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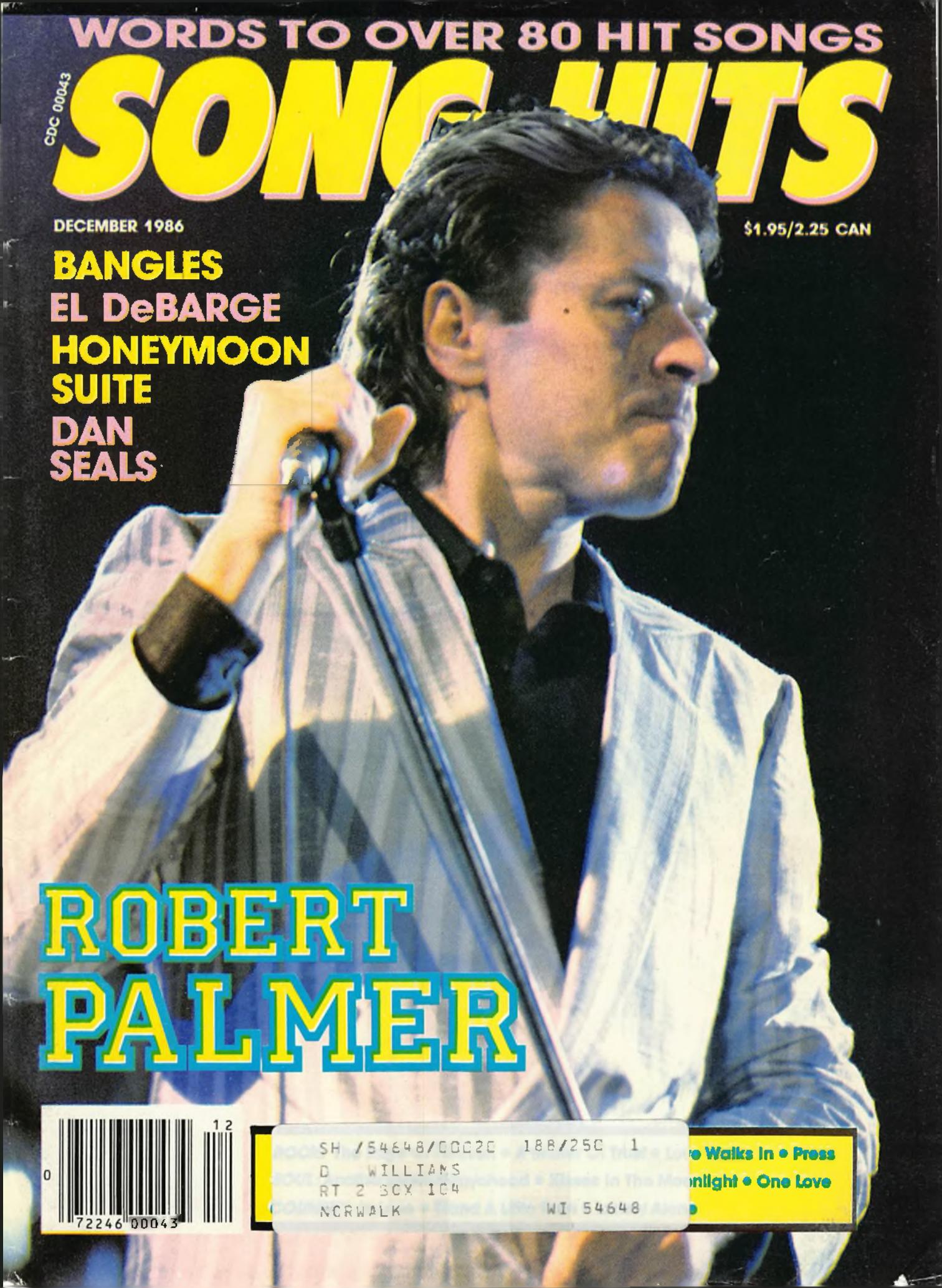
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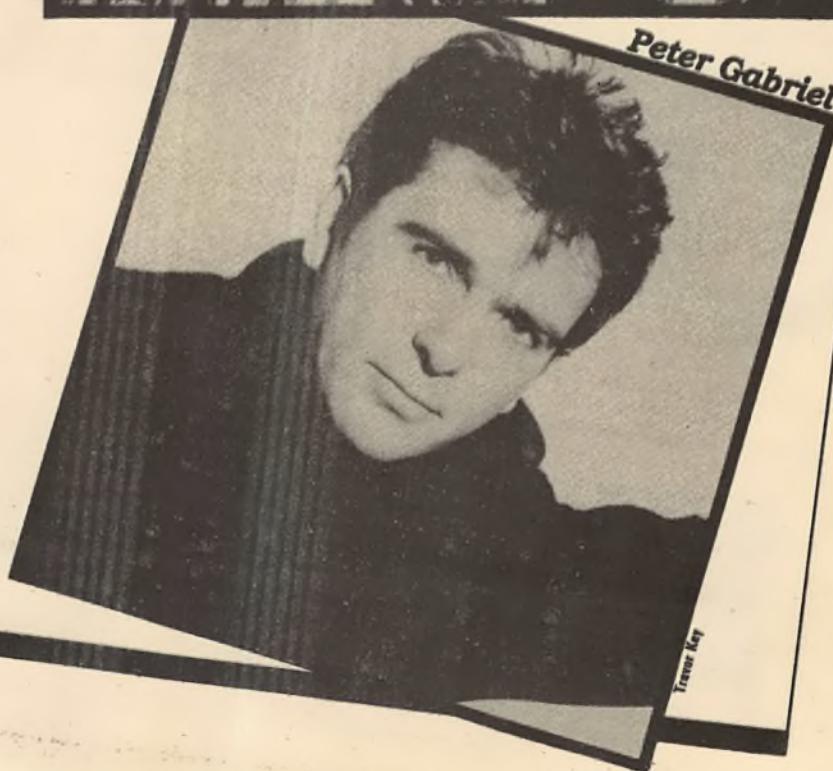
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THEY COME ... THEY GO ...

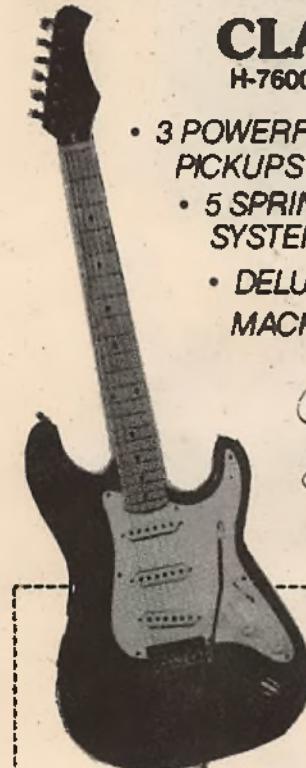
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Robert Palmer



David King

by Ralph Tortora

Robert Palmer ... Some know him as that funk rocker from the Little Feat school of music. It was the early '70s when *Sneakin' Sally Through The Alley* flooded the progressive radio airwaves. Others, especially in Europe, know him as a hip new wave artist with dance club hits like "Looking For Clues." Still, others know him as that new pop sensation who sings "Addicted To Love" and "Hyperactive." A select few know him as a combination of all these elements.

Robert Palmer always struck me as an artist who was willing to take chances. An artist who managed to get into the project to creatively do exactly what he wanted without the pressures a record company or manager can apply to an artist. Robert Palmer always seemed to be an individual who tried and still tries to go for the gusto. Was this all a cleverly constructed facade, or was

this truly part of his character? It was just one of the many questions I had for Robert Palmer.

Song Hits: I'd like to backtrack quite a bit to a band called Vinegar Joe which I really know very little about, except that you had a record out.

Robert Palmer: Oh yes 3 or 4 albums, what's this now, 15 years ago.

Well, ... Everybody has to do an apprenticeship and mine was in this group. It started off as a band called Dada. That band toured America. That was the first time I came to America and the American audiences let the band know what they thought of them, which was essentially when songs would finish, they'd go (claps once) yeah, hum. It was kind of indulgent and intense you know, so when we got back to England, we pruned it down into this sort of rock 'n' roll group that was called Vinegar Joe, but it became more interested in

show biz than music. It'd be like oh, it's 2:36, time to make a record. Let's run in there and see what happens, which isn't really right, because then if something sticks, of course, you've got to go around playing a song that you've never paid much attention to. So at that time, I was, I already was hearing this record in my head which I couldn't buy so I thought well let's see if I can get a plane fare, and I did and came here and that was *Sneakin' Sally Through The Alley* — I guess 10 or 11 years ago now.

SH: That was the first record.

RP: Yeah, and um, since I sort of jumped in at the deep end there and put myself in essentially what was for me a sort of heavenly musical environment and it was more than I had imagined it would be. It was just great and from then on it's just got more interesting. I enjoy it more than I ever did, you know.

SH: Well that's nice to hear. I know a lot of people who've become complacent and just do it out of routine.

RP: Well, I mean, I'm in a luck position where I'm allowed the scope to take risks, for instance, like putting a song like "Riptide" on an album. I mean, you know a lot of people would say no, no, you can't do that it's silly it's indulgent, but I've always gone by an instinct and I've been given essentially enough rope to hang myself in the first place but seeing as I took the responsibility and it came off then it works out better that way because then you're able to go back and seek advice and ask questions rather than the situation where if you're given "do this, do that" all the time, it's easy to say no and blame somebody else if it goes wrong so it's built up really well and the feedback and response you get is a lot more realistic when it comes from fans on the street, the crowd, that kind of thing rather than on an executive level you know.

SH: That's one thing I was going to mention. You, over the years, have never been afraid to take a chance and do something different or off the wall or whatever.

RP: Well, for instance, I had some success here, must be 6 years ago now, with "doctor, doctor" you know. And to me it seemed to be an opportunity, having a platform there, to be less tentative about what I was... the kind of record I was going to make, so I made the record *Clues*, which bombed here and was regarded as avant garde but did marvelous in Europe and opened that area up for me.

SH: I know in the dance clubs "Looking For Clues" and "Johnny And Mary" both were very big here.

RP: Yeah, but anybody can have a hit in a dance club in New York, you know. It doesn't really mean anything.

SH: That's also one of the best videos I've ever seen, "Looking For Clues."

RP: Oh yeah, that was my Sesame Street phase.

SH: But even before the *Secrets* album, there was a period from *Sneakin' Sally Through The Alley* and up to *Secrets* where it seemed almost as if you were Little Feat Jr. What was the connection between you and Little Feat?

RP: Well on my first album, I asked Lowell George over the phone if he was interested in playing the guitar on this record I was making and he said sure, I don't know why, but when we met, we got on like a fire and he suggested look this is really good... come and hook up with my band and we'll do some more. So I did and I brought in some other players to kind of stir the

pot up a bit and, that got real interesting. I went on the road with them for a couple of months. It was a lot of fun.

SH: You were the band for a while.

RP: Yeah.

SH: 'Cause I was always confused about that, but I guess it wasn't confusion, it was true. What prompted you to call Lowell in the first place?

RP: Oh, I was a huge fan. I mean he could play.

SH: Yes, he could.

RP: Could sing, too and write like a person.

SH: So you were with Little Feat for a while.

RP: Yeah, we were singing each other's songs. It's great when that happens you know, especially when it's that kind of thing like accident, in the same way as the Power Station collaboration or whatever, any of these, 'cause if you go looking for things and try to put them together it tends to sound like that.

SH: You put a live record in the middle of that period.

RP: Yeah because what had happened was that throughout Europe they were only familiar with the songs that were in the top 5 which were "Johnny And Mary" and "Looking For Clues" so when I would do a show the audience was kind of stunned and pinned to the wall when I was pulling out all this different kind of material they had no idea I did so, the idea of that record was sort of retrospective of what had been, plus more experimental things that I was going to be doing. And that kind of brought that all up to date. Then behind that, it was at the point that I thought it's time to make my masterpiece, which was *Pride*. An ironic title, you know, the first deadly sin. But much as I loved the record and essentially it was the first record that I took total responsibility for, sounded exactly like I wanted it to sound, and so on and so forth, what happened was that when I took that material on the road, it tended to be more musical and have more personality for being performed rather than being built up which was the style of making records that I'd started with "Looking For Clues" and "Johnny And Mary." So I was determined this time to try and put the liveness back into *Riptide* by going through the process of finishing the album essentially myself and then bring a group in and play it as if I was going to take it on the road.

SH: Before we speak about *Riptide*, let's talk about Power Station.

RP: Yeah, that was a huge surprise.

SH: How did that come together?

RP: Just an accident of the mail. I got sent a cassette of some music that John and Andy Taylor and Tony Thompson had put down in the studio and was asked if I could think of a melody and some words for it. So I said I'd give it a bash, I related to the groove and came up with what became "Communication." They liked that one so they said we've got another one. Do you want to go at that, so I said let me hear it and see if I can think of something and that became "Some Like It Hot", and so on. The music was all finished before I got involved and initially I think the idea was to do maybe 12" or, they already had a vocal on "Bang A Gong."

SH: Who had done the vocal originally?

RP: I can't remember. A girl. She was a wailing kind of singer. And then further down the line they asked me if I'd have a go at it. And I looked at the lyrics and I thought no way, I can't sing this and then all of a sudden it clicked that it's a comedy song, it gotta be. I mean, what else can it be, I mean it's gotta be funny, right? So as soon as I figured out that I got it in about six minutes, we went and listened to it back and all cracked up and said, yeah, that's fine.

SH: One take?

RP: Yeah, it was just ...

SH: Very spontaneous?

RP: Aside from that, it just invented itself because there was no idea of any product or even making an album initially and it just turned out that way, and I think it's done about 3 million worldwide now ... amazing.

SH: Not bad for a spur of the moment idea.

RP: Really full marks to John Taylor for being um... what's the word, when you think of an idea like that and it happens, visionary? A bit heavy a word, but ...

SH: I know you were very emphatic about not touring with the band when you first decided to go along into the studio and put the tracks down and then you stuck to it, which I was surprised about after the album did so well. Why? Why so emphatic about not touring with Power Station?

RP: Well, that'd been the talk all along. I mean at the time there was only so much time because there was a deadline for Duran Duran to get back touring together at this point, this was before Arcadia came up, to make their album, so we ran around doing a lot of promotion and stuff and the consciousness of everyone in the group (Power Station) was no, we could never attempt to do this again, we don't know even how it happened. It



Robert Palmer sings "Addicted To Love," on "Solid Gold."

would be just a contrivance to try or we'd never go on the road, we've only got eight songs. What are we going to do, play them three times? So when it actually came up and I was in the middle of recording my album, it sort of threw me and I guess they just picked up on my mood and said oh, well, look if you're not into it, it's pointless trying to get into it, you know. I mean, the whole thing when you're making music is conveying a feeling and spirit. So they didn't bother pushing it and they went on the road anyway.

SH: And you continued with the record.

RP: I sure did.

SH: Yeah and it came out great. Even before it was a hit, I always said "Addicted To Love" was one of my

favorite tunes on the new album, *Riptide*.

