

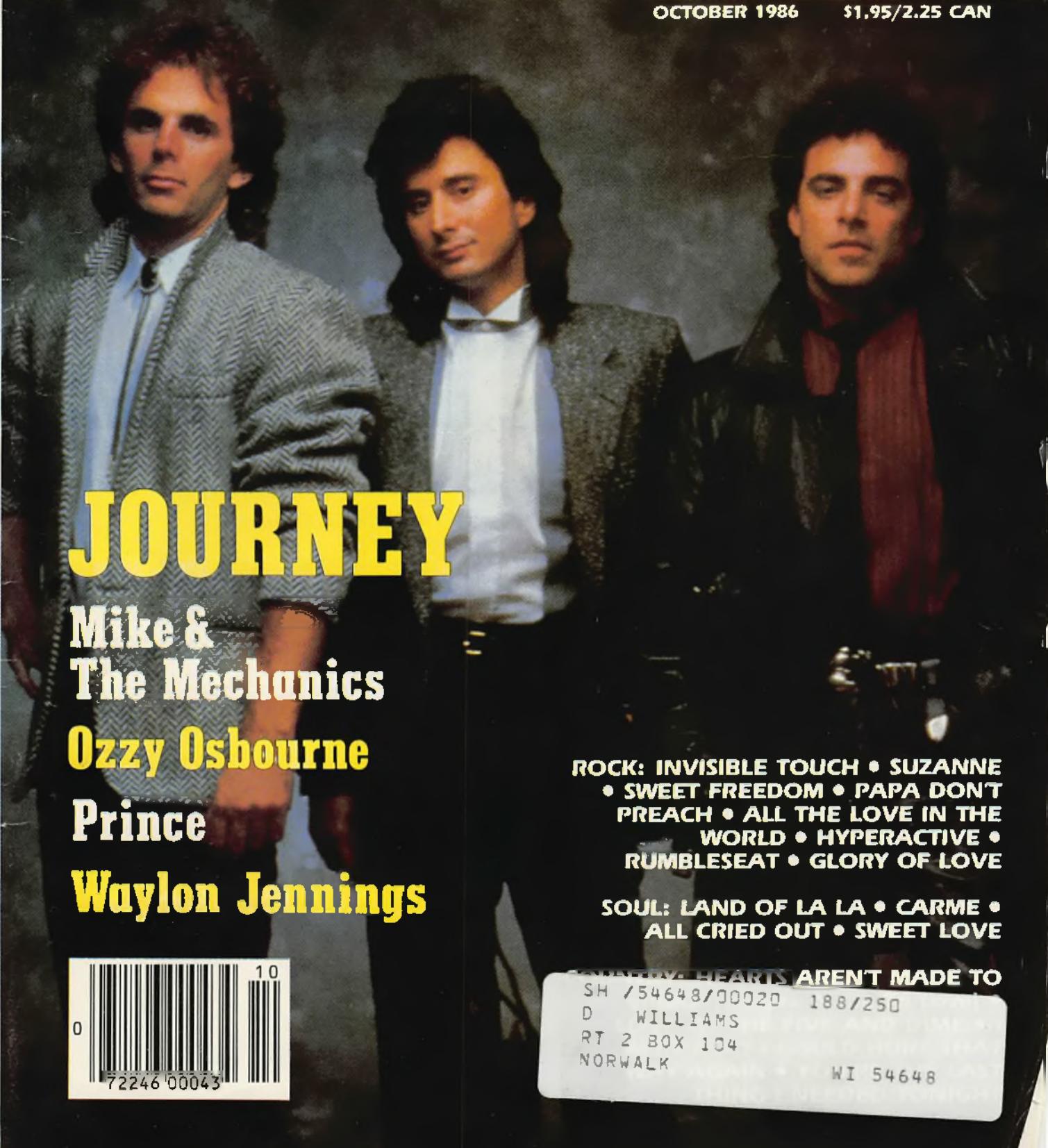
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OCTOBER, 1986

Vol. 50, No. 248

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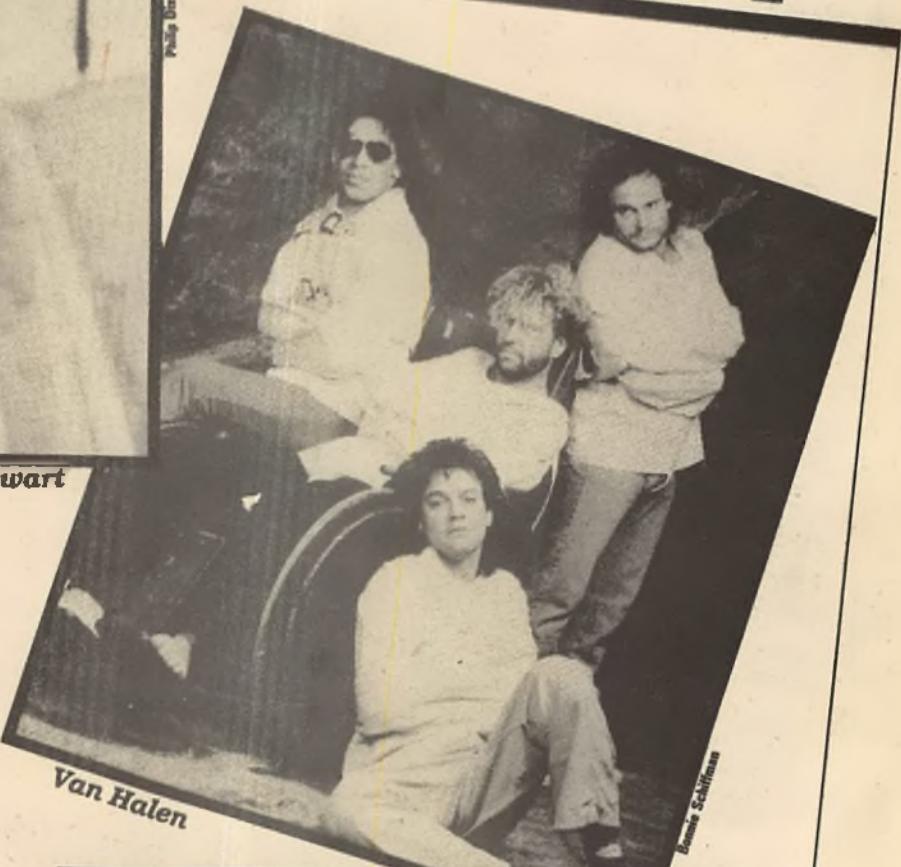
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Rod Stewart

- 29/A Different Corner
13/All The Love In The World
29/Best Of Me, The
18/Dreams
6/Glory Of Love
25/Has Anyone Ever Written
 Anything For You
6/Holding Back The Years
10/Hyperactive
25/I Must Be Dreaming
35>If She Knew What She Wants
34/Innocent Eyes
24/Invisible Touch
6/Like A Rock
19/Lips To Find You
30/Locked In
15/Love Touch
35/Mad About You
29/Modern Woman
19/Opportunities (Let's Make Lots Of
 Money)
15/Papa Don't Preach
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12/Secret Separation
24/So Far Away
35/Stay True
18/Suzanne
10/Sweet Freedom
25/Tomorrow Doesn't Matter
 Tonight
34/Underground
15/Want Your Body
30/What Does It Take
12/When The Heart Rules The Mind
19/Who Made Who
12/You Can Leave Your Hat On
34/Your Wildest Dreams

Philip Dunn



Van Halen

Bonnie Schmittman



Madonna

Hechitz

GLORY OF LOVE (Theme from The Karate Kid Part II)

As recorded by Peter Cetera

PETER CETERA
DAVID FOSTER
DIANE NINI

Tonight it's very clear
As we're both lying here
There's so many things I want
to say
I will always love you
I would never leave you alone.

Some times I just forget
Say things I might regret
It breaks my heart to see you
crying
I don't want to lose you
I could never make it alone.

I am a man
Who will fight for your honor
I'll be the hero
You're dreamin' of
We'll live forever
Knowing together that we
Did it all for the glory of love.

You'll keep me standing tall
You'll help me through it all
I'm always strong when you're
beside me
I have always needed you
I could never make it alone.

I am a man
Who will fight for your honor
I'll be the hero
You've been dreaming of
We'll live forever
Knowing together that we
Did it all for the glory of love.

Just like a knight in shining
armor

From a long time ago
Just in time I will save the day
Take you to my castle far
away.

I am a man
Who will fight for your honor
I'll be the hero
That you're dreaming of
We're gonna live forever
Knowing together that we
Did it all for the glory of love.

We'll live forever
Knowing together that we
Did it all for love.

We did it all for love
We did it all for love
We did it all for love
We did it all for love.

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LIKE A ROCK

As recorded by Bob Seger & The Silver Bullet Band

BOB SEGER

Stood there boldly
Sweatin' in the sun
Felt like a million
Felt like number one
The height of summer
I'd never felt that strong
Like a rock.

I was eighteen
Didn't have a care
Workin' for peanuts
Not a dime to spare
But I was lean and solid
ev'rywhere
Like a rock.

My hands were steady
My eyes were clear and bright
My walk had purpose

My steps were quick and light
And I held firm
To what I felt was right
Like a rock.

Like a rock
I was strong as I could be
Like a rock
Nothin' ever got to me
Like a rock
I was somethin' to see
Like a rock.

And I stood arrow straight
Unencumbered by the weight of
all these hustlers and their
schemes
I stood proud I stood tall
High above it all
I still believed in my dreams.

Twenty years now
Where'd they go
Twenty years
I don't know
I sit and I wonder sometimes
Where they've gone.

And sometimes late at night
Oh when I'm bathed in the
firelight
The moon comes callin' a
ghostly white
And I recall
I recall.

Like a rock
Standin' arrow straight
Like a rock
Chargin' from the gate
Like a rock
Carryin' the weight
Like a rock
Oh like a rock
The sun up on my skin
Like a rock
Hard against the wind
Like a rock
I see myself again
Like a rock
Oh like a rock.

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HOLDING BACK THE YEARS

As recorded by Simply Red

MICK HUCKNALL
NEIL MOSS

Holding back the years
Thinking of the fear I've had
so long
When somebody hears
Listen to the fear that's gone.

Strangled by the wishes of pater

Hoping for the arm of mater
Get to me the sooner or later.

Holding back the years
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.

Well I've wasted all my tears
Wasted all those years
And nothing had the chance to
be good
'Cause nothing ever could.

I'll keep holding on
I'll keep holding on
I'll keep holding on
I'll keep holding on
Holding, holding, holding on.

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CONTESTANT

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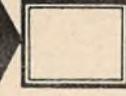
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9	8	7
1	3	6
5	4	2

HIGHEST
TOTAL



"And Then There Were Three"

Journey Rocks On



by Rich Sutton

"Independently, I believe that everybody is as strong as the Journey thing. But independently there's an opportunity to just go and do something, or maybe it's easier for Neal (Schon) to hook up with somebody else. But when you put us in the same room together there are times when we have to compromise and collaborate. This is what a group is all about." So much for the best laid plans of men...

It was about 18 months ago that Steve Perry spoke those words — in these very pages. Since then, and since his solo record and the last Journey album, Perry's band has been diminished by two players leaving Jonathan Cain, Neal Schon and Perry. The split was seemingly an amicable one, with Steve Smith pursuing his jazz interests. Smith already has a couple of all-jazz albums under his own name. Then Ross Valory decided that he'd had enough of life on the road and wanted to pack it up. The result, claims Cain, is a "Journey as strong as it's ever been," and an album that is "a blend of all the different things that influenced us over the years."

Raised On Radio is the collective result of the labor of the remaining Journey trio. It is, as the name implies, a tribute to radio and the effect it's had on every rock and roller. Says Perry, "radio has played a major role in all of our lives and we just thought it was time to acknowledge the fact." One way the band has done that is to collect most of the most important radio hits of the past 20 or so years and string their titles together to come up with the title track, "Raised On Radio."

If you've been following the meteoric rise of Journey over the last 10 years, you probably know the story. The group was not founded by one of the band members, rather by Herbie Herbert who remains the band's manager and business mentor. At the start Herbert envisioned a sort of "fillet" of studio bands when he had collected former Santana members Neal Schon and Gregg Rolie and two studio handymen, Aynsley Dunbar and Ross Valory. They saw something more and recorded three albums under their new moniker, Journey. In 1978 they brought Steve Perry on board to do the

vocals on *Infinity*. Along with Perry came platinum albums, hit songs, hordes of sweaty young girls and stardom. Dunbar hit the bricks with the *Evolution* album to be replaced by Steve Smith. These two records were followed by the release of *Departure*, *Captured*, *Escape*, and *Frontiers*. Plainly speaking, the band had more trophies than shelves to put them on. With *Raised On Radio*, the beat goes on.

What is it about Journey that keeps them tickling? According to their manager, "Journey is not a novel band. It's not like flamethrowers and special effects and novelty items. The bottom line is that they're great singers and songwriters and players and performers. What we do is try and use our theatrical knowledge to enhance and complement that. And we try to give our audience the best show possible. We keep our feet on the street and try to determine who are the most viable up and coming talents. At one time we thought Styx was and they were our opening act and so was Thin Lizzy. Van Halen's first tour that they ever did

nationwide was as an opening act to Journey. And on and on."

Herbert continues, "they're consummate professionals. I realize that a lot of the fans look up there and they go 'that's all fun and no work.' There's probably more pressure in contemporary music than there is in any other form of entertainment. I think everybody's pretty aware how the entertainment business in general makes everybody pretty crazy. You have rampant problems with drugs and breakdowns in the home. In rock and roll, every night you have to go on stage and play the best show of your life. If Burt Reynolds has a headache, 'let's not shoot today.' You can't do that in rock and roll. These guys train for platinum just like athletes."

Steve Perry also has some strong feelings about the group that gave him his start. "I'm real fortunate to have been in the band Journey. I started with them in '78, they gave me a chance to express myself on vinyl as a vocalist, as a writer, as a part of the group. They had already had things going for a long time but we've helped each other all the way along. It's been a real collaboration to this point." Are things different now, after the biggest shake up in the band's history? Even Perry says, "change one ingredient and the whole thing changes, in anything. When you take one ingredient out of something it's gonna be different."

In addition to a change in the Journey rhythm section, there's a noticeable difference on *Raised On Radio* in the songwriting and musicianship. Says Cain, "it's a blend of all the different things that have influenced us over the years. It's probably the closest thing to a roots album for us, although we're exploring some new territories and sounds."

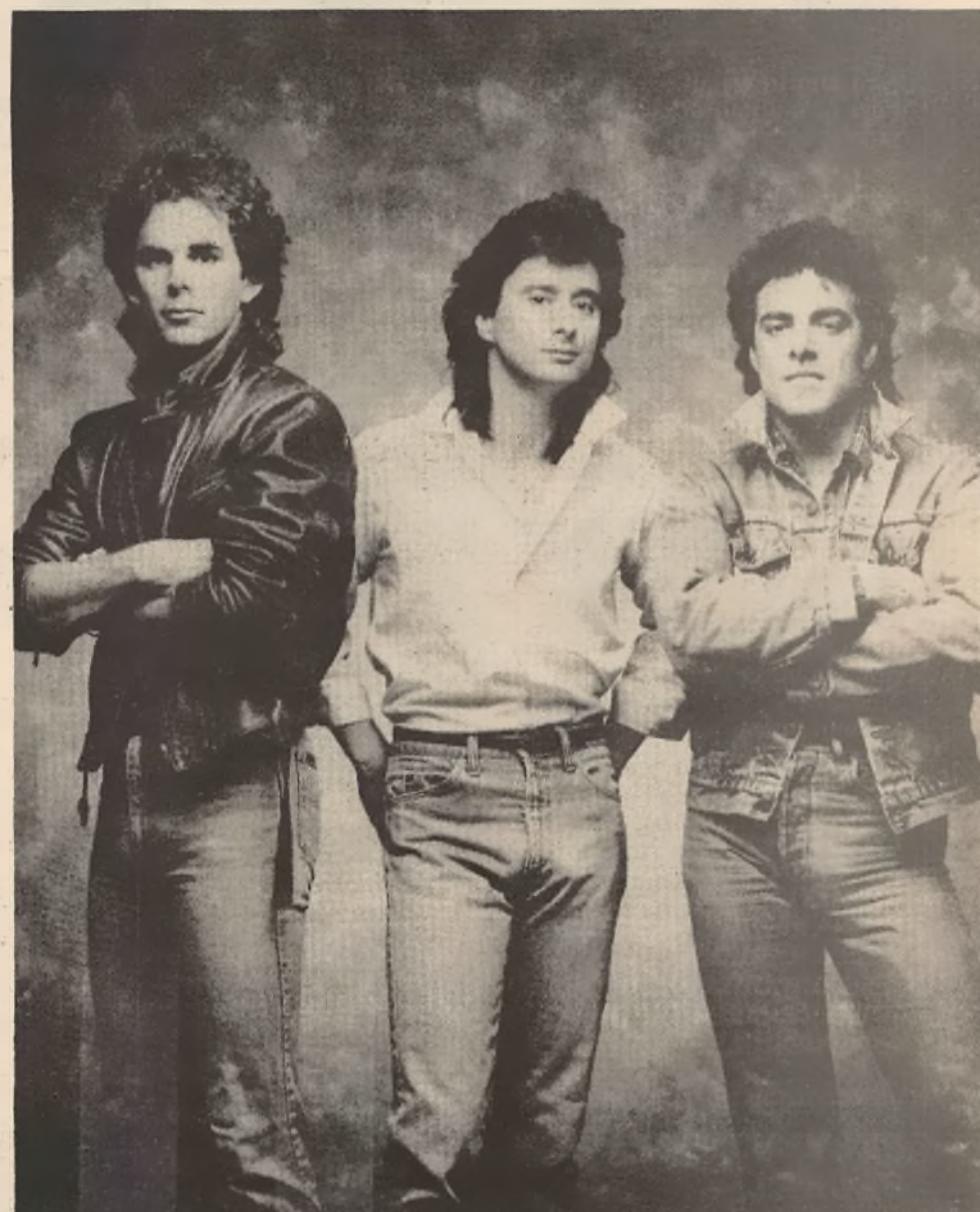
The major change on *Raised On Radio* is the role of Steve Perry as the producer. Explains Perry, "it wasn't like some people thought, Steve's coming back into Journey to change things. We were concerned that other producers might try to change the band's sound and I was for making it sound like Journey. I think the album reflects that. The group itself has changed a lot because now we have the freedom to use different rhythm sections with any song Neal, Jon and I write. That gave us a more creative direction and freedom, but it was also a challenge all its own. Sure, it's been a real challenge for us, but I'm extremely happy that it turned out sounding like Journey. I mean, it really does, even with the change. I feel really good about it."

