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# SONG HITS

CDC 00043

## VAN HALEN

AUGUST 1986

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### ROCK

STICK AROUND

ALL I NEED IS  
A MIRACLE

HOLDING BACK  
THE YEARS

LEAD A  
DOUBLE  
LIFE

PRETTY  
IN PINK

HARLEM  
SHUFFLE

### SOUL

NEVER AS  
GOOD AS THE  
FIRST TIME

STATE OF  
THE HEART

RESTLESS

### COUNTRY

READ MY LIPS

WHEN YOU  
GET TO THE  
HEART

HONKY TONK  
MAN

Peter  
Frampton

Sheena  
Easton

Klymaxx

Charlie  
Daniels



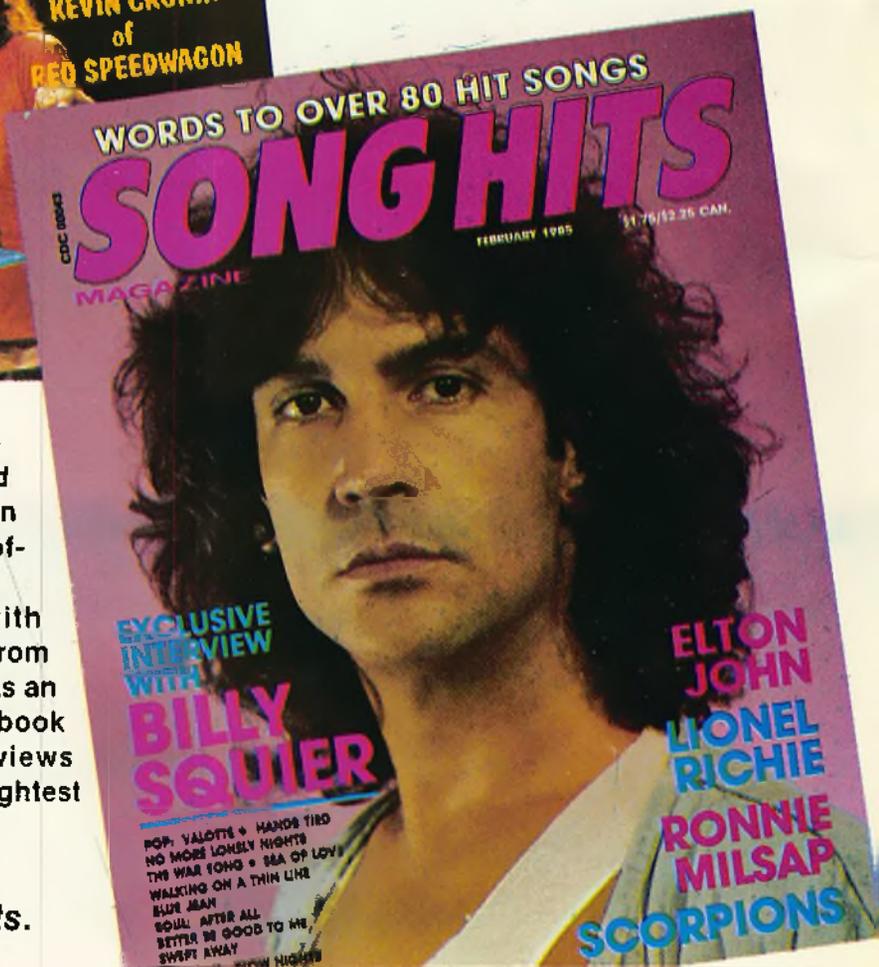
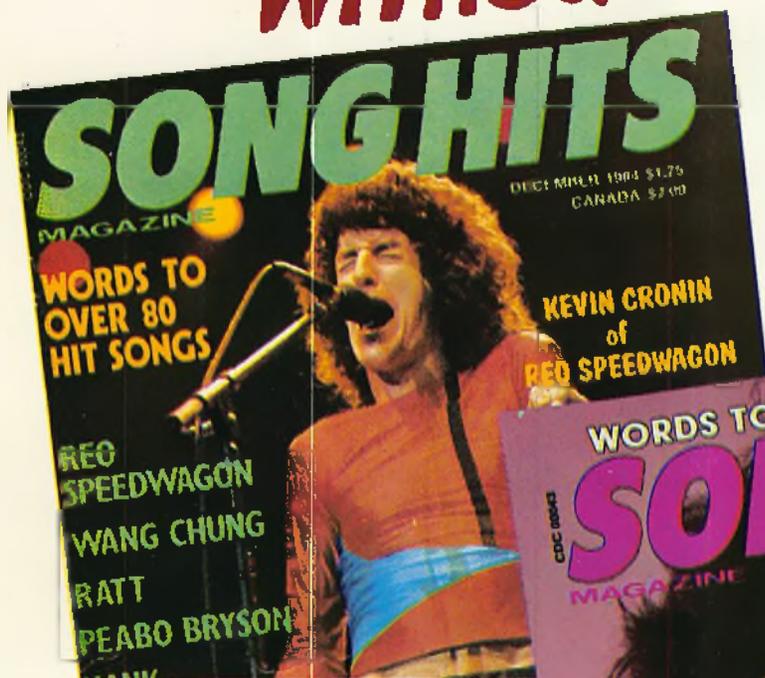
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AUGUST, 1986

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Bonnie Schiffman

**PUBLISHER**  
John Santangelo

**EXECUTIVE EDITOR**  
William T. Anderson

**EDITOR**  
Mary Jane Canetti

**ASSOCIATE EDITOR**  
JoAnn Sardo

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

**ART DIRECTOR**  
Paul J. Fusco

**EXECUTIVE ART DIRECTOR**  
Tony Merola

**BUSINESS MANAGER**  
Edward Konick

**STAFF PHOTOGRAPHER**  
JoAnn Sardo

**CONTRIBUTING PHOTOGRAPHERS**  
Terry Sesvold, Rich Fuscina,  
Star File, Pix Int'l

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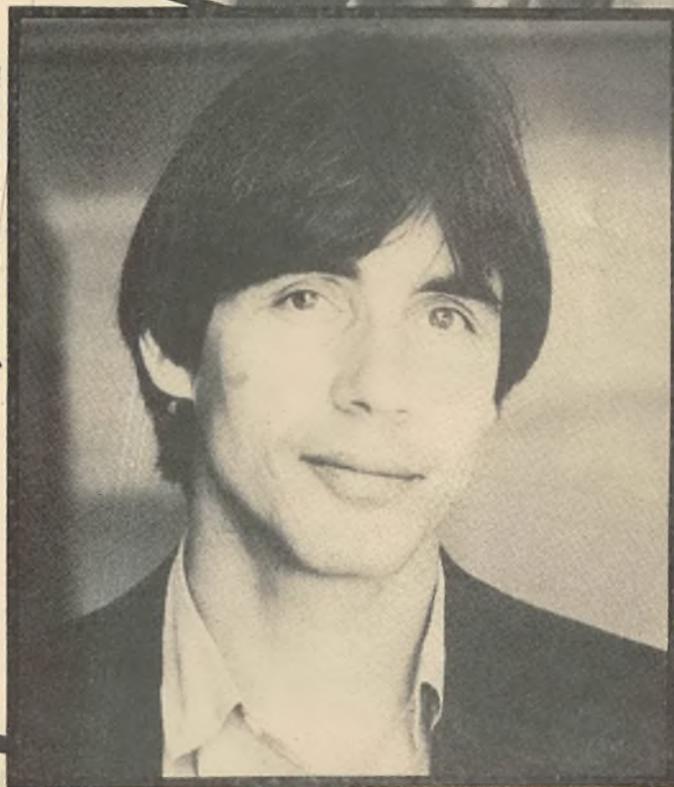


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**GTR**



**JACKSON BROWNE**

ZETIO ANNEH



## AMERICAN STORM

As recorded by Bob Seger &  
The Silver Bullet Band

**BOB SEGER**

Headin' out on some uncharted  
path  
You soon turn back  
It happens time and time again  
You never seem to reach the end  
Someone's out there on the  
street tonight  
When things go wrong  
He'll guarantee to make them  
right  
If the price is right.

Every time I look you're fallin',  
fallin'  
Beaten by the wind  
Every time I turn around he's  
there again.

It's like a full force gale  
An American storm  
You're buried far beneath a  
mountain of cold  
And you never get warm  
It's like a wall of mirrors  
You charge 'em at full speed  
You cover up you hear the  
shattering glass  
But you never bleed  
You never feel the need.

Everybody casts a certain light  
A special gift  
It's theirs to use for wrong or  
right  
When you face the night

More and more we choose the  
easy way  
We take no risks  
We figure out which games to  
play  
And how to make 'em pay.

Suddenly the pressure's fallin',  
fallin'  
Skies have all turned gray  
Suddenly the storm is heading  
straight your way.

It's like a full force gale  
Atop a mountain of cold  
And tell your story again and  
again

And it never gets old  
You face a wall of mirrors  
You charge 'em at full speed  
You cover up you hear the  
shattering glass  
But you never bleed  
You face a full force gale  
An American storm  
You're buried far beneath a  
mountain of cold  
And you never get warm  
No you never get warm  
You face a wall of mirrors  
You charge 'em at full speed  
You cover up you hear the  
shattering glass  
But you never bleed  
You never feel the need  
You never feel the need  
Never feel the need  
It's like a full force gale  
An American storm  
An American storm.

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## INNOCENT EYES

As recorded by Graham Nash

**PAUL BLISS**

This situation isn't all it seems  
There's more here than meets the  
eye  
There's something I don't see  
Ah but my imagination  
Can read between the lines  
And you're a real naive deceiver  
Thinking you can hide all the  
signs.

With your innocent eyes  
You've been telling me lies  
You've been making a fool of me  
If it's all a disguise  
I've been living a fantasy  
You're lying with your innocent  
eyes.

This situation I can do without  
So don't trouble yourself to call  
I just found you out  
While your lying eyes are saying  
You wanted only me  
Your heart is with another  
And you're saying what you think  
I'll believe.

With your innocent eyes  
You've been telling me lies  
You've been making a fool out of  
me  
If it's all a disguise  
I've been living a fantasy  
You're lying with your innocent  
eyes.

How did I ever believe you  
It was no surprise  
Ah just one look and I fell  
For your innocent eyes.

You're lying with your innocent  
eyes  
You've been telling me lies  
You've been making a fool of me.

You're lying with your innocent  
eyes  
You've been telling me lies  
You've been making a fool of me.

You're lying with your innocent  
eyes  
You've been telling me lies  
You've been making a fool of me.

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## HARLEM SHUFFLE

As recorded by The Rolling  
Stones

**BOB RELF  
EARL NELSON**

You move it to the left yeah  
And you go for yourself  
You move it to the right yeah  
If it takes all night.  
Now take it kinda slow  
With a whole lotta soul  
Don't move it too fast  
Just make it last  
You scratch just like a monkey  
Yeah ya do real cool  
You slide it to the limbo yeah  
How low can you go.

Now come on baby  
Don't fall down on me now  
Just move it right here to the

Harlem shuffle  
Yeah, yeah, yeah  
Do the Harlem shuffle  
Yeah, yeah, yeah  
Do the Harlem shuffle.  
Hitch, hitch hike baby across  
the floor  
Woh oh I can't stand it no  
more  
Now come on baby  
Now get into your slide  
Just ride, ride, ride lil' pony  
ride  
Yeah, yeah, yeah  
Do the Harlem shuffle  
Yeah, yeah, yeah  
Do the Harlem shuffle  
Do the monkey shine  
Yeah, yeah, yeah  
Shake a tail feather baby  
Sh-shake, sh-shake.

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# Van Halen

**WILL THE REAL VAN HALEN PLEASE STAND UP! David Lee Roth goes it alone and the Van Halen brothers take on an old pro.**

by Rich Sutton

At the Hirsch Coliseum in Shreveport, Louisiana, the "new" Van Halen took the stage for the first time on their 5150 tour. A large banner hung over the crowd with the circle and slash made famous by Ghostbusters. Inside the circle, it said simply "No Daves." No need to worry. There weren't. And no Dave was missed.

The choice of Sammy Hagar as David Lee Roth's replacement in Van Halen was a puzzling one. Hagar had just come off of his first platinum solo record and seemed pretty happy with a solo career nine months out of the year and a band, HSAS, to play around with the rest of the time. Even Hagar was puzzled when he was approached. After jamming with the three-member nucleus of Van Halen for a couple of days, he was sold. According to the band, Hagar was the only name mentioned and the only one considered.

If you look at Hagar and his career, his inclusion in Van Halen makes more than a little sense. Hagar's a man of the street — of "true" rock and roll upbringing. Says Sammy of his past, "I was poor growing up, which is just a cliché but I mean I paid some young dues. Not just in my career. My father was a steelworker and an alcoholic and my mother had to leave him because he was crazy. I had a tough life like that. You relate to rock and roll when you grow up like that. College, real intellectual type people, people who have degrees, and so forth, probably aren't as geared toward rock and roll because it's coming from such a street, 'I want it' level. For some people that doesn't have any appeal. But it feels good to me. It's got to do with where you came from. I love rock and roll."

On 5150, the first album from the "new" Van Halen, it's real obvious that Sammy Hagar loves rock and roll. But it's not so obvious that he never went to college, or that he grew up on the streets and even did a stint as a boxer. As raw, untamed and wild as the music

on 5150 is, it's musically sophisticated. Edward Van Halen and Sammy Hagar do some guitar dueling with rhythms that haven't even been created by anyone else yet. Van Halen's playing is nothing short of mesmerizing.

About six months ago, when 5150 was still only Ed Van Halen's recording studio (and the police emergency code for "criminally insane"), there was trouble brewing between the Van Halen brothers and David Lee Roth. Our man in the crotchless leathers, David Lee, decided to make a solo EP. It was a huge success. Videos, MTV "Dave Weekends" and general hysteria followed. So did Roth's hell-bent desire to make a full-length movie. He figured his buddies in Van Halen would just have to wait. The band's impatience with Roth's extra-cur-rock and roll activities, among other things, led Edward, Michael and Alex to give David Lee his walking papers. Last we've heard, Roth has put together a new band and has plans for a possible summer tour and album. His plans are a bit shrouded. Lack of adequate financing sent the film back to the drawing board after it had been about half completed. Roth insists he'll complete the movie. Film at 11:00.

As for Van Halen, well, the brothers and Michael Anthony were in a fix. The story goes that Edward was out for a cruise in one of his sports cars and ran into a buddy that sold him two Lamborghinis. As luck would have it, Edward's Lamborghini dealer is also Sammy's Lamborghini dealer (boy, it's lonely at the top). Numbers were exchanged, phone calls were made, and Hagar put the Lamborghini into fifth and hightailed his way over to 5150. The rest of the history is in the making.

Back to the David Lee Roth situation. There's no doubt that the "new" Van Halen sounds just fine without him. But despite Hagar's talents, he's not David Lee Roth. So it's a strange

situation. Most will say that they won't miss him (even more after hearing 5150) but those same people will also be the first in line to sample David's first lp. The stories about who did and said what to whom first vary greatly.

The Van Halen brothers claim they gave Roth his walking papers and that the split was amicable. David Lee claims he let his own fingers do the walking and after his ex-band has lambasted the press, he certainly isn't too amicable! Ed, Alex and Anthony claim that all Roth wants to do is make wimpy show tunes (a la his EP) and be a movie star. David insists that the movie is a passing phase and that he can't wait to rock and roll the place when he tours the U.S. Van Halen may have fired the first round with 5150, but the irrepressible David Lee is just too casual to let Van Halen splitting up make him break stride.

We spoke to David not too long before the split. While Alex, Edward and Michael Anthony were worrying about the future of the band, David was more concerned with his life, his loves and rock and roll. On life, philosopher Roth had this to say, "I actually see myself more as a talk show host interviewing other bands at some point in my life. Beyond that, no one's ever approached me to preach my views on the world. Somehow, my sense of humor always seems to leak through. 'you've just hacked and clawed your way halfway across the Mekong Delta leaving a trail of ruined villages and ruined lives as never before paralleled in military history and now ... it's Miller time!' I don't think you'll see my life taking a turn toward the advertising industry!"

On love, "I think the David Lee Roth appeal is one that's not overly chauvinistic, one that's not victimizing constantly. There's a lot of rock stars out there afraid of women, so they speak to





RAUL VEGA

them through music purely and I think that at least females pick up on that. Hey, look we're gonna do damaging things to each other, but it'll be a sharing experience. This I think separates it, at least lyrically, from a lot of other hard rock music."

And on rock and roll, "A lot of this is like professional wrestling. And I love it — where the guy has the cape on and he weighs 322 pounds and he throws the other guy into the lockers and the guy jumps on his case and in between jumps the interviewer who says 'no, no!' and they both jump on the interviewer and they insult each other and the little guy threatens to tear off the

big guy's mask therefore revealing his identity and ruining his entire wrestling career and forcing him back into medical school before his time. Everybody's a heartless crippler and a mindless crusher and a destroyer of lives and homes and everything. And that's just the pre-fight interview!"

You can't keep a good man down and it seems that without Edward, the musical virtuoso, David Lee will be able to expand his stage antics — if that's even possible. On the other hand, with Roth gone, *5150* is certainly the most musical Van Halen album yet. In the past, much of the band's charm was derived from their ability to *just be*

able to hold their sloppy playing together while Edward played his searing leads over the top. Now, it's almost *tight*. And with Hagar taking on some of the guitar duties, Ed has even more room to move.

What it all amounts to is that Van Halen is perfectly happy without David Lee Roth and David Lee seems to be just fine without the Van Halen brothers. Instead of breaking up a great band, it seems as though we've ended up with two satellite bands — both more powerful than the mother ship.





## NOTHIN' AT ALL

As recorded by Heart

MARK MUELLER

*I would walk home every evening  
Through the pyramids of light  
I would feed myself on silence  
Wash it down with empty nights.*

*Then your innocent distraction  
Hit me so hard  
My emotional reaction  
Caught me off guard.*

*It was nothin' at all  
Like anything I had felt before  
And it was nothin' at all  
Like I thought no it's so much  
more  
No one else has ever made me feel  
this way  
When I asked you how you did it*

*You just say  
It was nothin' at all.*

*Now I walk home every evening  
And my feet are quick to move  
'Cause I know my destination  
Is a warm and waiting you.*

*From our first communication it  
was clear  
Any thought of moderation  
Would soon disappear.*

*It was nothin' at all  
Like anything I had ever felt  
before  
And it was nothin' at all  
Like I thought no it's so much  
more  
No one else has ever made me feel  
this way  
When I asked you how you did it  
You just say  
It was nothin' at all.*

*Then your innocent distraction  
Hit me so hard  
My emotional reaction  
Caught me off guard.*

*It was nothin' at all  
Like anything I had felt before  
And it was nothin' at all  
Like I thought no it's so much  
more  
No one else has ever made me feel  
this way  
When I asked you how you did it  
You just say  
It was nothin' at all  
Like anything I felt before  
It was nothin' at all  
No it was nothin' at all  
Nothin' at all.*

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## LEAD A DOUBLE LIFE

As recorded by Loverboy

DOUG JOHNSON  
DAVITT SIGERSON  
TED JOHNSON  
BILL WRAY  
PAUL DEAN  
MIKE RENO

*All day I've been banging the  
walls  
Like a prisoner in a cell  
If I don't get out I'm going to lose  
my mind.*

*There's got to be more for me  
I'm tired of the same old scene  
I can't wait to see that face  
To say goodbye bye, bye  
I want to say goodbye.*

*I got something inside of me  
That I don't intend to waste*

*I've got dreams baby I can't forget  
I've been looking all around  
And there's nothin' left for me  
There's only one way out and girl  
I'm gonna take it.*

*Push me pull me never get a  
minute to yourself  
Pure hell get you if you let it stand  
up sit down  
All I ever get is your backtalk  
back off push me to the limit  
I lead a double life  
I come alive at night.*

*I had a champagne milkshake for  
breakfast  
But I don't know where I'll sleep  
tonight  
I've got a blue-eyed earthquake  
She's lyin' in my bed  
Ain't it a wonderful life.*

*Push me pull me never get a  
minute to yourself  
Pure hell get you if you let it stand  
up sit down  
All I ever get is your backtalk*

*back off push me to the limit  
I lead a double life  
I come alive at night.*

*Push me pull me never get a  
minute to yourself  
Pure hell get you if you let it stand  
up sit down  
All I ever get is your backtalk  
back off push me to the limit  
I lead a double life  
I come alive at night.*

*I lead a double life  
I come alive at night  
I lead a double life  
I come alive at night.*

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## DIGGING YOUR SCENE

As recorded by The Blow Monkeys

ROBERT HOWARD

*I just got your message baby  
So sad to see you fade away  
(What in the world is this feeling  
Catch your breath and leave me  
reeling)  
It'll get you in the end*

*It's God's revenge.*

*Oh I know I should come clean  
But I refer to the scene  
(Everyday I walk alone  
And pray that God won't see me)  
I know it's wrong  
I know it's wrong.*

*Tell me why is it I'm digging your  
scene  
I know I'll die baby.*

*They put you in a home to fill in  
Ah but I wouldn't call that living*

*(I'm like a boy among men  
(I'm like a permanent friend)  
I'd like to think that  
I was just myself again.*

*I just got your message baby  
So sad to see you fade away  
(I'm like a boy among men  
I'm like a permanent friend)  
I'd like to think that  
I was just myself again.*

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## IN MY DREAMS

As recorded by Dokken

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

*In my dreams  
It's still the same  
Your love is strong  
It still remains.*

*Toss and turn all night in the  
sheets  
When I can't sleep  
Night after night don't know what  
it means  
In my dreams  
What can I say or do  
You won't come back we're  
through  
I've realized too late  
That baby your love has turned  
away.*

*In my dreams  
It's still the same  
Your love is strong  
It still remains  
In my dreams  
You're still by me*

*Just the way it used to be.*

*Calling your name but you're  
turning away  
Please don't leave  
Running in circles waiting to see  
you  
In my dreams.*

*What can I say or do  
You won't come back we're  
through  
I've realized too late  
That baby your love has turned  
away.*