RP: Yeah it's a song that woke me up at 3 in the morning, a dream you know.

SH: Oh really.

RP: Yeah, and I managed to get it on a piece of plastic which is quite nice.

SH: I understand also that at one point or another, Chaka Khan sang on the record. She is credited on the back of the album with the vocal arrangement.

RP: Yeah, we did it as a duet, but there was some politics involved with Warner Bros. So we're going to have to try again, see if we can get the next one released.

SH: What's the next one?

RP: Oh, we've got quite a few things in mind.

SH: Really, you and Chaka together?
RP: Yeah.

SH: That'd be fun.
RP: You're telling me!

SH: So how different is it?
RP: What?

SH: This version as compared to the original with Chaka.

RP: Oh essentially I just copped her part except she sang a C sharp in there that gave me a great deal of difficulty.

SH: (laughter) As you said, maybe next time. It's a tremendous album, *Riptide*. Much more diverse I think than any of the other albums.

RP: Well, I was hoping that the thing that would keep it coherent was the fact that I designed it so that I sort of finished the album myself, playing all the parts. In the past, what I've done is at that stage, bring in players to articulate the bits that sound mechanical or not particularly musical because of my lack of skill on any one instrument. This time, I got the rhythm section together and we rehearsed the thing for ten days as if we were going to go on the road with it. We played it live in the studio essentially. So even though the tunes kind of vary, it's the same band playing them all in the same space of time and same place so that helps tighten up. Now I'm hoping to be doing a world tour and I only need two songs and my next album's ready. I need a title for it as well.

SH: Already?

RP: Well, yeah. Because I took 18 months off to write and try a lot of different things you know.

SH: Uh-uh.

RP: It's a fascinating thing getting the music to come back off the vinyl, you know, to evoke the mood that you want to get.

SH: Just to get in on vinyl the way you want it.

RP: Yeah, because there are so many pitfalls and red herrings you know, it can get really confusing and you don't know why or where you lost it and it's ... It kind of gets to the point where if it isn't right, you just scrap it and write something else you know.

SH: Well, you've managed to be very successful at that over the years at least the emotions you've conveyed to me I hope were the ones you were going for in the first place.

RP: Well it seems that with *Riptide* particularly, I feel that the feedback I've been getting has been more accurate than ever and that's very rewarding, very satisfying. For me that's success.

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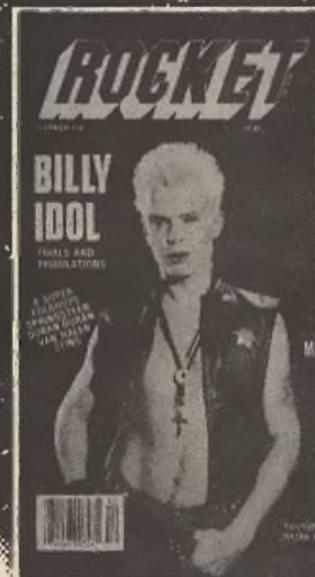
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STUCK ON YOU

As recorded by Huey Lewis
and The News

HUEY LEWIS CHRIS HAYES

We've had some fun
Yes we've had our ups and downs
Been down that rocky road
But here we are still around
We thought about someone else
But neither one took the bait
We thought about breaking up
Now we know it's much too late
We are bound by all the rest
Like the same phone number
All the same friends
And the same address.

Yes it's true
I am happy to be stuck with you
Yes it's true
I'm so happy to be stuck with you
'Cause I can see
That you're happy to be stuck with me.

We've had our doubts
We never took them seriously
And we've had our "ins" and "outs"
But that's the way it's supposed to be
We thought about giving up
But we could never stay away
Thought about breaking up
But now we know it's much too late
And it's no great mystery
If we change our minds
Eventually it's back to you and me.

Yes it's true
I am happy to be stuck with you
Yes it's true
I'm happy to be stuck with you
'Cause I can see
That you're happy to be stuck with me.

We are bound by all the rest
Like the same phone number
All the same friends
And the same address.
(Repeat chorus)

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PRESS

As recorded by Paul McCartney

MCCARTNEY

Darling I love you very, very much
And I really am relying on your touch
But with all these people listening in
I don't know where I ought to begin
Maybe we could hit upon a word
Something that the others haven't heard.

When you want me to love you
Just tell me to press
Right there that's it yes
When you feel the stress
Don't just stand there
Tell me to press
You can give me what I want
I must confess
My body needs attention
My mind is in a mess
Oklahoma was never like this
Never like this it was never like this

Ever like this hey was it ever like this
Oklahoma was never like this
It was never like this.

Darling I know it really wouldn't be a crime
If I say I want to love you all the time
But with all these people listening in
I don't know where I ought to begin
Maybe we should have a secret code
Before we both get ready to explode.

When you want me to love you
Just tell me to press
Right there that's it yes
When you feel the stress
Don't just stand there
Tell me to press
Never like this
Never like this
Never like this
Oh never like this.

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IT'S YOU

As recorded by Bob Seger & The Silver Bullet Band

BOB SEGER

Just about the time I think I've had it
Everything I've planned has fallen through
Just about the time the whole thing's crumblin' in
And I can't hold it back no matter what I do
And just about the time I feel like screamin'
And findin' me a wall to punch right through
I look up and I just can't help smilin'
It's you.

You're the only reason I'm still here girl
You're the only one who keeps me sane
Somethin' bout the way you've learned to calm me down
And see me through the anger and the pain
And just about the time I'm

standin' on the edge
And searchin' for a light to see me through
I look up and I can see it shinin'
It's you.

I don't really claim to understand it
I just know the way you make me feel
No one has to tell me I'm a lucky man
No one has to tell me that it's real.

And just about the time I think I've lost it
I'm lookin' for a hole to crawl into
I look up and I just can't believe it
It's you
It's you.

I look up
And honey it's you
Gettin' me through
Keepin' it new.

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DREAMTIME

As recorded by Daryl Hall

**DARYL HALL
JOHN BEEBY**

I believe it's alright to fantasize
To say the words you think will
satisfy me

But you know
Better than I
Cause I know
It's a lie.

You're livin' in dreamtime baby
You wanna run away
It's time to wake up oo-oo
You're livin' on dreamtime
You wanna run away
It's time to shape up.

In the dream it's overcast
With the rain coming down
Movin' your way fast
You wanna run away
Don't care where you go
You wanna run away

Run away that's all you know
You turn the corner 'n' you see a
door
Walk on thru
Throw yourself on the floor
N' when you're lookin' up
It's no surprise
Standin' there is a man with
movie star eyes.

You think he's gonna take care
of you
A man with a plan that'll see
you thru
And I say
There ain't no way
Cause I know
It's a lie.

You're livin' in dreamtime baby
You wanna run away
It's time to wake up oo-oo
You're livin' in dreamtime
You wanna run away
It's time to shape up
Shape up.

I saw you standing and I felt

your rage
Like a dark cloud in a crowded
stage
You were talking thru the smoke
in your fantasy
I know you girl
I know what to believe
Maybe things ain't been so good
at home
And the people that you left
never cared at all
You wanna run away
Don't care where you go
You wanna run away
Run away that's all you know.

You're livin' in dreamtime baby
You wanna run away
Shape up
You're livin' on dreamtime
You wanna run away
It's time to wake up.

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THE EDGE OF HEAVEN

As recorded by Wham!

GEORGE MICHAEL

La la la la la
Yeah yeah yeah
La la la la la
Yeah yeah yeah yeah yeah
Yeah yeah yeah
La la la la la
Yeah yeah yeah yeah yeah.
(Repeat)

I would lock you up
But I could not bear
To hear you screaming to be set
free
I would chain you up
If I thought you'd swear
The only one that mattered was
me, me, me
I would strap you up
But don't worry baby
You know I wouldn't hurt you
'less you wanted me to
It's too late to stop
Won't the heavens save me
My daddy said the devil looks a
lot like you.

Take me to the edge of heaven
Tell me that my soul's forgiven
Hide your baby's eyes and we
can

Take me to the edge of heaven
One last time might be forever
When the passion dies

It's just a matter of time
Before my heart is looking for a
home
Yeah yeah yeah
La la la la la
Yeah yeah yeah yeah yeah
Yeah yeah yeah
La la la la la
Yeah yeah yeah yeah yeah.
I'm like a maniac
At the end of the day
I'm like a doggie barking at your
door
So come take me back
To the place you stay
And maybe we can do it once
more

Dangerous
Don't worry baby
I get excited at the things that
you do
And there's a place for us
In a dirty movie
'Cause no one does it better than
me and you.

Take me to the edge of heaven
Tell me that my soul's forgiven
Hide your baby's eyes and we
can

Take me to the edge of heaven
One last time might be forever
Please don't tell me lies
It's just a matter of time
Before my heart is looking for a
home

Yeah yeah yeah
La la la la la
Yeah yeah yeah yeah yeah

Yeah yeah yeah
La la la la la
Yeah yeah yeah yeah yeah
I ain't got no more worries
I'm gonna spend some time with
you
Loving you takes such courage
And don't you think that I know
it, I know it, I know it, I know
it
I know it, I know it, I know it, I
know it.

Take me to the edge of heaven
Tell me that my soul's forgiven
Hide your baby's eyes and we
can.

Take me to the edge of heaven
One last time might be forever
Don't you tell me lies
Because believe me baby
One day you'll wake up on your
own.

I ain't got no more worries
I ain't got no more time for you
Loving you takes such courage
Everyone's got their eyes on you
I ain't got no more worries
I ain't got no more time for you
Loving you takes such courage
And don't you think that I know
it, I know it, I know it, I know
it.

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THROWING IT ALL AWAY

As recorded by Genesis

ANTHONY BANKS
PHIL COLLINS
MICHAEL RUTHERFORD

Need I say I love you
Need I say I care
Need I say that emotion's
Something we don't share
I don't want to be sitting here
Trying to deceive you
Cos you know I know baby
That I don't wanna go.

We cannot live together
We cannot live apart
That's the situation
I've known it from the start
Every time that I look at you

I can't see the future
Cos you know I know baby
I don't wanna go.

Just throwing it all away
Throwing it all away.

Is there nothing that I can say
To make you change your mind
I watch the world go round and
round
And see mine turning upside
down.

Throwing it all away.

Now who will light up the
darkness
Who will hold your hand
Who will find you the answers
When you don't understand
Why should I have to be the one
Who has to convince you
Cos you know I know baby
That I don't wanna go.

Someday you'll be sorry
Someday when you're free
Memories will remind you
That our love was meant to be
But late at night when you call
my name
The only sound you'll hear
Is the sound of your voice
calling
Calling after me.

Just throwing it all away
Throwing it all away.

And there's nothing that I can
say.

We're throwing it all away
Yes we're throwing it all away.

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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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HE'S BACK (The Man Behind The Mask)

As recorded by Alice Cooper

ALICE COOPER
TOM KELLY
KANE ROBERTS

You're with your baby
And you're parked alone
On a summer night
You're deep in love
But you're deeper in the woods
You think you're doin' alright.

Did you hear that voice
Did you see that face
Or was it just a dream
This can't be real

That only happens babe
On the movie screen.
Oh but he's back
He's the man behind the mask
And he's out of control
He's back
The man behind the mask
And he crawls out of his hole.

You're sleepin' with your girl
Out on lovers lake
And the wind blows cold
It chills your bones
But you're still on the make
That's a bad mistake.

Aw but the moon was full
And you had a chance
To be all alone
But you're not alone
This is your last dance

And your last romance.

Yeah 'cause he's back
He's the man behind the mask
And he's out of control
He's back
The man behind the mask
And he crawls out of his hole.

Oh if you see him comin'
Get away if you can
Just keep on runnin'
Run as fast as you can
He's a dangerous, dangerous man
And he's out tonight
And he's watchin' you
No don't turn out the lights.

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SO FAR SO GOOD

As recorded by Sheena Easton

TOM SNOW
CYNTHIA WEIL

No way of knowin'
Where we're goin'
No way of tellin' what we got
But this attraction
Calls for action
Like it or not.

We're no one nighter
We're much righter
I taste tomorrow in your kiss
But I can't sell ya
I won't tell ya
That we can't miss
I'll just say this.

So far so good
We've been movin' right along
just like we should

So far so good
If it isn't love it's still in the neighborhood
Knock on wood
Baby so far so good.

I'll tell you one thing
We got something
Something that's coming from the heart
If we don't blow it

I just know it
Could be a start.

You take your chances
With romances
Nobody gets a guarantee
But we're much better

Than I ever
Thought we could be
So let's just see.

So far so good
We've been movin' right along
just like we should
So far so good
If it isn't love it's still in the neighborhood
Knock on wood
Baby so far so good.

I'm not pulling any punches
I'm not handing you a line
I'm just telling you my hunch is
All we need is a touch more time.

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Honeymoon Suite



Dime Salari

Honeymoon Suite (left to right): Derry Grehn, Gary Lalonde, Johnnie Dee, Ray Coburn, Dave Betts.

by Elianne Halbersberg

Guitarist Derry Grehn doesn't mind doing interviews. He doesn't mind answering the same questions five times a day, seven days a week. He doesn't mind the hours of in-store promotional appearances, backstage hospitality rooms, or autograph-seekers who spot him in hotel restaurants. He doesn't mind that Honeymoon Suite's healthy good looks have converted them into monthly 8 x 10 color glossies in all the national teen magazines. He doesn't even mind the new rage of accompanying articles that run hand-in-hand with the photos, exploring such vital musical statistics as "What

Kind Of Girls Do Honeymoon Suite Like?" Derry Grehn doesn't mind any of these things. It's the kind of exposure that many bands shun like the plague, but as far as Grehn is concerned, "It's no problem. We try to get as much publicity as we can, because as far as we're concerned, there are never enough articles, let alone too many. Our profile has to come up. A lot of people still don't know Honeymoon Suite, so we welcome the opportunity to spread the word." Besides, Grehn has spent his entire life just waiting for this moment.

Honeymoon Suite aren't exactly strangers to the music world any more.

Their self-titled debut album, released in spring, 1984, has since passed the double-platinum mark. U.S. and European audiences got their first taste of the Canadian group's sound by way of the kick-off single, "New Girl Now," a totally infectious track that took off with a bullet and firmly embedded itself into the minds of listeners. Almost immediately, *Honeymoon Suite*: Grehn, vocalist Johnnie Dee, bassist Gary Lalonde, keyboardist Ray Coburn, and drummer Dave Betts were on the road, on the charts, on *American Bandstand*, on the radio — in short, on their way. By year's end they were an acclaimed and seasoned touring act; within a year, they had charted four singles, headlined their own

Canadian tour, and entered into pre-production for this year's *Bad Attitude*, their long-awaited follow-up. Instantly, the first single, "Feel It Again," was a hit. The title track became an AOR-FM staple, and at the time of our conversation, plans were being made to shoot the video clip for a third track, "What Does It Take," this in the midst of Honeymoon Suite's U.S. tour.

