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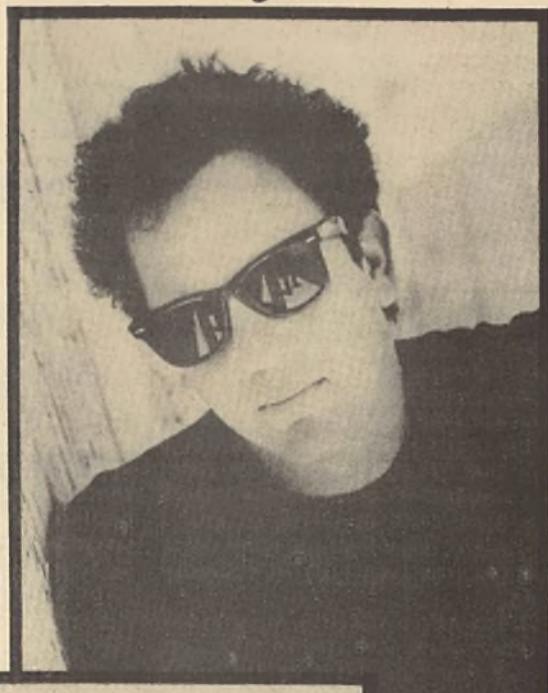
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Billy Joel



Patrick Demarchelier

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YANKEE ROSE

As recorded by David Lee Roth

DAVID LEE ROTH
STEVE VAI

What
Well let me roll up on the sidewalk
And take a look
She's beautiful
I'm talkin' 'bout the Yankee Rose
And she looks wild, wild, wild.

Are you ready for the new sensation
Well here's the shot
Heard 'round the world
All you back-room boys salute
When her flag unfurls
Well guess who's back in circulation
Now I don't know you may have heard
But what I need right now is the

Original good time girl.

She's a vision from coast to coast
Sea to shining sea
Hey sister you're the perfect host
Make a toast.

Show me your brite lites
And your city lites all right
I'm talkin' 'bout the Yankee Rose
Brite lites in your city lites
All right I'm talkin' 'bout a.

When she walks watch the sparks
Will fly firecracker on the 4th
Of July no sad songs tonight
Something's in the air.

A real state of independence
So pretty when her rockets flairs
Still proven any night that her Flag's still there.

Show me your brite lites
And your city lites all right

I'm talkin' 'bout the Yankee Rose
Your brite lites in your city lites
I'm in love with the Yankee Rose.

Awww she's beautiful all right
Nothing like her in whole world
She's on right on time
I'm on the case pick up the phone
No time to waste she's got the beat
And here's a little bit comin' your way.

Awww raise 'em up there let's see
Who salutes baby
Yeah, yeah, yeah, yeah, yeah
A little, a little bit higher
Here's the national anthem here
I wanna get a little bit of apple pie.

Brite lites, city lites
Brite lites, city lites.

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IN THE SHAPE OF A HEART

As recorded by Jackson Browne

JACKSON BROWNE

It was a ruby that she wore
On a chain around her neck
In the shape of a heart
In the shape of a heart
It was a time I won't forget
For the sorrow and regret
And the shape of a heart
And the shape of a heart.

I guess I never knew
What she was talkin' about
I guess I never knew
What she was livin' without.

People speak of love don't know
what they're thinking of
Wait around for the one who fits
just like a glove
Speak in terms of belief and
belonging
And try to fit some name in their longing.

There was a hole in the wall

From some ancient fight
About the size of a fist
Or something thrown that had missed
And there were other holes as well
In the house where our nights fell
For too many to repair
In the time that we were there.

I guess I never knew
What she was talkin' about
I guess I never knew
What she was livin' without.

People speak of love don't know
what they're thinking of
Reach out to each other through
the push and shove
Speak in terms of life and the learning
Try to think of a word for the burning.

You keep it up
You try so hard to keep a life from comin' apart
And never know what breaches and faults are concealed
In the shape of a heart
In the shape of a heart
In the shape of a heart.

It was the ruby that she wore
On a stand beside the bed
In the hour before dawn
When I knew she was gone
And I held it in my hand
For a little while
And dropped it in to the wall
And let it go and heard it fall.

I guess I never knew
What she was talkin' about
I guess I never knew
What she was livin' without.

People speak of love don't know
what they're thinking of
Wait around for the one who fits
just like a glove
Speak in terms of life and the learning
Try to find the word for forgiving.

You keep it up
You try so hard
To keep a life from comin' apart
And never know the shallows and the unseen reefs
That are there from the start
In the shape of a heart.

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CATALOG · 804

Genesis

The Midas Touch

by Rich Sutton





Genesis has for some time been in the enviable position of being a successful band that makes music that is both artistically satisfying to the group and commercially viable to a large audience. The band evolved from a schoolboy friendship between Peter Gabriel, Tony Banks, Mike Rutherford and Anthony Phillips and has undergone and survived numerous personnel changes. Genesis was first known for their larger-than-life concerts. It wasn't until later on that hit songs brought the band mass recognition and financial security.

The band has been a constant target for critics ever since they started gaining a large following in Europe. They were first accused of being "dinosaurs of rock" in the mid-70s by the British press, many said that they abandoned their fans when they tried to break new ground on the *Abacab* album. Characteristic of the most successful rock bands, Genesis is capable of numerous styles. Their tenacity to stick to the music that they feel is satisfying and their willingness to branch out has defied the predictions of every doomsayer.

Only in their early days did the band bring in new members, as musicians left the band for various reasons. After the departure of Peter Gabriel and Steve Hackett, the remaining three decided to write and record within the confines of the trio. (Darryl Stuermer and Chester Thompson play guitar and drums with the band on tour to give

Collins and Tony Banks a chance to concentrate on vocals and keyboards.) The result of this decision produced the band's first hit singles and a more cohesive and exciting sound.

Though he is now the unsung frontman of the band, Phil Collins was not an original member of Genesis. In fact, Collins got his start in theater. "When I was about fourteen I started off. The first thing I did was in the West End, which is like the equivalent of Broadway in London, in 'Oliver.' I played the 'artful dodger.' I did that for about seven months. Because I did the acting thing first, I've always been a musician — I've been playing drums since I was five. I've always wanted to do that but I couldn't because you couldn't play with a professional group when you're 14 or 15. I had to wait until I was of age to go out and turn pro as it were. By that time I'd kind of been put off by acting, by all the time wasted. The shows, the West End shows, are different because they are spontaneous, you get feedback from the audience."

After being out as a professional for a few years, Phil found his way to Genesis. For ten years, through 1981, Collins was content with drumming for Genesis and working on the side with the decidedly noncommercial band Brand X. What happened to Collins and his solo career after 1981 is near legend now.

The issue of commerciality is one that's haunted the career of Collins

and Genesis. Genesis had always been a "progressive" cult band with a strong following, but definitely to the left of center. That began to change when both Peter Gabriel and Steve Hackett left the band and the remaining members released *And Then There Were Three*. The big step toward the top of the charts came with the release of *Abacab* and the addition of the Earth, Wind & Fire horns. Says Collins, "at the time, the horns were something that I thought would be good for the group. There were a couple of tunes running around in our heads that looked like they might be contenders for that type of arrangement. I'd been using Earth, Wind & Fire on my albums. That was the first time we'd ever used anyone else on stage, outside musicians. Everybody thinks of Genesis as a certain type of group and we've never really intended or pretended to be a certain type of group. We've always done a variety of things in terms of type of style of material as in 'Supper's Ready,' or 'I Know What I Like,' or 'Paperlate.' To me, they're all as good as each other. Just because you have a three minute single that sells a lot of records, it doesn't mean it's any less of a song than 'Supper's Ready' which is a 25 minute piece!"

Another three minute song, "Against All Odds," was a sore spot for Collins in his solo career. The song was nominated for an Academy Award and lost. Not only was Collins disappointed at losing, but he was more than a little

piqued that he wasn't asked to perform the song at the Awards ceremony.

It's something that many people blame on Genesis being put in the position of having to write songs for their fans, for their record company and for themselves. Collins denies the charge. "No, ourselves definitely come on the top of the list. We're very, very cut off from all that when we're writing. We usually get together in a small rehearsal room. Although now we have our own studio. We don't see record company people when we're not on the road so we're not put under any pressure or do we feel any pressure to write any certain type of material. Sometimes people can come to that conclusion because when the record starts to sell, well, then they'll assume that you're doing it for a reason. That you've thought about it and contrived to get something that actually sells. We were trying just as hard to make hit records in 1972-'73 as we are now. It's just the fact that people seem to be listening to the music a lot more now than they did then. I think where as before, and I mean a long, long time ago, some of the songs that we wrote then could

probably have appealed to a much wider audience had we been a little cleverer enough to not gloss it up so much that people got lost in it. We thought that songs like 'Carpet Crawlers,' 'Your Own Special Way,' 'Ripples,' and even before that when Pete was still with us, 'I Know What I Like' was kind of a hit in England. There were songs like that that probably could have been much more commercial had some producer taken us by the scruff of our necks and said, knock that bit out, cut out the funny time changes, but we were enjoying what we were doing back then and it didn't really matter if they weren't successful. Now it doesn't really matter if it's successful or not. The albums really are the most important thing. The songs are written in the same way, I mean they come from the same people. In the same way you might not dress or have the same ideals as you did seven or eight years ago, the same way bands like us don't write the same kind of music. We've obviously, over the last say eight years, since Peter left, just gotten more people buying the records. We've also got a few of the old fans because they like us to play the similar kind of thing. Their attitudes

toward songwriting and the way they write songs and what they want to say in songs changes."

One thing that has never changed about Genesis is their intense desire to work. At first the slow sales of their earlier albums made year-round touring an imperative. Then when the sales of the albums matched the concert receipts, Collins and Company decided to increase their workload by striking out on their own. Collins' success is well documented across his three solo albums, and now Rutherford has tasted some of the same solo success as head honcho in Mike & The Mechanics.

Among the Academy Awards, the Tonight Show appearances and pressures of parallel solo careers, Genesis has come careening back with another platinum-smash album — *Invisible Touch*. And although it doesn't contain the type of material that's likely to satisfy the longtime Genesis admirer, there's little doubt that it'll spend most of 1986 at the top of the charts. Now that Genesis has put their Midas touch on *Invisible Touch*, they have but one thing left to do — find a way to take a much needed vacation.



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TAKEN IN

As recorded by Mike & The Mechanics

MICHAEL RUTHERFORD
CHRISTOPHER NEIL

Taken in
Taken in again
Wrapped around the finger of
some fair weather friend
Caught up in the promises
Left out in the end.

No pride
Taken for a ride
You say I'm the only one when I
look in your eyes
I want to believe you
But you know how to lie.

And if you say you understand I
don't believe it
And when you reach out for my
hand I don't believe it
And if you say you'll take the
blame I don't believe it
And if you say that nothing's
changed I don't believe it,
don't believe it.

Taken in
Taken in again
Someone saw me coming
The fool without a friend
There's one born ev'ry minute
And you're lookin' at him.

And if you say you want me
near I don't believe it

POINT OF NO RETURN

As recorded by Nu Shooz

JOHN SMITH
VALERIE DAY

All I want is a friend
And you want mine
And you've been around for a
long, long time
I loved you then but not like now
Something has changed and I
don't know how.

I'm at the point of no return
(I'm at the point of no return)
I'm at the point of no return
(I'm at the point of no return).

I've never been in love like this
You turn me around with just

And when you're holding back
the tears I don't believe it
And when you swear that you
are mine I don't believe it
And it's your heart that's on the
line I don't believe it, don't
believe it.

Taken in
Taken in again
Wrapped around the finger of
some fair weather friend
Caught up in the promises
Left out in the end.

No pride
Taken for a ride
You say I'm the only one when I
look in your eyes
I'd love to believe you
But you know how to lie
You say you want me near I
don't believe it
And when you're holding back
the tears I don't believe it
Oh there's one born ev'ry minute
You're looking at him
Taken in
Taken in again
Someone saw me coming
The fool without a friend
I want to believe you ooh
When you say you understand
When you reach out for my
hand
Oh I wish I could believe you.

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one kiss
I've never seen you in this way
before
Now you got me wantin' more
and more.

I'm at the point of no return
(I'm at the point of no return)
I'm at the point of no return
(I'm at the point of no return).

No turnin' back
It's much too late
To go back now would be a big
mistake
It's taken me a while to learn
I'm at the point of no return.
(Repeat chorus)

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LOOK AWAY

As recorded by Big Country

STUART ADAMSON

This time we run
This time we hide
This time we draw on all the fire
we have inside
We need some time
To find a place
Where I can wipe away the
madness from your face.

Our name is out
Our name is known
Our name is everywhere but
who knows where we've flown
I never meant
To kill a man
But I will show you how to live
like no one can.