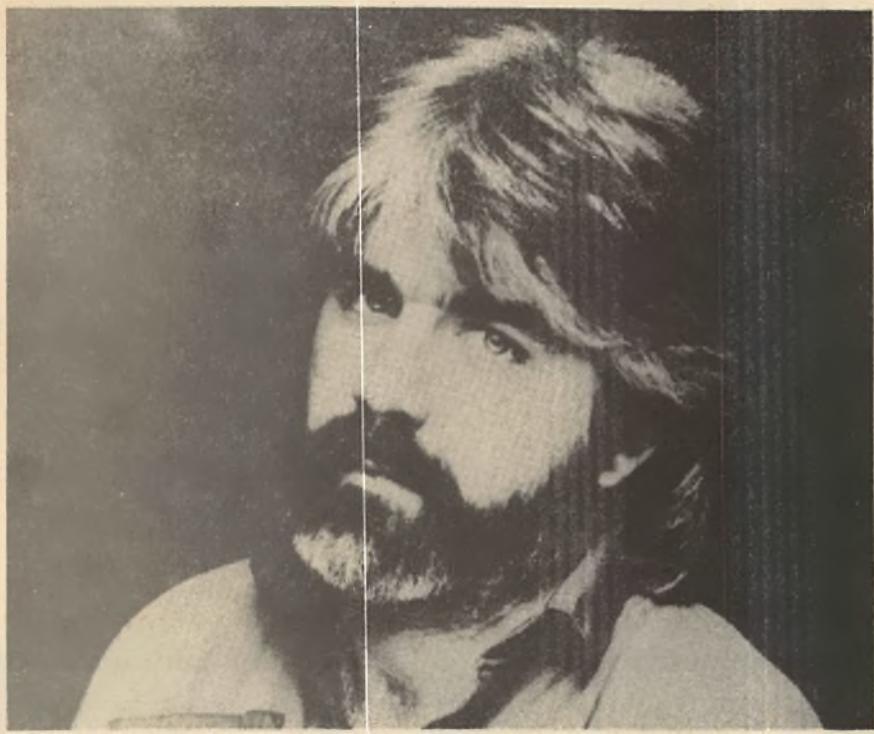
Journey's been through as many changes as any band. From one platinum record to the next, one thing remains consistent, their press. Herbie Herbert describes it this way, "it's a love-hate relationship. The press is a third party endorsement of what you do, or a third party slander. A nice

picture, spell the name right and say what you will. If you get panned in Rolling Stone it means imminent platinum success! I would be honest if I was a journalist but I wouldn't needlessly take shots. The press is so out of touch. The one I like is from David Lee Roth who every now and then says something intelligent, 'you know why the critics love Elvis Costello? Because all the critics look like Elvis Costello!' It doesn't hurt us and there are guys who really go out of their way. They say these bad things, 'music to take drugs by,' 'Steve Perry reminds me of seal torture!' C'mon, give me a break. He's a fine and sincere artist. Just say you don't like it!"

"Let the music do the talkin'" would seem to sum up how Journey has thrived in the face of put-downs and worse. The critics have never been able to get a handle on Journey's enormous success, but the fans have. And that's been the band's vindication. Why has the band been so successful? Herbert

gets the final word, "I don't stand for any of the drugs or anything like that. I've gone through it all. Now if you're wired...you're fired! Smoke a reefer, have a beer, but don't be doing heroin or coke, amyl nitrate or any of that nonsense. What happens if you go up on stage hyped on crack and then you get more hyped up for the show and then you go out to dinner and you get high and then it's seven in the morning and you're staring at the cracks in the ceiling grinding your teeth and the road manager calls and says, 'be down in the lobby in ten.' You can only take so much of that. What happens if Steve Perry gets ill and can't do three Meadowlands shows? It only involves \$750,000 these kids have paid out. The concept here is, let's be responsible to our fans. No white knuckle ride for me. I want it to be smooth and comfortable. Let's be good to these people, they've been awfully good to us!"





SWEET FREEDOM (From the motion picture Running Scared)

As recorded by Michael McDonald

ROD TEMPERTON

No more runnin' down the wrong road
Dancin' to a different drum
Can't you see what's goin' on
Deep inside your heart.

Always searchin' for the real thing
But livin' like it's far away
Just leave all the madness in yesterday
You're holdin' the key
When you believe it.

Shine sweet freedom
Shine your light on me
You are the magic you're right where I wanna be
Oh sweet freedom carry me along
We'll keep the spirit alive
On and on ooh.

We'll be dancin' in the moonlight
Smilin' with the risin' sun
Livin' like we've never done
Goin' all the way.

Reachin' out to meet the changes
Touchin' every shinin' star
The light of tomorrow is right where we are
There's no turnin' back From what I'm feelin'.

Shine sweet freedom
Shine your light on me
You are the magic you're right where I wanna be
Oh sweet freedom carry me along
We'll keep the spirit alive
On and on ooh.

'Cause there'll be starlight all night
When we're close together
Share those feelin's ooh dancin' in your eyes tonight
They're guidin' us
Shinin' till the mornin' light.

Shine sweet freedom
Shine your light on me
You are the magic you're right where I wanna be
Oh sweet freedom carry me along
We'll keep our spirit alive
On and on.
(Repeat)

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HYPERTACTIVE

As recorded by Robert Palmer

**ROBERT PALMER
DENNIS NELSON
TONY HAYNES**

She's got a date for lunch in Singapore
Holds stock in I.B.M. and hates Dior
She puts her makeup on at six a.m.
She goes to work gets home and puts it on again.

And it's a mystery
How wild that girl can be
She's got so much energy
She's such an expert at surprising me.

She's hyperactive when she starts to dance
She's so attracted to a wild romance
She's more effective than a stimulant
She's hyperactive.

She's hyperactive when she starts to dance
She never missed a beat or missed a chance
And I'm persuaded by her arguments
She's hyperactive.

The other dancers hyperventilate and start to sweat
One look at her
I know the night's not over yet
She says where are we going now her voice is sweet and soft
I think she lost the key that turns her motor off.

And it's a mystery
How wild that girl can be
She's got so much energy
She's such an expert at surprising me.

She's hyperactive when she starts to dance
She never missed a beat or missed a chance
And I'm persuaded by her arguments
She's hyperactive.

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ROCKET

MAGAZINE

THE BRIGHTEST STARS
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SECRET SEPARATION

As recorded by The Fixx

Music by: CYRIL CURNIN

JAMES WEST-ORAM

PETER GREENALL

DAN K. BROWN

Lyrics by: JEANNETTE

OBSTOJ

Passengers in time
Lost in motion locked together
Day and night by trick of light
I must take another journey
We must meet with other
names
Ooh we must meet with other
names.

You touched my heart so
deeply
You rescued me
Now free me
Don't watch me cry
Just see me go
I'll take away the strongest
feelings
You'll ever know.

There will be no more isolation
In our secret separation
You touched my heart so
deeply
You rescued me
Now free me.

Passengers in time
Lost in motion locked together
Day and night by trick of light

I must take another journey
We must meet with other
names
Ooh if you hold me you will
hurt me
Be brave.

There will be no more isolation
In our secret separation
You touched my heart so
deeply
You rescued me
Now free me.

We are matching spark and
flame
Caught in endless repetition
Life for life we'll be the same
I must leave before you burn
me
I'm the stranger who deserts
you
Only to love you in another life
oh.

There will be no more isolation
In our secret separation
You touched my heart so
deeply
You rescued me
Now free me.

I'll bare one precious scar that
only you will know again
Passengers in time
Free me.
(Repeat)

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CA 90028 and CBS Songs.

YOU CAN LEAVE YOUR HAT ON

As recorded by Joe Cocker

RANDY NEWMAN

Baby take off your coat real
slow
And take off your shoes
And I'll take off your shoes
Baby take off your dress
Yes, yes, yes
You can leave your hat on
You can leave your hat on
You can leave your hat on.

Go on over there
Turn on the lights
No all the lights
Come over here
Stand on that chair

Yeah that's right
Raise your arms up in the air
Now shake 'em
You give me reason to live
You give me reason to live
You give me reason to live
You give me reason to live.

Suspicious minds a-talkin'
They're tryin' to tear us apart
They don't believe in this love of
mine
They don't know what love is
I know what love is.

You can leave your hat on
You can leave your hat on.

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WHEN THE HEART RULES THE MIND

As recorded by GTR

STEVE HOWE
STEPHEN HACKETT

Mother protect me
Protect me from myself
Lately I can't tell
Who really are my friends.

Burning the candle
The candle at both ends
Through crowds across floors
Each night I just pretend.

When the heart rules the mind
One look and love is blind
When you want the dream to
last
Take a chance forget the past.

Watching the actor
That takes the stage by storm
Stealing the limelight
While we're in the wings

Sometimes the hero
Displays the underdog
But I don't feel the same
I must have ev'rything.

When the heart rules the mind
One look and love is blind
When you want the dream to
last
Take a chance forget the past.

Seasons will change
You must move on
Follow your dream.

When the heart rules the mind
One look and love is blind
When you want the dream to
last

Take a chance forget the past
When the heart rules the mind
One look and love is blind
When you want the dream to
last
Take a chance forget the past.

When the heart rules the mind
One look and love is blind
When you want the dream to
last
Take a chance forget the past.
(Repeat)

Seasons will change
You must move on
Follow your dream.

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SIMON FOWLER

ALL THE LOVE IN THE WORLD

As recorded by The Outfield

JOHN SPINKS

I can't believe
The things that happen to me
I guess I should have seen a
long, long time ago
Letters you write
Don't help me get through the
night
So I'll just turn out the light
And sleep here all alone.

All the love
All the love in the world
All the love
I'll be sending you girl
All the love

All the love in the world.

Time after time
I put my life on the line
But I ain't committed no crime
So take what you can find
Forget what I say
Cos I'll keep running away
I only live for today
But I'm one day behind.

All the love
All the love in the world
All the love
I'll be sending you girl
All the love
All the love in the world.

These are the words that I
whisper on every first night
But that day you left me
Those words were on that same

flight.

I can't believe
The things that happen to me
I guess that I should have seen
a long, long time ago
Letters you write
Don't help me get through the
night
So I'll just turn out the light
And sleep here all alone.
All the love
All the love in the world
All the love
I'll be sending you girl
All the love
All the love in the world
All the love, all the love, all the
love in the world.

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Video Review

Loverboy Any Way You Look At It CBS/Fox Video/\$19.95

Once upon a time when Mike Reno was singing about hot girls in love, I was almost convinced that Loverboy indeed had a sense of humor. But sitting for some 37 minutes in front of the tube to see their new video collection *Any Way You Look At It* was far from amusing unless you were laughing at the band.

It's not that Loverboy is particularly bad. I'll start humming "Working For The Weekend" when it's on the radio and it's hard not to tap your toes to "Lovin' Every Minute Of It." But Loverboy's competent commercial rock is no better or worse than the likes of Journey, Foreigner, Starship and all of the high tech power chorders whom we ultimately forget by the time the song comes on the radio.

But watching guitarist Paul Dean carouse about in Loverboy's eight song video, you'd think that the fretmaster had discovered the most powerful power chords ever unearthed a rocker. His pained expressions and grimaces might seem to denote some emotion in Loverboy's music but when they occur every other second they lose their impact.

To really call *Any Way You Look At It* Loverboy's "new video" is inaccurate since this is basically a quickie compilation of the band's promotional clips. (And it's hastily assembled to meet the oversaturated music video market. No interviews or backstage fanfare. If you're looking for innovative rock vid concepts, you won't find them here either. Loverboy basically likes to lip-synch in a cut and dry mock stage set-up, combining their programmed stage moves until the viewer starts thinking of video burnout.

Not that there aren't some clever moments here. In "Lovin' Every Minute Of It," we see a sixties bar and band playing a laughable cover of "Working For The Weekend" while Loverboy parties in Holiday Inn's 322, stashed with bubble-headed bleached blonds and other assorted groupies. But the real Loverboy doesn't just "jam" with the cover band, they have to parade through every hallway in the hotel looking like a poor man's troupe of leftovers from David Lee Roth's "California Girls" company!

by Steve Wosahla



How's this for special effects: A flying V guitar drops into Paul Dean's hands during the clip for "Dangerous," but I'm still trying to figure out what the video means. I can appreciate that the band wants to look tough in "Gangs In The Street," but they wind up looking more scared than menacing. And if "Dangerous" looks like it wants to be a Honda commercial, is "Queen Of The Broken Hearts" a "Mad Max" remake? I'm still wondering why Loverboy is being besieged in the desert by more airbrushed models than we really want to see. I hear that Journey and Van Halen aren't going to make videos for their new singles. I hope Loverboy takes their cue. Any way you look at it, their videos are just plain boring.



ANNIE LEIBOWITZ

Ike & Tina Turner/Caesar's Palace Show Vestron Musicvideo/16 minutes /\$16.95

by JoAnn Sardo

Everything about Tina Turner is better today than when this tape was made, including her voice, her looks, her style and the company she keeps. Taped at Caesar's Palace, probably in the early or mid-'70s, this short concert video featured Ike, Tina and the Ikettes singing songs from their album *What You Hear Is What You Get*.

Between songs, Ike & Tina are interviewed backstage, and while Tina is full of the enthusiasm of a newly-successful entertainer, Ike looks a little bewildered and a little overwhelmed by the intensity of his talented wife.

The highlight of this show is obviously Tina Turner. She sings the classic "Honky Tonk Woman" and the soulful "I've Been Loving You Too Long," as well as a full version

of "Proud Mary." Tina shines here, maybe because she could identify with this song.

Has Tina Turner changed in the last 15 years? The same woman who all alone has been taking the entire world by storm during the last several years had this to say in the '70s about her future: "I don't have any plans. Ike's plans are my plans." That answers that question, thank you. The lady has changed!

This mini-concert video will prove what Tina Turner's fans have known all along: She didn't start working hard when she released her *Private Dancer* album. She's been working hard for a lot of years and her success is well-deserved.



PAPA DON'T PREACH

As recorded by Madonna

MADONNA
BRIAN ELLIOT

Papa I know you're going to be upset
'Cause I was always your little girl
But you should know by now
I'm not a baby
You always taught me right from wrong
I need your help daddy please be strong
I may be young at heart
But I know what I'm saying
The one you warned me all about
The one you said I could do without
We're in an awful mess
And I don't mean maybe please.

Papa don't preach
I'm in trouble deep
Papa don't preach
I've been losing sleep
But I made up my mind
I'm keeping my baby
I'm gonna keep my baby mmm.

He says that he's going to marry me
We can raise a little family
Maybe we'll be all right
It's a sacrifice
But my friends keep telling me to give it up
Saying I'm too young
I ought to live it up
What I need right now is some good advice please.
(Repeat chorus)

Daddy, daddy if you could only see
Just how good he's been treating me
You'd give us your blessing right now
'Cause we are in love
We are in love so please.

Papa don't preach
I'm in trouble deep
Papa don't preach
I've been losing sleep
But I made up my mind
I'm keeping my baby
I'm gonna keep my baby mmm.
(Repeat)

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LOVE TOUCH (From the Motion Picture Legal Eagles)

As recorded by Rod Stewart

MIKE CHAPMAN
HOLLY KNIGHT
GENE BLACK

Ooh baby I don't know why
But somehow I always seem
To get tangled up in my pride
Ooh 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
I wanna give you my 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
Maybe I'll light your life
I wanna feel the breathless end
That you come to every night
This ever changing love
Is pushing me too far

WANT YOUR BODY

As recorded by Julian Lennon

JULIAN LENNON

Want your body
Want your mind
Live together
Both unwind
Love is what we need they say
Live together anyway.

When you say hello
But you mean goodbye
When you're lying awake
Go ahead and cry
When you know in your heart
That they'll tear us apart
I love you.

Want your body
Want your mind
Why are people so unkind
Never listen to what they say
Turn your head and look away.

I feel a need to reach you
Right now wherever you are
These empty arms are getting stronger every day
Believe me baby
They won't let you get away
No they won't let you get away.

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

OO you're gonna get a, oo
you're gonna get a big love touch.
(Repeat)

You know it don't matter
Who's right who's wrong
I guess we're gonna find out
If this love is strong
Just give me a chance
To win back your trust
I wanna give you my love touch, love touch
I wanna give you my love touch
(OO you're gonna get a, oo
you're gonna get a big love touch).

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When you say hello
But you mean goodbye
When you're lying awake
Go ahead and cry
When you're closin' the door
Don't look back for more
I love you.

Want your body
Want your mind
Live in sin
Let's both entwine
Love is what we need to say
Live together anyway.

When you say hello
But you mean goodbye
When you're lying awake
Go ahead and cry
When you're closin' the door
Don't you look back for more
I love you.

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Mike & The Mechanics

by Marie Valentine

exclusive interview with Mike Rutherford

Although he has spent the last 17 years fine-tuning his unique abilities on guitar and bass for the supergroup Genesis, Mike Rutherford's dream had always been to venture out and garner the respect he deserved as a solo performer. Recording two LPs in the early 1980s, Rutherford discovered disappointment on his solo journey to success.

"My previous albums, *Small Creeps* and *Acting Very Strange*, were looked upon as something that I did as a hobby in my spare time," Mike explained. "They weren't taken seriously, which to me was very annoying!"

Equipped with determination, Rutherford returned to the recording studios in May of 1985 to try his hand again on a new LP. This time he recruited producer Chris Neal, vocalists Paul Carrack, Paul Young (from Sad Cafe), John Kirby, Gene Stashuck, drummer Peter Van Hooke and keyboardist Adrian Lee to help him in his endeavor. Three months later they emerged with *Mike & The Mechanics*; the band and the LP.

In this solidly-based entity, this 36-year-old accomplished musician had his wish come true as the Atlantic Records LP earned itself a worthy slot in *Billboard's* top 40 pop charts and spun off a succession of hit singles, including "Silent Running," "All I Need Is A Miracle," and their latest, "Taken In."