Bad Attitude was three months in the making, Grehn explains. "We started out last September at a studio in Long Island, then moved it to Toronto, finished recording in Vancouver, then mixed it in England in two installments. I prefer not to do it all in one place. It drives me crazy. I'd rather move around, get different sounds and perspectives." They brought in veteran producer Bruce Fairbairn (*Loverboy*, *Krokus*, *Black 'N Blue*, *Bryan Adams*), whom Grehn describes as "a very easy-going guy, but at the same time, he knows what he wants. As a songwriter (Grehn pens the majority of HS material), it was great for me to work with someone who could get to the meat of the songs. We did lots of pre-production for this album, upgrading the quality and arrangements. It was important for us to come up with the goods, this being our second album."

Aware of the ever-present sophomore jinx, Grehn admits there was pressure going into the studio "because the first album was so successful. I mean, that was rewarding, of course, but in terms of perspective, it got frustrating at one point and my morale was down. We were traveling all the time, which I love, but on the other hand, I was also trying to write and thinking about

the next album. Songwriting is very personal for me and to write good songs, I have to be alone, away from everything for a while. I had to rush to write, which is not the way to do it, so instead, we just put off the initial recording so as not to hurry and blow it, and things worked much better. We had a lot more songs — 25 or 30 this time — and we did a lot of demos. Bruce Fairbairn came in and we played 15 or 20 potential ones for him, and from those, we narrowed it down to the 10 or 13 that satisfied him, ourselves, and the record company."

Although he joined Honeymoon Suite in its early incarnation, Grehan came into the group with lengthy credentials that he traces back to childhood. "I wanted to be in a band ever since I was a kid," he remembers. "I got my first guitar when I was eleven. I went through school, worked other jobs, but I wasn't happy. All I ever wanted was music. Actually, I started playing piano when I was five. That was 'forced' on me — the lessons, conservatory, hours of practicing songs like 'Little Red Rooster,' which was no fun. I still love the piano, but when I was 12 or 13, I heard 'Smoke On The Water.' That was the coolest song I ever heard. I wanted to be like that, and shortly after, I got my first guitar. Deep Purple — Ritchie Blackmore — was my first major influence. I continued piano and guitar lessons for a few years to get the basics, but no one can teach you to play rock and roll.

"My first public performance — my piano and guitar teacher gave a recital and I remember this was three months after I got my guitar. I wore my white turtleneck, my peace sign, and played 'House Of The Rising Sun.' It was the first rock song I learned and I thought I was hot! I was in a few basement bands after that, then in my teens I was in local groups. My first band was Stytch. I stayed with them for four or five years, all the way through high school, in fact. We

were a 'cover' band, but it was exciting because it enabled me to play bars at an early age, and the younger you start, the better, in this business. After we broke up, I couldn't wait to get out of my hometown, because it wasn't happening, so I enrolled in a recording course — production — and spent three years in college in Toronto, where I learned to write and work in a studio. I got musicians together and began recording my songs. In that period, I met Dave Betts, and we played together in a new wave band, Steve Blinky And The Reason. We did some local albums; I spent two years touring with them, but we made no headway. We broke up, and I kept the band together as a three-piece, working enough to afford peanut butter to live on. After that, I did an album with a female vocalist from Toronto, then a month later, I met Johnnie Dee."

Dee and Grehan were both Niagara Falls' natives, and at 14, Dee was already playing clubs. Grehan saw

his peer and future bandmate perform, but never met him until the Honeymoon Suite audition years later. "Johnnie started the group six months before I joined," Grehan explains, "with totally different musicians. When we came together, all he had was a drummer. I joined with a bassist and we went out as a four-piece. Since then, we've changed drummers, bassists, and added keyboards. We played bars almost two years and cut 'New Girl Now' and some other songs as a demo to get a deal. Six or eight months later, in 1983, it was selected by a Toronto radio station for the Homegrown album (spotlighting local talent). Then Warner Bros. signed us. The life of the band was real short, we weren't together long, but we were all experienced and ready."

Grehan admits the tremendous success of "New Girl Now" came as "a surprise. It was an old song I wrote in college, and like they say, the one you least expect ends up a hit. But if you have a good song,

proper promotion, and a tour, those ingredients are major factors. Sure, the market is saturated, but you can't have a million hits. Good songs only come around once in a while, and they stand out. We came out at a good time, in summer, radio liked us, the company promoted us properly, and we were lucky."

Their banner year was "very educational," Grehan states. "For two years, we played before 100 or 200 people a night, then suddenly we have a record out, and we're opening for Billy Idol and Genesis in front of crowds of 10,000. It was a real quick education, but we all took it in stride. It's a different lifestyle and you have to adjust. There was more pressure in the studio, but Bad Attitude is a good record. After the mix, there was relief — 'Ah, it's done' — and the company loved it, got behind it, and put us on the road. We've all grown as performers, writers, and friends, and we're real happy...this is everything we ever worked for!"



Patrick Huban

DETROIT DIESEL

As recorded by Alvin Lee

ALVIN LEE
STEVE GOULD

Late at night I was driving home
Feeling tired I was all alone
I pulled in at the first truck stop
motel
There she stood like a dream in
the night
Hair was long and her dress
was tight
Just one smile and I knew I was
under her spell.

Just got me running like a
Detroit diesel
Got me humming like a Detroit
diesel
Hear me coming like a Detroit
diesel
Like I'm driving in overdrive.

She took my hand checked me
in for the night
She said honey don't you put up
a fight

I want some loving and to you
it's all for free
You got me blowing like a
hurricane
So much good loving driving me
insane
Can't believe that you really
happened to me.

Got me running like a Detroit
diesel
Got me humming like a Detroit
diesel
Hear me coming like a Detroit
diesel
Like I'm in overdrive.

Got me running like a Detroit
diesel
Got me humming like a Detroit
diesel
Hear me coming like a Detroit
diesel
Like I'm in overdrive.

You turn me on like an electric
lamp
You burn me up like a missile
site
You got me running like a turbo
nine forty-four
You move my soul like original
sin

You detonate me like a firing
pin
When I leave you'll be coming
back for more.

Got me running like a Detroit
diesel
Got me humming like a Detroit
diesel
Hear me coming like a Detroit
diesel
Like I'm in overdrive.

Got me running like a Detroit
diesel
Got me humming like a Detroit
diesel
Hear me coming like a Detroit
diesel
Like I'm in overdrive.

You got me running like a
Detroit diesel
You got me humming like a
Detroit diesel
Hear me coming like a Detroit
diesel
Like I'm in overdrive.

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HEAVEN IN YOUR EYES

(From The Motion Picture Top Gun)

As recorded by Loverboy

PAUL DEAN
MIKE RENO
JOHN DEXTER
MAE MOORE

I can tell by the look in your
eyes you've been hurtin'
You know I'll never let you down
oh no
And I'll try anything to keep it
workin'
You gave me time to find out
what my heart was lookin' for
And what I'm feelin' inside.

In your eyes
I want to see your love again
In your eyes
I never want this feeling to end
It took some time to find the
light

But now I realize
I can see the heaven in your
eyes.

Can't you see I'm finding it hard
to let go oooh
All the heartaches we've been
through
I never really thought I'd see
this love grow
But you helped me see
Now I know what my heart's
been lookin' for
And what I'm feeling inside.

In your eyes
I want to see your love again
In your eyes
I never want this feeling to end
It took some time to find the
light
But now I realize
I can see the heaven in your
eyes.

We've been livin' on the edge
Where only the strong survive
We've been livin' on the edge

And it's something that we just
can't hide
Oh this feeling inside.

In your eyes
I want to see your love again
In your eyes
I never want this feeling to end
It took some time to find the
light
But now I realize
I can see the heaven in your
eyes
Oh yeah I can see the heaven in
your eyes
Oh yeah I can see the heaven in
your eyes
I can see the heaven in your
eyes
Heaven in your eyes oh
Heaven in your eyes
I can see the heaven, heaven in
your eyes
Heaven in your eyes.

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PETER HINCE /

A KIND OF MAGIC

As recorded by Queen

ROGER TAYLOR

*It's a kind of magic
It's a kind of magic
A kind of magic
One dream
One soul
One prize
One goal
One golden glance
Of what should be
(It's a kind of magic)
One shaft of light
That shows the way
No mortal man
Can win this day*

*(It's a kind of magic)
The bell that rings
Inside your mind
Is challenging the doors of time
(It's a kind of magic)
The waiting sees eternity yeah
The day will dawn of sanity
Is this a kind of magic
(It's a kind of magic)
There can't be only one
This rage that lasts a thousand
years
Will soon be done.*

*This flame that burns inside of
me
I'm here in secret harmony
(It's a kind of magic)
The bell that rings
Inside your mind*

Is challenging the doors of time.

*This rage that lasts a thousand
years
Will soon be, will soon be, will
soon be done
This is (this is) a kind (a kind) of
magic
There can't be only one, one,
one
This rage that lasts a thousand
years
Will soon be done (done).*

*It's a kind of magic
It's a kind of magic, magic,
magic, magic, magic.*

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THE STORY OF MY LIFE

As recorded by Neil Diamond

NEIL DIAMOND

The story of my life
Is very plain to read
It starts the day you came
And ends the day you leave.

The story of my life
Begins and ends with you
The names are still the same
And the story's still the truth.

I was alone
You found me waiting and made
me your own
I was afraid
That somehow I never could be
The man that you wanted of me.

You're the story of my life
And every word is true
Each chapter sings your name
Each page begins with you.

It's the story of our times
And never letting go
And if I die today
I wanted you to know.
Stay with me here
Share with me care with me
Stay and be near
And when it began
I'd lie awake every night
Just knowing somewhere deep
inside
That our affair just might write.

The story of my life
So very plain to read
It starts the day you came
And ends the day you leave.

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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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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

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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The BANGLES

*An Exclusive Interview With
Susanna Hoffs*



Larry Williams

by Steve Wosahla

It's just another manic Monday like the song says. Susanna Hoffs, guitarist and lead singer of the Bangles, has called from Santa Cruz where she, Michael Steele and Vicki and Debbie Peterson will play tonight before heading home to Los Angeles to headline the Greek Theater for all of their hometown fans, new and old.

It's about fifteen minutes before soundcheck. Susanna has spent the early afternoon in a vineyard. "It's like being in the south of France," she says, adding that the Bangles may go back to Europe. Their second album, *Different Light*, has just gone gold, selling more than half a million copies. "Manic Monday," the single written by Prince under his "Under The Cherry Moon" screen alias Christopher, went to number two. The band's second single, "If She Knew What She Wants," was a perfect summer single with typically effervescent, glistening harmonies that made car radios sound magical in the summertime.

The group has contributed a live track of "Hero Takes A Fall," their first single, to the *Live! For Life* long-player to benefit cancer research. ("Hero Takes A Fall" appeared on their debut album *All Over The Place* and was one of Prince's favorites in 1985 inspiring him to give them "Manic Monday.") Susanna co-wrote "I Need A Disguise" for former Go-Go Belinda Carlisle's solo album, for which she sings on three songs. Bangles' guitarist Vicki Peterson is also set to appear in a new underground film, "Love Doll Superstar."

With their dreamy, transcendent pop songs, it's hard not to be hypnotized by the Bangles. I've gone one step further — I've fallen in love with the Bangles. Perfect world someday, yes, but first the manic Monday afternoon interview with Ms. Hoffs.

Song Hits: It's summer, the Rolling Stones aren't going to tour but the Monkees are big again and the Bangles are even bigger...

Susanna Hoffs: We're actually writing a song right now for the Monkees. It's sort of based on our feelings about the Monkees. It's based on the song "I'm A Believer." We always used to think he was saying one thing but he really wasn't saying it. You know how sometimes you interpret lyrics. So we decided to make this song what we thought "I'm A Believer" was, even though it wasn't part of the lyrics. It's sort of a groovy Sixties-flavored sort of psychedelic pop song. We're just gonna send it to them.

SH: I was reading in an article that when you met Vicki and Debbie, your first conversation was about John Lennon's death.

Susanna: I met them about two weeks after it happened, but I was still thinking about it everyday, all the time. I was still really affected by it. At that time, I really wanted to get a band together. I had gone through a series of frustrations and was really seriously looking to start a band with a totally new set of people. I met Maria McKee before she did Lone Justice and that fell through. Finally I got on the phone with Vicki. We were supposed to get a hold of another musician who was living in the same apartment building with her roommate. Her roommate was never there so I started talking to Vicki. It was almost like talking to a stranger about it over the phone but it turned out we had so much in common and we really felt affected by it. It brought us together.

SH: That was a long time ago. You've since put out an EP, two albums and a very big single called "Manic Monday." The song is really about life in the nine to five world but your life isn't really that routine, is it?

Susanna: It's not, but we've had enough experience with that. We've gone to school all of our lives and know that feeling. For us now, it's more like a manic everyday. It's gotten so crazy and so busy for all of us.

SH: I was going to ask you what a normal day is like in the life of a Bangie.

Susanna: Well, it depends. Usually because of the shows, we stay up. We're night people. A lot of times we'll do a show, get on the bus and drive all night to get to the city the next day. If we have a day off, we'll

try to do something fun. We went to Snowbird and I went skiing. It's weird if you've been on the bus all night trying to sleep and you really can't. We just don't get a lot of sleep. You're somewhere the next day and you don't want to sleep if you can go skiing or swimming. We went from skiing two days ago to going swimming and wine tasting in Napa Valley. But normally we don't get that many days off. We get up and we do interviews and photo sessions, go to the gig and do soundcheck, do the show, get in the bus and drive somewhere else. We have a really fun crew that we're working with. We met a lot of them in Europe. They did our European shows and we just took them over here with us. We really have a good time. We try to make it as fun as possible. Of course, being onstage is always a high point for all of us.

SH: When you were younger, did you dream of going on tour like the Beatles in "A Hard Day's Night?"

Susanna: You know, I wasn't really set on rock 'n' roll when I was a lot younger. I felt like I'd be a singer or

an actress or a dancer. But I didn't have it specifically in my mind narrowed down for life as a rock 'n' roller. It just became more apparent as I experimented in all of these different arts. Rock 'n' roll was the most liberal. There are really no restrictions. You can create whatever you want to create and be whatever you want to be. You can express what you want to express and have complete control over your art. Whereas as an actor, you have to play some other part for someone else. You spend half your time just trying to get a part!

SH: I think a lot of your songs could be in movie soundtracks, especially Molly Ringwald's movies. Do you like her?

Susanna: Yeah, she's a good friend of mine.

SH: I kept thinking some of your songs would have fit in great in *Pretty In Pink*.

Susanna: Molly and I, in fact, got together and we were going to write a song for *Pretty In Pink* but our schedules got really hectic. We just



Ruth Vega

never got around to it because of scheduling and touring. She's always been a big Bangles' fan. She's been coming to Bangles shows for years.

SH: All of your songs are about relationships. I was wondering if your relationships in real life are as interesting as the ones you sing about?

Susanna: Probably more interesting. Yeah, definitely. It's fun being in the Bangles because we're all really good friends. We share a lot of our experiences. I don't know how to describe it. We also get to meet a lot of real interesting people on the road.

