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38 Special

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.

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

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
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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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

8 SONG HITS

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.

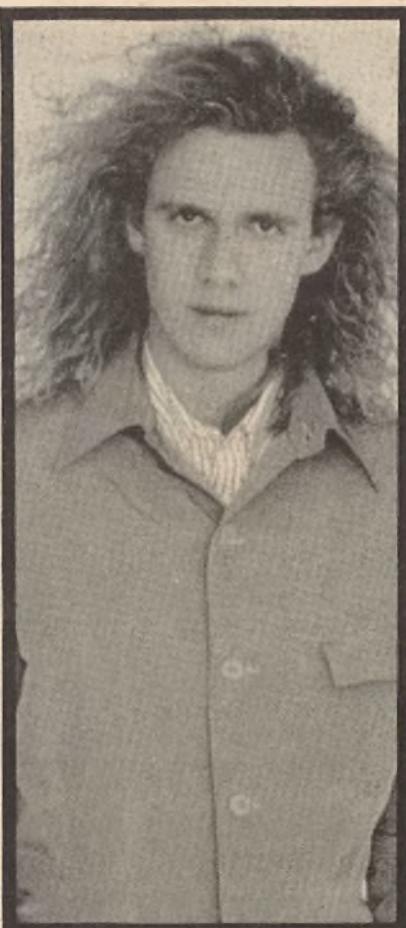
Roy Hay: There was a large case of overexposure. Our whole emphasis this year was to make a great album, and let our music speak for itself. I'm very proud of this album. I think it's a fine piece of work.

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.

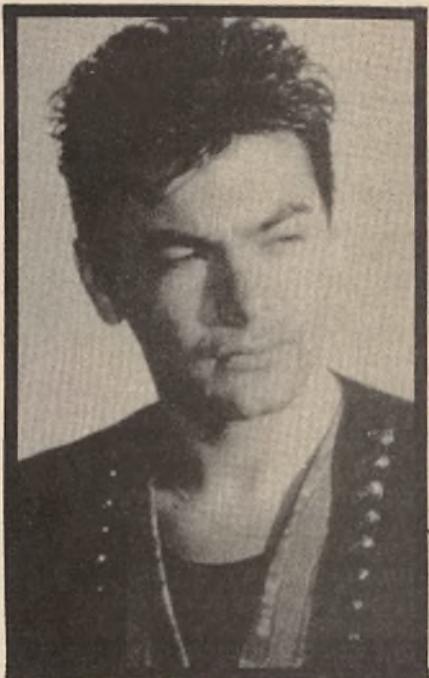


SH: In what ways does this album differ from *Waking Up*?

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.



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.



GREG GORMAN

"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 hit, 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.
Lisin' 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.

DANGER ZONE

As recorded by Kenny Loggins

GIORGIO MORODER TOM WHITLOCK

Revvin' 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 diff'rent 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.

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

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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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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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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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

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
Come on
Yeah.

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SO SERIOUS

As recorded by Electric Light Orchestra

JEFF LYNN

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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CONTESTANT

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"EASY NUMBERS IX"
CONTESTANT

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"EASY NUMBERS VIII"
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9	8	7
1	3	6
5	4	2

HIGHEST
TOTAL



LOVERBOY

LOVERBOY

LOVERBOY

by Elianne Halbersberg

More 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, song-writing, 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.