Having returned to his roots in Genesis with renewed confidence to work and play on their recently

released album, *Invisible Touch*, Rutherford now feels a personal sense of satisfaction at having attained his goal.

"I wasn't looking to have huge commercial success with *Mike & The Mechanics*," he revealed. "I just wanted some positive feedback that would get me off the ground and give me an identity as a separate unit from *Genesis*."

Song Hits: How difficult has it been to leave the *Genesis* framework and concentrate on your solo projects? **Mike Rutherford:** At first, it was like leaving Mother Hen. You're not too sure where you're going but you've got areas you want to explore and being that you haven't got that much experience behind you you tend to start off close to where you've been. Which is why my first solo album, *Small Creeps*, was more of a concept album and very *Genesis*-like. My second LP, *Acting Very Strange*, was a departure from anything to do with concept and I sang on it. Which was okay, but I'm not a singer. I only thought I'd give it a try because it felt strange to do a solo album and not sing on it. On this album, I thought I'm not going to sing again, I'll just write the songs and get the best voices I can to sing them. I also decided to recruit producer Chris Neal to choose the final material because I realized that in being so close to the songs I wasn't a good judge.

SH: Did you spend a lot of production time on this album?

MR: We started recording last year in

May and it took us about three months to do it. Prior to recording, Chris Neal and myself would meet in my home where we would play tapes, get ideas for material and a feel for what we were trying to do. I would make cassettes, which I called bits tapes. They were about eight hours worth of music and I drove Chris crazy with them. Then we got to the stage where the songs were nearly ready to go. The studio where I usually play at was being rebuilt and Chris wanted me to go somewhere else where I'd be on edge and not as comfortable, so we went to Montserrat to record it. Then we came back to London and added the vocals.

SH: What songs would you say best represent your talents?

MR: I would say "Silent Running," "All I Need Is A Miracle" and "Hanging By A Thread." They all have a mixture of good melodies, atmosphere and lyrics. What's funny is that our first single, "Silent Running," almost didn't make it on the album. In the middle of recording it, I lost it and thought it was happening. So I wrote it off. But then we added more keyboards and had Paul Carrack come in and sing it and it started taking shape.

SH: How do you decide whether a song is good enough?

MR: It's very simple. I rely on gut feeling. If I hear a song and it sounds great then you won't hear a word out of me. I know what a song has to do and I work fast to try and take it in the right direction. I never just lay with a

song and keep battering it, otherwise it turns into a huge monstrous thing that doesn't go anywhere.

SH: It seems like things have clicked naturally with The Mechanics.

MR: It's been very different for me and very refreshing because we started out as individuals with certain roles and ended up being a "band" by the time the album was finished. In our long careers we've all had our

share of ups and downs, so there was no sort of ego problems involved. We just wanted to get down and make good music. Consequently, it was great fun.

SH: In comparison, does it still fall that easily into place with Genesis?

MR: You can't really compare them because you're recording with different people and different things happen. I've got certain musical

tastes, so does Phil and so does Tony. They're not similar at all, so when we get together, what comes out is not one person's idea, but another element altogether. Every time Genesis does a new album, and this has been true for the last 17 years, it's questionable as to whether it's still going to click. If it doesn't click, we simply stop. But so far, especially on our new album, everything has been very positive.



SUZANNE

As recorded by Journey

STEVE PERRY
JONATHAN CAIN

I see your face at the movies
I hear your voice on the radio
You're makin' love on the silver
screen
I want you more than you will
ever know.

Temptation
Infatuation
Suzanne
Don't walk away
Oh no Suzanne
Oh girl I'm calling you
Suzanne

DREAMS

As recorded by Van Halen

EDWARD VAN HALEN
SAMMY HAGAR
MICHAEL ANTHONY
ALEX VAN HALEN

World turns black and white
Pictures in an empty room
Your love starts falling down
Better change your tune yeah
Reach for the golden ring
Reach for the sky
Baby just spread your wings.
And get higher and higher
Straight up we'll climb
We'll get higher and higher
Leave it all behind.
Run, run, run away
Like a train running off the

RUMBLESEAT

As recorded by John Cougar
Mellencamp

JOHN MELLENCAMP

All the leaves are green
All my friends are gone
I'm livin' in my hometown
I can barely get along
I feel sorry for myself
That's an easy thing to do
I feel sorry for the world
I feel sorry for you.

Yes I am a pitiful sight
I can't even get one thing right
I know just what it's like
To be ridin', ridin' in the
rumbleseat
Yes I know just what it's like
To be a big time rider in the
rumbleseat
Yes I know just what it's like
To be a big time rider in the
rumbleseat.

So far away
Remember Suzanne
Those summer nights with me.

I wonder if you're really happy
And if you saw me would you
know my name
I'm the one you used to hold on
to
You're the one that used to
wear my ring.
Remember
Our last September
Suzanne
Don't walk away
Oh no Suzanne
Oh girl I'm calling you
Suzanne
So far away
Remember Suzanne

Those summer nights with me.
Remember
Our last September
Suzanne
So far away
Remember Suzanne
Those summer nights with me
Suzanne
Don't walk away
I love you Suzanne
I'm still calling you
Suzanne no, no, no, no, no
remember
Those summer nights with me
those summer nights.

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track
The truth gets left behind
Falls between the cracks
Standing on broken dreams
Never losing sight
Well just spread your wings.

And get higher and higher
Straight up we'll climb
We'll get higher and higher
Leave it all behind.

So baby dry your eyes
Save all the tears you've cried
Oh that's what dreams are
made of
'Cause we belong
In a world that must be strong
Oh that's what dreams are
made of.

Yeah we'll get higher and higher

Straight up we'll climb
Higher and higher
Leave it all behind
Oh we'll get higher and higher
Who knows what we'll find.

So baby dry your eyes
Save all the tears you've cried
Oh that's what dreams are
made of
Oh baby we belong
In a world that must be strong
Oh that's what dreams are
made of.

And in the end
On dreams we will depend
'Cause that's what love is made
of.

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Well I could have a nervous
breakdown
But I don't believe in shrinks
I should be drunker than a
monkey
But I don't like to drink
Call up some girls
But I'm afraid of the phone
I'm always talkin' to myself
I guess I'm never alone
Am I the only one that feels
this way
I'd buy myself some stylish
clothes
But I sure hate to pay
I know just what it's like
To be ridin', ridin' in the
rumbleseat
Yes I know just what it's like
To be a big time rider in the
rumbleseat hey.

The sun is coming up
Just goin' to bed

I combed my hair with my
pillow
Still got some dreams left
Tomorrow is a new day
Gonna make these dreams
come true
I'm gonna believe in myself
I'll tell you what I'm gonna do
I'm gonna stop puttin' myself
down
I'm gonna turn my life
around.

I'll be ridin' high with my feet
kicked up in the rumbleseat
Yeah we'll go for a drive and
we'll be singin' shotgun
from that rumbleseat
Yes I'm blow you a kiss and
we'll be ridin' big time in my
rumbleseat hey.

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LIPS TO FIND YOU

As recorded by Teena Marie

TEENA MARIE
BENDRIX

So you say you're leaving for
the Southern Tip of Spain
To soak up local color and
forget my name
To live inside the major not the
minor chord
And forget how we made love in
a '57 Ford

Lips to find you
Lips to find you
Baby I've got lips to find you
And there's no where you can
run baby
Lips to find you
Lips to find you
There's no where to hide
Lips to find you.

Crystal blue persuasion in your
dreams the spice
Will find you chilly killy in your
bed at night
In the most remote of places you
can't hide
'Cause once is not enough when
you've been satisfied.

Lips to find you
Lips to find you
Baby I've got lips to find you
And there's no where you can
run baby
Lips to find you
Lips to find you
No where to hide
Lips to find you.

From the power of my
tenderness
There's no where to run
There's the power of my tender
I've got lips to find your love.
I'm talking to you boy
What are you gonna do boy
Hear me talking to you boy
What are you gonna do
What are you gonna do when
you call my name
From the South of Spain
What are you gonna do when
you miss my lips
And you start to trip
What are you gonna do when I
get to you
With my crystal blue
What are you gonna do
When you miss me baby
And you're going crazy
What are you gonna do baby.

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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 yeah.

Satellite send me picture
Get it in the eye take it to 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 no.

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
Ain't nobody told you
Who made who
Who made you
Who made who.

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OPPORTUNITIES

(Let's Make Lots Of
Money)

As recorded by The Pet Shop
Boys

TENNANT
LOWE

I've got the brains
You've got the looks
Let's make lots of money
You got the brawn
I've got the brains
Let's make lots of money.

I've had enough of scheming
And messing around with jerks
My car's parked outside
I'm afraid it doesn't work
I'm looking for a partner
Someone who gets things fixed
Ask yourself this question
Do you want to be rich.

I've got the brains
You've got the looks
Let's make lots of money
You got the brawn
I've got the brains
Let's make lots of money.

You can tell I'm educated
I studied at the Sorbonne
Doctored in mathematics
I could have been a don
I can program a computer
Choose the perfect time
If you've got the inclination
I've got the crime.

Oh there's a lot of opportunities
If you know when to take them
You know there's a lot of
opportunities
If there aren't you can make
them
(Make them or break them).
(Repeat chorus)

You can see I'm single-minded
I know what I could be
How do you feel about it
Come and take a walk with me
I'm looking for a partner
Regardless of expense
Think about it seriously
You know it makes sense.
(Repeat chorus)

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Book Review

by Steve Wosahla

U2

In The Name Of Love
A History From Ireland's Hot Press
Magazine
Edited By Niall Stokes
Harmony Books
\$11.95/April 16, 1986

There's something special about "being there" in the beginning. In Ireland, *Hot Press Magazine* not only championed the band U2, but actually introduced them to their manager and reported on them going back to school days.

Eight years later, the band the magazine called "young and naive and above all committed" and compared to an "imminent thunderstorm" is the subject of a great new book. I'd hesitate to call "In The Name Of Love" a conventional biography, since it is a collection of articles arranged chronologically. But it shouldn't be mistaken for a glorified fanzine which made it to the bookshelves. Although the authors glowingly celebrate U2's success in the "great glorious tradition of Irish rock," they also offer some of the most enlightening insights ever written about this compelling and complex quartet.

Even before they "stood on the brink of an international breakthrough at an average age of less than nineteen," U2 was different. Choosing their name for ambiguity's sake, they went against the grain of the era's trends. Although lead singer Bono was inspired by the Sex Pistols' "Anarchy In The U.K." and hailed punk-rock as "the expression of the individual," *Hot Press* writer Bill Graham noted that they weren't swayed by the "tyranny of fashion." Nor did they ever succumb to "the worldliness of other British contemporaries like Echo & The Bunnymen and the Teardrop Explodes."

U2's "trust in the values of human nature" owes a large debt to the fact that three of the four members are Christians. But even then they defined the conventional image of self-righteous moralists. "We don't want to be the band that talks about God," Bono proclaimed. "Anything that has to be said on that personal level is in the music or on the stage."

Christianity and rock 'n' roll have rarely mixed, as school friend Neil McCormick writes in one of the book's best pieces, "Growing Up In Public." Rock has traditionally celebrated the material over the spiritual. "Its values are not the values of rock music." He goes on to note wryly, "It's more celebrated practitioners (Cliff Richard, After The Fire) prove why the devil should have all the good music." But he heralds the band's second album, *October*, as avoiding the "emotional fascism of organized religion and crusading preaching."

McCormick says that at the core of U2 is honesty. This is reflected by their non-conventional rock lifestyle. Tour observer Bill Graham remarks they are early sleepers and early risers. He summarized of their success: "While the ABC's and Heaven 17's were pouring over their press releases, U2 were getting up early in the morning."

Their music, still evoking "tenderness and emotion," is on tour this year to benefit Amnesty International. The book takes us up to their Irish homecoming last summer, but does not offer us a much-desired report on their Live Aid

appearance at Wembley. Their performance captured the world in a year which *Hot Press*' Liam Mackey summed up as "being less concerned with the music than with the phenomenon."

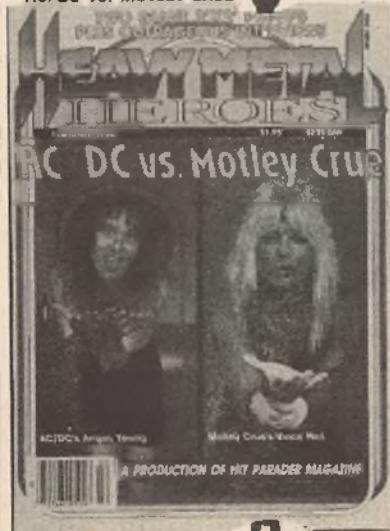
Hot Press seems less concerned with proclaiming U2 as the world's greatest band than with showing us the motivation behind their humanity. "It's a cliche at this stage," says Bono. "We don't take ourselves very seriously but we don't take the music very seriously." (So too does the magazine's writers.)

This humbling sentiment was expressed by Bono, who sent a post card to *Hot Press* when the band first toured America. He signed it Bono, Ringo, George, Paul. "We'll win," he wrote, closing the note. "Good guys always do in the end." Guess what? He was right.



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OZZY Osbourne

by Mary Anne Cassata

These days gothic rocker Ozzy Osbourne is just as comfortable playing in the park with his three beautiful young children Aimie, Kelly, and Jack, as he is wreaking havoc on stage. He credits his wife/manager Sharon for sustaining much success these past few years. After two decades being at the top of the rock music world, Osbourne admits there's still nothing more thrilling than standing on stage in front of thousands of ecstatic young admirers.

However, bearing his responsibility as husband and father will always take precedence over his career at any time. "In my first marriage, my kids grew up when I was on the road," says Ozzy solemnly. "I love rock and roll, but I can't make it my entire life. I have a wife and kids to think about. If spending more time with my family means less record sales, then that's how it's got to be."

His latest effort, *The Ultimate Sin*, featuring the hit single "Shot In The Dark", is quickly approaching platinum status.

In his lavish New York hotel suite, Ozzy emerges from the dining area wearing a stylish three piece suit. On his wrists are several heavy gold bracelets, and a Rolex watch. His sandy blond hair sports white streaks, and his eyeliner appears freshly applied. Not quite the scene I had envisioned. On previous encounters with Ozzy, it was either moments before going on stage, or after a performance when his character was still in full form. "Would you care for some lemon?", he asks pouring tea from an exquisite silver pot. He displays the manners and grace of a perfect English gentleman. If only the PMRC could see him now.

"A lot of people have this vision that I sleep on a bed of nails, and bite the heads off bats all day, but as you can see it is not true," he laughs, sensing my disillusionment. "People think I live in a dungeon, and only come out at night. What I do is theater, nothing else. I'm not what people think I am."

In the following Song Hits interview, Ozzy discusses his controversial public image, his music, and gives a rare glimpse into his personal life.



Mark Weiss

Song Hits: The last time we spoke it was right at the release of *The Ultimate Sin*, and you seemed a little concerned it wouldn't do as well as your last album. It's a hit, as usual.

Ozzy Osbourne: I had hoped it would be. I don't think I ever felt more committed to doing an album like I did with this one. It worked out really well. I had a lot of time to prepare for it. This is the first album I've done in years with a producer. It's so strange to put your life, your musical ideas and such, in the hands of someone else. I think this is a good album. I am pleased with it.

SH: What was it like working with a producer this time?

OO: I told him, "I don't care what you do, but I don't want a polished sound." I didn't want a clean, heavy metal American sound. I think it worked out

well. Finding Ron Neivison (producer) was a real pain in the ass. With all the hell I went through doing *Bark At The Moon*, I knew I needed a producer for this one. I had gone through different producers who I didn't like, and who didn't want to work with me. Ron did a really good job. I think I might use him in the future.

SH: How does *The Ultimate Sin* differ musically from your previous releases?

OO: This one was a little easier to make. We recorded the album in England and Paris. I co-wrote all the songs with Jake E. (Hooker) my guitarist, except for "Shot In The Dark" which I wrote with my bassist (Phil Soussan). Jake contributed a lot musically, too. The album deals with all sorts of subjects.

SH: It seems you have developed a political conscience with songs like "Killer Of Giants", and "Thank God For The Bomb." Was it a deliberate effort?

OO: "Thank God For The Bomb" is definitely an anti-nuclear song. I really didn't go purposely out of my way to write it. It just came together that way. I would have to say the ultimate sin is nuclear war. Really, how stupid can we be? What I wrote about in "Thank God" is that if it weren't for the super powers of the atom bomb, there would be another world war. So that's what keeps the peace. Thank God for the bomb. I don't want to sound like an idiot who's suddenly developed a conscience, but the truth is I am the father of three small children, and I would like to see them grow up in a peaceful world.

SH: Ozzy, how have you changed both personally and professionally over the years?

OO: Well, I think I am more professional now in my work. I didn't used to be. I'm not about to do anything insane anymore. I want my music to be the most important thing. Being married to my manager has its advantages and disadvantages. When we are working I'm screaming at my manager. But sometimes we take the work home and argue it out there. It gets very difficult to separate my wife from my manager.

SH: Sharon has certainly turned your life around for the better. Wouldn't you agree?

OO: Sharon's great. She has educated me immensely. What people don't realize is that behind Ozzy Osbourne is this great big woman that kicks me in the ass when I need it. She makes me get out there and do things. I probably couldn't do anything without her. I'm



sort of a lazy person. I know to be successful you have to keep at it. I've been doing it for quite a long time now.

SH: What's the private Ozzy Osbourne like? I read that you stopped drinking.

OO: I'm still fighting this alcoholic thing. I haven't beaten it yet. I am aware of my problem, and am still getting help. It's a filthy habit, it really is. The best thing I can do is have people around me that help me control my drinking. Sharon says to me, "You want to drink? I'll wrap a bottle around your head." I'm getting cleaner all the time.

SH: Are you still attending the A.A. meetings?

OO: Sometimes a light goes off in my head, and I know it's time to get to a meeting, and fast. I have a friend who has been sober for two years and I said to him, "Why can't I stop?" and he said I just wasn't ready yet. I know one of these days I'll get fed up and want to really stop. I understand I have a

problem. I don't understand why people don't admit to it, and go for help. There are millions of alcoholics in every walk of life. My advice is if you have a problem go see a doctor. There is no shame in it, get help. When I was in the hospital I prayed that God would help me. As soon as I stopped going to the meetings the old devil started burning a hole in me again. I know there is something in religion. Face it, life's a bitch. I saw that on a tee shirt the other day. It's so true, isn't it?