SH: Who have you met or who would you like to meet?

Susanna: Well, we almost met Michael J. Fox. We came very close. He was working in Chicago when we were there. Michael McKeon, who was in *Spinal Tap*, came to the show and got onstage and played

with us. I knew Michael J. Fox was a really good guitar player. We wanted him to come and jam with us but that never happened. But I'm a big *Spinal Tap* fan so it was really fun having Michael McKeon come and jam with us.

SH: You also sing on Belinda Carlisle's album *Belinda*. How would you describe her personality?

Susanna: One in a million. She's just one of those...I don't know what words to use to describe her. She's a real positive, energetic, adorable person. We were instant friends. It was one of those things where she came to a show and called me up the next day and told me how much she liked it. We talked on the phone for about three hours and decided "This is ridiculous. Let's get together." We've gone out to dinner and run all over town shopping, doing whatever and having a good time. Ever since then, we've kept in very close touch. She came over to

listen to my new songs. That's when I played her "I Need A Disguise" and it ended up going on her record.

SH: Last question. I know you're being dragged away by your road manager to go to soundcheck. Have you heard from Prince lately?

Susanna: Actually, yeah. When "Manic Monday" was in the top ten he called me and I called him back. He was absolutely thrilled and happy for us. It was really nice talking to him.

SH: He sent you a birthday cake, didn't he?

Susanna: I went to a listening party for "Parade." It was on the day of my birthday so when I got there, there was a big cake and a bunch of presents at the party.

SH: Did you like the movie *Under The Cherry Moon*?

Susanna: I haven't seen it yet. I really gotta go!



Real Vega

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

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

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
Ooooh, 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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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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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 were 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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Pick Of The Litter

by Rich Sutton



\$\$\$\$½ Back In The High Life Steve Winwood Warner Bros.

There's an elegant urgency to the vocals of Steve Winwood that have always made him a unique singer. There's a recognizable timbre to his voice that has carried from his days with the Spencer Davis Group and Traffic up through his solo career. Winwood is blessed with a unique vocal talent yet, he retains his style from song to song and never seems to repeat himself or grow boring.

The island rhythms of "Higher Love" kick *Back In The High Life* into gear on the first chord. It's one of Winwood's finest. Other standouts include "Take It As It Comes" and "Split Decision" on which Winwood takes a vocal romp reminiscent of "Arc Of A Diver."

Unfortunately, Winwood chooses to take a long hiatus between each of his recordings. Just as *Arc Of A Diver* was one of the year's best, so too will his latest effort prove to be. It's great to have Steve Winwood back, and enjoying the high life.

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

\$\$\$\$ The Bridge Billy Joel CBS

On *Glass Houses*, Billy Joel lost the conviction and passion in his music. In its place he put sugary pop songs sung with a less-than-enthusiasm. *The Nylon Curtain* didn't lack passion, but its sentiments were maudlin. Beginning with *An Innocent Man* and now with *The Bridge*, the fire in Billy Joel's passionate music has been rekindled. No where has it burned brighter than on *The Bridge*.

There isn't a weak song, or a wasted word on either side. "Big Man On Mulberry Street" shows Joel at his loosest. Casual, relaxed vocals placed on top of a rollicking piano portray Billy Joel as the penultimate barroom pianist. Cyndi Lauper joins him on "Code Of Silence" adding her unusual vocals in all of the right places. On "Baby Grand," the vocal interplay with Ray Charles is magic.

Joel has always had his finger on the pulse of popular music. Albums like *Glass Houses* went for the checkbook. *The Bridge* checks right into the heart, which is where Billy Joel is most at home.



\$\$\$\$ Burnin' Love
Con Funk Shun
PolyGram

I suppose that Con Funk Shun will get accused of taking too soft an approach on *Burnin' Love*. True, it's an obvious move for radio play. It's also a step in a direction that suits Con Funk Shun like a well-tailored suit.

"Do Ya" is a high-kickin' dance tune that's perfect for the five o'clock whistle on a Friday afternoon. "Jo-Jo," the tale of the best lookin' gigolo around, also grins with a mischievous dance beat. In between these two is "How Long," which is the album's slowest ballad. What's consistent from the dance tunes to the ballads is the overall smooth vocal arrangements.

Whether they choose to float like a butterfly or sting like a bee, Con Funk Shun gets their message of *Burnin' Love* across in no uncertain terms on this super strong album.

\$\$\$\$ Headlines
Midnight Star
Solar/Elektra

This is strong stuff from Midnight Star. Side one is a roller coaster of interesting dance rhythms that seem to steer clear of the contrived and true. "Midas Touch," despite its off-handed boasting, is a good one. The real showstopper here is the lead track and title cut. The simple vocal phrasings with the doubled vocals of Belinda Lipscomb set against a tap-dancing back-beat make it a track that lives up to its name.

The growth from their last album to this one is tremendous. *Headlines'* strength is its depth, natural feel, and variety of tempos and styles. It's not every fast rising band that lives up to its promise. With the release of *Headlines*, Midnight Star is well on its way.



\$\$\$\$\$ Eat 'Em And Smile
David Lee Roth
Warner Bros.

The question was, would David Lee Roth take the path that his EP led him down; remakes of standards that propelled him to chart-topping success, or would he take the course of heavy rock? The answer is, the envelope please, both!

Eat 'Em And Smile is a jubilant rock and roll party celebration with toastmaster David Lee at his finest. From his salute to the Statue of Liberty, "Yankee Rose," to his burn-up-the-vinyl rendition of "Tobacco Road," Roth is unstoppable. And look out Edward, here comes the axe of Steve Vai, whose fluid style makes his complex leads sound like child's play.

No mistake about it, *\$150* is a killer album. But *Eat 'Em And Smile* is all the proof I need that Roth can give Sammy Hagar rock and roll lessons any day of the week. Sammy Hagar can suck the chrome off my trailer hitch if he thinks he'll ever fill the shoes of David Lee Roth.

\$\$\$ The Flag

Rick James
Gordy/Motown

On a few passages on *The Flag*, James seems lost in the wrong era. Something about "Wave Your Freak Flag" and "Are U Experienced" will give you a '60s déjà vu. *The Flag* is clearly not an acid flashback, but rather a flaccid attempt at consciousness raising.

It's hard to argue with the anti-nuke sentiments of "Funk In America/Silly Little Man," but James is so pretentious in his sermonizing that some good ideas get lost in self-conscious rhetoric. One passage in "Funk" features strains of "America The Beautiful." Pure cornball.

Rick James is one of the innovators. *The Flag* is not one of his innovative efforts.



\$\$ The Genie

Rockwell
Motown

Thanks to some studio magic, *The Genie* has one of the best technical sounds of any album in recent memory. Each beat has the reverberance of ten jungle drums. The overall mix is overwhelming. The way each note shines through the melee of sounds is a credit to Rockwell, Kerry Ashby and the studio. It's the production that saves songs like "Carme" and lets them rise above their pedestrian arrangements. It's too bad that the record's material doesn't measure up to the quality of the sound.

On past efforts, Rockwell had the vocal moves of Michael Jackson down to a science. His course of study has changed on *The Genie* from Jackson to Prince. In fact, "Carme" sounds like it might have been intended for an extended mix of Prince's "Mountains."

Rockwell is a talented vocalist and a decent musician as well. He needs to lock himself in a media free environment for awhile and let his creative juices run freely.

Consistency has never been Stewart's forte. With this self-titled album he's out to prove the naysayers wrong. With *Camouflage* and this album back to back, Stewart maintains his vocal passion and his grace with arrangements.

Stewart is perhaps the best song interpreter in rock and roll. Yet on this album, he collaborates on most of the songs with excellent results. "Here To Eternity" is a story told in Stewart style a la "Cut Across Shorty" from his *Gasoline Alley* days. The difference is that there's no tongue-in-cheek here, just the passion of vocals and guitar against a driving dance floor rhythm. It's one of Stewart's strongest. "Who's Gonna Take Me Home" and "Red Hot In Black" rock hard and add some meat to Stewart's pop. "Love Touch" is a typical Stewart throwaway hit. But it's so dumb that you have to like the way Stewart pulls it off.

The rasp of Stewart's vocals is a rock and roll trademark. On *Rod Stewart*, he renews his copyright.

\$\$\$\$ Rod Stewart

Rod Stewart
Warner Bros.

\$\$\$\$ True Blue

Madonna
Sire

It's difficult to know what to expect from this Madonna. She makes good choices, among them "Burnin' Up," "Like A Virgin," and "Desperately Seeking Susan." And she makes bad choices. Sean Penn among them. *True Blue* is clearly a good choice. The only question is whether it's as good as it could have been.

"Papa Don't Preach" benefits from strong arranging and Madonna's clever phrasing. Lyrics dealing with a once taboo subject don't hurt either. Taboo subjects

are Madonna's stock in trade and she knows how to parlay them in her favor. "Live To Tell" is easily one of her strongest singles and shows an altogether different side of her vocal ability — one I'd like to see more often.

True Blue suffers from some unevenness yet deserves praise for not completely pandering to the sound that made the Boy Toy a household name. Yes, it could have been better, but considering the expectations, it could have been a disaster, and *True Blue* is anything but a disaster. In fact, it'll get the vote of a lot of people for one of the year's strongest.

BEFORE I GO

As recorded by Starship

DAVE ROBERTS

Turn me around
Don't let me walk out forever
If there's a chance
The slightest chance
Darlin' never say never
You know it's out of my hands
'Cause I'm in way over my head.

But it won't take me long
You could blink and I'll be gone
In your dark oversight
There must be one last breath of our life.

Now if there's something I can say
To make you see it half my way
Just tell me once
Before I go
And if there's something I can do
To make it all back up to you
Just tell me once
Before I go, before I go.

Angel of pride
Girl won't you come and release me
Is it such a crime
Oh such a crime
To surrender so easy
You know how hard I've tried
Well maybe I've tried too damn hard
But it won't take you long
You can break this liaison.

And if there's something I can say

To make you see it half my way
Just tell me once
Before I go
And if there's something I can do
To make it all back up to you
Just tell me once
Before I go, before I go
I don't know where this road ever ends
The point of existence
Your diehard resistance
And I don't know where the shoulder begins
And gravity crumbles tenacity tumbles.

Oh it won't take me long
You could blink and I'll be gone
In your dark oversight
There must be one last breath of our life.

If there's something I can say
To make you see it half my way
Just tell me once
Before I go
And if there's something I can do
To make it all back up to you
Just tell me once
Before I go
And if there's something I can say
To make you, make you see it half my way
Tell me once
Before I go
Before I go.

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HOLDING BACK THE YEARS

As recorded by Simply Red

MICK HUCKNALL
NEIL MOSS

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

Strangled by the wishes of pater
Hoping for the arm of mater
Get to me the sooner or later.

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

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

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

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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
Falls between the cracks
Standing on broken dreams
Never losing sight
We'll 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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A MATTER OF TRUST

As recorded by Billy Joel

BILLY JOEL

Some love is just a lie of the heart
The cold remains of what began with a passionate start
And they may not want it to end
But it will it's just a question of when
I've lived long enough to have learned
The closer you get to the fire the more you get burned
But that won't happen to us 'Cause it's always been a matter of trust.

Now I know you're an emotional girl
It took a lot for you to not lose your faith in this world
I can't offer you proof
But you're gonna face a moment of truth
It's hard when you're always afraid
You just recover when another belief is betrayed
So break my heart if you must
It's a matter of trust.

You can't go the distance
With too much resistance
I know you have doubts
But for God's sake don't shut me out.

This time you've got nothing to lose
You can take it you can leave it whatever you choose
I won't hold back anything
And I'll walk away a fool or a king
Some love is just a lie of the mind
It's make believe until it's only a matter of time
And some might have learned to adjust
But then it never was a matter of trust.

I'm sure you're aware love
We've both had our share of believing too long
When the whole situation was wrong.

Some love is just a lie of the soul
A constant battle for the ultimate state of control
After you've heard lie upon lie
There can hardly be a question of why
Some love is just a lie of the heart
The cold remains of what began with a passionate start
But that can't happen to us 'Cause it's always been a matter of trust
It's a matter of trust
It's always been a matter of trust
It's a matter of trust.

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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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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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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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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.

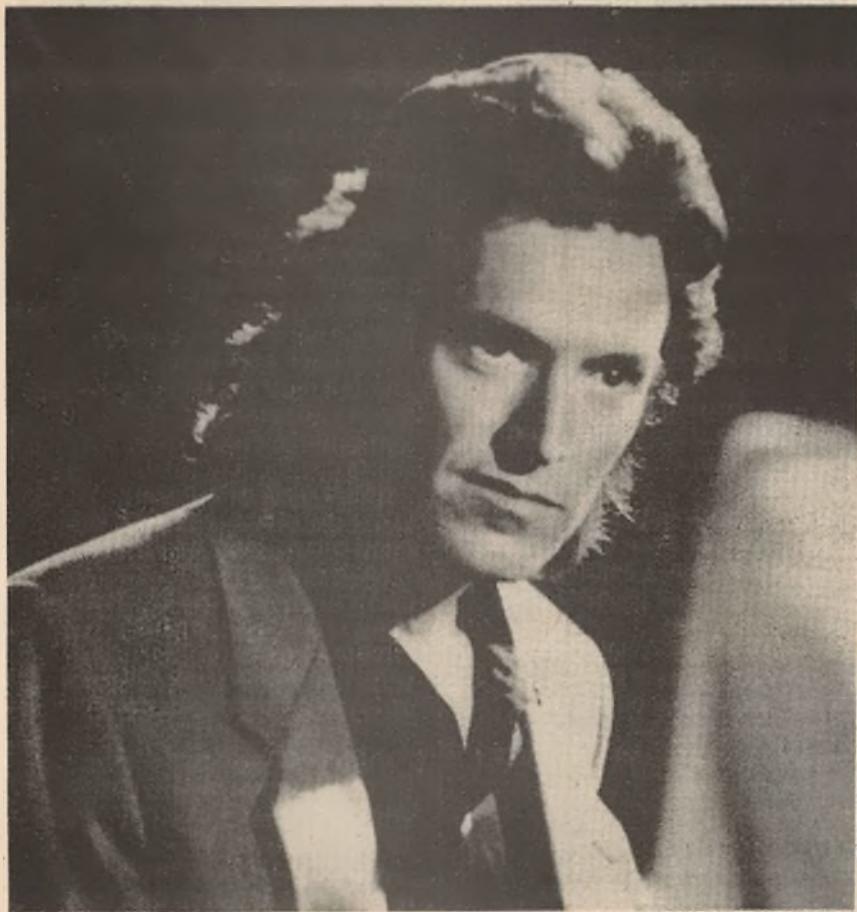
I wonder if you're really happy
And if you saw me would you
know my name
I'm the one you used to hold on
to
You're the one that used to
wear my ring.

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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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.