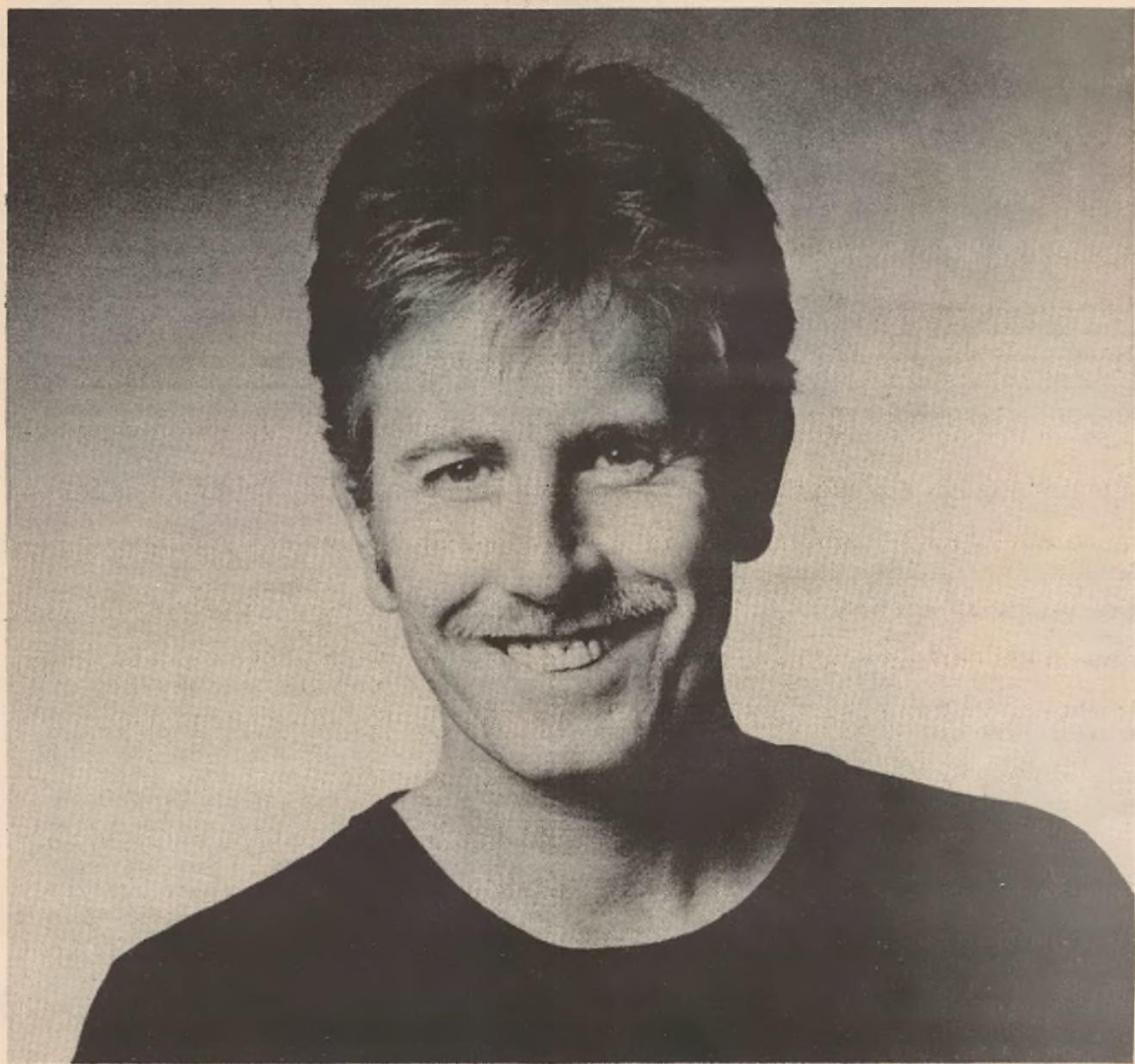
When you take my hand
Never feel like I understand
Make me feel like I'll never
Let go of your hand.

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

\$\$\$\$\$ 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"

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

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).



\$\$\$ Please
Pet Shop Boys
EMI

SS 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.

SSS½ 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.

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.



\$\$\$\$ 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-hard 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!



ROSS HALFIN

\$\$\$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.

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.

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'r 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 Eianne 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!



VAN HALEN PRODUCTIONS

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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MOTHERS TALK

As recorded by Tears For Fears

ORZABAL
STANLEY

My features form with a change in the weather

Weekend

We can work it out

My features form with a change in the weather

Weekend

We can work it out

When the wind blows

When the mothers talk

When the wind blows

When the mothers talk

When the wind blows

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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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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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 pied 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.