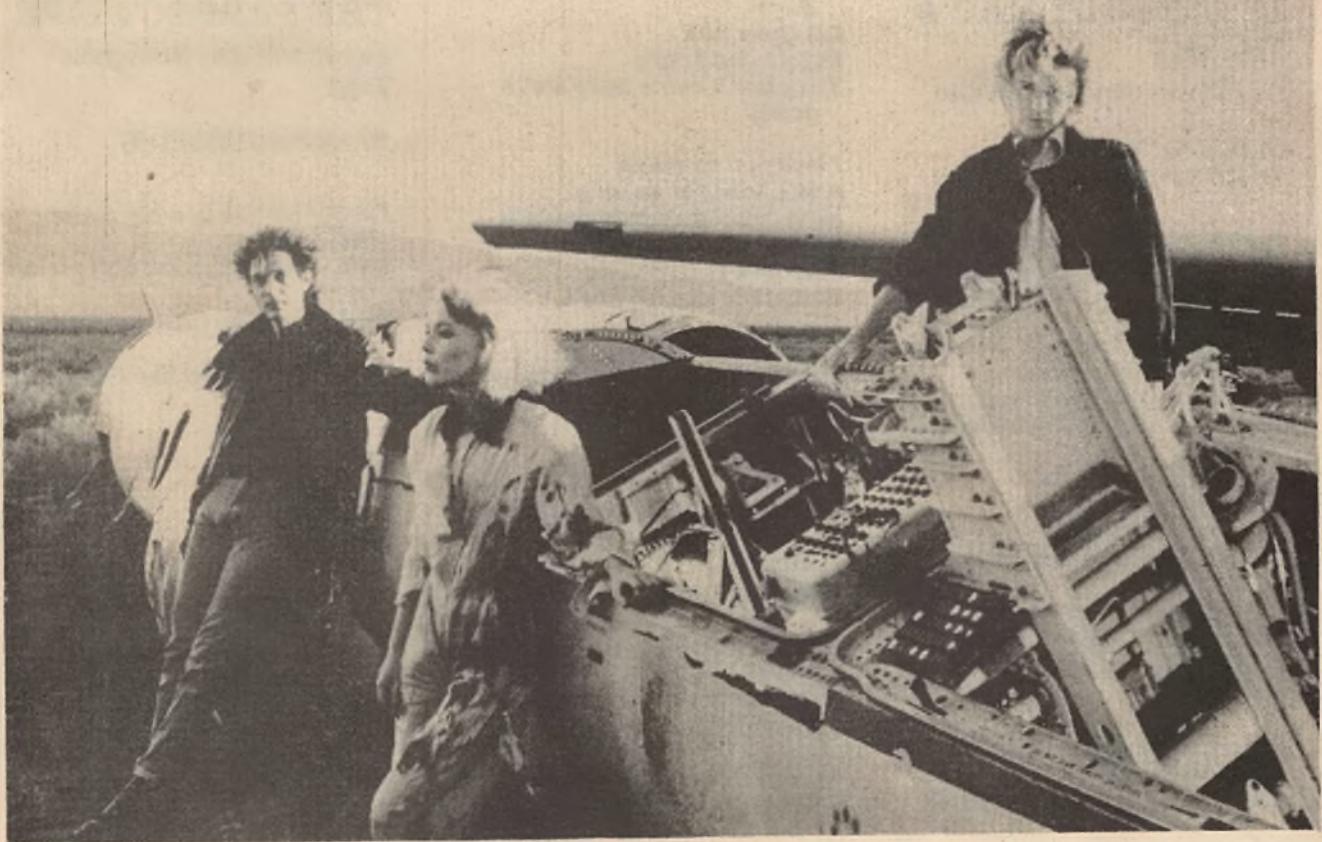
So look away, look away
Hide your eyes from the land
where I lie cold
Look away, look away
From the lies in the stories that
were told
Look away, look away
From the love that I hide way
down deep in my soul.

I met you wild
In a snowed up town
When I was waiting tied and
bound to be sent down
Then I broke loose
And you weren't around
So I raised banks and trains
until I tracked you down.

Now look away, look away
Hide your eyes from the land
where I lie cold
Look away, look away
From the lies in the stories that
were told
Look away, look away
From the love that I hide way
down deep in my soul.

You followed me
When I said no
You lay with me when there was
nowhere safe to go
But we made some friends
But now it's done
I always knew that we would
never find the sun.
(Repeat chorus)

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TAKE MY BREATH AWAY (From the motion picture *Top Gun*)

As recorded by Berlin

GIORGIO MORODER
TOM WHITLOCK

Watching ev'ry motion
In my foolish lover's game
On this endless ocean
Finally lovers know no shame
Turning and returning
To some secret place inside
Watching in slow motion
As you turn around and say,

Take my breath away
Take my breath away.

Watching I keep waiting
Still anticipating love
Never hesitating to become the
fated ones
Turning and returning
To some secret place inside
Watching in slow motion
As you turn around and say.

Take my breath away
Through the hour glass I saw
you
In time you slipped away
When the mirror crashed I
called you
And turned to hear you say
If only for today

I am unafraid.

Take my breath away
Take my breath away.

Watching ev'ry motion
In this foolish lover's game
Haunted by a notion
Somewhere there's a love in
flames
Turning and returning
To some secret place inside
Watching in slow motion
As you turn my way and say.

Take my breath away
Take my breath away
Take my breath away.

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CAN'T THINK ABOUT DANCING

As recorded by Missing Persons

DALE BOZZIO
TERRY BOZZIO
WARREN CUCCURULLO
PATRICK O'HEARN

I'm a statue in the light

A witness in the empty crowd
Lost in thoughts shaped by your
touch
Frozen silent not a sound.

Through the music you can see
That by a vision I am captured
The fever of the night is raging
I only dream of what comes
after.

We know the scheme is in the
air

No camouflaged intentions
For starving hearts it never
ends
Let's not be pretentious.

I can't think about dancin'
All I think about is you
I can't think about dancin'
I just think about you.

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IF ANYBODY HAD A HEART

As recorded by John Waite

J. D. SOUTHER
D. KORTCHMAR

In this world right and wrong
The hardest part of beginning
By the time you find where you belong
You're either losing or winning
Well I don't know how
But people seem to know
When you want somebody bad enough
Well I want you now
And wherever you go
I'm gonna love you
Till you've had enough 'cause.

If ev'ryone had a heart
Yours would never be broken
If anybody had a heart like mine.

People treat you like the clothes
you wear
They only see what you show

them
Let them talk
Baby I don't care
They don't know where we're going.

I love you so much
And I have for so long
How could anybody doubt it
Oh just one little touch
This love is so strong
Baby how can we live without it.

If ev'ryone had a heart
Yours would never be broken
If anybody had a heart like mine.

When you love somebody
You may stumble you may fall
But if you love somebody hard enough
Maybe you can get it all.

If ev'ryone had a heart
Yours would never be broken
If anybody had a heart like mine.

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LOVE COMES QUICKLY

As recorded by The Pet Shop Boys

TENNANT
LOWE
HAGUE

Sooner or later
This happens to everyone
To everyone
You can live your life lonely
Heavy as stone
Live your life loving
And working alone
Say this is all you want
But I don't believe that it's true
Cos' when you least expect it
Waiting 'round the corner for you.

Love comes quickly
Whatever you do
You can't stop falling
Oooh, oooh
Love comes quickly
Whatever you do
You can't stop falling.

You can live a life of luxury
If that's what you want
Taste forbidden pleasures
Whatever you want

You can fly away
To the end of the world
But where does it get you to
Cos' just when you least expect it
Just what you least expect.

Love comes quickly
Whatever you do
You can't stop falling
Oooh, oooh
Love comes quickly
Whatever you do
You can't stop falling
Oooh, oooh ooooooooh.

I know it sounds ridiculous
But speaking from experience
It may sound romantic
And that's no defense
Love will always get to you.

Sooner or later
Sooner or later
This happens to everyone
To everyone.

You can fly away
To the end of the world
But where does it get you to.
(Repeat chorus)

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THE PERFECT LIFE

As recorded by Bourgeois Tagg

BRENT BOURGEOIS

I'm gonna live in a big white house
With a big backyard and picket fence
And I'm gonna have a beautiful wife
'Cause I'm gonna live the perfect life.

No not for me
I say oh no
It's not for me
No not for me
I say oh no
It's not for me.

And when I look back on what I've done
I wanna be the only one
Free of stress free of strife
It's all part of the perfect life.

No not for me
I say oh no
It's not for me
No not for me
I say oh no
It's not for me.

I'm gonna go from rags to riches
Gonna heal myself with the golden stitches
One more day it's off to the races
Gonna spend my time in the wide open spaces.

And as I look down from up above
I'm gonna teach myself the meaning of love
But what would I know about love.

I'm gonna drop out of the race
Gonna braid my hair gonna paint my face
Gonna stalk my prey with a hunting knife
I'm gonna rid myself of the perfect life.
(Repeat chorus)

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THIS IS MY DAY

As recorded by Julian Lennon
JULIAN LENNON

Look at the starry skies
To see what we can find
You never know just what
Just what we know for sure
Will you help me out.

This is my day
The only day
The only night I stay
This is my day
The only day
The only night I stay.

Look at your starry eyes
The beauty of your mind
If I kissed you once
Love will make you blind
But when you know for sure
Will you help me out.

This is my day
The only day
The only night I stay
This is my day
The only day
The only night I stay
This is my day
The only day
The only night I stay
This is my day
The only day
The only night I stay.

Look for me when you dream
Or when you're all alone
Let's look at where we've been
The future is unknown
But when you know for sure
Will you help me out.

This is my day
The only day
The only night I stay
This is my day
The only day
The only night I stay
This is my day
The only day
The only night I stay
This is my day
The only day
The only night I stay.

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LOVE AND LONELINESS (From the motion picture *American Anthem*)

As recorded by Chris
Thompson

NICK GARVEY
GORDON HANN

We used to think that love was
worth the time
When love was all we had
We didn't need distractions all
the time
Or being made to laugh oh.

Now loneliness is there despite
the love we make
Ooh and loneliness knows
where to find the friends we
make
And the place we live is just a
new street number of an old
address
Called love and loneliness
Love and loneliness.

I sometimes wonder how you
see us now
But I'm afraid to ask
I don't ever know
If I'll find our love again
Or just a photograph.
(Repeat chorus)

And then you said we had to
build a home
That love alone
Would not provide
You said that nothing would
ever get us down
Love and loneliness
Love and loneliness
And we ask around and they act
amazed.

You show them 'round and they
stand gaze
The love we live is just a new
street number on an old
address
Called love and loneliness
Love and loneliness.

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MIGHTY WINGS (From the motion picture *Top Gun*)

As recorded by Cheap Trick

HAROLD FALTERMEYER
MARK SPIRO

It's just a ball of dust
Underneath my feet
It rolls around the sun
Doesn't mean that much to me

I take a chance on the edge of
life
Just like all rest
I look inside and dig it out
'Cause there's no points for
second best.

There's a raging fire in my heart
tonight
Growing higher and higher in
my soul
There's a raging fire in the sky
tonight
I want to ride on the silver dove
Far into the night.

Till I make you take me
On your mighty wings
Make you take me
On your mighty wings across the
sky
Take me on your mighty wings
Take me on your mighty wings
tonight.

With just a little luck
A little cold blue steel
I'll cut the night like a razor
blade
Till I feel the way I want to feel.

There's a raging fire in my heart
tonight
Growing higher and higher in
my soul
There's a raging fire in the sky
tonight
I want to ride on the silver dove
Far into the night.

Till I make you take me
On your mighty wings
Make you take me
On your mighty wings across the
sky
Take me on your mighty wings
Take me on your mighty wings
tonight.
(Repeat)

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GTR *THE MAKING OF* A *SUPERGROUP*

Exclusive Interview With Steve Howe /by Rich Sutton

And Steve Hackett



"Supergroup" seems to be the universal panacea for the woes of the record business. The word is as overused in rock and roll as "superstar" is in sports. How do you make a "supergroup?" Combine superplayers with superegos from super-successful bands and sit them down to make hit records. The results are a mixed blessing at best.

GTR has all the makings, and many of the trappings, of the archetype supergroup. Yet with a little bit of luck there are a number of indications that this band may outlive its hype. First of all, GTR isn't as "super" as one is led to believe. Steve Howe is the only true superstar. Yes, Steve Hackett was a member of Genesis but long before that band achieved any mass notoriety. Even when he was with the band, he seldom had the spotlight. Jonathan Moyer, Phil Spalding and Max Bacon, who round out the band, are virtual unknowns. So despite the elaborate press, costly publicity and parties and the well-orchestrated introduction of GTR, it's less likely that these guys will self-destruct from ego clashes, differences of musical opinion, or just plain ol' boredom.

Song Hits: I know that the two of you started corresponding with each other during the '70s. First of all, Steve Hackett, what was the catalyst that brought you together with Steve Howe?

Steve Hackett: Well, I'm trying to work out whether the suggestion really came from Brian Lane or myself or Kim. I can't remember. But we were having lunch one day and I said to Brian that I would really like to put together a band. He had been talking to me for some time for years. He said, "I've got Steve Howe in the same boat." The idea of a two guitar band came up. I thought that it was instantly a wonderful idea. I thought it's a difficult thing, therefore, I thought, it's got to be valid. It's not like, "okay, we've got to find a keyboard player, get the drummer. You know, the usual." It wasn't like that. It was kind of knowing that it was going to be very hard.

SH: You liked the idea of a challenge — what about you?

Steve Howe: Prior to meeting Steven in '84, I was on tour with Asia and I jumped on stage with Steve Morse (formerly of the Dixie Dregs). At that time, I went back and played with Asia and realized that my days were numbered with them because the energy wasn't there and in the back of my mind I had this two guitarist thing — very interesting. And when it came to a break, like Steve said, I was just going over different ideas. Who to work with,

maybe a singer. Then Brian said go and have lunch and have a chat and see if there's some compatibility. Surprisingly, there was. We both felt we could piece it together. We were patient enough.

SH: It's certainly an interesting mix. **Howe:** Yeah, we thought, what would it be like when two rock guitarists got together? I say "rock" in the loose sense of the word because we both play acoustics and do favor them in quiet moments. People say it's not the done thing, it's kind of the impossible situation to have two guitarists, because you are going to get in each other's way. We found out that we complement each other's playing.

SH: It's very popular for fans to compare guitarists. Some will say, "who's the best of all time?" And it's Jimi Hendrix or Jeff Beck or Edward Van Halen but then they also say you can't compare Steve Howe or Steve Hackett with Jimi Hendrix and Jeff Beck because it's a different style. Is there some validity to that?

Howe: Sure. I think that England's been very courageous in having so many rock guitarists come out. But I think a lot of us were inspired by the earlier American guitarists from the '40s and '50s. So many guitarists actually have come up with different styles, Brian May, and then the guys you mentioned, Eric Clapton and Beck.

SH: From what you've seen from working together so far, is there going to be a competition between the two of you?

Hackett: I would think that the competition should get less and less because we are through getting into the idea of working together. It should get easier and easier.

SH: Do you think that along the way GTR will give you the chance to play the kind of solos that you did with Yes, for example, *Tales From Topographic Oceans*?

Howe: Not like that, but vehicles that will give us room to stretch out and we might see that in different ways and at different times. You've got to let the influences come through and make the music colorful. That's what we want to find out. What those things are and utilize them, and make the best of them.

SH: You mentioned before about being on tour with Asia and wanting to get away from that because of the loss of energy. One of the comments I'm hearing is that maybe this GTR album is what the third or even the second Asia album should have sounded like. (Ed. note: See review, page 27.)

Howe: I don't think this is the kind of thing Asia could have done. This is quite different. But if people are

feeling that either because of the quality or the excitement in it, then that's great because that's what we felt particularly when we put the band together for the first three months. This was the main time when we had to pick up on those types of ingredients. Also the excitement. Maybe if Asia isn't doing much and Genesis is taking time between albums people will be looking for music that isn't them, but sort of a development of that idea.

SH: Why do you think the excitement went out of Asia?