HIGHER LOVE

As recorded by Steve Winwood

STEVE WINWOOD
WILL JENNINGS

Think about it
There must be higher love
Down in the heart or hidden in
the stars above
Without it life is wasted time
Look inside your heart
I'll look inside mine.

Things look so bad ev'rywhere
In this whole world what is fair
We walk blind and we try to see
Falling behind in what could be
Bring me a higher love
Bring me a higher love whoa
Bring me a higher love
Where's that higher love
I keep thinking of.

Worlds are turning
And we're just hanging on
Facing our fear and standing
out there alone
A yearning and it's real to me
There must be someone who's
feeling for me.

Things look so bad ev'rywhere
In this whole world what is fair
We walk blind and we try to see
Falling behind in what could be
Bring me a higher love
Bring me a higher love whoa
Bring me a higher love.

I could rise above
On a higher love
I will wait for it
I'm not too late for it
Until then I'll sing my song
To cheer the night along
Bring it.

I could light the night up with
my soul on fire
I could make the sunshine from
pure desire
Let me feel that love come over
me
Let me feel how strong it could
be.

Oh bring me a higher love
Bring me a higher love whoa
Bring me a higher love
Bring me a higher love.

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DEBORAH FEINGOLD

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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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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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

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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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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GLEN WEXLER

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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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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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 firecracken 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.

Awwwww 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.

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

The sun is coming up
Just goin' to bed

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

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

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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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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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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
Far 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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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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EXCLUSIVE INTERVIEW

El DeBarge

by Steve Wosahla

It's three o'clock in Manhattan and El DeBarge is yawning slightly. The singer, whose vocals have graced such hits as "Rhythm Of The Night," "All This Love" and "Time Will Reveal," is not feeling well and he's just returned from getting a vitamin shot at the doctor's office.

He has a crackle in his already whispery voice but does not take the lozenges offered him. "That would coat my throat and I really would do more damage to it. I really need to be quiet." He adds he should do more vocal exercises, this coming from a singer who lost his voice during the last week of a tour with Luther Vandross. A few simple "doo-re-me's" would help everyday but El DeBarge's theory is that "just getting out there and singing" is a better remedy.

"Experience strengthens your voice," he notes.

After three gold albums with his family group DeBarge, El (short for Eldra) has just released his first solo album. But over the course of an hour's conversation, it's obvious he maintains great respect and affection for his brothers and sisters. They, like the rest of the country, have watched his first single, "Who's Johnny," the theme song from *Short Circuit*, Ally Sheedy's fairy tale movie about human robots, go into the top ten.

It's mid-summer when we talk but already El's got his eye on his first solo tour. He'll be on the road, he says, the same time as Chaka Khan, Whitney Houston and Prince, adding "It's a lot of groups and concerts." Does he feel any competition? "No, I never feel like I'm competing because I always know I'm different. I feel like there's something different to my music. It's not the same as everyone else's."

Song Hits: You just played a month of concerts by yourself and are getting ready for a three-month tour this fall. How did it feel to do your first solo show?

El DeBarge: Oh, it's a little different. But I dealt with it. It's actually good. It's interesting for me to be out there. With the family, we all had different songs that we'd be singing.

SH: Now you sing everything by yourself.

ED: Yeah.

SH: Does it strain your vocal chords some nights?

ED: It strengthens them actually. You just have to pace yourself.

SH: I read that you started singing in the family choir when you were six years old.

ED: But I wasn't really a major singer in the family. I was just a kind of back-up singer. Bunny (his sister) and Bobby (his older brother) were the lead singers.

SH: You also played in it, right?

ED: I was the head musician for the family choir. My Uncle James was the minister of music for the church. Most of my family sang in the choir, or played instruments and sang in the choir. We traveled all over the United States.

SH: Just before you turned 18, you left home in Michigan to go to California to get a record deal with Motown Records. What was that like?

ED: I didn't know what I was gettin' into. I was reluctant to go to California. I had never left home but it was just a matter of me making up my mind as to what I was going to do with my career. I knew that one day in my life I would make a step toward what I wanted to do and that was my chance. I got up enough gall and went to California.

SH: But it's not like you had never been away from home.

ED: Yeah but my mother was with me, my family was with me in the choir. It was very family oriented, my church. For me to go to California, I was leaving all of that. I was leaving my mother, my Uncle James and my church.

SH: Did you go with your sister Bunny?

ED: She came out after me. I had a couple of brothers out there but they were in Switch. That was a whole different band.

SH: Your brothers made a record. I imagine your whole family must have been really proud of them.

ED: Yeah, we were very happy. We were very proud.

SH: When you were growing up, did you dream you'd do the same one day?

ED: I never wanted to be a star. I really didn't have those kind of ambitions. I just wanted to always be with my family and keep writing songs. I was very into writing music but I never thought about being a star. "Oh I want to be a star." That was never really an ambition for me.

SH: In some ways, what's happened to you and

your family reminds me of the story of the Jacksons. Both families left the Midwest for California and now you've gone solo as their lead singer, Michael, had. Do you see a parallel there?

ED: No I never look at that at all. I never really bring that into thought. With our family, our situation was that I wanted to give them some space to show who they were: creative and determined people. I think they needed that.

SH: How did your family feel about it? Were they surprised when you told them you wanted to do solo records?

ED: They were very happy about it. Actually, it was a collective decision we all agreed on and talked about. I felt it kind of coming on. As a matter of fact, one of my younger brothers, Chico, is a solo artist. He just finished a record on Motown.

SH: Did you help him out?

ED: Oh no. He's quite a talented person. He plays and sings.

SH: What about your sister Bunny? Is she going to do the same?

ED: I think so. She's contemplating it right now. I think she's going to make a solo record.

SH: And what about your family. Are they doing another record?

ED: They're working on it.

SH: I understand there's some younger family members coming up, your nieces.

ED: Bunny has three girls who are three and a half, eleven and thirteen.

SH: So they have any musical aspirations?

ED: Well, they sing but I don't know if they want to be singers. I hear them singing sometimes. They sing our songs and whatever they like.

SH: I imagine that some of them are ones that you've written. When did you start writing songs?

ED: I started singing when I was six years old but I didn't really write my first song until I was nine. It was a song about God, a church song. I started writing love songs and church songs. I went back and forth. Then I started writing jazz and music pieces when I was about thirteen, fourteen.

SH: Love songs...you must have been in love at an early time in your life.

ED: When I first fell in love, I was eleven. It was real to me. I was serious, believe me. I guess in a way I wasn't really in love, but I was strongly infatuated. I really loved this girl. I was young but I really loved her. Infatuation is a pretty strong thing. Infatuations change. As you get older, you get hard and ridiculous. You get more defensive. You gotta stay gold, gotta stay young.

SH: Do you ever get hard and ridiculous?

ED: There was a time in my life when I was but it was a very short time. When I got over it, I realized what was happening. I think trials come to make you strong. I think sometimes you attempt to give up, to give in to all of the bad forces, the pain, the hurt. But it's fire you have to go through to become gold. All gold has to go through fire before it's pure. When you start to

realize that, you can have a positive attitude.

SH: Obviously, your spiritual beliefs have had a big impact on your life. How would you describe your relationship with God now?

ED: I would say my relationship with God has gotten stronger. It's a funny thing in life. You can see God in many instances. He's everywhere. He's always around. He's in certain lessons that you learn. I guess God is why we're not really wild kids. We're not the old cliché rock 'n' rollers, drugs, sex and rock 'n' rollers per se. We're not really like that. We're not country boys either. Basically, going to church turned my attitude about life.

SH: Do you find being in the music business you're exposed to a lot of drugs? Does it bother you?

ED: Yeah, it does bother me because for one thing, it puts a bad name on entertainers with drugs. When you hear certain entertainers have done it on the news, it makes it even worse. For the most part, what it does to people's lives is pretty sad. It destroys. It's a cheap thrill.

SH: What are your favorite things to do when you're not working? What makes you happy?

ED: Well, it may just be a phase but I like just staying home and just relaxing. But that could be just because of the lifestyle I lead. I work a lot so I'm always doing something. I look forward to going home and getting together with my family. Other than that, I play basketball occasionally. I'm not the nightclub kind of person. It doesn't make me happy.

SH: I'm sure there are many girls reading this article who would like to meet you. When you signed the album sleeve "Love Always," do you think you helped to create a teen idol image for yourself?

ED: No, not necessarily. I think it personalizes what I've done and what was put into the album. It personalizes the album. I wanted to do that specifically to let fans know it was from me. I didn't write any of the songs but the songs were very much from me. All of the songs I picked were things I had gone through. It was ironic that people had written these songs for me because they were actually things I had gone through.

SH: Speaking of ironic things, for someone who's been writing since the age of nine, your first solo album has none of your own songs.

ED: I'd written songs for this record but I figured I'd save 'em for the next one. I've written a lot of songs that I'm gonna put on my next record but right now I'm just concentrating on this record now. I think it's a good record that'll go a long way.

SH: Looking toward the future, do you want to have your own family?

ED: Yeah, someday.

SH: It seems like families are coming back again.

ED: I hope families come back. But I hope it's not a trend. I hope it's really sincere. I hope people really see something special in it because it's the trends that go out. Families are very important. I know it from experience.

SOUL SECTION



46/All At Once
44/All Cried Out
46/Anotherloverholenyohead
45/Can't Wait Another Minnute
44/Distant Lover
43/Friends & Lovers
44/Kisses In The Moonlight
47/Love Zone
47/Man Size Love
46/Mountains
43/One Love



Melba Moore



ONE LOVE

As recorded by Whodini

J. HUTCHINS
L. SMITH

The words love and like both have four letters
But they're two different things altogether
'Cause I've liked many ladies in my day
But just like the wind they've all blown away
See to love someone it's an atmosphere
That you both still share
When one's not there
There's no real way it could be explained
I guess it's the way I smile
When I hear your name
It's the little things you do
That means so much
It's the care you put into every touch
It's the way I trust you and you trust me
I guess some of us are so lucky.
I was known for having the upper hand
I was known as a stone cold ladies man
If it wasn't for you I'd be that way still
But lately there's a change in Jalil
Though my friends play games And tease me a lot
I know I'm more than happy With what I've got
When I get up in the morning And go to work
See all day long I stay alert Until we come home at night
And close the doors Two people sharing one common cause
When I say one love you can trust me
'Cause never have I been so lucky.
One love, one love
You're lucky just to have Just one love
One love, one love
You're lucky just to have one.
(Repeat)
Now the love I used to have just left me cold
I used to by her everything from diamonds to gold
At first I thought she left me 'cause I didn't buy her enough
But then she left me a note along with all my stuff

She said maybe one of these days you'll have to learn
That love is something that you've got to earn
Then once you've earned you've got to know how to keep it
You've got to want it as well you need it
To have lost love was a hurtin' lesson
But to have had love was a definite blessing
Now I know What the Beatles were thinking of
When they said that "money can't buy me love".
When you say lost love
What do you mean
I just went through the exact same thing
Mine was lost for a whole different reason
I lost my love because of cheating
Started roaming through the streets all day and night
I guess greedy best describes such an appetite
I wish I had her back but it remains a wish
I guess a bird in the hand beats two in the bush
I'd like to thank you girl for teaching me love
Because all in all I had a ball
I guess it's better to have loved and to have lost
Than to never had loved at all.
(Repeat chorus)

I think it's about time we break it down
This is all about the love that we lost and found
About the love that we missed and the love that we shared
About the love that just up and disappeared
About who was for real and who was fake
So you can learn from our mistakes
'Cause it was already written done and said
So you can stay two steps ahead.
This L is for the love which you give
The O is for the one we live
The V is for the vibrant letter
The E means may we last forever.
(Repeat chorus)

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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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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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KISSES IN THE MOONLIGHT

As recorded by George
Benson

JEFFREY COHEN
PRESTON GLASS
NARADA MICHAEL WALDEN

Oh what a night
Now don't you feel like flyin'
Ev'rything's right
You can't blame me for tryin'
Love look up there
The stars are all aligned
Now don't you think it's time
Closer to me I want to feel your
breathing permanently
'Cause darling I'm not leaving
here 'til I get what I've been
waiting for
Some twenty-five or more that's
all I need oh.

Kisses in the moonlight sugar
That would make this night
complete
There have got to be
Oh kisses in the moonlight
sugar
Fly away with me
Fly away with me.

Don't let this night end right
now
In your arms is where I need to
be
Please oh lady.

Most of our days
We get so busy runnin'
Lost in the maze
We've got no time for fun and
dreams
Ev'ry now and then a dream is
real
And this is how it feels
For once in your life forget
about tomorrow
Tonight is the night
Our worries seem so far away
You'll hold me in your arms so
tenderly
I only want a taste of your
sweet, sweet.

Kisses in the moonlight sugar
That would make this night
complete
There have got to be
Oh kisses in the moonlight
sugar
Fly away with me
Fly away with me.

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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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CAN'T WAIT ANOTHER MINUTE

As recorded by Five Star

**SUE SHERIDAN
PAUL CHITEN**

I've been holdin' out on you
I've been talkin' it slow and
tough
'Cause you've got a reputation
For leavin' when the lovin' gets
too rough
But my heart is reachin' for you
And my love is getting stronger
There's an urgency a need in me

I can't take it any longer.

*No I can't wait
Can't wait another minute
For it all to begin
No I can't wait
Can't wait another minute
So let your love come rushing in
I can't wait
I can't wait.*

*You've been comin' on so strong
And I know you've been
confused
'Cause I didn't fall so easy
Like the ladies us'lly do
Here's the answer to your*

*question
I want you all to myself
'Cause I'm oh so good, good for
you
No one else will ever do.*

*No I can't wait
Can't wait another minute
For it all to begin
No I can't wait
Can't wait another minute
So let your love come rushing in
I can't wait
I can't wait.*

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ANOTHERLOVERHOLENYOHEAD

As recorded by Prince and
The Revolution

PRINCE AND THE REVOLUTION

I gave my love I gave my life I
gave my body and mind
We were inseparable I guess I
gave u all of my time
And now u plead insanity and u
don't even know the score
Why can't u learn 2 play the
game
Baby don't u know that u need
more, more, more.
U need another lover
Like u need a hole in the head
baby, baby
U know there ain't no other
That can do the duty in your
bed.
We were brothers and sisters
United all 4 love
Now all of a sudden u try 2 fight
it
U say you've had enough

Even though we had big fun
U want another someone
4 your happily ever after be
Sure as there's a sun
I'm gonna be the 1
U don't understand face 2 face
Baby I'll beg u down on my
knees.

U need another lover
Like u need a hole in the head
baby, baby
U know there ain't no other
That can do the duty in your
bed
So long, so long.
U need another lover
U know there ain't no other
U need another lover
Like u need a hole in the head.

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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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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 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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DAN SEALS

Not "England," Just Country

by Rick Bolsom

Is it, is it, is it a case of ... uh, oh, here we go again? Every time you stroll down Nashville's Music Row it seems that some once-adored pop crooner is making the heartfelt (oh sure) declaration; "all along I just wanted to sing country."