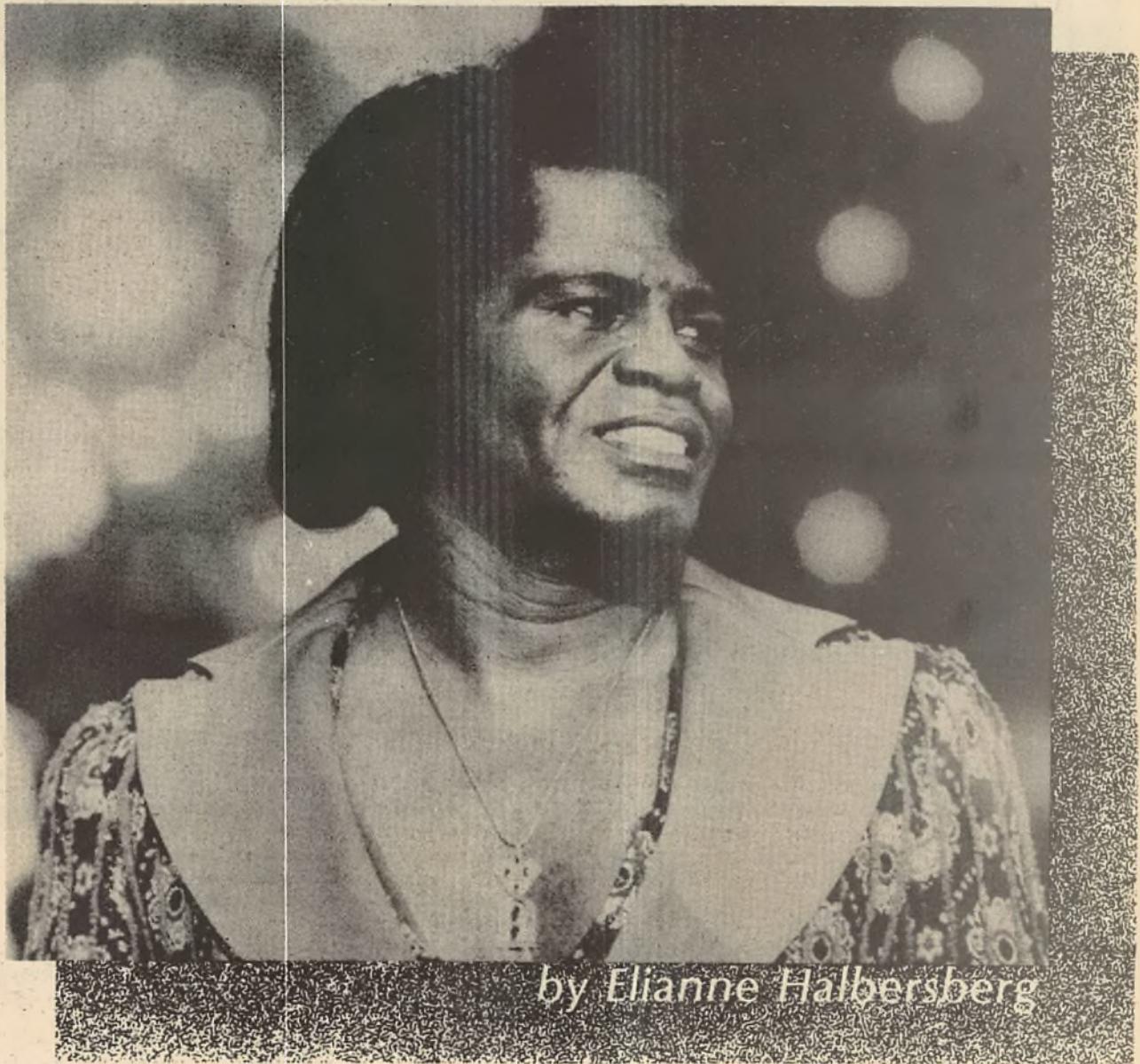
Well there's ninety-seven crosses
planted in the courthouse yard
Ninety-seven fam'lies who lost
ninety-seven farms
I think about my grandpa and my
neighbors and my name
And some nights I feel like dying
Like that scarecrow in the rain.

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

Before there was a moonwalk, punk funk, R&B 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.

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 reissuing 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.