*In my dreams  
It's still the same  
Your love is strong  
It still remains  
In my dreams  
You're still by me  
Just the way it used to be.*

*In my dreams  
It's still the same  
Your love is strong  
It still remains  
In my dreams  
You're still by me  
Just the way it used to be.*

*In my dreams  
It's still the same*

*Your love is strong  
It still remains  
In my dreams  
You'll always be  
In my heart and in my dreams.*

*In my dreams  
It's still the same  
In my dreams  
You're still by me  
In my dreams  
Just the way it used to be.*

*In my dreams  
What can I say  
In my dreams  
You're still by me  
And in my dreams  
You'll always be  
In my dreams  
You'll always be  
In my dreams  
Your love is strong  
In my dreams  
It's still the same  
In my dreams  
In my dreams.*

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- ★ STEPHANIE MILLS
- ★ THE SPINNERS
- ★ DIANA ROSS
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- ★ THE TEMPTATIONS
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- ★ ANGELA BOFILL
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JAMIE MORGAN

## MOVE AWAY

As recorded by Culture Club

O'DOWD  
MOSS  
CRAIG  
HAY  
PICKETT

*Movin', movin'  
Move away.*

*Spirit changed the conversation  
Stepping stones across the land  
I never wanted to be a hero  
I never wanted to be a man.*

*I hurt you darling  
I made you cry  
I hurt you darling  
Don't ask me why.*

*Move, move, move away from me  
darling  
I never said I'd hold your hand  
Move, move, move away from me  
darling  
I never said I'd understand  
But if I could say this was  
judgement day  
You know I'd be a millionaire.*

*I'm prepared to wear my sorrow  
Everywhere we go in town  
Ain't no need to beg or borrow  
While you're there to drag me  
down.*

*I hurt you darling  
I made you cry  
I hurt you darling  
Don't ask me why  
Oh yeah.*

*Move, move, move away from me*

*darling  
I never said I'd hold your hand  
Move, move, move away from me  
darling  
I never said I'd understand  
But if I could say this was  
judgement day  
You know I'd be a millionaire  
yeah  
Justice right.*

*I need you so  
I can't let go.*

*I hurt you darling  
I made you cry  
I hurt you darling  
Don't ask me why.  
(Repeat chorus)*

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**IF YOU WERE A  
WOMAN  
(And I Was A Man)**

As recorded by Bonnie Tyler

**DESMOND CHILD**

*How's it feel to be a woman  
How's it feel to be a man  
Are we really that different  
Tell me where you stand  
I look at you you look away  
Why do you say we're night and  
day  
I'd like to try another way  
Oh baby for just one day.*

*If you were a woman and I was a  
man  
Would it be so hard to understand  
That a heart to heart and we do  
what we can  
If you were a woman and I was a  
man  
If you were a woman and I was a  
man.*

*How's it feel to be the hunter  
How's it feel to be the prey  
Is there really a reason  
For this game we play  
I look at you you look away  
Why do you say we're night and  
day  
I'd like to try another way  
Oh darling just one day.*

*If you were a woman and I was a  
man  
Would it be so hard to understand  
That a heart to heart and we do  
what we can  
If you were a woman and I was a  
man  
If you were a woman and I was a  
man.*

*Hey we're just two people trying  
to love  
Oh but how, how can we love  
With this wall between us holding  
us back.*

*If you were a woman and I was a  
man  
Would it be so hard to understand  
That a heart to heart and we do  
what we can  
If you were a woman and I was a  
man  
If you were a woman and I was a  
man.*

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**ALL I NEED IS A  
MIRACLE**

As recorded by Mike & The  
Mechanics

**MICHAEL RUTHERFORD  
CHRISTOPHER NEIL**

*I said go if you wanna go  
Stay if you wanna stay  
I didn't care if you hung  
around me  
I didn't care if you went away  
And I know you were never  
right  
I'll admit I was never wrong  
I could never make up my mind  
I made it up as I went along  
And though I treated you like  
a child  
I'm gonna miss you for the rest  
of my life.*

*All I need is a miracle  
All I need is you  
All I need is a miracle  
All I need is you  
All I need is a miracle  
All I need is you.*

*I never had any time  
And I never had any call  
But I went out of my way just  
to hurt you*

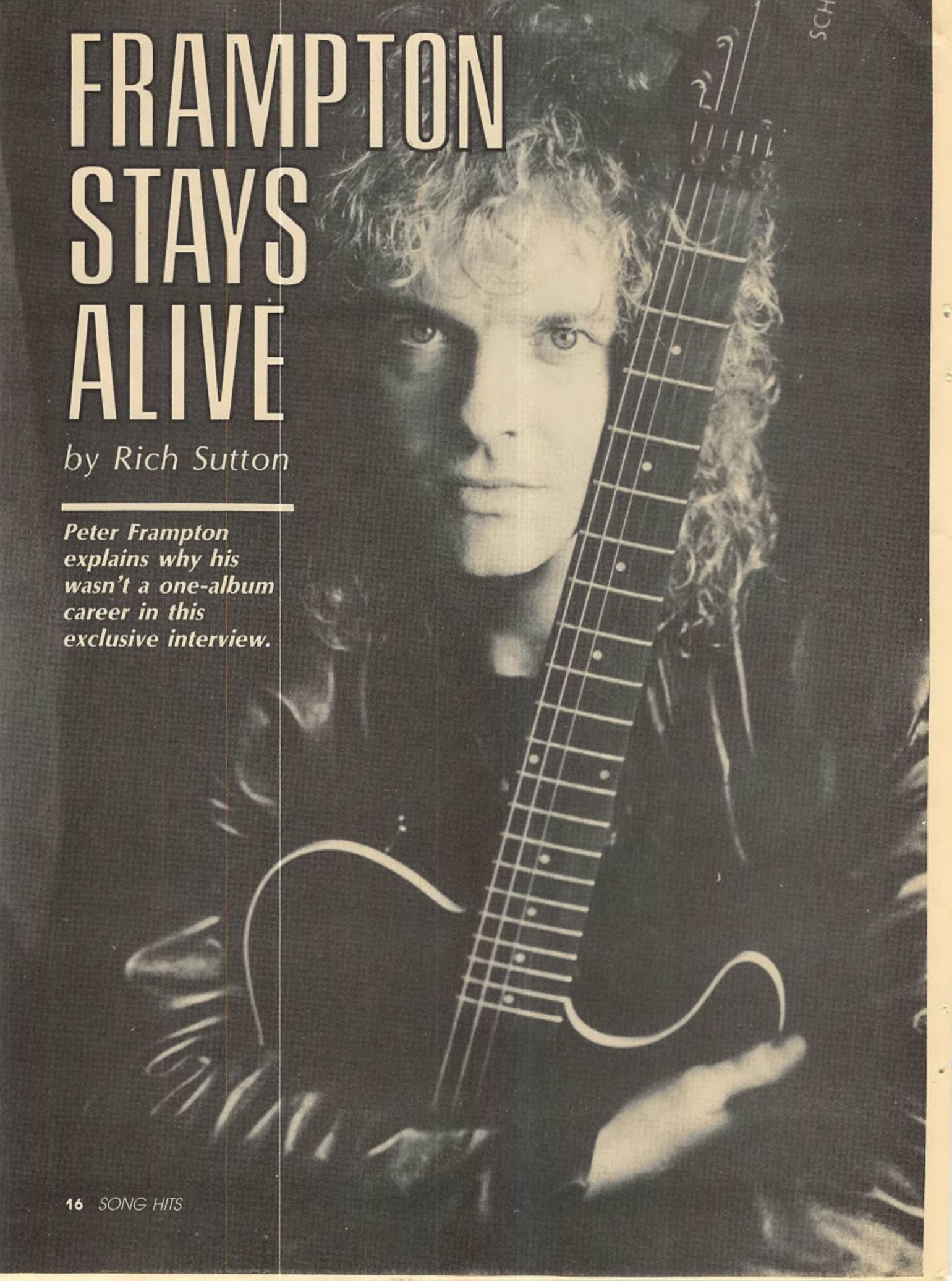
*The one I shouldn't hurt at all  
I thought I was being cool  
Yeah I thought I was being  
strong  
But it's always the same old  
story  
You never know what you've  
got till it's gone  
If I ever catch up with you  
I'm gonna love you for the rest  
of your life.*

*All I need is a miracle  
All I need is you  
All I need is a miracle  
All I need is you  
All I need is a miracle  
All I need is you.*

*And if I ever catch up with you  
I'm gonna love you for the rest  
of your life.*

*All I need is a miracle  
All I need is you  
All I need is a miracle  
All I need is you  
All I need is a miracle  
All I need is you.*

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# FRAMPTON STAYS ALIVE

by Rich Sutton

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*Peter Frampton explains why his wasn't a one-album career in this exclusive interview.*

**The Peter Frampton Story is a strange one. It's not that Frampton's career is enigmatic, but his success (and subsequent lack of) and his career remain a mystery. Even to Frampton.**

The Herd, Frampton's first band, had several teen-oriented hits in 1968 leading to Peter being named "Face of 1968" by several British glossies. By 1969, Frampton had left The Herd to form Humble Pie with Steve Marriott from Small Faces and Greg Riley from Spooky Tooth. Responsible for some of the early Humble Pie material, Frampton had left the group by 1971 to start a solo career. Before forming Frampton's Camel, in which he toured the U.S., Frampton was a session musician on two important early '70s records — George Harrison's *All Things Must Pass* and Nilsson's *Son of Schmilsson*.

**Before Frampton Comes Alive hit in 1975, Frampton's Camel toured extensively and had modest success with FM radio airplay. But to most people, Peter Frampton's career both began and ended with rock's first huge double-live album — a groundbreaker for both Frampton and the record industry.**

Between the release of *Comes Alive* in '75 and the end of '76, Frampton grossed some \$70 million in royalties. His follow-ups, though financially successful, were failures both in the eyes of his fans and the critics. Despite the #1 success of "I'm In You" and the chart-topping "I Can't Stand It No More," Frampton's career came to a screeching halt almost as fast as it had begun — up until the release of his 1986 album called *Premonition*.

**Song Hits:** What is the premonition?

**Peter Frampton:** The premonition is, well, I like the sound of the word. It looked good too, but as far as reading anything into it, I actually read something into it afterward. I mean, it would be nice if I'd had a premonition that the album was going to be number one, I'd say that was a good premonition. (laughs!) It doesn't have any significant meaning, it was just a good title.

**SH:** I like the mask on the cover. Who came up with that idea?

**PF:** The graphic designer in England. It's a great piece of art whether I'm on it or not. And it can mean whatever you want it to mean. To me it means that there's more than meets the eye as it were, to Peter Frampton and this is just the tip of the iceberg of a lot of new stuff.

**SH:** How would you characterize this record compared with your past efforts?

**PF:** This one I think is as close as can be as to how I really perform. It's probably got as much energy and freshness, instinctive playing and singing on it as, say, the live album. Sometimes on previous studio albums I found it very difficult to relate the two because it is a sterile environment in the studio and working with Peter Sorley who co-produced us, we really made sure that the most important thing was my performance as guitarist and singer. Then we chose the right moments to do them. Most of the solos on the album are first takes or within the first three because I'm the sort of person that likes to do it when it's really fresh. He was very instrumental in reading my moods and knowing when it was the right time to do it. Between the two of us I think I paid much more attention to the minute to minute detail whereas Pete was able to look at the whole project with an overview. That's great for me because once I've written the song, arranged the song and performed it, it's sometimes difficult to see the forest for the trees.

**SH:** Correct me if I'm wrong, but it seems to me that this album really

remains true to the musical influences that have made up Peter Frampton albums all along. Would you agree to that?

**PF:** I think so. The way I write is the way I write. I don't think that I've been influenced by all the new music, all the new technology. My theory of recording the songs that I've done is to not necessarily go with any specific ... I'm not trying to make it sound like anything specific.

**SH:** How would you summarize what you've been doing since you recorded *Frampton Comes Alive*?

**PF:** From the live album there was "I'm In You," which was a three million seller which everyone seems to suggest was a failure.

**SH:** And at three million it certainly wasn't!

**PF:** Right, exactly, but it's very difficult because at that time I was trying to compete with myself.

**SH:** Right.

**PF:** Then there was the *Where I Should Be* album which had the hit single, "I Can't Stand It No More." After that there were two more albums, *Breaking All The Rules* and *The Answer Control*. After that I decided to take some time off because I wasn't terrifically thrilled with the way things were going. I wasn't pleased with the way that I was writing. I think that I should have taken a break right after the live album. However, it's very easy to look back now and say that. To be honest, the people that were advising me at that time, the success went to their heads and it was difficult to say "no" to a lot of things when everybody wants you.

**SH:** What was it that inspired you to get back and do this record, *Premonition*?

**PF:** Ever since I took the time off, it was a means to an end. I always knew that I would obviously make this record. I didn't know how long it would take, but I spent the first year and a half sorting out the business side of things which, as you know, can take a long

time to sort out — moved my house, got married, have a baby girl now.

**SH:** You mentioned before that the new music and new technology hasn't really influenced you that much. In what ways has it influenced you?

**PF:** You'd have to be deaf not to hear all the new stuff. It's on the radio all the time. I'm very interested in everything new. I could name lots of new artists that I really like. When it comes down to the new technology, I try to use it and not let it use me. We did use a lot of it on *Premonition*, but I think we used it in a subtle way so that it's not as pronounced as say, Frankie Goes To Hollywood — or wherever he went, I'm not sure.

**SH:** There've been a lot of changes in music theology over the last 10 years. Which would you consider the most significant?

**PF:** The drummers are going to hate me, but for a writer, the invention of the drum machine. Let me tell you, it's quite amazing to write with that. Although I use the drum machine to write with, I love to use real drummers. Also, I'm starting to get into sequencing so you can have a synthesizer playing a lot of different parts by programming it. The two I think obviously have helped a lot of writers change their way of writing and change the feel of a song that they maybe started to write on acoustic guitar and then switched on a drum machine and a couple of sequencers and it really can push you farther in your writing.

**SH:** What remains the single most constant influence in your music from day one up to now?

**PF:** I suppose as an influence to me the most important thing has always been that there have been many, many guitarists and up and coming guitarists that are always an incredible influence on me. If I don't feel good about my guitar playing, I don't feel good about anything if you know what I mean. It's the most important thing.

## FOR AMERICA

As recorded by Jackson Browne

### JACKSON BROWNE

*As if I really didn't understand  
That I was just another part of  
their plan  
I went off looking for the  
promise  
Believing in the Motherland.*

*And from the comfort of a  
dreamer's bed  
And the safety of my own head  
I went on speaking of the  
future  
While other people fought and  
bled  
The kid I was when I first left  
home  
Was looking for his freedom  
and a life of his own  
But the freedom that he found  
wasn't quite as sweet  
When the truth was known.*

*I have prayed for America  
I was made for America  
It's in my blood and in my  
bones.*

*By the dawn's early light  
By all I know is right  
We're gonna reap what we  
have sown.*

*As if freedom was a question  
of might  
As if loyalty was black and  
white  
You hear people say it all the  
time  
My country wrong or right*

*I want to know what that's got  
to do  
With what it takes to find out  
what's true  
With ev'ryone from the  
President on down  
Try'n' to keep it from you.*

*The thing I wonder about the  
dads and moms  
Who send their sons to the  
Vietnams  
Will they really think their way  
of life  
Has been protected as the next  
war comes.*

*I have prayed for America  
I was made for America  
Her shining dream plays in my  
mind  
By the rockets' red glare  
A generation's blank stare  
We better wake her up this  
time.*

*The kid I was when I first left  
home  
Was looking for his freedom  
and a life of his own  
But the freedom that he found  
wasn't quite as sweet  
When the truth was known.*

*I have prayed for America  
I was made for America  
I can't let go till she's come  
'round.*

*Until the land of the free  
Is awake and can see  
And until her conscience has  
been found.*

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## NEEDLES AND PINS

As recorded by Tom Petty and  
The Heartbreakers with Stevie  
Nicks

### SONNY BONO JACK NITZCHE

*I saw her today  
I saw her face  
It was the face I love  
And I knew  
I had to run away  
And get down on my knees and  
pray  
That there'd come a day.*

*But still it begins-a  
Needles and pins-a  
Because of all my pride  
The tears I gotta hide.*

*I thought I was smart  
I broke her heart  
She didn't think I'd do  
But now I see  
She's lost her care for me  
Let her go ahead  
Chase his love instead  
And one day she will see.*

*Just how to say please-a  
And get down on her knees-a  
Yeah that's how it begins-a  
She'll feel those needles and pins  
Hurt now, hurt now.*

*Why can't I stop  
And tell myself I'm wrong, I'm  
wrong so wrong  
Why can't I stand up  
And tell myself I'm strong.*

*Because I saw her today  
I saw her face  
It was the face I love  
And I knew  
I had to run away  
And get down on my knees and  
pray  
That there'd come a day.*

*But still it begins-a  
Needles and pins-a  
Because of all my pride  
The tears I gotta hide  
Oh needles and pins-a  
Needles and pins-a  
Needles and pins-a.*

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## HOLDING BACK THE YEARS

As recorded by Simply Red

### MICK HUCKNALL NEIL MOSS

*Holding back the years  
Thinking of the fear I've had so  
long  
When somebody hears  
Listen to the fear that's gone.  
Strangled by the wishes of pater  
Hoping for the arm of mater  
Get to me the sooner or later.*

*Nothing ever could yeah  
I'll keep holding on  
I'll keep holding on*

*I'll keep holding on  
I'll keep holding on so tight.*

*Chance for me to escape from all I  
know  
Holding back the tears  
There's nothing here has grown  
I've wasted all my tears  
Wasted all those years  
Nothing had the chance to be  
good.*

*Nothing ever could yeah  
I'll keep holding on  
I'll keep holding on  
I'll keep holding on  
I'll keep holding on so tight.*

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## WHY CAN'T THIS BE LOVE

As recorded by Van Halen

**EDWARD VAN HALEN  
SAMMY HAGAR  
MICHAEL ANTHONY  
ALEX VAN HALEN**

*Woh here it comes  
That funny feelin' again  
Winding me up inside  
Ev'ry time we touch  
Hey I don't know  
Oh tell me where to begin  
'Cause I never ever felt so  
much  
Hey.*

*And I can't recall  
Any love at all  
Ah baby this blows 'em all  
away  
It's got what it takes  
So tell me why can't this be  
love  
Straight from my heart  
Oh tell me why can't this be  
love.*

*I tell myself  
Hey only fools rush in  
Only time will tell  
If we stand the test of time  
All I know  
You've got to run to win  
An' I'll be damned if I'll get  
hung up on the line  
Hey.*

*No I can't recall  
Any thing at all  
Ah baby this blows 'em all  
away  
Whew it's got what it takes  
So tell me why can't this be  
love  
You want it straight from the  
heart  
Oh tell me why can't this be  
love.*

*Whew it's got what it takes  
So tell me why can't this be  
love  
Straight from my heart  
Tell me why can't this be love  
Baby why can't this be love  
Got to know why can't this be  
love  
I wanna know why can't this  
be love.*

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## CALL ME

As recorded by Dennis DeYoung

**DENNIS DeYOUNG**

*Rain began to fall softly  
As she gazed around the room  
Even now she wondered what  
went wrong  
A letter in her hand  
Trembled as she placed it by  
the phone  
All at once there were footsteps  
by the door  
She didn't want a confrontation  
To tear them apart  
She wasn't sure of all the feelings  
Racing through her heart  
I looked into her eyes  
Knowing something wasn't right  
And suddenly the tears began  
to show.*

*Babe I know that it's wrong  
But you know I'm really not that  
strong  
How I wish I could tell you that  
I am  
But before I even read this letter  
I want you to stay  
But if I see your mind's made up  
There's one thing I've got to say.*

*You can call me  
Baby if you ever change your  
mind  
Believe me when I say to you  
Anytime will be alright  
You can call me  
Only seven numbers on the phone  
Maybe we can talk things over  
You're never that far from home  
Oh no no  
Baby you're not alone.*

*Another season, another change  
Two hearts are breaking  
With no one to blame  
I know the reasons  
You want to go  
But if you find that you still want  
me  
There's one thing that you know.*

*You can call me  
Baby if you ever change your  
mind  
Believe me when I say to you  
Everything will be alright  
You can call me  
Only seven numbers on the phone  
Maybe we can talk it over  
You're never that far from home  
No, no, no.*

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## WEST END GIRLS

As recorded by the Pet Shop Boys

**TENNANT  
LOWE**

*Sometimes you're better off dead  
There's a gun in your hand and  
it's pointing at your head  
You think you're mad too  
unstable  
Kicking in chairs and knocking  
down tables  
In a restaurant in a West  
End town  
Call the police  
There's a madman around  
Running down underground to a  
dive bar  
In a West End town.*

*In a West End town a dead end  
world  
The East End boys and West End  
girls  
In a West End town a dead end  
world  
The East End boys and West End  
Girls  
West End girls.*

*Too many shadows whispering  
voices  
Faces on posters too many  
choices  
If when why what how much have  
you got  
Have you got it do you  
get it  
If so how often  
Which do you choose  
A hard or soft option  
(How much do you need).  
(Repeat chorus)*

*You got a heart of glass or a heart  
of a stone  
Just you wait till I get you home  
We've got no future  
We've got no past  
Here today built to last  
In every city and every nation  
From Lake Geneva to the Finland  
nation  
(How far have you been).  
(Repeat chorus)*

*West end girls  
West end girls  
West end girls  
(How far have you been).*

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## MOTHERS TALK

As recorded by Tears For Fears

**ORZABAL  
STANLEY**

*My features form with a change in  
the weather  
Weekend  
We can work it out  
My features form with a change in  
the weather  
Weekend  
We can work it out  
When the wind blows  
When the mothers talk  
When the wind blows  
When the mothers talk  
When the wind blows  
When the mothers talk  
When the wind blows  
We can work it out.*

*It's not that you're not good  
enough  
It's just that we can make you  
better  
Given that you pay the price  
We can keep you young and  
tender  
Following the footsteps of a  
funeral pyre  
You were paid not to listen now  
your house is on fire.*