Howe: The excitement can go out of anything if people stop caring about it. I think there was a lack of caring about how to make it work. And we were all at fault for different things. It was really just stretching the limits of the endurance of the band. It got less happy. The tarnish burnt into the actual making up of the group. The problems get eased around. Asia stopped getting around the problems and that started slowing it down.

SH: What do you both feel is the most significant change in the guitar since you've both been playing?

Hackett: I remember going into guitar shops and guys were playing acoustic and going into things, and this was supposed to make it sound like a sax and we believed it. That was high tech then.

Howe: We got tape echo in the late '40s and Les Paul really did a number on that. Their echo is perhaps my most favorite. And now with digital reverb and digital echo, it's even better.

SH: Let's go back to the subject of long solos. They say that the funniest comedian is the one that can tell the quickest and funniest joke, not the one who spends a lot of time on stage. The one who says it in the shortest amount of time is funnier.

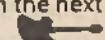
Howe: It depends on his own enlightenment.

SH: Do you feel comfortable working with the shorter format?

Howe: With Asia, it was that short. But later on we can develop things and not think about them at all. Some of the songs have ended up too long, over five minutes. This in a way proved that we don't want to compromise our beliefs too much, if at all.

SH: What aspect of your former bands would you like to bring to GTR through your first album and future records?

Howe: Mainly new ideas. Already, you carry on things that you have done before, not consciously, because I think that would be bad. Subconsciously, our own style of things comes through. I have always liked the ultimate mixture. GTR on the next LP can achieve that forum.



GUSTO BLUSTO

As recorded by Culture Club

O'DOWD
HAY
MOSS
CRAIG
PICKETT

Well you tried so hard
To change the story
It was love but it was nothing
new
Just a question of a moment's
glory
Cos you want to take it all for
you.

You told me I was such a fool
First you were kind
Then you were cruel
You taught me how to break the
rules
And I said thank you baby.

Gusto blusto
If your loving is so good
Gusto blusto
I'd do it if I could
Gusto blusto
I'd love you if you would
Gusto blusto
Do it, do it yeah.

Well you think you really had
the answer

But I never made a move on you
I don't even get a chance
To get what's coming
Baby that ain't all I knew.

Gusto blusto
If your loving is so good
Gusto blusto
I wish you understood
Gusto blusto
I'd love you if you would
Gusto blusto
Do it, do it yeah.

I give you good, good loving
Sweet memories of you
You gave and taught me nothing
new
Thank you baby.

Gusto blusto
If your loving is so good
Gusto blusto
I wish I understood
Gusto blusto
I never break the rules
Gusto blusto
Don't you be so cruel
Wanna dance
Don't sit there
Do it now.

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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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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.

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.

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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THIS IS THE TIME

As recorded by Dennis DeYoung

DENNIS DeYOUNG

If I knew back then
 All the things I know today
 Baby I would not have changed one hour
 'Cause I learned so much from my mistakes
 All the nights we cried
 And we prayed we'd see the morning light
 We never thought that we could ever make it
 And you were sure you'd never hear me say.

This is the time
 This is the moment
 We've waited so long
 Just to be standing here
 We had a dream

We made it happen
 Nobody believed
 That we could get this far
 And now I know that this is our time
 Baby, baby it's our time.

You never wanted any fortune or fame
 You said baby just give me your heart
 And now I'll tell you without any shame
 That you were right from the start
 Stayin' together
 It ain't easy
 In a world that changes so fast
 Yeah but take a look around
 Our feet are squarely on the ground
 'Cause we've found a love that can last
 And it seems so clear
 I know that this is gonna be our year
 Oh we'll forget about the pain

and sorrow
 And we'll forget about the times we failed.

This is the time
 This is the moment
 We've waited so long
 Just to be standing here
 We had a dream
 My God it happened
 Nobody believed
 That we could get this far
 This is the time
 This is the moment
 Nobody believed
 That we could get this far
 We had a dream
 My God it happened
 Nobody believed
 That we could get this far
 And now I know that this is our time
 Baby, baby it's our time.

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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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TEARS OF FIRE

As recorded by Keel

MARC FERRARI

Wounded angel
 She came to me
 A broken heart
 With agony yeah
 Seeking answers
 She cried to me in vain
 Hopelessness filled my eyes with pain.

Tears of fire
 From a heart so cold
 Tears of fire
 Feel my flesh explode
 Tear of fire
 Burning to my soul
 I could never let you go.

I couldn't help myself
 Forgive me if you can
 It really wasn't me
 I hope you understand
 Too many memories
 To throw it all away

I'd never leave you anyway.

Tears of fire
 From a heart so cold
 Tears of fire
 Feel my flesh explode
 Tears of fire
 Burning to my soul
 I could never let you go.
 (Repeat)

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FRIENDS & LOVERS

As recorded by Carl Anderson
and Gloria Loring

PAUL GORDON
JAY GRUSKA

What would you say if I told you
I've always wanted to hold you
I don't know what we're afraid
of
Nothing would change if we
made love.

So I'll be your friend
And I'll be your lover
'Cause I know in our hearts we
agree

We don't have to be one or the
other
Oh no we could be both to each
other.

Yes it's a chance that we're
takin'
And somebody's heart may be
breakin'
Ooh but we can't stop what's
inside us
Our love for each other will
guide us.
(Repeat chorus)

I've been through you you've
been through me
Sometimes a friend is the
hardest to see

We always know when it's laid
on the line
Nobody else is as easy to find.

So I'll be your friend
And I'll be your lover
Yes I'll be your friend
And I'll be your lover.

'Cause I know in our hearts we
agree
We don't have to be one or the
other
Oh no we could be both to each
other.

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The Bi-Cultural Fusion Of The *Miami Sound Machine*

Exclusive Interview With Gloria Estefan



Sam Emlton

by Tom Lounges

Outside of balladeer Julio Iglesias, jazz/rock guitarist Carlos Santana and a handful of forgotten ensembles that garnered fleeting fame in the height of the late '70s disco craze, Latin artists have been hard pressed to find crossover success in the U.S. pop mainstream.

Things seem to be changing. Latin music is showing itself to be of growing interest to American audiences.

Leading the way for what looks to be a lucrative new trend in modern dance music is the Miami Sound Machine, a multi-member act fronted by the Cuban-born husband and wife team of Emilio and Gloria Estefan, whose families immigrated to the U.S. when both were infants.

The Sound Machine fuse sensual Latin rhythms with American pop stylings and the result has been two Top 10 hits on both the pop and dance charts — "La Conga" and "Bad Boy." After more than a decade of gold and platinum status in the His-

panic music market, this group conquered the dance halls of Europe, Japan, Australia and most of Canada with 1984's *Eyes Of Innocence* album and the international hit single, "Dr. Beat."

This year, the release of their current album — *Primitive Love* — has fulfilled the band's dream of finding stardom in their own country. In a telephone interview from her home in Miami, group vocalist Gloria Estefan explained to *Song Hits* why U.S. acceptance of their music has been a long time coming.

Song Hits: Most people in the U.S. think that Miami Sound Machine is a new band because this is your first time on the pop charts but that's far from the fact. Explain how and when you first came together?

Gloria Estefan: My husband had gotten the band together while in high school, about 11 years ago, and I joined them about a year later. Right after I joined is when we became known as Miami Sound Machine. We started out playing locally and did some recording for a local label here in Miami. We did two albums for them which did very well locally and in the Hispanic markets in the United States and in the Latin American countries.

SH: Did those local recordings lead to the CBS/Epic contract you now have?

GE: Yes. The records were doing well and we decided to put out a demo album of half English and half Spanish music on our own and it was distributed locally and received local airplay and that's how CBS became interested in us. We started negotiating with them in 1979 and signed a contract with them in 1980. Our international career really took off after that.

SH: Why half English and half Spanish?

GE: Well, our original plan was to be a bi-lingual act. We kind of got sidetracked in the beginning into doing everything in Spanish, because our first few hits were in Spanish. We decided to pursue our career in that direction since it was going so well for us. But we had always wanted to do records in English as well. After we signed with CBS, we reserved the right to do at least 30% of our material in English if we wanted to, but we didn't feel the time was right until the *Eyes Of Innocence* lp.

SH: Why was that the right time?

GE: Our first three albums with CBS had gone gold and the fourth went platinum in the Hispanic market and we felt that it was time to try our hand at a few songs in English. So we slipped a few English cuts onto the album, the songs "Dr. Beat" and "I Need A Man." "Dr. Beat" became a South Florida hit on the Anglo stations. We cut a 12" single which was exported to Holland and started spreading all through Europe. It reached the #1 position on all the European dance charts and went into the top 5 on all their pop charts.

SH: Why didn't it break in the U.S. market as well?

GE: Well, it did get to about #12 in *Billboard* on the U.S. dance charts, but it didn't cross over to the pop charts and so we didn't get any real radio play...at least on the top 40 stations and that's what you really need to break in the U.S.

SH: So the *Eyes Of Innocence* lp was only partially in English?

GE: No, that album was entirely in English. We had done "Dr. Beat" and "I Need A Man" on a predominantly Spanish album and when they took off so well we took them and did an English language album and that was *Eyes Of Innocence*.

SH: "La Conga" is so different from anything else on the charts, wasn't it a bit risky releasing that as your first U.S. single, considering that Latin music has never really fared that well on U.S. charts?

GE: How that song came about is a bit funny. Yes, that song was entirely different from anything else on the radio and that's why it worked so well for us. It was risky and, in fact, people at the record label were a little wary of having it released as the single because they thought it might be a bit too extreme for the U.S. pop market. We knew it would work!

SH: Explain...

GE: Well, "La Conga" is actually a song that came together out of necessity. What had happened was we were touring with "Dr. Beat" in Holland and we had finished the show and had played "Dr. Beat" a second time as our encore and the crowd wanted more and were really enthusiastic about having us do more. We didn't know what to play, but since they really love Latin music over there, we figured we'd do a medley of congas. See, a conga is actually a very old rhythm and we knew this medley of congas that we used to play when we toured in the Latin American countries. So we played it and the people went wild even though the lyrics were in Spanish.

After that show, I told our drummer that we should write a song using the conga rhythm but with English lyrics. So we wrote "La Conga" in between Holland and London on that tour and we tried it out on a lot of different audiences before we recorded it and the reaction was always tremendous. So it may have looked risky to the label, but we were confident that the song would be enjoyed... we were right.

SH: Miami Sound Machine is credited as being nine players on the album, yet the actual group is built around four members — Emilio (percussion), Enrique "Kiki" Garcia (drums), Marcos Avila (bass) and yourself. Are the others just back-up players?

GE: The band... the four you mentioned are the original members who started out together 10 years ago in high school. The others have all come after. We are the primary members because the label felt that a big band with so many players was too hard for people to relate to and remember.

So, the others are full members of Miami Sound Machine, it is just that they are not as involved in the image end of things. The brass section is hired out sometimes when we go on tour, so they are more or less back-up players and because we use different brass sections the number of people on stage at our shows is anywhere from nine to eleven.

SH: Your second single was "Bad Boy." That's another dance tune. Yet you have so many ballads on the albums.

GE: All of our past albums, both the Spanish and English lps have been about equally split between uptempo songs and ballads. The third U.S. single from this album (*Primitive Love*) is "Words Get In The Way." In Europe they are releasing "Uh-Oh, Falling In Love Again," which is also a ballad and if it does well they may decide on that for release here as well.

SH: Which style do you prefer as a vocalist?

GE: That's a tough one. I love to do the dance stuff and the high energy stuff because it really gets a crowd going and it's fun to do onstage. But as a vocalist, I'd have to say I prefer the slow songs, because I can do so much more with the actual melody of the song.

SH: There is a street named after the group in Miami. How did that come about?

GE: The mayor of Dade County, Steve Clark, travels extensively through Central and South America and in Europe and he kept hearing our music everywhere he went. One day while we were in New York, he phoned us and said, "I really think you people are acting as goodwill ambassadors for the city and I've decided to rename the street where you live as Miami Sound Machine Boulevard." He explained that Miami is always bad-rapped and he was pleased that we used the name and brought positive connotations to it with our music.

SH: You've toured the world several times, played to thousands of people at one time, scored many gold and platinum records, and have been invited to perform a Command Performance at the White House for President Reagan. What has been the most rewarding moment for you as a member of the group?

GE: All of it has been rewarding. But I'd have to say the most rewarding thing to happen was doing a benefit concert in Costa Rica two years ago for a boys town that was having financial hardships. We helped to raise about the equivalent of \$15,000 American dollars and in 1985 they invited us back and showed us what they had

done with the money. They had built a whole new building that would house about 25 boys and they named the building after us. They gave us all presents that they made for us by hand and they had a lunch for us and all the boys sang to us. It was great to see what positive things we had helped accomplish with our music. It was a very emotional and gratifying situation that I will never forget.

SH: What is the hardest thing Miami Sound Machine has had to overcome during the course of its career?

GE: Actually, we have been very, very fortunate. It has been a steady, upward climb for the group since we started and although it has taken us years to get to where we are today, it really doesn't feel like it has because each year has gotten better and has taken us to new places. The only disappointing thing, prior to the U.S. success with this album, was that we

were famous all over the world except in our own country. It was and is wonderful being well known in other countries, please don't misunderstand, but it kind of loses something when you come home and no one outside of your hometown really knows who you are or what you are about. All the traveling is another hard part of this business, especially the constant traveling between countries and the customs and all the hassles.

SH: So what has the band learned of American stardom from the success of *Primitive Love* and especially "La Conga"?

GE: I think it showed that we were right in believing in our music. I also think the success of "La Conga" proved how open-minded the public really is and that they don't like or want music being constantly spoon-fed to them. The public can listen to a wide variety of musical styles and

enjoy them all, which is something that many people in the record industry seem to forget. There is no formula for success, people like variety. I think that the public is ready for a change and that we will see changes coming to pop music... we plan on being a big part of that change.

SH: What does the future hold for Miami Sound Machine?

GE: I know we will be touring a lot more in the U.S. these days and we will be concentrating on this market by doing plenty of radio and television as well as performing. We will be appearing in a made-for-television movie called *Club Med*. I hope that the strong acceptance of the band with this album means we will be on the American charts quite a bit in the future... we are sure going to try.



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.

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.