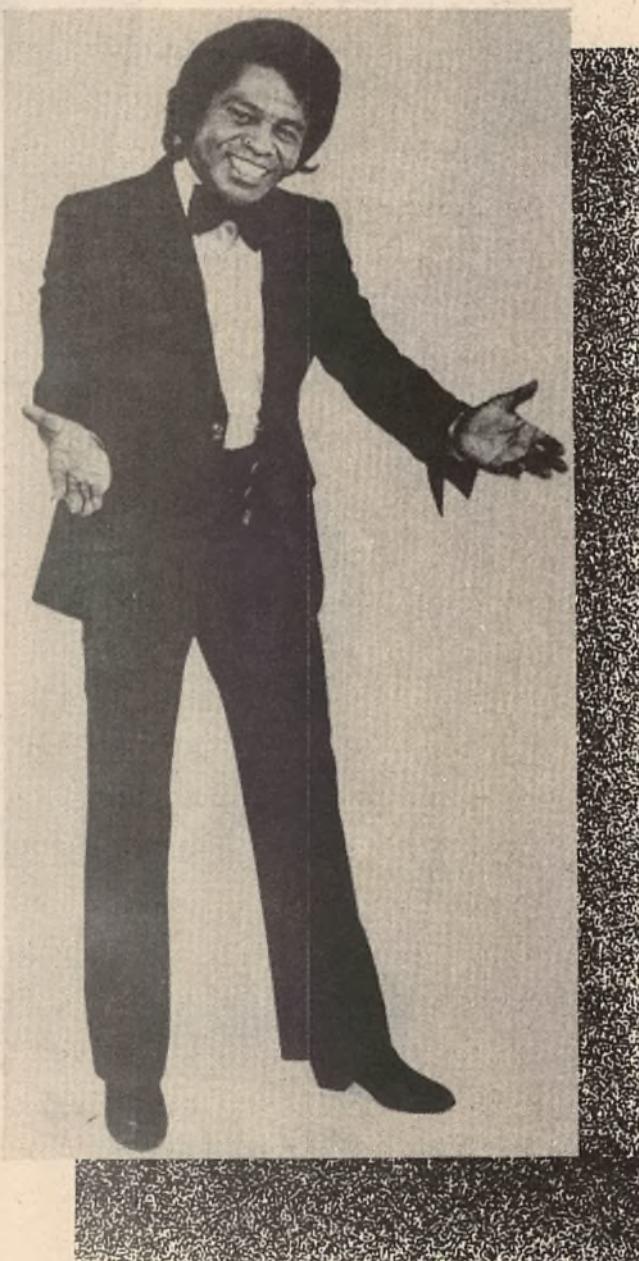
Although he has sold more r&b records than any artist in history, Brown doesn't "say r&b. Rhythm and blues is nice," he says, "but my music is soul music. I have done very little r&b. I sang 'Please, Please, Please,' which is basically called an r&b song, but it was loved by everybody. R&B — a lot of 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

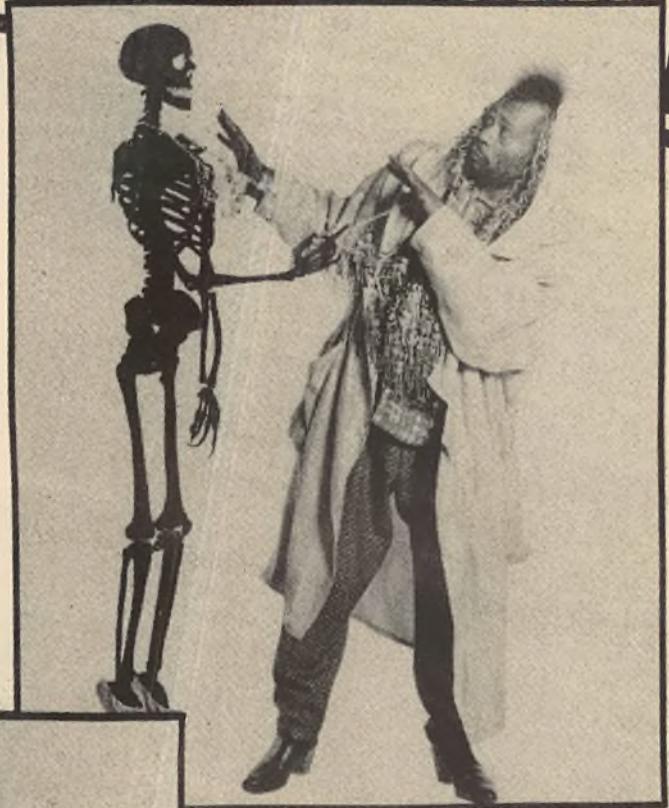
life. It's one of the things people shouldn't forget. I always go back to the crossroads, because a man must go back to the crossroads to find himself. There are many things that worry me: I feel very, very bad when I see people going hungry, suffering, while governments are fighting. I wish they would 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