*Wake me up when things get  
started  
When everything starts to  
happen.  
(Repeat chorus)*

*Some of us are horrified  
Others never talk about it  
But when the weather starts to  
burn  
Then you'll know that you're  
in trouble  
Following the footsteps of a  
soldier girl  
It is time to put your clothes  
on and to face the world.*

*Don't you feel your luck is  
changing  
When everything starts to  
happen.*

*Put your head right next to my  
heart  
The beat of the drum is the fear  
of the dark.  
(Repeat chorus)*

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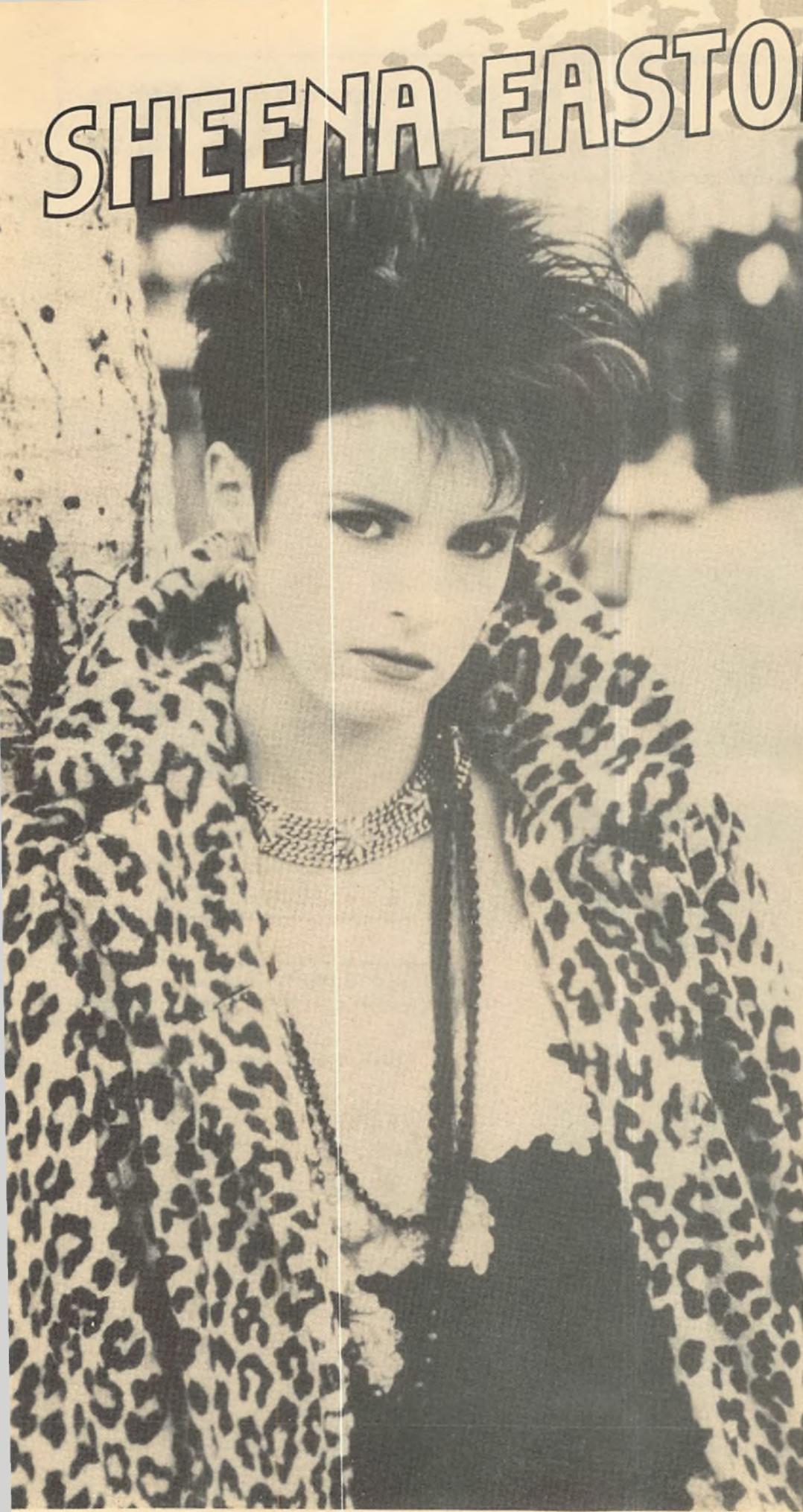
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# SHEENA EASTON



When Sheena Easton walks into the room, one can't help but notice her charming disposition. She is one contemporary pop music artist that without a doubt defies all categorization of her diverse vocal abilities. She can easily vamp her lean frame across the stage attired in some sparkling fabric creation, or feel just as at ease in the recording studio wearing a pair of worn jeans and a simple print blouse. Her taste in song material varies just the same. With her sixth and latest Capitol-EMI album, *Do You*, the Scottish born songstress feels this is her most significant effort to date. The first single "Do It For Love," followed by a remake of the classic "Jimmy Mack" are varied, and just the type of songs that Easton hopes will increase her merit as a performer who can sing dance music.

Recently she purchased a new home in Los Angeles, and on the day of this interview was in between packing boxes, and shopping for furniture. While her career continues to expand to new directions, which will include major films, and more television specials, Sheena's life has quieted down. Her relatively new husband is a Hollywood film producer who sees a lot of acting potential in his talented young wife.

Her latest lp had been shipped gold, and was quickly approaching platinum status. Easton's previous effort, last year's *Private Heaven*, immediately went platinum in America and Canada, and gold in Japan. She is also a two-time Grammy winner at 26. When her current concert tour ends, Sheena will seriously consider movie scripts with dramatic roles.

## by Mary Anne Cassata

**Song Hits:** It has been quite a while since we last talked. Your new album seems to be a bit of a departure from previous releases.

**Sheena Easton:** I made a deliberate decision to make a dance album. I wanted my music to be more direct. This is the most rhythmic and the most danceable album I have recorded. I went into the studio with the attitude that this is the music I feel most at home with. It is really my first love. But this doesn't mean I will never sing another ballad.

**SH:** Nile Rodgers is an excellent producer. How was it working with him?

**SE:** He's great. I found he likes to work with a basic concept of the songs in his head. When I said I wanted to make a dance album, I knew Nile was the best producer to do it. What I really liked the best about his work was David Bowie's *Let's Dance* album. When I was a teenager I used to dance to his Chic stuff. When I went into the studio I was nervous he wouldn't be as prepared as I would like. I'm used to working with producers that have an idea about every track long before we go in and record it. We got on real well. The problem I had was that I had to wait a few months because he was doing the Thompson Twins' album. I think he was well worth the wait.

**SH:** How many hours a day did you work in the studio?

**SE:** I was in the studio 14 hours every single day. I wasn't singing the whole time. When I was doing the vocals it was for about eight hours. I was in the studio every day from the beginning no matter what was being done. I would listen to the basic guitar to see if I liked it or not. With all the albums I have made, I've always had at least one argument with the producer. With Nile we never fought once. It was amazing there was no tension. That is why he could work so fast. He was real up and enthusiastic even if it was one in the morning. Nile can work very fast. With him you don't spend time arguing.

**SH:** Besides a concentrated effort toward dance-oriented music, how do you feel *Do You* differs from your previous releases?

**SE:** Basically it's the most unified album I've ever put out. I made a very conscious effort to reject songs I liked

which didn't go well with the rest of the material. Every song on the album is on it because I liked it, but they were chosen so the whole album had a unified sound. Before I went into the studio I told Nile I had a low and mid register that people didn't know about. I wanted to show that my voice has matured over the years.

**SH:** As an artist who doesn't write her own songs, how do you choose the songs to record?

**SE:** I usually look for songs that stand out. I don't like too much of the usual things. I choose songs from my own personal taste. It has to be something I feel I can perform well. I don't really choose the writers. I choose songs. I really don't care where the songs come from. It could be the man next door, or somebody famous, I really don't care.

**SH:** In the past five years you recorded these wonderful love songs, then all of a sudden here was Sheena singing something that's very suggestive like "Sugar Walls." The public didn't really expect such a turn-about from you.

**SE:** I don't like to be defined. There are a thousand different shades of black and white in my character. It is really hard to convince people that I'm not any one thing, that I can do all sorts of things. I'm a pop singer, and I can do dance stuff. People can call me what they like. I think I am an honest performer. I wasn't allowed to perform "Sugar Walls" on American Bandstand, because they felt it was too adult for their audience. Some conservative radio stations across the country didn't play it even though it was a top 10 hit because they felt it was too suggestive. I think any kind of restriction on an artist is wrong.

**SH:** Sheena, through the years, how do you feel you may have changed?

**SE:** Well, the only thing that comes to mind as I got older, my outlook got younger. I think it comes from loosening up a lot more and surviving. When you hang in there with this business you tend to get much looser in attitude. It's like if I can get through this then I can get through a lot of things. I think I have a much lighter outlook which is reflected in my music, and in the way I look and dress.

**SH:** You seem to have more control

over your business affairs now than in the past.

**SE:** I have been getting more involved in the business side of things. I know what's going on in my business, and I take care of that. This way I can relax more on the artist side of things because I know that's taken care of. I've always had artistic control. I never really sang anything I didn't want to sing. I think you have to be involved. Over the years I wasn't represented as well as I should have been. I felt I didn't get the right financial and business advice. I've changed all that since. Now, no checks are signed, and no bills are paid until I've approved them. I don't think artists should be helpless when it comes to business.

**SH:** With spending so many long months on the road, how do you take care of yourself when on tour? You seem pretty health conscious.

**SE:** I love performing, but going out on the road can disrupt your life more than anything else. I get tired just like everyone else. In the middle of the tour you get very tired, then you pick up a second wind, and that keeps you going. Usually the whole time is spent traveling. You go from one gig to the other, you stop, you go in, you do the sound check, and get ready to do the show. Then you travel to the next town. You spend your life either on stage, or in the airport. I really do try to look after myself, and try to eat as well as I can. I don't take drugs because I don't believe in it. I try to rest up when I can. I guess that keeps me healthy. You amuse yourself. The good thing about being on tour is that you surround yourself with people you love and music. I guess touring is a whole other life not related to your normal life.

**SH:** One of your future ambitions is to become an actress. When will you seriously pursue this field?

**SE:** I intend to do a movie, even if it takes me 10 years to find the ideal role. For me it is very important to play a strong defined character. I'm not going to jump on the bandwagon. I am going to spend a lot of time making that decision. There are very few good roles out there, and there are a lot of people like me looking for them. When I think I have found the right character, then I will do it. Right now I am going to just bide my time. ♣

## PRETTY IN PINK

As recorded by Psychedelic  
Furs

**TIM BUTLER**  
**RICHARD BUTLER**  
**VINCE ELY**  
**JOHN ASHTON**  
**DUNCAN KILBURN**  
**ROGER MORRIS**

*Caroline laughs and it's raining  
all day  
Loves to be one of the girls  
Lives in the place  
In the side of our lives  
Where nothing is ever put  
straight  
She turns herself 'round  
And she smiles and she says  
This is it  
That's the end of the joke  
And loses herself in her  
dreaming and sleep*

*And her lovers walk through  
in their coats.*

*Pretty in pink  
Isn't she  
Pretty in pink  
Isn't she.*

*All of her lovers all talk of her  
notes  
And the flowers that they never  
sent  
Wasn't she easy.*

*Isn't she  
Pretty in pink  
The one who insists he was the  
first in the line  
Is the last to remember her name  
He's walking around  
In this dress  
That she wore  
She is gone  
But the joke's the same.*

*Pretty in pink  
Isn't she  
Pretty in pink  
Isn't she.*

*Caroline talks to you softly  
sometimes  
She says I love you and too much  
She doesn't have anything  
You want to steal  
Well nothing you can touch  
She waves  
She buttons your shirt  
The traffic is waiting outside  
She hands you this coat  
She gives you her clothes  
These cars collide.*

*Pretty in pink  
Isn't she  
Pretty in pink  
Isn't she.*

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## REVOLUTION

As recorded by Thompson  
Twins

**JOHN LENNON**  
**PAUL McCARTNEY**

*Hey  
You say you wanna revolution  
Well you know  
We all wanna change the world  
You tell me that it's evolution  
Well you know  
We all wanna change the world  
But when you talk about  
destruction  
Don't you know that you can  
count me out  
Don't you know it's gonna be  
all right  
Don't you know it's gonna be*

*all right  
Don't you know it's gonna be all  
right, all right.*

*You say you got a real solution  
Well you know  
We'd all love to see the plan  
You ask me for a contribution  
Well you know hey  
We're all doing what we can  
But if you want money for people  
with minds that hate  
All I can tell you brother you'll  
have to wait  
Don't you know it's gonna be all  
right  
Don't you know it's gonna be all  
right  
Don't you know it's gonna be all  
right, all right.*

*You say it's in the Constitution  
Well you know  
We all wanna change your head  
Now you tell me it's the institution  
Well you know  
You better free your mind instead  
But if you go carrying pictures of  
Chairman Mao  
You ain't gonna make it with  
anyone anyhow  
Don't you know it's gonna be all  
right  
Don't you know it's gonna be all  
right  
Don't you know it's gonna be all  
right, all right.*

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## TURBO LOVER

As recorded by Judas Priest

**GLENN TIPTON**  
**ROBERT HALFORD**  
**KENNETH DOWNING**

*You won't hear me  
But you'll feel me without  
warning something's dawning  
listen  
Then within your senses  
You'll know you're defenseless  
How your heart beats when you  
run for cover  
You can't retreat*

*I spy like no other.*

*Then we race together  
We can ride forever  
Wrapped in horse-power driving  
into fury  
Changing gear I pull you tighter  
to me.*

*I'm your turbo lover  
Tell me there's no other  
I'm your turbo lover  
Better run for cover.*

*We hold each other closer  
As we shift to overdrive  
And everything goes rushing by*

*with every nerve alive  
We move so fast it seems as  
though we've taken to the sky  
Love machines in harmony  
We hear the engines cry.*

*On and on we're charging to the  
place so many seek  
In perfect synchronicity of which  
so many speak  
We feel so close to heaven in this  
roaring heavy load  
And then in sheer abandonment  
We shatter and explode.*

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## LIVING IN THE BACKGROUND

As recorded by Baltimora

**NAIMY HACKETT  
MAURIZIO BASSI**

*I've come out of hiding by and by  
(Been all alone)*

*'Cause I've been immobilized for  
so long*

*(On my own)*

*Slowly emerging from the dark  
(It's just day by night)*

*I feel like I've wasted so much  
time.*

*I've been living in the background  
oh oh oh oh*

*Living in the background (so true)*

*Living in the background oh oh  
oh oh*

*Living in the background (so  
true).*

*(Repeat)*

*Finally decided on a change*

*(Take a chance)  
No more cowards holding hands  
(Tomorrow brings the unknown)  
Well I'm gonna break up all the  
rules  
(Take 'em all by storm)  
Tear down the barriers on the  
loose.*

*'Cause I've been living in the  
background oh oh oh oh  
Living in the background (so true)  
Living in the background oh oh  
oh oh  
Living in the background (so  
true).*

*(Repeat)*

*We're part of all the story  
Well can't you see  
That love has control  
Got no reason now to worry  
Just count on me  
'Cause love has gotta take control  
You can take hold.*

*Living in the background oh oh  
oh oh  
Living in the background (so true)  
Living in the background oh oh  
oh oh  
Living in the background (so true)  
Living in the background  
Living in the background  
Living in the background.*

*Finally decided on a change  
(So take a chance)  
No more cowards holding hands  
(Tomorrow brings the unknown)  
Well I'm gonna break up all the  
rules.*

*Living in the background  
Living in the background  
Living in the background.  
(Repeat chorus)*

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## TAKE ME HOME

As recorded by Phil Collins

**PHIL COLLINS**

*Take that look of worry  
I'm an ordinary man  
They don't tell me nothing  
So I find out all I can  
There's a fire that's been burning  
Right outside my door  
I can't see but I feel it  
And it helps to keep me warm.*

*So I, I don't mind  
No I, I don't mind.*

*Seems so long I've been waiting  
Still don't know what for  
There's no point in escaping  
I don't worry anymore  
I can't come out to find you  
I don't like to go outside  
They can turn off my feelings  
Like they're turning off the light.*

*But I, I don't mind  
No I, I don't mind  
Oh I, I don't mind  
No I, I don't mind.*

*So take, take me home  
'Cause I don't remember  
Take, take me home  
'Cause I don't remember  
Take, take me home oh no.  
'Cause I've been a prisoner all  
my life  
And I can say to you  
Take that look of worry  
Mine's an ordinary life  
Working then it's daylight  
And sleeping when it's night  
I've got no far horizons  
I don't wish upon a star  
They don't think that I listen  
Oh but I know who they are.*

*And I, I don't mind  
No I, I don't mind  
Oh I, I don't mind*

*No I, I don't mind.*

*So take, take me home  
'Cause I don't remember  
Take, take me home  
'Cause I don't remember  
Take, take me home  
'Cause I don't remember  
Take, take me home  
Oh no  
Well I've been a prisoner all my  
life  
And I can say to you  
But I don't remember  
Take, take me home  
'Cause I don't remember  
Take, take me home  
'Cause I don't remember  
Take, take me home  
Take, take me home.*

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## ALL THE KINGS HORSES

As recorded by The Firm

**PAUL RODGERS**

*They say our love was never  
meant to be  
That time would make it just  
a memory  
But they don't know how can  
they understand  
We didn't build no castles in the  
sand ohh.*

*And all the kings horses*

*All the kings men  
Couldn't storm this tower of love  
my friend  
Of love my friend.  
They said our life was just a  
fairytale  
No matter how we try  
We must surely fail  
But where are they now and  
could they ever understand  
This ivory tower was built on  
rock not sand.  
And all the kings horses baby  
All the kings men  
Couldn't storm this tower of love*

*my friend  
Of love my friend.  
All the kings horses ohh  
And all the kings men  
Couldn't storm this tower of love  
my friend yeah  
All the kings horses yeah, yeah  
All the kings men  
Couldn't stone this tower of love  
my friend  
Oh, oh all the kings horses  
Oh, oh all the kings men yeah,  
yeah, yeah.*

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# Pick

## Of The Litter

by Rich Sutton

### \$\$\$\$ Live In New York City

John Lennon  
Capitol

The one thing I respect about Yoko Ono is that it took five years from John's death for this album to be released. A cavalcade of posthumous Lennon albums, a la Jimi Hendrix, would have been unpalatable.

Although a fanatic for The Beatles, I've never been a fan of any of the band's solo careers. Of the four, John continued to sing with the most passion while still retaining some of the charm that made The Beatles so unique. *Live In New York City* captures some of the intangible magic that made John Lennon a folk hero to so many. Although the performances are sometimes loose at best, the technical quality of the recording (considering the

time) is outstanding for a "live" album.

John's between song banter is best understood by his fans. Otherwise, it's annoying. Since the album tends to concentrate on the songs and the musicians rather than the roar of the audience, it's a small price to pay. *Live In New York City* is a must-have album for any Lennon fan. It's also required listening for anyone who thinks they might have been one.

### \$\$ Pretty In Pink Soundtrack

Various Artists  
A&M

Harry Dean Stanton and the brat pack's favorite redhead, Molly Ringwald, have made a harmless movie called *Pretty In Pink*. More exciting is the music from the soundtrack featuring OMD, Joe Jackson and Suzanne Vega, Inxs, The Psychedelic Furs, New Order, The Smiths, Echo and the Bunnymen and others.

Suzanne Vega and Joe Jackson

team up for the album's most engaging song, "Left Of Center." Sneaking the understated drama of Suzanne Vega's writing in with the overstated drama of The Smiths, The Psychedelic Furs and Echo and the Bunnymen was a bit of brilliance on the part of the album's producers. Granted,

Vega's song ties in with the album's overall theme of alienation in lyrics only. Her only musical tie to these folks is Joe Jackson. And that's fine. It's a great way to expose the "folkie" Vega to the large cult that'll gobble up the *Pretty In Pink Soundtrack*.

\$\$\$\$ Out of this world  
\$\$\$\$ Out of sight  
\$\$\$ Out of the ordinary  
\$\$ Out to lunch  
\$ Out of the question



BOB GRUNWALD/AP/E

**\$\$\$\$ Acquired Taste**

Junior  
Mercury/PolyGram

"Eat your brussel sprouts" was one of my mother's favorite dinnertime battle chants. "It doesn't matter that you don't like them now, you'll acquire a taste!" Mom was wrong. I'm very suspicious of the "acquired taste" theory. If I eat enough paper, it should follow, that I'll acquire a taste for it. I doubt it. That's why the title of Junior's new album is confusing. There's nothing acquired here. This is an album that sounds tasty the first time around.

"Somebody" puts the album on the front burner with a sizzling rhythmic undercurrent and some intriguing vocoder and harmonizer effects. The overall impression you'll get from side one is that Junior spent a good deal of time meticulously crafting each song. Every phrase, every beat is seemingly timed perfectly. Nothing's ever rushed, the rhythms simmer under a consistently smooth vocal and multi-layered instrumental performance.

*Acquired Taste* is anything but. Strong songwriting, backed by Junior's smooth vocal performances and musical assistance of Stevie Wonder and Dexter Wansel, among others, make this record an appetizing addition to anyone's musical plate.



**\$\$\$\$ Big World**

Joe Jackson  
A&M

Compared with the master of cynicism which was Joe Jackson just three or four years ago, *Big World* certainly present a more optimistic tone.

Jackson still has his skeptical muse, which sounds like the Joe Jackson of his *Look Sharp* days. Even though the lyrics are similar, Joe Jackson has grown tremendously since his first album. His lyrics reflect a wider breadth of his world view. And his music is less angry, more reflective, and at times even jubilant. Like his compatriot Elvis Costello, Joe Jackson has managed to combine a variety of musical influences into his music. Unlike Costello, Jackson has been commercially successful. Commercial success and musical integrity, it's no wonder Joe Jackson is smiling on *Big World*.

