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# SONG HITS

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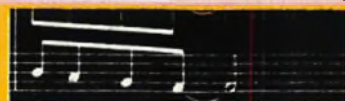
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# SONG HITS

SEPTEMBER, 1986

Vol. 50, No. 247

## features

- CULTURE CLUB** ..... 8  
Exclusive Interviews With The Boy And His Band
- STARSHIP** ..... 16  
Knee-deep In Success
- LOVERBOY** ..... 22  
Lovin' Every Minute Of It
- JAMES BROWN** ..... 36  
Three Decades Of Success
- RONNIE MILSAP** ..... 48  
Found In The '80s

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## departments

- VIDEO REVIEWS** ..... 14  
Rod Stewart, Barbra Streisand
- PICK OF THE LITTER** ..... 26  
Prince, Fabulous Thunderbirds, Pet Shop Boys,  
Ozzy Osbourne, The Outfield and more!
- CONCERT REVIEW** ..... 32  
Van Halen Rocks On The Road

## songs

- Rock Index** ..... 4
- Soul Index** ..... 38
- Country Index** ..... 50

SONG HITS MAGAZINE (ISSN 0038-1365) Volume 50, Number 247 September, 1986.

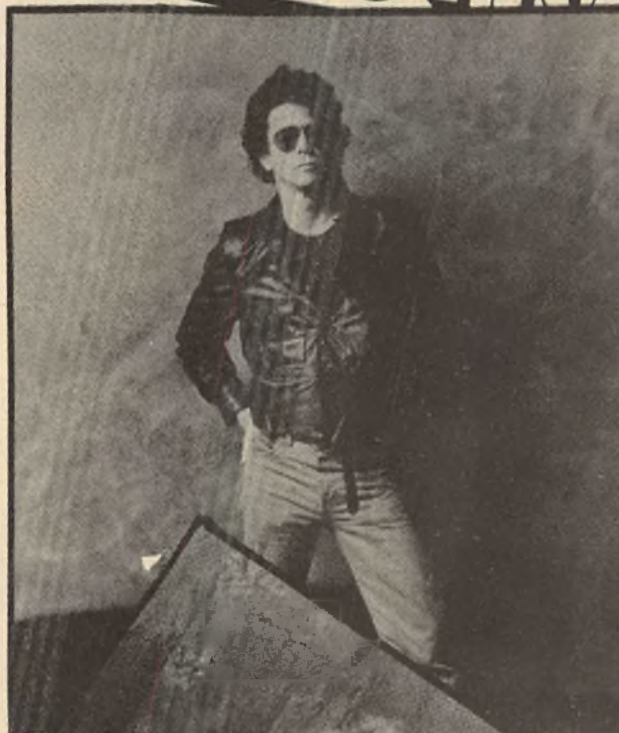
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# Rock SECTION

- 15/A Different Corner
- 34/All I Need Is A Miracle
- 24/Are We Playing With Fire
- 18/Band Of The Hand (It's Hell Time Man)
- 30/Be Good To Yourself
- 15/Danger Zone
- 33/For America
- 20/Headed For The Future
- 33/Holding Back The Years
- 13/I Must Be Dreaming
- 15/I Want You
- 12/If She Knew What She Wants
- 19/If You Were A Woman (And I Was A Man)
- 25/Innocent Eyes
- 19/Listen Like Thieves
- 12/Live To Tell
- 13/Locked In
- 20/Love Parade, The
- 5/Love Touch
- 12/Mad About You
- 33/Mothers Talk
- 30/Move Away
- 24/Mutual Surrender (What A Wonderful World)
- 15/No One Is To Blame
- 29/Nothin' At All
- 35/Rain On The Scarecrow
- 34/Right And Wrong
- 29/So Far Away
- 20/So Serious
- 29/Something About You
- 19/Stay True
- 24/Vanity Kills
- 5/West End Girls
- 34/Who Made Who
- 30/Why Can't This Be Love
- 5/Your Wildest Dreams



Lou Reed

WARRING ABBOTT



George Michael





## YOUR WILDEST DREAMS

As recorded by the Moody Blues

**JUSTIN HAYWARD**

Once upon a time  
Once when you were mine  
I remember skies  
Reflected in your eyes  
I wonder where you are  
I wonder if you think about me  
Once upon a time  
In your wildest dreams.

Once the world was new  
Our bodies felt the morning dew  
That greets the brand new day  
We couldn't tear ourselves away  
I wonder if you care  
I wonder if you still remember  
Once upon a time  
In your wildest dreams.

And when the music plays  
And when the words are touched  
with sorrow  
When the music plays  
I hear the sound I had to follow  
Once upon a time.

Once beneath the stars  
The universe was ours  
Love was all we knew  
And all I knew was you  
I wonder if you know  
I wonder if you think about it  
Once upon a time  
In your wildest dreams.

And when the music plays  
And when the words are touched  
with sorrow  
When the music plays  
And when the music plays  
I hear the sound I had to follow  
Once upon a time  
Once upon a time  
Once when you were mine  
I remember skies  
Mirrored in your eyes  
I wonder where you are  
I wonder if you think about me  
Once upon a time  
In your wildest dreams  
In your wildest dreams  
In your wildest dreams  
In your wildest dreams.

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## LOVE TOUCH (From the Motion Picture Legal Eagles)

As recorded by Rod Stewart

**MIKE CHAPMAN  
HOLLY KNIGHT  
GENE BLACK**

Oh baby I don't know why  
But somehow I always seem  
To get tangled up in my pride  
But oh baby we're not that  
blind  
Deep down inside you know  
This love's worth one more try  
Don't push it all aside.

Cos I wanna be good for you  
I didn't mean to be bad  
But darlin' I'm still the best  
That you ever had  
Just give me a chance  
To let me show you how much  
I wanna give you my love  
touch, love touch.

Why can't I climb your walls  
And find somewhere to hide  
Can't I knock down your door  
And drag myself inside  
I'll light your candles baby

And maybe I'll light your life  
I wanna feel the breathless end  
You come to every night  
This ever changing love  
Is pushing me too far  
I feel a need to reach you  
Right now wherever you are  
These empty arms are getting  
stronger every day  
Believe me baby  
They won't let you get away  
No they won't let you get away.

Cos I wanna be good for you  
I didn't mean to be bad  
But darlin' I'm still the best  
That you ever had  
Just give me a chance  
To let me show you how much  
I wanna give you my love  
touch, love touch  
You know it don't matter  
Who's right who's wrong  
I think we're gonna find out  
If this love is strong  
Just give me a chance  
To win back your trust  
I wanna give you my love  
touch, love touch  
(Oo you're gonna get a, oo  
you're gonna get a big love  
touch  
Oh baby I don't know why).

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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)

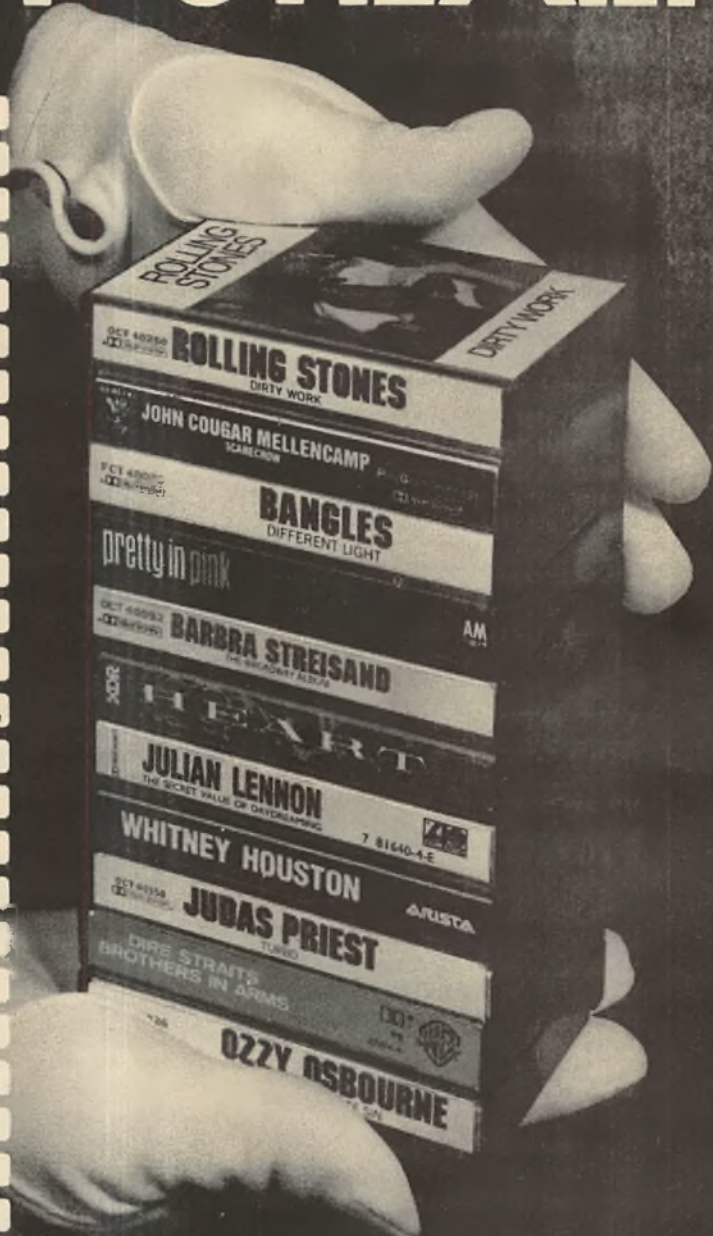
You got a heart of glass or a heart  
of a stone  
Just you wait till I get you home  
We've got no future  
We've got no past  
Here today built to last  
In every city and every nation  
From Lake Geneva to the Finland  
station  
(How far have you been).  
(Repeat chorus)

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

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# Exclusive Interview

# **CULTURE CLUB**



by **Mary Anne Cassata**\_\_\_\_\_

It's a bright, sunny Thursday afternoon in Los Angeles, and Culture Club is in town doing some television promotion for their fourth and latest album, *From Luxury To Heartache*. It's been nearly 15 months since the popular British

group has released any new music. Following the 1984 gold album, *Waking Up With The House On Fire*, it seemed Culture Club had vanished from the pop music scene. Despite the aptly titled new album, lead singer Boy George says, "It's the

most expressive of anything we have done before. It's almost like a celebration of misery." In the following interview with Culture Club, which also consists of bassist Michael Craig, guitarist Roy Hay, and drummer Jon Moss, the group discusses their music and future plans.



**Song Hits:** It's so good to see everyone again. From *Luxury To Heartache* is certainly a long awaited album from Culture Club. Why nearly a two year gap since the last album?

**George O'Dowd:** I think the tax on our last album (*Waking Up With The House On Fire*) was a healthy thing for us. There were a lot of people who wanted us to fail, and looked on gleefully when we were all yelling at each other. They say you are only as good as your next album and obviously that is what people judge you by.

**Michael Craig:** We wanted to continue making pop songs. I think this album is a real step forward for us.

**Jon Moss:** It really is a good lp. It's the best one we have done so far. The cover is great. The four squares — it looks like it was taken in a white room. There are no explosions of color this time. It's very low keyed.

**SH:** I think a lot of Culture Club fans felt the criticism on *Waking Up* was unjustified. With the new album, it seems the music critics may be on your side for once.

**GO:** I've never minded constructive criticism, but I don't like mindless bitching. Believe me, I know we are all capable of that, me more so. Basically I think our last album was good. As far as I'm concerned "Mistake #3" is a classic song. Unfortunately a lot of the good stuff was surpassed by a few dodgy tracks. It was better than most, and I will defend that album till the day I die. Because of *Colour By Numbers* and its success, anything we would have done after that would have suffered.

**Roy Hay:** There was a large case of overexposure. Our whole emphasis this year was to make a great album, and let our music speak for itself. I'm very proud of this album. I think it's a fine piece of work.

**JM:** We spent a lot more time and effort in making the album. We used a lot of other people, too. Everybody put a lot into it all the way around. The songs aren't really that different than what we have written before.

**MC:** We are all working very hard. We are all getting more involved. Each album we do is a step forward for us. We took a longer time in making the tracks.

**SH:** What was the total production time on the album from start to finish?

**MC:** At first we spent two months in Montrose, then we went on tour. When we finished the tour we went back into the studio. Actually we spent about four months recording, and two months actually writing, which is a long time for us. For other musicians it may not be a long time.

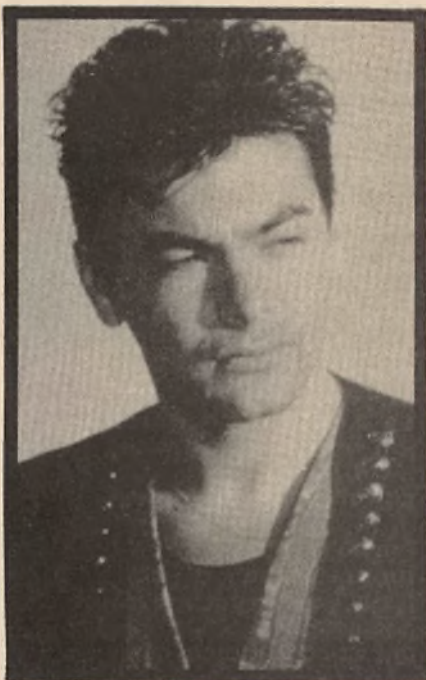


**SH:** In what ways does this album differ from *Waking Up*?

**JM:** We spent a lot more time and effort, and we used other people. This time we put a lot more thought into it. The songs really aren't that much different.

**RH:** We definitely took more time in songwriting this time. We wrote 22 songs, and picked the 10 best. We were looking for a more dance-oriented sound. We wrote most of the songs in Holland. I think the next single, "God Thank You Woman", is possibly the best song we have ever written.

**MC:** Our previous three albums were done in London, and this one was done in Switzerland on Lake Geneva. It was real nice to get away for the first time. We changed a lot of the way we worked with this album.



**SH:** What do you think lies in the future for Culture Club?

**JM:** We want to keep working with each other. As a band you have to progress, and you have to change, or you will die. I know one thing — as a unit we are much stronger. As long as we have an understanding of each other, I think we can go on for a long time.

**GO:** What I know is that without Culture Club I would be nothing. I wouldn't be where I am now. I guess I would probably be doing cabaret in a pub somewhere. What we don't want to do is become formula. In a good way, I am neurotic, and sort of erratic. I'm unpredictable. As I become more temperamental, more neurotic, and all those things, I think the moment I stop then there really isn't a Culture Club. To me that's the future of Culture Club.



# Exclusive Interview

# BOY GEORGE

by Mary Anne Cassata

*When you are 21 years old, and suddenly become the biggest pop music phenomenon since the Beatles, chances are your life may never be the same again. No one knows this better than George O'Dowd, who is certainly no stranger to fame under the guise of Boy*

*George. Since 1982 when Culture Club first burst on the music scene, the controversial lead vocalist presented both a culturally, and sexually mixed look. When Boy George talks, you listen simply because the opportunity doesn't usually arrive that often. In this exclusive Song Hits interview, George shares a very intimate side of his unpredictable personality, and talks about life as a pop superstar.*

**Song Hits:** Considering all the abundant success Culture Club has received these past couple of years, and more so you individually George, how are you coping with wealth and fame these days?

**George O'Dowd:** I feel I have changed. I'm now more prepared to accept the realities of this business. I don't think being a pop star necessarily makes somebody a sexual individual. I don't think there is anything wrong with my looks. I wouldn't be in this business if I thought I was this inflatable doll. I treat people the way I want to be treated. I hate when people come up to me and are rude. I guess it's the price you pay for being public property.

**SH:** Two years ago you were living in a one-room flat in London, and since then you have purchased two houses. Then for the past year or so you have been living in New York. Why did you leave England?