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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

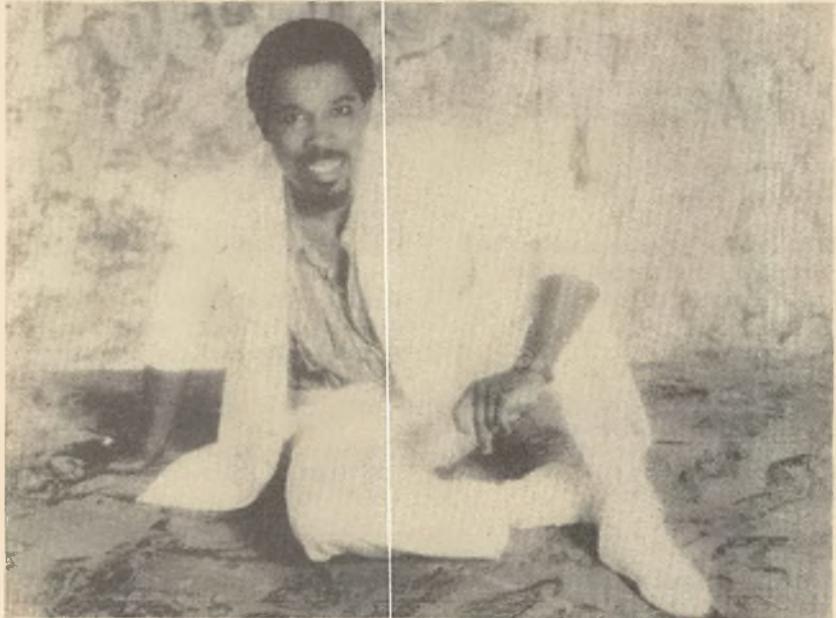
To her it's still a game
And though she will mess up
your life
You'll want her just the same
And now I know
She has a built in ability
To take ev'rything she sees
And now it seems I'm falling,
falling for her.

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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Pick Of The Litter

by Rich Sutton



\$\$\$ Love Zone
Billy Ocean
Jive/Arista

One day when Muzak gets smart, the musical program at dentist's offices and elevators across the country will consist of a heavy diet of Lionel Richie, Luther Vandross and Billy Ocean. Their music is so warm, friendly and totally harmless, that in some cases it may take the place of novocaine. That may sound cruel, but, in fact, isn't meant to be. On *Love Zone*, Ocean chooses to escape the dance flavored material that peppered his last album and rely instead on slippery smooth make out music. It's a simple matter of Billy Ocean moving his music from the dance floor to the bedroom.

On *Love Zone*, Ocean has taken a few cues from less successful compadres like Luther Vandross and Freddie Jackson. Tricks like dancing his vocal track around a full chorus of female background singers and being careful to not overuse his orchestra and studio synth machines. With the talents of Vandross being what they are, it's surprising that Ocean's seen more crossover success. However, Ocean is a master of imitation. And it's the tried and true that more often than not grace the top ten.

Aside from "When The Going Gets Tough, The Tough Get Going," *Love Zone* actually stays away from the borrowed riffs on which "Caribbean Queen" and "Loverboy" depended on for their success. *Love Zone* is simply a pleasant, and slippery smooth album that's the perfect march music for a parade into the boudoir.

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

\$\$\$\$ So
Peter Gabriel
Geffen

There's no doubt that Genesis and Peter Gabriel have ended up just fine without each other. But imagine the results if Gabriel hadn't left the nest! With the shared interest of Gabriel and Collins in the Stax/Volt r&b sound, recently manifested by Gabriel on "Sledgehammer," instead of thunder and lightning, we might've had a real hurricane.

Idle speculation aside, each of Gabriel's solo outings have been a tour de force of imagination, ingenuity and creativity. Reluctant, or perhaps even unwilling, to accept the status quo, songs like "Biko," "Solsbury Hill," and "Shock The Monkey" have kept Gabriel on the cutting edge of pop music.

So is almost a departure for Gabriel in that it relies so much on conventional song structure for its success. Gabriel continued to employ unusual instrumentation to set his songs apart, but on songs like "Sledgehammer," he employs a backbeat so funky you might question his Anglo background!

The lyrics on *So* are anything but conventional. On songs like "Red Rain," the meaning works on a variety of levels. Gabriel is seldom straightforward in his lyrical presentation which makes *So* that much more interesting.

Some may say that Peter Gabriel is trying to give Phil Collins a run for his money on *So*. I'd say that by comparison Gabriel is in the home stretch and Collins is barely out of the starting block.



\$\$\$½ Emerson, Lake & Powell
Emerson, Lake & Powell
PolyGram

Talk about *deja vu*! With the near simultaneous release of this second incarnation of Emerson, Lake & Palmer, as well as GTR and the new Peter Gabriel album, the record store shelves are an "art rockers' delight!" And as much as bands like Genesis have grown away from the music they were playing in the mid '70s, Emerson, Lake & Powell have remained true to their roots.

If you were wondering whatever happened to seven and nine minute songs, they're all here! "The Score," "The Miracle," and "Mars, The Bringer Of Wars," all clock in at over seven minutes and each has their share of extended solos and meanderings. The comparisons to past efforts are myriad, but that could become a trite ranking session. And this isn't a bad album.

"Touch And Go" regales the pomp and circumstance of the Emerson, Lake & Palmer of old in grand style. It's the album's stand out track. "Step Aside" gives Keith Emerson a chance to play his acoustic piano with a jazz feel. "Mars, The Bringer Of Wars" is E,L&P back to their old trick of playing with the classics. Though somewhat overblown, it brings back good memories. As does all of the first effort from the new E,L&P.

\$\$\$ GTR
GTR
Arista

Is this the real third album from Asia? Is this what Yes would've sounded like had Wakeman and Howe stuck it out? Is this the next supergroup? Is GTR for real? After a few listens to their debut album, the jury is still out.

"When The Heart Rules The Mind" is quite a listenable power pop tune that really toes the line that Yes left lying behind them from their "Close To The Edge" period. The double guitar attack of Hackett and Howe works well to convey the song's emotion. Vocalist Max Bacon is no slouch either. Throughout GTR's debut, Hackett and Howe struggle lyrically with a Yin and Yang of sorts. It's a tension they explore on "The Hunter" and "Jekyll And Hyde."

GTR fails to capture the excitement that some of the early Yes material did. On the other hand, it's nowhere as indulgent as the later Yes albums. The strength of GTR seems to be their ability to know when to say "enough." If they can keep that thought in the forefront, the talent is certainly here to make GTR a very successful band.



\$\$\$½ Winner In You
Patti La Belle
MCA

Patti La Belle's ostentatious and sometimes schmaltzy schtick has often left her great gift for singing outrageous, gut-wrenching tunes overlooked. Rumors of a get-together between her and Cyndi Lauper are totally believable, but couldn't do anything but hurt La Belle's musical credibility and help Lauper's career. A pretty one-sided media stunt.

Winner In You, though not a stunt, comes close to being a media hype. Nine different producers and as many different musical looks make it difficult for La Belle to really shine. Shine she does on her fiery duet with Michael McDonald "On My Own." Otherwise, she gets pigeonholed into singing lyrics the sentimentality of which seldom rise above that of bumpersticker sloganizing. The reported million dollars spent on production of *Winner In You* might have been better spent on finding quality material for a singer who deserves nothing less.

La Belle's latest album is far from a waste. She's learned to control her tendency to leap over her own dynamic range and instead restrains her eardrum busting notes. At times, when La Belle hits the groove and the congas are keeping perfect time, *Winner In You* is an exciting album. But like any hype when the expectations are so high, it's difficult to live up to them.

\$\$\$\$ Picture Book
Simply Red
Elektra

The sultry and haunting voice of Simply Red's Mick Hucknall is quickly and easily mistaken for any one of a number of female torch singers from the 1940's. Hucknall's falsetto-ish tenor is at the hub of the success of the debut album from Simply Red.

Following the lead of Sade and other jazz-flavored bands from Britain, Simply Red has taken the more mainstream elements of American jazz and blended them with Philly soul and some elements of the Stax sound. From the upbeat and infectious, like "Look At You Now" and "Money's Too Tight To Mention" to the midtempo "Come To My Aid" and the bitterly reflective hit "Holding Back The Years," Simply Red shows off a wide variety of material as well as depth of ability.

Simply Red is simply wonderful.

\$\$\$½ Inside Out
Philip Bailey
Columbia

If Earth, Wind & Fire is a forgotten band, former member Philip Bailey does a more than admirable job evoking their spirit on his latest solo outing *Inside Out*. What the album lacks in catchy hooks, and "Easy Lover" type material, it more than makes up for with consistency and an overall solid sound.

"Welcome To The Club" sets the tone for *Inside Out* with punchy Earth, Wind & Fire style horns and a scat sung chorus done in a falsetto that brings you back to "Shining Star" in a big hurry. "Long Distance Love" is more of a "That's The Way Of The World" and utilizes both a shimmering vocal style and a strong lyric to hit stride. Other standouts include "Back It Up" and "State Of The Heart" backed by a superstar cast that includes Jeff Beck, Phil Collins, George Duke, Omar Hakim, Ray Parker Jr. and Nile Rodgers.

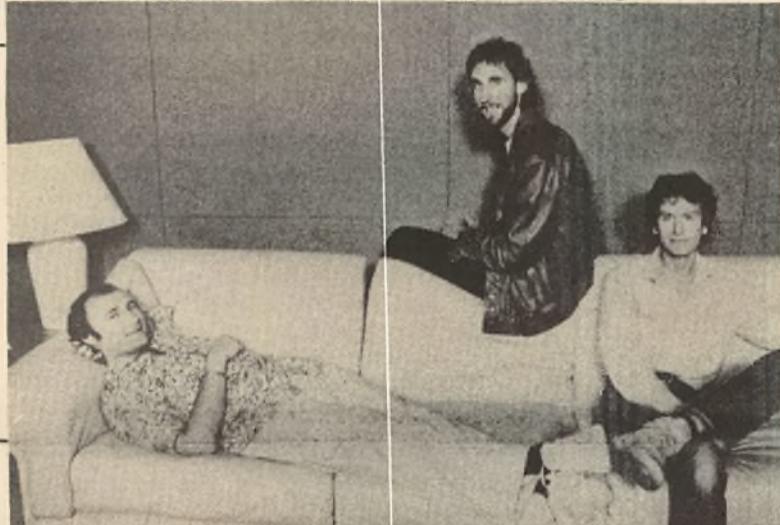
Inside Out may not yield Bailey a string of number one hits. But even if it stays completely outside the top 40, which isn't likely, it's the kind of overall satisfying album that deserves your attention.

\$\$\$½ Breakout
Spyro Gyra
MCA

Spyro Gyra is one of a handful of instrumental jazz acts with the ability to consistently draw large crowds to concerts and sell a respectable number of albums. It's no wonder.

Since the chart successes of "The Shaker Song" and "Morning Dance" the band has expanded the structure of their songs. *Breakout* represents some of the more adventurous material to date. Jay Beckenstein's unmistakable saxophone leads still dominate the songs, but even Beckenstein has loosened up a bit. On "Doubletake," you even hear him break into some real free form solos.

Spyro Gyra has always had the unique ability to combine elements of rock and roll, jazz fusion and traditional jazz into a thoroughly satisfying mix. The carefree, soaring breaks and riffs of *Breakout* are once again testament to their unique talent.



\$\$\$½ Invisible Touch
Genesis
Atlantic

To the new legion of Phil Collins/Genesis fans, *Invisible Touch* is an undeniably likeable pop album. To the longtime followers of Genesis, *Invisible Touch* may be something of a disappointment.

The title track is irrepressible upbeat pop at its best. Toe-tappin', hand clappin', songwriting in top form. Then on "Tonight, Tonight, Tonight" Genesis tries to put together an eight minute opus for the listener who's been following the band since *Selling England By The Pound* or even before. Despite the impassioned vocal wailing of Collins, the song can't hold the weight of the song's innocuous lyrics. And so it goes.

In many ways, *Invisible Touch* is a pleasing album. Collins, Banks and Rutherford have seldom played better. However, the mold that they've locked themselves into since *Abacab* is hurting the creativity in their music making. And while the structure and length of their compositions doesn't improve any, the lyrics decay with each successive waxing. The greeting card, Cabbage Patch Kid sentimentality of Collins and Company is wearing thin. It's time for a hiatus.



Paul G. G.

HANGING ON A HEART ATTACK

As recorded by Device

MIKE CHAPMAN
HOLLY KNIGHT

Can you ride the rhythm of this human wave
Caught up in the music and the space you save
Caught up in the magic of it
Caught up in the madness
Sometimes you scare yourself
you're so strong you're so tough
Can you feel the fire pumping through your veins
You try to get up and here it comes again
Right down to the basics of it
Right down to the wire.

So if you feel like you're hanging on a heart attack
Hold on come back oh yeah
Well it's just that easy
And if you feel like you're hanging on a heart attack
Hold on
Come back oh yeah
Well it's just that easy.

Ring the bell, ring the bell
Let the walls come down
Surrender your wings before they lift you off the ground
Surrender for ev'ry reason
Surrender yourself
Sometimes you go so far
you're so hot you can't stop
Can you make it last
Make it rock to the bone
If you do it faster
Will the hunger drive you home
Right down to the basics of it

Right down to the wire.

So if you feel like you're hanging on a heart attack
Hold on come back yeah
Well it's just that easy
And if you feel like you're hanging on a heart attack
Hold on
Come back oh yeah
Well it's just that easy.

Can you ride the rhythm of this human wave
Caught up in the music and the space you save
Caught up in the magic of it
Caught up in the madness.
(Repeat chorus)

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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

track
The truth gets left behind
Pulls 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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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.

Well I could have a nervous
breakdown
But I don't believe in shrinkage
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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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

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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Concert Review

by Eianne Halbersberg

Judas Priest/Dokken

Heavy metal — hot, loud, raw, urgent, delivered as only Judas Priest can. Ask Rob Halford, K.K. Downing, Ian Hill, Dave Holland and Glenn Tipton where they most like to be and their unanimous answer is "the stage." Judas Priest has never given anything but their all; they are too professional and have too much respect for their audience to offer anything less than the very best.

Bring their *Turbo — Fuel For Life* tour into the south, the long-awaited return of Judas Priest promised to be the event of the summer, with lines for the general admission concert gearing up shortly after noon. By showtime, the combination of heat, anticipation, and hours of waiting made for the ultimate rock and roll crowd — anxious, rowdy, impatient and aggressive; the stuff Judas Priest concerts are always made of.