**\$\$\$\$\$ 5150**  
Van Halen  
Warner Bros.

Take the sound of a coffee percolator gone berserk. Add the sound of your kid brother's marbles taking a spin in Mom's Osterizer blender. Throw in the soundtrack to a Clint Eastwood car chase scene. Now you've got a hint of the rhythmic pandemonium Van Halen unleashes on *5150*. With Sammy Hagar on board to take some of the guitar duties, Edward is left to his own devices to create a masterful whirlwind of notes and noises which are a sweet cacaphony when layered over the mad brew of rhythms cooked up by Alex and Michael Anthony. Even Jeff Beck would need another digit on his fret hand to play with this kind of intensity.

*5150*, aside from being another Van Halen monster, is also the police code for criminally insane. It's aptly named because the twisted thinking of the brothers Van Halen hasn't abated much since 1984. "Why Can't This Be Love" is easily the most exciting song on the radio and a strong contender for song of the year. Edward's guitar playing, and the maniac drumming of brother Alex have never been finer. On each successive album, it's getting easier to believe Edward when he says he has no guitar influences. He proves it again on "Get Up," which makes "Hot For Teacher" from 1984 sound like Mantovani. Both "Summer Nights" and "Best Of Both Worlds" suffer a bit from a few cliché guitar riffs (Sammy?), but hardly worth mentioning. On an album like *5150* you have to look real hard for the defects.

The break-up of Van Halen was the big story of the past year in the rock and roll rumor mill. Frankly, I had my doubts if Sammy Hagar would be a strong contributor to the band. I was wrong. Hey, listen, I miss David Lee Roth too. But not that much.



**\$\$\$½ House Full Of Love**  
(Music from the Bill Cosby  
Show) featuring Grover  
Washington Jr.  
Columbia

This is either a brilliant attempt to market mainstream jazz music, or Bill Cosby's attempt to make it as a singer. Either way, jazz music wins and Bill Cosby simply can't lose.

Side one features some impressive tenor work from Grover Washington on "Resthaterian" and "Camille." The Cos breaks out his vocal chords on "Love In Its Proper Place" and Side two's "Look At This," the second of which has been released as a single. Lori Fulton takes on the lead vocal chores on the title track, with a style that may put this song on a '45 also.

Bill Cosby is no budding vocal talent. But he doesn't pretend to be. *House Full Of Love* could have been corny and pretentious. It's not. Instead, the Cos has found a good way to introduce fans of Bill Cosby's humor to Bill Cosby's music. He may find that he's done as much for jazz in '86 as Sting did for it in '85.

**\$\$\$½ Dirty Work**  
The Rolling Stones  
CBS

I'm not sure what I think of the new Stones' album. For its moments of triumph, and there are quite a few, there seem to be more times when the group falls apart in utter defeat. With Steve Lillywhite producing, and Jimmy Page, Tom Waits, Kirsty McColl and Jimmy Cliff (among others) lending a hand, I expected a lot more from *Dirty Work*.

"One Hit To The Body" leads the Stones attack on side one with contrasting guitar breaks between Richards' down and dirty, *Exile On Main Street*-era style riffs up against an electrified acoustic guitar played by Jimmy Page. Between the dual guitars and the female chorus, "One Hit" comes through in classic Stones' style. "Fight" is also a good, upbeat rocker that falls back on the

images of violence that the band developed more fully on *Undercover Of The Night*. "Harlem Shuffle" is more routine than rave-up. And you would expect The Stones to give a song about dancing uptown to great rhythm and blues their best musical shot. Side two's "Back To Zero" shows more soul. It sounds a bit like "Hot Stuff" from *Black And Blue*. "Too Rude" finishes out side one with a pretty believable reggae/dub groove.

Side two is very uneven. "Winning Ugly" is a macho stomp without subtlety or savoir faire. It's hardly the kind of show you would expect from the Glimmer Twins. "Dirty Work" is good, but nothing special. It's much the same with

"Had It With You" which is also the flip of "Harlem Shuffle" — which is a fitting repository for this Stones throwaway.

After a first listen, I rewound *Dirty Work* and put the volume up higher. Then I put on Mick Jagger's solo record, *She's The Boss*, to confirm my suspicion that *Dirty Work* is actually a flat Stones' record. Even on *She's The Boss* there's a dark side, especially on "Secrets" where Mick purrs like the Jagger of "Sympathy For The Devil." It's hot! On *Dirty Work*, there's nothing sinister, nothing sexy, nothing sleazy, nothing that jumps up and says, "Turn it up!"

**\$\$\$ Zeno**  
Zeno  
Manhattan

I'm not sure it's easy to make a connection between heavy metal and its mutual admiration with the Far East. Whatever it may be, it makes for some interesting music on the debut album from Zeno.

"Eastern Sun," with its screaming guitar intro, and "Heart On The Wing," with a surprisingly funky bass line, are the two songs with the most obvious Oriental influence. "Heart On The Wing" ends up a cross between Def Leppard and Asia with the stretched solos and intricate instrumental mix. Another standout is "Love Will Live" with a vocal intro that's reminiscent of a church choir.

"Emergency" is overproduced and relies too heavily on its vocal harmonies to be effective. "Don't Tell The Wind" tries to be a Rush-style epic that gets bogged down in the wailing of the lead vocals. There is a difference between trying and trying too hard. Overall, Zeno's debut album offers a lot of variety within the pop-metal vein and is a good first effort.





## **STICK AROUND**

As recorded by Julian  
Lennon

### **JULIAN LENNON**

*If you wanna tell me something  
new  
I might stick around  
If you wanna say that I trust  
you  
I might stick around.*

*If you disappear  
Then nothing will be clear ah  
And if you go away*

*Then where am I to stay ah  
To stay ah.*

*If you say your love won't  
bring me down  
I might stick around  
If I kiss your lips just one more  
time  
I could lose control.*

*If you disappear  
Then nothing will be clear ah  
But if you go away  
Then where am I to stay ah  
To stay ah.*

*If I breathe your scent just one*

*more time  
I can be controlled  
If you tempt me with your final  
sin  
I could be controlled.*

*If you disappear  
Then nothing will be clear ah  
And if you go away  
Then where am I to stay ah  
To stay ah  
To stay  
To stay, to stay, to stay ah.*

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# Book Review

by Steve Wosahla

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## **Trapped: Michael Jackson & The Crossover Dream**

by Dave Marsh

Bantam Books

\$9.95/1986

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Rock journalist Dave Marsh writes in *Trapped* that he is someone who would like to "talk this over face to face" but knows he can't. The person he would like to chat with is Michael Jackson, the mega-star who holds the Guinness Book of World Records entry for the most all-time sales of a single long playing album. But Marsh fears that like the late Elvis Presley, Michael Jackson will end up just as isolated and cut off from the world.

Why the concern? After all, Michael is not even 30 and has sold more than 30 million records in the last two years. For Marsh, Michael's isolation is part of a much larger story. "Had we known all along that anyone who flew so far beyond our expectations as Michael Jackson would some day simply disappear clear out of sight, returning only episodically like a human Halley's Comet?"

*Trapped* is as much a biography as it is a story of the media phenomenon of Michael and his star burning out. His enormous success seemed to diminish overnight into a "who cares?" saga. How could this happen to the man who most integrated black and white music like never before with the success of *Thriller*? For a moment in 1983, *Thriller* had united an unprecedented audience of opposites — black and white, rich and poor, young and old.

But Jackson's success prompted a lynching in the media. Although he had become the "most beloved cultural hero of one year," he was later discarded and "mocked and attacked."

Marsh talks of Jackson realizing a dream where all opposites are reconciled and the dream of true brotherhood was approached. But Jackson also suffered an ugly flipside. He was treated with malice and became a whipping boy for the idea that "most Americans cannot and never will possess any sense of culture."

These are themes Marsh has previously used in the wonderful biography, *Elvis*. But whereas Elvis was white and southern, Jackson is black and rich and famous. That he shattered the black and white divisions of pop music is a feat that had eluded pop stars for decades.

When he had the world in the palm of his hand, he let it devour him. He sold his best song for a Pepsi commercial, he let concert promoters charge \$30 a ticket to see him and he never stood up to really counter those who virtually libeled him by implying he was a homosexual.

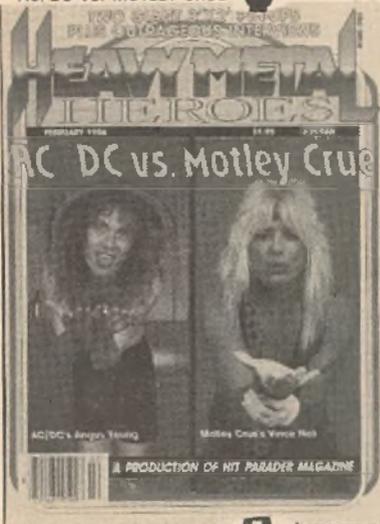
If Marsh is seeming to put Jackson on trial, it's only out of love for his music and the great social impact it has had.

That Michael does not realize the magnanimity of his accomplishments is the saddest sentiment expressed by the author. Jackson says that with the success of *Thriller*, he felt like he had finally accomplished something for the first time. By measuring his success in sales figures alone and knowing that he'll probably never outsell *Thriller*, it would seem that future triumphs will be ultimately meaningless in Michael's eyes.

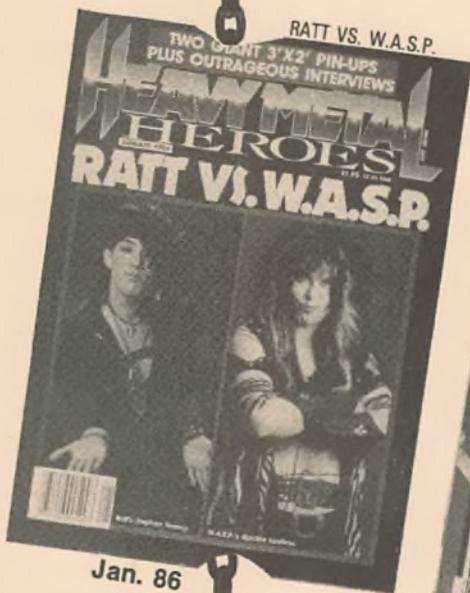


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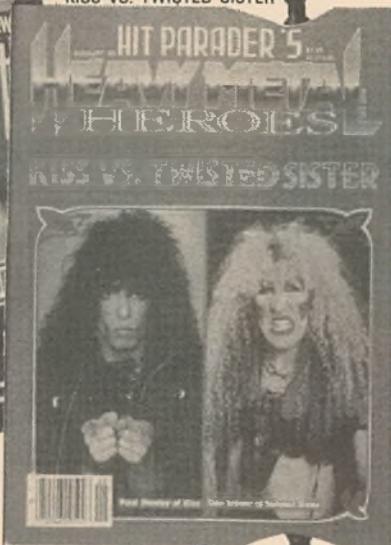
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# Concert Review

## LOVERBOY

by Elianne Halbersberg

**COLUMBIA, SOUTH CAROLINA** — If Loverboy should ever decide to release a live album, they could just as easily package the set as a "Greatest Hits" collection — absolutely every song that the band includes on their concert songlist is an affirmed radio sensation. Each tune brings a round of audience recognition and cheers. Put simply, Loverboy live is a consecutive string of airplay successes.

Touring in conjunction with their platinum album, *Lovin' Every Minute Of It*, members like Mike Reno, Paul Dean, Doug Johnson, Matt Frenette, and Scott Smith are quite obviously living up to the title track's implications. Over the brief course of only four albums: *Loverboy*, *Get Lucky*, *Keep It Up*, and their latest multi-million seller, the band has unleashed a veritable endless chain of hit singles. They are careful never to leave any of them out, from the prophetic show opener, "The Kid Is Hot Tonight", through a two-hour set that covers the spectrum from hard rock to flavorful ballads to mid-tempo songs.

Loverboy has fine-tuned the art of pleasing their audience by giving them exactly the material they know, love, and anticipate: "Queen Of The Broken Hearts," "Hot Girls In Love," "Steal The Thunder," "Working For The Weekend," (now an official rock 'n' roll anthem and crowd participation number), "Lucky Ones," "Lovin' Every Minute Of It," "This Could Be The Night," "Turn Me Loose," "When It's Over," "Jump," "Too Much, Too Soon," "Take Me To The Top," and so forth.

Musically, the band simply couldn't be tighter; vocally,

Reno seems to get better and better with each tour, and in terms of material selection, Loverboy opts for a longer show rather than exclude anyone's favorite song; a courtesy few bands would undertake and one that any fan is grateful for. From first note to final encore, it's a precise, well-rehearsed show; one that the band obviously spent house planning and perfecting, but one that still retains all the necessary ingredients of spontaneity and general "good time" feelings that can only be convincingly put across by a band that means it, as Loverboy so obviously does.

In terms of maintaining the constant level of excitement, Loverboy's performance never skips a beat. They move effortlessly from one song to the next, never losing a moment of the crowd's attention, even during slower numbers. Rapport between band and audience is solid, but never mechanical, nor do they rely on standard "on-stage rap" to fill time. Concentrating heavily on new material while keeping a balance between those and the now-standard hits, the show has lengthened considerably since last year, thus eliminating the need or desire for any instrumental solos. In addition, the group is travelling with an extensive light show, incorporating state-of-the-art technology, but devoid of over-production.

Often recognized as one of the hardest working bands on the road (spending the greater part of each year on tour), Loverboy's current venture, in addition to the U.S. and Canadian dates, will also take them through Europe, Japan, and Australia.



JAMES O'MARA

# —“Pat Benatar comes home”—

by Rich Sutton

**NASSAU COLISEUM** — For Pat Benatar, this show was something of a homecoming. Benatar's been more than reluctant to embrace Long Island as her hometown. Whether it was a painful childhood or just ho-hum memories, Pat Benatar is always happy to talk about her music and her life as a rock and roller, but seldom about her past. Nonetheless, she played to an enthusiastic, sold out crowd. The hometown politicians honored her first ever Long Island show with a "Pat Benatar Day Proclamation" and the local rock radio station encouraged hundreds to make banners that read "WBAB and Long Island Love Pat Benatar." Benatar graciously accepted all the hoopla backstage. She was obviously encouraged by her fans and by a strong performance.

Through the years, the media has invented 101 different ways to despise Pat Benatar. She's been attacked for being too tough, and in the same breath, debraided for playing the coquette. Her music's been demeaned and dismissed as nothing but fodder for radio stations to play between commercials. Despite the fact that she's won more Grammys than the Beatles, the critics find her an easy target. On this particular night, it was difficult to call her show anything but purely professional.

"Fire And Ice" showcased a restrained Neil Geraldo on lead guitar, which is an unusual stance for a guy who can wail on six strings. Much of the opening centered around lesser known material from both Benatar's current album, *7 The Hard Way*, and her previous six recordings. Standouts here included "Diamond Field" and a song done acapella and dedicated to their one-year-old daughter.

"Promises In The Dark" began a string of better known songs with a heartfelt piano performance. This was followed by "Hit Me With Your Best Shot," which suffered from a bad case of the blahs. Either the band decided to take a break, or Pat just isn't into this song anymore. Too bad. The staging people nearly saved the day with a spectacular burst of lights. It was, unfortunately, one of the few times when the stage was even noticeable. For a lady who was trained to sing opera and who has some great moves, the staging was a big disappointment. Maybe one of the sound trucks was lost en route, because without Pat's mega-decibel voice, the show would never have reached the upper rafters of the coliseum.

An alto sax intro and solo propelled "Walking In The Underground" up to one of the night's standouts. That haunting sax lingered throughout, and was accented by one of Geraldo's signature guitar solos. Another Benatar single, "Invincible," had the crowd on their feet, pleased by some familiar riffs. "Hell Is For Children," already a strong Benatar album track, was bolstered with a reworked backbeat that underlined the strong feelings of the song. Interestingly, the lyrics of "Hell Is For Children" came under attack during the song's early days. Casual listeners were appalled that anyone might sing about child abuse. What many didn't realize was that "Hell Is For Children" is Benatar crying out against the horrors of child beating.

The pairing of Benatar with The Alarm as an opening

act seemed at the outset like a strange marriage. Seeing their coliseum show explained a lot. The Alarm is perfectly at home in a small pub playing their rock and roll to a beer-soaked and appreciative crowd. They play the same role equally well in front of 18,000 people. Lead singer Mike Peters projects both his voice and his stage mannerisms in such a way that he can transform the arena into a much more intimate setting. Of course, the expanded arrangements of "Strength" and "Spirit Of '76" didn't hurt much either. In fact, The Alarm made sure that each of their songs was perfectly matched to their cavernous surroundings and it showed. On "68 Guns," they managed to match the thousands of voices in the audience to the amplified voices on the stage for an overwhelming sing-along. Whether The Alarm chooses to continue to make music for a select audience, or try to appeal to the pop-rock masses, this is a band whose time has come.

Pat Benatar's foray into socially aware lyrics, as on "Hell Is For Children," and "Sex As A Weapon" to name two, are admirable, but hardly reason to put her into rock and roll's Hall Of Fame. The lion's share of her material has been formula, corporate rock — enjoyed by many, despised by some. No matter what your feelings may be concerning her recorded endeavors, Benatar gets a gold star for her live performing. Unlike many stars of her stature, she never lets the show get perfunctory. Nearly every song was played with equal zeal. The set was varied, if somewhat lackluster in spots. And Benatar made every attempt to surprise the hometown crowd. With Benatar trying to move into more adventurous musical territory, both on her albums and in concert, there's every reason to believe that Pat can come home again. And again.



## BE GOOD TO YOURSELF

As recorded by Journey

STEVE PERRY  
NEAL SCHON  
JONATHAN CAIN

Runnin' out of self control  
Gettin' close to an overload  
Up against a no win situation  
Shoulder to shoulder push and shove  
I'm hangin' up my boxin' gloves

*I'm ready for a long, long vacation.*

*Be good to yourself  
When nobody else will  
Oh be good to yourself  
You're walkin' a highwire  
Caught in a crossfire  
Oh be good to yourself.*

*When you can't give no more  
They want it all but you gotta say no  
I'm turnin' off the noise that makes me crazy  
Lookin' back with no regrets*

*To forgive is to forget  
I want a little peace of mind to turn to.*

*Be good to yourself  
When nobody else will  
Oh be good to yourself  
You're walkin' a highwire  
Caught in a crossfire  
Oh be good to yourself.*

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## IF YOU LEAVE (From The Motion Picture *Pretty In Pink*)

As recorded by Orchestral Maneuvers In The Dark

OMD

*If you leave  
Don't leave now  
Please don't take my heart away  
Promise me  
Just one more night  
Then we'll go our separate ways  
We always had time on our sides  
Now it's fading fast  
Every second  
Every moment  
We've got to, we've got to make it last.*

*I touch you once  
I touch you twice  
I won't let go at any price*

*I need you now like I need you then  
You always said we'd still be friends someday.*

*If you leave  
I won't cry  
I won't waste one single day  
But if you leave  
Don't look back  
I'll be running the other way  
Seven years went under the bridge  
Like time was standing still  
Heaven knows what happens now  
You got to, you got to say you will.*

*I touch you once  
I touch you twice  
I won't let go at any price  
I need you now like I need you then  
You always said we'd meet again.*

*I touch you once*

*I touch you twice  
I won't let go at any price  
I need you now like I need you then  
You always said we'd still be friends.*

*I touch you once  
I touch you twice  
I won't let go at any price  
I need you now like I need you then  
You always said we'd meet again someday.*

*If you leave  
If you leave  
If you leave  
Don't look back  
Don't look back.*

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## SOMETHING ABOUT YOU

As recorded by Level 42

M. LINDUP  
P. GOULD  
R. GOULD  
M. KING  
W. BADAROU

*Now  
How can it be  
That a love  
Carved out of caring  
Fashioned by fate  
Could suffer so hard  
From the games  
Played once too often.*

*But making mistakes  
Is a part  
Of life's imperfections  
Born of the years*

*Is it so wrong  
To be human after all.*

*Drawn into the stream  
Of undefined illusion  
Those diamond dreams  
They can't disguise the truth.*

*That there is something about you  
Baby so right  
I wouldn't be without you  
Baby tonight.*

*If ever our love  
Was concealed  
No one can say that  
We didn't feel  
A million things  
And a perfect dream of life.*

*Gone  
Fragile but free  
We remain  
Tender together*

*If not so in love  
It's not so wrong  
We're only human after all.*

*These changing years  
They add to your confusion  
Oh and you need to hear  
The time that told the truth.*

*That there is something about you  
Baby so right  
Don't want to be without you  
Baby tonight  
Because there's something about you  
Baby so right  
I couldn't live without you  
Baby tonight.*

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## SO FAR AWAY

As recorded by Dire Straits

**MARK KNOPFLER**

*Here I am again in this mean old town  
And you're so far away from me  
And where are you when the sun goes down  
You're so far away from me.*

*You're so far away from me  
You're so far I just can't see  
You're so far away from me*

*You're so far away from me  
alright.*

*I'm tired of being in love and being  
all alone  
When you're so far away from me  
I'm tired of making out on the  
telephone  
'Cause you're so far away from  
me.*

*You're so far away from me  
You're so far I just can't see  
You're so far away from me  
You're so far away from me  
alright.*

*I get so tired when I have to  
explain*

*When you're so far away from me  
See you've been in the sun  
And I've been in the rain  
And you're so far away from me.*

*You're so far away from me  
You're so far I just can't see  
You're so far away from me  
You're so far away from me.*

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## QUICKSILVER LIGHTNING (From the Motion Picture Quicksilver)

As recorded by Roger Daltrey

**GIORGIO MORODER  
DEAN PITCHFORD**

*Lately I feel like I keep losing  
ground  
Everyday running in place  
Tearing around on this  
merry-go-round  
Same rat race  
Oh but I get so hungry to break  
from the pack  
Shoot for the stars  
Throw off these chains that keep  
holding me back  
I'm going far oh so far.*

*Lightning  
I am lightning  
Changing  
I am trading these chains  
For wings, for wings.*