**GO:** I really love New York. I can't wait to come back. When I'm in England I live in the smaller house. The big one is still getting redecorated. It seems to be taking for ages. My big house really isn't that big. It's very comfortable. When it's finally done up it will be my home and that's where I'll live. They say an Englishman's home is his castle. For the mean time I like being in New York.

**SH:** How's your privacy been lately? There doesn't seem to be as many women obsessed with "Boy George" as there were in the past.

**GO:** My privacy is a lot better now. Two years ago when I lived in London, I used to be besieged by girls every morning. Thank God it doesn't happen anymore. But there is a possibility of it

starting up again. It used to really frighten me. I'm so glad it has stopped for a while. I have always tried to discourage this type of thing because I don't want people getting hurt on my behalf.

**SH:** You are an entertainer. All you do is set an example.

**GO:** But I feel I am responsible to a certain extent. It is too easy to say it is not my problem, because it is, and they

were here because of me. There is a part of you that does feel responsible, and you can't help it. We are all obsessed with something, I think. People just have to learn how to control it, and that others may not have the same interests as you do.

**SH:** Do you feel success has been worth it?

**GO:** Well, I don't think about it actually. I know I have been very lucky. I believe I am one of those people who has a job that they love to do. I think it would be wrong for me to say it wasn't worth it. It is worth it because you make people happy, and you are providing a creative service. I feel I am giving the people something.

**SH:** Do you feel that since the release of *From Luxury To Heartache* that criticism from the media has made a turn for the better?

**GO:** I see magazines read "The Fading Boy George" and it hurts. The day you are not hurt by criticism then you must have a real problem. It's like I've said before I don't like mindless complaining. I really don't care what people have to say about me. I feel what I do is art. If people don't like it, well that's fine.

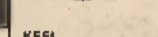
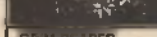
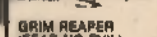
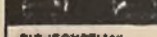
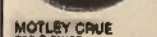
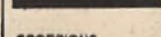
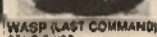
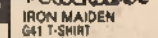
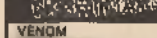
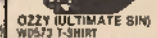
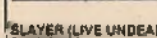
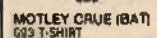
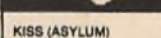
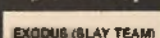
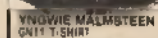
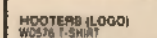
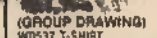
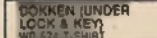
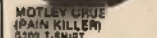
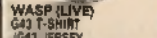
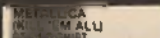
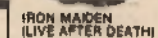
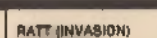
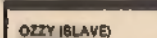
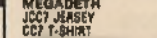
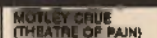
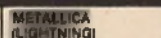
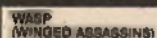
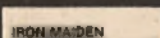
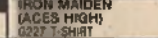
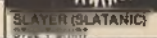
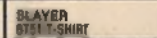
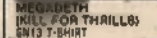
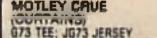
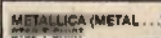
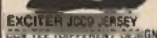
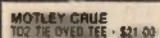
**SH:** Fair enough George. What would you do if success ended tomorrow?

**GO:** I would become anonymous in the best way possible. I don't want to be this tragic superstar that is trying desperately to come back. I really wouldn't bother unless I felt I had something worthwhile to say, and good music to play. If something goes wrong it will be Boy George's fault, not Culture Club's. I take all the shit people call glory. I guess it is better, I think people are finally over the Boy George mania. I hope so anyway.



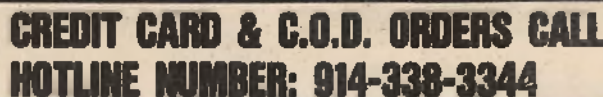


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## IF SHE KNEW WHAT SHE WANTS

As recorded by The Bangles

**JULES SHEAR**

If she knew what she wants  
He'd be giving it to her  
If she knew what she needs  
He could give her that too  
If she knew what she wants  
But he can't see through her  
If she knew what she wants  
He'd be giving it to her  
Giving it to her.

She wants everything  
He can't pretend to give her  
everything  
Or there's nothing she wants  
She don't want to sort it out  
He's crazy for this girl  
But she don't know what she's  
looking for  
If she knew what she wants  
He'd be giving it to her  
Giving it to her.

I'd say her values aren't  
corrupted  
But she's open to change  
Then one day she satisfied  
The next I find her crying  
And it's nothing she can explain.

If she knew what she wants

He'd be giving it to her  
If she knew what she needs  
He could give her that too  
If she knew what she wants  
But he can't see through her  
If she knew what she wants  
He'd be giving it to her  
Giving it to her  
Giving it to her.

Some have a style  
That they work hard to refine  
So they walk a crooked line  
That she won't understand  
Why anyone would have to try  
To walk a line  
When they could fly.

No sense thinking  
I could rehabilitate her  
When she's fine, fine, fine  
She's got so many ideas jogging  
around in her head  
She doesn't need nothing from  
mine.

If she knew what she wants  
He'd be giving it to her  
If she knew what she needs  
He could give her that too  
If she knew what she wants  
But he can't see through her  
If she knew what she wants  
He'd be giving it to her  
Giving it to her.

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## MAD ABOUT YOU

As recorded by Belinda Carlisle

**PAULA BROWN  
JAMES WHELAN  
MITCHEL YOUNG EVANS**

I'm mad about you  
You're mad about me babe  
A couple of fools  
Runnin' wild  
Aren't we  
Wishing the day into the night  
time  
Somewhere between the two  
We start to see.

Mad about you  
I'm mad about you  
Lost in your eyes  
Reason aside  
Mad about love  
I'm mad about you  
You and I.

Somethin' 'bout you  
Right here beside me  
Touches the touched part of me  
Like I can't believe

Pushing the night into the day  
time  
Watching the sky's first light  
While the city sleeps.

Mad about you  
I'm mad about you  
Lost in your eyes  
Reason aside  
Mad about love  
I'm mad about you  
You and I.

I'm mad about you  
You're mad about me babe  
A couple of fools  
Runnin' wild  
Aren't we.

Mad about you  
I'm mad about you  
Lost in your eyes  
Reason aside  
Mad about love  
I'm mad about you  
You and I.

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## LIVE TO TELL

As recorded by Madonna

**MADONNA CICCONE  
PAT LEONARD**

I have a tale to tell  
Sometimes it gets so hard to  
hide it well  
I was not ready for the fall  
Too blind to see the writing  
on the wall.

A man can tell a thousand lies  
I've learned my lesson well  
Hope I live to tell the secret  
I have learned  
Till then it will burn inside  
of me.

I know where beauty lives  
I've seen it once I know the  
warmth she gives  
The light that you could never see  
It shines inside you can't take  
that from me.

A man can tell a thousand lies  
I've learned my lesson well  
Hope I live to tell the secret  
I have learned  
Till then it will burn inside of me.

The truth is never far behind  
You kept it hidden well  
If I live to tell the secret I  
knew then  
Will I ever have the chance again.

If I ran away  
I'd never have the strength to  
go very far  
How would they hear  
The beating of my heart  
Will it grow cold  
The secret that I hide  
Will I grow old  
How will they hear  
When will they learn  
How will they know.

A man can tell a thousand lies  
I've learned my lesson well  
Hope I live to tell the secret  
I have learned  
Till then it will burn inside of me.

The truth is never far behind  
You kept it hidden well  
If you live to tell the secret  
I knew then  
Will I ever have the chance again.

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## I MUST BE DREAMING

As recorded by Giuffria

**WILLY DeVILLE**

You're in my blood  
And I can't help but love you  
Don't pull away  
I tell you that I love you  
Have I been cursed  
To walk this earth without you  
You're in my blood  
Now I can't live without you.

Just take my hand  
I can't go no place without you  
Come a little bit closer  
I'll never ever hurt you  
Am I the one

To never ever feel your love  
Slowly I'm learning  
What my heart is burning.

Through the dark nights how we  
loved  
I can't live without you  
I wanna look and feel your touch.

Ooh I must be dreaming  
I must be dreaming  
I must be dreaming

Take my hand  
Now I can't go no place without  
you  
Come a little bit closer  
I'll never ever hurt you  
Slowly I'm learning  
What my heart is burning.

Through the dark nights how we

loved  
I can't live without you  
I wanna look and feel your touch.

Ooh I must be dreaming  
I must be dreaming  
I must be dreaming

You're in my blood  
And I can't help but love you  
Don't pull away  
I tell you that I love you  
Have I been cursed  
To walk this earth without you  
I can't keep believing  
I must be dreaming  
I must be dreaming  
I must be dreaming  
I must be dreaming.

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## LOCKED IN

As recorded by Judas Priest

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

I can't stand the way you move it  
You drive me crazy with that  
walk

You get me so excited  
I tremble and I shake  
When you make the moves you  
make.

You've got the key  
The key to my heart  
Go ahead and use it  
Drag me in  
Slam the door  
Then I'll be yours forevermore.

You've got me locked in  
Locked inside your love  
You've got me locked in  
Locked inside your love.

I can't take it when you touch me  
Feels so good I could explode  
You've got me in a frenzy  
I tremble and I quake

When you shake the things you  
shake.

You've got the key  
The key to my heart  
Go ahead and use it  
Drag me in  
Slam the door  
Then I'll be yours forevermore.

You've got me locked in  
Locked inside your love.  
(Repeat)

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# Video Review

by JoAnn Sardo

## The Rod Stewart Concert Video/ Backstage Access

Karl Lorimar/80 minutes/\$29.95



Rod Stewart has always been one of the masters of stage movement and nowhere is this more evident than on this concert video from his 1984 world tour. Stewart is always in complete command on stage, using his body as well as his talent to tease concert crowds.

On *Backstage Access*, Stewart is at his best, singing songs that are probably older than some of his audience, but still hold up extremely well. This without a doubt, is due in part to Stewart's enthusiasm even after singing songs like "Maggie May" since 1971.

*Backstage Access* is not just a concert video, it is a retrospective on the career of Rod Stewart. The video opens with clips of Rod as a child, with his parents and friends. Stewart narrates little tidbits about himself throughout this segment.

The musical magic begins with clips from 1969 of Rod with the Jeff Beck Group. It moves along into an interview segment with Beck and Stewart talking about how they got started.

Next comes a 1974 clip of Rod with his group, The Faces, and a 1985 clip of him accepting the American Video Hall of Fame Award. Stewart through the years never lost his enthusiasm for the music he performed and that fact comes across repeatedly during *Backstage Access*.

The musical segment kicks into high gear with a rousing version of "Infatuation," in which Stewart displays no sign that he is 41 years old. In fact, he could put many younger performers to shame with his constant stage antics.

*Backstage Access* boasts that it carries three songs that have never been seen before on cable or pay TV. That may be true, but that's not what makes this video so great. It's the classics like "Tonight's The Night," "Hot Legs," "You're In My Heart" and "Sittin' On The Dock Of The Bay," that makes this a must-have concert video.

During the last song, Stewart wears a captain's hat that would have fit better at the show's beginning, because without a doubt, Rod Stewart is in command on stage, and *Backstage Access* is proof positive of that.



## "Putting It Together"

### The Making of the Broadway Album

CBS/Fox./40 minutes/  
\$19.95

The first music video project from Barbra Streisand is an impressive one. *The Broadway Album* that started the whole thing was a number one smash lp, Streisand's first chart topper in five years, since 1980's *Guilty*. "Putting It Together" is not only the name of the video, it's also the name of a song on the album.

As the music to "Something's Coming" plays, viewers are treated to a whirlwind history of Streisand's rise to the top. Included are appearance clips, album covers, and movie shots.

Next comes what to Streisand fans is magic to behold—the lady at work in the recording studio. Interspersed with this is an interview with Streisand by director William Friedkin. The sole reason for Streisand's decision to record an album of this type? "This is music I have great respect for." Apparently so does the record-buying public.

The first 20 minutes of the video deals with recording "Putting It Together." Although shorter might have been better in this case, there is still room for pieces of "Can't Help Lovin' That Man," (featuring Stevie Wonder on harmonica), "If I Loved You," "Send In The Clowns," "Pretty Women/Ladies Who Lunch" ending with the video to "Somewhere."

Barbra Streisand has always been touted as the ultimate perfectionist. It is refreshing to see her in a studio seeking advice and making mistakes. It puts her on a level her fans can relate to.

On some of the songs, such as "If I Loved You," her voice becomes a musical instrument that is breathtaking. Her intensity is truly a joy to watch.

During the course of her chats with Friedkin, Streisand says "I never understood the opposition to this album. I still don't."

Neither do we.





## NO ONE IS TO BLAME

As recorded by Howard Jones

HOWARD JONES

You can look at the menu  
But you just can't eat  
You can feel the cushions  
But you can't have a seat  
You can dip your foot in the pool  
But you can't have a swim  
You can feel the punishment  
But you can't commit the sin.

And you want her  
And she wants you  
We want ev'ryone  
And you want her  
And she wants you  
No one, no one, no one ever is  
to blame.

You can build a mansion  
But you just can't live in  
You're the fastest runner  
But you're not allowed to win  
Some break the rules  
And live to count the cost  
The insecurity is the thing that  
won't get lost.

And you want her  
And she wants you  
We want ev'ryone  
And you want her  
And she wants you  
No one, no one, no one is to  
blame.

You can see the summit  
But you can't reach it  
It's the last piece of the puzzle  
But you just can't make it fit

Doctor says you're cured  
But you still feel the pain  
Aspirations in the clouds  
But your hopes go down the  
drain.

And you want her  
And she wants you  
We want ev'ryone  
And you want her  
And she wants you  
No one, no one, no one ever is to  
blame  
No one ever is to blame  
No one ever is to blame.

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## I WANT YOU

As recorded by Animotion

RICK NEIGHER  
BILL WADHAMS

Time and time again  
I keep tryin' to put you out of  
my mind  
I can't concentrate you're the  
only feelin' I can find.  
And it's takin' over  
Rollin' me over  
Seems like it won't stop  
And I've lost control  
Of my heart and soul.  
'Cause when I see your eyes  
(Then I know)  
I want you  
When I hear your voice  
(That's when I know)  
I want you.  
Losin' all my defenses  
You're slippin' back inside my  
head  
Gettin' so I can't exist  
Without the thought of us  
together again.  
When I feel your touch  
(Then I know)  
I want you  
(Then I know)  
I want you  
I want you.  
In my life it's been so uncertain  
Ties were broken and it left me  
hurtin'  
Maybe now I can trust again  
with you.

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Corporation) and Vogue Music (c/o The  
Welk Music Group).

## DANGER ZONE

As recorded by Kenny Loggins

GIORGIO MORODER  
TOM WHITLOCK

Revin' up your engine  
Listen to her howlin' roar  
Metal under tension beggin' you  
to touch and go.

Highway to the danger zone  
Right into the danger zone.

Headin' into twilight  
Spreadin' out her wings tonight  
She got you jumpin' off the deck  
And shovin' into overdrive  
Highway to the danger zone  
I'll take you right into the  
danger zone.

Out along the edges  
Always where I burn to be  
The further on the edge  
The hotter the intensity.

You'll never say hello to you  
Until you get it on the red line  
overload  
You'll never know what you  
can do  
Until you get it up as high as  
you can go.

Highway to the danger zone  
Gonna take you right into the  
danger zone  
Highway to the danger zone  
Right into the danger zone.

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## A DIFFERENT CORNER

As recorded by George Michael

GEORGE MICHAEL

I'd say love was a magical thing  
I'd say love would keep us from  
pain  
Had I been there, had I been there  
I would promise you all of my life  
But to lose you would cut like a  
knife  
So I don't dare no I don't dare  
'Cause I've never come close in all  
of these years  
You are the only one to stop my  
tears  
And I'm so scared, I'm so scared.  
Take me back in time  
Maybe I can forget  
Turn a different corner and we  
never would have met  
Would you care  
I don't understand it  
For you it's a breeze  
Little by little you've brought me  
to my knees  
Don't you care  
No I've never come close in all of  
these years  
You are the only one to stop my  
tears  
I'm so scared of this love  
And if all that there is is this fear  
of being used  
I should go back to being lonely  
and confused  
If I could I would I swear.