The *Turbo* stage is a tri-level affair with all the ramps, risers, and moving parts a band could hope for. Spacious and unobstructed, it offers the ideal showcase for band members to play off of each other and the crowd, spotlighting individual performances and allowing eye contact with fans behind the stage and in the upper levels. Judas Priest's look remains strictly leather, modified with color schemes this year for an '80s style that is uniquely theirs. Production includes bombs, sparklers, flames, pyro, elaborate lighting effects and every other imaginable extra, delivered at optimal impact, but never in excess; incorporated as highlights for the nearly two-hour set that covers Judas Priest's remarkable history, from newer selections such as "Out In The Cold" and "Locked In" to earlier favorites like "Heading Out To The Highway", "Breaking The Law", "Electric Eye", "Green Manalishi", and encore staples "Living After Midnight", "You've Got Another Thing Comin'", and "Hell Bent For Leather," closing the show with Halford's motorcycle entrance, a tradition Priest enthusiasts refuse to part with.

Judas Priest is distinctive in their ability to deliver heavy metal with utmost melody and vocal clarity. It's a challenge to find a tighter musical unit or a more natural showman than Halford. He has mastered vocal delivery as an audio-visual spectacle — not a false move to be found. Judas Priest, above all, is one class act, devoid of any negative aspects. They offer sincere love for their craft, which they have perfected to flawlessness.

The coveted guest slot currently belongs to Dokken, whose popularity is escalating in leaps and bounds. On stage and vinyl, Don Dokken, George Lynch, Jeff Pilson and Mick Brown create powerful melodies, their third album, *Under Lock And Key*, being no exception. Their tight, 45-minute set includes crowd pleasers like "Unchain The Night", "In My Dreams", "Alone Again", and "Lightnin' Strikes Again." Don Dokken (opting this night for the most extreme casual attire), has an impressive voice which, coupled with his stage presence, is strangely reminiscent of Deep Purple's ace vocalist, Ian Gillan — from the walk, to hand motions, to the way he holds a note. If you've got to learn, learn from the best — Don Dokken has obviously studied hard and the results are paying off.



K.K. Downing (left) and Rob Halford.

Anthony Corigliano

Dokken's musical future is nothing short of promising and secure. In the meantime, however, Mr. D. should take advantage of his nightly opportunity to experience Judas Priest/Rob Halford live, and hopefully educate himself in the area of frontman-to-audience communication.



Harry Langdon

ROCK 'N' ROLL TO THE RESCUE

As recorded by the Beach Boys

MIKE LOVE
TERRY MELCHER

Gonna get a ticket
'Cause I really gotta go
There's a party goin' down at
the rock 'n' roll show
Baby get ready
If you really want to go
Now ev'rybody's goin' to the
rock 'n' roll show.

I saw some surfer cruisin' west
L.A.
And right away it got me
thinkin' 'bout my high school
days
Well I was always kind of shy
You know I never learned to

dance now
And I remember bein' nervous
I was scared to take a chance
now
And it happened I was looking
through my mama's things
I found some rock 'n' roll
records and I learned to sing
now.

Rock 'n' roll to the rescue
Rock 'n' roll's gonna get you
Rock to the rescue
I said it rescued me
And it'll rescue you.

Now believe me when I tell you
that I never felt alive
Not 'till the night I started
rockin' to my mama's forty
fives
Well it was one for the money
now and two for the show
yeah
Hey you better get ready now
and go cat go

And a long tall Sally started
rocking 'round the room yeah
He's singing wop bop a lu bop
wop bam boom yeah.

Rock 'n' roll to the rescue
Rock 'n' roll's gonna get you
Rock to the rescue
I said it rescued me
And it'll rescue you.

Oh we got together now we're
really quite the rage now
Hey and I lose my inhibitions
when I move across the stage
now
We're the hottest ticket goin'
what a fantasy flight now
They tell me fifty thousand
people come to see us ev'ry
night now.
(Repeat chorus)

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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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MISSIONARY MAN

As recorded by Eurythmics

DAVID A. STEWART
ANNIE LENNOX

Well I was born an original sinner
I was born from original sin
And if I had a dollar bill for all the things I've done
There'd be a mountain of money piled up to my chin hey.

My mother told me good
My mother told me strong
She said be true to yourself
And you can't go wrong
But there's just one thing that you must understand
You can fool with your brother.

But don't mess with a missionary man
But don't mess with a missionary man
Don't mess with a missionary man
Don't mess with a missionary man
Well the missionary man.

Oh the missionary man
He's got God on his side
He's got the saints and apostles backin' up from behind
Black eyed looks from those Bible books
He's man with a mission
Got a serious mind
There was woman in the jungle
And a monkey on a tree
The missionary man he was followin' me
He said stop what you're doin'
Get down upon your knees
I've a message for you
That you better believe (believe, believe, believe).

Well I was born an original sinner I was born from original sin
And if I had a dollar bill for all the things I've done
There'd be a pile of money
Don't mess with the missionary man
Missionary man
Missionary man.

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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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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 dreaming 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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LOCKED IN

As recorded by Judas Priest

GLENN TIPTON
ROBERT HALFORD
KENNETH DOWNING

I can't stand the way you move it
You drive me crazy with that
walk
You get me so excited
I tremble and I shake
When you make the moves you
make.

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

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

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

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

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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

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.

Do 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, love
touch
I wanna give you my love
touch
(Do you're gonna get a, oo
you're gonna get a big love
touch).

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RUN-DMC

The Reigning Kings Of Rap

by Steve Wosahla



Houston may still be wounded by the thrashing their Rockets took from the world champion Boston Celtics. So when Run-DMC came to town and shot off a few slurs aimed at MVP Larry Bird and the boys from Beantown, the crowd's uproarious applause told you who owned the city for a night.

Never mind that Joseph "Run" Simmons and Darryl McDaniels (DMC) are New York City boys and Knickerbocker fans to boot. In fact, Knicks center and Georgetown legend Patrick Ewing had Run-DMC on MTV when he was recently a guest V.J. But when you wear Adidas sneakers and write a rap about them, you're cool in whatever basketball city you travel.

"My Adidas," Run-DMC's rap 'n' roll ditty on life in the fast lane, comes from *Raising Hell*, their third gold album in just a little over three years. The song marks the year-old anniversary of July 13, 1985 when Run, DMC and their DJ extraordinaire, Jam Master Jay, caroused in front of the world at Live Aid in Philadelphia.

"It was like scary," reflects Run, "because people kept saying, 'Oh, you've never played before 90,000 people before,' but when we got out there, I couldn't see that many of them."

Such reminiscences of grand scale social events would hardly be expected in a rap about sneakers. But then again Run-DMC are not your ordinary hipsters. They were the only rappers at Live Aid and they were chosen by Steven Van Zandt to sing the first line of his anti-apartheid anthem "Sun City."

"We're rockers and rappers united and strong," voiced the duo in one of the most amazing assemblages of black and white musicians, a record which brought together the likes of Kurtis Blow, the Temptations' Eddie Kendricks and David Ruffin, Bruce Springsteen, Jackson Browne, Bono Bob Dylan and a list of names too numerous for this page.

They're once again in the forefront of black and white crossover music with their infectious reworking of Aerosmith's 10 year-old hard rocker called "Walk This Way." The Boston rockers, who re-united this year for an album and tour, show up on Run-DMC's scorching street rapper. Guitarist Joe Perry churns out Rolling Stones-like power riffs and singer Steven Tyler shrieks the song's title in blood-curdling screams that just about shrivel his vocal chords.

"Back in the days a long time ago before rap records were even made," Run recalls. "I used to rap over a record called 'Walk This Way.' Jay would scratch the top part over and over while we'd rap. Then we went into the studio and did a thing called 'Rock Box.' That was our attempt to do what we did before rap records were even made."

Jam Master Jay would have a copy of "Walk This Way" on two turntables, cueing the rhythmic instrumental breaks from each disc so that Run-DMC could rap all night. Now with the street kings rapping back and forth and Perry and Tyler cutting loose, the new "Walk This Way" rocks even harder than it did in Aerosmith's *Toys In The Attic*. Both of the song's authors also appear in its new video. "It kills all the videos we made," boasts Run with an emphasis on the word "kills."

Although Jay was scratching records like "Walk This Way" at 15, Run had already been rapping since age 12. In those days, he was known as "The Son of Kurtis Blow" for his improvisations with the world's original rapper. Run, under the watchful eye of his older brother Russell (Run-DMC's producer/manager) didn't get into trouble with his parents, being on the street. "I didn't go destroyin' the world," says Run, who at 21, is just about to move out of his father's house in Queens, New York.

The rappers have known each other since childhood. Run and DMC both attended the same Catholic school and Run and Jay, who were basketball teammates, went to the same high school. Last year Run and DMC joined Kurtis Blow, Whitney Houston and New Edition to record "Holiday Rap," in honor of the late Dr. Martin Luther King. Run was only three years old when the civil rights leader was slain in Memphis, but grew up admiring him as "a good man, proud because he fought for what he believed." On "Proud To Be Black," Run-DMC's bold anthem that closes the new album, the rappers laud his memory.

"Proud To Be Black" is a rap declaration but one that acknowledges a world still full of prejudice, one full of hatred and sin. "Prejudice



Pictured (clockwise from left) are: Steve Tyler, DMC, Jam Master Jay, Run, and Joe Perry.

is still everywhere," Run acknowledges. "Everybody's aware of it. It's getting a lot better but black people can't be slaves." On the situation in South Africa, he is more resigned. "I never did like what was going on there. It's ridiculous. I don't like to talk about it. It's so depressing. I'll fight for it but I don't want to talk about it."

Although softspoken in conversation, Run-DMC has been a vocal social conscience in their raps. "We try to let people know about things that are goin' on," Run summarizes. "We speak on things that are positive, not negative." The first rap on their debut album was called "Hard Times," an ominous, foreboding prophecy of street life. But Run characterizes the rap as anything but gloom and doom. He sees it as a "pep talk," an inspiration for kids with its message "Stay alert ... don't let them get you down."

In "It's Like That," also from the first album, Run says the rappers were trying to be informative. "It was not optimistic or pessimistic." The message was just plain blunt. Unlike those who Run-DMC berates for dropping out of or not having learned a trade, Run-DMC have become stars. "I'm happy to be doin' what I'm doin'," says Run, who adds he sees people his own age struggling all the time. "We have a rhyme. The things that I do that make me a star/And you could be too if you know who you

are. I'm a star and you could be too if you put your mind to it."

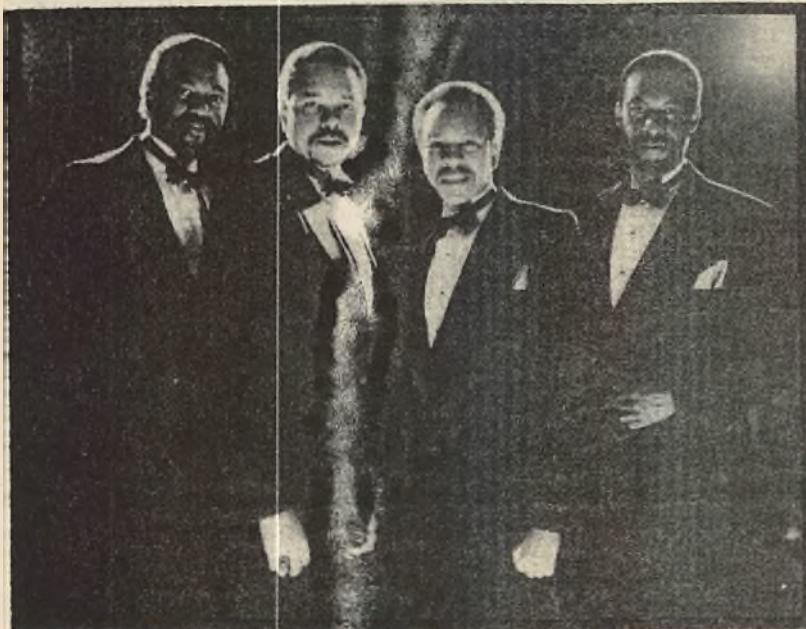
Stardom still has its more light-hearted moments. After their summer tour, Run-DMC will make a new movie. Run's already having fun plotting the caper in which he, DMC and Jam Master Jay get to play heroic detectives. Their foray into the cinema began last year when the group starred in *Krush Groove* alongside Sheila E. and the Fat Boys. But the autobiographical slant on Run-DMC's life story was "too watered down and too Hollywood" for Run, who calls it a "weak movie."

While Run awaits an offer to endorse Adidas ("I hope they will offer me something. So far they've only given me sneakers"), he and DMC go on rapping about their lives. In "It's Tricky," they rap about the perils of stardom, groupies and drugs, which by the way they don't do. "It's Tricky" also alludes to those who think writing hit rap songs are easy. Not so say Run-DMC. While their rock peers sell the same half-million records and appear on the Grammy Awards, Run complains that rap is not taken seriously. "The song is about the beef of musicians who think it's a snap to make a rap. But everybody can't do it as good." Maybe when he gets a Grammy, he won't have to worry. And when might that be?

"Maybe with this album," he whispers.



SOUL SECTION



Controllers

40/A Fine Mess
45/Ain't Nobody Ever Loved You
42/All At Once
40/All Cried Out
42/Distant Lover
39/Do You Remember Me
46/Is It A Crime
45/I Think It's Love
41/Kind Words (And A Real Good Heart)
47/Land Of La La

47/Love Always
44/Love The One I'm With
39/Love Zone
46/Man Size Love
42/Mountains
43/Nasty
39/Oh People
45/Other Side Of The World, The
43/Restless
40/State Of The Heart
43/Sweet And Sexy Thing
44/Sweet Love
44/We Don't Have To Take Our Clothes Off

Jeffrey Osborne



The Boogie Boys

Brian Hagiwara

OH PEOPLE

As recorded by Patti La Belle

BRUCE ROBERTS
ANDY GOLDMARK

If we are one big family
No one will have to beg to eat
If we live in a world of dignity
No man will have to live on the
street
If I tell you you're a part of me
There's no need for disbelief
Here's my hand to let you know
That what we dream we all can
hold
Apart we are weak
Together we're strong.

Oh people
We're all writing this song
We're all living these words
together forever
There's no reason
We can't live and be one
Build the world that we want
together
For as long as you stand here
by me
We'll live on.

Think of all the possibilities
That the eyes of a child can see
Think of all the opportunities
That float right by you and me
Take my hand and we will know
All that we dream will be our
own

Apart we are weak
Together we're strong.

Oh people
We're all writing this song
We're all living these words
together forever
There's no reason
We can't live and be one
Build the world that we want
together
For as long as you stand here
by me
We'll live on.