SH: Ozzy, I get the impression you're slowing down some, which is great. Is the family man in you coming out more?

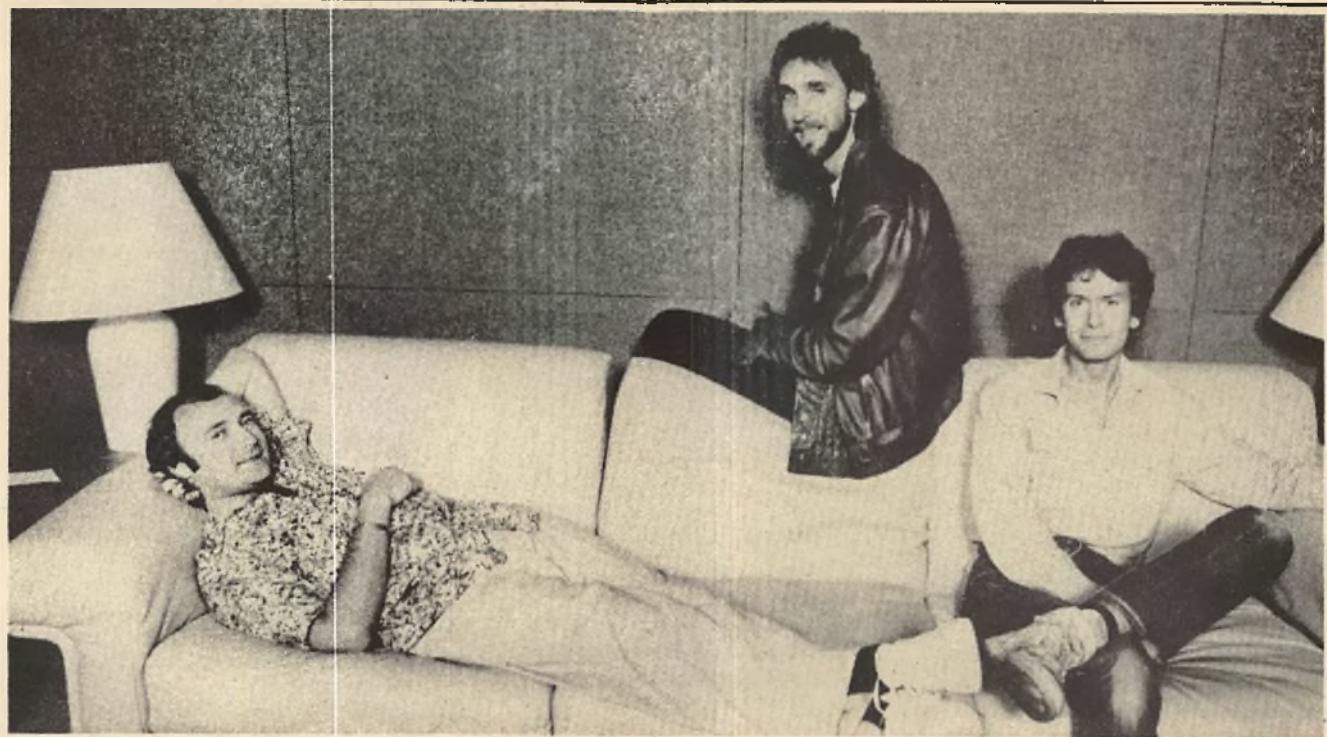
OO: You know I am not as bad as people make me out to be. I know my image sells newspapers. I know what people want to see from me. I am not the anti-Christ, or anything like that at all. I live in a very nice house, and have three children I love immensely. I want people to see that. You know you think, "Well, okay I'll retire in four years", and then you get there, what happens? Retiring is boring. I could never play golf. I live a high life, and I'm very happy. I'm 37 and still going strong.

SH: What are you going to tell your children when they grow up? How are you going to explain your work to them?

OO: I am going to tell them the truth. It's a much harder job raising children. I don't think it's right to shatter children's fantasies like telling them there is no Santa Claus or fairies in the garden. Taking a child's fantasy away is terrible. I think a child should hold on to their dreams. My life is very much in line now. Having a family is what life is all about. I love to take the kids in the park. We laugh and have a good time together. Someday they will grow up and have children of their own and see it is a hard job raising children. Right now I just want to spend as much time as I can with my family. I want happiness for my family, and I want to keep making music that people want to hear.



Mark Weiss



INVISIBLE TOUCH

As recorded by Genesis

**ANTHONY BANKS
PHIL COLLINS
MICHAEL RUTHERFORD**

Well I've been waiting
Waiting here so long
But thinking nothing
Nothing could go wrong
But now I know
She has a built in ability
To take ev'rything she sees
And now it seems I'm falling,
falling for her.

She seems to have an invisible
touch yeah
She reaches in and grabs right
hold of your heart
She seems to have an invisible
touch yeah

It takes control and slowly
tears you apart.

I don't really know her
I only know her name
But she crawls under your skin
You're never quite the same
And now I know
She's got something you just
can't trust
And it's something mysterious
And now it seems I'm falling,
falling for her.

She seems to have an invisible
touch yeah
She reaches in and grabs right
hold of your heart
She seems to have an invisible
touch yeah
It takes control and slowly
tears you apart.
(Repeat)

Well she don't like losing

To her it's still a game
And though she will mess up
your life
You'll want her just the same
And now I know
She has a built in ability
To take ev'rything she sees
And now it seems I'm falling,
falling for her.

She seems to have an invisible
touch yeah
She reaches in and grabs hold
of your heart
She seems to have an invisible
touch yeah
It takes control and slowly
tears you apart.

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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.

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TOMORROW DOESN'T MATTER TONIGHT

As recorded by Starship

STEVEN MARC CRISTOL
ROBIN RANDALL

You already made up your mind
Just who you're looking for
And what kind of love you will
find
Holding out for a dream
But I can see you're lonely
Living isn't only a fantasy.

I don't fit into your plans
But you can reach for my hand.
Tomorrow doesn't matter
tonight
I'm holding you and it feels so
right
I know you didn't plan it this
way
Let yourself go
If you want to stay
It's alright
'Cause tomorrow doesn't matter
tonight.

Really hate to see you confused
I won't make promises
So what have you got to lose
When you look in my eyes
Don't think about tomorrow
This feeling isn't meant to be
analyzed.

Why should you be all alone
Tell your heart not to hide.

Tomorrow doesn't matter
tonight
I'm holding you and it feels so
right
I know you didn't plan it this
way
Let yourself go
If you want to stay
It's alright
'Cause tomorrow doesn't matter
tonight.

Tomorrow doesn't matter
tonight
I'm holding you and it feels so
right
I know you didn't plan it this
way
Let yourself go
If you want to stay
It's alright
Tomorrow doesn't matter at all
I'm holding you and it feels so
right
I know you didn't plan it this
way
Let yourself go
If you want to stay
It's alright
Tomorrow doesn't matter
tonight
Tonight.

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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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HAS ANYONE EVER WRITTEN ANYTHING FOR YOU

As recorded by Stevie Nicks

STEVIE NICKS
KEIGH OLSEN

Has anyone ever written
anything for you
In all your darkest hours
Have you ever heard me sing
Listen to me now
You know I'd rather be alone
Than be without you
Don't you know.

Has anyone ever given
anything to you
In your darkest hour
Did you ever give it back
Well I have
I have given that to you
If it's all I ever do
This is your song.

And the rain comes down
There's no pain and there's no
doubt

It was easy to say
I believed in you everyday
If not for me
Then do it for the world.

Has anyone ever written
anything for you
In your darkest sorrow
Did you ever hear me sing
Listen to me now
You know I'd rather be alone
Than be without you
Don't you know.

So if not for me then
Do it for yourself
If not for me then
Do it for the world
Poet priest of nothing
Poet priest of nothing.

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PICK OF THE LITTER

by Rich Sutton

\$\$\$\$ R&B Skeletons In The Closet

George Clinton
Capitol

George Clinton, the godfather of funk, has a seemingly endless supply of jolly funk tunes chock full of pop culture imagery and P-Funk heavy bass lines. One of the funk-most LPs since *One Nation Under A Groove*, *R&B Skeletons In The Closet* might easily have been called *The Names Have Been Changed To Protect The Innocent*.

To Clinton, society's verdict has long since been handed down — and everybody's guilty. Not since *Motor Booty Affair* or *Uncle Jam Wants You* has Clinton had his act so wonderfully out of control. Although *Computer Games* had its own brand of extra-fortified funk, it sat under the not-so-rhythmic funk of Clinton's early '80s legal entanglements. Clinton's taken a serious look at the trouble of Parliament/Funkadelic circa 1980, let out a serious guffaw, and handed us one mean mutha.

Side one rolls out two of Clinton's best songs yet, "Hey Good Lookin'" (featuring vocals from Vanessa Williams) and "Do Fries Go With That Shake?". Movement one (sic) of "Mixmaster Suite" seems like it might have been lifted from Prince — or maybe the other way around. Eventually it starts heating up and is in full groove by the end of "Nothin' Left To Burn." Maceo Parker's saxophone wails through *Skeletons In The Closet* struttin' its stuff like a proud peacock. With Parker and Bootsy Collins, Clinton has no trouble laying title to the "Funkster of the Year" crown.

\$\$\$½ BoDeans

BoDeans
Slash/Warners

Imagine Bob Dylan on vocals, from his early days, Ry Cooder on guitar, Charlie Watts on drums and Steve Lillywhite producing. If you could focus on this menagerie, you'd get an aural painting of what BoDeans sounds like. Almost.

Call it country-punkabilly or whatever you like. The odd, off-beat songs and uncontrived lyrics of BoDeans make their debut irresistible.

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



\$\$\$ Walkabout

The Fixx
MCA

Their name, The Fixx, comes from leader Cy Curnin's ideal to have "a goal, a strong sense of purpose in life." As true today as it was when the band was conceived, Walkabout remains consistent with that credo. What the album lacks, however, is the passion that made *Reach The Beach* a radio staple under two years ago.

The first single, "Secret Separation" is a perfect example. Curnin stretches the range of the vocals to compensate for the song's lack of conviction. More exciting is "Treasure It" where each chorus is a shouted whisper. The title cut evokes the sense of mystery that the band must have felt when writing the song. "Walkabout" is a tribal Aboriginal ritual that the band had the opportunity to witness while in Australia. "Walkabout" focuses on the band's external experiences. "Sense Of Adventure" follows suit focusing on what the band has seen rather than what they've felt. It's a marked departure for a group that had, up until now, a real fixation on stories and lyrics involving isolation.

In the past, The Fixx has often times relied on effects rather than performance to convey emotion. This time around, their bad habit has caught up with them, and it's too bad considering the depth and intensity of their lyrics.



RANDEE ST. NICHOLAS

\$\$\$\$½ Turbo
Judas Priest
Columbia

"One life, I'm gonna live it up!" is the bone-chilling cry from "You've Got Another Thing Comin'" and it rears its head again on "Parental Guidance" from the latest Priest opus — *Turbo*. It's the credo which has led Judas Priest through a decade of leather clad headbanging. The twin lead guitars of Glenn Tipton and K.K. Downing are a double-edged sword in Judas Priest's metal onslaught. Even when their albums have been inconsistent, the guitars of Tipton and Downing have kept Priest near the top of the metal heap. Now with *Turbo*, they have the material to match.

\$\$ Waves
Katrina and The Waves
Capitol

Waves opens up with the Aretha Franklin strains of "Is That It" on which Katrina Leskanich sings, wails and screams as hard as she can. Try as she might, Katrina doesn't have the juice to really ignite the torch. She proceeds to spend the next nine songs putting out what little fire she was able to kindle.

"Walking On Sunshine" was the favorite pop song of many from 1985 and put Katrina and The Waves in the position of "most likely to succeed." Somewhere between their strong debut and Waves, Katrina and The Waves have abandoned the quirky, off-beat pop that made album number one so lovable. Gone is the careless polish of "Mexico" and the missed drum beats of "Walking On Sunshine." What has taken its place is a careless mish-mosh of competing styles and influences.

\$\$\$ The Big Prize
Honeymoon Suite
Warner Bros.

Like most power pop bands, Honeymoon Suite has three styles — anthem, ballad and go-for-the-throat-rocker. On *The Big Prize*, Honeymoon Suite tries to fuse all three facets into the same song. The result is interesting if not completely satisfying.

"Bad Attitude" kicks in side one in the go-for-the-throat vein. "Feel It Again" uses the anthem approach with a mainstream bent. "Lost And Found" is one that has a little bit of something for everyone. Another confusing one is "Take My Hand" — a ballad that thinks it should be an anthem. Kudos to Bruce Fairbairn for the bells on "Bad Attitude" which along with a variety of other miscellaneous noises keep your ears guessing. Between Fairbairns' production and the "guess what this is" style of the songs, *The Big Prize* will certainly keep you on your toes."

\$\$ The Source
Grandmaster Flash
Elektra

It's taken a couple of years for the courts to settle the differences between Grandmaster Melle Mel and Grandmaster Flash. Sometimes the final result of these musical splits is that you get two bands better than the original. Unfortunately, that's not the case here.

Grandmaster Flash and the Furious Five had the ability to blend complex street lyrics with simple scratch rhythms into high energy raps with a compelling statement. Melle Mel's songwriting has been compared with Bob Dylan and Gil Scott-Heron. On *The Source*, Grandmaster Flash sounds like a football pep rally complete with straining voices and giggly cheer-

leaders.

The Source deals entirely with how Grandmaster Flash perceives himself in the musical world. Almost every cut makes some reference to "who's the greatest" and the chorus responds, "Grandmaster Flash." Yet he fails to prove it anywhere on *The Source*. Typical of the album is "Freelance," which refers to the so-called Grandmaster imitators. The needless bravado is almost embarrassing.

The Source is caught up in trying to protect some mythical turf that Grandmaster sees as his own. In reality, it's turf that belongs to Grandmaster Flash and the Furious Five. This Flash sees himself as the undisputed winner in the scratch/hip-hop/deejay game. The truth is, he hasn't really taken his turn at the dice yet. And you cannot win if you do not play.

\$\$\$ Raised On Radio

Journey
Columbia

The nucleus of Journey is now Steve Perry, Jonathan Cain and Neal Schon. The departure of Ross Valory and Steve Smith comes as little surprise. After years of success as one of corporate rock's "faceless" bands, Journey has over the course of their past two albums developed an image that every rock and roller can get a grip on. That image largely ignored Valory and Smith. Add to that Steve Perry's immensely successful solo album and Neal Schon's solo projects, and the path is paved for either a demolition or a rebuilding. The result of Journey's reconstruction is the Steve Perry produced *Raised On Radio*.

With Perry producing, it would be easy to assume that *Raised On Radio* might be *Steve Perry II*. *Raised On Radio* is a full-fledged Journey record for better or for worse.

Of course, it was difficult for Perry to not leave his mark on this record, and his prints are scattered throughout the ballad-laden second side. Side one opens with "Girl Can't Help It" which sounds like it might have come from either *Frontiers* or *Escape*. Side two starts with the title track, "Raised On Radio." The lyrics are missing from the liner notes because what the band has done here is to take the titles from many of the important radio hits of the last 20 years and string them together into a song. Clever. Unfortunately, it's not easy to differentiate one line from another from amongst Perry's yelps. "I'll Be Alright Without You" eases the record into the kind of funky ballad that Perry had so much success with on his solo outing. "It Could Have Been You" is much the same with an interesting twist, a funky-metal guitar deftly played by Neal Schon.

Does it work? As I write this, *Raised On Radio* sits firmly entrenched in the top five. I guess so.

\$\$\$\$ Diana Ross and The Supremes — 25th Anniversary

Motown

Motown has retreated once again to its priceless vaults and surfaced with *Diana Ross and the Supremes — 25th Anniversary*.

This three record set contains 42 digitally re-mastered selections. We don't know what that means either, but take it from us, the sound quality is fine.

This release is a fan's dream for more than one reason. First, out of the 42 songs, 20 are previously unreleased



\$\$\$ Mazarati

Mazarati
Paisley Park/Warner

Put these guys down as winners in anyone's "Prince lip-synch" contest. They've got Prince's moves down perfect — from the bejeweled outfits to the synthesized funk. And with Prince helping out with his writing skills on one song, you really have to have the album jacket in front of you so you're sure that these aren't outtakes from a Prince session.

Right now, Mazarati is surviving on their ability to write original material that sounds like finely crafted cover versions of Prince's best. Maybe that's okay, a lot of bands started out covering other material. And there's nothing insulting or pompous about how

Mazarati goes about their mimicry.

The songs on Mazarati are strongly crafted. The stand-out is, not surprisingly, Prince's creation "100 MPH." "I Guess It's All Over" is a Smokey Robinson-style ballad punctuated with the creative lead guitar of Craig Powell and the solid bass lines of a guy named "Romeo." Another standout revolves around a subject that creeps into pop music every so often, transvestites.

Just as "Suzy" is a man dressed in woman's clothes, Mazarati is a first-rate band attired in Prince's finest. Honestly, their only mistake with this record was to release it when Prince's strongest album is on the charts. On the back sleeve there's a note to their fans, "see you at the top." With better timing, Mazarati might not have had to wait so long. As it stands, they'll be there soon.

recordings. This means we can hear the Supremes singing tunes such as the Disney classic, "When You Wish Upon A Star," "Surfer Boy," "Someday My Prince Will Come" and "Manhattan," not to mention a 17-year-old Diana Ross singing "Those D.J. Shows."

In addition, this set features a 12-page booklet that charts the history of the Supremes including a selection of lyrics, an album and singles discography, and a brief explanation of the unreleased material.

All in all, this album is a must-have for Supremes' fans and music lovers.

Reviewed by JoAnn Sardo



MODERN WOMAN

As recorded by Billy Joel

BILLY JOEL

You see her sitting with her coffee and her paper
With her high top sneakers of Italian design
With a long cool stare she aggravates the tension
Makes up her face while she makes up her mind.

Now you're in trouble maybe she's an intellectual
What if she figures out you're not very smart
Or maybe she's the quiet type who's into heavy metal
Boy you got to get it settled 'Cause she's breaking your heart.

Don't try to put on an act
You can't do that to a modern woman
And you're an old fashioned man
She understands the things

you're doin'
She's a modern woman.