*Time has torn all my defenses  
apart  
All I got left now is you  
Just when you thought that you  
knew me by heart  
I'm brand new  
Baby don't ask me questions  
Just hold on real tight  
Oh feel me burn  
Rising like quicksilver into the  
night  
I've finally learned it's my turn.  
(Repeat chorus)*

*There is no limit on dreams  
There is no ceiling on heaven  
above  
There is no telling what one man  
could do  
With love ooh with love.*

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## SHELTER ME

As recorded by Joe Cocker  
**NICK Di STEFANO**

*This ain't no place for losers  
Or the innocent of mind  
It's a full time job for anyone  
To stay alive.*

*The streets are set like  
boundaries  
For a war that's never won  
On a wasteland full of broken  
dreams  
And hired guns.  
Shelter me  
Baby shelter me  
When I'm sinking down or losing  
ground  
Shelter me.  
I go to sleep with one eye open  
The other holds my tears  
In the darkness I can hide my  
heart  
But not my fears.*

*In the morning like a soldier  
I'll approach the battleground  
Another day  
Another dollar made  
And the world goes round.  
Shelter me  
Won't you shelter me  
When I'm sinking down or losing  
ground  
Shelter me  
Oh shelter me  
Oh shelter me  
When I lost control or my way  
home  
Shelter me.*

*Every time I tumble down  
I wanna pack it up and leave this  
town  
But when I finally get the nerve  
And get the lead out of my shoes  
I think of you  
I think of you.  
(Repeat chorus)*

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## ABSOLUTE BEGINNERS (From the Motion Picture Absolute Beginners)

As recorded by David Bowie  
**D. BOWIE**

*I've nothing much to offer  
There's nothing much to take  
I'm an absolute beginner  
But I'm absolutely sane.*

*As long as we're together  
The rest can go to hell  
I absolutely love you  
But we're absolute beginners.*

*With eyes completely open  
But nervous all the same.*

*If our love song  
Could fly over mountains  
Could laugh at the ocean  
Just like the films.*

*If there's reason  
To feel all the hard times  
To lay down the hard lines  
It's absolutely true.*

*Nothing much could happen  
Nothing we can't shake  
Oh we're absolute beginners  
With nothing much at stake.*

*As long as you're still smiling  
There's nothing more I need  
I absolutely love you  
But we're absolute beginners  
But if my love is your love  
We're certain to succeed.*

*If our love song  
Could fly over mountains  
Could sail over heartaches  
Just like the films.*

*If there's reason  
To feel all the hard times  
To lay down the hard lines  
It's absolutely true.*

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# THE MEN ALL PAUSE FOR THE LADIES OF KLYMAXX

by Tom Lounges

*Although this past year saw them become chart-toppers thanks to the best-selling album, Meeting In The Ladies Room, Klymaxx is not an act without substantial history. Despite popular belief, these soulful sirens are not the new kids on the block.*

*Ladies Room is their third and by far the most successful album to date for the group, whose present line-up is — Cheryl Cooley (guitars); Lorena "Lungs"*

*Porter (vocals); Fenderella (bass/vocals); Lynn Malsby (keyboards); Robbin "Space Baby" Grider (synthesizer/guitar) and group founder, Bernadette Cooper (drums/vocals). All members are songwriters.*

*Much has changed since the group was first assembled by Cooper six years ago. Klymaxx tells Song Hits of those changes, their present success and how that success will shape their future... read on!*

**SH:** First, let's discuss the changes in the group's line-up. You began with eight members and now you have six. What happened there?

**Lorena:** Well, I think it is important to note that we really haven't changed all that much. The six members that are now in the group have always been in the group, we just streamlined things and got rid of a couple of people.

**SH:** You've got two albums to your credit besides *Ladies Room*, yet most fans are unaware of this. Could you tell us the titles and dates they were released?

**Lorena:** We did our first album, *Never Underestimate The Power Of A Woman*, in late 1980 or early 1981; and our second album, *Girls Will Be Girls*, was in 1983... I believe.

**SH:** Why do you feel that neither of those albums were able to garner the group the cross-over, near-platinum success that *Ladies Room* has done?

**Lorena:** I'd say just better material. I don't think those first two albums were as good as this album is. The songs are much better this time around. You see, we're doing most of the songwriting now and we're working with producers that tend to listen to our ideas and input, instead of just putting something down that's their idea and saying we have to go along with it. This album is more of a total Klymaxx effort than anything we did in the past. We, as a group, had considerable input on this project and we know our music and sound better than anyone else and it just came out as a more solid effort.

**SH:** How long did you work on this album to get everything just right?

**Lorena:** Almost two years. See, this time we didn't just release the record

for the sake of releasing a record, we went back in and listened to it over and over and over... we came up with changes and new ideas and kept adding and changing the songs until we were totally happy with the end results. We made sure that we had a hit before we put it out on the market.

**SH:** What made you decide to take a more active role in the songwriting and production end of Klymaxx projects? Why didn't you do it with the first two lps?

**Lorena:** Well, we had always wanted to take a more active role in the making of our albums and in songwriting, but being a new group, we had to prove ourselves. The first album that came out was written entirely by Steve Shockley and Otis Stokes from Lakeside, except for one tune that we contributed. The second album had a little more of our own material on it, and the stuff we wrote was the best stuff on the album. So this time around they gave us a free hand with the material. They found out with the second album that we knew what we were doing.

**SH:** What about the production end of things? The new album has you credited as co-producing the project. That's a first.

**Lorena:** Basically, it came down to whether the person who wrote the song had the ability to produce or not. For the most part, whichever member of the group wrote the song, co-produced the track. See, it's easier for the writer to get their original ideas on tape if they are involved with the production of the song.

**SH:** Didn't you feel that as songwriters and performers, that you might be a

bit too close to the material to produce it well?

**Lorena:** No, not at all. Actually, we didn't produce as much as work with our producers on the tracks. We co-produced with members of Midnight Star and then also Jimmy Jamm and Terry Lewis of The Time. They actually produced us.

**SH:** How did the tie-in with Midnight Star and The Time come about?

**Lorena:** Well, Midnight Star, as you know, is on the Solar Label which is the parent company to Constellation, our label. We've known them for quite some time. The guys from Midnight Star, Reggie Calloway and Bo Calloway, wrote two of the songs on this album — "Love Bandit" and the title track. As far as Jimmy (Jamm) and Terry (Lewis) goes, they produced half of our second album and we were their first outside project while they were still with The Time.

**SH:** The group has done very well with *Ladies Room*. So far, you've scored three major hits — the title cut, "The Men All Pause" and "I Miss You." The last one, the ballad, seems to be the strongest in terms of cross-over acceptance. Will this mark a change in the Klymaxx sound? Will we see the group concentrate more on ballads than dance music?

**Lynn:** I wrote "I Miss You," and I think we did the song very well. But, I don't see it changing our sound in any way. We've always done a certain amount of ballads and we most likely always will.

**Lorena:** We try to stay diverse and be different all the time. It just kinda happened that this song took off, but that's not to say we do ballads better than we do dance songs. I feel we are

equally strong in both styles.

**SH:** When can we expect a new Klymaxx album? It seems that *Ladies Room* has just about run its course after four singles.

**Lorena:** We are preparing for our fourth album right now, getting the songs together and finishing up the pre-production stuff. We should be in the studio within a few weeks.

**SH:** Will you be staying with the sound that you attained on *Ladies Room* and try to cover all bases — rockers, dance numbers and ballads?

**Lorena:** Yes. Hopefully a little better and a little more creatively. We don't want to go back into the studio and make a re-make of the same songs and just change the lyrics. That's what a lot of artists do when they finally score a hit. All their songs sound like retreads of that hit single. We won't fall into that groove, or rather that rut. We want to just keep doing different things and seeing how that takes off, because we all believe that you have to take chances. We sure took enough chances with this album (*Ladies Room*) and those chances sure paid off for us in the long run.

**SH:** So it's safe to assume all of the tracks will be Klymaxx compositions?

**Lynn:** I'd say that a majority of the songs certainly will be our own, but I wouldn't want to say that all of them will be. We haven't gotten that big where we will decline tunes from anyone else. A hit record is a hit record no matter who writes it, and that is what is important to us.

**SH:** You've got three members credited with vocals on the album — Lorena, Fenderella and Bernadette. How do you decide who will sing what songs?

**Lorena:** Well, actually, we have only two vocalists in the group. Bernadette is a talker, she doesn't do much actual singing and when she does, the mikes are turned down real low (chuckles). Seriously, we have two primary vocalists, myself and Fenderella. Our voices are quite different, so it is usually easy to decide whose voice is best suited for a particular song.

**Lynn:** It's pretty easy to decide who does the talking too (chuckles).

**SH:** Do you feel being all-female has helped or hindered your success? Was it hard to be taken seriously by your male contemporaries?

**Lorena:** I don't think it did. Actually, everyone we worked with has been very responsive in helping us or giving



DARBUS ANTHONY

advice when we wanted it and even when we didn't. They have as much respect for us as they have for other musicians who happen to be male, because we try not to play up the all-female angle and we are serious musicians who really try hard. That comes across to them.

**Lynn:** At first, I think, people were a bit skeptical when we started to play clubs and things. People would walk in and look at the stage and you could read in their faces things like — "Oh no, a bunch of women. They are really gonna sound terrible." But we always managed to make their jaws drop to the floor, because we are good and we really know how to handle ourselves on stage. Like Lorena said earlier about taking control of our direction and music, we had to prove ourselves to everyone. We've done that and we are respected for our accomplishments.

**SH:** Will you be touring soon?

**Lorena:** Like we just got off tour. We have been touring almost non-stop since February of 1985...pleeeeeease, let's not talk about going back on the road already. (laughing).

**Lynn:** No plans are made at this time,

but I'm sure we will be getting back on tour in the not too distant future. We have to stay in the public eye at this time as much as possible. We will probably head back on the road right after we wind up the studio work on the next album.

**SH:** Do you have any idea when we can expect the next Klymaxx lp?

**Lorena:** No, we really can't even guess at this point. I would say not to expect it until at least late summer or early fall, but that is just speculation on my part. All I know is that we are going to take our time with this next album and make sure it is the absolute best record we can put out.

**SH:** Would you ladies care to add any last comments to the fans?

**Lynn:** Yes, we are very happy that out of three albums in six years, that we finally got our first taste of gold. We thank all those who believed in us and our music and who bought the album. It is for them that we took so much time with the record and it is for them that we are going to work so hard on the next album... our fans deserve only our very best effort.

# SOUL SECTION



NELS ISRAELSON

**TRAMAINE**



**GRANDMASTER FLASH**

MARK WEISS

- 40/A Fine Mess
- 40/Bedtime Story
- 46/Chain Reaction
- 45/Crush On You
- 44/Dancing In The Dark
- 45/Do It To Me Good (Tonight)
- 42/Greatest Love Of All, The
- 45/Heat Of Heat, The
- 47/Hold On To Your Love
- 39/I Have Learned To Respect The Power Of Love
- 46/I Think It's Love
- 42/If Your Heart Isn't In It
- 43/Kiss
- 39/Lucy
- 41/Never As Good As The First Time
- 46/Other Side Of The World, The
- 44/Restless
- 40/Saturday Love
- 39/State Of The Heart
- 41/Tender Love
- 42/Touch Me
- 40/Under The Influence
- 41/What Have You Done For Me Lately

**PRINCE**



JEFF KATZ

## I HAVE LEARNED TO RESPECT THE POWER OF LOVE

As recorded by Stephanie Mills

RENE MOORE  
ANGELA WINBUSH

*I was a victim of my foolish thinking  
Carelessly I've risked my love and my life  
There's no self pity  
I admit I obliged  
Overpowered by love  
I pretended to be blind  
Faith has survived  
All the doubts I've summoned  
My heart has stood  
All the failure and loss  
Helpless I cannot  
Further be driven.*

*I've learned to respect the power of love  
I've learned to respect the power of love  
I've learned to respect the power of love  
I've learned to respect the power of love.*

*I was always afraid of being the one left hurt  
Running way from the one thing  
For which I've always yearned  
I'm not ashamed to tell you*

*Many nights I've tossed and turned.*

*I've learned to respect the power of love  
I've learned to respect the power of love  
Yes I did  
I've learned to respect the power of love  
Oh, oh, oh, oh  
I've learned to respect the power of love.*

*I need you  
I want you beside me  
I trust you  
I believe, I believe in you  
I adore you  
I love you so  
Don't you know I learned to respect the power of love  
I've learned yes I did  
I've learned to respect the power of love  
I'm not ashamed to tell you  
I've learned to respect the power of love  
I've learned to respect the power of love.*

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## LUCY

As recorded by Gene Chandler

LIONEL B. RICHIE, JR.

*Hey Lucy why don't you come on and settle down  
I hear you're the baddest girl this side of town  
Got a little money that I wanna spend  
Won'cha be my friend just a little while.*

*First saw you Lucy down in New Orleans  
I was a drifter  
You were a Cajun Queen  
You had many fellas with lots of style  
And you drove them wild  
'Cause then I knew  
Oh that Lucy I had to be with you.*

*I been a wand'rin man  
For such a long time  
But now I know just where I'm goin'  
Oh how I need ya dear Lucy by my side  
Don't you go, go away  
'Cause I'm so in love with you.*

*Travelled 'round the country  
And I made my way  
But I never once forgot  
What I felt that day  
Now I think I'm ready to play my hand  
I wanna be your man  
I know it's hard to do  
Oh Lucy I'm so in love with you.*

*Been searchin' for ya Lucy for such a long time  
Now I wanna let ya know  
That what I have on my mind  
You know I been a man all alone  
A lonely man I been a lonely man  
Lucy  
I don't wanna live my life without you  
There were times that I tried to get you off my mind girl  
But you're the girl of my dreams  
Lucy  
Sometimes I find myself callin' your name out loud  
Lucy  
Oh girl I want you  
Oh girl I need you.*

*Hah my Lucy  
Hah my Lucy my Lucy.*

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## STATE OF THE HEART

As recorded by Philip Bailey

PAUL PESCO  
MIC MURPHY

*Men stop in their places  
When she walks inside  
Her world is bright a shiny  
But she can't even smile  
'Cause there's no one to hold her tight  
Even though she's got money to burn  
No one to fill the bank of love  
No deposit will get no return.*

*It's not the length of the cash  
It's the state of the heart  
Money can't buy lovin'  
It's not the speed of your car  
It's the state of the heart.*

*Headlines fill the pages  
No one there to cry  
You know she lived life on the wild side  
She forgot to say goodbye  
There was no one to shrink the*

*lies  
They all pat you on the back and say goodnight  
There was no one in whom you could confide  
Always fronting what you really felt inside.*

*It's not the strength of the arms  
It's the state of the heart  
Someone should have told you  
It's not the speed of your car  
It's the state of the heart.*

*Nobody ever survived  
Without caring what's on the inside  
Five and dime dressed to the nine's  
Don't mean a thing if your heart ain't right  
Oh no.*

*It's not the strength of your arms  
It's the state of the heart  
Someone should have told you  
It's not the speed of your car  
It's the state of the heart.*

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## BEDTIME STORY

As recorded by Sheila E.

**SHEILA E.**

*Time to sleep  
But I'm not sleepy yet  
Close my eyes  
But dreamland's not a sure bet.*

*Don't go  
Stay with me  
Tell me a bedtime story.*

*Long ago  
There was a princess  
She was so fine  
But she was all alone  
For her prince he never had no  
time  
You can hear her crying.  
Stay with me  
Tell me a bedtime story.*

*Don't go  
Stay with me  
Dreams talk to me.*

*Far away  
I want to go and start my life  
all over  
Instead I'll stay  
Maybe I'll find a four-leaf clover.*

*Stay with me  
Tell me a bedtime story yeah  
Stay with me  
Tell me a bedtime story  
Goodnight.*

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## SATURDAY LOVE

As recorded by Cherrelle with Alexander O'Neal

**JAMES HARRIS III  
TERRY LEWIS**

*When I think about you  
My feelings can't explain  
Why after all this time  
My heart still feels pain  
When I look at you  
Memories of love  
Like no one before  
You stay on my mind  
Special feelings special time  
I was yours and you were mine  
Tho we're thru I won't forget  
Saturday the day we met  
For always and forever  
You will be my Saturday love  
Sunday, Monday, Tuesday,  
We'n'sday, Thursday, Friday,  
Saturday  
Love Sunday, Monday, Tuesday,  
We'n'sday, Thursday, Friday,  
Saturday  
Sunday, Monday, Tuesday,  
We'n'sday, Thursday, Friday,  
Saturday  
Love Sunday, Monday, Tuesday,  
We'n'sday, Thursday, Friday,  
Saturday.*

*Never on Sunday  
Monday too soon  
Tuesday and We'n'sday just  
won't do  
Thursday and Friday weekend  
begin  
But our Saturday love  
Will never end sugar.*

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## A FINE MESS

Theme song from  
**The Columbia Motion  
Picture A Fine Mess)**

As recorded by The  
Temptations

**H. MANCINI  
D. LAMBERT**

*Love on the boarderline  
It's messin' with my mind  
I just won't give you up  
I'm tired of callin' it bad luck.*

*See I know one of these nights  
He'll find me there  
When I'm in over my head with  
you I don't care.*

*It's a fine mess that we're gettin'  
in  
We're alone tonight and there  
ain't no sign of him  
It's a fine mess don't know what  
to do  
'Cause I may wind up losing baby  
more than you, more than you.*

*Wait by the telephone  
One ring he's not home  
Leave in the nick of time  
Girl will you ever be all mine.*

*See I know one of these nights  
He'll find me there  
When I'm in over my head with  
you I don't care.*

*It's a fine mess that we're gettin'  
in  
We're alone tonight and there  
ain't no sign of him  
It's a fine mess don't know what  
to do  
'Cause I may wind up losing baby  
more than you, more than you.*

*Both of us are crazy both of us  
are fools  
There's so many ways a man can  
dream of being cruel  
I don't wanna be around when  
he finds I'm the one  
Dancin' with his baby lovin' her  
on the run.  
(Repeat chorus)*

*Love on the boarderline  
It's messin' with my mind  
I just won't give you up  
I'm tired of callin' it bad luck.*

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## UNDER THE INFLUENCE

As recorded by Vanity

**ROBBIE NEVIL  
TOMMY FARAGHER  
TONY HAYNES**

*Some habits are too hard to  
break  
You give in  
Then you're hooked on what you  
take  
Why don't you come close  
I need an overdose  
'Cause you got me.*

*You've got me under the influence  
Of a four letter word on my mind  
You've got me under the influence  
That I'll do anything any time.*

*My empty nights you fill them up  
I don't know  
When to say I've had enough  
Intoxicate me  
With every kiss you've got  
I know I must be.*

*I must be under the influence  
Of a four letter word on my mind  
You've got me under the influence  
That I'll do anything any time  
I must be under the influence  
Of a love that gets sweeter than  
wine  
You've got me under the influence  
And my will power's so hard  
to find.  
(Repeat chorus)*

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## NEVER AS GOOD AS THE FIRST TIME

As recorded by Sade

ADU  
MATTEWMAN

Good times they come and they go  
Never going to know  
What fate is going to blow your way  
Just hope that it feels right  
Sometimes it comes and it goes  
You take it ever so slow  
And then you lose it  
Then it flows right to you.  
So we rely on the past  
Special moments that last  
Were they as tender as we dare to remember  
Such a fine time as this  
What could equal the bliss  
The thrill of the first kiss  
It'll blow right to you.

*It's never as good as the first time  
Never as good as the first time.*

*Good times they come and they go  
Never going to know  
It's like the weather  
One day chicken next day  
feathers  
The rose we remember  
The thorns we forget  
We'd love and leave  
We'd never spend a minute on regret.*

*It is a possibility  
The more we know the less we see  
Second time is not quite what it seems  
Natural as the way we came to be  
The second time won't live up to the dream.*

*Never as good as the first time  
Never as good as the first time.*

*Natural as the way we came to be*

*Second time won't live up to the dream  
Natural as the way we came to be  
Second time is not quite what it seemed.*

*It's never  
As good as the first time  
As the first time  
The first time.*

*Natural as the way we came to be  
Second time won't live up to the dream  
Natural as the way we came to be  
Second time is not quite what it seemed.*

*It's never  
As good as the first time  
As the first time  
The first time.*

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## WHAT HAVE YOU DONE FOR ME LATELY

As recorded by Janet Jackson

JAMES HARRIS III  
TERRY LEWIS

Spoken:  
What's up girl?  
He stood me up again.  
Again?  
Um hmmm.  
Well what's up with this guy?  
Do you really like him that much?  
Yes honey I love him. He is fine.  
He does a lot of nice things for me.  
I know he used to do nice stuff for you but what has he done for you lately?