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# Exclusive interview with Craig Chaquico

## "Still Sinking In" The Starship finally hit #1

by Rich Sutton

Along with The Doors, Janis Joplin and Jimi Hendrix, the Jefferson Airplane epitomized the "Woodstock Era." In the early '70s, the Airplane went in for refurbishing and returned as the Jefferson Starship. In their new configuration, they were able to transcend the era of drum solos and album-length jams to create a streamlined sound seemingly tailored for the executive boardroom. The Jefferson Starship represented '70s corporate rock as well as anyone. Like the Airplane in the '60s, the Starship was a very successful band in the '70s. Yet over the course of a career that's stretched nearly 20 years, the group had never had a number one single. Until now.

Recently, number one singles were the furthest thing from the collective minds of the Jefferson Starship. The name of their game? Survival! Paul Kantner, one of the band's founding members, finally decided that this wasn't the band for him and took off. He took with him the band's name. To make a long and ugly story short and sweet, it was agreed that neither party would use the "Jefferson" moniker and the nucleus of the band would continue as The Starship. A blessing in disguise!

With Grace Slick, Mickey Thomas and Craig Chaquico at the helm, The Starship has created their most commercially successful album. And as Craig Chaquico, their lead guitarist, explains in this recent conversation, *Knee Deep In The Hoopla* is a title that accurately reflects the band's current state of affairs.

**Song Hits:** How does it feel to have your first number one?

**Craig Chaquico:** Unbelievable! We've had songs that the people liked and were played on the radio and everything, but a number one song, I don't think it's sunken in yet. We're a little numbed by it because when we first heard the song, we knew we liked it, and we wanted to do it, but we really didn't have any idea that it would be a hit. I think some groups will listen to a lot of songs and go, "that's definitely a hit" and they'll say to themselves, "well, I don't really like it, it's not me, but because it's a hit, I'm going to record it." We go at it from the other point of view. We listen to a song first and say, "man, I really like that song!" And then we do it and you don't know if it's a hit or not. You just wait and see. And we were surprised.

**SH:** You have that break in the song where the deejay is talking and now I hear that effect on lots of songs. Did you start a trend?

**CC:** Yeah, I guess people are starting to do that. We were joking about that when "Sara" came out. There's a part where the guitar solo is real sparse. We thought that to guarantee the success of that record, we should put a deejay talking in there too!

**SH:** Since you are the self-proclaimed "rock and roller" of the band, how do you feel about playing songs like "Sara" which are so mellow?

**CC:** Well, I like it. I do add a lot of the rock and roll energy, being the guitar player in the band, that's kind of my job. "Sara" is a very sensitive love song and it's a very emotional song. With that in mind, I tried to do the same approach with the guitar, make it still sound like a rock and roll guitar, but with that kind of emotional content. It's a real challenge to go from a song

like "Sara" to "We Built This City." I like that kind of variety, it's one of the things that makes this band exciting for me as a guitar player. There are a lot of things that Mickey adds to the group and Grace and Pete and Donny and we all sort of come from a slightly different area musically. We all have our own place where we've been influenced by music in a little bit different way and we bring it all together in The Starship and make it sound like us.

**SH:** What are some of those influences in your case?

**CC:** I started by listening to Eric Clapton and Jimi Hendrix and Jeff Beck, Santana, Duane Allman, and then from there just anybody who comes along and has a style.

**SH:** Let's get back to talking about the album. What inspired the title, *Knee Deep In The Hoopla*?

**CC:** It came from a lyric in the song, "We Built This City." It was perfect because at that point in time, we felt like we were really knee deep in a lot of uh ... hoopla for lack of a better word. We were recording, we were dealing with some legal hassles with a member of the band who had quit. He decided that since he wasn't going to be in the band anymore, he was trying to say he owned the name. Which wasn't true. It was either going to be one of those things where we just go to court for years and try to figure out what's happening and in which case we wouldn't have been able to play or record for a long time, or we settle out of court. What we ended up doing was dropping the Jefferson part of the name and continuing to call ourselves Starship which we wanted to do for a long time anyway. We retired the Jefferson part so that nobody will ever use that again. At the same time while this was going on, Chicago tried to



offer Mickey Thomas a lot of money to play with them. They needed a singer. So, there were all these things happening, all this "hoopla", and we were really knee deep in it for awhile.

**SH:** Are there any hard feelings? Or maybe there are no feelings at all. Maybe there's no connection between the band and Paul Kantner?

**CC:** There were a lot more hard feelings when he was still in the band. As a group we were very much united and we had the same idea of what we wanted to do musically. Paul was the only guy that wasn't ready to make a change or evolve. We felt that he wanted to keep the band as a sort of '60s throwback thing and that's not at all what we've ever been about. The whole idea about Jefferson Starship and Starship is that we've been able to change with the times and try to stay current. We felt that Paul wasn't ready for that. He was taking some major stands against us and doing some really serious things that you don't do when you're in a band with people. I was very tense. Now that it's all over we can look back and say, "well, we'll go our way and he'll go his and we honestly wish him the best of luck."

**SH:** You drew from quite a few outside resources for this album. For example, Bernie Taupin helped you with "We Built This City."

**CC:** Bernie Taupin and Martin Page wrote "We Built This City" along with another as well as writing the Heart

song "These Dreams." They're excellent songwriters and we had an opportunity for the first time in the history of the band to really use a lot of material from some of the best writers in the world. It didn't start out that way though. We all came to rehearsal with a lot of our own material. But the bottom line for this record we all felt was to make the best possible album we could. At one point we started listening to a few outside songs just to fill in a space here and there and one thing led to another and after listening to more songs by some of the greatest songwriters in the world, we started thinking that maybe these outside songs are better than the ones we've been writing.

**SH:** Tell me about the song Kevin DuBrow (Quiet Riot) sings on.

**CC:** We ran into Kevin in Los Angeles. Mickey and I were doing some "research" on the lyrics for a song that we wrote called "Private Room" which is about a girl that dances in this club. While doing research one night we met Kevin. Kevin and Mickey got to talking about old r&b — they both have identical record collections. We invited Kevin down to the studio to sing on "Rock Myself To Sleep." He just fit right in!

**SH:** How did you guys feel about being nominated for the first time for a Grammy Award?

**CC:** It was our first nomination and we

were very flattered and honored. Historically, the Grammys haven't really acknowledged a lot of rock and roll acts, but I think that they're starting to, you know. As far as our nomination goes, that to us was like an award in itself, just to be considered in that category.

**SH:** How did you like playing in front of the Grammy audience?

**CC:** I'd probably rather play in front of a big audience. The TV is always different because you don't really have that much control over the sound. It's going to come through a small little speaker on the TV and you know that it's not the same as really playing in a real show. The Grammys particularly made us all a little nervous because it was the only time I can remember playing on stage and looking in the front row and seeing Stevie Wonder, Lionel Richie, Michael Jackson, Phil Collins and on and on. It's a little bit intimidating and at the same time it's real exciting too. It's kind of like being able to close off the mountain and ski with the ski patrol all day. You feel like maybe you're a little over your head but it's real exciting just to be in that company. We were really in shock the whole time. We didn't expect to win so losing wasn't a disappointment.

**SH:** Well, you don't really lose, you just don't win.

**CC:** Yeah, I like the way you put that.

**SH:** That's my job!







## BAND OF THE HAND (It's Hell Time Man)

As recorded by Bob Dylan with  
The Heartbreakers

### BOB DYLAN

It's hell time man  
It's hell time man  
It's hell time man  
It's hell time man.

Down these streets the fools rule  
There's no freedom or self respect  
A knife's point or a trip to the joint  
Is about all you can expect.

They kill people here who stand  
up for their rights  
The system's just too damned  
corrupt  
It's always the same the name  
of the game  
Is who do you know higher up.  
(Repeat chorus)

The blacks and the whites  
The idiotic the exotic  
Wealth is a filthy rag  
So erotic so unpatriotic  
So wrapped up in the American  
flag.

Witchcraft scum exploiting the  
dumb  
Turning children into punks and  
slaves  
Whose heroes and healers are rich  
dope dealers  
Who should be put in their graves  
Tell you the truth now.  
(Repeat chorus)

Listen to me Mr. Pussyman  
This might be your last night in a  
bed so soft  
We're not pimps on the make  
politicians on the take  
You can't pay us off.

We're gonna blow up your home  
of Voodoo  
And watch it burn without any

regret  
We got the power we're the new  
government  
You just don't know it yet  
Help me now.  
(Repeat chorus)

For all of my brothers from  
Vietnam  
And my uncles from World War II  
I'd like to say that it's countdown  
time now  
We're gonna do what the law  
should do.

And for you pretty baby  
I know you've seen it all  
I know your story is too painful  
to share  
One day though you'll be talking  
in your sleep  
And when you do I wanna be  
there yeah.  
(Repeat chorus)

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## LISTEN LIKE THIEVES

As recorded by Inxs

ANDREW FARRISS  
TIM FARRISS  
MICHAEL HUTCHENCE  
KIRK PENGILLY  
GARRY GARY BEERS  
JON FARRISS

On the talk back show  
On the radio  
At the local bar  
In the hot traffic  
By the red tail lights.

Everybody's down on their knees  
Listen like thieves  
But who needs that  
When it's all in your hands.

And we take it down  
To the end of town  
Where they have control  
But they're losing touch  
When the lights go out.

Everybody's down on their knees  
Listen like thieves  
But who needs that  
When it's all in your hands.

Everybody's down on their knees  
Listen like thieves  
For the arrogance  
But who needs that  
When you got it all in your hands  
It's all in your hands.

You are all you need  
You are all you need  
And that is everything  
So don't hesitate  
There's no time to waste  
You just do it for yourself.

I said everybody's down on  
their knees  
Listen like thieves  
But who needs that  
When it's all in your hands.

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## STAY TRUE

As recorded by Sly Fox

M. CAMACHO

Wanna love you my baby  
Gonna do it your way  
I wanna show you my darling  
That I'm gonna change my way  
I gotta have you  
Back to spend my every day  
So believe me  
All I want to do is stay.

True to you girl  
Don't let me go  
'Cause I never meant to stray  
Never thought that I could hurt  
you girl  
All I wanna do is stay  
True to you girl  
Sometimes you know  
We all can make mistakes  
Wanna let you know I need you  
girl  
All I want to do is stay.

May I ask you  
If I could hold you in my arms  
The way I used to  
When we were shooting for the  
stars  
If I could only have just one more  
little chance  
For romance  
All I wanna do is stay.

True to you girl  
Don't let me go  
'Cause I never meant to stray  
Never thought that I could hurt  
you girl  
All I wanna do is stay  
True to you girl  
Sometimes you know  
We all can make mistakes  
Wanna let you know I need you  
girl  
All I want to do is stay.

Ooh I hope and I pray that I'm  
still in your heart ooh baby  
If it's not too late girl then I'm  
ready to start  
All I want to do is stay.

True to you girl  
Don't let me go  
I never meant to stray  
Never thought that I could hurt  
you girl  
All I wanna do is stay  
True to you girl  
Sometimes you know  
We all can make mistakes  
Wanna let you know I need you  
girl  
All I want to do is stay  
True to you love.

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

As recorded by Bonnie Tyler

DESMOND CHILD

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  
I was a man.

How's it feel to be a woman  
How's it feel to be a man  
Are we really that different  
Tell me where we 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 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.

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  
If you were a woman and I was a  
man.

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## THE LOVE PARADE

As recorded by The Dream Academy

NICK LAIRD-CLOWES  
GILBERT GABRIEL

Na na na na na na  
Na na na na na  
Na na na na na na  
Na na na na na  
Na na na na na  
Na na na na na na

Look out of your window on  
any day  
From June to September the  
love parade's out on the street  
where you live  
And you know it's just a matter  
of time before it takes over  
They've been married for so  
many years  
Now a young love serenade blows

sweet nothing in her ear  
They're lonely together when  
they're not apart  
It feels like she's holding on to  
someone else in the dark.

Oh the love parade is on  
Even against all odds  
It'll go on forever  
The love parade  
The love parade  
Only matinee shows  
The love parade.

But if he could put himself into a  
different skin  
He'd be worrying about what he'd  
let himself in for  
Hanging in the air apparent  
A point of view almost  
transparent  
So you sold your soul for a pocket  
full of sweet talk  
Forget-me-not kisses at the end  
of a slow walk

And when it's done you put your  
world back on  
'Cause she's otherwise engaged  
to marry someone else.

Oh the love parade goes on  
Even when you're gone  
It'll go on forever  
The love parade  
The love parade  
Only the matinee shows  
The love parade.

Ev'rybody loves the love parade  
(Marry someone marry someone)  
(Marry someone wo)  
Ev'rybody knows.

But this is dedicated to the one  
I love  
But this is dedicated to the one  
I love.

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## HEADED FOR THE FUTURE

As recorded by Neil Diamond

NEIL DIAMOND  
TOM HENSLEY  
ALAN LINDGREN

Hey we're headed for the future  
Give us some room  
We're gonna build a new world.

Say we're headed for the future  
Give us some time  
We're gonna make it work right.

Yeah we're gonna build a new  
dream  
We've got to make it stand tall

It's got to last a long time.

Lean on me  
And I'm gonna lean on you  
We're headed for the future  
And the future's now  
Show you how.

Yeah we're headed for a new  
place  
A step at a time  
We're gonna take a long ride.

Time don't wait around forever  
We've got to do it right now  
Let's do it all together.

Lean on me  
And I'm gonna lean on you  
We're headed for the future

And the future's now  
Show you how.

Lean on me  
'Cause I'm gonna lean on you  
We're headed for the future  
Come on lean on me  
And I'm gonna lean on you  
We're headed for the future  
And the future's ours.

Come on  
Come on  
Come on  
Come on  
Come on  
Yeah.

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## SO SERIOUS

As recorded by Electric Light Orchestra

JEFF LYNNE

Night after night  
I try to make it all fit together  
Night after night  
I see you as someone I remember  
You took me by surprise  
Opened up my eyes  
Now we gotta talk this over.

Can it really be so serious  
To be all broken up and delirious  
I guess we've really been out of  
touch

But can it really be so serious  
Serious so serious.

Day after day  
I know it's not the way that you  
wanted it  
Day after day  
I try to find the key but it don't  
fit  
But you know how it is  
No matter what I did  
We gotta talk it over.

Can it really be so serious  
To be all broken up and delirious  
I guess we've really been out of  
touch  
But can it really be so serious  
Serious so serious.

Tonight, tonight  
I'm thinking over everything you  
said to me  
Tonight, tonight  
I'm sorry but I just didn't see  
And now it's up to you  
There's nothing else to do  
We've gotta talk it over.

Can it really be so serious  
To be all broken up and delirious  
I guess we've really been out of  
touch  
But can it really be so serious  
Serious so serious  
Serious so serious  
Is it so serious.

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TOTAL



# LOVERBOY

# LOVERBOY

# LOVERBOY

by Elianne Halbersberg

**"M**ore good songs, more time spent writing, more writers, more keyboards, background vocals, guitars, feeling, expression... just a better album all around!" Paul Dean is proud of Loverboy's latest release, *Lovin' Every Minute Of It*, and his partiality is well placed. Less than one month after its release, the Top 10 album was certified platinum in Canada and the U.S. Three months later, Loverboy — guitarist Dean, vocalist Mike Reno, bassist Scott Smith, keyboardist Doug Johnson and drummer Matt Frenette — took off on another of their marathon world tours and, predictably, they played to sold-out crowds at virtually every stop.

