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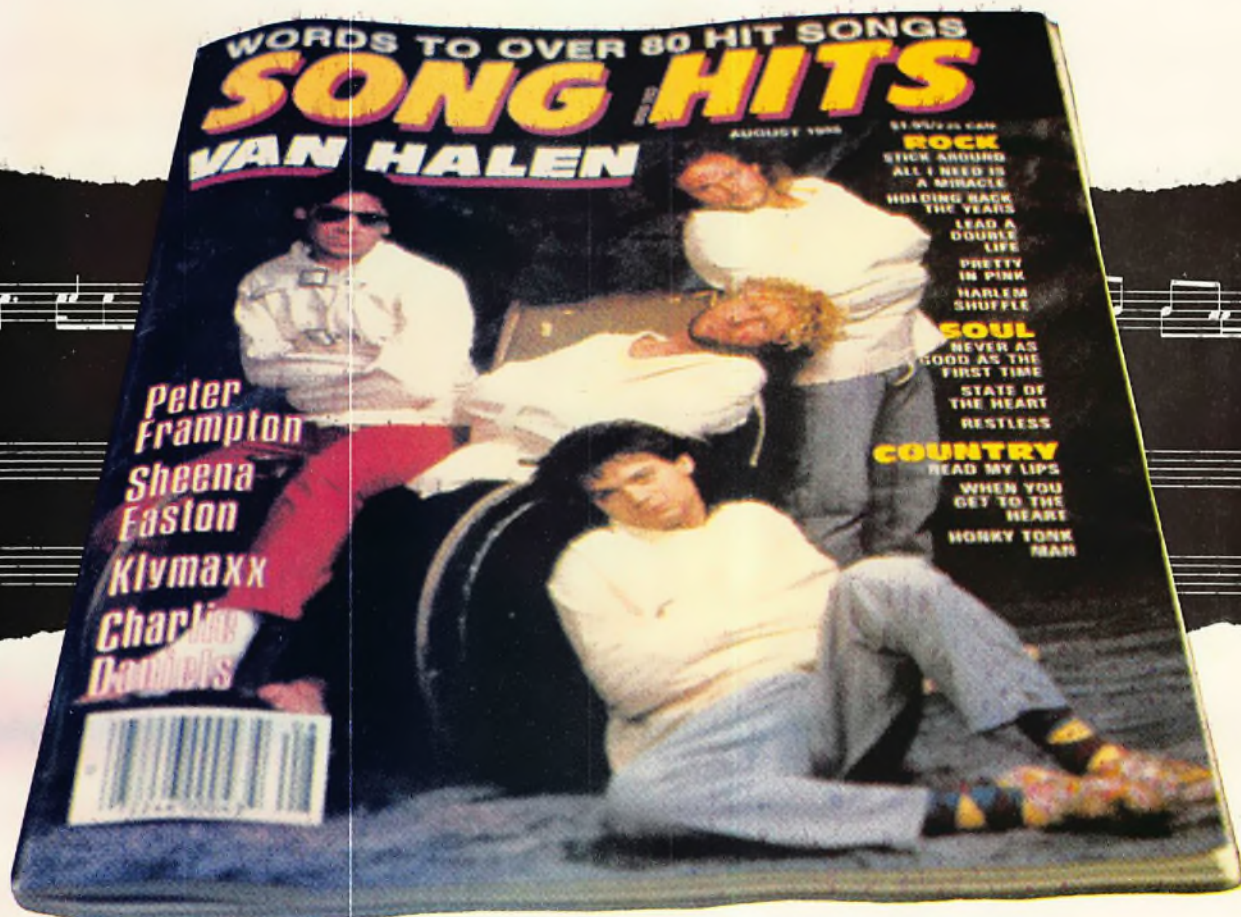
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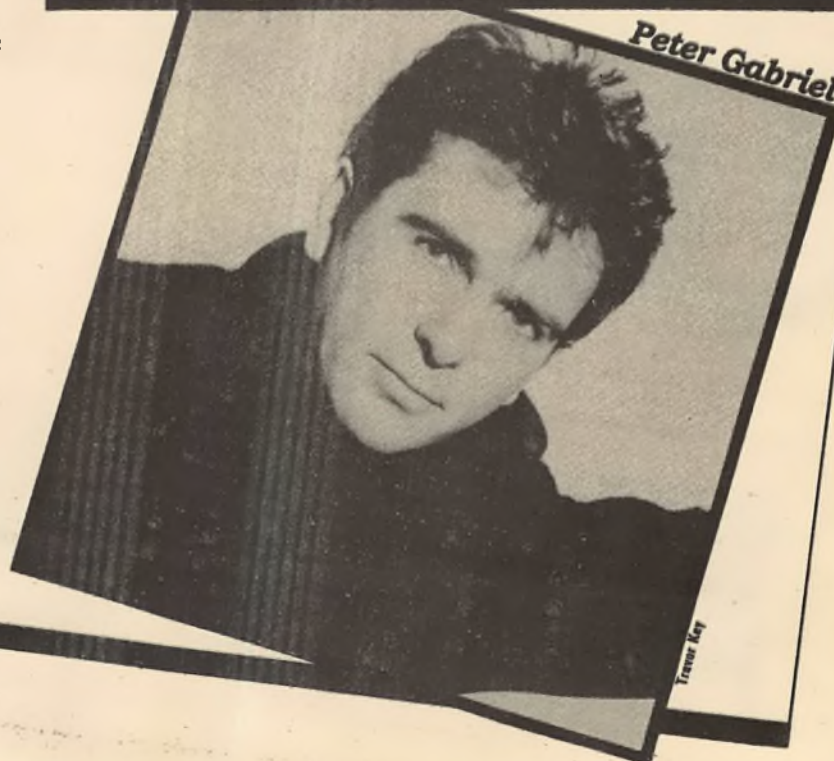
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# Robert Palmer