*Used to be a time  
When you would pamper me*

*You still brag about it all the time  
Your friends seem to think that  
you're so peachy keen  
But my friends think neglect is on  
your mind  
Who's right.*

*What have you done for me lately  
Ooo yeah  
What have you done for me lately  
Ooo yeah.*

*Used to go to dinner  
Almost ev'ry night  
Dancing till I thought I'd lose my  
breath  
Now it seems your dancin' feet  
are always on my couch  
Good thing I cook or else we'd  
starve to death.*

*What have you done for me lately  
Ooo yeah  
What have you done for me lately  
Ooo yeah  
I never ask for more than I  
deserve  
You know it's the truth*

*You seem to think you're God's  
gift to this earth  
I'm telling you  
No way.*

*You ought to be thankful for the  
little things  
But little things are all you seem  
to give  
You're always putting off what  
we could do today  
Soap opera says you got one life  
to live  
Who's right who's wrong.*

*What have you done for me lately  
Ooo yeah  
What have you done for me lately  
Ooo yeah  
What have you done for me lately  
Ooo yeah  
What have you done for me lately  
Ooo yeah  
This is wild I swear.*

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## TENDER LOVE

As recorded by Force M.D.'s

JAMES HARRIS III  
TERRY LEWIS

Here I lay all alone tossing  
turning  
Longing for some of your tender  
love  
I'm waiting for the right moment  
to come  
So I can thank you for all the

*tender love you're giving to me.*

*Tender love  
Love so tender  
Pulling me close to you baby  
I surrender  
Candles they light the dark  
Now I see how lovely the feelings  
are  
All the tender love you're giving  
to me.*

*I want you more and more can't  
resist you*

*Ooh then I feel your touch tender  
love  
Loving me straight from the heart  
Hold me nearer  
Please let me be a part of the  
tender love you're giving to me.*

*Tender love  
Love so tender  
Pulling me close to you baby  
I surrender.*

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## THE GREATEST LOVE OF ALL

As recorded by Whitney Houston

LINDA CREED  
MICHAEL MASSER

*I believe the children are our future  
Teach them well and let them lead the way  
Show them all the beauty they possess inside  
Give them a sense of pride to make it easier  
Let the children's laughter remind us how we used to be  
Everybody's searching for a hero  
People need someone to look up to  
I never found anyone who fulfilled my needs  
A lonely place to be  
And so I learned to depend on me.*

*I decided long ago never to walk in anyone's shadow  
If I fail if I succeed at least I'll live as I believe  
No matter what they take from me  
They can't take away my dignity  
Because the greatest love of all is happening to me  
I found the greatest love of all inside of me  
The greatest love of all is easy to*

*achieve  
Learning to love yourself is the greatest love of all.*

*I believe the children are our future  
Teach them well and let them lead the way  
Show them all the beauty they possess inside  
Give them a sense of pride to make it easier  
Let the children's laughter remind us how we used to be.*

*I decided long ago never to walk in anyone's shadow  
If I fail if I succeed at least I'll live as I believe  
No matter what they take from me  
They can't take away my dignity  
Because the greatest love of all is happening to me  
I found the greatest love of all inside of me  
The greatest love of all is easy to achieve  
Learning to love yourself is the greatest love of all.*

*And if by chance that special place that you've been dreaming of  
Leads you to a lonely place  
Find your strength in love.*

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## IF YOUR HEART ISN'T IN IT

As recorded by Atlantic Starr

HAMISH STUART

*It's a fragile situation  
It could fall apart at any time  
And none would be the wiser 'cept you and I.*

*It seems that we've stopped talkin'  
Like we're afraid to disagree  
And after all we've been through  
Can we still be that.*

*If your heart isn't in it  
Why can't you tell me so  
If the heart wasn't in it  
I'd've gone long ago  
If your heart isn't in it  
Why keep me hangin' on  
Just tell me and I'll be gone from your life.*

*You treat me like a stranger  
As if I wasn't there  
I've waited for a miracle  
To make you show you care.*

*If your heart isn't in it  
Why can't you tell me so  
I can't go thru the motions I have to know  
If your heart isn't in it  
Why can't you tell me so  
Oh I've gone to the limit  
I'll have to know  
If your heart isn't in it  
Can't you tell me so  
I have to know  
If your heart isn't in it  
Why keep me hangin' on  
Tell me and I'll be gone  
Don't keep me hangin' on for dear life.*

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## TOUCH ME

As recorded by The Temptations

ALI-OLLIE WOODSON  
OTIS WILLIAMS

*Oooh oooh yeah yeah  
Since I met ya' baby girl  
There's been no one in my life  
And for me that's a record babe  
Kind-a makes me feel alright.*

*Each and ev'ry thing you do girl  
Keeps me so in love with you baby  
All I ever want you to do girl  
All I want you to do.*

*Touch me baby  
Touch me baby  
You're my desire  
Touch me baby  
Come on touch me baby  
You're my heart's fire.*

*You restored in me  
What was once gone baby  
Girl you're so real  
You're so real, you're so real  
Girl I'm glad that you're right here where you belong  
Girl I just love the way it makes me feel  
Oh you baby  
Each and ev'ry thing you do girl  
Keeps me so in love with you baby  
All I ever want you to do girl  
All I want you to do.*

*Touch me baby  
Touch me baby  
You're my desire  
Touch me baby  
Come on touch me baby  
You're my heart's fire.*

*Darlin' you know there's so many ways to be touched  
Mentally spiritually and emotionally  
But never, never, never have I been touched so completely  
Until you came to me  
'Cause I didn't know what happiness was  
Until I was touched by your wonderful love.  
(Repeat chorus)*

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JEFF KATZ

## **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 'til 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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CAROL FRIEDMAN

## RESTLESS

As recorded by Starpoint

**ERNESTO PHILLIPS  
KEITH DIAMOND**

*Restless.*

*Sunday mornin' break of dawn  
And I don't think I've slept at all  
Toss and turnin' body's yearnin'  
Thinkin' 'bout you all night long.*

*Feel the thunder in my heart  
beating  
It's tearing me apart*

*I won't rest until you're here  
beside me  
Sharing my love through the  
night.*

*I'm restless  
I can't sleep a wink  
Can't live without your love.  
(Repeat)*

*I tried to fight it  
Tried to hide it  
Just another passing flame  
Here today and gone tomorrow  
But with you the fire raged.*

*Over my mind body and soul baby*

*You took complete control  
I'm on the verge of going crazy  
lately  
You're all I want  
Don't you leave me  
In the cold.*

*I'm restless  
I can't sleep a wink  
Can't live without your love.  
(Repeat)*

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## DANCING IN THE DARK (Heart To Heart)

As recorded by Kashif

**KASHIF  
BRIAN MORGAN  
SHELLEY SCRUGGS**

*Take another chance on love  
We both been hurt before  
And you should take that chance  
on me*

*No one could love you more  
Just think how we could spend  
our nights.*

*We could be dancin' in the dark  
Dancin' heart to heart  
We could be dancin' in the dark  
So come hold me now  
We could be dancin' in the dark  
Dancin' heart to heart.*

*I might be acting selfishly  
But you would give your heart  
to me  
And I know all the reasons why  
You've told me no a thousand*

*times  
Imagine how we could spend our  
nights together.*

*We could be dancin' in the dark  
Dancin' heart to heart  
We could be dancin' in the dark  
So come hold me now  
We could be dancin' in the dark  
Dancin' heart to heart.*

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## DO IT TO ME GOOD (Tonight)

As recorded by Michael  
Henderson

**MICHAEL HENDERSON**

*I don't want to hear about  
The crazy times you had with him  
Who you know in Hollywood  
And the Grammy you didn't win  
I'm from the old neighborhood  
Yeah I knew you back when  
Hot kisses on the sofa  
But we never brought the  
morning in.*

*Don't promise me again  
Just do it (baby, baby)  
Do it to me good tonight  
Treat me right  
Baby, baby do it to me good  
tonight  
Treat me right  
Baby, baby do it to me good*

tonight.

*Hear you got a chauffeur  
And a bodyguard muscle man  
(Bodyguard muscle man)  
Yeah I must be a bigger fool  
Than my friends say that I am  
But I've got this gut feeling  
Telling me not to give up  
Now I've got to win you over  
'Cause we never brought the  
morning in.*

*Don't promise me again  
Do it (baby, baby)  
Do it to me good tonight  
Treat me right  
Ooh baby, baby do it to me good  
Do it to me good tonight  
Do it to me good tonight.*

*Do it yeah do it to me good tonight  
Come treat me right yeah  
Do it, do it to me good tonight.*

*I'm from the old neighborhood*

*Yeah I knew you back when  
Hot kisses on the sofa  
But we never brought the  
morning in.*

*Don't promise me again  
Just do it baby (baby, baby)  
Do it to me good tonight  
Treat me right  
Come on do it  
Do it to me good tonight  
Don't promise me again  
Just do it (baby, baby)  
Do it to me good tonight.*

*Come treat me right  
Do it  
Do it  
Do it to me good  
Girl what you waiting for  
Do it to me good  
Do it to me good.  
(Repeat chorus)*

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## THE HEAT OF HEAT

As recorded by Patti Austin

**JAMES HARRIS III  
TERRY LEWIS**

*In the heat of heat  
The heat is so hot  
My body takes control  
In the heat of heat  
The heat gets so hot  
My passion overloads  
A lonely room  
Until you walked in  
Too positive to ignore  
This sensual curiosity affecting  
me  
Like no other has before.*

*I see your face  
And chills run up and down my  
legs  
I hear your voice  
My passion's pumping thru my*

veins

*I feel your touch  
The heat is driving me insane  
I lose control  
I think I want to love you  
And I don't think I'll ever stop  
No I don't  
In the heat of heat  
The heat is so hot  
My body takes control  
In the heat of heat  
The heat gets so hot  
My passion overloads  
You're touching me with hands  
of fire  
Just comes natur'ly  
I'm not easily hot  
You just hit the spot  
Nothing to prove  
I know you've got a lot.*

*I see your face  
And chills run up and down my  
legs  
I hear your voice*

*My passion's pumping thru my  
veins*

*I feel your touch  
The heat is driving me insane  
I give in  
I think I want to love you  
And I don't think I'll ever stop  
No I don't  
In the heat of heat  
The heat is so hot  
My body takes control  
In the heat of heat  
The heat gets so hot  
My passion overloads  
You're touching me with hands  
of fire  
Just comes natur'ly  
I'm not easily hot  
You just hit the spot  
Nothing to prove  
I know you've got a lot.*

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## CRUSH ON YOU

As recorded by The Jets

**JERRY KNIGHT  
AARON ZIGMAN**

*How did you know  
Cuz I never told  
(You found out)  
I've got a crush on you  
No more charades  
My heart's been displayed  
(You found out)  
I've got a crush on you.  
You must've heard it from my  
best friend  
She's always talking when she*

*should be listening  
Can't keep a secret to save her life  
But still I trusted her with all  
I felt inside  
I never knew a rumor could  
spread so fast  
Cuz now the word is out all over  
town  
That I'm longing for you.*

*How did you know  
Cuz I never told  
(You found out)  
I've got a crush on you  
No more charades  
My heart's been displayed  
(You found out)  
I've got a crush on you.*

*Maybe I was the one who left  
the trace  
Was there a message written  
on my face  
Were my emotions so easily read  
That you would know my  
thoughts before a word was  
said  
Was it my eyes that let you know  
you had control  
Because the way you moved was  
so self assured  
You knew I would surrender.  
(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  
Oooh 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  
Oooh 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  
Oooh 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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## 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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## THE OTHER SIDE OF THE WORLD

As recorded by Chaka Khan

B.A. ROBERTSON  
MIKE RUTHERFORD

A penny has two faces  
And one of them you have to choose  
Between two places one must win and one must lose  
You say you have a sense of freedom  
Whenever you're away from here  
But put your hand on your heart and tell me baby  
That you never shed a tear.

Ohh what are yer doin' baby  
On the other side of the world  
With all those fancy girls  
Never believe their hearts are stone  
They may warm your bed when you're alone  
But I can warm your heart instead  
On the other side of the world.

Life is only snakes and ladders  
Sometimes up sometimes down  
But does it really matter baby  
When you've got good love around.

Ohh but you won't find that loving  
On the other side of the world  
With all those crazy girls  
Never believe their hearts are stone  
They may warm your bed when you're alone  
But I can warm your heart instead  
On the other side of the world.

I'll be waiting for you  
Never believe their hearts are stone  
They may warm your bed when you're alone  
But I can warm your heart instead  
On the other side of the world  
On the other side of the world  
On the other side of the world.

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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.*

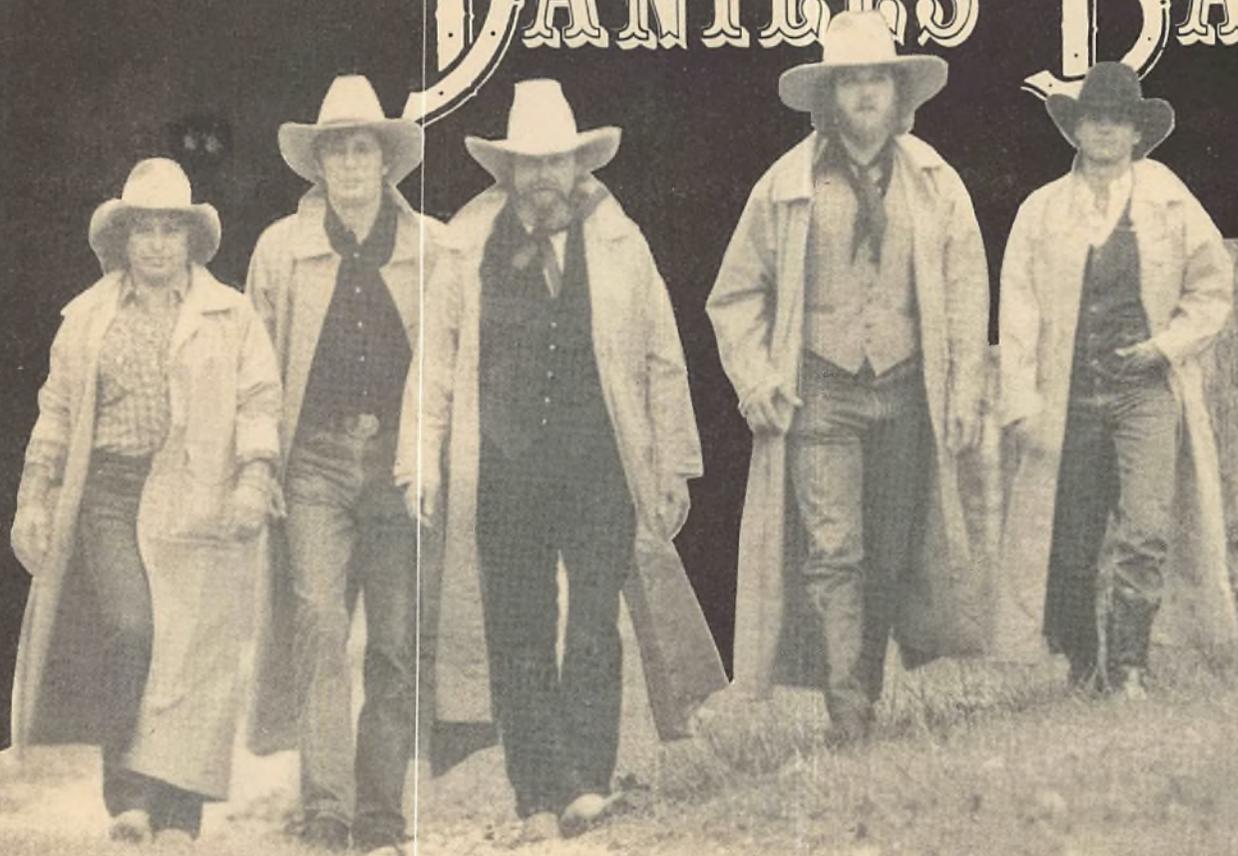
*Hold on, hold on  
Hold on, lovers hold on.*

*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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# THE CHARLIE DANIELS BAND



by Montgomery Blaine

With the first 30 years of his music career under the bridge, the favorite son of Mt. Juliet, Tennessee, bigger than life Charlie Daniels, is hunkering down and biting off more than most men would care to chew. Continuing with his success as a recording artist and as the front man in the touring maelstrom called the Charlie Daniels Band, the big ol' country boy has launched his first album of all new songs in three years, appropriately called *Me And The Boys*.

Daniels has also moved his signature concert, the Volunteer Jam, from the dead of winter in Nashville's crowded Municipal Auditorium to a new outdoor amphitheatre concert facility in Nashville called Starwood. This makes the third new home for the constantly growing concert that has been broadcast worldwide. Starwood will accommodate considerably more people, both in seats and on grassy slopes surrounding the site, and the usually beautiful Tennessee early summer weather is an added plus for the faithful.

Since recording, touring, home life and roping the odd steer only take up about 97 percent of Daniels' time, he has

expanded his creative world to include creating a book of his short stories, and acting in a PBS feature.

Daniels, who has always been regarded as a storyteller in the finest southern tradition, as attested to by his classic story songs and pinpointed by Time magazine's observation of "a hypnotic storyteller in song," has collected song stories and cases in a volume titled *The Devil Went Down To Georgia* (Peachtree Publishers).

After 20 years of stage Daniels finally got the chance to appear on film in a featured role in the PBS Wonderworks show "The Lone Star Kid" with James Earl Jones and Chad Sheets. Daniels also got to score the show and write the title tune.

But first and foremost Charlie Daniels and his boys, Taz DiGregorio (keyboards/vocals), Tom Crain (guitar/steel/vocals), Fred Edwards (drums/percussion) and Charlie Hayward (bass) are musicians, and their new lp, their sixteenth, is a first rate mixture of the elements that have helped the CDB outlast the army of their contemporary southern country rockers.

From the hard driving "American Rock And Roll" which goes to the essence of the music that shook the world, to the whoop-de-do of a party deep in cajun country with "Louisiana Fais Do Do." The cajun influence continues in the long-bow fiddling on "Drinkin' My Baby Goodbye" and gives Daniels a set stage for classic country drinkin'-my-baby-off-my-mind lyrics.

"Me And The Boys" and "Class Of '63" hark back to good times and old friends, as the nostalgia trend in Nashville music grows to the whole hearted appreciation of the growing-up set.

For the beautiful music lovers, "Every Changing Lady," J.D. Souther and Don Henley's "Talking To The Moon" and Brian Cadd's "Still Hurtin' Me" will provide satisfaction with their beautiful melodies and love and heartache lyrics. What would a Charlie Daniels Band album be like without some strong statement of personal and political feeling about the world around us? Daniels is at his finest in "American Farmer" and in his demanding to be listened to plea for the still missing in "M.I.A."

Daniels, obviously no Charlie come-lately to the lore of southern music is the result of a classic country upbringing, much of which is reflected in his music and prose. The son of a lumberman, Charlie was born near the small town of Wilmington in the swampy tidewater area of North Carolina. Bluegrass is the very first music he recalls hearing.

By age 15 he had already become proficient on guitar; and by the time he was in his late teens, he was bitten hard by the rock and roll monster, a mauling that he has never fully recovered from. By the age of 20 he was playing in small town North Carolina bars. "I started out in 1956 in Jacksonville, North Carolina where Camp Lejeune Marine Base is, and I spread out from there," Charlie claims with not a hint of sarcasm in his voice.

He then hit the road with a vengeance, playing honky tonks and juke joints throughout the south. With only a few interruptions he's been on the road ever since. By 1959 Daniels had formed his own band and continued to work the gin mill circuit with various combinations of musicians over the next decade.

But when he got into his early thirties he found himself with a wife and child to support and the money wasn't getting any better. "The cupboard was bare a lot of the time," he recalls. "And I still didn't know if I was ever going to make it big."

Daniels' first big break came in 1967 when he was called to Nashville to play session guitar on Bob Dylan's *Nashville Skyline* lp. "The regular guitar player couldn't make it for one of the sessions, so I sat in," says Charlie. "I guess I must have done what Dylan wanted, because he kept me around."

Daniels went on to play on two more Dylan albums, *New Morning* and *Self Portrait*. He also played on Ringo Starr's Nashville sessions and started to play on enough sessions to keep him active in the Nashville area. Still, to make ends meet, he kept playing clubs in nearby Kentucky on the weekends.

"I never was really accepted by the studio crowd," Daniels explains. "I never played the same style of music. A lot of r&b kept creepin' into my country. Besides, the whole time I was doin' studio work, I missed live performin', because that's what I enjoy the most."

In 1971 Daniels created his own best of both worlds by forming the Charlie Daniels Band. The first few years, running the Tennessee club circuit in a van they had to push to start, it took all the stick-to-it they could muster to bring them to the forefront of the southern/rock/country scene, a position they have never relinquished.

Daniels sums it all up: "We've been doin' the same thing for the last 10 years, except hopefully we're doin' it better. We haven't changed."



# COUNTRY SECTION



REBA MCENTIRE

- 64/Mama's Never Seen Those Eyes
- 52/Read My Lips
- 52/Tobacco Road
- 64/'Til I Loved You
- 60/What Would You Do
- 62/When You Get To The Heart
- 51/Whoever's In New England
- 51/You Can't Keep A Good Memory Down
- 55/You're Something Special To Me
- 55/You're Nobody 'Til Somebody Loves You



THE EVERLY BROTHERS

- 60/America Is
- 52/Ain't Misbehavin'
- 58/Baby Wants
- 52/Back When Love Was Enough
- 55/Carmen
- 56/Country's Alive And Doing Well
- 58/Danger Zone
- 54/Drinkin' My Baby Goodbye
- 54/Everything That Glitters (Is Not Gold)
- 57/Foreign Affairs
- 57/Harmony
- 53/Honky-Tonk Man
- 56/Hillbilly Highway
- 53/I Had My Heart Set On You
- 57/I Just Can't Take The Leaving (Anymore)
- 60/I Need Some Good News Bad
- 53/If You Wanna Talk Love
- 62/I'll Take Your Love Anytime
- 64/It's Only Love Again
- 58/I've Changed My Mind
- 54/Let Me Be The First
- 62/Love Her Back To Georgia (a/k/a Love Him Back To Georgia)
- 62/Love Me All Over (All Over Again)

TANYA TUCKER



DICK

## YOU CAN'T KEEP A GOOD MEMORY DOWN

As recorded by John Anderson

ROGER MURRAH  
MICHAEL MURRAH  
BRUCE BURCH

*I sold the house in Houston  
And moved a thousand miles to  
get away  
But the feeling that I'm running  
from  
Was waiting here when I  
unpacked today  
She's on my mind and in my  
heart  
I hear her voice, oh what a  
haunting sound  
You can leave the past behind  
you  
But you can't keep a good  
memory down.*

*I wander through these city  
streets  
Oh I feel so out of place  
And in this crowd of strangers  
Everywhere I turn I see her  
face  
Oh it's hard to know just what  
to do  
And where hurt don't hang  
around  
You can leave the past behind  
you  
But you can't keep a good  
memory down.*

*You can start your life all over  
Go somewhere where  
everything is new  
But if there's a memory strong  
enough  
It won't let go of you  
Oh she's on my mind and in my  
heart  
I hear her voice, oh what a  
haunting sound  
You can leave the past behind  
you  
But you can't keep a good  
memory down.*

*You can leave the past behind  
you  
But you can't keep a good  
memory down.*

## WHOEVER'S IN NEW ENGLAND

As recorded by Reba McEntire

KENDAL FRANCESCHI  
QUENTIN POWERS

*You spend an awful lot of time  
In Massachusetts  
Seems like every other week  
You've got a meeting waiting  
there  
Business must be booming or  
could something else  
Be moving in the air up there.*

*You say that it's important  
For our future  
An executive on his way up  
Has got to play the part  
And each time duty calls you've  
got to give it all you've got  
with all your heart.*

*But when whoever's in New  
England's  
Through with you  
And Boston finds better things  
to do  
You know it's not too late  
You'll always have a place to  
come back to  
When whoever's in New  
England's through with you.*

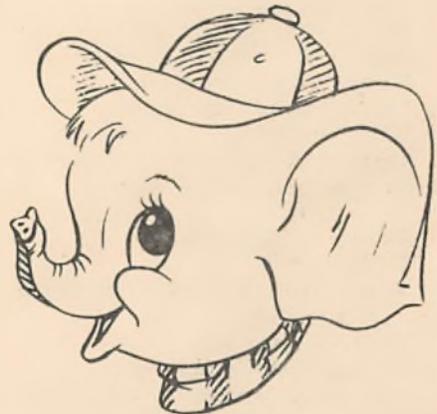
*I hear the winter time up north  
Can last forever  
And I've been told it's beautiful  
To see this time of year  
They say the snow can blind  
you till the world you left  
behind  
Just disappears I hear.*

*I've packed your bags and left  
them  
In the hallway  
But before you leave again  
There's just one thing you  
ought to know  
When the icy wind blows  
through you remember that  
it's me  
Who feels the cold most of all.  
(Repeat chorus)*

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## AIN'T MISBEHAVIN'

As recorded by Hank Williams Jr.

