIRL"—Mike J. fell head over heels in love with Janet M., who was considered as the "ideal girl" by many of her male contemporaries. But to Janet, he was just another guy, Mike thought. Imagine his surprise then, when after a dance several nights after using a chant "to win the heart of the one you desire," many an envious eye watched as he left the hall with Janet firmly on his arm!

And remember, it doesn't matter that you have a rival or several rivals for the person's affections. These Kinetic-Energy chants will set to it that YOU are triumphant!

If you are married, but your marriage is not a happy one, you can use Kinetic-Energy chants to do what even a trained marriage counselor cannot always accomplish. For example:

SAVES MARRIAGES—Dorothy C.'s marriage was on the rocks. Her husband, Chris, did not only squander his paycheck at the local tavern every week, but he lost his job in the process. Disraught, Dorothy turned to Kinetic-Energy chants to "heal an unhappy marriage." Within 24 hours, Chris was a new man! He suddenly came home, showered, put on a new suit, and went looking for a new job. From that day on, he has not even touched a drink!

YOU CAN GIVE YOURSELF A CIRCLE OF PROTECTION FROM ANY KIND OF ATTACK—BE IT PERSONAL OR SUPERNATURAL

STOPS SLANDER—Fran W. was the victim of vicious rumors which were about to destroy her marriage. Soon after she used a Kinetic-Energy chant "to bring pressure to bear on others," however, the rumors slowed and finally died—saving her marriage!

PURGES DEMON—Curtis F. was convinced that he was possessed by a demon because he not only found himself doing things he didn't want to do, but things he actually fought with himself to avoid doing. For example, he loved animals. Yet, one morning, for no apparent reason, he took his beautiful pet rabbits outside and killed them one by one. Tears streamed down his face as he did it, but he had absolutely no control over his actions! Shortly after using a chant "against unknown entities," his problem ended. "Somehow," he said, "I feel as though I've been thoroughly cleansed. I feel great!"

With the knowledge of Kinetic-Energy chants, you have the power to purify—it be a house, a person, or whatever. You are, through the power of a chant, the most powerful exorcist there is!

With these chants, you have the power to ensure that you are safe from accident, safe from disease, safe from impending disaster.

MEET THE AUTHOR

RAYMOND BUCKLAND

has been actively involved in the study and teaching of the occult for over 25 years. During his career, Dr. Buckland has appeared on numerous radio and television programs and has lectured extensively about chants. Dr. Buckland was the founder of America's first museum of the occult and is regarded as one of the foremost authorities on the subject. His name has appeared in several reference books, including *Who's Who in America*, *International Authors and Writers Who's Who* and *Dictionary of American Biography*.



Are you safe from death? Well, look at the case of Peggy P.'s daughter, and judge for yourself!

SAVES DAUGHTER'S LIFE—Peggy P. had a premonition that there would one day be a terrible accident at the rail-crossing just outside the New Jersey village where she lived, and feared that her daughter might be involved in it. Less than a week after using a protective chant, her daughter's school bus was hit by a freight train, killing 28 of the 40 persons on board. Peggy P.'s daughter was the only one to escape injury of any sort!

Kinetic-Energy chants protect you from impending disaster:

SURVIVES TORNADO—Jerry F. had always heard how destructive tornadoes could be, but he had never experienced one. One fateful day, however, his turn came as a tornado approached his home with the speed of an express train. Using a protective chant, he and his family emerged from the tornado unscathed—to find that to his was the only house left standing for blocks around!

CHANTS FOR YOUR HEALTH

In this tremendous book, you will find the same health chants countless other people have used to achieve miraculous results. You'll see how Donny S. astounded his doctors by treating his mysterious stomach ailment . . . how Geoff L. overcame his staggering problem and became a radio announcer . . . how a country girl overcame her nervousness of a big city . . . how Margaret L. recovered from a near-fatal drug overdose . . . and much, much more!

These Kinetic-Energy chants can and will eradicate all signs of increased years. The wrinkles can disappear, the hairline stop receding; the paunch deflate; the double chin and spare tire disappear—all through Buckland's health-tensing chants!

SEE FOR YOURSELF—FOR 30 DAYS—ENTIRELY AT OUR RISK!

This book is so jam-packed with chants and actual cases where people have used them to tap their powerful Kinetic-Energy, that I simply cannot tell you about it all in this advertisement. But I would like you to see for yourself ALL the chants that I have described.

All you have to do to get your copy is to mail the No-Risk Coupon right now. Your book will be sent promptly so you can start reaping its benefits! When you get the book, you have 30 days to try out any or all of the 265 chants and see if they are everything I say they are.

You owe it to yourself to try it. Otherwise send it back for a full refund and owe nothing. So hurry. Order yours—today!

MAIL NO RISK COUPON TODAY!

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Gentlemen: Please rush me a copy of *THE MAGICK OF CHANT-O-MATICS* by Raymond Buckland! I enclose

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Beauty News and Tips FOR OUR READERS

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



GOT A SKIN PROBLEM?

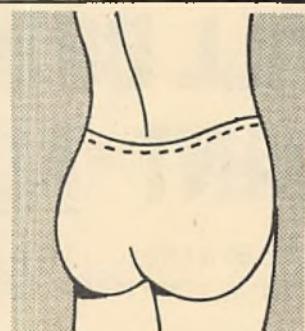
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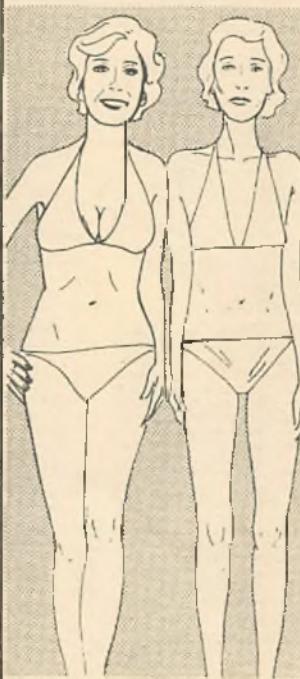
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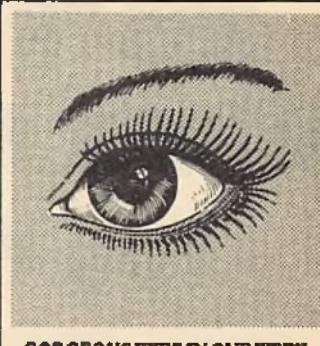
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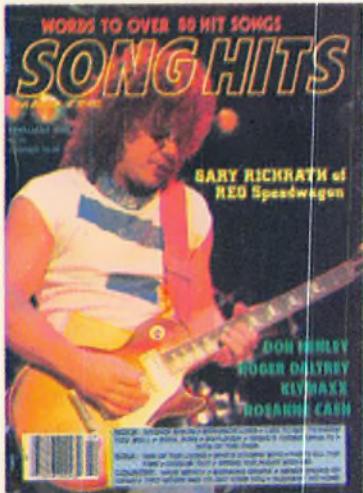
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