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 walling 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 um.

**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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## 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



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

by *Elianne Halbersberg*

Guitarist Derry Grehan 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 Grehan doesn't mind any of these things. It's the kind of exposure that many bands shun like the plague, but as far as Grehan 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, Grehan 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: Grehan, 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, Grehan 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 Grehan describes as "a very easy-going guy, but at the same time, he knows what he wants. As a songwriter (Grehan 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, Grehan 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

Dino Sefari



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 Styck. 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 Harbra



## 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 Hoff:** 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 Bangle.

**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 sound-check, 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





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!





## LOVE COMES QUICKLY

As recorded by The Pet Shop Boys

TENNANT  
LOWE  
HAGUE

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

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

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

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

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

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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## IF ANYBODY HAD A HEART

As recorded by John Waite

J. D. SOUTHER  
D. KORTCHMAR

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

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

People treat you like the clothes  
you wear  
They only see what you show  
them  
Let them talk  
Baby I don't care  
They don't know where we're  
going

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

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

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

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

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## WHAT DOES IT TAKE

As recorded by Honeymoon Suite

DERRY GREHAN

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

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

It's not like I've

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

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

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

(Repeat chorus)

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# Pick Of The Litter

by Rich Sutton

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



Arthur Elgert

## \$\$\$\$\$ 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.

## \$\$\$\$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.





**\$\$\$\$ 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, *5150* 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 *deja 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.



### \$\$\$\$ Rod Stewart Rod Stewart Warner Bros.

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.

### \$\$\$\$ 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  
Well just spread your wings.

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

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

Yeah we'll get higher and higher

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

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

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

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## 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 might 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 might 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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DEBORAH FEINGOLD

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

As recorded by Chris Thompson

**NICK GARVEY  
GORDON HANN**

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

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

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

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

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

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## SECRET SEPARATION

As recorded by The Flax

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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## 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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## 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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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.

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

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

Brite lites, city lites  
Brite lites, city lites.