Just because the fickle pop music audience has grown two years older and that oh so hip-sexy-cool-groovy-swell idol or idolette can't sell records but starts getting invited onto oldies shows, they think they can take the eye from LAX, cut an album of second rate semi-pop pap interspersed with god-awful renditions of songs that Hank Williams will always own, and find a fast buck out here in the sticks. Well, let me tell you, whoever you are, looking at your diminishing royalty statement, it just ain't so. Even out here in the suburbs of Franklin (that's in Tennessee, too) we have cable and

radio and big magazine racks. We get the news, we know who you are.

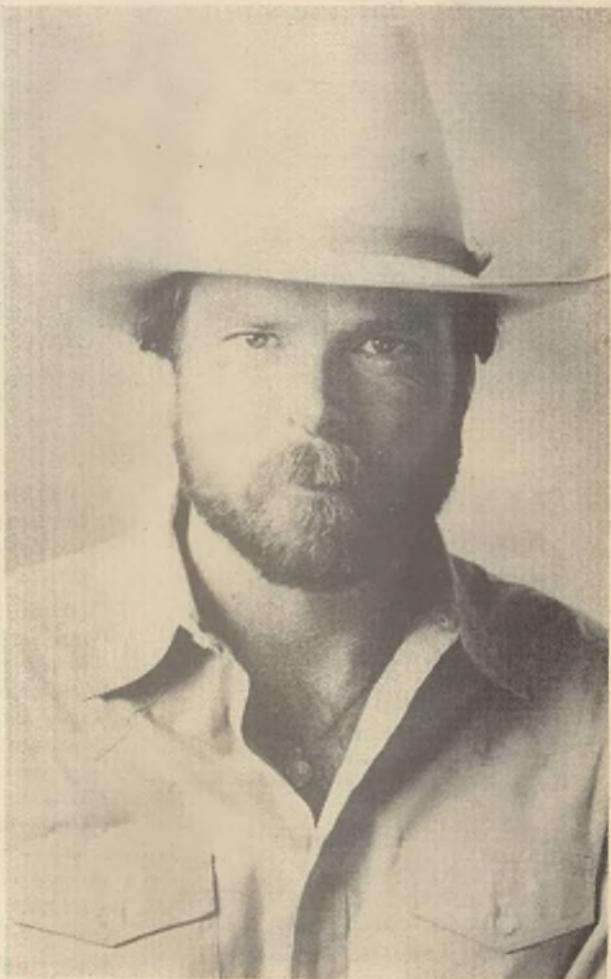
Cynical, isn't it? Well it has to be. After the hundredth time a record company publicist, we all understand that they are just doing their job, calls to offer an invitation to a low budget cocktail party to meet a somewhat familiar face/voice, maybe they were on "Love Boat" last week, and confidently announces that they are the next hot happening, you just have to laugh a little to keep your sanity. Politeness only goes so far.

Nobody called to tell me that Dan Seals was coming to Nashville to trade in his England Dan face for a cowboy hat. Nobody called to tell me that Dan Seals and England Dan, late of England Dan and John Ford Coley were one in the same.

Pop fans remember the Dan and John duet for such easy on the ears

hits as "I'd Really Love To See You Tonight." But by now, without those laugh up your sleeve phone calls, Dan Seals has slowly, quietly and smoothly fashioned himself a very real fine place on the growing list of young (and some not so young) singers who are, on the strength of their talent, rebuilding the body of country music. A body that was squandered so wastefully by the crossoveritis, has-been resuscitation attempts, and just plain albums full of bad songs, but I own the publishing greed, that left country music in an unartistic shambles.

What seemed so likeable about Seals and the music he was making was simply his and its simplicity. Seals didn't fly into town in a lear jet, limos at the ready. He wasn't draped in gold chains. His boots are boots and his jeans ain't designer. And in a



few years he has gone from broke to three consecutive number one records, a hit album and a place back on the road to success, strutting his stuff on the stages of mainline America.

It hasn't all been peaches and cream, even though Seals was a big time pop star. He related, "When I quit England Dan and John Ford Coley there were a lot of debts I was not aware of. But mine was the only name on the label. I inherited hundreds of thousands of dollars of lawsuits and stuff that I wasn't aware of. They took everything but the old '87 Karmann Ghia."

Seals was basically living under a piano in a studio in Hendersonville (a Nashville suburb) when he was finally offered a recording contract on what is now Capitol/EMI Records. That was in 1983. "Everybody's Dream Girl" went into the top 20 on the charts and his followup singles made the 30's and 40's, nothing to go to the bank about.

Then he released "God Must Be A Cowboy," his own song, and got back into the top 10, plus won the funding to record another album.

The album *San Antone* put three singles into the top 10 including "My Old Yellow Car". This led to the creation of his latest album, *Won't Be Blue Anymore* a disk that has so many Nashville heavy hitters involved in it that you get the sense it goes far beyond hype. And off that album came the unlikely number one duet with labelmate Marie Osmond, "Meet Me in Montana," and the charming smash that has brought Dan Seals back onto pop radio on his terms, "Bop", a song that the music row community, most of whom are decidedly over 18, took to heart in about a New York minute.

While 1987 marks 20 years in the world of professional music making for Seals, his musical roots go deep.

Seals' family tree's roots go back to 18th century Tennessee. His forebearers included many musicians. When the rural farming life couldn't provide a steady living for the growing Seals family, they moved to Texas where jobs were plentiful. They worked the oil fields by day and played music at night. Dan's father was an in-demand guitar player and along with Dan's older brother Jimmy (who's the Seals that is half of Seals and Crofts) on fiddle, they played with many of the great names in country music who constantly toured the wide open Texas spaces.

At age 10, Dan moved to Dallas and was exposed to music that wasn't country. Swayed by the sound of rock and roll, his career entered its infancy when he teamed with friend and schoolmate John Ford Coley. They worked their way through bands like Southwest F.O.B. and eventually

wound up on the west coast as England Dan, etc. The hits kept on coming, the pop life beckoned and Dan Seals rode his particular roller-coaster until it dropped him off under that piano in Hendersonville.

Seals exudes a calmness. He stands on stage tall and straight, a big old bear of a man. He sings his songs and makes his statement with a sense of self.

Seals, along with up-and-comers like Randy Travis and established new stars like George Strait, are returning meaning, art and dignity along with putting the country back in country music. They communicate a sense of belief in their art and their careers. They work hard at making their place in what was once considered the lifelong sinecure that accrued to anyone that managed to get a couple of records well up on the country charts.

As several dozen performers have discovered, much to their chagrin, the country music audience, tuned in to cable, radio and print, is no longer static. The fans hear lots of music and respond to quality, not complacency. There's no more free ride to the once-established country artist, and there is no free access for the once-was popster who hopes to fool enough of the people enough of the time to haul down a good living singing the blahs.

Seals proves that talent and desire can survive and even triumph. It takes more than 48 hours, 10 bad songs and a bunch of greasy buffet food. It takes guts and it has its rewards. There's money, there's fame, there's art and there is that elusive reward available only to those that have once been to the well. As Seals points out, "The second time around is definitely the best."



COUNTRY SECTION



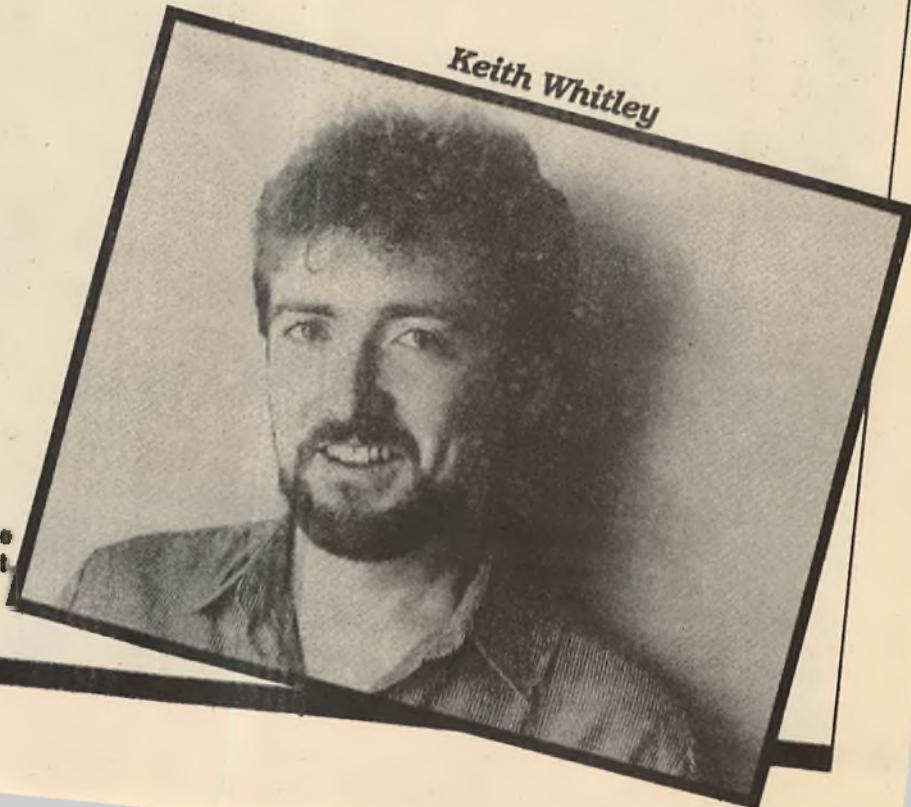
Judy Rodman

- 53/Anything Goes
- 64/Bidding America Goodbye (The Auction)
- 55/Cry
- 58/Good And Lonesome
- 64/Got My Heart Set On You
- 57/Guilty Eyes
- 60/Hearbeat In The Darkness
- 62/I Know Love
- 62/I Thought I'd About Had It With Love
- 56/If You're Anything Like Your Eyes
- 55/In Love
- 60/Lonely Alone
- 58/Next To You
- 56/Nothin' Ventured, Nothin' Gained
- 51/Pride Is Back, The
- 58/Some Hearts Get All The Breaks
- 56/Stand A Little Rain
- 56/Susie's Beauty Shop
- 51/Ten Feet Away
- 62/That's How You Know When Love's Right
- 54/Touch Me
- 54/Two Hearts
- 54/Until I Met You
- 52/Woman Of The Eighties
- 59/You Look Like The One I Love
- 64/You Shouldn't Know Her That Well

The Nitty Gritty Dirt Band



Alan Maser



Keith Whitley

TEN FEET AWAY

As recorded by Keith Whitley

TROY SEALS

BILLY SHERRILL

MAX D. BARNES

Alone at a corner table
She was watching me watching
her
I was singing about an old
flame burnin'
She was hangin' onto every
word.

I was pouring out my feelings
She was pouring out the wine
Through the smoke and the beer
It was perfectly clear
That we were touching each
other's minds.

And it was love
Ten feet away
Imagine her in the arms
With that look on her face
Lyn' somewhere in some
shadowy place
It was love
Ten feet away.

I just knew my closing song
would do it
I knew that I was heaven bound
I could tell she was moved
But before I was through
This stranger wandered up and
sat down.

Then he leaned over and kissed
her
And I saw her put her hand on
his knee
And that old sweet song that I'd
loved so long
Suddenly was killing me.

But it was love
Ten feet away
Imagine her in my arms
With that look on her face
Lyn' somewhere in some
shadowy place
It was love
Ten feet away.

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THE PRIDE IS BACK

As recorded by Kenny Rogers
with Nickie Ryder

MARC BLATTE
LARRY COTTLEB
ALAN MOND

They say you can't keep a good
man down
Sooner or later he comes back
around
Rising up on his own two feet
He might have been down but he
can't beat.

The pride is back born in
America
The pride is back born in
America
The best is back born in
America again.

This is the place the promised
land
This is the place where you
make your stand
Where rivers of freedom run
deep
Where you can climb every
mountain
No matter how steep.

The pride is back born in

America
The pride is back born in
America
The best is back born in
America again.

Born special born blessed
Born different from all the rest
I want to live in the land of the
free
Teach my children what my
daddy taught me.

The pride is back born in
America
The pride is back born in
America
The best is back born in
America
The pride is back born in
America
The pride is back born in
America again.

Ooh I want to live in the land of
the free
Teach my children what my
daddy taught me
Born, born, born in America
again.

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STAND A LITTLE RAIN

As recorded by the Nitty Gritty Dirt Band

DON SCHLITZ
DONNY LOWERY

A dark cloud is comin'
Headed straight for your heart
It might get just a little bit crazy
babe
Might try to tear us apart.
When the storm blows over only
the strong love remains
If we're ever gonna see a
rainbow we have to stand a

little rain.

Everybody wants love to be easy
But it's never been that way
Each love starts out with blue
skies
Sometimes those blue skies turn
grey.
When the storm blows over only
the true love remains
If we're ever gonna see a
rainbow we have to stand a
little rain.

Thunder roars and the lightnin'
strikes
Hold on darlin', it's gonna be
alright
'Cause when the storm blows

over

I swear my love will remain
If we're ever gonna see a
rainbow we have to stand a
little rain
If we're gonna see a rainbow we
have to stand a little rain
Have to stand a little rain
If we're ever gonna see a
rainbow we have to stand a
little rain
Have to stand a little rain
If we're ever gonna see a
rainbow have to stand a little
rain.

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SUSIE'S BEAUTY SHOP

As recorded by Tom T. Hall

TOM T. HALL

My wife went down to Susie's
beauty shop the other day
To get her face fixed up and get
a little ole permanent wave
She came home with more news
that I saw on my TV
She walked in the door and she
jumped on me.

Oh God bless them women down
at Susie's beauty shop
They know everything I've had
and everything I've got
If you want to know what's
happening on your street or
on your block

You can find out down at
Susie's beauty shop.

Now me and Pebo, W. and Rob
went out the other night
We stopped in down at Gass's
and we got about half tight
I winked at some old woman I
guess she winked back at me
Lord, I might as well we done
it on TV.

Well I bought myself a big old
hunting knife the other day
I didn't want my wife to know
the price I had to pay
I sneaked it in the house and
hid it way back on a shelf
That night my wife said you're
gonna cut yourself.
(Repeat chorus)

Them Russians they

spying and a stealing all our
plans

I knew what I'm gonna do if I
ever meet the man
I'll tell him I have found a way
to make them Russians stop
Hire them gals at Susie's beauty
shop.

Oh God bless them women down
at Susie's beauty shop
They know everything I've had
and everything I've got
If you want to know what's
happening on your street or
on your block
You can find out down at
Susie's beauty shop.

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WOMAN OF THE EIGHTIES

As recorded by Donna Fargo

DONNA FARGO

She's the woman of the eighties
The lady on the run
Just trying to make up some
time for things she hasn't
done
She's just tryin' to find her way
in the family of man
Don't you think it's time to give
the woman of the eighties a
hand.