She looks sleek
She seems so professional
She's got a lot of confidence
It's easy to see
You want to make a move
But you feel so inferior
'Cause under that exterior
Is someone who's free.

She's got style and she's got her own money
So she's not another honey you can quickly disarm
She's got the eyes that make you realize
She won't be hypnotized by your usual charm.

You've got your plan of attack
That won't attract the modern woman
When you're an old fashioned man
She understands the things you're doin'
She's a modern woman.

Time goes by and you're

sharing an apartment
She says she loves you but she doesn't know why
In the morning she leaves you with your coffee and your paper
It's a strange situation for an old fashioned guy.

But times have changed
Things are not the same baby
You overcame such a bad attitude
Rock and roll just used to be for kicks
And nowadays it's politics
And after 1986 what else could be new.

You got to learn to relax
And face the facts of modern woman
And you're an old fashioned man
She understands the things you're doin'
She's a modern woman
She's a modern woman.

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THE BEST OF ME

As recorded by David Foster and Olivia-Newton John

DAVID FOSTER JEREMY LUBBOCK RICHARD MARX

So many years gone
Still I remember
How did I ever let my heart believe
In one who never gave enough to me.

And so many years gone
A love that was so wrong
And I can't forget the way it used to be

And how you changed the touch of love for me.

And you were my one more chance
I never thought I'd find
You were the one romance
I've always known in my mind
No one will ever touch me more
And I only hope that in return
I might have saved the best of me for you.

And we'll have no ending if we can hold on
And I think I've come this far because of you
Could be no other love but ours will do.

And you were my one more chance
I never thought I'd find
You were the one romance
I've always known in my mind
No one will ever touch me more
I only hope that in return
I might have saved the best of me for you.

Ooh, ooh, ooh
No one will ever touch me more
I only hope that in return
No matter how much we have to learn
I saved the best of me for you.

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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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BIRDO SAFARI

WHAT DOES IT TAKE

As recorded by Honeymoon Suite

DERRY GREHAN

*The two of us
Are one of a kind
Our combination
Ain't easy to find
But why do I
Get a feeling from you
Things ain't right
Do you need something new
Knowing how both of us live
Leaves us so little to give.*

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.*

*If I could grow wings
I would do anything
Just to keep you with me
Can't you see
If I could fly high
I would give you the sky
Don't you make that mistake
What does it take.*

*It's not like I've
Been mean to you
It's not like I
Have something better to do
The life I live
You'll never understand
If you fly with me
We'll never have to land
It's easy to live hard and fast
But inside we know it won't last.*

*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*

*If I could grow wings
I would do anything
Just to keep you with me
Can't you see
If I could fly high
I would give you the sky
Don't you make that mistake
Is it love that you need
What does it take.*

*Knowing how both of us live
Leaves us so little to give.*

(Repeat chorus)

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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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Concert Review

Ozzy Osbourne

By Eianne Halbersberg

Charlotte, North Carolina — "Do you want to go crazy?" Ozzy Osbourne asks of his adoring fans. The crowd answers with screams, cheers, and hands raised in unison. It's another sold-out date on Osbourne's *The Ultimate Sin* tour; an eight-month venture that takes him around the world on the heels of his most successful album, single ("Shot In The Dark") and video to that point. Platinum again, Osbourne this time is also a certified top ten act.

Ever the showman, Osbourne's flair for on-stage extravagance begins the moment the house-lights are dimmed. Suspended twenty-five feet in the air, his grand entrance is made with the descent of the Flying Ozzy throne, an eight-foot replica of the album cover, complete with flashing red eyes, shaggy hair, serpent-like tongue and flapping wings. Seated and poised inside, Osbourne is lowered to stage level and immediately breaks into "Bark At The Moon." Within moments of his "landing," drummer Randy Castillo begins his journey downward from equal altitude, his entire drum set, a light show in itself, lowered to his 12'x12' riser. Osbourne, accompanied left and right by guitarist Jake E. Lee and bassist Phil Soussan (co-writer of "Shot In The Dark"), is truly at his absolute best, visually and vocally, on this tour.

Despite an ever-increasing songlist spanning six years of solo success, in addition to classics he recorded with Black Sabbath, the selection of material is precise, including all the audience favor-

ites, and highlighted by pyro, flames, fog, bombs, lights — enough effects to maximize the visual aspects but carefully balanced to prevent overshadowing the songs. And it's unlikely that anyone will be disappointed — Osbourne does them all: "Suicide Solution," "Mr. Crowley," "I Don't Know," "Killer Of Giants," "Flying High Again," "Iron Man," "Crazy Train," "Paranoid," and so on.

While the material easily stands on its own strength, it gains unquestionable new life this year with the addition of Soussan and Castillo. Their combined efforts on stage come across with the ease and

insight usually found only among musicians who have spent years learning each other's techniques and responses. For these two, however, the chemistry is instinctive. Castillo's unique mix of background diversity coupled with Soussan's r&b studio and live experience add an entirely new dimension to Osbourne's already powerful sound. Live, the rhythm section's impact has all the makings of a rock 'n' roll explosion. Castillo's solo during "Secret Loser" has him walking around the drum kit, playing from the inside and outside, seated and standing, constantly in motion. Even a standard

concert feature like twirling the drum sticks takes on new life in his hands.

The Ultimate Sin tour dares the competition to attempt any upstaging. Osbourne's reign as favorite among metal fans is unmatched, and his lifelong dedication to pleasing his audience is a prime factor in keeping him at the top. This year is certainly no exception. Osbourne's performance is what rock 'n' roll spectacles are all about — great songs, dazzling effects, maximum volume, and an on-stage optimism that feeds directly into the crowd — the kind of show even a Senatorial wife could love!



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Concert Review

RUSH

by Eianne Halbersberg

Atlanta, Georgia — Perhaps no band has merged the concepts of audio and video with the skill and imagination of Rush. During their *Power Windows* tour across the United States, drummer Neil Peart, guitarist Alex Lifeson, and bassist/vocalist Geddy Lee unquestionably mastered the medium of video presentation as a relevant factor of live concerts. That might seem a "given" in this age of MTV and acknowledging that video clips have become mandatory for all recording acts, but in light of the quality of most of their competition, Rush remains leaps ahead of the mainstream.

Keeping an audience of 16,000 or so with their attention geared on the band and, most significantly, the lyrics, while also focusing their collective eyes on the constantly moving and changing projected images is nothing if not a risk; possibly allowing one to take a backseat to the other. Rush, however, maintains the perfect balance between the two, integrating sound and sight as beneficial to one another without fear of distraction.

As a basically no-frills live act, Rush delivers from a clean stage to insure maximum visibility for all arena levels. Their two-hour set opens with the classic, "The Spirit Of Radio" and steadily traces the band's 15 year history up through *Power Windows*, including such favorites as "Limelight," "The Big Money," "Subdivisions," "Manhattan Project," "Midtown Dreams," "Closer To The Heart," "Marathon," "Trees," "YYZ," and "Tom Sawyer." Approximately 15 percent of the show fea-

tures laser and film effects, all state-of-the-art and presented through designs and images yet to be duplicated or even successfully imitated by any other group.

According to Rush's production manager, Nick Kotos, "Rush uses a 22-watt crypton laser, an eight-watt argon laser, 700 lighting fixtures, a 35-mm film projector and animation," via a computer generator directly out of the laser. "This technique," Kotos explains, "is not done too often. Usually, it's run through the light source and to film. This comes right out of the laser for bizarre technical effects. The lasers create the backdrop. Nothing moves on stage (i.e. ramps, trusses) because that courts disaster. We try to eliminate all potential problems of anything going wrong. We rely on the music, band, and video for any movement."

With "five semi's and 37 crew personnel transporting the equipment," says Kotos, "set up begins at 7:00 a.m. and requires five hours, plus two additional hours of fine tuning prior to a one-hour soundcheck." The *Power Windows* tour has taken Rush through halls varying from five to 19-thousand seats. The group consistently relies on wireless equipment and "fly" their sound in three clusters: left and right for stereo effects, and center so that, according to Kotos, "There are no drops in the middle due to 'dead spots.' Only the bass bins are on the group, in five to six-foot stacks, to make sure everyone can see the whole show."

Despite the detail of their recordings, on stage Rush is able to duplicate their sound to the point of flawlessness. Absolutely every note, every detail, is present. They avoid the

standard pyro and flame attacks of live concerts, concentrating instead on showmanship based solely on the quality of their material. Hence, it comes as little surprise that Rush seldom plays to anything less than a sold-out house, and that their audiences are predominantly made up of long-time fans.

Rush also omits the usual lengthy solos that most of their peers opt for. Individual performances are used mainly as showcase, for example, Peart's revolving drum set; long enough to highlight, but brief enough to keep from losing the crowd. Nor is their volume pushed to distortion. Kotos observes, "Rush plays loud enough for rock and roll fans to get behind it, but not at levels to blow out eardrums — just loud enough to get the visceral feeling, but still be able to understand the lyrics and dynamics."



UNDERGROUND

As recorded by David Bowie

DAVID BOWIE

No one can blame you
For walking away
But too much protection
No love rejection.

Life can be easy
It's not always swell
Don't tell me truth hurts little
girl
'Cause it hurts like hell.

But down in the underground
You'll find someone true
Down in the underground
A land serene and crystal blue.

It's only forever
Not long at all
Lost and lonely
That's underground
Underground.

Daddy, daddy get me out of
here
Ah hah I'm underground
Heard about a place today
Nothing ever hurts again
Daddy, daddy get me out of
here
Ah hah I'm underground
Crystal sister please take me

down
Ah hah I'm underground.
Daddy, daddy get me out of
here.

No one can blame you
For walking away
But too much protection
No love rejection no no
But down in the underground
You'll find someone true
Down in the underground
A land so free and crystal blue
ah hah.

It's only
It's only forever
It's not long at all
The lost and the lonely
That's underground
Underground.

Daddy, daddy get me out of
here
Heard about a place today
Nothing ever hurts again
Daddy, daddy get me out of
here
Ah hah I'm underground
Sister, sister please take me
down
Ah hah I'm underground
Daddy, daddy
Daddy, daddy please.

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YOUR WILDEST DREAMS

As recorded by the Moody Blues

JUSTIN HAYWARD

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

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

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

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

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

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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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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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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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PRINCE

After an impressive debut at number 14 on the album charts, Prince's current album, *Parade: Music From Under The Cherry Moon*, stalled at number three. This was no surprise to many Prince watchers who believe that he released this latest album too soon after his 1985 lp, *Around The World In A Day* and that fans were just saturated.

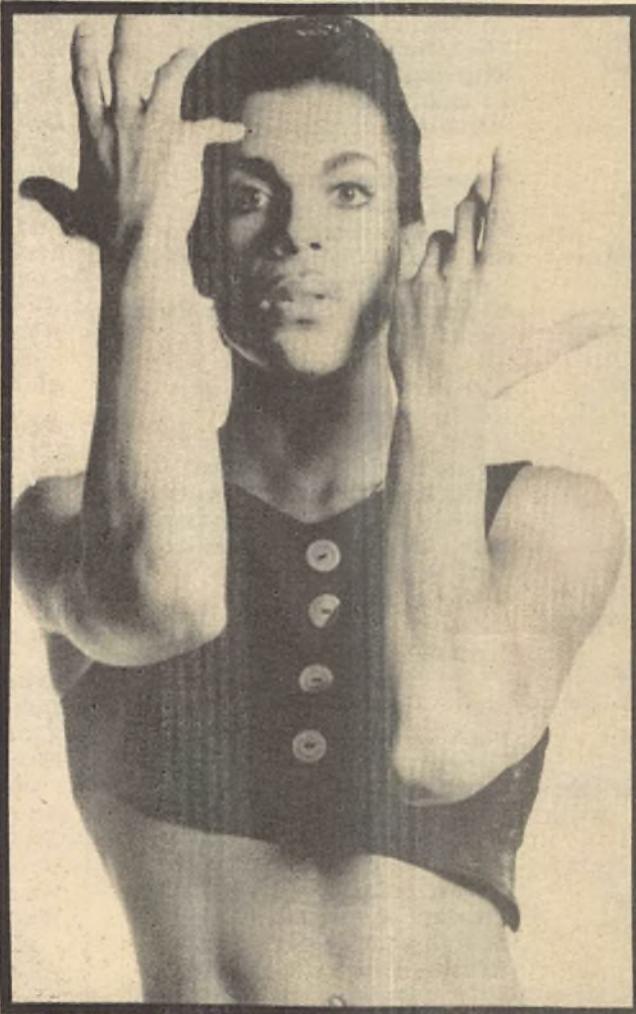
In addition to this, for the past year Prince has been an artist under attack. The leaders of the now-dreaded PMRC singled out his lyrics for their sexual bluntness and cited them over and over again in the media and in front of Congress when calling for record labeling.

In fact, *Around The World In A Day* upset many critics. It was fundamentally different from Prince's previous sound and as a result was too different for many. On the up side, Richard Harrington in the Washington Post came to Prince's defense.

Explained Harrington, "by making a significantly radical departure ... Prince made moot the issue of sales figures ... and replaced them with artistic questions. He looked in, not out, which was the response of an artist, not a music monger."

The response of an artist has been central to Prince's career. And that response, the response that impels Prince to continually move in directions that defy convention, will always make some people uncomfortable.

Parade: Music From Under The Cherry Moon was one of those moves beyond convention. With its atonalities and strange juxtapositions, it went far outside the boundaries of the current pop formula. Yet, its first single, "Kiss," sold 600,000 copies in just its first three weeks in the stores.



JEFF KATZ

In addition, "Kiss" went to number one on the pop, black and dance charts. It held the distinction of becoming Prince's third single in less than two years that topped all three charts. The other two were "When Doves Cry," and "Let's Go Crazy."

It has also been noted that Prince seems to have established a pattern for the pop formula for 1987. Prominent critic Nelson George observed that Prince's sound has inspired an industry of soundalikes and protégés. In the fall of 1985, Ready For The World's imitation-Prince

single, "Oh Sheila," went to number one pop "by capitalizing on the appetite for Princey music."

During the same time period, Prince and the artists he was working with directly came to dominate the charts with hit songs by The Family, Sheila E. and, of course, Prince himself. Former Prince musical associates Jimmy Jam and Terry Lewis also had several singles on the charts. Charting as well were former Prince cohorts Jesse Johnson (of The Time), Morris Day (another alumnus of The Time), Ta Mara & The Seen (pro-

duced by Jesse Johnson), and ex-Prince bassist Andre Cymone, with a single written for him by Prince. That made a minimum of 10 Prince-influenced projects charting simultaneously, more records than any number of major labels had on the charts at the moment. A few months later, Mell's Morgan, on Capitol Records, went number one on the r&b charts and stayed there three weeks with "Do Me Baby," a Prince-penned song. Then the Bangles came out with a song ("Manic Monday") Prince had written for them under the pseudonym Christopher (his character name in his film) and quickly went to number two.

A strong case can be made that Prince represents the same kind of music dynasty as Berry Gordy did when the Motown empire was getting off the ground in the early 1960's. Both developed songs and artists out of a midwestern base, far from the establishment strongholds of New York and Los Angeles. The difference, of course, in the case of Prince, is that this dynasty's sire is also a smash hit recording artist in his own right.

For two years, artists have used Prince's songs to make their own assaults on the charts. When John Cougar Mellencamp was producing Mitch Ryder, he had the veteran rocker sing "When You Were Mine," the song that became the most-played cut on the Ryder album. Cyndi Lauper covered the same composition, and chose to perform it on the 1985 American Music Awards. Chaka Khan covered Prince's "I Feel For You," added Grandmaster Melle Mel (who rapped an introduction to the song) and Stevie Wonder (who

played harmonica), and ended up with a number one r&b and a top ten pop hit. The Pointer Sisters and Rebbie Jackson also covered the song. Tina Turner issued her live version of Prince's "Let's Pretend We're Married" in April, 1985. Stephanie Mills recorded Prince's "How Come You Don't Call Me Anymore." LaToya Jackson recorded Prince's "Private Joy." Rumor has it that recent hits by Stevie Nicks and Sheena Easton ("Sugar Walls") were written by Prince under pseudonyms.

When Prince decided to star in his own debut feature film, Hollywood was outraged. How dare a rock singer who had never appeared before a camera not only take the focal role as an actor, but insist on being the central creative force behind the film. *Purple Rain* became the biggest hit of the summer, grossing an astonishing \$80 million. Prince was presented with not only an Oscar for the film's soundtrack, but also three American Music Awards and three Grammy Awards for the album. The *Purple Rain* lp, in fact, was one of the 10 biggest-selling albums in the history of the record industry.

The supporters who made it possible for Prince to defy Hollywood's wisdom were his fans. Those fans made their power felt on the tour that followed. Prince performed seven dates in Detroit to a combined total of 140,000 people. His engagement was the longest in the history of the Joe Louis Arena. In Washington, D.C., he performed seven nights to a total audience of 131,000. Tickets had sold at the rate of 10,000 per hour. Scalpers were demanding \$450 a seat. When the "Purple Rain Tour" was over, it had been seen by over 1.7 million, and had become one of the three biggest concert series in music history, running neck and neck with the record-breaking tours of The Jacksons and Bruce Springsteen.