ANDY RAZAF  
THOMAS WALLER  
HARRY BROOKS

*Tho it's a fickle age  
With flirtin' all the rage  
Here is one bird selfcontrol  
Happy inside my cage  
I know who I love best  
Thumbs down for all the rest  
My love was given heart and soul  
So it can stand the test.*

*No one to talk with  
All by myself  
No one to walk with but I'm happy  
on the shelf  
Ain't misbehavin'  
I'm savin' my love for you  
I know for certain the one I love  
I'm thru with flirtin' it's just you*

*I'm thinkin' of  
Ain't misbehavin'  
I'm savin' my love for you  
Like Jack Horner in the corner  
Don't go nowhere  
What do I care  
Your kisses are worth waitin' for  
believe me  
I don't stay out late don't care  
to go  
I'm home about eight just me and  
my radio  
Ain't misbehavin'  
I'm savin' my love for you.*

*Your type of man is rare  
I know you really care  
That's why my conscience never  
sleeps  
When you're away somewhere  
Sure was a lucky day  
When fate sent you my way  
And made you mine alone for  
keeps  
Ditto to all you say.*

*No one to talk with*

*All by myself  
No one to walk with but I'm happy  
on the shelf  
Ain't misbehavin'  
I'm savin' my love for you  
I know for certain the one I love  
I'm thru with flirtin' it's just you  
I'm thinkin' of  
Ain't misbehavin'  
I'm savin' my love for you  
Like Jack Horner in the corner  
Don't go nowhere  
What do I care  
Your kisses are worth waitin' for  
believe me  
I don't stay out late, don't care  
to go  
I'm home about eight just me and  
my radio  
Ain't misbehavin'  
I'm savin' my love for you.*

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## BACK WHEN LOVE WAS ENOUGH

As recorded by Mark Gray

TROY SEALS  
MIKE REID

*Lately I've been thinking baby  
Maybe we've come too far  
With the house, the pool and  
the clothes, the big fancy cars  
All these worldly possessions  
Tell me what do they prove  
Compared to the way we used  
to make the night move.*

*Oh that was back when love  
was enough  
Way back when love was enough  
Perfect connection body and soul*

*Seems we had so much more  
When we didn't have so much  
Ooo-ooo-ooo when love was  
enough.*

*There's that old moon over our  
shoulders  
Got the night birds to sing  
Remember that's all we had  
When we had everything  
On we were just two common  
people  
With a common desire  
Finding one more way to set  
the night on fire.*

(Repeat chorus)

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## TOBACCO ROAD

As recorded by Roy Clark

JOHN D. LOUDERMILK

*I was born in a dump  
Mama died and daddy got drunk  
Left me here to die or grow  
In the middle of tobacco road  
Grew up in a rusty shack  
All I owned was a hangin' on my  
back*

*Only Lord knows how I loathe  
The place called tobacco road  
Because it's home  
The only life I ever knowed  
But the Lord knows I loathe  
tobacco road.*

## READ MY LIPS

As recorded by Marie Osmond

MARC BLATTE  
LARRY GOTTLIEB

*Sometimes I can be so shy  
I keep my emotions deep inside  
Though I try to tell you  
How much you mean to me  
Each time I start out I get stuck,  
words don't come easily  
And when the feel of my hand,  
and the warmth of my touch  
ain't enough  
Don't give up, read my lips.*

*If your heart doesn't hear when  
my arms draw you near  
It will soon be clear, read my lips  
Time after time I tried my best  
to say  
How much I need you darling  
But the words just never came.  
When the lovin' eyes gaze into  
mine  
Lookin' for some kind of sign  
If I were a poet  
And feelings were poetry  
I'd send you a thousand lines  
About how much you mean to me.*

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*Gonna leave get a job  
With the help and the grace of  
God  
Save my money get rich I know  
bring it back tobacco road  
Bring dynamite and a crane  
Blow it up and start over again*

*Build a town be proud to show  
Keep the name to tobacco road  
'Cause it's the only life I ever  
knowed  
I despise you 'cause you're filthy  
But I loves you, 'cause you're  
home.*

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## I HAD MY HEART SET ON YOU

As recorded by Emmylou Harris

PAUL KENNERLEY  
RODNEY CROWELL

*On our wedding day did you lie  
Did you know that someday  
you'd say goodbye  
Now that you're gone  
Another just won't do.*

*I had my heart set on you  
We were so young when we met  
Sweet memories linger yet  
You were the one who made my  
dreams come true*

*I had my heart set on you.*

*As the years come and go does  
your heart pine  
When you think of the girl you left  
behind*

*I still wear your ring  
'Cause when I said I do.*

*I had my heart set on you  
We were so young when we met  
Sweet memories linger yet  
You were the one who made my  
dreams come true  
I had my heart set on you.*

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## HONKY-TONK MAN

As recorded by Michael Shamblin

JOHNNY HORTON  
TILLMAN FRANKS  
HOWARD HAUSEY

*I'm livin' fast and dangerously  
But I've got plenty of company  
When the moon comes up and  
the sun goes down  
That's when I want to see the  
lights of town.*

*'Cause I'm a honky-tonk man  
And I can't seem to stop  
I love to give the girls a whirl  
to the music of an old juke box  
But when my money's all gone I'm  
on the telephone callin'  
Hey hey mama can your daddy  
come home.*

*It takes a purty little gal and a jug  
of wine  
That's what it take to make a  
honky-tonk mind  
With the juke box whinin'  
honky-tonk style  
That's when I want to lay my  
money down.*

*'Cause I'm a honky-tonk man  
And I can't seem to stop  
I love to give the girls a whirl  
to the music of an old juke box  
But when my money's all gone I'm  
on the telephone callin'  
Hey hey mama can your daddy  
come home.*

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## IF YOU WANNA TALK LOVE

As recorded by Benny Wilson

MIKE BROWN  
RICHARD "PADY" BRANNAN

*I know it's been a long hard day  
I guess yours was the same  
Let's make it right  
I know you got a lot on your mind  
But let's leave it all behind  
Baby tonight  
There's only one conversation  
That I want to be making.*

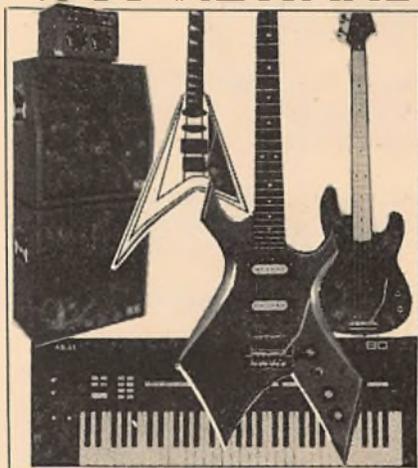
*If you wanna talk love, talk to me  
Just a little love is all I need  
If you want my full attention  
Keep your thoughts in that  
direction  
If you wanna talk love, talk to me.*

*We can't change the world  
tonight  
We can't make all wrongs right  
It's just you and me  
So let me make myself clear  
The only thing I want to hear  
Is that you love me  
All the world and all its sorrow  
Will still be there tomorrow.*

*If you wanna talk love, talk to me  
Just a little love is all I need  
If you want my full attention  
Keep your thoughts in that  
direction  
If you wanna talk love, talk to me.*

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## EVERYTHING THAT GLITTERS (Is Not Gold)

As recorded by Dan Seals  
**BOB MCDILL**  
**DAN SEALS**

Saw your picture on a poster  
In a cafe out in Phoenix guess  
you're still the sweetheart of  
the rodeo  
As for me and little Casey we still  
make the circuit  
With a one-horse trailer and a  
mobile home  
She still asks about you all the  
time  
Well I guess we never even cross  
your mind.

And then sometimes I think  
about you and the way you

## LET ME BE THE FIRST

As recorded Nicolette Larson  
**KIX BROOKS**  
**DEBORAH ALLEN**  
**RAFE VANHOY**

Let me be the first one in your  
life  
To never make you cry  
Let this be the first time you  
believe  
That love will never leave  
Take a chance on me tonight  
It's not too late to do it right.

Let me be the first to make it last  
Let me be the first, don't give  
up so fast

## DRINKIN' MY BABY GOODBYE

As recorded by The Charlie  
Daniels Band  
**CHARLIE DANIELS**

Sittin' on a barstool actin' like a  
durn fool  
That's what I'm a doin' today  
Sittin' here drinkin' trying to keep  
from thinkin'  
I'm a boozin' my troubles away  
Well, now, I could make her stay  
Well, doggone her any way  
She can't say that I didn't try  
Pour me another one, I'm finished  
with the other one  
Drinkin' my baby goodbye.

Every time we disagreed she was  
always askin' me  
Are you a man or a mouse

used to ride out  
In your Rhinestones and your  
sequins with the sunlight on  
your hair  
And oh the crowd will always  
love you  
But as for me I've come to know  
Everything that glitters is not  
gold.

Well old Red he's getting older  
And last Saturday he stumbled  
but you know I just can't bear  
to let him go  
And little Casey she's still  
growing and she's started  
asking questions and there's  
certain things a man  
Just doesn't know her birthday  
came and you never even called  
I guess we never even cross your  
mind at all.

Everybody said you'd make it big

Let me be the first, forget the past  
Let me be the first to make it last.

You've had other lovers in your  
arms  
Who only did you harm  
Now all your heartache is history  
You know you're safe with me  
We're the only ones who matter  
What you want is what I'm after.

Let me be the first to make it last  
Let me be the first, don't give  
up so fast  
Let me be the first, forget the past  
Let me be the first to make it last.

Let me be the first  
To make it last.

Now that she's gone she probably  
thinks that I'm at home  
Just a mopin' around the house  
She probably thinks that she's  
the one thing  
I just couldn't get along without  
Well, wouldn't it surprise her  
I got a sympathizer  
As long as these bottles hold out.

(Repeat chorus)

Every time I tried to sit down and  
talk to her  
It always ended up in a fuss  
I tried to reason with her right up  
to the time  
That she got on that Greyhound  
bus  
It'd be better if I could forget her  
'Cause she sure forgot about me  
And if it takes all night

someday  
And I guess that we were only in  
your way  
Someday I'm sure you're gonna  
know the cost  
'Cause for everything you win  
There's something lost.

But then sometimes I think about  
you and the way you used to  
ride out  
In your Rhinestones and your  
sequins with the sunlight on  
your hair  
And oh the crowd will always  
love you  
But as for me I've come to know  
Everything that glitters is not  
gold.

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I've waited all my life to find you  
Put your broken dreams behind  
you  
We've got a reason to be together  
This kind of feeling can last  
forever.

Let me be the first to make it last  
Let me be the first, don't give  
up so fast  
Let me be the first to make it last  
Let me be the first to make it last  
Let me be the first, don't give  
up so fast  
Let me be the first, forget the  
past fade.

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I'm gonna' do it right  
I'm gonna' sit here until I can't  
see.

Sittin' on a barstool, actin' like a  
durn fool  
That's what I'm a doin' today  
Sittin' here drinkin', trying to  
keep from thinkin'  
I'm a boozin' my troubles away  
Well, now, I couldn't make her  
stay  
Well, doggone her any way  
She can't say that I didn't try  
Pour me another one, I'm  
finished with the other one  
Drinkin' my baby goodbye.

(Repeat chorus)

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## CARMEN

As recorded by Gene Watson

### STEVE SPURGIN

Oh Carmen

*I've had too much tequila  
between you and this  
Mexican moon*

*I'm gonna fall El Paso lady*

*You're driving me crazy*

*In a language I don't*

*understand you said it all.*

*Dirty old Juarez on the old Rio  
Grande*

*It sure is handy if you need a  
friend*

*Love don't belong here*

*Your brown eyes keep warning*

*I'll leave in the morning but for  
now just let me in.*

Oh Carmen

*I've had too much tequila  
between you and this  
Mexican moon*

*I'm gonna fall El Paso lady*

*You're driving me crazy*

*In a language I don't*

*understand you said it all.*

*Crossing the border*

*Stepping over the line drunk on  
yesterday's wine*

*And feeling the flame*

*The guitars are playing a song*

*I've never heard without*

*saying a word*

*You keep calling my name.*

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## YOU'RE SOMETHING SPECIAL TO ME

As recorded by George Strait  
DAVID ANTHONY

*As I hold you tonight hear what I  
say*

*There's no doubt it's love alright  
'Cause I've never felt this way.*

*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*

*It's all such a mystery you're  
something special to me.*

*An angel's what you are and now  
I see*

*You're not just someone else*

*You're something special to me.*

*Every man had 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*

*It's all such a mystery you're  
something special to me.*

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## YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

As recorded by Michael  
Shamblin

RUSS MORGAN

LARRY STOCK

JAMES CAVANAUGH

*Some look for glory*

*It's still the old story*

*Of love versus glory*

*And when all is said and done.*

*You're nobody 'til somebody  
loves you*

*You're nobody 'til somebody  
cares*

*You may be king, you may  
possess the world and its gold  
But gold won't bring you  
happiness when you're  
growing old.*

*The world still is the same, you'll  
never change it*

*As sure as the stars shine above*

*You're nobody 'til somebody  
loves you*

*So find yourself somebody to love  
You're love.*

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## COUNTRY'S ALIVE AND DOING WELL

As recorded by Jerry Reed

### JERRY REED

*Well I read those lines in the  
New York City Times  
That said country music's in  
trouble today  
Well to hear those folks tell it  
couldn't even sell it  
Makes you wander well is it  
dying away.*

*As I sit there and read this  
thought ran thru my head  
That what they said sounded  
like our epitaph  
That we should go dig a hole  
bury all our country soul  
Well I think it's time we told  
them what we think of that.*

*Country's alive and doin' well  
It's gonna live forever 'bout the  
best that I can tell  
And to prove my position here's  
a latest edition  
Of some country tradition it's  
alive and doin' well.*

*Stand back son  
I'd like to say this to all you  
journalists  
And those who insist that  
country music's on its knees  
Just come to Nashville  
sometime any weekend would  
be fine  
See the crowd that stands in  
line for the Grand Ole Opry.*

*Country's alive and doin' well  
It's gonna live forever 'bout the  
best that I can tell  
And to prove my position here's  
a latest edition  
Of some country tradition it's  
alive and doin' well.*

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## HILLBILLY HIGHWAY

As recorded by Steve Earle

### STEVE EARLE JIMBEAU HINSON

*My granddaddy was a miner but  
he finally saw the light  
He didn't have much just a  
beat-up truck and a dream  
about a better life  
Grandmama cried when she  
waved goodbye never heard  
such a lonesome sound  
Pretty soon the dirt road  
turned into blacktop Detroit  
City bound.*

*Down that hillbilly highway  
The hillbilly highway  
Hillbilly highway  
Goes on and on.*

*He worked and saved his  
money so that one day he  
might send  
My old man off to college to  
use his brains and not his  
hands  
Grandmama cried when he  
said goodbye never heard  
such a lonesome sound  
But daddy had himself a good  
job in Houston one more  
rollin' down.*

*That old hillbilly highway  
That hillbilly highway  
Hillbilly highway  
Goes on and on.*

*Granddaddy rolled over in his  
grave the day that I quit  
school*

*I just sat around the house  
playin' my guitar daddy said  
I was a fool  
My mama cried when I said  
goodbye I never heard such a  
lonesome sound  
Now I'm standin' on this  
highway and if you're going  
my way  
You know where I'm bound.*

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## I JUST CAN'T TAKE THE LEAVING (Anymore)

As recorded by Susan Raye

**BUD McGUIRE  
EDDIE MOORE**

*It goes without saying  
I can see that you want me  
tonight  
And if I go all the way  
I know you could take me to  
paradise  
If it seems my heart's not in it  
It's just that I've been used before  
I'd love to love you baby  
But I just can't take the leaving  
anymore.*

*There's nothing I'd rather do*

*Than to lay my love down for you  
There's no place on this earth  
That I'd rather be than right here  
with you  
But everywhere you took my love  
My heart went with you out the  
door  
You know I'd love to love you baby  
But I just can't take the leaving  
anymore.*

*I wanna spend my life with you  
Not just another sleepless night  
Don't wanna find myself crying  
Watching you leave in the  
morning light  
My heart says take a chance  
Like I've done every time before  
Yes I'd love to love you baby  
But I just can't take the leaving  
anymore.*

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## HARMONY

As recorded by John Conlee

**RICK BERESFORD  
JIMBEAU HINSON**

*Looking up at the hymnal  
In my mama and daddy's hand  
Though they were singing  
different notes  
Somehow they made them  
blend  
I don't remember the sermon  
The only thing I recall  
Was listening to mom and dad  
make the sweetest sound of  
all.*

*Harmony, harmony  
It touches something down at  
your very core  
There's something about the  
sound of voices in accord  
Singing harmony.*

*Fell in love with the music  
Then I learned the music of  
love  
Got the rhythm of a giving  
heart  
For everything but giving up  
Start with a good foundation  
Adding a part at a time  
Lift up your voice, make a  
joyful noise  
And a little peace of mind.*

*(Repeat chorus)*

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## FOREIGN AFFAIRS

As recorded by Michael  
Shamblin

**BOBBY FISCHER  
DAN MITCHELL**

*I'm having foreign affairs,  
without even going nowhere  
My baby takes me out of this  
world without leaving our room  
She's got a firm policy, she keeps  
love a mystery  
And everytime we touch, the  
feeling's brand new.*

*They're talkin' 'cross the nation,  
about their foreign affairs  
Everybody wants to know just  
what's going on  
But I don't have to cross the ocean  
to find exotic emotion  
I'm on my way to paradise each  
night in her arms.*

*I'm not on a secret mission, don't  
have no reason to be  
I'm too much in love to have a  
cover up plan  
She knows my destination, and  
I know that she'll be waitin'  
It's urgent that we love each  
other, just as much as we can.  
(Repeat chorus)*

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## BABY WANTS

As recorded by the Osmond Brothers

JERRY GILLESPIE  
STAN WEBB

Well you can see her on  
Sunday walkin' down the  
street  
Got her high heel shoes on her  
high heel feet  
Window shoppin' in every store  
She don't have much but  
dreams of more.

(Baby wants)  
Diamonds that glitter  
(Baby wants)  
New clothes that fit her  
(Baby wants)  
Everything baby sees  
(Baby wants)

Microwave oven  
(When it comes)  
When it comes to lovin'  
Baby gets all she wants from  
me.

Well she'd love to be sittin' in a  
French cafe  
Drinkin' pink champagne in the  
middle of the day  
When my pay check rolls  
around  
She's a caviar girl in a  
hamburger town.

(Baby wants)  
A jet plane to glide in  
(Baby wants)  
Everything baby sees  
(Baby wants)  
(When it comes)  
When it comes to lovin'  
Baby gets all she wants from  
me.

(Baby wants)  
A strong man to hold her  
(Baby wants)  
To lean on my shoulder  
(Baby wants)  
To be treated tenderly  
That's when  
(Baby wants)  
What money can't buy her  
(Baby wants)  
Kisses on fire and baby gets all  
she wants from me.

Funny how the money don't  
mean much anymore  
When those blue light special  
blue jeans reach the bedroom  
floor.

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## I'VE CHANGED MY MIND

As recorded by Bama Band  
DAVE STEEN

I used to think love was a ball and  
chain  
That never left you nothin' but  
cryin' in pain  
But since I been lovin' you  
I've changed my mind.

I used to think love was only  
sorrow  
The one you love today is gonna  
leave you tomorrow  
But since I been lovin' you  
I've changed my mind.

I've changed my mind  
Tender lovin' like the first breath  
of spring  
You changed my mind about a  
whole lotta things  
I thought I must be dreamin'  
But my dreams came true  
The first time I ever made love to  
you.

I used to think love was  
heartachin'  
You never feel nothin'  
But your own heart breakin'  
But since I've been lovin' you  
I've changed my mind.

(I've changed my mind)  
Huggin' squeezin' in the cool  
morning light

Lyin' close together all through  
the night  
I find myself believin' that love  
will never die  
And if I love you darlin' I'll break  
down and cry.

I used to think love was a ball and  
chain  
That never left you nothin' but  
cryin' in pain yeah  
But since I been lovin' you  
I've changed my mind.

Since I've been lovin' you  
I've changed my mind.