Loverboy's career has grown in leaps and bounds since the meeting of former Streetheart guitarist Dean and ex-Moxy vocalist Reno eight years ago. As a touring band, Loverboy has blossomed into a full-scale professional act, advancing themselves at a steady clip ever since their first concert in November, 1979 opening for Kiss at the Vancouver Coliseum.

What followed has been endless radio domination. With a mere four

albums to their name, Loverboy is a certified success story; proof positive that nice guys do indeed finish first. With a string of awards and a worldwide collection of gold and platinum records, Loverboy still has time for their fans, and continue to go that extra mile to ensure quality on vinyl and on stage.

Upon wrapping their lengthy *Keep It Up* tour of '83-'84, Loverboy collectively stepped out of the spotlight. Dean, however, "just took a couple of weeks off after the tour. Some of the guys worked on their houses and got involved with other things, but Doug and I have our own studios and I was in the whole time trying things out. We had rehearsals constantly, a couple of nights a week."

Between schedules, individual members found time for various projects. Reno recorded a duet, "Almost Paradise" (Footloose) with Heart's Ann Wilson, an experience he calls, "an honor, a once in a lifetime opportunity." Johnson wrote and recorded "Action Speaks Louder Than Words" to benefit Canadian Food Banks. Reno and Dean participated in "Tears Are

Not Enough," Canada's contribution to the African relief efforts. In addition, Dean authorized his own line of guitars in conjunction with Kramer.

Meanwhile, work continued on *Lovin' Every Minute Of It*, which Dean says "took three times as long to complete because of digital recording and rewrites. For instance, 'This Could Be The Night' was started in 1980 and finished the day before we mixed! That song went through at least eight or 10 choruses and chord patterns. It wasn't complete until Jonathan Cain (Journey) took it further with ideas and possibilities. 'Lovin' Every Minute Of It' was brought to us by 'Mutt' Lange (producer of Def Leppard and The Cars). He played it for me over the phone from England, I taped it, and we worked out ideas for the arrangement. A few days later, we hooked up again and the day before we went into the studio, we got the real cassette. We put down all the parts, but the song had no keyboards until we did it in the studio as a band six months later!"

Dean's perfectionist tendencies when it comes to Loverboy are no well-guarded secret in the music industry. He is involved with recording, songwriting, production, stage sets, sound and light engineers. ("The mother hen



of the band" is how Reno affectionately refers to him.) "It's becoming less of an obsession," Dean says of the studio. "It's definitely an adventure, but as producer and mixer, I do try to listen to the tapes in different environments, over and over, to make sure they're good. I did let someone else mix 'This Could Be The Night' and 'Dangerous,' which is something I would never have done before — giving my children away to someone else! It's just that I know what I like to hear, and I can only release something when I am totally happy and totally satisfied with the way it sounds."

Dean admits that "Lovin' Every Minute Of It" was remixed five times, "Steal The Thunder" was recorded seven or eight times, and he agrees that in doing so, "There's always a risk of over-doing; a danger of losing the magic." Still, he observes, "I try to be aware, and realize that you can only expect so much, and do it so many times. Having an engineer and a co-

producer there in the studio with me makes it a give and take situation. I'm not the 'Lord of everything' by any means, although I could have that tendency! I think it is necessary to have someone objective there with us to oversee and help out. Tom (Allom) was a great producer and I learned a lot from working with him on this album. There is a great balance of guitars and keyboards, a more metal approach, and a lot of funk roots as well. It's a solid combination of all of our influences."

Despite their lengthy absence from the stage and radio (as a group), Dean states, "There was never any edginess or nervousness for us about going back into the studio. It never occurred to us that the audience might have forgotten about us or anything like that." And, he adds, in spite of their demanding schedule (often playing five nights in a row), touring remains one of life's great pleasures.

"I must have played 'Turn Me Loose'

a thousand times," he stresses, "but I still get off doing it. The freedom of being on stage, of every night being different, is a challenge. It keeps me interested. We owe our fans a show, something bigger than life and better than the record. We don't want to go all the way with effects, because then you fall into the trap of 'What do we do next?' But it's got to stand out. I think we have a feel for what's good live; a real vision and a good handle on pacing, on the internals of the songs and on how to balance the set. It's always new and always fun because of the diversity of the music, the addition of new songs every year, and the way our audience responds. We've passed the 'pot of gold' days, the pressures of the 'fame and fortune' period, the risk of getting too comfortable and falling into a routine. What matters to Loverboy are the real values of what we do — the energy, the absolute love for our music and our fans, and the fact that we still really enjoy being on that stage!"



JAMES O'BARA



## MUTUAL SURRENDER (What A Wonderful World)

As recorded by Bourgeois Tagg

LARRY TAGG

Why don't we both surrender  
Before we both get burned  
So many shots fired  
So many daggers thrown  
Can you think of anything we  
have learned

From all this madness  
Have we learned from all this  
strife  
Have we learned from all this  
business with the gun and  
the knife.

I throw up my hands for you  
And if you throw up your hands  
for me  
What a wonderful world this  
could be  
I throw up my hands

My hands for you  
And if you throw up your hands  
for me  
What a wonderful world this  
could be.

I remember things you whispered  
The things you screamed  
Does it all go up in flames  
So many bombs dropped  
So many names called  
Can't you see we've been living  
in a world of pain  
From all this madness  
Can we end it all  
Before this world is pulled all  
to pieces in a tug of war.

I fall to my knees for you  
And if you fall to your knees for  
me  
What a wonderful world this  
could be  
I fall to my knees  
My knees for you  
And if you fall to your knees for  
me  
What a wonderful world this  
could be  
Oh let's both make a mutual

surrender  
Oh let's both make a mutual  
surrender.

Why don't we both surrender  
Before we both get burned  
With all the shots fired  
And all the daggers thrown  
There's got to be something we  
can learn  
From all this madness  
Can we learn  
From all this business  
With the gun and the knife.

I raise my white flag for you  
And if you raise your white flag  
for me  
What a wonderful world this  
could be  
I raise my white flag  
My flag for you  
And if you raise your white flag  
for me  
What a wonderful world this  
could be.

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## VANITY KILLS

As recorded by ABC

MARTIN FRY  
MARK WHITE

Have you heard the latest  
Have you seen who's just walked  
in  
Vain, vain, vain, vain  
Uh-huh  
Right over there  
She's so vain, vain, vain, vain.

I'm glad you found someone who  
loves you  
But sad to say  
That someone is you  
And now perhaps you'll both

be happy  
Guess that makes two  
Just you and you  
Someone who cares  
So much about you  
But does that someone have to  
be you.

Vanity kills  
It don't pay bills  
Vanity kills  
You love you  
Vanity kills  
It don't pay bills  
Vanity kills  
It kills.

So glad I found you glancing in  
the mirror  
Gazing deeply at love's patron

saint  
Admire the frame  
Survey the scenery  
Or are you just inspecting the  
paint  
Temptation's strong  
Modesty's so weak  
High on yourself  
Humble you ain't.

Vanity kills  
It don't pay bills  
Vanity kills  
You love you  
Vanity kills  
It don't pay bills  
Vanity kills.

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## ARE WE PLAYING WITH FIRE

As recorded by Virginia Wolf

NICK BOLD

When you move in close to me  
Sends a shiver running down  
my spine  
When you move in close  
I feel so fine.

When you look in my eyes  
Got my heart almost skipping  
a beat  
Just one look and it knocks me  
off my feet

And I don't know if I can get  
back up.

Are we playing with fire  
Are we playing with fire  
Are we playing with fire  
Or is this love.

When you take my hand  
Never feel like I understand  
Make me feel like I'll never  
Let go of your hand.

And then when we kiss  
I can feel there's a world I've  
missed  
There's a world of love  
Inside your kiss  
And I don't know if I can help

myself.

Are we playing with fire  
Are we playing with fire  
Are we playing with fire  
Or is this love  
Are we playing with fire  
Are we playing with fire  
Are we playing with fire  
Or is this love  
Is it love I feel  
Girl is it love  
Is it love I feel.  
(Repeat chorus)

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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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# Pick Of The Litter

by Rich Sutton

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

## \$\$\$\$\$ Parade Prince Warner Bros.

Whether performing with or without his clothes, in paisley or in purple, Prince has little left to prove. *Parade* proves that he doesn't need a gimmick to make a hit album. A microphone and a guitar will do just fine, thank you. On his last record, Prince felt that he had to go around the world in a day to make a convincing musical statement. Reverting to the Sgt. Pepper-era Beatles' style, he managed to speak in his own language, but his speech was peppered with stolen phrases. With *Parade*, Prince bares his rhythm and blues heart by paying

homage to many of the predecessors to whom he's been compared. But he does it with no tricks, in his own style, and on his own terms.

The James Brown funk of "Kiss" is perhaps the most derivative that Prince gets on *Parade*. The scratchy, start-and-go guitar style borrowed from the late '60s masters of funk is given a masterful treatment in Prince's hands. "Do U Lie?" has the dance-bop rhythm of any of a number of songs from 1999. And it still sounds good. The dream-like "Sometimes It Snows In April" benefits from Prince's soft and sour, spoken and sung vocals which give the song an emotionally remorseful tone. "New Position"

growls and screams with the untempered sexuality of Prince's *Uptown* album. Although not as lyrically graphic, it's every bit as hot.

Just like his *Purple Rain* soundtrack, *Parade* stands on its own. It's yet another near-perfect record from a guy who can seem to do no wrong. Prince is one of a handful of musicians who can make music which appeals to both the musically sophisticated and to the person who just wants to sing along. *Parade* is easily one of the year's best.

## \$\$\$\$ Tuff Enuff Fabulous Thunderbirds Epic

You like the Rolling Stones? You like Stevie Ray Vaughan and George Thorogood and Muddy Waters and goodtimebarroomrock-androll? You like to have fun! You'll love the Fabulous Thunderbirds and *Tuff Enuff*!

The cover art may not look tough enough, but every note of the music inside definitely is as tuff as it gets. The title track, "Tuff Enuff," rumbles with the bravado of a honky tonk dance floor on a Saturday night. The real essence of the Thunderbirds "way of life" is exposed on "Two Time My Lovin'" and "Why Get Up." On "Two Time My Lovin'" Kim Wilson sings, "I can't let you go it's plain as day to see, I'm gonna have to let you two time me. You can two time my lovin', second hand lovin' is better than none!"\* The Thunderbirds have a fabulous vision of just how seriously one should take life. It's their casual attitude that makes the Fabulous Thunderbirds and *Tuff Enuff* so much fun.

\*Lyrics: Copyright ©1986 by Fab Bird Music (BMI).





\$\$ American Storm  
Bob Seger & The Silver Bullet Band  
Capitol

I think Bob Seger is bored. How many more albums can he make that sound like *Stranger In Town*? How many more songs can he make that sound like "Night Moves?" As long as the country's preoccupation with Reagan, Rambo, Apple Pie and Chevrolet continues at its fever pitch, the answer is probably for a long time.

"American Storm" and "Like A Rock" aren't bad songs taken on their own. But "Storm" sounds like "Hollywood Nights" and "Like A Rock" just like "We've Got Tonite." "The Ring" sounds just like "Mainstreet" and the list goes on. Seger's poured a mold for himself and with the exception of a couple of songs on side two where he adds a new, for him, instrument or two, there isn't even a fleeting attempt to break stride.

Seger's been singing the down on the farm, backseat of a Chevy, Cougar/Springsteen thing for even longer than both John and The Boss have. But once Seger found the formula for the hit album and the hit single, his songs have become just words with little feeling. As the ballads become more successful, his albums have more ballads. And so on.

I've never liked Bob Seger & The Silver Bullet Band much. *Like A Rock* isn't going to do much to change that.

Pet Shop Boys come from a long line of slick-haired pop duos with catchy names. Like *Orchestral Manoeuvres In The Dark* and *Tears For Fears* before them, Chris Lowe and Neil Tennant are computer programmers posing as musicians. When the haircut is as important as the melody, it's time to take a step back and evaluate.

On "Opportunities (Let's Make Lots Of Money)", Pet Shop Boys sing "I've got the brains, you've got the looks, let's make lots of money." Whatever happened to talent? On *Please*, it's nowhere to be found. Even if their tongues are firmly implanted in their cheeks on "Opportunities," it's a song that says a lot about the musical ethics of Pet Shop Boys.

Don't get it wrong, haircuts and Tenax have their place in pop music. A bad hairdo and the incorrect application of hair gel could ruin a career in a single photo. The point is that when fashion and style take the front seat to talent and great hooks, the result is phony.

\$\$\$½ Skin On Skin  
Vanity  
Warner Bros.

The opening of "Under The Influence" is a sultry walking bass line that sets the tone for much of the sensuous *Skin On Skin*. The "four letter word on the mind" of the protagonist of this lead track clearly isn't love. But unlike much of the material that's come from Vanity in the past, *Skin On Skin* shows that Vanity is capable of more than lust.

The message in Vanity's music is still "get down," only now she's seldom as coarse or crass. She slips back to her sleazy ways on "Ouch" where the graphic lyrics and uncontrolled yelps are embarrassing. It's unfortunate that Vanity's voice is shrouded in countless other voices and a sea of synthesizers, otherwise "Romantic Voyage" could have been *Skin On Skin*'s signature piece.

Vanity's yearning to be a movie star/teen idol/vocalist/sex kitten all at once has obviously diluted her potency. On songs like "Confidential," "Under The Influence" and "Animals" she proves that she has the goods. If she'd concentrate her energies into music for a few years, then her *nom du plum* would be a little more understandable.







**\$\$\$\$ The Ultimate Sin**  
Ozzy Osbourne  
CBS Associated Labels

*The Ultimate Sin* is the ultimate Ozzy. With Ron Nevison behind the knobs and Ozzy's demon alcohol in check, *The Sin* is a killer. Metallica's *Master Of Puppets* may be the role model for ultra-rare production, but *The Ultimate Sin* sparkles with a sinister, dirty guitar sound that both sparkles and cuts like a diamond.

"Shot In The Dark" is *The Ultimate Sin* at its most polished. In a strong voice, Ozzy's vocals pierce through the glittering Nevison mix that hammers incessantly at your cochlea. Don't think that *Sin* is lacking in the down and dirty department. Nevison knows how to get those nasty guitar sounds and proves it with a fury on "Secret Lover" and "Never." Jake E. Lee breaks out a few new tricks on *Sin*. "Never Know Why" and "Thank God For The Bomb" are just two examples.

I've never found Ozzy's albums to be terribly optimistic and *The Ultimate Sin* is no exception. I've also never found Ozzy terrifically engaging. *The Ultimate Sin* is the exception.

**\$\$\$\$ Master Of Puppets**  
Metallica  
Elektra

"Mean," "nasty" and "loud" are just a few of the flashcard words that race through your mind's eye once you've heard the opening song on Metallica's *Master Of Puppets*. If it weren't for its length and cutting guitar solo, "Battery" might easily be mistaken for a song from any one of a number of hardcore bands. What the Circle Jerks and Black Flag lack in brute force and energy, which isn't much, Metallica makes up for. *Master Of Puppets* also sneaks in some more rudimentary items like understandable lyrics, burning guitars and some decent production.

This is a scary album. *Master Of Puppets* will have you looking over your shoulder for the enemy attack. With all the finesse of a Panzer blitzkrieg, Metallica blasts through eight songs, three of them over eight minutes in length, with the kind of power usually reserved for dynamiting roadsides and jackhammering concrete. For certain tastes, this album is \$\$\$\$\$. Not since the debut album from Motley Crue has there been such a roar in the leather and spike community. Pick up a promo-only copy if you can. It has a classic warning sticker!