The tour was punctuated by unpublicized free concerts for handicapped kids. In Washington, Prince per-

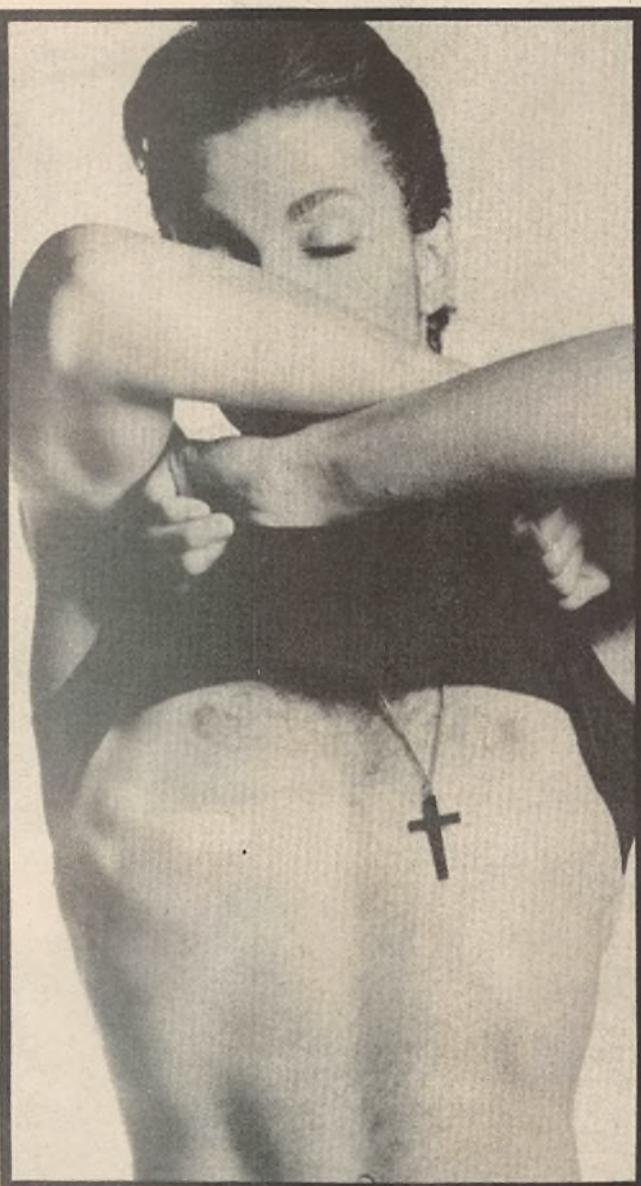
formed a surprise concert one afternoon at the Gallaudet College For The Deaf. Students were bused in from all over the Washington area without being told what they were about to see. A dozen sign language interpreters flashed Prince's lyrics to the crowd. At the end of the show, the crowd signed "We love you, Prince." In L.A., Prince performed an unannounced concert for blind, deaf and disabled youngsters at the Santa Monica Civic Auditorium. In Houston, Texas, he performed a ten a.m. concert at Houston's Texas

Southern University for 1,200 handicapped and blind children. The audience was bused in from all over Houston to see the special 90-minute show. Many of the youngsters were so touched by the experience that they not only clapped and cheered, they cried. On March 20, Prince performed a free 90-minute concert at Lehman College's Performance Art Center in the Bronx for 1,800 handicapped kids bused from all over New York City. Mayor Koch's office provided security and transportation for free.

Meanwhile, Prince used the tour to raise \$500,000 for Marva Collins, the Chicago educator known for her ability to take inner-city kids who have been written off as uneducable by their teachers and turn them into college material. Collins was suffering from a major handicap. She was only able to reach the children she could teach personally in her Westside Preparatory School. She badly wanted to start an institute in which she could pass her techniques on to teachers from around the country. But where would the money come from? It came from Prince. The Marva Collins Teacher Training Institute began operations in the fall of 1985. Collins says the credit for its existence belongs to only one man — a purple rocker.

A week after the end of the "Purple Rain Tour," *Around The World In A Day* was released, went to number one so rapidly that Billboard said it was "the fastest any artist has returned to number 1 with a new album" in 10 years, and made Prince the only artist of the '80s to have two number one lps in a row. The record has since sold close to four million copies worldwide.

The next step was *Parade: Music From Under The Cherry Moon*. It was an album that drew its share of attacks. The reason was summarized in a review by Robert Hilburn of The L.A. Times. Prince, wrote Hilburn, is a "young man who has struggled for years to impose his liberating vision on a suspicious and sometimes hostile pop world." But there is something else Hilburn said. The setting was an L.A. Prince concert on the "Purple Rain Tour." The performance, in Hilburn's words, was "sizzling...scorching...stirring." The audience of 18,000 was delirious. Hilburn saw this as a transcendent moment in which Prince, the defiant innovator, was finally breaking down the barriers of resistance and being accepted despite the unconventionalities of his art. Said Hilburn, "one could not help being moved."



JEFF KATZ



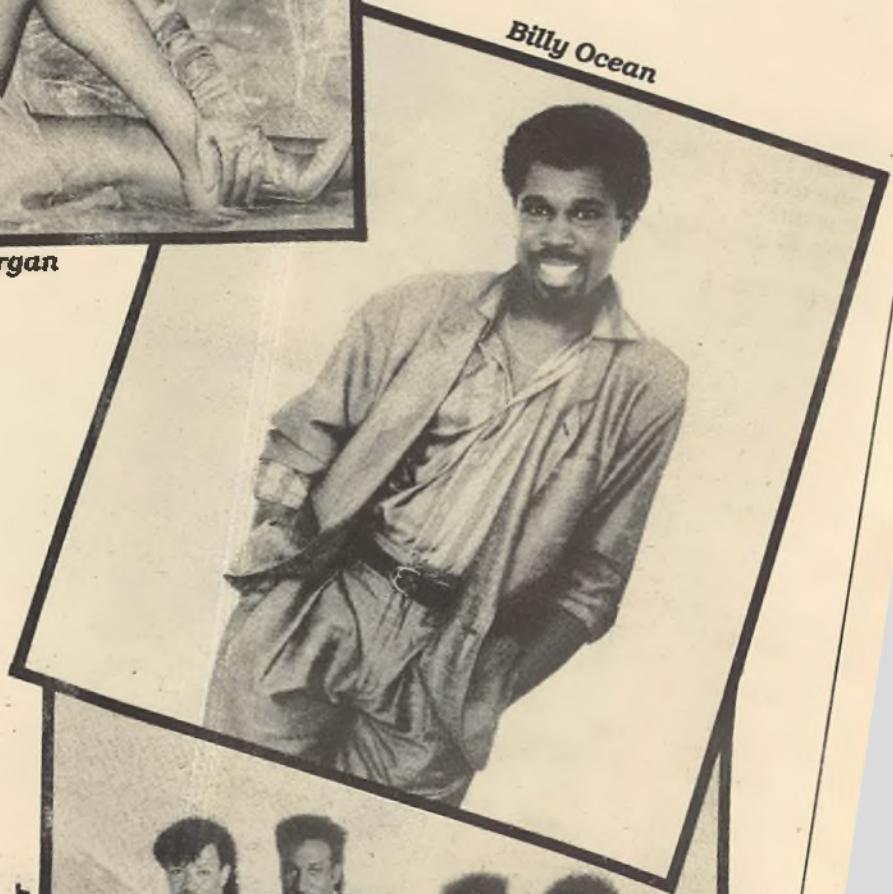
SOUL SECTION



Meli'sa Morgan

39/A Fine Mess
45/Ain't Nobody Ever Loved You
43/All Cried Out
47/Artificial Heart
40/Carme
46/Chain Reaction
39/Finest, The
45/Greatest Love Of All, The
47/Heat Of Heat, The
46/I Think It's Love
39/Is It A Crime
45/Kiss
44/Land Of La La
43/Mountains
41/Nasty
46/Other Side Of The World, The
44/Reconsider
41/Restless
43/State Of The Heart
41/Sweet And Sexy Thing
42/Sweet Love
47/We Don't Have To Take Our Clothes Off

Billy Ocean



Midnight Star



Randee St. Nicholas

IS IT A CRIME

As recorded by Sade

ADU
STUART COLIN
MATTHEWMAN
ANDREW HALE

This may come
This may come as some
surprise
But I miss you
I could see through
All of your lies
But still I miss you.

He takes her love
But it doesn't feel like mine
He tastes her kiss
Her kisses are not wine
They're not mine
He takes
But surely she can't give
What I'm feeling now
She takes
But surely
She doesn't know now.

Is it a crime
Is it a crime
That I still want you
And I want you to want me too.

My love is wider
Wider than Victoria Lake
My love is taller
Taller than the Empire State
It dives and it jumps
And it ripples like
The deepest ocean
I can't give you more than that
Surely you want me back.

Is it a crime
Is it a crime
I still want you
And I want you to want me too.

My love is wider
Than Victoria Lake
Taller than the Empire State
It dives and it jumps
I can't give you more than that
Surely you want me back.

Is it a crime
Is it a crime
That I still want you
And I want you to want me too.

It dives and it jumps
And it ripples like
The deepest ocean
Can't give you more than that
Surely you want it back.

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THE FINEST

As recorded by the S.O.S.
Band

JAMES HARRIS III
TERRY LEWIS

Oh baby you're the finest
The finest I see
Oh baby you're the finest
The finest one for me.

As life goes on
You learn to hold on
You learn to appreciate the
finer things in life
The finest.

If I had a choice
I'd always choose love
Up or down good or bad
I don't care
Just as long as it's real
My friends say I'm lucky
To have found someone as good
as you
My love's understanding
Understanding how to hold on
to you.

After all that we've been
through
Time won't change the way I
feel about you
Out of all the loves before
You're the finest I've ever known
Finest I've ever known
You keep me in love
I'm lost

Just call me I'm cool
No other love before
Could do what you do
I'm lifted so much
So much more from you
No one else will do
There's no substitute
Your love's the finest love I've
ever known
Oh baby you're the finest
The finest I see
Oh baby your the finest
The finest one for me.

If I had to choose
I'd be by myself
I want to be in love
But with nobody else
Time flies when you're with me
Goes so slow whenever you're
away
Make up my mind and I'm
positive
A better love will never come my
way.

(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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CARME

As recorded by Rockwell

**ROCKWELL
JANIS TUNNELL**

Baby let me tell you love
You really got to me
I only want to be with you
I hope you will agree
I only know the way you make
me feel yeah, yeah, yeah,
yeah.

So baby let me tell you how
I'm gonna work it out
I finally got a notion
And I'm gonna check it out
I only want to know your love
is real yeah oh yeah, yeah.

Oh Carme yeah
Oh Carme
Oh Carme yeah
Oh Carme.

Let me, let me hold you close
I promise to be good
As your passions echo every
night
Throughout that neighborhood
I want it known that you're my
favorite meal
Yeah oh yeah, yeah.

You whisper sweet affection
girl
You got me mesmerized
The moon is casting shadows
on
The fire in your eyes
I only want to know your love
is real
Yeah oh, oh, oh yeah.

Oh Carme yeah
Oh Carme
Oh Carme yeah
Oh Carme.
(Repeat)

Oh baby you got me off my feet
Like I'm sailin'

I kinda feel I feel like sayin'
That no one else could ever
make me feel this way again
yeah, yeah, yeah
I'd like to mention
A girl like you is hard to find
Ever since I met you
I've been layin' it on the line
I'd like to teach ya
Happiness you've never known
But I need to have ya
Knowin' that you'll never go
Oh Carme
Oh Carme baby
Oh Carme.

You know that could not resist
This love we've stumbled on
You know that if you come
with me
You'll never go alone
'Cause I will be in love with you
Now until the end
So baby open up your heart
and let me in.

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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.

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NASTY

As recorded by Janet Jackson

**JAMES HARRIS III
TERRY LEWIS**

Sittin' in the movie show
thinkin' nasty thoughts
A bathtub of gentlemen only
turn me off
(Spoken)
That's right let me tell ya.

Nasty, nasty boys
Don't mean a thing
Oh you nasty boys
Nasty, nasty boys don't ever
change
Oh you nasty boys.

I don't like no nasty girl
I don't like no nasty food
The only nasty thing I like is the
nasty groove.

(Spoken)
Will this one do
Uh-huh I know.

Say nasty, nasty boys
Don't mean a thing
Oh you nasty boys
Nasty, nasty boys don't ever
change
Oh you nasty boys
Nasty, nasty boys don't ever
change
Oh you nasty boys
Nasty, nasty boys
Give me your nasty groove
Oh you nasty boys
Nasty, nasty boys
Let me see your nasty body
move
Oh you nasty boys.

(Spoken)
I could learn to like this
Listen up.

I'm not a prude
I just want some respect
That's right
So close the door
If you want me to respond
'Cause privacy is my middle
name
My last name is control.

(Spoken)
No my first name ain't baby
It's Janet, Miss Jackson if
you're nasty.

Nasty, nasty boys
Don't mean a thing
Oh you nasty boys
Nasty, nasty boys don't ever
change
Oh you nasty boys
Nasty boys don't mean a thing
Oh you nasty boys.

(Spoken)
Don't mean a thing to me.

Nasty
Don't mean a thing
Oh you nasty boys.

(Spoken)
I love this part
Hey
Who's that thinking nasty
thoughts
Nasty boys
Who's that in that nasty car
Nasty boys
Who's that eatin' that nasty food
Nasty boys
Who's jammin' to my nasty
groove
Nasty boys.

Ladies
Nasty boys don't mean a thing
Oh you nasty boys.

SWEET AND SEXY THING

As recorded by Rick James

RICK JAMES

You are my life
You are my love
You are my everything
You make me high
When I am down
You make me laugh and sing
Come as you want
Come as you are
Girl come into my life
You are my girl
My number one star
I might make you my wife
Sweet and sexy thing,
Girl come into my life
Sweet and sexy thing
And I'll never leave you
Sweet and sexy thing
Say you will be my girl
Sweet and sexy thing
I won't deceive you.

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

Sweet and sexy thing.

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

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CAROL FREIDMAN

SWEET LOVE

As recorded by Anita Baker

ANITA BAKER

LOUIS A. JOHNSON

GARY BIAS

With all my heart I love you
baby
Stay with me and you will see
My arms will hold you baby
Never leave 'cause I believe I'm
in love.

Sweet love
Hear me calling out your name
I feel no shame
I'm in love

*Sweet love
Don't you ever go away
It'll always be this way.*

*Your heart has called me closer
to you
I will be all that you need
Just trust in what we're feeling
Never leave 'cause baby I
believe in this love.*

*Sweet love
Hear me calling out your name
I feel no shame
I'm in love
Sweet love
Don't you ever go away
It'll always be this way.*

There's no stronger love in this

*world
Oh baby no you're my man I'm
your girl
I'll never go
Wait and see
Can't be wrong
Don't you know this is where
you belong.*

*How sweet this dream
How lovely baby
Stay right here never fear
I will be all that you need
Never leave 'cause baby I
believe.
(Repeat chorus)*

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STATE OF THE HEART

As recorded by Philip Bailey

PAUL PESCO
MIC MURPHY

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

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

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

iles
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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ALL CRIED OUT

As recorded by Lisa Lisa and
The Cult Jam With Full Force

FULL FORCE

All alone on a Sunday morning
Outside I see the rain is falling
woh
Inside I'm slowly dying
But the rain will hide my crying,
crying, crying.
And you don't you know my
tears will burn the pillow
Set this place on fire
'Cause I'm tired of your lies
All I needed was a simple hello
But the traffic was so noisy that
you could not hear my cries
I, I gave you my love in vain
My body never knew such
pleasure
My heart never knew such pain
And you, you leave me so
confused
Now I'm all cried out over you
O'er you all over you, you.
Never wanted to see things your
way
I had to go astray oh why was I
such a fool
Now I see that the grass is
greener
Is it too late for me

To find my way home
How could I be so wrong
Leaving me all alone.
Don't you know my heart will
'cause an inferno
Romance up in flames why
should I take the blame
You were the one who left me
neglected
I'm so sorry
Apology not accepted add me to
the broken hearts you've
collected
I, I gave you all of me
Gave me all of you
How was I to know
You were waiting so easily
Well I, I don't know what to do
Now I'm all cried out
I'm all
Over you
All cried out too.
I, I gave you my love in vain
My body never knew such
pleasure
My heart never knew such pain
And you
I left you so confused
Now I'm all cried out
Now I'm all cried out
Over you.

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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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LAND OF LA LA

As recorded by Stevie Wonder

STEVIE WONDER

You were brought up in a small town
Where everyone greeted with a morning smile
I mean the place was so free from crime
You could leave your front door open.

And if your eyes were drawn from a lack of food
Or your pockets were short on cash
There was always someone close at hand
That you could always run to.

You could have been a doctor
And you could have been a nurse
But these things weren't good enough for you
So you decided to pack up all you own
And get a one way ticket there
To a place where all the successful people went
In order for them to do.

I'm a big boy now
She's a strong girl
Remember only the strong can survive
Livin' in the land of la la.
(Repeat)

L.A., L.A., la, la, la, la, L.A.
Hey, hey land of la la
L.A., L.A., la, la, la, la, L.A.
Hey, hey the land of la la.

You get off the bus
Pick up a paper
And look through the classified
So that you might find a place suitable for you to move into.

Then you turn around to pick up the duffle bag
That you brought along
But much to your surprise you find
Your bag has taken off walking.

You dig in your wallet
To get your last dime
But then recall you just spent your last dime on the newspaper
You're much too prideful
But pride has no defense
When all you've got in your possession
Is the wallet in your hands.

I'm a big boy now
She's a strong girl
Remember only the strong can survive
Livin' in the land of la la.
(Repeat)

L.A., L.A., la, la, la, la, L.A.
Hey, hey living in the land of la la
L.A., L.A., la, la, la, la, L.A.
Hey, hey living in the land of la la.

You might get everything you want
But not want everything you get
Living in the land
Being in la la land is like nowhere else
One hell of a land
A land full of lost angels
Movie stars and great big cars
and Perrier and fun all day
And that's enough to make anybody go wild
In the land of la la
He's a big boy now
She's a strong girl
But only the strong can survive
Living in the land of la la.

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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
Reconslder
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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KISS

As recorded by Prince

PRINCE

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

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

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

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

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

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

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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
The greatest love of all is easy to achieve*

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

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

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

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

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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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I THINK IT'S LOVE

As recorded by Jermaine Jackson

STEVIE WONDER
JERMAINE JACKSON
MICHAEL OMARTIAN

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

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

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

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

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

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

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CHAIN REACTION

As recorded by Diana Ross

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

You took a mystery and made me
want it
You got a pedestal and put me on
it
You made me love you out of
feeling nothing
Something that you do oh
And I was there not dancin' with
anyone
You took a little then you took me
over
You set your mark in stealin' my
heart away
Cryin' tryin' anything for you.

I'm in the middle of a chain
reaction
You give me all the after midnight
action
I want to get you where I can let
you make all that love to me
I'm on a journey for the
inspiration to anywhere
And there ain't no salvation
Need you to get me nearer to you
So you can set me free.

We talk about love, love, love
We talk about love
We talk about love, love, love
We talk about love.

You make me tremble when your
hand goes lower
You taste a little then you
swallow slower
Nature has a way of yielding
treasure
Pleasure made for you
You gotta plan your future is on
the run
Shine a light for the whole world
over
You never find a love if you hide
away
Cryin' dyin' all you gotta do is.