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## DANGER ZONE

As recorded by The Maines  
Brothers

J. L. WALLACE  
TERRY SKINNER

Oh you told me when we first met  
you didn't want no obligation  
you said oo ah oo ah baby don't  
want no chains on me  
I said you must be readin' my  
mind that's just my situation I  
said oo ah oo ah baby  
I ain't got no chains with me  
Now what we said ain't what  
we've got and  
What we've got's gettin' way too  
hot we've got a fire and it's  
burnin' out of control.

Now we're lovin' in a danger zone  
Oh the ground is shaky that we're  
standin' on  
Danger zone oh my heart needs  
help before it's too far gone  
we're so close to love that it's  
scarin' me  
The warnin' signs are flashin' on  
now we're lovin'  
Now we're lovin' in a danger zone.

Oh you told me when we first  
kissed that it wouldn't get too  
crazy you said oo ah oo ah baby  
my heart just can't take the  
breaks  
I said I've been hurt many, many  
times myself  
I believe in what you're sayin' I  
said oo ah oo ah baby  
This will be a piece of cake

Now what we've said ain't what  
we've got and what we've got's  
gettin' way too hot we've got a  
fire and it's burnin' out of, out of  
control.

Now we're lovin' in a danger zone  
Oh the ground is shaky that we're  
standin' on  
Danger zone oh my heart needs  
help before it's too far gone  
we're so close to love that it's  
scarin' me  
The warnin' signs are flashin' on  
yeah yeah yeah  
Now we're lovin' in a danger zone.

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TM—Star Slim 100 is the trade mark for a weight-reduction plan.

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CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

## I NEED SOME GOOD NEWS BAD

As recorded by Chance

CARSON WHITSETT  
BUZZ ARLEDGE

*Headlines are saying the cost  
of livin' is going out of sight  
And I hear that storm clouds  
are moving in tonight  
So I think I'll take in a movie  
Try to lose these blues that are  
getting me down  
I'd love to be alone with you  
But you're not around.*

*I need some good news bad  
Something to cure my misery  
I need some good news bad  
I want to hear you say you're  
coming back to me  
Oh I need some good news bad  
Above the clouds the sun is  
waiting ready to shine on  
through  
And I know it will when I hear  
from you.*

*The moon was brighter  
When you and I were  
Together all night long  
Now instead of  
Holding you I'm just holding on  
Oh if only I could  
Get a letter or a call I'd feel better  
Just a word or two  
I need a little sign of love  
Coming from you.*

*I need some good news bad  
Something to cure my misery  
I need some good news bad  
I want to hear you say you're  
coming back to me  
Oh I need some good news bad  
Above the clouds the sun is  
waiting ready to shine on  
through  
And I know it will when I hear  
from you.*

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## AMERICA IS

As recorded by B.J. Thomas

HAL DAVID  
JOE RAPOSO

*America is a sharecropper's son  
Who plays a guitar and grows up  
to be a rock and roll star  
Yes even a sharecropper's son  
can go far in America.*

*America is an immigrant's  
daughter with something to  
say, and grows up to be a  
writer one day  
An immigrant's daughter can  
turn out okay in America,  
America.*

*You can build a bigger bridge  
You can make a better car  
Erect a building tall enough to  
almost touch a star.*

*You can build a stronger dam  
You can make a faster plane  
Irrigate a barren desert that is  
cryin' out for rain  
Anything you can dream you can  
do  
It's up to you.*

*America is the cop on the beat  
who walks all alone  
And offers his life to safeguard  
your own  
Like so many heroes unsung  
and unknown in America.*

*America is the telephone man  
on top of a pole  
The miner who digs deep down  
in a hole  
And each one in search of his own  
private goal in America,  
America.*

*America is the light in the harbor  
that immigrants see  
That tells them they've reached  
the land of the free  
And that's the way that it  
always will be in America.*

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## WHAT WOULD YOU DO

As recorded by Shelly West

MICHAEL FOSTER  
DAVID THOMPSON

*In my mind I know I'm crazy  
Sittin' here while you're out  
playin' games  
I never complained  
I tried to be so understandin'  
But lovin' you is so demandin'  
on my heart  
It's tearin' me apart  
If you were spendin' your  
lifetime  
Listenin' to worn out alibis  
Tell me true  
What would you do.*

*What would you do about the  
way I'm being treated  
Should I turn and walk away  
Or should I go on waitin' for  
things to get better  
Look me in the eye and tell the  
truth  
What would you do.*

*I've thought long and hard  
about leavin'  
About leavin' you here grievin'  
after me  
And I should  
I've tried to change your way  
of thinkin'  
Stop your runnin' 'round and  
drinkin'  
You know I did the best I could  
If you were standin' in my  
shoes  
Would you stand for the likes  
of you  
Tell me true  
What would you do.*

(Repeat chorus)

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Television Psychic Bob Ferguson shows you

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

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

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

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

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

## POSITIVE PROOF THAT WHAT I SAY IS TRUE!

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

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

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

Dave used the Prosperity Ritual at about 9:00 P.M. At 8:00 A.M. the following morning, he got the money! As simple as that! I HAVE HUNDREDS OF CASH ON FILE, PROVING HOW EASILY MIRACLES HAPPEN with these magic words! Before I give you the next case, let me say this: **DO YOU NEED MONEY?** Say the powerful words on page 37. With this secret, money is always available to you!

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

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

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

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

The point is: YOU CAN USE THE SAME SECRET! You'll find the very words she used on page 37 of my book, and it won't cost you a single cent to find out what they are, and how they'll work for you.

## MAGIC WORDS FOR MIRACLE HEALING!

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

Since that day, Louie has been able to heal "incurable" diseases! AND YOU CAN DO THE VERY SAME THING! This is just an average case. With this power, you can command healings like this on almost a daily basis. I'm telling you this power is FANTASTIC!

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

139-140—

- Cure ulcers, nervous headache, and insomnia! Calm the nerves!
- Cure acute diseases of the liver and spleen—stop bleeding!
- Strengthen the eyes—control epilepsies and disorders of the stomach!
- Cure heart disease, increase circulation, and heal gout!
- Heal burns, contusions of the nose, throat and sinus, treat hay fever and asthma!

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

## MIRACLE CURES REPORTED!

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

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

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

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

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

● **HAROLD SAW HIS LUNG SPOT VANISH!** Harold F. was shocked, when told he had a spot on his lung, and needed an immediate operation. His wife quickly used the amazing healing words on page 143. The day before the operation, when x-rays were taken, the doctor was baffled. "I don't know how to explain this," he said. "Your lungs are perfectly clear."

## MAGIC FORCES THAT WORK MIRACLES

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

● **HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 40!** Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 22, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7s. He walked away with \$800!

Anyone can use these magic words. When you use them, what you command *works*! You can count positively on real results. It always works! It is not evil—not is it Black Magic. [It's electricity, it is simply a power given by nature to make life easier!]

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

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

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

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

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



## ABOUT THE AUTHOR

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

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

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

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

## THE AMAZING SECRET OF COSMIC DUST!

On page 384, I tell you the amazing secret of *Cosmic Dust* how to make it and USE it to bring great fortune, punish evil doers, and heal the sick. The 3 needed ingredients are easy and inexpensive to obtain. (You may already have them, in your kitchen or basement storage areas.) Put a level teaspoon of each in a bowl and mix well. Your Cosmic Dust is then ready to work amazing miracles for you!

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

## MAIL NO RISK COUPON TODAY!

PROGRESS BOOKS, LTD., Dept. PF729A  
3200 Lawson Blvd., P.O. Box 903, Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of PSYCHIC TELEMETRY: *New Key to Health, Wealth and Perfect Living* by Robert A. Ferguson! I enclose \$1.95 plus \$2 postage and handling. I may examine this book for a full 30 days or return it for prompt refund of purchase price.

Check here if you wish your order sent C.O.D. Enclose only \$1 post-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee, of course.

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## LOVE HER BACK TO GEORGIA

(a/k/a Love Him Back To Georgia)

As recorded by Vicki Lee

JERRY POWELL  
TIM LOVELACE

*Well it seems like it's been years  
Since she got on board that plane  
And without her you know*

*Georgia  
It ain't been quite the same  
But, somehow they've lost their  
glow*

*Now, I can't say just why she left  
But, there's one thing I know.*

*I'm gonna love her back to  
Georgia  
Somehow I know before I'm*

*through  
I'm gonna love her on back to  
Georgia  
If it's the last thing I ever do.*

*Now my friends they all keep  
askin' me  
How can I be so blind  
They all say no matter what I do  
I'm never gonna change her mind  
But, I still call her every day  
On that old telephone  
And every night I still pray  
That my love will bring her home.*

*I'm gonna love her back to  
Georgia  
Somewhere I know before I'm  
through  
I'm gonna love her on back to  
Georgia  
If it's the last thing I ever do.*

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## I'LL TAKE YOUR LOVE ANYTIME

As recorded by Robin Lee

TOMMY ROCCO  
CHARLIE BLACK

*I have seen this old cold world  
go gold and silver crazy  
Some people live to fill their  
pockets and it never ceases to  
amaze me*

*If money buys them happiness  
It's alright for them I guess  
Money sure can buy a lot but it  
can't buy what I got.*

## WHEN YOU GET TO THE HEART

As recorded by Barbara Mandrell with The Oak Ridge Boys

TONY BROWN  
NORRO WILSON  
WAYLON HOLYFIELD

*Come on, sit beside me  
You know how you excite me  
Tonight let's lock the world  
out-side our door  
Sometimes it gets so crazy, and  
Lord knows it's not easy  
To find the time to love anymore  
The things that we go after,  
they really just don't matter  
That's not the way we started  
out  
All we had was each other, and*

*babe, that's what it's all about  
When you break it all down  
And you strip it apart, there's  
just one thing that matters  
at all*

*When you get to the heart  
When the smoke clears away  
And we see where we are, we'll  
see all that really matters  
is love*

*When you get to the heart.*

*So baby, let's get down to it  
All we gotta do is do it  
You know that we can work  
it all out*

*'Cause all we got is each other  
And babe, that's what it's all  
about.*

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*I'll take your love anytime baby  
Solid as a rock bigger than the  
sky*

*I'll take your love anytime baby  
I know it'll be there as time  
goes by*

*I'll take your love anytime baby  
Solid as a rock bigger than the  
sky*

*I'll take your love anytime  
Baby I know it'll be there as time  
goes by.*

## LOVE ME ALL OVER (All Over Again)

As recorded by Sammi Smith

GENE DOBBINS  
SKIPPY BARRETT a.k.a.  
Tommy Rocco

*Love me all over  
I'm under your spell  
Touch me and take me  
You do it so well  
I'll give myself to you  
Love me and then  
Love me all over, all over again.*

*Let's not take the time to sleep*

*tonight  
Let's not lose the feeling while the  
feeling feels so right  
Let's not fall out of the mood we  
fell in  
Love me all over, all over again.*

*Let's not take the time to sleep  
tonight  
Let's not lose the feeling while the  
feeling feels so right  
Let's not fall out of the mood we  
fell in  
Love me all over, all over again.*

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*I know I can count on you to  
keep the juices flowing  
This thing between a man and  
woman beats anything else  
going  
Talk of fortune talk about fame  
It sounds nice but it's way too  
tame  
When you and I let the feelings  
fly it's an all time natural high.*

(Repeat chorus)

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# How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

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

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

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

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

## CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

## FUN POWER—TOO!

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

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

## NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

## ABOUT THE AUTHOR

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

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

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

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

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

## INSTANTLY YOUR LIFE IS CHANGED!

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

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

Unusual? Not at all . . . things happen 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 "scrumping" 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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3696 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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Gentlemen: Please rush me a copy of *The Miracle Of Psycho-Command Power* by Scott Reed for \$11.95 plus \$2 postage and handling. I may examine it a full 30 days or return it for prompt refund of purchase price.

Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

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## 'TIL I LOVED YOU

As recorded by Restless Heart

**VAN STEPHENSON  
JEFF SILBAR  
DAVE ROBBINS**

*'Til I love you  
Didn't know the meaning of the  
word  
I was only talking  
Gain' nothing in return  
My life was an empty page  
Less than an even trade.*

*'Til I loved you  
'Til I loved you  
I didn't know what I was missin'  
'Til I loved you  
You taught me that dreams  
Don't need wings to fly.*

*'Til I loved you  
My heart was an island unto  
itself  
I thought I needed no one  
'Til I looked to your eyes  
I knew it was all right then  
I saw what a fool I'd been.*

*'Til I loved you  
'Til I loved you  
I didn't know what I was missin'  
'Til I loved you  
You taught me that dreams  
Don't need wings to fly.*

*'Til I loved you  
I had never tasted tears of joy  
When I take you in my arms  
There's no doubt in my mind  
This is where I belong  
The loneliness is gone  
I was living my life all wrong  
'Til I loved you.*

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## MAMA'S NEVER SEEN THOSE EYES

As recorded by Forester Sisters

**J.L. WALLACE  
TERRY SKINNER**

*Mama says I shouldn't be goin'  
with you  
Mama says she knows best  
You'll take my heart and break  
it in two  
'Cause you're just like all the  
rest  
She says you're just a one  
night man  
And you'll end up hurtin' me  
On but I've seen something that  
mama ain't never seen.*

*Mama never looked into those  
eyes  
Felt the way that they  
hypnotize  
She don't know how they  
make me feel inside  
I think she'd be surprised  
Oh but mama's never seen  
those eyes  
Mama's never seen those eyes.*

*Mama says I shouldn't let you  
steal a kiss  
Mama says it just ain't right  
But she don't know that I can't  
resist  
With the moon big and bright  
She says I'll find a love  
someday  
But you're just not the one  
Oh but I know something that  
mama ain't never done.*

*(Repeat chorus)*

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## IT'S ONLY LOVE AGAIN

As recorded by Vern Gosdin

**TIM KREKEL**

*I have heard that word before  
Heard it whispered 'cross a  
barroom floor  
I've even seen it carved in wooden  
doors  
Down dark hallways.*

*So what's so special 'bout that  
word  
One so common and so often  
heard  
That it could give someone like  
me the nerve  
To say always.*

*It's only love, only love  
Only love, only love again.*

*And I have seen that special look  
I've even read about it in a book  
Even remember the time it took  
My breath away.*

*And I have seen how a fire will  
start  
And take the chill from the  
coldest heart  
And how it feels when it falls  
apart  
The price you pay.*

*So what's so special about this  
now  
I've seen it all before and still  
somehow  
I hear that word when I see you  
smile  
It starts again.*

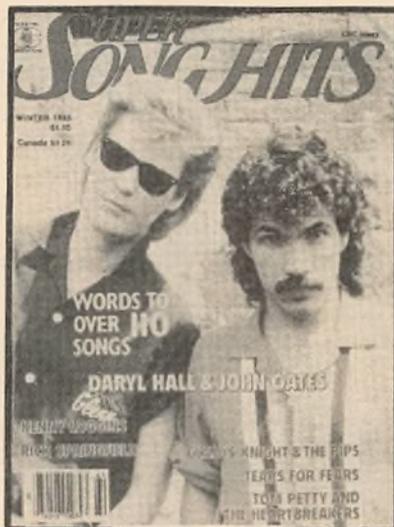
*(Repeat chorus)*

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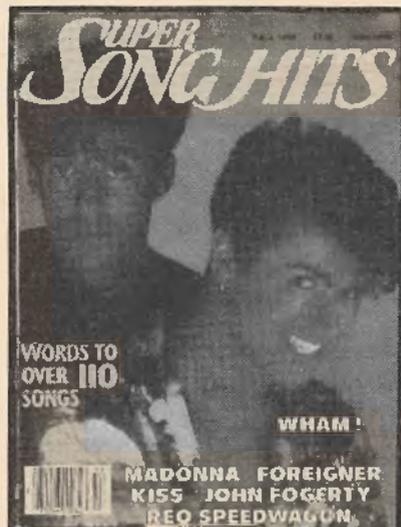
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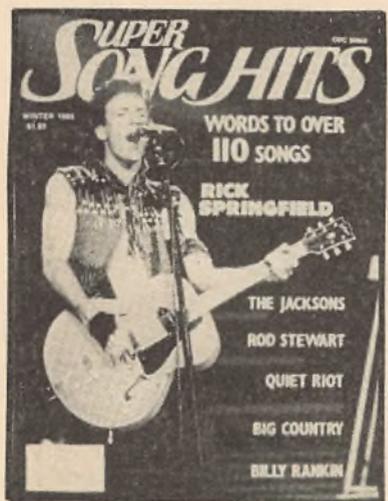
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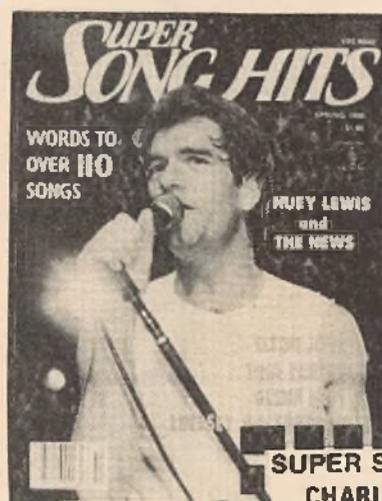
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# 265 "KINETIC-ENERGY" CHANTS WHICH WILL BRING YOU ANYTHING YOU WANT—AUTOMATICALLY!

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

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

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

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

Or three words to mend a broken limb? Now it's possible to do all these things and more—simply and automatically—with the 265 Kinetic-Energy chants discovered by renowned psychic Raymond Buckland.

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

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

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

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

## 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 a debtor
- FIND TREASURE**
  - 5 chants to discover an antique
  - 5 chants to find a rare book
  - 5 chants to locate treasure
- CAPTURE THE HEARTS OF THOSE YOU DESIRE**
  - 5 chants to win the heart of the one you desire
  - 5 chants to gain admiration and respect
- DISPEL LOVE AND BREAK UP UNDESIRABLE FRIENDSHIPS**
  - 5 chants to dispel another's affections
  - 5 chants to separate a couple
- BRING PRESSURE TO BEAR ON OTHERS**
  - 5 chants to bring pressure to bear on others
  - 5 chants to bring about a decision in your favor
  - 5 chants to reverse a decision
- HEAL AN UNHAPPY MARRIAGE**
  - 5 chants to heal an unhappy marriage
  - 5 chants to reunite those who have separated
- IMPROVE YOUR HEALTH**
  - 5 chants for vitality
  - 5 chants to overcome a minor ailment
  - 5 chants to recover from serious illness
- OVERCOME BAD HABITS**
  - 5 chants to stop smoking
  - 5 chants to overcome a nervous habit
  - 5 chants to gain self-confidence
  - 5 chants to stop overeating
- SOOTHE YOUR NERVES**
  - 5 chants to calm and soothe nerves
  - 5 chants to prepare you 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 harassment
  - 5 chants for the expulsion of unwanted visitors
- PROTECT YOUR HOME AND FAMILY**
  - 5 chants to free yourself
  - 5 chants to protect your home
  - 5 chants to protect your family

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

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

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

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

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

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

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

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

**SAVES MARRIAGES**—Deidre 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. Disheartened, Deidre turned to Kinetic-Energy chants to "heal an unhappy marriage." Within 24 hours, Chris was a new man! He suddenly came home, showered, put 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 stopped 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 rabbit outside and killed them one by one. Tears streamed down his face as he did it, but he had absolutely no control over his actions! Shortly after using a chant "against unknown entities," his problem ended. "Somehow," he said, "I feel as though I've been thoroughly cleansed. I feel great!"

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

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

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## MEET THE AUTHOR

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



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

**SAVES DAUGHTER'S LIFE**—Peggy P. had a premonition that there would one day be a terrible accident at the gateless railroad crossing just outside the New Jersey village where she lived, and 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 he was the only house left standing for blocks around!

## CHANTS FOR YOUR HEALTH

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

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

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

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

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

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

## MAIL NO RISK COUPON TODAY!

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Gentlemen: Please rush me a copy of THE MAGIC OF CHANT-O-MATICS by Raymond Buckland! I enclose \$11.95 plus \$2. post. & hdlg. I may examine this book for a full 30 days entirely at your risk or return it for a prompt refund of purchase price.

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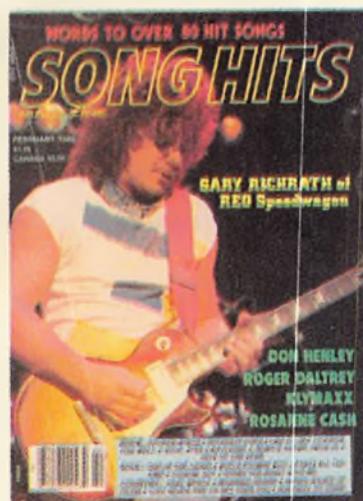
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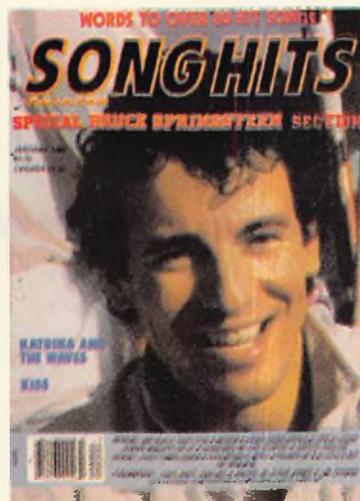
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John Waite interview  
Wham!  
Phil Collins  
Motown Returns To The Apollo  
Michael Martin Murphey

#### October, 1985

Madonna  
Eric Clapton  
Bon Jovi interview  
Melba Moore interview  
Crystal Gayle

#### September, 1985

Kenny Loggins interview  
The Power Station  
Survivor interview  
Diana Ross  
Emmylou Harris interview

#### August, 1985

Mick Jagger  
USA For Africa  
Little River Band  
George Duke  
John Schneider

#### July, 1985

Pat Benatar interview  
Cyndi Lauper  
Deep Purple — interview with Roger Glover  
The Whispers — interview with Walter Scott  
Oak Ridge Boys

#### June, 1985

Culture Club  
Twisted Sister — interview with Jay Jay French  
Julian Lennon  
Shalamar — interview with Howard Hewett  
Charley Pride

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