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## 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 singin' 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 "doe-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



**L.A. Dream Team**

- 46/All At Once
- 44/All Cried Out
- 46/Anotherloverholenyohead
- 45/Can't Wait Another Minute
- 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**



**Le Vert**



## 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  
Jalili  
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 FUGUA

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'llly 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.

## ALL AT ONCE

As recorded by Whitney  
Houston

MICHAEL MASSER  
JEFFREY OSBORNE

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

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

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

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

All at once.

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

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

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

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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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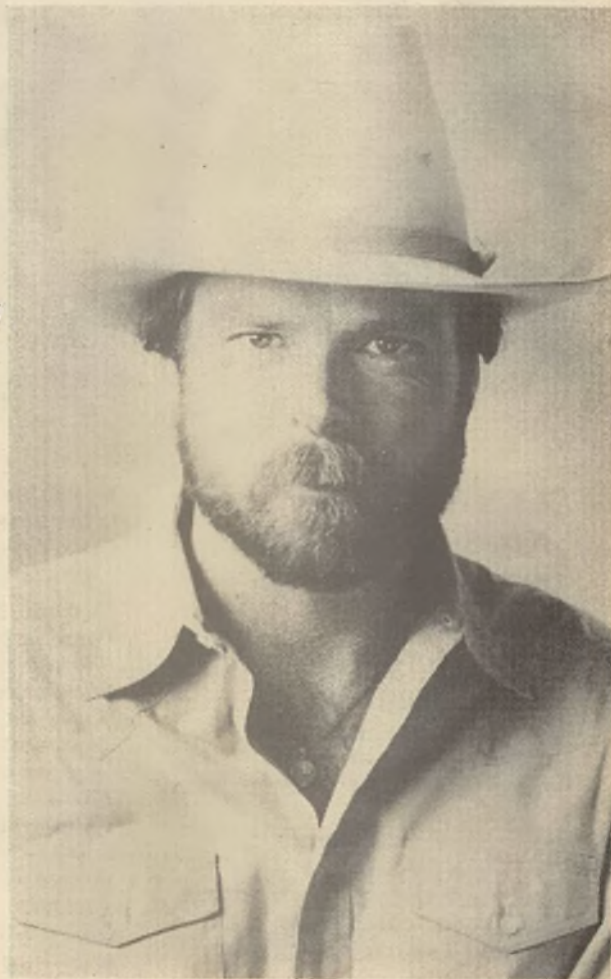


# DAN SEALS

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## ***Not "England," Just Country***

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***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 plane from LAX, cut an album of second rate semi-pop pap interspaced 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 hundreth 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 '67 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 indemand 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