There will be no sides to take
If we can change the course
we're on
There is the future at stake
There's room for us all.
(Repeat chorus)

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LOVE ZONE

As recorded by Billy Ocean

W. BRATHWAITE
B. EASTMOND
B. OCEAN

Don't you believe that I want
you
I need you here in my arms
Oh no you won't have to worry
I'll spend each day in your
charms
Oh I, I want to kiss you all over
Running my hands through
your hair
Oh I know a place where love is
I'll keep you warm
Night and day.

In the love zone
You don't have to be alone
Together we can live and learn
In the love zone.

Come rest your head on my
shoulder
And we'll count the stars in the
night
I want to feel you beside me
Just holding you tight
I want to give you a little
tenderness

Letting you know that you're
loved
I want to hold you close to me
To keep you warm
Night and day.

In the love zone
You don't have to be alone
Together we can live and learn
In the love zone oh.
(Repeat)

Oh baby don't you know
I'll do the best I can
To be good for you
But when love's a guarantee
There is no mystery
You'll never be a stranger
Out there on your own
In the love zone.

Your love
Made the difference in my life
(Never be a stranger)
You'll never be alone.
Love zone
You don't have to be alone
Together we can live and learn
In the love zone.

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DO YOU REMEMBER ME

As recorded by Jermaine
Jackson

JERMAINE JACKSON
MICHAEL OMARTIAN
BRUCE SUDANO

Girl don't judge by what you see
There's a softer part of me
Girl my life has been so cold
There were times I needed you
so.

Do you remember me
I was the one
I was the one who loved you
long ago
Do you remember me
From the days when our hearts
were young
Do you remember me
Look deep into my eyes
There's a glow you'll recognize
Girl I can't change all the wrong
that I've done
Time can't erase the love that
we know.

Girl do you remember me
I was the one
I was the one who loved you
long ago
Do you remember me
From the days when our hearts
were young
Do you remember me
I'm not a stranger girl
More than just a memory
Do you remember me.

Girl I was the one who was
wrong
No doubt about it
I was the one who broke
All our dreams in two
I was the one who could never
Forget about you.

Do you remember me
I was the one
I was the one who loved you
long ago
Do you remember me
From the days when our hearts
were young
Do you remember me
I'm not a stranger girl
More than just a memory.

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STATE OF THE HEART

As recorded by Philip Bailey

PAUL PESCO
MIC MURPHY

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

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

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

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

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

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

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

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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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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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Peter Mountain

KIND WORDS (And A Real Good Heart)

As recorded by Joan Armatrading

JOAN ARMATRADING

Kind words and a real good heart

*Doesn't mean you get respect
Kind words and a real good heart*

*Doesn't mean you get the best
It doesn't mean they won't get brutal*

It doesn't mean they won't assault you

*With a kind heart
With a kind heart.*

Bad guys

*Sometime hard to find
'Cause they don't all dress in*

*black
Good guys
Sometime make mistake
I say don't look
Don't look back
Be mindful
How you get used up
You can't always trust an honest man
Be mindful
How you get used up
You can't always trust an honest man
You gotta make your own beginning
Mark it down
Grownning pains
With a kind heart
With a kind heart.*

*Kind words and a real good heart
Doesn't mean you get respect
Kind words and a real good heart*

*Doesn't mean you get the best
It doesn't mean the whole world loves you
It doesn't mean more than it means
A kind heart
With a kind heart.*

*Kind words and a real good heart
Doesn't mean you get respect
Kind words and a real good heart
Doesn't mean you get the best.
(Repeat)*

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DISTANT LOVER

As recorded by The Controllers

SANDRA GREENE
MARVIN GAYE
GWEN FUQUA

Distant lover, lover
(Love her, love her, love her)
Ooh so many miles away
Heaven knows
That I've longed for you ooh
baby
Ev'ry night, ev'ry night
And sometimes I can't make it
through the day.

Distant lover, lover
You should think about me
Say a prayer for me
Every moment
That I spend with you
I treasure them all

'Cause you are a precious jewel
Baby think about me sometime
Think about me here, here in
misery, misery
As I reminisce oh baby
Through our joyful summer
together
The promises that we made, we
made through a daily letter
Then all of a sudden
Ev'rything seems to explode
Now I'm gazing out my window
sugar down a lonesome road.

Distant lover
When you left
You took all of me with you
Now Lord, now Lord I wonder
If you wanna hear me
Beg and plead, beg and plead
Oh baby
Why can't you come back home
Distant lover.

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ALL AT ONCE

As recorded by Whitney Houston

MICHAEL MASSER
JEFFREY OSBORNE

All at once
I fin'ly took a moment
And I'm realizing that
You're not coming back
And it fin'ly hit me
All at once.

All at once
I started counting teardrops
And at least a million fell
My eyes began to swell
And all my dreams were
shattered
All at once.

Ever since I met you
You're the only love I've known
And I can't forget you
Though I must face it all alone.

All at once
I'm drifting on a lonely sea
Wishing you'd come back to me
And that's all that matters now
All at once
I'm drifting on a lonely sea
Holding on to memories
And it hurts me more than you
know
So much more than it shows

All at once
I looked around and found
That you were with another love
In someone else's arms
And all my dreams were
shattered
All at once.

All at once
The smile that used to greet me
Brightens someone else's day
She took your smile away
And left me with just mem'ries
All at once.

Ever since I met you
You're the only love I've known
And I can't forget you
Though I must face it all alone
All at once
I'm drifting on a lonely sea
Wishing you'd come back to me
And that's all that matters now
All at once
I'm drifting on a lonely sea
Holding on to memories
And it hurts me more than you
know
So much more than it shows
All at once.
(Repeat chorus)

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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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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.

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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

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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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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LOVE THE ONE I'M WITH (Love The One)

As recorded by Melba Moore and Kashif

KASHIF
PAUL GURVITZ

Pardon me
Let me remove all doubt
I haven't been sitting at home
You don't have the time
To ever take me out
Didn't wanna be left here alone
I understand
That you're a busy man
You're workin' hard everyday
But just take the time
To show me that you're mine
But until you do
When I'm without you.

I'm gonna love the one I'm with
I'm gonna love the one
I've got a lot of love to give
I'm gonna love the one I'm with.

Hear me out
Let me remove all doubt
I come home you're not here
And when it's time
For tender loving care
You're working on your career
I understand
You work as hard as you can.

But what about pleasing your man
Just take the time
To show me that you're mine
But until you do
When I'm without you.
(Repeat chorus)

You know that there's no substitute
Oh no not for real love

Only gonna give it up to you
Your lovings tested tried and true.

I work, I work as hard as I can
What about pleasing your man
Honey you're the one
That works so hard
But I wanna be with you
Come be with me.

You know that there's no substitute
Oh no not for real love
Only gonna give my love to you
Your lovings tested tried and true.
(Repeat chorus)

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WE DON'T HAVE TO TAKE OUR CLOTHES OFF

As recorded by Jernaline 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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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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I THINK IT'S LOVE

As recorded by Jermaine Jackson

STEVIE WONDER
JERMAINE JACKSON
MICHAEL OMARTIAN

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

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

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

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

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

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

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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' livin' 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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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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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 mine
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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MAN SIZE LOVE

(From the motion picture *Running Scared*)

As recorded by Klymaxx

ROD TEMPERTON

Standin' in the shadows
Callin' out his name
Waitin' for a lover wants to play
my game
Baby can't you hear me
Don't you feel my fire
I got more than you can handle
All that you could want
Boy you'll be a winner if you
turn me on
Come and be my lover
Stay with me tonite.
I wanna man size love
Passion in control of my
tenderness
Baby won't you hold me
Sugar can you show me what a
man size love is
Give me a king size kiss
Thrill me with the things that I
understand
Can't you see I need it
Show me you're a man size
man.

Anytime you're ready
I'll be waitin' here
Longin' for the magic of the
night we'll share
Wrap yourself around me
Baby let me know
I got dreams that I can give you
Arms to hold you tight

Sunshine in the morning and
the stars all night
Once I show you heaven boy
you'll never let it go.

I wanna man size love
Passion in control of my
tenderness
Baby won't you hold me
Sugar can you show me what a
man size love is
Give me a king size kiss
Thrill me with the things that I
understand
Baby can't you feel it
You can hold my heart in your
hands
Give me a man size man.
We'll find a rainbow where we'll
go
And love the night away
Bring me your action of passion
Before it gets too late.
I wanna man size love
Passion in control of my
tenderness
Baby won't you hold me
Sugar can you show me what a
man size love is
King size kiss
Thrill me with the things that I
understand
Baby can't you feel it
You can hold my heart in your
hands
Give me a man size man.
(Repeat)

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LOVE ALWAYS

As recorded by El DeBarge

BRUCE ROBERTS
BURT BACHARACH
CAROLE BAYER SAGER

I got a secret for you
Can't believe myself
But ever since you've been gone
I think of no one else
I even try to forget
But nothing can make me
I know that it's so hard to be
true
Under summer skies
I write your name in my book
At least a thousand times
And everyday you're away
Is driving me crazy
So I'll write to you every night
And I'll sign my name.

Love always
Oh and even if the sun falls
down

I will always be around
Forever and always
And I know if we both can wait
We'll have the time to celebrate
For the rest of our lives
Love always.

And lots of people I know
Try to shape my mind
But that can't happen to me
I'm not the jealous kind
No one can change what I feel
And nothin' can make me
So I'll write to you every night
And I'll sign my name.

Love always
Oh and even if the sun falls
down
I will always be around
Forever and always
And I know if we both can wait
We'll have the time to celebrate
For the rest of our lives
Love always
For the rest of our lives
Love always

For the rest of our lives
Love always.

And we'll always be
So faithfully
Just hang on to me forever
And I'll write to you every night
And I'll sign my name.

Love always
And even if the sun falls down
I will always be around
Forever and always
And if by now you haven't
guessed
I will add one more "P.S."
For the rest of our lives
Love always
For the rest of our lives
Love always
For the rest of our lives
Love always
I sign this letter to you
Love always.

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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
Living 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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Tom T. Hall

Tells A Mean Story

by Montgomery Blaine

On New Year's Day of 1964 Tom T. Hall came into Nashville in the State of Tennessee, a poor boy, Kentucky born. An ex DJ, copywriter, soldier, garment factory worker and part-time entertainer, Hall had been sending the songs he was writing to Newkeys Music Company in Nashville and had had some recorded by singers like Jimmy C. Newman, Burl Ives, Dave Dudley and Bobby Bare.

Writing radio copy and going to college in Roanoke, Virginia was nothing like the music scene in Nashville in the '60s. Country music was in the throes of making a transition from its early period of string bands and hard core honky tonking in the south and mid-west, to a broader audience and a more organized approach to the music business. But the music, while already on its way to becoming the overslicked Nashville sound that almost killed country, was still honest and slightly raw around the edges. A boy and his guitar could get listened to easily enough if he had the gumption to come on in and give it his best shot.

For the next five years Tom T. wrote songs from nine to five, five days a week. He was so prolific that he wound up with songs that he couldn't get recorded, not because they weren't good, but because he simply had too many to pitch to the available recording artists. Tom T., being no fool, began recording his own songs.

Despite the fact that most songwriters who try to become performers fail at the latter, Hall's artistic career, starting with his first single for Mercury Records "I Washed My Face In The Morning Dew" which went into the top 10 on the charts, was a hit from the git go.

When his follow-up single "A Week In A County Jail" went the rest of the way to number one, his future as a hyperate, a singer-songwriter was assured.

Of course no one could have predicted, despite the continued success Hall enjoyed, that one day a music city secretary named Jeannie C. Riley would record a little ditty of Hall's called "Harper Valley P.T.A." and sell some six million copies of the record, winning the writer a CMA Award for it. During these golden years, Hall, a member of the Songwriter's Hall of Fame, had his songs recorded by the diverse likes of George Jones, Loretta Lynn, George Burns, Johnny Cash, Perry Como and Patti Page among many, many others.



Beth Gwin

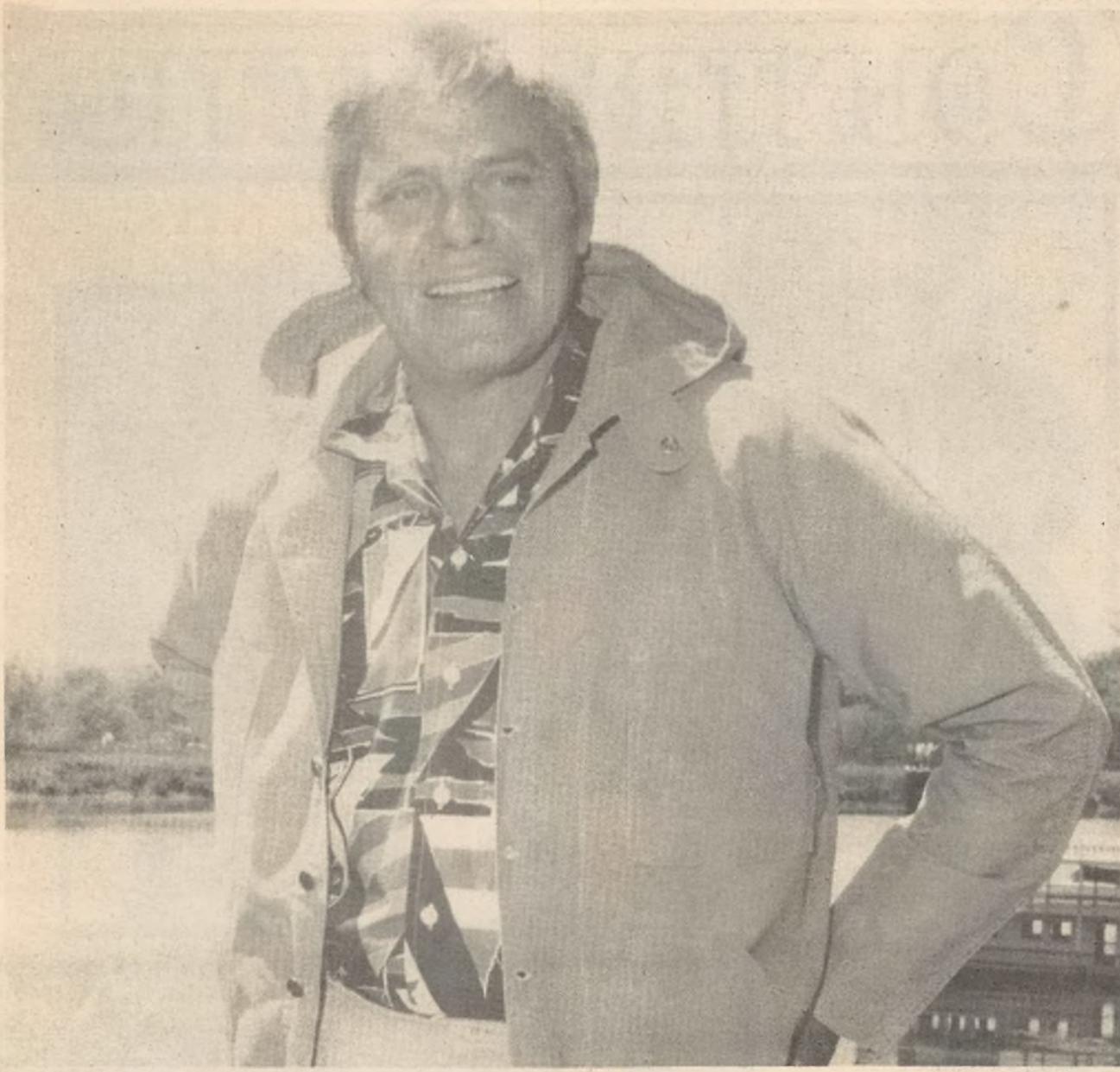
But Hall's own classic interpretation of his often poignant, often humorous, but always very human lyrics have fully earned him an assured place among the creative people who have made a major contribution in bringing country music to its high place in today's musical world.