**\$\$\$½ Play Deep**  
The Outfield  
CBS

At first guess, you'd take The Outfield for another English fashion band. But one peek at their poses on the album sleeve and you're confused. Not a "hair-cut" in sight. Just three guys, with their coiffure parted on the side — looking more like centerfield than from left field. So what is The Outfield? A quick listen to side one gives away all their secrets. The Outfield is a catchy pop band with a strong repertoire of hook-laden songs.

"Say It Isn't So," with its jumpy backbeat and "Your Love" with the smooth, four part harmonies are the standouts. "Everytime You Cry," combines a biting, U2-like guitar with strong harmonies. The Outfield employs the same neat trick on "Mystery Man." Less exciting is the fluff-filled "Talk To Me" and a ballad called "Nervous Alibi." Both rely more on production than good songwriting. And songwriting is the draw for The Outfield on *Play Deep*. With less concern for the Top 40 and more concern for emotion, the next Outfield album should be a, do I dare say it, homerun!!



## 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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## 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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## 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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## 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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Blvd., Hollywood, CA 90028.

## 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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# Concert Review

## VAN HALEN

by Elianne Halbersberg

**COLUMBIA, SOUTH CAROLINA** — It was a guaranteed sell-out, just like every other city on the 5150 world tour. The album had sold more than one million copies within a week of its release, and on this date Van Halen, collectively: brothers Edward and Alex, Michael Anthony, and Sammy Hagar, had just received word from their record company that their latest release was firmly stationed at the country's number one spot.

But despite their record-breaking box-office sales, the incessant airplay of "Why Can't This Be Love", and the standing ovation that began a full 10 minutes before the house lights were even dimmed, there were bound to be skeptics in the audience, even dubious die-hard Van Halen fans, attending their sixth or so Van Halen concert, maybe even reviewing the show. While the group's success had been on a steady incline since their debut, their reputation as the all-time kick-ass live act had maybe dwindled in some minds, particularly during the 1984 tour, where Van Halen played to one responsive audience in a small city that greeted them warmly, but began filtering out mid-show. Even the band members that night looked like they desperately wanted to be anywhere but on that stage. This knowledge, coupled with the fact that Van Halen had undergone any band's most difficult chore — replacing a voice long associated with their sound and basically have to start from step one — were thoughts enough to raise doubts. Those doubts, however, disappeared with the first chords of the opening number, "You Really Got Me."

Van Halen '86 cannot be compared to their previous days. The songs are different, the style is different. Granted, the band is the same, but their two-year hiatus and the addition of the new blood via one of rock and roll's most dynamic showman/vocalists has proven to be a shot of new life for all concerned.

The rhythm section of Michael Anthony and Alex Van Halen is a display of unrestrained energy; Edward Van Halen's guitar skills are at an all-time high. Hagar, of course, needs no introduction. Whether delivering his own "One Way To Rock" and "I Can't Drive 55" (performed from the catwalk 40 feet above the crowd), pumping through most of 5150, or giving his special interpretations of early and recent Van Halen classics "Ain't Talkin' About Love", "Panama" and "Jump", Hagar delivers, to say the least.

His obvious pleasure being on stage with this particular group prevents it from becoming "The Sammy Hagar Show." Everyone gets their solo, no one stops smiling, and Hagar seems only too delighted to turn the spotlights over to his friends, sometimes joking with Alex Van Halen, sharing the microphone with Michael Anthony, or facing off with Edward Van Halen — guitar to guitar, footwork to footwork, for sizzling instrumental duos and good-natured stage moves. Hagar's hospitality extends to the

audience. He constantly shakes hands with fans and brought up a "volunteer" to join him during the encore, "Jump." Initially, Van Halen opted to "do something different" in Columbia, pulling up an anxious and obviously not sober female to supposedly share the microphone with Hagar. Once up, however, the girl lunged at Michael Anthony, plastering herself against him in a lusty liplock that left the entire house stunned, especially the bassist! After finally prying her off, Hagar offered the microphone and she responded with a series of ear-piercing shrieks. "Hit the gong, Al!" Hagar laughed, "wrong volunteer!" Next, he hoisted up an excited male who claimed to "know all the words" and proceeded to sing them at full lung capacity, racing from one side of the stage to the other in the process, with Hagar marathoning alongside to keep up. Whenever the "Jump" refrain came along, the young man would actually jump up, again forcing Hagar to hop with him, partly to keep the microphone in his range, and partly because the youth had one arm securely locked around Hagar's shoulder. "What a night!" Hagar jokingly remarked to his bandmates, who could barely respond due to their laughter!

Following the audience participation, Van Halen launched into the standard "Wild Thing", followed by a rave-up of Led Zeppelin's "Rock And Roll." Aside from the very trivial mention here that one quick chorus of the "Bad Motor Scooter" woulda sure been nice (what a smoking showcase for Edward's guitar that could be!), it's a safe bet that Van Halen's two and a half hour explosion met with no complaints!



EDWARD VAN HALEN



## 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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## 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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## 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 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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## WHO MADE WHO

As recorded by AC/DC

M. YOUNG  
A. YOUNG  
B. JOHNSON

The video games say play me  
Face it on the level  
But it take you every time  
On a one and one  
Feel it running down your spine  
Nothin' gonna save your one  
last dime  
'Cos it own you  
Through and through.

The data bank know my number  
Says I gotta pay 'cos I made  
the grade last year  
Feel it when I turn the screw  
Kick you round the world  
There ain't a thing that it  
can't do  
Do to you yeah.

Who made who, who made you,  
who made who  
Ain't nobody told you  
Who made who, who made you  
If you made them and they  
made you  
Who pick up the bill when who  
made who  
Who made who, who turned  
the screw.

Satellite send me a picture  
Get it in the eye take it the wire  
Spinning like a dynamo  
Feel it going round and round  
Running out of chips you've  
got no line  
In an eight bit town  
So don't look down.

Who made who, who made you,  
who made who  
Ain't nobody told you  
Who made who, who made you  
If you made them and they  
made you  
Who pick up the bill when  
who made who  
Who made who, who turned  
the screw.

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## RIGHT AND WRONG

As recorded by Joe Jackson

JOE JACKSON

Stop everything  
I think I hear the president  
The piper of the T.V. screen  
Is gonna make it simple  
And he's got it all mapped out  
And illustrated with cartoons  
Too hard for clever folks to  
understand  
Yeah they're more used to words  
like ideology  
But they say it's not the issue  
Ideology  
They're not talkin' 'bout right  
or left  
They're talkin' 'bout.

Talkin' 'bout right and wrong  
Do you know the difference  
Right and wrong  
Do you know the difference  
Tween the right and the left  
And the east and the west  
What you know and the things  
that you'll never see.

So what ya think  
You like the Yankees or the Mets  
this year  
And what about this latest war of  
words  
What about the commies  
You know I saw the news last  
night  
All illustrated with cartoons  
So when they come with that  
opinion poll  
They better not use words like  
ideology  
Or try to tell me 'bout the issues  
Ideology  
Whose side are you on  
'Cause we're talkin' 'bout.

Talkin' 'bout right and wrong  
Do you know the difference  
Right and wrong  
Do you know the difference  
Tween the right and the left  
And the east and the west  
What you know and the things  
that you'll never see.  
(Repeat)

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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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## RAIN ON THE SCARECROW

As recorded by John Cougar Mellencamp

**JOHN MELLENCAMP  
GEORGE M. GREEN**

Scarecrow on a wooden cross  
Blackbird in the barn  
Four hundred empty acres  
That used to be my farm  
Grew up like my daddy did  
My grandpa cleared this land  
When I was five I walked the  
fence  
While grandpa held my hand.

Rain on the scarecrow  
Blood on the plow  
This land fed a nation  
This land made me proud  
And son I'm just sorry  
There's no legacy for you now.

Rain on the scarecrow  
Blood on the plow

Rain on the scarecrow  
Blood on the plow.

The crops we grew last summer  
Weren't enough to pay the loan  
Couldn't buy the seed  
To plant this spring  
And the Farmers Bank foreclosed  
Called my old friend Schepman  
up  
To auction off the land  
He said John it's just my job  
And I hope you understand  
Hey calling it your job ol' hoss  
Sure don't make it right  
But if you want me to  
I'll say a prayer for your soul  
tonight.

And grandma's on the front porch  
swing  
With a Bible in her hand  
Sometimes I hear her singing  
Take me to the promised land  
When you take away man's  
dignity  
He can't work his fields and cows  
There'll be blood on the  
scarecrow

Blood on the plow  
Blood on the scarecrow  
Blood on the plow.

Well there's ninety-seven crosses  
planted in the courthouse yard  
Ninety-seven families who lost  
ninety-seven farms  
I think about my grandpa and my  
neighbors and my name  
And some nights I feel like dying  
Like that scarecrow in the rain.

Rain on the scarecrow  
Blood on the plow  
This land fed a nation  
This land made me proud  
And son I'm just sorry  
They're just memories for you  
now  
Rain on the scarecrow  
Blood on the plow  
Rain on the scarecrow  
Blood on the plow.  
(Repeat)

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# JAMES BROWN



by Elianne Halbersberg

**B**efore there was a moonwalk, punk funk, rap music, a Prince or even a King, there was the Godfather Of Soul, Mr. Dynamite himself, James Brown. Ask any of today's musical forces to name their influences, and everyone from Michael Jackson to David Lee Roth, Rick James, Paul McCartney, Bruce Springsteen, the Romantics, Ted Nugent, the Rolling Stones, and John Cougar Mellencamp (who recently included Brown's "Cold Sweat" as part of his in-concert repertoire) will immediately point to the performer affectionately known as "The Hardest Working Man In Show Business," who still spends 80% of his time on the road. Brown, whose professional career dates back to "singing in Augusta, Georgia in 1947," followed by his 1952 gospel group, The Swanees, began 1986 by performing for 110,000 fans in Washington, D.C. on New Year's Eve, then joining such fellow legends as Ray Charles, Chuck Berry, Jerry Lee Lewis, Fats Domino and The Everly Brothers as the first 10 inductees into The Rock And Roll Hall Of Fame and marking his own 30th anniversary as a recording artist.

36 SONG HITS

But for those whose familiarity with "Soul Brother Number One" began with his recent hit from the *Rocky IV* soundtrack, here are a few facts: A native of Augusta, Georgia, Brown pumped gas, danced for tip money, shined shoes and worked as a janitor before forming The Swanees. As gospel music's most direct relative — soul music — began to develop, The Swanees became The Famous Flames (later to become the JB's) and a house band job in a Macon, Georgia club soon built Brown's reputation for unbeatable showmanship and on-stage electricity.

In 1956, Brown recorded his first r&b hit — "Please, Please, Please," the first of many hits, including "I Got You (I Feel Good)," "I Got The Feelin'," and such number one r&b successes as "It's A Man's, Man's Man's World," "Cold Sweat," "Hot Pants," "Super Bad," and "Make It Funky." Brown was soon to become the number one charting r&b act on the Billboard charts with 17 singles reaching the coveted top spot. By 1965, his success had translated itself to the pop charts, with "Papa's Got A Brand New Bag" the first of many such achievements.



Brown's 1962 *Live At The Apollo* is a recognized landmark, both as one of the first live albums and in its astounding 66 week run on the album charts. By the mid-1960's, Brown's live show had become a trademark in itself as he introduced his on-stage "collapse," upon which an assistant covers him with a cape, only to have Brown get up, stumble back to the microphone, collapse and begin the routine again. Brown quickly became a box-office record breaker, and by 1971, had sold over 50 million records. In 1972, he scored another chart hit with "Get On The Good Foot" and recorded two soundtracks in 1973: *Black Caesar* and *Slaughter's Big Rip-Off*.

The 1980's have been equally good to Brown. All totalled, he has recorded close to 150 albums and is currently readying new product. PolyGram Records is currently re-issuing compilation packages. Brown cut a television commercial for McDonalds, appeared in three major films: *The Blues Brothers*, *Dr. Detroit*, and *Rocky IV*, and played for over one million fans in Paris two summers ago. In 1983, he released *Bring It On*, which includes a 13-year-old track, "You Can't Keep A Good Man Down," and a remarkable version of the classic "Tennessee Waltz."

Brown also caused audience pandemonium when he performed the title track on *American Bandstand*. "The kids went crazy," he fondly remembers. "They couldn't be controlled! I had to sneak out the back door — it was unbelievable!" That same year, Brown was inducted into the Georgia Music Hall Of Fame. "I'm glad that God has kept me diligent and vibrant in what I do," says Brown. "I thank Him for everything that has happened to me. I remember shining shoes up and down the streets of Augusta, and what's kept me going is that I've always remembered where I came from and the people who have done for me. I've seen people in my corner and I just keep on going, keep trying, keep driving. As I keep going, it keeps getting better and better every day."

In 1984, Brown collaborated with Afrika Bambaataa on the "Unity" single and in 1985, he performed to a standing ovation in the televised special, *Motown Salutes The Apollo*. Later that year, singer/songwriter/producer Dan Hartman (formerly of the Edgar Winter Group, recently recognized for his *Streets Of Fire* hit, "I Can Dream About You" and "Little Richard's current "Great Gosh A'Mighty") was approached for the *Rocky IV* soundtrack. Hartman and his partner, Charlie Midnight, put Brown on the charts for the 94th time with "Living In America," taking him to the top ten on both the pop and r&b charts.

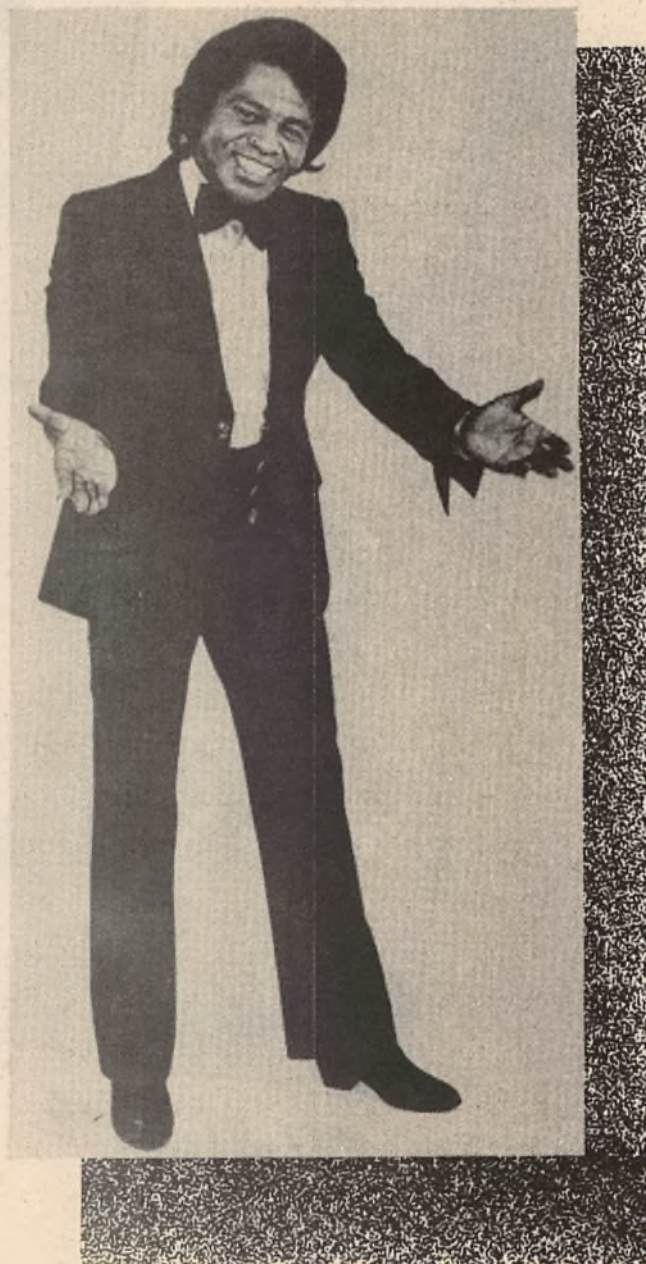
Although he has sold more r&b records than any artist in history, Brown doesn't "say r&b. Rhythm and blues is nice," he says, "but my music is soul music. I have done very little r&b. I sang 'Please, Please, Please,' which is basically called an r&b song, but it was loved by everybody. R&B — a lot of people have the blues; the blues can be good or bad, but I am a soul singer because I sing gospel, country, I sing music, period. Whatever is good for the soul, that's what I do, and I don't want to label the music because music shouldn't be labeled — music is people."