She's the single girl lookin' for
a job
Tryin' to make it on her own
She's the ex-wife of a husband
who left her with two kids to
raise alone

She's the mom working overtime
to buy the school clothes the
kids will need this fall
And the dedicated housewife
living for her man
And that's not all
She's making million dollar
bus'ness deals on Wall Street
And she flies the 'friendly skies'
She knows age is just a number
'Cause at eighty-one she won
the Nobel Prize
She competed for the second
highest office in the land
And that ain't bad
She doesn't claim to be perfect
but she's tryin'
So let's give the girl a hand.

She's the woman of the eighties
The lady on the run
Just trying to make up some
time for things she hasn't
done

She's just tryin' to find her way
in the family of man
Don't you think it's time to give
the woman of the eighties a
hand.

She's committed to a vision to
find out who she is and what
she wants to do to give more
meaning to her life
And not just play a roll she's
expected to
She knows within ev'ry question
lives the answer just waiting
to be called
And the dreams of the woman
of the eighties are the dreams
of us all.

(Repeat chorus)

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TOUCH ME

As recorded by Bandama

DAVE ROBBINS
LONNIE WILSON
GARY HARRISON

I'm fighting through the traffic
Anticipating magic
When I walk through that door
I feel my heart racing
Knowing soon I'll be tasting
The love I'm hungry for.

Like a golden glowing ember
Turning sparks into a fire
You make my body tremble
With desire you take me higher
Everytime you touch me.

There's just no way to name it
I guess only love explains it
Girl, the things you do to me
I'm running through a stop sign
Oh I'm wasting no time
Til you set my passion free.

The mountain tops
The busy streets
The candlelite cafes
I can feel your love with me
every step of the way
Making me say.

Like a golden glowing ember
Turning sparks into a fire
You make my body tremble
With desire you take me higher
Everytime you touch me.

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TWO HEARTS

As recorded by Brenda Lee

JOSH LEO
RENEE LA ROSE

I just want
What everybody else has got
I ain't askin' for no more, no
less

I just need
Someone to love me their best
I just know
Somebody's been a lookin' for
me
I've been waiting so long in line
I just hope that it's you
Until the end of time
'Cause I know that.

Two hearts are better than one
My heart

UNTIL I MET YOU

As recorded by Judy Rodman

HANK RIDDLE

There's a room in my father's
house
Full of old heirlooms
Grandma's Bible in grandpa's
trunk
To a total stranger no more
than junk
Were the closest ties I ever knew
Until I met you.

There's a barn on my father's
farm
Built with heart-wood beams
Hewn by hand to stand the test
of time
Cedar dowel pins in knotty pine
But the closest thing to strength
I knew
Until I met you.

And now the stars don't shine
the same
Everything's in a state of
change
Twilight I knew
Until I met you.
There's a part of my father's
heart
That belongs to only one
He told me so a long time ago
You'll fall in love and then you'll
know
The closest thing to God I knew
Until I met you.
(Repeat chorus)

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Your heart

Two hearts are better than one
Two hearts
One love.

C'est la vie
I've heard a lot of people say it
No, not me I won't give up
I'm no fool
I know you can't love too much
And I know that.

Two hearts are better than one
My heart
Your heart
Two hearts are better than one
Two hearts
One love.

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IN LOVE

As recorded by Ronnie Milsap

MIKE REID
BRUCE DEES

I can feel you wanting to fall
Whenever I'm with you
I can tell you want to give in
The same way that I do
Love can be a hurtin' thing
When faithless hearts deceive
I know you've been a fool before
But baby you won't with me
If only you believe
If only you believe.

In love
It's what we make it
In love
We've got to be strong
In love
It's where I believe that we
belong
In you
I find a reason for believing
dreams come true
And I know enough to know I'm
in love with you.

Some people just gotta talk
They say that love is a shaky
ground
Everywhere you look these days
There's a broken heart falling
down
Baby more than anything
I want you in my life
Take my hand and show some
faith
And believe what you feel inside
Believe what you feel inside
'Cause I want what you feel
inside.

In love
It's what we make it
In love
We've got to be strong
In love
It's where I believe that we
belong
In you
I find a reason for believing
dreams come true
And I know enough to know I'm
in love with you.

Baby I feel it
And I know you feel it too
So hold onto me
And I'll hold onto you.
(Repeat chorus)

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NOTHIN' VENTURED, NOTHIN' GAINED

As recorded by Sylvia

DON SCHLITZ
BRENT MAHER
DON POTTER

I went out for a walk one evening
 Feeling low I just didn't care
 Saw an old man standing on a park bench
 Waving his arms up in the air
 I said what in the world do you think you're doing
 He said I'm warming up getting ready to fly
 Old man you must be crazy
 That's when he looked me right in the eye and said.
 Nothing ventured, nothing gained
 Sometimes you have to go against the grain
 To find the sun you gotta face the rain
 Nothing ventured, nothing gained

Nothing ventured, nothing gained.
 I shook my head and I kept on walking
 I thought to myself now I've seen everything
 This world is full of impossible dreamers
 Ain't no doubt this world is going insane
 I turned around he was still flapping
 His arms up and down leaning in the air
 I yelled old man wake up you're dreaming
 You ain't going nowhere he just said.
 Nothing ventured, nothing gained
 Sometimes you have to go against the grain
 To find the sun you gotta face the rain
 Nothing ventured, nothing gained
 Nothing ventured, nothing gained.
 But much to my surprise
 His feet came off the ground

And as he went flying by
 He turned my heart around
 I started singing.

Nothing ventured, nothing gained
 Sometimes you have to go against the grain
 To find the sun you gotta face the rain
 Nothing ventured, nothing gained
 Nothing ventured, nothing gained.
 Nothing ventured, nothing gained
 Sometimes you have to go against the grain
 To find the sun you gotta face the rain
 Nothing ventured, nothing gained
 Nothing ventured, nothing gained.

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IF YOU'RE ANYTHING LIKE YOUR EYES

As recorded by Robin Lee

TERRY SKINNER
J.L. WALLACE

If you're anything like your eyes
 I'm gonna fall in love tonight
 I'm gonna look into your baby blues
 And lose this heart of mine
 If you're anything like your eyes
 Then I'm looking at paradise
 I want to love you
 If you're anything like your eyes.

I didn't know what I was looking for when I walked into the room

And with all the people standing there my eyes went straight to you
 You had every hair in place and your clothes fit you just right
 But the thing that really captured me was the passion in your eyes.

Now if you're anything like your eyes
 I'm gonna fall in love tonight
 I'm gonna look into your baby blues
 And lose this heart of mine
 If you're anything like your eyes
 Then I'm looking at paradise
 I want to love you
 If you're anything like your eyes.

So I made my way across the room caught up in your spell and the closer that I got to you

the deeper in I fell
 I can see you're really something baby a real live fantasy
 I only hope that you're everything that you appear to be.

'Cause if you're anything like your eyes
 I'm gonna fall in love tonight
 I'm gonna look into your baby blues
 And lose this heart of mine
 If you're anything like your eyes
 Then I'm looking at paradise
 I want to love you
 If you're anything like your eyes.

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CRY

As recorded by Crystal Gayle

CHURCHILL KOHLMAN

If your sweetheart sends a letter of goodbye
 It's no secret you'll feel better if

you cry
 When waking from a bad dream don't you sometimes think it's real
 But it's only false emotions that you feel
 If your heartaches seem to hang around too long
 And your blues keep getting bluer with each song

Remember sunshine can be found behind a cloudy sky
 So let your hair down and go on and cry.

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GUILTY EYES

As recorded by Dariene Austin

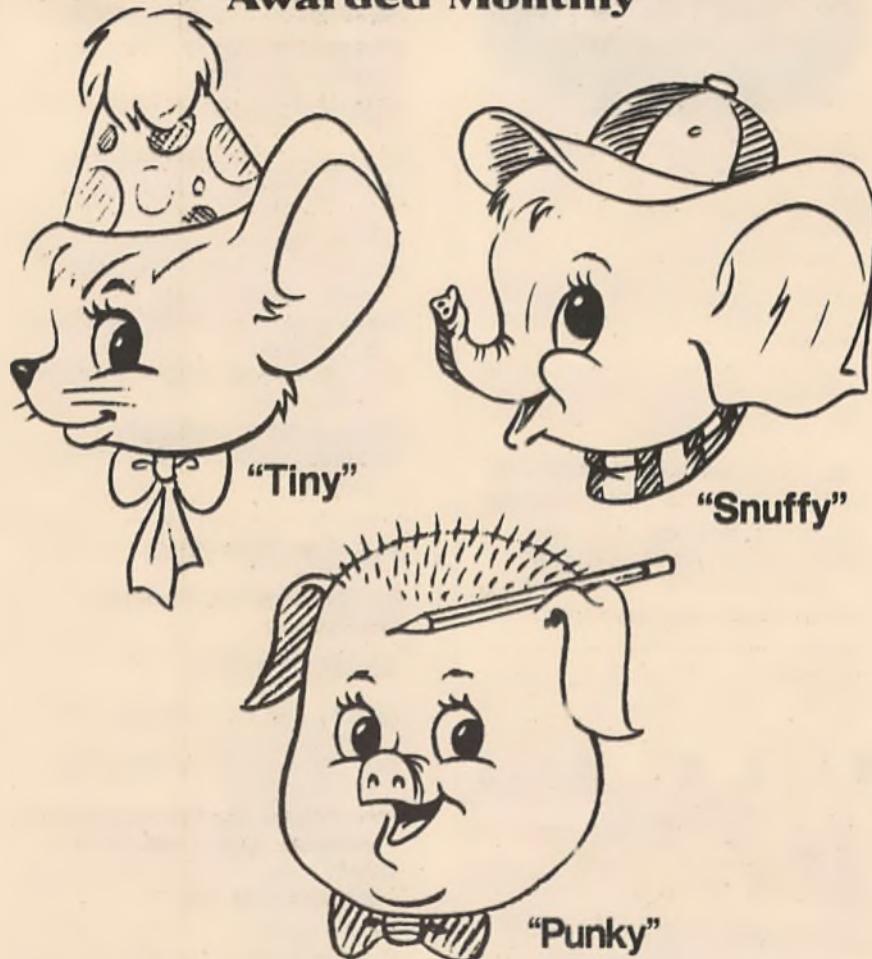
JIM MCBRIDE
BRENT MASON

You tell me that phone call
Was just a good friend
But I've got a feeling you were
talking to him
There's a look in your eyes that
you can't disguise
It gives you away when you're
telling a lie
You won't tell the truth
You don't want to hurt me
But you can't keep a secret
That's so easy to see.

You've got those guilty eyes
When I look in them I know that
you're telling a lie
You've got those guilty eyes
You try to hide it
But you just can't keep it inside
You can keep on pretending
there's nothing going on
But I see the truth that lies
In your guilty eyes.

You know that I love you
But I want you to know
If you really need him I'll let you
go
If that's what you want that's
the way it should be
Then you'll never have to worry
'bout lying to me
You can't cover it up
It's so easy to see
It's plain as a picture
When you're looking at me.

You've got those guilty eyes
When I look in them I know that
you're telling a lie
You've got those guilty eyes
You try to hide it
But you just can't keep it inside
You can keep on pretending
there's nothing going on
But I see the truth that lies
In your guilty eyes.



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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

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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NEXT TO YOU

As recorded by Tommy Overstreet

JERRY FULLER

Next to you I'm a candle and
you're the sun
Still I dreamed I'd be the one
you'd choose
Of all the souls that you could
conquer with a glance
Who'd have thought I'd stand a
chance with you.

Next to you
I'm just a stream and you're the
sea
But we'd meet eventually I knew
So hold me close
And your heart is bound to see
That I always want to be next to
you.

Next to you there just ain't no
one alive
Who can give me all that I've
dreamed of
And if in fact you're a dream
then let me sleep
Just as long as I can keep your
love.

Next to you
I'm just a stream and you're the
sea
But we'd meet eventually I knew
So hold me close
And your heart is bound to see
That I always want to be next to
you.

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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.

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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ALAN MESSER

LONELY ALONE

As recorded by The Forester Sisters

JOHN JARRARD
J.D. MARTIN

I was so careless I left you all alone
When I was running the streets and carrying on
You were so patient you never said a word
You tried to hide all your tears and bury the hurt
I was such a fool I didn't figure it out
'Til I came home last night to an empty house.

I didn't know it was this lonely alone
I didn't know the nights could be so long
When someone you need so desperately is gone
I didn't know how bad the hurt could be
It took you walking out to make me see
Baby please come home

I didn't know it was this lonely alone.

It's only midnight but baby with you gone
It's forever since sundown and forever 'till dawn
And as I lie here looking at myself
It's hitting me hard how you must've felt
I'm sorry I hurt you I'm sorry you cried
I'd give anything if I could hold you tonight.

I didn't know it was this lonely alone
I didn't know the nights could be so long
When someone you need so desperately is gone
I didn't know how bad the hurt could be
It took you walking out to make me see
Baby please come home
I didn't know it was this lonely alone.

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HEARTBEAT IN THE DARKNESS

As recorded by Don Williams

DAVE LOGGINS
RUSSELL SMITH

Cadillac smiles and the latest styles in this world
They ain't no part of me
A hundred dollar bill can cure your ills in this world
But it ain't no good to me.

Ya see money and clothes are easily burned
People and cars are easily turned around
I'm lookin' for something that'll last me all of my life
And I'm listening for the sound.

I want to hear a heartbeat in the darkness
Every night of my life
I want to hear a heartbeat in the darkness
Next to mine.

Women tryin' to find a diamond mine ain't my kind
They ain't no use to me
A big estate with a wrought iron gate and a mansion on the hill
Ain't where I want to be.

Ya see without love a house ain't a home
A diamond ain't no more than a stone in the ground
I'd give all the material things I own in this life
If I could just hear the sound.

Of a heartbeat in the darkness
Every night of my life
I want to hear a heartbeat in the darkness
Next to mine.

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Television Psychic Bob Ferguson shows you

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

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

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

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

Impossible? I have staggering proof that it's not only possible but *absolutely true*, and that the **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 chinked up in the staggering results many others have achieved with these magic words! Drive E. had been unable to find a job, and had only 2 days left before having to pay a big bill. He didn't have a cent. In one session, I showed him how to use the *Psychic Telemetry Prosperity Ritual*. The next morning, he was all smiles, as he reported a sudden windfall of \$2,000—more than enough to pay the bill. A miracle? Of course! Yet just a *very average example of the power of these magic words!*

Drive 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, Louis A., tried the power Ritual for Magnetic Healing on page 146 on his next-door neighbor, Ken, who was confined to a wheelchair with arthritis. In a matter of minutes, the crippled man was **WAI KING!** "I haven't been able to walk for months," he said, "and you got me out of my wheelchair."

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

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

139-140—

- Cure ulcers, nervous headache, and insomnia! Calm the nerves!
- Cure diseases of the liver and spleen, stop bleeding!
- Strengthen the eyes, control epilepsy and disorders of the stomach!
- Cure heart disease, increase circulation, and heal goiters!
- Heal burns, conditions of the nose, throat and sinuses, treat hay fever and asthma!
- And much more! With these words, you ask great rays of healing power to enfold you, pulsating within every nerve and cell of your body, cleansing, soothing and healing! Whatever you are trying to heal, you know the job will be done!