DENNIS JONES

GEORGE CLINTON



Patti LaBelle



DENNIS REELEY

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 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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YOU SHOULD BE MINE

As recorded by Jeffrey Osborne

BRUCE ROBERTS
ANDY GOLDFMARK

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.

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

Every time that we're together
Just confirms the good thing
we've got
And something this good can't be denied
One thing is 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,
I'll pull you through.

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

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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
Lookin' 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 Cherelle

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.

KISS

As recorded by Prince

PRINCE

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

U don't have 2 be rich
2 by me girl
U don't have 2 be cool

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

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

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

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

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

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

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

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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2 rule my world
Ain't no particular sign
I'm more compatible with
I just want your extra time
And your kiss.

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

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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 fall 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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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

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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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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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.

Oh 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.

Oh 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

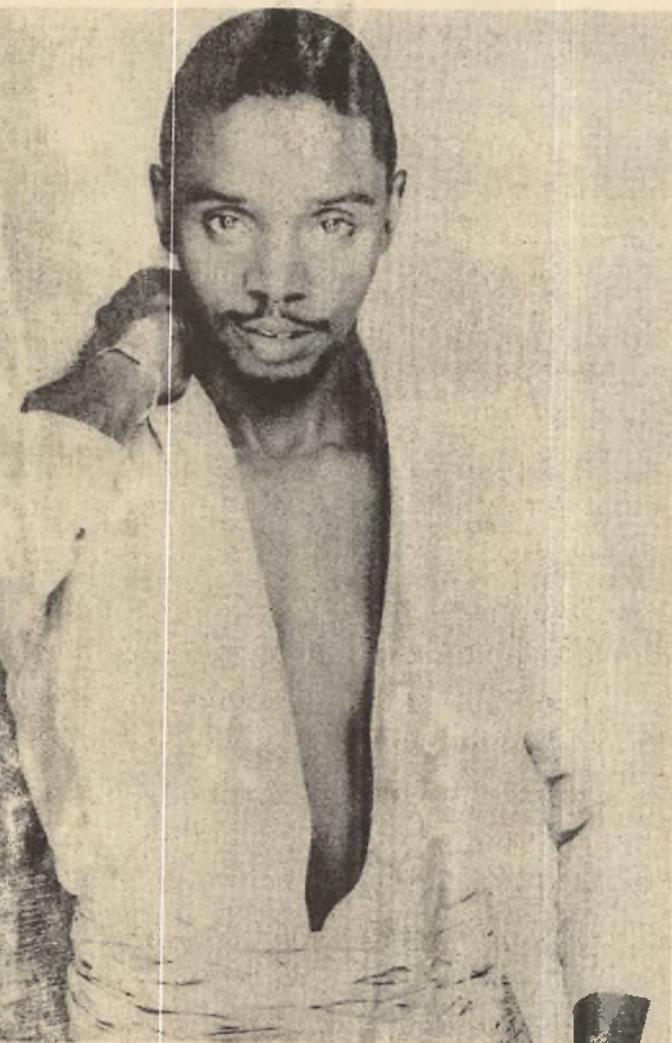
find
Africa divided hijack in the air
It's enough 2 make u want to
lose your mind.

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 & shiny
But she can't even smile
'Cause there's no one to hold
her tight
Even though she's got money
to burn
No one to fill the bank of love
No deposit will get no return.