Of his many hits, however, Brown admits to remaining partial to "Please, Please, Please." "It is my favorite," he remarks, "because it was my first chance to get into the business. I think 'Papa's Got A Brand New Bag' was revitalized, and the new sound of music today — 80% of it is James Brown. There's always been 'The Three B's — somebody came up to me one day and said, 'Now there's four B's — Beethoven, Bach, Brahms, and Brown!'"

Despite the three decades of success, however, Brown remains totally unaffected — easily one of the nicest and most dedicated performers to ever grace the music business. He modestly observes, "I've never forgotten where I came from and who made me what I am — the people — and that's going to go with me for the rest of my

life. It's one of the things people shouldn't forget. I always go back to the crossroads, because a man must go back to the crossroads to find himself. There are many things that worry me: I feel very, very bad when I see people going hungry, suffering, while governments are fighting. I wish they would come together and think about their people and not about themselves and the things they don't agree on. I always worry when I see young people dropping out of school. I wish I could advise them all to get a decent education and keep a steady job. There's nothing wrong with wanting a career in music or whatever, but if it doesn't happen, you'll still have stability and be able to take care of yourself and your family."

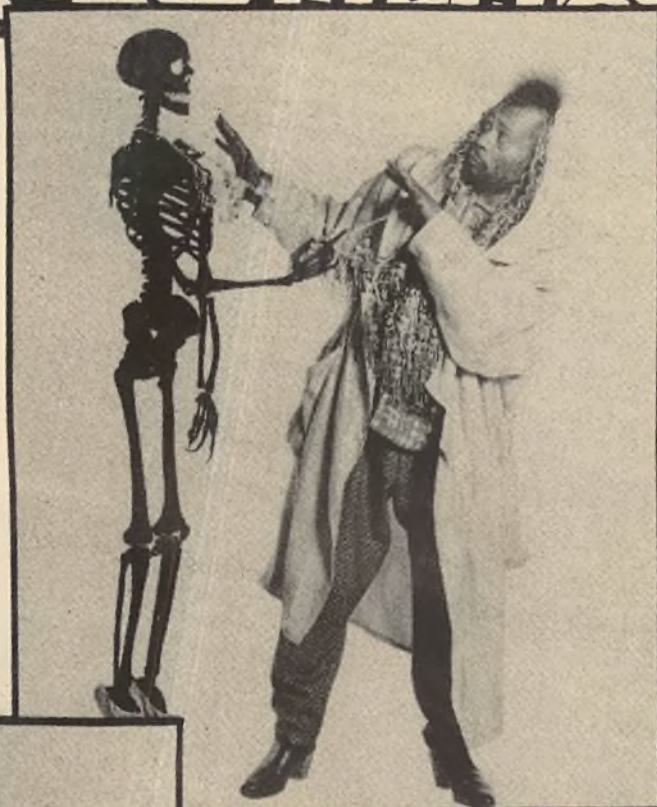
Finally, when it comes to himself, Brown enthuses, "The best is yet to come. I thank the people for their kindness, for remembering James Brown, and for making mine such a beautiful success story."





# SOUL SECTION

- 44/A Fine Mess
- 39/Ain't Nobody Ever Loved You
- 41/Artificial Heart
- 43/Bedtime Story
- 44/Chain Reaction
- 47/Do It To Me Good (Tonight)
- 43/Greatest Love Of All, The
- 47/Heat Of Heat, The
- 46/I Think It's Love
- 41/Kiss
- 45/Mountains
- 43/Never As Good As The First Time
- 44/Other Side Of The World, The
- 40/Reconsider
- 47/Restless
- 46/State Of The Heart
- 39/Sweet And Sexy Thing
- 42/We Don't Have To Take Our Clothes Off
- 41/What Have You Done For Me Lately
- 39/You Should Be Mine



DIEM JONES

GEORGE CLINTON



*Patti LaBelle*



DENNIS WEELEY

PHILIP BAILEY



## SWEET AND SEXY THING

As recorded by Rick James

RICK JAMES

You are my life  
You are my love  
You are my everything  
You make me high  
When I am down  
You make me laugh and sing  
Come as you want  
Come as you are  
Girl come into my life  
You are my girl  
My number one star  
I might make you my wife  
Sweet and sexy thing.

Girl come into my life  
Sweet and sexy thing  
And I'll never leave you  
Sweet and sexy thing  
Say you will be my girl  
Sweet and sexy thing  
I won't deceive you.

You are my card  
You are my game  
You are my ace in the hole  
With you in my deck  
I never can lose  
If I might sound too bold  
Do as you want  
Do as you will  
I trust you with all my heart  
And when you are through  
I'll be there with you  
And that's when the real love  
starts  
Sweet and sexy thing.

Girl come into my life  
Sweet and sexy thing  
I won't deceive you  
Sweet and sexy thing  
Say you will be my girl  
Sweet and sexy thing  
I'll never leave you  
Sweet and sexy thing  
Sexy thing I love you

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Music

## YOU SHOULD BE MINE

As recorded by Jeffrey Osborne

BRUCE ROBERTS  
ANDY GOLDMARK

When you want all the love you  
deserve  
And the heat's on your mind  
Don't you even think about it  
I'll be there just wapped around  
you  
I can't hold back what I feel  
inside  
It's just a fact that.

You should be mine  
Anything you want you got  
You fortify my love  
You fortify me  
You should be mine  
Anything you want you got  
You fortify my love  
You fortify me  
Can you woo woo woo  
Can you woo woo woo  
Can you woo woo woo  
You should be mine  
All mine.

Every time that we're together  
Just confirms the good thing  
we've got  
And something this good can't be  
denied  
One thing's for sure that.

You should be mine  
Anything you want you got  
You fortify my love  
You fortify me  
You should be mine  
Anything you want you got  
You fortify my love  
You fortify me  
Can you woo woo woo  
Can you woo woo woo  
Can you woo woo woo  
You should be mine  
All mine.

In the height of your worry  
Where it's running too deep for  
you  
When it all proves too much, too  
much, too much  
I'll pull you through.

I can't hold back what I know  
inside  
It's just a fact  
That you should be mine.

Anyway that your heart has been  
denied  
Ooh you can come to me

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## AIN'T NOBODY EVER LOVED YOU

As recorded by Aretha Franklin

NARADA MICHAEL WALDEN  
JEFFREY COHEN

I've seen you hangin' out  
Lookn' like you know what life's  
about  
Laughin' jivin' with your friends  
Baby that ain't where the world  
ends oh yeah.

I'll lay my love on you  
You'll be feeling something brand  
new oh yes you will  
Gonna hold you tight with all  
my might  
Squeeze you right what you  
wanna do tonight.

I'm gonna hold you in the  
afternoon  
Dizzy from the sun  
Dance beneath the island moon  
We'll go on and on.

Ain't nobody ever loved you  
Like I'm gonna love you yeah,  
yeah oh baby  
Ain't nobody ever loved you boy  
Like I'm gonna love you yeah,  
yeah.

Drag that comb across yo' head  
Change yo' shirt we're going  
somewhere  
Ain't we baby  
I'll throw a little lipstick on  
Check the mirror twice and we're  
gone.

Out in the evening rain  
We can bring the heat up again  
oh yes we can  
I'm gonna take my time treat  
you fine baby, baby, baby  
I'm making you mine.

Hear the people laugh and sing  
Right outside your door  
Something great is happening  
And you can be sure.

Ain't nobody ever loved you  
Like I'm gonna love you yeah,  
yeah  
Ain't nobody ever loved you  
Like I'm gonna love you yeah,  
yeah  
Wait, wait.

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## RECONSIDER

As recorded by The Main Attraction

**WAYNE DOUGLAS, JR.  
NEIL JONES**

After all of this time  
You wanna go and throw our love  
away  
I've done all in my power  
To convince you to stay  
oh girl  
But how soon we forget  
When we get a little upset  
my girl  
We say and do those  
foolish things  
That later we'll regret oh.

Life is full of give and take baby  
Even the president makes  
mistakes  
Now I've done all that I can do  
Girl the rest is up to you

Once you think it over you will.

Reconsider  
Girl won't you take me  
back  
Reconsider  
'Cause I really, really  
love you babe  
Reconsider  
I've cleaned up my act  
Reconsider oh oh.

I can't say that I'll be perfect  
But at least I'll try  
I was a fool to lose you girl  
And let your love pass me by oh  
There's no doubt in my mind  
We can make it work  
I know we can  
And I know it's hard to  
love again  
Once you've been hurt oh.

Life is full of give and take baby  
Even the president can make  
mistakes

Now I've done all that I can do  
Girl the rest is up to you  
Once you think it over you will.

Reconsider  
Girl won't you take me  
back  
Reconsider  
You know I love you  
girl  
Reconsider  
I've cleaned up my act  
Reconsider oh oh.

Reconsider  
Please change your mind  
Reconsider  
'Cause I really, really  
love you babe  
Reconsider  
Think it over one more  
time  
Reconsider, reconsider girl.

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## ARTIFICIAL HEART

As recorded by Cherrelle

**JAMES HARRIS III  
TERRY LEWIS**

Must of had a broken heart before  
And found a way to fix it  
By borrowing the love from other  
hearts  
And never giving any back  
Your father must have been a real  
stonecutter  
And he molded you in his image  
'Cause you're a chip off a  
hardened heart  
A heart with no feeling.

All I ask of you  
Love me, love me  
Touch and kiss and hold me  
Like you want me  
But instead you're just a man  
with an artificial heart.

Artificial heart baby  
Artificial heart baby.

Must have been a lonely heart to  
start with  
To be so cold  
Artificial hearts cannot be  
broken  
And can never love anyone  
How can you expect someone to  
give love

When they're not receiving  
Every person has a breaking  
point  
A point of no return.

So I'm asking you to  
Love me, love me  
Touch and kiss and hold me  
Like you want me  
But instead you're just a man  
with an artificial heart.  
(Repeat chorus)

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## 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 swirl  
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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## 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  
Almosr 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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## WE DON'T HAVE TO TAKE OUR CLOTHES OFF

As recorded by Jermaine  
Stewart

**PRESTON GLASS**  
**NARADA MICHAEL WALDEN**

Not a word  
From your lips  
You just took for granted that I'd  
want to skinny dip  
A quick hit  
That's your game  
Girl I'm not a piece of meat  
Stimulate my brain  
The night is young  
And so are we

Let's get to know each other  
better slow and easily  
Take my hand  
Let's hit the floor  
Shake your body to the music  
Maybe then you'll score.

So come on baby won't cha show  
some class  
Why ya wanna move so fast.

We don't have to take our clothes  
off  
To have a good time oh no  
We could dance and party all  
night  
And drink some cherry wine  
uh huh  
We don't have to take our clothes  
off  
To have a good time oh no  
We could dance and party all

night  
And drink some cherry wine  
uh huh  
Na na na na na na  
Na na na na na na.

Just slow down  
If you want me  
A man wants to be approached  
cool and romantically  
I got needs just like you  
Give me conversations, good  
vibrations through and  
through.

So come on baby won't cha show  
some class  
Why ya wanna move so fast.  
(Repeat chorus)

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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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## 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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## 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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## 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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## 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 borderline  
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 borderline  
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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administer for themselves: Tuneworks  
Music administered by Careers Music, Inc.)

## 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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JEFF KATZ

## MOUNTAINS

As recorded by Prince and  
the Revolution

### PRINCE AND THE REVOLUTION

Once upon a time in a land  
called Fantasy  
Seventeen mountains stood so  
high  
The sea surrounded them and  
together they would be  
The only thing that ever made  
u cry.

U said the devil told u that  
another mountain would

appear  
Ev'ry time somebody broke  
your heart  
He said the sea would 1 day  
overflow with all your tears  
And love will always leave u  
lonely.

But I say it's only mountains  
and the sea  
Love will conquer if u just  
believe  
It's only mountains  
And the sea  
There's nothing greater  
Than u and me.

Once upon a time in a  
haystack of despair  
Happiness sometimes hard 2

find  
Africa divided hijack in the air  
It's enough 2 make u want to  
lose your mind.

But I say it's only mountains  
and the sea  
Love will conquer if u just  
believe  
It's only mountains  
And the sea  
There's nothing greater  
Than u and me.

It's only mountains  
And the sea  
There's nothing greater  
Than u and me.

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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 not 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 think 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  
nines  
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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## 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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## 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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## 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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# RONNIE MILSAP

## Found In The '80s

*by Montgomery Blaine*

Ronnie Milsap's latest album is titled *Greatest Hits Volume II* and since most singers hardly get to hit single number two, this Nashville based, piano pounding son of the south is obviously doing a lot right.

"Actually, I started my musical career playing guitar," says Milsap, who has been blind from birth. "But when I put it down, I couldn't find it again ... so I switched to piano. Kind of hard to lose that!" There's no telling how many times Milsap has used that line but like his reworkings of '50s hits, it comes out fresh each time.

Milsap's musical roots cover the southern spectrum far beyond the boundaries of the country sound. Milsap plays

and has recorded pop, rock and blues throughout his professional career. In fact, it is reported that he was suspended from his classical music studies at the North Carolina State School for the Blind when they caught him playing rock and roll.

And rock and roll, old rock and roll at that, has led the latest series of hits for Milsap. His reworking of great '50s melodies have put him back at the top of the charts, starting with the powerful combination of "Lost In The Fifties (In The Still Of The Night)". The lp resulting from that hit also got a special national bow when Ronnie, along with Huey Lewis & The News, Carl Perkins, and the Five Satins (the original performers of "In The Still Of The Night") wowed the '86 Grammy telecast audience with the long form rocking version of the tune. Milsap sates his fans lust for the past with



additional gifts like "Happy, Happy Birthday Baby" a 1957 hit for the Tuneweavers and Barrett Strong's 1960 smash "Money (That's What I Want)".

Milsap has recorded for the RCA label in Nashville for some 13 years racking up hit after hit. But this last year has in many ways been a gathering of the threads he has woven throughout his career.

The video from his rockish song, "She Loves My Car", became the first video by a Nashville-based country singer to be shown regularly on MTV, the temple of rock music video. The piece starred the late actress Jayne Mansfield's daughter, two members of the new wave band, X; international celeb Britt Ekland and TV's "Tattoo", Herve Villechaze among others.

Milsap also joined a group of stars in an album project called "Shine On" to raise funds to restore the Cape Hatteras Lighthouse off the coast of his home state. During Nashville's massive Fan Fair celebration, Milsap announced the formation of The Ronnie Milsap Foundation to provide educational aid for the blind in all fields of study, to help finance more eye research, and to develop career opportunities for the blind and visually impaired. As a topper, Milsap was awarded an honorary Doctorate of Laws degree from Adrian College in Michigan.

Milsap's gifts also reach beyond the world of music. An adept hand with a computer and a whiz with things electronic Milsap operates a top of the line 48-track recording studio on Nashville's Music Row.

"I love three things," he says. "My family, my work and my audiences. You know, I'm proudest of all that I can provide for my family."

The trappings of fame and success didn't come easily to Milsap. Before signing with RCA in Nashville he was a struggling r&b musician with a wife, a baby and little money. By the late '60s he had formed his own band in Memphis but trouble came calling in the form of a contract he had signed. He was sued and lost his home and his few assets.