Now a novelist, TV personality and multi-faceted businessman, Hall is still, deep down more than anything, a songwriter. His approach to his art is unique and he describes it best. "Everytime I do an album, I take off the way the wind blows," he says. "I take my car, tape recorder, camera and guitar and drive out on the highway.

"Then, at one point, I turn off somewhere. This time I turned south."

And in heading south Hall wove a series of songs that he incorporated in his Mercury/PolyGram lp *Song In A Seashell*.

Hall says the album is about "summer, recreation and dreaming." He spent six months walking up and down southern beaches, gathering inspiration to fit the summer mood of the project. He began writing the songs in the Florida Keys but before the album was through



he'd also traveled to Georgia, Mexico and California. In keeping with the album's theme, the music on the lp has a cheerful, easygoing feeling, evident in songs like "Down In The Florida Keys." Hall's songs, filled with fine details conjure up whole lives, memorable characters and tightly constructed story lines. His nickname, The Storyteller, is well earned.

A striking song on the album is "This Ain't Exactly What I Had In Mind" which Tom describes as a "stream of consciousness song. It's a couple of guys sitting around having a beer, talking about their lives and finding they're not quite what they'd originally had in mind. But in the end they're still grateful."

Likewise, "I Have Friends" expresses gratitude from one friend to another. "It's a song about a man who's glad he has such good friends and who hopes he can return the friendship," explains Hall.

In addition to the originals, Hall added some golden chestnuts, "That Lucky Old Sun," "Gone Fishin'" and "Red Sails In The Sunset" to fit the mood of his own work. Hall's writing has always been respected for its real and human quality. Songs like "Old Dogs, Children And Watermelon Wine," "Country Is," "Sneaky Snake," "I Like Beer" and "The Ballad Of Forty Dollars" have deservedly

become classics. In addition to his prolific musical pen Hall has written three books. The autobiographical "The Storyteller's Nashville," the novel "The Laughing Man of Woodmont Cove" and "How I Write Songs — Why You Can."

If this wasn't enough to keep one person busy Hall has at different times owned a radio station, hosted a TV show, been on the board of CMA, ran a recording studio, owned race horses and taught songwriting at universities.

Today he lives comfortably at his Williamson County farm/estate with wife Dixie, well-known in middle Tennessee for her (and their) contributions to humane causes. Hall epitomizes the country artist. Talented, in it for the long haul, dedicated, real.

And Hall's songwriting philosophy certainly could be held up as a candle to light the way for those who follow. He sums it up as "establishing a true voice — not colored by prejudice, politics or preference. If you're telling a story you have to separate all that, and just tell the tale. You have to be careful not to make judgements. You must be honest. That's the main thing in songwriting."



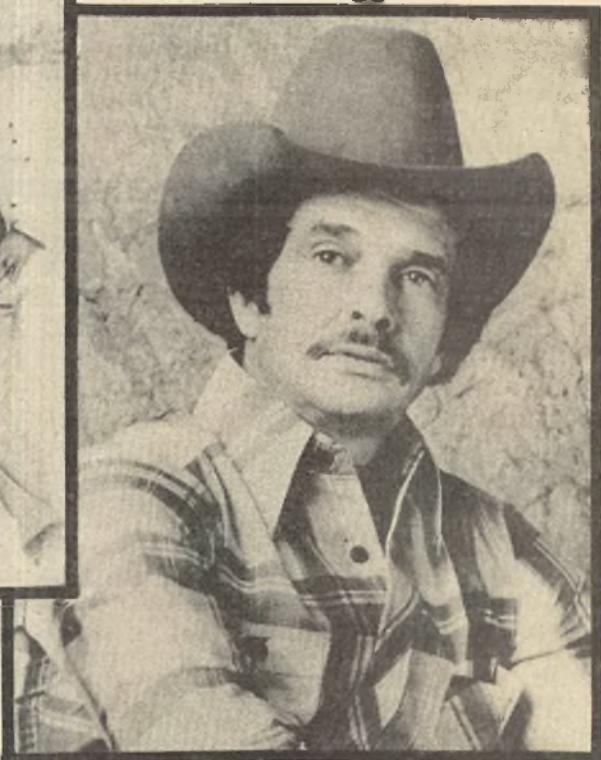
COUNTRY SECTION



The Oak Ridge Boys

57/A Friend In California
60/All Tied Up
58/Back On The Radio Again
58/Blue Suede Blues
55/Bidding America Goodbye (The Auction)
54/Birth Of Rock And Roll
52/Country State Of Mind
62/Cross My Heart
51/Desperado Love
64/Doctor's Orders
62/Even Cowgirls Get The Blues
57/Good and Lonesome
52/Got My Heart Set On You
64/If You Wanna Talk Love
51/It'll Be Me
62/Look Of A Lady In Love, The
64/Life's Highway
62/Little Rock
57/New Shade Of Blue
60/1982
54/Rockin' My Angel
60/Rollin' Nowhere
51/Some Hearts Get All The Breaks
64/Sometimes A Lady
56/Somewhere In America
60/Who's Leaving Who
54/You Made A Rock Of A Rolling Stone
56/You Shouldn't Know Her That Well

Merle Haggard



Exile

IT'LL BE ME

As recorded by Exile

SONNY LEMAIRE
J.P. PENNINGTON

Who's gonna pick you up whenever you fall
 Who's gonna be there anytime you call
 It'll be me oh it'll be me
 Who's gonna soothe you in the middle of the night
 Who's gonna hold you and make it all right
 It'll be me oh it'll be me.

 Who's gonna wipe your tears away
 Who's gonna bring out the sunshine on your cloudy days
 It'll be me oh it'll be me.

 Had my share of the rough times too
 And you gave me all that you had
 You were always there to stand by me
 Now it's my turn darlin' to give it all back.

 Anytime you need to call on me
 Any old time's o.k.
 Darlin' it don't matter at all to me
 You know I'll be on my way.

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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'.

SOME HEARTS GET ALL THE BREAKS

As recorded by Roger Miller

ROGER MILLER
GRANT BOATWRIGHT

Some heart have all the fun
 They fall in love with one
 And once is all it takes
 Some hearts get all the breaks.

Some people never cry
 Life just goes flying by
 They don't make no mistakes
 Some hearts get all the breaks.

Then there are foolish hearts like mine
 Time after time and time again
 They play the game
 But they never seem to win.

I guess I'll never learn
 Some heart got love to burn
 I guess that's what it takes
 Some hearts get all the breaks.

Then there are foolish hearts like mine
 Time after time and time again
 They play the game
 But they never seem to win.

I guess I'll never learn
 Some heart got love to burn
 I guess that's what it takes
 Some hearts get all the breaks.

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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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COUNTRY STATE OF MIND

As recorded by Hank Williams Jr.

**HANK WILLIAMS JR.
ROGER ALAN WADE**

That hot ol' summer sun
Make you beg for your next
breath
So you best be on the creek
bank loin' in the shade
Chewin' on a hick'ry twig pass
that bottle I have me a swig
I ain't got a lot but I think I got it
made in the shade.

I'm just laid up here in a country
state of mind
Catchin' the fish like they're
goin' out of style
Drinkin' this homemade wine
Hey if the sun don't come up
tomorrow
People I have had a good time
I'm just laid up here in a country
state of mind.

I bet the old man's in the kitchen
He's got my kind of music on the
radio
A drinkin' his beer and dialin'
up request lines
Mama and ol' Aunt Joan
Probly in the dinin' room tryin'
to use the phone
Me I'm thinkin' 'bout that girl
and later tonight oh yeah.

I'm just laid up here in a country
state of mind
Catchin' the fish like they're
goin' out of style
Drinkin' this homemade wine
Hey if the sun don't come up
tomorrow
People I have had a good time
I'm just laid up here in a country
state of mind.

You know the rednecks and the
preppies
They're in their discos and
honky tonks
Somewhere between raisin' hell
and Amazing Grace
Lord, I know just how they feel
You got to get out and kick up
your heels
And ain't it great to be livin' in
the U.S.A.

(Repeat chorus)

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GOT MY HEART SET ON YOU

As recorded by John Conlee

**DOBIE GRAY
G.W. (BUD) RENEAU**

Ever since the day I met you
I feel like I'm walking on air
And lately I'm convinced
It's no coincidence
I've run into you everywhere.

And though I've heard your love
is taken
I gotta' believe what's in your
eyes
Would I be out of line
If I suggested a time
And we get together one of these
nights.

Got my heart set on you
You're everything I ever wanted
Got my heart set on you
Can't be anything but love
Baby I'mbettin' on it.

I don't want to give you the
wrong impression
I'm not the kind who rushes in
But baby every time I see you
Before I even leave you
I can hardly wait to see you
again.

Got my heart set on you
You're everything I ever wanted
Got my heart set on you
Can't be anything but love
Baby I'mbettin' on it.

I don't mean to be comin' on
strong
Or takin' anything for granted
But love is a thing that just
comes along
You don't understand how it got
out of hand
But you're in it right from the
start.

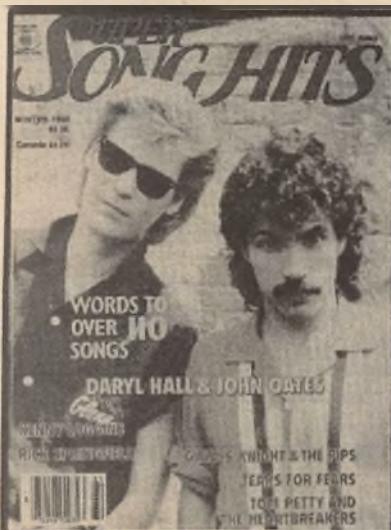
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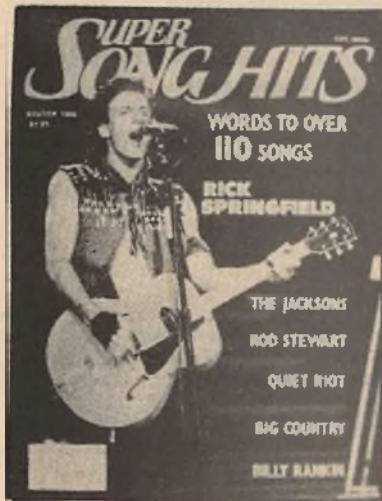
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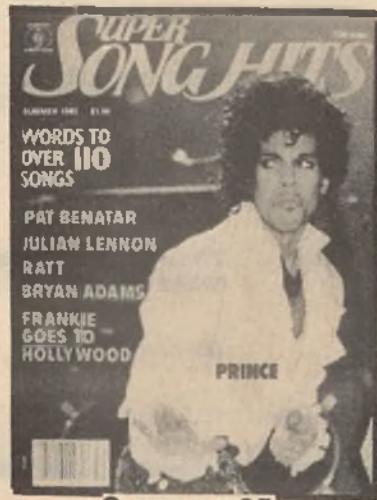
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BIRTH OF ROCK AND ROLL

As recorded by Carl Perkins

CARL PERKINS
GREG PERKINS

Well, Nashville had country music
But Memphis had the soul
Lord the white boy had the rhythm
And that started rock 'n' roll.

And I was here when it happened
Don't y'all think I ought to know
Yeh, yeh, yeh,
I was here when it happened
I watched Memphis give birth to rock 'n' roll
Lord, Lord, yeh.

Well, a cat named Elvis be-bopped into Sun right off the street

Sang Blue Moon of Old KY
But he did it with a brand new beat
Guess he caught a sleeping world laying out there by surprise
And he jerked him 'em up, wrang 'em out
He hung 'em out to dry.

I was here when it happened
Don't y'all think I ought to know
Lord, Lord
I was here when it happened
I watched Memphis give birth to rock 'n' roll.

Here's kind of the way it happened
Well, the drummer boy was beating on the drums
Just rockin' and goin' wild
The bass fiddle picker was clinking and clanking
But doin' it in a different style
Guitar strumming and a piano

pumping
And the lead man kickin' out the blues
A long, tall singer was swingin' and swayin'
Saying something 'bout blue suede shoes.

(Repeat chorus)

Some folks called it the devil's music
Others said it wouldn't last long
31 years since we started shaking
Proves somebody was wrong
In '64 the Beatles and the four
Was rock 'n' roll's best friends
The Beatles and The Stones drove the old beat home
And the world went crazy again.

(Repeat chorus)

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ROCKIN' MY ANGEL

As recorded by Narvel Felts

TOMMY ROCCO
CHARLIE BLACK
AUSTIN ROBERTS

Well if the boss man calls
I won't answer my phone I ain't talkin' no overtime
It's time to go home
I got personal business way across town
Don't nobody look for me when the sun goes down.

(I'll be) Rockin' my angel

(Rockin' my angel)
Rockin' my angel
(Rockin' my angel)
Dancin' to the jukebox holdin' my angel tight
(Well) I can never get enough of the heaven in her sweet love
So I'll be rockin' my rockin' my rockin' my angel tonight.

I'm gettin' all slicked up
My best Levis on gonna make them old Justin's shine
Then I'm gone well she'll be ready and a waitin' lookin' so so fine
(She's so fine) she's a little bit of paradise and she's all mine.