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

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

lies

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

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

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

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

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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
Ooo 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
Ooo 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
Ooo 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 naturly
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 naturly
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 "Tatoo", Herve Villechaize 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

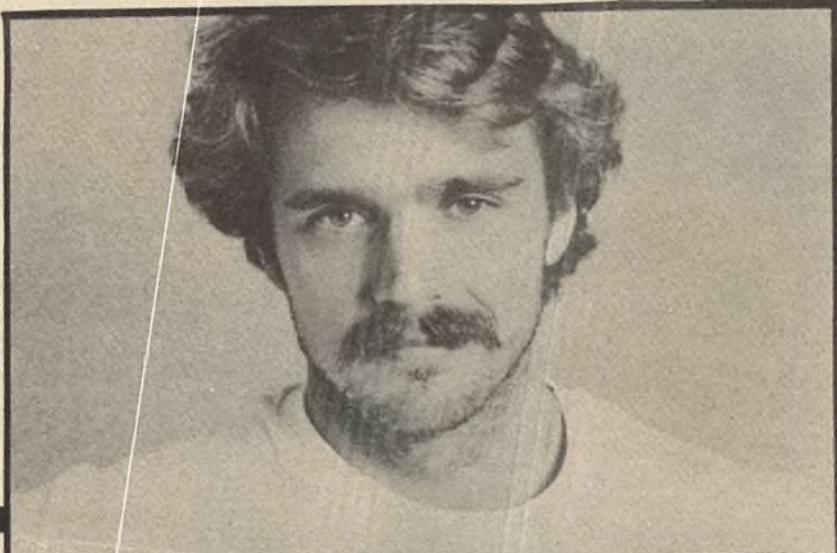


Steve Wariner



ALAN MEESER

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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 'till
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.

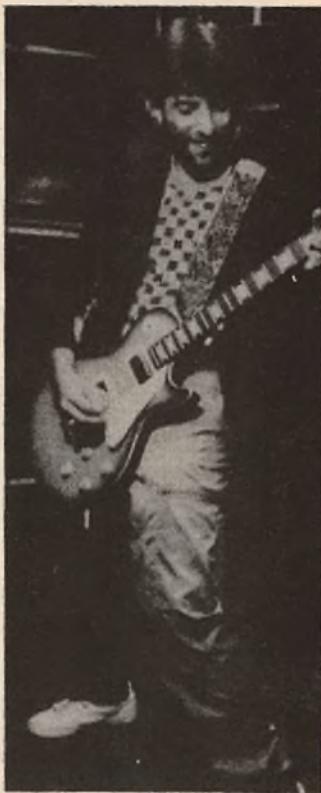
I wish that we could play that
game again
Even though I'd always lose and
you would win
At times you would desert me
The emptiness would hurt me
But your comin' back was always
worth the pain
Oh, I wish that I could hurt that
way again.

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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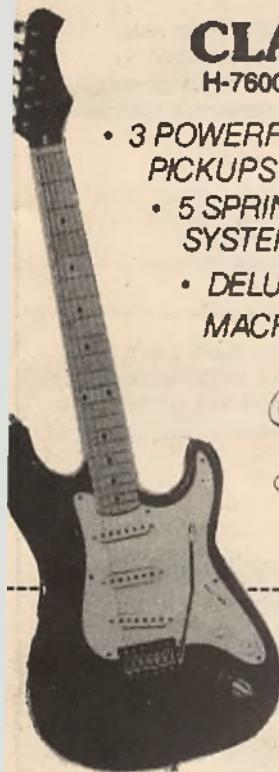
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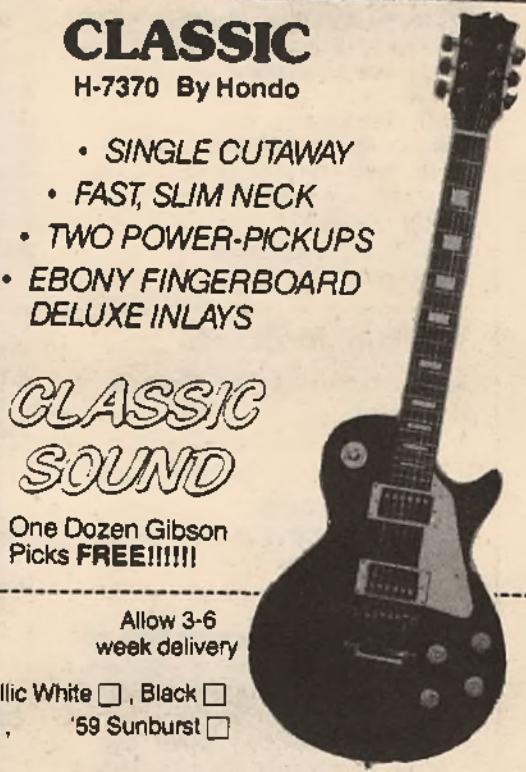


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YOU'RE THE LAST THING I NEEDED TONIGHT

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 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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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 dime.