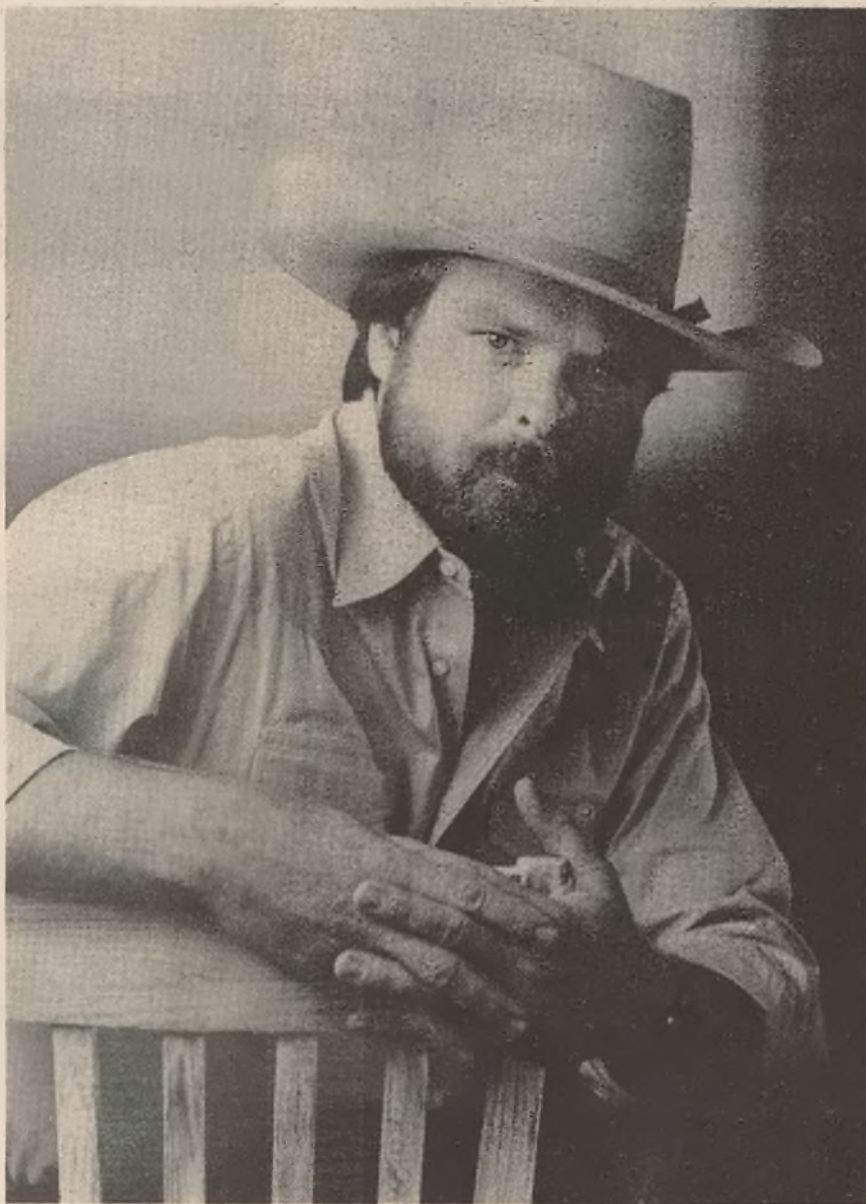
wound up on the west coast as England Dan, etc. The hits kept on coming, the pop life beckoned and Dan Seals rode his particular roller-coaster until it dropped him off under that piano in Hendersonville.

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*

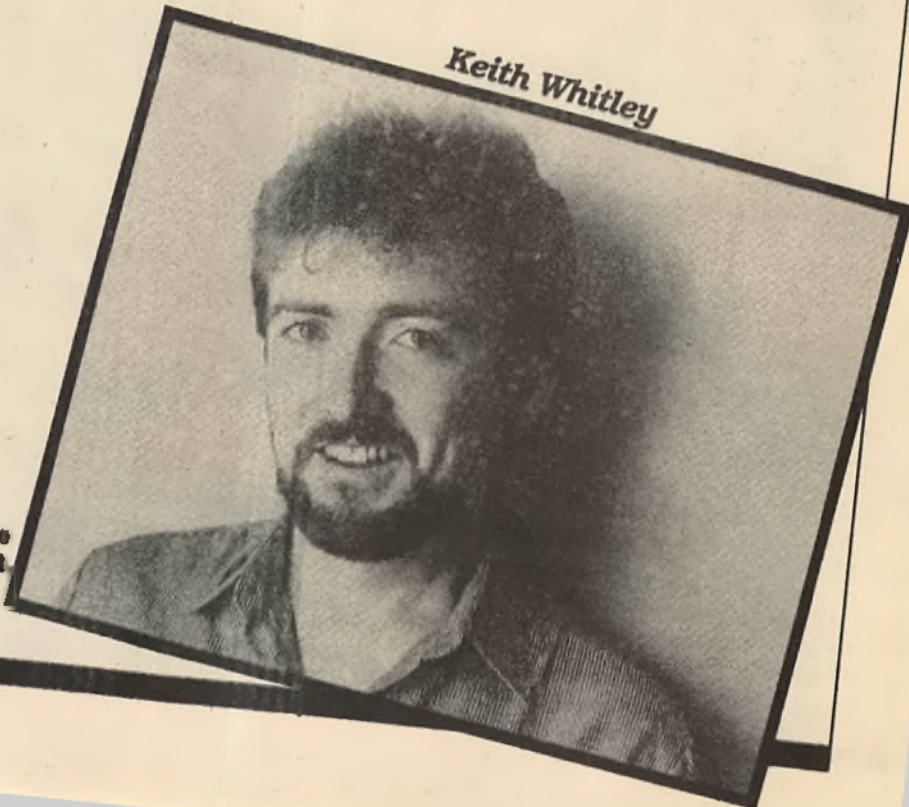
- 53/Anything Goes
- 64/Bidding America Goodbye (The Auction)
- 55/Cry
- 58/Good And Lonesome
- 64/Got My Heart Set On You
- 57/Guilty Eyes
- 60/Hearbeat In The Darkness
- 62/I Know Love
- 62/I Thought I'd About Had It With Love
- 56/If You're Anything Like Your Eyes
- 55/In Love
- 60/Lonely Alone
- 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
- 64/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 Marshall