"But I don't dwell on the past," he says. "Sure, I feel the pain when I get ripped off like that, but I forget it quickly. At the time, though, I thought I was going to die."

After making the country connection in Nashville, Milsap cut 16 consecutive number one songs including "Pure Love," "Daydreams About Night Things" and "I'd Be A Legend In My Time."

Milsap's fame grew with the country audience and in 1977 his record of "It Was Almost Like A Song" was widely played on pop and country stations, exposing the hard driving vocalist to a far wider audience.

Through the late '70s and into the '80s Milsap remained one of the few Nashville artists consistently crossing over onto the pop charts with such memorable hits as "Smokey Mountain Rain," "(There's) No Gettin' Over Me," "Any Day Now" and the haunting "Stranger In My House."

Milsap also has three Grammy's, three Country Music Association "Album Of The Year" awards, three CMA "Male Vocalist Of The Year" awards and in 1977 received the field's highest accolade as the CMA's "Entertainer Of The Year."

Milsap ... multi-talented, say it fast. Ronnie is adept at the piano but also has turned his hand to the fiddle, guitar, woodwinds and synthesizer. He records and co-produces his albums at his studio where he also books recording time for such prestigious performers as the Oak Ridge Boys and Barbara Mandrell. The multi-million dollar studio is capable of digital recording and is equipped so that, as Milsap puts it, "we can edit, take out sounds, store them, put them back in, do almost anything before the final cut."

"I've never really been the starving musician," he says. "A little lean at times, maybe, but I was always beating the bushes — always trying. I listened to people. I try to evaluate what they say. I don't mind taking advice. I think as long as you keep moving in life, you're okay."

After a pause he adds, "You know, blindness is not a handicap. It's just a disadvantage, that's all."





# COUNTRY SECTION

58/All Tied Up  
 60/Ain't Misbehavin'  
 54/Baby Wants  
 55/Back On The Radio Again  
 57/Blank Check (On My Love)  
 54/Danger Zone  
 56/Gotta Learn To Love Without You  
 57/Hearts Aren't Made To Break (They're Made To Love)  
 56/Hey Doll Baby  
 62/I Just Can't Take The Leaving (Anymore)  
 52/I Wish That I Could Hurt That Way Again  
 64/Let Me Be The First  
 60/Lights Of Albuquerque, The  
 60/Look Of A Lady In Love, The  
 64/Love Her Back To Georgia (a/k/a Love Him Back To Georgia)  
 52/Nights  
 64/Nobody In His Right Mind Would've Left Her  
 58/Oh Yes I Can  
 56/Read My Lips  
 58/Reno Bound  
 62/Somebody Wants Me Out Of The Way  
 52/Strong Heart  
 51/Super Love  
 57/Tie Our Love (In A Double Knot)  
 62/You Make It Feel So Right (a/k/a Feels So Right)  
 64/You're Something Special To Me  
 54/You're The Last Thing I Need Tonight  
 62/When You Get To The Heart  
 51/Will The Wolf Survive  
 51/Wishful Dreamin'

*John Schneider*

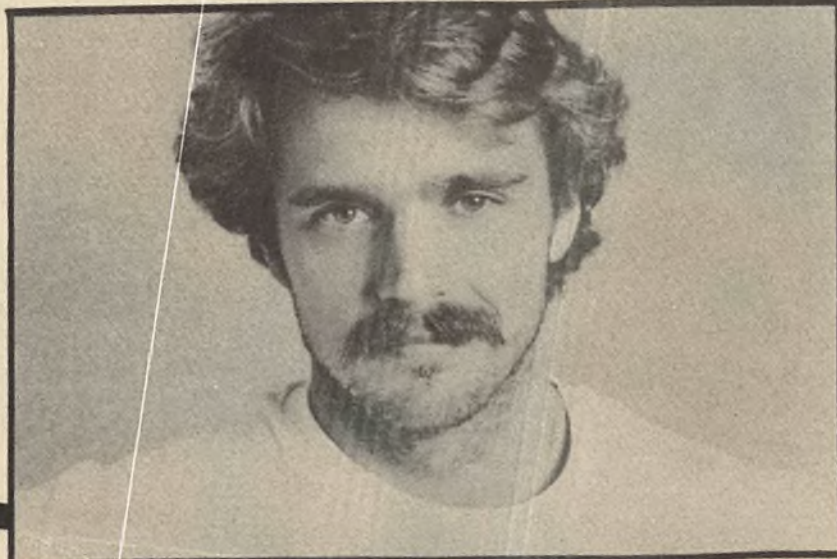


Steve Wariner

ALAN MESSER



*Sweethearts of the Rodeo*





## WILL THE WOLF SURVIVE

As recorded by Waylon Jennings

DAVID HIDALGO  
LOUIE PEREZ

Through the chill of winter  
Running across a frozen lake  
Hunters hard on his trail  
All odds are against him  
With a family to provide for  
The one thing he must keep alive  
Will the wolf survive  
Will the wolf survive.

Drifting by the roadside  
Lines etched on an aging face  
Wants to make some honest pay  
Losing to the range war  
He's got two strong legs to guide him  
Two strong arms keep him alive  
Will the wolf survive.

Standing in the pouring rain  
All alone in a world that's changed  
Running scared now forced to hide  
In a land where he once stood with pride  
But he'll find his way  
By the morning light.

Sounds across the nation  
Coming from young hearts and minds  
Battered drums and old guitars  
Singing songs of passion  
It's the truth that they all look for  
Something they must keep alive  
Will the wolf survive  
Will the wolf survive  
Will the wolf survive.

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## SUPER LOVE

As recorded by Exile

SONNY LEMAIRE  
J.P. PENNINGTON

Baby I'm off the wall  
And up the creek  
Always going the wrong way  
On a one way street  
Ain't got the sense  
That the good Lord gave a goose  
But I sure got one thing  
That I'd like to give to you.

I got love  
Super love  
Super-duper love for you

## WISHFUL DREAMIN'

As recorded by Michael Shamblin

RICK GILES  
BOBBY FISCHER

Young lovers on a Saturday night  
Souped up old convertible car  
Just out beyond the city lights  
You and I, lookin' at the stars  
and.

Ooh, wishful dreamin'  
Ooh, remember the way that  
night was  
Ooh, wishful dreamin'  
So much in love.

We decided we could pay our bills  
On a hundred dollars take home  
pay  
We said we'd find an apartment  
til  
We could build our dream house  
one day.

Ooh, wishful dreamin'  
Ooh, remember the way that  
night was  
Ooh, wishful dreamin'  
So much love.

A lotta work and a few years later  
A big house, you'd think we have  
it made  
But here we are starin' out the  
window  
Longin' for the good ole days.

Ooh, wishful dreamin'  
Ooh, remember the way that  
night was  
Ooh, wishful dreamin'  
So much in love.

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I ain't no doctor ain't got no  
P.H.D.  
But when you're talkin' 'bout love  
You better talk to me.

Ain't too good lookin'  
Won't be no movie king  
Won't be no Elvis  
Up on the silver screen  
Can't be no teacher  
No nuclear scientist  
But if you ain't been kissed by me  
baby  
You just ain't been kissed.

(Repeat chorus)

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## NIGHTS

As recorded by Ed Bruce

**BYRON HILL  
TONY HILLER**

*Nights*

*Are the loneliest part of the day  
That's when your mem'ry comes  
around*

*And gets me down.*

*Nights*

*There's a star for every tear  
That's falling from my eyes  
Oh how I cry on these nights  
alone*

*Thinkin' back to you and I  
It's these nights I know I never  
should have said goodbye.*

*Nights*

*Are the loneliest part of the day  
That's when your mem'ry comes  
around  
And gets me down.*

*Nights alone*

*Thinkin' back to you and I  
It's these nights I know I never  
should have said goodbye.*

*Nights*

*Are the loneliest part of the day  
That's when your mem'ry comes  
around  
And gets me down.*

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## STRONG HEART

As recorded by T.G. Sheppard

**TOMMY ROCCO  
CHARLIE BLACK  
AUSTIN ROBERTS**

*How many places has she tried to  
make home*

*And before we got our roots down*

*I was ready to move on*

*I haven't made it easy*

*She's had to carry all the load.*

*She must have a strong heart*

*To keep on loving me (the way she  
does) after all she's been  
through*

*Why else would she believe  
Knowing I'm a dreamer and  
that's all I'll ever be*

*She must have a strong heart to  
keep on loving me.*

*I know she's had her own dreams  
but she's had to let'em go  
I know it's had to hurt her but  
she's never let it show  
She's never tried to change me  
And she's never changed her  
mind.*

*She must have a strong heart  
To keep on loving me (the way she  
does) after all she's been  
through*

*Why else would she believe  
Knowing I'm a dreamer and  
that's all I'll ever be  
She must have a strong heart  
to keep on loving me.*

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## I WISH THAT I COULD HURT THAT WAY AGAIN

As recorded by T. Graham Brown

**RAFE VANHOY  
DON COOK  
CURLY PUTMAN**

*I wish that I could hurt that way  
again*

*At least I had you every now  
and then*

*In between the sorrow at least  
there was tomorrow*

*And as long as there's tomorrow  
there's no end*

*Oh, I wish that I could hurt that  
way again.*

*I wish that we could play that  
game again  
Even though I'd always lose and  
you would win  
At times you would desert me  
The emptiness would hurt me  
But your comin' back was always  
worth the pain  
Oh, I wish that I could hurt that  
way again.*

*I'd love to hear you tell me you  
don't need me anymore  
Just like you used to tell me every  
day  
I'd love to watch you leavin' like  
a hundred times before  
At least my eyes could see you  
walk away.*

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## YOU'RE THE LAST THING I NEEDED TONIGHT

As recorded by John Schneider  
DAVID WILLS  
DON PFRIMMER

I don't need someone for new  
inspiration  
And I don't need a strong drink  
or two  
Or soft lights, music, or warm  
conversation there's no  
substitution for you  
I've got all that I need to be happy  
'cause  
Your love makes everything right  
You're the first thing that I'll need

tomorrow  
And you're the last thing I needed  
tonight.

You're the last thing I needed  
You always are I can't wait for  
the day to end  
You're the last thing I needed to  
hold in my arms  
If I never wake up again  
You're the first thing that I'll need  
tomorrow  
And you're the last thing I needed  
tonight.

I always find you somewhere in  
my dreams and I know when  
I close my eyes  
You're the first thing that I'll need

tomorrow  
And you're the last thing I need  
tonight.

You're the last thing I needed  
You always are I can't wait for  
the day to end  
You're the last thing I needed to  
hold in my arms  
If I never wake up again  
You're the first thing that I'll need  
tomorrow  
And you're the last thing I needed  
tonight.

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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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## 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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## BACK ON THE RADIO AGAIN

As recorded by James and Michael Williams

**JAMES L. WILLIAMS  
A. MICHAEL WILLIAMS  
DONNIE CLARK  
MIKE DANIEL**

*I left my job on the radio to try and  
see things her way  
I made a lot of money like she  
wanted me to  
But she still left me anyway.*

*So I'm back on the radio again  
Talking to my radio friends  
Playing all the songs that the  
world wants to hear I'm back  
on the radio again.*

*It's a party every night on my  
radio show and the listeners  
always call  
In every night someone will say  
hey mister D.J. it's good to hear  
you on the radio again.*

*So I'm back on the radio again  
Talking to my radio friends  
Playing all the songs that the  
world wants to hear I'm back  
on the radio again.*

*Oh I'm radio born radio bred I'll  
keep talkin' that talk like she  
always said.*

*If she's listening to me on her  
radio I wanna tell her I'm doin'  
alright  
I'm right here at home with my ole  
microphone  
Playing all the hits night after  
night.*

*Oh I'm back on the radio again  
Talking to my radio friends  
Playing all the songs that the  
world wants to hear I'm back  
on the radio again.*

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## HEY DOLL BABY

As recorded by Sweethearts  
Of The Rodeo

### TITUS TURNER

Hey doll baby can we have a little  
talk together  
I want to tell you all about my  
troubles  
What-cha been doing since your  
man's been gone  
Tell me how you feel since your  
man's back home  
Hey doll baby listen to me.

Hey doll baby whose coat's  
hanging in my closet  
I can't remember when I bought it  
Tell me that your brother was a  
here today  
I don't want to take it no other  
way  
Hey doll baby listen to me.

I'm the same man that made you

## GOTTA LEARN TO LOVE WITHOUT YOU

As recorded by Michael  
Johnson

KENT M. ROBBINS  
MICHAEL JOHNSON

Gotta hold my pillow real tight till  
the midnight hour ends  
Gotta lean on a friend sometimes  
when the memories begin  
Gotta live without  
Forget about your love and then.

Gotta learn to live without you  
Got the feeling back and my heart  
on the track of love  
Without you it'll take a little  
time to mend  
Gotta learn to love without you  
Somebody teach me how to

## 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.

that's why I'll never trade you  
Walking 'round here looking so  
fine just about make me lose my  
mind.

Hey doll baby are you ready for  
some love and kissing  
How many have I been missing  
It ain't been long but a I've been  
blue  
I just want to have a talk with you  
Hey doll baby listen to me.

Hey doll baby make up your mind  
for love's sake  
We don't have no time for  
mistakes  
Roll back the rug and a nail up  
the door  
I ain't gonna leave you never no  
more  
Hey doll baby listen to me.

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And lift me up so I can fall again.

Don't need any telephone calls  
when you  
Think you've changed your mind  
Don't tempt me again I've given in  
one too many times  
Gotta grow back strong  
Leave you a long, long way  
behind.

Gotta learn to love without you  
Got the feeling back and my heart  
on the track of love  
Without you it'll take a little  
time to mend  
Gotta learn to love without you  
Somebody teach me how to  
And lift me up so I can fall  
again.

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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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# HEARTS AREN'T MADE TO BREAK (They're Made To Love)

As recorded by Lee Greenwood

STEVE DEAN  
ROGER MURRAH

Oh it tears me up when you go all  
to pieces  
Your crying eyes say you've been  
hurt enough  
Trying hard don't always make it  
easy  
Hearts aren't made to break  
they're made to love.

Lately all I do is think about you  
It's weighing like a stone inside  
my mind  
I know I've taken you for granted  
And left your heart hanging on  
the line.

# TIE OUR LOVE (In A Double Knot)

As recorded by Dolly Parton

JEFF SILBAR  
JOHN REID

Gonna tie our love in a double  
knot  
Cause these days love gets  
strained a lot  
To give our hearts a double shot  
Let's tie our love in a double knot.

Oh, if we wanted to endure  
An ounce of prevention  
Is worth a pound of cure  
While we're wrapped in  
Those ties that bind  
I wanna make sure  
We don't unwind.

(Repeat chorus)

Cause I've got my dreams  
And baby you got yours  
Put it together  
We got a whole lot more  
I'm not lookin' for just one night  
I wanna make it the past of our  
lives.

Gonna tie our love in a double  
knot  
Cause these days love gets  
strained a lot  
To give our hearts a double shot  
Let's tie our love in a double knot.

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Oh it tears me up when you go all  
to pieces  
Your crying eyes say you've been  
hurt enough  
Trying hard don't always make it  
easy  
Hearts aren't made to break  
they're made to love.

Your love is finally gettin' to me  
I can't believe the things I've done  
And still you're standing here  
beside me  
The fool and the faithful one.

Oh it tears me up when you go all  
to pieces  
Your crying eyes say you've been  
hurt enough  
Tryin' hard don't always make it  
easy  
Hearts aren't made to break  
they're made to love.

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# BLANK CHECK (On My Love)

As recorded by Ronny Robbins

MICHAEL GARVIN  
BUCKY JONES

You don't need money  
It's your heart that's going broke  
A different kind of tender  
Is the change that you need so  
Well dry your eyes girl, your ship  
just came in  
You won't ever be poor again.