MIRACLE CURES REPORTED!

Do you realize that it is possible to get rid of crippling ailments almost instantly with healing words? You can command that all sickness and disease be banished from your body! 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! Eveline C.'s only hope was to find a suitable kidney donor. She was so weak it took two people to almost carry her to the hospital for her frequent treatments. There seemed to be little hope for her. With this method, she says—

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

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

HOW HARVEY C. 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 you 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 345. 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 \$600 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 30! Allen F. needed \$600 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 32, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7s. He walked away with \$600!

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

To use this power is simply itself! Say the magic words—then sit in 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*, *Ouija*, *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 attachment with the pure rays of power that come to you from the Great Cosmic Mind ... to affirm protection from every curse of evil influence ... say them to command divine protection, and that no evil will be able to penetrate your shield of power, and that those who would send you evil shall be powerless, and their evil shall return to them a hundredfold.

MAGIC WORDS TO SEE INTO THE FUTURE! There is no need to blindly stumble into the future. When you say the magic words on page 62, your psychic eyes will open, and you will see actual visions of future events. Vision upon vision will flash brilliantly into your mind. If there is danger ahead, Cosmic Mind will flush 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 268, I tell you the amazing secret of *Cosmic Dust*: how to make it and USE it to bring good fortune, purify 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 finer? Why not send in the *No-Risk Coupon* TODAY!

MAIL NO RISK COUPON TODAY!

PROGRESS BOOKS, LTD., Dept. PT729E
3200 Lawson Blvd., P.O. Box 903, Oceanside, N.Y. 11572

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

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

NAME _____ Please print

ADDRESS _____

CITY _____

STATE _____ ZIP _____

N.Y. res. please add appropriate sales tax.

THAT'S HOW YOU KNOW WHEN LOVE'S RIGHT

As recorded by Nicolette Larson with Steve Warner

WENDY WALDMAN CRAIG BICKHARDT

(Male)
So many nights I have the sweetest dreams about you
So many reasons I can't live without you.

(Female)
It only takes the slightest touch from you to send me
Like the soft steps of a midnight waltz you move me.

How can the moon tell the stars when to shine
They already fill up the night
They shine even brighter with your heart close to mine
And that's how you know when love's right.

It always comes from the place you don't expect it
No one ever set my heart on fire like you did
All my life I never knew what lost in love meant
Until it happened to you and me that moment.

(Both)
How can the moon tell the stars when to shine
They already fill up the night
They shine even brighter with your heart close to mine
And that's how you know when love's right.

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I THOUGHT I'D ABOUT HAD IT (With Love)

As recorded by Pam Tillis

BETH NIELSEN CHAPMAN MILTON L. BROWN

I thought I'd about had it with love
I thought I'd about had every kind you could have a little bit of
Thought I'd been as low and as high as a girl can get
I thought I'd about had it with love
But I hadn't had your love yet.

Touch me and I look down from the sky, I'm so high
Leave me and I start to feel so low I can't even cry
Tell me is that heaven I see in your eyes
Make me part of your day dreams, honey see how far we fly.

I thought I'd about had it with love
I thought I'd about had every kind you could have a little bit of
Thought I'd been as low and as high as a girl can get
I thought I'd about had it with love
But I hadn't had your love yet.

I've had all the heartaches I'll ever need to know
I gave up on the game of love a million years ago
Now you've got me believing, maybe this is something more
Something so much better than I ever felt before.

(Repeat chorus)

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I KNOW LOVE

As recorded by Everly Brothers

MICHAEL NOBLE CARL STRUCK

I don't know much About relativity Talking 'bout dividends and deficits That's way beyond me But I know what I like I know what I am You in my arms on a moonlit night That's something I understand.

I know love it's you when I see your face
I know love it's me when I act this way
Say what you want to say about it all
Maybe I don't know much But I know love.

You can talk about romance There's a million different books They're talkin' about it Criticizing analyzing everywhere you look Trying to make something Out of no big deal When I reach for you in the middle of the night I know what I feel.

I know love it's you when I see your face
I know love it's me when I act this way
Say what you want to say about it all
Maybe I don't know much But I know love.

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FAMOUS THEATRICAL MANAGER HELPS YOU BE AN ACTRESS OR MODEL!



Have you ever noticed how many of today's TV and Movie Stars are young girls? They're just like you! You've noticed that some aren't even that pretty - they just knew what to do. Who to see. Do you daydream about being on TV too? And having your own fans? And earning lots of money? Have you ever thought, "I'm sure I could act and be in show business too! If only I had the chance!" If you truly answered "YES!" to these questions... This

is for you! That is, if acting or modeling is REALLY your dream.

Because there are no expensive modeling or acting courses to pay for. That's right, a famous talent agent who for 10 years has been helping others become famous, wants to help you. She will send you everything you need to get started, right away! And you don't have to live in Hollywood - anywhere in America or Canada is just fine! Boys are also welcome.

A WORD TO PARENTS:

You will read all about how to be a good stage mother... How to prepare your child for auditions... Selecting an honest agent... Minimizing taxes on your child's earnings... How much you can expect to earn per assignment... And other things a properly concerned parent must know. Kids have made it in show business without their parents helping, but an understanding parent is the best thing!

EXTRA TV BONUS!

Along with your kit we help you take the first steps to get in touch with the CASTING DIRECTORS of many top programs. These are the people who select new actors and actresses for TV acting. We include such shows as * SILVER SPOONS * THE FACTS OF LIFE * GENERAL HOSPITAL * DALLAS * GIMME A BREAK * FAMILY TIES * DIFFERENT STROKES.

MEET THE FAMOUS THEATRICAL MANAGER WHO HELPS YOU:

SAMANTHA EDEN has helped many people become famous. In your kit you will read her life story. How she worked as publicist for Sha Na Na. How actors she helped get started are now stars, in programs like Silver Spoons and Falcon Crest. Ms. Eden has placed hundreds of beginning actors and actresses in Soap Operas; Broadway Shows; TV Commercials; Movies and TV Programs. So who could be better to help YOU get started as an actress? She will send you her kit, called "HOW TO BECOME AN ACTRESS OR MODEL." And if you really follow the easy instructions, this is just your wonderful beginning.



ANSWER THESE QUESTIONS! AND YOU'RE ON YOUR WAY!

1. Do you want to be an actress?
 Yes No
2. Do you also want to be a model?
 Yes No
3. Do you want to be a popular singer?
 Yes No
4. What TV shows would you most like to be an actress in?
A. _____
B. _____
C. _____
5. What other actors and actresses would you most like to act with in the same show?
A. _____
B. _____
C. _____
6. Do you want a modeling job with us at TEEN WISH COMPANY?
 Yes No
7. Are you the right age - at least 10, but under 25?
 Yes No
8. Do you want to get started right away?
 Yes No

If you said yes, you do want it now, be sure to mail in the whole coupon now, before somebody gets your place.

MAIL THIS WHOLE COUPON TO
TEEN WISH COMPANY DEPT.
CHARLTON BUILDING SH-126
DERBY, CONN. 06418

Dear Ms. Eden: You have helped many people become famous. I want you to help me become an actress or model. So please RUSH me your kit. I enclose just \$2.50, plus 50¢ for postage and handling.

My Name is _____

Address _____

City _____

State _____ Zip _____



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 sky
And while the rest of the nation is still sleeping
They'll be bidding America goodbye.

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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.*

(Repeat chorus)

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YOU SHOULDN'T KNOW HER THAT WELL

As recorded by Robin Lee

TERRY SKINNER
J.L. WALLACE
TOMMY ROCCO

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

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

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

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

(Repeat chorus)

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Now, Even If You Have Been Thin For Years, You Can

GAIN UP TO 5, 10, 15 POUNDS

without dangerous drugs, without exercise,
without unpleasant tasting medicines,
MEN—an impressive manly body,
WOMEN—a curvier, glamorous figure.

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.

Yes now, even if you have been thin for years, you can have the fuller, more attractive body you have always wanted without dangerous drugs, without heart-straining exercise, without unpleasant tasting medicines!

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.

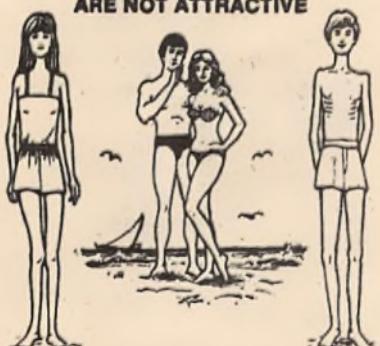
HERE'S ALL YOU DO

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 meals times, 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

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.



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 fulfilling 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.

MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better... if you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

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.

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 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-1
535 Fifth Ave., New York, NY 10017

Please send my package of GAIN Plan immediately with the understanding that if I am not satisfied, I may have my money back, no questions asked.

- One GAIN PLAN for \$9.98
 SAVE \$2.00! Order 2 for \$17.96
 SAVE \$5.00! Order 3 for \$25.00
Enclosed is \$ _____
 cash, check or money order

NAME _____

please print

ADDRESS _____

CITY _____

STATE _____

ZIP _____

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

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

Dear Friend:

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

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

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

CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

FUN POWER—TOO!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

ABOUT THE AUTHOR

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

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

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

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

You may have to hold 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 compelling 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 it says 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 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!

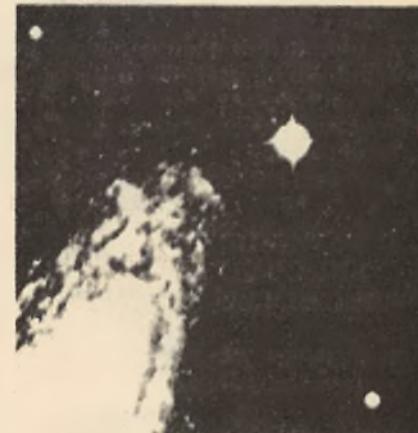
MORE AMAZING CASE HISTORIES!

And it's all just minutes away!

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

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



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

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

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of stiffness 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!

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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,

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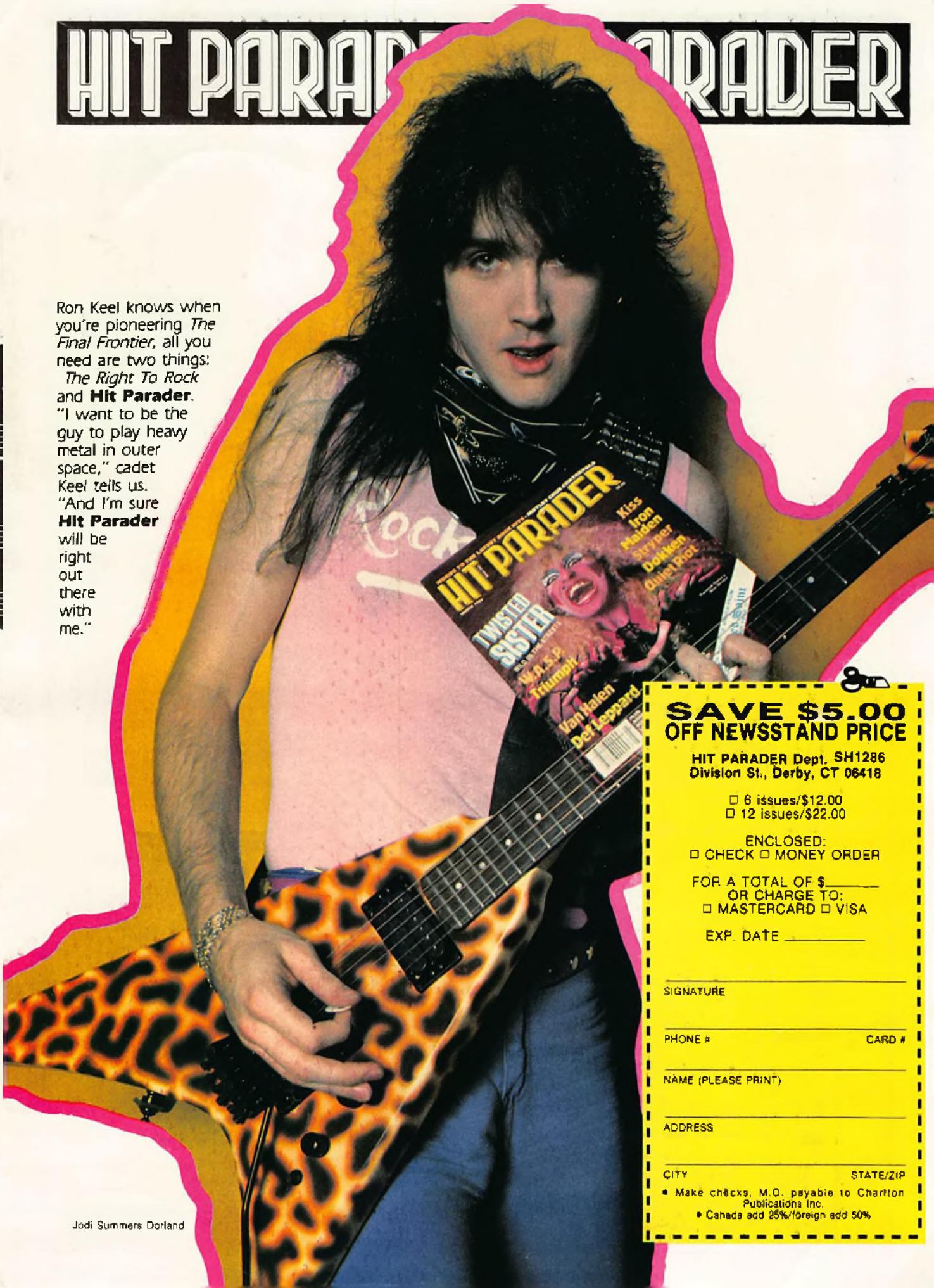
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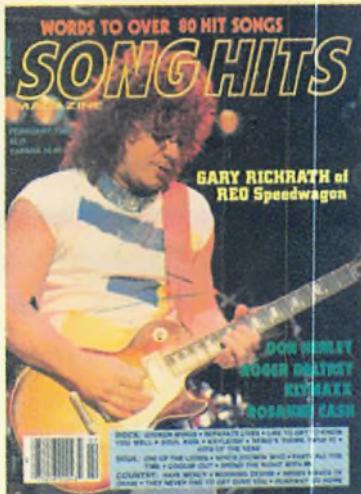
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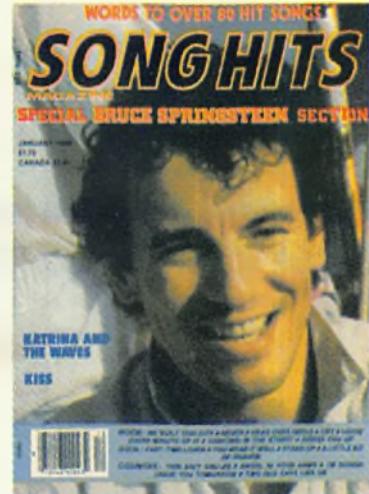
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