*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 Nickle Ryder

**MARC BLATTE  
LARRY COTTLIEB  
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  
The best 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 lightning  
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, Wil 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 have 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 looking for  
a job  
Tryin' to make it on her own  
She's the exwife 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  
business 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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## ANYTHING GOES

As recorded by Gary Morris

**GARY MORRIS  
EDDIE SETSER**

*There's a man on the street with  
a gun in his hand  
And his back against the wall  
He's got kids to feed, he didn't  
know if he'd*

*Be able to steal at all  
But tomorrow he'll be front page  
news*

*And you'll see it on TV  
How a father of five was killed  
last night  
Attempted robbery.*

*Anything goes when  
everything's gone  
When you lose all hope there  
ain't no right or wrong  
You can reach out but you can't  
hold on  
And if anything goes, then  
everything's gone.*

*There's a woman I know who  
sells herself at the paradise  
cafe*

*As a girl they called her angel,  
but angel slipped away  
Somewhere in time she crossed  
the line*

*Where the feelin' is all gone  
For a price she warms a  
stranger's bed  
With a heart as cold as stone  
(she says).*

*Anything goes when  
everything's gone  
When you lose all hope there  
ain't no right or wrong  
You can reach out but you can't  
hold on  
And if anything goes, then  
everything's gone.*

*There's a world outside that  
seldom sleeps  
That's unknown to us all  
They got guns and we got guns  
Who'll be the first to draw  
And up on high where the  
powers lie*

*The numbers are so small  
One mistake and all the dams  
will break  
And then God help us all.*

(Repeat chorus)

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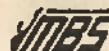
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## TOUCH ME

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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## 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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## 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*

*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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## 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  
Nothing ventured, nothing gained  
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.

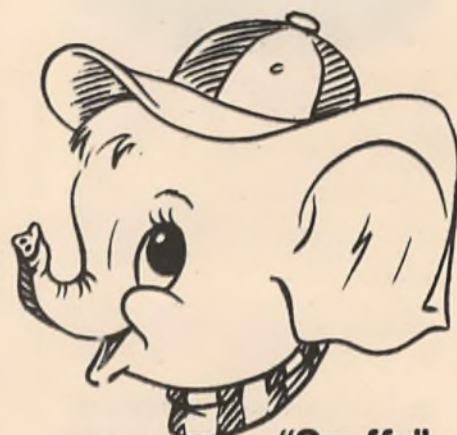
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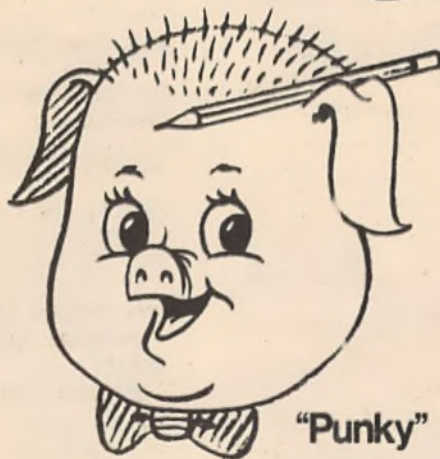
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## GUILTY EYES