I'm givin' you a blank check in my  
love  
Write it for as much as you want  
I'm givin' you a blank check on my  
love  
Go ahead go crazy girl  
There ain't no way in the world  
You can ever use it all up.

You get it all girl  
No other heart gets a share  
And I've got millions  
Of ways to show you I care  
Lay down beside me let me hold  
you tight  
You'll enjoy your fortune tonight.

(Repeat chorus)

Don't take a rain check  
Don't take a claim check  
I'm givin' you a blank check on my  
love.

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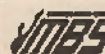
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## OH YES I CAN

As recorded by Tari Hensley

SUSANNA CLARK  
JOHN REID

Lord don't let it rain  
Wash away the dirt  
Can't wash away the hurt and pain  
I feel as empty  
As a paper cup  
Gonna take that thing and I'm gonna fill it up.

Oh yes I can anytime I want to  
Oh yes I can baby and I think that I'm goin' to.

Break my heart this one's on me  
And I ain't lookin' for any guarantee  
I feel like falling  
For some old worn out line  
And oh don't you know, I can get it anywhere anytime.

Oh yes I am just because I want to  
Oh yes I can baby and I think I'm goin' to.

Cause night is calling and I want to answer  
Got to move in closer baby now  
I'm a danger got to play it louder  
Got to make it stronger  
Got to dance my heart out just a little while longer.

(Repeat chorus)

Rain rain  
Lord watch me rain, rain, rain.

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## RENO BOUND

As recorded by Southern Pacific

ANDRE PESSIS  
JOHN McFEE

Rollin' down the super slab  
Pearl pink Cadillac  
A redhead ridin' shotgun  
Guitar in the back.

He's got the radio up  
Got the top rolled down  
He's got the cleanest El Dorado around

Pearl pink Cadillac  
Long and shiny Cadillac  
Open ragtop Cadillac

## ALL TIED UP

As recorded by Ronnie McDowell

RONNIE MCDOWELL  
BUDDY KILLEN  
JOE MEADOR

I want to thank you for your call  
I truly do  
And if you'll leave your number  
I'll try to get back to you  
But right now I'm a little bit busy  
And I just can't take the time  
Cause there's somebody with me  
And I really hate to waste your time.

Cause I'm all tied up, tied up baby  
Tied up, tied up baby  
Something's got a hold on me  
All tied up, tied up baby  
I don't want to be set free  
All tied up, tied up baby  
Tied up, tied up baby  
Tied up, tied up baby  
Tied up in love.

I'm sorry but I can't see you anymore  
Cause I don't feel the way I did  
When you walked out the door  
That's fillin' up my mind  
She's lying here beside me  
So I better get off the line.

(Repeat chorus)

She put the magic in my heart  
Houdini couldn't pull us apart.

(Repeat chorus)

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## Reno bound.


Thirteen gallon Stetson hat  
And alligator boots  
Headin' down to Reno  
A pocketful to lose.

Got the radio up Cadillac  
Top rolled down Cadillac  
Got the radio up Cadillac  
Reno bound.

Flyin' by Winemucca  
Doin' 'bout 95  
With automatic cruise control  
It's good to be alive.  
(Repeat chorus)

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Star Slim 100™ has been relied upon by the famous rich beautiful people of Europe's London, Paris, Rome and America's New York, San Francisco and Hollywood—Share Their Secret Now! **MORE THAN A POWERFUL PROMISE BUT A MEDICAL FACT.** Star Slim 100™ capsules contain the most powerful weight-reduction aid available without a prescription. Why exhaust yourself with fad diets that make you suffer and Don't Work when the Star Slim 100™ plan lets you eat satisfying meals and still lose, lose, lose all that fat and extra bulges fast. On the Star Slim 100™ plan, the foods you eat no longer turn to fat. You will finally be Body Beautiful. **JOIN THE BEAUTIFUL PEOPLE NOW!** Order the Star Slim 100™ Jet Set Progressive Program Today.

#### **VITAL NOTE**

Star Slim 100™ capsules are shipped in double-sealed, tamper proof bottles.

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

**STAR SLIM 100™, Dept. SH-96**  
**P.O. BOX 129**  
**VALLEY STREAM, NY 11580**

Yes, I want to lose all my fat and flab fast. I must lose all the pounds and inches I desire or my money back. Rush me your Jet Set Star Slim formula. I enclose:

- ☐ 30 Day Supply \$10      ☐ 60 Day Supply \$15  
☐ 90 Day Supply \$20  
(We pay all postage and handling.)

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

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



## THE LOOK OF A LADY IN LOVE

As recorded by Johnny Duncan

**LEWIS ANDERSON  
BRENT MASON**

I saw her walkin' down the street  
Just the kind of girl that I'd like to meet  
But anyone could tell from her style  
From the way that she walked  
and the way that she smiled.

She had the look of a lady in love

Hooked by a man that she's so proud of  
The gleam in her eye told me more than enough  
She had the look of a lady in love.

Then down at the sidewalk cafe  
I saw another girl that just blew me away  
But when I took a second glance  
She was already wearin' that glow of romance.

She had the look of a lady in love  
Hooked by a man that she's so proud of  
The gleam in her eye told me more than enough

She had the look of a lady in love.

Now let me tell you what's some around  
A beautiful girl that love never found  
And it makes me so happy to see  
The way that she looks when she's lookin' at me.

She's got the look of a lady in love  
Hooked by a man that she's so proud of  
The gleam in her eye tells me more than enough  
She's got the look of a lady in love.

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## THE LIGHTS OF ALBUQUERQUE

As recorded by Jim Glaser

**BOB McDILL  
DICKEY LEE  
BUCKY JONES**

A desert moon lights the freeway up tonight  
Chevy van how I wish that you could fly  
Gotta get to her and tell her I was wrong  
But I'm still such a long, long way from home  
And the road goes on

On and on  
On and on.

But the lights of Albuquerque  
Will soon be shining bright  
Like a diamond in the desert like a beacon in the night  
And I wonder if she'll take me back  
Will she understand  
Will the lights of Albuquerque shine for me again.

Thinkin' back to the foolish things I said lookin' out  
At the white lines up ahead  
Gonna tell her I can't make it on my own  
Oh this empty feelin' won't leave

me alone  
It goes on and on  
On and on  
On and on.

But the lights of Albuquerque  
Will soon be shining bright  
Like a diamond in the desert like a beacon in the night  
And I wonder if she'll take me back  
Will she understand  
Will the lights of Albuquerque shine for me again.

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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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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 or 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? Or 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 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, it's absolutely true and that this **MIRACLE POWER WILL ABSOLUTELY WORK FOR YOU**—to change your life from wretched to riches, from poor health to radiant new health, to bring whatever you desire almost instantly! I'm not exaggerating when I say the sky's the limit!

## POSITIVE PROOF THAT WHAT I SAY IS TRUE!

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

● **HUNDREDS OF DOLLARS IN 45 MINUTES!** I have a report here from Mary D. who needed \$400 quickly. She had no idea where she could get the needed money. Her sister gave her **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 his 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 mere average example of the power of these magic words!

Dave used the **Prosperity Ritual** at about 9:00 P.M. At 8:00 A.M. the following morning, he got the money! As simple as that! **HAVE HUNDREDS OF CASES ON FILE, PROVING HOW EASILY MIRACLES HAPPEN** with these magic words! Before giving 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! am telling you the sky's the limit on how much money you can ask for and receive quickly with this power! Proof?

## HOW AGNES C. WON OVER \$500.00 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 non-dollar lottery ticket.

"I simply could not believe it when my number was drawn for the grand prize (2 days later). I still can't believe it," she says. I won over a half-million dollars! Agnes and her family are now enjoying their new lakefront home with its private bathroom and dock. They have two expensive autos and all the other luxuries money can buy.

The point is: **YOU CAN USE THE SAME SECRET!** You'll find the very words she used on page 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, Louis A., tried the power ritual for Magnetic Healing on page 146 on his next-door neighbor, an old man 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, Louis 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 diseases of the liver and spleen—stop bleeding!
- Strengthen the eyes, control epilepsy and disorders of the stomach!
- Cure heart disease, increase circulation, and heal gout!
- Heal burns, conditions of the nose, throat and sinus, treat hay fever and asthma!
- ... and much more! With these words, you ask great rays of healing power to enfold you, pulsating within every nerve and cell of your body, cleansing, soothing and healing! Whatever you are trying to heal, you know the job will be done.

## MIRACLE CURES REPORTED!

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

● **KIDNEYS MIRACULOUSLY HEALED!** 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 kept from my bed and ran into the living room screaming, 'I'M HEALED, I'M HEALED!' Our house was filled with tears of joy that night."

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

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

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

## MAGIC FORCES THAT WORK MIRACLES

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

● **HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 48!** Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 22, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7's. He walked away with \$800!

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

● **MAGIC WORDS GIVE YOU POWER OVER OTHERS!** Say the magic words on page 44 to make others do your bidding. With this Enchantment, you send forth rays of power to impress those whom you command to bend to your will at all times. It makes other people like potty 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 Engineer*, *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... in affirm protection from every curse or evil influence... Say them to command divine protection, and not so evil will be able to penetrate your shield of power, and that those who would send you evil shall be powerless, and their evil shall return to them a hundredfold.

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

## THE AMAZING SECRET OF COSMIC DUST!

On page 204, I tell you the amazing secret of **Cosmic Dust**: how to make it and **USE** it to bring *good fortune, peace and doors, 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 faster? Why not send in the No-Risk Coupon—TODAY!

— MAIL NO RISK COUPON TODAY! —  
**PROGRESS BOOKS, LTD., Dept. PT729B**  
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 \$11.95 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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## YOU MAKE IT FEEL SO RIGHT (a/k/a Feels So Right)

As recorded by Steve Warnier

**PAUL KENNERLEY**

Never thought it could happen  
like this  
You've taken away my will to  
resist  
I shiver inside when you're  
holding me tight  
It feels so good with you tonight.

I didn't believe I'd have half a  
chance  
Scenes you read in a cheap  
romance  
Now we'll give 'em something new  
to write  
Never had a love within my sight.  
You tonight  
Oh you make it feel so right  
Oh you make it feel so right  
Oh you make it feel so right  
It feels so good with you tonight.  
False hearts and empty vows  
That's all I've ever known till now  
You've taken the darkness and  
make it light

It feels so good with you tonight.

Hard to believe but I know it's  
true  
You've given me a different point  
of view.

When I think of the days  
Tryin' to get by in different ways  
When I think of the nights  
I never knew it could be so right  
But that's over now  
It feels so good with you tonight.

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## SOMEBODY WANTS ME OUT OF THE WAY

As recorded by George Jones

**DENNIS KNUTSON**  
A.L. "Doodle" OWENS

Someone keeps payin' my bar tab  
But the bartender won't tell me  
Who he gives me six cold  
Ones to go when he closes  
and slips me a dollar or two.

My woman's keepin' me busy  
And I'm afraid to go ask her why  
but the more I keep drinkin' the  
more I keep thinkin'  
There's somebody new in her life.

Somebody wants me  
Out of the way  
And I'd find out who  
If I went home today  
Here comes the waitress with a  
loaded down tray  
Somebody wants me  
Out of the way.

My woman's under suspicion  
And all I can see in my mind is two  
cheatin' lovers  
Who love under cover  
And the cover they're under is  
mine.

Somebody wants me  
Out of the way  
And I'd find out who  
If I went home today  
Here comes the waitress with a  
loaded down tray  
Somebody wants me  
Out of the way.

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## 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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Reserved.

## 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.

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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There's nothing I'd rather do



REVEALED AT LAST!

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

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

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

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

Or four words to recover from a serious illness?

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

Or three words to mend a broken limb?

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

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

## DISCOVER THE CHANTS THAT:

### PUT YOU KNEE-DEEP IN THOUSAND DOLLAR BILLS

- 5 chants for a financial windfall
- 5 chants for sudden earned wealth
- 5 chants for a raise

### INCREASE YOUR INCOME

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

### BRING CONSTANT MONEY FLOW

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

### SETTLE A DEBT

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

### FIND TREASURE

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

### CAPTURE THE HEARTS OF THOSE YOU DESIRE

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

### DISPEL LOVE AND BREAK UP UNDESIRABLE FRIENDSHIPS

- 6 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

### BOOST YOUR PEP AND ENERGY

- 5 chants to reduce the need for narcotics
- 5 chants to boost your pep and energy
- 5 chants for better living

### PROTECT YOU FROM EVIL

- 5 chants for continued vitality
- 5 chants for physical form
- 5 chants to use a Circle of Protection

### BREAK ALL CURSES

- 5 chants to use against unknown entities
- 5 chants to reinforce your aura
- 5 chants to uncross another

### PURIFY OTHERS

- 5 chants to free yourself
- 5 chants to purify a house or building
- 5 chants to purify an object

### PUT AN END TO HARASSMENT

- 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

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!

## 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 "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 date 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**—Deirdre 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. Distraught, Deirdre turned to Kinetic-Energy chants to "heal an unhappy marriage." Within 24 hours, Chris was a new man! He suddenly came home, showered, put on a new suit, and went looking for a new job. From that day on, he has not even touched a drink!

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

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

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

## PROGRESS BOOKS, LTD.

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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 paleontological 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 his was the only house left standing for blocks around!

## CHANTS FOR YOUR HEALTH

In this tremendous book, you will find the same health chants countless other people have used to achieve miraculous results. You'll see how Danny S. accounted 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 halting stop recording; the paunch 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 to you and 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!

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## NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER

As recorded by George Strait

DEAN DILLOW

*I burn with desire each time my heart  
Fans the fire to that old flame  
that burns inside of me  
She cried when I left her, now I  
cry to forget her  
Oh how foolish I was to ever want  
to leave.*

*'Cause nobody in his right mind  
would've left her  
I had to be crazy to say goodbye  
Nobody in his right mind  
would've left her  
Even my heart was smart enough  
to stay behind.*

*I still carry her picture, I wish  
her well  
With the new love I know  
found by now  
Each night finds me dreamin'  
each day I spend thinkin'  
How much I wish she was still  
around.*

*'Cause nobody in his right mind  
would've left her  
I had to be crazy to say goodbye  
Nobody in his right mind  
would've left her  
Even my heart was smart enough  
to stay behind.*

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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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## 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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## 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*

*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.*

*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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# METAL *hotline*

*the  
heat  
is  
on*

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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 wit's end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left ... she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

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

## ABOUT THE AUTHOR

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

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

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

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

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

## INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

## HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

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

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

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

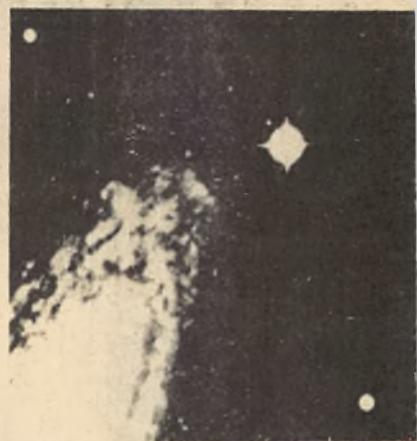
Imagine the thrill!—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies ... a rising tide of good fortune!

## MORE AMAZING CASE HISTORIES!

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

## SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice



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

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

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

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

## YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

*Scott Reed*

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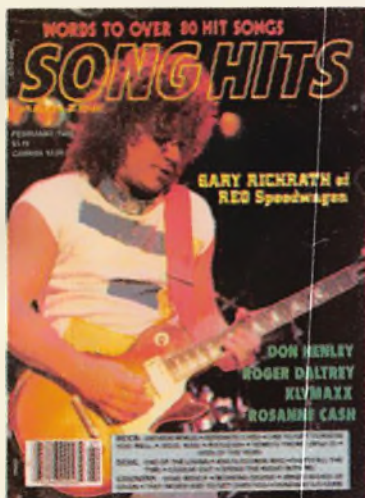
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