(I'll be) Rockin' my angel
(Rockin' my angel)
Rockin' my angel
(Rockin' my angel)
Dancin' to the jukebox holdin' my angel tight
(Well) I can never get enough of the heaven in her sweet love
So I'll be rockin' my rockin' my rockin' my rockin' my angel tonight.

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YOU MADE A ROCK OF A ROLLING STONE

As recorded by The Oak Ridge Boys

CHRIS WATERS
KIX BROOKS

Like a stone
I was rollin'
Oh, the highway was the only way I'd known.

I could go
Where I wanted
But I always had to go it alone.

And havin' nothin' was havin' a lot
Till your lovin' made me wanna stop.

You made a rock of a rolling stone
Made me a man worth leanin' on
You gave my heart a home
Before I was too far gone
You made a rock of a rolling stone.

As I lay
Here beside you
I can finally lay my leavin' ways to rest.

Ain't a place
Left to run to
Now that I have found the place I love the best.

Wouldn't go back even if I could
Need you so bad I'll be here for good.

(Repeat chorus)

I had to go all those miles to see
What was right in front of me.

(Repeat chorus)

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BIDDING AMERICA GOODBYE (The Auction)

As recorded by Bruce Hauser
with The Sawmill Creek Band

JAMIE O'HARA

Dear Mr. Johnson we're sorry to
inform you
Your request for a second loan
has been refused
And the board of directors up in
the city
Have instructed us to take the
farm from you
We understand your problems
and wish that we could help
you
But the falling price of wheat's
not our concern
And the cost of operation may
well be rising
But the fact is that you lose
more than you earn.

This Saturday morning there
will be an auction
Underneath a cold gray country
sky
And while the rest of the nation
is still sleeping
They'll be bidding America
goodbye.

And so Mr. Johnson let us say in
conclusion
That we know your family's
worked that land for years
If we can be of assistance
during your transition
Please don't hesitate to call us
here.

This Saturday morning there
will be an auction
Underneath a cold gray country
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And while the rest of the nation
is still sleeping
They'll be bidding America
goodbye.

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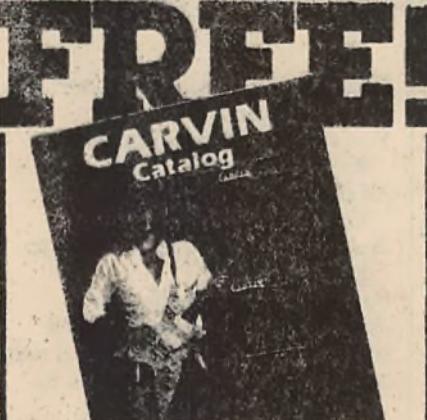
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YOU SHOULDN'T KNOW HER THAT WELL

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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SOMEWHERE IN AMERICA

As recorded by Mac Davis

EVEN STEVENS
STEVE DAVIS

*Somewhere in America
You're lying here tonight
Listening to your radio
The sandman's in your eyes
You're all alone.*

*Arms wrapped around your pillow
Wishing he was real
The singer's singing words
Of how good love can feel
He doesn't know.*

*That every night you drift away
Dreamin' of that special man
who never seems
To come your way.*

*Somewhere in America
Someone's lonely like you
Waiting for a real love
To make their fantasies come true
So keep on believin' girl
And your heart will see you through
Somewhere in America
Someone's dreaming of you.*

*Maybe not so far away
In another empty room
Someone's havin' daydreams
Of someone just like you
Could be me.*

*And it's so hard
After all these years
To keep counting on a miracle
When no one seems to hear.*

(Repeat chorus)

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NEW SHADE OF BLUE

As recorded by Perry Lapointe

JOHNETTE BURTON
FRED HORTON

Blue are the shadows
Dim are the lights
Alone here in my world
King for a night
With only a heartache to look
forward to
While the memories of our love
Turn a new shade of blue.

Sad are the memories that echo
the past
I try to remember why love
didn't last
A bouquet of teardrops remind
me of you
And the colors in my world
Turn a new shade of blue.

Each lonely heartache is a
teardrop in bloom
What's left of my kingdom is
just four walls of gloom
I've nothin' to live for since I'm
losin' you
That's the reason I'm wearin'
This new shade of blue.

Darker than darkness
Bluer than blue
You're the reason I'm wearing
This new shade of blue.

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GOOD AND LONESOME

As recorded by The Lowes

CURLY PUTMAN
BUCKY JONES
RON HELLARD

I've been good and lonesome
Good but oh so lonesome for
your lovin'
Lonely nights I've known some
At times you know I've gone
some kinda' crazy
While you're off doin' what you
what to do
My heart's just sittin' here bein'
true to you
Being good and faithful
Patiently waitin' being good and
strong

A FRIEND IN CALIFORNIA

As recorded by Merle Haggard

MEEDY POWERS

L.A. traffic is bad
This time of year
But there's a friend of yours in
California sure
Wish you were here
And as you lay your head on
your pillow
Tonight just remember.

There's a friend of yours in
California sure misses you
You've got a friend in California
That misses you
You've got a friend in California
That sure misses you.

Fort Worth can get cold
This time of year
But this a southern California
son is warm
You should be here
And as you lay your head on
your pillow
Tonight just remember.

You've got a friend in California
That misses you
You've got a friend in California
That misses you.

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I've been good and lonesome
But I can't be good and
lonesome for too long.

I've been good and lonesome
But honey now I want some of
your lovin'
You better bring me home some
'Cause my empty arms are tired
of holdin' nothin'
Don't you know that I've got
needs the same as you
Tell me what a love that's left
alone supposed to do
I've been good and faithful
Patiently waitin' bein' good and
strong
I've been good and lonesome
But I can't be good and
lonesome for too long.

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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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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 ooooh.

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

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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 questions
I'm just crying 'cause I don't even know.
(Repeat chorus)

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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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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 burin' 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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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)

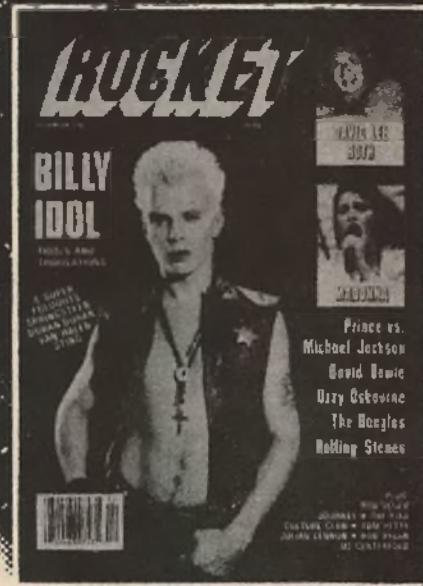
She put the magic in my heart
Houdini couldn't pull us apart.
(Repeat chorus)

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**AT A NEWSSTAND
NEAR YOU**



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'.

Ooh, 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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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

CROSS MY HEART

As recorded by Jan Grey

JILL WOOD
BERNI NASH

You can cross your fingers
You 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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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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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 tone changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me, personally! Thank you so much for coming by!"

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

FUN POWER—TOO!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

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

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

Scott Reed

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

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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

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

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

(Repeat chorus)

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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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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 among healing words and get rid of crippling ailments instantly. Do you realize that it is possible to command and secretly command others to do your bidding—punish evil doers . . . see behind closed doors . . . be anything and have anything your heart desires . . . with magic words so simple yet so powerful, you 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 chancery 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 \$100 in his pocket before having to pay a bill. He didn't know what to do. In one session, I showed him how to use the Psychic Telemetry Enchantment. The next morning, he was all smiles, as he reported a sudden windfall of \$2,000—more than enough to pay the bill. A miracle? Of course! Yet just a tiny example of the power of these magic words!

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

You can get any amount of money at any time you need it! I am telling you, the sky's the limit on how much money you can ask for and receive quickly with this power! 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, Louie A., tried the power ritual for Magnetic Healing on page 146 on his next-door neighbor, Ken, who was confined to a wheelchair with arthritis. In a matter of minutes, the crippled man was WALKING! "I haven't been able to walk for months," he said. "And you got me out of my wheelchair."

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

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

- 139-140—
 - Cure ulcers, nervous headache, and insomnia! Calm the nerves!
 - Cure 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 unfold 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 sing—it felt like little electric shocks were playing games in the small of my back . . . suddenly, I knew I was healed! I leapt from my bed and ran into the living room screaming, 'I'M HEALED, I'M HEALED!' Our house was filled with tears of joy that night."

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

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

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

MAGIC FORCES THAT WORK MIRACLES

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

• HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 30!

Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He had never been inside a gambling house and knew nothing about roulette, craps, or blackjack. But he had a strange urge to try it. With only \$10, he said the magic words on page 30, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7's. He walked away with \$800!

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

• MAGIC WORDS GIVE YOU POWER OVER OTHERS!

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

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

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

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

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



ABOUT THE AUTHOR

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

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

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

• **MAGIC WORDS TO SEE INTO THE FUTURE!** There is no need to blindly stumble into the future. When you say the magic words on page 63, your psychic eyes will open, and within seconds, visions of future events. Vision upon vision will flash brilliantly into your mind. If there is danger ahead, Cosmic Mind will flash you the warning so a possible catastrophe can be avoided. If there is tremendous goodness in the future, all will be revealed to you!

THE AMAZING SECRET OF COSMIC DUST!

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

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

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GAIN UP TO 5, 10, 15 POUNDS

without dangerous drugs, without exercise,
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If you had started this amazing method just a few short weeks ago, right now you could be up to 5, 10, even 15 pounds heavier or more!

At last, no matter what you have tried, no matter what you have done, if you are a normally healthy person, you can gain up to 5, 10, 15 pounds or more safely, surely, pleasantly, and that's a guaranteed money-back fact.

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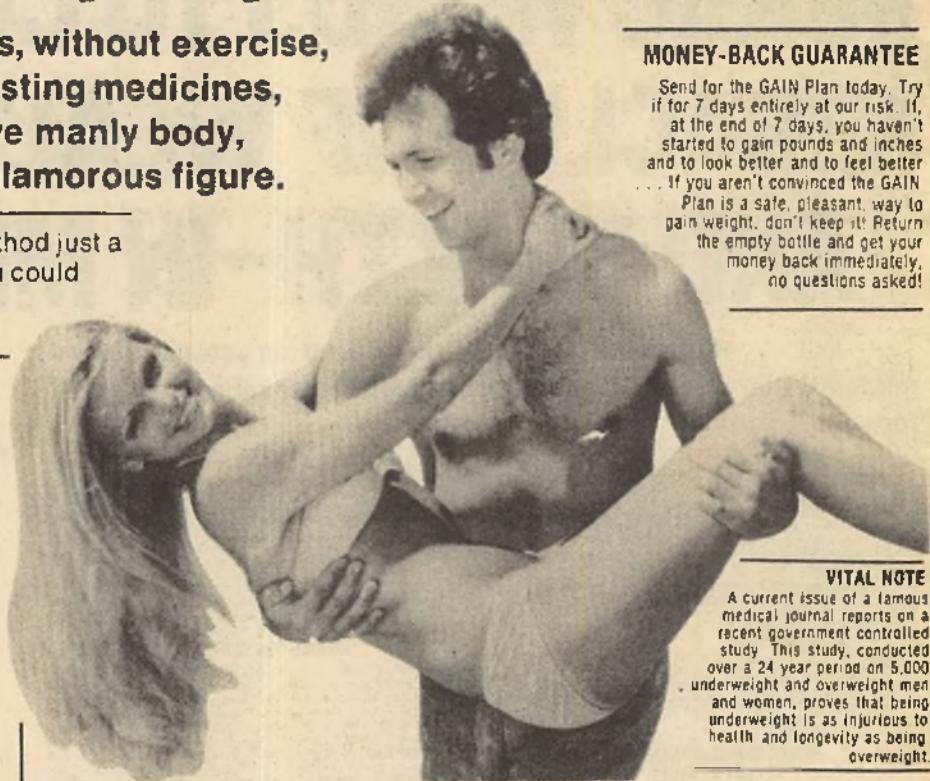
This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

HERE'S ALL YOU DO

Before meals, or whenever you feel like it, you take delicious, chewable, nutritionally fortified GAIN tablets and that's it! No other medication to take. Nothing difficult or unpleasant to do, and without even being aware of it, a wonderfully exciting change takes place.

Those high-calorie GAIN tablets are rich in body-building materials! They not only add weight themselves, but they sharpen your appetite! You look forward to mealtimes, and without even realizing it, you start to eat more and almost immediately the weight gaining process begins!

As you follow your GAIN Plan which includes nutritional high calorie menus. You add pounds and inches to your arms, legs, chest, hips, everywhere. You'll be amazed at the fantastic transformation that occurs... as thin, unattractive areas start to develop into new magnetic appeal. You'll be



VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate people who can't wear all the new high style clothes you want to wear... if you are ashamed of the way you look in a bathing suit... embarrassed because your legs are too thin and spindly... your chest is too flat... your arms aren't the full, rounded limbs they were meant to be... if you long for a more attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayers!

Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh... so full-filling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

HERE IS OUR OFFER...

We honestly believe the GAIN Plan to be the finest and most effective product of its type sold anywhere in the world today, and to prove our confidence, we are backing that statement up with this honest, straightforward offer...

Try the fabulous new GAIN Plan in your

GAIN IS SAFE

GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



... a skinny, scrawny body is no asset in social or business life. Give the GAIN Plan a chance to help build you up and put firm flesh on you.

own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt... even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and at least you have had the satisfaction of trying it at our expense.

What could be fairer than that? The next move is up to you. Once and for all, determine to do something about your underweight! We know you'll be happy you did.

MAIL NO-RISK COUPON TODAY

GAIN PRODUCTS, Dept. RJS

535 Fifth Ave., New York, NY 10017

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 SAVE \$2.00! Order 2 for \$17.96
 SAVE \$5.00! Order 3 for \$25.00
Enclosed is \$_____

cash, check or money order

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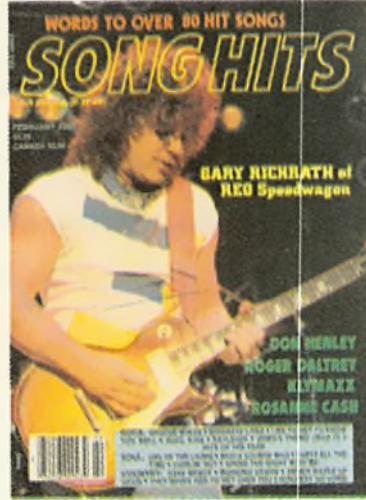
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