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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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 flirting 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
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I'm savin' my love for you
Like Jack Horner in the corner
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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 healing words, and get rid of crippling ailments instantly! Do you realize that it is possible to instantly and secretly command others to do your bidding... . . . punish evil doers... . . . see behind closed doors... . . . be anything and have anything your heart desires with magic words? Simple yet so powerful, they can only be described as miracles!

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 & absolutely true and that this MIRACLE POWER WILL ABSOLUTELY WORK FOR YOU-to change your life from poor health to robust new healths, 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 *easy* PSYCHIC ELEMENTRY works for you. Remember, I cannot profit by exaggeration. What I tell you has got to be true, and it costs you nothing, find out for yourself.

• HUNDREDS OF DOLLARS IN 45 MINUTES! I have a story here from Mary D. who needed \$400 quickly. She had no one 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 big bill. He didn't have a cent. In one session, I shamed him into using 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 few verage 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 ASILY MIRACLES HAPPEN with these magic words! Before give you the next case, let me say this: DO YOU NEED MONEY? Say the powerful words on page 37! With this secret, money is always available to you!

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

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

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

"I simply could not believe it when my number was drawn for the grand prize (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 boathouse and dock. They have two expensive autos and all the other luxuries money can buy.

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

MAGIC WORDS FOR MIRACLE HEALING!

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

Since that day, Louise has been able to heal "incurable" diseases! AND YOU CAN DO THE VERY SAME THING! This is just a 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 sinuses, 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! There is a force so powerful that it almost defies description! It can heal a withered limb or return sight to the blind... . . . raise the crippled from their beds! It has brought miracle cures to the suffering and the lame!

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

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

Today she is so healthy, she can hike and even climb mountains! It happened 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. So, so tragic! 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 basketball.

• HAROLD SAW HIS LUNG SPOT VANISH! Harold F. was shocked, when, while 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 after 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 30! Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 22, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7's. He walked away with \$800.

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

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

• MAGIC WORDS GIVE YOURSELF POWER! 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 48 allow you to become an invisible traveler to anywhere in the world. You can have secret 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. He has had articles published in magazines such as *National Enquirer*, *Occult People World*, and others. Mr. Ferguson has been called "The leading authority in this field" by a number of prestigious Societies in England. He has also acted as psychic consultant to top American corporations and entertainment personalities.

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

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

• MAGIC WORDS TO SEE INTO THE FUTURE! There is need to blindly stumble into the future. When you say the magic words on page 62, your psychic eyes will open, and you will see actual visions of future events. Vision upon vision will flash brilliantly into your mind. If there is danger ahead, Cosmic Mind will flash you the warning so a possible catastrophe can be avoided. If there is tremendous goodness in the future, all will be revealed to you!

THE AMAZING SECRET OF COSMIC DUST!

On page 204, I tell you the amazing secret of Cosmic Dust: how to make it and USE it to bring good fortune, punish evil doers, and head the evil! The 3 needed ingredients are easy and inexpensive to obtain. You may already have them, in your kitchen or home office storage areas! Put a level tea-spoon 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! —

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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 or purchase price.

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

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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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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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 outside our door
Sometimes it gets so crazy, and Lord knows it's not easy
To find the time to love anymore
The things that we go after,
they really just don't matter
That's not the way we started out
All we had was each other, and

babe, that's what it's all about

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

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

So baby, let's get down to it
All we gotta do is do it
You know that we can work it all out
Cause all we got is each other
And babe, that's what it's all about.

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I 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.

There's nothing I'd rather do

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REVEALED AT LAST!

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

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

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

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

Or four words to recover from a serious illness?

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

Or three words to mend a broken limb?