As recorded by Darlene Austin

JIM MCBRIDE  
BRENT MASON

You tell me that phons 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 paly 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 paly 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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# YOU LOOK LIKE THE ONE I LOVE

As recorded by The Osmond  
Brothers

**RAFE VANHOY  
DEBORAH ALLEN**

When you walked in I couldn't  
help but stare  
I was so sure I'd seen your face  
somewhere  
While my mind was trying to  
place you  
My heart couldn't mistake you it  
knew.

You look like the one I love  
The one I been dreaming of  
And waitin' for all my life  
I knew it right from first sight  
You look like the one I love

I know just how it feels to hold  
you tight  
'Cause I have held you in my  
dreams at night  
Now I see the fantasy's over  
'Cause the real thing keeps  
getting closer and closer.

You look like the one I love  
The one I been dreaming of  
And waitin' for all my life  
I knew it right from first sight  
You look like the one I love

This time I'm trusting my  
feelings  
'Cause my heart tells me that  
seeing is believing.

And you look like the one I love  
The one I been dreaming of  
And waitin' for all my life  
I knew it right from first sight  
You look like the one I love.

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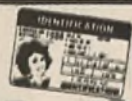
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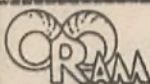
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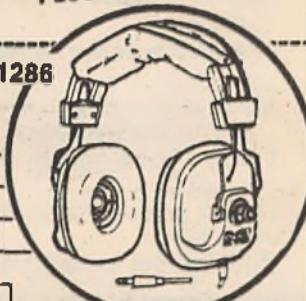
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ALAN MESSER

## 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 'til 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 *he showed* 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... punish evil doers... see behind closed doors... be anything and have anything your heart desires... with magic words so simple yet so powerful, they can only be described as miraculous!

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

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

## POSITIVE PROOF THAT WHAT I SAY IS TRUE!

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

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

That's chickenfeed compared to the staggering results many others have achieved with these magic words! Dave E. had been unable to find a job, and had only 3 days left before having to pay a big bill. He 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, 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!

Dave used the Prosperity Ritual at about 9:00 P.M. At 8:00 A.M. the following morning, he got the money! As simple as that! I HAVE HUNDREDS OF CASES ON FILE, PROVING HOW EASILY MIRACLES HAPPEN with these magic words! Before I give you the next love, let me say this: **DO YOU NEED MONEY?** Say the powerful words on page 47. 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! *Prove!*

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

Since that day, Louis has been able to heal "incurable" diseases! **AND YOU CAN DO THE VERY SAME THING!** This is not an average cure. With this power, you can command healings like this on almost a daily basis. I'm telling you this power is **FANTASTIC!**

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

139-140—

- Cure ulcers, nervous headache, and insomnia! Calm the nerves!
- Cure diseases of the liver and spleen—stop bleeding!
- Strengthen the eyes, control epilepsy and disorders of the stomach!
- Cure heart disease, increase circulation, and heal gout!
- Heal burns, conditions of the nose, throat and sinuses, treat hay fever and asthma!

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

## MIRACLE CURES REPORTED!

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

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

"My whole body began to tingle—it felt like little electric shocks were passing 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.'S ASTHMA WAS CURED!** Harvey C. suffered asthma all his life. He could never run more than a few steps without gasping for breath. Doctors were unable to cure it. I was so positive Harvey's asthma could be cured, I merely had him say the words on page 139-140. He never had another asthma attack! Now he can run and even play tennis!