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

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THE OTHER SIDE OF THE WORLD

As recorded by Chaka Khan

B.A. ROBERTSON
MIKE RUTHERFORD

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

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

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

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

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

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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 naturally
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 naturally
I'm not easily hot
You just hit the spot
Nothing to prove
I know you've got a lot.

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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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ARTIFICIAL HEART

As recorded by Cherrelle

JAMES HARRIS III
TERRY LEWIS

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

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

Artificial heart baby
Artificial heart baby.

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

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

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

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Waylon Jennings

The Wolf Has Survived



by Montgomery Blaine

Waylon Jennings, just Waylon to most people, Way more to others, has made 40 albums and sold over 15 million records during his 20 year recording career. That makes it hard to think of his return to wax with an lp called *Will the Wolf Survive* as a debut. But in a very real sense this is a second turn for the outlaws' outlaw, as most everything about his newest album is really new.

He has a new producer, new record label and a new approach to his vocals and recording technique. "I approached this album like it was my first," he states. "I tried to get that kind of mental attitude and I did."

One thing that hasn't changed is Waylon's edge — the cutting voice that made him different, even back in the slick hair days of country/folk/pop that was the enforced norm along Nashville's Music Row for many years. Jennings, of course, along with running mate Willie Nelson and several other select troubadours helped break that mold, with the "Outlaw" movement generated by the single mindedness that comes from wanting to do your creative thing as an artist.

Considering his career, it would be easy to imagine Waylon with the elder statesman's attitude adopted by many long lived artists. He should be content to record other people's songs and play Vegas, Atlantic City and Miami, not to mention cruise ships.

But Jennings sees it like this — "I don't think I've done all the things I can in music yet. I still get just as big a kick out of music — especially the recording part of it — as I ever did."

"I still want to try new things," he adds. "Changing labels has given me a whole new life. There's a true excitement from the label about me being there and I'm excited about it, too."

This time out Waylon took the approach of going personally to Nashville music publishers looking for songs. "I think it make publishers pull out their better material," he opines. "I'd never done that before but I intend on doing it that way again." Once he and producer Jimmy Bowen had picked the songs for the album, Waylon learned them before he got into the studio. He's never done that before either.

Although Waylon set the Nashville music community on its ear some years ago by fighting RCA Records for control of the production of his albums, he now entrusted that chore to Bowen, although they'd never worked together before. Both men share a west Texas background and grew up respecting each other's work, which helped ease the way. And Waylon observes "Bowen is the most organized man in the studio, from beginning to end, I've ever met. All I really had to do is walk in and sing."

As modern as the album's sound may be it is still based in the style that Waylon has made his own — straightforward,



That was the music that Waylon was born into (June 15, 1937) in the Texas panhandle town of Littlefield. He grew up in a house filled with guitar pickin' and at age 12 landed a job as disc jockey. He soon put together his first band based on the music of Hank Williams and Ernest Tubb.

In 1955 he met Buddy Holly who became a major influence in his life. Holly gave Waylon the insight into crossing musical boundaries and in fact produced Jennings' first record, using the classic cajun song "Jole Blon." He also gave Waylon a job playing in his band. It was, as reported, Waylon who gave up his seat to J.P. "The big Bopper" Richardson in the small plane that crashed in February 1959 killing Holly, Richardson and Ritchie Valens.

Jennings worked his way through the music business for years with success coming between the lulls until 1972, when he began producing his own records and using his road band on the sessions, breaking all kinds of precedents in the closely organized Nashville music community. The result was classic Jennings' like *Lonesome, Onery And Mean* and *Honky Tonk Heroes*.

In 1976 an album compiled from his, Willie Nelson, Tompall Glaser and Jessi Colter (Mrs. Jennings) recordings was titled *Wanted: The Outlaws*, it gave a name to a movement and went platinum (over 1 million in sales) the first Nashville lp to achieve that award.

honest, and rooted in traditional country.

The albums that followed sold in the millions and Waylon even won a Country Music Association Male Vocalist Of The Year Award (1975), something viewed as unlikely at best only a short time earlier.

Touring to huge crowds, winning Grammy Awards and releasing multi-million selling lps, both solo and with partner Willie Nelson, followed, one on the other, through the '70s and into the '80s. Last year Waylon and Willie, which has almost become one word, teamed up with longtime buddies Johnny Cash and Kris Kristofferson to produce *The Highwaymen* lp and a TV movie based on the classic John Wayne film "Stagecoach".

At home there is a different Waylon, different from his hard-edged rugged public persona. Father to seven and grandfather to four Waylon has been married to Jessi Colter since 1969. He describes Jessi as "a wonderful wife, a wonderful mother, a wonderful entertainer — a pretty good all-around ole girl!" Their union has produced a gold record *Leather And Lace* and more importantly what Waylon calls "the light of our life," their six year old son Shooter.

Waylon Jennings, like his obvious idol, the American Cowboy, is a man apart. He is set apart by his personal quest to follow the sound he hears. Whether you or I hear it or don't isn't nearly as important.



COUNTRY SECTION



Kathy Mattea

- 54/A Country Boy (Who Rolled The Rock Away)
62/All Tied Up

60/Back On The Radio Again
55/Blue Suede Blues

56/Cross My Heart

52/Desperado Love
51/Doctor's Orders

52/Even Cowgirls Get The Blues

57/Feel Like I'm Fallin' (For You)

57/Heart's Aren't Made To Break (They're Made To Love)
60/Hey Doll Baby

52/I Wish That I Could Hurt That Way Again
60/If You Wanna Talk Love

58/Life's Highway
56/Little Rock
62/Look Of A Lady In Love, The
54/Love At The Five And Dime

58/Nights
56/1982

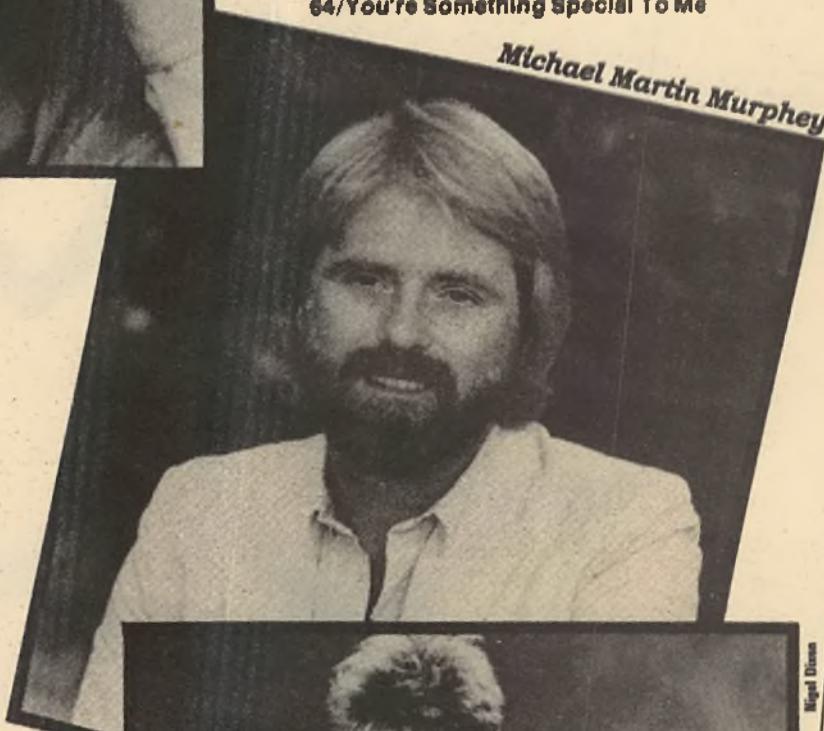
60/Read My Lips
62/Rollin' Nowhere

64/Somebody Wants Me Out Of The Way
58/Sometimes A Lady
64/Super Love

64/When You Get To The Heart
56/Who's Leaving Who
62/Wishful Dreamin'

51/You Shouldn't Know Her That Well
64/You're Something Special To Me

Michael Martin Murphey



Anne Murray



Nigel Dixon

DOCTOR'S ORDERS

As recorded by Mel McDaniel

RORY BOURKE
BRUCE CHANNEL
KIERAN KANE

My doctor told me, sleepin'
alone
Ain't no good for my heart
If I don't do what he tells me to
It just might break apart.

You know, I'm under
Doctor's orders
I really ought to be in bed
You know I'm under
Doctor's orders
That's what my doctor said.

Doctor told me, to find you girl
And give you a kiss on sight
I'm gonna be fine
But it's gonna take time
And a whole lotta holdin' you
tight.

You know, I'm under
Doctor's orders
I really ought to be in bed
You know I'm under
Doctor's orders
That's what my doctor said.

He said, you don't need pills
And shots won't do
A transfusion would be useless
too
Your sweet lovin' is what I need
To get my heart back on its
feet.

You know, I'm under
Doctor's orders
I really ought to be in bed
You know I'm under
Doctor's orders
That's what my doctor said.

He said, you don't need pills
And shots won't do
A transfusion would be useless
too
Your sweet lovin' is what I need
To get my heart back on its
feet.

(Repeat chorus)

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YOU SHOULDN'T KNOW HER THAT WELL

As recorded by Robin Lee

TERRY SKINNER
J.L. WALLACE
TOMMY ROCCO

She came to the table and spoke
out your name
Just like an old friend would do
You introduced me and she
shook my hand
But she never took her eyes off
of you
Then she said maybe later
We could all get together
And I waited to hear what you'd
say
When she mentioned some
friends that I'd never heard of
It surprised me you knew all
their names.

'Cause you shouldn't know her
that well
When I don't know her at all
You're more than just friends I
can tell
You shouldn't know her that
well.

I asked you about her when she
walked away
You said she's just someone I
know
As we went to join them baby
you couldn't hide
Just how much you wanted to
go
You sat down beside her
Just like you belonged there
While I looked around for a seat
Then she told the waitress to
bring you your favorite
It sent a chill right through me.

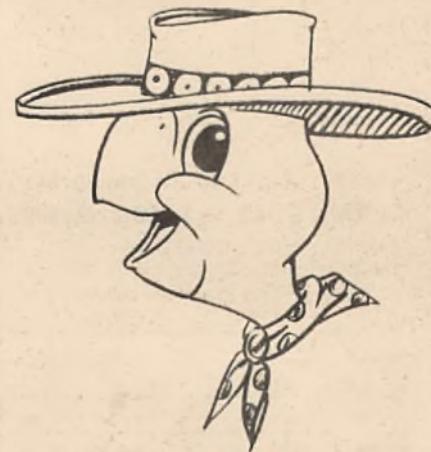
'Cause you shouldn't know her
that well
When I don't know her at all
You're more than just friends I
can tell
You shouldn't know her that
well.

(Repeat chorus)

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EVEN COWGIRLS GET THE BLUES

As recorded by Johnny Cash and Waylon Jennings

RODNEY CROWELL

She's a rounder I can tell you that

*She can sing 'em all night too
She'll raise hell about the sleep she lost*

*But even cowgirls get the blues
Especially cowgirls they're the gypsy kind*

And need their reins laid on 'em loose

*She's lived to see the world turned upside down
Hitching rides out of the blue.*

*But even cowgirls get the blues
Sometimes bound to don't know what to do*

*Sometimes get this feeling like she's too far gone
The only way she's ever been.*

Lonely nights are out there on the road

*Motel ceilings stare you down
There must be safer ways to pay your dues*

But even cowgirls get the blues.

*But even cowgirls get the blues
Sometimes bound to don't know what to do*

*Sometimes get this feeling like the restless wind
The only way she's ever been.*

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DESPERADO LOVE

As recorded by Conway Twitty

**MICHAEL GARVIN
SAMMY JOHNS**

Should I just ride in and steal you away

*Don't know what else to do
I got a desperado love for you
They say you belong to another man*

*But the first time we met I knew
That I'd have a desperado love for you.*

*I know that it breaks every law
To feel the way I'm feelin'
But I want your love so desperately
I don't see wrong in stealin'.*

*So hold on I'm gonna shoot for the heart
Like desperados do
'Cause I got a desperado love for you.*

*It's so wrong to take what isn't mine
And head out for the border
But I can't look at you and have respect for law and order.*

*So hold on I'm gonna shoot for the heart
Like desperados do
'Cause I got a desperado love for you
I got a desperado love for you.*

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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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These free radicals travel throughout your body, attacking cells and their protective membranes, constantly working to age you beyond your years. Concentrations of free radicals typically result in wrinkles, high blood pressure, arthritis, and more.

But certain common foods contain *antioxidants*—youth-savers that search out and neutralize free radicals before any damage is done. I call them anti-aging foods. Quickly, automatically, they turn your immune system into a *frontline against infection and illness*, and give you a glorious new feeling of health and vitality almost from the start!

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CARLSON WADE is one of America's most widely read nutrition and medical reporters. He writes extensively for many leading newspapers and magazines on the topics of nutritional healing, all-natural medical discoveries and extending the prime of life. He makes frequent appearances on radio and television, and lectures throughout the country.

Editor of the Natural Health and Fitness Bulletin for more than 14 years, Carlson Wade's many books have been read world-wide and translated into such languages as French, Spanish, German and Japanese.

A member of the American Medical Writers Association, he has also written the widely syndicated food nutrition column "Country Kitchen" for over 20 years. A consultant for nutritional and dietary organizations, Wade is respected as a medical researcher and investigative reporter.

UNLEASH THE POWER OF ANTI-AGING FOODS—THEY'RE PROBABLY IN YOUR KITCHEN RIGHT NOW!

Anti-aging foods are delicious, all-natural and most are available at your local market for a very modest cost. In fact, chances are you've got some of these youth-restoring anti-aging foods in your pantry right now... foods that actually help you halt or reverse the aging process. I'm going to show you how to use them to counteract the wear and tear that may have made you concerned about premature aging. I'll show you, for example:

- How to build immunity to the 6 causes of aging (pg 2)
- The Anti-oxidant that melts anxiety in minutes (pg 10)
- 12 steps to help you live to be 100 (pg 7)
- The secret of lengthening "shortness of breath" (pg 47)
- 18 anti-aging foods that give you "forever young" skin (pg 16)
- How to transform ordinary housework into anti-oxidant exercise (pg 147)
- The "no nightshade" diet that builds immunity to chronic pain (pg 30)
- 10 simple ways to boost cell slimming—the best way to become permanently slim! (pg 85)
- The golden fruit that erases age lines (pg 21)

READ WHAT OTHERS SAY:

40-Year-Old Boasts: "You Made Me Look Too Young!"—Arthur B. just sat around in an aged slump—he caught cold easily, his skin was wrinkling, he had constant indigestion and a raspy voice. Then he discovered the "young again" power of anti-aging foods.

In just 9 days his indigestion was cured, and he could move with child-like agility. His breathing problems melted away, and his skin smoothed out, giving him the youthful glow of a robust athlete!

Credit Manager Grows Young In Just 3 Weeks: Marion J. felt youthfulness slipping right through her fingers. Her face had deep creases, her hair was stringy, her posture was stooped, her memory fuzzy. She felt displaced by younger people in the office.

Then she turned to anti-aging foods. *In 3 short weeks* her face smoothed out, her hair became thick and shiny, her posture straightened, and her memory became as sharp as a steel trap. The antioxidants contained in anti-aging foods had rejuvenated her cells—and she was astonished!

- The miracle seasoning that regulates blood pressure almost overnight (pg 73)
- The anti-oxidant oil that washes your arteries (pg 55)
- The Million dollar Swiss spa youth secret (pg 14)
- The powerful snack that rejuvenates your skin in minutes (pg 19)
- 3 anti-oxidants that wash out allergy-causing irritants (pg 39)
- The anti-oxidant lunch for super vigor and health (pg 109)
- 3 anti-oxidants that develop immunity to arteriosclerosis (pg 52)
- The anti-oxidant mineral that makes you smile all over (pg 108)
- How to drink your way to youthful slimness (pg 92)
- The anti-oxidant vitamin that dissolves the free radicals in your muscles (pg 160)
- How to add the "stress-melters" to your diet (pg 107)
- How to correct chronic coughing with waste cleaning (43)
- ...PLUS fully explained instructions that can be used at a glance...to-the-point summaries at the end of each chapter...and a complete directory of youth-extending foods that make recipe planning as easy as 1-2-3!

TRY IT FOR 30 DAYS—AT OUR RISK!

Anti-aging foods are so simple and effective, I want you to experience their amazing youth-restoring powers for yourself. Take 30 days and add these life-giving foods to your meals. So don't delay—send in the No-Risk coupon—TODAY!

P.S.—Remember: if you're not completely satisfied with my book simply return it for a full, prompt refund. You have nothing to lose—and years of joyous living to gain! Act now!

Sincerely,

Carlson Wade

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LOVE AT THE FIVE AND DIME

As recorded by Kathy Mattea

NANCI GRIFFITH

Rita was sixteen years
Hazel eyes and chestnut hair
She made the Woolworth
counter shine
Eddie was a sweet romancer
and a darn good dancer
They'd waltz the aisles of the
five and dime.

They'd sing, "Dance a little
closer to me
Dance a little closer now
Dance a little closer tonight
Dance a little closer to me
It's closing time and love's on
sale tonight at this five and
dime."

Eddie played the steel guitar
and his mama cried
'Cuz he played in the bars and
kept young Rita out late at
night
So they married up in Abilene

Lost a child in Tennessee
Still that love survived.

They'd sing, "Dance a little
closer to me
Dance a little closer now
Dance a little closer tonight
Dance a little closer to me
It's closing time and love's on
sale tonight at this five and
dime."

One of the boys in Eddie's band
Took a shine to Rita's hands
So Eddie ran off with the boss
man's wife
Oh, but he was back by June
A-singin' a different tune and
sportin' Miss Rita back by his
side.

He sang, "Dance a little closer to
me
Dance a little closer now
Dance a little closer tonight
Dance a little closer to me
It's closing time and love's on
sale tonight at this five and
dime."

Eddie traveled with the barroom
bands
'Til arthritis took his hands now

he sells insurance on the side
Rita's got a house to keep
Dimestore novels and a love so
sweet
They dance to the radio late at
night.

They'd sing, "Dance a little
closer to me
Dance a little closer now
Dance a little closer tonight
Dance a little closer to me
It's closing time and love's on
sale tonight at the five and
dime."