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

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

just reading these magic chants right out of a book, STOP WASTING YOUR TIME and send for your No-Risk 10-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 "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 Jane M., who was considered as the "ideal girl" by many of her male contemporaries. But to Jane, he was just another guy. Mike thought, "Imagine his surprise, then, when after a dance several nights after using a chant to win the heart of the one you desire, many an envious eye watched as he left the hall with Jane firmly on his arm!"

... And remember, it doesn't matter that you have a rival or several rivals in your personal attractions. 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. Disstraight, 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 down and finally died—saving her marriage!

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

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

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

MEET THE AUTHOR

RAYMOND BUCKLAND

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



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

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

Kinetic-Energy chants protect you from impending disaster:

SURVIVES TORNADO—Jerry F. had always heard how destructive tornadoes could be, but he had never experienced one. One faithful 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. announced his doctors by treating his mysterious stomach ailment . . . how Geoff L. overcame his stuttering problem and became a radio announcer . . . how a country girl overcame her nervousness of a big city . . . how Margaret L. recovered from a near-fatal drug overdose . . . and much, much more!

These Kinetic-Energy chants can and will eradicate all signs of increased years. The wrinkles can disappear; the hairline stop receding; the pouch deflates; the double chin and spare tire disappear—all through Buckland's health-reclaiming 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 is get your copy is to mail the No-Risk Coupon right now. Your book will be sent promptly so you can start reaping its benefits. When you get the book, you have 30 days to try out any or all of the 265 chants and see if they are everything I say they are.

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

MAIL NO RISK COUPON TODAY! —————

PROGRESS BOOKS, LTD., Dept. CO182B
3200 Lawson Blvd., P.O. Box 903,
Oceanside, N.Y. 11572

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

Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postage, balance, plus C.O.D. charges. Same moneyback guarantee, of course.

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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 she's 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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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

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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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
Let me be the first to make it last.

Let me be the first
To make it last.

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METAL

hotline

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heat
is*

on

Hit Parader magazine

has created a new monthly

magazine with great features and
exclusive interviews on Heavy Metal Heroes like
Motley Crue, Twisted Sister, Ozzy Osbourne and
Van Halen. But, YOU have added the dynamite
which makes METAL HOTLINE provocative and
unique.

The thousands of letters we receive from rock
fans are so great that we've made them into a
most important part of METAL HOTLINE. You are
now sounding off about who you love and
who you hate, and the rock stars are replying
to the most personal questions ever.

The heat is on! And your burning letters have
created the greatest fire of all time.

**METAL HOTLINE
AT YOUR NEWSSTANDS NOW**

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

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

Dear Friend:

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

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

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

CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

FUN POWER—TOO!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

ABOUT THE AUTHOR

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

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

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

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

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

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

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

MORE AMAZING CASE HISTORIES!

And it's all just minutes away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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

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3895 Long Beach Rd., Box N, Island Park, NY 11551



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

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

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

Scott Reed

— MAIL NO RISK COUPON TODAY! —

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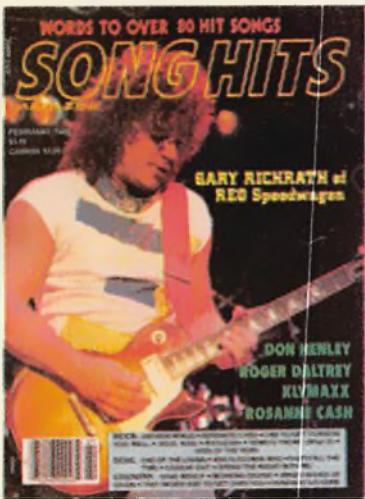
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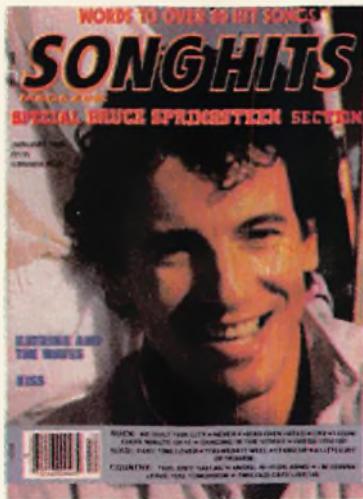
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