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

## MAGIC FORCES THAT WORK MIRACLES

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

● **HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 30!** Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He'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 7's. He walked away with \$800!

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

● **MAGIC WORDS GIVE YOU POWER OVER OTHERS!** Say the magic words on page 44 to make others do your bidding. With this Enchantment, you send forth mystic rays of power to impress those whom you command to bend to your will at all times. It makes other people like pawns in your hands! No one can resist you! Let me show you how easily this happens! To use this power is simply to say the magic words—then just sit back and relax. Within seconds, minutes at most, you will have a willing, obedient slave!

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

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

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



## ABOUT THE AUTHOR

**ROBERT A. FERGUSON**, author, lecturer, and Psychic Telemetry teacher, has been involved in the occult field for over thirty years. He has been a frequent guest on many television talk shows, and has had articles published in magazines such as *Natural Enquirer*, *Theory*, *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 a 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 protection with the pure rays of power that come to you from the Great Cosmic Mind... to affirm protection from every cause 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 flash you the warning so a possible catastrophe can be avoided. If there is tremendous goodness in the future, all will be revealed to you!

## THE AMAZING SECRET OF COSMIC DUST!

On page 264, I tell you the amazing secret of *Cosmic Dust*: how to make it and **USE** it to bring good fortune, punish evil doers, and heal the sick! The 3 needed ingredients are easy and inexpensive to obtain. (You may already have them in your kitchen or basement storage areas.) Put a level teaspoon of each in a bowl and mix well. Your Cosmic Dust is then ready to work amazing miracles for you!

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

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## THAT'S HOW YOU KNOW WHEN LOVE'S RIGHT

As recorded by Nicolette  
Larson with Steve Warnier

**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 in the best thing!

## A MODELING JOB FOR YOU AT TEEN WISH COMPANY?

Yes! Send us your photo. (Photos cannot be returned). You may be chosen to model and earn money having your picture in our magazine ads. You must be under 25 years old. PLEASE NOTE: THIS KIT IMPLIES NO GUARANTEE FOR FAME OR PAYING ASSIGNMENTS. It's all up to you. So please don't mail in the coupon unless you really promise to practice your lines in front of a mirror, and do the things TV actresses do!

## 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'm bettin' 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'm bettin' 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 <sup>UP</sup> <sub>TO</sub> 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 meal-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



## 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.

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.

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

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

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

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

## MAIL NO-RISK COUPON TODAY

GAIN PRODUCTS, Dept. RJS-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 \$

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## 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.



# 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—TOOI

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

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

## NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

## ABOUT THE AUTHOR

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

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

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

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

You may have to 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 impelling them to like you, please you . . . and automatically want to help you.

## INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

## HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

**Minute #3**—Lift the front cover, and let the secret feed itself in to your mind automatically. After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

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

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

## MORE AMAZING CASE HISTORIES!

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

## SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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



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

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

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

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

## YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

*Scott Reed*

MAIL NO RISK COUPON TODAY!

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3888 Long Beach Rd., Box H  
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Gentlemen: Please rush me a copy of *The Miracle Of Psycho-Command Power* by Scott Reed for \$11.95 plus \$2 postage and handling. I may examine it a full 30 days or return it for prompt refund of purchase price.

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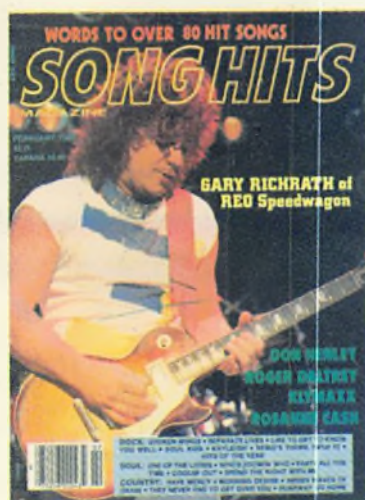
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