Rita was sixteen years
Hazel eyes and chestnut hair
She made the Woolworth
counter shine
Eddie was a sweet romancer
and a darn good dancer
They'd waltz the aisles of the
five and dime.

They'd waltz the aisles of the
five and dime
They'd waltz the aisles of the
five and dime.

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A COUNTRY BOY (Who Rolled The Rock Away)

As recorded by David Allan Coe

DEAN DILLON
BUDDY CANNON
JOHNNY DARRELL

Hank rolled out of Alabama to
be a star
Playin' songs he wrote on an ol'
flat top guitar
Legend has it he did it his own
way
A country boy who rolled the
rock away.

He was a country boy who
rolled the rock away
Turned us on by what he had
to say
Though he's dead and gone

he's livin' on today
A country boy who rolled the
rock away.

He stormed out of Lubbock,
Texas and became
An overnight sensation,
household name
From "Peggy Sue" to his last,
"True Love Ways."
Just a country boy who rolled
the rock away.

He was a country boy who
rolled the rock away
Turned us on by what he had
to say
Though he's dead and gone
he's livin' on today
A country boy who rolled the
rock away.

From Memphis, Tennessee in
Fifty-Five
A Tupelo cat brought rock 'n'
roll to life

And that Rockabilly sound it's
still around today
He was a country boy who
rolled the rock away.

He was a country boy who
rolled the rock away
Turned us on by what he had
to say
Though he's dead and gone
he's livin' on today
A country boy who rolled the
rock away.

They were country boys who
rolled the rock away
Turned us on by what they had
to say
Though they're dead and gone
they're livin' on today
They were country boys who
rolled the rock away.

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BLUE SUEDE BLUES

As recorded by Con Hunley

MICKEY JAMES
PATTI RYAN
RICHARD FAGAN

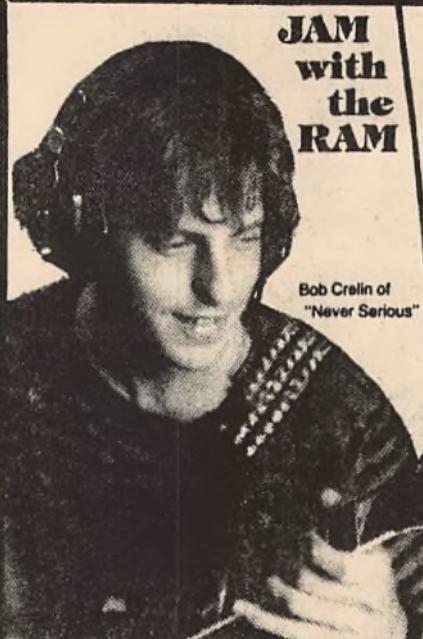
We put a lotta quarters in the jukebox
Playin' them old 45s
I see you like to listen to the old ones too
Don't it make you think of the ol' days
Don't it make you feel alive
And I'm wishing I could slip back in time with you
I got a '55 Chevy in the parking lot and oooh.

I got them blue suede blues
I wanna run up to the attic
And dig out my dancin' shoes
I got them blue suede blues
And I've been lookin' for a bop-baby
Just like you
To help me lose these blue suede blues.

We could sneak into the drive-in movie
But we don't need to see the show
I bet back seat love's as sweet as it used to be
Later we could cruise on main street
Singin' with the radio
Then park by the lake and wait for the submarines
We can make those windows steam
If you know what I mean.

I got them blue suede blues
I wanna run up to the attic
And dig out my dancin' shoes
I got them blue suede blues
And I've been lookin' for a bop-baby
Just like you
To help me lose those blue suede blues.

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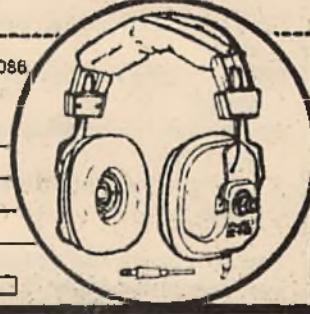
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CROSS MY HEART

As recorded by Jan Grey

JILL WOOD
BERNI NASH

can cross your fingers
can cross the street
You can cross the ocean
And the deep blue sea
But it better never cross your
mind
To cross my heart.

You can cross your eyes
You can cross your toes
You can cross your legs
Honey, I suppose
But it better never cross your
mind
To cross my heart.

I've loved and lost some other
men
Whose paths I never did cross
again
So don't make promises if you
don't care
'Cause you're gonna have a big
cross to bear.

You can cross the desert
You can cross your "T's"
You can cross the river
To get to me
But it better never cross your
mind
To cross my heart.

I've loved and lost some other
men
Whose paths I never did cross
again
So don't make promises if you
don't care
'Cause you're gonna have a big
cross to bear.

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LITTLE ROCK

As recorded by Reba McEntire

PAT McMANUS
BOB DiPIERO
GERRY HOUSE

I married to the good life
I said I'd be a good wife
When I put on this ring
I drive a new Mercedes
Play tennis with the ladies
And buy all the finer things.

But all that don't mean nothin'
When you don't get a good
night lovin'.

Oooh, little rock
Think I'm gonna have to slip
you off
Take a chance tonight and
untie the knot
There's more to life than what I
got
Ooooh, little rock
You know this heart of mine
just can't be bought
I'm gonna find someone who
really cares a lot
When I slip off this little rock.

I wonder if he'll miss me
He doesn't even kiss me
When he comes home at night
He never calls me honey
But he sure loves his money
And I'm the one who pays the
price
But when he finds this ring
he'll see
He keeps everything but me.

(Repeat chorus)

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and Music City Music, Inc.

1982

As recorded by Randy Travis

BUDDY BLACKMON
VIP VIPPERMAN

Operator, please connect me
with nineteen eighty two
I've got to make apologies for
what I didn't do
I sure do need to tell her
That I've thought the whole
thing through
And now it's clear that she is
what I should have held on
to.

They say hindsight's twenty
twenty
But I'm nearly goin' blind
From starin' at her photograph
and wishin' she was mine
It's that same ole lost love
story
It's sad but it's true
But there was a time when she
was mine in nineteen eighty
two.

Postman can you sell me a
special kind of stamp
One to send a letter from this
crazy, lonesome man
Back into the wasted years of
my living past
I need to tell her now I know
how long my love will last.

(Repeat chorus)

Losing my mind going back in
time in nineteen eighty two.

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WHO'S LEAVING WHO

As recorded by Anne Murray

JACK WHITE
MARK SPIRO

Here we are with goodbye in our
eyes, running out of reasons
to try
The leaves of change have
fallen down with both of us
wondering why.

We're all alone, but still it seems
We're thousands of miles apart
The sands of time have shifted
now

And the end is beginning to
start.

'Cause I don't know the answers
'Cause don't know the questions
I'm just crying 'cause I don't
even know.

Who's leaving you
Is it me
(Is it me)
Is it you
Do you think we could change if
we knew
Tell me who's leaving who
Is there anything left we can do
Can you tell me who's leaving
who.
Talk to me is there a chance

Of working it out heart to heart
Can we get beyond our angry
eyes
Before everything else falls
apart.

'Cause I don't know the answers
'Cause I don't know the ques-
tions
I'm just crying 'cause I don't
even know.

(Repeat chorus)

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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.

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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FEEL LIKE I'M FALLIN' (For You)

As recorded by Two Hearts

TOMMY TOCCO
CHARLIE BLACK
JOHNNY CYMBAL

You got a way about ya
When you walk in the room
There's something in what you
say and how you look the way
you move
That reaches way down inside
me
That reaches way down inside
me
And touched a place
somewhere
Nobody's been before
And I was sure it wasn't there.

some for me to say.

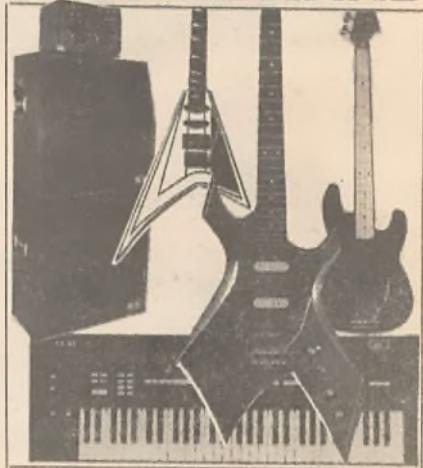
Feel like I'm falling for ya
Losin' control of my heart
Oh I don't wanna be
Anywhere but where you are
Feel like I'm fallin' for ya
Oh and I'm fallin' in deep
You know I like the way it
Feels like you're fallin' for me.

We must belong together
I'm feelin' right at home
You take me in your heart
Like someone you've always
known
I never had a reason to really
believe in love
Oh but it's easy now when
you're around it wasn't there.

(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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SOMETIMES A LADY

As recorded by Eddy Raven

FRANK J. MYERS
EDDY RAVEN

I'd learn to waltz if she wanted
to dance

I'd fall in love given half a
chance

Wearin' that look that says it all
She'll come on and she'll back
off.

Sometimes a bad girl sometimes
a lady

So sophisticated just a little
crazy

Oh, but she's a class act lookin'
sweet and sassy

Sometimes a bad girl sometimes
a lady.

Makin' her moves with her
innocent eyes

School girl's smile but she sure
ain't shy

You'd want her too if you
thought she would

I'd walk away if I thought I
could.

Sometimes a bad girl sometimes
a lady

So sophisticated just a little
crazy

Oh but she's a class act lookin'
sweet and sassy

Sometimes a bad girl sometimes
a lady.

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LIFE'S HIGHWAY

As recorded by Steve Wariner

ROGER MURRAH
RICHARD LEIGH

The sun is up the time's at
hand

There's a stir across the land
And so begins another day on
life's highway.

On city streets

Down country roads

Like a stream the people flow
There's bread to win and tolls
to pay

On life's highway.

There is hope with every turn
A bridge to build a bridge to
burn

Here's hoping you never go
astray on life's highway.

We are young

Then we're old

We're passing through then
passing on

Like the roses bloom and fade
On life's highway.

Step by step

Round and 'round

Never knowing where we're
bound

From the cradle to the grave
On life's highway.

There is hope with every turn
A bridge to build a bridge to
burn

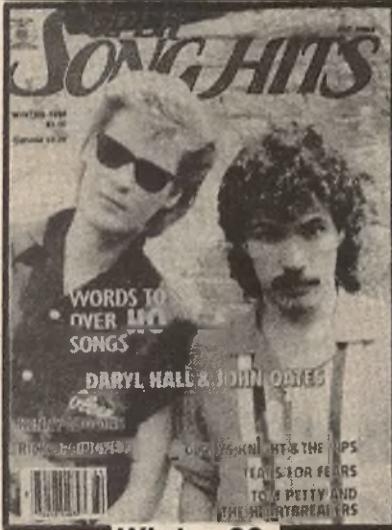
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astray on life's highway.

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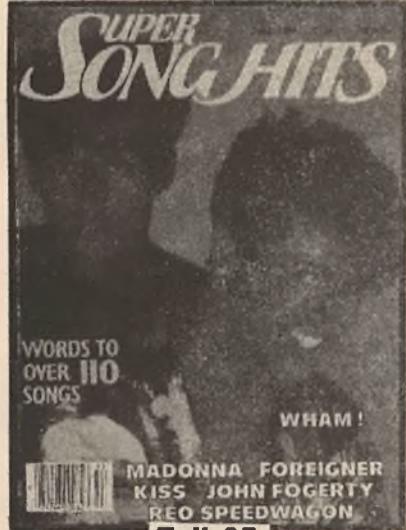
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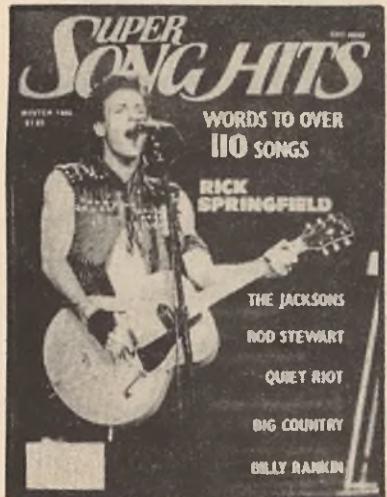
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BACK ON THE RADIO AGAIN

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

IF YOU WANNA TALK LOVE

As recorded by Benny Wilson

MIKE BROWN
RICHARD "Spady" BRANNAN

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

If you wanna talk love to me
Just a little love is all I need

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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If you want my full attention
Keep your thoughts in that direction
If you wanna talk love talk to me.

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

(Repeat chorus)

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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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DISCOVER HOW YOU CAN LOSE 10-25-50, EVEN 100 POUNDS OR MORE WITH THE FASTEST WEIGHT LOSS METHOD IN TODAY'S MEDICAL WORLD!

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ROLLIN' NOWHERE

As recorded by Michael Martin Murphey

MICHAEL MARTIN MURPHEY

Rollin' nowhere flashing signs
Passing shadows bitter wine
Rollin' nowhere now I find my heart's a lonesome line.

Down by the muddy river in a jungle with no name
Let the smoke rise from the fire
Let the story fan the flame
In a burnin' need for rollin' 'till the world looks all the same
Rollin' nowhere let my mind be free of questions
Let my heart be free of fears
My eyes see only motion let a day become a year
In a blur of rollin' 'till I'm way out in the clear
Rollin' nowhere.

(Repeat chorus)

Ev'ry tramp will soon discover with the dawning of light
You can't stay in the mission if you don't know wrong from right
So you keep on movin' faster leave your conscience out of sight
Rollin' nowhere a barber can't make a livin' off a man who won't be shaved
And a preacher can't make a livin' off a man who won't be saved
He might accept your welfare but he'll run over your grave
Rollin' nowhere.

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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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Bobby Fischer Music.

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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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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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—TOD!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

ABOUT THE AUTHOR

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

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

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

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

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

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

Imagine the thrill—after a lifetime of "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



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,

— MAIL NO RISK COUPON TODAY! —

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

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

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WHEN YOU GET TO THE HEART

As recorded by Barbara Mandrell with The Oak Ridge Boys

TONY BROWN
NORRO WILSON
WAYLON HOLLOWFIELD

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

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

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

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

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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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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

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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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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Television Psychic Bob Ferguson shows you

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

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

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

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

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

POSITIVE PROOF THAT WHAT I SAY IS TRUE!

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

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

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

• HOW I USED THE PROSPERITY RITUAL AT 9:45 P.M.: At 8:45 AM the following morning, I got a call from a man in Florida. I HAVE HUNDREDS OF CASES ON FILE, PROVING HOW EASILY MIRACLES HAPPEN WITH THESE MAGIC WORDS! Before I give you the next case, let me say this: DO THIS SECRET MONEY SAY: Take the powerful words on page 37! With this secret, money is always available to you!

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

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

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

"I simply could not believe it when my number was drawn for the grand prize (7 days later). I still can't believe it," she says. "I won over a half-million dollars." Agnes and her family are now enjoying their new lakefront home with its private 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, Louis A., tried the power ritual for Magnetic Healing on page 146 on his next-door neighbor, Ken, who was confined to a wheelchair with arthritis. In a matter of minutes, the crippled man was WALKING! "I haven't been able to walk for months," he said, "and you got me out of my wheelchair."

Since that day, Louis has been able to heal "incurable" diseases! AND YOU CAN DO THE VERY SAME THINGS! This is just an average case. With this power, you can command healing 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 headaches, and insomnia! Calm the nerves!
• Cure diseases of the liver and spleen—stop bleeding!
• Strengthen the eyes, control epilepsy and disorders of the stomach!
• Cure heart disease, increase circulation, and heal gout!
• Heal burns, conditions of the nose, throat and sinus, treat hay fever and asthma!

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

MIRACLE CURES REPORTED!

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

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

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

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

• HOW HARVEY C. 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. He says to positive Harvey's asthma could be cured; I merely had him say the words on page 139-140. He never had another asthma attack! Now he can run and even play tennis!

• HAROLD SAW HIS LUNG SPOT VANISH! Harold F. was shocked, when told he had a spot on his lung, and needed an immediate operation. His wife quickly used the amazing healing words on page 148. The day before the operation, when x-rays were taken, the doctor was baffled. "I don't know how to explain this," he said. "Your lungs are perfectly clear."

MAGIC FORCES THAT WORK MIRACLES

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

• HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER TINING THE MAGIC WORDS ON PAGE 30! Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He'd 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 21, turned around, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7's. He walked away with \$800.

Anyone can use these magic words. When you use them, what you command does happen! You can count positively on real results. It always works! It is not evil—not it is Black Magic. Like electricity, it is 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 mighty rays of power to impress those whom you command to bend to your will at all times. It makes other people like puppets in your hands! No one can resist you! Let me show you how easily this happens!

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

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

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

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



ABOUT THE AUTHOR

ROBERT A. FERGUSON, author, lecturer, and Psychic Telemeter teacher, has been involved in the occult field for over thirty years. He has been a frequent guest on many television talk shows, and has also published in magazines such as *National Enquirer*, *Oceanside Psychics*, *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 . . . to say them to command divine protection, and that no evil will be able to penetrate your shield of power, and that those who would send you evil shall be powerless, and their evil shall return to them a hundredfold.

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

THE AMAZING SECRET OF COSMIC DUST!

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

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

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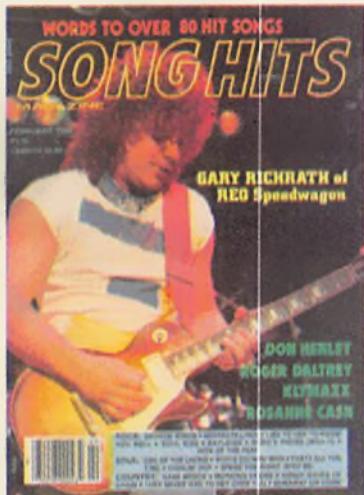
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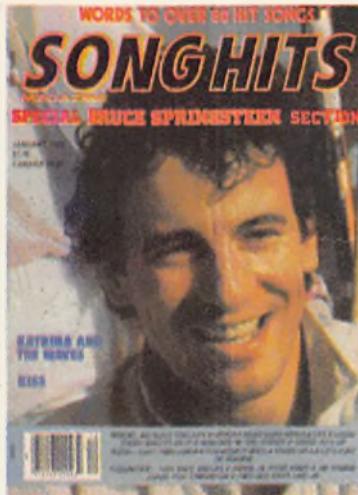
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